

Radio Only®

THE MONTHLY MANAGEMENT TOOL

**Selling
After a
Bad
Rating
Book**

**Making
Older Formats
Seem Younger**

**Radio's
Safest Songs**



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20. Ben Franklin Close
21. Physical Action Close
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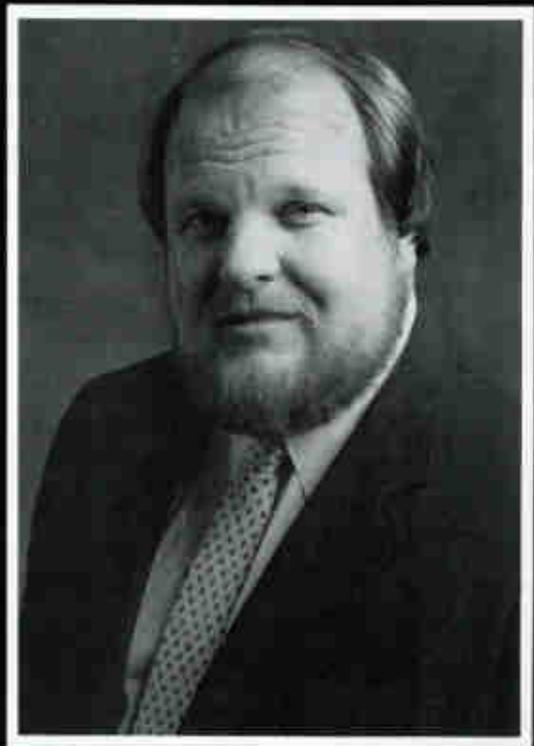
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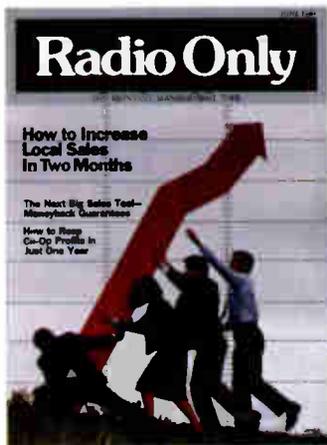


ROB BALON, PH.D.
PRESIDENT

B A L O N & A S S O C I A T E S

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(512) 327-7010



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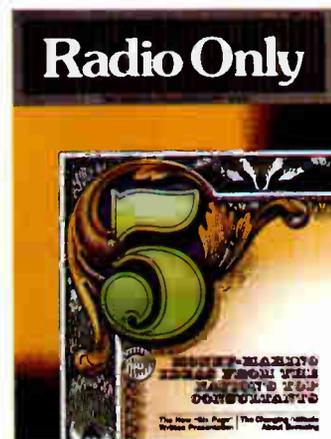
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Traci Douglas

Ten New Radio Trends to Watch

The nation's largest consulting company reveals what's in store for the future and how your station can prepare now.

Burkhart / Abrams / Michaels / Douglas & Associates of Atlanta is such a large and diversified consulting and programming company that frequently their research efforts are overlooked. Yet research is what drives this firm into radio format consulting, music and TV video.

At the helm is Traci Douglas, daughter of founder Kent Burkhart and married to President Dwight Douglas.

Three years ago she began Focus Research after working with A & M Records in Los Angeles.

Here are a few trends that consultants at Burkhart/Abrams will be watching:

1. Personalities will become a major component of popular music stations. Stations are beginning to sound more alike and less defined. The large number of stations turning top 40, coupled with the large number of crossover tunes now airing on many different formats, shows evidence of stations becoming more mass appeal. Listeners may increasingly turn to stations featuring personalities, and focus group research will be critical to determine important qualities.

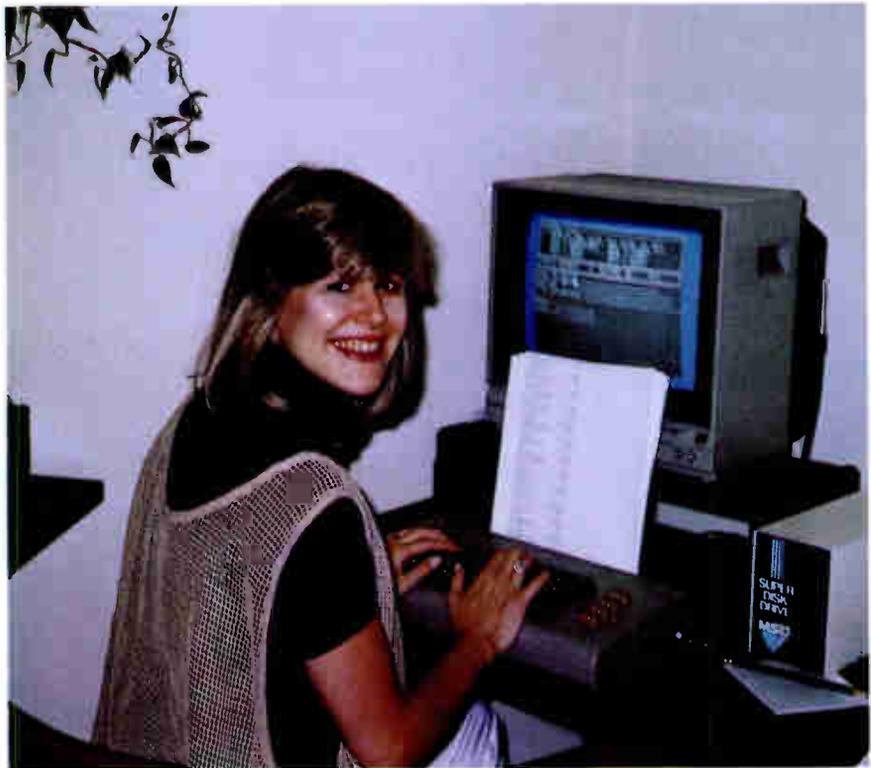
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3. In the next five years, all stations will do their music selection by computer. This will enhance the personalities' show since preparation time can be increased.

4. Adult contemporary FM stations will have the high-rated morning personalities and will be the dominant money-makers (even with intense competition from top 40).

5. Album rock will make a comeback to become the dominant for-

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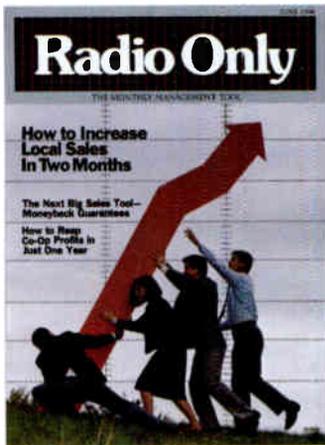
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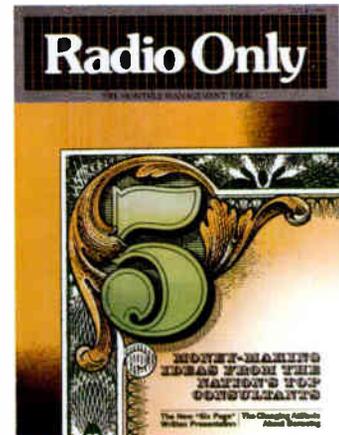
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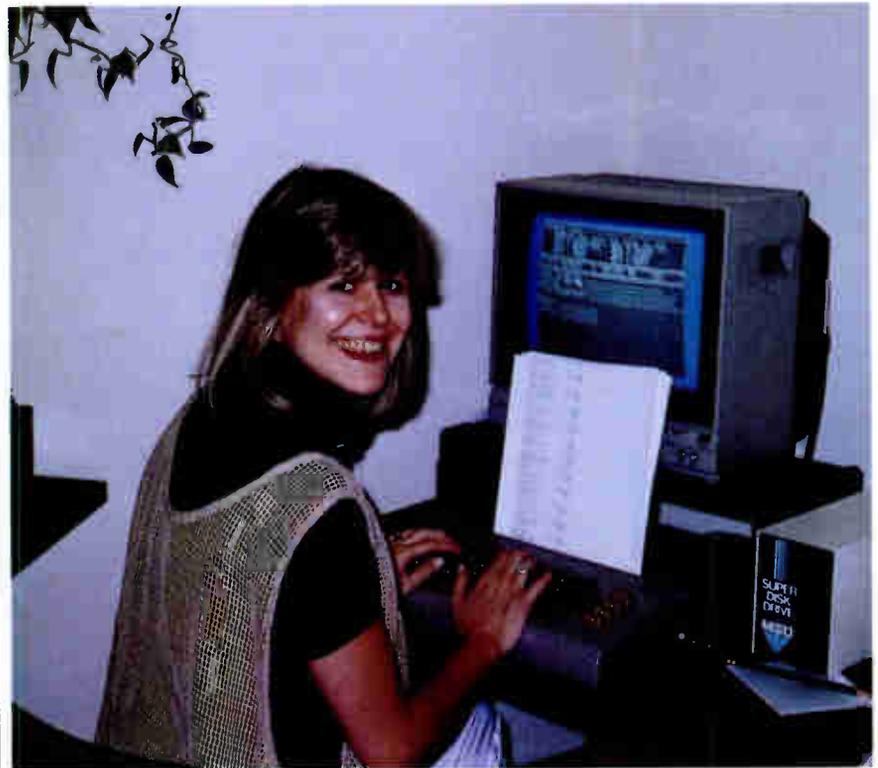
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Selling After a Bad Rating Book

Panic is being replaced by new strategy designed to minimize impact to the bottom line.



After every rating sweep, when the ratings are issued, the winners make hay and the losers make excuses.

So far, no one has come up with a way to make a bad rating book appear good, but there is growing evidence that forethought is replacing panic as a forerunner to new strategy.

Almost every station winds up with a bad book occasionally. Some stations more than others. Even KDKA-AM, Pittsburgh, a perennial market leader, saw some erosion of late, but soon bounced back.

The idea of planning for a bad rating book can be compared to signing a prenuptial marriage agreement. Both parties hope they never have to invoke the pact, but some apparently feel comfortable knowing that there is a plan of action. Ironically, even in this time of high divorce rates, it is more likely that a radio station will need an action plan in case of a bad book than a couple might need one in case of a divorce. A divorce is a possibility; a bad book is inevitable.

When it comes to understanding ratings, perception is more important than reality. One of the reasons stations take the heat is because the trade press prints 12+ figures when everyone knows buyers never buy 12+.

Arbitron and Birch will only license the trade press to print 12+ figures because in doing so they are not giving away anything of great importance. So in reality the 12+ figures are meaningless.

The perception, however, is that doing well 12+ is great. It looks good in print. It is especially important since trade publications are prohibited from printing figures other than 12+ even though trades are allowed to rank stations

by certain demographic groupings.

It doesn't take a research director to proclaim a bad book. And, some executives now believe that even the facts don't necessarily a bad book make. The perception that ratings are on the decline is as upsetting as the fact itself.

For example, if WXXX got a 3.4 in the old book and a 2.9 in the latest, most competitors will attack it as a loss. The trades will cooperate by reporting WXXX is off 0.5 shares, adding an ominous tone. However, some stations are now treating the disease rather than the symptoms.

Possible solutions: Some stations can get Arbitron to supply them with a layperson's guide to statistical error. These are printed in advance and should they be needed, this one-page document can explain that statistical error up to one share point could be due to methodology, not the station. This information has its best impact when it comes from a source other than the station whose ratings have declined. It is never printed on station stationery.

The same can be done for other important variable factors such as diary return and ethnic weighting. Some stations turn to Arbitron for help in putting together a general guide that would be useful in these circumstances. Arbitron, obviously, cannot explain specific, individual declines in ratings.

Relative rank can be important in understanding ratings. In some markets, four stations will have basically the same shares and the next one or two may be very close. Yet, the numbers are not perceived for what they really are. It's the ranking that leaves a bigger impression.

Some stations now take a board and list the top stations (let's say the top ten) as they are being ban-

died about town by their competitors. If the competitors are using 12+, the station being attacked uses 12+. The top ten are listed, but a different color is used for each level of performance (see box). Then, on the side, the difference is boiled down to the general figure, not the decimal point.

NEW SPRING ARBITRON RESULTS

WIII	9.8	9 share
WZZZ	8.5	8 share
WLLL	7.6	7 share
WRRR	5.9	5 share
WPPP	5.7	
WQQQ	5.2	
WZZZ	4.4	4 share
WAAA	3.9	3 share
WBBB	3.8	
WXXX	3.4	

Using this approach, WXXX shown in this example actually ranks with two other stations getting three share ratings and is in only the sixth grouping, not tenth place.

The information is not as deceiving as it might appear. Most knowledgeable researchers can't define the difference between a 3.9 and a 3.4 even though they can do the arithmetic.

That's about as defensive as stations are being these days. It apparently doesn't pay to do voluminous reports to dispute the going rumors at agencies and the client level.

One way to respond to advertisers who want to renegotiate their rates based on the station's bad book is to cut the price. Another, in effect, does the same thing—make it up with more spots.

Now, some stations experiencing their first bad book in a while are giving advertisers the option of sticking to the present rate card with a guarantee that if the numbers don't rebound (within specified

definitions), the station will not just give bonus spots, but will "double the spots" or not just cut rates, but "double the discounts."

This makes some advertisers think twice since the rate card may go up if the ratings rebound. That's why some stations, after experiencing a bad book, sweeten this offer by guaranteeing the cooperating client or agency a no-rate increase for another rating period. It is a more sensible approach to what may very well be a temporary decline in the ratings.

This is a good time to remind new advertisers of the station's relative stability. For example, if the station is down to a 5.7 and is number five in the market, how many previous books placed the station in the top five? If it's the past six, that can be very impressive. If it's six out of the last eight, that shows stability. If there are only two rating books a year, these figures could be compared over time—say, for the best part of the last three years (six out of eight books).

In the event that a station really experienced a devastating rating book, candor means more than blue-sky. Advertisers can add and subtract. They know a four point loss means something—they don't always know what, but advertisers are aware that such a decline is often indicative of some trouble.

Here's where some stations are admitting the problem and putting together a plan of action that would impress even the biggest doubters.

Smart managers look for answers when their ratings decline more than two shares in one book. They order an objective analysis. Sometimes they hire a consultant on a per diem basis to test the market. They look for diary analysis.

Stations which take drastic action after one down book—for any reason—flirt with bigger problems. Audience listening doesn't respond to quick changes. Dumping the morning DJ, pumping up the contest budget, etc., may only accentuate the stage of panic that has set in. It makes for meaningful ammunition to be used by the station's competitors.

Of course, more often than not, overzealous or overconcerned general managers usually take action immediately after a bad rating book. Facts show that rarely can they make enough changes quickly enough to turn the situation around. These last steps of desperation allow the competition to not only put the station down, but also help it to steadily lose billing.

The new approach is to study the situation. When results come in, the way the changes are implemented are as important as making the changes.

Frequently, managers assume that the station's image must be foggy. They think, "We need more promotion—more visibility." Frantically they order TV spots, billboards or boost the contest budget.

When this fails to turn the station around, managers soon run out of additional ideas. By then, they have made a lot of changes, some of which may have been unnecessary.

Failure to remember call letters could be a factor. But most GMs are not sure what that means or how to change it. So, the promotion budget increases or a DJ is fired. The problem may be the station's "positioning statement" is being affected by a competitor. It may be time to clear it up off the air before anything is done on the air.

Where a personality is the problem, often a coach or a consultant can help save him or her. Managers don't often consider this technique. But the new breed is beginning to realize that what a station has invested in a personality is worth resurrection at almost any price. Hiring a consultant is a small price to pay. Even Scott Shannon (WHTZ, New York air personality and PD), were he available, would be worth the expense to a station struggling with its morning personality. Shannon's (or someone else's) advice, might make the difference.

Since advertisers perceive the station's premature on-air changes as a negative, it is no surprise to them that the ratings have not rebounded in the next book.

The way to minimize a devastating book is to "cut loss." Admit

the ratings were really bad and that an investigation is underway. Find what good there is to find in the rating book. Hold to the integrity of the rates (perhaps using the tactic previously described) and show the advertiser you are concerned, but not panicked. There is something positive about a person who looks like they are in control. This plays well at agencies and with clients.

Retailers won't rebel unless the station has a history of raising its rates aggressively every time its ratings go up. If such is the case, it is justice to have advertisers negotiate the station down when the ratings go down.

New tactics include gradually increasing rates once per year (the best time is the first of the year). If the station has grown in audience in that year, the increase can be higher. Raising rates after good books leads to the expectations that "the station who taketh an advertiser's money away when the ratings go up, will giveth it back when they go down."

The best way to cut vulnerability on rate increases is to minimize their frequency and do it at a time that most advertisers accept as a readjustment—the time of the year which is not after a rating book. This doesn't apply to startup situations where stations are selling at rock bottom rates. It applies best to mature formats.

Retailers also use their own ratings—the cash register—to make decisions. That's why the single most important factor in selling radio is how much the advertiser likes and trusts the station account executive. In the past, salespeople hawked spot plans. Now, the emphasis is on sales and service.

The reason stations are working so hard to cut their attrition rate among salespeople is to foster better and more meaningful relationships between them and their clients. Good relationships here sustain bad books better.

This is the most difficult step being taken by newly aware radio stations, but it offers more long-range promise than other options. Selling in radio, like other indus-



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The Spot Radio Target Networks of America.

McGavren Guild Radio
Hiller, Newmark, Wechsler & Howard

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Last year our network sales doubled.

Committed to the future of radio, we thank our representatives for their outstanding achievements.

Congratulations to our top salespeople...

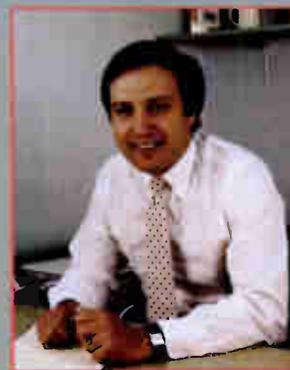
With appreciation to our support staff...



BOB LION
Co-Manager
\$5 million in sales



BARBARA MIHALICH
Account Executive
\$2 million in sales



TONY MIRAGLIA
Co-Manager
\$1 million in sales



INTERNET Operations: (from left to right) Adrian Chu, Phil Brown, Jamie Aronow, Liz Alexander, Lynn Guild, Maura Haurie, Graham Keenan. (Sitting center) Marc Guild, Vice President/Marketing & Research.

tries, is becoming more of a service-oriented event. It is very important that the advertiser feels good about the station, the station's ability to respond to his or her needs, and the actual salesperson's manner. Picking the right personnel helps, but offering in-house training to make the sales staff more professional is also key.

If bad books lead to some inevitable, if not temporary, billing loss, there are tactical ways to boost the billing here as well. Some managers turn to program producers like United Stations or Westwood One to offer popular music programs that can be sold out despite the station's other format problems. Most of these specials are well-produced and rarely detract from a station's overall on-air sound. In many cases, they sound better—more professional.

This is the time for network affiliates to turn to their network

contacts. An ABC affiliate would ask Ed McLaughlin for programs available that could fit the format and be sold easily. CBS affils would turn to Bob Kipperman. RKO, Transtar, Satellite Music Network and The Source also have shows available to net affiliates and perhaps available to nonaffiliates (if they are not already being picked up by the affiliates there).

Special programming—especially music—is a booming business. Along with countdown shows, these events can be sold on any station with any ratings without the need for sophisticated sales staffs. It doesn't take down books to discover their possibilities, but they look even better when a station is facing a loss situation.

Ironically, most radio stations are not prepared for success when it comes. They rarely capitalize on good ratings and only react emo-

tionally (almost euphorically) when the advances show big gains.

This doesn't seem to hurt the stations on the surface because very few gaining radio stations fail to make money (sometimes *in spite of* their efforts).

But when ratings go down, sometimes slowly, other times suddenly, there are few (if any) radio stations who have a well-planned course of action. As a result, many mistakes are made, the product is frequently altered needlessly or incorrectly and worst of all—billing declines.

It appears some executives are cutting losses by planning ahead for the inevitable day that through fact or perception, their ratings will decline. It's as inevitable as death and taxes with one difference: Now it is possible to deal intelligently with a bad book when it finally comes.

Before a Bad Rating Book An Action Plan

Here's a composite of what some executives are doing (sometimes in advance) of a bad rating book.

1. Get the facts. Spend what is necessary to get an expert to interpret the real problem.

2. Ascertain what, if any, good points remain. Is the station still competitive in some key demographics? Don't fish too far out of the desired demographic area.

3. Don't raise the rate card, and present thinking is, don't lower it right away.

4. Offer unsatisfied advertisers a chance to leave their present contracts and rates in effect. Offer double the bonus spots or double the discounts later if the ratings don't rebound to a specified number, for if they don't, chances are the stations will have plenty avails then to give away.

5. Resist the temptation to make on-air changes after one bad book. Firing the PD and/or DJs can only add fuel to the fire being started

by competitors. This is the time to find out what's wrong, and in today's competitive market try to fix what you've got rather than start over again.

6. Look for new sources of easy-to-sell packages such as countdown shows, specials and network offerings. These shows need little skill to sell and are well-produced.

7. Meet with key station people on definitive steps that can be taken if the ratings are good and what should be done if they are down. It's helpful to commit all plans to writing and update them even if the next book is good.

8. Avoid emotional decisions. Sometimes the worst pressure comes from group executives who are not understanding or for that matter, not interested in why the station has declined. Group executives should either give line execs a chance to return the station to good ratings health or replace them. Pressure tactics and second-guessing rarely turn into turn-

around situations.

9. Try to avoid being placed on the defensive by competitors. They are doing what your station would probably do in the same situation. Address what the station is doing after the decline. Don't act like there is no problem. An executive who knows what he or she is doing is very reassuring to advertisers and agencies.

10. Strengthen the sales staff while the ratings are good. Top executives look for salespeople with "charisma" and personality. A good relationship between an account exec and a client can help weather the bad rating book storm with little or no loss in revenue.

11. Institute once-a-year rate hikes based on time of the year (usually the first of January) rather than after a rating book that is good, because once advertisers learn that rates jump after good rating books, they look to get the lesser rates back when the books begin to decline. This applies to mature formats, not startup situations. ■■■

DYNASTY

CLEVELAND *Style*



AALRITE
COMMUNICATIONS
GROUP, INC.

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



#1 WHERE IT COUNTS!
DEMOGRAPHIC RANKING SUMMARY
MONDAY—SUNDAY 6AM—MIDNIGHT
CLEVELAND TOTAL SURVEY AREA
SPRING 1984 ARBITRON



ADULTS	MEN	WOMEN
12+	12+	18+
12-24	12-17	18-34
12-34	12-24	18-44
12-44	12-34	18-49
12-49	12-44	18-54
12-54	12-49	18-64
12-64	12-54	25-34
18+	12-64	25+
18-24	18+	
18-34	18-24	
18-44	18-34	
18-49	18-44	
18-54	18-49	
18-64	18-54	
25+	18-64	
25-34	25+	
25-44	25-34	
25-49	25-44	
25-54	25-49	
25-64	25-54	
	25-64	



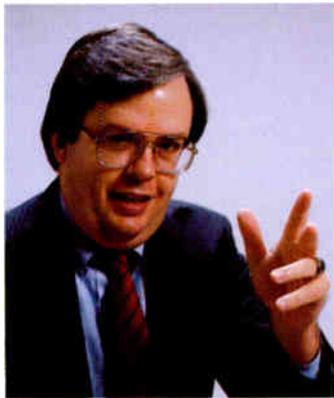
ROLLING STONE MAGAZINE
RADIO STATION OF THE YEAR
5 TIMES IN A ROW!

*OCT NOV 1975 THROUGH SPRING 1984, EXCLUDING 1981, 1982
1983 SUMMER ARB S DUE TO NON-SUBSCRIPTION (AVG QTR
HR. METRO. MON-SUN, 6 AM-MID)

WMMMS 100.7 FM

Beau Sanders, General Mgr/WKDY, Spartanburg, SC

“ Satellite put me
where I belong.
Out on the street.”



Satellite Music Network can dig you out from under the day-to-day details that eat away at your time, and get you out there on the street, selling. Now you can have a smooth running professional station that can be better than the best in your market.

On the road again. With the daily headaches out of the way, you'll not only have a better product to sell, but the time to go out and sell it. Your new sound will include a professional sounding Country, Adult Contemporary, Traditional MOR or CHR format with live broadcasts of news and top air personalities. Our own Flex Clocks™ let you plug in local programming; and with LocaLiners™ you keep your local flavor.

Proven success. As you well know, the proof is in the ratings. And there are lots of Satellite success stories.

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KBRA Wichita
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La Jolla, California 92037 • 619/454-3202

Radio's Safest Songs

The latest program director survey of top tunes in five different formats.

In most cases, the music a station plays is what defines it to the audience. When listeners are asked why they choose their favorite stations, music is invariably at the top of the list. When they are asked what makes them switch stations, again, musical considerations are frequently named.

So choosing the best music to play is a critically important factor in the programming of a radio station. Deciding which "safe songs" to play can be done by a variety of methods:

1. Continuing subjective assessment.

This, of course, carries certain dangers with it. The judgmental programmer is only as good as his or her ears. And yet all but the most intense researchers realize a need for this component.

The questions to ask are: Is the song compatible with the musical needs of the target listeners? Is it compatible with the rest of the playlist? Is it serving the purpose expected of it when it was first added for airplay?

In short, how does the song sound on the radio station and in the context of the competitive marketplace?

2. Reported record sales, past and present.

Once the backbone of contemporary hit evaluation, finding out what the record stores are selling (along with tabulating telephoned requests and other measures of active behavior) has fallen from favor at some stations. Others are rediscovering the technique and successfully applying it.

Are people willing to pay money to own a recorded version of this song? Does this parallel a desire to hear it on this radio station? Are these record-buyers also the station's listeners, or at least representative of their tastes? All "yes" answers can give the green light for current sellers.

Further, do past sales patterns of a record predict its potential for

listener acceptance once it's no longer a current hit? Can continuing sales information—reorder patterns for catalog albums, sales of oldie singles, and, secondarily, jukebox plays—provide meaningful updates for noncurrents?

3. Chart performance, past and present.

Not every market is large enough to support a meaningful record-store survey. Early programmers used to compare notes with their fellows at similar stations or watch the playlist practices of other successful stations.

The proliferation of trade publications and newsletters over the years—and the input of programming consultants—has made the comparison-and-contrast game even more convenient. Lists from individual stations are often presented along with various composite charts.

But there is also the inductive leap, of course, of whether someone's hit (or miss) is valid elsewhere. "Every market's the same," the cliché goes, "and every market's different."

4. Call-out research.

It took until the 1960s to begin serious application of these basic telephone-study techniques. Even today with its wide acceptance, research purists point to flaws in the call-out methods of many.

The underlying theories are: (a) previous techniques (e.g., record sales) gave a limited if not distorted picture; (b) a more or less random method of phone contact would reach a proper sample of the desired population; (c) playing a brief portion of a song to the respondent would elicit information of interest.

That information usually consists of what may be called (a) "familiarity" or "recognition"; (b) relative "popularity" or "like/dislike"; (c) "fatigue" or "tired-of" or "burnout."

No surprise, the application of the results is also critically important. Conducted wrong or inter-

preted wrong, call-out will not save the ship. Done right, its proponents say, the method has helped win many a battle.

5. Auditorium testing.

This is the generic name for the method of gathering dozens of respondents at once to rate hundreds of songs in a couple of hours.

A very tight-listed station can test its entire gold library at once with one of these. Other users may do several such sittings in succession or may rotate through by testing part of their oldies every few months.

Standard familiarity and popularity measures are derived just as with call-out research. In fact, the call-out-vs.-record-sales split of the past several years seems to be giving way to arguments over the suitability of this method vs. call-outs.

Skeptics of auditorium testing especially question the validity of the setting. Does this mass voting, they ask, tell what songs the listeners want to hear on the radio station? But then, the same question has been asked of call-out research.

Determining the safe songs, however it is done, is an essential goal of every music programmer. It is a dynamic process because the audience and the competitive array of stations are ever-changing. But as long as the songs are important, so will be the search for the safe ones.

There may be less musical overlap among the formats, for there was less overlapping of songs than last year.

Softer items were less likely to be reported by top 40 programmers; black/urban stations found fewer white-artist songs being used; tunes on the ac/country borderline showed up less frequently on country lists.

A greater emphasis upon more recent oldies—and a corresponding passing-over of vintage material—was noted on the album rock and contemporary lists in particular, though somewhat on the other three as well. And these lists, compiled in August 1984, tend to be outdated in as little as six months.

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



These lists are the currently determined "safest songs of all time" for the five formats shown. Programmers and programming consultants who were recently contacted in conjunction with this or other articles were asked to contribute listings of their best, the "safest" as each defined that term. Those listings encompassed various reporting methods ranging from top-of-mind recall to a study of available computer printouts, and reflected the many underlying methodologies such as discussed in the accompanying article. Every major market was covered for one or more of these formats, though not necessarily with the depth of stations which might be desirable for a more thorough examination. Where necessary for proper sampling, research conducted by the author was also included. Each title mentioned positively was given one (computerized) tick; no attempt was made to adjust for negative mentions. Those with the most reports for a given format are presented here, alphabetically by title. Each composite list should be seen as nothing more than an overview, without statistical reliability and validity. Abundant differences were noted, for instance, within each format by region, from market to market, and by application.

ADULT CONTEMPORARY

All Night Long, Lionel Richie
 Always on My Mind, Willie Nelson
 Baby Come to Me, Austin & Ingram
 Bille Jean, Michael Jackson
 Bridge Over Troubled Water, Simon & Garfunkel
 Cherish, Association
 Dreams, Fleetwood Mac
 Easy, Commodores
 Endless Love, Ross & Richie
 Evergreen, Barbra Streisand
 Every Breath You Take, Police
 Fire and Rain, James Taylor
 Flashdance, Irene Cara
 Gambler, Kenny Rogers
 Hard to Say I'm Sorry, Chicago
 Hello, Lionel Richie
 Hello Again, Neil Diamond
 Here Comes the Sun, Beatles
 How Deep Is Your Love, Bee Gees
 If, Bread
 If Ever You're In My Arms Again, Peabo Bryson
 If You Could Read My Mind, Gordon Lightfoot
 If You Leave Me Now, Chicago
 I Go Crazy, Paul Davis
 I Honestly Love You, Olivia Newton-John
 Just the Way You Are, Billy Joel
 Killing Me Softly With His Song, Roberta Flack
 Lady, Kenny Rogers
 Longer, Dan Fogelberg
 Look What You've Done to Me, Boz Scaggs
 Lost in Love, Air Supply
 Magic, Olivia Newton-John
 Michelle, Beatles
 My Girl, Temptations
 Never Gonna Let You Go, Sergio Mendes
 Sailing, Christopher Cross
 Sounds of Silence, Simon & Garfunkel
 Still, Commodores
 Three Times a Lady, Commodores
 Touch Me in the Morning, Diana Ross
 Truly, Lionel Richie
 Up Where We Belong, Cocker & Warnes
 Way We Were, Barbra Streisand
 Wedding Song, Paul Stookey
 Woman, John Lennon
 Woman in Love, Barbra Streisand
 Yesterday, Beatles
 You Are, Lionel Richie
 You Are the Sunshine of My Life, Stevie Wonder
 You Needed Me, Anne Murray
 Your Song, Elton John

ALBUM ROCK

Against the Wind, Bob Seger
 All Right Now, Free
 Born to Run, Bruce Springsteen
 Boulevard, Jackson Browne
 Carry on Wayward Son, Kansas
 China Girl, David Bowie
 China Grove, Doobie Brothers
 Come Together, Beatles
 Don't Stand So Close to Me, Police
 Don't Stop Believing, Journey
 Dream On, Aerosmith
 Edge of Seventeen, Stevie Nicks
 Even Now, Bob Seger
 Every Breath You Take, Police
 Free Bird, Lynyrd Skynyrd
 Games People Play, Alan Parsons Project
 Goodbye Stranger, Supertramp
 Go Your Own Way, Fleetwood Mac
 Heat of the Moment, Asia
 Hotel California, Eagles
 Hungry Like the Wolf, Duran Duran
 I Can't Get No Satisfaction, Rolling Stones
 I Want a New Drug, Huey Lewis & the News
 Jack and Dianne, John Cougar
 King of Pain, Police
 Layla, Derek & the Dominos
 Light My Fire, Doors
 Love Is a Battlefield, Pat Benatar
 More Than a Feeling, Boston
 Night Moves, Bob Seger
 One Thing Leads to Another, Fix
 Owner of a Lonely Heart, Yes
 Photograph, Def Leppard
 Rhiannon, Fleetwood Mac
 Rock of Ages, Def Leppard
 Roundabout, Yes
 Separate Ways, Journey
 She's a Beauty, Tubes
 Stairway to Heaven, Led Zeppelin
 Stand Back, Stevie Nicks
 Sweet Dreams (Are Made of This), Eurythmics
 Sweet Home Alabama, Lynyrd Skynyrd
 Synchronicity II, Police
 Waiting for a Girl Like You, Foreigner
 Walk This Way, Aerosmith
 While You See a Chance, Steve Winwood
 Who Can It Be Now, Men at Work
 Who's Crying Now, Journey
 Won't Get Fooled Again, Who
 Why Me, Planet P
 You Might Think, Cars

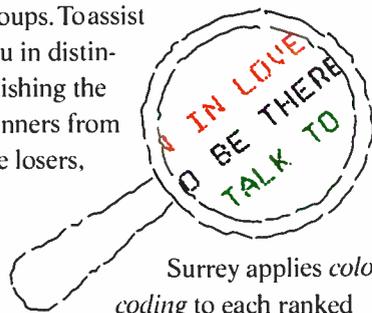
Why are more stations than ever choosing Surrey?

In the last year, Surrey Research has been privileged to experience its greatest clientele growth ever. Among reasons most commonly given for choosing Surrey are their superior quality, past performance and vast experience in radio research. Beyond this more general reasoning, some stations are pointing to more specific features. Here are just a few repeated most often.

Clarity of Research

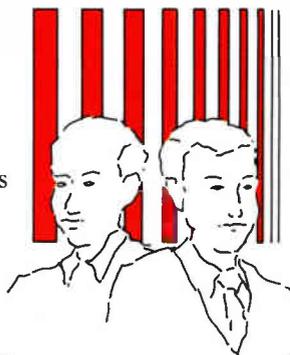
As most programmers will agree, the clarity of research is vital to its usefulness. At Surrey our attempt is to design and display research in its clearest, most concise and easiest to put to use form. One example of this is offered in our *A & O Auditorium Music Testing*. Results are presented to you alphabetically by artist, in rank-order and also in a page-by-page

cross-tabulation of each song's level of appeal to your key audience groups. To assist you in distinguishing the winners from the losers,



Stringent Recruiting Methodologies

One of the most important aspects of qualified research is the assembly of those individuals whose opinions most reflect that of your *core-listener*. This approach, as opposed to the often used targeted-demo



concept, ensures you a representation of people more closely identified to your "perfect" listener. Not only does Surrey encourage this more defined sample of your desired audience, but additionally seeks those types of individuals most prone to participate in a rating study. We call them *diary-types*. Aside from your study providing you with listener data, this added recruiting technique lends itself well to the one thing you strive for most—ratings efficiency.

Affordability

Understandably, cost is a key in determining the amount of research you're able to acquire. Now for

the first time, through Surrey's *investment planning* and *package discounts*, many stations are conducting research programs designed to accommodate their objectives rather than just their budgets.

Through *investment planning*, stations who contract for more than one study over a period of time are now afforded the luxury of monthly payments to accommodate the total investment. Aside from the benefits derived from investment planning, by contracting for more than one study over the course of a year, additional discounts are realized. These discounts are determined by the number of projects conducted.

These are just a few of the many reasons stations are choosing Surrey. Why not let us tell you more? To arrange for a personal visit from one of our representatives, call today (303) 989-9980. We'd like to become your choice.



Radio Programming

COUNTRY

Always on My Mind, Willie Nelson
Any Day Now, Ronnie Milsap
Behind Closed Doors, Charlie Rich
Closer You Get, Alabama
Coward of the County, Kenny Rogers
Don't Fall in Love With a Dreamer, Rogers & Carnes
Don't It Make My Brown Eyes Blue, Crystal Gayle
Elvira, Oak Ridge Boys
Feels So Right, Alabama
Gambler, Kenny Rogers
Good Hearted Woman, Waylon & Willie
Here You Come Again, Dolly Parton
He's a Heartache, Janie Fricke
I Believe in You, Don Williams
If Loving You Is Wrong, Barbara Mandrell
I Love a Rainy Night, Eddie Rabbitt
Islands in the Stream, Rogers & Parton
I Was...When Country Wasn't Cool, Barbara Mandrell
I Wouldn't Have Missed It, Ronnie Milsap
Lady, Kenny Rogers
Looking for Love, Johnny Lee
Lord I Hope This Day Is Good, Don Williams
Love in the First Degree, Alabama
Love Will Turn You Around, Kenny Rogers
Luchenbach Texas, Waylon Jennings
Lucille, Kenny Rogers
Most Beautiful Girl, Charlie Rich
Mountain Music, Alabama
Nobody, Sylvia
On the Road Again, Willie Nelson
Rose Garden, Lynn Anderson
Seven Year Ache, Rosanne Cash
She Believes in Me, Kenny Rogers
Stand by Me, Mickey Gilley
Stand by Your Man, Tammy Wynette
Step by Step, Eddie Rabbitt
Sweetest Thing, Juice Newton
Take Me Down, Alabama
Take Me Home Country Roads, John Denver
There's No Getting Over Me, Ronnie Milsap
Through the Years, Kenny Rogers
We've Got Tonight, Rogers & Easton
What a Difference You Made, Ronnie Milsap
What Are We Doing in Love, Rogers & West
What's Forever For, Michael Murphy
Wish You Were Here, Barbara Mandrell
You and I, Rabbitt & Gayle
You Can't Run From Love, Eddie Rabbitt
You're the Reason God Made Oklahoma, Frizzell & West

BLACK/URBAN

Ain't Nobody, Rufus & Chaka
All Night Long, Lionel Richie
Always and Forever, Heat Wave
Beat It, Michael Jackson
Being With You, Smokey Robinson
Best of My Love, Emotions
Billie Jean, Michael Jackson
Celebration, Kool and the Gang
Cold Blooded, Rick James
Don't Leave Me This Way, Thelma Houston
Don't Stop Til You Get Enough, Michael Jackson
Don't You Get So Mad, Jeffrey Osborne
Early in the Morning, Gap Band
Endless Love, Ross & Richie
Flashdance, Irene Cara
Give It to Me Baby, Rick James
Good Times, Chic
He's So Shy, Pointer Sisters
It's Gonna Take a Miracle, Deniece Williams
I Will Survive, Gloria Gaynor
Juicy Fruit, Mtume
Jump to It, Aretha Franklin
Just Be Good to Me, S.O.S. Band
Just the Two of Us, Grover Washington Jr.
Let It Whip, Dazz Band
Let the Music Play, Shannon
My Girl, Temptations
My Love, Lionel Richie
Other Woman, Ray Parker Jr.
Party Train, Gap Band
Reunited, Peaches and Herb
Rock It, Herbie Hancock
Rock With You, Michael Jackson
Sexual Healing, Marvin Gaye
She Works Hard for the Money, Donna Summer
Slow Hand, Pointer Sisters
Stay With Me Tonight, Jeffrey Osborne
Still, Commodores
Super Freak, Rick James
Superstition, Stevie Wonder
Take Your Time, S.O.S. Band
That Girl, Stevie Wonder
Three Times a Lady, Commodores
Tonight I Celebrate My Love, Flack & Bryson
Turn Your Love Around, George Benson
Upside Down, Diana Ross
We Are Family, Sister Sledge
When Doves Cry, Prince
Working My Way Back to You, Spinners
You Are, Lionel Richie

CONTEMPORARY HITS

All Night Long, Lionel Richie
Baker Street, Gerry Rafferty
Beat It, Michael Jackson
Billie Jean, Michael Jackson
Break My Stride, Matthew Wilder
Celebration, Kool and the Gang
Down Under, Men at Work
Dust in the Wind, Kansas
Ebony and Ivory, McCartney & Wonder
Every Breath You Take, Police
Eye of the Tiger, Survivor
Fire and Rain, James Taylor
Flashdance, Irene Cara
Footloose, Kenny Loggins
Hard to Say I'm Sorry, Chicago
Hello, Lionel Richie
If You Leave Me Now, Chicago
Islands in the Stream, Rogers & Parton
Just the Way You Are, Billy Joel
Lady, Kenny Rogers
Let's Dance, David Bowie
Let's Hear It for the Boy, Deniece Williams
Longer, Dan Fogelberg
Longest Time, Billy Joel
Maggie May, Rod Stewart
My Love, Lionel Richie
Never Gonna Let You Go, Sergio Mendes
1999, Prince
P.Y.T., Michael Jackson
Rock With You, Michael Jackson
Sailing, Christopher Cross
Say It Isn't So, Hall & Oates
Say Say Say, McCartney & Jackson
She Works Hard for the Money, Donna Summer
Stairway to Heaven, Led Zeppelin
Still, Commodores
Stuck on You, Lionel Richie
Sweet Dreams (Are Made of This), Eurythmics
Three Times a Lady, Commodores
Time (Clock of the Heart), Culture Club
Time After Time, Cyndi Lauper
Total Eclipse of the Heart, Bonnie Tyler
Truly, Lionel Richie
Uptown Girl, Billy Joel
Up Where We Belong, Cocker & Wames
Waiting for a Girl Like You, Foreigner
While You See a Chance, Steve Winwood
Who Can It Be Now, Men at Work
You Are, Lionel Richie
You Can Do Magic, America

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



BERNEY KNOX

On Changing Call Letters

Here's why consultants and programmers are beginning to think call letter switching may become obsolete.

There used to be a time prior to deregulation that changing a station's call letters was possible but time-consuming. As a result, programmers usually tried to live with their retained call letters as long as they could, even when making radical on-air format switches.

Now, the hindrances are gone. Changing call letters is easier than ever to do, and there is some early evidence that stations are taking advantage of the FCC's newfound leniency.

But, some consultants and major programmers are rethinking the advisability of switching a station's call letters—even when major programming changes are being attempted.

The reluctance is based on a growing feeling that stations should be less concerned with their call signs and more interested in their image.

What may happen in the months and years ahead could be similar to what was witnessed by Philadelphia area radio listeners when Jerry Lee's WDVR-FM beautiful music station retained its format but assumed an entirely different identity.

Originally, WDVR stood for Delaware Valley Radio. Dropping this meaningless association paved the way for Lee to not just change call letters, but also come up with an entirely new name. He ordered re-

search. He did all the required focus groups. And what emerged was—EAZY 101. The fact that legally the station's call letters were WEAZ-FM were irrelevant to Lee.

The management decided not to refer to WEAZ by call letters on-air except for the required once-per-hour, official, station identification. And, at that, they blended it with the "WEAZ Philadelphia Weather." Off-air, the actual call letters have never appeared in print, on promotional material or on TV—and they spend hundreds of thousands on promotion every couple of months.

It was a risky move, but one which occurred before the FCC made call letter switching so swift and easy. What Lee and his General Manager Jim DeCaro wound up with was a radio station that started with the letter "E." In their market, KYW was the only other station which started with a letter other than "W." KYW and EAZY 101 are number one and two in the market according to the spring Arbitrons. Identity alone is not likely responsible for high ratings, but some radio experts think it is no accident that their listeners are able to identify the stations so convincingly.

Jerry Lee reviewed the Arbitron diaries for the fall of 1983 and not one entry listed EAZY 101 as WEAZ. They spelled it EASY and EAZY, but

either way won the station credit in Arbitron's book. Lee also chuckles as he tells of a top name radio executive who buttonholed him at a convention to inquire "how EAZY 101 got the Commission to give them call letters that started with an 'E.'" Obviously it didn't. *He* did.

This story is just one example of why the future identification of radio stations may be tied to words and images that are more meaningful than four letters starting with a "W" or "K." Y-100, Ft. Lauderdale was an early winner in this area, and there is no shortage of examples of stations which have dropped their call letter identity for a new, fresh image.

Here are some of the guidelines consultants think may govern future station identification.

- Call letters alone, unless they easily conjure up memorable images, are not going to be as effective as words that tie into a station's image.

- Using call letters that have a vague resemblance to the image word will actually confuse, not re-inforce, the station's image word.

- All on-air and off-air identification will be restricted to the word and the frequency, leaving the legal call letters to once per hour.

- Hard-to-remember call letters used once per hour are probably better than call letters that are cute ties-ins with the image words because there are fewer opportunities for confusion. As incredible as it may seem, hard-to-remember call letters won't conflict with easy-to-remember image words.

- Spelling the image words on-air will be a necessity. Programmers operate under the misconception that listeners hear every gem they come up with. Researchers poring over diary entries know better. Stations will never want to be so sophisticated that they fail to spell the image words on-air at least once per half hour.

Call letters may not be on the way out, but some programmers think the way of the future will be to tie in image words with dial position in order to circumvent the limitations that four call letters beginning with "W" or "K" present to radio stations. ■■

The New Trend Toward Selling Service

Eleven ways to give new clients tangible reasons to buy another flight.

Radio station sales managers looking to increase sales are paying more attention to better customer service.

In the advertising business, new clients instantly become your competitors' best prospects. Salespeople tend to quit wooing their clients the minute the order is signed. But this is precisely the time the new client needs the most reassurance. It's also the time when everyone else increases the amount of wooing. The joke in Miami, Florida, is that every radio ad has an AQH share of 17 advertising salespeople. Many of those salespeople will be in the store the day the ad breaks to tell the advertiser that he/she made a mistake and should have bought their media instead.

Managers nationwide report being frustrated by doing the work to land a new account just to have it stolen away by another station or picked off by a slow paying agency. As competition increases, it often becomes easier to sell a new account than to keep it. Sales experts in many industries agree that the first sale is the least profitable. It may take six or seven calls to land a big account. Add to that time invested by management, production people and support staff and the importance of renewing accounts, not just selling them, becomes evident.

Many managers feel that radio's intangibility is part of the problem. They are taking steps to "tangibilize" radio. In *The Marketing Imagination*, Theodore Levitt writes about the problems of selling and servicing intangibles. Levitt writes, "Thus, while in getting customers for intangibles, it becomes important to create surrogates or metaphors for tangibility—how we dress, how we speak, write, design, and present proposals, work with prospects, respond to inquiries, initiate ideas, show how well we understand the prospect's business—in keeping

customers for intangibles it becomes important regularly to remind the customers of what they're regularly getting. If that's not done, the customers will not know. They only know when they are not getting what they bought.

A new definition of client "service" might be "the process of making clients aware of what they are getting." This goes beyond the "typical" kinds of service calls. Service-oriented managers are no longer comfortable with a salesperson who "services" a client by dropping by to chat about how things are going. Each service call needs to be pre-planned to achieve another favorable impression. One local sales manager constantly reminds his sales team to "make the client feel we want to keep his business as much as we wanted to get it in the first place."

Managers know that it is vital to resell the advertising while things are going well instead of waiting until something goes wrong to get to the client. Retailers pose a difficult challenge. Often a retailer will buy a radio schedule and never hear his/her commercial on the air. Often, a retailer doesn't see the salesperson again until after the schedule has run and the bill has arrived.

The newspaper advertiser, on the other hand, gets a half dozen tear sheets along with the paper. The psychology of newspaper advertisers seems to be that it's better to get six tear sheets for a \$1000 investment than to pay \$250 for a radio schedule you never heard. It is up to each salesperson to make sure that this doesn't happen. Experts warn that the client must have several service contacts between the time the sale is made and the day the bill arrives.

Many industries selling intangibles are beginning to institutionalize the service function. Institutionalizing means that the service function is not left to chance. Instead,

once an order is received a series of preplanned activities occur to insure that the client feels welcome and reassured.

Below is a partial checklist of service ideas from stations across the U.S. and Canada. To institutionalize your station's service function, you may want to select several of these ideas and add a few of your own. The important thing is that when a new account is signed, the service functions you choose are "programmed" into the routine of the salesperson who made the sale. They become part of the job, not just something you do if there's time at the end of the week. These service options were chosen because they make radio more tangible to the buyer and because they are relatively inexpensive and easy to perform.

1. When you make a written presentation, leave it behind, preferably in a desk-top easel. This acts as a tangible reminder of your presentation and keeps you and your station in front of the client even when he/she is talking with your competitors.

2. Sign a service contract. Many stations are reprinting their contracts to show service dates along with stop and start dates. Salespeople can use the service contract as a selling point. "We don't leave service to chance. Along with this schedule you get three service calls to check results, adjust copy, and plan upcoming promotions."

3. The salesperson sends a thank you letter. (This is common courtesy.)

4. The sales manager or general manager sends a thank you letter. (This makes it look like the station has its act together and that there is communication throughout the station.)

5. Before the commercial airs, present the client with a cassette tape containing the commercial. Now the client can hold the radio commercial in his or her hand. One of retailers' biggest complaints is that they never hear their ads before they go on the air.

6. A couple of days later bring a cassette tape caddy for storing and organizing the radio commercials

that the client will do in the future. It's a symbol of a long-term relationship.

7. Conduct a station tour that shows the client that he/she did not buy just "air" but an organization. Clients want to know that there are people who are concerned about their business.

8. The day before the ad breaks, send a mailgram or speedletter thanking the client and telling the client when he/she can hear the first day's radio ads.

9. After the client has run several ads, present him or her with a ring binder with the station's call letters

on the front, for storing copy. This provides another tangible symbol of the relationship. Adding monthly tabs helps keep the copy organized. The client and salesperson can refer to this record and note results of particular ads.

10. Consider a monthly station newsletter which can be filled with tips on running a business, advertising ideas, and station news and which communicates to the client that the station is aware of problems retailers and advertisers face.

11. When the client pays their first bill, bring a nice, but inexpensive cassette tape recorder. This gift tells the client that he/she got

more from your station than just air time.

Many of these service contacts can be repeated again and again.

Sales managers might consider having at least one service meeting a month that replaces the weekly sales meeting. This kind of meeting puts an emphasis on customer retention. Another advantage of this type of meeting is that it focuses salespeople on going back and upselling people who are already good advertisers. Sales training may not be enough. Training salespeople to service may be just as important.—By Chris Lytle, president of Madison, WI-based The Advisory Board, Inc., a sales consultancy firm

PUTTING TOGETHER A SERVICE SYSTEM FOR YOUR STATION

Choose several of these service strategies and add ideas of your own to systematize your service program.

A written presentation is a "metaphor" for the intangible air time you're proposing.

A thank you note is common courtesy. A note from the salesperson as well as management shows that the whole station values the sale.

A three-ring binder with written copy offers the same security as the tear sheets from the newspaper. It lets the client see and feel what the station has done for him.

A cassette tape player/recorder is a nice gift to give a client after the first bill is paid.

Service Contract

PRESENTATION

Service contracts can be a part of the schedule. Each order has a start date, stop date and two or three service dates scheduled in advance.

MAILGRAM

A mailgram reminds the client when to listen for the ads. Clients appreciate getting communications from the station besides bills.

Thank You

A cassette tape containing the commercial lets the client hold radio in his hand.

A cassette tape caddy keeps cassettes organized and gives the client another tangible reminder.

A newsletter can give the client tips on running his business and keep him informed about internal things at the station.

NEWSLETTER

A 15- to 20-minute tour of the station shows the client that there is a lot more to his purchase than air. There are real people and equipment, too.

“Their strategic planning leaves nothing to guesswork.”

“At Shamrock Broadcasting Company we’re committed to winning. And that’s why we started working with The Research Group. We knew at the beginning of our association with The Research Group that their methodology and strategic marketing approach were excellent. But only after the development of our working relationship could we fully appreciate the value of our partnership.

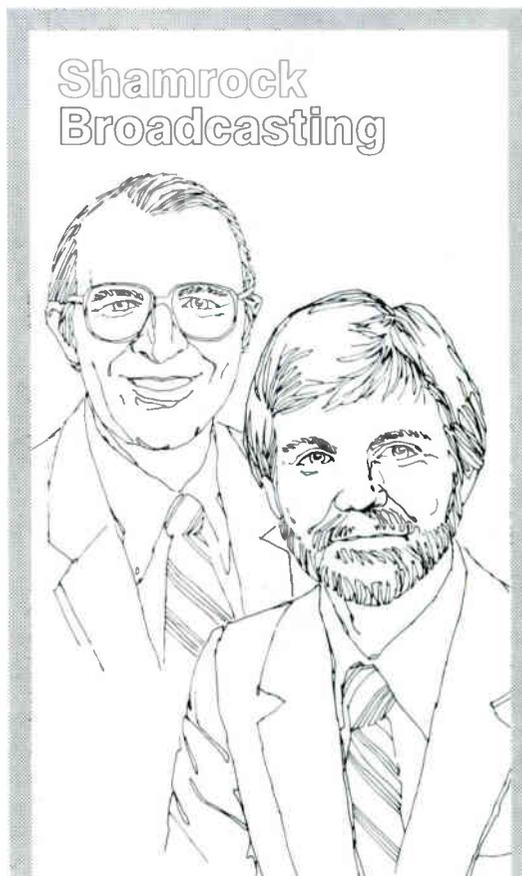
The Research Group has helped us to design strategic plans for each of our stations: plans that are based on the unique situation in each market. And already we’re starting to see excellent results. In Kansas City, for example, KUDL had a great Spring book, going from a 4.6 to a 6.3 12+ share.*

The accomplished staff of The Research Group has quickly become an invaluable resource to the management teams of our stations. They have worked with each station to develop a step-by-step strategic plan based on the research.

You know, there are a lot of companies doing research these days. In this competitive business, the difference between success and failure is often the difference between doing it *almost* right and doing it *exactly* right. That’s why we’re working with The Research Group.”

Bill Clark
President / Radio Division
Shamrock Broadcasting

Ross Reagan
General Manager, KUDL
National Program Director
Radio Division,
Shamrock Broadcasting



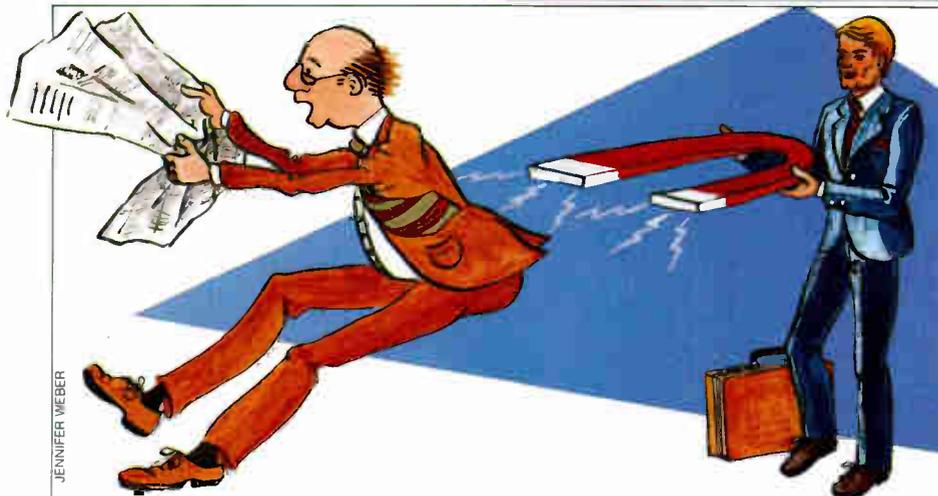
*(Spring 1984 Arbitron, M-S 6a-12m 12+ Metro)

In almost every field, there is a company that has *earned* a reputation as the leader.

The Research Group

Radio's Strategic Research Team

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New Ideas for Attracting Newspaper Advertisers

Six more ways for beating newspapers at their own game.

Last year the buzz word in radio sales was co-op advertising. Co-op is a gold mine for stations wishing to cash in on it, and just like any mining operation, it can be a "mother lode." Time, a special full or part-time coordinator, and a commitment in money and expertise is required.

Now, radio stations are catching on to the advantages newspaper-space salespeople have had over radio account executives. That's why this year there is a feverish interest in getting away from selling "spots" and moving toward marketing radio in a more tangible way.

Hardly any radio salesperson will admit to selling spots. But, with client attrition rates of 40 percent or more at the average radio station, they have not been able to rival the print field in service, tangibility and advertiser loyalty. Until now.

Radio sales executives are becoming more pragmatic and less egocentric about the industry's advantages and disadvantages. The new pragmatism involves seemingly opposite strategies.

For example, it is becoming more acceptable for radio stations to embrace newspapers (even mentioning and promoting them) when it helps the station get and retain a client and where it helps the client increase business.

On the other hand, radio stations are more aggressively attacking the disadvantages of print advertising

where radio is more advantageous to a client and where radio might help a potential advertiser to sell more products and/or services.

Some of the tactics being used now by successful sales departments include "win-win" approaches such as the following:

1. Selling Client Print Ads On-Air.

Now that radio stations are less hung up about newspapers, there is no reason why stations can't promote them where it helps the potential client. That's why some innovative stations which pitch large newspaper advertisers suggest that they run radio ads to remind listeners to "Look for our special advertisement in this Sunday's Daily News." Even die-hard newspaper advertisers can't argue with the theory that if they are going to spend money to buy print advertising, why not draw as much attention to it as possible — preferably on radio.

2. Every Radio Ad Is Double Truck.

In radio there is no such thing as a small radio commercial. Even a 30-second commercial can include everything essential that a client might want to pitch. Some stations use the spec tape approach to show print advertisers how much copy can be effectively put into a radio commercial. Obviously, the station will not include lists of items or products. The station comeback, if challenged by the potential advertiser: Chances

are that even the newspaper reader will not read every price and every item. But every tuned-in radio listener will hear their pitch. These stations take the copy from the newspaper and build spec tapes around it.

3. Radio Spots Are Never Poorly Positioned. A tactic some sales departments use is to circle a newspaper advertiser's ad and draw arrows from it to the other ads on the same or facing page. Usually the competition is more than the three or four spots that they will encounter on radio. And, when the potential client's newspaper ad is positioned opposite unsavory products or buried in a distant section, they are reminded that a radio spot will never be next to something unsavory (unless the station accepts unsavory product advertising; then caution is advised).

4. Radio Posters Are As Good As Newspaper Ads. Some print advertisers like to have reprints of their ads to paste up and display in their stores. Radio stations usually fall down in this area. Now some are printing color posters larger than the size of an average newspaper ad. The station hires a local freelance artist to make up the boards and these are delivered to coincide with their on-air campaign. The station call letters appear at the bottom in the form of "as heard on WXXX."

5. Offering Free Color on Radio. Some stations obtain the color rates from local newspapers. When their potential clients are considering radio, they mention that color is thrown in free on radio. Color-words and excitement come with the package.

6. Guaranteed Not to Be Left on the Front Step. It's been successfully pointed out that a radio commercial is never left on the front step, never used as a bed for a pet, and may rub off on their ears but never on their hands.

The idea is to embrace newspapers where it makes sense and compete with them where radio excels. There is evidence that the market leaders in local billing nationwide are taking a serious look at competing more effectively against newspapers. ■■



BirchScan. A faster way for your station to get the sales it deserves.

BirchScan turns numbers into pictures. You can increase sales by giving graphically compelling reasons why you should get the lion's share of a budget. Qualitative/Product Usage CPM's and Rankers, Radio Schedule Design, Cost Per Thousand Rank Comparisons, and 13 other remarkable programs let you maximize your story in the Birch Books.

Sales materials cost money. On-line "on-the-clock" services cost even more. BirchScan decreases cost by packing the power of a mainframe into a micro. You can "fish" for stories or let the computer do the fishing.

Your costs stay the same, regardless of how much you use BirchScan. And if you're like all other BirchScan users, you can expect to use BirchScan all the time.

Why wait? BirchScan saves you time! BirchScan is an electronic Research Director that works all day, all night and on weekends. You'll get the latest monthly and quarterly ratings in advance. So BirchScan can begin immediate analysis. To find the best stories and put them on the street first.

BirchScan is a powerful revenue-generating tool now available to Birch Radio subscribers.

BirchScan gets you on more buys at a higher rate by demonstrating your strengths. It gets you on the street with the complete story days ahead of your competitors who have to wait for books and manually prepare sales pieces. BirchScan gives your programmers powerful tools for analyzing trends, audience flow and audience dimensions.

**Birch
Radio**

For a free color brochure explaining 20 more reasons why your radio station should have BirchScan call 305-753-6043.

Join us on the exhibition floor at the NAB/NRBA convention for a BirchScan demonstration.

How Radio Salespeople Are Becoming More Professional

A ten question "check-up" being used to help prevent success from spoiling a superachiever.

People who make it to the top of their profession usually do so because of hard work, intelligence and perseverance. They usually care a great deal not only about themselves, but their employees as well.

An oddity that is sometimes difficult to explain is why, then, do those who attain success occasionally slip? Bad habits replace good. Simple "work-for-success" attitudes sometimes vanish.

Most sales superachievers can't really put their finger on what's interfering with their winning way which is why this new "checklist" has been developed. It represents an "early warning" for those who may be slipping and not yet know it. It is designed to be distributed by sales managers to their account executives.

A hint: This test is most effective when the sales manager distributes it to his or her account executives at a meeting, allows time for them to complete it, and then does not review it, grade it or otherwise discuss it publicly. The best approach seems to be telling them that this test is to be graded by them, and if they want to discuss any aspect of it as it relates to them personally that you (the sales manager) will be most happy to meet with them privately. It's not meant to humiliate, but to stimulate.

Here, then, is the checklist.

1. Have you become a sloppy dresser? Beginners watch the clothing. But with success some people stop dressing for success. Remember, you're an advisor on a serious subject—making money. Look the part. Not somber, but reasonably formal. Doctors are seldom seen without a white jacket. They know that what you wear helps build the right image.

2. Do you burn time? Everybody does. Catch yourself. Keep a diary

for five business days and find the waste. Socializing in the office or making geographically inefficient appointments takes more time than most realize. Use time saved for the obvious—added calls and better planning.

3. Are you now too dependent on current clients? Better-established salespeople get hung up on nurturing their lists. But even if accounts have been stable, anticipate dropouts. Contacts change jobs. Businesses decline. Set a monthly new-account goal. If you don't, your management will.

4. Have you begun to think long-range planning means three weeks? The culture at most stations is so short-range, avoiding this trap takes a big bootstrap effort. But professionals always sell some accounts at least 90 days out and work ahead on some schedules for each quarter of the year.

5. Have you decided your mouth is more important than your ears? You can't say the right thing if you talk more than you listen. Some veterans miss chances to increase budgets because they no longer find out about new needs of the customer's business.

6. Do you call on just the people you know? Store ad managers and in-house broadcast managers are covered well. But they don't initiate budgets. Merchandising executives do. See both levels. One way to do it diplomatically: by offering an idea so big it requires a management decision. Whether you sell it or not the first time, at least you establish a relationship with the real decision-maker.

7. Have you become too experienced to use Consultant Sell? That's the name for an organized series of questions to prospects. It helps you develop a radio concept to match the advertiser's market-

ing. Some longtime salespeople feel they know what to propose instinctively without first asking questions. Even if they do, it's wrong. New customers are more likely to buy big if they participate by supplying you with the basis for their own decisions. It's called involvement.

There's a common fallacy, incidentally, about Consultant Sell—that it's done by filling out a questionnaire in the advertiser's presence. Actually, you can save time for the client and get much of the information through pre-research. The client should be involved in the process.

8. Are you up with what's happening? Almost unnoticed, sales of satellite dishes to consumers are exploding this year at an annual rate of 300 percent. By year's end, there'll be a million dishes in use. They sell for \$3,000 to \$10,000 each. An opportunity. And some of the dish manufacturers even offer co-op.

Another opportunity: Some banks pay unusually high rates of interest (18 percent) on five-year C.D.'s. They advertise out of state to attract funds and could be sold schedules by stations in affluent areas.

9. Do you still negotiate a "No" into a "Yes"? It's easier to accept turndowns when you're established (and therefore less hungry). But that's dangerous for your cutting edge. Use the skills you've developed to negotiate turnarounds. One pro creates budgets when clients say they don't exist through the strength of the station's business-building ideas. Retailers can often get manufacturers to allocate added promotional dollars for a concept if it's strong (and *they're* strong). Result: Everyone benefits.

10. Do you sell with facts? Retailers respond to traffic-building ideas for a reason that has a proven factual basis. A national study shows why traffic is so vital. Most consumers who shop an item actually buy it. So the trick for a retailer is: get shoppers into their store versus the competition's.

THE NEW 1984

Co-op source— directory

gives you 16 sales and marketing facts about
manufacturer's co-op programs — at a glance:

- ① — **THE EXAMPLE COMPANY**
Advertising Department
200 West 39th Street
New York, NY 10000
Contact
Bill Nelson, National Sales Manager
(212) 222-1111
- ② — **Retailer Co-op Plan**
See also Wholesaler Co-op Plan
- ③ — **Products**
Pens; pencils
- ④ — **Trademarks**
Yipee, Ya-hoo; Yellow; Yipes
- ⑤ — **Eligible media**
Radio; TV; newspaper; weekly newspaper; circular; catalog; magazine; direct mail; flyer; outdoor
May include spot announcements only, not sponsorships; classified line ads.
Other media require prior approval.
- ⑥ — **Regional variations**
Program only available in WA, OR, ID, NV, CA
- ⑦ — **International availability**
Canada; Mexico
- ⑧ — **Timing**
Program: Calendar year
Accrual: Previous calendar year
Advertising: Jan. 1 thru Nov. 30
Claim: Within 60 days of ad run
- ⑨ — **Accrual**
5% of net purchases.
- ⑩ — **Participation**
100%
Lowest earned rate.
May include: agency fees; production charges; talent fees
- ⑪ — **Advertising specifications**
Maximum size: 3 column inches.
All of manufacturer's products may be advertised.
No competing products.
Manufacturer's products must be clearly separated from other products.
Products must be illustrated.
Trademark name must be prominent.
Not misleading.
Store name and address.
- ⑫ — **Media requirements**
All media: Manufacturer's agreement/commitment form or contract must be completed before advertising is scheduled; prior approval required.
Radio: FCC license.
TV: FCC license.
Newspaper: Broad general interest; serving retailer's primary trading area; paid circulation; audited circulation; audited rates.
- ⑬ — **Advertising aids**
Print elements; radio commercials; TV elements.
- ⑭ — **Reimbursement method**
Credit memo or check.
- ⑮ — **Claim documentation**
All media: Paid media invoice.
- ⑯ — **Claim address**
Outdoor: Photo; list of locations.
The Example Company
Advertising Department
200 West 39th Street
New York, NY 10000
Attn: Bill Nelson, National Sales Manager

Unique 3-way index saves you time and effort!

TRADEMARK INDEX (product by brand name)
MANUFACTURER'S INDEX (maker's name)
PRODUCT CLASSIFICATION INDEX
(product by generic heading)

Discover Over **3,400 Sources** of "Hidden" **Advertising Dollars** Instantly!

YOURS FREE FOR 15 DAYS!

At last! Here's your opportunity to grab a bigger share of the *billion-dollar* cooperative advertising business. The NEW 1984 CO-OP SOURCE DIRECTORY puts over 3,400 co-op advertising programs right at your fingertips — *ready cash* you (or your clients) may be overlooking . . . *easy profits* you can't afford to miss.

This is the single most accurate, reliable and up-to-date source of essential facts on cooperative advertising programs you can get today. Makes your research and sales calls easier, faster, less aggravating, and more successful!

The CO-OP SOURCE DIRECTORY comes out twice a year — in March and September. Order now and we'll send you the latest issue *at absolutely no risk or obligation*. Look it over and see for yourself the many rewarding opportunities you're missing. See how much work this amazing guide will save you. But if you don't agree it will *more than pay for itself*, return it in 15 days and owe nothing.

The annual (2 issues) subscription fee is \$132.00, which we'll gladly bill later. OR send payment with your order and pay only \$120.00 — **YOU SAVE \$12.00.** (15-day money-back guarantee.)



For a **FREE** look at the
**NEW 1984 CO-OP SOURCE
DIRECTORY —**

**CALL TOLL-FREE
1-800-323-4588**

Or complete and mail
the attached postpaid card.
Check **SRDS Co-op Source
Directory on free info card.**

Think of the dollars you could be losing.

DO IT NOW!

srds

SRDS Co-op Source Directory
3004 Glenview Road,
Wilmette, IL 60091

But few retailers know exactly how high their chances of success are. A Response Analysis Corporation survey which RAB is currently using can help you define the opportunity for your clients. "Conversion Rates" for a variety of im-

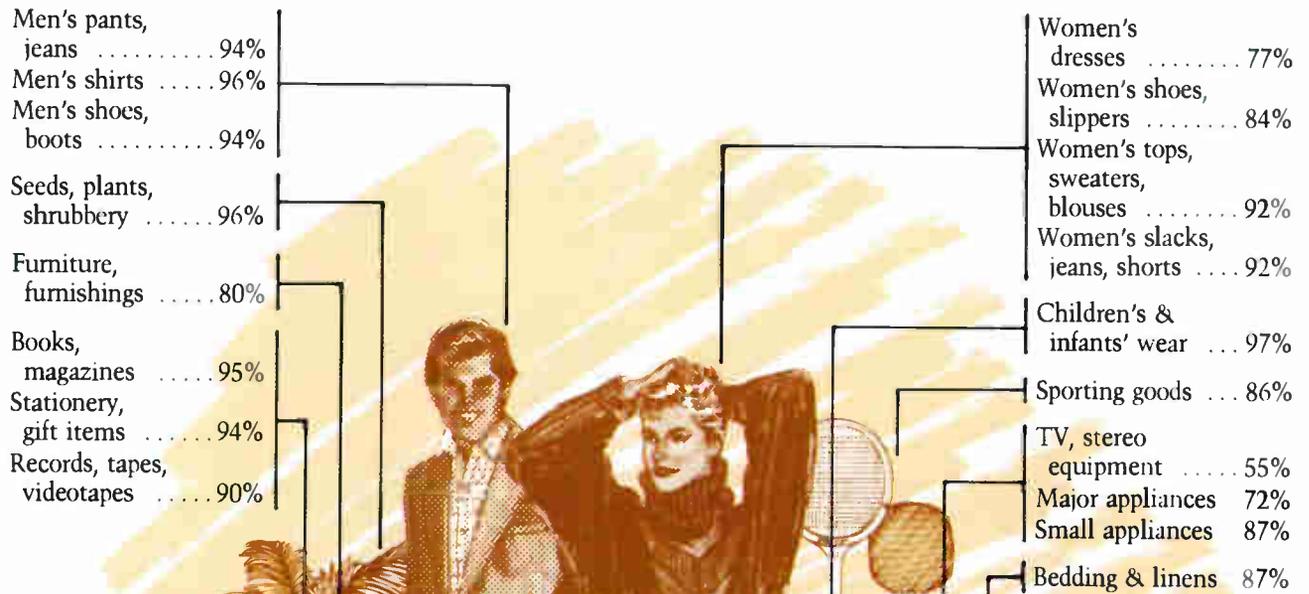
portant retail items are shown in the chart.

You build professional credibility when you bring customers facts like those shown here. Professionalism is knowledge. But as salespeople grow in experience

and compensation, they sometimes stop using the skills that made them successful in the first place.—By *Miles David, former RAB CEO and now advisor to the RAB Board of Directors; Miles is writing a book for RAB on how to make money with Co-op.*

Conversion Rates

Percent of shoppers seeking an item who actually buy that week



Average: All Categories 87%

Strategic Radio Research welcomes Doubleday

Strategic Radio Research welcomes Doubleday Broadcasting
to its growing list of music research clients

Strategic Radio Research is proud to be working for America's fastest-growing radio group, generating audience research on a weekly basis for all six Doubleday markets via WATS lines from our Chicago phone center.

We're particularly proud because Doubleday Broadcasting is well known for its longstanding research efforts. In fact, Doubleday *pioneered* the concept of using call-out research as an integral part of corporate strategy.

So why did Doubleday decide to switch to Strategic Radio Research?

For many of the same reasons that more and more radio stations and broadcast groups are using Strategic Radio Research.

Why use Strategic?

Here are some of the reasons why switching to Strategic Radio Research is a smart move for *you*:

1. Quality research. Our music research report is the most sophisticated in the industry. Every week, each of our client program directors gets a 65-page bound report that is filled with valuable information, including music research, behavioral tracking, and perceptual research.

2. No hassle. Our clients don't have to deal with supervisors, interviewers, telephone banks, computer set-ups, office space, hiring problems, quality control procedures, and all the other administrative concerns that go with doing your research in-house. We take care of everything.

3. Lower cost. Because we're research specialists, we can usually offer our clients *better* research for *less* money than they were previously spending.

What we do for them, we can do for you

Although your station's problems and

needs are unique, Strategic Radio Research may be the solution you're looking for.

If your radio station is not doing music research at all, we'll show you how good music research will absolutely increase your *ratings* and *profits*.

If your radio station (or group of stations) is currently doing music research in-house, we'll show you how switching to Strategic Radio Research can give you better research *and* save you money.

For more information, with no obligation, call Kurt Hanson or J. Blackburn at Strategic Radio Research today.

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655 W. Irving Park at Lake Shore Drive
Chicago, IL 60613

(312) 883-4400

Quality Wins Ratings, Revenues and Profits

July 31, 1984

Mr. John Lodge
Affiliate Relations
Transtar Radio Network
620 S. Pointe Court/Suite 185
Colorado Springs, CO 80906

Dear John:

The love affair between WKKI and Transtar continues to grow. This year-to-date our revenues are up a whopping 70%, expenses are contained, and we've attained profitability for the first time in the 24 year history of this radio station.

There are two radio stations in this city of 9,500 people and dozens of outside signals coming in. So making a buck isn't easy. But Transtar has helped us achieve a #1 rating in our immediate market area and a strong, #2 18-49 in Lima. That's not too bad for a 3,000 watt FM -- twenty miles away...and our home county isn't even a part of the Lima Market.

Transtar has allowed us to concentrate on selling. There's no more baby-sitting and no more problems keeping the programming in check. This is a format that advertisers like.

Affiliating with Transtar is the best thing that's ever happened to WKKI!

John, thanks for your guidance and cooperation.

Warm regards,
Chris
Chris Cage Caggiano
President
Media, Inc.



West Ohio's Super Station

WKKI (FM) 126 W. Fayette St. Celina, Ohio 45822 Phone (419) 586-7715 Lima (419) 229-9400

Transtar's Adult Contemporary, Country & Format 41* ... quality adult formats designed to win.



For more information, just call us toll free
1-800-654-3904

*Service mark of Transtar Radio Network, Inc.

See us in Bonaventure
Suite 3131 at the RCPC

Getting More for Your Research Dollar

Ten ways stations can get more for their money.

There is a research boom now in progress. While three years ago important radio stations were still making decisions based on a program director's gut reaction, almost all successful stations today employ in-house or outside research companies to check the market, the audience's changing perceptions and even the TV commercials.

Yet, many radio executives are baffled by the results of these frequently costly studies. Many are relative novices to research. Most radio general managers were promoted from sales manager where they probably had little or no contact with research.

Since it is apparent that radio will be buying more research and not less, stations are groping to get the most for their investments. Some of the answers they are discovering appear basic. Others are more complex.

Here are some of the things being done to make research a more effective tool at radio stations:

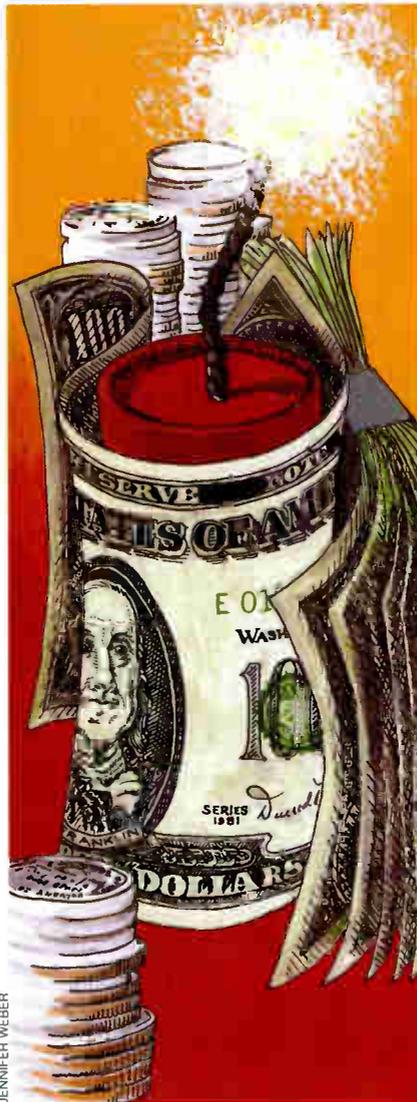
1. Station executives are now spending more time interviewing a larger number of potential research companies. In the past they might have called the best known businesses. Now, they invite many legitimate researchers to make presentations.

2. A key clue to hiring a research company that can help the station get more for its money is choosing the one which takes the time to fully explain the different aspects of research. Research can be misunderstood. Laypeople sometimes oversimplify the findings. Sometimes they fail to grasp the premises or the limitations, and the results lead to disappointment.

3. Knowing the sample size is foremost. Some researchers believe a sample for a general research project of under 200 provides too much margin for error. Some research companies will sell 300 because the reliability is better. But the increase from 200 to 300 can often be a significant increase in price.

4. Working on the questionnaire to be used is as important as any element of research. Some research-wise managers say the thing to look for is a researcher who is willing to ask the client what he or she would like to find out, and then assist the client in writing the questions in a form that removes unwanted prejudice.

5. A price understanding is important before the project begins. Some companies insist on payment in full before the study is fielded. In this case, the client has every right to expect that the research company



will deliver the report on time. Delays at this point are considered unprofessional.

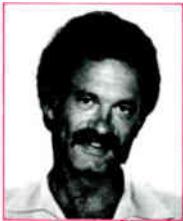
6. Many station executives like to have the study sent to them by courier before they speak with their researcher face-to-face. This gives them time to become familiar with the tables and makes the initial meeting more beneficial.

7. One of the marks of a good presentation is a research study that not only includes the tables, but also a narrative which allows the reader to get a general orientation before turning to the tables.

8. An in-person meeting with the research company representative should be expected if the station is paying a considerable sum of money for the study. This meeting is being used increasingly to help the client understand the research as it pertains to the station and its competitors. It also gives the client a chance to air his or her concerns.

9. Some research companies will act as advisors and will base their advice on the findings of the study. This will allow a manager to ask a question such as, "Does this mean that our morning team should be fired?" The researcher may cite from the study at this point to show that the team is not disliked, but that the show is not considered to be special. He or she might recommend some things that might make the show unique. Radio managers are learning to beware of researchers who act as consultants when they can't cite valid information to back up the advice. This tactic could become one person's opinion and in some cases completely negate the factual nature of the study.

10. Stations using research companies at great expense have a right to expect some follow-up contact (usually via phone or by mail) for questions that have come up in the subsequent weeks following a face-to-face meeting. Station executives can use this opportunity to see if the research company indeed has a longer term interest in the station. In addition, this will give the executive a chance to decide whether he or she would like to hire the company again in the future. ■■■



NORTHWEST
Lindsay Mohlere
Mohlere and Company
503/227-7056



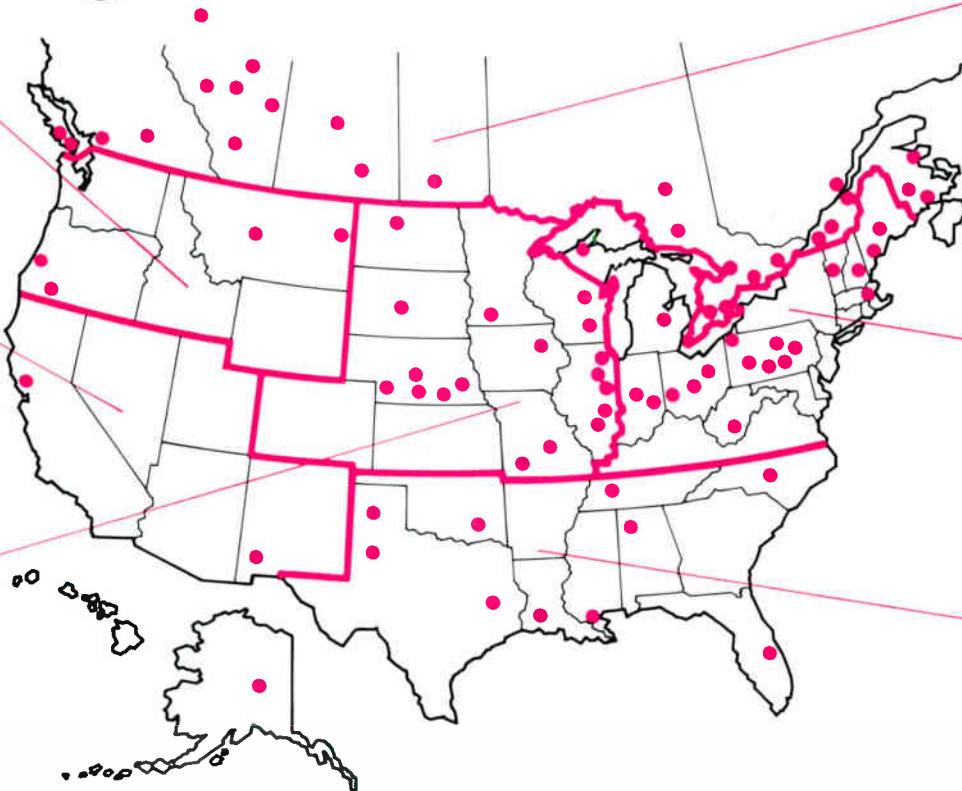
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Peter Powell Associates
503/686-0248



MID-WEST
Mike Overton
Overton Associates
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SOUTHEAST
Bob Harris
Harris Marketing Group
214/960-8733

THE Mini-BINGO® TEAM MAKES SURE

Everybody wins when you play!™

SPRING '84 RATINGS

SAGINAW, MI: WSGW (MOR News Talk)
Booth Broadcasting Group

Aired: M-F 9:15a, 3:15p, 3:45p, 4:15p, 4:45p

*A 18+ 3-7p M-F **INCREASED 54%**
W 25-54 3-7p M-F **INCREASED 190%**
M 25-54 3-7p M-F **INCREASED 124%**

ERIE, PA: WEYZ (MOYL)

Aired: M-F 10:20a, 11:20a, 1:20p, 2:20p, 3:20p

*A 18+ 10-3p M-F **INCREASED 61%**
W 18+ 10-3p M-F **INCREASED 107%**
M 18+ 3-4p M-F **INCREASED 123%**

RALEIGH, NC: WKIX (Country)
Mann Media Group

Aired: M-F 7:15a, 8:15a, 11:15a, 3:15p, 5:15p

*Persons 12+ 8-9a M-F **INCREASED 20%**
W 18+ 11-12n M-F **INCREASED 48%**
M 18+ 3-4p M-F **INCREASED 36%**

AKRON, OH: WSLR (Country)

Aired: M-F 8:20a, 10:20a, 12:20p, 2:20p, 4:20p

During the specific Hour-By-Hour periods above, Mini-Bingo helped WSLR:
*W 18-34 **INCREASED 370%**
M 25-44 **INCREASED 787%**
M-F 3-4P and 5-6P **DECREASED** sharply.

PLUS WINNERS IN 82 MORE U.S. AND CANADIAN SPRING '84 MARKETS.

CALL FOR FREE Mini-Bingo Information Package . . . before your competition does! In USA call Peter Powell Associates 503/686-0248. In Canada call Dover Productions 416/438-3934.

MAKE YOUR NEXT CALL MAKE YOU MONEY!™

you can't win if you don't play!™

*Arbitron © Spring 1984

Making Older Formats Seem Younger

Nine steps to eliminate negatives from mature formats.

It is an aberration of our time that the general population is getting older, the median age is increasing and radio stations that air programs to appeal to this growing majority still find themselves defending their formats on the basis that their listeners are too old.

There are those who believe that these "older-formatted" stations are more than victims of circumstance. In plain language—they have asked for the trouble they've got.

It's true that advertisers still desire a fairly youthful audience to which to sell their products and services. Rep firms report that the 25- to 54-year-old age group is the most requested. And, while the teenage radio market has evaporated, there are not too many advertisers who want the over-54 crowd either.

It's also a sign of the times that radio stations with mature formats can bring in large audiences 12+ (and sometimes even 25-54) and still be discriminated against because of the perception that the station appeals to older (and therefore less desirable) listeners.

Marketers are well aware of the difference between reality and perception. The reality may in fact be that a mature-formatted radio station will be number one 25-54, but the media buyer and/or local advertiser might perceive the station as being too old for its media mix.

Now, some station executives are keeping an eye on the way some older-formatted stations are changing their conduct, their images and actions to dispel these misconceptions.

Here's what appears to be developing:

- Some stations are realizing that they have been on the defensive too long regarding the age question. Some excellent research has been done by "over-50" formatted stations banding together to shake off these misconceptions, but even the facts have not changed the perceptions of

youthful media buyers and local advertisers. Now, it's likely that older-formatted stations will be less defensive about their listeners' age.

- Youthful older age is more desirable than tired old age. Some stations see important distinctions here. It frequently occurs that mature-formatted stations by their on- and off-air conduct needlessly act in ways that appear tired, out-dated—simply: old. The new strategy is to eliminate anything from the presentation (on and off the air) which might lead listeners and advertisers to think the station has the negatives associated with attracting tired, older listeners.



CHRISTINE BASSETT

- TV advertising for mature-formatted stations should feature enthusiastic and youthfully-mature people. Some beautiful music stations hire fortyish models to portray their average listener in TV commercials even though their average listener may be closer to fifty. Youth within an older milieu is now thought to be desirable.

- Upbeat, on-air announcers are rapidly replacing tired, oldish-sounding announcers in beautiful music, news/talk and even adult contemporary formats.

- On-air rambling about yesterday screams "old" in a negative sense when it's equated to mean that today is not as good as "the good old days." Now programmers are rethinking that statement. Yesterday was the good old days. Today is good enough to enjoy the music.

- Talking about youthful things gives a station the feeling of being fresh, not tired. Age actually isn't a distinguishing factor when people are enthusiastic, upbeat and optimistic. Radio stations are beginning to see these traits as necessities, not just formatics.

- Up-to-date, uptempo jingles are being featured again to reinforce the feeling that the music may appeal to an older segment, but the presentation is not tired and stale. Sometimes the staging is as important as what tunes are being featured.

- Sales staffs are now being instructed to include youthful representatives for mature formats.

- The key sales lesson appears to be not to talk about a mature format in terms of age but in terms of targeting to those who happen to like big band, beautiful music or whatever mature format is being featured.

Researchers and programmers are now stumbling on to a fact that appears to be even more powerful than the marketing studies showing what big spenders older listeners really are.

That fact—when tired, retrospective and sedate elements are replaced with fresh, youthful, forward-thinking approaches, mature formats are not hamstrung by present disadvantages, no matter how considerable those may be. ■■

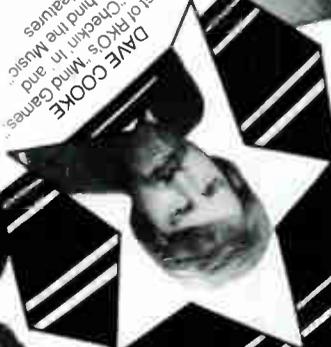
DAVE ALPERN
Senior Editor of Newsweek
Magazine and Co-Host
of Newsweek On Air



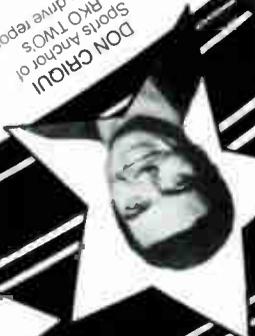
DICK BARTLEY
The voice of "Sold Gold"
Saturday Night
Listener requested oldies
and its companion
"Sold Gold Scrapbook"



DAVE COOKE
"Checkin' In and
Behind the Music"
Host of RKO's "Mind Games"



DON CRIQUI
Sports Anchor of
RKO TV's
morning drive reports



THERESE CROWLEY
RKO ONE News
Correspondent and host
of "Private Session"



BLAST OFF STARS



RKO  RADIO NETWORKS

WITH
RKO



JOHN GABRIEL
Dr. Seneca Beaulac of
"Ryan's Hope" and
host of 60 madcap seconds
of "Soap Opera Update"



GIL GROSS
RKO TWO News
Correspondent and Co-host
of "Newsweek on Air"



JOHN LEADER
Host of RKO's weekly
four-hour Top 40
"Countdown America"



DAVE ROBERTS
Host of "The Hot Ones,"
a weekly one hour CHR
program of music
and interviews



CHARLEY STEINER
Anchor of RKO ONE's sports
reports, commentaries
and sports specials

YOU'RE INVITED TO MEET THE STARS AT RKO'S RCPC CONVENTION PARTY!!

You've heard them. Your audience has heard them. Now you can meet them... the stars that make the RKO Radio Networks sparkle with success. Join us aboard Starship RKO, Monday Sept. 17th from 7-10 PM at the Los Angeles Biltmore Hotel, Suite 10337.

It's a party you won't want to miss!!!

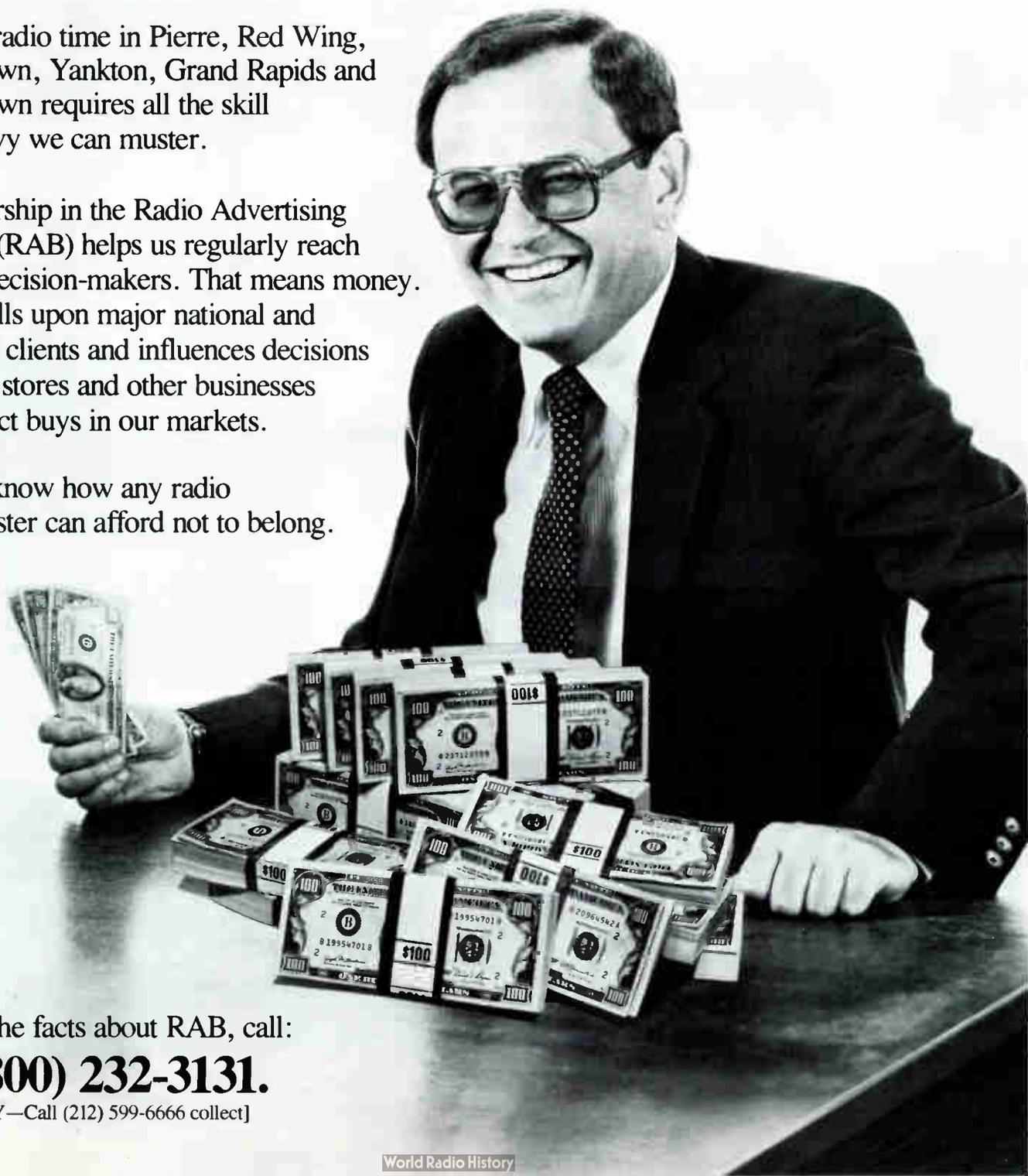
“The RAB Makes Me Money”

—Dean Sorenson
President, Sorenson Broadcasting

Selling radio time in Pierre, Red Wing, Watertown, Yankton, Grand Rapids and Jamestown requires all the skill and savvy we can muster.

Membership in the Radio Advertising Bureau (RAB) helps us regularly reach media decision-makers. That means money. RAB calls upon major national and regional clients and influences decisions at chain stores and other businesses that affect buys in our markets.

I don't know how any radio broadcaster can afford not to belong.



For all the facts about RAB, call:

1 (800) 232-3131.

[In NY—Call (212) 599-6666 collect]

Coping With Drugs and Alcohol

Some stations are taking new steps to protect themselves and their employees against abuse.

Radio stations have been running public service spots about drug abuse and the evils of drinking—from drunk driving to the personal devastation that ensues. Many radio executives have taken it for granted that it's a problem with which listeners will have to cope.

Now, the tables may be turning. Both drug and alcohol abuse are as apparent in the radio industry as they are in other high stress fields. Stations are worrying about their legal responsibilities, not to mention the moral ones.

What's evolving is a new look at the employer as a "problem-solver" not only at work, but to some extent in the personal lives of those he deems valuable enough to employ.

In some ways the major change in attitude is protective and in other ways is enlightened thinking. Today, the laws of a number of states hold others responsible for the destructive actions of intoxicated drivers. Many courts impose liability on bar owners for drunken driving by their patrons and on people who illegally provide liquor to minors. In addition, while numerous states have rejected the imposition of liability on a social host for drunken driving by their guests, three states (Oregon, California, and most recently New Jersey) have to some degree recognized liability on social hosts in these situations. Thus, under this "Social Host Theory," employers throwing parties could be held legally responsible if they are involved in serving too many drinks to an employee. This and other possible legal vulnerabilities lead some radio executives to attempt to foresee how to avoid inevitable problems.

The new manager—usually under fifty (but not always), and frequently female is concerned about the well-being of his or her employees because this type of management sees each individual as an important component of the team.

Most managers are not anxious to talk publicly about their forward-thinking programs on drug and alcohol abuse no matter what their motivation. But, here are a few ideas that they are successfully implementing as a new way to deal with an old problem.



■ **Take the threat away from the problem.** Most troubled employees are afraid to speak of alcohol or drug abuse because they fear they might lose their job or might be seen in an unfavorable light by a future employer. Legal tip: Former employers of alcoholics or drug addicts generally shy away from mentioning the affliction to potential employers because it could be discriminatory and result in serious litigation.

■ **Offer help to those who come forward.** It is now thought that a station willing to help a troubled employee is an excellent example to the nontroubled staffers. Every attempt to urge those with problems to seek help makes it a "win-win" situation. An employer has a right to expect an employee to come to work sober and not under the influence of drugs, but only persuasion and not threats will produce a positive response.

■ **Be alert for abusers.** Many radio stations tolerate mild drug use. Some youth-oriented formats

appear to have a greater number of, for example, pot smokers than older formats. Some older formats might attract a personality who might be inclined to abuse alcohol. The trend is toward confronting—in a nonthreatening way—the staffer with the problem, not ignoring it or accepting it as a "formatic" liability.

■ **Accentuate the meaningful things.** Most abusers are well aware what effect their problems are inflicting on those around them. The new way of handling the problem is for an employer to accentuate the disastrous effect that continuing these habits might have on their careers. Again, a threat is not motivation, but reasoning can be the most effective tool. An ambitious staffer who happens to be a drinker might relate to how limited his or her career advancements might be if the drinking continues. While other people seek strength from other sources, the drinker is turning toward the bottle.

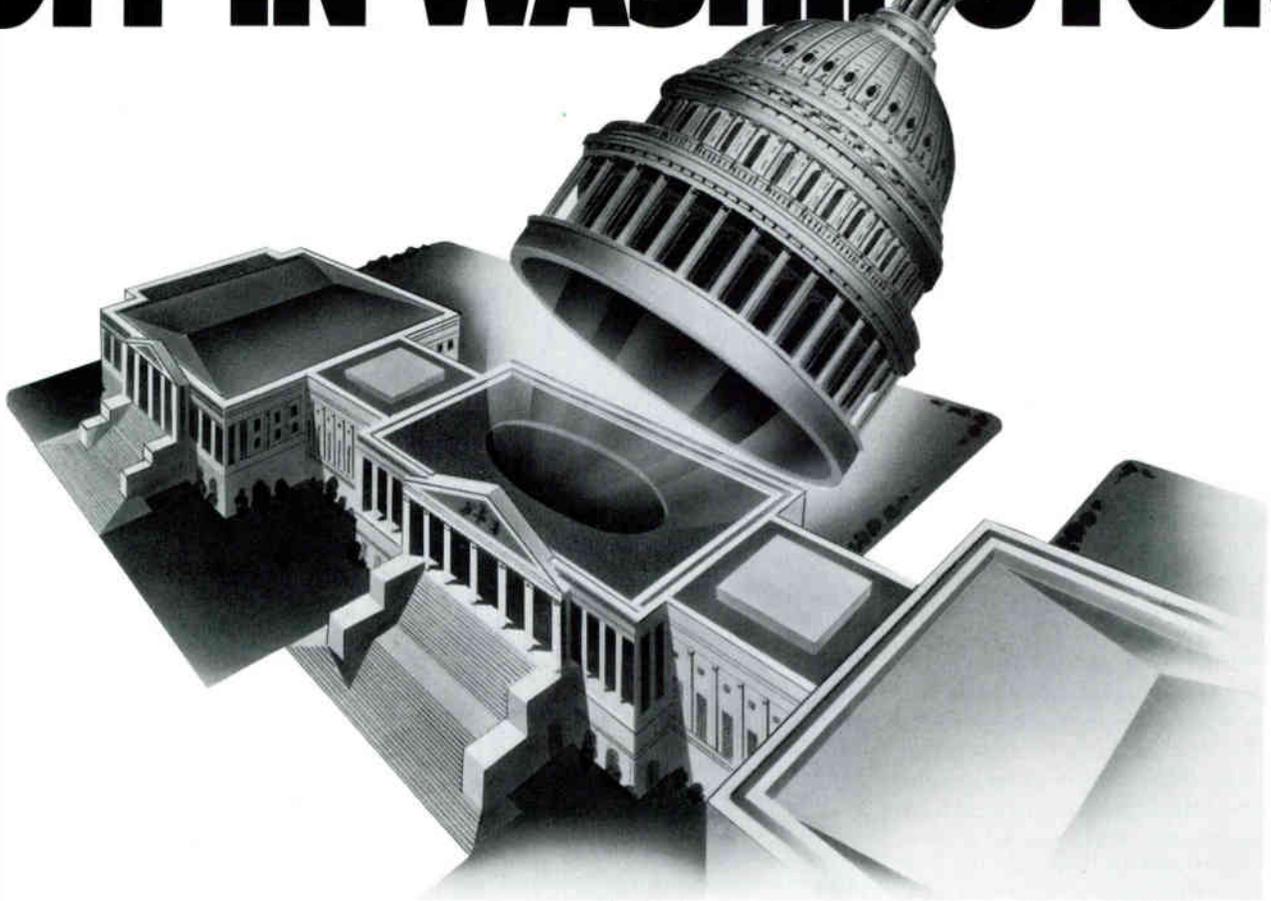
■ **The manager sets the example.** If the station manager or group vice president is guilty of drug or alcohol abuse, it is senseless to expect others to take them seriously. The leader's effectiveness is determined by the attitudes of those working with him or her. When the boss has the problem, it's time to get help, because his or her errors and behavior will have a direct bearing on the success of the staff.

■ **Avoid situations that invite trouble.** Staff parties can be fun without alcohol (and certainly a lot less risky from a legal point of view). Concerts, parties or occasions that seem to invite the use of drugs and/or alcohol would best be avoided rather than tempt those employed by the station.

Increasingly, radio stations may find themselves airing a new type of public service message—this one within the confines of the radio station. Preaching apparently won't work.

The safest legal strategy and most compassionate moral approach for management appears to be in welcoming important staffers to step forward and deal with their abusive problems—together. ■■

WE BLEW THE ROOF OFF IN WASHINGTON!



DOUBLEDAY'S WAVA (FM) JUMPS TO A VIRTUAL TIE AS THE NUMBER ONE HIT STATION IN D.C.

A little less than a year ago, Washington's WAVA abandoned its traditional album rock format. We sensed a shift in the tastes of our listeners, and decided to take a bold gamble.

We launched a new contemporary hit format into what was already a crowded part of the format spectrum. But then again, as one of the newer companies in

the business, we at Doubleday have always had to make room for our product. In a way, it's a part of our corporate culture.

We're happy to report the results were nothing short of spectacular! Our cume is up over 50%, and our quarter hour share jumped from a 3.2 a year ago to a whopping 5.6, virtually tying the market leader. How's that for improvement!

DOUBLEDAY BROADCASTING...RADIO IS OUR ONLY BUSINESS—AND WE KNOW IT.

WAPP(FM) New York **WMET(FM)** Chicago **WLLZ(FM)** Detroit **WAVA(FM)** Washington, D.C. **KDWB AM/FM** Mpls./St. Paul **KPKE(FM)** Denver

db **DOUBLEDAY BROADCASTING CO.**
100 Park Avenue, New York, N.Y. 10017

WAPP(FM)/Lake Success-New York City,
WAVA(FM)/Arlington-Washington,
KDWB-FM/Richfield, MN

Source: Arbitron Spring 1983 and 1984
Mon-Sun 6A-Mid, Persons 12+
AQH and Cume

A Guide for the First-Time Buyer

Taking the fear out of buying a radio station.

Until deregulation, only the wealthy could buy stations. The FCC required a pledge of capital to cover the first-year operating costs; approval took up to six months and buyers had to perform exhausting ascertainment.

Today, radio stations can be purchased by anyone, frequently with little money up front, no pledge of capital and approval in as little as forty days.

The relaxation of the law opened doors for minorities, young salespeople and investors of all types.

Mike Law was a 24-year-old sales manager at a Kansas station, tired of working for someone else. With \$20,000 down, he bought a daytime station, WFXI, Haines City, Florida.

Doug Shull spent twelve years with Westinghouse before moving to West Palm Beach as the head of WJNO/WRMF. In the spring of this year, Shull, fifty-one, left the safe haven of one of Florida's most successful combos and purchased WFOY/WUVU, St. Augustine, Florida, for \$800,000. In doing so Shull (who sits on the CBS Affiliates Board of Directors) said, "I have invested a great portion of my assets to buy my own stations."

And Ken Dowe, formerly head of The McLendon Group, has just recently sold his first acquisition, KLTE-FM, Oklahoma City and is in the process of purchasing KPEN-FM, Los Altos (San Jose), California, for \$2.5 million with \$1.2 million down at closing.

Three different transactions, but all successful for buyer and seller. There are others like Law, Shull and Dowe, but they aren't rushing to the buying table because there is an apprehension on the part of potential buyers about the actual process

Financial institutions, who until recent times neither understood nor showed any interest in financing broadcast acquisitions, are standing in line, venture capitalists are eager to play ball with broadcasters, limited partnerships are cropping up, and sellers have

learned to work with buyers by providing attractive and creative financing plans.

Nonetheless, the purchase of a radio station can be a complicated transaction; there are contracts for services and employment that must be assumed, financial statements that must be verified, personality conflicts that frequently occur between buyer and seller, and possibly a skeleton or two in the closet.

How, then, does the first-time buyer buy a radio station?

- Find a broadcast broker you trust, who will take the time to step you through the process. You can buy a station without a broker but generally, an alert, assertive, professional broker can simplify the process.

- Do your homework. The "check list" that follows asks some tough questions which require truthful answers. Find out about contributors to the local economy, major employers, unemployment, living conditions and major advertisers.

- Ask your broker to send you all the information he or she has on the offering. Obtain year-end and current financials, rate card, coverage map, employee breakdown, etc.

- Once you decide you want to see the station, waste no time in getting there. (A Wisconsin buyer waited two weeks in order to save \$50.00 on his airline ticket. The station, priced 20 percent below market value, was gone before he could get there.)

- Expect your broker to be with you at the inspection. Let him or her buffer you from the seller.

- Make friends with the seller. Personality agreements are essential to a smooth, successful transaction. Place yourself in the seller's shoes; empathize with his or her situation; don't be intimidated; don't be patronizing.

- Snoop around town without

revealing why you are in town. Find out how the station is regarded and what the market would like of the station.

- If at all possible, make your offer in person. Negotiations go much smoother face-to-face rather than by long distance or through the mail.

- If you have further questions that need answers, such as an engineering report, but you are afraid the station will be sold before the report can be completed, make your offer contingent upon the results of that survey.

- If there is an existing "key" employee that you believe would be critical to your successful operation of the station, ask to meet in private with that person.

- Expect to give and take. Negotiations can be time-consuming, frustrating and frequently disastrous if personalities get in the way. Keep your cool, remembering that you have a common goal with the seller: he wants to sell and you want to buy.

- Remember that the selling price is a function of the down payment and terms. The higher the down payment, the stricter the terms, the lower the price and vice versa.

- If the existing cash flow will not service the new debt, ask for concessions such as a moratorium on payments, deferred interest or a longer payout.

- Once you have reached agreement, have your broker immediately draft a memorandum of agreement which you will both sign. This agreement will cover the six or seven key elements of the transaction and will later be replaced with the formal contract. Expect to write a good-faith check on the spot.

- Employ both an FCC attorney to handle the drafting of the contract and a local attorney (if there are land or buildings involved) to clear title. Your attorneys are hired to handle the legalities, not the business decisions. They work for you and you should regard them in that manner. Remember, there are two types of attorneys,

"Deal Makers" and "Deal Breakers." Ask your broker to refer you to one if you don't have counsel.

■ Reach a handshake agreement with the seller that you will both stay on your lawyers in order to

obtain a completed contract as soon as possible.

■ Once the contract is signed, ask the seller to allow you to meet with the employees as a group and privately, if needed. Employees

mistakenly think a new owner will fire everyone. Put them at ease, solicit their help and let them know that you need them more than they need you.—By *Randall Jeffery, an executive officer with Chapman Associates, Orlando, FL*

SALE

STATION WORKUP FORM

1. Competition, power, height, network, audience, billing, format
2. Market audience data
3. Inventory of real assets to be sold
4. Personnel, longevity, salaries, commissions, responsibilities, value
5. Chamber of commerce data
6. Retail sales
7. Market growth and changes
8. Major industries in market, number of employees, economic importance
9. Value of land and buildings (recent appraisal?)
10. Three-year history of billing, trades, collections
11. Bank debt to be assumed, term percentage rate, pay out, monthly payment, copy of note
12. Former owner financing to be assumed, term, percentage rate, pay out, monthly payment, copy of note
13. Copies of all contracts to be assumed, rate, expiration date
14. Copies of all leases to be assumed, rate, expiration date
15. Trades to be assumed
16. Copies of William B. Tanner to be assumed
17. National and/or regional rep
18. Physical facilities, square footage, size of land
19. IRS 1120 last three years
20. Balance sheet and P & L last three years
21. P & L, YTD and same period one year ago
22. Technical description, make, model and age
23. Estimated replacement cost of hard assets and buildings
24. Price paid by current owners
25. Average :30 and :60 on-air rate
26. Copies of all promotional data including rate cards
27. Copy of coverage map
28. Owner or manager excess in detail to include, T & E, phone, bonuses
29. Price paid by current owner
30. Internal person for confidential discussion
31. Litigation pending, FCC violations or investigations.
32. FCC/EEO complaints
33. Why would someone want to buy
34. Who is likely buyer
35. Skeletons
36. Motivation to sell
37. Term asking price, down payment, interest rate, length of payout
38. Cash asking price, if any
39. Reason for sale



McVAY MEDIA

A PERFECT "10" SPRING ARB WINNERS

— ADULT CONTEMPORARY —

WMJI, Cleveland
KMGC, Dallas
KMJI, Denver
WMGG, Tampa
WRKA, Louisville
WWWM, Toledo

— ROCK —

KWK, St. Louis
KLOL, Houston

— OLDIES —

KGLD, St. Louis

— NOSTALGIA/MOR —

WBBG, Cleveland

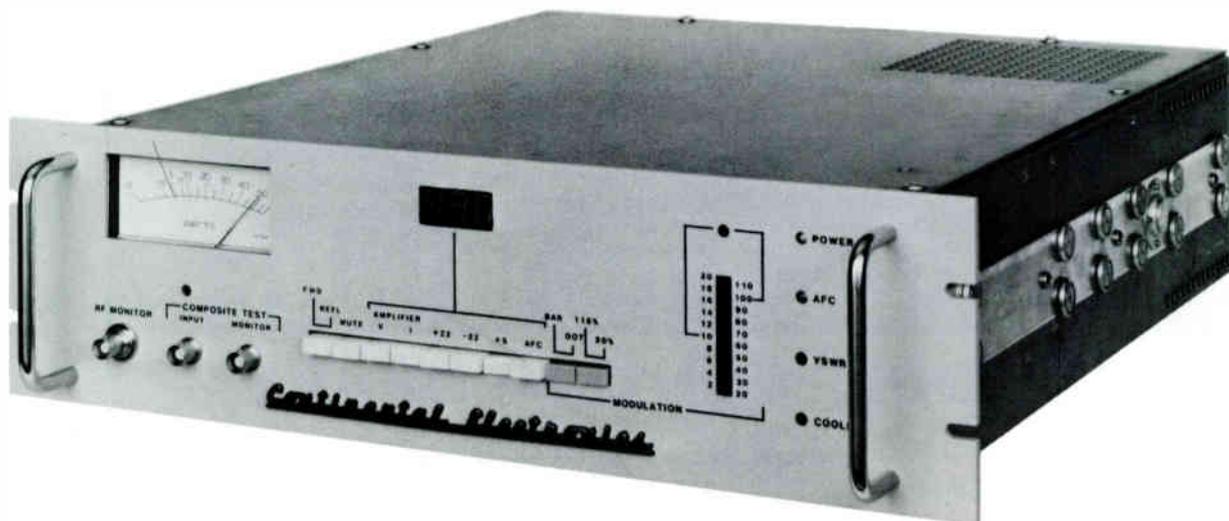
Named Billboard Radio Station of the Year

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The New Way to Find a Qualified Engineer

How radio stations are taking a more methodical approach to hiring.

Every station manager has one thing in common when it comes to managing the engineering department—at some point the engineer will either retire or leave. Currently, in the wake of the FCC deregulation, the engineer's functions have become less defined. Since the FCC has eliminated the legal requirement for a full time engineer, many managers assume they do not need one. This may or may not be true, depending on the situation. Basically, engineers are needed today to make sure the station complies with the FCC rules still in force and to do routine or emergency equipment repairs, maintenance, or replacement necessary to keep the station on the air at full power and loudness. Engineers also may train announcers how to use the equipment, and in the larger stations, supervise other engineering staff members.

Hiring an engineer is not a pleasant task for most managers, as GMs often lack the engineering

knowledge necessary to make an informed decision. Often stations will hire an engineer on the recommendation of a competitor, only to find themselves stuck with someone who can't even put batteries in a cassette recorder. It is an unfortunate fact that engineering talent in radio these days is not as good as it has been in the past.

Much higher salaries in the computer and government industries have siphoned off new talent out of college, and TV has diluted the supply of competent engineers even further. Add to this the older engineers retiring and it becomes obvious that there aren't many good radio engineers available. The FCC's response to this problem was to lower the engineering standards by eliminating the requirement that engineers be licensed, muddying the waters even further.

Here's how and where some stations find competent engineers.

1. SBE Certification. The Soci-

ety of Broadcast Engineers (SBE), a nonprofit association, has developed tests designed to gauge the competency of an engineer. These tests are patterned after the FCC license tests, but allow candidates the use of reference materials. Unlike the FCC tests, they are frequently updated as engineering state of the art improves. These SBE tests also represent the "real world" approach to broadcasting, basing questions on practical knowledge rather than rules and regulations. The engineer's certification is good for five years, but he or she must also achieve a certain amount of credits by attending meetings and seminars in order to be recertified. Seeing SBE certification on a resume is a good indication that the applicant is competent.

2. Promotion from within the station. If the station has an assistant engineer, he or she may be the logical candidate for chief. Since he or she obviously knows the plant, the disruption of continuity in the engineering department will probably be at a minimum. Unfortunately, many assistants don't have what it takes to be chief, just as many good salespeople make poor sales managers.

An assistant passed over for chief may be resentful. One way to determine if your assistant has what it takes is to appoint him or her acting chief for an agreed upon period of time with appropriate compensation. Make it clear that this is a test.

3. Promotion from another station in a group. Frequently, group-owned stations have vacancies for engineers at their stations and fill them from the smaller ones. This makes sense, but the problems and solutions stated above will also apply in this instance.

4. Raiding other stations in the market. One of the most commonly used ways to obtain an engineer is to raid another station in the market. If the engineer is good, this results in a "double whammy." Your station gets a good engineer, while the other station loses a good one. How do you tell if the engineer at WXXX is qualified? One way is to listen to the station. If it is off the air frequently, it prob-



ably indicates that the engineer is not competent. On the other hand, if the station is always on, and is also the loudest and cleanest sounding facility in the market, then he or she is probably very good. One problem here is that if the engineer is good, the current employer may counter or attempt to outbid your offer.

5. Recommendations from associates. While this method of finding an engineer is used often, it may or may not be helpful depending on who made the recommendation. For example, if the present engineer is leaving on bad terms it might be unwise to hire someone based on his or her recommendation. This is also true of a manager or engineer working for a competitor. On the other hand, a recommendation from a consulting or corporate engineer is probably a good one.

6. Advertising in trade magazines. Many stations use this method almost exclusively to find engineers, while others may only as a last resort. When advertising in the trade magazines, be aware that you will get anything and everything applying for the position. It's good sense to use a "blind box" ad if you don't want to be hounded by applicants. Conversely, advertising the call letters of a large station in a desirable location may attract good talent willing to relocate. Like managers, good engineers don't have to look at ads these days to find jobs.

An alternative to hiring an engineer may be retaining a contract engineer or firm. The contract engineer has been used by small and medium-size stations for many years. Basically, the station contracts with an engineer in the area for a certain amount of hours (plus additional time in case of emergencies) at an hourly rate. The FCC has allowed contract engineers in lieu of a full-time engineer at non-directional AM and all FM stations since the 1960s. Recently, however, a loophole in the FCC rules allows the use of contract engineers at directional AM stations as well. This works by the station designating a sales or programming person as the engineer of re-

cord (remember, engineers no longer need be licensed), then hiring a contractor to do the engineering at the station. There are pros and cons to using contract engineers. Some of them are:

■ **Contractors may save the station money.** If an average-size station with modern equipment is in good shape, plenty of cash can be saved. If the station has twenty year old equipment and the full-time engineer works 60 hours a week to keep the station running, it will cost more and in some cases, a lot more.

■ **Contractors are not employees.** Contractors are not counted as employees, do not have to be considered in EEO matters, and do not get benefits such as vacation, disability, social security, etc. Also, contract payments may be written off taxes as an operational expense.

Make sure he or she has insurance. Often the station's policies will not cover nonemployees and if injured at the station, the contractor could sue.

■ **Contractors are not always available when you need them.** Since a contractor is not a full-time employee and often works only a few hours weekly at the station, he or she may not be around in an emergency. The contractor should not be relied upon as the only engineer. There should be a backup, such as another contractor. It is also a good idea to have backup transmitters and provisions for going on the air from other studios. If you use a contract engineer in that way, the station can stay on the air when your main equipment fails until he or she arrives to repair it.

■ **Contractors vary greatly in quality.** It is a good idea to have the station's consultant interview the contractor. Often, a person fired from a station for questionable competence later appears as a contractor, usually attempting to sign up several smaller stations. Most stations stay away from this person. Other times, a very good engineer will do the same thing for the freedom of not being tied to one station. Many executives are using the same guidelines (cur-

rent clients for references, resume, etc.) for hiring a contractor that would be used to hire a full-time engineer.

■ **Hiring a contract firm.** In many markets, competent engineers are leaving larger stations and opening their own contract firms. This gives them the freedom to work their own hours and there are also tax advantages. Their fees generally range from \$25 to \$50 per hour. If the station is simple and only needs an engineer a few hours per week, the \$100 to \$200 that it will cost is a bargain. These people usually have their own test equipment and tools, which makes for another saving for the station.

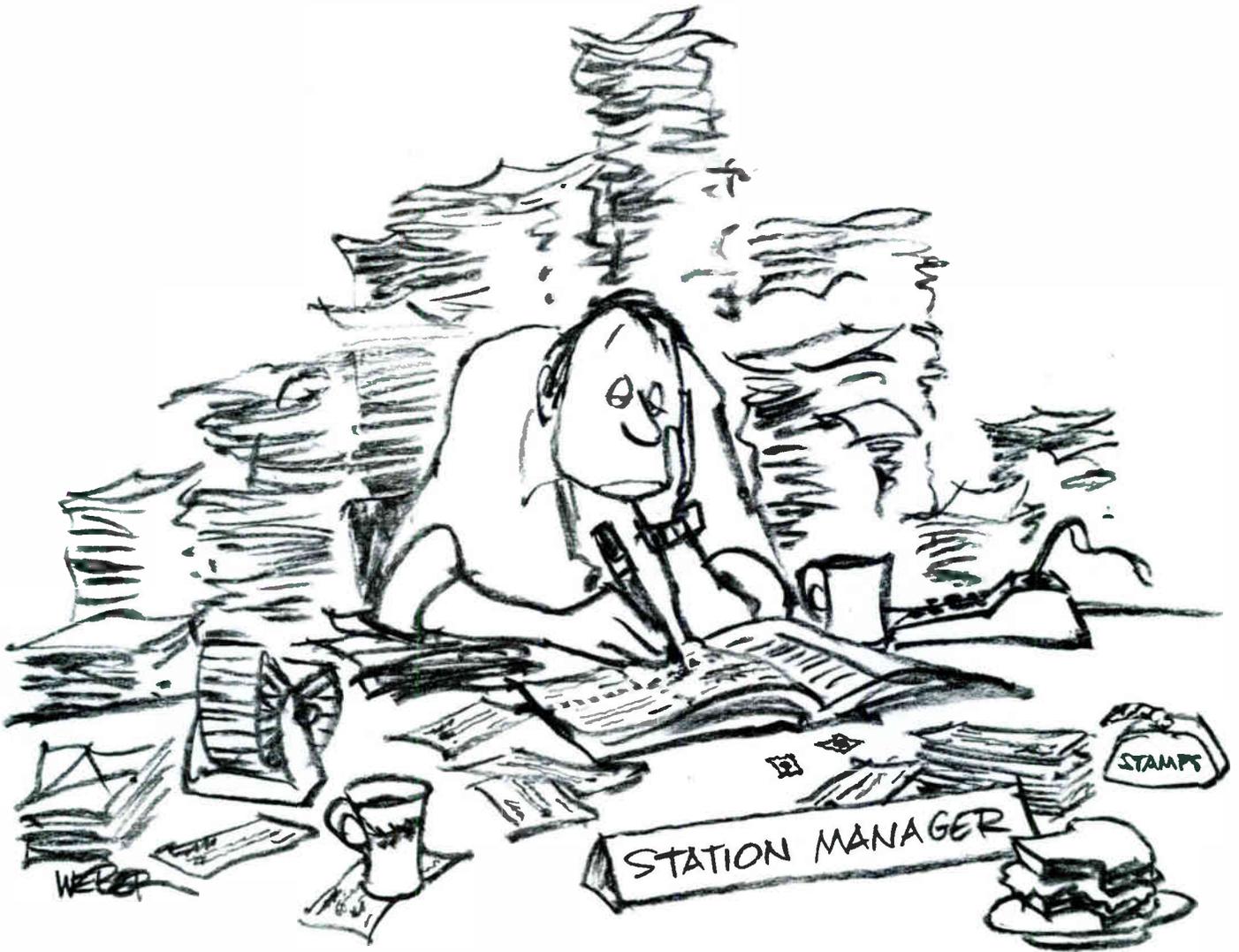
They also have backup engineers to cover when they are out of town or working at another station. In most cases these contractors carry a beeper and are available in an emergency.

■ **Hiring a contractor who comes to the station.** When a station needs an engineer, often this information travels around the market. If this be the case, the chance is that several contractors in the market will call for an interview. Sometimes this is a good way to find one, but remember to keep in mind the considerations mentioned above.

Many times an engineer is hired just because he or she is "the engineer at the number one station in the market." This does not make an engineer qualified; indeed, it may only show that he or she had a great assistant!

When hiring an engineer, some stations ask to see the resume first, then have at least one interview. They look for a businesslike resume that does not read like a novel. They insist on references and call them. Since some references may be contacted beforehand by the applicant, call several, if not all that are listed. Then seek information about his or her competence both personally and professionally.

Normal engineering turnaround is three to five years, and engineers consistently leaving jobs in less time than this are probably drifters.—By Dana Puopolo, a Hyannis, MA engineering consultant



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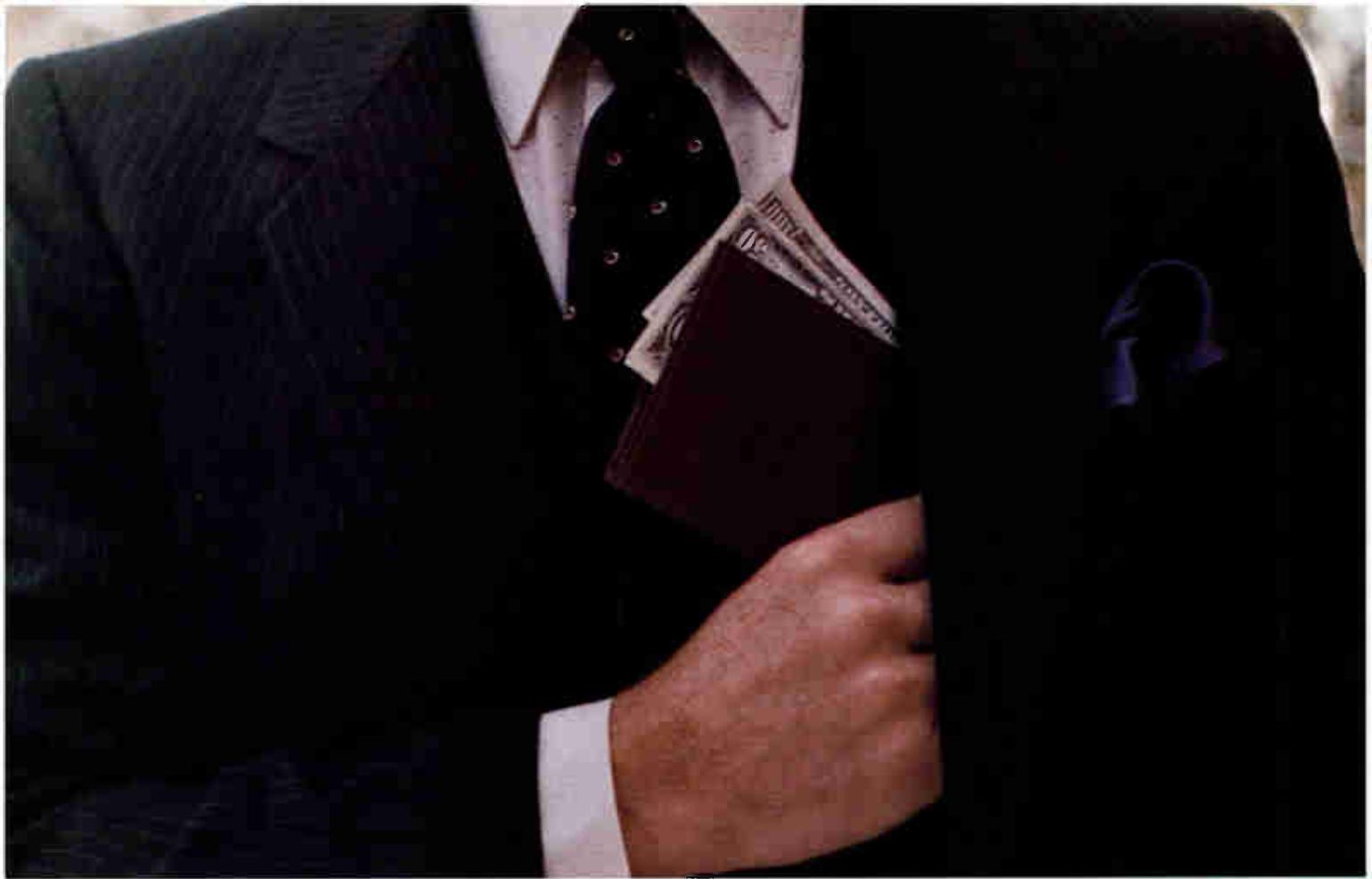
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Rank

- 12 Nassau-Suffolk (Long Island)
- 17 Minneapolis-St Paul
- 18 Atlanta
- 19 Anaheim-Santa Ana-Garden Grove (Orange County)
- 24 Phoenix
- 25 Milwaukee-Racine
- 26 Providence-Warwick-Pawtucket
- 27 San Jose
- 28 Cincinnati

Rank

- 29 Kansas City
- 30 Riverside-San Bernardino-Ontario
- 31 Portland, OR
- 32 Buffalo
- 33 Sacramento
- 34 New Orleans
- 35 Norfolk-Portsmouth-Newport News-Hampton
- 36 Indianapolis

Rank

- 37 Columbus, OH
- 38 San Antonio
- 39 Charlotte-Gastonia-Rock Hill
- 40 Hartford-New Britain
- 41 Rochester, NY
- 42 Salt Lake City
- 43 Memphis
- 44 Nashville-Davidson
- 45 Louisville

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More Spring Arbitron Trends

A deeper look at emerging format trends.

By Jim Smith

As in the larger markets reviewed last month, spring '84 was generally a good book for stations playing today's hits. The format had far more net winners than losers and provided the only clear-cut trend in these metros.

Album rock fared a little better here than in the more populous, and possibly more competitive, arenas.

Ditto the AC music stations, though helped in some towns by baseball coverage.

Beautiful/easy and black/urban format, if one can spot a trend at all through these markets, were off a tad.

Completing the market-by-market review begun in last month's issue, here is the balance of the forty-five largest markets, those with populations of 750,000 or more.

Anaheim - Santa Ana - Garden Grove (Orange County)

Just as in LA, KIIS owns this suburban metro. Here it already has the double digits still sought in the home-city book.

Other trends parallel LA: KLOS up at KMET's expense. KKHR's "hit radio" into the top ten on teen strength.

Unlike LA, KBIG has a strong beautiful music lead over KJOI. KMPC, KRTH, and KIQQ also have significantly better share showings here than in their own books.

No stations home to this sub-market make their top 10.

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	KIIS	R	7.6	**	10.6	**	10.0	NA
2	KBIG	BM	7.6	**	6.8	**	7.1	NA
3	KABC	T	5.8	**	5.5	**	6.7	NA
4	KLOS	A	5.8	**	4.1	**	5.3	NA
5	KMET	A	3.8	**	5.3	**	4.6	NA
6	KMPC	BB	4.5	**	3.1	**	4.5	NA
7	KJOI	BM	3.3	**	4.3	**	4.3	NA
8	KRTH	AC	4.0	**	3.5	**	3.7	NA
9	KIQQ	R	2.4	**	2.4	**	3.6	NA
10	KKHR	R	1.7	**	2.4	**	3.5	NA

Atlanta

Country claims the top spot in Atlanta as WKHX kicks urban WVEE out of the #1 position it held in 3 of the last 4 books. Interestingly, V103's losses are more than covered by gains for two black AMs.

But the real war is on the contemporary battleground. WQXI-FM (94Q) has narrowed (Z93) WZGC's two-point lead again, just as it did a year ago. And just as a year ago, Birch confirms the trend.

In each case it was 94Q's gain, more than Z93's loss. WQXI-FM is the young adult winner; only WZGC's four-to-one teen victory keeps its 12+ shares higher.

Among AC FMs, WSB-FM holds its narrow female-based lead over WRMM, while Birch shows WRMM bouncing ahead.

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	WKHX	C	9.7	**	9.2	**	10.0	8.1
2	WZGC	R	9.7	**	10.0	**	9.2	13.0
3	WQXI-FM	R	9.4	**	8.1	**	9.1	12.7
3	WVEE	B	10.1	**	10.8	**	9.1	9.6
5	WPCH	BM	8.6	**	7.3	**	7.0	5.2
6	WKLS-FM	A	7.1	**	6.2	**	6.9	12.8
7	WSB	AC	9.2	**	7.2	**	6.8	5.8
8	WSB-FM	AC	5.6	**	4.9	**	4.8	4.4
9	WAOK	B	3.6	**	4.0	**	4.6	3.9
10	WRMM	AC	3.4	**	4.6	**	4.3	5.1
11	WIGO	B	1.3	**	1.5	**	3.1	2.2
12	WGST	N	3.3	**	3.9	**	2.9	1.7
13	WPLO	C	2.9	**	2.9	**	2.6	2.1
14	WCNN	N	0.8	**	1.2	**	2.3	1.3
15	WYZE	REL	1.1	**	1.4	**	1.5	0.3

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

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. o Estimates adjusted for actual broadcast schedule. ** Station not reported this survey.

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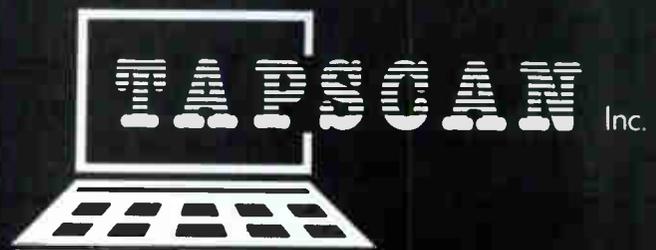
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Buffalo

WJYE has topped this market 12+ with double digits in eight of the previous ten books. Spring '84 is no exception. Only WBEN comes close.

WECK may have the highest major-market share for the nostalgia format, though with a common demo problem: the age of the median listener is over 65.

The younger stations are a scramble. One notable move is the rebound for rocker WGRQ. Another is the near-doubling for hit leader WNYS-FM to its all-time high.

Charlotte - Gastonia - Rock Hill

Arbitron enlarged this metro from three counties to seven. A dozen stations showed for the first time, mostly with fractions but accounting for ten shares collectively.

That didn't keep WSOC-FM, still virtually unchallenged in its format, from trouncing the market with a 17.3, double that in some demo cells.

WJZR proves the spoiler, not growing enough to win but able to take a share each from WBCY and WROQ. The latter continues a two-year downtrend.

Cincinnati

Unusual. Each of the top five stations showed an increase from its fall book. And two of them are AMs.

WKRC holds the top spot, unchallenged in its format. WLW outdistances WKRC in the Arbitron, though not the Birch, on a particularly strong baseball book.

WRRM puts additional distance ahead of WLLT in the FM AC race.

And veteran album rocker WEBN finally stops a several-book downtrend.

Columbus, OH

Statistical oddities make these analyses fun. Here's one: WLWQ has had the exact same 12+ Arbitron share for four books in a row. That's consistency.

Consistency is something this market has plenty of. Even the largest move here—WTVN's two-share decline—is predictable. It goes up each fall with football, slips back each spring.

Year-long uptrends are intact for WXGT and for country facilities WRMZ and WMNI.

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	WJYE	BM	12.3	**	12.5	**	10.8	9.9
2	WBEN	AC	9.9	**	10.8	**	10.1	9.0
3	WECK	BB	6.2	**	6.9	**	7.3	6.1
4	WYRK	C	6.2	**	7.1	**	7.1	6.1
5	WBUF	AC	4.7	**	7.0	**	6.6	8.2
6	WKBW	AC	7.2	**	5.1	**	6.4	4.7
6	WNYS-FM	R	4.0	**	3.4	**	6.4	8.0
8	WPHD	A	5.7	**	5.5	**	6.1	6.1
9	WGRQ	A	4.4	**	4.1	**	5.8	8.2
10	WBEN-FM	R	6.1	**	5.4	**	4.2	4.2
10	WBLK	B	5.4	**	5.5	**	4.2	4.4
10	WYSL	R	2.3	**	2.7	**	4.2	4.0

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	WSOC-FM	C	14.6	**	17.1	**	17.3	17.1
2	WPEG	B	9.5	**	10.8	**	10.8	13.2
3	WBT	AC	11.6	**	10.7	**	7.7	7.2
4	WBCY	R	10.9	**	8.4	**	7.4	11.4
5	WROQ	A	8.4	**	8.2	**	7.2	9.7
6	WEZC	AC	8.0	**	6.1	**	6.1	5.6
7	WJZR	R	**	**	2.7	**	5.4	9.2
8	WZXI	BM	7.6	**	8.7	**	4.1	2.8
9	WLW	AC	3.3	**	3.2	**	3.7	3.0
10	WQCC	B	5.2	**	2.9	**	2.8	16.0

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	WKRC	R	8.8	**	8.2	**	10.0	9.7
2	WLW	AC	7.5	**	5.4	**	8.9	7.9
3	WKRC	AC	5.6	**	7.9	**	8.7	9.6
4	WEBN	A	8.8	**	7.2	**	8.0	8.5
5	WRRM	AC	6.2	**	6.6	**	7.9	8.2
6	WWEZ	3M	8.8	**	7.6	**	6.1	6.6
7	WBLZ	B	3.7	**	5.7	**	5.7	6.2
8	WLLT+	AC	6.2	**	5.9	**	5.6	6.5
9	WCKY	N/T	6.6	**	6.2	**	5.3	4.3
10	WUBE	C	7.5	**	4.9	**	4.9	3.8
11	WKXF-	C	3.0	**	4.2	**	4.2	4.5
12	WSKS	A	2.7	**	4.5	**	3.6	6.5

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	WLWQ	A	12.6	**	12.6	**	12.6	NA
2	WBNS-FM	BM	10.4	**	11.0	**	11.2	NA
3	WXGT	R	8.2	**	9.7	**	10.1	NA
4	WTVN	AC	9.0	**	10.6	**	8.6	NA
5	WSNY+	AC	7.0	**	8.4	**	8.4	NA
6	WKVO	B	9.1	**	7.7	**	7.1	NA
7	WNCI	R	8.9	**	5.9	**	5.7	NA
8	WRMZ	C	4.3	**	4.6	**	5.4	NA
9	WMNI	C	3.2	**	3.6	**	4.3	NA
10	WCOL	BB	4.1	**	4.9	**	3.7	NA

58 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. o Estimates adjusted for actual broadcast schedule. ** Station not reported this survey.

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WCZY-FM: "Z 95.5" All hits... all the time!
WLQV-AM: The all new 1500 AM, where inspirational programming makes the difference.

*Source: Spring '84 Arbitron, 12+, AQH, Metro. Subject to limitations as stated in reports.

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Hartford - New Britain

Both Arbitron and Birch show a large gap between the top two and everyone else. Untouched in their respective positions, the WTICs, AM and FM, continue to dominate.

WRCH continues to slip from its spike a year ago. WPOP maintains growth from its low book in the same sweep.

Young women propel WIOF above rival WDRC-FM for the first time in several books.

Indianapolis

WIBC maintains its legendary status, sweeping mid and upper demos. "Indie's apple" WZPL takes the lower end, apparently unphased by WNAP's recent move back into the format.

Country shows a net loss of listening over the past year. And sole soul outlet WTLC continues its downward slide.

Kansas City

Yet another beautiful music survivor takes the top spot. KMBR lagged in the format a year ago; then their only competitor went country.

That station, now KCMO-FM is a slow #3 in that format while the excitement takes place far above them. WDAF falls after four years of nonstop double-digit victories, still ahead of gaining FM rival KFKE, though holding a much older skew.

Album rock continues its decline from the spike both stations saw last fall.

KBEQ dominates 12-34 contemporary listening, as KUDL pulls AC audience away from format leader KLSI.

Louisville

This town holds several clear-cut battles. Just one black station, just one album rocker. Country, AC, and beautiful music stations each head and shoulders above their respective rivals.

Only top 40 offers a meaningful battle. Here WLRS surrenders after its humiliating defeat in album rock, instantly doubling teens and tripling women...and stopping WJYL's uptrend overnight.

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

RANK	STATION	FORMAT	SPRING 83	SUMMER 83	FALL 83	WINTER 84	SPRING 84	BIRCH A.U. 84
1	WTIC	AC	19.7	**	21.1	**	19.3	21.8
2	WTIC-FM	R	12.5	**	11.5	**	11.5	18.5
3	WRCH	BM	11.6	**	8.6	**	7.7	6.7
4	WHCN	A	5.8	**	5.7	**	5.8	7.5
5	WIOF	AC	4.3	**	3.3	**	4.8	2.8
6	WDRC-FM	AC	4.4	**	4.0	**	4.6	5.9
6	WKSS	BM	4.6	**	5.4	**	4.6	3.5
8	WPOP	N/T	2.9	**	3.5	**	4.4	2.9
9	WRCQ	BB	3.6	**	4.5	**	4.1	3.1
10	WCCC-FM	A	4.4	**	4.1	**	3.8	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 A.U. 84
1	WIBC	AC	14.3	**	5.9	**	16.2	18.4
2	WZPL+	R	9.6	**	4.6	**	15.1	21.0
3	WFBO	A	9.1	**	9.9	**	9.6	11.4
3	WXTZ	BM	9.7	**	8.6	**	9.6	5.0
5	WENS	AC	7.7	**	6.0	**	6.7	6.1
6	WFMS	C	8.5	**	6.6	**	6.6	8.6
7	WTLC	B	9.7	**	7.7	**	6.0	7.6
8	WIRE	C	6.5	**	7.6	**	5.6	6.6
9	WNAP	R	5.6	**	3.9	**	4.7	5.4
10	WMLF+	BB	2.0	**	3.6	**	2.9	1.5

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

RANK	STATION	FORMAT	SPRING 83	SUMMER 83	FALL 83	WINTER 84	SPRING 84	BIRCH A.U. 84
1	KMBR	BM	4.9	**	7.0	9.8	9.7	7.3
2	KBEQ	R	8.6	**	7.7	9.7	8.4	10.9
3	KCMO	N/T	8.6	**	6.6	6.0	8.0	6.1
4	WDAF	C	10.9	**	10.6	10.7	7.7	11.1
5	KLSI	AC	7.0	**	7.7	7.7	6.9	5.3
6	KFKF-FM	C	6.1	**	5.0	6.6	6.8	8.6
7	KUDL	AC	5.3	**	5.9	4.6	6.3	5.2
8	KYYS	A	6.0	**	8.7	6.3	5.9	8.5
9	KPRS	B	5.7	**	6.2	5.5	4.7	4.0
10	KMBZ	N/T	4.9	**	2.9	3.7	4.6	3.6
11	KJLA	BB	4.5	**	4.9	4.8	4.3	4.2
12	KCMO-FM	C	5.5	**	3.1	3.5	3.7	2.7
12	WHB	AC	4.1	**	4.5	4.0	3.7	3.8
14	KKCI	A	3.8	**	5.6	3.2	3.0	4.4

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

RANK	STATION	FORMAT	SPRING 83	SUMMER 83	FALL 83	WINTER 84	SPRING 84	BIRCH A.U. 84
1	WLOU	B	13.1	**	11.4	10.7	10.8	10.3
2	WOMF	A	8.1	**	10.0	9.7	10.5	11.1
3	WAMZ	C	11.7	**	12.2	10.3	10.4	10.9
4	WHAS	AC	8.6	**	9.7	12.2	10.3	14.3
5	WVEZ	BM	8.5	**	8.6	9.4	9.0	4.8
6	WLRS	R	4.5	**	4.3	4.0	6.8	10.5
7	WCII	C	4.7	**	6.2	5.5	5.8	4.7
7	WKJJ	AC	5.6	**	5.9	6.3	5.8	3.5
7	WRKA	AC	7.2	**	5.4	4.8	5.8	4.7
10	WJYL	R	1.7	**	3.3	7.0	5.7	8.6

60 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; (S) spanish; (T) talk.
 † Station reported with different call letters. ‡ Estimates adjusted for actual broadcast schedule. ** Station not reported this survey.

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NAB/NRBA BOOTH #2021

Memphis

Between black and country formats, a handful of stations accounts for better than half of this market's listening. WDIA retains the lead among the former, WMC recaptures it among the latter.

Solos in their respective positions, WMC-FM and WZXR turn in strong showings. But having a format exclusive is no sure thing, as WRVR proves with its continuing decline.

Milwaukee - Racine

Regaining the Brewers a year ago gave WTMJ a vital spark in its battle against the now-demolished WISN.

Two winners last book have lost part of those gains: WLUM and WQFM. For the latter the faltering format change of a former rival gave it clear sailing to wrap up 12-24.

WKTI celebrates a five-book uptrend, the best here for a top 40 since WZUU was hot years ago. ZUU has since moved to AC and back, neither journey with particular success.

But its desertion of AC early this year has allowed WMYX to strengthen its position.

Minneapolis - St. Paul

It had to happen eventually: WCCO below a 20. How about a 19.1? The varied old-liner serves the Twin Cities' upper demos; over 50% of over-50-year-olds cume the station.

Creating its own legend is KSTP-FM (KS95). But what KS95 does 18-44, WLOL matches 12-34 to create a statistical curiosity: the stations tie 12+ in both Arbitron and Birch.

The ratings-service parallels end there. KDWB-FM, for instance, is an also-ran in Arbitron; Birch has it within striking distance of its rival.

Album rock did well. KQRS-FM bounces back up off recent lows, while KTCZ enters with a respectable move.

WLTE seemed headed in the right direction last book, only to lose it again this time.

Nashville - Davidson

WKDF is down two but takes the 12+ honors, only because WSM-FM fell even further back from a fall book spike.

The steady growth award goes to WLAC-FM, up from 2's to 4's to 6's to 8's.

Runner-up is WQQK, with its similar improvement over a longer period of time. Rival WVOL also continues an uptrend.

Winner in the sudden-growth division is WZKS, turning a fractional showing into a well-promoted entry, though still trailing the format leader.

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	WMC-FM	R	10.4	**	9.6	**	10.7	14.0
2	WZXR	A	11.5	**	8.6	**	10.0	12.9
3	WMC	C	7.6	**	7.2	**	9.2	14.0
4	WDIA	B	7.7	**	9.5	**	8.4	8.3
5	WHRK	B	10.5	**	8.5	**	8.1	11.1
6	WLOK	B	5.6	**	6.8	**	7.4	5.4
7	KRNB+	B	7.3	**	6.1	**	6.9	5.9
8	WGKX+	C	8.5	**	8.4	**	6.7	9.3
9	WRVR	AC	8.8	**	7.8	**	6.2	6.0
10	WLVS	BM	3.1	**	5.7	**	4.9	3.2

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	WTMJ	AC	12.6	**	12.5	**	14.7	12.8
2	WEZW	BM	8.4	**	7.6	**	8.1	5.7
3	WQFM	A	6.3	**	8.5	**	7.2	11.1
4	WKTI	R	6.5	**	6.9	**	7.0	6.4
5	WOKY	BB	6.4	**	6.5	**	6.1	5.4
6	WLUM	B	4.7	**	6.2	**	5.5	7.7
7	WMYX	AC	4.3	**	3.8	**	5.1	4.7
8	WISN	AC	4.8	**	4.2	**	4.9	3.5
9	WMIL	C	4.7	**	4.9	**	4.8	5.3
10	WBCS-FM	C	4.8	**	4.9	**	4.6	5.1

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	WCCO	AC	20.6	**	20.9	**	19.1	16.2
2	KSTP-FM	AC	10.3	**	10.8	**	11.3	10.7
2	WLOL	R	11.0	**	7.9	**	11.3	10.7
4	WAYL	BM	7.4	**	7.2	**	7.0	4.2
5	KEYE	C	6.5	**	6.7	**	5.9	7.7
6	KQRS-FM	A	5.4	**	4.6	**	5.6	7.4
7	KDWB-FM	R	5.8	**	5.0	**	5.2	9.4
8	WLTE+	AC	3.2	**	6.0	**	3.8	4.8
9	WDGY	C	4.7	**	4.4	**	3.7	4.8
10	KSTP	N/T	3.8	**	4.2	**	3.5	3.3
11	KJJO	O	1.4	**	2.2	**	2.7	3.3
12	KTCZ+	A	0.8	**	0.5	**	2.4	3.4
13	KLBB	BB	1.4	**	1.8	**	1.7	0.6
14	WWTC	O	1.4	**	1.3	**	1.5	0.9
15	KDWB	R	1.8	**	1.2	**	1.4	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 AU 84
1	WKDF	A	12.9	**	11.7	**	9.5	15.4
2	WZEZ	BM	7.9	**	10.8	**	8.9	8.0
3	WSM-FM	C	8.2	**	13.0	**	8.8	10.2
4	WLAC-FM	AC	4.6	**	6.4	**	8.5	10.3
5	WQQK	B	5.4	**	5.8	**	7.3	7.8
6	WSIX-FM	C	7.4	**	6.8	**	7.2	4.5
8	WVOL	B	4.6	**	5.0	**	6.7	2.6
9	WSM	C	5.0	**	5.1	**	6.1	4.6
9	WZKS+	R	0.9	**	0.5	**	6.1	8.5

Determined to have engaged in diary promotional activities

71 WWKX | R | 9.5 | | 8.0 | | 7.1 | 9.8 |

62. 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. o Estimates adjusted for actual broadcast schedule. ** Station not reported this survey.

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

RANK	STATION	FORMAT	SPRING 83	SUMMER 83	FALL 83	WINTER 84	SPRING 84	BIRCH AUJ 84
1	WHTZ+	R	**	6.1	**	7.5	NA	
2	WBLI	R	6.9	**	5.2	**	7.4	NA
3	WRFM	BM	4.2	**	3.9	**	4.4	NA
4	WALK-FM	AC	3.9	**	3.4	**	4.3	NA
4	WPLJ	R	3.4	**	3.8	**	4.3	NA
6	WCBS	N	5.2	**	4.1	**	4.2	NA
7	WNBC	AC	4.7	**	4.6	**	3.9	NA
8	WHLI	BB	3.2	**	3.5	**	3.7	NA
9	WINS	N	3.7	**	3.6	**	3.5	NA
10	WBAB	A	2.7	**	3.8	**	3.2	NA

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

RANK	STATION	FORMAT	SPRING 83	SUMMER 83	FALL 83	WINTER 84	SPRING 84	BIRCH AUJ 84
1	WYLD-FM	B	13.2	**	14.1	**	14.9	15.4
2	WEZB	R	9.2	**	12.5	**	11.7	17.6
3	WRNO	A	8.8	**	6.5	**	7.3	8.3
4	WBYU	BM	8.2	**	5.7	**	7.0	6.7
5	WQUE-FM	AC	4.6	**	4.2	**	6.4	7.1
6	WAJY	AC	6.7	**	5.3	**	5.9	5.4
7	WLTS-	AC	8.8	**	7.1	**	5.8	4.7
8	WBOK	REL	3.8	**	5.2	**	5.3	4.7
8	WNOE-FM	C	4.4	**	6.6	**	5.3	5.9
10	WWL	T	4.1	**	4.9	**	4.9	4.6

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

RANK	STATION	FORMAT	SPRING 83	SUMMER 83	FALL 83	WINTER 84	SPRING 84	BIRCH AUJ 84
1	WFOG	BM	10.9	**	9.5	**	10.7	8.5
2	WNOR-FM	A	8.6	**	9.5	**	10.3	12.3
3	WNVZ-	R	5.8	**	6.3	**	9.3	8.5
4	WCMS-FM	C	10.6	**	10.6	**	8.6	12.7
5	WMYK	B	5.5	**	3.5	**	6.9	11.4
6	WLTY	AC	7.2	**	8.1	**	5.6	5.3
7	WTAR	O	3.8	**	5.0	**	5.3	3.5
8	WOWI	B	7.0	**	7.8	**	4.8	3.7
9	WWDE	AC	4.3	**	4.3	**	4.5	4.9
10	WRAP	B	4.3	**	5.2	**	3.9	4.3

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

RANK	STATION	FORMAT	SPRING 83	SUMMER 83	FALL 83	WINTER 84	SPRING 84	BIRCH AUJ 84
1	KTAR	N/T	7.7	**	8.5	9.0	9.1	7.2
2	KQYT	BM	6.7	**	7.3	8.5	8.0	6.8
3	KDKB	A	8.9	**	6.3	7.1	7.4	9.1
4	KNIX-FM	C	7.4	**	7.6	6.9	7.1	1.4
5	KMEO-FM	BM	6.6	**	6.4	5.8	5.9	5.0
6	KKLT	AC	6.8	**	6.5	8.3	5.5	6.8
6	KZZP-FM	R	3.4	**	4.3	6.7	5.5	6.7
8	KUPD	A	7.8	**	5.4	6.9	5.4	7.9
9	KOOL-FM	AC	4.5	**	3.7	4.4	4.9	5.0
10	KOY	AC	4.5	**	5.5	3.9	4.6	4.7
11	KOPA-FM	R	5.0	**	5.3	5.8	4.5	5.3
12	KEZC	C	3.3	**	5.5	3.9	3.8	3.0
13	KLZI+	AC	1.2	**	1.1	0.8	3.2	3.7
14	KLFF	BB	2.7	**	3.1	2.5	2.9	2.3
15	KUKO	B	3.8	**	4.3	2.4	2.6	1.9

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. o Estimates adjusted for actual broadcast schedule. ** Station not reported this survey.

Nassau-Suffolk (Long Island)

The Island likes its hit music. Both other FM top 40s have actually increased since WHTZ hit a year ago.

The clear losers were WNBC and, curiously, WYNY; the latter's down by half in two years, thus out of the top 10.

But the expansion for the current hits format—doubling in the past year—is unusual in its extent.

Part of WYNY's devastating AC loss may also be due to the revitalization of local MOR outlet WALK-FM.

New Orleans

WYLD-FM holds a comfortable lead here, more so now that former rival WAIL changed toward book's end to WLTS and an AC stance in hopes of stemming their two-year downtrend.

WEZB (B97) proves its leap back into double digits. Last fall was no fluke. They hold a strong lead against WRNO and WQUE-FM, transitioning from album rock and AC respectively.

New Orleans may be the largest market with a religious station among its top ten.

Norfolk - Portsmouth - Newport News - Hampton

A strong book for young radio. "Hot hits" WNVZ adds three share points, and both album rockers move up nicely.

ACs and black stations—especially WLTY of the former, both WOWI and WRAP of the latter—seem to have absorbed the losses.

Last fall's Arbitron winner WCMS-FM slips two, but still holds the Birch lead.

Phoenix

This book proved to be relatively stable for Phoenix. The top two hold from last book with their upper-demo strength. More than half the stations stay within half a share point of where they had been.

One large loser was top 40 KZZP, giving back half of its gains from the previous book. Competitor KOPA-FM also showed sizeable losses.

The other big drop was suffered by leading AC KKL, which had spiked upward in the winter book and has now lost all of that and more.

The spoiler is new entry KLZI. It may only have a 3.2 but many of those listeners may have turned off the "light" and moved to the head of the "class."

Portland, OR

Busy market. KGW gave away a house. KXL-FM moved from the house of Schulke to the house of Bonneville. And KGON gave away a Porsche to drive to the house of your choice.

Two stations went big band; one slipped, the other tripled. KKCW, an AC debut, extended the downtrends of KCNR-FM and KEX.

The most stunning change was last book's #1 station (KUPL-FM with an 8.8) Going from beautiful to country, it lost half its audience and slipped to 11th place.

KMJK stands above it all. A two-year uptrend from nowhere has it doubling in the past two books.

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	KMJK	R	5.0	..	7.8	..	10.2	12.0
2	KXL-FM	BM	5.7	..	5.1	..	8.5	4.2
3	KGW	AC	7.9	..	6.7	..	7.9	8.5
4	KINK	A	6.3	..	5.9	..	5.9	7.2
5	KGON	A	4.9	..	4.6	..	5.3	6.8
5	KYTE	BB	2.7	..	1.4	..	5.3	4.1
7	KRCK-	A	9.9	..	4.8	..	4.8	7.1
8	KKCW	AC	..	..	..	..	4.6	4.1
9	KWJJ	C	4.1	..	4.5	..	4.4	4.6
10	KCNR-FM	AC	7.5	..	6.3	..	4.2	4.1
11	KJIB	C	4.3	..	7.0	..	4.1	4.2
11	KUPL-FM	C	6.9	..	8.8	..	4.1	3.0
13	KXL	N	3.4	..	3.4	..	4.0	3.4
14	KEX	AC	6.2	..	5.2	..	3.8	4.6
15	KKRZ-	R	2.5	..	1.8	..	3.1	4.3

Providence - Warwick - Pawtucket

It's a tie for first place between two stations which are virtually unchallenged in their respective formats. The ten-share dead-heat constitutes a three-year high for WPRO-FM and three-year low for the WLKW-FM.

Other winners include a comeback bounce for WHJY, an eight-year high for WHJJ, and an all-time high for a reformulated WSNE.

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	WLKW-FM	BM	12.3	..	12.0	..	10.0	10.9
1	WPRO-FM	R	9.4	..	9.3	..	10.0	11.3
3	WHJY	A	8.5	..	7.3	..	9.9	13.6
4	WHJJ	N/T	4.3	..	6.1	..	6.7	4.9
5	WSNE	AC	4.8	..	3.4	..	6.2	3.8
6	WPRO	AC	6.3	..	6.2	..	5.2	6.0
7	WLKW	BB	4.9	..	3.6	..	3.7	3.1
8	WEAN	N/T	3.9	..	2.8	..	3.4	2.5
9	WBRU	A	3.4	..	2.3	..	3.3	4.2
10	WERI-FM	R	0.4	..	0.5	..	2.9	2.6

Riverside - San Bernardino - Ontario

No other station is #1 in three top-fifty markets, but KIIS does it. Just as in its home market, this steamroller wins every age-cell up through 35-44.

Local beautiful music KDUO takes that contest from the outsiders. So does album rocker KCAL-FM, holding its own amid major losses by its LA competitors.

Most other spots go to the city stations.

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	KIIS	R	5.0	..	8.2	..	8.7	NA
2	KDUO	BM	6.0	..	6.7	..	5.9	NA
3	KFI	AC	5.8	..	5.6	..	5.6	NA
4	KGGI	R	4.1	..	4.3	..	4.7	NA
5	KBIG	BM	4.4	..	3.4	..	4.5	NA
6	KNX	N	3.3	..	3.2	..	4.0	NA
7	KMPC	BB	2.3	..	2.3	..	3.6	NA
8	KABC	T	3.9	..	3.1	..	3.3	NA
9	KCAL-FM	A	3.3	..	2.9	..	3.2	NA
10	KLOS	A	2.9	..	4.6	..	3.0	NA

Rochester, NY

WVOR eases ahead of WEZO once again, continuing a two-year double-digit battle. The AC winner owns 25-54, doubling its nearest competitor in that demo.

WMJQ shows healthy growth in its transition from album rock. It's now outdistanced WPXY-FM 12+ and continues to gain on WCMF's teen lead.

At the other end of the age demos, WYLF shows the viability of the nostalgia "music of your life" format on FM.

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	WVOR	AC	10.7	..	11.2	..	13.5	10.0
2	WEZO	BM	13.5	..	14.4	..	12.9	7.7
3	WCMF	A	10.0	..	10.0	..	11.6	14.5
4	WHAM	AC	8.7	..	8.4	..	9.1	6.0
5	WMJQ	R	6.1	..	6.5	..	8.1	8.2
6	WPXY-FM	R	6.9	..	8.0	..	7.7	10.8
7	WYLF-FM	BB	3.3	..	6.8	..	6.7	4.4
8	WBBF	N/T	4.3	..	6.2	..	4.6	4.3
9	WNYR	C	5.0	..	5.2	..	4.3	4.7
10	WDKX	B	4.3	..	3.1	..	2.5	5.8

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64 **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. o Estimates adjusted for actual broadcast schedule. ** Station not reported this survey.

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	KCTC	BM	6.5	..	6.6	..	8.6	11.7
2	KZAP	A	7.9	..	6.8	..	8.3	10.9
3	KSFM	R	4.5	..	7.2	..	8.0	11.0
4	KXOA-FM	AC	7.4	..	9.1	..	7.9	8.2
5	KAER	C	6.3	..	6.8	..	7.3	5.6
6	KFBK	N/T	5.2	..	3.1	..	6.4	4.0
7	KRAK	C	6.7	..	6.3	..	6.3	8.7
8	KGNR	N/T	4.2	..	5.0	..	4.2	2.6
9	KROY	A	4.8	..	4.6	..	3.8	6.9
10	KHYL	AC	3.1	..	3.3	..	3.5	2.3
10	KSKK+	C	8.2	..	6.8	..	3.5	2.4

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	KSFI	BM	11.3	..	11.5	..	10.8	8.2
2	KRSP-FM	A	8.2	..	9.9	..	8.9	14.4
3	KSL	AC	11.9	..	10.8	..	8.5	9.5
4	KCPX	R	6.0	..	3.8	..	7.2	7.3
5	KLCY-FM	AC	5.5	..	5.9	..	5.7	3.8
6	KALL	AC	4.9	..	4.8	..	5.3	4.9
7	KLUB	BM	3.5	..	5.1	..	4.3	4.4
8	KKAT-	C	..	..	0.8	..	4.1	2.3
8	KSOP-FM	C	5.9	..	6.6	..	4.1	6.3
10	KBUG-	AC	2.6	..	3.3	..	3.9	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 A/J 84
1	KTFM	R	6.1	..	9.3	..	9.5	10.5
2	KQXT	BM	10.2	..	7.9	..	8.5	5.6
3	KXZL-	A	8.2	..	8.0	..	7.4	10.5
4	KAJA	C	7.2	..	7.4	..	7.3	5.7
4	KKYX	C	6.2	..	5.3	..	7.3	4.8
6	KISS	A	5.9	..	6.0	..	6.3	8.5
7	KTSA	AC	6.3	..	6.0	..	6.1	5.4
8	KCOR	SP	5.2	..	9.1	..	5.5	8.7
9	KITY	R	4.0	..	4.1	..	5.3	6.8
10	KLLS-FM	AC	5.9	..	4.9	..	5.2	6.0

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	KGO	N/T	7.6	..	5.7	6.8	9.2	9.0
2	KBAY	BM	4.5	..	6.4	5.0	8.0	3.1
3	KWSS	R	3.6	..	5.0	5.9	6.7	7.6
4	KOME	A	3.7	..	3.2	3.8	4.9	3.8
5	KSJO	A	7.3	..	3.3	4.1	4.2	5.8
6	KSOL	B	2.7	..	3.1	4.3	4.1	4.0
7	KSAN	C	3.7	..	2.9	3.4	3.8	4.6
8	KLIV	BB	2.5	..	3.2	2.8	3.7	3.5
9	KCBS	N	4.9	..	4.7	4.9	3.4	3.9
9	KLOK	AC	3.5	..	3.3	2.7	3.4	2.2
11	KEEN	C	3.6	..	2.9	2.1	3.2	4.0
12	KEZR	AC	4.7	..	3.4	3.4	3.1	2.9
13	KYUU	R	3.3	..	3.5	3.3	3.0	6.9
14	KARA	AC	2.2	..	3.9	2.2	2.8	1.9
14	KFRC	R	3.5	..	2.6	2.4	2.8	2.7

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. o Estimates adjusted for actual broadcast schedule. ** Station not reported this survey.

Sacramento

KCTC moves to the top, as longtime competitor KEWT becomes country KSKK. The latter was not so fortunate, continuing its dramatic slide.

Interestingly, KSKK's entry into the format seems to have expanded country listening; neither of its competitors suffered.

Another winner may have been helped by a format change. One station shed the losing "Rock of the 80s" to play the hits. Top album rocker KZAP's subsequent turnaround stopped their 50% downturn of recent books.

Salt Lake City

KSFI holds the Arbitron lead while KRSP-FM takes the Birch. But the buzz in this market takes place below the top spot.

A retooled KCPX boosts in men, boosts in women, and triples in teens to post an astonishing comeback. Their 12+ share almost doubles its fall wipeout.

And KKAT, a flyspeck in the last book, becomes a country winner this time, tying long-established KSOP-FM.

San Antonio

KTFM rules the roost, confirming last fall's sudden gains. Spanish leader KCOR falls back, failing to confirm its similar bounce of last time.

It's a photo finish for the top country contenders. In album rock, KISS continues to chip away slowly at KXZL's lead, the lead it once had for itself before competition came along.

San Jose

The top four all show substantial increases. SF's news-talk powerhouse continues to win in San Jose as well. But local signals sweep most of the other slots.

KBAY owns beautiful music and finishes right behind KGO 25-54 and 35-64, predictably winning women but lagging in men. It also claims its biggest 12+ in five years.

KWSS dominates the demos below that, continuing its unbroken uptrend since the format change from KFAT's progressive country almost two years ago.

And KOME comes back after a successful repositioning, re-establishing a legend and surpassing rival KSJO at last. The latter has more teens, but KOME has 18-34 men and ties women.

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COMPUTER RATING TERMINALS IN ALL OFFICES	✓	✓	✓	✓	✓	✓	✓
TOTAL RESEARCH CAPABILITIES	✓	✓	✓	✓	✓	✓	✓
ALL SALES MANAGERS CARRY FULL AGENCY LIST	✓						
OFFICES IN MAJOR ADVERTISING CENTERS	✓	✓	✓	✓	✓	✓	✓
INDEPENDENTLY OWNED	✓						
GOOD OLD-FASHIONED CREATIVE SALESMANSHIP	✓	?	?	?	?	?	?



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Radio Across-The-USA™

Atlanta



BIRCH QUARTERLIES

	FORMAT	F83	W84	S84
WZGC-FM	R	12.6	13.7	13.0
WKLS-FM	A	11.4	12.0	12.8
WQXI-FM	R	10.1	9.2	12.7
WVEE-FM	B	9.3	9.4	9.6
WKHX-FM	C	9.0	8.5	8.1
WSB	AC	7.7	6.8	5.8
WPCJ-FM	BM	6.8	6.8	5.2
WRMM-FM	AC	4.1	4.3	5.1
WSB-FM	AC	4.1	5.3	4.4
WAOK	B	4.1	4.5	3.9

Austin



BIRCH MONTHLY

	FORMAT	A M	M J	J J
KHFI-FM	R	18.8	19.3	19.7
KLBJ-FM	A	15.8	16.9	17.3
KASE-FM	C	13.8	13.2	9.3
KETI-FM	AC	9.5	10.5	9.6
KOKE-FM	AC	5.1	5.6	5.5
KNOW	B	5.3	5.2	5.0
KPEZ-FM	BM	3.4	3.6	4.4
KLBJ	N/T	4.2	3.3	3.9
KMFA-FM	F	2.8	3.2	3.6
KLIT-FM	F	2.4	2.8	2.8

Baltimore



BIRCH QUARTERLIES

	FORMAT	F83	W84	S84
WBAL	AC	7.7	11.4	9.3
WIYY-FM	A	9.9	8.2	7.6
WPOC-FM	C	6.6	6.5	6.9
WLIF-FM	BM	5.6	6.3	6.8
WBSB-FM	R	8.1	9.3	6.7
WXYV-FM	B	8.3	8.1	6.0
WWIN-FM	B	5.2	4.2	5.1
WMAR-FM	R	3.8	4.0	4.8
WFBR	AC	3.6	3.0	4.7
WCAO	C	3.0	3.9	4.1

Boston



BIRCH MONTHLY

	FORMAT	A M	M J	J J
WXKS-FM	B	10.1	10.9	10.8
WBCN-FM	A	10.2	10.7	10.7
WHDH	AC	6.3	6.6	6.4
WBZ	AC	9.0	7.1	8.2
WHTT-FM	R	8.7	8.1	7.6
WRKO	T	3.7	4.5	5.7
WVEE	N	4.7	5.0	4.4
WROR-FM	AC	3.9	3.7	3.6
WLAB-FM	BM	3.2	4.1	3.7
WHUE-FM	BM	1.9	3.1	3.4

Chicago



BIRCH QUARTERLIES

	FORMAT	F83	W84	S84
WGN	T	7.4	9.3	8.9
WBBM-FM	R	5.3	7.1	6.9
WGCI-FM	B	6.3	5.9	6.1
WBMX-FM	B	5.9	6.2	5.6
WMAQ	C	4.7	4.1	5.3
WLS-FM	A	3.6	4.6	4.8
WLS	R	4.0	4.7	4.7
WKQX-FM	AC	4.0	4.9	4.3
WMET-FM	A	4.2	3.7	4.1

Cincinnati



BIRCH MONTHLY

	FORMAT	A M	M J	J J
WKRC-FM	R	8.8	9.9	10.7
WKRC	AC	9.2	10.6	9.5
WEBN-FM	A	8.6	8.1	9.1
WLW	AC	8.0	8.3	7.9
WRRM-FM	AC	8.7	8.5	7.4
WBLZ-FM	B	6.2	6.6	7.1
WWEZ-FM	BM	7.3	5.6	6.5
WCKY	N/T	4.5	4.6	5.8
WUBE-FM	C	3.2	3.8	4.8
WSKS-FM	A	7.0	6.0	4.7

Cleveland



BIRCH MONTHLY

	FORMAT	A M	M J	J J
WMMG-FM	A	10.7	11.6	13.9
WGCL-FM	R	8.5	10.1	9.6
WZAK-FM	B	6.5	6.2	8.5
WQAL-FM	BM	6.6	7.1	6.2
WDOK-FM	BM	5.1	4.8	5.6
WERE	N/T	3.3	2.9	5.2
WMJI-FM	AC	6.8	5.6	5.0
WDMT-FM	B	5.3	6.3	4.7
WBBG	BB	5.3	4.5	4.4
WKSW-FM	C	2.9	3.4	4.2

Dallas



BIRCH MONTHLY

	FORMAT	A M	M J	J J
KVIL-FM	AC	10.3	12.6	11.4
KTXQ-FM	A	7.0	7.7	8.1
KHDA-FM	B	9.5	9.7	7.9
CZEW-FM	A	5.7	6.2	7.4
KSCS-FM	C	4.8	5.9	7.2
KAFM-FM	R	5.8	5.6	7.1
KRLD	N/T	6.3	6.1	6.5
WBAP	C	3.7	4.3	5.0
KEGL-FM	A	6.0	5.1	4.7
KPLX-FM	C	7.2	7.2	4.3

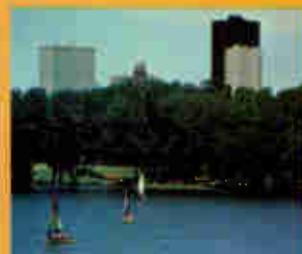
Denver



BIRCH QUARTERLIES

	FORMAT	F83	W84	S84
KPKE-FM	R	11.7	7.9	9.9
KOSI-FM	BM	6.9	7.4	7.8
KIMN	R	5.0	4.9	6.3
KOAG-FM	R	5.4	7.6	6.2
KBCO-FM	A	4.7	5.3	6.0
KBPI-FM	A	6.2	7.2	6.0
KAZY-FM	A	4.3	3.6	5.8
KOA	N/T	6.6	6.9	4.5
KLZ	C	4.1	4.6	4.4
KMJI-FM	R	2.8	2.2	4.3

Des Moines



BIRCH QUARTERLIES

	FORMAT	F83	W84	S84
KGGG-FM	R	17.8	19.4	20.1
KSO	C	15.1	14.3	13.4
KMGK-FM	R	8.8	7.5	10.2
WHO	N/T	12.6	11.1	9.0
KRNT	AC	8.1	7.9	8.6
KLYF-FM	AC	7.0	11.1	7.3
KJJY-FM	C	6.7	6.0	6.6
KMRY	BB	3.6	4.5	5.9
KRNQ-FM	R	6.7	6.4	5.9
KIOA	AC	4.7	3.8	5.6

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Radio Across-The-USA™

Detroit



BIRCH QUARTERLIES

	FORMAT	F83	W84	S84
WJR	AC	10.8	8.2	11.8
WDRQ-FM	B	6.1	6.3	7.6
WRIF-FM	A	7.5	8.7	7.6
WLLZ-FM	A	7.4	6.7	6.9
WHYT-FM	R	3.8	5.2	6.6
WJLB-FM	B	5.4	6.2	6.4
WJOI-FM	BM	4.8	5.9	5.3
WNIC-FM	AC	6.6	5.4	4.5
WCZY-FM	R	3.2	3.2	4.0
WXYZ	N/T	3.9	6.4	3.5

Grand Rapids



BIRCH MONTHLY

	FORMAT	A/M	M/J	J/J
WLAV-FM	A	13.2	15.9	17.2
WOOD-FM	BM	8.6	8.8	10.2
WGRD-FM	R	7.5	8.0	9.6
WLHT-FM	AC	8.7	9.0	8.1
WOOD	AC	8.4	6.1	6.5
WCUZ-FM	C	8.6	8.0	6.2
WCUZ	C	5.0	5.3	4.5
WJFM-FM	AC	4.9	4.0	4.3
WMUS-FM	C	4.3	4.2	3.7
WKLO-FM	AC	3.5	3.8	2.9

Greensboro



BIRCH QUARTERLIES

	FORMAT	F83	W84	S84
WTQR-FM	C	18.1	15.6	15.8
WSEZ-FM	R	7.0	8.8	11.0
WKZL-FM	R	7.9	11.8	9.9
WVAG-FM	AC	11.0	8.6	8.4
WQMG-FM	B	6.6	8.0	7.4
WGLD-FM	BM	7.1	8.4	7.3
WJSJS	N/T	6.0	6.3	7.3
WDCG-FM	R	5.8	5.4	5.1
WAIK	B	3.4	2.7	2.9
WRQK-FM	AC	3.9	4.2	2.5

Harrisburg



BIRCH MONTHLY

	FORMAT	A/M	M/J	J/J
WTPA-FM	A	17.6	18.4	13.2
WHP-FM	BM	11.2	10.0	9.9
WHYL-FM	C	4.8	5.3	9.0
WSFM-FM	AC	7.7	11.1	8.8
WKBO	AC	7.4	6.9	8.6
WRKZ-FM	C	5.3	5.4	6.4
WHTF-FM	R	5.8	6.1	6.0
WQXA-FM	R	6.8	6.4	5.0
WHP	AC	9.0	7.3	8.7
WHGB	BB	3.4	3.8	3.1

Houston



BIRCH MONTHLY

	FORMAT	A/M	M/J	J/J
KBBO-FM	R	11.3	13.0	15.3
WMJQ-FM	B	11.5	11.0	11.9
KSRR-FM	A	9.1	10.9	10.1
KIKK-FM	C	10.0	7.4	7.8
KLOL-FM	A	7.3	6.2	6.0
KILT-FM	C	4.6	5.1	4.9
KRBE-FM	AC	4.4	4.8	4.5
KODA-FM	BM	5.2	4.6	4.1
KTRH	N	4.6	3.8	3.8
KPRC	N/T	3.7	3.7	3.5

Indianapolis



BIRCH MONTHLY

	FORMAT	A/M	M/J	J/J
WZPL-FM	R	22.2	20.3	18.5
WIBC	AC	18.3	19.3	17.5
WFBO-FM	A	11.9	12.0	12.9
WTLC-FM	B	5.5	8.7	10.2
WXTZ-FM	BM	4.8	4.8	6.9
WENS-FM	AC	5.8	6.0	6.5
WFMS-FM	C	9.1	7.6	6.5
WNAP-FM	AC	6.0	4.9	5.8
WIRE	C	6.3	7.1	5.2
WMLF	BB	1.7	1.5	2.2

Jacksonville



BIRCH QUARTERLIES

	FORMAT	F83	W84	S84
WFYV-FM	A	16.6	19.9	19.1
WIVY-FM	AC	9.7	14.2	14.1
WQIK-FM	C	9.5	9.7	11.4
WKTZ-FM	BM	8.4	9.6	10.2
WAIV-FM	AC	7.5	9.8	9.3
WJAX-FM	B	8.9	6.4	8.8
WCRJ-FM	C	8.3	6.7	5.0
WPDQ	B	4.0	4.9	3.2
WOKV	N/T	1.4	1.1	1.7
WQIK	C	1.8	2.6	1.6

Kansas City



BIRCH QUARTERLIES

	FORMAT	F83	W84	S84
WDAF	C	14.6	12.4	11.1
KBEO-FM	R	7.6	9.4	10.9
KFKF-FM	C	6.5	6.8	8.6
KYYS-FM	A	7.4	8.0	8.5
KMBR-FM	BM	4.6	7.6	7.3
KCMO	N/T	6.6	7.4	6.1
KLSI-FM	AC	9.2	8.4	5.3
KUDL-FM	AC	4.6	3.9	5.2
KKCI-FM	A	6.6	5.0	4.4
KJLA	BB	4.8	5.4	4.2

Knoxville



BIRCH QUARTERLIES

	FORMAT	F83	W84	S84
WIVK-FM	C	23.7	27.4	21.1
WIMZ-FM	R	18.0	18.7	20.2
WEZK-FM	BM	11.1	11.1	13.6
WQKI-FM	R	9.7	8.3	12.2
WMYU-FM	AC	8.9	7.7	4.7
WNOX	C	6.3	6.1	4.0
WBMK	B	2.5	2.4	3.3
WNKX-FM	C	1.9	1.5	2.6
WHIG	C	3.8	3.7	2.5
WYSH	C	0.4	0.7	2.1

Lansing



BIRCH QUARTERLIES

	FORMAT	F83	W84	S84
WVIC-FM	R	16.9	17.1	19.1
WJXQ-FM	R	10.5	10.1	12.9
WFMK-FM	AC	10.3	10.7	8.7
WILT-FM	C	9.0	11.6	7.5
WJR	AC	5.8	7.0	6.8
WILS-FM	AC	8.5	9.5	5.7
WJIM-FM	BM	5.3	5.7	5.6
WIBM-FM	AC	1.6	2.8	2.7
WOOD-FM	BM	2.3	2.3	2.5
WKLH-FM	C	2.0	2.0	2.1

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COMING NEXT MONTH

IN THE OCTOBER 1984 ISSUE

- **How to Get the Most out of People Who Work for You**
- **Last-Minute Holiday Sales Shopping List**
- **Hints for Hit Radio Stations from Scott Shannon**
- **How to Organize Your Research**
- **Selling SCAs for Profit**
- **Marketing Approach vs. Media Approach**
- **Saving on Income and Payroll Taxes**
- **What to Know Before Going Satellite**
- **Is It Time to Worry About Cable Radio**
- **Putting On Your Own Seminars for Advertisers**
- **Semi-Annual Directory**
This special section includes updated listings for Group Owners, Rep Firms, Consultants, Syndicators, Brokers, Equipment Manufacturers, Networks/Satellites, Research Companies, Trade Associations and Trade Press

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New York Philadelphia Boston Chicago St Louis Detroit Atlanta Dallas Denver Los Angeles San Francisco Portland Seattle Salt Lake City Minneapolis

Radio Across-The-USA™

Atlanta



BIRCH QUARTERLIES

	FORMAT	F83	W84	S84
WZGC-FM	R	12.6	13.7	13.0
WKLS-FM	A	11.4	12.0	12.8
WQXI-FM	R	10.1	9.2	12.7
WVEE-FM	E	9.3	9.4	9.6
WKHX-FM	C	9.0	8.5	8.1
WWSB	AC	7.7	6.8	5.8
WPCH-FM	BM	6.8	6.8	5.2
WRMM-FM	AC	4.1	4.3	5.1
WSB-FM	AC	4.1	5.3	4.4
WAOK	B	4.1	4.5	3.9

Austin



BIRCH MONTHLY

	FORMAT	A/M	M/J	J/J
KHFI-FM	R	18.8	19.3	19.7
KLBJ-FM	A	15.6	16.9	19.3
KASE-FM	C	13.8	13.2	9.3
KEYI-FM	AC	9.6	9.5	8.6
KOKE-FM	AC	5.1	5.6	5.5
KNOW	B	5.3	5.2	5.0
KPEZ-FM	BM	3.4	3.8	4.4
KLBJ	N/T	4.2	3.3	3.9
KMFA-FM	P	2.8	3.2	3.6
KUT-FM	P	2.4	2.8	2.8

Baltimore



BIRCH QUARTERLIES

	FORMAT	F83	W84	S84
WBAL	AC	7.7	11.4	9.3
WIYY-FM	A	9.9	8.2	7.6
WPOC-FM	C	6.6	6.5	6.9
WLIF-FM	BM	5.6	6.3	6.8
WBSB-FM	R	8.1	9.3	6.7
WYV-FM	B	8.3	8.1	6.0
WWIN-FM	B	5.2	4.2	5.1
WMAR-FM	R	3.8	4.0	4.8
WFBR	AC	3.6	3.0	4.7
WCAO	C	3.0	3.9	4.1

Boston



BIRCH MONTHLY

	FORMAT	A/M	M/J	J/J
WXKS-FM	B	10.1	10.9	10.8
WBCN-FM	A	10.2	10.7	10.7
WHDH	AC	6.9	8.6	8.9
WBZ	AC	9.0	7.1	8.5
WHTT-FM	R	8.7	8.1	7.6
WRKO	T	3.7	4.5	5.1
WEEI	N	4.7	5.0	4.4
WROR-FM	AC	3.9	3.7	3.8
WJIB-FM	BM	3.9	4.1	3.7
WHUE-FM	BM	1.9	2.1	3.4

Chicago



BIRCH QUARTERLIES

	FORMAT	F83	W84	S84
WGN	T	7.4	9.3	8.9
WBBM-FM	R	5.3	7.1	6.9
WGCI-FM	B	6.3	5.9	6.1
WBMX-FM	B	5.9	6.2	5.6
WMAQ	C	4.7	4.1	5.3
WLS-FM	A	3.6	4.6	4.8
WLS	R	4.0	4.7	4.7
WKQX-FM	AC	4.0	4.9	4.3
WMET-FM	A	4.2	3.7	4.1

Cincinnati



BIRCH MONTHLY

	FORMAT	A/M	M/J	J/J
WKRQ-FM	R	8.8	9.9	10.7
WKRC	AC	9.2	10.6	9.5
WEBN-FM	A	8.6	8.1	9.1
WLW	AC	8.0	8.3	7.9
WRRM-FM	AC	8.7	8.5	7.4
WBLZ-FM	B	6.2	6.6	7.1
WWEZ-FM	BM	7.3	5.6	6.5
WCKY	N/T	4.5	4.6	5.8
WUBE-FM	C	3.2	3.8	4.8
WSKS-FM	A	7.0	6.0	4.7

Cleveland



BIRCH MONTHLY

	FORMAT	A/M	M/J	J/J
WMMS-FM	A	10.7	11.6	13.9
WGCL-FM	R	8.5	10.1	9.6
WZAK-FM	B	6.5	6.2	8.5
WQAL-FM	BM	6.6	7.1	6.2
WDOK-FM	BM	5.1	4.8	5.6
WERE	N/T	3.3	2.9	5.2
WMJI-FM	AC	6.8	5.6	5.0
WDMT-FM	B	5.3	6.3	4.7
WBBG	BB	5.3	4.5	4.6
WKSX-FM	C	2.9	3.4	4.2

Dallas



BIRCH MONTHLY

	FORMAT	A/M	M/J	J/J
KVIL-FM	AC	13.8	12.6	11.4
KTXQ-FM	A	7.0	7.7	8.1
KKDA-FM	B	9.5	9.7	7.9
KZEW-FM	A	5.7	6.2	7.4
KSCS-FM	C	4.8	5.9	7.2
KAFM-FM	R	5.8	5.6	7.1
KRLD	N/T	6.3	6.1	6.5
WBAP	C	3.7	4.3	5.0
KEGL-FM	A	6.0	5.1	4.7
KPLX-FM	C	7.2	7.2	4.3

Denver



BIRCH QUARTERLIES

	FORMAT	F83	W84	S84
KPKE-FM	R	11.7	7.9	9.9
KOSI-FM	BM	6.9	7.4	7.8
KIMN	R	5.0	4.9	6.3
KOAO-FM	R	5.4	7.6	6.2
KBCO-FM	A	4.7	5.3	6.0
KBPI-FM	A	6.2	7.2	6.0
KAZY-FM	A	4.3	3.6	5.8
KOA	N/T	6.6	6.9	4.5
KLZ	C	4.1	4.6	4.4
KMJI-FM	R	2.8	2.2	4.3

Des Moines



BIRCH QUARTERLIES

	FORMAT	F83	W84	S84
KGGO-FM	R	17.8	19.4	20.1
KSO	C	15.1	14.3	13.4
KMGK-FM	R	8.8	7.5	10.2
WHO	N/T	12.6	11.1	9.0
KRNT	AC	8.1	7.9	8.6
KLYF-FM	AC	7.0	11.1	7.3
KJJY-FM	C	6.7	6.0	6.6
KMRY	BB	3.6	4.5	5.9
KRNQ-FM	R	6.7	6.4	5.9
KIOA	AC	4.7	3.8	5.6

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Radio Across-The-USA™

Detroit



BIRCH QUARTERLIES

	FORMAT	F83	W84	S84
WJR	AC	10.8	11.2	11.8
WDRQ-FM	B	6.1	6.3	7.6
WRIF-FM	A	7.5	8.7	7.6
WLLZ-FM	A	7.4	6.7	6.9
WHYT-FM	R	3.8	5.2	6.6
WJLB-FM	B	5.4	6.2	6.4
WJOL-FM	BM	4.8	5.9	5.3
WNIC-FM	AC	6.6	5.4	4.5
WCZY-FM	R	3.2	3.2	4.0
WXYZ	N/T	3.9	6.4	3.5

Grand Rapids



BIRCH MONTHLY

	FORMAT	A/M	M/J	J/J
WLAV-FM	A	13.2	15.9	17.2
WOOD-FM	BM	8.6	8.8	10.2
WGRD-FM	R	7.5	8.0	9.6
WLHT-FM	AC	8.7	9.0	8.1
WOOD	AC	8.4	6.1	6.5
WCUZ-FM	C	8.6	8.0	6.2
WCUZ	C	5.0	5.3	4.5
WJFM-FM	AC	4.9	4.0	4.3
WMUS-FM	C	4.3	4.2	3.7
WKLQ-FM	AC	3.5	3.8	2.9

Greensboro



BIRCH QUARTERLIES

	FORMAT	F83	W84	S84
WTQR-FM	C	18.1	15.6	15.8
WSEZ-FM	R	7.0	8.8	11.0
WKZL-FM	R	7.9	11.8	9.9
WMAG-FM	AC	11.0	8.6	8.4
WQMG-FM	B	6.6	8.0	7.4
WGLD-FM	BM	7.1	8.4	7.3
WSJS	N/T	6.0	6.3	7.3
WDCG-FM	R	5.8	5.4	5.1
WAIR	B	3.4	2.7	2.9
WRQK-FM	AC	3.9	4.2	2.5

Harrisburg



BIRCH MONTHLY

	FORMAT	A/M	M/J	J/J
WTPA-FM	A	17.6	18.4	13.2
WHP-FM	BM	11.2	8.0	9.9
WHYL-FM	C	4.8	5.3	9.0
WSFM-FM	AC	7.7	11.1	8.8
WKBO	AC	7.4	6.9	8.6
WRKZ-FM	C	5.3	5.4	6.4
WHTF-FM	R	5.8	6.1	6.0
WOXA-FM	R	6.8	6.4	5.0
WHP	AC	9.0	7.3	4.7
WHGB	BB	3.4	3.8	3.1

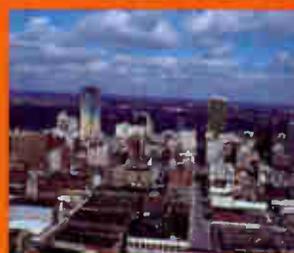
Houston



BIRCH MONTHLY

	FORMAT	A/M	M/J	J/J
KBBQ-FM		11.3	13.0	15.3
WMJQ-FM	B	11.5	11.0	11.9
KSRP-FM	A	9.1	10.9	10.1
KIKK-FM	C	10.0	7.4	7.8
KLOL-FM	A	7.3	6.2	6.0
KILT-FM	C	4.6	5.1	4.9
KRBE-FM	AC	4.4	4.8	4.5
KODA-FM	BM	5.2	4.6	4.1
KTRH	N	4.6	3.8	3.8
KPRC	N/T	3.7	3.7	3.5

Indianapolis



BIRCH MONTHLY

	FORMAT	A/M	M/J	J/J
WZPL-FM	R	22.2	20.3	18.5
WIBC	AC	18.3	19.3	17.5
WFBO-FM	A	11.9	12.0	12.9
WTLC-FM	B	5.5	8.7	10.2
WXTZ-FM	BM	4.8	4.8	6.9
WENS-FM	AC	5.8	6.0	6.5
WFMS-FM	C	9.1	7.6	6.5
WNAP-FM	AC	6.0	4.9	5.8
WIRE	C	6.3	7.1	5.2
WMLF	BB	1.7	1.5	2.2

Jacksonville



BIRCH QUARTERLIES

	FORMAT	F83	W84	S84
WFYV-FM	A	16.6	19.9	19.1
WIVY-FM	AC	9.7	14.2	14.1
WQIK-FM	C	9.5	9.7	11.4
WKTZ-FM	BM	8.4	9.6	10.2
WAIV-FM	AC	7.5	9.8	9.3
WJAX-FM	B	8.9	6.4	8.8
WCRJ-FM	C	8.3	6.7	5.0
WPDQ	B	4.0	4.9	3.2
WOKV	N/T	1.4	1.1	1.7
WQIK	C	1.8	2.6	1.6

Kansas City



BIRCH QUARTERLIES

	FORMAT	F83	W84	S84
WDAF	C	14.6	12.4	11.1
KBEQ-FM	R	7.6	9.4	10.9
KFKF-FM	C	6.5	6.8	8.6
KYYS-FM	A	7.4	8.0	8.5
KMBR-FM	BM	4.6	7.6	7.3
KCMO	N/T	6.6	7.4	6.1
KLSI-FM	AC	9.2	8.4	5.3
KUDL-FM	AC	4.6	3.9	5.2
KKCI-FM	A	6.6	5.0	4.4
KJLA	BB	4.8	5.4	4.2

Knoxville



BIRCH QUARTERLIES

	FORMAT	F83	W84	S84
WIVY-FM		23.7	27.4	21.1
WIMZ-FM	R	18.0	18.7	20.2
WEZK-FM	BM	11.1	11.1	13.6
WOKI-FM	R	9.7	8.3	12.2
WMYU-FM	AC	8.9	7.7	4.7
WNOX	C	6.3	6.1	4.0
WBMK	B	2.5	2.4	3.3
WNBX-FM	C	1.9	1.5	2.6
WHIG	C	3.8	3.7	2.5
WYSH	C	0.4	0.7	2.1

Lansing



BIRCH QUARTERLIES

	FORMAT	F83	W84	S84
WJIC-FM		16.9	17.1	19.1
WJXQ-FM	R	10.5	10.1	12.9
WFMK-FM	AC	10.3	10.7	8.7
WILT-FM	C	9.0	11.6	7.5
WJR	AC	5.8	7.0	6.8
WLS-FM	AC	8.5	9.5	5.7
WJIM-FM	BM	5.3	5.7	5.6
WIBM-FM	AC	1.6	2.8	2.7
WOOD-FM	BM	2.3	2.3	2.5
WKLH-FM	C	2.0	2.0	2.1

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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).

Ott & Snead

Broadcast Management Consultants
300 Turner Rd. Suite 514
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(804) 320-5223

The BAP SystemSM is just one of many management aids developed exclusively for the broadcast industry by Ott & Snead, broadcasting's premier management consultancy. © 1984 Ott & Snead, Inc.

Radio Across-The-USA™

San Diego



BIRCH MONTHLY

	FORMAT	A/M	M/J	J/J
KGB-FM	A	8.5	11.0	12.6
KJQY-FM	BM	8.4	10.1	9.5
KFMB	AC	6.5	7.7	7.9
XTRA-FM	A	6.3	6.4	7.7
KSDO-FM	R	8.4	6.4	6.6
KLZZ-FM	AC	2.6	3.8	5.3
XHRM-FM	B	3.9	4.2	5.1
KPOP	BB	4.5	4.7	4.7
KSDO	N/T	4.6	4.5	4.7
KFMB-FM	AC	4.9	4.9	3.6

San Francisco



BIRCH QUARTERLIES

	FORMAT	F83	W84	S84
KGO	N/T	9.1	11.2	9.9
KYUU-FM	AC	2.5	4.8	5.4
KSAN-FM	C	4.1	6.2	5.3
KSOL-FM	B	4.2	5.0	4.4
KNEW	C	2.6	2.6	4.3
KCBS	N/T	5.4	4.4	4.2
KFRC	R	3.0	2.8	3.7
KIOI-FM	AC	3.7	4.0	3.5
KRQR-FM	A	2.5	3.9	3.0
KAB-FM	BM	4.0	3.1	2.9

Seattle



BIRCH MONTHLY

	FORMAT	A/M	M/J	J/J
KUBE-FM	R	7.4	7.9	9.2
KISW-FM	A	4.9	6.1	7.5
KIRO	N/T	8.7	8.4	7.1
KPLZ-FM	R	5.8	6.0	6.0
KZOK-FM	A	5.2	5.4	5.7
KOMO	AC	5.1	4.8	5.0
KNBQ-FM	R	6.6	5.3	4.4
KLSY-FM	AC	4.1	3.6	4.3
KING-FM	CL	2.9	3.8	4.1
KVI	AC	2.9	3.2	4.1

St Louis



BIRCH QUARTERLIES

	FORMAT	F83	W84	S84
KMOX	N	21.2	20.7	20.1
KSHE-FM	A	8.4	8.9	10.0
KHTR-FM	R	9.2	9.0	8.3
KMJM-FM	B	8.1	8.0	8.1
KWK-FM	R	7.9	8.5	7.3
KSD-FM	AC	4.8	6.1	5.9
WIL-FM	C	6.3	6.2	5.8
KEZK-FM	BM	4.8	5.2	5.4
KUSA	C	4.0	2.4	3.5
KYKY-FM	AC	3.4	3.3	3.5

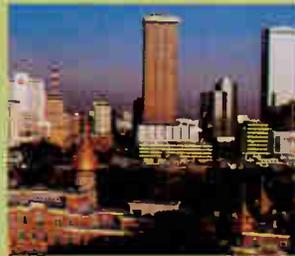
Syracuse



BIRCH MONTHLY

	FORMAT	A/M	M/J	J/J
WAOX-FM	A	15.3	13.0	16.8
WYYY-FM	AC	16.5	15.2	16.5
WSYR	AC	12.6	11.8	10.5
WNTQ-FM	AC	6.0	5.5	7.5
WRRB-FM	C	1.0	0.0	0.3
WFB	BB	6.2	6.2	6.2
WHEW	AC	7.6	7.0	6.1
WKPM-FM	R	4.1	4.4	4.3
WEZG-FM	BM	3.7	3.0	3.3
WEZG	BM	0.7	0.7	0.5

Tampa



BIRCH QUARTERLIES

	FORMAT	F83	W84	S84
WRBQ-FM	R	14.9	12.3	14.1
WWBA-FM	BM	11.3	11.3	13.3
WYNF-FM	A	10.0	9.5	10.5
WQYK-FM	C	4.9	8.7	7.1
WSUN	C	5.6	4.0	6.2
WDAE	BB	5.8	4.8	6.0
WZNE-FM	R	6.8	5.7	5.9
WIQI-FM	AC	7.2	6.0	5.3
WMGG-FM	AC	4.0	4.0	4.7
WFLA	AC	3.6	4.5	3.5

Toledo



BIRCH QUARTERLIES

	FORMAT	F83	W84	S84
WIOT-FM	A	*	14.9	12.9
WRQN-FM	R	*	7.6	8.4
WJR	AC	*	6.5	8.3
WLQR-FM	BM	*	8.9	8.2
WKLR-FM	C	*	10.1	7.8
WSPD	N/T	*	9.9	7.8
WWWFM-FM	AC	*	5.9	5.3
WMHE-FM	AC	*	6.9	5.1
WTOD	C	*	4.1	4.1
WCWA	BB	*	3.3	3.2

Tulsa



BIRCH MONTHLY

	FORMAT	A/M	M/J	J/J
KMOD-FM	A	14.0	16.7	18.9
KWEN-FM	C	10.6	10.1	11.1
KRMG	N	9.5	10.6	10.9
KVOO	C	12.6	9.5	10.1
KRAV-FM	AC	8.5	8.3	9.3
KAYI-FM	R	7.8	6.9	8.3
KBEZ-FM	BM	7.0	8.0	7.2
KELI-FM	R	3.2	3.8	3.8
KCFO-FM	REL	5.0	4.9	3.6
KELI	R	3.8	4.3	3.5

Washington, DC



BIRCH QUARTERLIES

	FORMAT	F83	W84	S84
WKYS-FM	B	10.4	8.9	9.0
WHUR-FM	B	6.6	6.9	7.9
WGAY-FM	BM	6.9	6.4	7.5
WWDC-FM	A	5.9	7.7	7.4
WRQX-FM	R	8.1	6.1	6.7
WAVA-FM	R	5.7	5.7	6.6
WMAL	AC	8.4	8.9	6.1
WWRC	N/T	3.9	4.5	4.6
WLTT-FM	AC	3.4	4.6	4.3
WASH-FM	AC	2.4	2.5	4.2

West Palm Beach



BIRCH MONTHLY

	FORMAT	A/M	M/J	J/J
WPTA-FM	BM	16.5	16.6	18.3
WPTA-FM	R	17.2	15.0	14.6
WPK-FM	C	7.6	7.7	8.5
WPAW-FM	AC	3.1	7.7	8.5
WJNC	N/T	4.5	5.5	6.6
WJLT-FM	BB	3.2	5.6	4.7
WXPQ-FM	A	2.9	3.6	4.1
WSTP-FM	A	3.1	3.2	3.6
WQSB-FM	R	1.4	3.1	3.0
WPCM	B	1.4	2.7	2.9

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* Persons 12+ AQH shares, Mon - Sun, 6AM - Midnight
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Future News

PROGRAMMING

Album rock still remains a troubled format as the switch to top 40/hit radio shows no sign of decreasing. More album rockers are likely to make the change within the next few months. Then, fewer stations will opt for top 40 in 1985 as most markets become saturated with too many competitors. New York, for example, will have four by the time the fall rating period is over.

FINANCIAL

The typical radio station will operate with one fewer employee on the average in the year ahead as automation and other administrative efficiencies will create the savings.

MARKETING

Radio stations of the future will market other services besides radio. KABC, Los Angeles has a travel agency and magazine in which its sales staff sells ads. In the future the radio station will see its profit not just in light of what revenue is derived from on-air business, but from synergetic off-air ventures as well. The risk, however, is great. Stations devoting too much time to the sidelines may become less potent on-air competitors. A strong manager is required.

MANAGING PEOPLE

Asking employees to set their own goals will become more popular. Station executives frequently shy away from such innovative ap-

Album rock still remains a troubled format as the switch to top 40/hit radio shows no sign of decreasing.

⋮

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⋮

Increasing ploy: asking listeners to spell station call letters.

⋮

Training advertisers to use radio will become increasingly important as new selling opportunities are identified.

⋮

Colleges are becoming a potent future area of sales potential.

proaches, but the modern radio station work force will respond more to setting their own goals rather than living up to their manager's expectations.

RATINGS

Increasing ploy: asking listeners to spell station call letters. This was done (to the irritation of Arbitron) back in the seventies when rock PDs tried to get more listen-

ing credit in diaries. The latest technique (which is apparently more acceptable and just as effective) is to once per half-hour spell out the station's call letters. This makes a lot of sense considering that rating services are asking respondents to spell the call letters of the stations they are listening to, and many stations make it difficult for diary-keepers to get it straight (evi-

dence: the numerous mixed call letters reported each rating period).

SALES

Training advertisers to use radio will become increasingly important as new selling opportunities are identified. Advertising by relatively new groups like doctors and lawyers makes it essential that radio stations show them how to think beyond newspapers. Luncheons and breakfast seminars will be the vehicle for wooing these new groups. Experts will be invited from regional and local advertising agencies to assist. Radio will cash in when it turns more of its efforts toward educating potential groups of advertisers rather than simply pitching.

Colleges are becoming a potent future area of sales potential. Top forty and contemporary hit stations are beginning to find that colleges and universities are looking to reach potential students. Countdown shows are excellent for participatory sponsorship. Makes sense to them because they reach the youthful audience which might be thinking about further education.

Computer retailers are still a hot prospect for radio stations, but most of the money is made by going the co-op route. Some sales experts expect that retailers saddled with the slow-selling IBM PCXT will want to move this inventory out before the first of the year when IBM will be shipping its more powerful PC-generation models.

When it comes to reaching affluent adults 35-64* . . .

WDNC, Raleigh, N.C.	10.1	#1
WEYZ, Erie, Pa.	12.7	#1
WHLI, Long Island, N.Y.	5.9	#1
WIRA, Ft. Pierce, Fla.	18.8	#1
WJOY, Burlington, Vt.	21.1	#1
WMAS, Springfield, Mass.	15.6	#1
WERU, Madison, Wis.	10.1	#2
WFAI, Fayetteville, N.C.	12.6	#2
WLYC, Williamsport, Pa.	20.5	#2
WNJY, West Palm Beach, Fla.	13.5	#2
WSTC, Stamford, Conn.	10.2	#2
KYTE, Portland, Ore.	7.5	#3
WBBG, Cleveland, Oh.	8.1	#3
WKWK, Wheeling, W. Va.	13.0	#3
WROD, Daytona Beach, Fla.	13.6	#3
WYNZ, Portland, Me.	13.4	#3

*ARB, SPRING, '84 MON. THRU SUNDAY 6AM-12 MIDNIGHT

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