

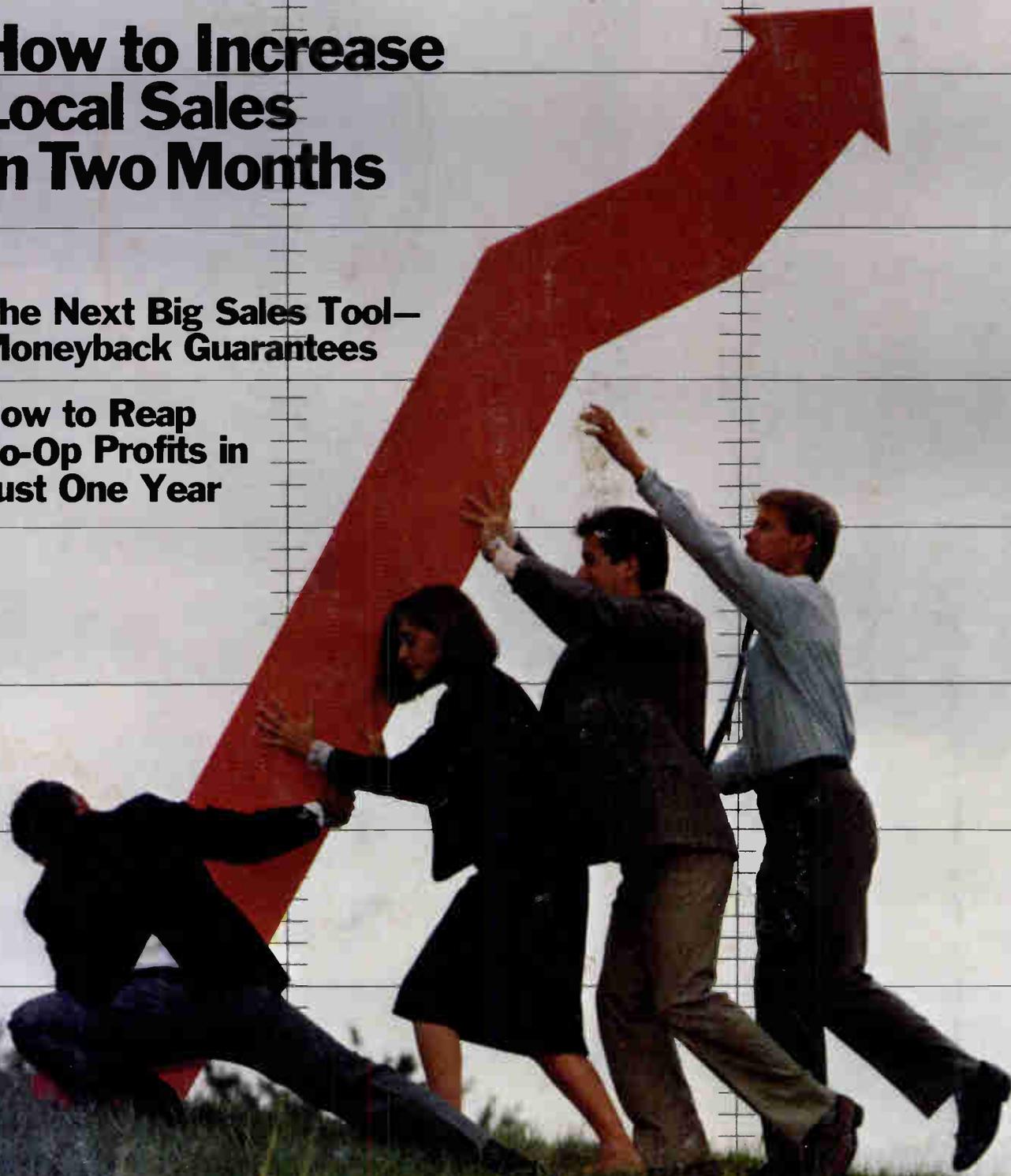
# Radio Only®

THE MONTHLY MANAGEMENT TOOL

## How to Increase Local Sales In Two Months

The Next Big Sales Tool—Moneyback Guarantees

How to Reap Co-Op Profits in Just One Year





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Our success at Weiss & Powell is the result of concentration on representing medium-sized billing stations in major and medium-sized markets. In our first year, we've grown from \$4,500,000 to a \$15,000,000 dollar company.

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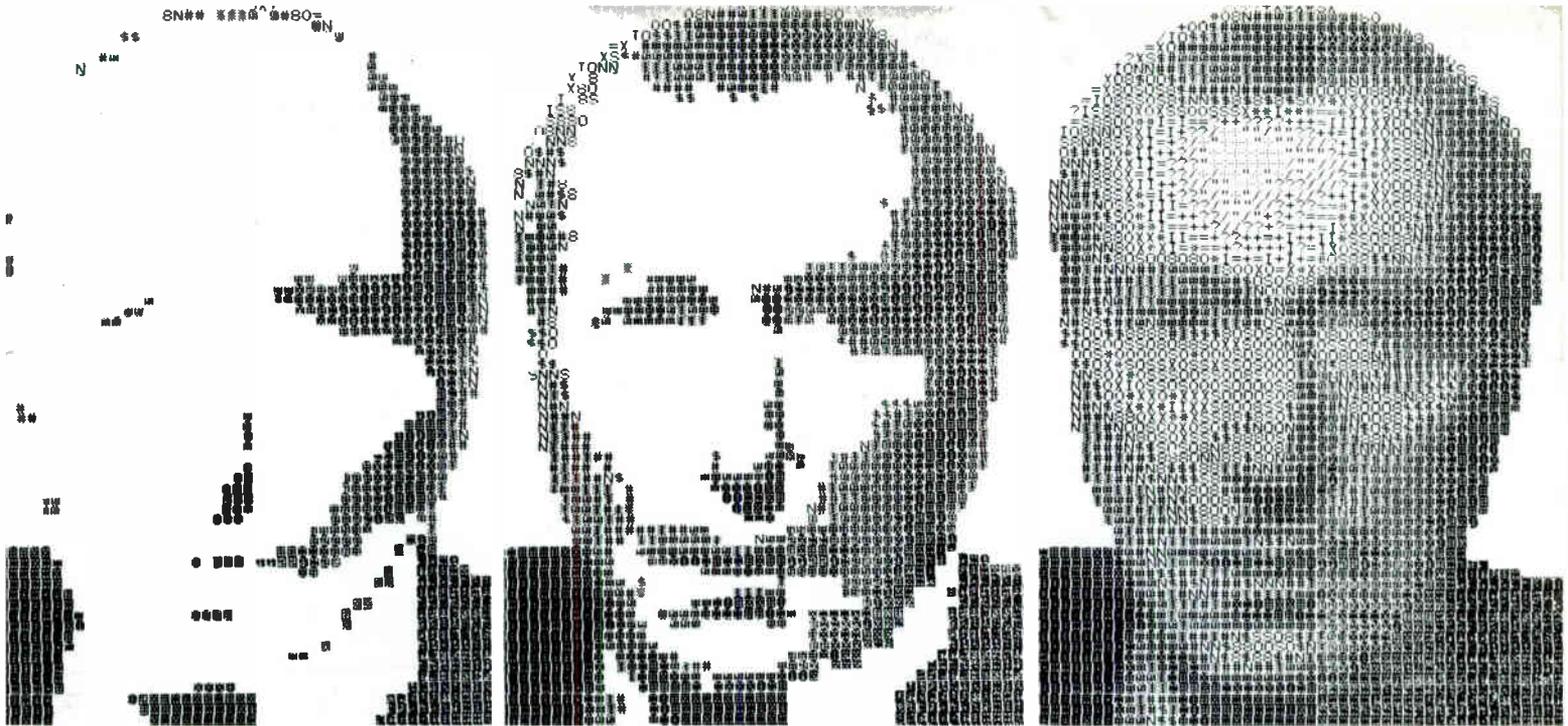
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**Katz Radio**



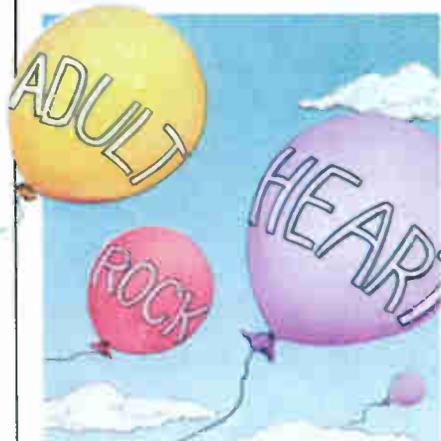
**Christal Radio**



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**Katz Radio Group. The best.**

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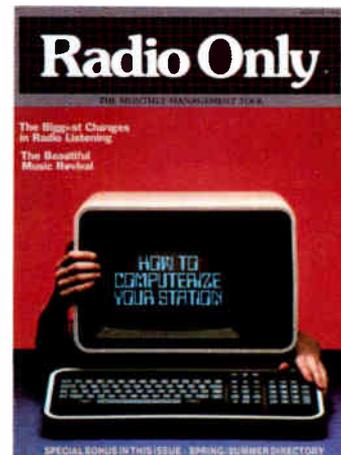
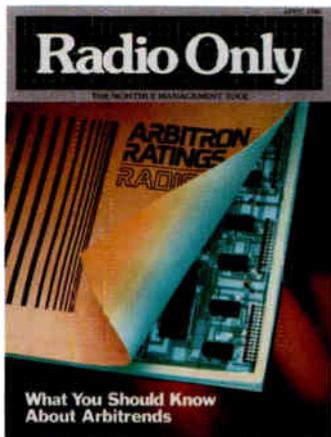
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## More PR Writing Tips

In your April issue, you wrote a very helpful and succinct article on "How to Write a Press Release." If you don't mind a suggestion...I think one piece of advice that should be given to every writer of releases is to identify it as a "News Release," rather than a "Press Release." Our station release list covers a wide variety of media, including television stations. I find that most journalists in the "electronic" media don't like being identified as "press."

One other minor thought. I find it is always very important to "date" a release so that the recipient knows how current it is. I am amazed by the number of releases that arrive on my desk with no date on them, leaving the doubt in your mind whether or not they are current. A final thought is the suggestion that all News Releases be directed to specific people at the various media outlets. It is sometimes very difficult to maintain an up-to-date mailing list...but you can't beat personalizing them.

*Mel Cooper*  
 President & General Manager  
 C-FAX Radio  
 Victoria, B.C.

## It's Not News to Us

You gave away our secret in your March 1984 article "New Ways to Write News." When WLTE (then WCCO-FM) switched from a personality-oriented adult contemporary format to a "Lite Rock" format

(as W-LITE) in September 1983, we were faced with the problem of cutting news time for "more of the twin cities lite rock" while trying to retain our visible news image on the FM band.

First, we tried to develop the idea that we are always monitoring the news (which we are), and will interrupt the program for truly significant bulletins (which we do). Our regular listeners then know that they'll hear the important things right away, as they happen, without the need for an hourly news summary or network cast. Second, we enhanced the image on-air by labeling our newscasts "60 Second Updates," and our bulletins "updates."

We have a similar idea about public affairs, with our program "60 Seconds." It runs through the day, taking on more substantive issues in a one-minute format. Obviously, tight writing is essential for us.

While we don't require ellipses in our copy, we do use them often. Your article's author is also correct in the statement that this writing form encourages creativity and style. The shorter script form forces the writer to abandon traditional methods and use other elements, including music, actualities and natural sound, to pack the most information in the short space to fill.

*Alan Searle*  
 News Director  
 WLTE Radio  
 Minneapolis, MN

## "Drug-crazed" News Style

News that sounds interesting over the air...as you say in "New Ways to Write News" in the March issue...sounds like you guys think news is never interesting...well, it is...and you don't have to write in a three-dot style like an idiot to make it interesting...most people speak in a mixture of phrases and sentences...and they expect a newscast to sound like a newscast...it shouldn't sound like the words of a drug-crazed rapster...if

it sounds too informal...it doesn't sound like a newscast...the listener won't believe what he's hearing...who says news is a letdown?

Only consultants and program directors. The point behind my parody of the three-dot writing style is this: broadcast news must be flexible. You shouldn't force it into a formula. When you're forced into a formula, you can't be creative. A newscast should sound like a newscast—but within that very broad framework, news people should experiment. "Stylistic elements and individual creativity" can't thrive when you force reporters and editors into a strait jacket. Program directors and consultants who spout forth such foolish ideas should be placed in strait jackets—where they won't harm the rest of us, who are working to make radio news better, faster, more accurate, and more meaningful to the listener.

I hope your next article about radio news is as useful as "New Ways to Write News." Your article shows us the way we shouldn't do it!

*Mark Roberts*  
 Executive Editor  
 KFRU Radio  
 Columbia, MO

**The RADIO ONLY editorial staff invites any letters, comments, suggestions and criticisms our readers have regarding the magazine. Please forward your remarks to RADIO ONLY, 1930 E. Marlton Pike, Suite S-93, Cherry Hill, NJ 08003-4210.**

**Third in a series**

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- scientific budgeting and forecasting on virtually an account-by-account basis
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- an emphasis on long as well as short term rate development
- the use of ad agency data to determine how successful we are on behalf of clients.

As spot marketers, we maximize what we can control: your inventory and the rate you get for it. That's how HNW&H gives its stations the marketing edge. Give your station the marketing edge. Start using our call letters.

*The radio industry's hottest new call letters!*

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**Jerry Lee**

## The TV Spot Formula That Makes a Radio Station Number One

Jerry Lee is president and co-owner of WEAZ-FM, Philadelphia—the number one Arbitron rated radio station for the last two books.

While most broadcasters feel they have to be chasing a fad, Lee does the exact opposite. That's why the same commercial ran on Philadelphia TV stations for 23 weeks in four different flights.

Interestingly, his station is a Schulke-formatted beautiful music format that had been without its main competitor for over a year, but WEAZ only cashed in on it when Lee stubbornly stuck to his plan to run the "Eazy 101" TV spot.

Basically the commercial shows two men, somewhere between the target of 30-42 years of age, talking in a car about discovering "Eazy 101." The spot gives the viewer a role model of what "Eazy 101" is asking them to do. The station wanted to overcome any reluctance this somewhat younger age group might have about listening to a beautiful music station.

Here's how Jerry Lee set about building and then executing his TV campaign.

He hired The Research Group to do two in-depth studies, using the results to construct a TV commercial complete with storyboards and all. It was then offered to a focus group to see if it worked. "Eazy 101" produced the TV spot and put it on the air. But that's not all. It followed up with a study to see if the spot was working.

Lee claims the commercial didn't work when it was first put on the air even after all the research and testing. But, he didn't take no for an answer. "I knew the commercial tested well so I ran it again in the fall of 1983 even though I was still getting negative comments from agency people."

The Research Group came back into town and found a tremendous viewer playback of the TV spot. When the next Arbitron came out, there was a substantial audience

increase. Now WEAZ is number one 12+ for the second straight book.

Lee knows one thing he did wrong. His rule is to buy 1,800 rating points over six weeks. But the first time the TV spot was used he bought 1,500 for the spot and 300 for another commercial which featured a \$10,000 on-air giveaway. The reasoning is that the giveaway commercial watered down the effect of the major TV campaign.



*The name is Lee. Jerry Lee, president of WEAZ-FM.*

He stuck with the original spot and ran it exactly the same for 1,800 rating points. This time that same commercial worked!

Another one of Lee's secrets is to buy all TV avails after 5 p.m.—none before. And, 60 percent of the rating points purchased must be run between 8 to 11 p.m. Nothing later than 12:30 a.m. He never trades radio spots for TV commercials because the placement is too unpredictable.

While Lee admits some markets can get away with TV campaigns aimed at 1,000 rating points, the major markets must "get above the noise" which, in his opinion, takes 1,800 points.

Lee even thinks that failure to buy this type of TV campaign can actually flow into the hands of a

competitor who is using extensive TV. "If you're below that level, you can actually help the competitor get his or her message across—the dominant station gets the credit," says Lee.

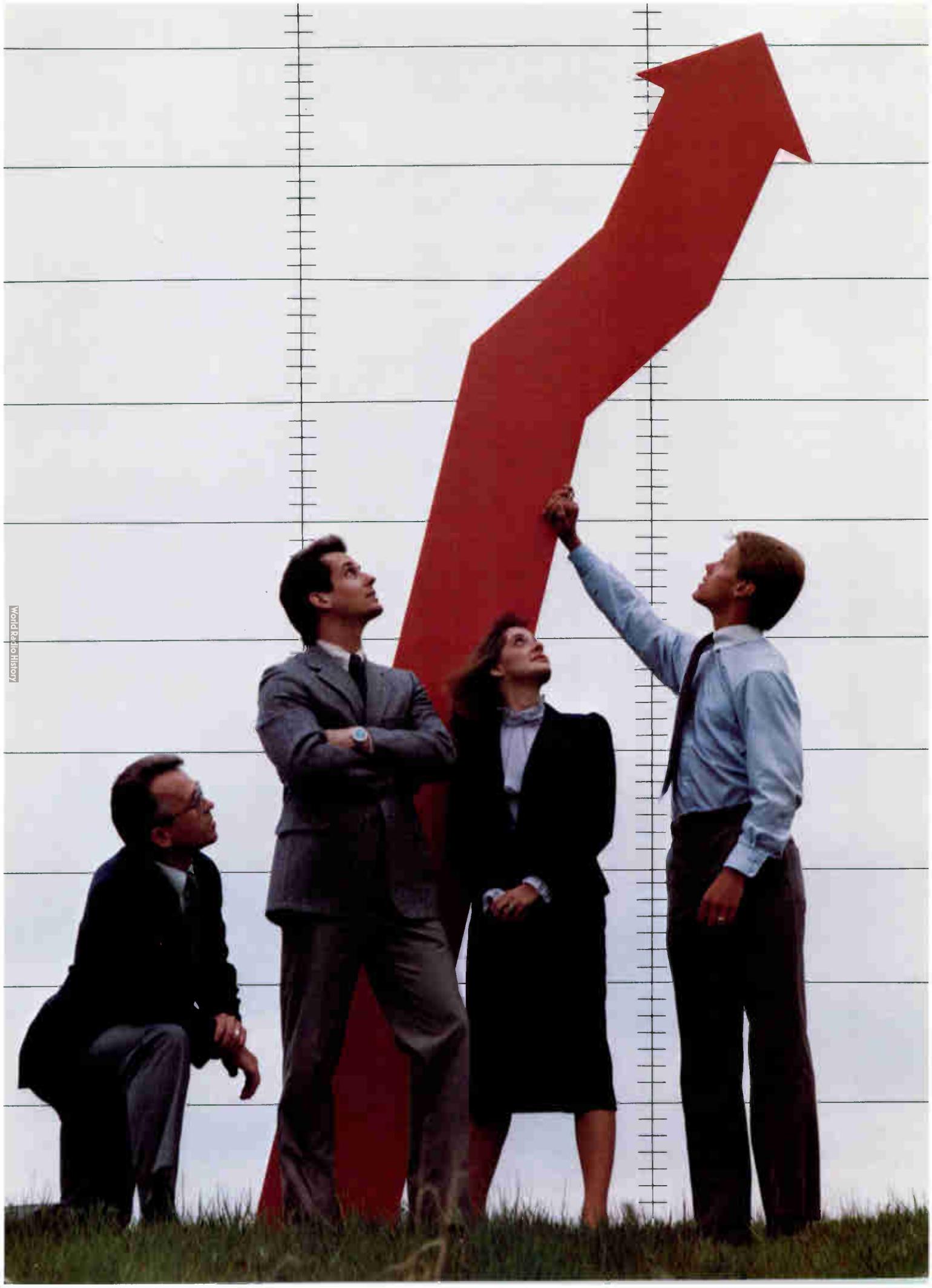
His formula includes running a successful TV spot for up to one year and then considering a variation of the theme, but in essence the approach is the same. Sometimes viewers will not get irritated by seeing the spot for longer durations, but it loses its original magnetism.

WEAZ, under the call letters WDVR, pioneered using TV to advertise radio in 1969 with a commercial featuring a Rolls Royce.

That commercial pointed out the difference between the Rolls and a sporty convertible—the difference between class and classy. That spot would cost \$75,000 to produce today.

Local radio is the fifth largest local television advertising account, according to the Television Advertising Bureau. Jerry Lee helps contribute to that statistic—he spends about \$500,000 per year with TV stations (that doesn't count research of production), but he and a handful of others around the country who are skilled in advertising radio on TV never complain.

The extra revenue produced from the high ratings that these spots earn make the TV advertising budget a much more affordable expenditure. ■■■



# How to Increase Local Sales In Two Months

*It doesn't have to take six months or longer to increase station billing. Here's what some of the nation's top consultants are telling their clients.*



Out of every retail advertising dollar, radio gets between 12 and 15 cents.

Radio has been growing at a slower rate than newspapers or television.

The TV advertising sales rep is considered by agencies as more professional, more intelligent, with better social skills and background in the industry.

Radio stations are feeling the pressure to produce increased revenues even though things are tougher today than ever before. The only way their station general managers can attain this goal is to increase local ad revenue.

In the past the strategy was a slow "rebuilding process." Today's owners and group executives now take a dim view of this timetable. They want results and they want them fast. So general managers and the sales managers they employ are now facing the mounting problem of how to increase local sales in a matter of only months.

It is important to note that virtually no sales consultant is suggesting that stations think "short term" instead of "long term." But the new industry standard appears to be "plan for the future and start delivering increased billing today."

For executives faced with this modern day dilemma, some of the nation's top sales consultants are counseling their clients on how

they can do just that—increase local sales in just two months.

Advice from Ken Greenwood, president of Greenwood Development Programs, Inc.: Start marketing events. Too many radio stations hard-pressed for higher billing send their salespeople out onto the streets with so-called "packages" designed to help the radio station write some quick business.

The only problem with this approach is that the remedy is usually very short term (sometimes as short as a week), and the station is helping itself a lot more than it is helping the new advertiser, creating in the long term an ongoing problem.

Some stations have discovered how to build events rather than how to sell sales packages. They not only add short term billing, but also convince a good number of "event" advertisers to expand their campaigns to up to one year of continued advertising.

Here's how they do it:

- Hire a special person to coordinate up to four "events" a year which will be sponsored by the radio station.

- Hire this "event" coordinator from newspapers, magazines or direct mail. Hard as it is to swallow, print media does a far superior job appealing to local advertisers' needs, thereby getting the lion's share of the advertising budgets.

- Pre-sell 60 to 90 days ahead of the event. Last-minute selling for this type of sales vehicle is ineffective. Pre-planning is a must. Stations serious about selling "events" find it imperative to hire a full-time special events person.

- Arrange to find an indoor location in which to stage an exposition, usually for two days over a weekend.

- Offer participating clients booths at the indoor exposition along with a schedule of announcements which run on the air.

- Schedule on-air announcements preceding the event by three weeks and running through the event.

- Even as the event is about to take place, they have their salespeople talk to the participating advertisers about expanding the ad schedules (perhaps for another three weeks after the exposition).

- Make further attempts after the event to get advertisers to expand their on-air schedules for longer duration.

- Take responsibility for everything concerning the event. The clients just show up, and of course, pay for their involvement.

- Plan up to four events a year. Sometimes, they will run the most popular event twice a year.

- Event-oriented radio stations expect a 60 percent renewal rate from all advertisers participating in the expositions. When it is remembered that most stations lose 20 percent of their advertisers each year, this is a very respectable long term benefit. So, a two-month action can also blossom into a long-term solution for stations looking to up their local sales.

These scheduled events are considered forcing devices to get advertisers interested in being on the radio—and doing it within a short period of time.

## Hot Topics For Sales Events

Here are a few of the topical areas where radio stations can begin building sales events.

### COMPUTERS

Personal computer companies zero in on the home consumer. Shows of this type are extremely popular and some stations run two computer fairs each calendar year. This has the most potential for increased on-air revenue.

### AUTOMOBILES

Stations are finding that people don't have to see a car to decide on its value. They convince auto dealers of this fact and build events which include experts in fixing cars, improving their appearance, estimating their value, etc. Radio stations are an excellent means for giving away a car or cars as part of the involvement.

### CAMERAS

Consumers don't need print or TV to get the picture. That's why assembling a bevy of experts on picture taking, hiring models, securing a location full of picture-taking opportunities, and adding a used-camera exchange can attract stores, dealers and photographic equipment advertisers. These stations don't forget professional photographers, especially those who take pictures of children. Radio giveaways are extremely attractive here.

*Other possibilities:*

- Cooking shows
- Home improvement
- Gardening in the spring
- Any subject in the local newspaper's Special Section

BERNEY KNOX



Chris Lytle, president of Chris Lytle and Associates, is telling his clients about a number of tactics that could put some quick business on the air.

His first advice is that if you want to increase your local billing in 60 days or less, sell more advertising to the advertisers who are already buying time on your station.

This may sound simplistic to some managers, but Lytle's point is this: Consider the big bank that sponsors morning news at 7:30 a.m. five days a week. Chances are, because it is a 52-week advertiser, no one went back to the bank and tried to get it to increase its schedule. Maybe, the afternoon news at 4:30?

Since the quickest source of revenue is advertisers already on the air, salespeople are advised to look at those who are underspending, then begin to pursue them.

## How to Spot an "Underspending" Advertiser

*What to look for before asking them to buy more commercials.*

- Determine the average amount of money spent by an advertiser on your station.
- Check to see if that advertiser is spending significant amounts of money in competing media, namely television and print.

Here's the strategy that is used by many stations once it has been determined that present advertisers are underspending on the radio station.

Ask them to increase the number of spots they run per day.

Work to rid account executives of the false notion that there are accounts that should only be sold once a year.

Train account executives to lose their reluctance to ask present advertisers to buy more ads. This is done carefully after eliciting responses from advertisers that point to the value of on-air advertising campaigns.



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VP/Reg. Mgr.  
Los Angeles



GARY AHRENS  
VP/Reg. Mgr.  
St. Louis



JOHN BITTING  
Reg. Mgr.  
Chicago

## How to Ask for More Ads

A real-life narrative of questions that work and answers that help close the deal when asking present advertisers to spend more.

**Premise:** Arrange a spot program that you term "the biggest schedule" an advertiser can buy on your station. Buy a calendar, then stamp the client's name on the calendar as many times as he or she would be running spots each day. On June 28th, for example, if the customer would be allowed to run two spots per hour, stamp his or her name 48 times under that date.

**Salesperson:** "What do you think would happen if you ran this schedule on our station instead of the smaller schedule you are now running?"

**Advertiser:** "I can't afford that!"

**Salesperson:** "I didn't ask you to buy it, I just asked what do you think would happen."

**Interim goal:** Get the advertiser to say in his or her own words the perceived value of increased advertising.

**Salesperson:** "What do you think an increased schedule like this costs?"

**Hint:** The advertiser usually says more than it actually costs by the time the station gives two or three nighttime bonus spots for the cost of the pack-

age. Now tell the real amount and be sure to compare the value to print.

**Salesperson:** "What would you have to sell to justify this investment?"

**Advertiser:** (Usually responds by revealing what he or she is really using as a guide for "success" in the on-air campaign). Smart salespeople then get the advertiser to tell them how much is being sold with the present campaign. The difference is the amount the station must now focus on to get the order and to get the renewal next time.

**Salesperson:** "Think this schedule along with the right copy can increase your sales?"

**Closing hint:** If the response is negative, be prepared with other success stories. If it is "Yes," proceed.

**Salesperson:** "Can we sign the contract (pending your approval of the final commercial copy) to help reach your objective?"

**Closing:** Get the advertiser to sign the contract with the "pending copy approval" written into it.

**Salesperson:** "I can't book a schedule this big today, but I'll call you tomorrow with copy for your approval so we can get the expanded schedule on-air as soon as humanly possible."

Consultant Jim Hooker recommends several remedial actions to get the local billing up within sixty days.

He believes stations should waste no time determining which salespeople are salvageable. Sometimes this is done with the help of outside recruiters who specialize in testing, assessing and recommending sales talent.

A new trend is to test the existing sales staff to see if they can still qualify for their jobs. This is an excellent place to make a relevant sports analogy. Even sports teams hold spring training or "training camps" to determine who will make the team. Only the superstars are guaranteed a position and even they have to work hard to requalify. Making the station's sales team doesn't end with getting hired.

Here's how some executives analyze their salespeople.

- Have them tested by an outside company for basic sales skills.

- Interview them anew just as if they were walking through the door looking for a job. Frequently they were hired by a predecessor, so this step can be revealing.

- Examine the billing over the

past 24 months with an eye on average dollars sold per account, new accounts written in that period, renewal rate, and long term business signed.

Another Hooker special idea for stations altering or totally changing their formats is to guarantee a 3-share or refund the percentage shortfall in cash. That is, if the station gets a 2-share, refund one-third cash. It reduces reluctance and often results in minor reimbursements.

The idea of focusing on the leaders in each area of advertising is not new, but many radio stations don't know that signing these leaders can bring many followers (and can do it within sixty days).

The strategy is to get the leader in each area (autos, fast food, etc.) to sign a 13-week deal. The specific goals are outlined in advance (leads, traffic, sales).

Most stations luring leaders will go to great lengths to get the advertisements on the air.

They also look ahead to the value of getting this client on their side. Stations will ask in advance if the client will allow the station to publish the success story if advertiser goals are attained.

Some stations ask if the client will go on the air and do a testimo-

nial commercial or a videotape spot for sales proposals only.

These are some of the ways now being used at radio stations around the country to drum up local business.

The myth that it takes longer than 60 days to improve local billing doesn't hold up anymore. The approach, as it has been in these tested techniques, is to take an action now that also has a continued benefit or follow-up after 60 days.

The average dollar sale for a radio station advertiser per month equals one-fourth of a page when compared to newspapers. That figure is true whether the town is Cedar Rapids, Iowa or Chicago.

With so much growth potential available to radio stations, stations are getting more and more like their competitors in order to attract an increased share of the business.

Radio stations that think like retailers will do well.

One way to tell: Most retailers have their Christmas merchandise and advertising budgets set now, in June, for this December.

The radio station that asks for the Christmas order in the fall will only get the newspapers' and magazines' leftovers. ■■■

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**DICK CHAPIN, STUART BROADCASTING:** "This is to advise that Mini-BINGO on our radio stations has been going quite well. We're probably going to repeat it later in the year, so I want to make sure that the markets and exclusivities are reserved for us."

**WILL JOHNSON, GSM, WTVL:** "We have been playing Mini-BINGO now five (5) weeks and all I can say is "WOW". This is the most fun our listeners have ever had. We're the talk of the town. I'm sure the Spring '84 Arbitron will show the positive results of this promotion."

**MARK JOHNSON, GSM, KNCO:** "No cash came out of our pocket to put on Mini-BINGO. It built our listenership and we ultimately got 61 sponsors on the air with Mini-BINGO. KNCO has generated the biggest January sales in our history."

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each week to guarantee repeat customer foot traffic in your sponsor's stores.

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is absolutely positive with cross-tabulation that allows no mistakes. Mini-BINGO numbers have been computer generated to guarantee odds.

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prize structure and how winners may claim prizes.

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makes it easier for more listeners to become winners.

### FREQUENCY

during late-morning and mid-afternoon assure dramatically increased listenership when most inventory is available.

### ENTRY FORM

insures readership of Sponsors ad space and provides opportunity for promotion-minded stations to give additional chances to win with contest drawings each week and/or during 13th week wrap-up.

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as required by FTC, assure compliance with federal regulations.

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provides station additional opportunity to defray promotion costs. Perfect place for couponing-sponsor looking for target distribution to qualified shoppers.

### GRAND PRIZE DRAWING

creates that extra Live Remote showmanship that only radio can do.

### ADDITIONAL AD SPACE

to further maximize income from sponsor's seeking print/coupon exposure. Proven examples of stations receiving three times return on Mini-BINGO fee with Ad Space Sponsors alone.

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15	18	FREE Ser. 1/84	55	67
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9	23	44	60	61

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ANY FULL LINE WINS - down, across diagonal. Winners must call WAVW (567-KICK) OR (465-KICK) within 30 minutes. Prizes \$10 per game \$50 per day \$250 per week. Prizes not claimed are added to the next game. Duplicate winners share prize. THIS CARD IS FREE. NO PURCHASE REQUIRED, valid only for week and color announced on air. Available in approximately 16 outlets. Promotion ends 6/8/84.  
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ODDS & ADDITIONAL RULES: Drawing odds for each game is 1 in 10,000. Per week 1 of 640. If total number of entries for one drawing is less than 10,000, drawing will be held until 10,000 entries are received. Winner must claim prize within 30 days of drawing. Prizes are subject to change without notice. Void where prohibited. © 1987 Mayfair Productions Ltd.

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# "Personality Radio" is back

and here's what some of the TOP PERSONALITIES  
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**Rick Dees—KIIS— Los Angeles, CA**

"Adding Hiney to our station gave us an extra edge over the competition."

**Scott Shannon—WHTZ—New York, NY**

"I've really enjoyed working with Hiney and my listeners have enjoyed hearing about Big Red and Thor every morning. Hiney is an audience builder and I wanna make sure my listeners get all the Hiney they want."

**Tom Dixon—WMML—Mobile, AL**

"Hiney Wine is very big here. It's not only a lot of fun but it's one of the highlights of our show. We had focus groups about a month ago and everything said about Hiney Wine was very positive."

**Sunny Fox—WHYI—Miami, FL**

"It's funny and the audience gets into it. Merchandising is a real plus. We are moving Hiney Wine T-Shirts like they are going out of style."

**Brian Mitchell—WTKI  
Milwaukee, WI**

"It's the first promotion I've ever run for less than two weeks & then had mail coming in from the listeners. Hiney is very effective; we've had lots of positive response."

**Chris Shebel—  
KZZP  
Phoenix, AZ**

"The first radio syndication in a decade that will really make you laugh."

**Scott Woodside—WRQX  
Washington, DC**

"In one book we went from a 9.9 to a 25.1 in morning drive. Some of it has to be attributable to Hiney Wine. It helps keep 'em listening."

**Bob Taylor—KIOK—Tri Cities, WA**

"Personality radio is back and Hiney Wine is one part of the whole thing. Hiney

Wine was mentioned most by focus groups and is local, relatable and funny."

**Garry Mitchell—  
WBJW  
Orlando, FL**

"We just started last October and our first book with Hiney showed a substantial increase from a 5.8 to an 11.0 share in our target demographics."

**Bob Moody—WAKY  
Louisville, KY**

"Hiney Wine adds sparkle to our station. We're always looking for stuff like that because it keeps people listening."

**John Rio—KKBQ  
Q Morning Zoo  
Houston, TX**

"I never thought I'd be riding Big Red and Thor's coattails to stardom, but the response to Hiney has been absolutely overwhelming. It's the best syndicated feature of the last decade."

**Tom Parker—KIOI  
San Francisco, CA**

Hiney Wine is a proven ratings booster and audience builder.

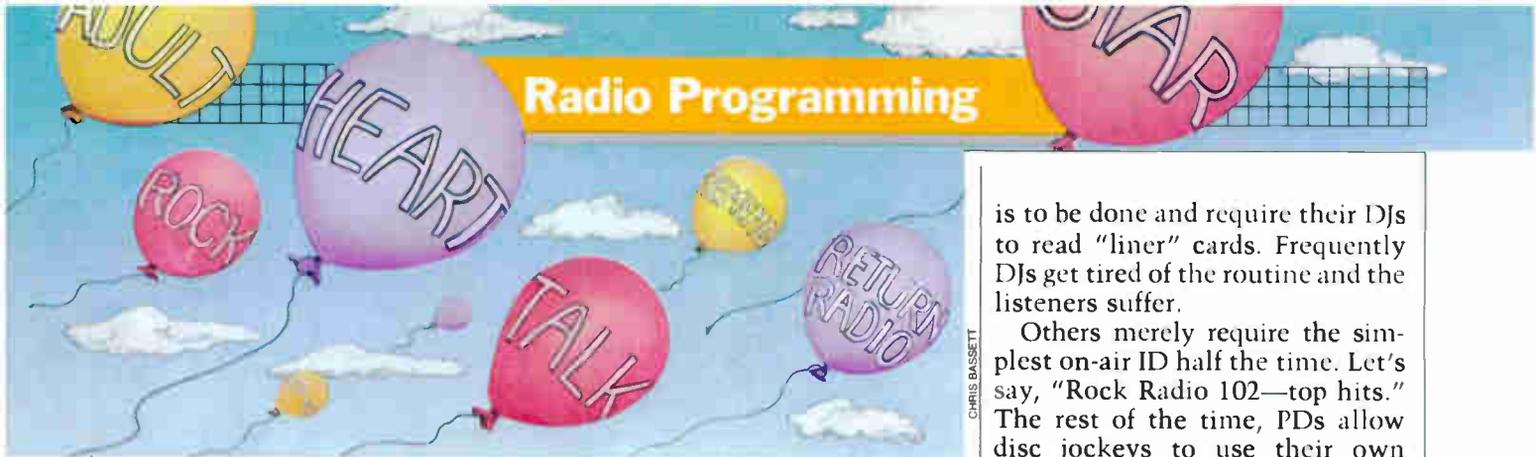
It continues to be extremely successful in all size markets and on various type formats. Call us collect for a free demo tape, success stories, and all the juicy details about Hiney Wine and our other great programming and sales features.

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CHRIS BASSETT

## New Ideas for On-Air Identification

*Some stations are relying on old standbys, but new research shows the way a station is identified could be crucial.*

Quick! What's the first format that comes to mind when the words "Rock 97" are said?

Album rock or maybe rock. Obviously, some form of rock.

What about "Eazy 106"?

Obviously, easy listening.

Now, programmers armed with new research are finding at least two significant things out about how their stations are identified. One is that the old standbys work, but there are other ways to identify a radio station. The other important thing is that failure to identify the station risks losing valuable listener identity.

A scan up and down the dial in virtually any radio market will reveal that most stations either don't identify themselves on the air in a way that reinforces their "position" in the market or do so in an ineffective way.

New thinking is that there are several steps that can be taken to either "tune up" or institute format identification on-air. There is a way to carry it off through the use of DJs or air personalities.

Here's the basis of the approach.

■ **Know the position of the format in the marketplace.** Adult contemporary stations may want to appeal to adults, but the way they are identified can distinguish them from other types of music stations. Since AC stations don't have the solid music image that rock stations can trade on, they must search for something else. Some of them might call themselves "Starstations" (to borrow a phrase from Burkhart/Abrams and Satellite Music Network). Others might want to tie into local com-

munity identity. Whatever they decide, adult contemporary stations should be able to say what they are in one sentence.

■ **Come up with a phrase that describes the station.** WOR is the "Star of New York." It used to be known as the "Heart of New York." It was even once known as "The Talk of New York." This sounds as if it may cause listener confusion, but if research shows the station's best position is "The Star of New York," the change is justified.

■ **Reject the idea that all station descriptions must apply to the format.** News stations may be the market's survival kit. Talk stations may be company for the listener, not just talkstations. Music stations are frequently more than just the music they play. WPEN-AM, Philadelphia is known as "The Station of the Stars" while it features nostalgia music.

■ **Avoid being vague.** "Your oldies station" is ineffective because it could be used by any other station playing oldies. Research is beginning to indicate that the correct position of an oldies station, for example, might be "Remember Radio." Bill O'Shaughnessy put WRTN-FM on the air in Westchester, New York, to appeal to the Gucci crowd. He called his big band/nostalgia format "Return Radio." That said it all.

Then when the position is established, here's how some programmers are getting it across on the air.

Current thinking is that the station's position should be included every 15 minutes. Some PDs have hard and fast rules about how this

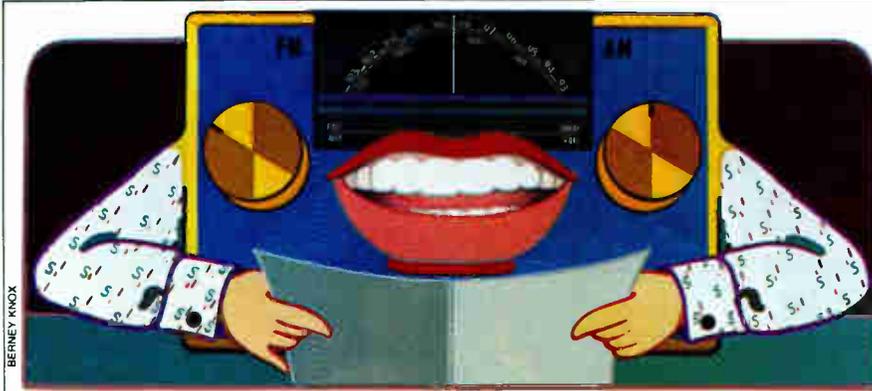
is to be done and require their DJs to read "liner" cards. Frequently DJs get tired of the routine and the listeners suffer.

Others merely require the simplest on-air ID half the time. Let's say, "Rock Radio 102—top hits." The rest of the time, PDs allow disc jockeys to use their own creativity to say what amounts to the same thing.

No matter what, a radio station that fails to tell its listeners what it is can't expect them to build the bonds of identity that can eventually help the recognition factor when rating diaries are filled out.

### HINTS ON POSITIONING THE FORMAT

1. Know the demographic target. Be specific.
2. Consider the lifestyle of the core audience. (Be able to describe what a "typical" listener might look like.)
3. Know the sex preference for programming purposes. Is it male or female or both. How male? How female?
4. Consider stating what the station is not. If there is another station in town playing continuous music (and today there seems to be at least one per market), your position might be "the station that plays your favorite hits" or "plays the least commercials."
5. Don't get fancy. Positioning doesn't have to rhyme. Corn is a disadvantage.
6. Ask your listeners to tell you what you are through focus group panels. You may be surprised to find out how they perceive the station. Perhaps their way (if it is positive) is a better way.
7. Consider the competition and be certain to make sure the position the station finally adopts is truly unique. All the "Magics," "Rocks," "Lites" and the like are meaningless unless supported by a unique proposition both on and off the air. ■■



## The Coming TalkRadio Boom

*Some programmers are becoming more convinced that talkradio is the growth format of tomorrow. The catch is no one is quite sure what it will sound like.*

It makes sense that talk formats are a natural for radio, but it's more difficult to explain why talk-radio stations are not more numerous or more influential—not to mention profitable.

This doesn't mean that American radio is not dotted with talk stations which make money and get good ratings, but programmers shy away from it as a growth format because it does not look like it is full of potential.

New indications are that talk will be the growth format of tomorrow. The PDs who feel this way are generally research-oriented and have an overview when it comes to radio formats.

As is, talkradio offers little growth. In general, it appeals to old demographics. It tends to be mundane at times. It is difficult to program. It involves added expense and even with the new talk-radio networks now popping up, remains a locally-originated format, trying to get the highest ratings.

There are some signals that indicate why programmers are now looking closely at talkradio in hopes of finding ways to make it more modern and therefore more appealing to younger listeners.

AM stereo has not been the salvation radio executives have hoped for. Talk solves that problem for AM stations. But all the younger listeners are on FM. Can AM be viable as a source for the new talk-radio station of tomorrow?

Music formats have run out of trends for future growth. Even

urban contemporary, which up until now has been a huge growth format, shows signs of settling down. Radio has invented every type of music format its programmers felt would gather an audience and some that never really did (such as "all-Beatles radio" or "Motown/Beatles" radio which aired on a Philadelphia daytimer for a few months this fall.

The talkradio boom appears to be coming in at least two identifiable forms—24-hour talk stations that appeal to younger listeners and music stations that devote a few hours a day or week to talk programming aimed at their music audience. The latter stations will be very careful their talk programming does not come off as a "second radio format." The key for them is to make the talk programming compatible with their primary music format.

Here are some of the things research-oriented programmers think will be different about the talk-radio station of tomorrow.

■ **Politics will be avoided.** Talk stations frequently get trapped in boring political discussions which fail to appeal to younger listeners. Politics is off-limits.

■ **Shorter shows.** A three- or four-hour talkshow will be considered folly in the future. Even the most compelling host and/or guests can't sustain enough attention to attract younger listeners. One- or two-hour shows will be the norm.

■ **On-air decorum will change.**

Gone will be the talkshow host with a heavy hand for the phone receiver. Talkradio hosts will share the traits of sincerity, intellect and a sense of humor. Guests on the phone will be treated as if they were one-on-one.

■ **Music will be part of the talk.** Younger listeners love music and don't appear to mind it integrated into their talk formats. It will be common to hear talkshow hosts play music, talk about it or use it for some other purpose to break up the monotony of talking. Doing any one thing all the time can be tedious.

■ **The pace will quicken.** Younger listeners don't care for slow delivery of anything. A faster pace and more unpredictability will be evident.

■ **Hot topics will center around their lives.** Not just money, medicine and sex, but coping and psychology, getting along, getting ahead. The talkradio PD of tomorrow will be well-educated and tuned into research that pinpoints the areas of listeners' key interests.

■ **Learning, not just entertaining.** A key change in the talk format of tomorrow is one which basically acts as a conveyor of interesting and relevant things to the core audience. Entertaining that audience will become secondary. Even news (with the exception of what is needed to stay current) will be different. PDs will be able to rate their various shows before the rating services do by asking, "Did the show that just aired dispense any helpful information that the listeners can take action on?"

There are talkstation executives who would argue that they in some ways encompass this new approach, but the proof is in the ratings.

Until the talkradio format of tomorrow airs in its first market, the talkradio audience will likely be the older listeners who want to hear the traditional mix of news, talk and controversy.

Indications are that tomorrow may come soon, as some stations get ready to experiment with radically different approaches to talk programming. ■■

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## In Search of Program Directors That Sell

*Due to increasing specialization of formats, some five-year plans call for PDs that can help the sales department sell the format.*

In the view of a number of key radio executives the day is coming when program directors will not only have to position, program and deliver ratings, but also help the salespeople cash in on that success.

In no way is this a departure from traditional roles, but an expansion—and one that seems to make sense to a lot of general managers.

Starting with the larger markets and working their way through

competing media—newspaper, cable and most notably video rock—radio is moving toward further specialization in search of its true "core" audience.

These days it's not surprising to find programmers who visit advertising or potential advertising clients once or twice a month with station sales personnel. While this practice is not widespread, it was virtually unheard of five years ago.

What's coming is a program director trained sufficiently in sales to assist station salespeople in closing an important order.

Another important job will be teaching, on a regular schedule, the difference between competitors and then updating the sales staff on the basis of the changing competitive scene.

Right now most programmers are not qualified to act in this way. That's why some who are interested in working their way up the promotion ladder are enrolling in sales-related courses—not to become salespeople, but to be ready to assist them in the future.

Some corporate executives and station managers still refuse to include program directors in their management and sales planning. This type of thinking will be replaced by more enlightened policies of including the big three (PD, GM, Sales Manager) in everything the station does.

Another change will be the salary level of the program director. By 1990, most station PDs will have salaries equal to the station's general sales manager (before bonuses). Certainly, they will make as much as a well-paid, successful salesperson.

The change will be gradual but some stations may not wait, and ambitious program directors can't afford to wait. ■■■

smaller ones, stations will be insisting on PDs that can explain the nuances of their station's format and the difference between theirs and their competitor's. Left in the hands of salespeople, this could be disaster in the future.

Today, a salesperson untrained in programming can easily explain the distinction between the two rock stations, three adult contemporaries, two blacks and the difference between the beautiful music and big band station that appeals to the same listeners.

But, the FCC is on its way to allowing a minimum of 1,000 new stations on the dial by 1988. Right now there are over 9,000 commercial stations operating, and when CPs are counted, the figure goes to 10,000 plus.

Because of competition from

60-SECOND SEMINAR

## How PDs Can Help Sell

*Hints on putting a programmer's knowledge to work.*

Stations in the future will hire programmers who can understand sales and help the station's sales staff close deals in an increasingly specialized radio market. Here are some ways stations are hastening that day.

- Enroll the PD in a sales course to help him or her better understand the basics of selling.

- Include the PD in all sales meetings and after the first few meetings allow him or her to have some input.

- Ask the PD to accompany a salesperson on one or two sales calls per month. At first let him or her listen. In the future allow the PD to help the salesperson explain the station's programming advantages and interpret the competitor's position as it relates to the station.

- Give the PD an incentive (dinner, cash, some other prize) for helping close important sales where his or her input really made the difference. Reward will be just as important to the PD as it already is to the salesperson.

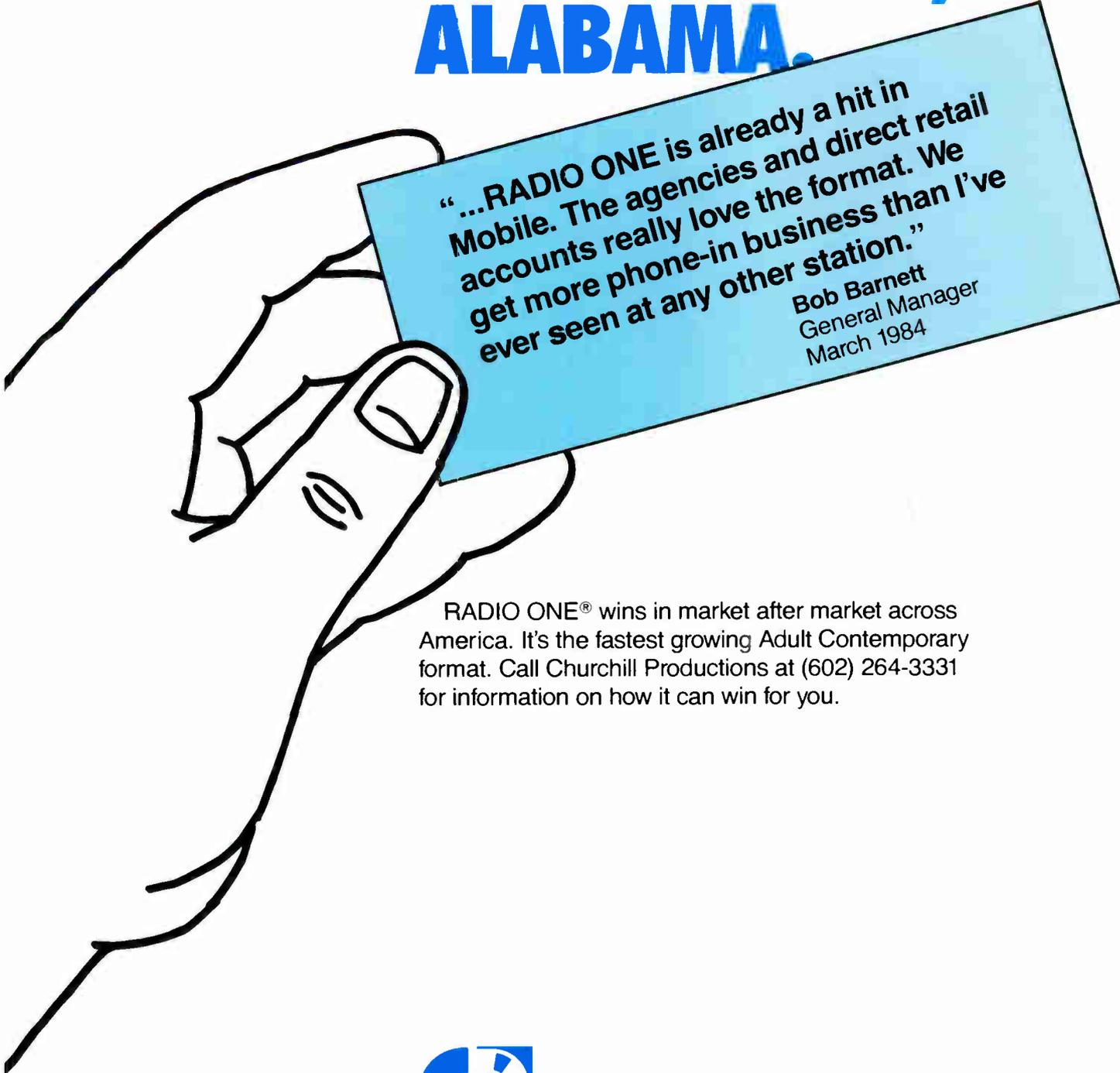
- Budget for higher salaries when hiring the PD of the future. Sales skills will make the PD more valuable.

- Let the PD give the tour of the station if clients would like to see it. The PD is best suited for the job.

- Start asking the PD for specific ideas he or she would approve of which are appropriate for certain types of accounts. This removes the traditional resistance PDs feel when they have contests or sales promotions rammed down their throats. They frequently come up with better on-air sales ideas than salespeople. ■■■



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## Should Radio Push AM Stereo On-Air?

*There's growing evidence that AM stereo is not perceived by listeners as the advantage it was hoped to be. Here's how some stations are responding.*

The recent Coleman Research study on AM stereo (RADIO ONLY, May 1984) reveals that among the listeners interviewed, AM stereo was generally thought to be an improvement, but not as good as FM stereo.

But what was even more startling to some radio people was that a good number of those surveyed thought they were receiving AM stereo when in fact they were not. This could be a result of overpromotion of AM stereo in the marketplace. People who become aware of AM stereo are likely to think they are supposed to get it, but they do not evaluate it positively.

Coleman even warns about the potential backlash that could develop if AM stations, in the past known for their hype, start making a big ballyhoo about something that FM has had for years—in fact, forever, as far as a lot of the more youthful listeners are concerned.

This development is causing some program directors to take another look at how AM stereo should be handled on and off the air.

There appears to be no debate that it is more advantageous for an AM station to broadcast in stereo. There is considerable debate as to which system should be chosen and when in doubt, there appears to be no real reason for management to make that decision now.

In straightforward terms, there is no reason for a radio station to switch to AM stereo now or in the year or two ahead because there is little evidence that broadcasting in stereo will make a difference in listening or image perception.

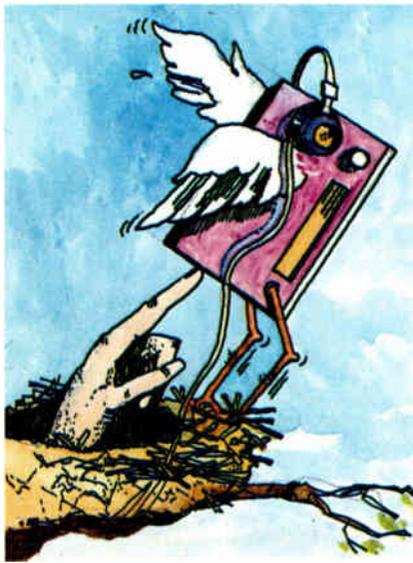
It may not even make a major difference beyond two years. Increasingly, radio executives are ordering AM stereo systems for their stations. Some are blindly guessing about which system will become the standard. Others are certain

that whatever happens, all-system compatibility will be included.

Once a station wishes to spend the money and choose their AM stereo system at this relatively early stage, the program director's problem is how to sell it on the air.

Before the Coleman study came out, few were concerned about a possible backlash.

Stations that proceeded to identify their stations as "Stereo



WXXX" or a similar identification may now be concerned that it will be perceived once again as hyping its audience, and what they are hyping FM has had for years.

There appears to be a switch away from promoting AM stereo on the air. Programmers are considering not mentioning AM stereo.

Even more compelling is the fact that there are so few AM stereo sets in use that to take the risk this early is unwarranted.

Others are opting for focus group research to see the positives and negatives of embracing AM stereo. Sooner or later all AM stations will be broadcasting in stereo, but how the AM dial is going to sell it is as important as the decision itself. Turning a posi-

tive into a negative is not what the proponents of AM stereo had in mind when they started their fight to give AM equality with FM.

Some programmers are mulling over game plans that include activating on-air "stereo" promotion when 15 or 20 percent of the market owns AM stereo receivers. This is a minimal startoff point but seems to make more sense than hitting it hard now when the majority of listeners can't or don't want to receive the AM stations in stereo.

Another tactic being considered when the time comes is to promote AM stereo differently than some are doing now. The accent will be on an informative type of approach rather than a hyped or dazzling angle. Stations wanting to use this technique might say, for example, "WXXX, now playing your favorite hits in stereo 24 hours a day." This simple informational approach is nonoffensive and yet informs the audience of stereo availability. That's why it's essential that a minimal percentage of listeners are listening on AM stereo receivers; otherwise, their response may be, "Who cares?"

The use of terms like "Stereo WXXX" in print, or on TV ads can also mean trouble. FM stations don't call themselves Stereo WXXX-FM anymore. There seems to be no real clear-cut, positive reason for renaming the station Stereo anything.

FM stations also risk overreacting. Their best position appears to be ignore what the AM stations are doing and hope that they will try to make AM stereo sound like something bigger than it really is.

The key to on-air handling of AM stereo is respect for the intelligence of radio audiences. Most listeners know FM has stereo and AM does not.

When enough AM receivers are out there, a simple informative reminder that "Now you can hear WXXX in stereo" will accomplish more than all the hype that exists right now. Unfortunately, stereo is a big thing for AM general managers, but not that big a thing to radio listeners. PDs are now beginning to proceed cautiously. ■■

JIM DEWILDT

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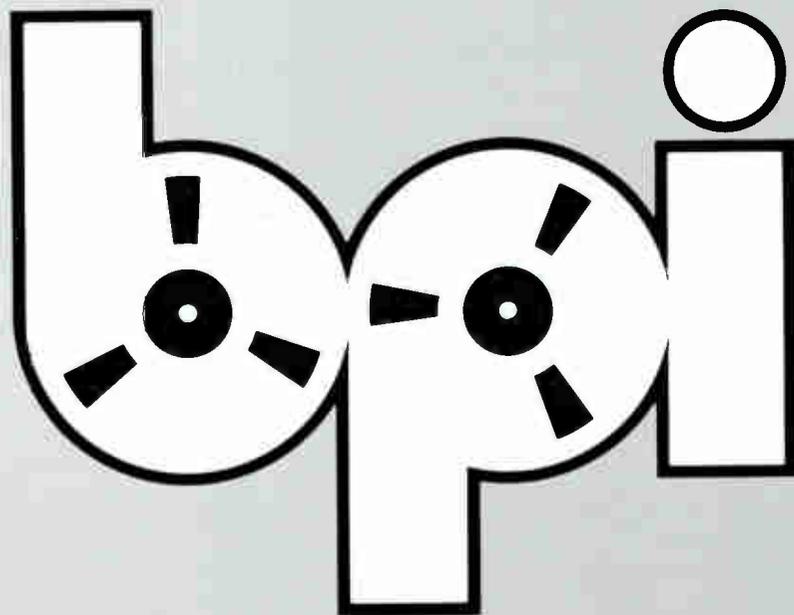
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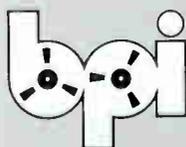


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## How to Reap Co-Op Profits in Just One Year

*A realistic step-by-step plan for getting there and why it's worth making the investment.*

It happens whenever national business is soft. A dozen or more stations decide to start on radio's version of off-shore oil drilling—co-op sales development. By a year later, only half of these stations will still be actively pursuing co-op. At stations where co-op is a short-range solution to a long-range opportunity, only a miracle makes it work.

But at stations where management makes moves based on planning rather than an emotional fever-chart, co-op is no longer a decision made in haste and liable to be forgotten during the next burst of big billing. And it has a high chance for success. Well over a thousand stations have discovered how to build money with co-op. But even their competition in the same markets rarely understands how they did it.

Every article you read about co-op talks benefits—multi-thousands in co-op dollars going unspent: the millions newspapers attract to the point where 40% of their retail billing is co-op. All that is true. But there's rarely a step-by-step plan that tells you how to start opening the vault to the co-op dollars. And never, absolutely never, does a broadcaster who hasn't been there learn in advance how long it's really going to take.

It doesn't happen the same way

twice, but here's a plan that composites the experience of many stations. The plan is in six steps and takes the form of a timetable with hiring of a co-op specialist scheduled at the beginning of the year. But it could begin any month you choose.

### STEP I BUILDING STRATEGY

For a January start, begin in August. Make the decision then that co-op development starts next year with total management commitment to its success and with a minimum of one year to make it work. In planning, management takes these steps:

1. **Learn co-op.** Read articles, talks, books. Get an orientation at RAB. Visit one or more stations active in co-op.

2. **Set requirements for the co-op specialist job.** The choice is usually between a nonbroadcast person with experience related to retailing and a radio person at the station now or at another station. Either background can and has been successful. The requirements you specify may depend on availability of people in your market. But your chances for success increase if the person has a number of years of business experience.

3. **Budget.** Include salary for one year supplemented after six months by an incentive. Add allocation for phone (there will be substantial long-distance calls to manufacturers). Count on travel to retailers. Entertaining (manufacturer reps at lunch, possibly dealer group meetings).

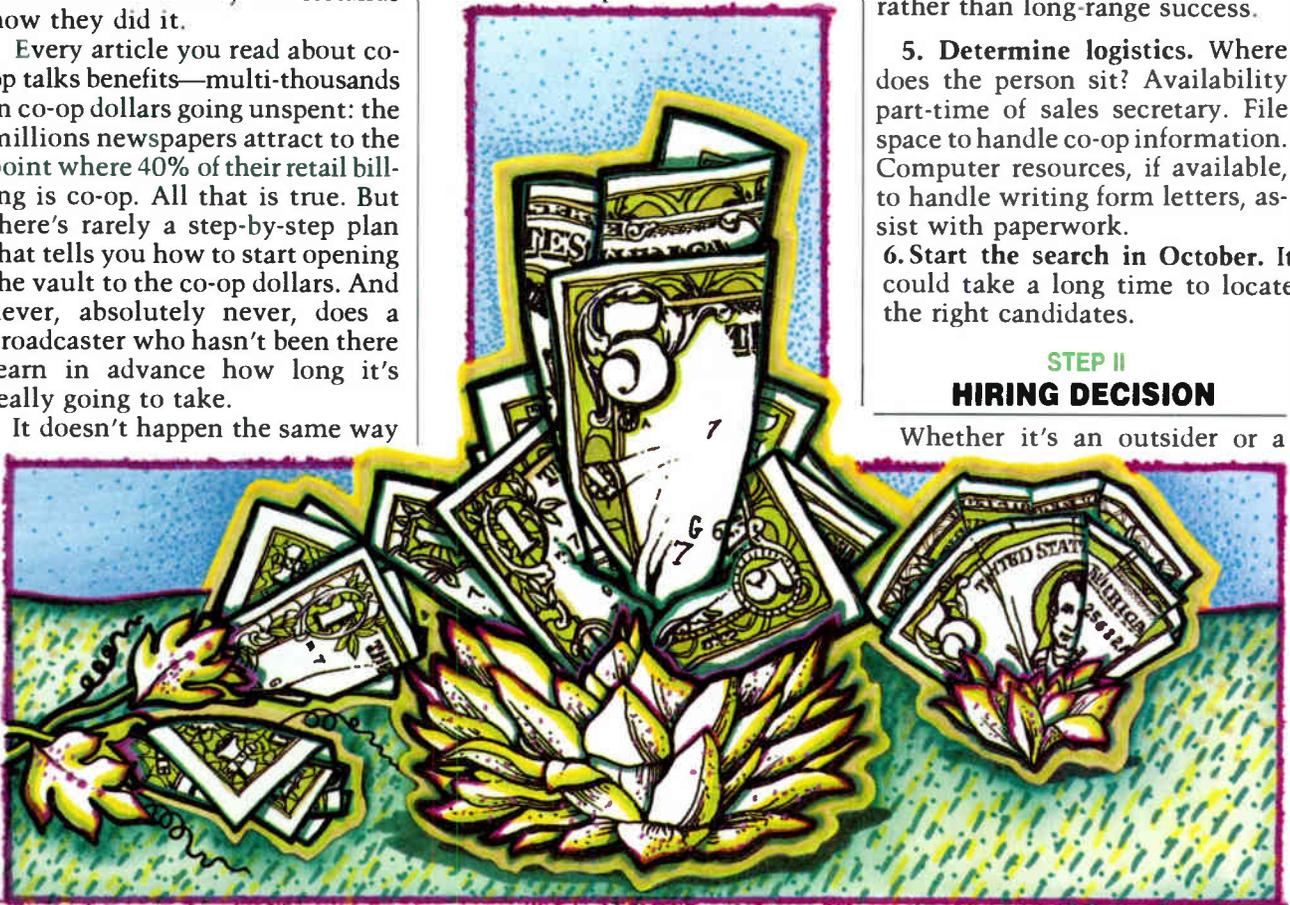
4. **Do not project a sales goal.** This is unusual for a sales budget but until you have six months or more of experience, any sales projection will be a guess and is liable to backfire by starting the co-op specialist off thinking survival rather than long-range success.

5. **Determine logistics.** Where does the person sit? Availability part-time of sales secretary. File space to handle co-op information. Computer resources, if available, to handle writing form letters, assist with paperwork.

6. **Start the search in October.** It could take a long time to locate the right candidates.

### STEP II HIRING DECISION

Whether it's an outsider or a



BERNEY KNOX

radio person, the individual must have patience and ability to work systematically like a detective. Plus sales judgement and people-pleasing qualities. A nerd cannot do this job. Without a personality that appeals to both your own sales staff and advertisers, the co-op specialist will flop.

Take enough time to pick the right person. Have several people interview. Check references. This is a long-term commitment.

### STEP III THE LAUNCH

It is now January 1 and your Co-op Director is on the job. During the next six months in approximately this order, here is what must happen:

**1. Orientation.** Same process any new sales person goes through. Station strengths, procedures, paperwork outlined.

**2. Co-op training.** Whether the person has had exposure to co-op through retailing or past radio experience, now is the time to sharpen up with RAB's help, to review available co-op information, to call stations in other markets active in co-op.

**3. Briefing sales staff.** Management's commitment to co-op must be made clear. Regular role for co-op person at sales meetings is established now. From first, sales staff is asked to look for co-op leads on every call.

**4. Target the second quarter.** With its opportunities in lawn and garden, car care, air conditioning, Mother's Day/Father's Day and boating, this quarter is targeted as the period for which initial business will be sought. (When something breaks earlier, all to the good. But the big initial target is spring.)

**5. Make contact with manufacturer reps.** They open doors. But finding them and setting dates can take many weeks because they travel sales territories constantly. Look first for the reps able to influence the type of business you are targeting for second quarter.

**6. Sell the reps.** At lunches, breakfasts, dinners—however the Co-op Director can pin the reps down—they must be sold radio strengths, station strengths, and the station's commitment to co-op. You are at an advantage if your format permits a promotional approach. Or develop a concept for presenting a plan not including a promotion that nevertheless has excitement. To maximize co-op potential you need rep help.

**7. Narrow down best prospects.** Those manufacturer reps who are immediately responsive can make you aware of retailers with the most substantial available co-op funds (accruals). The sales staff is pointed toward these retailers first. Sometimes the manufacturer reps will help make the sale.

**8. Initial sales.** These sales start a train of events mainly involving the Co-op Director: Writing of localized copy rather than manufacturer scripts, if allowed. Clearing copy with rep and/or manufacturer. Checking with manufacturer for prior approval if required and to make sure rep or retailer figures on accruals are correct.

**9. Co-op billing procedures are grooved.** Plan to prepare co-op invoices immediately after a schedule runs. Invoices and ANA/RAB Radio Tearsheet form (affidavit) will then be given to Co-op Director for checking and immediate delivery to client.

**10. Six-month appraisal.** It is now the end of 180 days. The above nine steps and others too numerous to list have been taken. Management reviews. Business which has run for the second quarter may or may not be impressive. But the sole measure of success cannot be dollars at this point. Consider whether a network of contacts is building among manufacturer reps as well as wholesalers/distributors. Are retailers aware you are ready to go to work for them to develop co-op dollars?

Are salespeople now becoming motivated to see co-op leads among retailers? Do they bring in the Co-op Director to help? These are all signs the money is coming.

### STEP IV CRUCIAL CONSOLIDATION

Your half-year appraisal has indicated both areas of progress and problems. If management has done its homework and learned enough about co-op to participate meaningfully, this is suggestion time. These are some helpful steps at this still-informative stage:

**1. Praise.** Suppose new co-op billings in the second quarter were good but not great. Make sure to point to positive accomplishments. Some managers have even given Co-op Directors small raises at this stage to demonstrate support.

**2. Review sales staff cooperation.** Does everyone know you're really still committed to co-op? Have any hassles developed between the salespeople and the Co-op Director? Find out. Then be firm without creating a negative atmosphere.

**3. Encourage Co-op Director to bring manufacturer reps to the station.** Station tours and lunch with your personalities are part of what a station has that other media don't. Use it.

**4. Make sure timely categories of business for late summer and fall are being worked.** Above all be pointing toward the fourth quarter. It is the biggest period for many retailers and the quarter when more co-op dollars are spent than any other.

**5. Review paperwork procedures.** Were co-op claims filed by your retailers in the second quarter reimbursed promptly by manufacturers? Has your Co-op Director begun to trouble-shoot where necessary to expedite payment to retailers? How are your accounts receivable on co-op sales?

Most retailers should be trained from the first to pay for co-op schedules in the normal cycle and not wait for manufacturers to pay them. But this breaks down if the retailer goofs on paperwork. Some retailers will even hold claims on their desks for weeks which is why stations often hand-carry claims to retailers. Many stations also

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#### STEP V

### FLUSH FOURTH QUARTER

The fourth quarter should be showing significant dollars on the books as retailers spend with the rising curve of customer dollars. Your selling for the October-December period has mainly taken place during the preceding summer months. This is what should be happening in the fourth quarter:

**1. Unsnarling schedules.** By now you may have your first dealer groups on the air. These can mean heavy loads of announcements timed to run in a concentrated period. Make sure they run as ordered. With the amount of time invested in developing this business, give these schedules priority.

**2. Budgeting the following year.** A pattern has developed. You should have a better handle on the potential of co-op. You can set a sales as well as expense goal for the coming year.

**3. Incentive compensation for the Co-op Director is in place.** Some time around the six-month mark you will probably have begun to add an override based on the total of new co-op business. Some stations subtract a portion of the regular salesperson's commission to make this incentive available. Most others treat it as an additional cost. The subtraction approach saves money but is harder to make work unless the salespeople are completely sold that the Co-op Director is building substantial added dollars for them. Review now whether resentment has built up over co-op commissions.

**4. Work is underway intensively on the first quarter of the following year.** It's normally radio's coldest quarter. The Co-op Director should be developing every possible opportunity to make the first quarter bigger.

**5. If you have not yet put together dealer groups, the first quarter is an excellent time.** There will be fewer traffic problems with the

normally lower level of business.

#### STEP VI

### ONE-YEAR APPRAISAL

January 1 is moving close. The Co-op Director has been on the job almost a year. How do you judge success?

**1. Billings.** It's reasonable to anticipate that sales dollars have substantially exceeded all costs—salary, incentives, expenses. You should be showing a profit on the investment. However, only in unusual start-up situations will the return on sales cost be comparable to sales achieved by a successful line salesperson. The other criteria must be considered.

**2. Momentum.** Is the first quarter showing results of work done over the past three to six months? Good co-op billings should be on the books or firmly in the pipeline for the quarter.

**3. Cooperation with the sales staff.** Are they now working as a team with the Co-op Director?

**4. How extensive is your network of co-op contacts?** Do manufacturer reps work with you regularly? Do you have productive contacts with some of the wholesalers and distributors who control many co-op plans? All of these point to even more success in Year 2.

### WHY IT'S WORTH IT

If you chose a person with people skills and good background, you have probably seen enough money in Year 1 to continue. In the second year, the money should grow substantially. Co-op will then begin to result in new accounts using their own non-co-op budgets. Advertisers who start with support from the manufacturer often can be sold as regular advertisers. You should also see a pattern of repeat business. A satisfied co-op customer is less vulnerable to a switch-pitch than an agency account.

The agencies today are no longer considered the only real source of revenue. Even in the largest cities direct sales teams within the sales staff are typical now. Selling direct

without knowledge of co-op is operating with a handicap.

Other positive values of the co-op investment include relative freedom from concern about ratings. Co-op is sold as a marketing concept—a plan to build traffic and sales. Co-op accounts rarely discuss ratings and aren't lost when ratings drop. In addition, many co-op accounts can be sold at the high end of your rate card. Some stations in fact feel their entire rate structure can be leveraged upward with the help of added co-op pressure on their inventory.

If your Co-op Director was relatively experienced when hired, you may have seen these benefits clearly in the first year. However, most stations which now consider themselves successful in developing co-op report the second year showed accelerating growth.

Some stations which have worked consistently to develop co-op for a number of years attribute 20 percent, sometimes 25 percent of their business to co-op. Even in the larger cities, some experienced stations can do 10 percent of their business in co-op. But first, that building process for a minimum of about one year is inevitable.

The question is, with increased competition in radio as 1000 new stations are expected on the air, with increased competition from low-power tv's and cable, can you afford not to invest for the year it takes?

It's also a question of: If you don't, someone else will. Already, other media are discovering co-op. Outdoor is developing an affidavit similar to the ANA/RAB Radio Tearsheet. Pennysavers are developing co-op. Even daily newspapers are far more aggressively seeking co-op from mid-sized retailers rather than just servicing big department store advertising.

And more radio stations are planning to add a Co-op Director than ever before. If you're one of those stations, now you know how co-op business is built—the old-fashioned way, by working your butt off.—*By Miles David, former RAB CEO and now advisor to the RAB Board of Directors, who is writing a book for RAB on how to make money with co-op*

## Social Style Skills— The New Sales Edge

*The latest trend is based on “reading” a potential advertiser, then treating them not as we expect to be treated but as they do. Here’s how to put it to work.*

In golf you have Fuzzy Zoeller who is the expressive, Tom Kite who is the driver, David Graham who is the analytical and Ben Crenshaw who is the amiable. Crenshaw is also much richer lately as a result of winning the Masters prize.

Now take a look at newspeople. Might Eric Severeid be the analytical, Barbara Walters the driver, Mori Safer the amiable? Where would you perceive Walter Cronkite when it comes to “social style”?

As selling becomes more competitive, more sales managers are finding their salespeople need skills in three discreet areas. These are sales skills, people skills and marketing skills. To be sure, they need skills in the area of how to present, how to get attention, how to ask good questions, how to use reach and frequency. And traditionally, wherever the broadcast industry had sales training at the station level, those sales skills were the skills emphasized.

But more and more, management is realizing that selling also calls for “people skills.” Radio is a highly people business and those skills of being able to better relate to other people become critical. But can these people skills be taught?

The theory behind “social style” is that people skills can be learned, they can be improved upon, they can be isolated and used as a system. If golfers or newspeople can be divided into four separate and distinct personality types, then it stands to reason so can salespeople, managers, buyers and clients.

In fact, most salespeople have this ability to “read” people; they just do it in an unconscious way. They might say that Client A is more outgoing, friendly and gregarious than another. Or, that Client B is very self-controlled and disciplined. Or, that Buyer C is very easy going, slow to make up

her mind and likes to talk about her kids.

All this observation can be very valuable information for a salesperson. Sometimes, it can take months or even years to assemble this information unless the salesperson makes the conscious effort to observe this human behavior information

One of the prime problems in selling broadcasting time is that very often there is ample emotion involved. Since it is, to a high degree, a people oriented business, there is always opportunity for emotion and subjective opinion to be involved. And it is easy to fall into the pattern or habit of using some of our favorite gut-level terms to describe people. You’ll hear terms like nerd, stiff, air-head, drip, or whimp used to describe people. Of course, you also hear some of the stronger stuff.

None of the subjective labels really helps in selling. In fact, the subjective atmosphere hurts a good selling atmosphere. The bias, the strong feelings, the highly charged confrontation prevents the objective exchange of information and viewpoints. What the social style approach to “reading” the prospect or client does is to help the salesperson eliminate those temptations to become subjective and judgmental. Instead, the focus ought to be on what the other person really needs and expects in the way of treatment.

No one social style is better than another. No one social style is right. There are strengths and weaknesses in each style. It is a question of what the individual does with their social style, how versatile they are in their interpersonal relationships.

Social style theory is based upon the assumption that there are two dimensions of human behavior: responsiveness and assertiveness.

This suggests that people are either “tell” oriented or “ask” oriented. This characteristic determines their assertiveness. People are also more “task” or “job” oriented or they are more relationship oriented. This determines their responsiveness.

When these two dimensions of human behavior are combined, they produce a matrix of sorts. This matrix produces the four social styles of driver, expressive, amiable and analytical. At least these descriptions are the terms being used in the material produced by Wilson Learning Company in Eden Prairie, Minnesota. To date, Wilson Learning has profiled nearly one million people. Their research indicates that approximately 25% of the people profiled are in one of the four quadrants. This says to a salesperson that the odds are reasonable that 75% of the people with whom they will be dealing are of a different social style than their style. How well they can adjust to deal with those other social styles can determine to a considerable extent their productivity as salespeople.

Some salespeople say they are not any one particular style, that from day to day or experience to experience they may wander all over the matrix. That may be their impression but it may not be the perception they give other people. And that’s the important point in selling. It is not how we think we are, but rather how we are perceived to be; what perception do we generate to the client or prospect. And while we may be, from time to time, a combination or variation of the four styles, we all have a comfort zone and sooner or later we revert to that comfort zone. We all have one style that is dominant. The real question is how versatile or flexible are we with other styles.

The social style material on the market comes in a variety of models. Many models are based upon self-perception. The course material guides the participant through a series of questions and they are asked to do a self-assessment. This will result in a profile that can be helpful or harmful. Not all of us

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Tapscan  
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see ourselves quite as others see us. The stronger our personality, the more likely this is to be the case.

A more helpful approach to learning about social style is to give the profile questionnaires to associates or clients. Ask them to respond to the questions and these responses will provide a better profile of how others perceive us. It is more reliable information or feedback than our own self-perception.

Social style material and training is based upon the "Platinum Rule" rather than the Golden Rule. If the Golden Rule says we ought to do unto others as you want to be treated, then the

Platinum Rule says treat others as they expect to be treated. If we're dealing with an analytical, and that is not our style, then we ought to adapt a little to them. We should use a more logical approach, perhaps more data, more research, more detail. That's what they are comfortable with and the environment in which they operate best. When there is an effort made by the salesperson to take the tension out of the relationship, there is an opportunity to accomplish more selling.

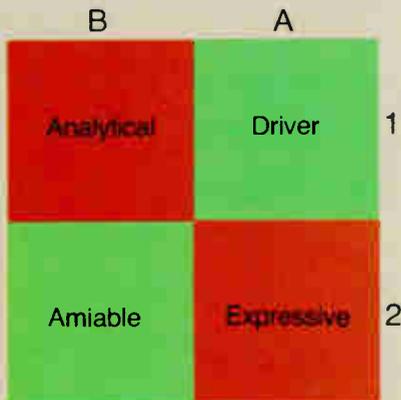
Selling in the 1980s has matched the many advances of the

marketplaces. If the marketplace has experienced the great shift from either/or choices to a marketplace of many options and alternatives, then it is reasonable to expect that salespeople simply need more and better skills to present those options and alternatives. Not only must sales skills be improved, the other important dimension of selling, the people skills, must also be better developed and honed. Social style awareness can improve and sharpen that dimension.—By Ken Greenwood, president of Tulsa, OK-based Greenwood Development Programs Inc., a sales consultancy firm

## A Quick Check to Find Your Personality

**T**o find out your personality type look at the lists (right) and check off the adjectives that describe you best (check one only on each line; competitive or cooperative, for example). On the assertiveness scale, you'll earn either an A for highly assertive or a B for less assertive; on responsiveness, you'll earn a 2 (high) or a 1 (low).

Now, find your position on the grid to determine your personality category: driver, analytical, amiable or expressive.



### ASSERTIVENESS

- |   |    |  |
|---|----|--|
| High  |    | Low  |
| <input type="checkbox"/> Competitive            | or | <input type="checkbox"/> Cooperative                       |
| <input type="checkbox"/> Fast actions           | or | <input type="checkbox"/> Deliberate actions                |
| <input type="checkbox"/> Risk taker             | or | <input type="checkbox"/> Risk avoider                      |
| <input type="checkbox"/> Aggressive             | or | <input type="checkbox"/> Quiet                             |
| <input type="checkbox"/> Strong opinions        | or | <input type="checkbox"/> Moderate opinions                 |
| <input type="checkbox"/> Take-charge attitude   | or | <input type="checkbox"/> Go-along attitude                 |
| <input type="checkbox"/> Tend to use power      | or | <input type="checkbox"/> Tend to avoid use of power        |
| <input type="checkbox"/> Take social initiative | or | <input type="checkbox"/> Let others take social initiative |
| <input type="checkbox"/> Make statements        | or | <input type="checkbox"/> Ask questions                     |

If you've checked off more points on the "high" side, give yourself an A. If you've checked off more on the "low" side, give yourself a B.

### RESPONSIVENESS

- |   |    |   |
|---|----|---|
| High  |    | Low   |
| <input type="checkbox"/> Warm, approachable                 | or | <input type="checkbox"/> Cool, independent                      |
| <input type="checkbox"/> Communicative (open, impulsive)    | or | <input type="checkbox"/> Uncommunicative (guarded, cautious)    |
| <input type="checkbox"/> Undisciplined about time           | or | <input type="checkbox"/> Disciplined about time                 |
| <input type="checkbox"/> Use opinions                       | or | <input type="checkbox"/> Use facts                              |
| <input type="checkbox"/> Informal dress and/or speech       | or | <input type="checkbox"/> Formal dress and/or speech             |
| <input type="checkbox"/> Dramatic opinions and actions      | or | <input type="checkbox"/> Measured opinions and actions          |
| <input type="checkbox"/> Permissive, fluid attitudes        | or | <input type="checkbox"/> Strict, disciplined attitudes          |
| <input type="checkbox"/> Emotional decision-making          | or | <input type="checkbox"/> Rational decision-making               |
| <input type="checkbox"/> Seem easy to get to know           | or | <input type="checkbox"/> Seem difficult to get to know          |
| <input type="checkbox"/> Emotionally expressive, subjective | or | <input type="checkbox"/> Rationally self-disciplined, objective |
| <input type="checkbox"/> Easygoing with self and others     | or | <input type="checkbox"/> Demanding of self and others           |

If your responsiveness ranks "high," give yourself a 2. If you fall on the "low" side, take a 1.

## The Next Big Sales Tool— Moneyback Guarantees

*Some stations are now putting their advertisers' money where their mouths are. Here's why it's a tactic to watch.*

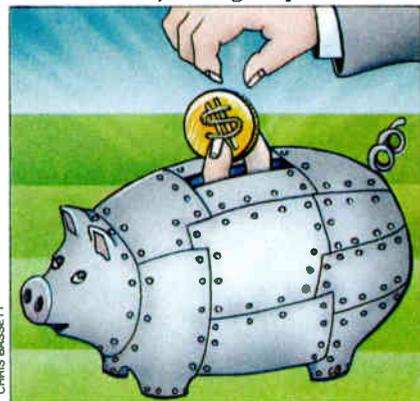
Several important things are happening to radio right now that affect the way it will be sold in the future.

One is the expected increase in competition which could bring as many as 1,000 or more new competitors to the nation's markets by 1988.

More subtle is the fact that the competition is getting tougher. Radio stations on the whole are selling their product in a more professional and sophisticated manner and radio's competitors, from cable to newspapers, are refusing to roll over. Newspaper advertising sales are up. Television is always strong. Cable is going through a shakeout period and only the strong services and systems will survive. This could spell trouble for radio.

With that in mind, radio stations increasingly are looking for ways to make radio advertising even more appealing to reluctant clients.

The tool being used is the moneyback guarantee. Here are a few ways it is currently being implemented.



■ **Money Back In Spots.** A radio station and advertiser agree on what the advertiser's campaign goals are. Then, if these are not reached, a portion or all of the spot campaign is rerun. Some stations guarantee rerunning the campaign in the same time periods. Others try to guarantee the same time periods, but reserve the right to rotate them around the clock.

■ **Actual Money Back.** This is the real clincher. If the advertiser's goal is not reached, a percentage of the money is returned to the advertiser based on how far short of the goal the campaign fell.

Witness this: An AM/FM combo (WATK/WRLO) in Antigo, WI backs its ad campaigns up with cash. It's even more remarkable when one thinks that the market contains only 8,000 people. Here's how they do it.

The management decided to guarantee a three-month minimum schedule with a monthly contractual commitment of at least \$5,000 (remember, this is a market of 8,000 people!).

The client puts 15 percent down and the salesperson and management then go to work on the account. They lay out a three-month marketing plan with goals and checkpoints. The advertiser running \$5,000 per month gets daily service, continual copy changes and even an "on-air" remote once or twice a month. The client actually comes to the studio and discusses an event or a product with the morning personality between records.

The guarantee creates a partnership between the station and the advertiser. The advertiser agrees to open his or her books to the station in order to get the guarantee. And the bills are paid based on success.

Increasingly, station executives will see their competitors gain the confidence to back up their on-air sales efforts.

So far, one reason for the reluctance has been because station executives tie ratings in with performance. To please an advertiser, especially a local retailer, the station must make the advertiser's cash register ring.

Another reason station executives shy away from moneyback guarantees is that they fear a loss of business if more than one client

asks them to make good.

Most of these fears will prove unfounded. Even the worst-rated station has its selling points. In truth, practically no legitimate advertisers will ask for their money back if indeed the station is helping them make money.

Here are some things being done by stations that use moneyback guarantees:

■ **Agree on goals.** It must be specified in writing what the advertiser wants to accomplish. Then the station must have access to the books to judge the station's success.

■ **Write down the responsibilities of both client and station.** This paves the way for future success.

■ **Insist on a long-term arrangement in return for more service.** Try something like three months and a minimum sales commitment on the part of the advertiser.

■ **Pay either cashback or make-goods and pay them promptly.** Cashback is the most impressive way. In either case, make good quickly and don't squawk. If the station gets a reputation for not honoring its word, that could mean much more trouble than losing an account.

■ **Service as you go.** Don't wait until the third month to find out how the station is doing. Some adjustments could be made along the way. Extra DJ remotes, more spots, etc.

In the end, there are lots of ways to guarantee radio's effectiveness. It's fair to say some station in almost every market will be using moneyback guarantees in the next few years. The tactic is steeped in this thought: "Even without the guarantee, how does the station expect an advertiser to buy again if the station is not getting results."

The beauty of moneyback guarantees is that it gives radio stations a way to remove possible resistance toward signing longer term agreements, thereby entering into more cooperative relationships for higher dollar amounts.—  
*By Chris Lytle, president of Madison, WI-based Chris Lytle and Associates, a sales consulting firm*

## When Two Employees Fight— How to Avoid Losing Both

*Too frequently, key people are lost because they can't tolerate each other, not because they can't get along with the manager. Now, there are ways to intervene.*

It doesn't take an experienced radio executive too long to recall a circumstance where he or she can remember a program director and sales manager who couldn't get along.

Unfortunately, it doesn't end there. General sales managers who push too hard, often lose traffic managers. Program directors, unable to understand the variable egos of on-air talent or caught in a similar ego exercise, can lose a ratings getter for a night.

Radio stations provide the breeding ground for conflict. Program vs. sales. Money vs. idealism. Ego vs. ego. Union vs. management.

The thing that makes this type of personnel disruption so frustrating is that frequently it does not directly involve the top executive in charge.

Now, some more innovative radio executives are taking a different approach. In short, their method breaks a lot of previous rules of conduct for management personnel. For example, at the heart of the new plan is the idea that the general manager or chief executive should get involved in disputes that involve his or her people. Many times previous wisdom has said: Avoid getting involved directly in conflicts with your employees.

Sometimes just mediating the dispute can be helpful. But this usually winds up being a temporary intervention. Usually the manager finds him or herself in the middle again, and either gets tired of it or just gives up.

That's why some new techniques are being used with varying degrees of success among management executives—usually young and usually the ones possessing modern management styles.

Here are a few key ideas which may prove applicable in future conflicts with station personnel.

■ **Act swiftly to get involved.** This conveys several important points to the two people who are at odds. One, you care. Two, you are not abdicating your authority to see that the radio station functions in a harmonious way. Acting swiftly is also not very threatening and will likely be received well by those involved.

■ **Be impartial.** The person intervening is not to become the judge. The manager is an interested party with a station to run and is exercising his or her power to make both parties find common ground. The moment the person who is intervening even remotely takes sides, the situation becomes far worse than it would have been if he or she had stayed out of it in the first place. The unbreakable rule—don't take sides.

■ **Point out the common ground.** Sometimes people at odds in radio stations are that way because they are only looking at their own turf (i.e., a program director is concerned with the ratings that might affect his or her career just as a sales manager might be more concerned with the billing figures which might reflect whether he or she gets a promotion to general manager someday). The person intervening should go to great lengths to indicate that both parties have common interests that directly affect them. The sales manager needs ratings to sell. The program director needs a profitable station to buy jingles, hire better DJs, get a raise, buy music research and the like. Some managers ward off trouble by making sure the program director's compensation is tied to the profitability of the station as well.

■ **Set a limit on the dispute.** Without threatening, the person getting involved can set parameters which will be taken as a friendly

warning that he or she expects both sides to work the problem out. It can be done, for example, by saying, "Why don't the three of us sit down early next week and see what suggestions both of you have for resolving the dispute." While this isn't the only way to proceed, including a time limit in a friendly way puts the responsibility on the two warring parties to get talking.

■ **Embrace personality disputes.** No one wants to live in a world where everyone is alike. The person intervening can and should remind the parties that, for the purpose of working on the same team, all one has to be is professional. There is no prerequisite to be best friends or have similar personalities. There are many sports analogies to draw from here where conflicting individuals worked together to accomplish a common goal as a team.

What happens when both sides have had time to cool off, presumably talk and meet once again with the person intervening? The manager has a right to expect that they are at least communicating. If so, he or she should be satisfied that real progress is being made.

It doesn't matter whether or not the original dispute is ironed out. (It probably couldn't be resolved in sincerity in just one week.) If they are talking to each other, real progress is being made.

Next, encourage another meeting. This one, between the three of you, should probably be in a less private, more informal situation, such as lunch. Look for continued dialogue and the beginning of resolution and compromise.

Only when fighting employees refuse to respond to a caring executive willing to get involved should that executive assess whether one or more of the individuals is a valuable asset to the station.

Personality conflicts increasingly are not being looked at as managerial problems, but as challenges that indicate a healthy environment.

What's not healthy is any employee who rejects the olive branch, refuses to compromise and puts his or her own interests above those of the rest of the station personnel. ■■■

# Now there's a mainframe broadcast system for the IBM XT at a micro price.

When Decision Data Systems first considered the development of a Broadcast System for the IBM XT... we faced some pretty big decisions.

Our Broadcast System had been developed over the past seven years for larger, multi-user IBM computers. The sophistication of these machines allowed us to develop a system that was worth thirty to forty-five thousand dollars to many broadcasters. The programs were just too complex for the stock IBM XT and the Microsoft BASIC which comes with it.

The solution was to use a powerful mainframe class compiler that would allow our tested and proven programs to run on the XT. The use of this compiler gives you all of the features and functions of the larger IBM's at a fraction of the cost.



If that isn't enough, all of our Broadcast System programs use the lightning fast 8087 math co-processor for speed. That means you generate more statements, affidavits, logs, sales projections, avails, credit management reports, and sales management reports in less time.

The bottom line is that you get a lot more Broadcast System for less money than ever before.

You can have the DDS Broadcast System for less than \$20,000, including IBM XT with 10 megabyte hard disk, printer, broadcast software, instruction manuals, installation assistance, and on-going support.

**For more details, contact Tom Taylor or Bill Waller at 214-586-0557. Call collect.**



## Decision Data Systems

Radio Center, P.O. Box 1648, Jacksonville, Texas 75766 214-586-0557

## The New In-Car Ratings Service

*Now there's a company that drives up, listens in and tabulates in-car listening right from the highway.*

To many radio executives, it's hard enough trying to get used to Arbitron selling monthly ratings via personal computers. Now comes the possibility that someday stations may have to pay for additional research to get a new type of in-car listening survey.

The company pioneering the way is AudiScan, based in Shreveport, Louisiana. During the four years it has been operating, AudiScan has conducted surveys in over 40 markets, mainly in the Southwest and Southeast—Wichita, San Antonio, Austin and Baton Rouge, to name a few.

Using an unmarked van parked near a major intersection, AudiScan's equipment picks up and records what frequency each passing car is listening to. Personnel conducting the survey divide their time such that 20 percent of it (400 readings) is taken in the downtown area, 20 percent in the major industrial zones in the market, 30 percent (or 600 readings) in general business areas such as around shopping malls and on major highways, 20 percent around educational areas such as high schools or colleges, and 10 percent in strictly residential areas.

A total of 2,000 actual readings are guaranteed and the scans are made during four time periods—6 to 10 a.m.; 10 a.m. to 3 p.m.; 3 to 7 p.m.; and 7 to 10 p.m.

In top 25 markets, the sample can be enlarged to 4,000 readings. In small markets, it can be limited to 1,000.

In addition to delivering statistics, AudiScan personnel also note the age and model of the cars they survey. The surveying itself usually takes several weeks and can cost anywhere from \$850 to \$2,500 per report depending on market size.

It appears that managers who have utilized AudiScan have generally been enthusiastic. The data obtained is frequently useful in local sales especially in pitching

automobile-related clients such as parts stores, dealerships and drive-ins. And, since AudiScan enables sales staffs to know where their listeners are when they have the station on, they can use that information to show strength in specific parts of the market.

It also is giving early users insight into what stations people in luxury cars listen to as opposed to who's listening in, let's say, in a beat-up station wagon.

But national agencies are predictably being cautious. The consensus is that while the surveys are interesting, they don't really



reflect the market since in-car listening is often different than at-home or in-office listening.

A potential problem with AudiScan is that there is no way of telling if a car has an AM radio only. A person may not be listening to a station he or she would normally choose. There is also some research that suggests that certain formats—notably beautiful music and religion—are not as popular for in-car listening.

Also, one definite problem is that currently, AudiScan lacks the equipment and personnel to survey major markets in the North or West. And, it is difficult even with more equipment to do a thorough survey in a huge city that is so spread out that certain stations don't fully cover all neighborhoods.

President and founder of Audi-

Scan Hal Evans is currently working on these problems. Up until recently Evans' company was a virtual one-man show. Current plans call for opening at least two new offices by year's end with a total of eight in the planning stages; new and more sophisticated equipment is almost ready to be put into use. And Evans is scheduling a survey in Pittsburgh and Houston by this fall if present plans are realized.

One thing managers like is the quick service. It takes just two weeks to get the results of in-car ratings. Even though demographics and sex determinations are not possible via this system, other potentially valuable information about where and to what car drivers are listening to is reported.

It's hard to capitalize a company that anticipates rapid growth. Many radio stations may elect to try the new survey and see if it has any salability.

Whether the in-car approach ultimately works or not may be decided, oddly enough, not in the car, but at the office where tomorrow's ratings researchers may include different methodologies to retrieve more accurately specific audience information.

In other words, someday there could be one rating service using a diary to reach in-home listeners and a device like AudiScan to reach in-car listeners.

Whatever happens, radio stations and ad agencies are keeping an eye on this new and fascinating experiment.—By Donna Halper, a Boston-based programming consultant

MEMO

To: Radio Station Executives  
From: Chris Lytle

Re: Summary of Sales Development Ideas  
Here is a summary of sales development ideas that are available to you. The estimated cost of each is based on my discussions with managers in various markets.

Client cocktail party/buffet

EST. COST

\$ 4,200

1,200

4,900

12,500

7,700

10,400

15,000

6,400

2,750

Client golf outing/bar-b-que

TV campaign w/production

Billboard campaign w/production

New production library

Rating services

Individual sales training w/travel

Client Christmas gifts

Every investment you make in sales development should do three things for the station: (1) Set you apart from the competition; (2) Produce immediate, measurable results; and (3) Involve as many clients as possible.

It should also be relatively easy to implement.

P.S. I urge you to call our toll-free number right now to request your FREE Seminar for Advertisers marketing kit. Call 1-800-558-8133 any time, day or night.

IMPORTANT MEMO

# Increase your station's sales in three hours.

*For less than half the price of a client cocktail party, you can invest in a seminar that stimulates rather than dulls your advertisers' minds.*

**No matter how well-trained your salespeople are, they'll sell more once they're calling on well-trained advertisers.**

Invite a roomful of clients and prospects to a fast-paced, intensive Seminar for Advertisers. Then, get ready to write a lot of new business. Chris Lytle's Seminar for Advertisers increases sales because it shows your clients exactly how to increase their sales by buying more radio advertising.

Call 1-800-558-8133 for FREE information about sponsoring Chris Lytle's Seminar for Advertisers in your market.

**For small, medium and major markets.**

*"We tracked \$16,800 worth of new business from the seminar. The second one generated another \$13,200."*

Jim Deines, General Sales Manager  
WIBW, Topeka, KS 913-272-3456

*"The day after the seminar, two clients doubled their annual contracts with FM 105."*

Charles W. Morris, General Manager  
KSLE, Seminole, OK 405-273-0174

*"Immediate impact . . . paid for itself that day and we're still getting results a year later."*

Rick Jakle, President  
WJKL, Elgin, IL 312-741-7700

*"Chris Lytle's seminar gives you that competitive edge that results in dollars and a strong client perception of your station."*

Greg Ofiara, Sales Manager  
WMJC/WHND, Detroit, MI  
313-398-7600

**Your salespeople and advertisers work together every day. Why train them separately?**

Chris Lytle's Seminar for Advertisers gets salespeople and advertisers talking a common language—*advertising results*. Strengthen your position as the station that cares about results.

And remember. Every person who attends this seminar is giving you a *clear buying signal*. Treat your seminar participants as a separate *profit center*. These are advertisers who are most likely to increase their radio budget at the expense of other media.

But before you invest \$1200 plus travel expenses, find out how easy it is to promote a successful seminar. Call the toll-free number. We'll send you the FREE Seminar for Advertisers marketing kit.

Your marketing kit will include: a seminar planner's checklist that makes it easy to coordinate the event; a pre-tested invitation letter, response card and ticket; a seminar introduction to Chris Lytle; the 7-page seminar outline and a list of clients, with phone numbers, who have held the seminar.

**Chris Lytle personally conducts your seminar.**

A frequent contributor to Radio Only, Chris has conducted his Seminar for Advertisers for the past four years. The purpose of the seminar is to get sales reps and advertisers to focus on selling the listener instead of battling *each other*. Chris is able to relate to advertisers and salespeople, having been on both sides of the desk. A complete bio is included in the free marketing kit.

**Call now, before you turn the page.**

Our operators are on duty 24 hours a day. Request your FREE marketing kit by calling:

**1-800-558-8133**

(Continental U.S.) or

1-800-242-2995 (Wisconsin only)

**Book now for the fall. A few summer dates remain.**

**CHRIS LYTLE & ASSOCIATES**

429 Gammon Place  
Madison, WI 53719

## 3 New Offbeat Promotional Ideas

*Rather than copying others, some stations are looking "off-the-wall" for their on-air activities.*

Dead air may be the only thing worse than dull air. The business of radio often encompasses subjects thought to be humorless, but the most creative programmers find a way to gather chuckles from the mundane.

Humor is in the ear of the beholder, and there is no sure-fire formula to create laughter, but one way to stimulate the funnybones of your own radio personalities is to study what works for others. Here, then, is a sampling of some of radio's recent zany—and successful—attempts to enliven otherwise boring material.

### Thomas Crapper Day

Chuck Thornton, general manager of WEPM-AM and WKMZ-FM in Martinsburg, West Virginia, searched for a lively way to promote his longtime advertiser, V. E. Mauck Plumbing, Inc. But what is funny about plumbing?

While pondering the problem, he perused *Chases' Calendar of Annual Events*, noting the following entry for January 17:

"THOMAS CRAPPER DAY, Possibly apocryphal stories claim this date as the Anniversary of the death of Thomas Crapper, born at Thorpe, Yorkshire, England, in 1837 (exact date unknown). Died, Jan. 17, 1910. Said to be prime developer of the flush toilet mechanism as it is known today. Founder, London, 1861, of Thomas Crapper & Co., later patentees and manufacturers of sanitary appliances; Engineers by appointment to His Majesty the King, and H.R.H., The Prince of Wales."

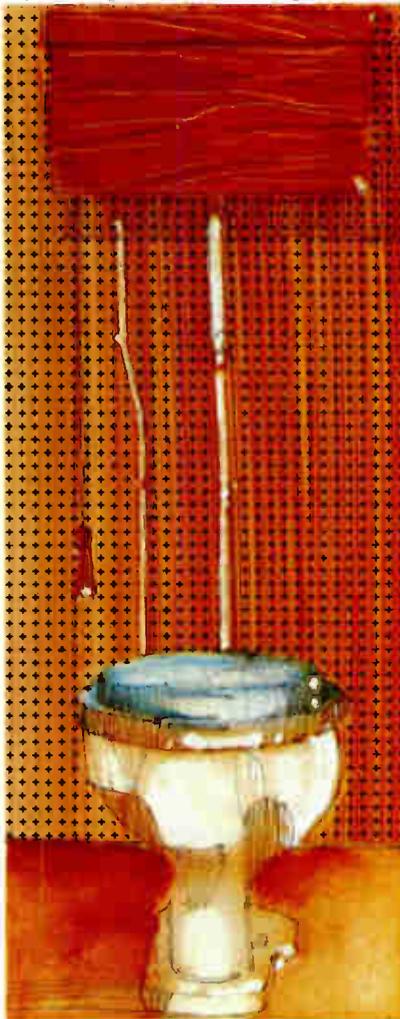
"We sat down to talk over what we could do with this information," Thornton recalls. "We decided to have fun with an experience that everyone shared. Why should a plumber be ashamed of his business?"

And so, Thomas Crapper Day was born, celebrated on the Saturday closest to January 17. Throughout the prior week the stations

promoted the festive day with interviews with such personalities as Felix Flush, the first man to use a Thomas Crapper toilet, and Master Crapper, a descendant of the great man himself. Promptly at 9 a.m. on Saturday morning, disk jockeys Jamie Costello and Yogi Yoder orchestrated a worldwide flush, complete with countdown.

By 10:00 a.m. the Mauck showroom was packed for the beginning of a two-hour remote. Off to one side, near a display of a vintage flush toilet, Thornton, Costello, and Yoder cavorted with customers while, on the other side, the plumbers rang up sales.

Much ado was made about Thomas Crapper's appointment as royal engineer. Yoder painted a



word picture of the changing of the guard at the royal commode. Costello invited listeners to come in for a fitting. Berkeley County Sheriff Shug Kisner reminisced about old-fashioned thunder mugs. "Those things would really blast," he said.

Thornton laughingly presented the sheriff with a t-shirt, its front picturing an old-time commode and emblazoned with the legend: "Thank you Thomas Crapper for relieving us all."

All three radio personalities expounded on the wondrous uses of the commode. In addition to the obvious, they noted, there are many designer applications. A toilet makes a great ash tray, planter footwasher, or goldfish bowl. And it's wonderful for parties. You can store ice cold drinks in the bowl and use the top for dip.

Throughout the remote, listeners were invited to register for a drawing by placing their names into the grand prize itself, which was donated by American-Standard, Inc., in return for the publicity. The zaniness built to a crescendo until Earl Williamson, a City Hospital employee, whooped with delight when he won the top-of-the-line Thomas Crapper Memorial commode.

### The Gross National Parade

Just as one can predict a general feeling of malaise and helplessness on April 15, one can now predict that WMAL-AM in Washington, D.C., will attempt to bring some levity to the otherwise drab recurrence of tax day. Afternoon drive time personalities Bill Trumbull and Chris Core wanted to do something to allow the disgruntled taxpayer to vent his emotions—and raise money for the Metropolitan Police Boys and Girls Clubs at the same time.

Thus was born the Gross National Parade. Trumbull and Core began touting it the previous November, inviting groups to register. A \$5 per participant fee went directly to the charities. Promotion Coordinator Suzanne Duncan printed up Painless Parking Tickets distributed on April Fool's Day that served as "official notice of

intent to celebrate anything at all." The tickets advertised sponsoring restaurants along the parade route that agreed to sell t-shirts provided by *U.S.A. Today*. Numerous parade participants appeared on the Trumbull and Core show for zany auditions.

On April 15, 1984, all was ready. Fifty thousand Washingtonians turned out to watch 1,400 paraders cavort along a mile-long route. Not-so-Grand Marshalls Trumbull and Core led the procession dressed in "Yellow Robes of Taxes." They were followed by a group of Tax Flashers, who delighted the crowd by ripping open their raincoats to reveal gym shorts imploring "Lower Taxes."

Bureaucrats, on this their special day, were saluted by the Synchronized Precision Briefcase Drill Team, attired in office garb, which twirled their attache cases more or less in unison. In quick succession came groups such as the Certified Public Jugglers, the AAA Pothole Patrol, the National High as a Kite Team, the Middleburbia St. Patrick's Day Procrastinators, the Toro!Toro!Toro! Precision Lawnmower Drill Team, Stan and Ollie's Dumb and Bungle Corps, the Fairfax County Library Book Cart Drill Team, and Washington's Official Village Idiot.

Disk jockey John Lyon led a seri-



JIM DEWILDT

ous attempt at banjo picking, and there were a number of high school and college bands as well as the Original Hobo Band, all of whom helped raise nearly \$10,000 for the charities and brought music and laughter to the streets of Washington on what would have otherwise been a dismal day.

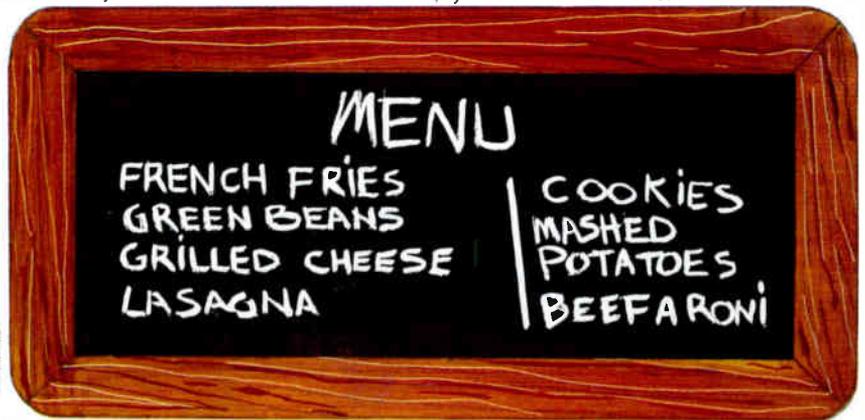
Nothing could dampen the spirit of the occasion, even though it rained on WMAL's parade.

## Menu Mania

Time was when the "Breakfast with Barry" show faced a sure-fire dull period from 7:08 to 7:15 a.m. That was when Barry Lee, the morning man for WFFV-FM in Front Royal, Virginia, had to read off the school menus, both breakfast and lunch, for seven different school systems in four counties of

cil against the microphone, he proceeded to read the dull school menus as never before.

Soon people set their clock radios to make sure they would hear Barry Lee "do" the school menus. A typical nonstop routine runs: "All you little kiddies at Leslie Fox Keyser Elementary School are having grilled...say cheese... (click)...your pictures will be ready on Tuesday...sandwiches, fr-r-r-ench fr-r-r-ries, green beans...the beans are green on the far side of the hill and (cookie monster impression) co-o-o-okies. And at Warren County Junior High...(to the tune of the Godfather theme) la-la-la-la-lasagna...smashed potatoes... everybody's favorite...Ha-le-lu-ia... kale, and for dessert J-E-L-L-Oooh, my! And at Warren County High... you're havin' beefaroni!"



JIM DEWILDT

this rural, Blue Ridge community.

"If there's anything more dull than cafeteria food, it's listening to someone talk about cafeteria food," Lee declares. "But what excites me about radio is it's a personal medium. You can have an effect upon how people start their day. The menus were boring me, so they had to be boring the listeners. I decided just to have fun with them."

Lee is a personality more than a jock, anyway, so he let himself loose. One day listeners were surprised to hear, sung to the tune of "It's Howdy Doody Time":

"It's now school menu time,  
It's now school menu time,  
Oh yes, we love this slime,  
It's now school menu time..."

Sometimes singing, sometimes throwing in an impersonation from his wide repertoire, sometimes tapping cadence with a pen-

Cafeteria workers saw the humor in it and began to call regularly to note special features. The Assistant Superintendent of Schools for one county wrote to commend Lee for this new public service. One student, assigned to give a speech in class, did the school menus. And one entire school invited Lee for lunch on the last day of the school year.

"You have to be spontaneous," Lee notes. "It doesn't work if you rehearse it."

There are pitfalls, however. Lee had to plug in a quick commercial the day one school featured meatballs rolled in rice and called them "porcupine balls."

Sometimes breaking the rules, especially on-the-air, can make the ordinary sound extraordinary.—By William Hoffer, who is currently writing an article for *Esquire* magazine

## New Ways to Get Advertisers To Pay Up

*Increasingly, stations are finding that selling advertising is the second most difficult task—collecting is the first. Here are more ideas that are getting results.*

WADO-AM, New York President Nelson LaVergne is one of the best bill collectors in the country. He takes a great deal of pride in showing off his accounts receivable list. To LaVergne, collecting is on a par with selling and his staff devotes as much vigor to that as to making the actual sale.

Numerous radio stations accept a certain percentage of slow or no pay as the price of doing business. With competition getting tougher and profit demands getting higher, other stations are beginning to implement procedures that are reportedly making a big difference.

Here are a few ways that have been discovered which may be useful in improving local collections.

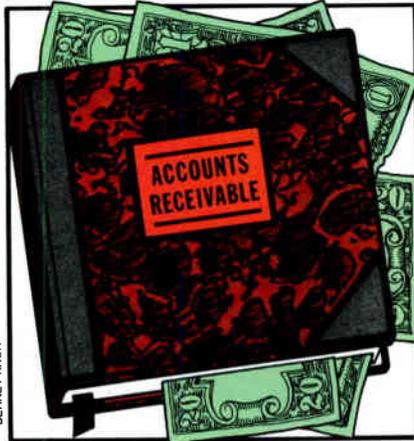
**Hint #1.** Stations are making it understood right from the beginning that the account executive is going to take a major part in collecting the revenues of advertisers he or she sold. Even though many stations pay commissions based on collections, salespeople still accept more no pay than they should. One of the newest trends is to assign collection responsibility to the salesperson.

**Hint #2.** Check out the advertiser up front. Frequently, stations (particularly ones hungry for business) fail to run credit checks on businesses with which they are not familiar. This is more wishful thinking than it is good business. Some managers even argue that if they have a lot of inventory to sell and they are stiffed by an advertiser, the station hasn't really lost that much. Bottom line oriented managers know that running any commercials on the air without getting paid is bad business.

**Hint #3.** Get unfamiliar accounts to pay some or all of their first flight in advance. This may be tricky in some situations, but there are stations offering attrac-

tive cash discounts for payment up front. Actually, when the credibility of the account is in doubt, taking a lesser percentage to get the money in advance is worth it.

**Hint #4.** Frequently, radio executives from different stations in a market talk and socialize. This is an excellent opportunity to learn which advertisers are getting a reputation for slow pay or no pay. It is actually in the best



interest of all stations to know this information. Caution: Knowing the bad news and spreading it around could result in legal action against you. Take care not to impugn the reputation of the advertiser even if he or she has burned a fellow station.

**Hint #5.** Check with the NAB and RAB about collections. These organizations have a wealth of sales information available and would certainly respond positively to dues-paying members who write letters and ask for a page of hints culled from the files. Sometimes such organizations rely on volumes of printed material that require too much time to read. One technique is to write a letter to the person who collects your dues and ask for a custom-written page or recommendations on collections. It would be unwise for them not to respond promptly.

**Hint #6.** Stations are now working to keep their accounts receivable more current. Radio stations, sometimes due to lack of help, let accounts receivable get out of hand and this practice actually encourages their advertisers to pick up bad habits. Advertisers should be billed promptly and rebilled if they fail to pay.

**Hint #7.** History frequently repeats itself and the same thing applies to collections. After several opportunities to bill an advertiser, this advertiser can be categorized as paying "promptly," "30 days late" or whatever. Designate a station cutoff point. Then the general sales manager should have a talk with the clients who exceed this cutoff point in an effort to cut down the time lag. Review the account in several months to see if some improvement has been made.

**Hint #8.** Consider computerized billing, but don't go for a computer system with the sole hope of improving collections. Computers can print bills faster; they can't get accounts to change their bad habits. Only people can do that.

**Hint #9.** Some stations impose a service charge if a client pays the bill late. While some clients ignore the charge and others are alienated by it, there are stations that get good results with this warning.

**Hint #10.** Some say the best defense is a good offense. In sales this means explaining in frank and terse terms the collection expectations of the station. Most salespeople rarely mention collections when signing a major account. But, that is precisely the time to discuss it, as the ink is drying.

Advertisers are often appreciative of a station's candor. If there is a problem with the station's collection dates, the problem can be discussed and resolved in advance of the first commercial ever getting on the air.

Throughout the collection process, respect and evenhandedness are bywords. However, it's not a rule, written or unwritten, that radio stations have to be paid after American Express and the phone company. ■■■

# Pam Lontos Will Help You Make Much More MONEY!!



**America's Broadcast  
Sales Trainer**

The name Pam Lontos could become a very common word around your station. With her Video Sales Training Course the results may very well astound you. Enthusiasm, high energy and dramatic sales increases are the major goals for Pam in the benefit for your station. Below are just a few of the satisfied customers who have used the Pam Lontos Video Sales Training Course and can only express their gratitude and success from the use of the video tapes.

“

“I would recommend Pam Lontos as the Best Broadcast Sales Trainer in America. Her video sales training course “Basics of Broadcast Training” will create phenomenal sales increases and promote teamwork with a station's entire staff.”

**John Tyler**  
Chairman - C.E.O.  
Satellite Music Network, Inc.

“I became a fan of Pam Lontos when I first saw her sales training seminar at the NAB Convention and I still am. I know her sales training techniques will work to increase sales at your station.”

**Jim West, President**  
Fairwest

“I have personally found the Pam Lontos Video Sales Training Course to be excellent for both the new account executive and the seasoned pro. We have used it with great results at all 8 of our stations and I heartily recommend it.”

**William R. Rollins**  
President - C.O.O.  
Suburban Radio Group

“In the three days since we began the course, our station has had the most sales per day in its history! Sales are up a whopping 316% over average days. In my twenty years in radio I've never seen anything like it, Pam!”

**Bill Bro, President**  
94-X WTXR-FM

Your video cassette program we purchased has been absolutely the most incredible sales tool we have ever experienced! After viewing only 12 of the 16 tapes, our billing shot up over \$36,000 in only two days!

**Robin Barbero**  
General Sales Manager  
WTTP  
Chesnut Hill, MA

”

TEMPORARY  
**2/3**  
TRADE!!!

**CALL TODAY (214) 239-8866/(214) 341-1670**

## Where Most Stations Can Cut Back First

*High legal bills were expected in the regulation days, but they are still in effect despite the FCC's massive deregulation. Some stations are now changing things.*

According to a recent Research Group study, almost 90% (89.3%) of all radio executives polled said their stations retained legal counsel in Washington. This fact may not sound startling at first, but with very little reason for stations to use a Washington attorney, the added expense is coming under close scrutiny of curious radio executives.

It's obvious that stations with a history of legal trouble or a past practice of using the services of Washington attorneys should continue. What's not so obvious is that the high cost of Washington counsel has been the last area to be questioned, and yet it provides the most hope as a possible financial saving.

Washington FCC attorneys may be talking it up to radio executives (about the implied need to have them on retainer), and even as this article is being read, top Washington attorneys are looking for new ways to make their services needed. Some are in allied communications fields. Others are involved in new technology. But radio, the first real deregulated communications industry, is not what you would call a growth area for any aspiring Washington attorney!

Yet, station executives frequently miss the point. No one is making a case for irresponsibility, but increasingly, the people in charge are questioning why they need to spend the money they do in Washington (see the accompanying chart).

Radio stations must retain a local attorney to handle the more mundane matters—contracts, collections, lawsuits against the station, personnel problems, etc. In the future, this area may increase and may even require extra budgeting. The station's local attorney has become the most valuable legal aid, now that deregulation has ar-

rived in every market nationwide.

Almost 50% of the executives polled spent \$5,000 or less with their Washington attorneys, not to mention what they spent on local counsel.

One tactic being used is to ask the station's Washington attorneys to review what they have done for the station in the past few years. This is not simply a billing procedure as much as a review of need.

Obviously, if the station was involved in important legal matters with the Commission, the importance of paying a retainer increases. But, if the station is pay-

ing for the availability of Washington attorneys, perhaps it would be more cost-effective to pay the lawyers on a "per use" basis. This is a highly personal matter for the radio station, but an objective analysis could bring some revelations.

Washington attorneys frequently do an excellent job of servicing clients, making friends with the station's top executive or ingratiating him or herself to the highest corporate official. Where little else can be done, some managers resign themselves to the expense just for the hope that they are getting their money's worth for that companionship and security. This is folly.

But Washington attorneys are now planning their new strategies which involve a reduced radio base. Now, some station executives are taking a new look at the real and perceived need for high Washington legal fees. ■■

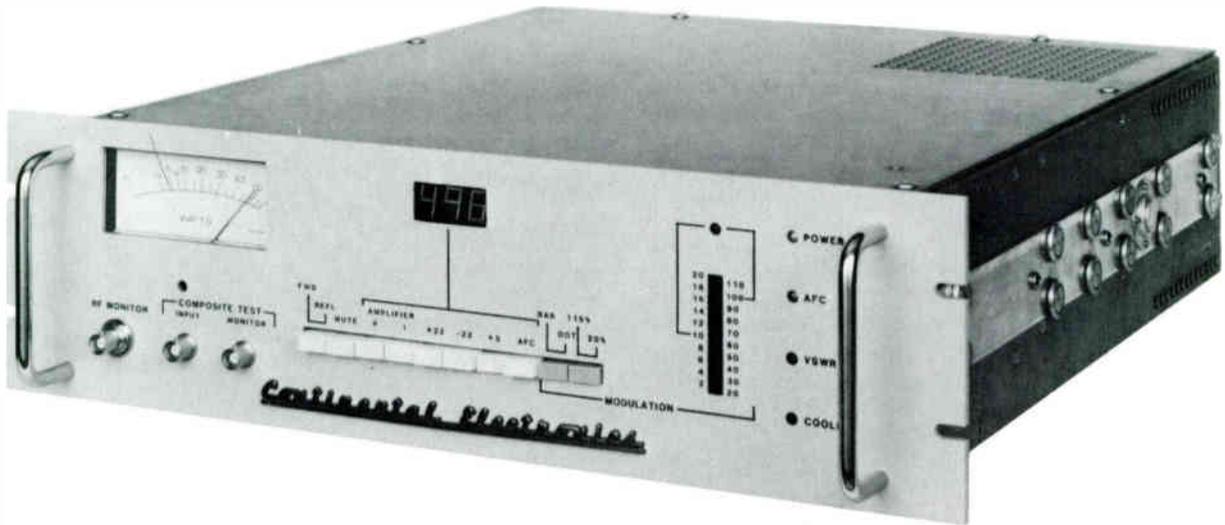
## What Radio Pays Its Lawyers

Estimated Annual Legal Fees Paid To Washington D.C., Counsel\*

	TOTAL MENTION		TOTAL MENTION
Less Than \$1,000	3.5%	\$15,001 - \$20,000	5.0%
\$1,000 - \$2,000	13.9%	\$20,001 - \$30,000	2.7%
\$2,001 - \$3,000	10.9%	\$30,001 - \$40,000	1.5%
\$3,001 - \$4,000	5.0%	\$40,001 - \$50,000	1.0%
\$4,001 - \$5,000	13.4%	Over \$50,001	0.7%
\$5,001 - \$6,000	4.7%	Not My Department	0.5%
\$6,001 - \$7,000	1.5%	Small Retainer	0.2%
\$7,001 - \$8,000	3.0%	Too Much/A Lot	0.5%
\$8,001 - \$9,000	0.2%	Corporate Legal Counsel	2.7%
\$9,001 - \$10,000	4.5%	Other	1.5%
\$10,001 - \$11,000	0.7%	Don't Know/No Answer	15.7%
\$11,001 - \$12,000	3.0%	Raw Totals	N = 402
\$12,001 - \$13,000	0.5%	Mean Frequency Index	m = 6.7
\$13,001 - \$14,000	1.2%		
\$14,001 - \$15,000	1.7%		

Question: "What, roughly, do you pay in yearly legal fees to your Washington counsel for your station? (If you are a group executive, please put down the approximate fees for one average market for one year.)"

\*1984 The Research Group



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# Ten Ways Your Rep Situation Might Change

*In the wake of recent rep mergers, radio stations are wondering what it will all mean to them. Here's a list of distinct possibilities.*

By Jim Smith

A most significant change in the rep field has recently picked up speed. The multitude of recent movements runs from mergers to startups-from-zero.

The ABC's of all this—absorbings, buyouts, and conglomeratings—do spell one thing. Call it: consolidation.

There may still be a lot of firms. But add it all up, and you find there are fewer rep-group entities than we've seen in years.

Ralph Guild is credited with having started this ball rolling three years ago. He set up Hillier, Newmark, & Wechsler with a handful of plum stations, and declared that it and McGavren together were the Interep group.

The group grew. Buckley and Pro were absorbed. Bernard Howard came into the fold, and Weiss & Powell was created. Major Market rounded out the quartet. All told, there are now four rooms in the house that Ralph built.

The pioneer, who risks the hazards, can reap the first rewards. But being the

*James A. Smith is a Chicago-based research and programming consultant.*

first to try something isn't always the best way to go. There's something to be said for the IBM approach.

IBM didn't market the first main-frame computers; Univac did. IBM followed and now dominates. And they let Apple and Radio Shack test the personal computer waters, then moved in with a big splash.

In consumer products Procter & Gamble similarly strikes a careful balance between innovation and being the patiently tested Johnny-come-lately which ultimately wins.

So some might see what Blair and Katz have done as prudently allowing someone else to make the first move...then coming in later to make the best move.

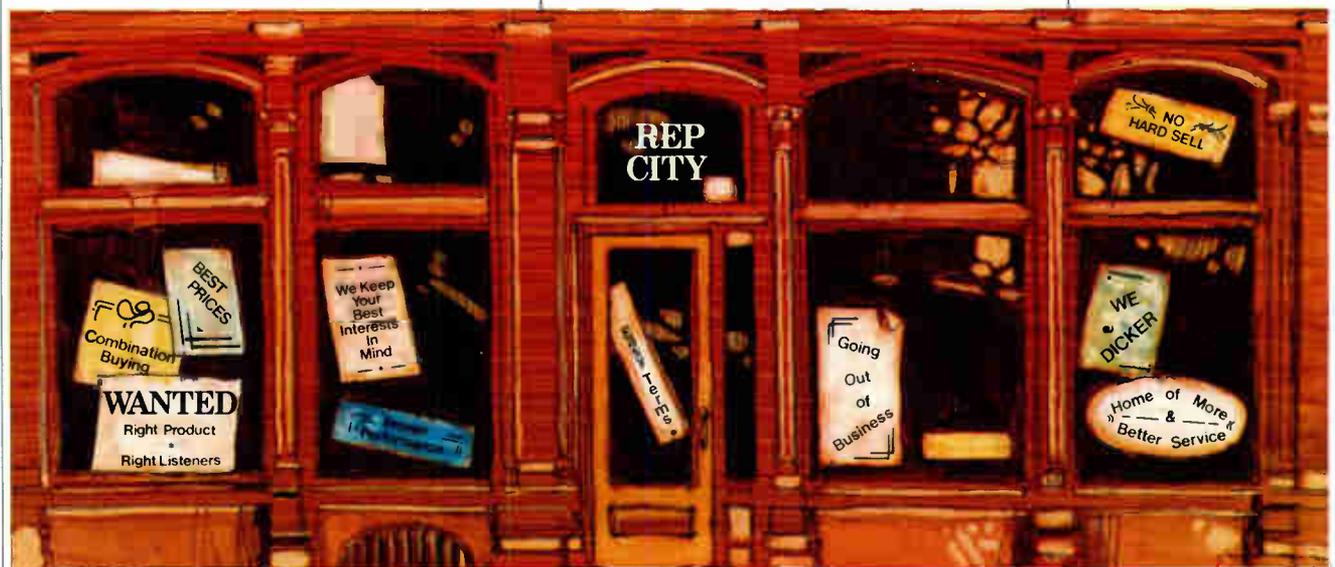
Some might see it that way, that is, if it weren't for the way those firms had bitterly fought what Guild was doing. Fought it even in petition to the FCC.

Which went nowhere. This FCC is not in the meddlesome mode of years gone by. This is the FCC which understands open competition and the concept of "marketplace."

And this marketplace surprised itself. Many predicted the worst: That sta-

**How it began.**

**What's next?**





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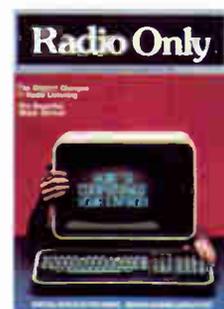
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tions wouldn't accept the concept. Or would accept at first but rebel when they saw their rates being shaved. Or would rebel only when it was too late.

The verdict? None of the above. Stations generally accept being sold in this way. And while rates usually are lower than spot, one study even purports to show that the net effect of nonwired selling can even be higher rates.

Unlike the paltry compensation from wired networks. And unlike the pattern of the early days of unwired nets. Which is the further irony: who were the pioneers back then? Katz and Blair.

If you can't beat 'em, join 'em. Nothing Katz nor Blair has been able to do has stopped McGavren's moves. Non-wired may be only the tail on the national-business dog, but it's a large enough tail not to be ignored.

By pulling in Christal and RKO, the Katz Radio Group has instantly outdistanced Interep in size. No doubt their goal is to outdistance also in future billing.

Blair's getting Group W, and a previous Torbet-Selcom combining, can put this battle of giants back on more-equal footing. The reluctant reps have joined the game.

So who's next? Eastman is the prime candidate, most feel, either to buy or be bought. Fewer mention Masla. Some suggest CBS will shed its rep divisions or will combine them; neither seems likely at this point.

Anything could happen. But overall, industry spokesmen agree, the bulk of the consolidating has already happened for now.

Business cycles do move in both directions. The mega-rep groupings today could, under different conditions, be followed by the formation of new firms tomorrow.

What McGavren did for Hillier three years ago, someone like Blair might want to do today: build a new firm virtually from scratch. Expensive, but possible.

Or what if the expected relaxation of the 777 rule prompts larger station groups, for example. One or more group owners may, individually or together, decide to set up house reps all over again.

Whether those could be sizeable enough—either to benefit from the economies of scale, or to compete independently in the non-wired arena—is an open question for now. But nobody expects the status quo to last forever.

This recent consolidating of rep firms

seems to have come largely from four directions:

- The continuing trend of radio group owners not to have house reps; sic transit Bonneville's Torbet, Cox's Christal, Golden West's MMR, Group W (formerly RAR), RKO (now Republic), and Viacom's Bernard Howard.

- The economic times; just as banks and oil companies are merging, so too are radio rep firms. Conditions today make good business sense for such a move. And once your competitors do it, you may have to affiliate just to keep up.

- The economies of scale; expensive computerization, research studies, back-office departments, and special sales-developmental areas can be more efficiently handled when they serve a greater number of users.

- And the move toward unwired networking; two or more firms in a group means more stations available to be combined to the advertisers' needs. Most estimates put nonwired at 8 to 12 percent of national business—maybe not a lot, but too much to ignore.

What does all this mean for the radio stations? Ten thoughts:

1. Save-a-rep, share-a-rep. Without naming names, the picture is clear: not every radio-rep firm was destined to survive without these changes. And if yours goes out of business, what do you do?

In major markets most stations would rather work with a firm which has been bought out by a competing firm, than to see dual-representation become triple- or quadruple-representation.

2. Stronger reps can provide more and better services. Most rep-groups are downplaying the economies of scale they can achieve by sharing certain services.

But even those which some admit to—a multi-firm new-business-development unit, or shared accounting, or bigger computers than solo reps could reasonably afford—hold advantages for the client, directly or indirectly.

3. And no great loss in competitive selling. One early worry was that, say, the McGavren salespeople wouldn't pitch so aggressively against their brothers and sisters at Hillier. Fat chance.

Radio managers see reps within that group working together to put together

**Future options.**

**Ten possibilities.**

a nonwired buy, but still "beating each other up" on the street for other spot dollars. The more recently created mega-reps are expected to do the same.

**4.** But what about that—none dare call it "collusion"—working together? There is still a lingering doubt among managers surveyed: all is not well in the unwired buying.

Whether based in fact or just based in fear, many on the radio side are just not convinced that those buys are always being put together with the client stations' best interests in mind.

Reps still need to prove their best intentions to some stations, if that is indeed the case. Alternatively, stations need to document that they are being sold out rather than being well-sold, if this instead is taking place.

**5.** Some say nonwired buying makes radio more attractive to buyers. It means one rep-group provides one affidavit, one bill, one centralized dubbing and distribution of tapes, etc., at no extra charge to the agency.

If this actually will bring new dollars consistently into the medium, maybe we should all applaud. Simply by the number of outlets available, tv (even newspaper) can be so much easier to buy.

**6.** But if unwired buying is merely taking spot dollars and repackaging them at a lower rate to the stations, that's unforgivable. If the agencies are willing to pay more for the convenience of the buying, fine.

Or if the rep firms are willing to take a smaller commission for the convenience of the combination selling, fine. But the radio stations should not have to tolerate a lower unit cost than they otherwise would have had.

**7.** If it's ROS, of course you're going to charge less. One initial approach to combination buying was that the station would accept a lower unit cost in return for greater latitude in day-of-week and time-of-day.

This can be "found money" in first quarter, or anytime for a station running at less than sold-out. The trade-off in spot pricing makes sense in such a case, but certainly not when it's bumping a full-rate schedule.

**8.** Yes, the unwired rate is going to be lower if you allow it to be. Just as

you may have to come in lower for a spot buy which isn't precisely your demo, you may have to negotiate a fringe buy in nonwired too.

But it is for the station to determine whether to accept either kind of order at a given rate. And you don't ever have to take the too-low price, assuming (see #6 above) national spot hasn't all vanished into nonwired. (If it has, there will be lynch mobs for the firms which caused it to happen.)

**9.** Basically it's up to the strong stations to hold the line. Don't expect the benevolent time buyers to do it for you.

You have (a) a limited inventory and (b) certain cost-plus-profit revenue needs. The key from (a) to (b) is having an attractive package (the right product delivering the right listeners) which you aggressively sell.

Supply and demand, the economists tell us, determine the equilibrium rate charged for any product or service. Radio time selling is no exception. It's up to every successfully sold station to get the rate it deserves.

This is why many are even reassessing the value of programming provided by wired networks, given the paltry compensation provided. It is no different in evaluating local, national spot and unwired buys as they come in the door.

It's worth noting that the complainers about lower nonwired rates have tended to be either rep firms not heavily into the practice or stations which don't dominate their markets.

The leading stations are more often getting their going good rates regardless of the source of the buy. They aren't griping, nor are the reps who can pull in those good rates.

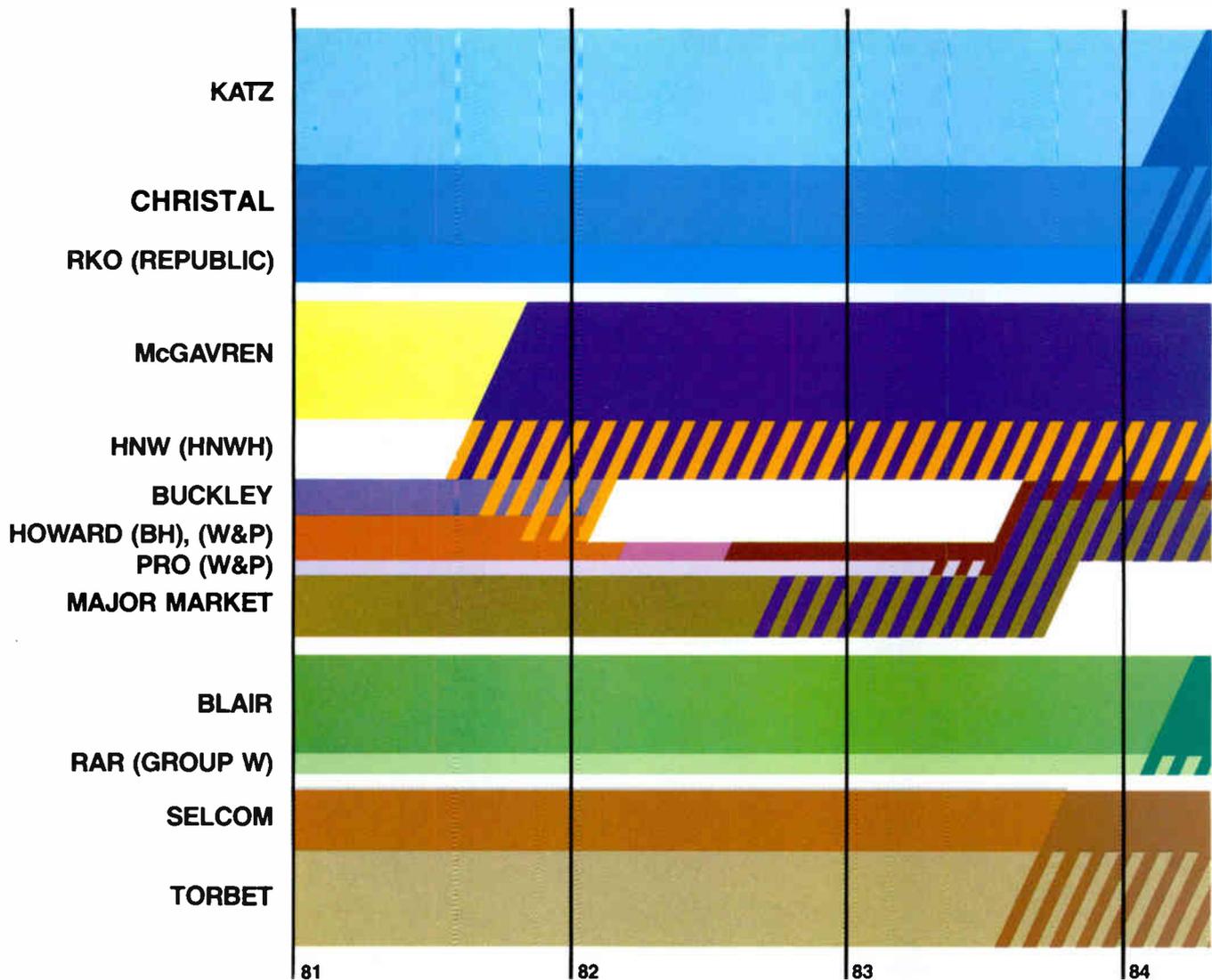
**10.** Bottom line: take your rep-grouping and nonwired-selling questions to your rep. And ask for black-and-white proof.

Any station client deserves to know how the rep is treating these vital issues. What's your question? How often does your rep work around you (and co-repped stations) in unwired buys? And under what circumstances?

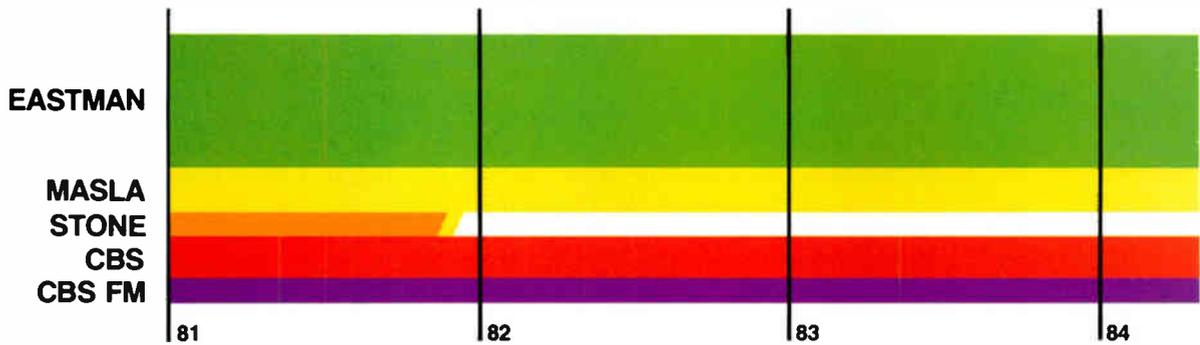
Insist on several months' worth of concrete examples. That may set your mind at ease if all is well. Or it may become upsetting if, as some stations have found, your concerns are valid. But you don't know until you ask. ■■■

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## Asking for a Promotion

*Now there is a way to ask for that raise or new position without getting a premature rejection.*

Some employers think that if an employee has to ask for a raise or pitch for a new position before the boss initiates the conversation that it isn't deserved.

The opinion is that good deeds and excellent service are noticed by all employers.

The other side thinks even good deeds can go unnoticed by corporate or station supervisors who don't want to upset the present lineup or adversely affect the station's bottom line.

Be that as it may, there are now actions being taken by upwardly mobile radio executives which appear to put them in as good a position as they can expect to be in without actually saying, "Give me the job" or "Give me a raise."

Here's how they are doing it. The ideal way to jockey for a promotion is to do it from day one. This may sound surprising, but employers can tell from the very beginning which people are more likely to be promoted than others.

Sometimes it means working extra hours (which appears to be normal in radio) and

sometimes it means asking the boss for an additional responsibility. Where some executives go wrong is that the first time they ask their superiors for more responsibility (and pay) is when they sit down and ask for a promotion. Then, it may actually be too late.

The thinking now is to ask for the additional work early on and frequently until a pattern is clearly established that even the most distracted employer can't help but notice.

Another new approach is to casually ask the boss for a quick and simple review of how he or she is doing.

The logic behind this approach is to jog the employer's mind a bit without putting him or her on the spot. It's also a good barometer for the person asking for a pay increase or additional responsibilities.

If the boss volunteers good comments and can back them up with an example or two, chances are the employee is right on target for a promotion or raise. But, if for some reason the employer finds it difficult to comment positively or with evidence in this casual situation, the worker should beware. It's not only a bad time to pursue a promotion (or raise), but may be a sign that he or she will soon be



BERNEY KNOX

looking for a new job.

Plain and simple: Test the waters casually and informally before asking for a formal review.

A third tactic is to act the part you are seeking. Shakespeare said, "Assume a virtue if you have it not." That thought seemingly applies to radio in this case.

If a program director wants to become a general manager, he or she should begin acting like a general manager. This can mean taking more responsibility, exhibiting more leadership, lending a hand to help others solve problems, helping boost morale and the like. Once it appears the program director has

the "style" and "substance" to be promoted, then perhaps it will be seriously considered.

Usually, when the PD makes an appointment to ask the boss for a GM job (let's say in the chain), the PD goes away wondering why he or she wasn't taken seriously.

The fact is more obvious than it appears. If the candidate doesn't look like a potential GM, he or she is not likely to have the best chance to get the job.

The same applies to station executives who want to be group president or vice president. They incorrectly assume that good ratings or increased sales will win the promotion. It's easy enough to verify. Just check the trade press and see how many executives are moving into corporate jobs from station jobs because of high ratings or booming billing. However, sometimes it's the exact reverse.

Money is another matter. Any executive, even top corporate types, knows that hard and cold figures don't translate into bucks as quickly as "emotional" considerations.

One of the best of these is the feeling that the company or station can't get along without the executive. Caution: An executive looking for a promotion must never believe this. It could prove dangerous to think one is indispensable.

But, creating the "feeling" that an executive would be hard to replace is an excellent emotional tactic for creating worth that will transfer into increased salary.

No matter what tactics are used, there are several important rules of thumb.

Be humble and be sincere. These qualities play better than arrogance and overconfidence.

Creating these feelings takes time. They can't be implemented two weeks prior to formally asking for a promotion or raise. In a sense, it's a long-term marketing plan for you and your career, not a stopgap to win a pay raise. ■■■

# Radio Across-The-USA™

## Atlanta



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WZDC-FM	R	12.2	12.6	15.3
WKLS-FM	A	10.6	12.2	12.4
WQXI-FM	AC	8.8	9.4	9.6
WAGA-FM	C	7.6	8.4	8.1
WYEE-FM	B	9.5	10	8.1
WPCW-FM	FM	7.1	5.8	5.4
WSB	AC	7.4	5.8	5.7
WABQ	B	3.6	4.0	5.0
WFB-FM	AC	5.3	4.7	4.0
WRMW-FM	AC	4.0	4.8	3.9

## Austin



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
KHFI-FM	R	18.0	19.7	17.8
KLBJ-FM	A	12.6	12.8	14.2
KASE-FM	C	13.7	12.2	12.9
KEYI-FM	AC	8.9	7.3	8.0
KOKE-FM	AC	6.1	6.7	6.0
KLBJ	N/T	5.2	5.6	5.3
KPEZ-FM	BM	5.1	4.5	5.1
KNOW	B	3.5	4.1	4.7
KMFA-FM	P	3.3	3.3	3.3
KVET	C	4.8	4.4	3.0

## Baltimore



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WBAL	AC	11.1	9.6	8.5
WIYY-FM	A	7.6	7.8	8.3
WBSB-FM	R	9.6	8.9	7.2
WLIF-FM	BM	6.1	5.3	6.9
WXYV-FM	B	7.4	7.6	6.5
WPOC-FM	C	6.3	6.5	6.1
WWIN-FM	B	4.4	4.5	4.9
WMAR-FM	R	3.1	4.2	4.6
WYST-FM	AC	4.3	4.1	3.9
WCAO	C	4.1	3.7	3.8

## Boston



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WBCN-FM	A	9.3	11.2	10.6
WXKS-FM	B	9.9	9.7	10.3
WBZ	AC	10.2	10.0	9.9
WHTT-FM	R	7.9	7.7	7.7
WHDH	AC	8.1	8.6	7.1
WEEL	N	6.1	5.7	5.2
WRKO	T	4.3	4.2	4.2
WJIB-FM	BM	4.1	3.8	4.0
WROR-FM	AC	4.2	3.1	3.8
WCOZ-FM	R	3.0	2.7	2.5

## Chicago



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WGN	T	9.1	8.3	8.7
WBBM-FM	R	6.4	6.8	6.5
WBMX-FM	B	6.0	5.6	5.4
WGCI-FM	B	7.1	5.0	5.4
WLS-FM	A	4.2	5.3	5.4
WBBM	N/T	3.5	4.9	5.2
WLS	R	4.2	5.0	5.0
WMAQ	C	4.5	3.0	4.6
WLUP-FM	A	4.0	4.9	4.5

## Cincinnati



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WKRC-FM	R	11.6	12.3	9.7
WWEZ-FM	BM	8.6	9.9	9.2
WEBN-FM	A	8.3	8.0	9.1
WBLZ-FM	B	5.5	6.8	7.3
WKRC	AC	6.7	5.3	6.7
WLTT-FM	AC	7.0	6.7	6.4
WRRM-FM	AC	8.0	6.8	6.4
WLW	AC	4.8	5.8	6.3
WSKS-FM	A	5.4	5.3	6.3
WUBE-FM	C	4.4	7.0	6.2

## Cleveland



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WMMS-FM	A	13.6	15.2	13.1
WGCL-FM	R	8.5	8.5	8.8
WQAL-FM	BM	6.6	7.0	7.3
WZAK-FM	B	7.3	8.3	7.3
WDOK-FM	BM	5.3	5.7	6.8
WBBG	BB	6.2	6.2	6.2
WLTF-FM	AC	6.2	3.7	6.2
WERE	N/T	3.9	4.6	4.9
WMJI-FM	AC	8.1	5.7	4.9
WDMT-FM	B	4.4	3.9	3.7

## Dallas



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
KVIL-FM	AC	10.5	10.1	12.1
KAFM-FM	R	6.4	7.3	7.1
KZEW-FM	A	6.9	7.4	7.0
KKDA-FM	B	8.6	6.9	6.9
KEGL-FM	A	8.4	7.6	6.8
KRLD	N	7.1	7.5	6.6
KSCS-FM	C	5.5	5.6	6.3
KTXQ-FM	A	5.0	5.0	6.1
WBAP	C	5.9	6.6	6.0
KPLX-FM	C	5.4	4.9	4.3

## Denver



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
KPKE-FM	R	8.4	7.6	8.1
KOQA-F	R	6.5	8.5	7.8
KBPI-FM	A	6.8	7.7	7.2
KOSI-FM	BM	8.0	7.5	6.3
KOA	N/T	5.8	7.5	6.2
KVOD-FM	CL	3.7	4.4	5.6
KLZ	C	4.4	4.2	4.8
KBCO-FM	A	5.4	5.2	4.6
KIMN	R	5.1	3.3	4.6
KHOW	AC	3.9	4.5	4.3

## Des Moines



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
KGGG-FM	A	18.4	18.7	20.5
KSO	C	14.6	13.0	13.1
WHO	N/T	9.5	10.4	10.9
KRNT	AC	6.6	7.8	10.0
KMGK-FM	R	6.0	8.0	8.2
KLYF-FM	AC	11.8	10.3	7.3
KRNQ-FM	R	5.9	6.4	5.7
KIOA	AC	4.2	3.7	5.3
KMRY	BG	4.6	4.6	4.9
KJJY-FM	C	5.9	4.8	4.6

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# Radio Across-The-USA™

## Detroit



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WJR	AC	7.9	7.9	8.4
WLLZ-FM	A	5.8	7.6	8.3
WRIF-FM	A	7.9	8.4	7.5
WDRQ-FM	B	6.9	5.7	6.2
WYZZ	N/T	6.0	6.1	6.1
WHTT-FM	R	5.4	4.6	5.7
WJOI-FM	BM	5.2	5.2	5.5
WJLS-FM	B	6.3	5.2	5.2
WNC-FM	AC	5.3	5.3	5.1
WMJC-FM	AC	3.9	5.1	4.4

## Grand Rapids



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WLAV-FM	A	12.7	12.4	13.0
WLHT-FM	AC	9.9	10.4	9.4
WGRD-FM	R	9.3	11.9	8.9
WOOD	AC	11.7	10.4	8.6
WCUZ-FM	C	10.0	9.6	8.1
WJFM-FM	AC	6.1	6.2	7.3
WOOD-FM	BM	10.5	6.9	6.8
WFUR-FM	REL	3.1	2.0	4.1
WYXX-FM	R	1.4	2.4	3.5
WMUS-FM	C	2.5	3.0	3.5

## Greensboro



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WTQR-FM	C	5.8	14.0	16.2
WSEZ-FM	R	7.8	9.0	10.1
WKZL-FM	A	12.1	10.5	8.8
WGLD-FM	BM	8.0	7.1	8.3
WMAG-FM	AC	8.7	8.6	6.9
WQMG-FM	B	7.5	7.6	6.7
WSJS	N/T	6.1	5.8	5.5
WDCG-FM	R	4.8	5.1	4.7
WAIR	B	1.9	3.0	3.7
WRQK-FM	AC	4.4	2.6	2.9

## Harrisburg



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WTPA-FM	AC	13.7	12.0	14.0
WHP-FM	BM	14.2	11.8	11.9
WHP	AC	9.9	10.5	9.8
WHYL-FM	C	8.8	11.2	8.3
WQXA-FM	AC	6.1	6.3	7.0
WKBO	AC	4.8	4.9	6.6
WSFM-FM	AC	4.8	4.6	6.4
WRKZ-FM	C	7.8	6.4	5.2
WHTF-FM	R	3.2	2.9	3.9

## Houston



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
KKBQ-FM	R	10.6	10.8	10.4
KIKK-FM	C	8.0	9.2	10.3
KMJQ-FM	B	9.0	7.0	8.7
KSRR-FM	A	8.1	7.9	7.6
KFMK-FM	AC	4.1	6.1	6.4
KILT-FM	C	5.0	5.7	5.4
KLQL-FM	A	5.3	4.3	5.1
KODA-FM	BM	5.4	5.6	5.1
KTRH	N/T	3.8	3.2	3.5
KLTR-FM	AC	6.7	4.8	3.4

## Indianapolis



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WZPL-FM	R	17.3	17.0	20.1
WIBC	AC	15.7	15.6	14.7
WFBQ-FM	A	10.6	11.6	11.1
WTLC-FM	B	6.7	7.6	9.1
WVNS-FM	C	7.0	7.8	8.6
WITZ-FM	BM	9.8	12.4	8.5
WIRE	C	7.5	6.6	7.3
WENS-FM	AC	7.0	5.4	4.5
WVAP-FM	AC	3.0	2.5	4.1
WIDE	O	2.3	3.0	2.8

## Jacksonville



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WFYV-FM	A	18.5	20.8	18.5
WIVY-FM	AC	14.5	13.8	14.6
WQIK-FM	C	8.0	10.1	10.8
WAIV-FM	AC	10.5	8.8	8.4
WKTZ-FM	BM	10.1	8.3	8.3
WJAX-FM	B	5.8	7.3	6.3
WCRJ-FM	C	6.4	5.8	5.3
WPDQ	B	4.2	4.0	5.3
WZAZ	B	3.1	2.5	3.4
WQIK	C	2.7	2.9	2.2

## Kansas City



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WDAF	C	11.2	12.4	11.6
KBEQ-FM	R	9.1	9.0	10.3
KMBR-FM	BM	6.9	7.4	8.9
KYYS-FM	A	7.8	8.0	8.4
KKFF-FM	C	7.0	6.1	8.0
KLSI-FM	AC	8.5	7.7	6.0
KCMO	N/T	8.8	5.6	5.0
KPRS-FM	B	5.2	6.3	4.9
KKCI-FM	A	4.4	4.4	4.7
KUDL-FM	AC	4.0	3.2	4.1

## Knoxville



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WIVK-FM	C	25.5	25.8	23.5
WIMZ-FM	A	17.3	18.3	20.9
WEZK-FM	BM	10.9	11.0	12.0
WOKI-FM	R	7.9	8.6	10.1
WMYU-FM	AC	8.4	6.7	5.2
WNOX	C	5.4	6.3	4.8
WHIG	C	3.8	3.5	3.5
WRJZ	AC	2.4	2.4	3.2
WBMK	B	2.1	2.3	2.4
WKGK	AC	1.3	2.1	2.2

## Lansing



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WVIC-FM	R	15.3	17.0	15.9
WJXQ-FM	A	8.8	9.5	10.3
WFMK-FM	AC	9.9	9.2	9.3
WITL-FM	C	12.0	10.0	8.7
WLSL-FM	A	7.3	10.0	8.3
WJR	AC	5.6	6.8	7.2
WJIN-FM	BM	5.2	4.8	6.5
WIBM-FM	AC	1.4	2.8	4.1
WKAR-FM	P	4.2	3.6	3.9
WLAV-FM	R	1.8	1.3	2.4

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# Radio Across-The-USA™

## Lexington



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WVLK-FM	C	18.6	21.5	21.2
WKQQ-FM	A	14.6	15.8	15.8
WFMI-FM	R	11.5	11.8	15.5
WLAP-FM	R	10.3	15.4	14.1
WVLK	AC	13.2	9.6	7.7
WLAP	AC	4.3	4.4	4.5
WJMM-FM	REL	3.6	3.5	4.2
WNCW-FM	BM	4.8	2.8	3.0
WTKC	C	2.8	3.4	2.7
WBKY-FM	P	2.0	1.9	1.6

## Los Angeles



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
KIIS-FM	R	8.6	9.5	10.7
KABC	T	6.7	6.5	6.2
KJLH-FM	B	2.2	1.8	4.5
KALI	SP	6.2	5.0	4.3
KLOS-FM	A	5.0	4.4	3.7
KNX	N	4.5	3.8	3.7
KMET-FM	A	4.5	4.6	3.6
KFWB	N	2.5	3.5	3.5
KLVE-FM	SP	2.9	3.1	3.2
KROQ-FM	A	3.9	3.8	3.2

## Louisville



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WHAS	A	15.8	15.6	17.0
WLOU	B	5.6	9.1	11.5
WAMZ-FM	C	10.3	10.4	11.3
WQMF-FM	A	12.7	11.3	10.7
WLRS-FM	A	7.0	6.5	7.6
WAVG	AC	6.8	5.9	6.6
WRKA-FM	AC	4.7	6.4	6.4
WJYL-FM	R	6.3	5.7	5.7
WCII	C	5.0	3.8	4.8

## Madison



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WZEE-FM	R	14.0	15.9	15.2
WIBA-FM	A	13.4	13.3	11.9
WTSO	C	10.6	12.4	11.9
WIBA	AC	10.0	7.1	6.9
WMGN-FM	AC	6.9	5.7	6.9
WERN-FM	P	5.7	5.9	6.3
WORT-FM	N/T	4.9	5.4	6.1
WWQM-FM	C	4.1	4.6	4.5
WNLT-FM	R	1.4	3.2	3.9
WSJY-FM	BM	2.8	3.2	3.8

## Miami



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WQBA	SP	*	11.1	12.2
WINZ-FM	R	*	13.0	12.1
WHYI-FM	R	*	11.6	10.9
WRHC	SP	*	6.4	9.2
WNWS	N/T	*	3.1	6.5
WLYF-FM	BM	*	4.8	4.5
WCMQ-FM	SP	*	2.8	4.2
WINZ	N/T	*	4.5	3.9
WTMI-FM	CL	*	4.0	3.2
WSHE-FM	A	*	3.6	3.0

## Milwaukee



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WQFM-FM	A	9.0	10.4	11.7
WTMJ	AC	10.7	8.6	10.4
WKTI-FM	R	7.7	8.7	8.5
WLUM-FM	AC	7.9	8.0	7.5
WEZW-FM	BM	7.4	6.5	6.8
WOKY	BB	6.1	6.0	5.5
WBCS-FM	C	4.6	5.4	4.8
WZUU-FM	AC	2.0	4.1	4.4
WMIL-FM	C	4.6	4.9	4.2
WMYX-FM	AC	4.1	5.3	3.9

## Minneapolis



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WCCO	AC	19.3	21.8	20.1
KSTP-FM	AC	11.9	10.5	10.0
WLOL-FM	R	10.7	11.4	9.1
KDWB-FM	R	7.2	6.4	8.1
KQRS-FM	A	5.8	5.5	6.9
KEEY-FM	C	6.0	6.1	6.7
WAYL	BM	5.3	6.2	6.4
KSTP	N/T	3.8	4.0	4.8
KTCZ-FM	AC	0.2	1.3	3.6
WDGY	C	3.7	2.6	3.4

## Nashville



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WKDF-FM	A	15.7	18.7	16.6
WSM-FM	C	13.9	11.3	11.1
WLAC-FM	AC	7.2	8.0	9.6
WZEZ-FM	BM	11.0	10.5	8.4
WWKX-FM	R	11.4	9.8	7.5
WQOK-FM	B	7.9	7.0	6.7
WZKS-FM	AC	0.4	1.8	6.2
WSIX-FM	C	7.1	5.1	5.6
WSM	C	4.0	3.8	5.1
WYHY-FM	AC	1.9	2.2	3.2

## New Orleans



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WEZB-FM	R	13.8	15.9	16.9
WYLD-FM	B	17.5	16.6	15.6
WBOK	B	3.8	4.8	6.8
WNQE-FM	C	6.8	7.2	6.7
WRNO-FM	A	8.3	7.8	6.2
WQUE-FM	AC	5.2	5.4	5.9
WAIL-FM	B	4.2	4.0	5.1
WSMB	T	5.6	6.5	5.1
WBYU-FM	BM	5.6	4.7	4.8
WWL	N/T	6.2	4.8	4.7

## New York



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WHTZ-FM	R	6.6	9.2	9.4
WKTU-FM	B	4.6	5.0	5.5
WRKS-FM	B	5.7	5.2	5.1
WBLS-FM	B	2.6	4.9	5.0
WOR	T	6.1	4.5	5.0
WAPP-FM	A	5.6	5.0	4.8
WPLJ-FM	AC	5.1	5.3	4.6
WHN	C	1.4	2.6	3.6
WINS	N	4.3	3.3	3.5

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# Radio Across-The-USA™

## Oklahoma City



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
KATT-FM	A	16.2	18.0	14.8
KXXY-FM	C	8.7	10.0	11.7
KJYO-FM	R	9.3	8.4	11.4
K TOK	N/T	9.4	10.7	9.3
KEBC-FM	C	9.5	10.3	8.4
KZBS-FM	AC	6.3	5.5	6.9
KKNG-FM	BM	9.2	7.2	6.5
KAEZ-FM	B	2.3	3.5	5.4
KLTE-FM	AC	5.0	4.8	4.4
KOFM-FM	AC	5.3	4.5	4.4

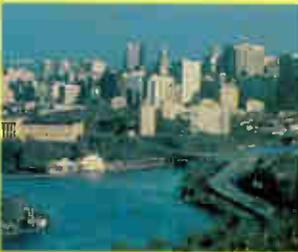
## Orlando



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WOLZ-FM	A	9.2	10.2	12.5
WWKA-FM	C	12.3	11.5	11.5
WJYO-FM	AC	7.7	6.4	10.2
WHLY-FM	AC	1.8	2.7	4.1
WBLW-FM	R	9.0	9.9	9.5
WCBO	AC	6.4	6.5	6.1
WHOO-FM	C	9.0	5.9	6.1
WZL	B	1.6	4.1	4.1
WFS	T	6.0	5.6	4.1
WHCC	C	4.6	4.0	3.6

## Philadelphia



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WUSL-FM	B	9.4	9.0	9.8
WDAS-FM	B	5.8	6.3	8.3
WCAU-FM	R	8.4	8.3	7.8
KYW	N	7.7	8.1	7.4
WEAZ-FM	BM	7.9	7.5	6.3
WMMR-FM	A	6.9	7.4	6.1
WYSP-FM	A	5.7	5.0	5.8
WPEN	BB	4.4	5.0	5.1
WIOQ-FM	A	3.2	4.3	4.4
WMGK-FM	AC	5.2	4.0	3.9

## Phoenix



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
KNIX-FM	C	11.2	10.4	10.9
KDKB-FM	A	8.0	8.1	9.6
KKLT-FM	AC	9.3	9.8	8.4
KQYT-FM	BM	6.1	7.5	7.0
KUPD-FM	A	6.0	6.1	6.8
KMEO-FM	BM	7.5	6.8	6.3
KZFP-FM	R	11.7	9.4	6.2
KTAR	N/T	7.2	6.8	6.0
KOPA-FM	AC	4.1	5.4	5.8
KOOL-FM	O	3.1	2.8	5.3

## Pittsburgh



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
KDKA	AC	17.3	18.6	18.3
WBZZ-FM	R	9.0	9.2	10.0
WDVE-FM	A	8.6	8.4	8.4
WAMO-FM	B	6.1	5.6	6.6
WHTX-FM	R	5.4	6.1	5.7
WHYW-FM	AC	6.2	5.6	4.3
WSHH-FM	BM	4.6	4.1	3.8
WWSW-FM	AC	2.3	3.1	3.6
KQV	N	2.2	2.7	3.3
WDSY-FM	C	2.7	2.6	3.3

## Quad Cities



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
KIHK-FM	AC	16.2	15.7	17.1
WXLP-FM	A	17.1	16.8	15.7
WLLR-FM	C	12.3	13.2	12.4
WOC	N/T	8.3	10.0	10.2
WHBF	C	6.0	7.7	8.1
WMRZ	O	5.2	6.1	6.2
KRVR-FM	BM	8.3	6.9	5.8
KSTT	AC	2.7	2.9	4.4
WHBF-FM	AC	6.8	4.2	3.4
WDLN-FM	P	2.2	2.9	2.9

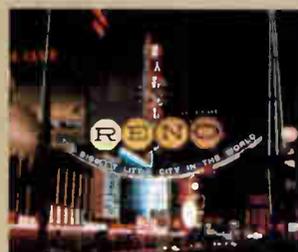
## Raleigh



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WDCG-FM	R	19.9	21.8	20.5
WQDR-FM	A	10.3	9.5	9.1
WRAL-FM	AC	11.0	8.2	9.1
WPTF	AC	11.3	10.9	8.8
WSHA-FM	P	3.4	5.2	6.9
WKIX	C	4.9	4.2	5.8
WUNC-FM	P	2.6	5.0	5.1
WLLE	B	4.8	3.7	4.0
WDNC	BB	2.7	3.7	3.9
WQMG-FM	B	2.3	3.0	3.6

## Reno



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
KOZZ-FM	A	20.5	20.9	24.8
KRNO-FM	AC	9.2	11.2	11.9
KCBN	R	6.9	6.7	9.0
KHTX-FM	R	6.4	7.8	8.6
KOH	N/T	7.3	6.4	7.7
KSRN-FM	BM	8.9	8.5	6.0
KONE	C	3.4	6.1	5.0
KOLO	AC	6.9	5.4	4.9
KORY	O	3.8	3.3	4.4
KNAA-FM	AC	3.2	3.1	2.5

## Richmond



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WRVQ-FM	R	14.8	14.1	15.1
WRVA	AC	17.3	15.7	14.8
WRXL-FM	A	13.2	15.6	14.4
WPLZ-FM	B	13.1	10.9	10.0
WEZS-FM	AC	7.3	7.9	7.3
WTVR-FM	C	6.0	4.8	6.3
WQKS-FM	R	3.6	4.2	6.3
WRNL	C	4.4	5.2	6.2
WANT	B	4.0	3.4	4.1
WRFK-FM	P	2.3	2.8	3.3

## Sacramento



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
KCTC-FM	BM	7.4	10.8	12.1
KZAP-FM	A	11.5	11.9	11.6
KSFM-FM	R	7.7	9.2	9.3
KXOA-FM	AC	8.1	8.9	7.3
KRAK	C	5.0	6.0	7.0
KROY-FM	R	5.7	5.8	6.2
KWOD-FM	A	9.9	7.3	6.1
KAER-FM	C	6.6	5.8	5.3
KHYL-FM	AC	3.9	3.8	3.9
KXOA	BB	8.1	3.4	3.7

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# Radio Across-The-USA™

## San Diego



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
KJQY-FM	BM	13.7	12.4	9.2
KGB-FM	A	9.2	9.9	8.3
KSDO	N/T	5.7	6.4	7.4
KSDO-FM	R	5.0	4.5	7.1
XTRA-FM	A	6.4	5.8	6.7
KFMB	AC	3.3	4.4	6.0
KYXY-FM	AC	3.5	4.3	5.3
XHRM-FM	B	7.1	6.4	4.9
KPQP-FM	BB	4.6	4.9	4.5
KFMB-FM	AC	3.5	3.7	3.8

## San Francisco



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
KGO	N/T	10.2	10.6	10.1
KYUU-FM	AC	4.2	5.2	6.5
KIO-FM	AC	3.0	3.7	4.7
KSAI-FM	C	5.0	5.3	4.7
KNEW	C	2.5	2.3	4.1
KCBS	N	4.5	3.2	3.7
KSOL-FM	B	4.8	5.1	3.7
KBLX-FM	B	3.9	4.4	3.5
KFRC	P	2.4	2.6	3.4
KRQR-FM	A	3.5	3.3	3.2

## Seattle



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
KNBQ-FM	R	4.8	6.2	7.6
KIRO	N/T	10.1	7.6	7.3
KUBE-FM	R	5.8	6.2	6.3
KOMO	AC	6.2	5.2	6.1
KISW-FM	A	5.8	6.4	5.6
KPLZ-FM	R	4.3	4.7	5.6
KZOK-FM	A	4.4	4.7	5.2
KLSY-FM	AC	5.9	5.3	5.1
KIXI	BB	3.2	3.6	4.4
KSEA-FM	BM	3.4	3.7	4.1

## St Louis



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
KMOX	N/T	20.4	20.2	19.1
KSHE-FM	A	7.9	9.7	10.5
KMJM-FM	B	7.2	8.5	8.6
KWK-FM	A	8.0	7.7	7.9
KHTR-FM	R	9.0	9.4	7.6
WIL-FM	C	5.3	6.8	6.6
KEZK-FM	BM	5.0	4.8	5.9
KSD-FM	AC	6.0	6.2	5.6
KYKY-FM	AC	2.8	3.2	4.4
KUSA	C	2.7	2.4	2.7

## Syracuse



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WYYY-FM	AC	18.4	18.4	16.2
WSYR	AC	14.4	14.4	13.8
WAQX-FM	A	9.6	12.8	13.2
WRRB-FM	C	6.5	7.1	7.0
WHEN	AC	7.6	6.6	6.6
WFBL	BB	7.4	4.1	5.4
WNTQ-FM	AC	3.5	3.5	4.9
WKFM-FM	R	5.8	5.1	4.7
WSEN	C	4.1	5.1	4.3
WEZG-FM	BM	3.3	2.9	3.4

## Tampa



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WRBQ-FM	R	12.0	11.6	13.9
WWBA-FM	BM	11.0	10.6	12.0
WYNF-FM	A	7.9	9.6	11.2
WQYK-FM	C	9.3	8.5	7.2
WIQI-FM	AC	4.9	7.1	6.2
WZNE-FM	R	5.9	6.0	5.7
WSUN	C	3.9	3.4	4.7
WMGG-FM	AC	4.4	4.1	4.3
WDAE	BB	5.2	4.6	4.2
WFLA	AC	4.8	4.8	4.2

## Toledo



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WLOT-FM	A	12.8	14.3	13.5
WLQR-FM	BM	7.6	8.1	10.4
WSPD	AC	9.2	8.3	8.8
WRQN-FM	R	6.3	6.9	7.5
WKLR-FM	C	9.4	8.2	7.0
WMHE-FM	AC	5.7	7.0	5.9
WWWM-FM	AC	5.6	5.3	5.4
WJR	AC	6.3	5.1	5.3
WVOI	B	2.8	4.6	4.4
WTOD	C	3.5	3.6	3.5

## Tulsa



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
KMOD-FM	A	12.7	12.0	13.8
KVOO	C	14.2	10.7	11.8
KWEN-FM	C	8.1	9.6	11.1
KRMG	AC	11.2	11.3	9.6
KRAV-FM	AC	9.7	9.2	8.5
KBEZ-FM	BM	6.6	9.5	8.2
KAYI-FM	R	7.6	7.9	7.2
KCFO-FM	REL	5.5	5.5	5.0
KTFX-FM	C	6.3	4.8	4.1
KELI	R	3.4	2.9	3.4

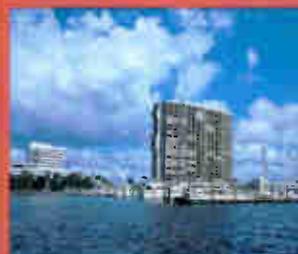
## Washington, DC



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
AKYS-FM	B	8.1	8.0	8.7
WWDC-FM	A	6.9	7.9	7.8
WHUR-FM	B	6.1	6.2	7.7
WMAL	AC	8.5	8.4	7.1
WAVA-FM	R	5.4	6.2	6.6
WGAY-FM	BM	6.5	5.4	6.6
WRQX-FM	AC	6.2	5.8	6.6
WLTT-FM	AC	4.1	4.8	4.8
WJRC	N/T	4.0	4.3	4.6
WPX-FM	C	3.6	4.1	4.5

## West Palm Beach



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WEAT-FM	BM	16.1	17.4	18.4
WHYI-FM	R	12.5	14.4	16.3
WIRK-FM	C	9.0	10.5	8.7
WRMF-FM	AC	8.1	6.1	6.4
WJNO	N/T	5.7	5.6	5.7
WNJY-FM	BB	4.0	6.0	4.7
WPBR	N/T	3.7	3.3	3.5
WCKO-FM	A	3.9	4.2	3.4
WSHE-FM	A	5.7	3.9	2.8
WLYF-FM	BM	1.6	1.2	2.5

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\* Persons 12+ AQH shares, Mon - Sun, 6AM - Midnight  
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## SALES

A new skill will be required for account executives that many agency people claim is now lacking. Salespeople will need to increase their social skills. Recent research shows radio salespeople lag behind TV, magazines and newspapers in professionalism and social skills. In the future, stations will be requiring their salespeople to become better educated in human relations.

Para-salespeople will become more numerous at stations nationwide by 1988. Borrowing the concept from the legal profession, these new salespeople will not actively sell but will aid station sales efforts (writing proposals, coordinating co-op, servicing what other salespeople sell, and staging station sales efforts).

Personal computers are the most potentially attractive sales area for radio stations. Stations will be putting on computer fairs and working hard to convince local computer retailers that they should spend their dollars on-the-air and not in print.

Some stations are allowing their salespeople to set their own sales goals as opposed to the station doing it for them. This takes unnecessary pressure off but allows individuals to achieve billing success at their own pace.

**Salespeople to seek training in social skills.**



**Para-salespeople to become more popular.**



**Personal computers promise biggest sales growth.**



**New trend: setting individual sales goals.**



**AM audio but not stereo to be in demand.**



**Split-management styles a decade away.**



**Coming: PDs that spend time away from the station.**



**Direct mail sweepstakes may eclipse contests.**



**Tomorrow's album rock programmers to come from other formats.**

mine the prevailing management style.

## MOTIVATION

Some general managers are requiring their program directors to work away from the station one or more days per week. The idea is to free the PD from the administrative trappings of the office and allow him or her to concentrate on what the listeners are hearing. In the past managers have been reluctant to encourage PDs to work away from the station for fear that they weren't really working. Now it's believed by some that if programmers are not concentrating on the air product, they are not really working.

## PROMOTION

The hottest area for station marketing campaigns will be direct mail sweepstakes-type approaches. On-air contests by comparison will be considered a waste of money. The era of station sweepstakes is coming to radio after working effectively for numerous years for magazines.

## TECHNOLOGY

More AM stations will have improved state-of-the-art audio by 1986 than will have AM stereo. A trend is underway that sees station executives committing to major equipment, studio and transmitter overhauls rather than commit prematurely to AM stereo systems that can't be enjoyed by the majority of the audience.

## MANAGING PEOPLE

A split is likely by the end of this decade regarding management styles. Older, more traditional executives will be running their stations on Peter Drucker with the others becoming skilled in human relations and motivation in order to lead a team of station people toward a common goal. But the executive at the top will likely deter-

## PROGRAMMING

The next generation of album rock programmers will likely come from rock, adult contemporary or other seemingly noncompatible formats. Some executives consider the majority of current album rock programmers to be too set in their ways and not capable of the innovation necessary to re-invent the format.

"I committed to TAPSCAN months before Z-100 ever hit the air based on the success we had with it in Cleveland. TAPSCAN does more than JUST breakout the numbers. It is a well thought-out SELLING SYSTEM that offers unique approaches to the marketing of radio time. It (TAPSCAN) paid for itself several times over in the first weeks of use."

Dean Thacker  
VP/General Manager  
"Z-100" (WHTZ)  
New York

"TAPSCAN adds AT LEAST 15% to my revenues every month. It's the most effective and useful selling tool I've ever seen for radio. The system offers us such control over our inventory that we're able to sell more evenly throughout the week. The reports have made a major impact on the agencies here in San Francisco."

Joel Schwartz  
General Sales Manager  
KSAN/KNEW, San Francisco

"We've made HUNDREDS of THOUSANDS in additional revenues in each of our markets that we can attribute directly to TAPSCAN. It's become indispensable at all of the Metroplex stations. . . in fact we've bought several computers that run TAPSCAN for each of our sales staffs."

Norman Wain  
President  
Metroplex Communications

"TAPSCAN is SO FLEXIBLE that we're STILL discovering new applications, even after nine months of intensive daily use. The system is absolutely amazing. The service and support from the company (TAPSCAN, Inc.) has been great."

Luis Albertini  
General Sales Manager  
Q-105 (WRBQ)  
Tampa

"The TAPSCAN system is so fast, we can "fish" for selling angles without having to spend a lot of time. . . In fact, we assist in the planning stages of many major accounts because we are able to produce, in minutes, a full set of campaign options. . . a task that would take a media buyer several days to do manually."

Bill Knobler  
General Sales Manager  
"EAGLE 97" (KEGL)  
Dallas



**The standard  
has been set.**

TAPSCAN Group Broadcasting Clients	
Sunbelt Communications	Harte-Hanks
Entercom	Sandusky
Gannett	Doubleday
Affiliated Broadcasting	Taft
Metromedia	Metroplex
EZ Communications	Malrite
Nationwide	Capital Broadcasting

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**rating analysis that SELLS!**

World Radio History

# SRP'S WINNING STRATEGY... THE NEXT STEP.

## THE SRP WINNING STRATEGY FOR 1984.

### CONTINUING EASY LISTENING RESEARCH...

- Music retested for burn.
- New commercial releases tested.
- Alternative arrangements tested.
- New exclusive custom tracks tested.

### INCREASED COMMITMENT TO THE FUTURE...

- SRP's Easy Listening Marketing Information Bureau.
- Advertising and promotion seminars.
- Research and development of new technology.
- Non-music elements evaluated.

# SRP

EASY LISTENING AT ITS BEST

Schulke Radio Productions, Ltd.

3001 Hadley Road, South Plainfield, New Jersey 07080, (201) 753-0444

A DIVISION OF COX COMMUNICATIONS, INC.

In January of 1984, SRP announced its Winning Strategy for Easy Listening stations.

SRP's Music Preference Testing conducted by The Research Group continues with the next round of national testing to be completed this month.

We have now initiated the next phase of the Winning Strategy.

SRP and their Client Executive Committee have selected Coleman Research to develop a fully-researched advertising and promotion campaign, **beginning with an Easy Listening television commercial for use starting this fall.**

This marks the first time that an Easy Listening syndicator and individual Easy Listening stations have participated in the funding and development of a campaign of this nature.

That's the Winning Strategy of SRP, as more and more stations are discovering.

# SRP

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