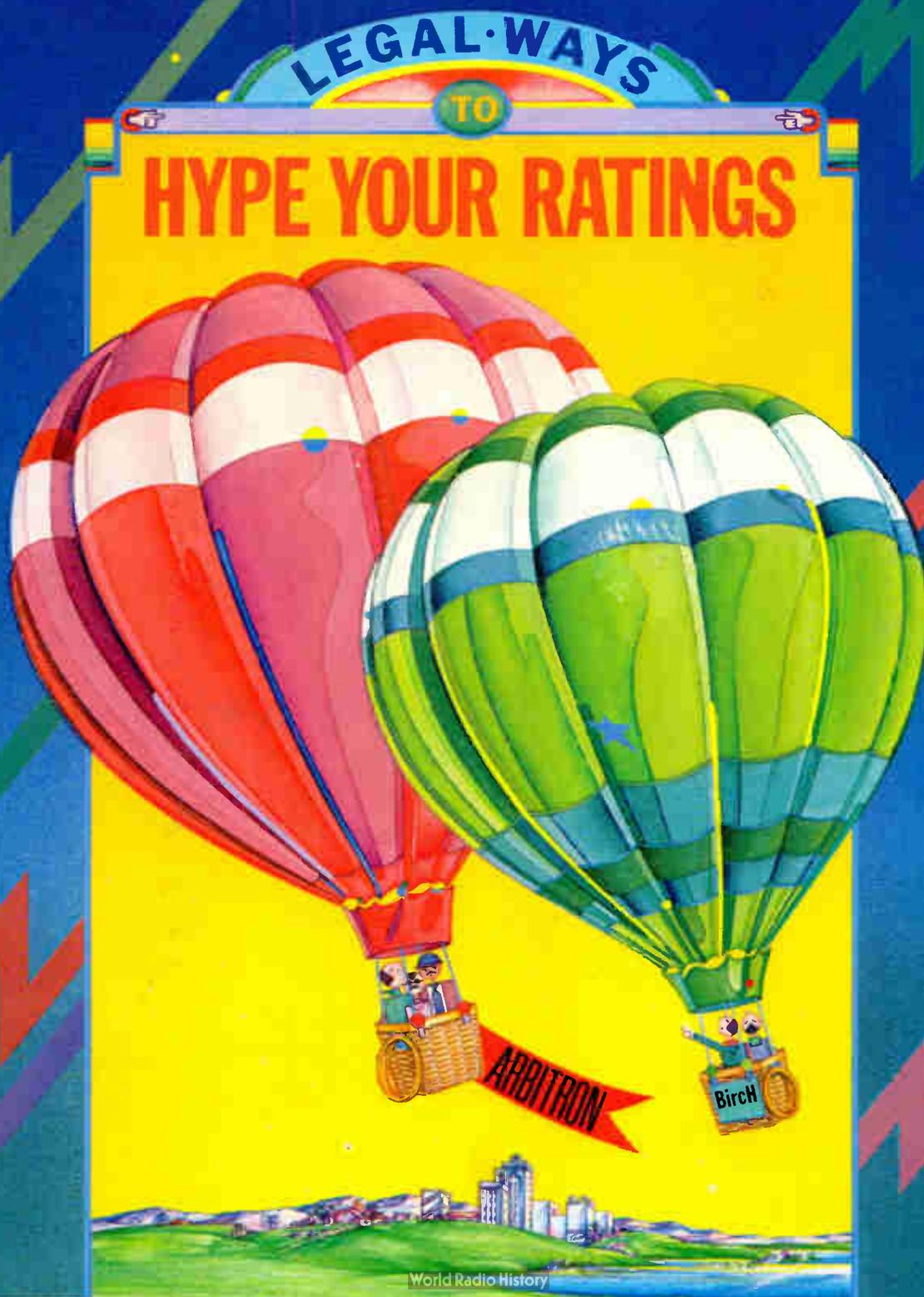


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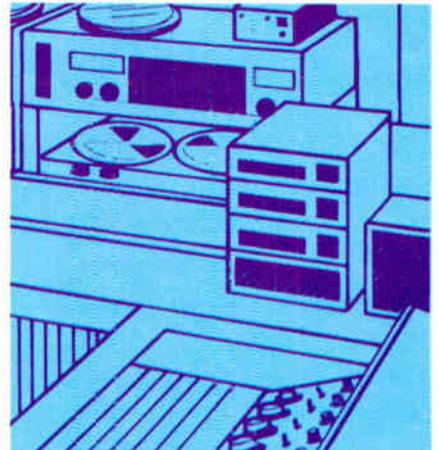
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The Market's the Place

How quickly you rush to condemn Mark Fowler's "Market place" (April, 1983) approach when we do not yet have deregulation of radio. Given complete deregulation and time for that system to work, then your Publisher's Letter might be worthy of study.

Your statement that radio broadcasters should be held accountable for being good broadcasters and that the FCC should set standards to insure that licensees are responsible raises a question: Under whose chairmanship would you decide the question of what is "good" broadcasting or what is to be considered "responsible" broadcasting?

No, Mr. Del Colliano, you are wrong. Like pregnancy, there is no such thing as a little regulation.

*J. Douglas Williams
President
OMNI Communications
Woodward, OK*

Beautiful Numbers

I do not agree that Beautiful Music is on its way out. I subscribe to the theory that too many people have "messed around" with the concept and musical content thereby chasing audiences away to other formats.

WWBA, Tampa's total shares remain in double digits. The detractors to my pure Beautiful Music format like to talk about

demographics, cyclographics, etc. I submit that the stations that continuously show double digit shares in major markets are not the ones that get upset about the age break-out.

*Ed Winton
Winton Communications
St. Petersburg, FL*

Predicting Sales Success

We appreciate the attention given to our sales screener test which is now being offered to radio stations and other media.

Our sales screener affirmatively predicts future sales success. The test looks for a number of personal qualities necessary for successful sales performance. If these qualities seem to be missing, or insufficiently strong, the test negatively recommends the candidate. While it is possible for someone to succeed despite such a negative recommendation, this occurs less than 10 percent of the time, which means that the number of candidates requiring further consideration can be dramatically reduced with an accuracy of over 90 percent. While the candidates remaining do have a much higher potential for sales success, they are not automatically recommended for hire by the screener test.

We do have a full-scale personality test which can make accurate, affirmative predictions of media sales success.

The cost is \$60, not \$45.

*William F. Fortunato
President
Princeton Research Institute
for Motivational Evaluation
Princeton, NJ*

Suggestion Box: Arbitron

The price of the Arbitron survey increased by three times in the last twenty months on Long Island and in Allentown. Needless to say, concern about the cost of their research becomes more and more serious for all of us.

Looking at the total picture, I wonder if we shouldn't consider the role of the national rep in supporting the very research that is basic to their business.

From past experience, the national business as percentage of total station volume may range anywhere from 15% to 40%.

Though local sales are affected by station popularity as shown in Arbitron, the selling techniques do not usually include the kind of detailed analysis that is required on the national level. Promotional ideas and the usual local selling techniques are more important than AID runs, reach frequency and so forth.

Arbitron contributes 100% of the national reps income and to a much lesser percentage of station income; therefore, why should not the representatives contribute out of their commissions a percentage of the Arbitron cost upon the market?

I think it is something that could be given some thought.

*Robert L. Williams
President
Williams Broadcasting Company
WHLI/WKJY
Hempstead, NJ*

Once again I must compliment you on your fine publication. The article on "Older is Getting Better" (April 1983) is extremely informative.

The idea that the older market is not worth targeting for is as preposterous as the "world is flat." When more advertisers come out of the dark ages and discover this they will also discover the "treasure" of being open-minded and adventurous...like sitting on a gold mine.

*Charles J. Jenkins, Jr.
President/General Manager
WXVW-AM
Jeffersonville, IN*

Address letters to RADIO ONLY, 1930 East Marlton Pike, Suite C-13, Cherry Hill, NJ 08003.

Letters may be edited for purposes of clarity or space.

RADIO PEOPLE

Former broadcaster **Bill Jackson** is taking to the air in a different way as program director of the Los Angeles International Airport Radio stations (known as WYZ301 and KRN984). They are only 10 watts and provide much needed traffic information while extensive construction goes on. If it sounds small time, consider the potential audience could be as high as 8 million commuters a year. Jackson claims, "in a recent survey of those parking at LAX, 80% of the respondents said they had used Airport Radio and would do it again."



NBC's Radio President **Michael Eskridge** did what so many before him talked of doing but never did—he helped buy a new radio station for

NBC. Eskridge almost bought WBOS, Boston, but when GE decided to sell WJIB-FM there, NBC uncharacteristically moved on their chance. Some observers say other bidders were offering equal sums of money, but only NBC could satisfy GE's desire to see that their employees and benefits would remain intact. Eskridge made GE believers as well.



Dennis Israel is a minority owner in a Long Island, NY station (WGLI) which is in default on its payments to the seller Beck-Ross Communications. Israel says he could not control what happened and that he tried to sell his interest to the other investors but they wanted him to buy them out. Meanwhile a group he heads called

Foster Management successfully agreed to purchase General Electric's WGY/WGFM, Schenectady and WSIX AM/FM, Nashville for an estimated \$13 million. His firm outbid **Bob Price** of Price Communications. Oddly enough, Price was appointed by a Justice of the Supreme Court of New York to be Receiver in Bankruptcy over the WGLI case.



Not too long before General Electric decided to sell its radio and TV stations it promoted a deserving executive named **Randy Bongarten** to run the radio group. The young dynamo not only went right to work, some say he still acts like someone forgot to tell him GE was selling their radio stations. He's said to be comfortable with corporate types and able to use his experience working with line managers. When the ink is dry on GE's last radio station sales, Bongarten says he's going to "look for another job."



NBC Source Vice President/General Manager **Ellyn Ambrose** surprised a lot of industry people by resigning her job and joining the Dallas-based Satellite Music Network. The coup appears to be a victory for SMN Chairman **John Tyler** who has been running the network alone since **Ivan Braiker** exited as general manager. Ambrose's departure leaves NBC with large shoes to fill. She had undisputedly helped take The Source youth network to the top of the "New Age" networks. Until NBC Radio President **Mike Eskridge** came along, The Source was one of the few sources of pride for the



Randy Bongarten

ailing Peacock Network. Ambrose has her work cut out for her at SMN as she is expected to work on major market station solicitation.



Michael Eskridge



Ellyn Ambrose

RADIO PEOPLE



Bob Weiss

Weiss & Powell President **Bob Weiss** isn't looking to be the number one rep—or number two. "We just want to do our job and fill the void by providing an option!" says Weiss. Weiss, together with Weiss & Powell Executive Vice President **Dennis Powell**, took over **Bernard Howard's** smaller accounts when Howard left to join Hillier, Newmark and Wechsler. "Business has been phenomenal," says Weiss who started the company with 65 clients in January and watched it grow to 120 client stations today. Now he's turning business away. "I can't keep up with the calls," complained Weiss. "I just hope the bubble doesn't burst."



A lot of people remember Fairbanks executive **Jim Hilliard** as the former Program Director of legendary rock station WFIL-AM, Philadelphia. But those who do could border on "oldtimers" because for as long as most radio executives can remember, Hilliard has been presiding over **Richard Fairbanks'** successful Fairbanks Broad-

casting. Now, he's leaving to run Blair's owned radio stations. Hilliard's first hand knowledge of adult contemporary radio can help Blair especially with WHDH-AM, Boston which is like the Fairbanks KVIL, Dallas or WIBC, Indianapolis stations, the last of a breed of successful big number stations. Fairbanks sold WIBC/WNAP and KVIL-AM/FM and the corporate headquarters may move to West Palm Beach, FL where the senior Fairbanks owns a station and is expected to get more involved in the everyday operation.



Pluria Marshall, Chairman of the National Black Media Coalition, has concluded an agreement with RKO radio and television stations for increased minority employment opportunities and more public service aimed at Black listeners. The pact also provides for a scholarship during its term for a Black communications student in an RKO market.



Outlet Radio Senior Vice President **Dick Rakovan** will be presiding over the company when the people from Rockefeller trust take over the company (for \$332 million). WSNE, Providence is the only Outlet property not included in the sale. It will be sold separately. Outlet President **Bruce Sundlum** was named chairman and CEO. Broadcast Division President **Dave Henderson** becomes President/Chief Operating office.



No one seems to know who has ultimate power at the RAB now that **Bill Stakelin** has taken over from **Miles David** as president. There is some confusion that neither executive can resolve. David is the vice chairman/CEO. It's entirely possible that the question will never have to be answered if their chemistry allows them

to work together. It's the RAB Board that willed the restructuring and in the end it may be the RAB Board that will have to decide what management structure will prevail.



Phoenix-based consultant **Todd Wallace** has made a long career of installing new rock formats for "quick" ratings. Now Wallace is pushing "Beatleradio", a concept that is scheduled to coincide with the 20th anniversary of the British Invasion.

KYST, Texas City, TX (Houston market) was an early client. May 9th was the first day on-air with Beatleradio and all three VHF network news stations did featured pieces on the new format. The BBC has contacted Wallace as has Parade Magazine.

No ratings are in as of yet, but the Beatleradio format (especially designed for AM stations) is an apparent big hit with owner **Roy Henderson**.



Cat Simon and Roy Henderson

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WAPP(FM)/Lake Success-New York City,
WAVA(FM)/Arlington-Washington,
KWK-FM/Granite City-St. Louis, KDWB-FM/Richfield, MN

Source: Arbitron Winter 1983
AQH Mon-Sun 6a-Midnight
Subject to limitations.

Legal Ways to Hype Your Ratings

Here's the best thinking of programmers and researchers on ways to increase radio ratings and how you can put it to work building audience now.

Hyping the ratings is something radio stations have been trying to do for as long as research companies have been taking surveys. The word hype is usually associated with something illegal, because over the years some broadcasters have concocted questionable means of influencing audience estimates.

Any attempt to get diarykeepers or telephone respondents to say they were listening to a radio station when they were not, is illegal. Any attempt to get them to report more listening than they actually did, is also illegal.

In the sense that hyping or hyping the ratings is conducted with these goals in mind, it is illegal and should not be done. There are not only substantial penalties to pay in terms of being delisted or listed below the line of ratings reports, there is also some personal jeopardy to consider as well as danger to a station's license.

But hyping the ratings in a legal way is fair game. Here is an in-depth look at ways radio executives can make their audiences increase.

Longer rating periods have pretty much put a stop to hyping as radio has known it in the past.

Tom Birch, of Birch Radio, in Coral Springs, FL., notes that since his ratings service covers 70 markets (every month), "it takes away the impetus to 'goose' the ratings, especially in the major markets." That "goosing" was easier to do when there were only two sweeps per year.

"Through our efforts, and monthly measurement," Birch added, "the efforts to artificially boost the ratings on a short-term basis have been minimized."

Of course, Birch recognizes the need for, and use of, contests, trips, cash prizes and such to raise the numbers. "There are the usual things like contests geared to keep listeners longer, with the guarantee of a certain number of songs in a row. There are instances of commercial-free listening used in start-up situations. Then it stops and the numbers go away."

From the standpoint of increasing cume, Birch says, "(going commercial-free) is practiced in every major market. Then, there's the heavy use of advertising and promotion. We can tell when that's been plugged in—and when the plug's been pulled."

Researcher Bruce Fohr, of Tucson's FMR Associates, feels that it's easier to increase the ratings quickly by doing a large-scale marketing effort with advertising or a multi-media campaign "to present the image that your station is everywhere and that everyone is listening to it."

Some stations have used a media blitz to boost its ratings, "but that may boost the ratings of the competition more than your own," Fohr claims.

He thinks that Arbitron is less "hypeable" among the ratings services, "legally or illegally," because of the longer period of time involved. Birch is "more hypeable, mainly because of the methodology and the shorter period involved... You can boost the ratings much more quickly with external advertising."

Fohr agrees with Birch that going "commercial-free" can boost the numbers, especially when you're going into a market for the first time, and particularly

with a younger audience as the target market. That's a marketing approach, not a programming approach," he notes.

"Going commercial-free is a very effective way to increase listenership," Fohr says, "but then it becomes a question of not how big your ratings have become but how much of that ratings increase has been retained after the hype is over. If you lose much or all of that increase, it's very demoralizing to the station's staff."

What the station should do is research the "vulnerability" of the other stations in the market to find a unique opportunity for itself "based on the lifestyle of the target audience (see story on Values and Lifestyle research in this issue).

Using format opportunity studies is one way, Fohr asserts.

You have to decide if your goal is to get the fastest ratings increase, "or do you want to have a strong potential for the long run," Fohr notes. "Album rock is the most fickle format, and news/talk takes the longest time to build. The older the target audience, the longer it takes to get more numbers, except with big bands or oldies—that's because of the emotional appeal."

If you're in a bad situation already, "don't react too quickly." Take your time. Figure out the problems—and the opportunities. Then go.

To Fohr, the best way to boost the ratings is to "identify the core (audience) group, serve them and promote to them without (thinking of a) quick ratings increase."

Kurt Hanson, of Chicago Programming Resources, cites two ways to "hype" the ratings. One

covers the listening levels you can maintain year 'round. The other involves higher listening levels for short periods. "These are the levels you can't afford to maintain year 'round because the related promotion expenditures are a part of good management but are not sustainable for the whole year."

Then, there are a limited number of prizes you should give out at any one time, with that period scheduled as to when it's most beneficial to the station. And special programming, in part to "hype" the ratings, should also be scheduled at a time when it's most beneficial to the station, Hanson believes.

A station could go "commercial-free" for a certain number of weeks. "That's good but not for year 'round," says Hanson. "It builds listening for the short-term, and it introduces people to the station. They may stick around."

Another type of ratings "hype," Hanson says, is the "direct effort" at influencing the Arbitron diary keepers in an attempt to have them account for, perhaps, 20% of your listeners as opposed to, say, 10% among other listeners. That may be defined as hyping. Some programmers try to find the 'hot' zip codes in which they think diaries might be placed."

Even this will not guarantee that the listeners will stick.

To get them to stick Metro-media's WASH, Washington Program Director, Bill Tanner says it's best to "determine if the station is serving as reasonably unique a market as possible." He observes that stations will go "head-to-head doing the same thing and both will suffer for it. He sees WASH as very much an adult contemporary station, "but we have added more ethnic records. We're not playing Rick James or Superfreak, but we are playing a lot of Motown and Champaign, to fit the population of the market."

To Tanner, boosting the ratings also involves engaging in the "most mass appeal form of advertising—that's TV. I'm a great believer in dominating the form of advertising I'm using. If another

station is using commercials on Saturday Night Live, I won't follow suit."

What Tanner will do is continue to refine and hone his product so as "not to be just one more station. It must be unique to the marketplace. That's the first priority."

Tanner feels that way partly because he sees radio "suffering tremendously from the copy-cat syndrome. It's not just in programming, it's also in advertising. A ho-hum ad on the best medium won't wash. It's very ineffective." So, Tanner will seek other ways, including "live billboards. We might have someone dancing on a billboard. You have to think uniquely."

When Tanner was at a station



Tom Birch

in Miami, he made extensive use of bus boards. "We owned the bus pitches. We even ran them upside-down" for added effect.

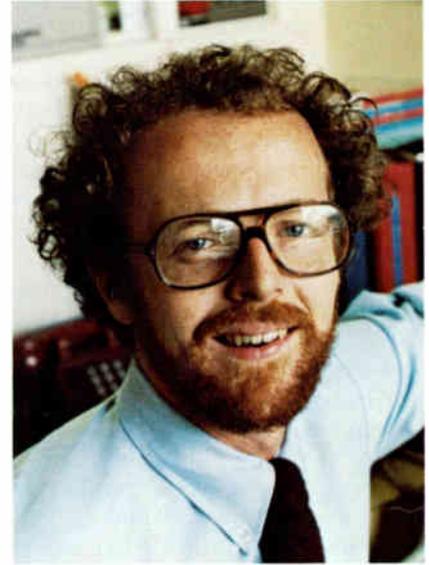
To boost ratings, Tanner is also an advocate of humor in station advertising, and is considering something very unusual in that vein. But if you're going to be funny, "don't overshadow your (station's) message. And your call letters have to fit in with your image. Also, make sure the medium you use doesn't become the message, that the humor is not so strong that it overshadows the station's message."

Tanner is also a believer in having a very attractive station logo,

"like the CBS eye. Invest your money in it, and stick with it."

WRKS, New York General Manager Lee Simonson would try to "have the best product (station format, etc.). If you have a bad product, hype wouldn't work very well anyway. You couldn't do anything illegally. You couldn't boost the ratings improperly." And affecting one ratings diary "improperly wouldn't make a difference even if you could accomplish that feat." Besides, you'd be found out, and Arbitron would do all kinds of unpleasant things to you, including putting you "below the line" in the ratings.

Simonson would muster his forces and put money into re-



Kurt Hanson

search and development on the proper format—all toward the goal of having a better product.

Beyond that, Simonson would like to consider using such avenues as cable television as a way of promoting his station. But there's a problem in that area. "We haven't figured out ways of using cable TV, or Music Television, to promote radio. They may see themselves as (our) competition, but they're not. Cable TV is so fragmented. Local access is so amateur. You wouldn't advertise your station on out-of-town cable, and things like HBO don't accept advertising."

In boosting the ratings for his

urban contemporary station, (which he most definitely says does NOT make WRKS a black music station), Simonson would try to reach three distinctive constituencies in equal amounts. Those constituencies are black, Hispanic and non-ethnic.

There are those who insist that WRKS is a black music station. It's not, Simonson says, although "we feature black artists. By saying it's black distorts the image of the station."

Custom Audience Consultants partner Thom Moon claims that no matter what your constituency is, "it's hard to hype the numbers anymore."

"It's well within the station's



Bruce Fohr

right to use a heavy advertising campaign," Moon states, "as long as it's part of normal promotional activity." As for slogans, Moon can't think of too many that work. Actually, "I'm thoroughly against them unless they use the call letters. Contests don't usually work either. A trivia contest gets only a small reaction and wouldn't have specific value in building the numbers."

Moon thinks that the use of television is helpful, especially with a "good, hard-hitting commercial. If I were using TV, I'd spend cash and not go for the trade-out. And I'd sit and pick the availabilities (myself) to tie in with the demo-

graphics" at the other end. "If 40% of my market was wired (for cable), and MTV was available, I'd use it, as long as it fit in with the demographics."

Moon's general attitude, particularly in the major markets, where stations are rated for 44 weeks each year, is that "it's damn hard" to hype them (ratings). The station finds itself in a "battle position" most of the year, and there are not enough ways, legally or illegally, to make any real difference trying to hype the numbers on a short-term basis. The sweeps are spread out over too long a period of time to guarantee huge numbers."

You could have a staff member somehow come up with a copy of



Bill Tanner

the diary, but Arbitron has tightened up on that. And if Arbitron had an indication that your station had succumbed to distorting the ratings, they "could put you below the line, out of the normal alphabetical listings of the station in your market" and say that your station had engaged in a no-no to try to unduly influence the audience figures.

That would include causing the diary to be used in some way as an entry form in a contest. Arbitron could also leave the station completely out of the ratings for that market for that survey period.

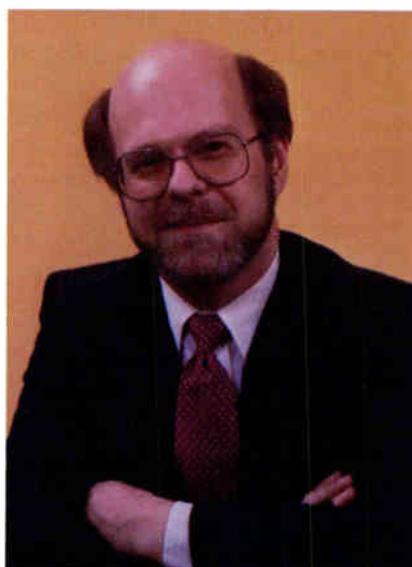
Moon said that the station would not exist as far as Arbitron

was concerned if it got caught in that kind of flagrant violation.

Since we're all travelling the straight and narrow highway, Ihan Hiber, a partner in Hiber, Hart & Patrick, in Pebble Beach, CA, would advise building the audience slowly and steadily to affect the Arbitron diaries "book after book."

He recalls that when he was the manager of radio reports at Arbitron he developed a quarterly measurement tool for the ratings service that has helped his clients since he left Arbitron.

Hiber believes that ratings in a short (4-week) period can be hyped. But when you get to the 12-week ratings sweeps, that hype "becomes reality after awhile."



Thom Moon

The station is "on stage virtually all the time."

The thing to do is "perceptual research," Hiber claims. "This will tell the station's management what the market and competition think of the station. Then you take the good product and market it in such a way so that people will like it. You also launch a campaign to attract (new) listeners to try it."

After you've taken care of the advertising and other promotional activity is the time to decide on how much, or how much less, money should be given away. That's one of the areas in which Hiber's quarterly measurement tool comes in, he says.

Part of his company's tactics include leaving behind a "copyrighted calendar for the clients to use" to carry out his advice.

He claims that "95% of my clients have gone up (in the ratings) in the four years we have been doing business. We also help them by doing seminars on how to use our quarterly measurement tool and how much more or less advertising to do."

If advertising is effective in boosting a station's ratings, direct-mail advertising is the most efficient means of advertising, according to Jack McCoy, of MMC, of Coronado, Calif.

"It's the most cost-efficient means of advertising," he claims. "Besides, you can't 'hype' the ratings—it's illegal."

But you can use promotional activity, such as contests. The "right kind" of contest, McCoy feels, can move a "tremendous amount" of audience at a reasonable cost in a reasonable amount of time. It's good even if it reaches just the professional contest players.

The right kind of contest improves quarterly listening or is good for come-building, McCoy states. He sees a "tremendous return" to come-building, designed to get people to try the station, and get the attention of the professional contest players.

Even baseball can be effective.

"Most people say they can't stand baseball (on a radio station)," McCoy notes. "But stations often double their ratings broadcasting baseball games." As an example he cited the San Diego station broadcasting the Padres games. It generally has a 4-5 rating without the Padres games and a 10-11 rating with the games.

So if you're trying to hype the ratings on a short-term basis, maybe you ought to be thinking in terms of raising the numbers on a long-term basis and trying to retain as many listeners as you can.

There is a very important reason why stations like KYW, WCCO, WGN, WOR, WHDH, KVIL and numerous others don't have to "buy" audiences or unduly influence them to listen.

The reason is good radio thinking and planning.

What goes beyond acceptable activities? The Arbitron lawyers describe that territory much as the Supreme Court does with pornography. General Counsel Anthony Kelsey quotes Justice Potter Stewart, "I don't know how to define it, but I know it when I see it."

Actually, the boundaries are not completely without definition. The Electronic Media Ratings Council broadly describes diary announcements and the FTC quite precisely defines hyping. Both of their statements are shown in each Arbitron rating book. Further, the rating service itself has developed a substantial body of paper over the past six years to outline what constitutes rating distortion.

The fine lines, however, are inevitable. The contests, the outside advertising and promotion, the commercial free sweeps are all allowable as long as they are part of the station's regular activities. They cannot be unusual. They cannot be intended to distort or inflate the ratings and they cannot run only during survey periods.

Who, then, defines, "regular", unusual or a station's intentions. Arbitron claims to be only what Kelsey calls, "the census taker, the gatekeeper. We're here to count heads, to count listening. We're not the policeman of hype." And yet the firm has procedures for accepting information from one subscriber about another station's activities and investigating that complaint and any rebuttal.

It is necessarily a judgement call. "One thing that we look for," offers Kelsey is "if we smell that there is some attempt to impact the diarykeeper to write down inflated, erroneous, false, wrong amounts of listening or is paid a premium for submitting his diary as an entry form." Arbitron finds itself evaluating intentions. Again, they'll know it when they see it.

What is the single biggest problem? One Arbitron spokesperson said it was a station actively asking diarykeepers to write in their sta-

tion. No one can argue with something so blatant. Kelsey insists "We constantly explore the frontiers everytime we take a survey. There is no way we can draw up an all-encompassing laundry list of 'no-nos'."

Furthermore, as a result of a consent decree with the FTC during the ratings service scandals of the late fifties, Arbitron is required to indicate anything extraordinary, even beyond all previous rules and guidelines, which they think could affect their results. This gives them sort of a "catch-all" for any leftover indiscretions.

Arbitron's Policies and Procedures Group in Laurel, MD, will review in advance any station proposal as will their legal department in New York. Tony Kelsey says he sees 400 such letters a year. "If any broadcaster dials my phone, tells me what he proposes to do, plays me a jingle and sends me a letter with copy in it, I'll review it and send back an opinion."

Radio station format changing is a common thing in this industry. That alone makes it important to keep attracting new audiences. A format change means more ballyhoo, more promotion, more money, less commercials and so on.

One way a radio station can minimize this great expense is to fully research its pluses and minuses. Doing so would allow it to funnel its resources to things that will help bolster the station's position in the market. Stations willing to define carefully their goals are able to make intelligent decisions about how to attain them.

Thus it's no surprise that the nation's most stable ratings successes are well-defined and constantly applying their people power, money and creativity toward an important positioning goal.

So, some of these ideas may help your station attract new listeners if it is well-positioned and carefully utilizing its resources.

If not, nothing—no amount of cash, no showing of outdoor billboards, no banning of commercials from your air will effectively force listeners to report your station as their favorite.—By Herb Drill, Research Assistant Jim Smith.

HOW TO IMPROVE RADIO RATINGS

Hype	Legal	Expected Result
"No Commercials"	Yes	Good for short periods as an audience attracter, but not sustainable the whole year. Some advertisers may complain.
"Hot" Zip Codes	Yes	An attempt to reach diary keepers in areas where they think diaries may be placed.
Unique Positioning	Yes	Winning new listeners by playing the music they want to hear and the features they like. This includes programming ethnic or special music.
TV Advertising	Yes	The best way to reach radio listeners but only when frequency and careful time buying is employed. Rock stations go for "Saturday Night Live" type shows and concerts, popular sitcoms. Beautiful music should buy local news and special adult-interest programming.
Billboards	Yes	Very expensive and not always effective. Many are needed. High visibility a must. To make them better, allow them to come alive as WASH, Washington does—with people dancing on them.
Bus Cards	Yes	Many are needed. The message must be effective and to the point. Try turning them upside down for effect.
Refined Station Logo	Yes	Spend the money to polish or re-do your station visual logo to make a maximum effect.
Research	Yes	The best hype may be finding out how your station is perceived and what to do to strengthen it. Redeploying your resources to research may be more desirable to some stations than promoting a format burdened with problems.
On-Air-Slogans	Yes	If they are not unique they won't work. If they are too close to others (like two stations calling themselves Stereo 95) then the confusion will occur in the diary count, too. Since Arbitron asks diary keepers to keep track of call letters the vast majority of respondents write call letters down. Best way to use slogans: with call letters and frequency.
Money Giveaways	Yes	Only a small percentage of station listeners like to participate in contests. Research shows small and frequent cash giveaways are more effective than "big money" giveaways, because those who like to play feel they have a better chance to win.
Jingles	Yes	One of the age-old simple ways to effectively remind your listeners of where they've tuned is to run jingles. Programmers have strayed away from them in the past ten years, but today's jingle houses can produce modern, effective on-air logos for every format.
Sports	Yes	If a popular sport is allied it can hype a station's number, but the let-down comes when the seasonal increase is over. Solution: Be that sport's station all-year long to maximize the effect.

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Risky Repositioning of Album Rock

Troubled by fickle listeners, new music decisions and video rock, here's how album rock is changing.

Is album rock hearing its own death knell, or is it just evolving with the times?

The answer depends on who you talk to. But certainly album rock is undergoing some serious changes—and many may be for its good.

Albums rock's main demographic is eroding, and the music is "boring," according to one major radio observer. "Album rock is in trouble," asserts no less an authority than Phoenix-based album rock consultant John Sebastian, one of the foremost proponents and successful people behind album rock in its heyday.

Sebastian says that when he was having "tremendous success" with the album rock format, "we were able to dominate the 12-24 demographic. We had a tremendous share and market. Now, there's a lot of other music—there's Music Television, urban contemporary, Hot Hits—all cutting up the same pie."

In some cases, Sebastian notes, what you end up with is pieces of the pie which are "unsalable" because they're so small. There's also the fact that advertisers are now more enthused with the 25-plus demographic, 25-34 and 25-49. There's less of an availability of teenagers and fewer people in the 18-24 demographic with the overall aging of the population.

Sebastian feels he has come up with a solution. Sebastian will come out (around July 1) with a new format. He envisions it as a "solution" for the repositioning of album rock. "Stations will go in that direction," he believes.

Which of the alternative music formats is hurting album rock the most?

Sebastian feels MTV is cutting into the pie, but not as much as the other formats. In any case, "their (album rock's) demise is pretty much inevitable down the road."

"I do think the demise is upon us and will continue as the popu-

lation ages," Sebastian added. Album rock might be helped if Hot Hits and modern music "went in another direction."

What album rock stations can do to delay, if not prevent, the inevitable, in Sebastian's way of thinking, is to not overreact to other formats.

"Some album rock stations are going too far into modern music. A lot of album rock stations are going to the Hot Hits route and becoming pop-oriented. They're not setting themselves as far apart (from the rest of the marketplace) as we were. Don't go too far away from what has been successful for album rock," was Sebastian's admonition.

He feels his new format will help album rock stations make a positive transition because it is "much more current." He wouldn't elaborate beyond that.

Lee Abrams, of Burkhart/Abrams/Michaels/Douglas & Associates, Atlanta, claims listeners are bored with traditional album rock. "So much of the music is oldies. The 25-34 group has been hearing it for 10-11 years and they're bored with it."

Besides, there's a bit of a musical revolution going on, in Abrams' eyes. Whole new groups are coming on the scene. The problem is that they're being showcased by Music Television and not radio.

Where album rock stations used to be on the leading edge with this music, they're now being beaten by MTV, Abrams says. "MTV is breaking new music that album rock has been hesitant to play—groups like the Stray Cats, and Duran Duran. Album rock is caught in the oldies thing, but the nature and the needs of the target audience (15-30) are different."

Sebastian's new format might be expected to deal with that. Abrams theorizes that the new format is "25-34 with an urban contemporary flavor."

Abrams envisions a scenario of two album rock audiences emerging over the next few years. One will be for the 12-24 group, another will be for the "pure" album rock audience of 25-34, which "can't handle hard rock." He sees the 12-24 group witnessing an "era of new groups, including Joe Jackson (exemplified by 'Stepping Out'). Album rock missed the boat on Joe Jackson."

Rick Menapace thinks the album rock phenomenon is a "cyclical thing."

An avowed music aficionado who used to be a DJ for WMMR in



John Sebastian

Philadelphia, a "progressive music" station, Menapace sees the situation as being one where "the engines stay the same but the pistons (components) go up and down at different times. And there is no more single-station dominance."

The "demise" of album rock is reflective of the change in the listening audience and in society as a whole, Menapace claims. In the '50s and early '60s came hot hits, then pop music. Then, came the

60 SECOND SEMINAR

Listening Away From Work

It's not just for listeners, but for program directors as well. Here's how to really hear what's on your station.

In just about any other industry when an employee doesn't show up for work, it means trouble. But in radio, when the program director doesn't show up, it may mean that he or she is working harder at the job. That is, if the PD is listening away from work.

Meetings, memo writing, production, sometimes an air-shift, remote appearances and record promotion days can detract from what a program director is supposed to do—guide and maintain a radio station's on-air sound.

Here's a checklist of things to help a program director do his or her job better:

- Require the PD to listen away from the station not only at home, but at shopping malls, public events, city or country settings. Then ask for a brief report on his or her perceptions and reactions.

- Allow the program director to do the more "creative" aspects of his or her job away from the busy station setting.

- Program Directors, like all executives, should have a job description. A realistic job description can help a PD work at the office and away more effectively.

- Eliminate time-wasters such as record promotion meetings that run all day. Treat every promotion person fairly and equally, but don't spend a half day doing it.

- A general manager should require the program director to put in writing regularly (perhaps monthly) a critique of the station's air sound. Where there are problems, insist that the PD offer possible solutions. But don't expect this if the GM cannot first set written goals for the station.

Under the right circumstances, a working PD away from work could do more than one living at the station.

Beatles, and music, and our culture was altered. "Everyone thought that you grew up liking Elvis and then one day, zap, you would become a fan of Sinatra. But music began to change."

Albums then were hit singles with waste tracks thrown in. Then Jimi Hendrix hit the scene, and his "Are You Experienced?" album in 1967 hit the top 10 without a hit single. It was the first top 10 album without a top single, Menapace recalls.

Albums became hot and had one single to a side, like Iron Butterfly's "In-a-gadda-da-vida." "Underground"

liberalism to conservatism. "Guys are still rock 'n' rollers in their late 30s, but they're spending money elsewhere. Stations like WMMR are more oriented to our younger brothers and sisters, who aren't socially oriented. They're into Tom Petty and the Heartbreakers, or Rush, or The Police."

"Now, the album rock stations are fighting to stand out in a business without standouts," Menapace concludes.

So, album rock has problems. This is compounded by the fact, Menapace emphasizes, that MTV is "doing more to sell records than radio is. With MTV, I can have visual as well as aural entertainment. With MTV, people are being introduced to new music and new groups."

But Alan Peterson, at Jeff Pollock Communications, in Pacific Palisades, CA, isn't nailing the lid on album rock. He claims "it's alive, it's well and garnering good shares. It's also making money in different parts of the country."

What you're witnessing is not a revolution but an evolution, Peterson says. "Intelligent programmers at stations of any format evolve with the times. There's been a lot more press about album rock over the past six-eight months, but it's been going on for two years. It amounts to a growing with the times and the audience, and is not necessarily a repositioning."

Peterson feels that album rock stations that hadn't changed since the late '70s "were left behind and suddenly found themselves playing oldies and had deteriorating numbers. They overreacted and went to all current music."

Peterson believes that the key is seeing the handwriting on the wall and knowing that what you're doing today is "not good for all time."

"A modern music revolution going on? No. An evolution going on? Yes. The dry period is over, and new bands are coming out," Peterson says. "By no means should the death knell be heard for album rock." —By Herb Drill



Lee Abrams

stations were spawned to play these new albums.

But the Beatles broke up, Dylan was in an accident and went through all kinds of head trips, and "recording companies signed everybody without being able to figure out the next craze," Menapace says. "Then you had hyphenated music, like folk-rock; then creativity dried up and groups broke up."

The country was evolving from

“We expected The Research Group to be helpful, but the results even surprised us.”

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Teaching Marketing

Educating sales and programming departments to market the station image can result in direct pay-off.

Teaching stations to "market" instead of "sell" is tough. It's like having Willy Loman change his whole approach.

Part of the problem is that program directors think their purpose at the station is to get ratings.

Chuck Blore, of Chuck Blore-Don Richman, Inc., Los Angeles, says program directors are there not only to worry about the programming content of the station. They should also be thinking of the overall purpose of the station—making money. The tendency is for PDs to get isolated in the programming/ratings efforts and forget about the sales department. It's a better idea to team PDs with sales personnel. But sales and programming departments are notoriously at odds. This perpetuates the problem of sales knowing how to sell time but *not* knowing how to market the station.

"They rarely know exactly what they're selling," says Blore.

■ Blore suggests having sales reps spend time with different department heads, especially the music director and programming director. This way reps "know exactly what the station is about." Otherwise, they sell only an aspect of programming, or a personality, or sell time and numbers and not the station.

■ Sales managers should make a presentation to sales people on the total station image and prepare good sales material, especially leave-behind literature that really reflects the station image.

Blore says sales reps should sell more than theme line, even good theme line. The sales material must reflect what the advertiser saw on the station's TV commercials or heard on radio promos. It must be a total marketing effort not a splintered sales attempt.

Blore believes that, "Everything should be synergistic."

When the recession hit, ad budgets were cut. Radio got the ax

before TV. The basic problem is that ad agencies don't know how to use radio. And they don't trust it.

"They'd rather use last year's TV commercials than make new radio spots," says Blore.

Since 1955, radio has been subjugated to TV. People who come into ad agencies are only interested in producing TV spots and do not consider the luxury that radio spots afford. Radio spots can be written and on the air the next day.

Radio isn't a secondary medium. Blore believes that all radio advertising works. "You have to make it work exceedingly well."

With this in mind, sales staffs have to sell the "overall image of the station to those who aren't regular advertisers (or listeners). You can use personalized direct mail or promos for the ad agencies to take a look at your station."

Orchestrate the effort to keep the sound of the commercials the same as the sound of the station.

The public makes judgments on how a station presents itself on billboards, TV and print. So it is important that the station reflects itself accurately in its advertising.

Larry Wexler, WPEN/WMGK Philadelphia GM claims sales people react to agency media buyers and often don't make a conceptual sale. That's why it is important to keep the station presence in an advertiser's mind with accurate sales literature.

Wexler set up a retail sales department. He has five people and a manager who deal with small ad agencies or advertisers with no agency. The station will write and produce commercials for clients who need them. Then the sales people go back with the tapes. This has resulted in smaller accounts developing into accounts that use a lot of radio.

■ One of the most important aspects in training salespeople to effectively use marketing in their sales pitches is to emphasize that marketing is partially a matter of

positioning the station in the mind of the media buyer.

Wexler has three rate cards: A WPEN/WMGK combo; a single card for WPEN; and a card for WMGK. Most sales are 90% combo. But in the last year, the growth of WPEN's nostalgia/big band format has caused it to "un-sell" itself from the combo.

WPEN can be marketed to fit the demographic change from 18-49 to 25-54, which is now the most requested demo because of our aging population. "It plays into the hands of WPEN," says Wexler.

Remember: It is important to know the marketplace and the station. Marketing Philadelphia, and the image that WPEN and WMGK reflect, has kept WMGK at the top and has helped to raise WPEN.

To repeat Blore's marketing philosophy: A station must represent itself accurately, and it will show up in cash results.—*By Herb Drill.*

Time Buying

The traditionally popular dayparts may not be the best buy.

Morning and afternoon drive time may be the most popular dayparts, but they're not the most effective for everyone. Stations should recognize that and be prepared to sell other dayparts to help clients—and increase revenue.

Group W's Roy Shapiro estimates radio advertising in 1983 at \$4.5 billion (versus \$4 billion last year). A "predominant" amount of that goes into a.m. drive, "especially on AM stations." It's difficult to be more specific because morning drive, in particular, is usually purchased in tandem with other time periods.

He says an all-news station would be more dependent on a.m. drive than a beautiful music or album rock station. And there would be more demand from national than local accounts.

Dick Harris, also at Group W, notes that his group sells "play-by-play sports, and it doesn't matter what time of the day it is." Talk and all-news shows bring "a very

attentive audience," even if the numbers are smaller.

He adds that several years ago Campbell Soup made heavy use of the 10 a.m. to noon period to sell the idea of soup for lunch. "A specific advertiser could make good use of a specific time of day on radio," Harris emphasizes.

Other popular periods are Saturday and Sunday mornings for photography stores and lawn products firms. They try to get you with their pitch on the way to the store when you may be making your brand decision.

Debbie Schneider, media director of Chicago's Leo Burnett Co., uses weekend radio to reach teens and the 18-34 crowd; Wednesday through Friday to sell grocery-store items, and weekend promos for snack foods. Country and western formats are used for blue-collar workers; news radio for white-collar people.

What may be "drive time" for one area may not be true for another. Consider the casinos in Atlantic City, New Jersey. Casino employees get out of work around 4 a.m.

The advantage of radio is its selectivity. Five a.m. to 8 a.m. is drive time for blue-collar workers; 7:30 a.m. to 10 a.m. for white-collar.

Closer to 10 a.m. is the higher salaried workforce. From 3 to 5 p.m. is the blue-collar worker; 5 to 7 p.m. is the white-collar worker.

To attract teenagers and early 20s, weekend time periods can be bought for records, fast-food restaurants and snack foods.

Stations selling midday to attract housewives are in for a surprise. A recent study for the RAB by Bruskin Associates shows that 80 percent of all men were involved with some form of media from noon to 6 p.m. Fifty-three percent were tuned to radio in that daypart. Eighty-one percent of women were involved with some media from noon to 6 p.m., but only 46 percent tuned into radio.

Late evening audiences may be thin, but the quality is high. Involved audiences tune into talk shows or listen to specific personalities.

WKHX/AM, Atlanta, GM Norman Shrutt considers it a "habit" to buy a.m. and p.m. drive time. "The (advertiser or the media buyer) doesn't look deeply enough into the demographics," he says. "The 11 a.m. to 1 p.m. time is a good period. Look at all the people going to lunch, listening to a Sony Walkman, in a car listening to a radio, or in an elevator with a radio station tuned in."

As for nighttime periods, "there's less of an audience, but it's a better audience. So the cost per thousand in reaching them is probably about the same."

Don't ignore the people who are up at all hours at home or on the road. There's a big market for truckers.

KAFM, Dallas Sales Manager Bill Harrison paints a different scenario.

Since Dallas is like Los Angeles in that mass transit is virtually zilch, drive time runs from 10 a.m. to 4 p.m. "Drive time is all the time" in that period.

He claims advertisers "are missing the boat" when they don't buy midday time to get a good package and not pay a premium.

Buying 10 a.m. to 3 p.m. on Saturday is a premium because regional and national accounts are looking for shoppers. "But 10 a.m. to 3 p.m. Sundays would give advertisers access to all those people listening to radios while sitting at the pool or relaxing at home.

Craig McKee, GSM at Chicago's WLS, feels that since his station has such a large audience, advertisers are not taking advantage of the situation when they limit themselves to drive time. "They're not taking advantage of the potential reach if they're not using midday, for instance. Recent research shows that as many men as women are listening then."

Then there's a "big commuting audience" on the weekends, McKee says. You can't limit yourself to one or two dayparts, or to weekdays.

McKee observed that WLS has had "better success stories" when advertisers run throughout the day or into the weekend.—By Herb Drill

Pep Meetings

Enthusiastic sales staffs start with management. Here's how to make sure your staff gets "the spirit" at your meetings.

There are certain things that should and shouldn't be done when rousing the sales troops for battle.

Timing is the first critical consideration.

"Never do collection meetings on Monday, Tuesday or Wednesday," advises Pam Lontos, president of Pam Lontos, Inc. sales consultancy firm. "Nothing kills enthusiasm more."

Don't push salespeople to do collection calls on those days either. "Clients in a cash bind can be rude. Salespeople are emotional. They feel sorry for clients who will tend to dramatize their problems. This affects the next call." Beginning the work week on a negative note can make for a long five days.

Lontos advises meeting on Monday and Wednesday mornings. This gets enthusiasm going for the week, and checks it in mid-week.

Collection meetings should be conducted on Thursday afternoons after the staff has come in from a day of selling. Collections should be done on Friday. Friday is traditionally not a good day for selling, anyway.

Important: Always raise the group to your level of enthusiasm. They will take their cue from you. "Salespeople are emotional," Lontos says. "They experience more ups and downs than a person in an administrative position."

Here are ways to prepare and conduct successful pep meetings:

- Read a book the night before, or listen to tapes for new ideas. Apply these ideas during the meeting the next day. Plan ahead and assign different salespeople to do the same for future meetings. Let a member of the sales staff run a few of the meetings. Lontos says some of her best ideas have come from staff people who have done a presentation.

- Role Play. Salespeople don't

like it in the beginning, but eventually they will get more relaxed. When the staff member realizes he or she can make mistakes, laugh and joke around in front of his or her peers, it will make the role playing easier and more beneficial. Comments Lontos: "Salespeople realize that if they can go through a tough sales pitch on their feet in front of peers, it will be easier in front of a client when no one is around."

- Concentrate on the positive. One technique Lontos uses is to get the entire station staff to meet. Everyone writes their names on a piece of paper that is passed around to every person at the meeting. Every person must write one good thing about the person whose name is on the paper. It can be anything: well-dressed, nice eyes, good personality, etc. The person gets in front of the group and repeats the things on the paper.

"Our self-image is lower than how others see us," says Lontos. The exercise is encouraging because it highlights a person's good qualities.

- Go over each account with a salesperson personally in a closed-door meeting. It is useless to make the rest of the sales staff sit through one person's account history.

"Always talk about sales *made*, not sales lost," she said.

- Get the adrenaline running. Lontos plays inspiring music at the end of every meeting. She lets the staff choose the songs, or she chooses them herself. Some favorites: "The Theme from Rocky," "Whip It" by Devo, "You Can Do Magic," by America.

"Low desire leads to fewer calls and procrastination. Selling is a high pressured job." It's important to get the stress out of a person's system.

Lontos, who holds a master's degree in psychology, says that studies have shown that stress causes the body to produce a chemical that makes them feel fatigued. "Gross physical activity, like jogging or calisthenics, eliminates this chemical and restores the body to its natural chemical balance."

Physical activity also produces a chemical, endorphin, that is similar to morphine. It makes a person feel good and excited. Lontos tries to encourage physical activity and yelling during meetings and lets salespeople "beat" the stress out of their systems with pillow fights. She also has them yell 10 times, "I Gotta Have It!"

- Provide incentives for which your salespeople can strive. "There's only one thing salespeople like more than money," says Lontos, "and that's recognition."

Set quotas. For new salespersons, set reachable goals and let them work up to larger ones. Then push for the extra \$2,000 to \$3,000 a month. With a 10 person sales staff, it could be an extra \$20,000 a month.

Don't let good sales performance go unrewarded. Lontos gives high billing salespeople recognition at sales meetings. Distribute plaques. Arrange trips for top salespersons. The cost of the trip is built into the quota.

- Teach salespersons to sell "perceived value" to clients—that is, show the client the value of advertising on the station. Don't simply sell the numbers. Explain to the advertiser how the station will help them to increase business. For example, a classical station doesn't have the numbers to sell, but it can sell its affluent audience. A Cadillac dealer would be better to advertise on a classical station to hit the kinds of people who can afford their cars.

Every company or client goes through four stages: 1) growth, 2) too much growth, 3) deterioration, 4) death. It is imperative that salespeople stay in a constant stage 1 with occasional fluctuation into stage 2.

"Salespeople cannot be comfortable with a 'Well, I'm doing all I can do' attitude," Lontos says. Once salespeople reach their comfort zone (the point where they feel like they are making enough, or more money, than they need), they have to continue to push. The push and the enthusiasm have to come from the manager. —By

Cecilia Capuzzi

60 SECOND SEMINAR

Selling Yourself

*What Do You Sell First—
You or Your Station?*

Positive, confident attitude is the most important factor in selling. Sell yourself first, and then sell your station to a prospective client.

- Establish a positive rapport. No matter how relatively unimportant the client may seem, he or she needs to feel accepted and liked by you. Clients have insecurities and doubt behind their tough veneer. Reassure them that they are doing the right thing before they buy from you.

- Be a problem solver. Clients will be more willing to work with you. You can get anything by giving people what they want and need.

- Lean forward when your client is speaking. Do not cross your arms or use any kind of negative body language. Appear relaxed and interested in the client's point of view. Show understanding and acceptance with phrases like: "That's true," "Of course," "I understand."

- Remain calm and smile, even when the client is voicing objections. If the client raises an objection to you about the buy, repeat it back to him. He or she will know that you are listening carefully.

- Maintain eye contact. It helps a prospective buyer feel a bond of trust; that you are working together.

- Use the word "we" instead of "you." This emphasizes teamwork and convinces the buyer that you are working toward his best interest as well as your own.

- Smile. It communicates a very powerful, positive message. It says, "I enjoy being with you. You are important."

- Believe that every potential buyer is important, or your client will sense your lack of enthusiasm and interest.

You cannot become a success with a single account. You need every sale and contact you can get. Treat every account with the same respect. Small accounts can turn into larger ones.—By Pam Lontos, president of Pam Lontos, Inc., a Dallas sales consultancy firm.



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Establishing In-House Research

Professional research costs money, but in the long run, in-house research might cost you more. Here's how to tell if you should do it yourself.

Decide if you've gone too far with in-house research *before* you establish the capability, says Maurie Webster, President of the Webster Group.

That may not seem to make much sense on the surface, but station managers should know what they expect from in-house research before it's in place.

Consider this:

- Does the station need home-made or professional research? The station should ask what it needs to do and what its computer can handle.

- Does the station really need in-house research?

Station managers should have in writing exactly what it is they want to do with research. Depending on this, in-house research may or may not be the solution. "Information you can handle."

KLAC, Los Angeles, General Sales Manager Alan Gantman says that in-house research should provide detailed information on demographics, psychographics, the buying habits of listeners.

"There's more to buying radio than Arbitron," Gantman says.

Gantman is opposed to in-house research when Marketron or Simmons can be accessed to find out what percentage of listeners fall into different demographic profiles.

Why pay a lot of money to have something in-house when you might be able to get it cheaper outside?

Attaining the goal of having the largest audience in your format and market is the important point. Webster recommends that stations study and react to what they are doing, what can be gained or lost by daypart. In-house research may help; outside research may be the answer.

Webster claims that managers need to know what has happened to listeners from one book to another in each demographic in every daypart. He feels that they can't do this with in-house re-

search. Accessing a station's personal computer for in-house research may be handy, but don't overrate its capabilities.

A station computer can help make comparisons with the competition to improve ratings and revenue. But Webster thinks that a wrong decision, based on in-house research tabulated from a station's computer, can give a station the opportunity to lose its shirt faster.

Professional advice is still necessary. If you put garbage into a computer, you'll get worse garbage out.

If you've already taken the plunge, you can tell if you've made a mistake.

- In-house research is working if your people are getting out of in-house research what they couldn't get before, if the data is better than before, or if it's available faster.

- In-house research can be used as a basic music scheduling system. Some stations doing call-out music research can initiate data on young versus middle age versus older listeners. This capability is more expensive than the average radio station can afford, he estimates.

- Some routine research can be done with home computer software packages. You can compare your proposal with the other guy's. You can use the computer for word-processing, but not necessarily for logging and billing.

These home computer systems are "simplistic," not intensive, Webster says. "We (Webster Group-RIC) make an in-depth analysis you can't make with these simplistic systems. In an hour, we can have 32 books you couldn't touch" with a simple in-house research tool.

A small market station can't afford professional research and a top 25 market station can't afford to be without it, according to David Oakes, of Toronto's Joint Communications. So, ask ques-

tions before you leap.

- Do you need a computer?
- Will you be starting a separate staff and need job descriptions?
- What's the limit to spending?
- What information is being collected, and will it be useful?
- Will the research data compiled actually be used?

Some research doesn't work because of the timing. One research firm executive noted the testing of Men at Work's "Down Under" before the listening public was accustomed to its different sound. It tested badly, but went on to become one of the year's biggest hits.

Oakes says, "A lot of people are collecting research to say that they have research." You can't do that because "research has to be managed." It's a specialty. "I'd hate to have a general practitioner doing brain surgery on me." The same goes for research. If you want something very specialized, you get a specialist to handle it.

There's a limit as to what research can do for you in-house. You need someone to analyze the data. You have to know if you're going to put money into a computer or into people. How much? How much can you afford?

Oakes adds: "It's a lot of work. You may not find what you want the first time. You may have to do it again. You need a background in research to do research. It's difficult to start up a research function. If you have it as an in-house function, it's usually too limited, too rigid. Stations forget what the research was for."

Worse yet, Oakes says that many stations never use the research data they've collected because it may not agree with the program director's point of view.

Oakes estimates that 99 percent of the people at a station don't know anything about research. And it's a multi-stage function, adding to its complexity. Most important, stations should be doing research to capture data, not to save money.

All research is done to get data—on billings, promos, sales, format. Ask why you want the information—and ask before you start an in-house research project.—*By Herb Drill.*

VALS: New Research Technique

New research methods can narrow your audience profile even more and can exactly define advertisers' potential buyers.

VALS (Values and Lifestyles program) is a new research method that makes market segmentation more practical and affords radio a more defined way to sell.

VALS was born at non-profit California-based Stanford Research Institute's (SRI) "Think Tank." It was a governmental attempt to see public policy priorities in the year 2000. VALS was sponsored by AT&T, Xerox, Shell Oil, Reynolds Industries, Polaroid, Ford, and others.

SRI does 2,000, 2½-hour interviews every spring (since 1978). The methodology classifies the adult population (18+) by their different approaches to life.

SRI classifies people as being "need-driven," "outer-directed," or "inner-directed." A very small percentage (2%) is "integrated," which combines the best of "outer-directed" and "inner-directed."

People who are "need-driven" are "survivors" (6 million or 4 percent of the population) or "sustainers" (11 million or 7 percent of the population). If "outer directed" a person may be a "belonger" (37 percent of the population or 60 million), "emulators" (8 percent or 13 million) or "achievers" (22 percent or 35 million). If "inner-directed," we are "I-am-me" oriented (3 percent of the population, 5 million), "experiential" (7 percent or 11 million) or "societal conscious" (10 percent of 16 million).

Ketchum Communications Senior VP/Marketing, Dr. John Mather says radio can use VALS effectively. In addition to personality profiles, VALS has information on 17 types of formats, including news, classical, religious, mysteries, and rock.

VALS is also used for more cost-effective media scheduling. It can determine the proportion of radio listeners in specific demographics.

Each demographic group is based on psychological needs and behavior response.

VALS determines data on 100 different key attitudes, from political leanings to public library preferences. Any individual fits into more than nine typologies at any one time. VALS supplies answers to:

- Why people are heavy users of particular products.

- Brand preferences.

- Audience media patterns: amount of time spent with radio, television, magazine.

- Format preferences.

Each group is based on psychological needs and behavior response.

VALS supplies information about an individual's attitudinal environment. This kind of information is important to radio. Demographic profiles can match with a young doctor, lab technician, professional athlete and small business man, but their lifestyles, buying proclivities and attitudes are very different. Therefore, the marketing approach should be different.

VALS strength is that it lets sales people talk to consumers in their language. It can allow the salesperson to answer a particular group's needs rather than talking age, sex and income demographics to a potential client that probably really doesn't care much about that aspect of your audience. The advertiser wants to know *how* your station can specifically reach the people that his or her product is targeted to.

VALS can be particularly helpful to radio by "de-massifying" the advertisers approach and thus eliminating some of the competition. Marketers need more defined consumer information. VALS can provide it.

Radio can use VALS to track the three major groups and nine typologies. Narrowing down the audience gives specific advertisers more reason to buy, and radio stations a way to beat the bottom line.—*By Herb Drill.*

60 SECOND SEMINAR

Fear of Trying

A way to overcome using research as an excuse by merging it with "gut" feeling.

Call-out research completely failed when it came to "New" music, whether on rock or country music formats. This underscores a dangerous tendency that has been hurting radio for some time—fear of risk, fear of taking a chance, fear of relying on gut.

This results from the fact that risk-taking is generally punished, that "research" is used as an excuse for inaction and that a lot of "research" isn't research at all. It is data tabulation. It's time to use the word "research" in its broadest sense: an endeavor to discover facts by scientific study or a course of critical investigation. "Critical" means you weigh the pros and cons. Consider the music.

It's possible to tell a lot about the psychological make-up of your audience by examining the most popular records with your audience, especially the hooks, followed by the lyrics.

If the most popular songs on your station revolve around aggression and violence, then you can think of logos, promotions, etc., in that way. If they revolve around a lack of love and having affairs, that tells you something else. The list can go on and on.

Paranoia songs are recent examples: "Who Can It Be Now" and "Do You Really Want To Hurt Me." People are scared and hurt. There is a lot of promotional room to move within these parameters.

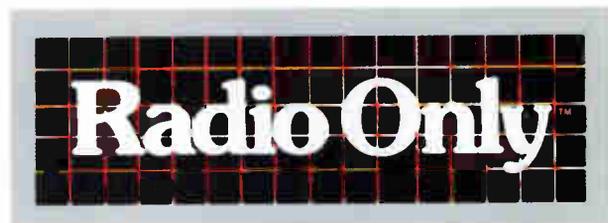
If you use your eyes and ears first, it will help you decide which areas you actually need to research, whether it's image, promotion, music or your disc jockeys. It will allow you to spend research money wisely to verify or clarify your gut instinct.

The winning scenario would go like this: observe, listen, evaluate, research, take the necessary risks, correct your course when it strays and wait for the books.—*By John Parikh, vice president of Toronto-based Joint Communications Corporation.*

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Radio's Most Desirable Giveaway Prizes

The latest on what to give away, and how.

It may not surprise radio executives, but cash is the number one giveaway item desired by most radio listeners. What may surprise radio executives, though, is just how popular cash is.

"Cash, cash and cash," listed radio researcher Bruce Fohr, President of FMR Associates, when asked to name the top three giveaways. Likewise Jon Coleman of Dallas-based Audience Analysts initially said, "There is only one desirable giveaway...cash." Money seems to be the universal want, regardless of format, sex or age demographics.

Some other giveaways rank highly with listeners according to the top industry researchers and consultants:

- Travel ("Trips to Hawaii were extra big this year," notes Kent Burkhardt of Atlanta-based Burkhardt/Abrams/Michaels/Douglas).

- Automobiles

- Lifestyle items: such as concert tickets, movies, dinners at area restaurants. These gifts must be consistent with the station image, and if correctly executed, listeners can incorporate items into their lifestyle.

- Staples—due to the poor economic climate this past year. Staple products such as groceries, gasoline, or bill payment rank high.

(Note: popularity of giveaway items differs slightly due to format, age of listeners, sex, ethnic background, economy and season.)

Some stations try innovative giveaways for added appeal. One station gave away a tax-free year. But despite all the hoopla, cash remains the sure bet. "In our research, listeners, given a choice between a \$10,000 car or \$5,000 in cash, chose the cash," says Dave Carlisle, of Birmingham-based 2100.

The key to an effective cash giveaway is packaging. Two schools of thought remain on this subject: should the cash be given in one lump sum, so it can be hyped

as "\$10,000." Or should smaller denominations be awarded more frequently (10 gifts of \$1,000). While it depends on the goal of the giveaway, most researchers agree that stations currently give away more money than need be.

"People still get a big kick out of a couple hundred bucks," says Carlisle. "Stations give away \$5,000 when \$200 would have sufficed." Bruce Fohr agrees. "Listeners can't relate to large cash prizes



as well as smaller ones. Stations should be careful not to alienate their audience to think that they have only one chance in a million to win the big money."

Kent Burkhardt notes that some markets "believe a radio station will award a lot of money and they will participate. Other markets don't believe it. I'd say 70 percent believe and 30 percent don't."

The key to cash packaging lies in the execution of the contest. "Keep the cash small, keep it exciting and use radio's immediacy," suggests Carlisle. Here's an example of how a surprise impact can

make a smaller increment of cash explode! WRBQ, Tampa, gets a listener on the air and says, here is one hundred dollars. The caller gets excited and the station adds another hundred and the caller increasingly gets excited, and the station adds another hundred. The caller is screaming—over a lousy \$300 bucks. When other mediums hold contests, most of the public is not aware if anyone wins. In radio, use the strength of immediacy to your advantage to gain momentum.

Trendy prizes (or contemporary prizes) "add flair to the station, not audience," says Burkhardt. And while ET dolls given away at the height of emotion over the film can add fun to the station, the effect is limited. The same holds true for other contemporary gifts, such as candy on Valentine's Day or cherry trees on Washington's birthday.

One researcher warned that stations should stay away from items that may imply sexism (some sports gear may appeal more to men than women). Also stay away from prizes inconsistent with your station image. An adult station should not give away a youthful gift and vice versa.

The most important element of the giveaway contest is strategy. Managers must set a goal for the contest by asking, "What is the goal and how should I design the contest to fit this strategy?"

- Are you trying to increase cume? (tune in).

- Retain cume?

- Influence or reinforce station image?

- Increase male/female numbers?

- Increase average quarter hour share?

One researcher warns "use contests sparingly only for specific points in time and not as an ongoing thing." One mistake stations make, he feels, is to overdo the contests without legitimate reason. Here's why that can be a fatal mistake.

Contests can get in the way of image development. "If you can say something positive to your listeners instead," suggests Jon Coleman, "maybe you should." Exam-

ple: WENS, Indianapolis never uses contests and promotes the fact that the station never uses contests. WENS feels that if they ran a contest it would replace a station identification, slogan, jingle, or music—the elements the station feels are crucial to their programming.

"The most negative thing about giveaways is how they are promoted," says Fohr. "Research showed at one time that people hated contests and that was untrue. Few people participated, but that didn't mean listeners didn't react or respond to contests."

The key to the promotion, continues Fohr, "is to stress to the listeners that they should listen because of the programming *first* and the contests second, and not the other way around." This strategy could help curb burn-out and other irritant factors that arise from too much "hype" over contests.

Here are some ideas to effectively use giveaways:

- To generate more tune in (cume): contests like cash calls are effective. Dave Carlisle suggests use of other mediums to reinforce this approach. Perhaps a billboard saying, "WXXX NOW playing your favorite music." Present a challenge to tune in. Another way—if your morning numbers outperform your afternoon, use the morning show to hype the afternoon contests. This idea may bring your audience back for more tune-in.

- Quarter hour maintenance. One way to improve these shares is the contest which drags out through an entire afternoon. A "count the music" contest or a secret clue given one hour with another clue given the next hour and the prize finally awarded the next hour, are two effective ways.

- Strengthen station image. These are contests where the giveaways don't really matter. The message is the important point. An example is WNCI, Columbus. This station "guarantees we won't play the same song twice" (within a certain time frame), but if we do we'll pay you. The station is proving to its listeners that it plays more music variety and less replay.

All three-in-a-row guarantees or similar contests provide the same result. Listeners are constantly reminded of the message the station wants them to receive. Your station plays more music. The fact that you'll give away \$3,000 if you goof, finishes a poor second.

One station tells its listeners that it airs a TV spot with four points. They are 1,2,3,4. Now, "if we call you and you can name these four points, you'll win \$___." Again, the station reinforces its strategy and image. The monetary gift is of less importance.

KVIL, Dallas airs a great deal of contests and is perceived as being the station with the best contests. It is an integral part of their identity. "If competitor KMGC were to try to air a contest to compete, it might degrade its 'more music' format," says Jon Coleman. It's best for KMGC not to tarnish that image.

- To boost female numbers, try a contest which seems to appeal more to the women listeners. One idea is a grocery giveaway.

Contest participation is relatively low. Between 5-20 percent actually participate, according to most researchers.

Some generalities:

- Females participate over males by more than 50 percent.

- Blacks, Hispanics participate more than whites.

- Young audiences play more than older (one researcher warns that contests for 25+ have limited benefits).

- Lower income persons tend to participate more than their higher income counterparts.

Since such a low percentage of listeners participate, contests must be enjoyable to hear for those who don't participate.

If you want to increase participation, choose a contest with easy rules. A cash call, for example, requires no counting of songs or filling out forms.

Keep in mind, the FCC requires stations to give the prize they promise to award. If your station cannot award the prize promised, you can expect an FCC field investigation. The result could be a fine or possible license revocation.—*By Laura Loro*

60 SECOND SEMINAR

Confidence Builder

Little-known facts to help you sell an advertiser.

To get the sale, know the customer's business. Make the advertiser feel that you have marketing solutions.

"Instant Background" service reports on virtually every major advertising category and is crammed with data it would take salespeople weeks to track down. Here are some facts from Instant Background.

- **Florists:** This is a holiday-oriented business. May is the biggest month (Mother's Day), followed by December (Christmas), April (Easter), and February (Valentine's Day). Based on these facts, you can propose a schedule that peaks at holidays. Instant Background also shows that other events (birthdays, illness, weddings, funerals, anniversaries) make up 67 percent of purchases. The campaign must be continuing with reminders about the importance of flowers at these occasions.

- **Athletic Wear:** Women buy as much active sportswear as men. 82 percent of men 18-plus, and 80 percent of women bought sportswear within the year. More than 90 percent of men and women in \$30,000-plus households made sportswear purchases. A radio campaign should target higher-income listeners and working women.

- **Supermarkets:** Store cleanliness is the most important motivation in choosing one store over another. Meat is the number one seller and 65 percent of all shoppers are women. All facts point to a radio campaign that stresses store cleanliness and quality meat.

- **Bedding:** 72 percent of mattress sales are replacements. Sales performance stays steady all year. A good radio approach is late night-early morning campaign aimed at people in bed.—*By Miles David, vice chairman/CEO of the Radio Advertising Bureau.*

The 10 Commandments of Contests

Some basic safeguards for conducting radio promotions

Here are steps to take when planning and enacting radio station contests:

1. Is this contest a lottery?

Three conditions make it so: (a) "chance" (winning is determined in a random fashion), (b) "prize" (something of value is offered), and (c) "consideration" (something of value is required of the participant). The first two are easy to see, but state-to-state variations can affect the definition of "consideration"; legal guidance may be important here as common sense doesn't always apply.

2. Is our copy letter-perfect?

Check everything to be said on the air, every supportive newspaper or TV ad, every flyer or poster or direct mail piece. For major items you may also want your station or company lawyer to review the wording.

3. Will written contest rules be available to participants?

All but the simplest contests may seem more complex to the average listener than to station personnel; it is a courtesy to your audience to make available a thorough explanation of how it is all supposed to work.

4. Are the prizes set?

Ideally the items should be in-house from day one. Don't forget your responsibility on large prizes (\$600+) to file the appropriate forms with the IRS.

5. Do we have all necessary approvals?

What permits, what licenses, whose permission may be required for the event or activity being planned? Obtaining the approval of any public or governmental body may take longer than you think. Don't wait until the day the promos go on the air to, say, apply for the park permit.

6. Do we have the insurance we need?

This scales to the contest or promotion itself. When the tenth caller wins a record album, no insurance policy is required. An outdoor concert, any gathering of listeners, or especially a promotional activity which in any way risks legal action is best anticipated. Your station may or may not have sufficient liability insurance.

7. Will this activity constitute hyping or ratings distortion?

FCC rules define the former: "...variation from normal practices...designed to increase audiences only during the survey period..." Similarly, the latter is defined by ratings services such as Arbitron: "...activities that may cause diary-keepers to report or record more or different listening than actually occurs..."

8. Will it be harmful for community image or local goodwill?

Hyping and ratings distortion are not the only negative concerns. If the listeners think your contest borders on fraud, you've still got a problem. If they see an activity as irresponsible, you have done damage instead of audience-building.

9. What does it all do to the air-sound?

Done right, these activities can make a station come alive. But the contest which takes 90 seconds to explain each time can very quickly become clutter. Underselling is not good either; too little exposure can be just as much a problem as too much.

10. Overall, what does the cost/benefit analysis show?

What are the goals and expectations for the contest or promotion? Calculate everything: the staff effort expended and airtime used as well as the more easily computed out-of-pocket costs.—By James A. Smith, Chicago-based research and programming consultant.

60 SECOND SEMINAR

Contest Cautions

Radio stations must take some precautions before airing promotions.

In this age of deregulation, the FCC continues to remain active in one area of programming: the conducting of contests, promotions and news staging.

The Commission has always held that broadcasters must use reasonable care and prudence to assure that information does not deceive or mislead the public.

There are few quicker ways to bring about an FCC investigation than by engaging in a fraudulent contest or hoax promotion. It doesn't matter if the activities were broadcast for entertainment and with no harmful purpose. That hasn't kept the Commission from removing a license or two.

Radio stations must take some precautions:

- Have a well-defined procedure for reviewing contests and promotions.

- Maintain written records on all aspects of the contest you conduct. The files should include records of eligibility requirements, "receipt release" forms, and copies of promotional materials that were broadcast.

- Announce the material terms of the contest or promotion often from the beginning of the contest.

- Ensure that the contest is run correctly, and prizes awarded.

This avoids confusion and personal or property damage.

These procedures seem to be common sense, but they are not always followed as evidenced by the FCC's continued involvement in investigations into contests and promotions.

Orson Welles' broadcast of "War of the Worlds" is now remembered with fondness, but stations that engage in similar news staging today might find that the FCC has the last laugh. By Robert Olender, managing partner of Baraff, Koerner, Olender & Hochberg, a Washington, D.C.—based communications law firm.

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Meetings That Don't Waste Time

Almost everyone holds them, but almost no one benefits from them. Here's how to change that.

Radio executives are like other busy executives in that they feel that meetings are the best way to set up a line of communication with their staffs. Problems ranging from wasting time to a lack of agenda often make holding or attending a meeting less valuable than if none had been held at all.

Among the chief problems are:

- No agenda (most executives wing it.)
- No idea what is being accomplished or what the problems are.
- Too many people saying too much and too many not saying enough.
- The moderator grading comments which can inhibit participants from being candid.
- The lack of creativity when those attending are not required to "think" before they talk.
- Meetings that run too long and not only sap the energy of those attending, but drain them for the rest of the work day.
- Inability to decide on any course of action or to come away with even one constructive clearly-defined idea.
- If something is clearly-defined, it is most unusual for the moderator to decide on an "Action Step," one which forces the will of the group into action with a procedure to followup later.

These are not the only problems with meetings, but they are among the most irritating and non-productive.

But an employer should ask whether pulling a group of people away from their jobs is beneficial. If the answer is a definite "Yes" then it is worth the time to make certain the time spent together will be productive and uplifting. If not, it's better to meet one-on-one if it's necessary to communicate.

The chief advantage to meeting as a group is to gain the thinking of the group and put into work for your station. So, listening and encouraging participation under

these circumstances is a must.

Here are some tips on how to make your next group meeting different and more productive:

- Use a brief agenda and supply it to participants a day or two in advance.
- Clearly define the problem or problems which need the attention of those in the group.
- Encourage their participation without grading their comments with phrases like, "I agree" or "That's a good point." Let the group decide.
- For each problem, clearly define it with the help of the group. Devote the time to do this as if it is not done, the solution will be meaningless.
- Encourage the group to come up with the causes. Let them come up with as many as they can and, again, don't grade them with your pro or con comments.
- Ask for all the possible solutions from the group. Make sure you require a clear statement of this and not a long-winded speech that others can't comprehend.
- Allow them to vote on the best possible solution from what they've gathered.
- Then, appoint someone or several of those attending to take action and carry out the will of the group. It may be to find out more information. It may be to change something that exists at your station or company. It may be to begin a new practice. Always have a reporting system to review whether the group's will has been carried out.

If you can solve a problem face-to-face, a meeting could be a waste time.

If you want the thinking of a group of people, listen without prejudice, define the problem, causes, possible solutions and the best solution. Then take action. Then watch the results.

Then watch the results.

40 SECOND SEMINAR

Management Do's and Don'ts

Here's how to determine if you're being an effective manager.

There are a number of management styles. Depending on the specific challenge, one may be more effective than the other. Here's a list of management "do's" and "don'ts."

■ Keep employees informed of company business. This helps employees function with understanding and gives them a sense of involvement.

■ Excessive "closed-door" conferences can breed feelings of instability and paranoia.

■ Take the time to know your employees on a somewhat personal level.

■ Give employees a chance to express their honest opinions. Don't take criticisms personally.

■ Give compliments publicly and loudly. Reprimands should be given privately.

■ If you have concerns about an employee's job performance or attitude, discuss it one-to-one before the problem permanently affects your opinion. Don't voice your concern with others in the office before talking to the employee involved.

■ Let your employees know that they are doing a good job and that you appreciate it.

■ Don't ask your employees to do too many personal tasks for you. If you can use company time and resources for your convenience, why shouldn't they?

■ Give raises on a timely basis, even if they are small. Nothing else makes an employee feel more appreciated. Paying below-average wages will have most employees "keeping an eye out" for a better paying job and is not conducive to job loyalty. Even loyal employees can be forced to move along by personal financial pressure.

■ Set the tone for the office by being warm, considerate and cheerful. Employees will take their cue from your attitude.

—By Jim West, vice president and general manager of FairWest in Dallas.

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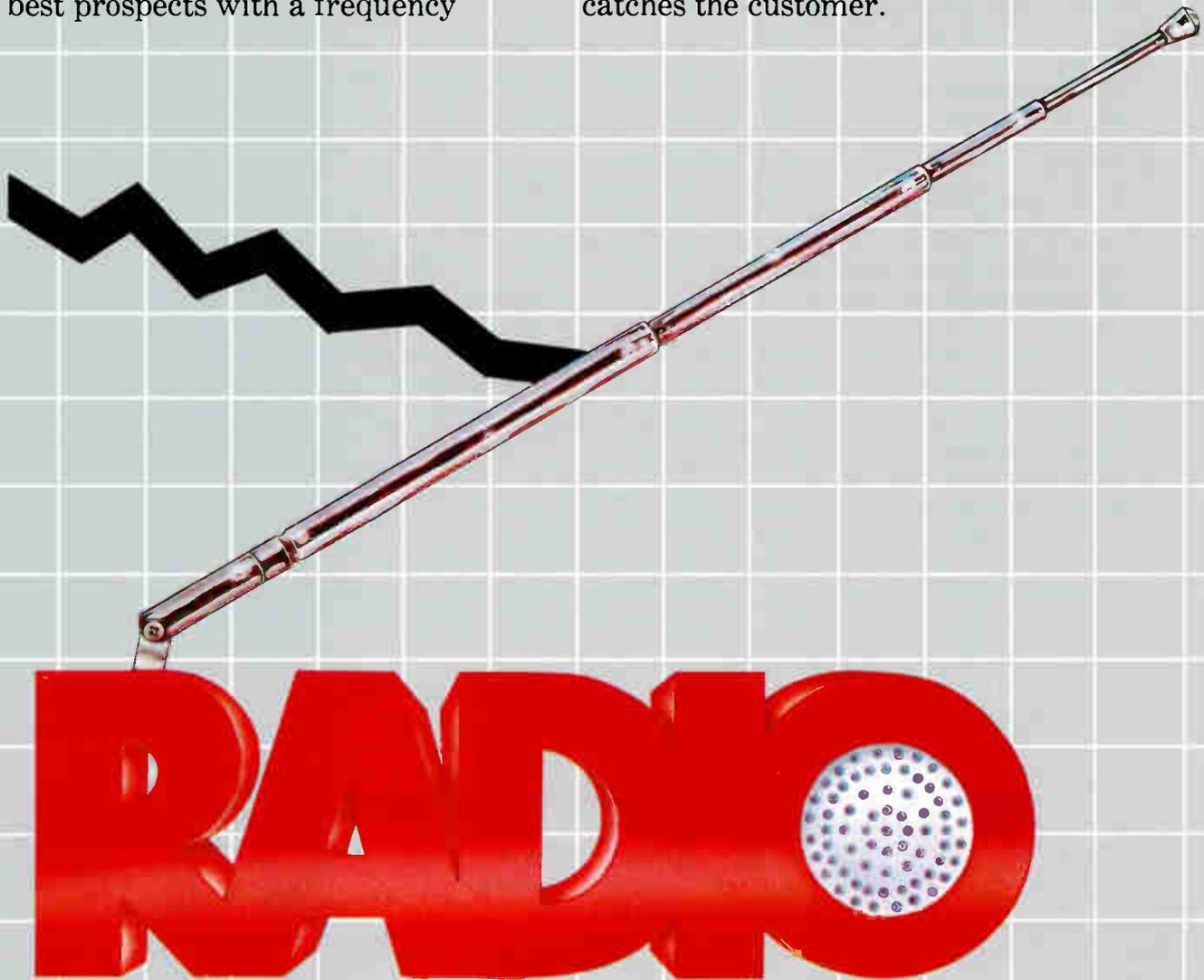
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Zero-Based Budgeting

Here's how it applies to radio and what it can mean to your station.

Profit margins are decreasing rapidly and revenue is not increasing accordingly. What you can try as a bottom-line remedy is zero-based budgeting.

Doubleday President Gary Stevens proposes the zero-based budgeting method because he thinks this approach gives stations a better look at the expense side of the ledger.

It's an effort to "reexamine every department's spending from the ground up" each year, he claims.

Zero-based budgeting assumes there were no expenditures last year and that you're budgeting expenses from scratch each year. In that way, you don't automatically build in, say, a 10 percent spending boost.

But Stevens seems to be a lonely man on this one, so far. He admits that most stations don't use zero-based budgeting. He says basing a budget on last year's expenditures makes a station "pile expenditures on expenditures when that might not be relevant."

One industry specialist who chose to comment anonymously said that zero-based budgeting is "sort of a cliché. The term got used heavily in the early days of the Carter Administration as an approach to the federal budget." The specialist says radio people have "always taken a new look at everything every year anyway."

"But you can't really have zero-based budgeting because, aside from the rent and the electric, there are a lot of built-in items and the discretionary costs will be the same," says the spokesman.

Stevens contends that zero-based budgeting is particularly applicable to radio.

"The only real fixed costs are rent and electric. Everything else, like promotional expenses, payroll, etc., are controllable."

Stevens claims that most GMs build in budget increases. "Then they raise advertising rates—and hope."

GMs "typically don't talk about budgeting," Stevens say. If there is discussion, it's limited by the degree of how well each GM's budget approach works. Zero-based budgeting would force them to take a harder look at where the revenue is going.

Stevens' comments agree with a recent Inside Radio report. It contended that thorough involvement is the key to thorough budgeting. GMs should look at department-by-department, category-by-category explanations and analysis of the budget.

It offered this budget checklist: create exhibit files (invoices, articles, contracts) for major categories to ensure proper documentation; do actual estimates for months not covered by financial statements; record percentage change (up or down) for each item to allow for careful tracking of percent fluctuations; contact suppliers, vendors to document anticipated higher charges; challenge department heads to document figures; summary page listing actual figures with budget figures to allow for comparison of changes.

Since the GM is ultimately held accountable for the budget, don't delegate the entire process.

You would expect the Corporation for Public Broadcasting (CPB) to be very attentive to costs and spending due to decreased federal funding under the Reagan Administration. CPB Public Information spokesperson Priscilla Weck noted that the CPB hasn't talked to its stations about budgeting. "It's not really part of our concern," she says. "We talk to them about how to put out a good product, how to raise money and how to operate efficiently."

She said it "wouldn't be wise" to deal in zero-based budgeting in an area where there was "terrific growth." But where there was no growth and/or decreased funding, stations could consider zero-based budgeting "in their best interest."

Bob Coen, who watches the

broadcast industry for New York ad agency McCann-Erickson, feels zero-based budgeting "might be a useful tool for anyone from the standpoint of it being a good thing to periodically challenge all budgeting procedures. You start from scratch and examine what you're spending and why."

That can only be healthy in the long run to make sure you're buying what you need and you're going to use. It eliminates waste. It leaves a better bottom line.

Dave Schutz, head of DES Associates, a financial consulting firm in northern New Jersey, says he hasn't heard all that much about zero-based budgeting.

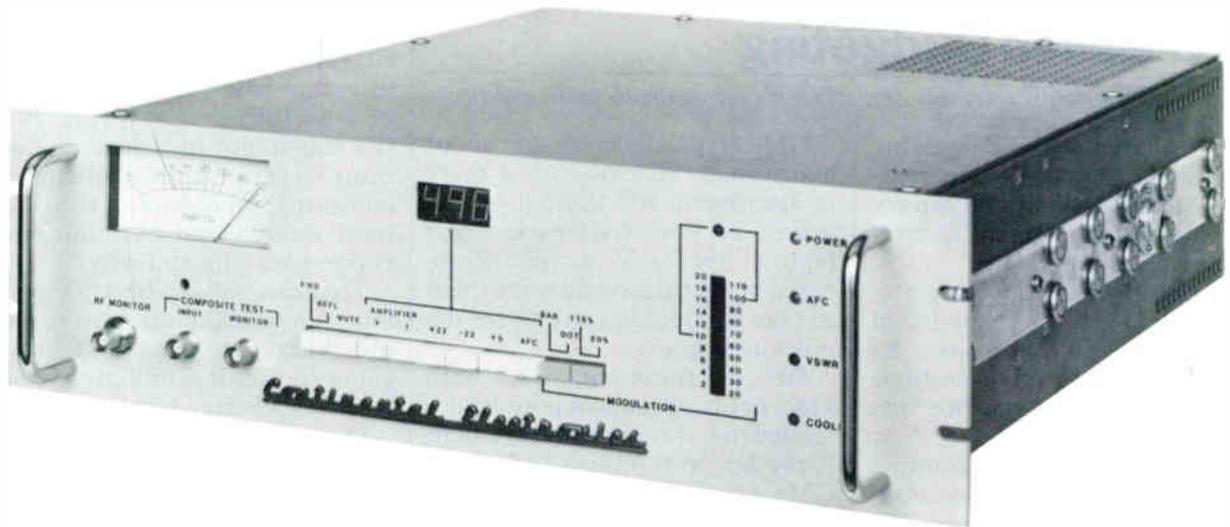
With the trend to entrepreneurship and further decentralized management, there is a trend to budgeting on a quasi-autonomous level. For instance, if a station spent \$250,000 in cash prices on promotions last year, it doesn't necessarily have to budget the same amount or anywhere near as much for this year.

Referring back to the Carter Administration, Schutz says zero-based budgeting became popular at a time when there was a \$500 billion budget and there were maybe 1 million different line items in the budget. A station has no more than a few thousand line items, probably fewer.

Is there a line item for office supplies or are pens and pencils each a line item?" Schutz asks rhetorically.

The consultant believes that zero-based budgeting has actually been practiced for a long time. "It's implicit," he claims. "A radio station is small enough to look at all the items in its budget at the same time. A radio station is too small not to know what it's buying, whereas a government is so big it could be buying pencils not knowing where they're going."

A radio station can't, or shouldn't try, to get away with that. Even if it isn't calling the practice zero-based budgeting, it should be carefully scrutinizing all the items in its budget, if not all the time, surely each year at budget time.—By Herb Drill.



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Building Your Next Studio

A checklist to consider before you start.

Many stations and group owners have plans for upgrading or building stereo studio facilities. The changes have been brought on by the changing technical specifications for FM new recording techniques and the advent of AM stereo. There are many ways to approach the prospect—all of which begin with money. About \$50,000.

What to do with the facility once it's built is the most important consideration and it should shape your cost parameters. The difference between a multi-capable studio and one designed strictly for air work or production can mean big bucks.

If your stereo studio will be used exclusively on the air, you can get by with a basic system. Production use of a stereo studio hikes up the cost.

There are three elements in a stereo studio:

- Multi-track source of audio.
- Console for mixing, enhancing or editing audio.
- Recording system to play back, edit or air the finished product.

The links between these elements can be added advantages or added costs.

Microphones, turntables and tape sources are input devices. The

end use will determine the model and number.

The audio console is the central and most expensive item. Every sound must be transmitted, mixed, monitored and mastered through it. The number of audio sources being mixed, the number of mix buses, talkback and monitoring circuits and a slate track microphone require careful consideration.

A patch bay arrangement to channel your audio signal through the system will give you additional flexibility since it eliminates the need to hard-wire components. It also will allow instantaneous combinations or re-combinations of inputs and/or outputs and is easier to maintain.

There are options that range from noise reduction systems to graphic and parametric equalizers. Each option, though, must be carefully evaluated in light of your needs. You may also want to consider tape machines or processing gear to enhance or clean up completed sound. Your ultimate use of the audio product should govern the size, specs, cost and number of recording machines purchased.

Be careful: it's easy to get carried away when building a stereo studio. New equipment, buzz words and professional appetites

can divert you from your true needs and run into high costs.

Keep the entire system in mind at all times when purchasing equipment. Don't be taken in by an individual gadget. Ask yourself how each piece fits into the total design. Here are some criteria to consider before making a decision:

- Will the system give you the best possible audio quality at that price?
- Will the system give you the most audio options at that price?
- Are the individual components reliable, easy to repair, and easily integrated with each other?
- Is the complete system idiot-proof, easy to maintain and install?

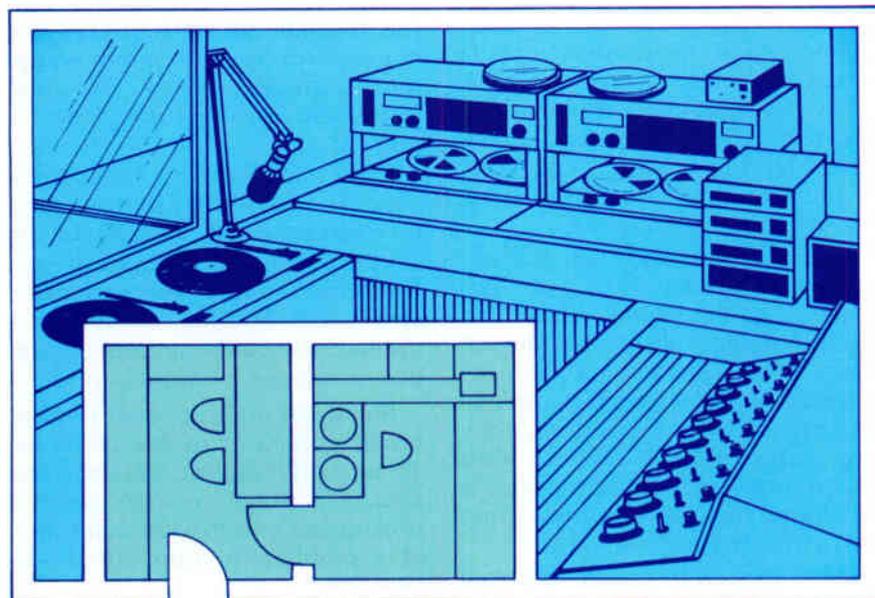
As a secondary on-air facility and for production purposes, David Conant, program director at WFLN-AM/FM, in Philadelphia, "would want to duplicate what we have already."

WFLN is a concert music station and Conant, if he were putting in a new studio, "would like to use the facility to do recording and would want it to be comparable to what the on-air studio is at the moment. It's state-of-the-art. We would want to match it."

WFLN's chief engineer, Tom Moyer, estimated that to duplicate the on-air facility would take \$30,000 to \$40,000. Among the pieces of equipment he would be thinking about for such an undertaking would be an LPB Citation console because it "does everything" he would want it to do; Technics SP15 arm and turntable; a Broadcast Electronics tape cartridge, and an Ampex reel-to-reel set-up.

Since the project would involve a considerable expenditure, it's wise to consider what you want the facility to do, what you expect from it, and what it will cost before you go ahead and plan it.

The ideal system is one that can be used in a few ways that are directly related to your needs. The equipment should be high quality, able to be neatly integrated and capable of easy maintenance. And the price should not hurt you.—*By Bill Check.*



Digital Car Radios

Research shows more and more are now in use. Here's how radio stations must adapt to keep more in tune with their audiences.

Market acceptance, not operational problems, seems to be the real question with digital dialing.

According to Kahn Communications President Leonard Kahn, digital dialing is a "new gimmick. And everyone likes to sell a new gimmick."

If digital dialing is a gimmick, it's a gimmick whose time seems to have come. And if there are any problems in digital dialing, they're probably more promotional problems than operational ones. At least that's the view from firms like Delco Electronics and Harris Corp.

Tom Pruitt, Delco radio systems supervisor, doesn't expect stations to have any particular problems with digital dialing except in the promotional area. A station may have to add a decimal point to differentiate itself from another station near the same frequency.

For example, if one station is at 95.9 and another at 96.1 and both call themselves "Radio 96," they'd have to be more exact with digital dialing.

Pruitt claims that the listener will benefit with digital dialing. "The digital synthesizer gets the radio tuned exactly to the station. You cannot mistune the station because it's correct or a total channel away. There's no distortion like the old way."

The digital radios don't tend to drift with radical temperature changes across different parts of the country or from sharp road shocks while driving, Pruitt says. He stresses that digital circuitry is accurately controlled by the quartz crystal, like the one in a clock. Its accuracy is "far greater than needed" to tune a radio. "It's very precise and stays that way. It's right on or not there at all."

Joe DeAngelo, in the product marketing department at Harris Corp., foresees digital dialing as the "wave of the future. There'll be no more sliding analog (tuner) across the dial."

He says that in working with the leading manufacturers in the auto industry, he has found them to be "extremely conscious of original and aftermarket quality and extreme temperature ranges." And he finds digital dialing is more reliable than tuning with a pointer.

Electronic tuning has more precision, he says. "It will become more popular because it is "the state of the art," says DeAngelo.

But Thom Moon, at Custom Audience Consultants in Landover, MD, wants to remain a purist. "I still am an inveterate AM listener and I don't like the digital synthesis. You can't tune off the carrier. Sometimes the local oscillator in the receiver is not on the carrier. You can punch up 1500 (AM) and some digital dialing would not be on exactly. So, you start getting 'birdies' (whistles)."

If "birdies" appear while tuning the old fashioned way, Moon detunes the station a bit and gets better reception.

Moon says he will keep looking for analog tuning because he doesn't think digital dialing is as practical. Because of its circuitry, digital dialing sets up noise, and there's a bit more hiss under the signal.

The sticky situation occurs when it comes to promotions. "The stations are allowed a frequency by the FCC, and that's that," DeAngelo says. "They may round it off now, but that's taking somewhat of a license."

As for the promotional license-taking, Chuck Blore of Los Angeles-based Chuck Blore-Don Richman Inc., observes that stations will "have to be a lot more accurate and deal with frequency exactly as is. In promotions, they are going to have to deal with technology and accommodate it as digital dialing becomes more intrusive. It's not a big deal."

The Research Group checked

out the digital dialing scene late last year. It found that 11 percent of all young adults had digital tuning in their car radios. The remainder had regular pointer tuning. The 11 percent was consistent for all demographic groups.

The album rock listeners were "slightly" more likely than other groups to have digital car radio tuning. Even in the 11 percent group, The Research Group contended that there was "some limited" confusion (up to 30 percent) about tuning in stations easily.

The digital dialing concept seems to have gained a considerable amount of popularity.

If the response at Crazy Eddie's, the extensive electronics outlets in New York City, is to be used as a good indicator, digital dialing is certainly on its way.

A Crazy Eddie's spokesman claims that almost every receiver the stores get now has digital dialing.

"It holds the station, has memory. It's better and selling like hotcakes," the radio department spokesman said.

Car radios are selling well, too. "Very few (companies with conventional tuners) are left."

The Crazy Eddie's radio department representative also noted that the same circumstances apply to home equipment. "Almost every receiver for the home now comes through with digital dialing. It holds the station. Very few manufacturers are sending equipment through with the old-fashioned kind of tuner," he remarked.

Even so, Kahn is concerned about the possibility that the public won't accept digital tuners. Will the public buy it even though it's a considerably more expensive approach? "Spurious components themselves could present reception problems," Kahn claims.

But Kahn doesn't seem to have much company in his concerns about digital dialing. And the one area of possible concern, promotion, doesn't seem to be that much of a problem to him either.—By **Herb Drill**.

How to Get the Best From Your Rep

Times have changed and so has the way a radio station must work to get the best from its rep.

Like everything else in radio, the rep-firm relationships are changing. National business has been a declining component for many stations. Economic hard times of late have affected many advertisers. The proliferation of networks has siphoned off an increasing portion of what's left. Regional buying, too, has cut into what used to be exclusively the national pie.

But the radio rep firms aren't ready for tag days just yet, thank you. How many large market stations can you name which do not have a national rep? The births and deaths and mergers of recent years may attest to the volatility in the business. Yet with all the problems, the major reps are clearly neither down nor out.

Understandably, rep firms are just as interested as ever in pleasing their clients. "The rep has to have in mind who the customer is," says Blair's John Boden. "His customer is the station. What's good for the station is the important thing—not what's good for the rep—because then it comes back to the rep." Roy Lindau at Major Market sees client stations as their "partners in the national selling process, working hand-in-hand with the rep to maximize business."

Jerry Schubert encourages Eastman stations to "talk about their national rep as being an extension of their local sales arm." Aside from simple psychology, what this frame of reference dictates is the necessity of communication with the rep just as with the in-house sales force. Selcom's Lou Faust is fond of a similar cliché, "You know it...does your rep know it?" Each knowing it, implicitly, should be equivalent and simultaneous.

"The station that communicates the most," insists Phil Newmark of HNWH, "is the one that generally gets a higher unit rate for his radio station than he strictly-by-the-numbers might deserve." Particularly given the long-list nature of most firms, he says, "the station that's going to get the most attention is the one that's in the forefront all the time. You can do that by telephone calls, or by sending pictures of your billboard, or by a newsletter."

The newsletter, in fact, is perhaps the most frequently mentioned technique for periodic communication from the station to the rep firm. "The ideal way," offers Jerry Schubert, "is regular, monthly, so that it's something that they have to think of on a regular basis." Ken Swetz of Katz differs, however, citing the irrelevant fill which may go into a monthly letter. Don't wait for the newsletter, he argues. "If something happens, let me know now. If somebody changed format in the

marketplace and it appears in a newspaper article, send me a copy of that article. Send me anything that you think might be helpful." The accumulation of such items, he notes, can also provide a subsequent springboard for ideas.

Christal's Charlie Colombo also relies on more frequent contact so as "to be the fountain of knowledge at our agencies, and not be caught flat-footed. Brief, one-page letters that maybe just address one or two subjects" are best, he feels, "and then, maybe once every six months or so, a rundown on the whole market. Four lines on each station to give our people and the buyers an understanding of the market as objectively as possible."

One way or another, reps need to know "what is going on at the station," says Phil Newmark. "What is going on with the competitors, what is going on in the market." Schubert echoes, "The local sales staff has such a tremendous advantage in that they're right there on the scene and aware



Bellantoni: "That's what a rep salesman's function is, providing that service by overcoming objections that buyers may have about the image of certain clients."



Boden: "The relationship works better when it's a two-way street. That's when you really maximize the dollars."

SPECIAL REPORT



Colombo: "If the station tells you about all the changes, then you can be the market expert. Then your credibility goes up, especially if you're right...and honest."

of the changes in the marketplace on a day-to-day basis. We ask our stations to give us the same type of regular and in-depth communication."

Constant communication is so obviously important that one might think it could be taken for granted. Just as obviously, the stress placed on its value by so many reps serves to underscore the carelessness of so many stations. John Boden notes, "The relationship works better when it's a two-way street. That's when you really maximize the dollars." Perhaps the rep, not the com-



Lindau: "We believe that all of our client stations are truly partners in the national selling process working hand-in-hand with the rep to maximize business."



Faust: "National sales is image building. Though statistics play an important part, you have to build in the buyer's mind the way your station fits into the market."

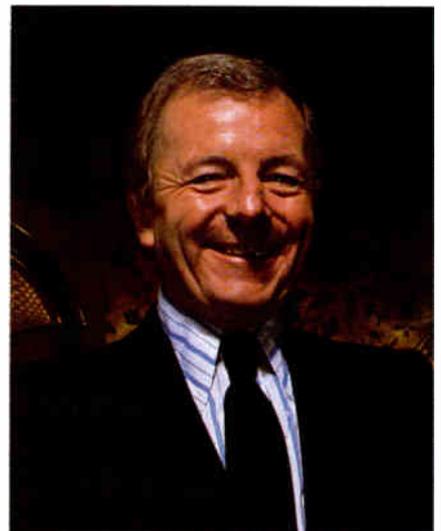
municating, is often taken for granted.

Ken Swetz' analogy is that of a new local AE. "You wouldn't just give me a rate card and point me out the front door and say, "There's Main Street; go ahead and do it." You'd orient me into the station, indoctrinate me, establish the objectives and goals, and tell me basically how you want the station to be positioned and sold and priced."

The same goes, of course, for the national rep and can pay off accordingly. As Phil Newmark reiterates, "If you keep your rep in



Jack Masla: "If you operate with the idea that national sales will materialize without working hand in hand with us, you will not reach your station's maximum potential."



Guild: "The relationships between a rep and the stations are not a major issue these days. By and large those relationships are stronger than they've ever been."

total communication, so he's not embarrassed when a buyer says, "Hey, I hear you changed your dial position," the rep salesman is naturally going to work much harder." Vice versa, of course. "We try to make radio station management aware of all trends that affect their business, both the selling and competitive media, anything that might relate."

Similarly, "MMR management conducts one-day sales seminars at client stations for the local sales execs," says Roy Lindau, "to give them a national overview as to as how people are positioning and selling their format in other markets." Group W's Roy Shapiro sees special advantage in their short list of stations, allowing them even more frequent contact and two-way communication. The broader perspective of the rep can put the local situation in focus, just as the local feedback is essential for the national sell.

The flow of other paper parallels the reps' need for newsletters or similar communication. Michael Bellantoni of Torbet looks for all locally produced sales materials to be distributed to the rep as well. Lou Faust suggests sending copies of strong local sales presentations, positioning or perceptual research, and the market-share figures pooled through an accounting firm.

The flow of people is also advan-



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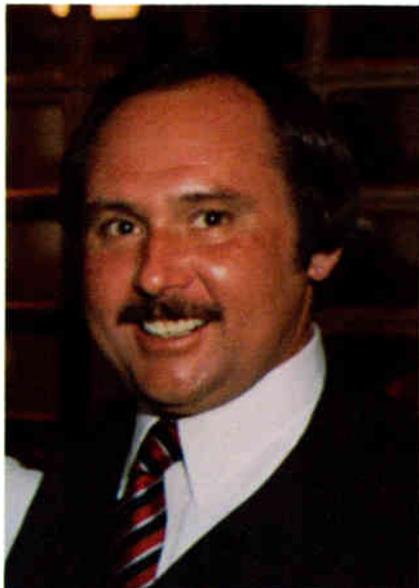


Newmark: "You don't have to scream and holler and threaten, but you do have to manage your sales force nationally just like you manage your sales force locally."

tageous. Rep visits to client stations can give insight, and client visits to rep offices can yield even more. When travel budgets allow it, sending the GSM, national sales manager, or GM to make calls on national clients along with the rep can be helpful on several levels: greater presence for the station, implicit support for the rep, and fine tuning the positioning of the station nationally by integrating the home-office pitch with that of the rep.

One specific area requiring communication is pricing. "What happens," cautions one rep chief, "is stations frequently get their prices caught in a whipsaw when the rep is quoting one price and they're quoting another. Price should not be determined by who makes the presentation." McGavren-Guild's Ralph Guild claims, "The biggest thing stations should do right now is to confer with their reps on pricing strategy and pricing tactics."

Mike Bellantoni speaks of "several programs within our computer which we constantly review in terms of average unit cost, how the inventory is distributed, whether we're selling too many morning-drives or not enough, and then we can make adjustments in terms of our rate card and positioning of the station in the marketplace."

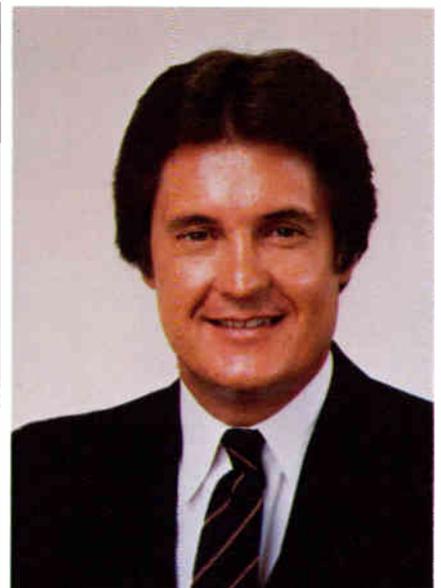


Schubert: "The local sales staff is on the scene and aware of the changes day-to-day. We ask our stations to give us that same regular and in-depth communication."

The overall working relationship between the two parties is, no surprise, of paramount importance. Ken Swetz looks for the national sales manager to establish the tone of that relationship with the rep. "Get to know each other," he urges, "to motivate the rep. You can't motivate someone until you know them. You have to know what button to push. In the long run the squeaky wheel doesn't always get the grease. But if I owned a station today, I would take several steps to assure that my rep gave me a fair portion of his or her time and energy, earning sales commissions for my station."

Phil Newmark has something similar in mind. "You don't have to scream and holler and threaten, but you do have to manage your sales force nationally just like you manage your sales force locally." Charlie Colombo is also looking for the station sales manager to be "aggressive, knowledgeable, enthusiastic...and available. In this day and age if you can't get him in 24 hours, you lose the buy. We hear about a buy today, they want the buy done tomorrow. You gotta have answers from the station quickly."

"National sales," Lou Faust maintains, "is image building. Even though statistics play an im-



Swetz: "If I owned a station today, I would take steps to assure that my rep gave a fair portion of his or her time and energy, earning sales commissions for my station."

portant part, you have to build in the buyer's mind the way your station fits into the market and the part it plays in the trade of the market." "That's what a rep salesman's main function is," agrees Mike Bellantoni, "providing that service to our clients, the radio stations, by overcoming objections at the agencies that buyers may have in their minds about the image of certain clients."

Charlie Colombo looks to the support of that station image in print pieces. The buyer can't hear the stations, he reasons, "so they are what they print, they are what their promotion pieces say they are. Other than that it's just Arbitron and rate, so we look for intelligent, professional-looking pieces."

It is image also which sets the tone for the future of selling radio. For as fractionalization moves more and more stations to equivalent share levels, summarizes John Boden, "the difference has to be the other things you sell on a radio station: how much a station means to its community, or why one station has eight newsmen and another has none. One station has to get a higher rate than the other; the winners are the guys who get the high rates."

—By James A. Smith, Chicago-based research and programming consultant.

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Atlanta



BIRCH MONTHLY

FORMAT	M/A	F/M	J/F
WZGC-FM	12.9	10	10.1
WKLS-FM	A 12.3	12.4	12.2
WOXI-FM	AC 10.8	11.6	9.9
WVEE-FM	B 9.3	10.4	12.3
WKHX-FM	C 8.9	8.1	11.1
WSB	AC 6.8	8.2	8.0
WPCH-FM	BM 6.2	5.2	5.5
WSB-FM	AC 5.3	5.5	3.9
WGST	N 4.4	3.5	3.6
WPLO	C 4.0	4.4	3.3

BIRCH QUARTERLIES

FORMAT	J/M	O/D	J/S
WKLS-FM	A 12.3	13.7	11.9
WVEE-FM	B 11.5	11.7	11.1
WZGC-FM	R 11.4	9.5	10.2
WOXI-FM	AC 10.4	8.2	9.1
WKHX-FM	C 10.0	8.6	3.4
WSB	AC 7.9	9.1	12.8
WPCH-FM	BM 5.7	6.1	4.7
WLTA-FM	AC 4.6	4.3	3.8
WSB-FM	AC 4.5	5.1	6.5
WPLO	C 3.8	4.2	4.3

MARKET SCAN

Bo Kitchen new Program Director at WRAS... WWLT (Formerly WWID) files to identify itself as "Gainesville Atlanta". WSB, WKLS file objections... Ted Turner seeks waiver to purchase WCNN... Burkhart/Abrams appoints Bob Elliot as Vice President of Adult Radio and Jon Sinton to VP/Research & Development.

Baltimore



BIRCH MONTHLY

FORMAT	M/A	F/M	J/F
WBAL	AC 10.5	12.1	12.8
WIYY-FM	A 9.6	9.3	10.3
WPOJ-FM	C 9.1	9.5	8.3
WXYY-FM	B 8.9	8.3	7.6
WBSB-FM	R 8.3	8.4	9.3
WLIF-FM	BM 5.6	5.0	5.1
WFBR	AC 5.2	3.4	3.8
WWIN	B 4.1	3.1	2.4
WITH	BB 3.5	3.7	1.8
WCAC	AC 2.8	2.4	2.6

BIRCH QUARTERLIES

FORMAT	J/M	D/D	J/S
WBAL	AC 12.2	.	.
WIYY-FM	A 10.1	.	.
WBSB-FM	R 9.0	.	.
WPOJ-FM	C 8.9	.	.
WXYY-FM	B 7.9	.	.
WLIF-FM	BM 5.0	.	.
WFBR	AC 3.4	.	.
WYST-FM	AC 3.0	.	.
WITH	BB 2.9	.	.
WWIN	B 2.5	.	.

MARKET SCAN

Cox Communications looking to sell off beautiful music WLIF-FM, Baltimore. Former General Manager Alan Beck among those negotiating to buy the station. Beck already owns WALK-AM/FM, Long Island.

Boston



BIRCH MONTHLY

FORMAT	M/A	F/M	J/F
WBCN	A 10.9	9.0	8.3
WXKS-FM	B 10.1	10.6	9.4
WBZ	AC 8.4	9.5	10.6
WCOZ-FM	A 7.5	7.2	8.0
WHTT-FM	R 7.3	5.7	5.1
WHDH	AC 6.2	6.3	6.5
WEEI	N 4.6	5.1	5.1
WMJX-FM	AC 4.4	4.6	3.9
WJIB-FM	BM 4.1	4.6	5.0
WRKO	T 3.2	4.3	4.3

BIRCH QUARTERLIES

FORMAT	J/M	D/D	J/S
WXKS-FM	B 10.1	13.1	13.3
WBZ	AC 9.2	8.7	9.1
WBCN-FM	A 8.8	9.0	7.8
WCOZ-FM	A 7.8	10.0	10.1
WHDH	AC 6.5	8.0	7.6
WHTT-FM	R 5.5	4.5	3.8
WEEI	N 5.0	4.4	3.9
WJIB-FM	BM 4.9	4.6	5.0
WROR-FM	AC 4.5	3.5	3.7

MARKET SCAN

CBS to sell WEEI AM in wake of agreement to purchase KRLD-AM, Dallas from Metro-media. Clear Channel Communications shows interest... NBC buys General Electric's WJIB-FM, Boston for approximately \$7 million. GE makes sure station employees and their benefits are protected.

Chicago



BIRCH MONTHLY

FORMAT	M/A	F/M	J/F
WGN	AC 8.7	8.4	8.7
WBBM-FM	R 7.3	6.0	5.1
WLOO-FM	BM 6.0	4.6	4.2
WLS-FM	R 6.0	5.9	5.8
WGCI-FM	B 4.9	5.5	5.6
WBBM	N 4.7	5.0	5.2
WIND	T 4.5	4.4	5.4
WKQX-FM	R 4.3	4.0	3.3
WJJD	BB 4.1	3.1	3.2
WLUP	A 3.9	4.5	4.4

BIRCH QUARTERLIES

FORMAT	J/M	D/D	J/S
WGN	T/AC 9.0	9.6	8.4
WBBM-FM	R 5.9	5.0	6.6
WLS-FM	R 5.9	4.6	4.5
WGCI-FM	B 5.5	5.0	3.5
WBBM	N/T 4.9	5.5	4.6
WIND	T 4.9	5.0	4.7
WLOO-FM	BM 4.9	4.6	4.5
WLUP-FM	A 4.3	6.0	5.3
WMAQ	C 4.3	3.6	5.0
WLS	R 4.0	3.9	4.0

MARKET SCAN

WMAQ Vice President/General Manager David Martin named VP/GM at WLW/WSKS, Cincinnati when Seven Hills takeover... WJEZ Music Director John Charleson upped to program director replacing Art Wander... WLS Program Director Rich Lippincott resigns.

Cincinnati



BIRCH MONTHLY

FORMAT	M/A	F/M	J/F
WRRM-FM	AC 10.1	9.1	6.4
WEBN-FM	A 9.7	11.9	14.2
WKRO-FM	R 9.6	9.4	10.0
WKRC	AC 7.0	8.3	9.0
WLLT-FM	AC 6.6	5.4	4.3
WWEZ-FM	BM 6.6	8.1	8.2
WBLZ-FM	B 6.5	5.5	6.0
WLW	AC 6.5	3.9	4.7
WUBE-FM	C 5.6	5.7	5.1
WCKY	N/T 5.5	6.1	5.4

BIRCH QUARTERLIES

FORMAT	J/M	O/D	J/S
WEBN-FM	AC 12.7	14.4	15.7
WKRO-FM	R 9.8	10.4	7.9
WKRC	AC 8.3	8.0	9.0
WWEZ-FM	BM 8.0	8.5	6.8
WRRM-FM	AC 7.9	6.1	5.6
WBLZ-FM	B 5.9	5.1	7.8
WCKY	N/T 5.5	7.1	6.5
WUBE-FM	C 5.3	5.9	4.6
WLLT-FM	AC 4.6	3.3	2.5
WLW	AC 4.5	5.4	8.0

MARKET SCAN

WMAQ Vice President/General Manager David Martin named WLW/WSKS Vice President and General Manager when Seven Hills takes over from Mariner Communications.

RADIO ACROSS-THE-USA™

Cleveland



BIRCH MONTHLY

	FORMAT	M/A	F/M	J/F
WMMS-FM		14.0	14.5	16.4
WGCL-FM	R	10.2	10.8	10.6
WDOK-FM	BM	7.6	7.1	4.3
WMJI-FM	AC	7.4	6.0	5.8
WQAL-FM	BM	5.9	6.0	5.8
WDMT-FM	B	5.8	4.4	3.6
WGAR	AC	5.1	5.5	5.5
WBBG	BB	4.5	5.2	4.9
WHK	C	4.2	4.4	6.0
WZAK-FM	B	4.1	3.3	3.7

BIRCH QUARTERLIES

	FORMAT	J/M	O/D	J/S
WMMS-FM		15.5	13.8	16.9
WGCL-FM	R	10.5	9.2	7.4
WMJI-FM	AC	6.1	6.8	6.2
WDOK-FM	BM	5.8	6.8	4.3
WQAL-FM	BM	5.8	5.0	4.7
WGAR	AC	5.5	4.4	4.3
WHK	C	5.2	3.8	5.1
WBBG	BB	4.9	4.9	6.9
WERE	N/T	4.7	3.3	4.4
WDMT-FM	B	4.3	4.9	6.8

MARKET SCAN

WMJI/WBBG GSM Philip Levine and Operations Manager Mike McVay upped to station vice presidents... FCC approves startup of UHF Channel 19. Principals include Metroplex's Norman Wain & Robert Weiss. Investors include Malrite Executives Milt Maltz, Carl Hirsch.

Dallas



BIRCH MONTHLY

	FORMAT	M/A	F/M	J/F
KVIL-FM	AC	8.7	9.5	9.6
KZEW-FM	A	8.0	6.2	4.2
KTXQ-FM	A	6.9	6.7	6.7
KSCS-FM	C	6.6	6.4	7.5
KKDA-FM	B	6.3	5.9	5.9
KEGL-FM	R	6.1	7.4	7.0
KMEZ-FM	BM	6.1	5.4	5.5
KPLX-FM	C	5.6	7.5	6.9
KAFM-FM	R	5.3	5.3	5.4
KNOK-FM	B	5.2	3.5	3.8

BIRCH QUARTERLIES

	FORMAT	J/M	O/D	J/S
KVIL-FM	AC	9.9	9.9	9.9
KPLX-FM	C	7.1	5.5	5.1
KSCS-FM	C	6.9	7.3	7.4
KTXQ-FM	A	6.9	7.3	6.5
KEGL-FM	R	6.8	6.8	6.2
KKDA-FM	B	5.8	6.3	5.9
KMEZ-FM	BM	5.7	4.2	4.6
KZEW-FM	A	5.5	6.6	8.0
KAFM-FM	R	5.3	3.6	1.8
KRLD	N/T	5.2	5.2	4.5

MARKET SCAN

TM Companies produces album rock jingles for Doubleday Programmer Bobby Hattrik... Fairbanks sells KVIL-AM/FM (along with WIBC/WNAP, Indianapolis) to Blair for \$50 million. Fairbanks Executive VP Jim Hilliard to go to Blair as President of Radio Division.

Denver



BIRCH MONTHLY

	FORMAT	M/A	F/M	J/F
KOA	N/T	7.7	6.4	4.3
KOAQ-FM	AC	7.1	8.0	7.2
KBPI-FM	A	6.9	6.6	6.4
KPKE-FM	A	6.9	5.8	6.9
KBCO-FM	A	6.4	5.7	5.8
KAZY-FM	A	6.2	6.4	6.4
KOSI-FM	BM	6.2	7.5	8.6
KYGO-FM	C	4.6	4.5	3.8
KIMN	AC	4.5	4.4	4.9
KLZ	C	4.4	5.1	6.3

BIRCH QUARTERLIES

	FORMAT	J/M	O/D	J/S
KOSI-FM	BM	7.8	6.7	5.8
KOAQ-FM	AC	7.4	6.1	4.7
KPKE-FM	A	6.7	7.3	9.6
KAZY-FM	A	6.2	6.9	7.8
KBPI-FM	A	6.2	6.7	8.3
KBCO-FM	A	5.8	4.6	5.6
KOA	N/T	5.8	7.1	6.5
KLZ	C	5.5	5.1	4.7
KLIR-FM	AC	4.7	5.4	1.9
KIMN	AC	4.6	4.6	5.1

MARKET SCAN

KVOD co-owner Ed Koepke confirms former KOSI General Manager Al Perry looking to buy station. Perry trying to put group together to make deal. KVOD among most successful classical stations... KKBB reportedly close to being sold. Station was daytime, recently got night time license. Owner is Leo Paine.

Detroit



BIRCH MONTHLY

	FORMAT	M/A	F/M	J/F
WJR	AC	9.4	8.4	9.2
WDRO-FM	B	8.5	9.1	9.3
WRIF-FM	A	8.1	7.4	6.4
WJLB-FM	B	6.0	6.4	6.8
WXYZ	N/T	5.9	5.6	6.1
WLLZ-FM	A	5.6	5.0	5.2
WNIC-FM	AC	5.0	4.6	5.0
WABX-FM	A	4.7	3.6	3.1
WMJC-FM	AC	4.7	4.1	3.1
WWJ	N	4.5	5.6	5.3

BIRCH QUARTERLIES

	FORMAT	J/M	O/D	J/S
WDRO-FM	B	8.9	6.8	4.2
WJR	AC	8.9	10.4	12.6
WRIF-FM	A	7.1	8.0	10.0
WJLB-FM	B	6.7	4.1	1.6
WXYZ	T	5.8	5.3	3.2
WWJ	N	5.5	5.0	2.9
WLLZ-FM	A	5.2	6.3	8.5
WNIC-FM	AC	5.1	4.7	7.5
WJOI-FM	BM	4.2	3.7	2.2
WWWW-FM	C	4.2	4.8	3.7

MARKET SCAN

WCXI Morning Air Personality Deano Day has left to return to KLAC, Los Angeles. WCXI Program Director Larry Patton takes over morning air duties for both WCXI-AM/FM.

Houston



BIRCH MONTHLY

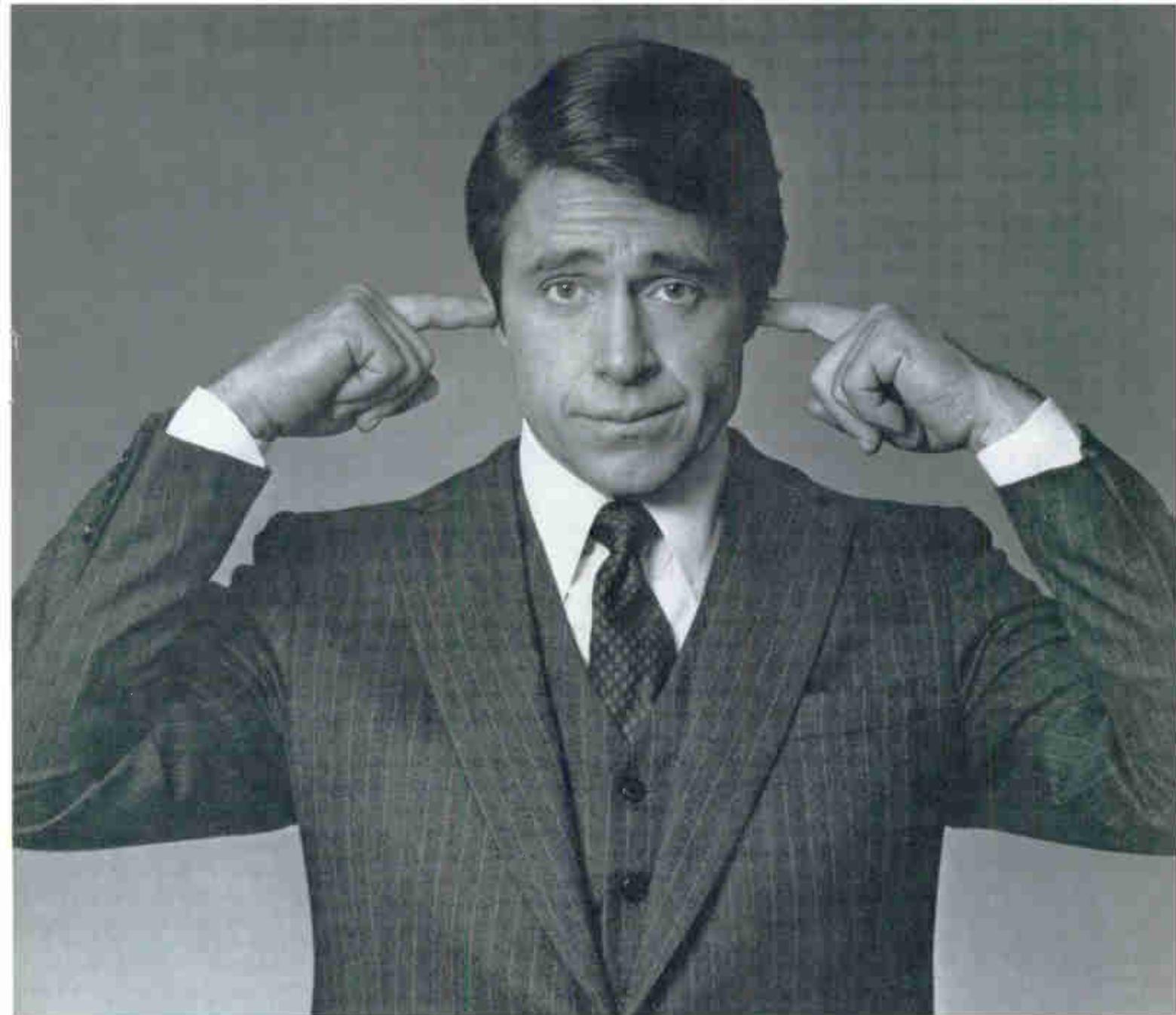
	FORMAT	M/A	F/M	J/F
KRBE-FM	C	8.9	9.0	7.2
KLCL-FM	A	8.3	8.8	8.5
KSRB-FM	A	7.4	7.0	6.3
KMJD-FM	B	6.8	7.8	5.5
KILT-FM	C	6.7	6.5	7.2
KCGA-FM	BM	6.1	6.6	7.3
KRBC-FM	R	6.5	5.9	2.5
KRBE-FM	AC	5.6	5.6	6.9
KPMX-FM	AC	5.3	5.0	5.3
KRBU	B	4.5	6.3	7.4

BIRCH QUARTERLIES

	FORMAT	J/M	O/D	J/S
KLCL-FM	A	8.9	10.0	8.5
KRBE-FM	C	7.7	5.9	7.7
KILT-FM	C	7.6	5.0	7.7
KCGA-FM	BM	7.3	4.8	3.9
KRBC	R	6.8	6.1	3.9
KMJD-FM	B	6.4	4.7	6.3
KSRB-FM	A	6.2	4.8	5.4
KRBE-FM	AC	6.1	7.0	5.5
KPMX-FM	AC	5.4	2.6	2.4
KRBE-FM	AC	5.2	4.6	3.8

MARKET SCAN

John Dew, Vice President and Chief Operating Officer of KRBE-AM-FM elected to Board of Directors of Parent GCC Communications... KYST now airing Beatie format introduced by Todd Wallace of Phoenix-based Todd Wallace and Associates.



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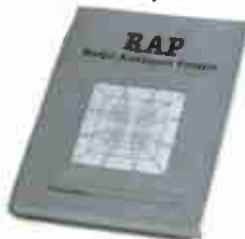
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RADIO ACROSS-THE-USA™

Kansas City



BIRCH MONTHLY

	FORMAT	J/M	O/D	J/F
KBEQ-FM	R	11.8	10.4	10.2
WDAF	C	11.3	11.7	11.2
KYYS-FM	A	7.0	5.9	6.2
KKCI-FM	A	6.8	5.5	6.6
KFKF-FM	C	6.7	6.3	4.3
KPRS-FM	B	5.9	5.5	6.3
KCEZ-FM	BM	5.8	6.1	5.8
KLSI-FM	AC	5.8	5.3	7.2
KUDL-FM	AC	5.3	5.4	4.5
KCMO	N/T	5.2	3.7	4.7

BIRCH QUARTERLIES

	FORMAT	J/M	O/D	J/S
WDAF	C	11.9	11.6	10.8
KBEQ-FM	R	10.7	11.2	12.7
KLSI-FM	AC	6.2	6.7	3.2
KCEZ-FM	BM	5.9	4.6	3.7
KKCI-FM	A	5.8	9.0	5.6
KYYS-FM	A	5.8	9.2	9.8
KPRS-FM	B	5.7	6.4	7.6
KFKF-FM	C	5.4	5.5	3.5
KMBR-FM	BM	5.3	5.2	3.7
KMBZ	AC	5.0	4.6	7.7

MARKET SCAN

Greg Fitzmaurice to Director of Sales at KMBZ, Kansas City... Mike Payne to sales at KLSI.

Los Angeles



BIRCH MONTHLY

	FORMAT	M/A	F/M	J/F
KABC	T	7.9	9.0	8.0
KLOS-FM	A	5.8	5.6	4.7
KROQ-FM	A	5.3	5.9	5.0
KID-FM	AD	5.4	4.7	5.0
KMPY-FM	A	4.4	4.3	5.1
KALI	SP	4.7	4.1	2.7
KHTZ-FM	AC	3.9	4.1	3.5
KFWB	N	2.4	2.4	3.5
KFY	N	2.4	2.8	3.9
KHIG-FM	BM	3.3	2.4	4.0

BIRCH QUARTERLIES

	FORMAT	J/M	O/D	J/S
KABC	T	8.9	8.2	8.5
KROQ-FM	A	5.3	7.7	5.4
KLOS-FM	A	5.1	6.5	3.3
KID-FM	AD	4.9	5.7	3.1
KMPY-FM	A	4.9	6.3	3.3
KOK	N	4.0	4.6	1.9
KHIG-FM	BM	3.7	3.2	3.9
KHTZ-FM	AC	2.7	1.9	2.9
KALI	SP	3.4	2.4	2.6
KFWB	N	3.1	3.8	2.5

MARKET SCAN

KACE Program Director Cal Shields exits... Golden West Broadcasters Radio Division President Bill Ward now Executive Vice President... LAX is a new 10 watt station operated by the Los Angeles International Airport. It provides up to the minute traffic and parking information for airport bound motorists.

Miami



BIRCH MONTHLY

	FORMAT	M/A	F/M	J/F
WHYI-FM	R	12.8	12.2	11.3
WLYF-FM	BM	7.5	6.6	6.2
WQBA	SP	5.8	4.7	4.8
WINZ	N	5.7	6.6	5.3
WINZ-FM	R	5.4	5.7	6.5
WAXY-FM	O	5.2	4.0	2.8
WSHE-FM	A	5.0	5.9	7.1
WNWS	N/T	4.7	4.8	6.3
WWWL-FM	AC	4.5	4.3	3.6
WWJF-FM	AC	3.6	3.8	3.3

BIRCH QUARTERLIES

	FORMAT	J/M	O/D	J/S
WHYI-FM	R	12.2	11.6	9.8
WSHE-FM	A	6.4	5.8	7.2
WLYF-FM	BM	6.3	3.8	5.4
WINZ-FM	R	6.2	6.6	8.1
WINZ	N	5.8	4.6	3.4
WNWS	N/T	5.5	4.2	5.7
WQBA	SP	4.8	7.2	5.5
WWWL-FM	AC	4.3	3.9	4.7
WKOS-FM	C	3.7	2.9	2.7

MARKET SCAN

WIOD, Miami air personality Rich Guzman returns as Program Director at WLUM, Milwaukee... Former WVCG/WYOR General Manager Pete Vincelette now Director of Sales at WRCH/WRCQ, Hartford.

Milwaukee



BIRCH MONTHLY

	FORMAT	M/A	F/M	J/F
WTMJ	AC	14.1	11.1	9.0
WKTI	R	7.5	6.3	5.7
WEZW	BM	6.9	7.0	8.7
WLPX	A	6.8	6.0	5.5
WQFM	A	6.2	8.2	9.6
WZUU	AC	6.2	5.2	5.1
WISN	AC	6.0	6.7	7.6
WOKY	BB	5.8	6.5	6.2
WBCS	C	4.8	4.3	6.0
WLUM	B	4.4	3.8	3.0

BIRCH QUARTERLIES

	FORMAT	J/M	O/D	J/S
WTMJ	AC	9.9	8.5	7.7
WQFM-FM	A	8.6	8.3	10.3
WEZW-FM	BM	8.0	5.8	5.6
WISN	AC	7.3	9.2	10.9
WKTI-FM	R	6.3	5.3	4.4
WLPX-FM	A	5.9	5.9	7.5
WOKY	BB	5.8	5.6	7.1
WBCS-FM	C	5.5	5.6	5.0
WZUU-FM	AC	5.4	4.7	4.1
WMIL-FM	C	4.4	4.0	3.0

MARKET SCAN

WISN/WLPX GSM acting General Manager Lee Dolnick named GM. WISN/WLPX Operations Director Rick Harris promoted to Director of Programming at both stations. WLPX Music Director Jim McBram new PD at WLPX... WMGF, Milwaukee GM Jonathan Pinch joins WMGG, Tampa as GM.

Minneapolis



BIRCH MONTHLY

	FORMAT	M/A	F/M	J/F
WCCO	AC	17.4	20.1	21.5
KSTP-FM	AC	11.7	12.4	13.6
WLOL-FM	R	10.6	11.0	10.5
KDWB-FM	A	8.1	7.3	6.3
WAYL-FM	BM	7.9	5.8	5.6
KQRS-FM	A	6.6	6.9	6.1
WDGY	C	5.6	5.2	5.4
KEYE-FM	C	5.0	4.7	4.3
KSTP	N/T	3.2	2.4	3.5
WCCO-FM	AC	3.2	3.1	3.0

BIRCH QUARTERLIES

	FORMAT	J/M	O/D	J/S
WCCO	AC	20.2	18.4	17.4
KSTP-FM	AC	12.8	13.6	12.1
WLOL-FM	R	10.4	12.6	11.9
KDWB-FM	A	7.0	7.4	8.3
KQRS-FM	A	6.3	7.5	7.1
WAYL-FM	BM	6.0	3.4	2.9
WDGY	C	5.5	6.8	7.6
KEYE-FM	C	4.6	4.5	4.8
KSTP	N/T	3.4	3.3	3.5
WCCO-FM	AC	2.8	3.2	3.0

MARKET SCAN

Malrite's KEYE KLBB General Manager Gary Swartz also becomes Vice President... Doubleday's KDWB-AM/FM Vice President/General Manager Louis Buron also named company regional vice president... Sunbelt Communications to buy KTWN from North Suburban Radio Company for \$3.8 million.

RADIO ACROSS-THE-USA™

New York



BIRCH MONTHLY

	FORMAT	M/A	F/M	J/F
WOP	T	68	76	78
WPLJ-FM	A	54	57	50
WINS	N	53	59	63
WKTU-FM	B	52	52	61
WRKS-FM	E	50	48	40
WBLS-FM	B	46	48	53
WABC	T	43	35	31
WADO	SP	43	43	39
WCBS	N	41	39	38
WPAT-FM	BM	39	43	45

BIRCH QUARTERLIES

	FORMAT	J/M	O/D	J/S
WOP	T	61	59	58
WINS	N	58	73	68
WKTU-FM	B	57	58	44
WPLJ-FM	A	54	49	54
WBLS-FM	B	52	53	41
WRKS-FM	B	50	60	63
WPAT-FM	BM	44	27	25
WABC	T	38	35	36
WADO	SP	38	37	32
WCBS	N	38	44	39

MARKET SCAN

WNBC VP/GM Dom Fioravanti exits to join Warner Amex Music Television.... KYKY, St. Louis program Director Rick Torcasso new program director at WYNY filling vacancy left when Pete Salant resigned. Salant now consults WYNY. Former WYNY PD, GM Al Brady Law also to consult station.

Philadelphia



BIRCH MONTHLY

	FORMAT	M/A	F/M	J/F
KYW	N	94	106	115
WUSL-FM	B	79	67	58
WEAZ-FM	BM	74	61	82
WMMR-FM	A	72	72	62
WYSP-FM	A	65	51	64
WCAU-FM	R	60	60	60
WMGK-FM	AC	58	59	61
WCAU	N/T	51	53	37
WIOQ-FM	AC	45	52	48
WWDB-FM	T	44	56	52

BIRCH QUARTERLIES

	FORMAT	J/M	O/D	J/S
KYW	N	108	98	*
WEAZ-FM	BM	72	71	*
WMMR-FM	A	69	66	*
WUSL-FM	B	66	57	*
WMGK-FM	AC	64	63	*
WCAU-FM	R	59	69	*
WYSP-FM	A	58	64	*
WWDB-FM	T	53	51	*
WIP	AC	51	38	*
WIOQ-FM	AC	49	43	*

MARKET SCAN

Beasley Broadcasting buys WIFI for \$6 million. Plans to keep new "Rock of the 80's" format....WHAT sold by Banks Broadcasting to Howard Sanders Communications for \$1 million cash....New WWDB Program Director is Dominic Quinn. Former VP/GM Lita Cohen and JD Sid Mark to buy Orange Productions.

Phoenix



BIRCH MONTHLY

	FORMAT	M/A	F/M	J/F
KDKB	A	126	126	114
KNIX-FM	C	98	98	108
KUPD	A	92	83	81
KTAR	N/T	84	91	82
KKLT	AC	63	45	53
KMEO-FM	BM	58	61	68
KOPA-A/F	AC	56	40	37
KZZP-FM	R	50	51	51
KOY	AC	38	41	40
KQYT	BM	36	37	39

BIRCH QUARTERLIES

	FORMAT	J/M	O/D	J/S
KDKB-FM	A	117	121	140
KNIX-FM	C	99	84	86
KTAR	N/T	83	92	85
KUPD-FM	A	83	92	84
KMEO-FM	BM	64	42	55
KZZP-FM	R	54	73	50
KKLT-FM	AC	51	74	74
KOOL-FM	AC	43	53	39
KOYT-FM	BM	38	46	51
KSTM-FM	A	38	27	20

MARKET SCAN

Canyon Communications (owners of KLFF) completes combo with takeover of KWAQ-FM. Switches big band format to adult contemporary. Former KWAQ GM Ed White to buy KWET-AM. Will change from country to big band. KLFF GM Steve Rich now also GM at KMZK. Mark James new KMZK PD.

Pittsburgh



BIRCH MONTHLY

	FORMAT	M/A	F/M	J/F
KDKA	AC	22.7	23.3	23.1
KDVE-FM	A	9.7	9.2	9.4
WBZZ-FM	R	8.0	6.9	5.9
WSHH-FM	BM	5.4	4.4	4.0
WJAS	BB	5.1	5.2	4.6
WTAE	AC	4.9	4.2	5.9
WHYW-FM	AC	4.7	6.2	5.0
WAMO-FM	B	4.6	5.3	8.7
WMTX-FM	R	4.6	3.8	3.4

BIRCH QUARTERLIES

	FORMAT	J/M	O/D	J/S
KDKA	AC	23.2	22.6	23.7
KDVE-FM	A	9.4	8.3	9.8
WAMO-FM	B	7.1	6.9	7.7
WBZZ-FM	R	6.6	8.6	8.3
WHYW-FM	AC	5.4	6.0	1.6
WTAE	AC	5.1	5.1	4.4
WJAS	BB	4.7	5.0	5.2
WSHH-FM	BM	4.6	4.2	3.8
WXKX-FM	R	3.8	4.3	5.8
WTKN	T	3.5	1.4	1.5

MARKET SCAN

WJAS General Manager John O'Hearn exits. Sister station WTLC, Indianapolis Station Manager Amos Brown takes over as the new General Manager....Thirteenth hour contract negotiations avert Aftra employee strike at WTKN/WWSW.

San Diego



BIRCH MONTHLY

	FORMAT	M/A	F/M	J/F
KJZY-FM	BM	92	84	71
KFMB	AC	78	66	46
XTRA-FM	A	72	78	66
KGB-FM	A	66	67	63
KTQ	C	57	40	42
KYXY-FM	AC	54	48	56
XTRA	R	54	37	40
KSDO	N/T	50	43	45
KPRI-FM	A	42	53	61
XHRM-FM	B	40	06	35

BIRCH QUARTERLIES

	FORMAT	J/M	O/D	J/S
KJZY-FM	BM	76	71	*
XTRA-FM	A	73	49	*
KGB-FM	A	65	62	*
KFMB	AC	57	39	*
KPRI-FM	A	54	43	*
KYXY-FM	AC	54	64	*
KSDO	N/T	48	20	*
KFMB-FM	AC	47	44	*
KCBQ	C	43	27	*
XTRA	R	42	79	*

MARKET SCAN

WHOO, Orlando Program Director Lee Shannon new PD at KSON replacing Ed Chandler....KOGO/KPRI sales manager Ernie Kovacs upped to station manager....KCBQ GSM Peter Moore appointed General Manager....KSDO-FM PD Dave Parks upped to operations manager. PD Jeff Lucifer new PD.

RADIO ACROSS-THE-USA™

San Francisco



BIRCH MONTHLY

	FORMAT	M/A	F/M	J/F
KGO	N/T	8.5	9.8	10.9
KSFO	AC	5.3	4.1	1.9
KCBS	N	5.2	4.6	4.4
KNBR	AC	4.0	2.7	2.3
KYUU-FM	AC	3.9	4.7	4.5
KFRC	R	3.8	4.3	5.3
KIOI-FM	AC	3.8	4.0	3.6
KRQR-FM	A	3.7	3.6	2.7
KSOL-FM	B	3.2	3.0	3.8
KDIA	B	3.0	3.5	2.9

BIRCH QUARTERLIES

	FORMAT	J/M	O/D	J/S
KGO	N/T	10.0	10.6	8.8
KFRC	R	4.8	4.9	4.7
KCBS	N	4.7	5.6	4.4
KYUU-FM	AC	4.4	3.1	2.4
KMEL-FM	A	4.1	3.1	4.5
KIOI-FM	AC	3.6	2.9	3.1
KSOL-FM	B	3.6	4.8	4.3
KSJO-FM	A	3.4	2.7	3.4

MARKET SCAN

King Broadcasting's deal to purchase Golden West's KSFO falls through... Malrite's KNEW/KSAN Operations Manager **Jim Wood** also named Radio Division Program Consultant... General Electric's KFOG-FM still on the block. Sale would complete General Electric's exit from radio and television.

Seattle



BIRCH MONTHLY

	FORMAT	M/A	F/M	J/F
KIRO	N/T	8.5	8.6	9.4
KZOK-FM	A	6.9	6.2	6.9
KISW-FM	A	6.2	7.4	6.7
KNBQ-FM	R	5.3	4.9	4.2
KSEA-FM	BM	4.9	5.0	5.5
KOMO	AC	4.8	5.1	6.9
KBRD-FM	BM	4.7	5.3	5.3
KUBE-FM	R	4.6	4.2	5.1
KIXI-FM	AC	4.1	3.2	1.9
KMPS-FM	AC	3.3	3.3	4.1

BIRCH QUARTERLIES

	FORMAT	J/M	O/D	J/S
KIRO	N/T	8.6	8.9	8.5
KISW-FM	A	6.9	6.6	10.3
KZOK-FM	A	6.4	6.0	8.1
KOMO	AC	6.3	6.3	5.4
KBRD-FM	BM	5.6	3.3	3.3
KSEA-FM	BM	5.3	4.0	3.7
KUBE-FM	R	4.6	5.8	6.0
KNBQ-FM	R	4.3	4.9	4.6
KMPS-FM	C	3.9	3.7	3.5
KPLZ-FM	AC	3.4	2.7	2.6

MARKET SCAN

KMGH, Bakersfield Program Director **Van Johnson** fills program director vacancy at KYYX, Seattle... KYYX staffer **Sean Lynch** joins KNBQ, Tacoma as music director. **Beau Robbins** continues on as assistant program director.

St. Louis



BIRCH MONTHLY

	FORMAT	M/A	F/M	J/F
KHIX	N/T	20.3	20.7	21.3
KHIX-FM	A	11.1	12.0	11.3
KJLH-FM	A	9.0	7.8	8.8
KMOZ-FM	B	7.5	7.5	7.3
KLST-FM	C	7.2	8.7	8.4
KLST-FM	A	5.8	4.7	4.4
KSLW-FM	BM	5.4	5.3	5.7
WUBI	AC	5.4	4.7	4.7
WUBI	C	4.4	4.4	4.3
WUBI	BB	3.4	3.5	4.4

BIRCH QUARTERLIES

	FORMAT	J/M	O/D	J/S
KHIX	N/T	20.3	23.1	24.7
KHIX-FM	A	12.8	14.8	13.3
KJLH-FM	A	7.8	7.3	7.8
KMOZ-FM	B	7.1	7.9	8.9
WUBI	C	8.8	5.8	5.8
WUBI	BB	6.2	5.8	5.3
WUBI	A	4.6	6.8	11.2
WUBI	BM	4.5	3.4	3.9
WUBI	BB	4.2	3.3	3.3
WUBI	C	4.0	4.2	3.9

MARKET SCAN

Doubleday's KWK-AM/FM now using TM's "Rock Radio" album rock jingle package. **KMJM**, St. Louis Program Director **Quincy McCoy** resigns. **WTKL**, Baton Rouge PD **Tony Gray** is new program director there. **KFUP-FM** Clayton (St. Louis) to begin operating as a commercial not for profit classical station.

Tampa



BIRCH MONTHLY

	FORMAT	M/A	F/M	J/F
WRBQ	R	15.8	16.1	14.6
WWBA-FM	BM	12.8	12.5	10.6
WDAF	BB	8.5	5.9	5.7
WYNF	A	7.6	8.1	7.0
WQYK	C	7.3	7.2	8.8
WSUN	C	5.8	6.9	6.0
WIQI	AC	5.1	3.7	4.3
WQXM	A	5.0	6.5	6.2
WMGG	AC	4.9	4.9	5.6
WFLA	AC	3.8	4.4	5.4

BIRCH QUARTERLIES

	FORMAT	J/M	O/D	J/S
WRBQ-FM	R	15.1	12.9	14.1
WWBA-FM	BM	11.0	9.0	7.8
WQYK-FM	C	8.3	8.6	10.5
WYNF-FM	A	7.7	9.0	9.7
WDAF	BB	6.4	5.6	4.2
WSUN	C	5.9	7.9	6.4
WQXM-FM	A	5.8	5.1	6.0
WMGG-FM	AC	5.4	6.5	6.3
WFLA	AC	5.2	4.5	5.7
WIQI-FM	AC	4.1	5.5	6.6

MARKET SCAN

WMGF, Milwaukee General Manager **Jonathan Pinch** is new General Manager at Metroplex's **WMGG**. He replaces **Jim Johnson** who left to buy his own station... **WQYK** Program Director **Pete Porter** retires. No replacement yet... **WRBQ**, Tampa MD **Pat McKay** gives up duties. To remain on air.

Washington, DC



BIRCH MONTHLY

	FORMAT	M/A	F/M	J/F
WKYS-FM	B	11.2	11.5	11.1
WRQX-FM	R	8.6	9.0	9.1
WMAL	AC	6.4	9.1	9.9
WHUR-FM	B	6.0	7.4	7.3
WWDC-FM	A	5.1	5.9	4.8
WAVA-FM	A	5.0	3.9	3.8
WLTT-FM	AC	5.0	4.6	4.7
WGAY-FM	BM	4.6	3.9	5.7
WPKX-FM	C	4.4	3.9	3.9
WTOP	N	3.9	3.3	3.5

BIRCH QUARTERLIES

	FORMAT	J/M	O/D	J/S
WKYS-FM	B	11.1	10.7	10.7
WMAL	AC	9.1	7.9	8.2
WRQX-FM	R	9.0	7.4	7.9
WHUR-FM	B	7.2	8.1	8.1
WGAY-FM	BM	5.3	4.8	4.4
WWDC-FM	A	5.2	5.2	4.1
WLTT-FM	AC	4.8	3.7	3.8
WRC	N/T	4.0	3.7	3.5
WAVA-FM	A	3.9	5.9	6.2
WPKX-FM	C	3.8	3.6	4.9

MARKET SCAN

Mutual Broadcasting President **Marty Rubenstein** to serve on NAB Board... Mutual promotes Director of Advertising and Promotion **Hollis Palmer** to Vice President of Advertising and Promotion. **Luke Griffin** is new Director of Sports Operations.

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Another Healthy Newsletter

The publisher of Gallagher Report has taken the pulse of media executives and has given birth to a new "fitness" publication.

Bernard Gallagher, publisher of New York based "The Gallagher Report" and "The Gallagher President's Report" got an idea from America's obsession with health. He already had lots of successful ideas about how to edit and publish newsletters, so it was a natural that the "Gallagher Medical Report" was born.

It is targeted to the busy executive who cares about health care, nutrition but who doesn't have the time to read comprehensive medical journals.

The newsletter began initially last April as a two page monthly supplement to the weekly Gallagher Report and The President's Report. After positive feedback, the editors expanded the format to four pages (20 items) and produced it biweekly. In March of this year, Gallagher spun off the publication on its own.

It's produced on off-white paper rather than the white Gallagher Report. It is written in the familiar Gallagher style, but by a professional staff of physicians who contribute periodically. "We are not dispensing medical advice. That is a personal thing between the patient and the physician," says Editor Cynthia Billings. "This is intended for informational purposes only and if a reader wants to follow-up, we hope he or she will notify their physician."

Gallagher took a survey of 801 executives to measure the interest in health matters and found a keen national interest and a growing concern. "The audience is definitely there," says Billings.

The survey questioned executives about health concerns

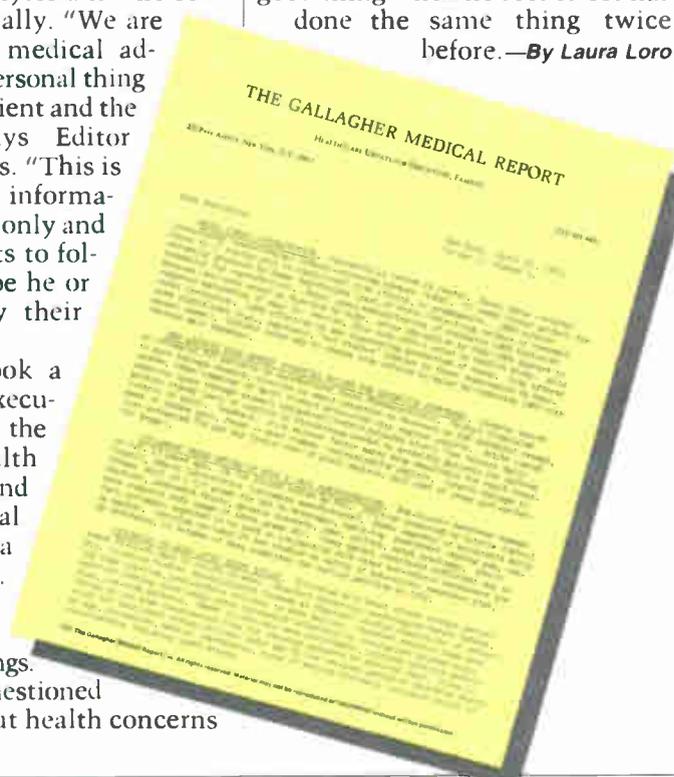
and discovered the number one worry was the heart (54.7%); #2) cancer (44.4%); #3) overweight (37.1%); 4) stress (34.8%).

The areas executives wanted to know most about medical developments and personal concerns were #1) cardiovascular (59.5%); #2) stress (52.6%); and #3) cancer (44.9%).

Gallagher responds to those findings rather well. In the April 25, 1983 issue, one front page story is titled, "Returning to Work after Heart Attack." The story suggests it takes 80 to 90 days to return to work. Another "Successful Management of Cancer Possible by Year 2000," cites new forms of treatment, early detection as some reason for optimism.

There are no subscribers yet, but they are announcing Charter subscription prices at \$24 yearly (The Gallagher Report is \$96; The President's Report is \$120).

With the health business booming, look for Gallagher to know a good thing when he sees it. He has done the same thing twice before.—*By Laura Loro*



60 SECOND SEMINAR

Dietary Fat

Some are good. Some are bad. Here's how to tell the difference.

Too much fat in the diet can increase cholesterol levels and the chance of heart attack, stroke, hardening of the arteries, and even some cancers.

Here's what you should know to preserve your health.

- The average American eats 10 to 20 times too much fat. No more than 30 percent of your calories should come from fat.

- Avoid fried foods, and skins on meats and poultry. Drink non-fat milk. Eat organ meats no more than once a week and red fatty meats no more than three times a week. Cut back on ice cream, pastries, seeds and nuts if you have high blood fat levels.

But some fat is good.

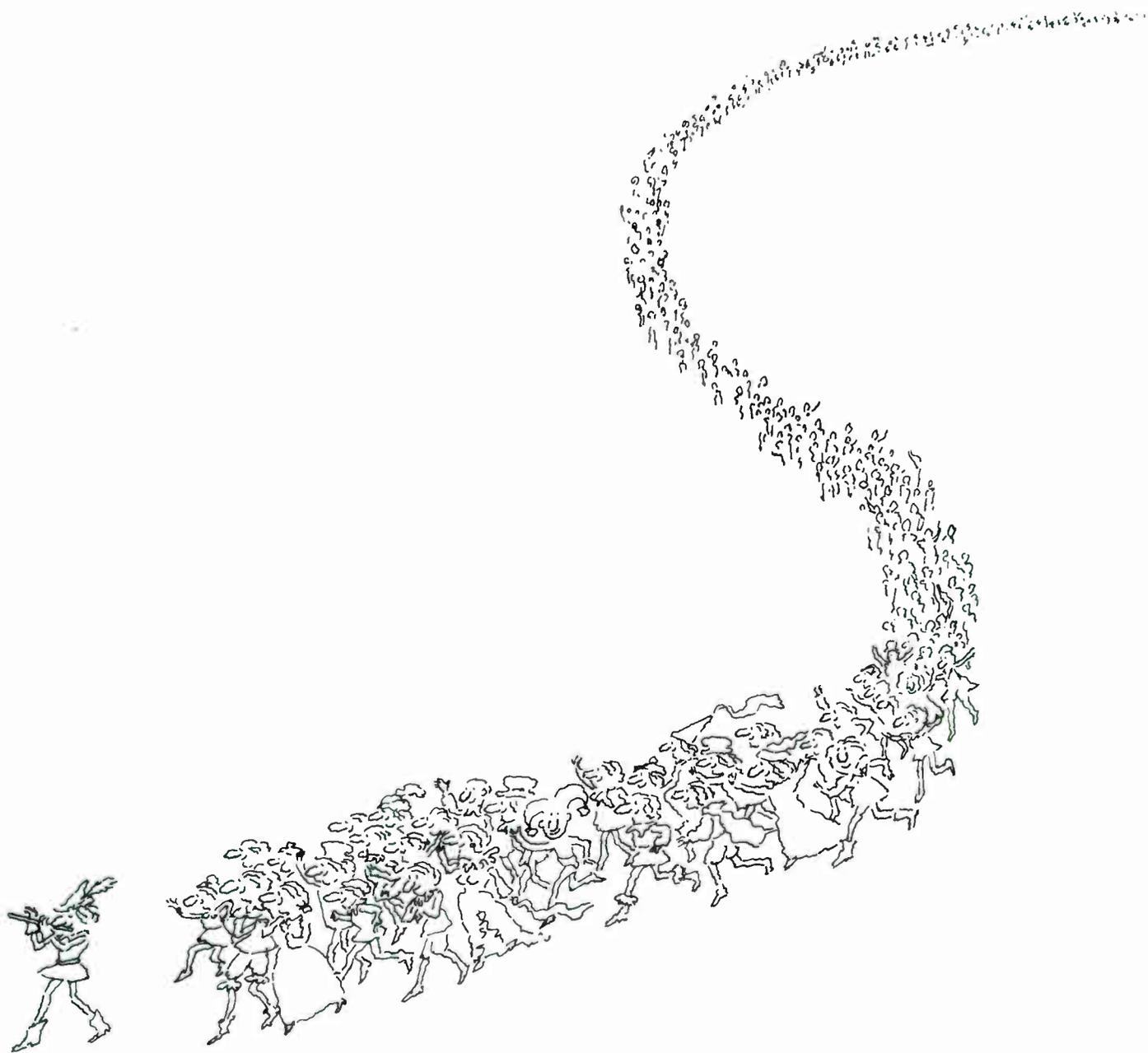
- Eat foods that provide at least 15 to 25 grams of fat each day. Fats provide energy. They maintain your immune system and enhance absorption of certain vitamins, calcium and other minerals.

Fats help your body store extra water. Fats contain linoleic acid, essential for formation and maintenance of all cell membranes and the production of prostaglandins, hormones that control pain and swelling.

Food contains two basic kinds of fat: saturated (in meats and other animal products) and unsaturated (in plants). Saturated fats tend to raise blood cholesterol levels; unsaturated fats tend to lower it. Check the foods that you eat.

Eggs are high in cholesterol, but they are filled with protein. If you avoid fat in other foods and have normal cholesterol levels, it's OK to eat an egg a day.

Exercise may protect you from the bad effects of too much fat. High density lipids (HDL) in fats help prevent formation of plaques in arteries. Low density lipids (LDL) do the opposite. Exercise has been shown to increase HDL levels.—*By Gabe Mirkin, MD, syndicated columnist for the New York Times, commentator for CBS Radio, and author of "Getting Thin."*



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