

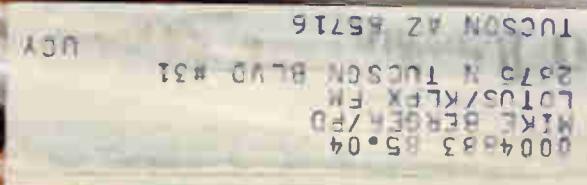
Radio Only®

THE MONTHLY MANAGEMENT TOOL

HOW TO MAKE YOUR ADVERTISING CREATE RATINGS

New Spring
Arbitron Trends

Defending Your Station
Against Music Video



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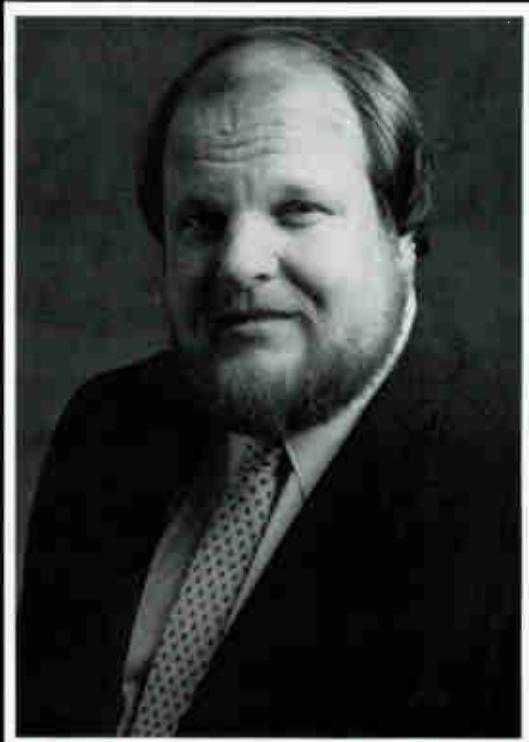
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That means any radio station able to receive programming from ABC, CBS, NBC or RKO can now receive *Westwood One's* live programming as well. We're the only radio network with its own digital uplink facility, guaranteeing the very best distribution service available.

In addition to our more than 25 regularly-scheduled shows, *Westwood One* has assembled a stellar lineup of new programming and simulcast specials to inaugurate the new West Coast Earth Station and digital stereo satellite delivery this summer.

We're proud to present "**FUTURE HITS**," an exciting, fast-paced look at the hits of tomorrow today. "**FUTURE HITS**," which premiered Thursday, July 12, is an hour-long weekly music magazine for contemporary radio that is so far ahead of its time it could only be delivered by satellite. In addition to summer simulcasts featuring the Pretenders, Stevie Wonder and Waylon Jennings with MTV, Showtime and HBO, *Westwood One* has slated simulcasts starring Duran Duran on Cinemax and Glen Campbell with Anne Murray, Kris Kristofferson, Johnny Cash, Mel Tillis and Willie Nelson on HBO, plus an exclusive live album preview with REO Speedwagon.

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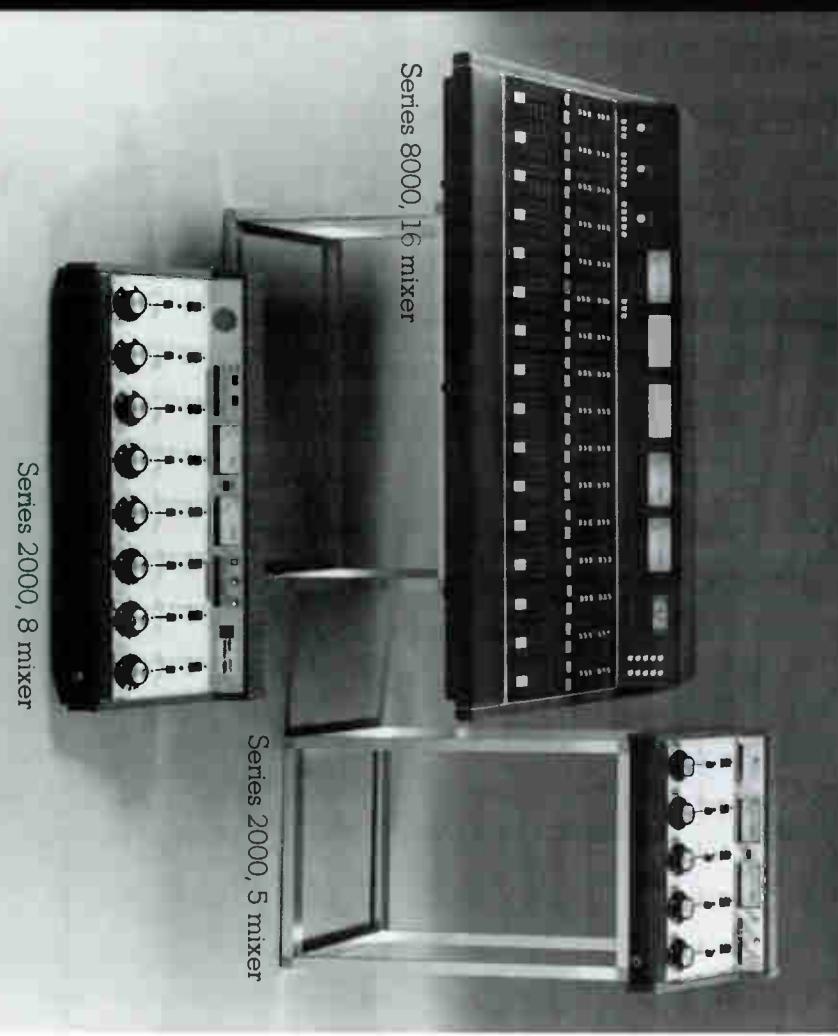


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schafer



You're looking at Three-for-the-Money in radio consoles. What you get for what you spend has never been as important, and because it's your money and your radio station, you will appreciate Schafer's all-modular, pre-wired, multiple duty, clean and sharp control boards. Series 2000 has several levels in price and size, but just one high level of quality. Mono or stereo, the five mixer moves to where the job is—remote, newsroom, sports desk. Just plug it in and add talent. The eight mixer is a thoroughbred workhorse, on the air or in production.

Schafer's 8000 is a 16-mixer marvel—just about everything you could ask in a broadcast console and none of the irrelevancies that seem to be a part of most multi-purpose consoles. 8000 is a dedicated *broadcast* system—all the way up there in class and performance, but only part-way up there in price.

Isn't it time you talked to Schafer?

First Family in Audio

You're looking at Three-for-the-Money in radio consoles. What you get for what you spend has never been as important, and because it's your money and your radio station, you will appreciate Schafer's all-modular, pre-

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Isn't it time you talked to Schafer?

Radio Only

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Broadcast Software Newsletter

Summer 1984

In this issue, **The Management** begins a series of mini-Newsletters designed for Broadcast stations. If you are considering the use of a business computer in your station or if you are planning to replace an older or unsuitable system, then perhaps this column will be of some help. This is a condensed version of our mostly-monthly publication that we send to over 1500 stations world wide that have requested a place on our mailing list. We would be glad to consider your station as well.

Caveat . . .

If you are serious about making the right computer decision, then we think that you will like our not-so-reverent comments about the broadcasting industry, computers in general and Broadcast business computers specifically. We would like to warn you, however, that both this column and the regular Newsletter are shamelessly **commercial** and that we will do almost anything (short of prevarication) to bend you to our way of thinking, and ultimately purchasing our software.

Enough, Already . . . Get to the Good Stuff!

Speed: Almost all modern computers have plenty of speed for the normal kind of keyboard entry and processing in most stations. The real **crunch** comes when you need to get several Logs out in a limited time. All **The Management** software is very fast, especially considering the extremely low cost of each software package compared to its competition. Each of the single-user packages increase in speed as to sophistication with **Simple Log™** the slowest and **Super Log™** the fastest when used on a given computer.

The other factor is computer speed. In this case the speed doesn't **always** increase with the cost. If you are a **busy** station that wants to use your computer for a lot of things in a day, then you should seriously consider computer speed when you buy hardware. Call us for advice.

Dumb Statement: We gotta say it anyway since there is always a lot of pressure to **trade** hardware: Please **don't buy any** computer until you know **exactly** what software you can run on it and what it will do for you. You are absolutely wrong if you think that good broadcast software exists for just **any** computer.

Be Smart: Over 90% of all Broadcast microcomputer software runs on either IBM-PC™ or Tandy/Radio Shack™ compatible hardware. All this software claims to run Traffic, Billing and Affidavits and everything else. The problem is that there is a great difference in **degree**. Many very high priced systems are not as good for most stations as the lower priced packages. Forget price when you're looking. Find the package that is **right** for your station. You'll be surprised at the differences in speed, quality and ability among systems. Ask questions, demand comparison charts and printouts, capacities and specifications from everybody. We are always happy to supply whatever you need.

Commercial Break

Cash Crunch: You have a typical station. Your **gross** dollars are not as large as bigger stations, but your **unit** spot volume per month is probably **larger** due to the requirements of your market. You really **need** the help a good Broadcast computer system can give. The problem sometimes is **cash**. You can lease or trade a computer. But almost **no** lease companies will handle computer software. And the **cash** requirements for the software are just too large for your present capabilities. Is there an answer?

Buy the Month: As an experiment, **The Management** is now offering to your station a hassle-free way to get a paid-up license to almost any of our software on a **monthly payment** basis. Based on the size of the package, the term of payments will run from 12 to 36 months with a few payments in advance. As an example, **Pro Log™/Sky Log™**, our most popular software system, would cost just \$231.00 per month complete. Our other systems are priced in proportion.

No **credit** checks. Quick **delivery**. We handle everything. This service costs more, but lets you to start getting the computer help you need **now**. Since we have no idea how many of you are interested in this kind of plan, we reserve the right to withdraw the offer at any time. The Management reserves the right to select only the stations to which it will offer these terms. We will not be able to handle a lot of stations at a time on this plan so if you **are** interested, we urge that you contact us **immediately**.

MC & V: In another attempt to help you, we are in the process of arranging for the availability of several of the **National Bank Cards** to pay for the software license. This would also offer another opportunity for an extended payout if you prefer. Details will be complete by the time you read this. Call for complete information.

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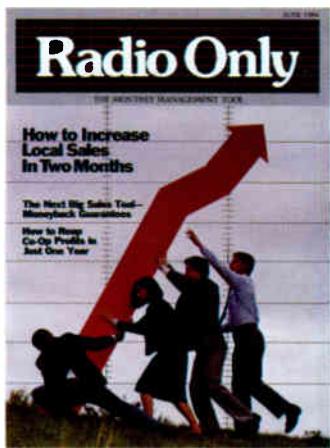
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What Is Stereo?

If we are to maintain the highest credibility among those who evaluate our efforts, it is time to display a little more sophistication in our methodology, correlations, and conclusions we are attempting to draw on AM stereo.

A few years ago, a questionnaire probably went something like this.

QUES: Would you like to shave with warm lather in the mornings?

ANS: Yes.

QUES: If you had your own personal hot lather dispenser, would you use it?

ANS: Sure.

Most people have a predilection to warm lather. There was only one problem. The resulting hot lather dispenser was never a consumer-expressed (volunteered) need.

Anytime you conduct research in which you ask the respondent if he would like to see what he already perceives to be a superior attribute of one product transferred to another, you will get predictable positive responses.

Who wouldn't prefer stereo on AM? Who would say that they would listen less if it had this feature?

What is beginning to disturb me, is this industry's continued acceptance of some interpretations and correlations in this work that are transparently weak.

We know that an excellent AM system can be very competitive with FM in the frequencies passed. However, all the engineering charts and graphs are not going to change the public's aural perception of frequency modulation being superior.

I invite you to conduct your own

studies on this. I think you will find that most often, when a respondent is talking of "stereo," they are not necessarily referring to two channel capability, but what to them is a real difference in perceived audio quality.

We need to recognize the hazards of overreacting to what is essentially an industry-perceived need, and open our eyes to what is sure to be the results of trying to create the impression of responding to a market demand that never existed.

The best of our AM announcers are still getting calls from listeners wanting them to play a record that they could easily put on their own \$2,000 home systems.

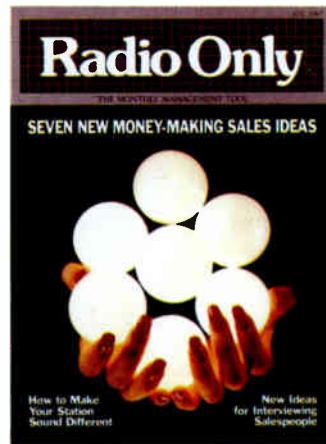
We are going to be far better off when we devote more of our time and research to the content of our product, than doggedly attempting to make weak cases regarding delivery systems.

*Bob Botik
President
Botik Broadcast Services
Austin, TX*

See Dick Sell

Relative to your articles on radio sales, either your editorial policy dictates that you can only succeed if you write with a "see Dick run" approach, or that the present state of the art in radio sales is genuinely so bad that these comic strips you write, which you call sales advice, truly depict the sad state of salesmanship in broadcasting.

When I read today the first paragraph on page 48 in your May 1984 issue, you absolutely devastated my day! I can't imagine where the author of this piece has been for the last four decades; "The next thing in selling is likely to be client-oriented sales...even the major sales consultants haven't picked up on this emerging change..." Sir, I advise you that client-oriented salesmanship has been the only way to conduct business in most every other industry in the Fortune 500. Either your editorial policy needs renewed sobriety or the true posture of sales professionalism in radio is far worse than my worst nightmare.



Even for Dick Ferguson of Katz to say (in the same issue) that he's creating "A new generation of problem-solvers who will be trained to be consultants" is a rather delinquent re-tooling of his own firm. Hopefully, he was misquoted, and he perhaps actually meant to say that such training has been an ongoing process at Katz which had found its roots during the Frank Bettger era.

It seems that so many radio sales managerial entities look upon sales freshmen as though it's a "given" that they won't last through the month. It's no wonder that the retail sector has become so self-reliant in their own marketing and media planning at the local level. It would also make sense for managers of these poor careers to stop cold any sales training related to "selling spots" and immediately begin training them as retailers. Unfortunately, there are so many sales executives who want to learn, but few want to teach. And, many who want to teach, have little worth teaching.

*John M. Donohue, CRMC
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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.

Fourth in a series

Our salespeople know your business.

HNW&H salespeople know your business. Over 65% of us—including managers—have come from radio stations. This “hands-on” experience, this understanding of how radio really works, adds to our stations’ bottom line—and can add to yours.

Radio reps are not necessarily broadcasters. Many don’t understand how radio fits into the media mix at the local level. They’ve never seen how radio can make retailers’ cash registers ring.

Good people from the broadcast side know how to sell the medium. They know how to get past the numbers and into the impact of radio in their local market. These are the people we’ve made it a point to recruit. They’ve helped make HNW&H the hottest new call letters in the industry. Call us today and find out what our salespeople know about your business.

The radio industry's hottest new call letters!

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Joe Dorton

Gannett Radio's Winning Strategy On Audience Promotion

One secret is to dominate at least one medium.

Gannett Radio President Joe Dorton's group of stations practices what he preaches—dominate at least one medium when advertising a radio station to the potential audience.

Gannett Radio stations are near or at the top of their markets as a result. The most notable is KIIS-FM, Los Angeles which almost cracked a ten share (actually 9.7) in the spring Arbitrums. Both WGCI-FM, Chicago and WDKO, Cleveland are number two 12+. KSDO-FM, San Diego's four book trend goes from 2.2-3.5-5.2 up to 6.5 in the most recent Arbitron. Dorton claims Gannett Radio has the largest weekly cume of any radio group that does not have a flagship station in New York City (according to American Radio).

Here's how Dorton's managers do it:

■ **First determine the station's position.** Too many radio stations enter elaborate and costly promotional campaigns without having first settled on the station's exact position. The key question should be: "What is the station trying to accomplish with this ad campaign?" Some stations are looking to attract more cume. Others want to increase average quarter hour. Some stations fail to list their dial position in their graphics. Others need to establish a civic image.

Dorton respects key competitor KMOX-AM, St. Louis but thinks it should not take for granted that everybody in St. Louis knows them. KMOX-AM positions itself as Total Radio, but in Dorton's opinion could do a more thorough job in telling newcomers who they are. They may pull 20 shares, but Dorton believes never take it for granted.

■ **Research the position.** At least one study per year should be conducted to see how the audience perceives the station. Some focus groups can be helpful. The PD,

GM and promotion person sitting together trying to come up with an ad campaign can be disastrous without research.

■ **Match the message to the medium.** TV works best in the fall. But in the winter you can buy more for the money. Buying bus boards in a winter market when they are dirty can be a waste. Newspapers are more attractive at times of the year when it is believed the audience will spend a

complishing anything.

The domination theory would have a station put the majority of its money into one medium—say, a large TV campaign and no billboards or print advertising.

It can even be taken a step further. When trying to dominate a medium, it is better to buy two spots in the evening news rather than one.

Dorton says, "Some people in our country don't know who the president is, yet we take for granted that our listeners know who we are."

Even though it costs lots of money to dominate even one medium, Dorton's strategy includes dominating it as much as possible and if it is only feasible



Gannett Radio President Joe Dorton

bit more time with them.

■ **Match the medium with the target demographics.** TV is better to reach younger listeners. It can also be used selectively for older targeted stations. Newspapers seem to work better in promoting older formats.

■ **Consider what the competition is doing.** Dorton believes if a major competitor dominates TV, then your station should try to dominate some other medium.

That brings him to the theory that it is far better to own a medium than to dabble in a little of everything.

Many radio stations try to stretch their advertising budgets to buy some TV, some newspaper, maybe a few billboards or bus cards and wind up never really ac-

to run one big campaign, then it is advisable to augment that particular medium's campaign with some supplemental advertising during the rest of the year.

This works like Hamburger Helper in that it makes the major campaign in the dominant medium of choice go a little further.

Gannett Radio's strategy also includes on-air promotion to help increase quarter hour listening, but it appears the Gannett managers shoot for medium domination using a well-researched "positioning statement."

The tough part is affording these campaigns. Some stations find it hard to subsidize them.

Dorton's rule of thumb on what to spend: "Spend as little as possible, but as much as necessary to spread the word!" ■■■

How to Make Your Advertising Create Ratings

Successful stations are now taking a more sophisticated look at promoting their formats. Here's how they are doing it.

There is a trend away from the scattergun approach to station promotion toward a more intensified, specialized approach. Stations which are turning in top ratings are breaking away from the "old" wisdom and are doing some new, unorthodox things to attract and keep listeners.

To research this story RADIO ONLY looked to recently successful stations and groups. We factored in the proposition that some stations literally buy their markets with massive promotion budgets. What was discovered is that while it takes considerable financial re-

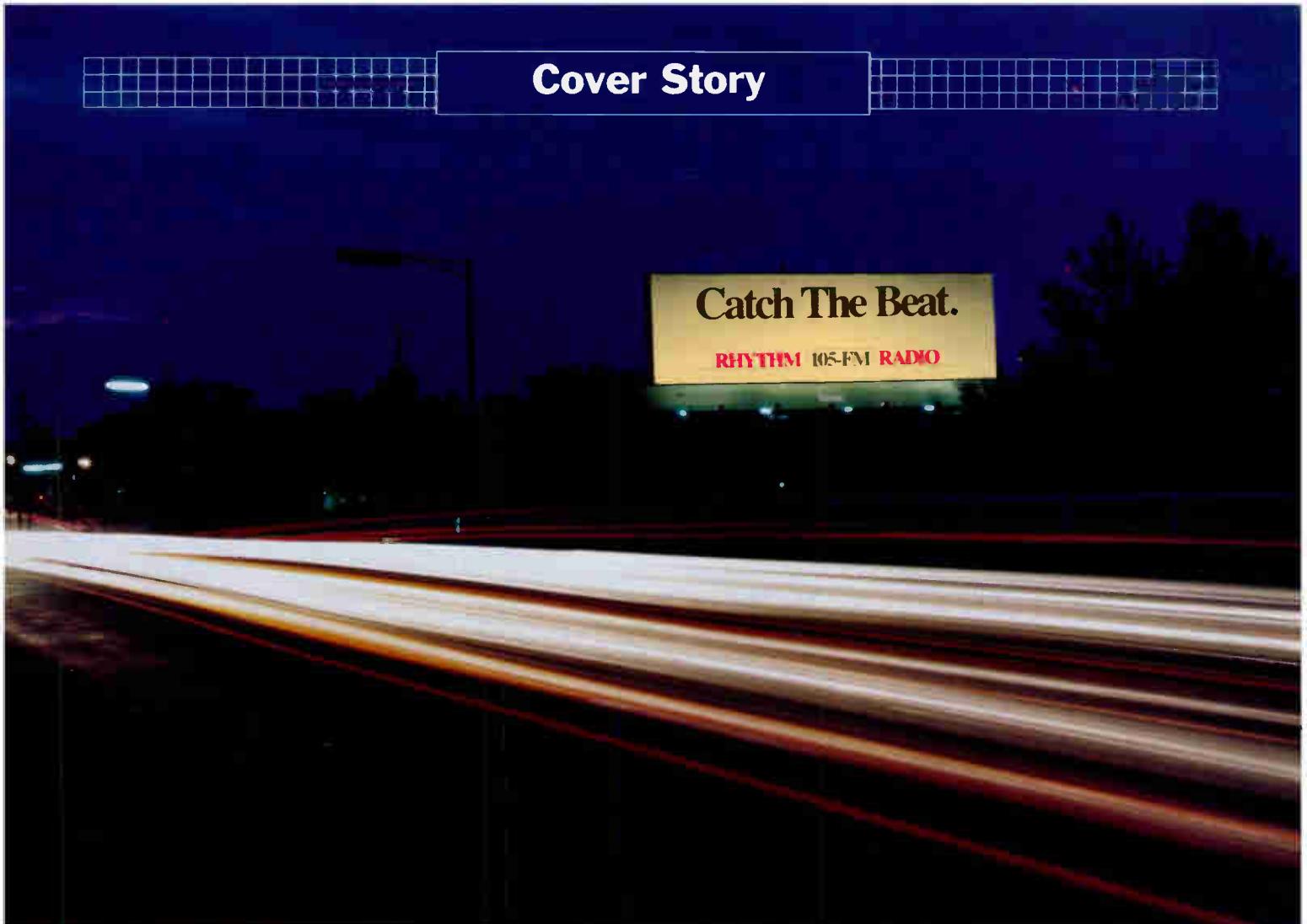
sources to conduct a station advertising campaign, the budget does not have to be excessive. And, some stations are using new "smarts" to make their promotion dollars go further.

A lot of the changes that have taken place on and off the air at radio stations today are due to increased research efforts. The advertising area is no exception. But, armed with information about what can be effective and what might not be, some innovators have put this research into action, borrowing a little from their own common sense along the way.

In the early seventies Frank N.

Magid Associates pioneered the way by doing what was considered to be novel then—researching which colors were most effective in outdoor billboard advertising based on market preference. This type of research has come a long way since then. Focus groups help stations test everything from print campaigns to TV commercials. What has been lacking until now is a new game plan to maximize the benefits of attracting new listeners while keeping the costs reasonable.

Here's the latest based on the most popular media used by radio stations.



Catch The Beat.

RHYTHM 105-FM RADIO

TELEVISION

Pioneers like WEAZ-FM, Philadelphia owner Jerry Lee swear by television. For years he has been using it to advertise his easy listening station. Now he can boast a top rated station (number two 12+ in the spring Arbitrums, but formerly number one).

Stations that use TV successfully share some common rules of thumb. Among them:

1. Buy a lot of television in prime time. In major markets it may take buying 1,800 Gross Rating Points. In smaller markets it could take as few as 450.

2. Buying spots after 5 p.m. and before 1 a.m. is better than buying daytime placement. The thinking is that more people are gathered around the TV at night. Exposure doubles or triples.

3. Trading for TV spots is not worth the time and effort. Most TV stations treat their trade times the way radio stations do. This re-

sults in haphazard, ineffective schedules. Whatever is spent on producing the TV commercial itself will surely not be maximized if its placement is left up to TV stations to "try to give the best positions." Successful stations advise: Buy the placement you want.

4. Running a heavy campaign or dominating the TV tube for several weeks in a row is better than trying to buy a lesser schedule all during the year. This is not to say that stations should not do some maintenance advertising outside of rating sweeps, but the majority of the campaign should be intensified.

5. Successful stations run no commercial that hasn't been adequately tested in focus groups. Buying TV spots made for radio "off-the-rack" so to speak can be an unfortunate waste of money. While these commercials may yet be worthwhile for some stations, successful stations advise testing them before investing in the spot

schedule.

6. Buying yearly research projects are essential to result-oriented television ad campaigns. Some stations try to shortcut the research process. Several key executives meet to come up with an ad campaign. Someone comes up with a catchy phrase and next thing you know the TV spots are being purchased. Effective campaigns begin only after the station's image and listeners' perceptions are tested and updated annually. Some equate buying TV time without research to playing Russian roulette with the promotion budget.

7. Some markets are better TV markets than others. This should be considered before investing in massive TV campaigns. Chicago, for example, is considered an outstanding TV market. Los Angeles is an outdoor market (buses and billboards). This does not mean that TV campaigns in Los Angeles will not work. But, it is important to consider how strong the medium

is in a particular market before drawing up the station's strategy.

8. Small TV campaigns have a tendency to backfire. Example: If a competitor is conducting a massive TV advertising blitz while your station is dabbling in TV at the same time, viewers may actually give the dominant station credit for the gist of the ad campaign. As a result this approach renders the smaller TV campaign virtually useless.

9. TV ad campaigns should not be considered unless significant budgets exist. TV campaigns from research through spot placement are expensive. Shortcuts that are in other media don't exist here.

10. Some times of the year are more effective for TV ad campaigns than others. Successful stations appear to favor fall when the new TV season is being rolled out. But prices in the winter are more favorable.

11. Successful stations match TV buying with demographics. Some look for sitcoms. Older formats look to buy avails in local news. Saturday Night Live, rock shows, youth-oriented programs appear to be good places for album rock and rockers to place their TV spots.

BILLBOARDS

Billboard or outdoor advertising can be very effective especially in sunbelt markets or during times of the year when the weather is better in frostbelt cities. But while less costly than TV, outdoor campaigns are still very expensive. Here's how successful stations approach outdoor advertising in an effort to attract listeners.

1. Outdoor campaigns are generally thought to be useful in attracting new listeners (cume) rather than increasing the time present listeners stay tuned (average quarter hour maintenance). Successful stations don't use outdoor campaigns to stretch quarter hour ratings.

2. It's cheaper to enter into long-term deals with billboard companies. Short-flight outdoor advertising is considered worthless by stations now effectively

using billboards. Anything less than a one-year effort in outdoor should be reconsidered.

3. The logo, positioning statement and message should be tested (based on recent research) and preferably using focus groups. Any attempt to bypass research can make the outdoor campaign ineffective. Since outdoor advertising is costly, the investment in research is small compared to what will be spent in a year to rent the signs.

4. Insist on the best positions. The Atlantic City casinos start grabbing the Philadelphia area gamblers when they cross the Delaware River to journey from Pennsylvania into New Jersey. Every billboard in the vicinity going toward Atlantic City (via the Walt Whitman Bridge) is owned by a casino. Radio stations must strategically plan for those areas which are their hottest (considering zip code listening figures) and then proceed.

5. A massive campaign is necessary to make the most effective impressions. Some stations buy rotating boards that outdoor companies love to sell, but the new strategy is to cover the hot points in the market constantly because outdoor impressions are slower to sink in than TV impressions.

6. Effective stations don't clutter their outdoor boards. They make certain the call letters, dial position and positioning statement are readable at maximum distances. Choice of color is important, and it is noted that some station logos do not reproduce well on outdoor boards. Stations doing considerable outdoor advertising may want to develop logos that can be more effective for this medium.

BUSES, TAXIS, SUBWAYS

Some markets are more desirable than others for this type of advertising. In New York City, to own the subway cards might be equivalent to owning the majority of the commuters' attention since so much commuting is done into the city. Here are a few hints from stations that know how to use bus, taxi and subway cards.

1. Outdoor bus sides are ineffective in markets that have inclement weather during certain months. Successful stations buy bus sides when the weather allows for cleaner buses. Soot, grime and sand for snow removal can just about ruin a bus-side campaign.

2. Inside bus cards seem to be more effective when the message, dial position and call letters are simple and when a massive number of cards are purchased. Effective use dictates being in every bus and on both sides of every bus. This can be expensive but appears to be necessary. Anything less than a six-month campaign may render the expenditure ineffective.

3. Taxi tops are effective in markets where large fleets of taxis roam the survey area. But smart promotion experts look to see that the taxi fleet isn't just serving a limited portion of the market or else the expense may not be worth it.

PRINT

Radio stations seem to avoid massive print campaigns because they all too well know the disadvantages of print advertising—after all, radio stations sell against newspapers more than any other medium. But there are ways to put newspapers to work for radio stations.

1. Some successful stations believe that newspaper advertising is most effective for stations with older demographic targets. Rock and album rock stations would be wise to invest elsewhere because their listeners are more likely to watch TV than read a newspaper.

2. The key to effective newspaper advertising is to place a fairly large newspaper ad (but not a full page) opposite some printed news. This allows readers to dwell on that page longer and, hopefully, see the ad.

3. Series advertising can be effective in papers. KBIG-FM, Los Angeles several years ago ran ads to advertise the upcoming days' music playlists. When readers can find and then expect another ad, the print advertising becomes more effective.

4. City magazines are used frequently by radio stations, usually



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Regional Manager
Dallas

on a trade basis. While these arrangements don't hurt, any station expecting results from that deal may be bitterly disappointed.

5. Some markets are better for newspapers than others. Cleveland, for example, is considered an excellent newspaper market.

6. Effective use involves buying newspaper campaigns at times of the year when readers are more likely to spend increased amounts of time with their papers.

7. Some shrewd stations insist on positioning of their ads before buying print campaigns. Because newspaper salespeople have the same weaknesses as radio salespeople, they often will make this indiscretion to the advantage of the radio station—at no extra cost.

ON THE AIR

While this area can be a topic unto itself, it's worth noting, because effective use of on-air promotion can and does increase quarter hour listening once the cume is established. But effective stations have very definite ideas about how to promote on-air for increased listening.

1. They ask, "Is the prize exciting enough to the target audience?" Many times GMs or PDs determine the desirability of the prizes (sometimes based on immediate availability or cost). But, without the right lure, stations cannot expect to convince their audience to listen long.

2. Creating promotional excitement is essential. Many stations come up with the right prizes and fail to capture the pizzazz in the on-air announcements. If a top-notch production person is not on staff, consider using local production companies or sister stations.

3. On-air spots should be updated every two to three days when one is being run constantly. Most stations fail to freshen the promo.

4. When winners are recorded for playback on-air, some stations will call them back if their excitement level isn't great enough. After all, for the price of a big prize, the station needs excitement from the winner. (Most stations fail to get it.) Successful stations do.

5. Effective stations use one or two contests at a time. Multiple contests tend to water down the effect and clutter the air.

6. Most top-rated stations are now conducting on-air contests more quickly and effectively than in the past. The reason: some listeners just don't care about contests at any price so stations don't want to alienate the listeners who may be tuned in for music or other entertainment.

7. Smaller prizes and more frequent opportunities are better than big "mega" prizes that fewer people have a chance to win. RKO's KHJ-AM, Los Angeles recently gave away a car a day for one month. Their share dropped from 0.6 to 0.5.

8. Daily cash payoffs always build good quarter hour listening. The key is to offer the cash in every daypart or start in the morning and require listening in other dayparts. This makes the listener who wants to win listen longer.

PUBLIC RELATIONS

This area is frequently overlooked, but when worked by professionals can pay off bigger than paid advertising. Here's the how-to of successful stations.

1. Link into someone who is going to get publicity. This could be a sports figure, a rock star or someone of interest coming to town. When they get publicity, the station may get it, too.

2. The city of license is considered to be next to motherhood. Newspapers love to cover the city. When radio stations do something in conjunction with the city, massive coverage frequently results.

KS94 in St. Louis made the front page of the St. Louis Post Dispatch in color when it conducted a river raft race for the city.

3. Successful stations avoid grinding out press releases that wind up in trash cans. Smart stations pick up the phone and get their local TV/radio reporters personally involved in their stations. San Diego is a market where newspapers give extensive coverage to radio thanks to an extensive effort on the part of radio stations there.

Newspapers are finding radio stations a most interesting topic these days.

COMMUNITY INVOLVEMENT

Stations frequently give lip service to community involvement, but here's how successful stations make it work for them.

1. They target their in-person appearances to areas where it has been determined hot zip codes exist. If one shows up in a college area, the station sends a DJ in with a "happy hour," tailgate party, parade, jello jump, raft race, movie premier or a similar promotion. Targeting to hot zips where the station has more listeners brings a greater return.

2. Top-rated stations almost to the last have tremendous off-air involvement by on-air personalities. Less successful stations might not be surprised to find that when their personalities simply go to the studio, do the show and perhaps make a few bucks in a nighttime gig, the station loses.

CONCLUSION

In all forms of promotion, the key is to be very good in at least one area.

The more highly rated stations have several things in common. One is a master plan or strategy for dominating one or more media.

Another is their ability and willingness to pay for research to test the off-air promotion. Without audience input the station people are simply guessing. While guessing may have been good enough several years ago, increased competition makes it mandatory to take a different approach today.

Running ad campaigns for a long period of time is also a quality found in successful stations analyzed within the past year. The old days of buying a market with a "kickoff" promotional campaign are long gone.

And, while advertising a radio station is not an inexpensive item, some stations have found that they can make their dollars go further and get the best results by rethinking their strategy rather than operating by traditional radio wisdom, much of which is fast becoming outdated. ■■■

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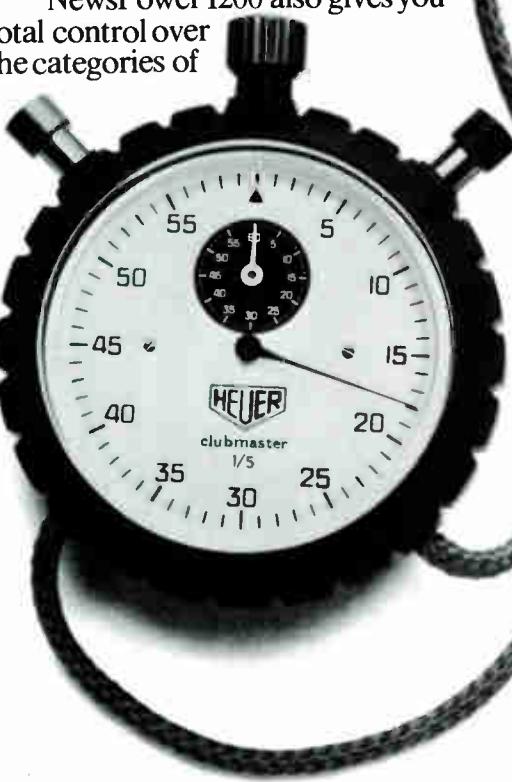
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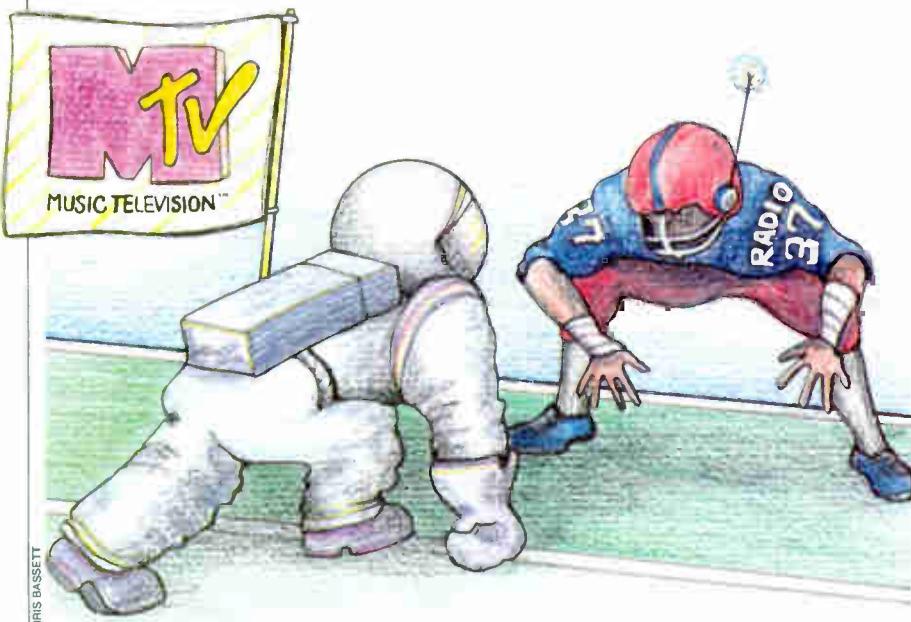
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CHRIS BASSETT

Defending Your Station Against Music Video

After much publicity, radio stations are now learning how to take advantage of MTV's weaknesses.

Music Television and the video imitators which it inspired are not just making a big hit with teenagers, but also with a lot of rock radio station program directors.

Even though cable television penetration is not extensive nationwide (and actually nonexistent in some places) radio people seemed to be enamored of its new music video competition.

Here's what has transpired. Some radio stations are using the MTV playlist as input for their music list. Other stations allow their DJs to freely discuss videos and use MTV terms on the radio. One station actually arranged to carry MTV on-air during late evening hours. And, countless numbers buy TV commercials from their local cable operators smack in the middle of MTV programming.

But it appears radio programmers are making a bigger deal of rock video than the audience. It is playing to mixed reviews.

Critics say the music videos include violence and are degrading to women. Radio can be sympathetic here because at one time radio stations came under attack by citizen groups to keep tighter reigns

on music lyrics. But in general radio resisted any temptation to muzzle itself.

Teens themselves appear to grow tired of the MTV repetition (a problem radio has had for years with its tight playlists).

There are researchers who believe that Music Television video jocks (or VJs) are perceived to be talking more than they actually do because they are also being seen. That perception is thought to work against music video.

MTV has not been able to really make money with its expensive operation, but has apparently been consistent in programming philosophy.

But now radio programmers are concerned. Record companies are really flipping for video. That industry's executives are willing to pay exorbitant amounts to outproduce each other when staging a video clip. And MTV is playing hardball by signing exclusive agreements with some record companies that give it rights to special on-air previews for desirable artists.

Radio's concern may be that between the record industry's infatuation with video and with our own

programmers captivated by it, the real danger may come from within.

Here's how some stations are developing their strategy:

■ There appears to be no benefit to using the term video or referring to music videos on the radio. Any attempt to make the station sound hip by tying it in by means of reference to MTV or rock videos will likely serve to remind the listener that radio cannot provide them with the picture.

■ Researcher John Parikh once contended that watchers of music video tend to replay the videos in their minds when hearing songs on the radio that they have become familiar with on MTV. Some stations think it is a good idea not to make reference to these videos even in an abstract way.

■ There appears to be little or no worth to trying to compete with MTV in putting new acts on the air. Some researchers think a contemporary station must keep its hot image by introducing new songs and acts, but that stations need not overdo it. Some people feel 12-24 new, world premier songs or artists per year is enough when properly promoted and staged.

■ Music news is one MTV feature that stations can benefit from. Rock stations might want to put a full-time person on to gather music news (as MTV does) so that its listeners can keep up with their stars.

■ Some programmers are involuntarily getting rock video fever from record promotion people. Since the record industry has been reborn with the help of rock video, their stake in it is obvious. Station executives like to emphasize to their own people that radio stations need not compete head-to-head with rock video.

One of the biggest problems to face is the one that consciously or unconsciously suggests that radio rock formats are worse off because they cannot be visual. If radio stations allow the rock video dust to settle without trying to be what they cannot be, programmers may find that the growing list of rock video problems will be even more damaging because they are expressed not just aurally, but visually. ■■■

Ridding Sex Bias From the Air

A woman VP candidate, a growing women's movement are among the reasons why some stations are reformulating their on-air consciousness.

This is a world where the *New York Times* carries a front page story on the new political etiquette that is evolving now that a woman is running for vice president. It seems for politicians that kissing babies is the only kissing they will be allowed to do, because changing times appear to be forbidding men and women professionals from kissing in public.

Radio, which has probably made more jokes than any other media about the physical differences between men and women, finds itself in a similarly strange predicament. Radio stations have been quite aware that sex bias off the air is taboo. Now, sex bias on-air is headed the same way.

Because the radio station reflects the sum total of a program director, a programming philosophy and the talent which makes up the staff, some executives don't know where to turn first.

Here's what some experts are advising radio stations of all formats to do (that is, all those which want to rid their airwaves of sex bias).

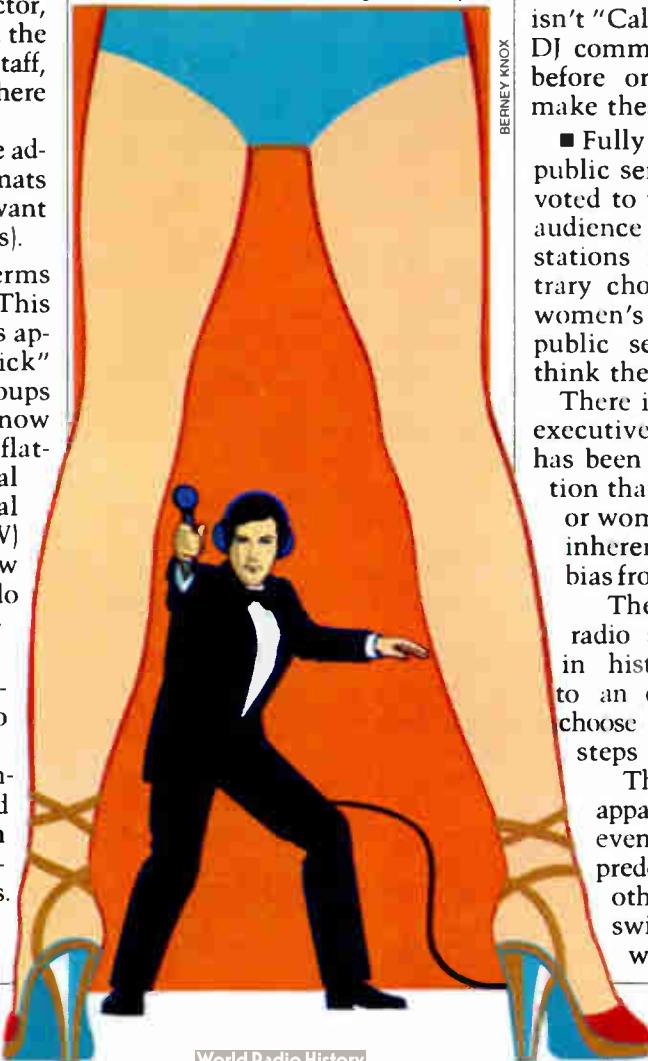
■ Never use derogatory terms on-air to describe women. This may sound basic, but rock DJs apparently think the word "chick" is acceptable. Women's groups rarely do. The best way to know what terms are considered unflattering is to check with a local women's group or the National Organization for Women (NOW) in Washington. Let them know what the station is trying to do and ask for advice and suggestions.

■ Male terms are increasingly considered insulting to women listeners. In business, middle and upper management executives have had to alter their vocabularies in order not to assign "maleness" to jobs held by females. Radio stations do it, for example, by referring to ac-

count executives as salespeople rather than salesmen. A chairman is now considered a chairperson or simply "chair." The news director or an interested staffer might make an ongoing project of discovering ways the station can change its on-air attitude about women.

■ The adoption of the term "his or her" goes a long way toward equality. The rule of thumb is whenever the term "he" is used, the term "or she" is added. Some argue that the addition of "or she" is bulky, but others say it's a small price to pay for equality. News staffers can start to implement this change right away.

■ Become aware of the rising number of women in professional positions. The assumption by a



talkshow host that a doctor or lawyer is a "he" is also a statement about the low level of consciousness that station has about women.

■ On-air sex bias can be eliminated when on-air people sincerely want to make their radio station neuterless. If the attempt isn't sincere, listeners can hear through the approach and it looks like a blatant attempt to "butter up" women listeners. The real motivation, according to experts, is to make the station more acceptable to women so that they will want to listen and may prefer to call it their favorite station.

■ Records that contain lyrics that are offensive should be seriously evaluated before adding them to the station's playlist.

■ Oldies that harken back to a more male-dominated era may no longer be appropriate. This is not to say that there is anything wrong with playing the Beach Boys' "California Girls" just because it isn't "California Women." It's the DJ comments that usually come before or after the record that make these titles offensive.

■ Fully fifty percent of the on-air public service time should be devoted to the fifty percent of your audience made up of women. Some stations rather than using arbitrary choice will ask women or women's groups to suggest the public service topics that they think the station should address.

There is no substitute for a top executive whose consciousness has been raised. But the assumption that women sales managers or women general managers are inherently better at ridding sex bias from the air may be suspect.

There is no clear benefit for a radio station to cling to a phase in history that is fast coming to an end. Some stations will choose to initiate these or other steps to get the ball rolling.

The station of the future apparently will have no gender even if it happens to appeal predominantly to one or the other. Stations which move swiftly will be keeping pace with changing times. ■■■

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9:30AM George Johns, President
The Johns Company
10:00AM Jack McCoy, President
MMC
10:45AM Coffee Break
11:00AM Rollye Bornstein
Billboard Magazine
11:45AM Charlie Minor, Vice President
A&M Records
12:15PM Chuck Riley
Hollywood Voice Talent
12:30PM Hugh Heller, President
Heller Corp.
1:00PM Lunch followed by
Private Meetings

Friday, Sept. 14

8:30AM George Johns, President
The Johns Company
8:50AM Audio Presentation
9:30AM Jim Hilliard, President
The Blair Stations
10:00AM Bill Alfredo, President
Unidyne
10:30AM Coffee Break
10:45AM Jerry Bobo, V.P. of Sales
KVIL
11:30AM Barbra Crooks, President
Selcom
12:15PM Special Guest
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New Ways to Reduce Tuneout

After trying just about everything to keep listeners listening longer, here are some secrets being implemented at successful stations.

It is pretty well-known that playing more music and having fewer interruptions can aid some stations in keeping listeners tuned in longer. Sometimes contests do it. Sometimes a funny air personality will be the drawing card.

Now, perhaps out of necessity, some programmers are doing little things which may be having some significant effects on average quarter hour listening. Some PDs refuse to discuss this topic, but there are early indications that a combination of some or all of these pro and con tactics can be helpful.

1. Promising to play upcoming artists that stations think will keep listeners tuned in for commercials is as dangerous as beneficial. Some PDs make sure they only promote the one or two artists and/or groups that are most popular as of that day. They never take the liberty to say, "Michael Jackson is popular, let's not forget to promote his new record which will be played in the next 20 minutes of continuous music."

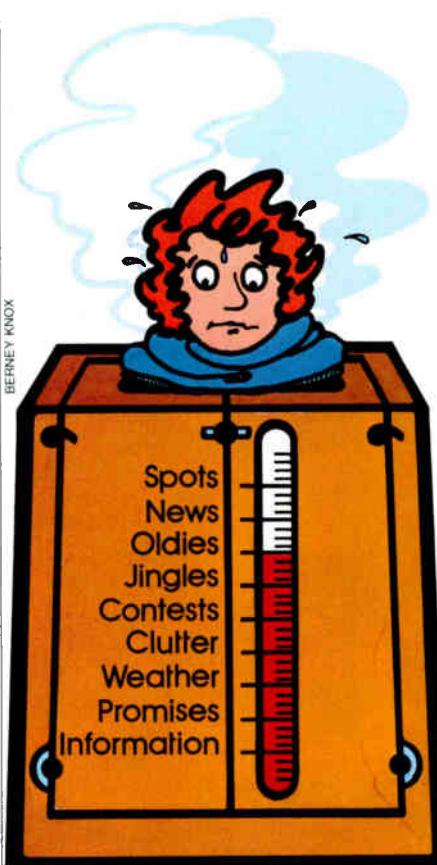
2. Oldies are dangerous songs to promote. No one oldie, not even the number-one tested song, can keep as many listeners tuned in as the hottest current song (as of that day).

3. News stations frequently flunk at creating interest in upcoming segments. How many times have listeners heard, "I'll have more news in a moment." That's a big cue to tune out. Music stations that do news should take a clue from programmers who insist that it is never wise to give the same reason twice for a news/talk, talk, or news listener to stay tuned. This takes work, but with time, comes more easily to on-air people. The idea is to make them see the benefit.

4. Beautiful music stations are running more spots per hour than they did in their glory years. They are also good candidates for a word or two of upcoming promise to listeners.

5. Reduce clutter. PDs talk about it, but many stations are cluttered with DJs that talk and don't say anything. Even weather forecasts can be tuneouts.

6. Weather forecasts are being done at some stations the way people would say the weather to each other. "It's cold outside—going down to 20." But on most stations, it's the Official Something or Other Forecast—written in weatherese—that defies the listener to remember what he or she heard in the first place.



7. News inherently isn't a tuneout as much as the way it's presented. As reported in earlier issues, some stations insist that their newscasters report on things that are either happening now (or within the past few hours) or are expected to happen in the future. The excep-

tion is morning drive where "catch-up" news is also desirable.

8. Contests that feature promos which aren't changed every two to three days can make even the most exciting contest humdrum. PDs are finding that every two days a promo change keeps listeners listening. Since most stations don't always do their best production on contest promos (although their DJs sometimes think they do) some PDs feel: why run the same thing for so long.

9. There are PDs who are convinced that stations blow their best contests in executing them on-air. For example, taking too long to conduct them, making them too complex so explaining it is not worth following, and writing the rules in terms that only a lawyer would listen to—all are execution problems. One idea being tried is to not only write the station on-air contest promos and preview them before airing them, but also have the on-air DJs rehearse the "execution" format. This is where the PD can find any problems in execution before they get on the air.

10. Giving unnecessary information on-air is clutter and causes the listener to mentally tune out. There are many occasions in the radio day when time is not necessary as part of the format. Traffic reports all day are not necessary since most people don't travel evenly throughout the day. Most do it at commuter time. Promoting the all-night host may be a big gesture on the part of the drivetime jock, but chances are the afternoon drive audience won't be up for the show anyway. Why not promote the morning show?

PDs agree that playing the correctly researched music is a very big factor. Knowing when to get a song off the air due to burnout is another. Jingles can be offensive, and poorly produced ones can cause tuneout.

It's significant that many of the nation's PDs are now thinking about the things that they can control (the on-air elements) as a way of minimizing unnecessary audience tuneout. ■■■



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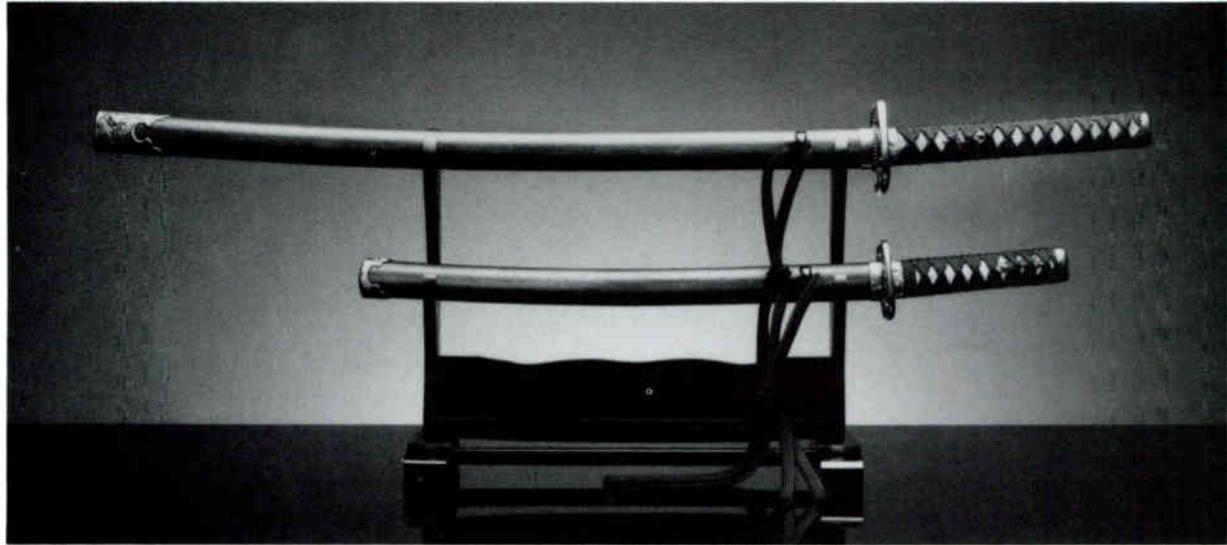
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How to Recognize Your Next Sales Manager

Does the best salesperson make the best manager? Here's what some successful stations are discovering.

In baseball, it is not odd to discover that a .230 hitter can go on to be an excellent batting coach. It's also common to find marginal players like Detroit Manager Sparky Anderson who go on to be highly successful managers.

In radio, the rule of thumb for finding sales managers is usually (but not always) to promote the best and biggest biller. Reward hard work and effort.

Most sales managers come up through the ranks as salespeople. Top salespeople are good closers, often tough closers. They go for the throat in many instances. They believe in hard work, can usually take rejection, and think they know how to be successful. They develop a simple strategy for working with their salespeople.

"Let me show you how to do it"

is their simple strategy. And they proceed to show their salespeople how they did it. This system is deficient in that it offers no basic role models, no basic sales principles. It is strictly, do it "my way" because it worked for me.

Dr. Kenneth Blanchard, chairman of Blanchard Training and Development, Inc. and co-author of *The One-Minute Manager*, does an amusing three-step solution to how a sales manager gets good salespeople. He says in his presentation that the sales manager has three choices. He or she can recruit "heavy hitters" (they are expensive), can hire potential winners and train them, or can use a lot of thoughtful prayer!

Training potential winners would seem like a logical choice. But can sales managers do that?

How do you spot the person who can? Companies who lead the way in building outstanding sales teams have found that fully 85 percent of the sales skills learned in a classroom or seminar setting are lost by salespeople unless there is follow-up coaching. Reinforcement of skills is clearly essential for any program to make salespeople more skilled.

This strongly suggests that the foremost skill for a good sales manager is not the ability to produce sales, although they do need that skill. Rather, the foremost trait for the good sales manager is the ability to coach and motivate others to sell productively. Sales managers simply must have the ability to coach, to lead and to create a climate of commitment.

Five basic characteristics of sales managers are important (not necessarily in this order):

1. They have the ability to raise another person's self-esteem. They are comfortable with other people winning and know how to make other people feel good.



2. They are active listeners. They honestly hear what other people say and they keep open many pipelines of information.

3. They know how to separate attitude and behavior. They are objective when it comes to evaluating performance in terms of measurable requirements of the job. They can focus on significant areas which will be productive.

4. They know how to set specific goals, to fully explain a job, and can set high standards of performance without beating on their people. They can set a sense of direction with open-ended objectives for a group.

5. They understand positive reinforcement and how to use it to coach people to change their behavior. They can spot opportunities in the stream of problems and decisions.

If you look carefully at each of these criteria, each of them is closely aligned with a general area that could be called "people skills." All of the characteristics involve interpersonal management skills.

Sales management can be divided into two broad areas. One area might be called "what to." What focus will the sales effort of the station take? What will the salespeople do? What is the number of accounts salespeople will have? Directly or indirectly, the answers to these questions will provide the "what to" for the salespeople.

But there is another broad area that is more subtle. This is the "how to" area. How do we go prospecting? How will we make our recommendations? How much risk will we take in considering questionable business? How do we handle a slow pay account?

A sales manager can legislate the "what to" areas. He or she can demand a certain number of calls on new business. But it is difficult to legislate how many major, written recommendations will be made each week. It is difficult to legislate how on-target those recommendations are.

This suggests that competent sales managers must have strong interpersonal skills. They must

have the ability to get people to want to do things with personal power rather than position power. They must be able to get people to produce out of a sense of commitment rather than compliance. That takes solid interpersonal skills.

One way top management can spot potential sales managers is to reverse the roles in a mental exercise. Top management can say, "Let's imagine that starting tomorrow, I go to work for person X as a salesperson. What would I think of them?"

Then check off a list of questions that might be important in your organization.

1. If they asked me to do something, how would I respond?

2. Would I really respect them as a person?

3. Do they really know their job?

4. How long do they keep their accounts? How do their accounts see them or what relationship do they have with their accounts?

5. If I was in a serious sales slump, would I go to them for advice?

6. Could they help me do better?

7. If we had a serious disagreement, would I respect their viewpoint?

8. Are they inclined to bad mouth management or are they team players?

9. If a good account came into the station, how would they assign that account, or would they keep it?

10. How do they respond when they are under stress or pressure?

Very often, a hard driving, high producing salesperson will flunk this sort of a reverse test. The very things that help them as a top producing salesperson will prove to be their Achilles heel in management. Too often, their need for fast reward, their extended ego, their sense of having to be the best, keeps them from doing the job as sales manager.

Ultimately, the job of sales managers is not to sell. It is to get other people to sell. The top sales managers have the ability to help good salespeople become excellent and to help the borderline salespeople (those who bloom when the book

blooms and wither when things get tight) become consistently productive.

Happiness for the salesperson is not the journey. Happiness for the salesperson is the destination, the close, the satisfied customer. Happiness for the sales manager is more the journey because the destination happens only when the salespeople win.

Good sales managers don't need instant reward. Their kicks come when others excel. They win because their salespeople win.

This points out at least two potential problems. One concerns the excellent salesperson who aspires to be a sales manager. How will stations keep an upwardly mobile person who wants to be one thing, yet is more qualified to be another.

The second problem deals with stations—what should they do to "grow their own" sales managers. Some companies, such as Katz Communications, are trying through custom sales training to be the spawning ground for sales managers. But many radio stations consider it sheer luck to have a full sales staff of superachievers let alone a super sales manager.

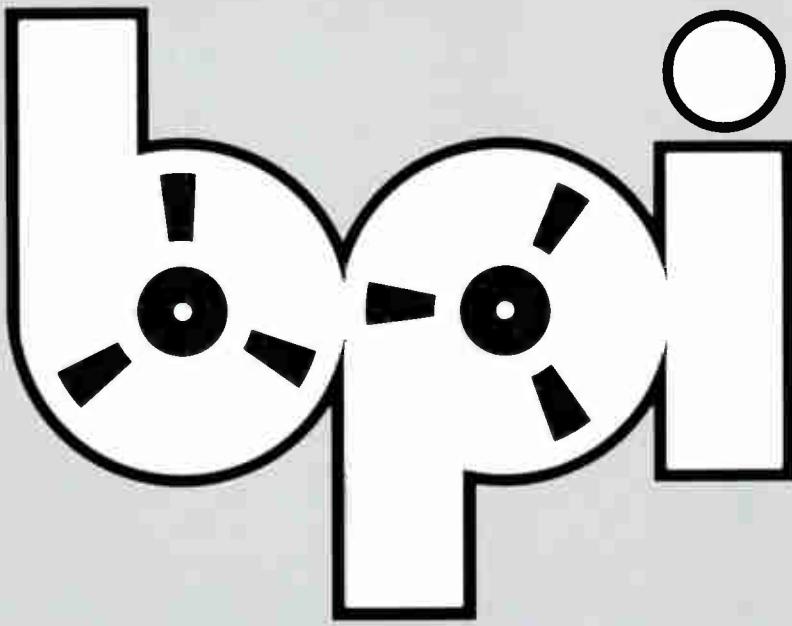
The first step is an awareness that the best salespeople do not necessarily make the best sales managers.

Another premise is to be on the lookout for the people skills that are necessary to teach and motivate others to succeed. It's more complex to look at a person's potential people skills than it is to compare that person's sales record with other candidates for the job. However, it appears to be what it will take in the future to attract the right person to the job.

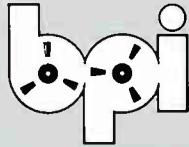
It's true that a baseball manager can't win the pennant without good players, and the same analogy is true of radio sales.

But, it takes a manager who can somehow, someway motivate, teach and pull for the team that makes the manager the catalyst for success.—*By Ken Greenwood, president of Tulsa, OK-based Greenwood Development Programs Inc., a sales consultancy firm*

AT LAST: A FULL-SERVICE SYNDICATION AND CONSULTING COMPANY RUN BY RADIO PEOPLE FOR RADIO PEOPLE . . .



bpi first began serving radio stations in 1959 as part of the International Good Music Company. Now, under new ownership and management, **bpi** has redefined syndication and consulting services to be most responsive to the needs of radio station operators. Les Smith, Bob English, Beau Phillips and John Sherman have assembled a corps of successful radio programmers and managers . . . winning broadcasters who understand the problems you face every day in a competitive radio environment . . . and who offer solutions consistent with providing a competitive sound for a positive bottom line result! Tested and proven music systems, positioning and marketing strategies, sales and station promotion planning are all part of the **bpi** menu, and our announced formats offer such winning personalities as Chris Lane of L.A. and Phil Harper of Seattle. If your station deserves the highest quality, most saleable programming . . . and support personnel to enrich your profit retention . . . you deserve to be a **bpi** winning station! Call **bpi** today at 800-426-9082 . . . or collect at (206) 454-5010 . . . to learn how **bpi** will help you win. You may learn how to keep winning for years to come!



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Stealing Sales Ideas From Newspapers

Increasingly, stations are borrowing a page from their major competitor to improve on-air sales.

Out of every dollar local advertisers spend, newspapers get 54 cents compared to radio's 12. What is it *they* know that we don't? Here are some of the things newspapers do that some radio stations are considering.

SALES STRATEGY

Large sales staffs. Newspapers can literally assign a salesperson to live with large advertisers. And an RAB study found local advertisers being called on by print far more often than radio; 40% of department stores see newspaper salespeople more than once a week compared to 20% seen that frequently by radio.

The answer: Many well-operated stations have been expanding sales staffs consistently every year, particularly by adding more people to cover retailers.

Stability. Newspaper sales turnover is lower than in radio. That's why newspaper salespeople are perceived as more reliable. Stations have to improve hiring and focus on sales training to improve chances for success which leads to greater employment stability. Many stations have 50% annual

salespeople turnover! That won't build the confidence we need to establish a sales-consultancy relationship with local advertisers and command much bigger budgets.

Co-op at newspapers. Contrary to what most people in radio believe, newspapers have not always sold co-op aggressively. Co-op revenue came to them almost automatically from large retailers. Now, many newspapers are just starting to prospect co-op dollars from mid-sized accounts. The conclusion: Beat your local newspaper to this

sales-development area.

Special sections. Automotive, boating, lawn and garden and other editorial sections are important newspaper revenue sources. Radio's equivalent is events held at a ballroom or mall. Advertisers get both exhibit space and on-air schedules. It's worked for bridal merchandise, photography, hi-fi, computers, automobiles, foods. These events can be kept from dominating the station's broadcast day by confining air coverage to appropriate promos and brief reports.

Mailers. Many newspapers are now moving into a form of penny-saver. Their goal is to augment paid circulation with a free mailed limited-editorial supplement sent to households which don't buy the paper. (It can also carry pre-prints to these homes.) Some radio stations are into a somewhat similar form of publishing.

The way it works: Advertisers buy a combined schedule in a promotional mailer and on the station. The mailer includes some form of audience-building contest and it is also a way for radio to do couponing.

Selling color ads. Newspapers charge 12% extra for just one color in an ad. Stations should consider charging for commercials they create for clients which use the audio equivalent of color—music, SFX, special production. Advertisers who buy the extra creativity



WE'VE JUST MADE CO-OP THIS SIMPLE.



One finger.

That's all it takes to start earning your station its rightful share of more than \$3 billion-in surplus co-op funds now available for radio.

All you have to do is dial our toll free number. From there, we'll show you how our unprecedented services can cost-efficiently help your station tap a wealth of co-op dollars

without any of the traditional headaches.

We provide computer printouts that offer complete and updated co-op plans for your retail clients. These reports give you **everything** you need to begin your co-op schedule.

Reports include **exact accruals**, customized scripts and all required paperwork. We

even file the claims! All through our unique, new **CASH** (Co-op Administrative and Sales Help) program.

So put your finger to work and give us a call. We'll put you in touch with systems and services that will turn your station's co-op problems into co-op profits.

**TOLL FREE
1-800-CASH-ADS**



UNITED STATES
ADVERTISING SERVICE

Box 8888 Amarillo, TX 79109

from radio instead of getting it free will appreciate it more.

In-store visibility. Newspapers recommend that advertisers exhibit their ads on store windows or near where the merchandise is sold. Radio should offer signs that say: As Advertised on WXXX.

This adds power to the advertising in two ways: (1) Reminds consumers that they heard the commercials and this increases their response; (2) Makes store salespeople aware of the radio advertising, therefore more likely to push the merchandise and advise management they felt the consumer response. As basic as this strategy is, few stations invest the minimal effort required to follow the sale through to the selling floor. They leave the place where the action is to newspapers, who are often given credit for selling the merchandise simply because salespeople are unable to see the ad exhibited. They associate it with any buying that takes place despite the fact that the credit should go to radio.

EDITORIAL ENVIRONMENT

Print advertising is bought in part because newspapers cover subjects advertisers care about (like fashion for clothing retailers). But the same subjects vital to these advertisers are meaningful to consumers. In the past, stations felt it was impossible to do lifestyle information within most radio for-

mats. Here are possible ways for radio to include newspaperlike editorial topics while achieving both sales and audience goals.

Fashion. Radio programmers can use their skills to do fashion news without getting as detailed as newspapers and deadening the station sound. It can be trendy lifestyle comment done in capsules and sold to advertisers as "fashion minutes." Or integrate fashion into news periodically.

Movie news. Everyone's talking about the hot run of Hollywood hits this summer. But movies are news any time—either because they're good or awful. All stations won't take time to review movies, but how about rating movies on a four-star system. Movie coverage makes a station easier to sell to all entertainment advertisers.

Weather. *USA Today* is becoming America's most-imitated newspaper. One of its strongest features is the color weather map of the USA for travelers. Do the same thing regionally. Provide temperature and weather for the cities that people in your area are most likely to visit on business or a vacation. Makes radio more easily sold to any form of business relating to travel.

Money news. This is the biggest growth area in journalism as the population ages and financial services get more complex. It's predicted that colleges will greatly ex-

pand personal financial planning courses and actually offer degrees in this field. Meanwhile almost any station can do brief financial tips. Good starter: During the four months preceding income tax time, short explanations of various IRA options are high in interest.

Medical news. Pharmacies, medical-supply renters and the rapidly growing private emergency-room doctor services are just three possible advertisers you can impress.

There's plenty of material, including nutrition, sports medicine and unusual diseases. For example, the *AMA Journal* recently reported too-tight jeans can lead to numbness and pain in the thighs. The cure: Wear looser jeans or lose weight. "Tight-jean syndrome" is only temporary. But a richer station editorial environment has effects likely to be permanent.

Adding subjects that newspapers used to have all to themselves can be as good listening as it is good business. It's time to study the competition. After all, *USA Today* took the brevity radio news pioneered and turned itself into what could be the model for many newspapers tomorrow. Radio now may have to do the reverse and learn from *USA Today* and others in print by covering a broader range of subjects than we've ever before allowed ourselves.—*By Miles David, former RAB CEO and now advisor to the board of directors, who is presently writing a book on co-op advertising*



Reach.

Reach virtually every radio station in the country each month with the industry's fastest-growing management publication, **RADIO ONLY**.

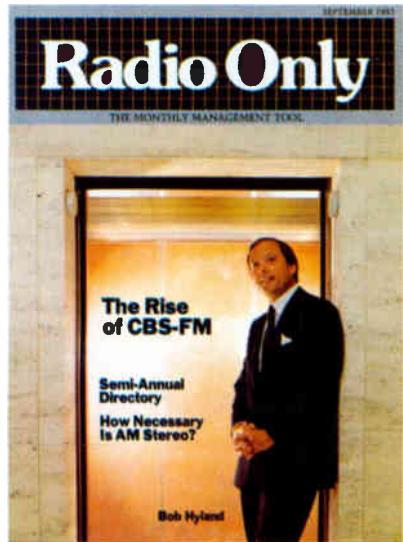
Over 8 in 10 managers in America now read **RADIO ONLY** and of all industry publications, it is the most likely to be read on an every-issue basis (according to The Research Group Managers Study, 1984).

Your ad can be targeted by subject matter for better reader visibility.

Also, many of our advertisers get response from the **FREE READER INFORMATION** card.

Here are some special issues in the months ahead.

September 1984



NAB/NRBA Convention Issue

The big joint radio conference with on-site extra distribution. Many non-attending advertisers cash in on this issue as well.

AD CLOSING AUGUST 15, 1984

October 1984

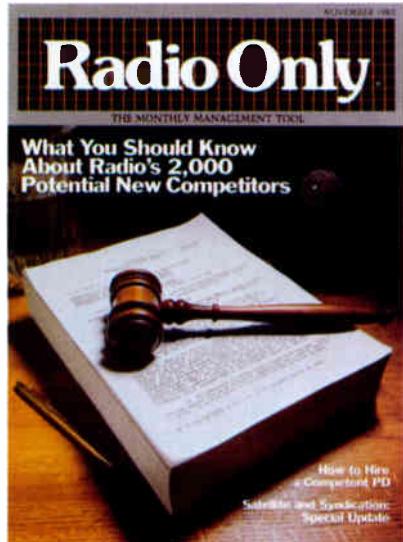


Semi-Annual Directory Post-Convention Issue

A 30-page section includes vital information on consultants, group owners, equipment manufacturers, networks/satellites, reps, researchers, brokers. Six month desk life.

AD CLOSING SEPTEMBER 15, 1984

November 1984



Syndication/Satellite

A special report on what's new and important in syndication and satellite broadcasting. A logical way for advertisers to target this special lead to reach markets.

AD CLOSING OCTOBER 15, 1984

For more information
Call (609) 424-6800

Advertise in **RADIO ONLY**. It has Reach.

WHEN IT COMES TO MARKET RESEARCH, MOST RADIO EXECUTIVES FALL INTO ONE OF THE FOLLOWING CATEGORIES:

- 1** Never bought research – don't see any value in it.
- 2** Bought research – got the same boilerplated results as a lot of other stations.
- 3** Bought research – got a lot of fancy buzz words but very little useable information.
- 4** Bought research – got a customized study with straight-forward, actionable results.

If you fall into categories 1, 2 or 3, you need our phone number.

If you fall into category 4, you probably already have it.

Market Perceptions

(401) 944-4600

How to Use Research More Effectively

There's growing evidence that advertisers are not believing what they are seeing. Here's what some stations are doing about it.

A soon-to-be-released Torbet Radio study of 400 advertising industry people is the latest in a series of indictments against the way many radio executives and salespeople use research.

On a scale of one to four (four being poor), this sampling of influential media buyers and executives gave radio a four for providing valid new research on the industry. In addition, key media people appear to have a negative attitude about the way radio stations use research in their presentations.

The problem isn't only evident on Madison Avenue, but apparently Main Street USA where the retailers who literally support the bulk of America's radio stations are increasingly more skeptical of ratings numbers, qualitative research and other studies which they seemingly cannot relate to.

Some stations are attacking the problem now before perceptions get worse. While many stations are skillful at using existing research, even their executives admit there's room for new approaches.

Here's what is beginning to happen.

■ **Isolate what advertisers care about.** Many radio stations are guilty of printing and circulating pages of research which in the end are of little interest to the advertiser. Some stations fail in this area because their major "research stories" turn out to be irrelevant. The new thinking is that it is better to pass on publicizing things that advertisers may not care about.

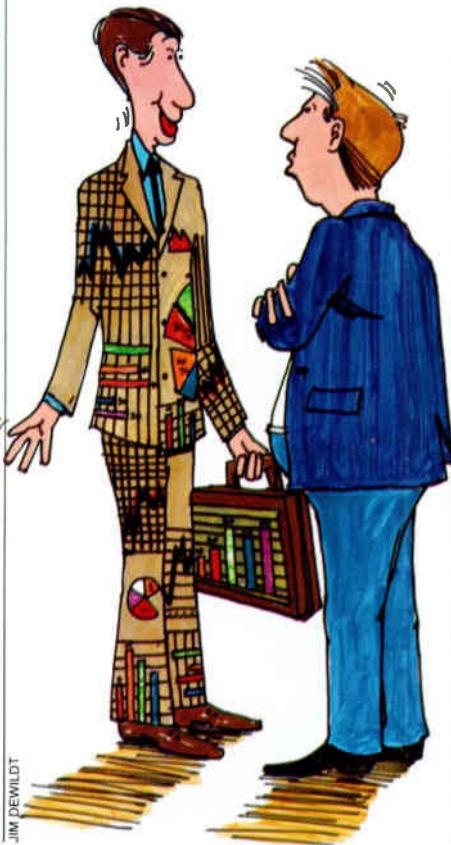
Some executives order special research studies of local advertisers to learn their perceptions of the market and the station. Then they begin to learn what types of things will actually get an advertiser's attention.

■ **Speak in terms of the advertiser's interests.** Many times even impressive research figures are interpreted in language that a gen-

eral or sales manager is comfortable with. The findings are not attuned to the lingo of the media buyer. Some stations are asking the assistance of media buyers to help them interpret this "new information we just got in." This not only helps the station one way, but another—by allowing a media buyer to get in on the ground floor. Many times their ideas and inclinations are worth heeding.

■ **Tell the whole truth.** Advertisers are skeptical of radio executives. Many individuals in the radio industry know where to look even in a "bad" Arbitron book to find something encouraging.

Current thinking is to present the radio market as it really is. If a station is slipping, it is far better to show the slippage than ignore it. When an astute media buyer sees the station sales rep show up



to pitch the next "up" book, the credibility is just not there if the salesperson glossed over previous discrepancies.

It takes confidence and courage to print the research as is and include the successes of others, but gratification comes later when the station's credibility improves.

■ **Think long term.** A "down" rating book might be a statistical problem, not a format problem. Increased listenership on the all-news competitor that beat your station might be due to a compelling news event or weather story.

Smart sales executives are narrating the "real story" with insight rather than searching for statistics which could be misleading or wind up being inapplicable.

■ **Give the competitor its due.** If the number one station which always pulls a 10 share pulls a 9, the new thinking is to be certain not to try to interpret the one point decline as a trend. But in market after market this tactic is tried. It appears to be far better to point out that your station gained 0.5 of a point 12+ and is number two in 25-54. And, that your station's rate structure is much more favorable. And, that your station's listeners get more involved with advertisers.

Among the other things being tried: Walk in to the retailer's store or media buyer's office with the rating book. Hand it to him or her. Say, "I thought you'd like to see how (the market's) top stations performed this time around." Most will hand it back or turn it around facing the salesperson for interpretation.

The problem is growing that advertisers aren't trusting what they hear and see from research-conscious radio salespeople. The move to make salespeople more knowledgeable, forthright, accommodating and gracious is the counterattack.

All the fancy research primers and "leave behinds" in the world are not worth the paper they are printed on if the advertiser tends not to believe them. Now there's growing evidence that this problem must be addressed. ■■■

Quality Wins for WAIV-FM, Jacksonville: Transtar #1 in Adults.

If you thought satellite programming was only good for cutting expenses, consider the network that wins: Transtar.

In all market sizes and competitive environments, Transtar affiliates are enjoying strong ratings in highly desirable demographics...affiliates like WAIV in Jacksonville, the nation's 52nd largest market. WAIV carries Transtar's 24-hour satellite Adult Contemporary product 19 hours every day and on weekends...and they get the kind of numbers that make money.

WAIV	#1*	with:
Adults	25-49	
Adults	25-54	

The ratings improved the first month WAIV began programming with Transtar's Adult Contemporary; just one of the Transtar family of quality formats designed...and proven...to win.

I WANT TO WIN. TELL ME MORE.

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STATION: _____

ADDRESS: _____

SEND TO: 620 SOUTH POINTE COURT, SUITE 185
COLORADO SPRINGS, CO 80906



Or for more information and market availability, just call us at

1-800-654-3904

*(Monday through Sunday 6 AM - 12 Mid. AQH Share Fall 83 Arbitron.)

Hints on Getting More Free Publicity

Stations are now discovering how to take advantage of unique promotional opportunities.

Radio stations across America are finding that the more off-beat their promotional efforts, the greater attention they tend to attract.

This discovery comes after years of doing the same "old" things only to find that, short of buying it, free publicity is hard to come by.

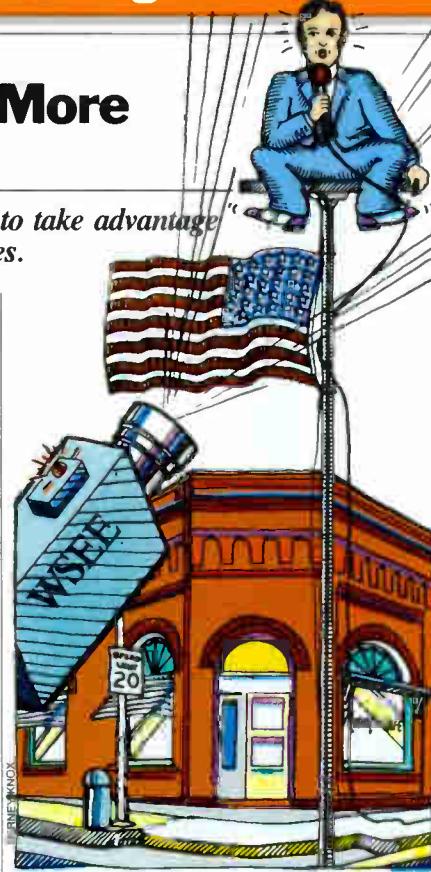
There seems to be the start of a move away from sending out press releases, throwing advertiser parties, and staging wild on-air promotional gimmicks that might get some publicity.

Here's how things are changing. Some managers have come upon a few new ideas that are backed by a basic change in thinking at the managerial level.

1. If someone else in the market is doing it or has done it in the past, don't do it again. This doesn't mean that the idea won't work; it means the station is getting the reputation for doing the same things over and over again. Once the community, TV and newspapers take the station for granted, it doesn't matter how successful things were in the past.

2. The more unusual and off-beat the idea, the better chance it has to attract publicity. The public loves things that are different. But radio stations are frequently out of tune with the listeners that tune in to them. When doing research, it becomes important to find out what turns on the audience so that promotional opportunities can be exploited.

3. The more timely the tie-in, the better. Some effective managers have discovered that events and not standard promotional calendars make the best opportunities for publicity. Sometimes the events are serious (the flood that prompts a station to put a 24-hour "Help Line" into effect). Other times the event may be lighter (celebrating Thomas Crapper Day—he's the man who in-



vanted the toilet]

4. The more unique the technique for sending the message, the more attention the station will attract. Some stations overlook their own airwaves as their most potent advantage. If a station is going to launch a major promotion, telegrams can be sent to local newspapers and TV stations asking them to tune in tonight at 7 p.m. (along with other listeners) to hear their name mentioned. There are few who will resist this ploy. At 7 p.m., the on-air person explains to the listeners that the promotion is so big they wanted (the station names the different media) to be sure to listen. This type of publicity beats the press release they are more likely to discard.

5. Overcome the thought that TV stations don't like to publicize radio. In many markets, they do. Smart radio operators tell TV stations that if the radio station is to be featured on the 7 p.m. TV news tomorrow night, "We'll make sure our jocks talk it up." That kind of publicity TV news directors appear to love.

6. Newspaper people love the

ego-involvement of radio. Some stations are now trying to isolate the names of newspaper reporters/columnists who might be able to write about them in the future. They then try to call these people for entertainment-oriented, news story comments or use them as judges for radio contests. It makes those chosen a hero with their families and frequently earns the station follow-up publicity that is well worth the investment in time and preparation.

7. Tie-ins with "hot" local personalities rub off on the station. When the market's football team wins the championship, the best known players become a hot item. When the state's "Miss So and So" comes from your town, she becomes hot. Stations looking to have some of this "publicity glitter" rub off on them, make deals to put the personalities on the morning show for a week or slightly longer. Make them a guest DJ or newscaster. However, do not make permanent commitments because today's hot personalities will almost certainly not be worth the same publicity advantage tomorrow.

8. The airwaves can create instant promotion. Most stations forget that they can broadcast from the mayor's office if the mayor participates. The new breed of leaders looks for opportunities to attract on- and off-air attention. By using the airwaves to attract attention, newspapers and TV stations frequently will want to cover the promotion.

Politicians have become known for staging so-called "media events." The President of the United States will often travel in order to force photographers, writers, newspapers and news magazines to cover his well-planned and, hopefully, well-orchestrated actions.

Without commenting on the acceptability of this tactic in politics, increasing numbers of radio station executives are coming to believe that they can stage the best "media events" of all since radio is portable enough, ego-satisfying enough and timely enough to make the tactic successful. ■■■

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As you may have noticed, the ranks of Easy Listening programmers are thinning. Meanwhile, we're expanding, with ever larger commitments to custom music and, beginning this Fall, construction of our own new facility to better serve our growing list of client stations, which has doubled this year.

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* SOURCE: SPRING '82-WINTER '84 ARBITRON RATINGS

Meetings That Prompt Action

Some stations have discovered a few secret ingredients that are making meetings more effective.

Radio isn't the only industry to burden itself with unnecessary meetings, but in an industry that makes its living by communication, they are a waste of time and energy (if they find no solutions).

That's why some of the more innovative group executives have discovered a way to make meetings productive from their point of view as well as the vantage point of those attending.

At the heart of the process is discipline, a well-defined agenda, and evenhanded, nonthreatening leadership. Here's how it's being done.

■ **Set a strict agenda.** Most meetings try to deal with too many topics—it is hard enough to focus on one. Smart managers are strictly defining the topic of the meeting and reducing it to a sentence or two. This way those gathered to attend know why they are taking the time to meet in the first place.

■ **Give at least 24-hours notice.** Unless there are compelling reasons to the contrary, a day's notice allows those who are being asked to attend to think about their possible participation. Springing it on them is needless and nonproductive. Some managers are even putting the reason for meeting (that sentence or two) in writing.

■ **Set a strict time limit.** One hour is about all that most radio executives find is practical to devote to any meeting. It's hard to justify so many key people being kept away from their jobs any longer. The meetings should start promptly. The leader should set a timer for 50 minutes. When the timer goes off, it gives all fair warning that only ten minutes remain to come up with a plan of action.

■ **The problem-solving meeting.** Most meetings are held to solve a problem. Most advice written on this topic suggests that the meeting should be divided into four steps. The first step is to ask the question: What is the problem? Now ask those attending to give

their perspective on the nature of the question before them. Next, ask what are the causes of the problem. And last, try to elicit as many possible causes as he or she can. This leads into discovering all the possible solutions before the group decides on the "best" solution.

usually decides what plan of action will be taken. The thinking is that if the resolution is up to any one person, it is not appropriate without some contribution by the group. Some effective managers will actually read the list of possible solutions and let the group vote on the best. If one or more ideas gets a significant number of votes, these can frequently be used to take a double-barreled approach to solving the problem.

■ **The action step.** Even the best



■ **Don't grade the comments.** One of the reasons people fail to participate in meetings is because the leader many times will grade or comment on the statements of others attending. This inhibits spontaneity. The new approach asks those participating to succinctly put into words their feelings, and the leader assures that they will be heard and not criticized by anyone attending.

■ **The secret is searching for ideas.** A strictly formatted meeting forces people to get to the point. Then they will learn to contribute ideas in a direct way so the group as a whole can evaluate them.

■ **Vote on a conclusion.** Radio managers who have studied how to have more effective meetings find that most people attending represent the leader because he or she

run meetings leave something to be desired when they fail to come up with an action step. This is where the leader wants to ask one or more participants to help carry out what has been decided and report back (in writing or in person, to the assembled group) what happened when the plan was implemented.

The new approach is one relatively short meeting with a democratic flair that focuses on one problem.

But, those attempting to make meetings more effective warn that it takes time to unlearn the time-wasting ways of the past and change to more productive techniques.

The encouraging news is that after a few tries most admit that the meetings become more productive, attendance is enthusiastic and, most important, accomplishment is in sight. ■■■

"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

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JIM DEWILDT

How to Cash In on Venture Capital

Outside investors are looking for good radio managers to help insure their investments. Here's what they are looking for.

There used to be two basic types of station owners—those who had inherited the station from someone in the family, and those who didn't know much about radio but bought a station because they felt it would be a good investment.

Recently there is a third type of owner—former program directors, general managers and sometimes even announcers who are buying their own broadcast properties.

For some, that means getting a good group of investors together to put up the money. Others find a bank willing to lend them money if they can put down a large enough down payment. The latter two options are used largely by first-time owners and those buying properties that cost under \$2 million. But for those interested in large and major market properties, the tendency is to approach a venture capital firm.

Venture capital firms sometimes do the looking when it comes to attracting able radio executives upon whom to base an investment. Some of us might be surprised to find how many group executives have formally and informally been approached by such venture groups to become part of station purchases or even to help them buy out the group that the group executive is presently heading.

Venture capital firms gained their reputation investing in the high technology industries. But several firms have diversified into the buying and selling of radio and

TV stations.

Prospective owners approach such companies as T/A Association or Burr, Egan, Deleage in hopes that their property will be considered attractive.

While there is an estimated ten times more venture capital available now than there was in the '70s, venture capital firms are very cautious. Most will listen to as many as 200 proposals before deciding to invest in three or four.

The type of person venture capitalists are looking for is someone who is very knowledgeable about radio and about the market the station is in. They usually check out the background of the person—has he or she a proven track record, and would they know how to manage the station? Then they evaluate the property—what is its growth potential? Is that station badly in need of costly repairs? Is it a daytimer with a poor signal?

The venture capitalist has an eye on the future—is the prospective owner planning to buy more than one station? While there are exceptions, most venture capitalists try to buy a chain of stations as there is more growth opportunity in a diversified group.

Few venture capital firms want to invest in properties that are not in the top 75 markets. In the smaller markets, bank financing seems to make more sense. Since the venture capital firms will become a partner in the station (the majority

appear to want at least 20 percent return on their investment), most venture capitalists who work with radio know a lot about it and can lend their business expertise to the new owner in addition to working with him or her to finance the deal.

Sometimes the financing involves arranging a bank loan and then putting up the rest. In other cases, the venture firm can come up with other creative ways to finance it, but the advantage is that the new owner need not put up any front money as would be necessary with a bank.

Banks tend to shy away from lending money for a start-up situation or for turning around a losing property. Venture capital firms, on the other hand, will take a risk if they see potential. The greater the risk, the more return they will want on their investment, but for many new owners that's a small price to pay for the opportunity of owning a station in a major market.

But there is some cynicism. Often, the critical note is that venture capitalists make it impossible for the operating partners to return the type of revenue necessary to make the project worthwhile. Since the venture capital craze is somewhat new to radio, and radio has not seen bad economic times, the real synectics has not been thoroughly tested.

Another caution occurs when venture capital firms want to sell their piece of the station or group. Unlike broadcasters who tend to be in for the long haul, venture capitalists make their money buying properties and selling them for a profit. In most cases their commitment is for about five to seven years, and the new owner should be prepared to take over when the venture capital firm wants to sell out.

Key advice seems to be: Remain realistic when approaching venture capital firms. They rarely say yes right away and some advise to keep persisting even if rejected at first.

The rules about ownership are rapidly changing in radio, and learning to live with and take advantage of venture capital is the next frontier for those interested in ownership.—*By Donna Halper, a Boston-based programming consultant*

Quality Wins For KENO-AM, Las Vegas: Programming Transtar All Dayparts.

KENO is an AM station at 1460 kc in Las Vegas, Nevada, a market of 8 FM signals and 9 AM signals, one of them a full-time 50,000 watt station at 720. Before the fall Arbitron, KENO, happy with response it had received from both listeners and time-buyers while running Transtar part-time, switched to full-time 24-hour Transtar programming. Here are the results:

SPRING 1983				FALL 1983 (Full-time Transtar)	
Men	25-49	2.3	(#13)	7.9*	(#3)
Women	25-49	3.0	(#12)	5.0	(#7)
Adults	25-49	2.7	(#14)	6.4	(#6)

And the management of the station reports an improvement in the station's bottom line far exceeding the increase in ratings. Why? Because in programming Transtar's Adult Contemporary product, KENO is gaining its rating among the most desirable audience: the **working** men and **working** women between 25 and 49. We call it the "Earning Boom" and Transtar is designed to get it . . . for you.

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Keeping an Eye on the Station Attorney

Now that many stations are using local counsel more than Washington lawyers, they are developing a new way to keep the relationship productive.

Before deregulation most radio general managers gladly deferred matters dealing with the FCC, technology or the license to their Washington counsel.

As Washington has become less of a focal point, radio stations have been relying more on their local lawyers for non-FCC advice. Even matters pertaining to selling a station are handled increasingly on a local basis.

The result is that changing times have caused some radio executives at the top to take a second look at their new expectations.

Here are some areas of concern.

■ **Collections.** Many, but not all attorneys have developed a hard line about collecting overdue advertising money. But some executives have discovered that things work out better when the attorney takes a firm, but conciliatory line when dealing with late pays.

Some lawyers work on a percentage basis of what is collected and frankly, will do whatever necessary to get as much money paid up as possible. The concern is that while the station has every right to payment, the image projected should not be one of harshness in the business community and that the door is not locked forever (if not simply closed temporarily) on future involvement with an advertiser.

■ **Labor matters.** Contracts, unions and discrimination suits are now being handled frequently by the station's local counsel and less often by specialty firms.

But some stations have discovered that the lawyers themselves can sometimes contribute to the rigidity that causes prolonged problems. For example, when a station general manager consults the station attorney regarding an employee contract for air talent, it is now believed that the attorney's role is that of legal advisor,

not policymaker. Frequently, they coach station executives into taking a tougher line for the sake of the station when what the station really wants is protection. Many times the hard feelings that sometimes result will have the negative and opposite effect on the talent.

Managers should look to their attorneys for the latest advice on how to prevent legal problems in areas such as age, sex and job discrimination. An increasing number of job-related suits are filed each

that any station retaining an attorney and not receiving a monthly report custom-written to the station's predetermined needs is being shortchanged. The suggestion is to simply give the station's counsel a sample report and ask them to start updating all future reports.

■ **Acting as spokesperson.** It is thought that lawyers may be cautious, but they are not always good ambassadors when responding to sticky questions. A lot of managers like to ask those seeking special information to put their requests in writing. Stations then submit it to their attorney who writes a response which can be signed or worded in a way which keeps the general manager in charge.

■ **Charges.** Stations need legal

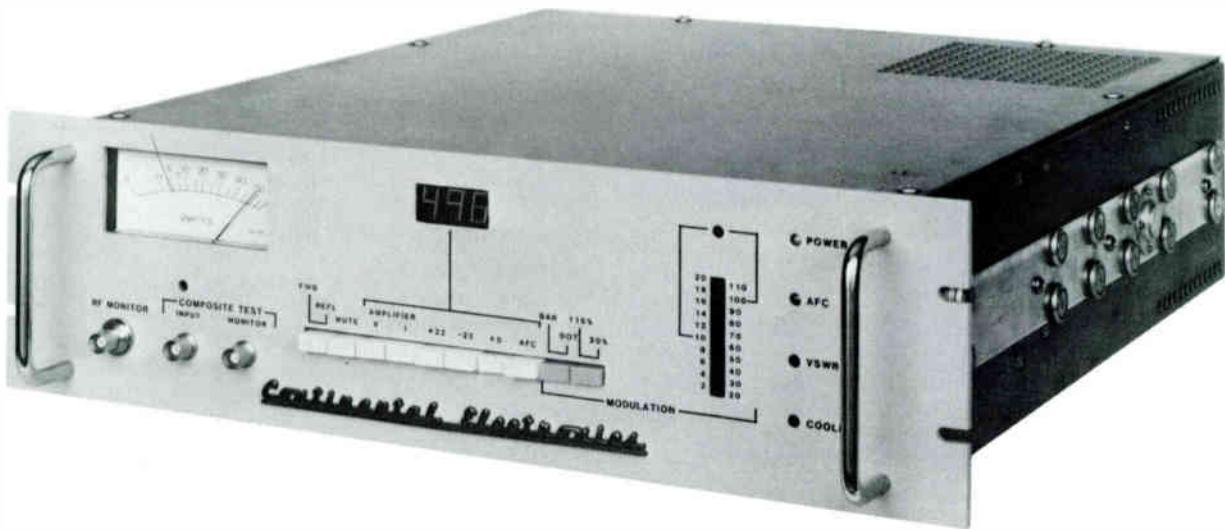


year and flat-footed station executives then must turn to their attorneys to help them minimize the damage. The alternative way being tried is to make it the attorney's responsibility to keep the station legal, utilizing good advice, regular communication and objective answers.

■ **Preventive prescriptions.** Now station executives are outlining from the beginning what they want from their attorneys. Many are willing to pay for regular monthly reports that address the biggest areas of their concern: collections, employee relations, protection against suit. It is believed

representation, but how much is needed depends on how much trouble the station is getting into. Group executives are taking a closer look at rising legal bills questioning whether an ounce of prevention isn't worth thousands of dollars and lost people-hours in search of the cure.

Good representation requires willingness to pay the going rates (just as top radio stations command the best rates), but an unusually high or increasing amount of legal bills is not an indictment of the legal representation as much as it is a possible indictment of the executive in charge. ■■■



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Minimizing Off-Air Time

Eight ways to react quickly and effectively in a crisis.

Over the past couple of years the FCC has eliminated many technical rules and requirements for radio stations. This has been done partially because the reliability and stability of equipment today is much better than older equipment. Unfortunately, equipment is not infallible and occasionally does fail. Also, lightning, power failures, or telephone line problems can effect the station's operation, or in some cases take it off the air altogether.

Since most stations have announcers or newspeople operating the transmitters, and since outages can be rare, many operators do not know what to do when an outage occurs, or even worse, they panic and make things worse. Many stations employ or contract part-time engineers instead of a full-time one and outages can last longer than in the past because the engineer is not always immediately available. The following are some suggestions for minimizing outages and their duration.

1. Install Auxiliary Equipment.

Does your station have an auxiliary transmitter? If it doesn't, perhaps now is the time to consider acquiring one. If your main transmitter is ten- to fifteen-years old, it is not state-of-the-art anyway and probably should be retired to auxiliary service. If the power is always going off, a generator may be in order.

Some stations find it useful to form a substitute control room. The board in a station takes the most abuse of any equipment, so it will fail from time to time. It costs very little money to put in a switch or patch to allow the production studio to become an emergency air studio.

Many stations use telephone lines to get the signal to the transmitter and a spare set of lines may be needed as a backup.

2. Test Your Auxiliary Equipment.

An auxiliary transmitter that

goes off the air while the main one is broken is of no value to a station. All backup equipment should be tested at least weekly. Run it for several hours to ensure that it will run for an extended period with no problems. This testing can be done during a period when it is known few people are listening, such as early Monday morning.

3. Give Your Engineer a Beeper.

Many times an engineer is out of the station and not near a telephone when the station has trouble. A beeper is the only way to get in touch with the engineer when this happens. One of the problems with a beeper however, is often the people at the station think this is a great way to get in touch with the engineer whenever they need anything. The engineer then begins to take the beeper for granted, sort of like crying "wolf" too many times. A good way to alleviate this problem is with a "dual tone" page. This unit works like two beepers in one. It has two different access codes, one making a steady beep and the other the more familiar "beep, beep, beep" intermittent tone. One of these numbers could be used for emergencies and one for routine messages when immediate response is not necessary. Stay away from pagers that offer voice messages because they are not nearly as reliable as tone-only units. Another pager that shows promise is the type that actually shows the engineer a telephone number on an LCD display on the top of the beeper. This number is entered with a touch tone phone by the person doing the beeping. A way this might be used is to display the telephone number of the FM transmitter if it is off the air or AM's number if it is off.

It is a good idea to have one person at the station doing the beeping. That way the engineer knows just who to call at the station when he gets beeped.

4. Make a List of Telephone Numbers of Who to Call in an

Emergency.

Many times a station will go off the air due to something beyond their control such as a power failure or telephone line outage. It makes good sense to prepare for this before it happens. Make a list of contacts at the power and phone companies and include their office, home and emergency numbers. Place this list within easy reach of the operators. Then if the power goes off at 3 a.m., the operator or engineer knows exactly who to call to expedite its return.

Another item frequently forgotten, but necessary nonetheless, is a list of backup engineers and their numbers to call when the station's main engineer is on vacation or not available. These engineers need not work for the station and may never be called at all, but it is good to have them when you need them.

5. Post a Set of Instructions on How to Handle Emergencies in the Studio.

Many stations have auxiliary equipment, but don't have adequate instructions on how to use it. Or, the instructions are written in engineering language no one understands. Make up a set of instructions and post them in the studio. When they are placed in a book they may be misplaced when they are needed. Posting them where they will be frequently seen reinforces them to the operator. Make them as simple as possible—step by step—or create a decision matrix similar to the one in Step #6. A good rule of thumb is that if your receptionist or traffic person can follow them, then your operators should have no problem.

6. Make a Decision Matrix of Problems and Solutions for Operators.

One method frequently used by computer people to solve problems is the decision matrix. This shows problems and provides routes for solutions. It is perfectly suited to radio technical problems because it shows the obvious course of events to be followed, not just a set of instructions. This makes it easier for nontechnical people to follow because it is a

"cause/effect" relationship. A matrix for your station may be as simple or complicated as necessary to solve the problem. A matrix can only show the operator what to look for, while the step-by-step instructions are more detailed with exact procedures to follow corresponding with each step of the matrix. A matrix example is shown below.

7. Teach Announcers Not to Panic.

One of the most traumatic things that can happen to an announcer is having the station go off the air. They panic because they don't understand what is happening and think it is their fault when most times it is not. It is a

known fact that a relaxed person thinks more logically. Teaching your announcers not to panic can save precious minutes of off-air time. Often all that is needed is a large sign in the studio that says "RELAX." Quiz them from time to time on what to do when problems do occur. The more second nature a problem is to them, the more logically and quickly they will solve it.

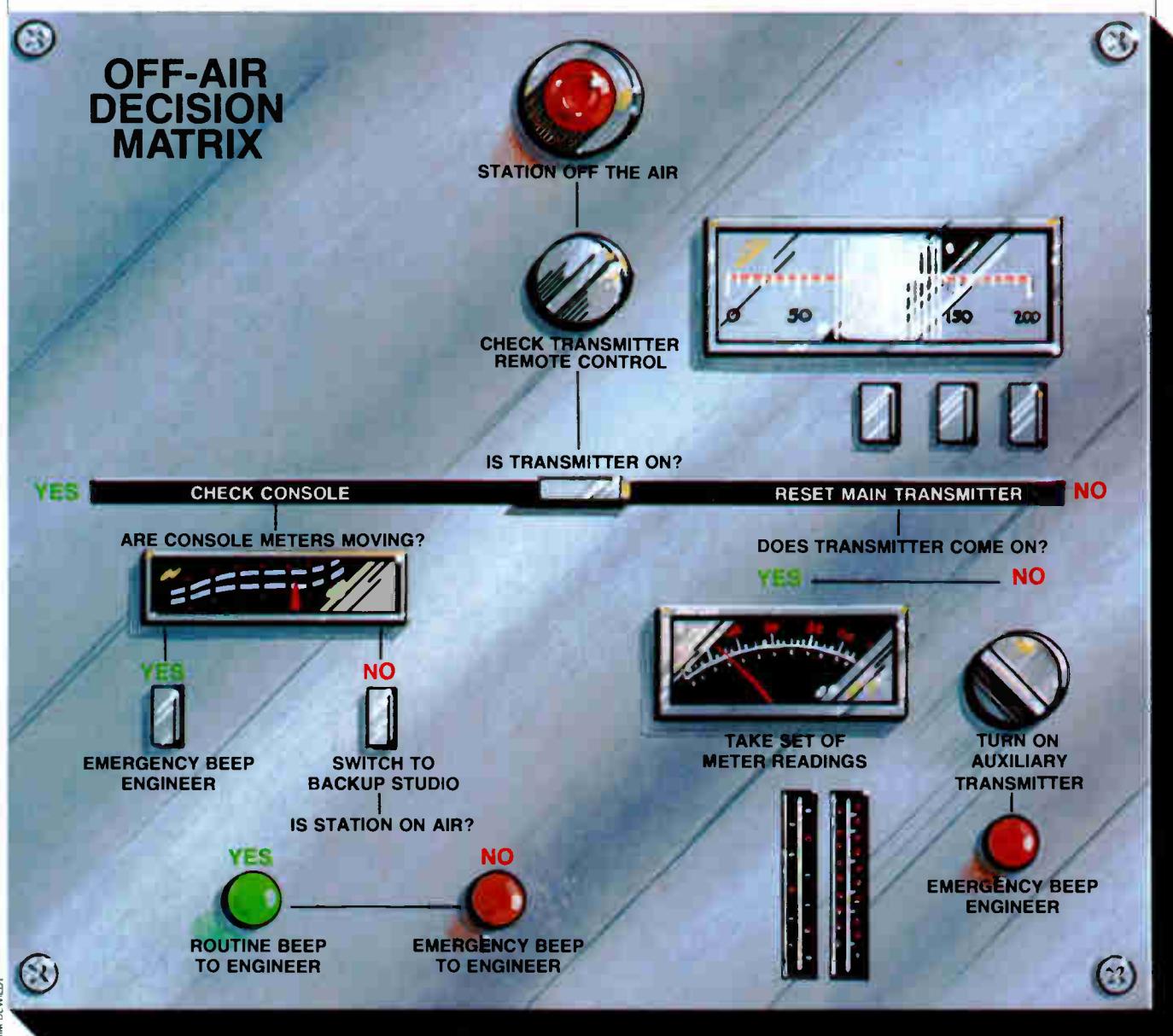
8. Keep Your Bills Paid Current With Firms That You May Need in an Emergency.

It is a known fact that many radio stations are slow in paying bills. One source to keep current is those suppliers that may be needed to provide emergency parts

when the station is off the air. An engineer does not need the aggravation of being told he can't have a part he needs to get the station back on the air because he doesn't have a check with him to pay for it. Also, stations frequently go off at times when people authorized to sign checks may not be available, such as weekends or holidays. Keep your bills current with the manufacturers of the station's equipment and at least one local electronics supply firm.

Every station goes off the air from time to time. Planning in advance what to do when it happens will make the outage as brief as possible.—*By Dana Puopolo, a Hyannis, MA engineering consultant*

OFF-AIR DECISION MATRIX



NEW SPRING ARBITRON

TRENDS

Rank

- 1 New York
- 2 Los Angeles
- 3 Chicago
- 4 San Francisco
- 5 Philadelphia
- 6 Detroit
- 7 Boston
- 8 Houston - Galveston
- 9 Dallas
- 10 Washington DC

Rank

- 11 Miami - Ft. Lauderdale - Hollywood
- 13 St. Louis
- 14 Pittsburgh
- 15 Seattle - Everett - Tacoma
- 16 Baltimore
- 20 San Diego
- 21 Cleveland
- 22 Tampa - St. Petersburg
- 23 Denver



New Spring Arbitron Trends

How the ratings were won in the nation's top markets.

By Jim Smith

Spring '84 was generally another good book for the stations playing today's hits. In this handful of major markets, the format had far more net winners than losers, even taking strong 12+ honors in three of the top ten towns.

The only other clear-cut format trend was the slide, more often than not, of news stations relative to their winter book performances. Baseball was stronger than usual for many stations, possibly accounting for some shifting of new listeners to this other nonmusic alternative.

Talk and news/talk stations were also more likely down than up in these markets, though less so than all news. Yet two of the top five markets have 12+ winners here.

Adult contemporary music stations fared okay, frequently losing the 12+ to their harder-edged competitors but winning the demographic battles.

It was a mixed picture for album rock, beautiful/easy, black/urban, and country stations. Of these largest metros, the trend for those formats tended to be slightly down. But no two markets are the same.

Here, then, are some top markets with either three or four Arbitron sweeps per year.

Baltimore

Baseball is having a hot radio season in several markets. In Baltimore the Orioles have helped WFBR almost double its 12+ share, more than tripling at night.

Those gains may have contributed to the losses suffered by WBAL, which relinquishes first place to the market's beautiful-music survivor WLIF.

Formerly beautiful, "hot-hits" WMAR continues to show slow growth, down in teens but gaining in adults. It still substantially trails WBSB, which gains adult men to stop a 12+ downturn.

Urban WXYV continues to win the multi-station black battle, though doing so with much lower shares than in previous years.

WCAO has its strongest country book to date, yet apparently not hurting WPOC.

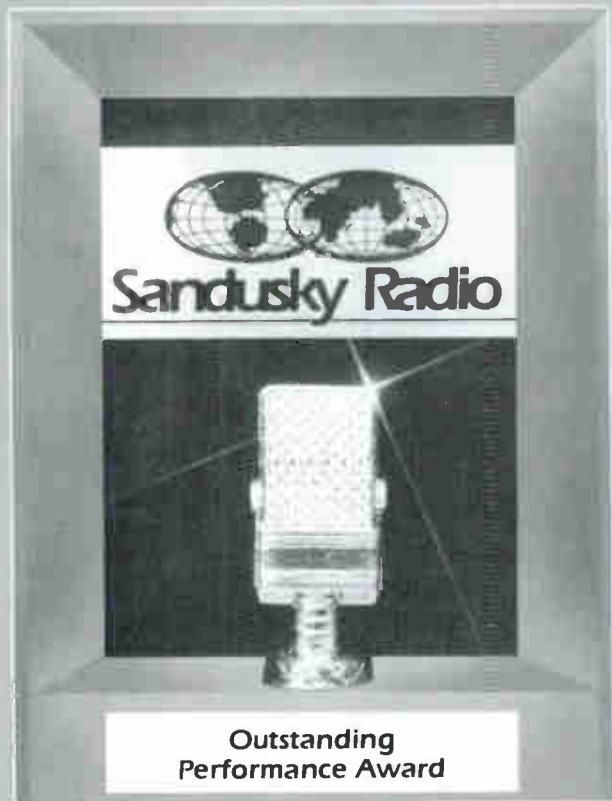
James A. Smith is a Chicago-based research and programming consultant.

ARBITRON 12+ MSA MON-SUN 6:00 AM-MID

RANK	STATION	FORMAT	SPRING '83	SUMMER '83	FALL '83	WINTER '84	SPRING '84	BIRCH 'AU '84
1	WLIF	BM	6.5	..	7.4	8.5	8.8	6.8
2	WBAL	AC	8.0	..	9.0	9.7	8.0	9.3
3	WBSB	R	7.8	..	6.8	6.3	7.5	6.7
4	WIYY	A	6.9	..	6.5	6.2	6.9	7.6
5	WFBR	AC	5.4	..	4.0	3.3	6.4	4.7
6	WPOC	C	5.8	..	6.4	6.7	6.2	6.9
7	WXYV	B	8.2	..	5.8	5.6	5.3	6.0
8	WITH	BB	4.6	..	4.4	3.0	4.3	2.2
9	WCAO	C	4.1	..	2.9	3.3	4.1	4.1
10	WYST-FM	AC	2.7	..	4.2	4.0	3.6	3.6
11	WMAR+	R	2.4	..	2.8	3.1	3.4	4.8
12	WCBM	N/T	2.3	..	3.8	3.9	3.2	1.8
13	WWIN-FM	B	1.0	..	3.9	2.7	2.9	5.1
14	WWIN	B	4.3	..	3.6	4.1	2.6	1.4
15	WWDC-FM	A	1.3	..	1.7	1.7	2.3	3.4

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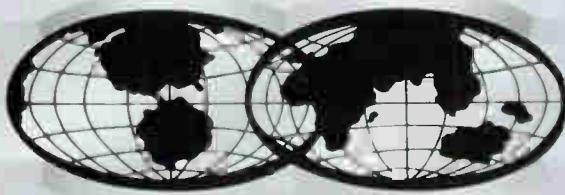
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Special Report

Boston

WBCN is on a roll. With its competitor declining and then repositioning, the long-established album rocker has culminated a year-long uptrend by topping the market 12+. With astonishing demo strength for the format.

But Boston is an unusual radio market. Where else do AM stations like WBZ & WHDH survive?

And where else are two top-five facilities playing hit music? WXKS-FM now leads this nip & tuck battle, but WHTT is certainly not out of contention.

The market also has five shades of AC FMs. WVBF suddenly snags the Arbitron 12+ lead as a direct-mail campaign pulled in strong 25-44s, while WROR continues to hold the Birch lead. The other three, alas, show year-long downtrends.

Chicago

No phenomenal movement here, but there are stories between the lines. Sox baseball gives WMAQ an upward spike. A refreshed WCLR recaptures the AC lead, as WLAK's year-long uptrend is broken.

A repositioned and resurrected WLUP eases ahead of both WMET and WXRT to take the top spot in album rock.

WGCI-FM, while still not within striking distance of WGN for the 12+ victory, continues to win its format and in the young-adult demos.

But the long-distance runner award has to go to WKQX (Q101). Where NY and LA each have one hit-music station dominating, the two format leaders in Chicago together split an equivalent number of share points.

And it is Q101 which has struggled its way to tie (B96) WBBM-FM 12+. The demos, however, are where it shines. B96's quarter-hour listening is 44% teen; Q101's is less than 10%.

Cleveland

WMMS is an unusually strong album rocker. With the double-digits market leading three books running, "the Buzzard" continues to keep the cost of entry too high for anyone else to go after it.

WZAK proves that last book's big gains were not unreal, as it repeats at that level this time. The several-book up-trend leaves competitor WDMT in the dust.

Few markets have two strong beautiful-music stations. WDOK holds the format lead in Arbitron, WQAL takes the Birch.

WGCL takes the top 40 battle, still essentially unchallenged. WMJI used to have the AC lead, but now WLTF has solidified 18-44 women very nicely and has bounced up to tie 12+.

ARBITRON 12+ MSA MON-SUN 6 AM-MID

RANK	STATION	FORMAT	SPRING 83	SUMMER 83	FALL 83	WINTER 84	SPRING 84	BIRCH AJ 84
1	WBCN	A	6.6	7.2	7.8	8.2	9.0	10.6
2	WXKS-FM	B	5.8	7.8	7.9	7.5	8.1	10.5
3	WBZ	AC	9.8	7.0	7.6	8.3	7.4	8.1
4	WHDH	AC	8.6	6.9	6.5	5.7	7.2	8.0
5	WHTT	R	6.9	8.1	7.0	7.6	6.3	8.1
6	WEEI	N	4.5	5.0	5.1	5.3	4.8	4.7
7	WRKO	T	3.5	3.6	4.3	4.1	4.7	4.1
8	WJIB	BM	3.8	4.1	5.5	4.8	4.6	4.1
9	WVBF	AC	3.3	3.3	3.2	2.6	4.4	2.7
10	WROR	AC	4.0	3.4	3.8	5.3	3.8	4.0
11	WMJX	AC	3.8	4.6	4.1	3.8	3.5	2.3
12	WHUE-FM	BM	3.4	3.7	3.5	3.1	3.2	2.4
13	WXKS	B	3.6	2.1	2.4	1.5	3.1	1.0
14	WSSH	AC	2.9	4.0	3.6	2.8	2.3	2.8
15	WCQZ	AC	4.8	3.4	3.3	2.3	2.2	2.5

ARBITRON 12+ MSA MON-SUN 6:00 AM-MID

RANK	STATION	FORMAT	SPRING 83	SUMMER 83	FALL 83	WINTER 84	SPRING 84	BIRCH AJ 84
1	WGN	T	8.7	8.3	9.6	8.6	8.8	8.9
2	WGCI-FM	B	5.1	6.2	4.7	5.8	6.1	6.1
3	WLOO	BM	5.4	5.9	5.3	5.8	5.6	2.6
4	WBMX	B	4.3	5.8	4.9	4.8	4.8	5.6
5	WBBM-FM	R	4.4	5.0	5.1	5.0	4.6	6.9
5	WKQX	R	2.7	4.1	3.0	4.3	4.6	4.3
7	WBBM	N	5.0	4.6	5.5	4.9	4.5	3.8
8	WCLR	AC	3.7	3.6	3.7	3.4	4.1	3.1
8	WMAQ	C	3.3	4.3	3.6	2.9	4.1	5.3
10	WLS-FM	R	3.6	3.1	3.2	2.9	3.5	4.8
11	WLUP	A	3.5	2.3	2.3	3.0	3.4	3.7
12	WMET	A	3.0	3.6	3.2	3.4	3.3	4.1
13	WLAK	AC	2.4	2.6	3.7	3.9	3.2	2.9
13	WLS	R	4.1	3.4	3.8	3.7	3.2	4.7
15	WJJD	BB	3.2	3.1	2.9	2.4	2.9	3.4
16	WFYR	AC	2.7	3.1	3.1	3.0	2.7	3.0
16	WIND	T	4.3	3.4	4.2	3.3	2.7	3.3
16	WUSN	C	2.1	2.5	2.6	2.7	2.7	2.7
19	WXRT	A	3.4	3.5	2.7	3.2	2.4	3.8
20	WAIT	BB	2.1	2.3	1.9	1.7	2.0	1.0
20	WOJO	SP	2.8	1.7	2.5	2.5	2.0	0.6

ARBITRON 12+ MSA MON-SUN 6:00 AM-MID

RANK	STATION	FORMAT	SPRING 83	SUMMER 83	FALL 83	WINTER 84	SPRING 84	BIRCH AJ 84
1	WMMS	A	8.2	8.9	10.2	10.0	10.4	11.6
2	WDOK	BM	7.2	9.4	7.3	9.3	8.5	4.7
3	WZAK	B	4.5	5.2	5.3	7.1	7.3	6.7
4	WQAL	BM	7.3	5.9	7.2	9.0	7.0	6.9
5	WGCL	R	7.3	9.8	8.1	6.6	6.7	9.7
6	WLTF+	AC	4.1	4.7	4.7	4.9	6.1	7.0
6	WMJI	AC	5.7	5.9	6.6	6.1	6.1	5.7
8	WBGG	BB	6.5	7.0	7.0	6.7	5.6	5.0
9	WJW	N/T	3.1	2.4	3.6	2.8	4.4	1.9
10	WDMT	B	5.3	3.6	3.8	3.6	4.2	5.5
11	WKSX	C	4.5	2.6	4.5	4.8	4.0	3.6
12	WERE	N/T	3.9	3.8	4.2	4.5	3.6	3.3
13	WWWE	AC	4.6	4.9	1.9	1.8	3.2	3.5
14	WGAR	AC	3.7	3.5	3.1	3.4	3.1	2.2
15	WRQC	R	1.3	0.9	15	2.0	2.1	3.3

Special Report

ARBITRON 12+ MSA MON-SUN 6:00 AM-MID

RANK	STATION	FORMAT	SPRING '83	SUMMER '83	FALL '83	WINTER '84	SPRING '84	BIRCH AJ '84
1	KVIL-FM	AC	7.6	..	10.8	9.4	10.2	13.0
2	KKDA-FM	B	5.6	..	5.6	5.9	7.1	8.9
2	KRLD	N	6.5	..	7.7	8.1	7.1	6.4
4	KSCS	C	7.4	..	6.0	7.4	6.6	5.8
5	WBAP	C	6.0	..	5.4	6.9	6.3	4.1
6	KAFM	R	4.5	..	4.6	5.0	5.9	5.6
6	KMEZ-FM	BM	6.6	..	6.0	6.2	5.9	4.5
8	KPLX	C	5.9	..	5.5	5.2	4.7	6.4
9	KZEW	A	5.0	..	4.9	4.9	4.5	6.5
10	KEGL	A	5.4	..	4.7	5.3	4.3	5.8
11	KTXQ	A	4.3	..	4.5	3.8	4.0	7.3
12	KOAX	BM	3.1	..	3.6	3.0	3.4	1.4
13	KNOK	B	3.7	..	4.6	3.7	3.2	2.5
14	KMGC	AC	3.0	..	2.7	2.6	2.9	3.6
15	KAAM	O	1.7	..	1.2	1.2	2.1	1.2
15	KLUV+	AC	2.4	..	2.4	1.9	2.1	1.7

ARBITRON 12+ MSA MON-SUN 6:00 AM-MID

RANK	STATION	FORMAT	SPRING '83	SUMMER '83	FALL '83	WINTER '84	SPRING '84	BIRCH AJ '84
1	KOSI	BM	9.4	..	8.9	9.5	9.9	7.8
2	KPKE	R	3.1	..	6.5	6.8	7.9	9.9
3	KOA	T	6.0	..	7.3	6.7	5.7	4.5
4	KIMN	R	5.3	..	4.2	4.7	5.2	6.3
5	KMJI-	AC	4.3	..	4.4	4.5	5.0	4.3
5	KOAQ	R	5.4	..	4.6	5.0	5.0	6.2
7	KYGO	C	6.0	..	5.9	5.1	4.9	4.0
9	KBPI	A	6.7	..	5.1	6.0	4.4	6.0
10	KAZY	A	5.6	..	4.0	3.8	4.2	5.8
11	KBCO	A	3.7	..	5.2	4.4	4.0	6.0
11	KLZ	C	4.3	..	3.3	4.5	4.0	4.4
13	KPPL	AC	4.6	..	3.5	3.4	3.3	3.5
14	KEZW	BB	5.0	..	3.8	3.6	3.2	2.1
15	KNUS	N/T	1.8	..	2.6	2.3	2.9	2.4
Determined to have engaged in daily promotional activities:								
8	KHOW	AC	4.3	..	4.5	3.7	4.7	3.4

ARBITRON 12+ MSA MON-SUN 6:00 AM-MID

RANK	STATION	FORMAT	SPRING '83	SUMMER '83	FALL '83	WINTER '84	SPRING '84	BIRCH AJ '84
1	WJR	AC	8.8	14.6	9.6	7.6	11.4	11.8
2	WJOI	BM	7.0	6.5	7.3	9.1	8.4	5.3
3	WJLB	B	4.7	6.2	5.0	5.7	5.9	6.4
4	WRIF	A	6.1	5.2	5.3	6.2	5.4	7.6
5	WXYZ	T	5.5	4.5	3.9	5.0	5.3	3.5
6	WLLZ	A	5.4	5.7	5.3	4.8	4.7	6.9
7	WDRO	B	6.3	5.8	5.3	4.3	4.6	7.6
7	WHYT	R	4.5	3.3	3.8	4.2	4.6	6.6
7	WWJ	N/T	4.8	4.4	6.3	5.9	4.6	3.1
10	WNIC-FM	AC	4.7	5.2	4.5	4.8	4.3	4.5
11	WOMC	AC	3.7	3.6	2.9	4.0	4.2	1.9
12	WCZY	R	3.3	3.2	3.1	3.6	4.1	4.0
13	WMJC	AC	3.6	3.5	6.0	3.9	2.9	2.5
14	WCXI	C	2.4	1.9	2.2	3.3	2.7	2.2
15	WCXI-FM	C	1.8	1.9	2.3	2.1	2.5	3.0
15	WJZZ	J	1.8	2.1	2.4	2.0	2.5	2.2

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Dallas - Ft. Worth

The double-digit winner once again is untouchable in its format. An often imitated AC, KVIL-FM has such a lock on 25-44 adults that it is able to dominate 18-34, 25-54, and 35-64.

A sudden upward spike for KKDA-FM and the continued growth pattern for KAFM are the other noted features of this book.

Country as a whole is off, both relative to last book and to a year ago. Ditto album rock. Yet these formats still account for nineteen and thirteen share-points respectively.

Discrepancies between the ratings services abound in the two areas. In each, the Birch format winner ranks only third in its division according to Arbitron.

Denver - Boulder

Beautiful music can be very strong when there is only one in town. KOSI, is #1 here for the past eight books, sweeping both 25-54 and 35-64.

But the 12+ success story of the past year is definitely KPKE.

After poor showings as an album rocker, the station moved into the top 40 arena and walked away with it.

Its only shortcoming now is its youthfulness; KPKE's median age is only 18. Competitor KOAQ, on the other hand, has 25-54 women as its largest demo cell.

Album rock has spent the past year sorting out KPKE's repositioning. Ironically, as a whole it seems to have hurt rather than helped them. Net, the group lost share points. The book-to-book moves of the three strongest have leveled off this time to leave them in the low four's.

Detroit

Quadrupling one's nighttime numbers isn't seen every day. But that's what's happened with Tigers baseball on WJR, as WJOI slips into a still very healthy second place. Detroit's perennial market leader is back into double digits, both Arbitron and Birch.

WJLB retains the urban victory over WDRQ, as it has in three of the last four Arbitrons, but has not been able to take in Birch.

In the album rock wars, WRIF slips but still stays above the four-book slide of WLLZ.

Four- and three-book uptrends, respectively, grace contemporaries WHYT and WCZY. Less clearcut patterns face the ACs. WNIC-FM tops WOMC by a nose as it holds its lead in 18-34 women, while the latter grabs first place among the 25-54s.

The anomaly of this town is having a successful jazz station. Purists may argue the definition, but WJZZ confounds them all with its consistent showing.

FORMAT CODES: (A) album rock; (AC) adult contemporary; (B) black; (BB) big band; (BM) beautiful music; (C) country; (CL) classical; (E) ethnic; (J) jazz; (MM) mellow music; (N) news; (N/T) news talk; (O) oldies; (P) public radio; (R) rock/top 40; (REL) religion; (SP) spanish; (T) talk.

* Station reported with different call letters.

Special Report

Houston - Galveston

Number one and still climbing. It's KKBQ-FM's sixth up book in a row, its fourth at #1. 93Q's strength is made no less real by the lack of FM competition.

The same for KMJQ, now that former urban rival KRLY has seen the "light" (KLTR). That shift has tripled black KYOK-AM.

Virtual format exclusivity also helps KODA top 25-54 men, women, and adults.

Even without the exclusive, KSRR has its best book ever. A year ago it bashed KLOL which still hasn't recovered.

KRBE-FM has recaptures the AC crown from KFMK's multi-book decline. KRBE's men numbers, curiously are stronger than its women.

Country took a net loss of four shares. Listeners are not waiting around for the release of "Urban Cowboy II."

Los Angeles

KIIS is a Cinderella story. Once stuck in the 2's and 3's with the other contemporaries (and disco before that, for heaven's sake).

Bring on solid music, solid talent, and solid promotion. Now the other stations still sit in the 2's while KIIS flirts with double digits (which it's already reached in the LA Birch and in the Anaheim Arbitron).

The powerhouse tops every age-cell up through 35-44. Remember KHJ if you will, but this is the LA legend we'll still be talking about in ten years.

With baseball boosting KABC back up into the 7's, everyone else is left to fight in the 4's and 3's and below.

It's a photo finish for beautiful music between KBIG and KJOI; KNX by a nose over KFWB for all-news; and KOST retaining the AC victory. KLOS trades shares and rankings with KMET to recapture the album-rock lead.

And KJLH now holds above a two share for the third book in a row, a feat the format seldom accomplishes in this town.

Miami - Ft. Lauderdale - Hollywood

Every market is distinctive. This one is unusual by its having several Hispanic stations show up so strongly, reflecting of course the 40% HDHA in Dade county. Interestingly, 60% of those stations' shares are AM.

In the top 40 battle, WINZ-FM (I95) has managed to carve out a healthy chunk of 12-44 listening, yet without dislodging traditional winner WHYI (Y100). The latter, strong for a decade, again this book sweeps both men and women in both 18-34 and 25-54.

WLYF, unchallenged in its format, tends to split the older demos with top-Spanish WQBA.

AC is a dogfight, with four FMs sitting in the upper 2's to upper 3's.

Album Rock has never done well here. This spring book is not exception, even in the Birch.

ARBITRON 12+ MSA MON-SUN 6:00 AM-MID

RANK	STATION	FORMAT	SPRING '83	SUMMER '83	FALL '83	WINTER '84	SPRING '84	BIRCH AU '84
1	KKBQ-FM	R	5.3	7.6	7.7	8.7	10.7	12.9
2	KMJQ	B	6.9	7.2	6.4	7.8	9.1	11.3
3	KODA	BM	7.5	7.0	6.7	7.0	8.4	4.9
4	KSRR	A	7.3	5.8	5.6	6.0	7.4	10.0
5	KIKK-FM	C	7.2	6.9	7.5	8.4	6.4	8.5
6	KLOL	A	4.9	4.6	4.9	5.8	5.8	6.4
7	KILT-FM	C	6.0	4.4	6.9	5.9	4.9	4.9
8	KRBE-FM	AC	4.9	5.0	4.0	3.7	4.7	4.4
9	KFMK	AC	5.9	5.8	5.2	4.7	3.8	4.3
10	KQUE	AC	5.4	4.0	3.8	4.4	3.5	2.4
10	KTRH	NT	4.5	5.9	4.1	5.2	3.5	3.9
12	KLTR+	AC	4.2	6.0	4.7	4.8	3.2	3.1
13	KPRC	NT	3.6	3.8	5.0	3.8	3.1	3.6
14	KYOK	B	0.7	0.8	0.6	0.8	2.6	1.3
15	KKBQ	R	2.4	2.4	2.1	2.1	2.2	2.1

ARBITRON 12+ MSA MON-SUN 6:00 AM-MID

RANK	STATION	FORMAT	SPRING '83	SUMMER '83	FALL '83	WINTER '84	SPRING '84	BIRCH AU '84
1	KIIS	R	6.0	7.6	8.1	7.8	9.7	10.5
2	KABC	T	7.6	7.4	5.2	5.7	7.6	7.3
3	KBIG	BM	6.1	4.3	5.0	4.1	4.3	2.4
3	KJOI	BM	4.1	4.7	4.4	4.5	4.3	2.1
5	KLOS	A	4.1	4.3	3.6	3.3	3.9	5.7
6	KMET	A	3.2	3.3	3.8	3.9	3.4	3.8
7	KNX	N	3.1	2.7	3.7	3.5	3.0	3.7
8	KFWB	N	3.4	3.2	3.5	3.0	2.9	2.7
8	KKHR+	R	1.2	1.4	1.6	2.6	2.9	3.0
8	KMPC	BB	2.8	3.3	2.8	3.2	2.9	1.9
11	KOST	AC	2.6	2.3	2.7	3.5	2.7	1.9
12	KIQQ	R	2.8	2.7	2.6	2.7	2.6	1.8
12	KRTH	AC	3.0	3.3	2.6	2.8	2.6	2.6
14	KPRZ	BB	2.5	1.8	3.2	2.3	2.4	1.2
15	KJLH	B	1.4	1.7	2.4	2.2	2.3	3.6
16	KZLA-FM	C	2.0	2.4	1.9	2.4	2.2	1.8
17	KROQ-FM	A	4.4	3.5	2.6	3.0	2.1	3.0
18	KHTZ	AC	2.3	2.2	2.1	1.7	2.0	1.8
18	KLAC	C	2.0	1.8	1.6	1.6	2.0	2.5
18	KRLA	O	1.7	2.3	1.8	2.1	2.0	1.7

ARBITRON 12+ MSA MON-SUN 6:00 AM-MID

RANK	STATION	FORMAT	SPRING '83	SUMMER '83	FALL '83	WINTER '84	SPRING '84	BIRCH AU '84
1	WHYI	R	7.9	..	7.4	8.3	8.4	14.1
2	WLYF	BM	7.3	..	8.2	8.0	7.6	6.8
3	WINZ-FM	R	5.6	..	7.2	6.7	7.5	0.5
4	WQBA	SP	6.7	..	6.3	7.2	7.2	5.5
5	WINZ	NT	3.6	..	3.1	4.3	3.8	4.5
6	WAIA	AC	3.3	..	3.2	3.3	3.7	1.6
6	WAXY	AC	3.7	..	2.8	3.6	3.7	3.9
8	WEDR	B	3.9	..	3.8	3.7	3.4	2.5
9	WRHC	SP	3.3	..	3.7	3.5	3.1	3.4
9	WWJF	AC	3.2	..	4.4	3.5	3.1	2.9
11	WIOD	T	4.0	..	4.1	3.2	3.0	2.6
11	WNWS	N/T	4.1	..	4.2	4.3	3.0	5.5
11	WSHE	A	3.3	..	3.0	3.4	3.0	3.9
14	WKQS	C	3.2	..	3.5	3.0	2.8	3.0
15	WCMQ-FM	SP	3.6	..	4.0	3.3	2.7	2.9
15	WLVE+	AC	3.0	..	2.6	2.5	2.7	2.4
15	WQBA-FM	SP	3.4	..	3.0	2.5	2.7	3.0

Special Report

ARBITRON 12+ MSA MON-SUN 6:00 AM-MID

RANK	STATION	FORMAT	SPRING '83	SUMMER '83	FALL '83	WINTER '84	SPRING '84	BIRCH A/J '84
1	WHTZ	R	0.9	2.0	6.2	5.5	7.2	9.6
2	WRKS	B	4.5	5.3	4.8	5.6	5.1	5.0
3	WINS	N	4.8	4.4	4.5	4.6	4.6	4.3
4	WPLJ	R	4.1	4.0	3.5	4.1	4.4	5.0
5	WOR	N/T	5.2	4.9	5.1	4.9	4.2	7.6
6	WRFM	BM	4.9	3.8	3.7	3.8	3.7	1.8
7	WCBS	N	4.3	4.5	3.8	4.6	3.6	2.4
7	WPAT-FM	BM	3.8	3.1	3.3	4.0	3.6	1.9
9	WCBS-FM	O	3.0	3.2	2.7	2.7	3.3	3.4
9	WKTU	B	4.9	4.9	3.5	4.0	3.3	5.0
11	WNEW	BB	2.9	2.9	2.9	2.9	3.1	1.9
11	WNEW-FM	A	2.1	2.1	2.3	2.6	3.1	3.8
13	WNBC	R	3.1	3.6	3.0	2.9	3.0	2.7
14	WAPP	A	2.8	3.4	3.2	3.3	2.9	3.8
14	WHN	C	2.4	2.8	1.9	2.3	2.9	2.6
16	WPIX	AC	3.6	3.5	3.4	2.9	2.7	2.4
17	WABC	T	2.9	3.0	2.3	2.2	2.6	2.7
17	WBLS	B	5.2	4.7	3.3	3.7	2.6	2.7
17	WYNY	AC	4.6	3.9	3.6	2.9	2.6	1.5
20	WLTW	AC	1.9	2.3	2.0	1.6	2.4	1.2

ARBITRON 12+ MSA MON-SUN 6:00 AM-MID

RANK	STATION	FORMAT	SPRING '83	SUMMER '83	FALL '83	WINTER '84	SPRING '84	BIRCH A/J '84
1	KYW	N	8.2	7.9	7.5	7.8	8.0	9.4
2	WEAZ	BM	7.3	5.5	7.7	9.1	7.5	7.0
3	WUSL	B	6.5	5.9	5.8	5.0	6.2	10.0
4	WDAS-FM	B	5.5	6.4	6.8	6.7	5.7	7.4
5	WCAU	N/T	4.8	6.4	4.5	4.1	5.6	3.7
6	WCAU-FM	R	5.5	6.3	5.2	5.5	5.5	7.9
6	WMMR	A	4.2	4.8	5.2	4.7	5.5	5.8
8	WMGK	AC	6.0	6.0	6.4	6.1	5.4	4.9
9	WIOQ	R	4.6	3.8	4.9	4.6	4.4	3.5
9	WWDB	T	4.5	4.1	4.7	4.6	4.4	4.5
11	WPEN	BB	6.3	6.0	4.5	5.5	4.3	3.7
12	WYSP	A	4.6	4.2	3.5	4.1	4.1	6.0
13	WIP	AC	4.1	3.8	3.4	3.7	3.3	2.7
14	WSNI	AC	2.7	3.9	3.2	2.8	3.2	2.0
15	WWSH	R	1.8	1.8	2.1	2.7	2.8	2.7

ARBITRON 12+ MSA MON-SUN 6:00 AM-MID

RANK	STATION	FORMAT	SPRING '83	SUMMER '83	FALL '83	WINTER '84	SPRING '84	BIRCH A/J '84
1	KDKA	AC	17.1	..	15.9	17.5	15.5	17.7
2	WDVE	A	6.9	..	8.1	6.4	7.9	10.1
3	WBZZ	R	7.4	..	6.0	6.3	7.4	10.1
4	WHTX	R	4.8	..	4.9	5.1	6.1	5.7
5	WWSW	AC	6.3	..	4.4	4.5	5.7	4.0
6	WAMO-FM	B	5.6	..	5.3	5.1	5.5	6.4
7	WHYW	AC	4.2	..	5.1	4.4	4.7	4.0
7	WTAE	AC	5.9	..	7.6	5.8	4.7	3.0
9	WPNT	BM	4.8	..	5.5	4.7	4.5	2.9
9	WSHH	BM	5.5	..	4.6	5.3	4.5	4.2
11	WJAS	BB	4.5	..	4.8	4.1	4.1	2.8
12	WTKN	T	3.1	..	3.0	3.8	3.4	2.9
13	WDSY	C	2.3	..	3.8	3.3	3.2	2.9
14	KQV	N	3.1	..	2.6	3.4	2.8	3.2
15	WYDD	A	1.5	..	2.1	2.7	2.2	3.2

New York

Z-100 is back on top in New York with its strongest book to date. The truly mass-appeal nature of this new breed of top 40 shows in the demos. WHTZ ranks #1 in every age-cell up through 35-44. Its growth, plus the continued strength of WPLJ and urban WRKS, has dropped WBLS and WK TU to their lowest levels in years.

Elsewhere, WNEW-FM is on a year-long uptrend. It's taken the 18-34/men lead, and thus the album rock crown, away from a falling Apple (WAPP).

Interestingly, a nice upward bounce for oldies-positioned WCBS-FM puts it way above the other players in the AC end of the spectrum. Both WPIX and WYN Y still show steady deterioration; older-skewing WLTW has its best-ever numbers but still lags.

WRFM snags a narrow lead over beautiful-music rival WPAT-FM, though with a slightly older listenership.

Notable discrepancy between the ratings service: WOR jumps to a Birch 7.6 with growth in all dayparts, while sliding to an Arbitron 4.2 by declining in all dayparts.

Philadelphia

The all-news mainstay KYW eases back into first place as WEAZ's winter-book spike goes away.

Similarly WUSL turns it around for format dominance after a year of trailing WDAS-FM in a bitter battle. Power 99's Arbitron gains confirm its even greater margin in the Birch where it remains #1 12+ with double digits.

WMMR widens its album rock lead, though curiously they have slipped behind WYSP in the quarterly Birch.

As in several markets, nighttime baseball is a hit with WCAU. Almost tripling their winter book share in that daypart is enough to lift it into the top five overall.

And WMGK continues to hold a strong edge in AC, even if it is the first sub-six-share book in four years.

Pittsburgh

KDKA is one of those situations of judging the glass half-empty or half-full. After the numbers it had once delivered, it's half-empty. Compared to everybody else in the market, it's still half-full.

Younger-targeted facilities are healthy too. WDVE, virtually unchallenged in its field, wins with teens and a suitable spread of 18-34.

WBZZ (B94) is holding its 12+ lead nicely in the face of WHTX's rebuilding, which took the form of a demographic end-run. B94 has the young end of the contemporary demos, WHTX has captured the more saleable upper end.

WWSW regains a share point to put distance ahead of competitor WHYW. Spiraling downward is AC WTAE-AM, having already lost more than it gained in last fall's spike.

Special Report

St. Louis

With the declines of KDKA (Pittsburgh) and WCCO (Minneapolis-St. Paul), there is only one top-twenty-market station with consistently a better-than-twenty 12+ share: KMOX. More than one-half of the people 45 and older listen to this variety-formatted AM each week.

Trying to create its own legend on the other end of the demo spectrum is sister station KHTR. Unchallenged in this book, it owns the teens and 18-34 women.

KSHE bounces back to recapture the album rock victory in Arbitron and double-digits in Birch.

Non-contests exist in AC, black, country, and beautiful music. St. Louis seems to have one steady winner per format, regardless of whatever the also-rans may try.

ARBITRON 12+ MSA MON-SUN 6:00 AM-MID

RANK	STATION	FORMAT	SPRING 83	SUMMER 83	FALL 83	WINTER 84	SPRING 84	BIRCH AJ 84
1	KMOX	T	20.9	..	20.6	20.6	20.2	20.1
2	KHTR	R	10.6	..	8.3	8.0	7.9	8.3
3	KSHE	A	5.5	..	7.0	5.6	7.2	10.0
4	WIL-FM	C	6.2	..	6.3	6.3	6.8	5.8
5	KMJM	B	6.8	..	6.9	6.8	6.2	8.1
6	KWK	A	4.9	..	5.9	5.9	5.9	7.3
7	KSD	AC	5.8	..	5.4	4.7	5.7	5.9
8	KEZK	BM	7.0	..	8.1	7.7	5.6	5.4
9	WRTH	BB	4.8	..	4.4	3.5	4.5	3.4
10	KUSA+	C	4.4	..	3.5	3.9	3.9	3.5
11	KYKY	AC	2.5	..	3.4	3.1	3.2	3.5
12	WIL	C	1.1	..	1.4	2.3	2.0	1.4
13	KATZ	B	1.8	..	1.8	2.6	1.9	1.2
14	KADI	AC	2.2	..	2.1	2.2	1.8	2.0
14	WZEN	B	2.5	..	1.6	1.5	1.8	1.8

ARBITRON 12+ MSA MON-SUN 6:00 AM-MID

RANK	STATION	FORMAT	SPRING 83	SUMMER 83	FALL 83	WINTER 84	SPRING 84	BIRCH AJ 84
1	KJQY	BM	8.6	8.4	8.7	7.3	8.4	9.3
2	KFMB	AC	8.4	8.0	4.3	5.5	8.0	7.0
3	KGB	A	5.6	6.6	7.2	7.9	7.6	9.9
4	KSDO-FM	R	3.6	2.2	3.5	5.2	6.5	7.7
5	XHRM	B	3.0	2.5	3.8	4.1	5.5	4.0
6	KSDO	N/T	4.0	4.7	4.5	4.5	4.6	5.1
7	KFMB-FM	AC	5.3	5.7	5.1	4.7	4.2	4.5
8	XTRA-FM	A	5.6	5.7	5.1	6.5	4.1	6.9
9	KPQP+	BB	1.4	2.3	3.1	4.4	4.0	4.5
10	KYXY	AC	5.4	3.9	3.7	3.8	3.6	3.5
11	KLZZ+	AC	4.4	4.0	3.2	1.5	3.5	3.0
12	KSON-FM	C	2.6	2.0	2.5	2.7	3.1	2.6
13	KBZT	AC	3.9	4.2	4.4	3.6	2.9	3.3
13	XTRA	R	4.3	4.4	2.7	3.8	2.9	2.4
15	KIFM	R	2.5	2.8	2.7	2.9	2.7	1.6

ARBITRON 12+ MSA MON-SUB 6 AM-MID

RANK	STATION	FORMAT	SPRING 83	SUMMER 83	FALL 83	WINTER 84	SPRING 84	BIRCH AJ 84
1	KGO	N/T	8.6	7.5	8.7	7.4	8.7	9.9
2	KSOL	B	3.1	3.6	4.7	3.8	5.1	4.4
3	KCBS	N	5.1	5.3	6.8	5.8	4.3	4.2
4	KNBR	AC	3.6	5.4	2.7	2.8	4.0	2.5
5	KYUU	R	3.2	2.4	2.8	3.5	3.6	5.4
6	KFRC	R	4.2	3.9	3.0	3.1	3.4	3.7
7	KABL-FM	BM	3.2	3.3	3.3	4.3	3.0	2.9
7	KDIA	B	2.4	1.8	2.1	2.2	3.0	2.6
7	KOIT-FM	BM	2.9	2.2	2.4	4.0	3.0	1.3
7	KSAN	C	4.1	2.9	3.6	3.8	3.0	5.2
7	KSFO	BB	3.2	4.2	3.0	2.6	3.0	1.9
12	KIOI	AC	3.1	2.9	3.2	3.4	2.8	3.5
12	KNEW	C	2.7	3.1	2.9	2.7	2.8	4.3
12	KRQR	A	2.2	2.2	2.2	2.4	2.8	3.0
15	KABL	BM	3.1	2.0	2.3	2.6	2.6	2.7
15	KBAY	BM	1.8	2.5	2.1	1.7	2.6	1.0
17	KITS	R	2.0	2.5	2.1	2.3	2.4	2.2
18	KBLX	B	2.6	2.4	2.7	3.0	2.3	2.5
19	KLOK-FM+	AC	1.0	1.0	1.3	1.4	2.2	1.4
20	KFOG	A	0.8	1.6	1.9	1.9	2.1	2.2

San Francisco

San Francisco is one of the most crowded radio markets: more rated signals than New York but with one-third the metro population.

And yet news-talk KGO is still able to carve out a consistent seven or eight share, easily winning every age-cell from 35-44 up. Its lead this book is made even stronger by the continuing decline of all-news KCBS, off by one-third in the past six months.

Other star performers include a bounce-back for KSOL, which retakes the top position for young adults. And a baseball-Giant-sized leap for KNBR.

KYUU stays on top for contemporary stations, though KFRC does deserve a round of applause. How many other major-market AM all-music stations rank so well?

The album rockers still scrap in the low numbers. Only KRQR seems to have been able to put distance between itself and the others.

Special Report

ARBITRON 12+ MSA MON-SUN 6:00 AM-MID

RANK	STATION	FORMAT	SPRING 83	SUMMER 83	FALL 83	WINTER 84	SPRING 84	BIRCH AU 84
1	KIRO	N	9.0	..	8.6	8.6	7.8	8.1
2	KOMO	AC	5.4	..	5.5	7.7	6.5	5.2
2	KUBE	R	5.5	..	5.8	5.5	6.5	7.6
4	KBRD	BM	6.4	..	5.9	5.8	6.2	3.5
5	KSEA	BM	6.0	..	5.3	4.6	4.8	5.3
6	KISW	A	5.0	..	5.9	3.9	4.7	5.4
6	KPLZ	R	3.0	..	1.7	3.7	4.7	6.2
8	KIXI	BB	4.6	..	4.9	4.5	4.6	4.0
9	KLSY-	AC	3.5	..	3.8	4.5	4.2	4.0
10	KNBQ	R	3.4	..	4.4	4.7	3.9	6.3
11	KVI	AC	3.2	..	2.1	1.7	3.4	3.0
12	KJR	AC	3.4	..	2.8	2.7	3.3	2.3
12	KRPM	C	2.4	..	2.5	2.5	3.3	1.9
14	KEZX	AC	2.3	..	2.0	3.2	3.2	1.8
14	KZOK	A	5.0	..	4.3	3.7	3.2	5.4

ARBITRON 12+ MSA MON-SUN 6:00 AM-MID

RANK	STATION	FORMAT	SPRING 83	SUMMER 83	FALL 83	WINTER 84	SPRING 84	BIRCH AU 84
1	WWBA	BM	13.8	..	14.8	15.1	13.5	13.3
2	WRBQ-FM	R	12.7	..	11.7	11.1	11.2	14.1
3	WQYK	C	8.0	..	5.3	5.8	8.7	7.1
4	WYNF	A	5.6	..	6.1	6.7	7.5	10.5
5	WZNE+	R	3.3	..	4.9	6.0	5.6	5.9
6	WIQI	AC	4.7	..	4.7	5.9	5.2	5.3
7	WDAE	BB	6.2	..	6.3	5.6	4.9	6.0
8	WSUN	C	5.2	..	4.9	5.0	4.8	6.2
9	WTMP	B	4.0	..	3.3	3.2	3.3	1.8
10	WFLA	AC	3.5	..	3.5	3.9	3.2	3.5
10	WMGG-FM	AC	3.9	..	2.9	2.7	3.2	4.7
12	WLFW	BB	2.3	..	3.1	2.9	3.1	6
13	WPLP	N/T	3.2	..	3.1	3.6	2.9	3.3
14	WFLA-FM+	AC	3.5	..	3.1	2.0	2.5	1.5
15	WAVE+	AC	1.4	..	2.0	2.3	2.2	1.8

ARBITRON 12+ MSA MON-SUN 6:00 AM-MID

RANK	STATION	FORMAT	SPRING 83	SUMMER 83	FALL 83	WINTER 84	SPRING 84	BIRCH AU 84
1	WKYS	B	10.4	10.7	10.2	8.0	8.9	9.0
2	WGAY-FM	BM	6.6	7.5	8.5	8.4	8.0	7.5
3	WHUR	B	5.7	7.0	5.9	5.2	7.3	7.9
4	WMAL	AC	7.2	7.7	8.0	9.4	7.2	6.1
5	WRQX	R	7.6	7.0	6.4	6.3	5.7	6.7
6	WAVA	R	3.2	3.6	4.3	4.3	5.6	6.6
7	WLTT	AC	4.8	4.7	4.1	4.4	4.6	4.3
7	WTOP	N	3.5	3.8	3.6	3.3	4.6	3.5
9	WWDC-FM	A	3.6	3.6	3.0	5.1	4.2	7.4
10	WMZQ	C	4.1	4.1	3.5	4.8	3.7	3.3
11	WWRC+	N/T	4.5	4.0	4.1	4.2	3.3	4.6
12	WPKX-FM	C	3.2	3.3	3.1	2.3	3.0	4.0
13	WPGC-FM	AC	2.9	3.0	3.3	3.3	2.9	3.9
14	WDJY+	B	3.2	2.9	2.4	2.3	2.7	2.8
15	WGMS-FM	CL	3.1	2.9	2.3	2.3	2.6	1.7

Seattle - Everett - Tacoma

Quickly, how many major markets have AM stations filling both of the top two positions? And how many also have two beautiful-musics in the top five? While not at all an "old" market, this one has upper-demo stations as four of those five.

The comeback-of-the-year award has to be split between KPLZ and KVI. The latter has stopped its downtrend by doubling in this book. The former has almost tripled in the past two from its incredibly dismal 1.7 last fall.

Interestingly, the KPLZ recuperation has apparently not come at the expense of the other top 40s in the market. If anything, the losers seem to have been the album rockers. KISW is off more than a share in that period, and KZOK continues an unchecked year-and-a-half slide.

Tampa - St. Petersburg

Once again we see what beautiful music can do, in a market with good potential for the format, when only one station with a meaningful signal is doing it.

(WRBQ), Q105 has incredible cross-demographic strength, and is not to be discounted. Few top 40 stations in markets this size can boast of double digits among 35-44 men and women. WZNE, its new rival in the past year since its conversion from album rock, has its work cut out for it.

Format survivor WYNF adds a fourth consecutive book to its uptrend.

A healthy book also for country leader WQYK. Interestingly, the station performs better with women than men this sweep.

Washington, DC

One of the several successful Kisses is WKYS. The station holds the top spot for both men & women in 18-34 and in 25-54. Chief competitor WHUR also had a strong showing this book.

WGAY-FM has managed to sweep the 35-64 cells—men, women, and adults—away from perennial leader WMAL.

The battle of contemporary hits has hit contemporary parity. WRQX (Q107) leads WAVA 12+ by 0.1 according to both ratings services.

WAVA has stolen the teen lead while holding more men from its album rock days. Q107 maintains an edge, however, with traditional strength in adult women.

Two stations which spiked up in the previous book have now eased back from those heights: WMZQ in the country race, and WWDC-FM after the loss of long-time competitor WAVA.

And where else but DC would a classical station rank in the top 15?

Continued in September RADIO ONLY.

DYNASTY

CLEVELAND *Style*



★ #1 18-34 ADULTS 27
CONSECUTIVE ARBITRON
RATING PERIODS! *

★
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EXCLUDING 1981, 1982, 1983 SUMMER ARB'S
DUE TO NON-SUBSCRIPTION. (AVG. QTR.
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WUMMS 100.7 FM

Memos—To Write or Not To Write

How radio stations are discovering a new approach to interoffice communication.

In the early seventies the growth of strictly formatted stations forced program directors to commit to paper the thoughts they might have been willing to share face-to-face in the past.

Early on it wasn't uncommon to receive a one-line memo from a PD on some aspect of the format. This tendency to write down what had formerly been said spread to other parts of the radio station. General managers became writers. Today, memo writing knows no bounds at many radio stations.

Some radio executives have discovered another way to communicate. There's more emphasis in modern stations on people skills. Critics say memo writing doesn't increase understanding, causes opportunity for confusion and sometimes inadvertently breeds hard feelings.

Here are some of the things people-oriented managers are implementing at their radio stations. Because this is a compilation of new ideas used in several cities, all of them are not being used by any one station. But when tried, managers are enthusiastic about the results they are getting.

■ **Say it first.** Some executives find that memos become more effective when they are used to reiterate "for the record" that which has already been communicated in person. They give the receiver a chance to ask questions, get a positive reading from the sender and more often than not, written memos are more appreciated because they summarize what has been delivered face-to-face.

■ **Start with a positive.** Memos should not be used to criticize or condemn. In order to win cooperation, the first sentence is the most crucial. Some have found that any hint of criticism in the first line breeds cynicism instead of concern. Even saying, "We have a big problem growing here at WXXX" can be detrimental. The

new way is to say, "We're always looking for new ways to solve (the big problem) here at WXXX. Here's one way we'd like to try."

■ **Ask for input.** Memos are impersonal. When written in the proper spirit, some managers are discovering the best way to end the memo is to ask for the input of others. This helps alleviate the feeling that the contents of the memo are being rammed down the receivers' throats.

■ **Specific is better than wordy.** Most memos are long-winded. While they should be positive, they should be positively to the point as well. Some have found that using short paragraphs with large amounts of white space makes them easier to read, less intimidating and invites notes jotted down in the margins.

■ **Memos are no way to discipline.** Some managers, prompted by their attorneys, write memos in order to put complaints about an employee "on the record." The legal thinking is that this helps document the company's dissatisfaction with the employee and makes it easier for dismissal later. The new thinking is that such documentation is not a guarantee that a disgruntled employee will not cause sticky legal problems for the station anyway.

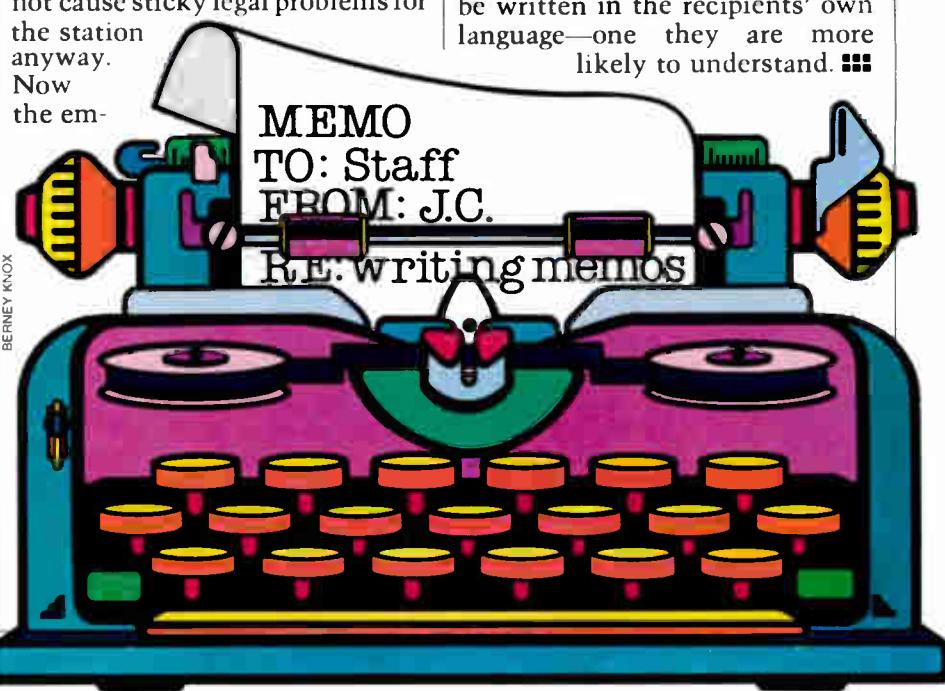
Now
the em-

phasis is on communicating face-to-face, with added instruction or encouragement documented in writing. This at least gives a marginal employee a fighting chance.

■ **Beware of memo writers.** Managers who write an unusual number of memos frequently are short on people skills. They feel more comfortable talking to a typewriter. Some executives wanting to improve station communication are keeping a watchful eye on such people and, if they are valuable otherwise, asking them to take courses in human relations.

■ **Create the best memo.** Even with the new movement, the best memo apparently is the one to all employees which acknowledges something "above and beyond the call of duty" by a staffer. It can be for an extraordinary sales week, an extra effort by a secretary or high ratings. Done evenhandedly, there are very few negatives and lots of positives to this approach.

■ **Producing the second best memo.** This is the one written by the receiver (in the form of notes) while the sender is communicating face-to-face. The new tactic is to ask for a few minutes of a co-worker's time (keeping it a few minutes) and saying, "There are a few things I'd like to cover with you if you don't mind; perhaps you'd find it useful to take notes. This guarantees that the message will be written in the recipients' own language—one they are more likely to understand. ■■



Increase your profits by maximizing your assets.

THE KEY TO PROFITABILITY

The word "profit" is often tossed around loosely. But ultimately, it translates into the amount of Net Income your station is earning (after taxes). The returns are obvious, whether you're an owner or a manager.

Yet profitability can be somewhat elusive . . . up one year, down the next . . . and all too dependent on the latest month's sales figures and the most recent rating report.

Luckily, there's an abundance of help available. From program consultants, sales consultants, and research services, to satellite networks, program syndicators, and promotional aids. All intent on giving you the "edge", and all valuable in their own right.

But to achieve long-run profitability, you cannot consistently rely on any one single factor. Jumping on the latest format craze or hiring a cavalcade of consultants isn't the answer. The answer, in fact, *lies within your own station's existing strengths, or assets*. When properly combined and utilized, your assets will produce higher ratings, increased revenues, and higher profits.

A SYSTEM, NOT A THEORY

Based on solid academic principles, and over twenty years of radio

experience (including all facets of on-air, programming, promotions, sales, and management), we have developed a system which enables any radio station to operate at full profit potential, regardless of your present rating or sales position(s).

The Balanced Asset Performance SystemSM is a management aid designed to increase profits by making maximum use of your *existing assets* (unlike some aids that simply "identify problem areas").

The BAP SystemSM will show you:

- Where all your unique strengths lie (we often uncover "hidden assets").
- How to increase your ratings, without increasing your costs.
- How to increase your sales, without increasing your costs.
- How to realize *immediate profit increases*, while building a long-term growth position.

HERE'S HOW IT WORKS

First, we examine your present state of operation, in terms of the BAP System'sSM five Key Assets . . . the factors which *control profitability*:

Key Asset No. 1: Programming Strategy and Execution.

Key Asset No. 2: Sales Philosophy and Productivity.

Key Asset No. 3: Quality of Personnel.

Key Asset No. 4: Physical Property Characteristics.

Key Asset No. 5: Financial Management and Resources.

Next, we perform an in-depth analysis of each Key Asset, showing you each asset's potential, and how to utilize each to its fullest. It's this unique *balance of assets* that produces top-notch performance.

RELAX!

With the BAP SystemSM, you'll be able to relax, with peace of mind, knowing that your station is "cooking on all cylinders."

With the BAP SystemSM, you'll have confidence and pride in your station's efficient and profitable operation.

With the BAP SystemSM, you'll build a strong internal organization, with high employee morale and productivity, and you'll build a powerful market position, with higher ratings, increased revenues, and higher profits.

Call Rick Ott or Martin Snead for details about how the Balanced Asset Performance SystemSM can work for you (market exclusivity guaranteed).

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Radio Across-The-USA™

Atlanta



BIRCH MONTHLY

	FORMAT	M	A	A/M	MJ
WQX-FM	AC	9.6	11.7	14.1	
WKD-FM	A	12.4	13.2	13.3	
WZGC-FM	R	15.3	13.7	11.9	
WVEE-FM	B	8.1	9.3	9.8	
WRK-X-FM	C	8.7	8.7	8.1	
WRMV-FM	AC	3.9	4.9	5.9	
WSB	AC	5.7	5.6	5.1	
WSB-FM	AC	4.0	3.9	4.8	
WPCH-FM	BM	5.9	5.9	4.3	
WAOK	B	5.0	3.8	3.1	

Austin



BIRCH MONTHLY

	FORMAT	M	A	A/M	MJ
KHEF-FM	R	17.8	18.8	19.3	
KLB-FM	A	14.1	15.6	16.9	
KASE-FM	C	12.9	13.8	13.2	
KEV-FM	AC	8.0	9.6	9.5	
KOKE-FM	AC	6.0	5.1	5.6	
KNOW	B	4.7	5.3	5.2	
KPEZ-FM	BM	5.1	3.4	3.8	
KVET	C	10.0	3.9	3.6	
KLB-J	NT	5.3	4.3	3.3	
KMFA-FM	R	3.3	2.8	3.2	

Baltimore



BIRCH MONTHLY

	FORMAT	M	A	A/M	MJ
WBAL	AC	8.5	9.6	10.4	
WPOC-FM	C	6.1	6.0	7.1	
WBSB-FM	R	7.2	6.8	7.0	
WIYIY-FM	A	8.3	7.8	7.0	
WXYV-FM	B	6.5	5.5	6.5	
WLIF-FM	BM	6.9	7.4	6.1	
WFBR	AC	3.4	3.9	5.3	
WMAR-FM	R	4.6	4.9	5.0	
WWIN-FM	B	4.9	5.2	4.2	
WCAO	C	3.8	4.4	3.7	

Boston



BIRCH MONTHLY

	FORMAT	M	A	A/M	MJ
WXKS-FM	B	10.3	10.1	10.9	
WBCN-FM	A	10.6	10.2	10.7	
WHDH	AC	7.1	6.9	8.6	
WHTT-FM	R	7.7	8.7	8.1	
WBZ	AC	9.9	9.0	7.1	
WEI	N	5.2	4.7	5.0	
WRKO	T	4.2	3.7	4.5	
WJIB-FM	BM	4.0	3.9	4.1	
WROR-FM	AC	3.8	3.9	3.7	
WSSH-FM	AC	2.2	2.4	2.0	

Chicago



BIRCH MONTHLY

	FORMAT	M	A	A/M	MJ
WGN	T	8.7	9.6	9.2	
WBBM-FM	R	6.5	6.8	7.4	
WBMX-FM	B	5.4	4.5	6.0	
WGCI-FM	B	5.4	6.0	5.0	
WKQX-FM	AC	4.0	3.9	4.8	
WMAQ	C	4.6	6.4	4.6	
WLS-FM	A	5.4	4.8	4.5	
WLS	R	5.0	5.0	4.4	
WMET-FM	A	4.0	3.8	4.4	
WXRT	A	2.9	3.7	4.2	

Cincinnati



BIRCH MONTHLY

	FORMAT	M	A	A/M	MJ
WKRC	AC	6.7	9.2	10.6	
WKRQ-FM	R	9.7	8.8	9.9	
WRRM-FM	AC	6.4	8.7	8.5	
WLW	AC	6.3	8.0	8.3	
WEBN-FM	A	9.1	8.6	8.1	
WBLZ-FM	B	7.3	6.2	6.6	
WLLT-FM	AC	6.4	6.6	6.6	
WSKS-FM	A	6.3	7.0	6.0	
WWEZ-FM	BM	9.2	7.3	5.6	
WCKY	NT	4.9	4.5	4.6	

Cleveland



BIRCH MONTHLY

	FORMAT	M	A	A/M	MJ
WMMS-FM	A	13.1	10.7	11.6	
WGCL-FM	R	8.8	8.5	10.1	
WQAL-FM	BM	7.3	6.6	7.1	
WDNT-FM	B	3.7	5.3	6.3	
WLTF-FM	AC	6.2	8.3	6.2	
WZAK-FM	B	7.3	6.5	6.2	
WMJI-FM	AC	4.9	6.8	5.6	
WABQ	REL	1.3	3.8	4.9	
WDOK FM	BM	6.8	5.1	4.8	
WBBG	BB	6.2	5.3	4.5	

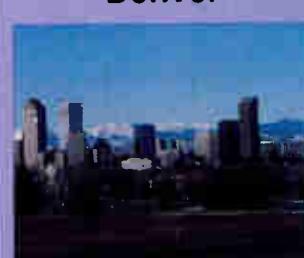
Dallas



BIRCH MONTHLY

	FORMAT	M	A	A/M	MJ
KVIL-FM	AC	12.1	13.8	12.6	
KKDA-FM	B	6.9	9.5	9.7	
KTXQ-FM	A	6.1	7.0	7.7	
KPLX-FM	C	4.3	7.2	7.2	
KZEW-FM	A	7.0	5.7	6.2	
KRLD	N	6.6	6.3	6.1	
KSCS-FM	C	6.3	4.8	5.9	
KAFM-FM	R	7.1	5.8	5.6	
KEGL FM	A	6.8	6.0	5.1	
WBAP	C	6.0	3.7	4.3	

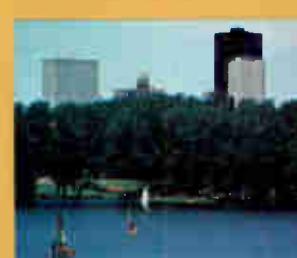
Denver



BIRCH MONTHLY

	FORMAT	M	A	A/M	MJ
KPKE-FM	R	8.1	9.6	9.9	
KOSI-FM	BM	6.3	8.1	8.0	
KAZY-FM	A	2.5	4.7	6.9	
KBCO-FM	A	4.6	5.1	6.9	
KOAO-FM	R	7.8	6.2	6.7	
KIMN	R	4.6	6.5	6.4	
KBPI-FM	A	7.2	6.8	5.3	
KMJI-FM	R	3.1	3.8	4.7	
KOA	N/T	6.2	5.0	4.6	
KYGO-FM	C	4.2	4.6	4.0	

Des Moines



BIRCH MONTHLY

	FORMAT	M	A	A/M	MJ
KGGO-FM	C	20.5	20.1	19.2	
KSO	C	13.1	15.1	12.8	
KMGK-FM	R	8.2	8.2	11.3	
WHO	N/T	10.9	9.1	8.9	
KLYF-FM	AC	7.3	6.7	7.9	
KRNT	AC	10.0	8.7	7.5	
KJJY-FM	C	4.6	6.4	7.4	
KRNQ-FM	R	5.7	6.0	6.1	
KMRY	BB	4.9	5.4	5.7	
KIOA	AC	5.3	5.6	5.3	

Radio Across-The-USA™

Detroit



BIRCH MONTHLY

	FORMAT	M	A	M	M/J
WRIF-FM	AC	8.4	2.4	13.3	
WCRQ-FM	A	7.5	7.0	8.4	
WLJB-FM	B	6.2	8.1	7.2	
WHYT-FM	R	5.7	7.0	6.3	
WLZZ-FM	A	8.3	6.9	6.2	
WJDI-FM	BM	5.5	5.2	5.8	
WCZY-FM	R	2.8	3.5	4.5	
WNIC-FM	AC	5.1	4.4	4.2	
WLKO-FM	C	2.1	2.6	3.1	

Grand Rapids



BIRCH MONTHLY

	FORMAT	M	A/M	M/J
WLAV-FM	A	13.0	13.2	15.9
WLHT-FM	AC	9.4	8.7	9.0
WOOD-FM	BM	6.8	8.6	8.8
WCUZ-FM	C	8.1	8.6	8.0
WGRD-FM	R	8.9	7.5	8.0
WOOD	AC	8.6	8.4	6.1
WCUZ	C	3.3	5.0	5.3
WMUS-FM	C	3.5	4.3	4.2
WJFM-FM	AC	7.3	4.9	4.0
WKLO-FM	AC	2.5	3.5	3.8

Greensboro



BIRCH MONTHLY

	FORMAT	M	A	M	J
WTQR-FM	C	16.2	17.1	13.1	
WSEZ-FM	R	10.1	8.8	11.6	
WKZL-FM	R	8.8	8.6	11.3	
WMAG-FM	AC	6.9	8.3	9.3	
WQMG-FM	B	6.7	6.8	8.2	
WSJS	N/T	5.5	6.9	8.2	
WGLD-FM	BM	8.3	8.1	5.8	
WDCG-FM	R	4.7	5.0	5.7	
WRQK-FM	AC	2.9	2.2	2.7	
WAIR	B	3.7	3.1	2.3	

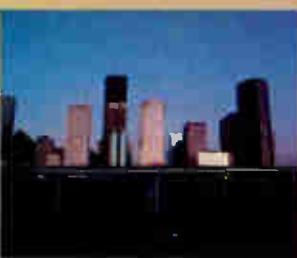
Harrisburg



BIRCH MONTHLY

	FORMAT	M	A	M	J
WPAJ-FM	A	4.7	17.6	18.4	
WSFM-FM	A	6.4	7.7	11.1	
WHP-FM	BM	11.8	11.3	8.0	
WHP	AC	9.8	8.0	7.3	
WKRO	AC	6.0	7.4	6.0	
WQX-FM	R	7.6	5.7	5.4	
WHTF-FM	R	3.9	5.8	6.1	
WAZZ-FM	C	5.1	5.1	5.4	
WHY-AF	C	7.1	4.8	5.3	
WHGB	BB	3.4	3.4	3.8	

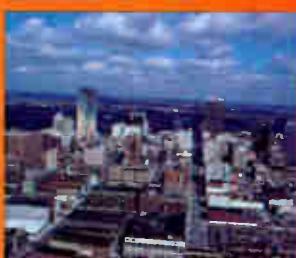
Houston



BIRCH MONTHLY

	FORMAT	M/A	A/M	M/J
KKBO-FM	R	10.4	11.3	13.0
KMJQ-FM	B	8.7	11.5	11.0
KSRR-FM	A	7.6	9.1	10.9
KIKK-FM	C	10.3	10.0	7.4
KLOL-FM	A	5.1	7.3	6.2
KILT-FM	C	5.4	4.6	5.1
KRBE-FM	AC	2.7	4.4	4.8
KODA-FM	BM	5.1	5.2	4.6
KFMK-FM	AC	6.4	4.6	4.3
KTRH	N/T	3.5	4.6	3.8

Indianapolis



BIRCH MONTHLY

	FORMAT	M	A/M	M/J
WZPL-FM	R	20.1	22.2	20.3
WIBC	AC	14.7	18.3	19.3
WFQZ-FM	A	11.1	11.9	12.0
WTLC-FM	B	9.1	5.5	8.7
WFMS-FM	C	8.6	9.1	7.6
WIRE	C	7.3	6.3	7.1
WEWS-FM	AC	4.5	5.8	6.0
WNAP-FM	AC	4.1	6.0	4.9
WXTZ-FM	BM	8.5	4.8	4.8
WNDE	AC	2.8	2.5	1.8

Jacksonville



BIRCH MONTHLY

	FORMAT	M	A	M
WFYV-FM	A	18.5	19.1	20.5
WIVY-FM	AC	14.6	15.8	13.1
WQIK-FM	C	10.8	12.3	12.2
WKTZ-FM	BM	8.3	10.3	10.0
WJAX-FM	B	6.3	7.2	9.7
WAIV-FM	AC	8.4	8.2	9.0
WCRJ-FM	C	5.3	4.0	5.0
WPDQ	B	5.3	3.0	3.3
WCGL	REL	1.8	0.9	1.6
WOKV	N/T	1.5	2.2	1.6

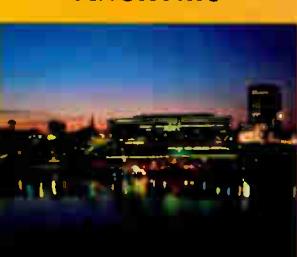
Kansas City



BIRCH MONTHLY

	FORMAT	M	A	M
WDAF	C	11.6	11.3	11.3
KBEQ-FM	R	10.3	11.3	10.8
KFKF-FM	C	8.0	9.3	7.9
KYYS-FM	A	8.4	8.7	7.8
KCMO	N/T	5.0	6.2	6.5
KMBR-FM	BM	8.9	9.2	6.4
KLSI-FM	AC	6.0	4.6	6.1
KUDL-FM	AC	4.1	5.1	5.2
KKCI-FM	A	4.7	4.5	4.9
KJLA	BB	3.8	4.1	4.7

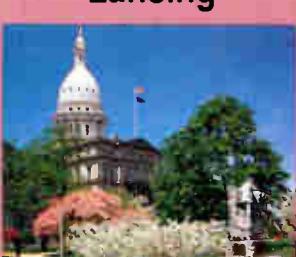
Knoxville



BIRCH MONTHLY

	FORMAT	M/A	A/M	M/J
WIVK-FM	R	23.5	20.3	21.2
WIMZ-FM	A	20.9	20.4	18.9
WEZK-FM	BM	12.0	14.1	13.6
WOKI-FM	R	10.1	12.5	12.1
WMYU-FM	AC	5.2	4.5	4.5
WBMK	B	2.4	2.6	4.4
WNOX	C	4.8	3.7	4.2
WNKX-FM	C	1.6	2.8	2.8
WUOT-FM	P	1.7	2.9	2.8
WYSH	C	0.9	2.6	2.6

Lansing



BIRCH MONTHLY

	FORMAT	M	A/M	M/J
WVIC-FM	R	15.9	16.9	20.5
WJXQ-FM	R	10.3	12.6	13.9
WFMK-FM	AC	9.3	8.7	8.5
WJR	AC	7.2	7.2	7.0
WITL-FM	C	8.7	8.1	6.7
WILS-FM	AC	8.3	5.0	5.8
WJIM-FM	BM	6.5	5.8	4.4
WKLH-FM	C	1.7	2.2	3.0
WKAR-FM	P	3.9	3.0	2.7
WOOD-FM	BM	2.1	2.1	2.2

THE GROWTH GROUP

S U M M I T R A D I O

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ALLEN B. SHAW
VICE PRESIDENT
RADIO DIVISION

August 1, 1984

To the Staffs of WSJS/WTQR:

The Winston-Salem/Greensboro/High Point "triad" is a healthy, growing sunbelt market. Our company is proud of the fact that in our home market you have given us the # 1 rated station, WTQR (FM) and the # 1 AM Station, WSJS.

WTQR's audience dominance and record profits over the last few years are the result of the hard work and skill of Roger Stockton, Ray Sasser, Mark Tudor and you.

WSJS has made us all proud not only by pioneering news/talk radio in this market, but also bringing "public service" to life in a dramatic way by raising over \$200,000 and 60 tons of hard goods for the tornado victims of our region. WSJS's success is due to the dedication and energy of Klee Dobra, Robert Owen, David Broemmelsick and you.

Thank you all,



KGW2/B

Radio Across-The-USA™

Lexington



BIRCH MONTHLY

	FORMAT	M	A	A/M	M/J
WVLK-FM	C	21.2	18.3	18.4	
WKQQ-FM	A	15.8	17.0	17.8	
WFMI-FM	R	15.5	16.2	17.1	
WLAP-FM	R	14.1	13.4	13.3	
WVLK	AC	7.7	7.6	5.9	
WNCW-FM	BM	3.0	3.9	4.4	
WLAP	AC	4.5	3.4	3.9	
WBKY-FM	P	1.6	1.6	2.6	
WTKC	C	2.7	2.5	1.9	
WBBE	BB	0.6	1.0	1.7	

Los Angeles



BIRCH MONTHLY

	FORMAT	M	A	A/M	M/J
KIIS-FM	R	0.7	10.2	10.5	
KABC	T	6.2	6.6	7.7	
KLOS-FM	A	3.7	5.6	6.6	
KMET-FM	A	3.6	4.3	4.0	
KALI	SP	4.3	3.5	3.8	
KNX	N	3.7	4.6	3.4	
KROQ-FM	A	3.2	2.7	3.4	
KLVE-FM	SP	3.2	2.2	3.2	
KKHR-FM	R	3.0	2.3	3.1	
KBIG-FM	BM	2.2	2.7	2.7	

Louisville



BIRCH MONTHLY

	FORMAT	M/A	A/M	M/J
WHAS	AC	17.0	16.6	13.5
WAMZ-FM	C	11.3	9.9	12.1
WLRS-FM	A	7.6	8.9	11.9
WQMF-FM	A	10.7	11.4	11.1
WLOU	B	11.5	9.1	10.1
WJYL-FM	R	5.7	7.5	8.9
WAVG	AC	6.6	6.0	5.2
WVEZ-FM	BM	4.2	4.3	5.1
WCII	C	4.8	5.6	4.3
WRKA-FM	AC	6.4	6.6	4.1

Madison



BIRCH MONTHLY

	FORMAT	M/A	A/M	M/J
WZEE-FM	R	15.2	14.6	14.9
WIBA-FM	A	11.9	11.3	13.6
WTSO	C	11.9	10.4	8.7
WIBA	AC	6.9	8.2	8.3
WWQM-FM	C	4.5	6.1	7.2
WMGN-FM	AC	6.9	7.0	6.6
WERN-FM	P	6.3	6.4	6.1
WORT-FM	P	6.1	5.5	5.7
WMAD-FM	AC	3.1	4.0	3.7
WISM	AC	2.6	2.6	3.4

Miami



BIRCH MONTHLY

	FORMAT	M/A	A/M	M/J
WHYI-FM	R	10.9	11.7	13.7
WINZ-FM	AC	12.1	12.7	12.2
WQBA	SP	12.2	10.4	7.0
WQBA-FM	SP	2.5	3.7	5.4
WEDR-FM	B	2.7	3.3	4.9
WNWS	N/T	6.5	4.7	4.2
WIOD	N/T	1.9	2.3	4.1
WINZ	N/T	3.9	3.0	4.0
WLYF-FM	BM	4.5	4.3	3.7
WCMQ-FM	SP	4.2	4.6	3.3

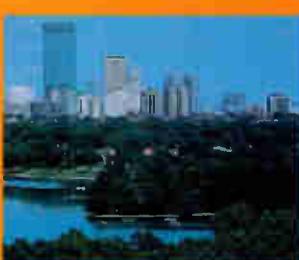
Milwaukee



BIRCH MONTHLY

	FORMAT	M/A	A/M	M/J
WTMJ	AC	10.4	13.8	12.6
WQFM-FM	A	11.7	11.0	11.0
WLUM-FM	B	7.5	7.5	7.5
WTKI-FM	R	8.5	6.6	6.0
WMIL-FM	C	4.2	4.4	6.0
WMYX-FM	AC	3.9	3.7	5.9
WEZW-FM	BM	6.8	5.1	5.2
WBCS-FM	C	4.8	5.5	5.1
WOKY	AC	5.5	6.2	4.9
WISN	AC	2.3	3.9	4.2

Minneapolis



BIRCH MONTHLY

	FORMAT	M	A	M/J
WCCO	AC	20.1	16.4	15.6
WLOL-FM	R	9.1	10.4	12.0
KSTP-FM	AC	10.0	10.4	11.1
KDWB-FM	R	8.1	9.8	9.5
KEEY-FM	C	6.7	8.1	8.2
KQRS-FM	A	6.9	7.5	6.8
WLTE-FM	AC	2.6	4.5	5.8
WDGY	C	3.4	5.1	4.7
WAYL-FM	BM	6.4	4.0	4.0
KJQO-FM	AC	3.0	3.5	3.5

Nashville



BIRCH MONTHLY

	FORMAT	M/A	A/M	M/J
WKDF-FM	A	16.6	14.2	15.9
WWKX-FM	R	7.5	9.7	10.9
WLAC-FM	AC	9.6	10.0	10.3
WSM-FM	C	11.1	10.9	9.5
WZKS-FM	AC	6.2	7.5	8.4
WQQK-FM	B	6.7	6.7	7.5
WZEZ-FM	BM	8.4	9.7	7.3
WYHY-FM	AC	3.2	3.9	4.6
WSM	C	5.1	4.8	4.2
WSIX-FM	C	5.6	4.8	3.8

New Orleans



BIRCH MONTHLY

	FORMAT	M/A	A/M	M/J
WEZB-FM	AC	16.9	17.9	18.2
WYLD-FM	B	5.6	4.8	5.2
WRNO-FM	A	6.2	8.0	9.2
WBYU-FM	BM	4.8	6.0	7.5
WQUE-FM	AC	5.9	6.8	7.0
WAJY-FM	AC	3.6	4.6	5.8
WBOK	B	6.8	4.5	5.5
WNOE-FM	C	6.7	6.2	5.5
WWL	N/T	4.7	4.9	4.5
WLTS-FM	R	5.1	5.5	4.0

New York



BIRCH MONTHLY

	FORMAT	M/A	A/M	M/J
WHTZ-FM	R	9.4	9.6	9.6
WOR	N/T	5.0	7.9	8.1
WPLJ-FM	AC	4.6	5.1	5.3
WRKS	B	5.1	4.5	5.2
WNEW-FM	A	2.7	2.8	4.5
WKTU-FM	AC	5.5	4.9	4.4
WINS	N	3.5	4.3	4.3
WADO	SP	2.0	2.2	4.0
WCBS-FM	O	3.1	3.1	3.3
WAPP-FM	A	4.8	4.5	3.2

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By: "Testing" Listeners Tolerance?



"Conventional" Music Test

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Oklahoma City



BIRCH MONTHLY

	FORMAT	M/A	A/M	M/J
KJYO-FM	R	11.4	12.1	12.2
KATT-FM	A	14.8	10.9	10.9
KZBS-FM	AC	6.9	8.8	10.0
KEBC-FM	C	8.4	9.6	9.6
KXXY-FM	C	11.7	10.8	9.4
KKNG-FM	BM	6.5	7.2	7.3
KTOK	N/T	9.3	7.5	6.8
KOFM-FM	AC	4.4	6.3	6.7
KLTE-FM	AC	4.4	4.3	4.3
WKY	AC	1.9	3.3	3.4

Orlando



BIRCH MONTHLY

	FORMAT	M/A	A/M	M/J
WWKA-FM	R	11.5	13.4	14.5
WHLY-FM	AC	9.7	10.4	13.3
WDIZ-FM	A	12.5	11.9	11.2
WBWJ-FM	R	9.5	9.5	9.4
WJYO-FM	AC	10.8	10.3	8.5
WDBO	AC	6.1	6.8	5.8
WORL	B	4.2	5.1	5.8
WHOQ	C	3.6	3.9	5.0
WHOQ-FM	C	6.1	5.6	4.9
WKIS	N/T	4.1	3.5	4.9

Philadelphia



BIRCH MONTHLY

	FORMAT	M/A	A/M	M/J
KYW	N	7.4	7.3	11.2
WUSL-FM	B	9.8	9.7	10.2
WCAU-FM	AC	7.8	6.9	7.6
WEAZ-FM	BM	6.3	7.1	7.5
WDAS-FM	B	8.3	8.2	6.7
WMMR-FM	A	6.1	6.3	6.3
WYSP-FM	A	5.8	7.3	5.5
WMGK-FM	AC	3.9	3.8	5.2
WWDB-FM	T	2.6	4.1	5.0
WCAU	N/T	3.4	3.4	4.0

Phoenix



BIRCH MONTHLY

	FORMAT	M/A	A/M	M/J
KNIX-FM	C	10.9	10.4	8.8
KDKB-FM	A	9.6	10.8	8.3
KTAR	N/T	6.0	6.9	8.2
KUPD-FM	A	6.8	7.5	7.7
KZZP-FM	R	6.2	5.8	7.5
KKLT-FM	AC	8.4	6.0	7.2
KOYT-FM	BM	7.0	6.9	6.8
KOY	AC	3.0	4.3	5.3
KOPA-FM	AC	5.8	5.2	4.8
KLZI-FM	AC	1.5	3.4	4.4

Pittsburgh



BIRCH MONTHLY

	FORMAT	M/A	A/M	M/J
KDKA	AC	18.3	17.9	16.7
WDVE-FM	A	8.4	9.4	11.2
WBZZ-FM	R	10.0	9.2	10.1
WAMO-FM	B	6.6	7.3	6.5
WHTX-FM	R	5.7	5.5	6.0
WSHH-FM	BM	3.8	4.6	4.4
WHYW-FM	AC	4.3	3.7	4.3
WWSW-FM	AC	3.6	3.5	4.2
WPNT-FM	BM	3.2	2.9	3.3
WYDD-FM	A	2.0	3.5	3.3

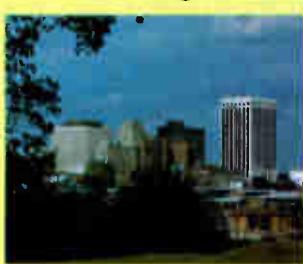
Quad Cities



BIRCH MONTHLY

	FORMAT	M/A	A/M	M/J
WXLP-FM	A	15.7	20.1	19.1
KIKF-FM	AC	17.1	15.4	16.8
WLRR-FM	C	13.4	13.5	14.2
WOC	N/T	10.2	9.7	9.4
WMRZ	O	6.2	6.6	5.5
KRVR-FM	BM	5.8	4.9	5.3
WHBF-FM	AC	3.4	4.1	5.3
WHBF	C	8.1	6.8	5.0
KSTT	AC	4.4	4.8	3.8
KFMH-FM	AC	0.8	1.2	2.0

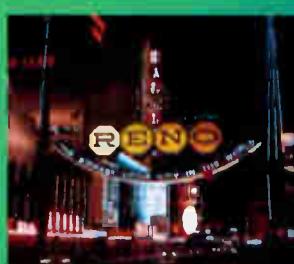
Raleigh



BIRCH MONTHLY

	FORMAT	M/A	A/M	M/J
WDCG-FM	R	20.5	15.9	17.5
WQDR-FM	AC	9.1	11.2	11.7
WRAL-FM	AC	9.1	11.9	10.9
WPTF	AC	8.8	7.7	8.7
WKIX	C	5.8	5.6	5.5
WLLE	REL	4.0	4.0	4.7
WDUR	B	2.9	4.6	4.5
WYYD-FM	AC	2.8	2.9	4.2
WSHA-FM	P	6.9	4.8	4.1
WDNC	BB	3.9	4.6	4.0

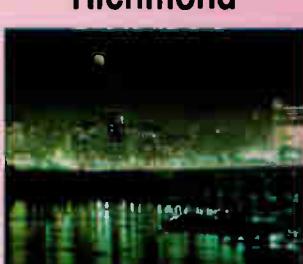
Reno



BIRCH MONTHLY

	FORMAT	M/A	A/M	M/J
KOZZ-FM	A	24.8	24.6	26.7
KHTX-FM	R	8.6	9.7	8.6
KOLO	C	4.9	7.0	8.0
KOH	N/T	7.7	8.2	7.5
KRNO-FM	AC	11.9	7.8	7.5
KCBN	R	9.0	9.6	6.8
KNEV-FM	BM	2.0	4.3	5.6
KSRN-FM	AC	6.0	4.1	4.4
KORY	O	4.4	3.3	3.5
KBET	AC	1.2	2.3	3.2

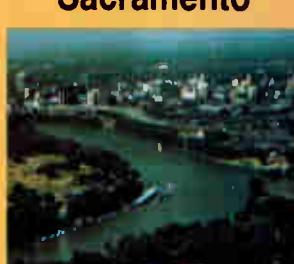
Richmond



BIRCH MONTHLY

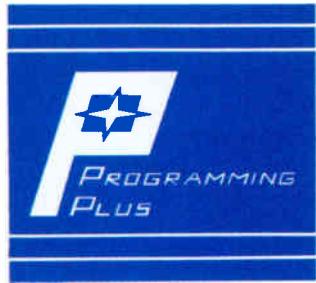
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WRVA	AC	14.8	17.8	17.5
WRVQ-FM	R	15.1	15.3	16.6
WRXL-FM	A	14.4	14.0	12.9
WEZS-FM	AC	7.3	6.8	8.7
WQKS-FM	R	6.3	7.0	7.8
WPLZ-FM	B	10.0	9.5	6.8
WTVR-FM	C	6.3	7.9	6.1
WANT	B	4.1	5.3	5.6
WRNL	C	6.2	5.0	4.9
WLEE	BB	2.3	2.8	3.8

Sacramento



BIRCH MONTHLY

	FORMAT	M/A	A/M	M/J
KSFM-FM	A	9.3	11.1	12.4
KCTC-FM	BM	12.1	9.7	11.5
KZAP-FM	A	11.6	11.6	9.9
KRAK	C	7.0	8.8	9.4
KXOA-FM	AC	7.3	8.2	8.6
KROY-FM	A	6.2	7.1	7.2
KAER-FM	C	5.3	5.1	6.5
KWOD-FM	A	6.1	5.9	4.7
KFBK	N/T	3.6	4.3	3.4
KPOP-FM	A	1.6	2.4	3.2



THANK YOU!

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Radio Across-The-USA™

San Diego



BIRCH MONTHLY

	FORMAT	M	A	A/M	M/J
KGB-FM	N/T	8.3	8.5	11.0	
KJQY-FM	BM	9.2	8.4	10.1	
KFMB	AC	6.0	6.5	7.7	
KSDO-FM	R	7.1	8.4	6.4	
XTRA-FM	A	6.7	6.3	6.4	
KFMB-FM	AC	3.8	4.9	4.9	
KPQP	BB	4.5	4.5	4.7	
KSDO	NT	7.4	4.6	4.5	
XHRM-FM	B	4.9	3.9	4.2	
KCBQ-FM	C	2.3	2.4	4.0	

San Francisco



BIRCH MONTHLY

	FORMAT	M	A	A/M	M/J
KGO	N/T	10.1	10.5	11.7	
KSAN-FM	C	4.5	5.5	5.5	
KSOL-FM	C	3.7	4.3	4.8	
KCBS	A	3.7	3.4	4.7	
KYUU-FM	AC	3.5	3.5	4.6	
KFRC	R	3.4	3.5	3.7	
KABL-FM	BM	2.2	2.1	2.6	
KNEW	T	4.1	4.9	4.1	
KDIA	B	1.3	2.1	1.0	
KQR-FM	A	3.2	3.0	3.0	

Seattle



BIRCH MONTHLY

	FORMAT	M	A	A/M	M/J
KIRO	N/T	7.3	8.7	8.4	
KUBE-FM	R	6.3	7.4	7.9	
KISW-FM	A	5.6	4.9	6.1	
KPLZ-FM	R	5.6	5.8	6.0	
KSEA-FM	BM	4.1	5.3	5.9	
KZOK-FM	A	5.2	5.2	5.4	
KNBQ-FM	R	7.6	6.6	5.3	
KOMO	AC	6.1	5.1	4.8	
KING-FM	CL	3.1	2.9	3.8	
KXI	BB	4.4	4.1	3.8	

St Louis



BIRCH MONTHLY

	FORMAT	M	A	A/M	M/J
KMOX	N/T	19.1	19.1	20.7	
KSHE-FM	A	10.5	10.7	9.3	
KHTR-FM	R	7.6	7.9	9.1	
KMJM-FM	B	8.6	7.9	8.3	
KWK-FM	A	7.9	7.4	7.5	
KSD-FM	AC	5.6	5.3	6.1	
WIL-FM	C	6.6	6.6	5.9	
KEZK-FM	BM	5.9	5.6	5.0	
WRTH	BB	2.3	3.4	3.9	
KUSA	C	2.7	3.6	3.4	

Syracuse



BIRCH MONTHLY

	FORMAT	M	A	A/M	M/J
WAQX-FM	A	13.2	15.2	17.0	
WYYY-FM	AC	16.2	15.5	15.4	
WSYR	AC	13.8	12.6	11.6	
WHEN	AC	6.6	7.6	7.5	
WRRB-FM	C	7.0	7.0	6.6	
WFBL	BB	5.4	6.3	6.2	
WNTQ-FM	AC	4.9	6.0	5.5	
WKFM-FM	R	4.7	4.6	4.4	
WEZG-FM	BM	3.4	3.7	3.6	
WEZG	BM	1.0	0.7	2.7	

Tampa



BIRCH MONTHLY

	FORMAT	M	A	A/M	M/J
WWBA-FM	BM	12.0	13.6	13.3	
WRBQ-FM	AC	13.9	13.3	12.8	
WYNF-FM	A	11.2	11.3	10.4	
WQYK-FM	C	7.2	8.4	7.3	
WSUN	C	4.7	6.5	6.8	
WDAE	BB	4.2	5.7	6.5	
WIQI-FM	AC	6.2	5.0	5.8	
WZNE-FM	R	5.7	5.7	5.1	
WMGG-FM	AC	4.3	4.7	4.5	
WPLP	N/T	3.9	3.3	3.0	

Toledo



BIRCH MONTHLY

	FORMAT	M	A	A/M	M/J
WIOT-FM	A	13.5	12.1	12.8	
WJR	AC	5.3	8.0	9.7	
WRQN-FM	R	7.5	8.0	9.2	
WKLR-FM	C	7.0	7.0	8.8	
WSPD	AC	8.8	8.5	7.5	
WLQR-FM	BM	10.4	9.1	6.8	
WMHE-FM	AC	5.9	4.8	5.6	
WTOD	C	3.5	2.9	4.6	
WWWM-FM	AC	5.4	6.3	4.3	
WCWA	AC	3.1	3.0	3.4	

Tulsa



BIRCH MONTHLY

	FORMAT	M	A	A/M	M/J
KMOD-FM	A	13.8	14.0	16.7	
KRMG	N	9.6	9.5	10.6	
KWEN-FM	C	11.1	10.6	10.1	
KVOO	C	11.8	12.6	9.5	
KRAV-FM	AC	8.5	8.5	8.3	
KBEZ-FM	BM	8.2	7.0	8.0	
KAYI-FM	R	7.2	7.8	6.9	
KCFO-FM	REL	5.0	5.0	4.9	
KELI	R	3.4	3.8	4.3	
KELI-FM	R	3.0	3.2	3.6	

Washington, DC



BIRCH MONTHLY

	FORMAT	M	A	A/M	M/J
WKYS-FM	B	8.7	9.0	9.1	
WHUR-FM	B	7.7	8.0	7.9	
WWDC-FM	AC	7.8	6.9	7.4	
WGAY-FM	BM	6.6	7.4	7.2	
WMAL	AC	7.1	6.1	6.2	
WRQX-FM	AC	6.6	7.3	6.2	
WAVA-FM	A	6.6	7.3	6.1	
WASH-FM	AC	1.7	3.2	5.1	
WWRC	N/T	4.6	4.8	4.7	
WLTT-FM	AC	4.8	4.2	4.1	

West Palm Beach



BIRCH MONTHLY

	FORMAT	M	A	A/M	M/J
WEAT-FM	BM	18.4	16.5	16.6	
WHYI-FM	R	16.3	17.2	15.0	
WIRK-FM	C	8.7	7.6	7.7	
WRMF-FM	AC	6.4	6.1	7.7	
WNJY-FM	BB	4.7	3.9	5.6	
WJNO	N/T	5.7	4.5	5.5	
WCKO-FM	A	3.4	2.9	3.6	
WSHE-FM	A	2.8	3.1	3.2	
WKGR-FM	R	1.1	1.4	3.1	
WPOM	B	17	14	27	

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SALES

Fewer sales meetings but more sales training is coming. Sales managers are starting to think the motivation route is not as beneficial as the training route even though training takes more time, money and commitment.

Teamwork is becoming evident in sales. The future might see radio stations operating with two or three teams of salespeople competing with each other to the radio station's benefit instead of one big sales department being prodded by a GSM.

Increased sales will come from newspapers. Station people are not willing to spend the time and money necessary to get available co-op money. The hot thing in the months ahead will be learning more about newspapers and attacking their sales efforts.

PROGRAMMING

The next biggest need is for production talent. Radio stations are beginning to realize that top-notch production not only helps make advertisers happy, but makes local contests sparkle. Stations can expect to pay considerably more for top talent.

Music video worship will wane. Radio programmers will begin to recover from the ego hurt that is being inflicted by record executives who are enamored of rock video. A new wave of album rock formats may develop from program directors who clearly see

Fewer sales meetings but more sales training is coming.

■■■

Teamwork is becoming evident in sales.

■■■

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■■■

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Music video worship will wane.

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Morning talent is more in demand than ever before.

■■■

Higher DJ salaries are ahead.

■■■

Music directors may disappear from stations.

■■■

Countdown shows show no decline in national interest.

■■■

Album rock stations are still defecting to rock or top 40 formats.

radio's flexibility in creating image/lifestyle over TV video.

Morning talent is more in demand than ever before. Stations are trying to spin off Rick Dees and Scott Shannon types. Best area of growth seems to be in smaller markets where program-

mers should encourage different types of personalities to develop.

Higher DJ salaries are ahead. Managers are showing more willingness to pay for entertaining talent. Almost every station has in their format at least what is con-

sidered to be, a personality. This is driving prices up for DJs in general. Talent will represent a major increase in expenditures at most U.S. radio stations this year.

Music directors may disappear from stations. The new thinking is to hire someone who has a degree in research. One who can coordinate the stations' nonmusic research studies, help with implementation, and also do music research or oversee a national company's local music research. The position will be more cost-effective for general managers who frequently pay a DJ or a secretary (higher salaries) to assume responsibilities in music.

Countdown shows show no decline in national interest. Radio stations can't get enough of them. Most thrive. Stations which are usually poor at packaging specials seem to be able to sell countdown shows better. They get ratings. Fit into the formats. In many cases they sound more professional than the station's own sound. There's room for one or two more speciality countdown shows.

Album rock stations are still defecting to rock or top 40 formats (usually after they get a bad rating book). Remaining album rock stations are looking to the major consultants to develop a totally new youth-oriented format that breaks completely from album rock and might enable the stations to have years of growth ahead.

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