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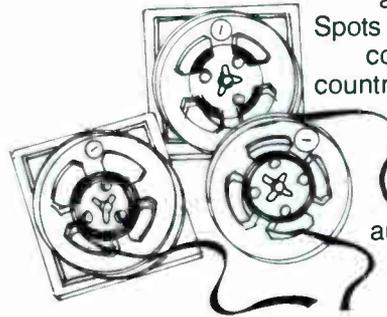
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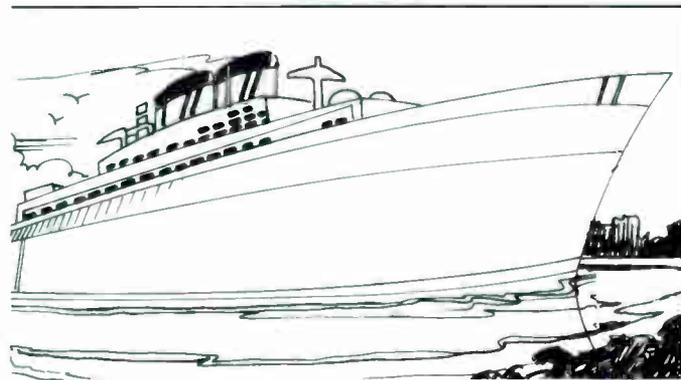
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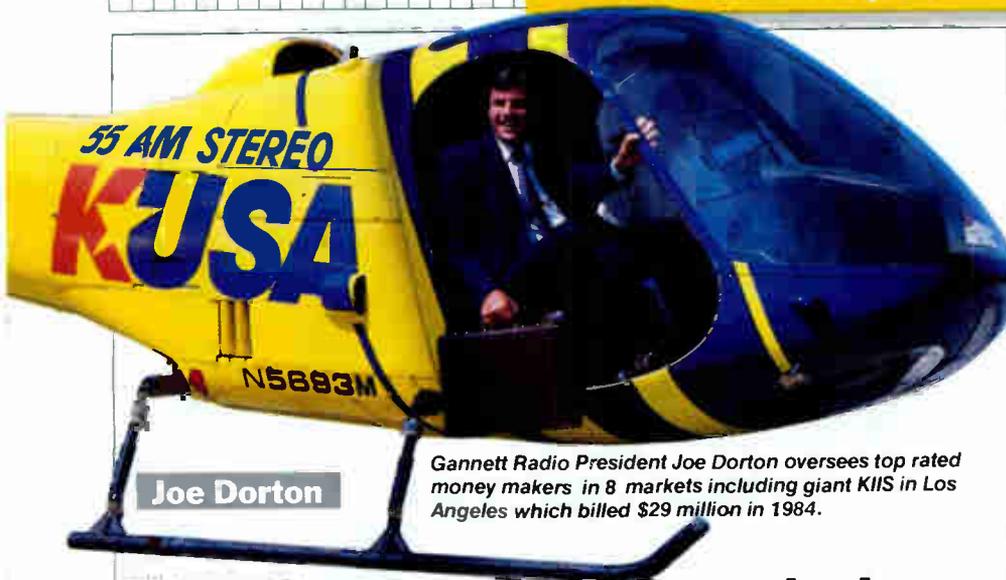
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Gannett Radio President Joe Dorton oversees top rated money makers in 8 markets including giant KIIS in Los Angeles which billed \$29 million in 1984.

How Gannett Runs America's Hottest Radio Group

Eight innovative strategies that distinguish Joe Dorton's radio division from the others.

The Gannett company is attracting national attention at a record pace this year. The company's financial muscle and prestige is propelling it to an all time growth period.

Riding high on the wave is Gannett Radio, the hottest radio group this year. From the phenomenal success of KIIS, Los Angeles (which bills more than any other station in America) to the recent \$36 million purchase of KKBQ-AM/FM, Houston, Gannett has been owning the headlines.

While it seems as if it happened overnight, the growth has been gradual and steady under the leadership of Radio President Joe Dorton.

Dorton is a self-professed perfectionist who demands the most from his people. He is characterized by his managers as being "tough as nails" and "meaner than a junkyard dog". Yet other comments which range from "loyal" to "the best salesman" to "a great leader" reflect the diversity of Gannett today.

Here's how Joe Dorton leads this powerful group to big winnings:

1. Gannett company support. And the magic of the Gannett name. Its sharp and lean style ranks it as one of the five best managed companies today. Dorton gets tremendous backing and commitment from corporate. The stock options and compensation packages make it a most desirable company to work for — drawing the biggest names around.

2. Investing in top talent. Dorton was the first to open the checkbook to

personalities in today's recent wave of big-name talent. Gannett has the resources and the foresight to know that paying big bucks ends up paying off.

"Morning drive cannot be overestimated, if that is right the rest is right." By paying big money "I'm going to end up with strong ratings and a longterm benefit."

3. Give managers autonomy. While Dorton is heavily involved and contacts each manager daily, the manager is given complete autonomy to do whatever it takes to win.

Managers are given educational sessions, seminars and presentations to better enable them to make decisions. The managers get to share ideas and information with one another in what is deemed a learning environment.

4. Set whopping promotional budgets. No one spends like Gannett. Budgets range from a low of 3/4 of a million dollars to \$3 million plus at KIIS. Now that is good support.

Dorton leaves nothing to guesswork. One innovative promotional idea was to license the "Hot Hits" term from consultant Mike Joseph.

KIIS pays \$40,000 a year to license the term. Joseph doesn't "do" anything! "Adult contemporary really doesn't have a term to promote with", says Dorton, "But 'Hot Hits' says it all for CHR. The term is it".

The group is the consummate promoter — but strategically so. Take KIIS — it has never been on TV. Never! Yet the station owns the buses in LA. The idea is to dominate the medium — not dilute

the budget all over.

5. Programming is everything. And the first step is proper positioning. Dorton takes pride in the fact that Gannett is not just a one-format company. Their range includes black, inspirational and CHR depending on the market conditions.

Gannett's reputation as excellent programmers is well-built. Tampa GM Jay Cook doubles as national PD with credentials a mile long. KIIS VP/Programming Gerry DeFrancesco is called a musical genius by Dorton. The two are heavily involved "troubleshooters" at the Gannett stations.

Dorton's message — "when we've got talent like that — we want to spread it like a disease".

6. Develop a "Killer Instinct" for sales. Gannett demands the top rates and gets them — or turns away. They go for the throat and proudly admit it. "We don't hire rookies" says Dorton. The Gannett group will hire a sales consultant to conduct training sessions.

7. Frequently reassess long term strategic plans. In terms of stations' positions and goals. "We reassess constantly since radio is always changing and evolving". Sticking to one plan regardless of market changes and new market information is short-sighted. Gannett remains flexible enough to change.

8. Aggressively acquire. The single highest price ever paid for a combo operation was the \$36 million Gannett paid for KKBQ-AM/FM Houston. The way the deal came about is indicative of Gannett's unusual operation.

Dorton put together a presentation for Gannett asking for corporate approval for the buy — without having seen the stations — without ever going to Houston to check out the operation. In two weeks the deal was done — an almost unheard of scenario in radio acquisition.

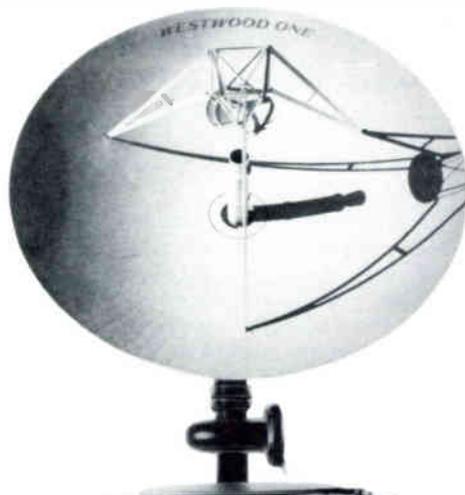
One main attraction of Houston is that it is a great radio market due to the freeways and traffic situation much in the same vein as LA. Dorton believes those markets are better than other TV-oriented ones, like Cleveland where he just sold his combination.

Now Dorton's looking at Washington, DC and Dallas as two prime market choices. And although they are limited by multiple ownership rules (due to newspaper and TV holdings) Gannett is looking forward to owning 24 radio stations.

Dorton's management strategy will continue to be to maximize talent and managers' potential. "I try to determine where they want to go and I help them get there. That way they work harder for me."

"I'm not satisfied with being second or third. I want to win". —By Laura Loro

AWARD WINNING RADIO



Westwood One is proud to have been selected 1984 National Program Supplier of the Year by radio. In a survey of program directors and music directors conducted by industry trade publication *The Album Network*, Westwood One was the overwhelming choice because radio's best programs deliver radio's biggest audiences—programs like *the Superstar Concert Series*, *Live From Gilley's*,

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Consultant Joseph is the creator of the term "Hot Hits" which is used on some of his stations and licensed to 21 others.

Mike Joseph Hot Hints for Top 40

Forty hot ideas on how to improve ratings.

Top 40 has come and gone at least two times in recent radio history. It remains a popular format with groups and owners and according to Jim Duncan's American Radio statistics is still strong.

But the format is increasingly saturated. Ratings are leveling off in some important markets and there are those who believe that if top 40 doesn't return to the basics, it may well be in for a third downturn in popularity.

Consultant Mike Joseph has been associated with the format since its inception. He's credited with putting WABC, New York on the map with a rock format that lasted well into the seventies. And, most radio executives credit his switching of CBS' WCAU-FM, Philadelphia to "Hot Hits" back

in September of 1981 as the beginning of the resurgence of the format.

Now there are top 40 stations in just about every market, but the problem is that there is not just one – but more than one. The glut of top 40 is causing saturation that surely will allow only the strong stations to survive. Recent converts may have the most to lose. Top 40 is a funny format in that the longer it is done well, it is well done and unbeatable.

Today there are stations such as Gannett's KIIS-FM, Los Angeles and Malrite's WHTZ-FM, New York which, whether you call them CHR or rock, are playing the hits and getting big ratings.

But, it was at WCAU-FM that marked the first top ten market turnaround in

the resurgence of top 40 since the late sixties-early seventies.

Joseph is by no means the only successful top 40 consultant. His company is, however, one of the longest running consultation services in the industry. He's credited as being an insightful insider when it comes to evaluating the strengths and weaknesses of the format.

Joseph is upbeat about top 40. He says there will always be top 40, but that unless there is a return to "true top 40," stations may suffer a setback and the format could possibly be in jeopardy again.

Mike Joseph speaks candidly about top 40's strengths and weaknesses. Here's how he assesses the state of top 40 today and what can be done to insure that the format can become immune from declining ratings:

1. Top 40 is getting itself into the same bind as it did the first and second time around. It's happening more quickly now and there is more competition. The remedy is that only the strong stations will survive. Strong stations will return to basics.

2. Many of today's operators, PDs and consultants do not understand true top 40. A lot of present top 40 stations got on the bandwagon without a strong foundation – basics, history, elements, techniques. There are not enough rating points to go around.

3. The ones who will lose are the latecomers – those who don't understand true top 40. Many of today's top 40 programmers came from album rock, urban or adult contemporary backgrounds. They have a different focus.

4. True top 40 is playing hit records in fast rotation in an exciting, energetic, informative, fun-filled environment regardless of the type of music that is popular. These stations in essence play what the people want to hear.

5. Top 40 is a mass-appeal, family-oriented format. Those programmers from outside the sound are making it as narrow as their former formats. In effect, these programmers are making a mass appeal sound an album rock, rock or Black sound in the narrow sense of the word. Joseph says, "top 40 is all things to all people" but it isn't on a lot of today's radio stations.

6. Today's top 40 stations are not dayparting the way a good top 40 station should. A lot of program directors know nothing about dayparting.

7. Program to different audience segments based on the day of the week or weekend, holiday or vacation. Take into account who is available (factories, offices, etc.). Program the right

DJ, contest and song to the listeners available at that time. Joseph says, "top 40 stations at 10am, 2pm or 6am are playing 100% teen music, new wave, bubblegum – you just don't do that. That's why Dick Clark's TV Show and *Soul Train* are not on weekday mornings at 10am."

8. Many program directors have a built-in bias against a particular segment of the audience (sometimes the majority). For example, there is a bias against ballads. Top 40 PDs like to play uptempo music, but Joseph insists that "the greatest longevity tunes are ballads" that top 40 PDs don't want to play.

9. There is a bias against black music primarily because many of these PDs came out of album rock where there is no black music. True top 40 has always played crossover black music. Joseph says, "my stations were always 30%-50% black." Even the roots of rock and roll go back to black music, but many of top 40's present PDs shy away from black crossovers.

10. A bias against women also exists – in daytime against 25+ segment. Album rock PDs who are basically today's top 40 PDs have a male-oriented focus just like their former formats. Top 40's biggest and best demographic has always been female – the group which surveys show control the money. Says Joseph, "many PDs I know are anti-melody and anti-romantic lyrics and anti-female as well."

11. The best thing a manager can do is sell the PD on understanding what will make money for the station. Go through PDs until you get one who understands the importance of the female demographic.

12. There is a bias against teens. This bias does not come from the program director, but from the sponsors, agencies, reps and the sales department. Joseph's view is "this is going to be the ruination of top 40 again."

13. It behooves a station to have total demographics. It usually gets the young audience first, but as Joseph puts it, "sooner or later there is a campaign to upgrade demos and wipe out the teens. It is a mistake."

14. "Radio is the only business I know of that blows off teens sooner or later," says Joseph. "TV doesn't do it. Movies don't. Sports, fashions, automobiles and publishing all embrace teens. But radio is anti-teen."

15. You can have your cake and eat it, too. It's possible. WKBW, Buffalo; WPRO, Providence; WLS, Chicago; and KFRC, San Francisco did it. They

THE RESURGENCE OF TOP 40

The most recent revival is traced to WCAU-FM, Philadelphia when CBS-FM hired Mike Joseph to change the station's format in September, 1981. He then did the same for CBS' WBBM-FM, Chicago and on to WHYT-FM, Detroit. By the time Joseph got to his fourth station, the resurgence of top 40 was in full-bloom nationwide.

Joseph doesn't like to work more than one station at a time and although he licenses the term "Hot Hits" to 21 stations, will install "Hot Hits" – his format – only after research shows there is an opening for it in the market.

Here is a list of some notable top 40 stations that blasted off in the early 80's:

KIIS-FM	Los Angeles	1983
WHTZ-FM	New York	1983
WPLJ-FM	New York	1983
KSDO-FM	San Diego	83/84
KYUU-FM	San Francisco	1983
WCZY-FM	Detroit	1984
KHTR-FM	Los Angeles	1982
WHTT-FM	Boston	1983
WLOL-FM	Minneapolis	1982
WZPL-FM	Indianapolis	83/84
KAFM-FM	Dallas	1983
KKBQ-FM	Houston	1983
KPKE-FM	Denver	1984

never blew off the teens. Joseph's background is as a PD for network affiliates. He's witnessed networks mass-appeal service. Networks program to adults when they are available and teens when they are available. Radio stations should do the same thing.

16. Most PDs have a teen mentality. They can't communicate to adults. Joseph insists, "45%-75% daytime adult listening is needed on top 40 stations."

17. A good way to develop a rapport with teen audiences is to know every high school, college, record store or hang out that teens frequent. Be into their fashions, cars. Get to know where the teens are, the type of teens available (suburban, urban, Black, white, hispanic).

18. A person on the staff (a teen jock maybe, the MD or PD) has to get out to high schools and colleges, streets, malls and meet and talk with teens about their lifestyle. The City Squares of yesterday are today's shopping malls. Each station needs a teen specialist on hand. Joseph recalls, "Dick

Biondi knew every school color and dyed his beard accordingly."

19. The ideal top 40 PD is a generalist. Joseph says, "we always had farm systems in small and medium markets, but no more. There is a lack of creativity. Everyone is computerized, buttonpushers. There's more to top 40 than 'KIIS', 'Flamethrower' or even 'Hot Hits.'"

20. Managers should hire the PD who is not only a generalist but who understands every demo, race and nationality. Hire the person who is diversified.

21. Maybe the reason many managers can't find the right PD is because they are not out there. Joseph says, "you have to train them on a one-to-one basis in production, promotion, music, timing, pacing. I try to bring out that talent the way a director does in the movie industry."

22. Retail record research is the most important to a top 40 station. Joseph "does not believe in callout research at all. You can't do any research that regurgitates what is being played on the radio."

23. Find, define and hone your record store contacts with one individual at each location. Every PD or MD should visit every store at least once, then business can be conducted via the phone.

24. You get to know which locations are most accurate. Experience teaches you the hype from the hit. Joseph starts out with a large list of retail outlets and hones it down to a smaller, more reliable group in time.

25. Joseph's secret to avoiding hype – "I ask for specifics – facts and figures, numbers and demos. It's cut and dry."

26. Burnout should be determined when a record stops selling. "I have a cutoff point," says Joseph, "and when a record reaches it, it's off."

27. Every record on your list should be a hit or a fast-riser which is also a hit. "I carry no declining records and I don't have to worry about burnout."

28. Burnout is happening faster today than several years ago because all media including home video and music video is helping to saturate the market quicker. Joseph says, "In the New York metro area on a Friday night six months ago, 22 different music videos were available. There were 15 on Saturday night – all playing the same music and artists. Now they are playing recurrent videos. Multiply this times four top 40 stations in New York City plus the affect of crossover AC, or soft rock stations and that's why burnout is a bigger problem for most stations today."

Con't on page 14

“Programmers have an interesting new matter to consider: the 25-49 demo is inheriting listeners who grew up largely on AOR radio - what now?”

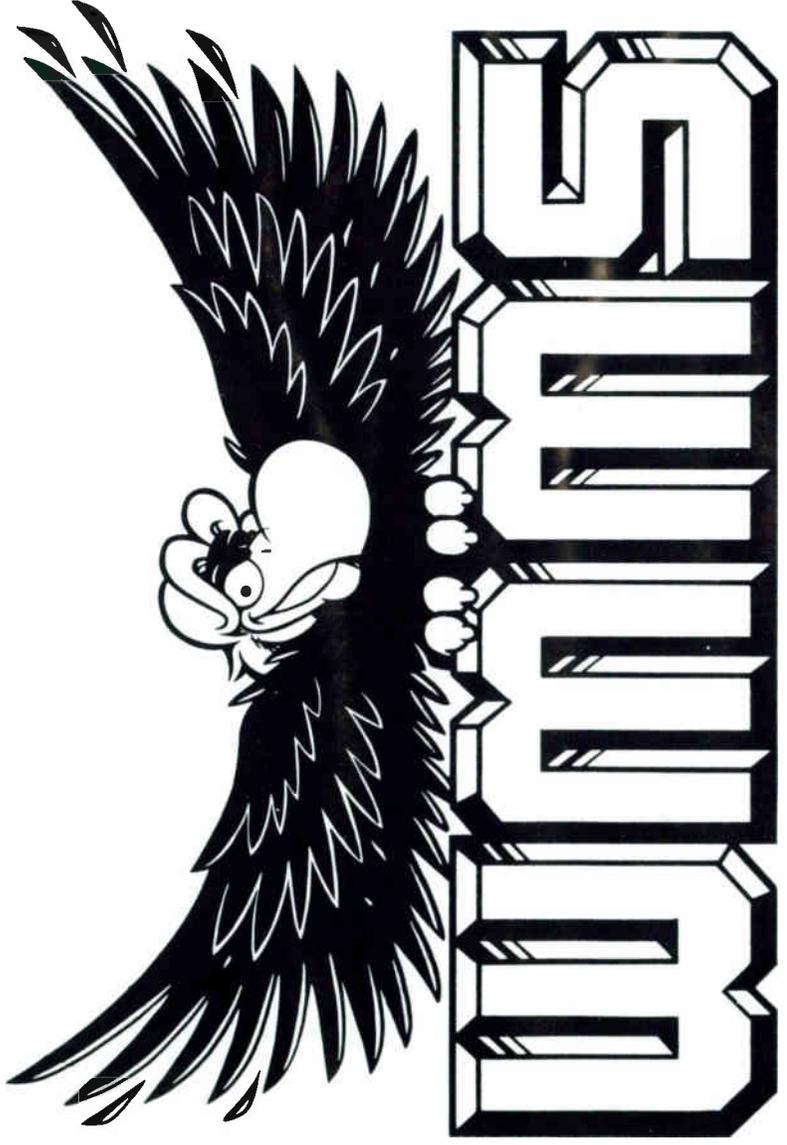
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Con't from page 10

29. New wave is killing MTV and top 40 because the listener cannot take the same beat record after record. That's what killed disco. Joseph says, "look at what happened to Men at Work and Culture Club. They are dead! Culture Club could not fill more than 50% of the arenas on their last tour."

And MTV's ratings are down according to Nielsen in the last quarter from 1.2 to 0.9. They are cutting back airtime for heavy metal videoclips.

30. "I don't believe in recurrences and depending on the market, there's no reason for gold. Nothing is as dead as a record that just went off the air. Theaters don't play recurrent movies!" says Joseph.

31. Rest records three to six months after they go off your playlist before adding them as gold if gold is a part of your format.

32. The phones are not a good barometer of what music is popular on your station. It may give a feel of how the teens like certain records. "A jock should not be on the phone. I require that they prepare for what they will do next," says Joseph.

33. Many PDs today make the mistake of adding records that MTV plays perhaps due to their former album rock background. Listening-only vs video are two different functions. The average radio listener listens to radio as

a background while he or she is doing something else. A person really watching video is concentrating on watching. MTV is too light on black music – plays no country or AC. Many important types of music are missing so when radio PDs mimic MTV they mimic all the disadvantages of programming to a narrow target audience.

34. PDs should remember that top 40 stations have listeners who share time with adult contemporary, country and black stations.

35. Stay as contemporary as possible. Play what is selling at the record stores.

36. Mike Joseph's own formula is roughly 50% adult contemporary content, 30% Black, 20% album rock and 10% variable or country which explains why it adds up to more than 100%. He insists, "AOR or new wave was never more than 20% of the total music on my radio stations."

37. Top 40 is really an FM format today although it is surviving and even thriving in some AM markets. The stations with the greatest demographics today are the ones that have been around the longest.

38. Teens are a good investment because they will stay around for a lifetime. Recycle teens the way Disney recycles their classic movies ("Snow White" etc.) to reach a new audience.

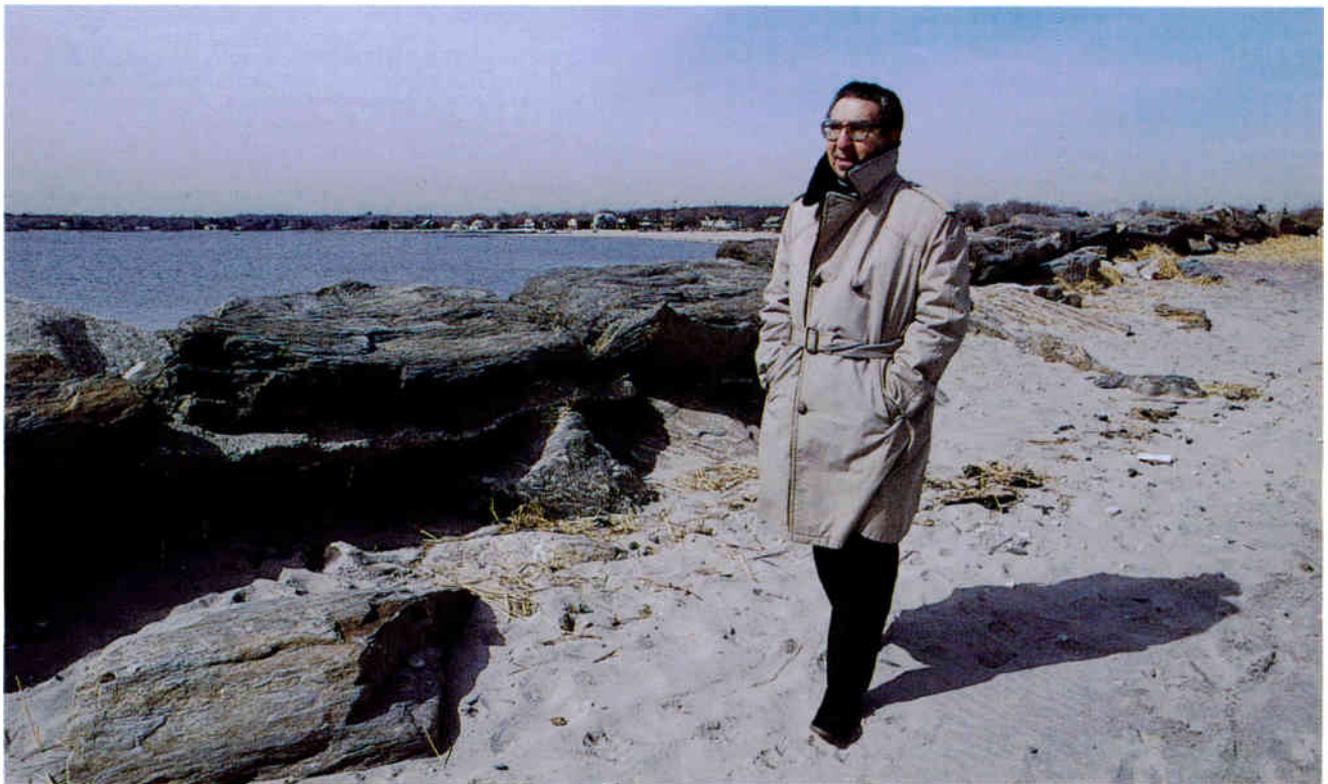
Joseph's motto: "recycle teens and stay adult daytime."

39. When stations tighten up or go back to the basics, their management is frequently surprised to find the ratings go up. Top 40 is a basic format. The more the programmers stray from its simple concept, the more trouble stations get themselves in.

40. In the longrun stations need personality. Many people are making the mistake of hiring the personalities first. Joseph's advice, "develop the station first and the personalities second. You can't put the cart before the horse. This is why many morning teams around the country are not making radio stations happen." Joseph believes that too many stations think they are going to duplicate what Rick Dees has done for KIIS, Los Angeles and what Scott Shannon has done for WHTZ-FM, New York. They are unique and their stations are too.

Mike Joseph, the ageless program consultant, truly believes there will always be top 40, but that what may happen next is a "survival of the fittest" process. We have to learn from past mistakes and not commit suicide with great top 40 stations.

In short, eliminate too much talking, too many features, too laid-back DJs, and too much blowing off of the teen audience. – *By Jerry Del Colliano*



Joseph has been consulting radio stations for over 27 years. His first was WMAX, Grand Rapids and most recent was WNVZ, Norfolk.

“When you do something very well, you simply can’t do it for everyone.”

Why E. Alvin Davis & Associates has a commitment to select, quality consulting relationships



E. Alvin Davis

We know success is rarely due to mere good fortune. There are specific reasons why something or someone succeeds. Almost always, it is the result of a strong, personal commitment.

Our commitment is to provide quality consulting services. By design, we have carefully avoided unbridled growth. Instead, we have chosen to offer close, personal attention to a select number of clients.

This “custom” approach to consulting enables us to better understand the uniqueness of each situation. As a result, we are able to tailor individual marketing strategies that work remarkably well.

Consistent rating performance

Over the last six years, the clients of E. Alvin Davis & Associates have consistently and dramatically achieved improved rating performance.

A case in point: WLTF-FM Cleveland

Situation: Early 1984—Booth’s WZZP had good ratings, strong demographics (#3 25-54 Adults) and excellent billing, but was still the second Adult Contemporary, two points behind their principal competitor. WZZP Vice President and General Manager Gordon Stenback, while pleased with his station’s success, believed it could do better.

Solution: The firm of E. Alvin Davis & Associates was retained as programming consultant. A remarketing strategy, call letter change and an innovative marketing campaign created a new identity that one industry newsletter called “a textbook case of positioning.” There were no changes in personnel.

Results: In less than a year, WLTF became Cleveland’s number one Adult Contemporary, increasing their 12+ share from 4.7 to 6.4. WLTF became #2 18-34 Adults, #2 18-49 Adults, and #1 25-54 Adults.*

*Fall 1984-Fall 1985 Arbitron Total persons. AOH M/S 6A-12M. Total week



Gordon Stenback

“The way I figure it, E. Alvin has been worth about two full share points to WLTF. In Cleveland, that represents Big Bucks. Hiring E. Alvin Davis & Associates may have been the best investment I ever made.” — Gordon Stenback, WLTF Vice President/General Manager.

Higher ratings, bigger profits

E. Alvin Davis & Associates’ reputation is based on helping clients achieve rating and revenue success. This success spans a variety of formats, in all parts of the country, in markets large and small.

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President

RADIO PROGRAMMING & MARKETING

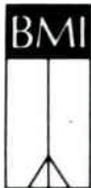


You're making a sound investment
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Even a blue chip stock can be a gamble.

But your BMI payments are an investment
with a guaranteed return—an investment in the
future of music.

These payments go to songwriters and allow
them to keep creating music, and also encourage
fresh talent. The bottom line: an uninterrupted
supply of the kinds of music your
audience wants to hear.



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your station. Now and in the future.

Wherever there's music, there's BMI.

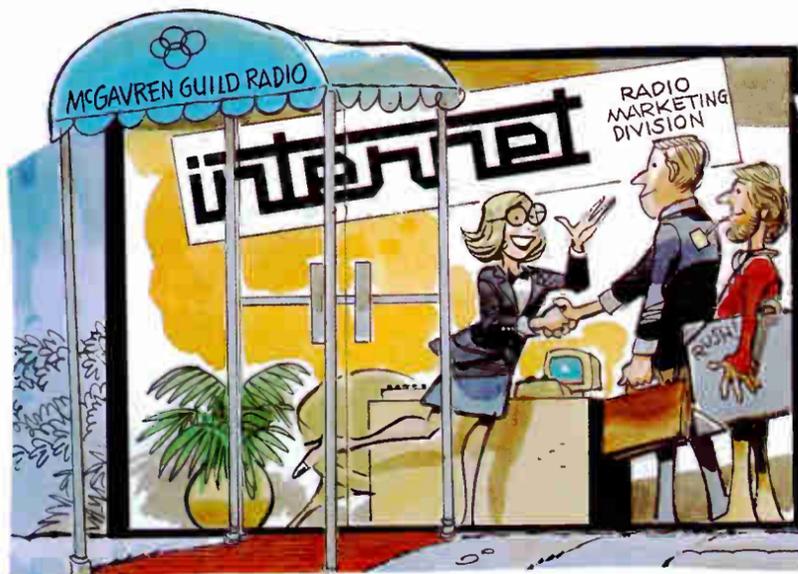


With the combined resources of INTEREP the Executive Committee commissioned a new study at the marketplace and decided that radio had outgrown its product-driven mode. National spot radio had matured and needed a customer-oriented approach. Our new theme was: RADIO, we're making it bigger than ever!

McGavren Guild created the Radio Marketing Division to develop new business for radio. The marketing approach of the '80's began to turn the tide. The team of creative sales/marketing people go directly to advertisers to determine their marketing needs and then match appropriate INTEREP stations to meet these needs.



To accomplish this, the company grouped its stations demographically and qualitatively into targeted networks of stations. This new method of marketing spot radio by serving customer needs is named INTERNET, The Spot Radio Target Networks.



INTEREP is a group of dedicated people all working in the same direction, with the same goals—to increase radio's share of all advertising dollars and to increase sales volume for all client stations. INTEREP continues to combine the freshness, enthusiasm and creativity of its parent's entrepreneurial past with the professionalism and stability needed for growth in the 90's.

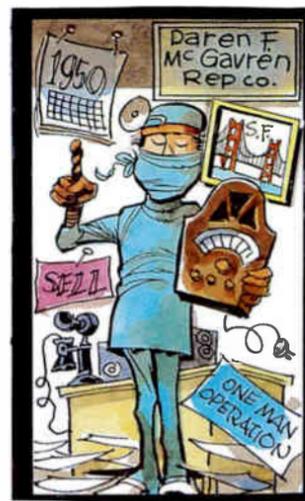


M'GAVREN GUILD RADIO

Leadership that speaks for itself

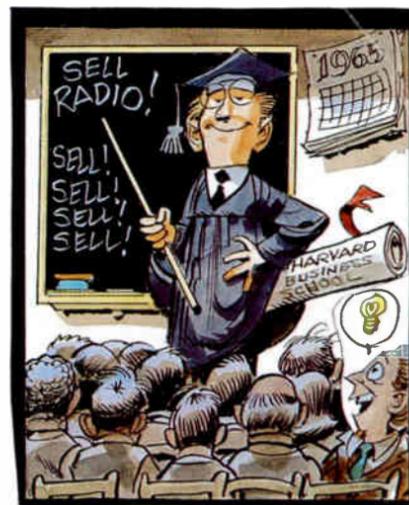


THE HOUSE THAT MCGAVREN GUILD BUILT



In 1950, Daren F. McGavren purchased Lincoln Dellar's Western Radio Sales, a one-office rep located in San Francisco. When McGavren arrived in San Francisco, Dellar gave him one piece of advice. "I told Daren, if you go down Montgomery Street and use the same selling techniques as you would with a local appliance dealer on Main Street, Stockton, you'll succeed. If you go big shot, you'll fail." The firm, now bearing McGavren's name, operated under his sole direction from 1950 to 1954, at which time McGavren opened a Los Angeles office. Don Quinn, who for some time had managed

Dellar's Chico station, went to Los Angeles to run the rep office. From 1954 to 1957, the company was known as McGavren-Quinn. ▶



McGavren-Quinn opened a New York office and began its national expansion. McGavren selected another Linc Dellar protege to run it; the new VP was Ralph Guild. At first, Guild, who brought with him a talent for management, wasn't sure he wanted to make the change. A native Californian, he had doubts about transplanting his family to the east coast. In the end, he decided "to give it a couple of years to see if I like it" and left California for New York on July 15, 1957, a date he still remembers. ▶



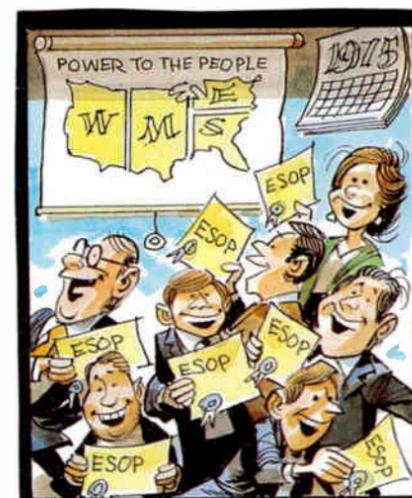
In the summer of 1964, Ralph Guild attended the NAB Harvard Business School Seminar on Station Management, an experience that had profound effects on him and the future of the company. The chief proponent of modernizing the radio business, and a Chairman of the Seminars, was Professor Sterling Livingston. In 1965, McGavren Guild hired Livingston as a consultant. He and his colleague, George Fritzinger, a graduate of HBS, studied the rep business. Their research, conducted by Dr. George Litwin, also of HBS, led to three conclusions: First, the rep business should be run like a professional business, not as an art

form as traditionalists believed. Second, the major thrust of advertising agencies for the next ten to fifteen years would be to regionalize their operations. Third, the kind of people running radio stations would change. They would be communications and marketing experts.

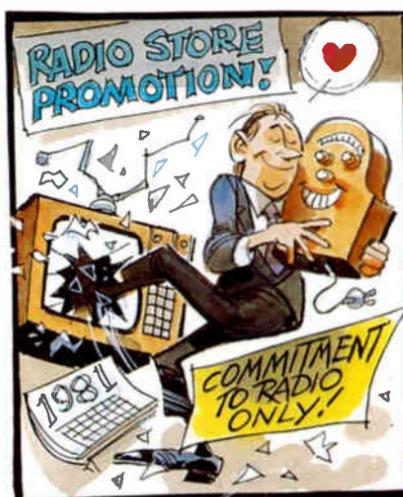
In 1975, McGavren Guild created an Executive Committee. It was responsible for advising the president on various aspects of the business, but its most important role was charting the company's future through 1-year, 3-year and 5-year marketing plans. As an overall restructuring, ASI sold McGavren Guild to its employees, through an ESOP (Employee Stock Ownership Plan). "Daren and I always believed that a service business should be owned by the people who run it," said Guild. McGavren Guild was financially strong and with young owner-managers ready for new growth in the 80's.



From the start of the 1980's, a number of new realities in the radio business became apparent to McGavren Guild. The period of consolidation had reached its zenith as more radio rep firms changed hands through mergers and acquisitions. The radio industry, however, had become extremely fragmented; and McGavren Guild realized there weren't enough quality reps to service the industry. In all this, most other major reps saw only problems and a breakdown of the status quo. McGavren Guild saw opportunities, for reps, stations and advertisers alike.



In 1980, McGavren Guild worked with consultant Frank Masten, a strategic planner, and developed long range plans. A mission statement for the company was formed, the environment and the company and its competition's strengths and weaknesses were analyzed. A clear need was seen to become a marketing-driven company and industry.



McGavren Guild's Radio Store marketing plan was the first in a series of campaigns to highlight radio's longevity and strength as an advertising tool. Radio, for too long, had been considered a secondary medium.



Capt. Radio and his dog, Spot, increased the visibility of radio and proved to be an effective way to gain interest and exposure to new advertisers who were beginning to see radio as a viable alternative.



INTEREP, a name coined by McGavren Guild fashioned after INTERPUBLIC, the holding company that led the way to the consolidation of advertising agencies twenty years earlier, acquired a number of rep firms between 1981 and the end of 1983. Through a series of mergers, four strong, independently managed radio rep companies emerged, providing a quality of representation sorely needed in radio. In addition to the flagship company, McGavren Guild, there are Hillier, Newmark, Wechsler & Howard; Major Market Radio and Weiss & Powell.



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How to Improve Jock Meetings

Stations are finding the best way to improve them is to remove them.

Program directors in all formats from talk to hit radio are finding that fragile egos are handled much better in smaller meetings than en masse.

Although these shorter meetings are more time consuming and make their jobs harder to fulfill, these PDs believe one-on-one sessions increase productivity.

Gripe sessions, fragile ego problems, arguments over who should be on at certain times and "on air acting" can often make group jock meetings more like a circus than a problem solving mechanism.

Jack Swanson, PD of news/talk KGO, San Francisco, did away with jock meetings altogether, and he claims productivity has improved. "A good performer is like a high strung thoroughbred — they're well-trained to do a specific thing but not group meetings. Jocks tend to want to entertain and that's no way to conduct a meeting."

Charlie Kendall, PD of WNEW-FM, New York claims to have no problem with group jock disruptions. He claims air talent knows that if a meeting is called it's serious and not play time. He programs with an iron hand, and he believes his air staff respects him for it.

The norm seems to be conducting one-on-one meetings. Here's the best advice on how to improve them.

1. Talk for the station not yourself. Sure the programmer's job could be on the line if the jock keeps messing up, but that should never be apparent to the personality. Album rocker WBCN, Boston PD "Oedipus" thinks of his radio station as a canvas with programming being the picture and the jocks' delivery being the brush strokes.

"They know I can fire them, it's implied, but I don't hold that power over them. If they don't like the picture being painted then they can leave."

At Malrite's WHZZ, New York, Scott Shannon is both air talent and PD. At this hit radio station there is constant criticism from everyone. "The jocks tell each other if they're bad or good. They know that if they're not good enough to cut it, they'll be out the door."

2. Give constant feedback to jocks. As most air talent need constant critiques. But this does not mean that

stroking them is the way to facilitate better performance. "We specialize in high profile talents so they require constant maintenance," says Shannon.

3. Don't give negative feedback without explanation. This is where many PDs fail because they do not know how to work with superb talent. Instead of concentrating on the negatives try to begin with the positives.

Gerry DeFrancesco conducts jock sessions at KIIS-FM, Los Angeles in a positive, honest fashion. He explains why certain changes are needed, not just telling his talent to do so. For instance, if the jokes are getting too off color, he might say, "You're much too talented to be limiting yourself to sex." This provides a positive first to allow the talent to see the negative without being offended. And if the jock doesn't agree with him, DeFrancesco plays the aircheck.

4. Give jocks credit for excellent ideas. "Oedipus" constantly gives credit to his jocks for coming up with a good promotional idea or other programming tool. For instance, DJ Mark Parenteau came up with the idea for a petition to honor John Lennon called "International Day of Peace." Upper management and the rest of the air staff knew of his contribution.

5. Suggest solutions — don't tell jocks what to do. This goes hand in hand with giving them more responsibility. KGO's Swanson thinks of himself as the coach and his jocks as the players. He only guides them; he's not the quarterback.

"Oedipus" goes one step further. He doesn't give his jocks a playlist or card catalog to follow. They can choose from a body of music to play, but their taste is allowed to shine through in certain dayparts. "Their responsibility is to make it work. If they don't then

they're out."

Although group jock meetings aren't held as often as before, they are still conducted from once a month to twice a year at most stations. Here are some tips to make them go smoother:

■ **Conduct group meetings in a different setting than is normal.** KDKA, Pittsburgh PD Chris Witting likes to have them at restaurants where everyone is relaxed with drinks and dinner first and business later.

Witting also prefers sitting at the head of a long vertical table with the jocks on the sides. Round tables produce too much informal discussion.

■ **Explain the reason for the meeting in advance.** "This way they won't waste your time because they know it's important," says Kendall. Structuring the meeting with the business at hand first keeps it flowing. The PD should expect total silence from the jocks.

■ **Give pop quizzes to loosen jocks up.** Witting likes to do this in the beginning of meetings because it tests their knowledge and also gets their attention. Questions like "Who do you think our average listener is?" and "During your career what DJ did you look up to most?" cover both the personal and the specific.

■ **Question sessions should come at the end of the meeting.** Too many times questions take jocks off on tangents and the original point for the meeting is forgotten.

DeFrancesco likes meetings because they give the jocks the feeling of belonging and helps keep individuals' goals close to the outlook of the station's overall programming scope.

Others like Swanson see them as a waste of time except to get administrative changes taken care of in less time.

One point is certain, however. Excellent programmers know the only way to successfully deal with superb talent is to speak their own language and to handle their egos with care. —By **Christine Rossell**



Chris Witting PD
KDKA, Pittsburgh



Scott Shannon PD
WHZZ, New York



Gerry DeFrancesco
VP/Programming KIIS



"Oedipus" PD
WBCN, Boston

Paul Harvey's Hints on Good News

America's best known radio newsmen writes about how to help your on-air staff.

By Paul Harvey

Almost everywhere I go, I'm greeted by fine young area news people wanting to ask a few questions. You can always tell the more experienced of them. The less experienced will ask, "what do you think about the Middle East?, or, what about the President's proposed budget?"

The more experienced of the interviewers will ask such questions as, "what in the world do you eat for breakfast that you're able to work seventeen hour days? And is Angel's name (my wife) really Angel?"

But always I can recall at those news conferences, at least one young journalist, or more, will ask a question that I might paraphrase as, "how can we do our jobs better...are we doing a good job of covering news?"

I think today's journalists are so keenly aware of the awesome responsibility which is theirs that they are really seeking both to prepare themselves and conscientiously to do the very best and fairest job that they can. I am more encouraged by them, in the grassroots of America, than I am by our New York and Washington, DC-based news people who tend to become parrots for the New York Times and Washington Post.

FUTURE OF COMMENTATORS

Aren't there fads in all facets of our business? There was a time when radio was just a jukebox. There was a time when radio maybe a little "over newsed". There have been times when "actualities" were everything. And, that fad has passed. Fewer Paul Harvey's on radio today, maybe those who would have been that have gravitated to the new fads...television and other outlets...for better or worse. But I see something happening in radio that I'm a little disinclined to talk about because it will be unsettling, especially to the networks.

I've built a studio on our Missouri farm. And then adjoining that, an office for myself and young Paul, and a control room for our engineers.

And with dishes (satellite) on the roof, I get all the news services which

are available to me in New York or Chicago or Los Angeles. AP, Reuters, UPI. With a dish on the roof, I feed the satellite, so that nobody really knows when I'm there or when I'm here (in Chicago).



Paul Harvey News ranks first, second, fourth and fifth among all network programs according to fall, 1984 RADAR. Harvey's impact on ABC revenues is estimated to be \$12 million.

The satellite quality matches our regular studio quality and is always better than the land lines ever were. I couldn't have done this a few years ago. What I'm getting to is that technology has so escalated and so compounded itself, that I'm using devices and techniques that weren't even in the dictionary ten years ago.

ADVENT OF TECHNOLOGY

I syndicate my television series on about one hundred stations. My television syndicators came up to me one day and said "why are you on ABC?" I told them that I've had a wonderfully compatible relationship with this network.

But what they went on to explain to me was that Paul Harvey doesn't need a network with modern technology. All Paul Harvey, or indeed any of our people need, is modern technology. By leasing satellite time, one could feed any number of stations or networks. It posed for me a terribly tempting option. And it suggests for the future a limitless horizon for entrepreneurs.

INCREASING NEWS SPECIALIZATION

The news business is compartmentalizing itself, even as the medical profession has. We're going to need specialists. We are called upon to write about subjects which confound the world's greatest intellects. We are called upon to write about petro-dollars which hardly anybody understands. We are called upon to separate false hope from reality in announcing some new medical breakthrough. We are called upon to discuss facets of space science which even the greatest scholars in that area have disagreement.

News people are going to have to specialize also. We already have at ABC. For example, we have Jules Bergman, who is handling nothing but outer space. Gradually we are developing individuals in several areas of expertise.

The youngster on the 100-watter in the bushes or just planning his career and not already committed to a curriculum should look at as much about as many things as he possibly can. The greatest asset any news person can have is an inquiring mind, and great intonation with everything. Learn as much as possible about as many things as possible, then learn a great deal about some one specific thing.

BEST LESSON FOR NEWS PEOPLE

I don't think anyone should try to do news like Paul Harvey does. I made the mistake all youngsters make when they start out in broadcasting. There are names which were then popular - Bo Carter, Graham MacNamee, H. V. Kaltenborn, Ted Husing. I came on the air and tried to be an imitator until a rude, ruthless and very talented program director took me aside one day and said. "Paul Harvey, when are you going to find out what Paul Harvey sounds like. Because as long as you're trying to be someone else, the very best you can hope for is to be second best."

Now, Paul Harvey writes with a style that's been called "telegraphic". I would not recommend that for everybody. I think that individual expression should be individual.

RADIO'S MAJOR FAULT

Some of our radio broadcasters are so intimidated by television, that they have just given up on trying to be innovative. They just make due with rip and read news and top 40, or whatever. Broadcasters need to be innovative. There is still an enormous market for anyone who dares to be innovative. -As told to Henry Kavett

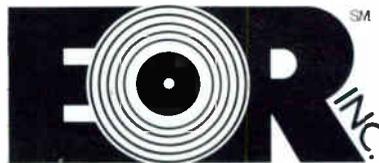
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Call John Sebastian at 602-951-9029 or look us up at the Las Vegas Hilton during the NAB Convention.



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Why Radio Doesn't Have to Worry About Music Video

An MTV executive tells why the relationship is synergistic not antagonistic.

By Kevin Metheny

Editors note: Four years ago Music Television was launched. Everyone in radio began to panic – really not understanding the new phenomenon and where it would fit in.

Kevin Metheny was at WNBC, New York as Director of Programming and Operations around the time MTV began to catch on. He left the station one year ago to become an MTV VP and videojock for their new VH-1 Network which is geared toward the 25-34-year-old demographic.

Metheny believes radio is not as scared of music video as it first was when the phenomenon was new.

The former PD explains why radio should not be afraid of video music.

Jon Coleman's study of MTV and radio caused quite an uproar when it was unveiled. Even though the much maligned study had some discrepancies, it found the album rock community was still happy.

Then stations like KKBQ, Houston, WHTZ, New York and WRBQ-AM/FM, Tampa began to see MTV's uses and started to use the music channel in local promos. They found that MTV was an excellent tie-in for their programming needs.

MTV helped these hit stations discover new music. Three years ago when I was at WNBC, there was a general music malaise – there was little differentiation from one format to the other. Everything began to sound alike.

MTV is somewhat responsible for radio's loosening of their formats. We pumped excitement into the music area. It was good for radio, record companies and the artists themselves.

In fact both MTV and radio have experienced symbiotic growth. There are more youth networks than ever before. ABC, NBC, Westwood One and RKO are growing in leaps and bounds. They've expanded as we have, and occupy a special niche.

Studies have shown that if a person is going to listen to American Top 40 or MTV, it seems logical that the choice is made at the time of consumption. MTV will still be playing videos after Casey Kasem plays his

number one record so there really is no problem with the choice.

MTV does not compete with these radio networks for advertising dollars either because most of our revenue



Former WNBC, New York PD Kevin Metheny, is now an MTV VP and VJ on the networks VH-1 which is geared to the 25-34 demo.

comes from clients' national budgets on either an experimental basis or from their cable dollar budgets. This will not be at the expense of radio but at the expense of network television.

On the local level MTV cannot hurt radio advertising revenue because our rates are on a national basis.

But there is a growing threat to local radio from these UHF and portable television stations.

These channels take local music tastes and give the audience the same videos heard on air plus they can air local news and exploit radio's strengths like MTV can't. They're cannibalizing local radio.

Their rates are not TV rates but radio rates. The only way to combat these signals is to aggressively compete.

Don't work with them. Fighting them with excellent promotions and better programming is the only way to combat the growing threat of these stations. It may not always matter where people get their information about music, but if you're there first, your advertisers should be aware of that.

Working with a national network like MTV can be profitable for both

parties, however. Simulcasting and airing promotions on both media increase the visibility of music and illustrate that together they are singularly music driven.

The Scott Shannons and the John Landers of radio are not intimidated by music video. They know that a good signal at a superior radio station reaches more people than MTV can. MTV also cannot create the immediacy and localization that radio can.

As many great programmers like Rick Sklar and Jim Hilliard have said, the greatest strength of radio is its ability to localize. If you take away every localized part of an aircheck from jingles to IDs to local slang, in most cases you wouldn't be able to tell where the radio station is.

Truly successful morning shows are steeped in local nuances. There's a sense of comfort there that listeners can't get from MTV.

Think about it – you turn on a music channel and it's music or music news about artists from all over the world. And since it's on all day and night, you really don't care to know what time it is.

MTV serves a different purpose than local radio does. MTV informs viewers about the music world while radio brings that music into their own localized world. News, comments about local people, discussions about what's in at the time in the area can't be covered on MTV and shouldn't be. By looking at MTV and listening to radio the music driven person can get the best of both worlds.

Through independent research, MTV has also found that most heavy MTV users are also heavy radio users. For youth it's important to be up on the music scene – and it doesn't seem to matter to them where they heard it, as long as they do. This in itself should tell people that radio and MTV serve two different purposes.

This difference is also apparent in the way our DJs act. We never attempted to build MTV VJs to be larger than life entities. They're there to expedite the business of the channel and that's it. Radio DJs in hit radio, adult contemporary and album rock, are there to entertain and inform.

Radio should remember that MTV has given them a whole new array of superstars to play. By concentrating on their strengths – immediacy and localization – the medium will be able to deal with the onslaught of the new threat from local music channels.

MTV is not an enemy to radio. By working with music television radio will find an exciting synergy that it never had before. ■■■

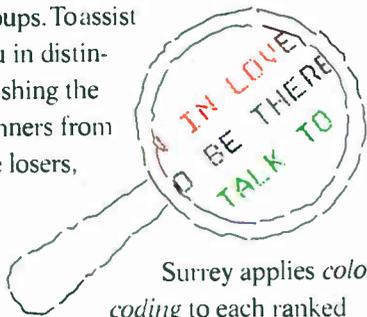
Why are more stations than ever choosing Surrey?

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.

Clearness 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

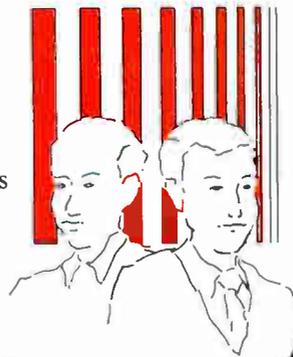
cross-tabulation of each song's level of appeal to your key audience groups. To assist you in distinguishing the winners from the losers,



Surrey applies *color-coding* to each ranked title. This exclusive Surrey feature puts an end to the once burdensome task of determining the cut-off point in Music Test results.

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.



How Group W is Fine-Tuning All-News

More than just format adjustments are ahead. Soon stations may be able to buy selected portions of the service from their market's all-news outlet.

By Roy Shapiro

Marking 20 continuous years on-air this month, all-news radio has beaten the odds and won.

Once a near-casualty to costs, programming, challenges, and advertiser indifference, the format has found more than just staying power. It has proven remarkably resilient and durable. It seldom attracts direct competition. And, most importantly, it touches people's lives in a special way.

What makes for success in all-news radio? Here are the rules, as personally observed these last 20 years.

1. Learn to repeat yourself. Repetition is the lifeblood of all-news. Top stories are the format's "hot hits," and listeners expect to hear the "hits" every time they choose to tune in. Assuring ready access to major news is your contract with and commitment to the listener. That's also true of the basic elements people turn to all-news for: weather, traffic, time, business and sports reports. Repetition demands fresh accents on the news—new sound, a new slant, new developments of the story.

2. Don't be what you're not. All News, All the Time. Leave room for Ted Koppel to earn a living. And Rona Barrett, too. You can't fill every conceivable news need, and you'll lose audience trying. Your commitment, or promise, is "All News, All the Time," thus keeping the focus tight, with enough peripheral vision to allow for new ideas.

3. Understand your listeners. Listening habits are fairly discernable, yet we've all been guilty at times of programming against the grain. Efforts to make people listen *longer* to all-news will likely fail. You want them to listen *more frequently* and program in a way that encourages them to do so. All-news gets hearts started in the morning. Make it so people want to come back at other times of the day for a recharge.

4. Listen to your news people. All-news is people-driven, and it takes some awfully gifted people to even get you in the game. It is their intelligence—the hard choices they make

24-hours-a-day, 365-days-a-year—that buys you credibility with the audience. While the basic structure exists, your people are programming live, more so than any other format. All-news thrives on this immediacy. Set the boundaries for your news people and get out of their way.

5. Capture your community. Be a reflection of your community, inseparable from local life in the listener's mind. Local news is the franchise. Total involvement in the community turns an all-news station into a needed neighbor.

FIVE ALL-NEWS FORECASTS

1. News gathering. Look for a shift to more station-based reporting with news personnel teamed in more effective combinations. Street reporters will retain a pivotal role, but expect to hear more from inside reporters who learn to better use telephone news-gathering techniques.

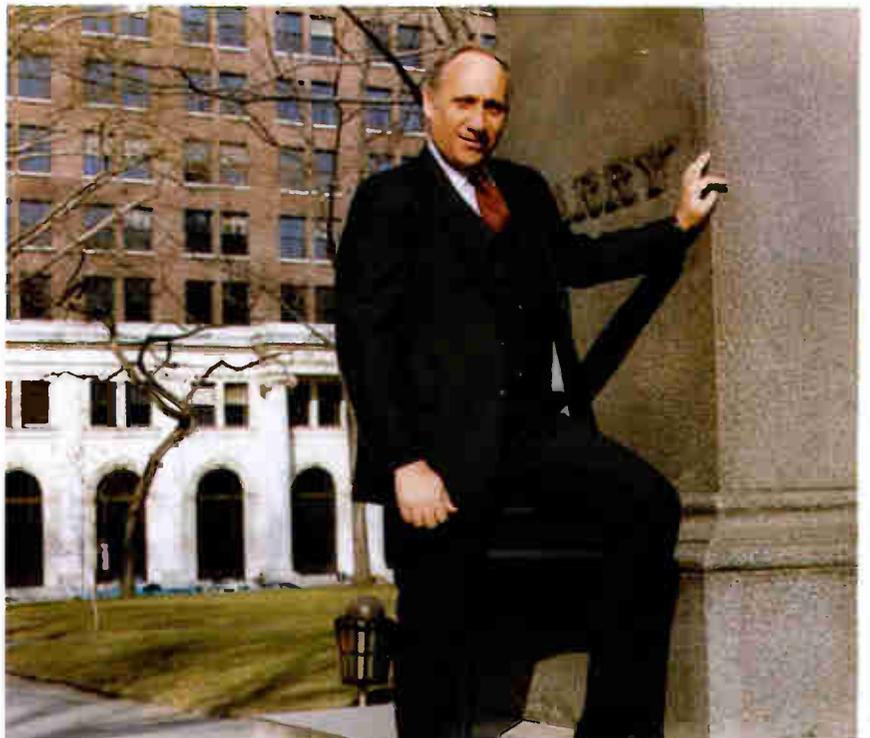
2. News processing. More sophisticated computer information systems will bring greater flexibility, effi-

ciency and creativity to the news room. The real revolution here will come on the people side. Anchors, editors, reporters and writers are being thrown a whole new bag of electronic tools to complement and extend their creative talents. Technology is putting more paint on the pallet. All-news journalists will be asked to command these new resources fully.

3. News packaging. Pace and writing style are ripe for improvement. So are on-air billboarding and promotional elements. Writing for the ear rather than the eye will be more essential to attracting and holding a new generation of listeners.

4. Expanded outlets. Still way on the horizon, but don't dismiss it; ancillary outlets for all-news radio. Cable is the most obvious possibility. Another to watch: selective selling of portions of an all-news service to other radio stations.

5. More audience/more competition. Through the next decade, there'll be significant growth in the age category when people's needs encourage them to become all-news listeners. Baby boomers should keep growing into all-news listeners, provided all-news delivers them real value as they come of age. At the same time, there will be more competition for this audience. Count on all-news to hold its own for the next 20 years. ■■



Roy Shapiro is a long-time Westinghouse executive whose present assignment is fine tuning Group W's all-news KYW-AM, Philadelphia.

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Transtar's Format 41 Has Gone . . .

3.1
(April-May-June)*



...Gone through the roof in ratings:

The ratings are in for Joy 107 FM scoring #2 in Adults 25 to 54 in the Miami-Ft. Lauderdale Fall 1984 book... its first book on Transtar's **FORMAT 41***. The growth since it started has been chronicled in the monthly Arbitrends. Starting with a Spring 1984 share of 3.1 (12+), Joy 107 now earns a 5.6 (12+) share... and it's all concentrated in the money demo's.

*A service mark of Transtar Radio Network.

5.6
(Fall 1984)**

4.9
(June-Oct-Nov)*

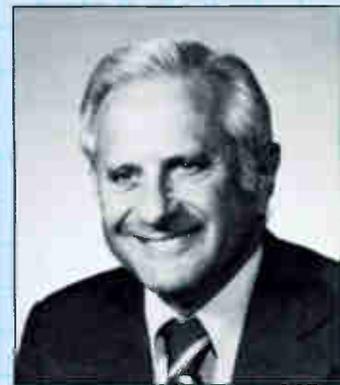
4.1
(May-June-Oct)*

...Gone through the roof in sales:

Joe Amataro, Owner and President of Joy 107 FM, says it best: "This is a lucrative format because it focuses on the 'Earnings Boom.'

Both the listeners and the *buyers* love it. This

station made an immediate impact in South Florida in audience and sales gains...*significant* gains. This is a marvelous format, but it's tricky. Until Transtar came along we found doing the format was not as easy as it seemed. It's damned hard to get the right songs, the exact right sequence, and just the *right* talent approach. Transtar knows how to make this tricky format win *big*."



Joe Amataro
Owner/President Joy 107 FM

...Gone to exclusive affiliates in these major markets:

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*Arbitrend Shares 12+ AQH M-S 6A-12M

**Fall 1984 Arbitron 12+ AQH M-S 6A-12M

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Experimenting with Adult Hit Radio

How San Diego's KFMB-FM is easing into a new format.

For the past six months KFMB-FM, San Diego has been experimenting with a new format which its PD Bobby Rich thinks will be in every market by the end of this year.

The format is called "adult hit radio," and Rich claims the format is popular with demographics 18-54. Rich threw out Arbitron's demos to create his own target - 21-49 with the median being 28.

Adult hit radio tries to avoid the extremes - it isn't geared to be hip, hard or radical like hit radio, and it doesn't try to sound background-oriented and calm like adult contemporary.

Hit radio consultants like Mike Joseph, creator of "Hot Hits", believe the idea of melding hit radio with adult contemporary is a bit ridiculous. "There is no format. It's incongruous - in order for hit radio to exist it has to appeal to the 12-24 demo or it's not hit radio." Joseph doesn't see a new format like "adult hit radio" catching on.

But, Rich has already experienced success with the format. He's been programming KFMB-FM to a 20% gain in latest Arbitrends - (from 5.3 to 6.1), and he expects that trend to continue in the future.

Rich sees the greatest pitfall in trying to institute a change to adult hit radio is to do it right. "If you're not careful, you can be perceived as a wimpy hit radio station or a young and immature adult contemporary."

Although Rich says most of it is instinct, here's how he is going about making the switch.

1. Cross reference all hit radio and adult contemporary hit charts (including extras and noncurrents). Rich did this by hand, but most stations can use their computers.

2. Look for commonalities in the lists. Then isolate the songs common to both lists. A point system can then be instituted to grade particular songs for rotation. For example, Bruce Springsteen's "Dancing in the Dark" was a top 5 hit radio single with some air play on adult contemporary, so it's "playable but not in high rotation." A song like "Careless Whisper" by Wham is excellent because it's in the top 15 on both charts and would receive 80 out of 80 points.

Other "excellent" songs include "I

Want to Know What Love Is" by Foreigner and "Easy Lover" by Philip Bailey with Phil Collins.

Rich uses his instincts and gut reactions for KFMB's playlist.

3. Development of taste or feel of what will crossover. Again instinct is involved. In the beginning playing mostly top 15 on both lists will work, but once you're almost sure a hit will crossover play it.



Arbitrends show Bobby Rich's adult hit radio format is up 20%.

For example, when Rich heard "High on You" by Survivor, he knew it would crossover and played it. Another song "Rain Forest," an instrumental song by Paul Hardcastle, is now getting a lot of air time because of its versatility. The ability to predict these trends is important to the success of the station because variety is the key.

4. Play 75%-80% current records. Never play anything that's more than five to seven-years-old except during isolated time slots.

5. Carefully daypart to appeal to upper demos. Only play "harder rock" at night when homemakers are out or watching TV. Songs like Prince's "I Will Die 4 U", and Billy Ocean's "Loverboy" will work then but not in the morning when the demo in their thirties is trying to get to work.

But this doesn't mean that Twisted Sister and Quiet Riot are appropriate for adult hit radio. "We never play Bryan Adams, Duran Duran, most of Springsteen, Frankie Goes to Hollywood and much of the Kinks," says

Rich. On the other spectrum, he won't play Barry Manilow's "Paradise Cafe," Ann Murray's "Time Don't Run Out on Me" and Linda Ronstadt's "Skylark." The first group is too harsh for target demo and the latter is too mellow for it.

Rich is quick to point out that the lists are song-oriented, not artist-oriented. Duran Duran's "Save A Prayer" is an excellent adult hit radio song though most of their music is not.

6. Use true personalities in all day-parts, not just in the morning like most hit radio stations do. This gives the station the entertaining part of hit radio, and if you have jocks which fit, the appeal of upper demos. KFMB-FM's morning show might be called "crazy," but they're not outrageous.

7. Hire talent with lifestyles and age to match target demos. All of Rich's air personalities fall within the 26-40 demo. "What this means is that our DJs are more concerned with the electric bill as opposed to when the tickets go on sale for Prince." The image must project the youth edge of the life process, so that the audience doesn't think of itself as old.

8. Promotions should be understated. This goes along with the avoidance of extremes - the key to successful adult hit radio.

Rich gives away \$100 bill every hundred minutes to the caller who listens to win. "It's not too much - everyone would like to win \$100 dollar bill, even a rich person."

9. Project a non-sexist image. Since Rich and most of his jocks are products of the sexless radio 60s, it's not that hard to do. But, for those schooled in the 70s album rock delivery, it can be hard. Rich watches what his jocks say. Favorite talk topics include the economy, security, and politics.

10. Don't try to be grownup. "When you get older, that does not mean you get serious," Rich says. "This is what has happened to a lot of adult contemporary stations - they became dull contemporary." The energy level must not be as frenetic as hit radio but also not as dull as adult contemporary. "The mix has to be almost in the middle to be able to steal from both formats."

Rich doesn't see the adoption of adult hit radio at former album rockers. The best bet is for a youthful adult contemporary or a more mature hit radio. "It will also be helpful to already have a lot of the songs already in your library."

The best adjectives to describe the new format are "different, off-the-wall, somewhat bizarre, pseudointellectual and almost intelligent." ■■■

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How To Do Nostalgia Programs

America's legendary nostalgia expert gives sixteen ways to stroll down memory lane for increased ratings.

By Joe Franklin

EDITOR'S NOTE: *He's so much of an institution that Johnny Carson often comments, "As Joe Franklin would say, let's stroll down memory lane". He's credited with doing the very first nostalgia show – way back in 1947 – and he's been doing it ever since for WNEW-AM, WABC and now WOR (since 1967). His Saturday all night show "Joe Franklin's Memory Lane" is a "transfusion to happiness" according to one fan. Another listener wrote, "It is my reason for being. I live for it". Now, for the first time, Joe Franklin talks candidly about how to do a nostalgia show.*

1. It's important to tabulate listener requests for the most popular songs and selections. But don't omit your own (or obscure) favorites if they eloquently express the mood of your program.

2. Recreate the sights and sound of the era that the music evolves. If you just play selections, you are doing only half the job. Tell listeners what was in the local movie theater that year, who was big in sports, what was

occurring politically. If you can't afford to hire a researcher, investigate yourself for a big payoff.

3. You must have related advertising on the program along with modern corporate advertising. The related spots are an important part of programming. They preserve the ambience. I recommend personally soliciting advertisers if your station's sales staff won't. Old time record shops are a good source of revenue.

4. Play a variety of artists and mood selections. An occasional comedy record or novelty record creates an offbeat presentation. Such unpredictability is good. I'll often run an excerpt from one of the old time radio soap operas, like Ma Perkins and Just Plain Bill. A three or four second segment makes a dynamic addition to the program.

5. The audience doesn't want their memories revived mechanically. Hosts must convey warmth, feeling and affection. I use the word "YOU" every twenty seconds – to relate well both individually and collectively to my listeners. Remember this format is much more intimate and cozy than any other.

6. Create your own feature attractions and run every 15 to 20 minutes to break up and freshen the show. One word of caution though – "trivia" is overused. I stay away from it. Some terms I use include "Showbiz quiz", "So you want to be a Nostalgic" and "Little known facts about well known people".

7. Give the year, title and artist of every recording – before and after. Leaving the audience guessing actually lessens their enjoyment of the song. Nostalgia must be identified to link it to familiarity with the audience.

8. If possible, bring in recording artists for live call-ins with the audience. I've been fortunate to have Frank Sinatra, Sammy Davis, Dinah Shore and Bob Hope on my show. Audience participation can be a strong ratings point.

9. Don't hesitate to blow your own horn. Make sure the audience knows you are a recognized expert in nostalgia – not just an assigned staffer. Management should make a point to hire someone sincerely interested in developing a nostalgia-rich show.

10. Listeners prefer vocals over instrumentals. If you choose instrumental pieces, ones with some vocals in the middle are especially good. If you go an all-instrumental route, play a vocal recording next.

11. Don't be afraid of breaking in the vaudeville material. Don't try to be too sophisticated! Add an Eddie Cantor recording for "schmaltz".

12. Don't be shy about creating phrases and slogans on-air for color. I use "pushing the yesteryear button" and "Don't throw the past away, you might need it someday."

13. Stay away from scratchy and hissing records. Pay careful attention to the condition of the selections and preserve your library as best you can.

14. Today, the music of the 50s and 60s is nostalgia and can be played!

15. Add three minute segments from the Golden Age of Radio like Jack Benny, Milton Berle, Edgar Bergen and Charlie McCarthy and Groucho Marx. Old time TV checks – like Howdy Doody are great too – and there are no clearance rights.

16. Become a master at reading commercials so they sound as if you're ad-libbing. I learned the art form from my mentor former WNEW DJ Martin Block. This skill and talent can lead your program to high revenue gains. – **As told to Laura Loro**



"Joe Franklin's Memory Lane Party" is the highest rated AM program in its New York time slot. A legendary radio great, Franklin's show is sold out – and he has a waiting list for sponsors.

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ABC's Secrets for Conducting a Rep Review

How and why radio's top company put its reps under fire.

When ABC Owned Stations President Chuck DeBare was reviewing billing for his 12 station group, he was both pleased and displeased. It was a record year! But national business was flat. Questions kept going through his mind. Questions like "were networks taking business away?" "what about unwired networks, are we getting our share?", in essence "are our rep firms doing their job?"

That re-evaluation led DeBare to devise an innovative program – one virtually unknown to radio. DeBare decided to call in ABC's four reps for a review.

Initial response was startling. Rumors about mass firings were rampant. Industry observers felt this expression was ABC's way of announcing that they were looking for one firm to rep their entire group – a lucrative scenario for the lucky victor. Others said the group was targeting Blair Radio and that company's recent troubles (personnel and client loss).

But DeBare is honest, almost brutally so, "It put Blair on notice to really concentrate on being a great rep. It put all four groups on notice – nothing was sacred".

The reps - McGavren Guild, Hillier, Newmark, Wechsler and Howard; Katz Radio; and Blair - were asked to give company presentations over a three-day ABC management meeting in New York.

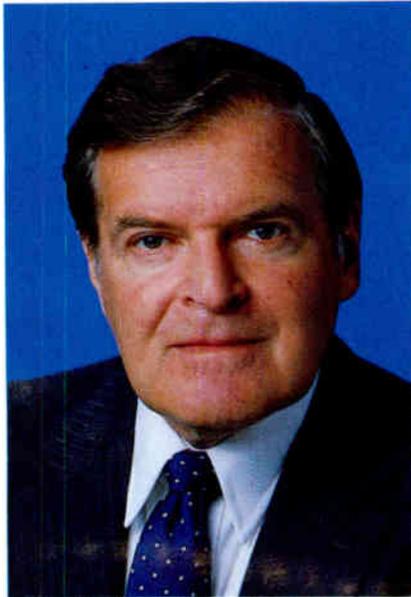
Here's what DeBare did to get the most from the rep review:

1. Set ground rules. DeBare laid out certain topics and issues that needed to be addressed. The crucial problems facing the industry and what the rep had in mind for facing those issues was an important component. Specifically the reps had to address new business, the future of spot, unwired networks, increasing existing business and the future of national business. The firms had to familiarize the attendees about their firm's management, organization, strategies and advantages to sell themselves.

In short, the firms had to tell why they are the best and why they could do a superior job. "The reps may have felt under fire by being called in", says DeBare, "but it sharpened the reps since they thought they could

lose something. They were afraid."

2. Assure that the attendees benefit greatly. Attending were the general managers and general sales managers



ABC Owned Stations President Chuck DeBare is responsible for twelve stations that bill in the tens of millions of dollars. An ABC veteran of 26 years, DeBare's group is consistently on top.

along with Don Bouloukos, ABC's VP/Operations and Ben Hoberman, President of ABC Radio. DeBare's main priority was to familiarize all the executives to the different firms. "It was completely revealing. Managers would go back to their own rep with a much clearer understanding of the industry". Designed to be first and foremost a learning exercise, the session got rave reviews from managers. "It was extremely valuable, all of us had our eyes opened", says Mickey Luckoff VP/GM of KGO, San Francisco and former rep executive himself. "It was a chance to meet the people and see them in action."

3. Let the reps devise their own format. ABC left the actual presentation style up to the individual rep and that in itself was revealing. Katz Radio President Ken Swetz presented his firm alone (his managers were in meetings in Florida). The other firms brought five to six executives, but the President of each firm was the major force behind the presentation – after

all ABC carries enough clout to bring out the rep chiefs.

4. Allow questions and answers. Both during and after the presentation. The talks at times got heated. The topics were controversial and not all clear cut. Different strategies toward unwired nets and new business brought real power struggles at times. Input from attendees made all that more worthwhile.

5. Encourage discussion among executives. Sharing views and reflections allows for better perspective. Discussing what one manager perceived as a strength and weakness often led to a general consensus of each firm – yet differing opinions remained. All stations except WLS-AM/FM, Chicago chose to remain with their same rep. WLS gave up a 50 year relationship with Blair to go to HNW&H – quite a coup for that young group.

6. Create a "pitching" environment. As Luckoff profoundly says, today reps are now in the commanding position. They are more in charge of picking stations than vice versa. This puts the stations at a tremendous disadvantage since the threat of dropping their rep may not be realistic if the competition isn't available in the market.

DeBare set it up well. He asserted that if a firm was interested in pitching stations that they currently did not rep, they could approach that station individually at a later time. But, conversely don't forget the stations that the firm is currently repping since another rep could be stealing them away! The reps who were in essence pitching something that they couldn't deliver could have rethought that strategy.

7. The rep presentation of the future. DeBare's innovative rep review led him to another intriguing yet untried idea. It's true a rep review is cost-prohibitive for many smaller groups or stations, so DeBare recommends rep presentations at the RAB Managing Sales Conference annually.

Reps would be up for "public review". The firms would present themselves, their ideas and strategies for the future. Different station executives can attend the sessions of reps they are interested in, and then make an informed decision based on a comparison of all the firms.

It could be one way radio can turn the tables on the reps – and have the reps pitching for stations again. –*By Laura Loro*

New Effective Anti-Newspaper Strategies

A newspaper insider gives rates advice on how to exploit papers' profit centers.

By Chris Lytle

Good advice for radio salespeople comes directly from *Positioning: The Battle for Your Mind*. Writers Jack Trout and Al Ries say never attack the leader head on. Go over, under or around the leader, but not directly against it.

The newspaper industry sells approximately \$20 billion worth of advertising compared to radio's \$5 billion.

The first step in an anti-newspaper campaign is to understand what is in the mind of the committed newspaper advertiser. Newspaper advertisers read the newspaper abnormally. If your newspaper bill was \$10,000 per month, you would read your newspaper more carefully, too.

When the newspaper carrying a retailer's ad hits the front stoop, the first thing the advertiser does is search for his ad. He reads it. Then he reads his competitors' ads.

Many radio salespeople find they can get further by demonstrating how a newspaper advertiser reads his own ad instead of by attacking the newspaper directly. Here's an example of an anti-newspaper presentation radio salespeople have used.

Salesperson: Did you see your newspaper ad yesterday?"

Advertiser: "Of course, I did. It was the first thing I read."

Salesperson: "Do you remember what page it was on?"

Advertiser: "Sure, it was on page five of the second section."

Salesperson: "As I recall, there were four other non-competing ads on the page. Can you name any of them?"

Advertisers: "Uh, No, I can't. I was looking for my ad and completely missed the others."

Salesperson: "It's easy to miss a newspaper ad if you're not looking for it. And most people buy the newspaper for other things. You read your ad first. You skipped over everything else until you found it. And then you read your competitors' ads."

The second thing to recognize is that newspaper advertising works – despite Starch studies and despite declining subscriptions. People tear out ads and bring them in. People clip coupons. People read newspaper ads and buy

because of them.

Advice from sales trainers in the newspaper industry is never to ask how an ad pulled. Ask instead, "Did



Chris Lytle is president of Madison, WI-based The Advisory Board, Inc., a sales consultancy firm

anyone in town want those \$278 color TVs you advertised? This places the responsibility for the success of the ad on the offer rather than the medium on which it was offered. Many radio ads do not even offer a specific item and price. And they fail to tell listeners exactly how to take advantage of the offer. They don't ask for the order.

Newspapers make the advertiser a salesperson. The most effective closing line in newspaper is this: "Is your ad ready yet?" Newspaper salespeople bring the advertiser layout sheets—lots of them. Once the advertiser begins to lay out his own ad, he has sold himself. The newspaper sales rep just picks up the copy.

Now stations are beginning to deliver a pad of copy paper to the advertiser so advertisers can actually begin writing their own commercials. Many other stations are using the layout sheet for radio copy which helps an advertiser organize thoughts before someone else writes the copy.

All is not well in the newspaper business. First of all, demographically, decision-makers are products of the radio and TV age rather than the newspaper

age. But the troubles go deeper. One former newspaper sales manager has provided *Radio Only* with inside information.

Newspaper salespeople are more like bankers than salespeople. If you walk into a bank and want to open a checking account, you'll be taken care of quickly and efficiently. Many newspaper salespeople don't know how to initiate sales interviews.

During the past eight years, surveys done by the newspapers for *internal use only* have made some strong condemnations of newspaper's own salespeople. Inside information from focus groups of newspaper advertisers reveal that advertisers view newspaper salespeople as "adequate." Adjectives that were not used to describe newspaper salespeople were "creative," "persuasive," "helpful," "diligent," and "aggressive." Radio salespeople who demonstrate those qualities (perhaps stopping short of aggressive) can influence advertisers to move into radio.

One consultant's survey of mid-western newspapers describes their salespeople as "complacent, non-creative, and careless." When asked why they don't buy newspaper, advertisers most often said that no calls were being made, that there was no enthusiasm from salespeople or that their sales rep was too pushy.

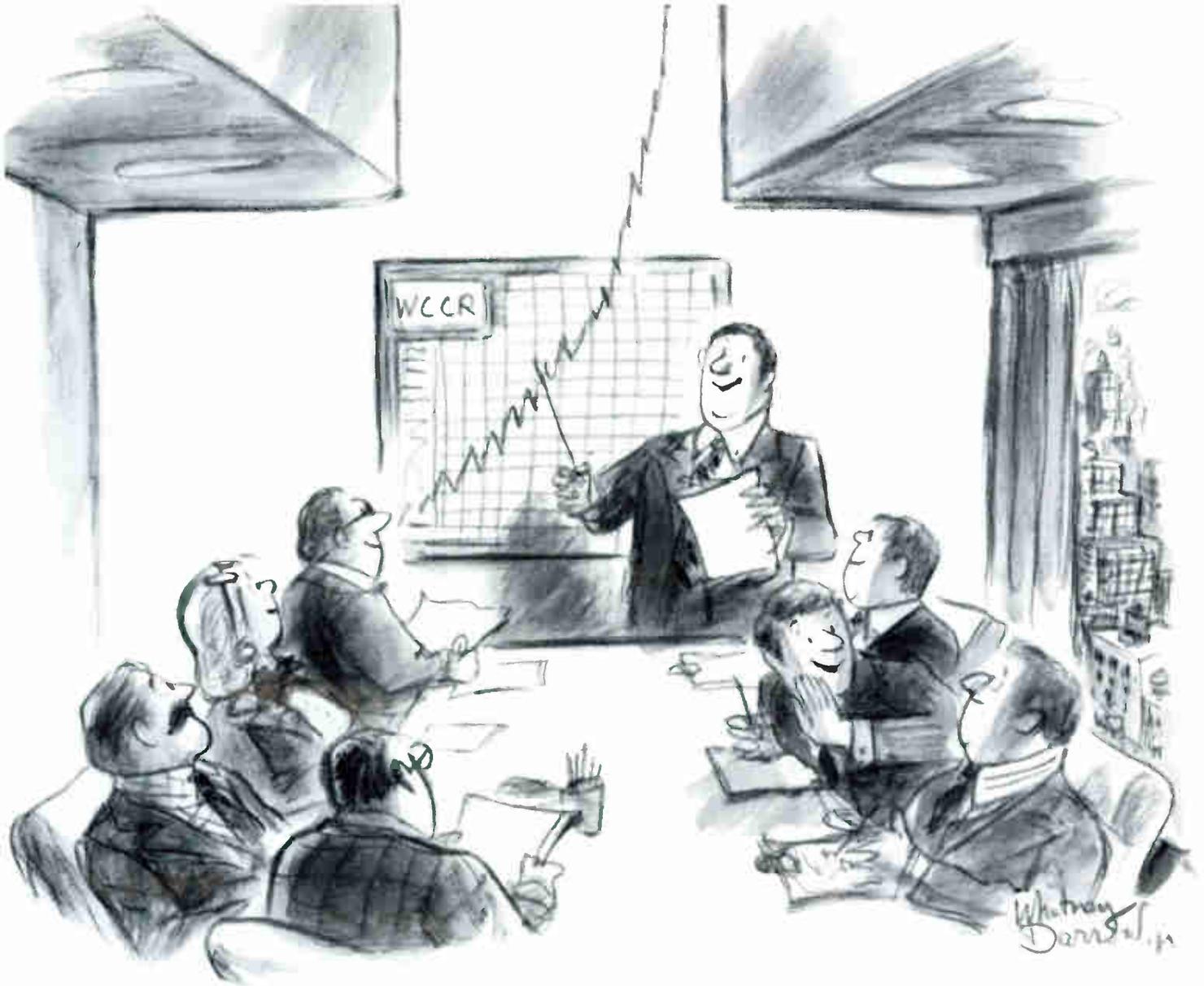
Radio salespeople should not assume that this is true in their market. A good tactic is to probe for areas of dissatisfaction about the newspaper. Ask these questions: "Are you getting the kind of creativity from your newspaper salesperson that you want?" "Does the service you get from the paper justify the price you pay?" These questions may surface dissatisfactions that will give you a sales opening.

Attacking the newspaper's weakness with radio's strengths will get dollars into radio faster. The new attitude is, "Radio is just like newspaper. We just ask for the order more times and reach people all day long instead of when they sit down to read the paper."

Many newspaper insiders view radio as their number one competitor. Newspapers are changing, innovating more than ever. They are not standing still. Newspapers have expanded their product line to be more like radio.

Anatomy of a \$30 million newspaper

Let's look at a successful medium market newspaper with sales in the \$30 million range. The first 7.5 million (25%) of the revenue comes from ten advertisers. These are major department stores, discounters and grocery chains. A former newspaper sales mana-



"We had to get the architect in after we hired Selcom as a Rep."

What every station manager desires is a sales line that can literally raise the roof. A soaring sales line indicates growth. But, in a market that becomes more competitive every day, it's hard enough just to maintain the status quo.

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ger says that the inserts drive newspaper people crazy. Major retailers have taken production and creativity out of the hands of the paper. They use economies of scale to print and create lots of advertising. All they really need the newspaper for now is to deliver the circulars.

Newspapers are concerned about this trend toward circulars because many of these decisions are made out of town. They are hard to influence. This business is handled as house business with very little selling involved.

And newspapers fear the firms which offer to deliver several circulars to all the homes instead of just the newspaper subscribers' homes.

Radio stations are beginning to move into the direct mail business. "The-Check's-In-the-Mail" contest combines a direct mail coupon with a prize number. Radio stations read the numbers on the air, listeners consult the printed piece that they must save in order to win. Advertisers are sold on the concept of daily exposure to their printed message as well as being sold on a radio schedule.

One word you might be using in your anti-newspaper presentations is the word "newshole." The newshole is the space that's left after all the ads are sold. Newspapers' strength is that their salespeople see the paper as an advertising medium first. Then a news medium. Management allocates newshole and advertising percentages. If more ads are sold, the newshole decreases. The result is that a newspaper is up to 70% advertising. Lots of ads mean small newshole. News editors fight with publishers to get larger newshole. Still, news is an afterthought.

Radio salespeople can attack big Sunday papers on the basis that even a big investment gives relatively small impact. A typical two-hundred-page Sunday paper will contain 140 pages of advertising. Even a full-page advertiser will only be 1/140th of the paper. He may pay \$2500 for the privilege of competing with hundreds of other display ads. A quarter-page advertiser will be 1/560th of all the advertisers in the paper. Taking the same budget and running one ad per hour on a station programming 12 units of advertising will make an advertiser 1/12th of the radio station's advertising impact.

Divide and conquer

It is easier to take on the newspaper when you break it into its profit centers and attack those profit centers one by one.

The typical newspaper has nine profit centers that can be attacked. Insiders at the newspapers speak of each of these profit centers as "products." These products are what the news-

paper sells to advertisers. Typically, an outside salesperson for the newspaper may sell five or more products.

Here is a look at nine profit centers:

National and local inserts: The major portion of these inserts comes from major department stores and grocery stores. These are the full-color drop-out sections that fill the typical Sunday paper.

The best source of prospects are the local sections. Newspapers don't sell the national inserts as much as national advertisers buy them. *Strategy:* Fly out to the buyer's office in numbers. See the decision makers at national headquarters. Send airline tickets to buyers to let them visit your market. It's expensive to sell this business, but remember—newspapers don't even bother to do this; they wait by the phone and take the order.

Run-of-paper (ROP) – National/local: Run-of-paper (ROP) is where the big dollars come from locally. This is the most fertile ground for radio station prospecting. ROP is divided into local and national advertising. Here is where newspaper offers production and layout help. *Strategy:* Probe for advertisers' dissatisfaction with newspaper's performance. Write spec ads that are designed to sell products rather than image. Ask for big orders that equal a full page or more in the paper. Schedule it to run in less than a week's time.

Part-run ROP: Part-run ROP is the newest trend. Newspapers are offering special sections that only go to one side of town. Smaller advertisers can buy this section at a reduced rate and reach the west side only where their only store is located. Newspaper is getting more like radio. The major problem is that the editorial content may not be focused to that side of town. There can be a lot of filler and very little of local interest in the newshole. *Strategy:* Radio is still better at the targeting game. But target these advertisers for special events, special programs, and sell against the general nature of the editorial content.

Contract classified advertising: Makes up over 16% of typical newspaper's business. "Contract classifieds" refer to used car dealers, real estate firms, antique dealers, sporting goods firms, plasterers and many more. This business may be handled by ten people inside the newspaper who make no personal sales calls. They service their "route" by telephone. And they may help with the writing. *Strategy:* Target the biggest contract classified advertisers. And try to get them to reduce the size of their classifieds and get into radio. Sell radio's anti-clutter, high frequency and intrusiveness.

Classified advertising: Tough to sell

against. Classified advertising makes up 26% plus of a newspaper's business. Eight million dollars of our \$30 million newspaper's total sales come from classifieds. In the same market, radio is billing \$10 million total. Bad news for radio is that the newspaper's call-in business is \$3 million. *Strategy:* Let it go. Or have a paid classified section on your radio station. This means auctions, bargain barns and Saturday morning clutter, but it does work.

TV Week: These are usually sold as a weeklong advertising medium. While they are smaller and cheap for the newspaper to print, the advertisers pay a premium for the space. These are good sources of prospects who can be sold and influenced locally. They are sold on the fact that they can dominate the page for less. Of course, the pages are small, too. Generally they pay more for a smaller space than they would for same size ad in the paper. They also supposedly get seven-day coverage. This is arguable. Let's assume my ad is near Sunday's listings. Who looks at Sunday when they want to see what's on Thursday? *Strategy:* These advertisers want to be near entertainment. Sell them radio as a 24-hour entertainer. Prospect this section hard.

Special Sections or Annual City Guides: *Strategy:* Some radio stations are getting into this business. Especially in college towns where tens of thousands of new prospects come into town. This requires redefining your business from "radio station" to "advertising medium."

Non-Subscriber Direct Mail: For radio salespeople, this is the most frightening of all newspaper's profit centers. Newspaper salespeople are actually selling their advertisers lists of people who don't take the newspaper.

Like Proctor and Gamble, the newspaper competes against itself. They know who doesn't get the paper. So they put together a list of non-subscribers and sell this list to advertisers. *Strategy:* Find a non-newspaper subscriber on each side of town to let you know when this activity occurs. If people don't want a newspaper delivered to them, chances are they won't want the ad supplement either. Radio's greatest strength is still reaching the non-newspaper reader.

Each of the nine profit centers are vulnerable when you know what you're attacking. It's very difficult to just attack the newspaper. It's too big.

The advice of the newspaper insider is for radio to stop using "the numbers." "Advertisers want ideas, creativity and consultation and they're not getting them from us." ■■■



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The Latest Untapped Sources for New Sales

Where sales managers are looking for radio's next dollar. Would you believe pet health insurance?

By Miles David

Marie Antoinette knew it was a revolution when they took away her cake. King George knew when they threw his tea in Boston harbor. But today's high-tech lifestyle revolution whizzes by so fast we can all miss the new advertiser opportunities being created.

Here are some businesses you can sell now even though they were born the day before yesterday.

Rent-a-Maid: With today's lack of time in multi-earner households, it was inevitable: maid-service franchises. A uniformed team clean-sweeps your house for around \$50. There's rapid growth ahead so check the franchisers to see whether they're operating in your city. Here are three: Mini Maid Service Co., 747 Shannon Drive, Marietta, GA 30066 (56 franchises); Merri Maids Inc., 11117 Mill Valley Rd., Omaha, NE 68154 (180 franchises); Pop-Ins Inc., One West Park Ave., Columbiana, OH 44408 (50 franchises).

Rent-a-Movie: It's exploding. Soon video cassette rentals will be in your supermarket as well as the thousands of other locations now springing up. Radio is a natural way to market.

It's an immediacy sell. Singles coming home from work rent a flick to go with supper. Young families rent to keep the kids quiet on a weekend. Idea: Develop mini-reviews covering movie classics just re-released on video. Sell to a group of geographically separated video stores.

Pet Health Insurance: Now they're including pets in the fitness boom. At least three companies offer pet health insurance. Strategy: they sell stock to veterinarians who then market the policies.

The three most visible companies: Veterinary Pet Insurance Co., Garden Grove, Calif.; The Pet Protection Plan, Dallas, marketed through American Animal Association, Chicago (and already active in 38 states); Animal Health Insurance Agency, Mt. Kisco,

NY, which hopes to be national this year. Suggestion: Use information about the new health insurance as an opener with vets in your area. They're rarely approached but are good prospects.

Computer Conundrum: Computers in the home are a revolution losing its fizz. Reason: Consumers can't find practical applications. Most sales are to people using them for household-based businesses. Idea: Sell a Great-How-to-Use-It-At-Home competition to computer stores. Find people who are fitting personal computers into their lifestyles. Contest criteria can be: "Most Ways to Use" or "Most Original Uses."

Save-For-Your IRA Clubs: The old Christmas Club drew dollars out of mattresses into banks. Concept: one-purpose saving for a specific goal. Now there's another opportunity: the Save-For-Your-IRA Club. Only a fraction of the public now takes advantage of the up to \$4,000 tax break IRA's represent. Yet IRA's are among the most-promoted financial services.

Suggest the IRA Club idea to savings institutions. They're hungry for marketing hooks as competition blasts through their business. The club may not sell at first. But it could start a dialogue with financial prospects. What they want right now: Ideas not media statistics.

Money-in Crime: With crime continuing as a growth industry, home-protection equipment is selling fast. Home alarm and monitoring service sales are expected to jump from \$2.8 billion in 1984 to \$8.8 billion by 1990. Prospects include: hardware stores selling locks and simple alarm systems; dealers specializing in expensive systems; and now franchises. They're entering a market previously dominated by the 11,000 independent home-security dealers. Systems sell for around \$2,000 so there's good ad-budget potential.

Three emerging franchises are: Rampart Industries Inc., One Oxford Valley, Suite 317, Langhorne, PA 19047 (70 franchises); The Security Alliance Corp., 1550 N. Northwest Highway, Park Ridge, IL 60068 (64 franchises); Dynamark Security Centers Inc., 1301 Virginia Ave., Hagerstown, MD 21740 (200 franchises).

Community Colleges: The baby boomers are passing beyond college age. Already, four-year colleges have had to seek older adult students to supplement income. Now it's happening to the two-year community colleges. Enrollment is down for the first time.

What to sell: Radio's services in creating commercials that appeal to retirees, to women returning to work, and to other adults who need refresher courses. Community colleges will rush to add these services. Point out that four-year colleges didn't hesitate to advertise when their crunch began several years ago.

Travel Tempo: Strength of the dollar and America's growing appetite for new experiences should result in another overseas travel bonanza this year. Don't miss travel agents as must-calls now. Some get form of co-op support from carriers.

Ego Business: Not usually targeted are the merchants who sell self-gratification — plaques and engraved presentations for every form of accomplishment. Approach: Offer to enlarge their market. Commercials you create will sell businesses on increasing sales with best-salesperson plaques. And all the many charities can use engraved awards to encourage volunteers. With 46 million women working today, the number of volunteers is shrinking.

Bike Comeback: There was a boom and then a falloff. But bicycling is now in again. It's second only to swimming as America's favorite physical activity with 33% of the adult population participating. And that figure is up sharply from 27% in 1980 and 17% in 1966.

Chinese Are Coming: Food franchises that sell foods other than hamburgers will be growing as tastes broaden. Look for more Chinese restaurants everywhere, including already-established Chinese food franchises. Sell both ways: to old-time Chinese restaurants who must ward off the franchise invasion. And to franchises as they reach your market. Look, too, for other foreign-food restaurants and takeouts to multiply.

Diet Centers: As fast as people gain pounds by eating out more, their yen to lose weight keeps growing. Weight-loss franchises will sell \$540 million in products and services to the 21 million overweight adults in the U.S. And the customer base is bound to really pop now. A major study sure to get continuing publicity has redefined obesity as being 20% over your ideal body weight compared to the previous definition of 40%. It's a fat opportunity (sorry about that!). ■■■

Miles David is President of American Values Center, a foundation formed to help solve our national problems. He is former President of RAB.

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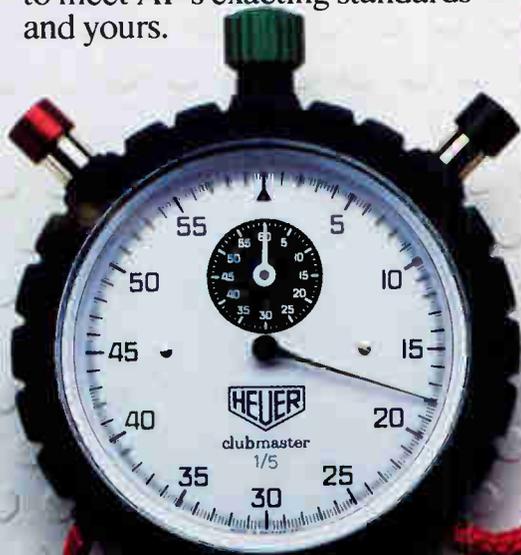
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How I Negotiate My Way to Higher Sales

What to do when a prospect insists on a lower rate.

By Bruce Grilli

Many salespeople take great pride in selling directly from their rate card. They stand firm on rates and policies and say, "These are unnegotiable." What they fail to realize is that they are using a time old negotiating strategy called, "Take it or leave it!". Of course, if the prospect leaves it, they're back to ground zero.

There are now a few other negotiation techniques that may offer a prospect an opportunity to buy your station while offering you an opportunity to reach higher sales.

THE BIG POT

You've made an appointment with the biggest car dealer in the area and are pre-supposing his objections to your annual proposal. Will he want a lower rate or will he want to cut back your proposal frequency? How can you get the order and yet not give away the store?

You precede your presentation by saying something like, "You know Pete, every time I come to see you, you're too busy to talk. I'd like to set an hour aside the first Monday of each month to discuss business." Or, "You insist on our drive times and I really need to charge you more for that option."

What you've done is to fill a "Big Pot" of requirements for your prospect to fulfill. Of course, he or she, too, has a "Big Pot" to draw from, such as lower rates, lower budget for your station, remote broadcasts at normal rates and so on.

Each of you wants something in return for something else. Put in and take out of the "Big Pot" until both you and the advertiser feel good about the final deal.

"DUMB" ESKIMO

Mary has just completed her proposal to a prospect in the computer business who fancies himself as an expert in his business and in hers, as well. He responds with a barrage of facts about GRP's, CPM's and other statistical data. Mary responds saying, "Gee, Mr. Einstein, you sure are informed. I'm just a new salesperson (Dumb Eskimo) trying to figure a way to promote your business and increase

your cash flow."

Eskimos are not dumb, but shrewd negotiators. When confronted with low prices offered by big city fur traders, they respond with a somewhat befud-



Bruce Grilli is station manager of KOVC/ KKVC, Valley City, ND

dled look saying, "Gee, you guys are the smart businessmen that work for lucrative firms making lots of money selling beautiful fur coats. We're just dumb Eskimos who spend the entire winter on the frozen tundra to support our poor families."

You get the point... playing dumb by keeping silent and acting helpless often strikes an empathetic chord with your prospect.

THE HAIRY ARM

Every salesperson has at least one client who likes to play a creative role in their radio campaign but lacks the time and talent to put it together. Put it together for the prospect but leave a "hairy arm" in the proposal.

The term "Hairy Arm" was coined by a prominent advertising agency and

came about during a magazine advertisement proposal, which depicted a young woman washing her hands with a soap manufactured by the prospect. While inspecting the layout the soap executive exclaimed, "But she has hairy arms!" The advertising consultant fainted shock and embarrassment saying, "Gosh, Mr. Prospect, this is embarrassing. I'm sure glad we showed this to you. We might have run this with hairy arms. We'll airbrush the hair off the models arms and run the ad." The new client responded, "Yes, I do have a good eye for detail. Get that taken care of and run the ad."

THE BOGIE

Your sales manager has put together a dynamic, traffic building sales promotion and a menu of 3 advertising plans to pitch to your prospects. You know that a certain prospect is sure to choose the cheapest one regardless of the greater advertising impact offered by the larger plans. Propose the three plans as such:

Plan A— This will do the best job for you.

Plan B— This is if your aspiration level isn't as high as I thought it was.

Plan C— This is the cheapie.

Most often Plan B will be the one chosen. Therefore, in this instance, Plans A and C are bogies.

A Bogie is a blip that appears on a radar screen that represents an airplane. Some of these blips are false echos of the real thing.

Negotiating is a two-way street and its intention is to create a win/win situation. If a prospect insists on a lower rate, you can agree to run his or her spots at lower priority times like 7 pm to 2 am (they will probably opt for the higher rate.)

Many specifics are worth money to you and your station. Will the prospect pay for his or her schedule up front? Will they grant you a fair forum to do business each month? Will they give you a referral or a testimonial letter? Be creative. The idea is not to sell the station short.

If negotiating is done professionally, your integrity will not be questioned. Your prospect will feel good with the deal and so will you and your sales manager.

Our stations have rate cards for a reason and these negotiation strategies are not for every sales call. More than likely you will be able to determine a degree of mutual give and take and you'll be on your way to negotiate your way to higher sales. ■■■

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Solving The Growing Problem of Ineffective Presentations

Ten ways to pep-up the tired pitch. Is it better to sell a prospect or educate?

By Jay Mitchell

Is your sales presentation giving you the ratio of closes you feel you deserve? Or is it time to take another look at that pitch? As radio sales managers use the consultant sell more effectively, learning more about their clients and prospects, their basic introductory station presentation is undergoing a lot of revision.

There are a number of factors which contribute to this presentation reorientation. First is that time is an increasingly precious commodity for salesperson and prospect alike. Neither can afford to spend time on fruitless pursuits; time must be invested in a way that will produce high returns.

Second, retailers are confronted with, on average, over 100 sales pitches (of all kinds) per day. Even if they grant your salesperson an appointment, chances are their attention span will be short or nonexistent.

On the other hand, retailers today are confronting new and unfamiliar challenges and are desperately seeking help to cope with these challenges. They need education and reasonable action plans.

What's wrong with our presentations?

■ **We stress how great the radio station is, not how we can help solve the prospect's problems.** Statements like, "We serve all of the Monongahela Valley," "We play more music," "We play fewer commercials," and so on, don't really make a strong impression with the prospect until they are explained.

■ **We fail to make the product benefit connections strongly enough.** It is difficult for those on the inside of the radio business to understand fully how little our prospects know (or care) about the medium. We assume too much. When we say, "We have the biggest audience," the benefit may not be clear, after all, the prospect cares only about how often the cash register rings.

■ **We over-do it.** Our presentations

are generally much too long, much too involved, and skirt the prospect's only real concern: "How is your being here going to make me more money and/or alleviate my problems?"

■ **We under-do it.** Many of us, particularly in smaller markets, are not recognizing the business person's increasing desire for objective information on which to base decisions. "Selling the sizzle and not the steak" is no longer the answer. Of course, we want to appeal to the emotions as well as the mind, but often we downplay the mind-food too much.

■ **We don't tailor the presentation to the individual prospect.** We tend to use a generic presentation which fails to capture attention and interest.

Here are some tips to help you design a punchy, attention-getting, prospect-selling pitch:

1. **Be sure to know what to sell.** To many this may seem obvious and simplistic, but the fact is that many radio sales executives do not understand what their product is. It is not air time—it is audience.

2. **The best presentation is the most brief.** Radio stations are reporting very good success with five- to seven-minute presentations: they're meatier and hold the prospect's attention better (and it's easier to get an appointment).

3. **Adopt the perspective of the prospect, not the radio station.** As you compose the presentation, always be asking yourself the question, "Is this point one that a retailer can understand and appreciate?"

4. **Arrange your selling points according to their impact on the prospect.** The rule of thumb here is, "work from the outside in": instead of beginning with a lot of miscellaneous data about the radio station itself, begin with points that relate directly to the retailer, his/her customers and problems. Once the retailer's problems have been defined, you can proceed to an exploration of the solutions.

5. **Build the presentation around marketing, not radio advertising.** "Marketing" is a term business people in every field use and feel comfortable with (after all, marketing is what they're trying to do with all that inventory). It shifts the emphasis of the presentation away from what you want,

and toward what your prospect needs.

6. **Once you've introduced the topic of marketing, bring in the concept of target marketing.** The prospect is familiar with marketing, but now you are adding a new dimension. Arouse interest by promising to increase the prospect's knowledge about marketing.

7. **Use the target marketing concept to show the prospect "where the money is."** This is where the fun begins. You can begin to educate the prospect about your audience—your product—in a non-threatening, non-selling way. Gather as much data as you can about your station's target audience and their buying habits and preferences. Information is readily available from your rep, the industry associations and census tracts. Select the points that seem to have the broadest impact and use them for the generic presentation. Use the more specific information to customize the presentation.

8. **Demonstrate that radio is the most efficient means of reaching that desirable marketing target.** Again, our industry associations and ratings services are remarkably resourceful when it comes to data like this.

9. **Demonstrate that your station is the most efficient radio medium to reach that target group.** Now you can turn loose all those wonderful things about your particular station. Be sure to document what you say. Don't shift from a factual presentation to a bunch of promises and catch-phrases. Qualitative data relating to your own listeners is becoming increasingly available, and is especially effective.

10. **Use visual elements in your presentation.** Restrict the amount of copy on each page and keep the "look" clean and simple. The use of graphs and charts is very effective to dramatize your data.

Then give the prospect a good reason to grant an appointment by saying "I want to discuss with you a new concept called Target Marketing that is helping other retailers put new business on the books..." Mention that you'll take *no more than ten minutes* of the prospect's time.

It's best to involve many people in the presentation process, including the general manager, sales manager, salespeople and program director. Each can contribute ideas from his or her experience and perspective.

By combining the talents of your key people you ensure a presentation that will build your reputation as a professional advertising (make that "marketing") medium as it adds billing to the books. ■■■

Jay Mitchell is President of Jay Mitchell Associates, a radio programming/management consulting firm headquartered in Fairfield, IA

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15. Buying Signals & Body Language
16. When to Close Sale

17. What Are Trial Closes?
18. Safe Question Close
19. Assumptive Close
20. Ben Franklin Close
21. Physical Action Close
22. Colombo-Close
23. Impending Event Close
24. Sharp Angle Close
25. Summary Close
26. Testimonial Close
27. Should Have Done it Sooner Close
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Making Better Commercials

Two experts tell how to improve local spots. Think for five minutes before writing. Get crazy.

Radio advertising often gets put to the back of priority lists at most advertising agencies on Madison Avenue.

And this is not always a direct reflection on radio's worth in the marketplace. It's just because it is a lot harder to make a good radio commercial than a television commercial.

Since there are only four elements to work with to make a radio commercial—sound effects, music, the human voice and the idea—many copywriters become discouraged. Television has the image already there in front of the viewer. Radio has to create an image in the listener's mind.

Many clients come to radio stations for help to make better commercials. This is a good way to promote radio sales, but how can these stations help them if their own commercials don't even work?

Harley Flaum, Founder and President of "The Radio Band of America, Inc", a creative broadcast service company, says the key is the fourth element—the idea. Flaum says that too many stations fill up the airwaves with air—slop in advertising lingo. "There's no thinking going on at the stations and it shows."

Chuck Blore, a partner in Los Angeles-based Chuck Blore and Don Richman, Inc, a noted broadcast commercial production company, says the problem lies with radio stations' overuse of research. Sometimes going with your instincts is best. If it works it works."

Flaum and Blore share their advice on how to improve local radio spots:

1. Tell your creative people to take at least five minutes of total silence to think through an idea. This may sound ludicrous and obvious to many, but Flaum believes that in most radio copy, the thought process is subpar. "Thinking seems to be dead. Everyone seems to be caught up in how to execute the commercial rather than how to put it on air."

2. Read copy out loud from the typewriter. There's no other way to make sure it will sound good, says Blore.

This will also help you to see how long the copy will be. You should be able to judge about three seconds per line, but expressions and enunciation can change the tempo and length.

3. OK ideas won't cut it. "Almost



Harley Flaum is the brains behind the airwaves for accounts like *Bubblicious*, *American Airlines* and *Kraft* as "The Radio Band of America" President.



Renowned radio and TV commercial producer Chuck Blore believes good spots like his *Bell Atlantic* commercials "reach out and touch someone" with emotion.

all broadcast advertising works well. The challenge is to make it work extraordinarily well," says Blore. Bounce off ideas on people around the station. Get a hold of great airchecks of radio commercials that have worked. If you're not sure then can it.

4. Make sure the commercial has a central idea. Don't give them more music or more mustard if it's a lengthened commercial format or an ad for smaller jars of mustard. Give them an idea that can be promised—and, more

important, one that can come through.

"Nothing is worse than not giving people what they expect," says Blore.

5. Make people react on an emotional level not a rational level. Whether stations like it or not, people react to stimuli on an emotional not rational level. People may try to back up their decision with facts, but their initial reaction is based on emotions.

"People aren't really paying attention when they're listening to the radio most of the time," says Blore. "If they hear a commercial and say I really liked that commercial that means that they liked your station or product."

And this does not mean that excellent spots have to always trigger sentimental feelings. Tickling the funny bone works well too, but in a straightforward, not complex way.

Flaum says many advertising executives say "If it doesn't sell it's not funny" and conversely, "It's not funny if it doesn't sell." Humor is a good tool but it can also backfire.

6. Don't use second-rate talent.

Flaum says instead of hiring second rate talent, try to hook up theatrical service companies that will allow talent to do dubbing or scriptreading over the phone. This can be accomplished by putting a patchwork system in your station.

By installing the patchwork system creative people can direct talent without having to go there themselves, says Flaum. The sessions are also relatively cheap.

7. Make the commercial as crazy as possible. This works best for new stations who want to get noticed or for accounts which aren't interested in pulling the heart strings of their clients.

8. Take the copywriter out on calls to clients. Blore says this works well because the client likes to see something more concrete than an idea. By talking to the "mind behind the copy" the commercial can be improved.

9. Don't go to advertising agencies for copy. Well, at least the big ones, says Flaum. "Lots of times they give radio commercials to junior copywriters who only use the brochures to come up with copy. They're not really interested in investigating the product further. They're more interested in getting established and putting a TV reel together than doing a good radio commercial."

Another advantage of doing it yourself is that you can use any music you want. Advertising agencies or creative companies have to get licensing approval. ■■■

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How Stations are Getting Top Dollar for Newscasts

Ten ways to make news more saleable. A developing trend toward advertiser-targetted news.

Many program directors dismiss newscasts as an afterthought to the music mix. To them, all newscasts are the same.

News experts don't agree. Newscasts have three components: story selection, writing style and presentation. By manipulating the three factors to cater to certain demos, they believe newscasts can demand large advertising rates for any time period.

Here's the inside story from news experts on how to make station newscasts more saleable.

1. Localize newscasts as much as possible. And this includes allocating reporting talents well. Instead of doing what the local newspapers and other radio stations do, get reporters out on the street getting stories no one else will have, says news consultant Ed Busch.

"All too often local news is copied from newspapers in the area and it lacks that freshness of discovering it."

Airing news that will interest certain advertisers' target demographic will help generate more sales. Locally breaking stories like an area plant laying off people or a new job recruitment effort will probably interest a bank's IRA-seeking demo. If network news is all you can do, try to include as much business as the contract allows to make it look more favorable to local advertisers.

2. Investigate your audience target demo's interests. All news is not alike. "You want to find out what the core target wants to hear about most," says NBC Radio Networks Senior VP Dick Penn. Comb bookstores to find out what nonfiction

books are selling the most in certain demos, conduct studies to see what movies are doing well at the box office and try to do some research at the station.

Other means include contacting local newspapers for their statistics on certain lifestyles, looking at article content in bestselling magazines and calling the news networks. It takes this initiative to see if your newscasts are serving your special demo.

Mutual VP Radio News Ron Nessen offers "Mutual Lifestyle Reports" for this purpose. These reports are geared toward the 18-34 demo and include relevant pieces that the demo is interested in from economics (how to buy a home) to nutrition to career counseling.

3. Write copy to correspond to target audience's speech. This means making news interesting to your demo. Everyone over 18 likes to listen to it, but you have to learn to say it right, says ABC Networks Senior VP Bob Benson. "Writing style is the key to selling news especially to the younger demos."

Penn gives an example of the correct way to expound for the younger demo: "In the recent press about the Pan Am strike, instead of saying, 'Today a Pan Am official said,' a younger station would say, 'Are you holding any Pan Am tickets, well you'd better worry about what you'll do with those tickets.'" The former will put them to sleep. The latter makes Pan Am's problems interesting – the audience can identify with the copy.

4. Try to keep news anchors around as long as possible. Credibility of news

comes from who is giving it. "Try to keep continuity to build trust," says Benson.

5. Salespeople should spend a morning in the newsroom. When a client says why should I buy your news, the salesperson has the knowledge to say, "We got this traffic report correct before anyone else, we get more phone calls during the day from listeners than any other station in the area, etc."

After the initial morning spent in the newsroom, it's up to the news director to keep sales reps up-to-date.

6. Salespeople should watch advertisers' target demo. Salespeople should wait outside advertisers' stores to see what type of person walks in. By conducting this research, salespeople will be armed with the information to tell clients how their newscasts will impact their customers.

7. Take samples into clients. If some station people think all newscasts are the same imagine what clients think! Don't leave it up to the imagination, says Busch. Take either scripts or audio tapes into them saying "You should advertise with us because we reach more influential people like those who buy at your store."

8. Promote newscasts like other parts of the programming mix. Use teasers instead of DJs saying in a deadpan, "The news will be up in nine minutes," says Penn. For example, "this is Cameron Swayze with a hot tip—more news at 11." This gets people interested, and they'll be more ready to listen to a "hot tip" than a "boring" newscast.

9. Sell newscasts creatively. The standard sale at 10% premium is still an option, but more creative sales packages can sell news at the 20% premium it deserves. For instance, the station which believes their news is really first, should try to sell all dayparts to certain advertisers who want to be known for bringing it to their future and present customers.

Mutual offers different formats for their newscasts to give their clients as much flexibility as needed. Their traditional newscasts can be sold using only the top minute (to FMs) or the entire five minute newscast can be bought.

10. The general manager should make newscasts a priority. Giving the news director the same respect as the program director is a start. Many GMs are not knowledgeable about what newscasts should be. By brushing newscasts off, managers will keep selling them at only half of their potential worth. ■■■

Consultant Ed Busch sees newscast success in local orientation and consultant selling.

Mutual VP Radio News Ron Nessen updated the network's traditional newscast to serve younger demographics.

Senior VP ABC Radio Networks Bob Benson likes to employ news anchors as long as possible to build credibility.

NBC Radio VP Dick Penn believes stations should be selling newscasts at a 20% premium through target demo writing.



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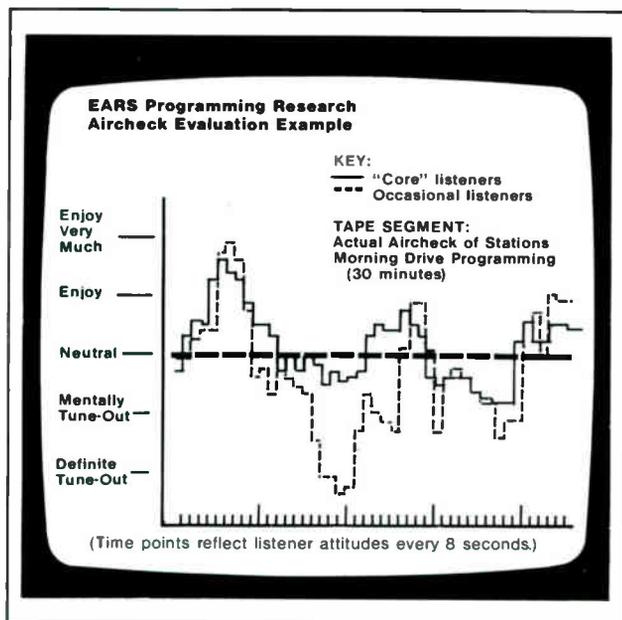


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Get Inside Your Listener's Heads With EARS Programming Research



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Tucson — Research, when it starts, you have a lot of questions. When it's done, properly, you generally only have one. But it's an important, recurring one, especially in terms of programming: **How?** How are these elements supposed to sound **together?** How much is too much? How "brief" is too brief? How do listeners define down-to-earth and relatable? How much fun and humor do they really want? And how should the music be put together with the non-music elements?

Asking your listeners to tell you how to program these elements — especially the non-music elements — is like asking them to invent radio. Assuming that Arbitron will tell you what they like about your programming, can be even more frustrating. And an expensive gamble.

EARS Programming Research was developed to answer the "How's" you have about your programming. How? By using the same advanced, patented computer technology that has made "Conventional" Music Testing (CMTs) obsolete. The EARS (Electronic Attitude Research Systems) wireless handheld response units are preprogrammed to evaluate

— instantly — the how and why listeners respond to your programming — as they hear it. Why and when they would tune-out.

The idea is simple. Play for respondents what they actually hear on the station — as they would hear it — and record — continuously — their reactions. The same can be done with new programming concepts or features under consideration.

The EARS response units (shown below) work like a TV remote control device. The output of the study includes synchronized videotape (and printed) graphs that pinpoint listener response to specific program elements.

The results are astounding! And no other conventional research approach can duplicate this **simulation of actual radio listening.**

EARS Programming Research is now available on a market-exclusive basis.

How can you learn more? By contacting Bill McMahon or Bruce Fohr, of EARS Strategies and Implementation. Look into EARS and you'll have only one question:

How soon can we do this?

EARS Strategies leads Radio Research Revolution

Seattle — "Our clients call it synergy," says EARS Strategies and Implementation partner Bill McMahon. "Bruce and I have been working together on EARS studies for more than two years," explains McMahon. "So they encouraged us to merge our resources and talents. That's what we've done." The resulting research implementation partnership is totally unique and unequalled in the radio business.

"Bill's practical management and the consulting experience with Bonneville, Gannett and others adds a clarifying dimension to every study," says Bruce Fohr,

creator of the EARS programming research technique and the founder of FOHR Media Research Associates. FMR, a radio research firm based in Tucson, has conducted perceptual research studies for more than 80 stations across the country. More than 25 stations have used the exclusive EARS methodology for testing programming or music.

"The key to EARS projects," says Fohr, which involve both group sessions and telephone cross-checks, "is the research design and implementation." That is the essence of the revolutionary EARS approach.

What types of stations use EARS programming research? Some of the most successful in America. "Leaders," says McMahon, "and stations that want to stay on the 'cutting edge' of audience intelligence." Some of the companies that use EARS include:

• ABC • Bonneville • Gannett

What kind of specific programming questions can be answered by EARS? There are virtually no limits. Programmers who have used EARS say that they have never seen more definitive, actionable information. "In radio, execution is everything," says McMahon. "EARS tests execution, not just ideas."



EARS

Strategies and Implementation

"Put Our EARS To Work For You."

RO: Why is the EARS approach so revolutionary for radio?

Fohr: Because radio is the most intangible of all media. And conventional research — whether it involves playing tape segments or not — cannot accurately measure how listeners actually respond to the product. There are too many variables. And people simply are not able to really tell you what they like or dislike.

RO: What do you mean?

Fohr: The average person forgets

60% of what they've heard within two hours. Within 24 hours, it's 80%. In two days, the average person forgets 95% of what they've heard. That's why conventional programming research is often vague, general, predictable, or even misleading. People don't lie. They just can't remember.

RO: How much do stations have to pay for this service?

McMahon: No more than they usually spend for conventional focus groups or telephone studies. But, frankly, no one can afford to do all the

research they would like to do with EARS — after they've seen how it works. The real questions, I think, are how much is the return on the investment; and how much risk is there with other research approaches?

RO: How can broadcasters learn more about EARS?

McMahon: Give me a call at our Seattle office at (206) 883-9557. Or call Bruce at our Tucson Research Center at (602) 886-5548.

The Maturing of the Mature Market

Why agency executives think local market radio stations should work together to remove barriers for more 35-64 buys.

By Sheree S. Goldflies

■ Radio station audience profiles are being shaped by the "graying of America."

■ Increased life expectancy, fewer births, a decline in 18-24 year olds and the maturing baby-boom population all combine to affect product consumption.

■ Many marketing strategies are already shifting towards the older consumer.

■ Efforts like the 35-64 Committee, a New York-based group of radio executives whose goal is to promote the viability of the mature market, are gaining momentum.

For years, the media perpetuated stereotypes of older people as poor, stubborn, sexless, senseless, and infirm. "Most writers and producers are young people who need to come around to understanding older people," cites Lydia Bragger, the 81-year old founder of the Gray Panthers Media Watch.

Ms. Bragger, however, calls this the "age of enlightenment" for ad agencies. "Advertising agencies are just waking up to the fact that there are older people with money. And older people realize they're growing in numbers and have clout." Radio stations should be cognizant of the strengths of this older consumer market.

Population shifts and changing consumption patterns have altered some broad marketing demo's from 25-54 to 35-64. Radio station audiences will likewise be affected by this population swing. "The advertising community has come to respect opportunities beyond the young, upwardly mobile set," comments Joel Kushins, Senior/VP Media Director at Bozell and Jacobs.

In fact, people 55 and over represent a \$60 billion dollar market. Fifty-five to sixty-four-year-olds have the highest per capita income of any age group (26% higher than the national average), due in large part to fewer dependents and lower expenses. The 55+ group has more than half the nation's disposable income—nearly twice that of 18-34 year olds.

Mature Americans are high consumers of necessity items, accounting for as much as 40% of home furniture

sales. And the Westlake Village, CA-based *Power Newsletter* says men 50+ account for one-third of new car purchases. The 50+ market are also more likely to make luxury purchases, indexing high for travel, entertainment and financial categories (Simmons Market Research).



Sheree S. Goldflies is a Research Analyst at EAZY 101-FM (WEAZ-FM), Philadelphia.

Not only does this group have expendable income, but their numbers are growing. Over the next 10 years, the largest percentage of population growth is projected for people 85+ (50% increase), followed by 75-84 and 65-74 year olds (U.S. Census Bureau).

The mature market is more health-conscious and active than ever before. Over half of men 55+ are involved in some kind of athletic activity (SMRB). In contrast, less than 5% of adults 65 and older are in nursing homes.

Another myth is that the elderly are set in their ways and don't switch brands. Kushins believes this is perpetuated from brand loyalty studies done long ago by advertisers to reinforce their 18-34 and 18-49 demos. Today's older consumers are as willing to try new brands as their younger counterparts (Yankelovich Monitor study—1983) and are more likely to change brands after viewing advertising (Eric Marder and Associates study for CBS-TV).

Younger-thinking older consumers along with an aging baby boom population translate into less predictable buying patterns in the marketplace. Arbitrary age distinctions will not be as crucial to media planning as lifestyle and buying habit information. Volumetrics—looking at the highest

volume users rather than the largest number of product users—will be another key planning tool.

"The big problem is not 'old versus young', but why are we making these age distinctions?" says Charlie Trubia, Senior Vice President/Director of Radio for Ted Bates Advertising. "We're breaking demos in the wrong places—what's magical about 18, 25, or 34?"

Most agency executives say products are being developed and marketed specifically to the 55+ demographic, but few see this group included in today's "fashionable" demographic. The change to older demographics is seen as evolving over time. Ted Bate's Trubia does see many radio clients moving up their demos today because their consumers have aged.

This population evolution will affect radio station audiences as well. Stations who program to the shrinking demographics (such as 18-24) will lose some of their listeners. Some stations may drop their formats in favor of a potentially larger audience. Others, such as adult contemporary stations, may broaden their appeal.

Radio will probably be no less diverse in the future—the mix of stations will simply change. Radio stations, like advertisers, need to look at psychographics, not just demos, to determine programming strategies.

Several agency executives see consumer awareness problems and misconceptions lying with the local retailer. National advertisers, they claim, conduct extensive market research beyond the sales projection research of local retailers. D'Arcy MacManus Masius VP Len Chaim thinks the local retailer is more in tune with his consumer profile because he's "down in the trenches".

Since national manufacturers tend to set the pace for local markets, attacking the problem on the local level could be one solution. Radio stations, according to the agency executives, should work together, with the support of the Radio Advertising Bureau, to enlighten local retailers. Information should not be selectively delivered (i.e.-only presenting data regarding the older market), but the advantages of radio audiences of all ages should be presented. Research could be substantiated by case studies from national advertisers.

The radio industry, often cannibalistic in its approach, can enhance its prestige and gain a larger share of advertising dollars through a cooperative venture. It is up to radio stations to counsel marketers about the myths surrounding the older market. ■■

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Childrens Hospital

WYST-AM Baltimore

Howard Community College
Education Foundation
Maryland State
Drug Abuse Administration
Mayors Blue Chip-In Jobs Program
Santa Claus Anonymous
Spina Bifida Foundation

WYST-FM Baltimore

March of Dimes
Maryland Food Bank
Maryland Special Olympics
Project Shelter
Salvation Army

WDJY-FM Washington D.C.

American Heart Association
Easter Seals Society
United Way
Washington Area
Broadcasters Association
Washington Home For The Aging

WKDM-AM New York

Annual Health and
Employment Exhibition
Centennial of Spanish Harlem
Folklore Fiesta
Puerto Rican Discovery Week
Women's Network

WINX-AM Rockville

Business/Community Team Against
Drug & Alcohol Abuse
Gaithersburg Old Town Days
Montgomery County Jaycees
Montgomery County Special Olympics
Ronald McDonald House

KALI-AM Los Angeles

East Los Angeles Advisory Committee
Against Drug & Alcohol Abuse
East Los Angeles
College Education Fund
East Side Boys Club
Los Angeles Police Department
Special Programs
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KSOL-FM San Francisco

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American Cancer Society
Bay Area Urban League
Muscular Dystrophy Association
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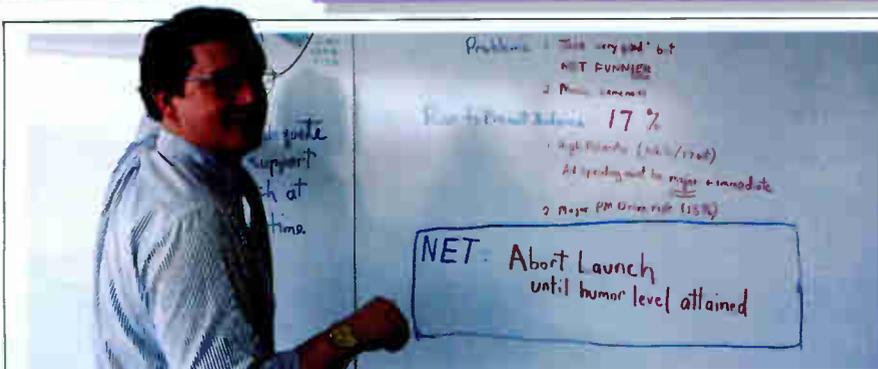
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Researcher Owen Leach has helped Metromedia and Cox fine-tune some of their stations before making a costly mistake.

Natural Environment Testing

The latest new research technique that can tell stations if their new and improved product is worth the investment.

There's a new pretesting technique out which stations like WIP, Philadelphia and WAGO, Chicago are utilizing to determine whether or not their "new" and/or "improved" product is worth implementing.

It's called Natural Environment Testing (NET) and it claims to tell a General Manager not only if listeners like his or her product, but if they will stay with it once they've tried it.

NET is conducted by Princeton-based Leach Research Inc. whose President Owen Leach used to be a J. Walter Thompson vice president.

NET is new, so conclusive results cannot yet be drawn. But, if Leach's claims do pan out, radio could actually know if a new DJ or playlist will work before committing thousands of dollars to another failure "gimmick."

And, if it's not good enough to implement, Leach will then help stations try to make it that way.

The test revolves around the listener's natural environment — the car, office or home, not in shopping malls or auditoriums where many focus group sessions are held.

"Focus groups are useful to stimulate ideas but not to build better products capable of beating already strong competitors," says Leach.

He also claims NET obtains twice as much response per listener than focus groups, provides absolute accuracy without risk of unnatural focus group sampling and that comparable demographic and psychographic conclusions are possible.

Here's how it works: a pre-recruited sample of 100-200 people listens to the air product for up to an hour. Then a post-listening telephone interview is conducted to measure:

1) degree of actionable difference

from competitive stations (critical to ratings growth); 2) precise station versus station comparative differences in satisfaction levels for up to eight characteristics covering music, talent, information, promotion, etc.; 3) verbatim "reasons why" to help understand findings.

For example, at WAGO, Chicago Leach helped the station determine whether their "more music" promise would be popular enough to implement. They took a sample of people who normally listen to hit radio and found that enough of them liked the change enough to switch.

"We have found that in the first ten to twenty minutes people will make up their mind about a station."

Listeners are then asked if the product they just heard was available would they listen much less?; little less?; about the same?; a little more?; or much more. NET only counts "much mores" because they're the only answers capable of changing behavior.

Another question asks listeners to describe what they just heard. This allows the researcher to determine the "consumer view" of what product values have been delivered making it possible to tailor the "trial generation" advertising promise precisely to the benefits being delivered.

And if the promise doesn't align with the product, this step can tell stations why. For example, a station which promises to be "the most exciting" is probably going to fail because it's hard to deliver the goods. But, if the station promises more music, it's accessible.

NET can also tell about how much of an increase in Arbitron ratings points the new product will deliver (although the method has not yet been perfected).

NET can also tell stations how much time they should take to implement

the change. A station which changes radically from religion to album rock obviously loses all of its previous listeners and should get started right away with the switch. A more established EZ listening station can wait about a month. It depends on the situation and the number of loyal listeners who will dial hop.

If NET produces negative results, stations will know that it's better to spend money on other ventures — like finding a product people will like.

Leach helps stations implement this phase in a unique way. The company flies in station creative people for one to two day thinking sessions to solve (or help) the product's problems.

These sessions are conducted by Leach in a 40 x 40 room with no tables or other paraphernalia. The only furniture is chairs. Executives are not allowed to bring any books, pens, pads or data sheets in with them. Leach leads "the class."

One wall is covered with product evidence (Arbitron ratings, focus group results, NET results, etc.). The other side is a blank white board to write their solutions on.

The idea is to think standing up. "The evidence confronts you, so your brain can't stray too far out into left field like you often can in brainstorming sessions," says Leach.

From there, another NET test is instituted until the product proves positive enough to launch.

Leach's services cost between \$20,000-\$40,000 for the top 40 markets — a small price Leach says if it could save stations thousands of dollars from launching a lemon. —By Christine Rossell

Leach Research NET "Natural Environment Test"

Reaction to Actual Trial:	CITY A	CITY B	CITY C	CITY D
Strongly Positive	36.8%	24.5%	46.5%	18.6%
Moderately Positive	30.1	32.5	31.6	32.3
Neutral to Light Rejection	12.9	30.5	14.9	45.5
Moderate Rejection	4.3	3.5	4.4	0.9
Strong Rejection	15.3	7.0	1.8	0.9
NET Payoff Index	104	82	125	70
NET Risk Index	88	45	20	7

City A shows a relatively strong polarity, meaning immediate recruitment advertising is necessary to avoid a large "come shock." Risk is high, but payoff index is over 100.

City B shows a large neutral, just an OK strongly positive, and relatively high rejection (at 7%) for the kind of change being studied. Good for a 20% AQH gain.

City C is an extremely strong product improvement, way above 100 on payoff index and safe on risk to present audience.

City D is very safe change (low risk), and as such, will produce AQH gains of greater magnitude than a 70 on payoff index would normally produce.

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Cash Continues as Radio's Most Popular Giveaway Prize

Smaller amounts may be more popular. Contests should be easy. But would listeners take a Mercedes or the money?

Money, the universal want, is by far the most popular and sought after prize given away on the airwaves. In fact, some researchers believe it's the only prize worth giving away.

"Everyone can find a use for money, but they can't always find a use for a house, a trip or a car," says Richard Harker, VP/Coleman Research.

The key to an effective cash giveaway is effective packaging. Some researchers believe giving away the most money in one lump sum will work best to make the station be perceived as the "biggest cash giveaway" station. Others think smaller amounts should be awarded more frequently like ten \$100 bills.

Some prize giveaway strategies depend on the format, but most researchers agree that stations don't have to give away as much as they do.

Surrey Research/Consulting Executive VP Doug Jones says that there is no difference in effectiveness from giving away \$1000 and \$10,000. "We found that giving away \$1000 is just as effective as giving away \$10,000."

Kent Burkhart, Chairman of Burkhart/Abrams/Michaels/Douglas says the chance to win has a lot to do with a successful cash giveaway. "If a station gives away 1000 \$100 bills then the listener will have a good chance of winning. If you give out too large a prize, then it will be perceived as being impossible to win."

Burkhart says that anyone looks forward to winning \$100 whether they're rich or poor, female or male.

Coleman Research's Harker, disagrees: "The bigger the prize, the more likely the participation – that's what

stations want anyhow."

Some other giveaways ranking high for 1985 with top industry researchers and consultants include:

- **Travel** ("Trips to Hawaii are the most desirable prizes in all parts of the country and regardless of age or demo," says Bruce Fohr, President of FMR Associates).

- **Home Entertainment** – VCRs, big screen TVs, computers, \$2000 stereo systems. (People like to have the best).

- **Groceries and paid utility bills** (especially big with older demographics).

- **Automobiles** (bigger with the under 30 demo, but still popular with all ages).

- **Luxury items** (box seats at football games, dinner for two at glamorous restaurants, tickets to a show).

- **Movie and concert tickets** (especially big with teens).

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

One Florida station gave away stock in Merrill Lynch while another gave away a "dream house" on the coast. Prizes don't always have to be outrageously expensive. Making people notice your prizes will cause tune in.

George Johns, FairWest VP/Creative Director, explains the idea, "Good prizes give people the chance to dream. Many times if a Mercedes or money is offered people will take the money. That is needs over wants winning out. But the want was the conversation piece, the Mercedes, which got the people to listen in the first place."

The prize must be able to draw listeners. "People don't want to win refrigerators," says Harker. "When was the last time you celebrated winning a refrigerator? Refrigerators don't have a lot of sizzle."

This luxury mentality even includes trips. "Trips can't be in the tourist class – only first class tickets will suffice," says Burkhart. "The wine and dine crowd won't take short cut trips themselves, why should they take it from a giveaway?"

Groceries are number two on Burkhart's list even though the recessionary crisis seems to have died down. This can be included as money giveaways because paying for groceries or giving utilities away is really like giving away money.

One thing is for certain – the prize will never go into a savings account – it's magical, not practical.

The big discrepancy in wants seems to fall in age and formats, not sex. "Younger people like cars, older people who are established with a house and kids prefer trips," says Harker.

All demos agree, however, it's no fun if it's too complicated to play. "If people feel ripped off then a contest is not in the station's best interests," says Harker.

For instance, those contests where you fill out a card at a certain store are perceived as impossible to win.

This involves finding the best strategy for your station. By isolating your goal you can come up with the best prize: Are you trying to increase cume? Are you trying to retain cume? Are you trying to influence or reinforce station image? Are you trying to increase certain demo numbers? Are you trying to increase quarter hour share? While some researchers say to use contests sparingly, some like Bruce Fohr, believe that giving away a lot of money on a daily basis can work well for stations who want to be perceived as "larger than life."

One thing that remains uncontested is that today's hot prizes may not be tomorrow's – except for money.

Kent Burkhart still believes \$100 bills are great giveaways due to their flexibility.

Surrey Research Executive VP Doug Jones says his stations only want to give money away.

Coleman Research VP Richard Harker believes that a bigger prize will increase participation.

George Johns likes to give away luxury prizes like twin Cadillacs on his "Class" FairWest stations.

Bruce Fohr – Excess cash giveaways can work well for stations who want to be "larger than life."



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Talk to managers, sales managers and account executives who use TAPSCAN, and you'll make a startling discovery: TAPSCAN consistently makes an impressive contribution to their bottom line. Why? Because for perhaps the first time ever, virtually the entire rating is available in seconds (literally 4 or 5 seconds) in presentation-quality form.

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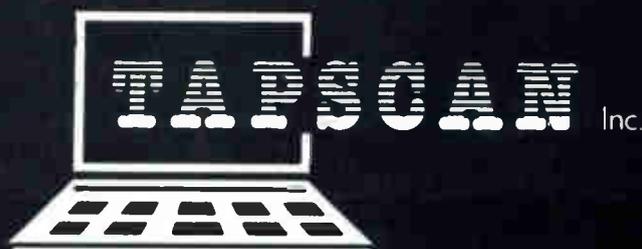
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New Ways To Cut Legal Fees

A prominent Washington attorney reveals ways to cut legal fees and manage your lawyer.

By Erwin Krasnow

Editor's note: Erwin Krasnow is one of the most published attorneys in Washington and certainly a well-known former NAB Counsel. He teamed with Jill MacNeice to write a book, 101 Ways to Cut Legal Fees and Manage Your Lawyer, to be published soon by Broadcasting Books. This is an excerpt.

■ **Use a lawyer early.** Consult the lawyer before becoming involved in some activity, course of action or relationship having legal implications. For example: consult a lawyer about a new broadcast facility before you structure the new venture.

■ **Determine the kind of legal assistance you need.** Before you can even begin to look for the right lawyer, you should determine the specific kind of assistance you need. Once you have identified the specific kind of legal assistance, consider whether the size of the firm in which the lawyer practices is important to you. The answer will depend on the magnitude of your legal matters.

■ **Seek a specialist for special problems.** The American Bar Association's Standing Committee on Law Lists of the American Bar Association published a list including 159 specialties.

■ **Consider the size of the firm.** A medium to large sized firm may be less personal, but it should have greater legal resources on hand.

■ **Hire a lawyer not a firm.** The law firm's reputation is as important in deciding whom to choose, but it is the individual lawyer who will be doing the work.

■ **You may need both a Washington lawyer and local counsel.**

■ **Seek out recommendations of colleagues.** However, no matter who recommends a lawyer for you, make your selection based on your own research and personal interviews.

■ **Be wary of lawyer advertising.** Few corporate or communications lawyers purchase ads. Instead, you

Erwin Krasnow is a partner in the Washington, DC law firm of Verner, Liipfert, Bernhard, McPherson and Hand, Chartered.

should consider using legal directories or perhaps lawyer referral services.

■ **If you retain a lawyer based on another lawyer's recommendation, watch out for referral fees.** These include forwarding fees, cash commissions, and fee splitting. Such fees are justified only if the recommending lawyer will be working on your case or has already worked on your case and has not billed you.

■ **Things to watch out for: the tell tale signs of a lawyer to avoid.** 1) Stay away from a lawyer who guarantees the outcome of your case or problem, at the first meeting; 2) seems too busy to put the requisite time and effort in your case; 3) is vague on the subject of fees; 4) refuses to prepare an agreement spelling out the fee arrangement and billing procedures; 5) tries to impress you with legal jargon or refuses to give you references.

■ **How to enter into the best fee arrangement.** Fees are often negotiable. Some law firms will trade lower hourly rates for a guaranteed number of hours. Other firms might agree to a fee schedule which allows bonus payments for success and discounts for failures.

■ **Generally avoid percentage fees.** A percentage fee is a fee computed on the basis of the total amount of money or the value of the property involved in a particular matter. It is paid regardless of the outcome of the matter.

■ **Commit your agreement to writing.** A formal contract is not necessary. An agreement written in clear, unambiguous language will suffice. It may even take the form of a letter.

■ **Take your lawyer's advice.** If you find yourself mistrusting his/her advice, you should get another lawyer.

■ **Be perceived as an important client.** The practice of law is a business. Lawyers like other business people are interested in maintaining relationships with good clients.

■ **Don't lawyer hop.** Try to work out any problems. Don't fire your lawyer unless there is good cause.

■ **Keep a rein on out-of-pocket expenses.** Since there are a wide variety of ways in which law firms charge for out-of-pocket expenses, ask for a schedule of charges and discuss any charges which you regard as unreasonable.

■ **Insist on being billed monthly or quarterly.**

■ **Don't pay a bill if you believe the fees or disbursements are not warranted.** If (all) avenues fail and the dispute involves a significant amount of money or is otherwise important to you, ask your lawyer to submit the fee dispute to informal arbitration.

■ **Avoid rush jobs.** If you insist on rush jobs, weekend work or evening overtime, expect to pay extra.

■ **Control the written word.** Ask your lawyer to keep documentation down to only what is necessary.

■ **Use the telephone efficiently.** Whenever possible, use the telephone rather than talk in person.

■ **Keep travel in bounds.** If travel is necessary, ask your lawyer to inform you in advance.

■ **Find another company to share costs with you.** Look for situations where other parties could share costs. In the FCC rulemaking proceedings, many law firms will file comments on behalf of several similarly situated clients, and charge each client for only a portion of the legal fees and costs.

■ **Take advantage of free legal help.** From the FCC, other governmental sources, trade associations and the Reporters Committee for Freedom of the Press.

■ **Seek assistance in litigation from trade associations and other organizations.**

■ **Work out ways to resolve matters before rather than after a dispute.**

■ **Use litigation as a last resort for resolving disputes.** Do the anticipated benefits outweigh the anticipated expenses, legal fees and lost time?

■ **Try to negotiate a settlement to avoid litigation.** An out-of-court settlement is especially desirable for commercial disputes in which the parties intend to continue doing business with each other.

■ **Use arbitration as a substitute for court litigation.** An arbitrator has the authority to enter a binding judgement which the courts will enforce and from which only the most limited kind of appeal will be allowed.

■ **Periodically evaluate your lawyer's performance.**

■ **When things go seriously wrong, fire your lawyer.** You can change lawyers, with or without cause, even if you have signed a lawyer/client agreement. This right exists even when your lawyer is handling your case on a contingency fee basis. ■■■

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Coping With Child Care

More than 60 percent of all women with children are now working. How radio stations are meeting this number one off-the-air problem.

Women make up more than 50 percent of the sales forces at radio stations nationwide. They are being employed increasingly as on-air and support personnel. Managers are finding it more difficult to say child care is "a woman's problem" for at least two good reasons. One, these women employees are becoming more valuable in their radio jobs. Two, many of the male managers now in place at America's radio stations have the same problem because of working spouses.

A new interest has developed. People in radio feel that women in our industry who combine careers and motherhood are further constrained by an unpredictable, demanding industry. The need for flexible child care options and supportive spouses and employers is great.

Where once the family was considered the employee's problem, companies now see it can affect business. Problems with child care arrangements affect all parents, management and staff alike (regardless of sex). And, an employer's lack of sensitivity regarding child care issues only adds stress to the work environment.

Many employers are willing to provide child care assistance in response to employee requests. Many women are reticent to discuss their child care problems with employers for fear it will affect their careers. And many willing employers don't know where to begin.

For the managers who still want to duck the problem, there is increasing evidence that to attract and keep good female employees, all companies, as well as radio stations, will have to help cope with the problems surrounding child care.

Philadelphia Mayor Wilson Goode recognized that child care is an important consideration in recruitment and initiated a citywide project geared to improving Philadelphia's child care services.

While no known research exists as yet for the radio industry, studies in other industries show that companies can actually *save* money by participating in child care support. Dr. Deanna Tate of Texas Women's University found that for every dollar invested, a return ranging from \$3 to \$6 was realized. Tate analyzed absenteeism, turn-

over rates, productivity, hiring and training costs.

About 1,800 employers nationwide are providing their employees with some form of child care support according to Dr. Dana Friedman, Senior Research Fellow at the Work and Family Information Center of the Conference Board, New York, NY. Dr. Friedman cites an evolution in corporate philosophies as more managers have working wives and children in need of child care.

There are options for providing child care that are either not sufficiently cost-effective or are growing less popular.

On-site or company-owned facilities are out of the question for most radio stations due to the excessive cost (perhaps over \$100,000 in start-up costs).

Day-care centers have come under public scrutiny lately due to cases of sexual abuse and neglect in some facilities nationwide. Radio stations help report this bad news, so station executives know better than most that the traditional ritual of dropping off a youngster at a day-care center is less desirable than ever.

Here are some ideas that are being tried in and outside of the radio industry which may have applications at local radio stations.

- **Consortiums.** A number of businesses finance one center. It's important to note that businesses need not be industry-related, so radio stations can join in with, say, a computer outfit.

An example is the Broadcasters Child Development Center in northwest Washington, DC. The five-year-old center was the result of nearly two years of planning by several media women faced with irregular schedules and child care needs. Funding was provided through grants and loans from four area television stations, one radio station (WMAL), Metromedia and the Washington chapter of NATAS (Na-



tional Academy of Television Arts & Sciences).

That gamble paid off in the form of recruitment incentives, improved staff morale, and ultimately, better working environments. The Center's Director, Abby Griffin, stresses the importance of one station being an industry leader. "Set the pace," she says, "and others will follow."

■ **Babysitters/Housekeepers/Nannies.** This is the most expensive child care option—one most likely to be chosen by a top executive rather than a salesperson, air personality or clerical employee. Children are frequently isolated from their peers in such a setting, and live-ins sometimes mean a loss of privacy.

■ **Sick Child Care.** Employers and community groups are looking at sick child care options. In Sacramento, CA, an organization called Chicken Soup Plus sends retired nurses and substitute teachers into homes to care for sick children. And the 3M Corporation pays 75 percent of all costs of sick child care.

■ **Napping Rooms.** Infant care is the nation's biggest child care problem. Eleanor Guggenheim of Child Care Action Campaign, New York, NY, suggests a room be set aside in stations where employees could bring their children to sleep. WFIL/WUSL, Philadelphia Public Affairs Director Pat Shelton says stations could go one step further by hiring one staff member to look after children in the office. Pat, a single parent of an adopted 10-year-old, brought her son to work when he was an infant.

■ **Voucher Programs.** This is a new option where a company purchases slots in a local day care program and gives employees vouchers to use. This program is advantageous for employees earning less than \$25,000 annually.

■ **Discount Programs.** Where traditional day-care centers are acceptable, the center may lower their cost 10 percent for a group of employees. Many employers then kick in an additional 10 percent for a potential 20 percent discount.

■ **Flexible Benefits.** This is one of the largest growing areas of employer financial assistance. Employers either set up a savings account for their employees for child care or revamp their entire benefits package to include child care options. This so-called "cafeteria plan" allows employees not in need of child care assistance to choose from a variety of other options, such as retirement benefits.

■ **Salary Reduction/Salary Reimbursement.** Employees receive less

take-home pay and therefore pay less taxes. Employers set up a flexible spending account with the balance of the money for employees' child care needs. A simpler option for employers, it is beneficial for employees earning over \$25,000 annually.

Salary reimbursement offers employees money back for child care expenses. KPFA-FM, a community-oriented noncommercial station in Berkeley, CA, offers their paid staff a child care supplement of up to \$100 per month for any form of child care used during working hours. KPFA General Manager David Salmiker feels child care support is just one of the ways to keep community involvement with his station high.

■ **Information and Referral Agencies.** Stations can contract with a community information and referral agency. I and R first educates the family, then matches available resources with parents' needs.

■ **In-house Counseling.** Just as radio engineers provide preventive maintenance for costly equipment, stations provide "preventive maintenance" for their staff before a crisis state is reached. Wellness programs could include: in-house counseling, where a role model at the station could advise staff regarding child care issues; outside counseling through trained professionals; parent/child support groups; nursing mothers groups; etc., and in-house seminars regarding tax credit for child care and station employee benefit programs.

Employers need to be aware that working mothers have the least time of any group to get the support they need, according to Amber, PA, psychologist Elizabeth Skibinski-Bortman. A recent *Wall Street Journal*/Gallup Poll of female executives found that these active career women also carry the bulk of domestic and family responsibilities.

Only a small percentage of women feel that family duties have hindered their careers, but a consensus of female radio executives felt that personal and social time do suffer.

Radio stations looking for peak efficiency will accomplish it by trying to help the women balance home life and professional life as smoothly as possible. This will be accomplished through moral support, flexible working hours, and providing employees with child care information services.

Stations of the future will meet the child care problem now before it meets them head on. —By *Sheree Goldflies*, research analyst of WEAZ-FM, Philadelphia

60-SECOND SEMINAR

Inexpensive Child Care Options

How to help station employees get started at little or no cost.

Even a station beset by heavy competition, plagued by huge promotional or budget expenses, can begin to move in a positive direction on child care.

Among the options:

■ **Flexible work hours.** Cases where employees are able to make their own working hours are still rare in radio. Rod Phillips, News Director at WEAZ, Philadelphia has a flexible work schedule dependent upon news and planned events. Since becoming a father, he now budgets his work time and activities more efficiently in order to spend time at home.

■ **Job sharing.** Where feasible, two people could cover duties of one job.

■ **Work at home.** Some hi-tech industries have placed computer terminals in their employees' homes. Station employees who can work at home can either reduce or eliminate daily trips to the station.

President Lita Cohen of Orange Productions, Narbeth, PA, makes many of her business calls from her home in the afternoons and evenings to work around her children's schedules.

■ For more information:

WORK AND FAMILY INFORMATION CENTER OF THE CONFERENCE BOARD
845 Third Avenue
New York, NY 10022
(212) 759-0900

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Radio Across-The-USA™

Atlanta



BIRCH MONTHLY

FORMAT	N/D	D/J	J/F
WZLX-FM R	11.6	12.7	12.5
WQXI-FM R	9.5	12.0	11.4
WVEE-FM B	10.2	11.3	10.9
WKYC-FM A	8.5	8.0	7.9
WSEB AC	6.4	6.4	6.8
WNNM-FM C	6.9	6.0	6.3
WPCJ-FM EZ	6.0	5.9	6.2
WFDX-FM AC	4.3	4.3	4.0
WISN-FM AC	3.2	3.3	4.0
WAKR B	2.7	4.7	3.6

Austin



BIRCH MONTHLY

FORMAT	N/D	D/J	J/F
KLFB-FM A	16.2	17.4	21.0
SHH-FM B	20.1	19.1	17.7
WAVE-FM C	14.4	13.5	13.8
KFYI-FM AC	8.4	8.0	10.3
WQVE-FM AC	5.1	6.2	7.2
KEBU N/T	3.1	2.7	4.5
KMTT C	4.3	4.5	4.1
WAZ-FM B	2.4	2.4	3.8
WZZ-FM E	1.1	2.5	3.2
WUT-FM P	4.3	3.9	3.2

Baltimore



BIRCH MONTHLY

FORMAT	N/D	D/J	J/F
WBAL AC	9.2	9.8	9.4
WBSB-FM R	7.9	9.1	9.0
WIYY-FM A	9.2	9.3	8.9
WLIF-FM EZ	6.0	7.0	8.0
WXVY-FM B	7.9	8.4	7.2
WPOC-FM C	6.7	7.2	6.8
WBGR B	2.1	2.4	4.3
WMAR-FM R	4.4	3.7	4.1
WYST-FM AC	4.0	4.0	3.7
WWIN-FM B	2.6	3.1	3.6

Boston



BIRCH MONTHLY

FORMAT	N/D	D/J	J/F
WEEI-FM A	14.6	15.5	13.9
WAZZ AC	10.8	10.7	10.6
WVBE-FM BB	8.6	10.1	9.7
WVBR C	4.3	3.7	4.3
WYIT-FM R	7.3	6.8	6.0
WHDH AC	7.5	6.7	5.3
WSEI N	4.7	4.0	3.8
WVBE-FM AC	3.5	3.7	4.4
WVBE-FM EZ	3.0	3.0	4.3
WZOJ-FM R	2.5	2.8	3.7

Chicago



BIRCH MONTHLY

FORMAT	N/D	D/J	J/F
WGN T	9.1	9.3	8.9
WGCI-FM B	6.8	8.3	8.4
WBWX-FM B	6.0	6.3	6.7
WBMM N/T	5.3	5.5	6.0
WXRT-FM A	4.4	4.8	4.8
WVBM-FM R	5.2	5.1	4.6
WVAK-FM AC	3.6	3.5	4.4
WLUP-FM A	3.7	4.1	4.3
WCJR-FM AC	2.5	3.3	4.0
WMAQ C	3.0	3.2	3.8

Cincinnati



BIRCH MONTHLY

FORMAT	N/D	D/J	J/F
WEBN-FM A	9.9	9.9	10.6
WKRC-FM R	9.5	11.2	10.2
WBLL-FM B	11.0	9.4	9.9
WKRC AC	6.3	7.3	8.5
WRRM-FM AC	6.4	8.5	8.3
WWEZ-FM EZ	5.6	6.0	8.2
WKY N/T	9.4	7.8	7.6
WVUE AC	6.4	5.6	7.6
WVUE-FM A	5.3	5.2	4.3
WUBE-FM C	4.8	5.3	4.3

Cleveland



BIRCH MONTHLY

FORMAT	N/D	D/J	J/F
WMMS-FM A	13.0	11.0	12.2
WZLX-FM B	4.8	7.8	8.3
WVJI-FM AC	5.1	5.4	7.5
WGCL-FM R	6.9	7.1	6.9
WQAL-FM EZ	5.9	6.9	6.9
WDOK-FM EZ	6.7	5.9	6.7
WLIF-FM AC	5.4	6.1	6.1
WVUE N/T	4.1	4.8	5.7
WDMT-FM B	5.8	6.6	5.4
WVEF N/T	5.0	5.3	5.3

Dallas



BIRCH MONTHLY

FORMAT	N/D	D/J	J/F
KVIL-FM AC	11.9	8.8	9.4
KEGL-FM A	5.6	7.0	8.0
WBAP C	6.6	8.0	8.0
KKDA-FM B	8.6	6.6	7.4
KTXQ-FM A	6.1	6.6	6.6
KAFM-FM R	5.4	6.8	6.3
KTKS-FM R	3.9	4.6	5.6
KSCS-FM C	6.1	5.9	5.2
KRLD N/T	6.3	5.8	4.9
KPLX-FM C	5.3	4.2	4.4

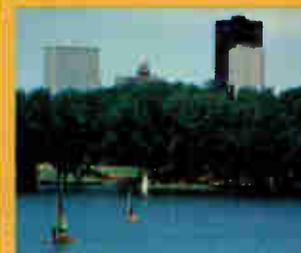
Denver



BIRCH MONTHLY

FORMAT	N/D	D/J	J/F
KBCO-FM A	7.0	8.9	7.9
KPKE-FM R	5.8	5.4	7.1
KBPI-FM A	6.7	8.5	6.8
KRXY-FM R	8.7	7.2	6.6
KOSI-FM EZ	9.1	6.8	6.0
KYGO-FM C	5.7	5.2	5.9
KOA T	4.5	5.5	5.8
KIMV R	3.5	4.5	4.6
KAZY-FM A	2.7	3.4	4.4
KMJI-FM AC	5.0	3.9	4.0

Des Moines



BIRCH MONTHLY

FORMAT	N/D	D/J	J/F
KGGO-FM R	22.9	20.9	21.6
KRNO-FM R	12.6	15.1	14.3
KSO C	13.7	12.4	11.0
WHO N/T	11.4	10.3	10.2
KLYF-FM AC	7.8	9.0	9.4
KJYY-FM C	6.0	5.4	6.5
KRNT AC	6.2	6.3	5.3
KMBY BB	4.8	5.0	4.0
KIOA AC	3.7	3.7	3.5
WOI-FM P	1.7	3.2	2.8

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* Indicates new survey area. Persons 12+ AQH shares, Mon - Sun, 6AM - Midnight
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Detroit



BIRCH MONTHLY

	FORMAT	N/D	D/J	J/F
WJR	AC	8.6	8.5	8.5
WRIF-FM	A	7.6	6.7	7.3
WJLB-FM	B	6.1	5.7	6.5
WHYT-FM	R	5.1	5.7	5.7
WWJ	N.T.	6.2	5.8	5.5
WLIZ-FM	A	5.4	6.5	5.4
WNIC-FM	AC	5.1	4.5	5.3
WCZY-FM	R	4.8	5.2	5.1
W.C.H. FM	EZ	7.1	6.7	4.8
W.D. FM	B	4.1	4.5	4.2

Grand Rapids



BIRCH MONTHLY

	FORMAT	N/D	D/J	J/F
WLAV-FM	A	13.0	12.1	11.7
WGRD-FM	R	9.4	9.4	11.3
WOOD-FM	EZ	8.4	10.6	11.0
WCUZ-FM	C	11.0	10.7	8.3
WLHT-FM	AC	7.7	8.2	7.3
WOOD	AC	10.5	9.7	6.5
WKLO-FM	R	2.9	3.2	5.5
WCUZ	C	1.7	3.6	3.4
WKWM	B	1.7	2.4	3.1
WCSG-FM	REL	2.7	3.0	2.3

Greensboro



BIRCH MONTHLY

	FORMAT	N/D	D/J	J/F
WTSP-FM	C	14.6	14.1	17.7
WKD-FM	R	11.5	8.5	10.5
WYMG-FM	AC	12.4	12.3	9.4
WYMG	AC	7.4	5.5	6.5
WYMG-FM	EZ	7.0	7.1	6.8
WYMG-FM	B	7.2	4.9	6.7
WYMG-FM	R	4.7	4.8	5.3
WYMG-FM	R	4.1	3.5	4.4
WYMG	EZ	3.6	4.1	2.9
WYMG-FM	REL	1.9	2.2	2.5

Houston



BIRCH MONTHLY

	FORMAT	N/D	D/J	J/F
KRQO-FM	R	11.3	11.9	11.3
KRQO-FM	R	12.3	11.1	11.2
KRQO-FM	D	8.1	8.0	8.0
KRQO-FM	A	5.5	5.2	5.7
KLOL-FM	A	7.1	7.5	6.5
KRQO-FM	EZ	4.7	5.4	6.8
KRQO-FM	AC	4.7	4.4	4.3
KRQO-FM	AC	3.7	3.1	3.3
KRQO-FM	N	3.5	3.7	5.3
KRQO-FM	C	4.7	3.9	3.9

Indianapolis



BIRCH MONTHLY

	FORMAT	N/D	D/J	J/F
WIBC	AC	15.7	14.2	18.1
WFBO-FM	A	12.1	13.1	16.3
WZPL-FM	R	13.6	10.8	10.8
WXTZ-FM	EZ	10.0	9.7	9.8
WFMS-FM	C	5.6	6.1	9.2
WTLC-FM	B	14.0	13.0	8.3
WNAP-FM	R	5.2	9.0	7.8
WIRE	C	6.8	7.6	7.3
WENS-FM	AC	5.9	5.2	3.3
WNDE	O	3.0	2.2	1.7

Jacksonville



BIRCH MONTHLY

	FORMAT	N/D	D/J	J/F
WFVU-FM	A	18.8	15.5	15.5
WIVY-FM	AC	14.0	13.1	13.4
WQIK-FM	C	9.0	10.8	9.6
WAIV-FM	AC	7.0	7.6	7.4
WJAX-FM	B	9.9	8.7	7.4
WKTZ-FM	EZ	9.9	9.2	6.7
WCRJ-FM	C	6.9	5.3	4.2
WNFI-FM	R	1.6	2.7	3.7
WCGJ	REL	2.4	2.9	2.8

Kansas City



BIRCH MONTHLY

	FORMAT	N/D	D/J	J/F
WDAF	C	8.1	9.7	12.2
KYYS-FM	A	9.1	8.9	9.9
KMBR-FM	EZ	7.1	8.6	9.3
KBEQ-FM	R	9.3	9.4	8.3
KCMO	N.T.	4.1	6.1	6.0
KLSI-FM	AC	6.5	5.5	6.0
KPKF-FM	C	5.4	5.4	5.6
KZCC-FM	R	4.5	4.2	4.8
KUDL-FM	AC	7.3	6.5	4.7
KKCI-FM	A	5.3	4.7	4.2

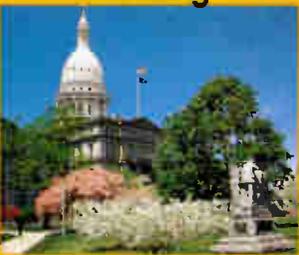
Knoxville



BIRCH MONTHLY

	FORMAT	N/D	D/J	J/F
WIVK-FM	C	20.4	21.3	24.2
WIMZ-FM	A	22.8	24.0	18.4
WEZK-FM	EZ	11.2	11.4	12.6
WYUJ-FM	AC	9.2	8.5	7.3
WOKI-FM	R	4.7	6.0	6.0
WNOX	C	3.5	4.6	4.3
WIVK	C	4.9	3.8	3.5
WBMK	B	3.4	2.7	3.0
WNKX-FM	C	2.6	2.2	2.5
WYSH	C	1.1	1.7	2.2

Lansing



BIRCH MONTHLY

	FORMAT	N/D	D/J	J/F
WVIC-FM	R	18.5	24.7	25.3
WJXQ-FM	A	12.7	14.8	15.3
WITL-FM	C	10.0	10.7	9.3
WFMK-FM	AC	9.5	7.0	7.1
WJIM-FM	EZ	5.7	5.2	6.0
WKAR-FM	P	7.3	5.1	5.1
WJR	AC	6.7	5.6	4.3
WXLA	B	2.4	2.8	3.8
WILS-FM	AC	4.4	4.1	3.3
WIBM-FM	AC	3.8	3.0	2.9

Lexington



BIRCH MONTHLY

	FORMAT	N/D	D/J	J/F
WVLK-FM	C	18.0	17.4	17.1
WKGC-FM	A	12.4	14.5	15.9
WFMI-FM	R	12.6	12.5	14.2
WLAP-FM	R	15.2	14.4	13.8
WVLK	AC	9.2	9.2	8.9
WVAP	AC	8.1	8.6	8.2
WNCW-FM	EZ	4.2	5.4	5.6
WJMM-FM	REL	3.0	3.5	3.3
WBKY	P	2.4	1.2	1.9
WBBE	BB	1.4	1.8	1.7

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Los Angeles



BIRCH MONTHLY

STATION	FORMAT	N/D	D/J	J/F
KIIS-FM	R	12.1	13.7	13.7
KABC	T	5.4	5.8	5.5
KLOS-FM	A	6.3	5.1	4.7
KMET-FM	A	4.7	4.5	4.6
KALI	SP	1.6	3.1	4.3
KROQ-FM	A	3.8	4.2	4.2
KOST-FM	AC	3.4	3.3	3.9
KMPC	BB	2.0	2.6	3.8
KNX	N	3.7	2.3	3.1
KKHR-FM	AC	2.0	2.1	2.8

Louisville



BIRCH MONTHLY

STATION	FORMAT	N/D	D/J	J/F
WHAS	AC	11.7	14.6	14.5
WLRS-FM	A	13.3	12.9	12.0
WANZ-FM	C	16.9	11.7	11.4
WQMF-FM	A	14.7	13.0	10.2
WRKA-FM	AC	4.1	4.8	6.4
WLOU	B	5.3	5.2	6.3
WJYL-FM	R	4.9	5.3	6.2
WVEZ-FM	EZ	7.6	5.5	6.0
WKJJ-FM	AC	3.9	4.9	5.2
WCII	C	4.8	5.4	4.7

Madison



BIRCH MONTHLY

STATION	FORMAT	N/D	D/J	J/F
WZEE-FM	R	14.8	17.4	20.0
WIBA-FM	A	12.5	12.7	14.0
WIBA	AC	8.1	9.7	9.4
WMGN-FM	AC	7.7	8.8	8.1
WTSO	C	11.0	9.3	7.4
WERN-FM	P	7.0	6.5	6.5
WWQM-FM	C	3.6	3.4	6.1
WORT-FM	P	4.0	4.3	4.3
WSJY-FM	EZ	1.7	3.0	4.0
WHA	N	3.9	3.8	3.8

Milwaukee



BIRCH MONTHLY

STATION	FORMAT	N/D	D/J	J/F
WTMJ	AC	10.0	9.8	10.9
WQFM-FM	A	10.6	9.0	9.5
WOKY	BB	9.2	9.0	9.0
WTKI-FM	R	6.9	7.8	8.7
WLUM-FM	B	6.2	7.8	8.3
WEZW-FM	EZ	5.5	6.2	5.9
WMIL-FM	C	5.7	5.9	5.2
WMYX-FM	AC	6.9	6.5	4.0
WBCS-FM	C	5.5	3.0	3.5
WISN	AC	3.7	3.3	3.3

Minneapolis



BIRCH MONTHLY

STATION	FORMAT	N/D	D/J	J/F
WCCO	AC	19.7	19.8	19.9
KSTP-FM	AC	10.0	11.5	12.4
KEEY-FM	C	8.3	6.7	8.4
KDWB-FM	AC	8.5	9.3	7.7
WLOL-FM	R	9.0	8.3	7.6
KQRS-FM	A	9.4	7.8	7.2
WAYL-FM	EZ	4.4	5.9	5.1
KJJO-FM	R	3.1	3.3	3.5
KSJN-FM	P	2.6	3.3	3.4
KSTP	N/T	2.6	3.1	3.4

Nashville



BIRCH MONTHLY

STATION	FORMAT	N/D	D/J	J/F
WSM-FM	C	17.9	16.9	14.0
WKDF-FM	A	17.0	16.7	13.4
WQOK-FM	B	11.9	11.9	10.9
WZEZ-FM	EZ	6.9	7.8	8.3
WSIX-FM	C	5.8	3.8	7.1
WSM	C	5.1	6.5	7.1
WZKS-FM	AC	5.9	7.6	6.5
WLAC-FM	N/T	8.0	5.9	6.1
WWKX-FM	R	3.3	4.3	5.0
WYHY-FM	AC	2.3	2.4	4.9

New Orleans



BIRCH MONTHLY

STATION	FORMAT	N/D	D/J	J/F
WEZB-FM	AC	17.6	16.6	17.6
WYLD-FM	B	19.0	19.1	17.6
WQUE-FM	R	7.0	7.8	8.5
WRNO-FM	A	5.8	6.7	7.2
WLTS-FM	O	5.6	5.8	6.2
WAJY-FM	AC	3.5	4.0	5.6
WBYU-FM	EZ	5.7	4.9	5.4
WNOE-FM	C	6.2	7.3	5.3
WWL	BB	4.3	4.6	4.2
WSMB	N/T	3.2	3.6	4.1

New York



BIRCH MONTHLY

STATION	FORMAT	N/D	D/J	J/F
WHTZ-FM		8.8	8.6	8.8
WRKS-FM	B	6.3	5.9	6.5
WPLJ-FM	R	5.5	6.1	6.0
WINS	N	4.9	5.2	5.9
WNEW-FM	A	3.8	4.4	4.5
WOR	N/T	4.5	4.1	4.1
WCBS-FM	O	3.1	3.9	4.0
WKTU-FM	AC	4.2	4.3	4.0
WABC	T	3.0	3.6	3.9
WBLS-FM	B	4.8	4.2	3.9

Oklahoma City



BIRCH MONTHLY

STATION	FORMAT	N/D	D/J	J/F
KATT-FM	A	15.4	15.8	12.7
KJYO-FM	R	10.4	10.7	10.4
KRNG-FM	EZ	4.8	8.3	10.4
KTOK	N/T	9.2	7.3	8.5
KOFA-FM	AC	7.7	8.3	7.9
KZBS-FM	AC	9.3	8.8	7.9
KXXY-FM	C	12.2	8.7	7.8
KEBC-FM	C	6.4	8.3	7.5
KLTE-FM	AC	5.5	5.9	7.1
KOWA	C	3.2	2.9	3.3

Orlando



BIRCH MONTHLY

STATION	FORMAT	N/D	D/J	J/F
WHLY-FM	R	13.6	13.0	13.8
WJYO-FM	AC	9.5	12.1	13.3
WBJW-FM	R	10.3	13.7	12.1
WWKA-FM	C	10.7	9.9	11.0
WDIZ-FM	A	15.5	13.1	9.2
WDBO	AC	5.6	5.5	6.4
WHOO-FM	C	5.0	5.1	6.0
WKIS	N/T	4.6	3.6	4.2
WHOO	C	4.4	4.0	3.8
WLOQ-FM	AC	3.3	4.9	3.6

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Philadelphia



BIRCH MONTHLY

FORMAT	N/D	D/J	J/F	
WUSL-FM	B	7.7	6.9	8.5
WEAZ-FM	EZ	6.8	7.5	7.8
WCAU-FM	R	7.5	6.9	7.3
WDAS-FM	B	5.4	6.7	7.3
KYW	N	8.0	7.7	6.8
WMMR-FM	A	9.5	7.9	6.7
WPEN	BB	4.8	5.4	5.1
WMGK-FM	AC	2.6	3.6	4.8
WCAU	N/T	5.4	5.0	4.6
WIP	AC	2.6	4.0	4.5

Phoenix



BIRCH MONTHLY

FORMAT	N/D	D/J	J/F	
KZXP-FM	R	6.8	9.2	10.0
KUPD-FM	A	10.2	10.4	9.1
KTAR	N/T	7.0	7.8	8.9
KNIX-FM	C	8.8	7.3	8.3
KKLT-FM	AC	8.0	7.7	8.2
KOOL-FM	AC	4.6	5.4	6.3
KOPA-FM	R	5.5	6.7	5.6
KDKB-FM	A	7.0	5.5	5.3
WQYT-FM	EZ	3.9	4.3	4.5
KUKQ	B	3.7	5.0	4.2

Pittsburgh



BIRCH MONTHLY

FORMAT	N/D	D/J	J/F	
KDKA	AC	13.7	14.0	16.6
WBZZ-FM	R	10.0	10.8	11.4
WAMO-FM	B	7.3	7.3	8.9
WDVE-FM	A	10.2	10.0	8.9
WSHH-FM	EZ	5.0	6.3	6.9
WHTX-FM	R	6.4	5.2	6.6
WWSW-FM	AC	3.6	4.0	3.5
WHYW-FM	AC	3.0	3.7	3.4
WTAE	AC	3.8	3.7	3.2
WDSY-FM	C	2.0	2.3	3.1

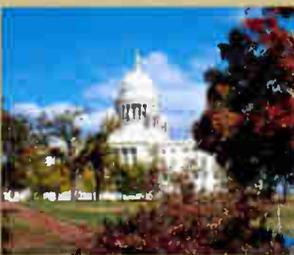
Portland



BIRCH MONTHLY

FORMAT	N/D	D/J	J/F	
KGON-FM	A	5.5	8.2	11.7
KMJK-FM	R	8.1	8.5	11.5
KKRZ-FM	R	11.8	9.2	7.6
KXL-FM	EZ	4.5	6.2	7.0
KEX	T	5.8	6.7	6.7
KINK-FM	A	6.5	6.7	5.9
KGW	AC	9.2	8.2	5.2
KXL	T	4.1	3.7	5.1
KYTE	BB	2.7	4.0	5.1
KCNR-FM	AC	3.6	4.9	4.5

Providence



BIRCH MONTHLY

FORMAT	N/D	D/J	J/F	
WHJY-FM	A	9.6	10.8	13.0
WPRO-FM	R	11.0	10.7	11.4
WLKW-FM	BB	12.4	12.7	10.5
WPRO	AC	3.8	5.6	8.4
WHJJ	N/T	3.7	3.9	5.6
WBRU-FM	A	4.0	3.7	3.7
WEAN	N/T	3.7	3.9	3.4
WSNE-FM	AC	3.3	3.7	3.1
WHIM	C	0.9	1.6	2.9
WPJB-FM	AC	4.5	3.5	2.9

Quad Cities



BIRCH MONTHLY

FORMAT	N/D	D/J	J/F	
KIJK-FM	AC	17.3	19.2	22.0
WXLP-FM	A	15.0	13.8	14.3
WLLR-FM	C	14.2	12.5	11.8
WOC	N/T	8.8	9.1	9.6
KRVF-FM	EZ	5.6	7.2	8.0
WHBF	C	6.9	6.8	5.9
WHBF-FM	AC	9.0	7.9	4.7
WMRZ	O	2.9	3.0	3.4
WKEI	AC	1.8	2.0	2.8
WGN	T	1.9	3.4	2.7

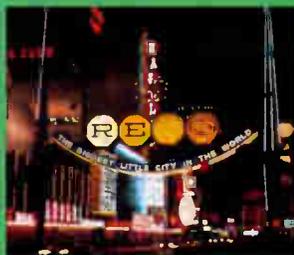
Raleigh



BIRCH MONTHLY

FORMAT	N/D	D/J	J/F	
WRAL-FM	AC	10.8	13.0	12.0
WDCG-FM	R	13.2	11.7	11.3
WRDU-FM	A	10.5	10.1	9.8
WPTF	AC	9.2	10.9	9.6
WFXC-FM	B	7.1	6.2	7.8
WQDR-FM	A	7.2	6.4	5.3
WDNC	BB	2.7	3.3	5.0
WUNC-FM	P	6.8	3.6	4.4
WKIX	C	3.3	4.7	4.0
WYYD-FM	AC	4.0	3.3	3.6

Reno



BIRCH MONTHLY

FORMAT	N/D	D/J	J/F	
KOZZ-FM	AC	6.9	22.2	24.3
KHTX-FM	R	12.3	12.5	11.3
KRNO-FM	AC	7.2	8.1	8.3
KOLO	C	6.8	5.9	6.6
KNEV-FM	EZ	6.7	6.5	5.4
KCBN	R	6.9	5.9	5.0
KOH	N/T	6.2	5.7	4.6
KONE	C	2.0	3.4	3.8
KORY	AC	3.4	1.9	3.8
KSRN-FM	EZ	5.6	5.5	3.5

Rochester



BIRCH MONTHLY

FORMAT	N/D	D/J	J/F	
WVOR-FM	AC	12.7	14.3	14.1
WPXY-FM	R	10.2	12.2	12.1
WCMF-FM	A	9.0	9.4	10.8
WHAM	AC	6.8	6.8	8.9
WEZO-FM	EZ	8.6	10.0	8.6
WYLF-FM	BB	4.1	4.3	7.6
WMJQ-FM	R	11.3	9.1	7.3
WNYS	C	5.1	4.3	5.6
WDKX-FM	B	7.1	6.2	4.5
WBBF	N/T	4.5	4.7	4.4

Sacramento



BIRCH MONTHLY

FORMAT	N/D	D/J	J/F	
KSFM-FM	R	11.4	10.3	12.6
KZAP-FM	A	12.4	10.3	10.6
KCTC-FM	EZ	10.9	10.1	8.9
KXOA-FM	AC	7.8	7.1	6.9
KPOP-FM	R	5.2	5.5	6.2
KWOD-FM	R	5.2	6.6	6.2
KFBK	N/T	3.2	3.8	4.5
KXOA	BB	2.7	4.3	4.5
KRAK	C	6.9	5.8	4.4
KAER-FM	C	4.6	4.8	4.1

* Indicates new survey area. Persons 12+ AQH shares, Mon - Sun, 6AM - Midnight
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Radio Across-The-USA™

St Louis



BIRCH MONTHLY

FORMAT	N/D	D/J	J/F
KMOX N.T	21.7	20.9	19.8
KSHE-FM A	16.6	15.4	14.3
KMJM-FM B	10.3	11.1	10.0
WIL-FM C	4.3	5.3	6.1
KUSA C	4.3	5.4	5.5
KWK-FM R	5.1	6.2	5.1
KHTR-FM R	6.1	4.5	4.8
KEZK-FM EZ	3.9	2.9	4.1
KSD-FM AC	6.0	3.9	3.9
KYKY-FM AC	2.8	3.4	3.7

San Diego



BIRCH MONTHLY

FORMAT	N/D	D/J	J/F
KGB-FM A	14.7	13.4	14.9
KDY-FM E	7.6	9.7	10.1
XHRM-FM B	5.6	8.5	8.9
KSD-FM R	5.4	5.5	5.9
KSD N.T	4.8	3.8	3.4
TRA-FM A	5.4	5.7	5.3
KFMB-FM AC	5.1	4.7	4.9
KZZ-FM AC	3.8	3.3	4.4
KHMB AC	5.1	4.6	4.3
KPOP SP	4.1	4.8	4.3

San Francisco



BIRCH MONTHLY

FORMAT	N/D	D/J	J/F
KGO N.T	8.5	8.9	10.8
KYUU-FM AC	6.4	7.1	6.3
KCBS N	4.8	6.3	5.4
KSOL-FM B	4.0	4.6	5.3
KBLX-FM B	3.5	2.4	4.2
KFRC R	4.1	4.9	3.5
KMEL-FM R	2.6	2.5	3.2
KABL-FM EZ	2.4	2.5	3.0
KRQR-FM A	3.2	2.9	3.0
KSAN-FM C	3.0	2.7	2.8

Seattle



BIRCH MONTHLY

FORMAT	N/D	D/J	J/F
KUBE-FM R	6.6	9.3	10.4
KIRO N.T	10.3	10.7	9.4
KISA-FM A	7.9	7.7	6.7
KOMO AC	5.7	5.2	6.1
KPLZ-FM R	4.4	5.5	5.6
KMPS-FM C	4.8	4.7	5.3
KNBQ-FM R	4.9	4.4	4.7
KIXI BB	3.7	3.4	4.5
KLSY-FM AC	4.7	4.3	3.8
KSEA-FM EZ	3.1	2.7	3.4

Syracuse



BIRCH MONTHLY

FORMAT	N/D	D/J	J/F
WYYY-FM AC	17.1	14.6	14.0
WNTO-FM AC	9.7	11.1	13.1
WSYR AC	15.3	13.7	12.0
WAQX-FM A	14.4	13.3	9.5
WHEN AC	7.0	8.4	7.1
WFBL BB	4.9	4.6	5.0
WCNY-FM P	1.6	2.6	4.5
WKFM-FM R	5.1	5.8	4.4
WEZG-FM EZ	4.0	4.0	3.8
WVHR-FM REL	1.2	1.8	3.1

Tampa



BIRCH MONTHLY

FORMAT	N/D	D/J	J/F
WWBA-FM EZ	9.2	10.1	10.7
WRBQ-FM R	14.2	11.5	9.7
WYNF-FM A	8.7	6.8	9.3
WSUN C	5.8	8.4	8.0
WQYK-FM C	9.0	9.2	7.3
WZNE-FM R	5.3	5.9	6.7
WIQI-FM AC	5.9	5.1	5.3
WDAE BB	6.6	5.2	4.3
WPLP N.T	2.9	1.8	3.8
WFLA AC	3.4	3.5	3.4

Toledo



BIRCH MONTHLY

FORMAT	N/D	D/J	J/F
WTOI-FM A	17.2	13.9	13.2
WMHE-FM AC	8.8	8.7	11.2
WSPD AC	14.4	13.4	10.3
WPCN-FM P	6.6	6.7	9.7
WUQR-FM EZ	9.5	9.7	7.8
WVWW-FM AC	7.0	7.6	6.8
WKLR-FM C	8.6	8.4	6.0
WTOI B	4.8	4.9	4.9
WCWA BB	3.7	3.6	3.3

Tulsa



BIRCH MONTHLY

FORMAT	N/D	D/J	J/F
KMOD-FM A	10.8	10.7	13.7
KRMC AC	11.0	9.8	9.7
KRAV-FM AC	9.2	9.4	9.4
KWEN-FM C	13.0	9.3	9.0
KAYI-FM R	8.7	9.6	8.3
KBEZ-FM EZ	11.7	11.3	8.1
KELI-FM R	3.4	5.5	6.7
KVOO C	11.1	9.2	5.9
KTFX-FM C	3.4	4.8	4.1
KNOJ B	0.6	2.7	3.0

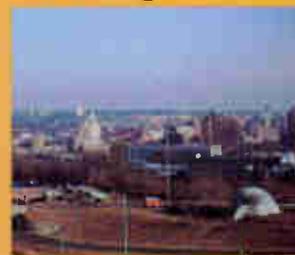
Washington, DC



BIRCH MONTHLY

FORMAT	N/D	D/J	J/F
WV-AL AC	8.3	8.1	8.9
WKYS-FM B	7.9	7.3	8.2
WV-DC-FM A	9.0	8.0	8.0
WHUR-FM B	7.5	7.9	6.9
WRQX-FM R	6.8	6.2	6.6
WAVA-FM P	4.8	5.1	6.1
WGAY-FM EZ	6.3	6.9	5.8
WMAZ-FM C	3.0	3.2	4.3
WXTR-FM Q	1.6	1.9	4.1
WTOP N	4.2	4.6	3.6

Youngstown



BIRCH MONTHLY

FORMAT	N/D	D/J	J/F
WHOT-FM R	15.5	13.5	15.4
WKBN-FM EZ	9.3	13.1	11.6
WKBN AC	11.1	10.8	11.5
WBBW N.T	5.4	7.0	8.0
WDMT-FM B	6.9	6.4	8.0
WYFM-FM R	5.8	6.3	6.8
WQXK-FM C	10.5	8.4	6.3
WFMJ AC	6.5	5.7	5.4
WHOT AC	3.3	2.8	4.2
WMMS-FM A	4.8	5.7	4.1

* Indicates new survey area. Persons 12+ AOH shares, Mon - Sun, 6AM - Midnight
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NEWS

Look for newscasts to become more lifestyle-oriented to accommodate the 25-34 demographic. Selection of stories will have more relevance to young professionals' interests like nutrition, career counseling and buying a home. FM stations need this angle to make their newscasts more saleable.

— Ron Nessen, VP
Mutual Radio News.

CO-OP ADVERTISING

Stations that don't commit more time and money to co-op advertising development may be missing the boat. Co-op departments and new local advertising development departments at stations haven't caught on as industry experts thought five years ago. But those stations that have done so are boosting their revenues at a rapid pace. — Erica Farber, Interep VP/Radio Marketing Division.

PROGRAMMING

The current trend of "poor taste on the air" won't last long. Many stations are so similar musically that they think these low references make them stand out. But, if they offend enough people, their salespeople can't sell their product. Stations may double the ratings for a short time, but it will end up costing them money. Look for more and more stations to drop "poor taste" due to the financial repercussions.

— George Johns, FairWest VPI/Creative Director.

Look for the continuing fragmentation of formats. There will be an upswing in oldies, eclectic hit radio and 25 plus demo album rock. These hybrid formats will give stations what they've been looking for to carve a niche in programming's smaller pie.

— Jeff Pollack, Consultant.

PROMOTION

Look for more stations to become promotion "quality" oriented rather than promotion "sales" oriented. Promotions will take on greater importance as stations try to increase market share. Clients will become more sophisticated. While other stations might only worry about making budget with their promotions, the big well-thought out promotion will help in the run for increasing cost per point. And that's what the new client is interested in anyway.

— Chris Conway, President
Conway Communications.

ECONOMY

The first six months of 1985 will be great. Then disaster, as the stock market will begin to fall in the late summer. In early 1986, the economy will begin to falter. There are hundreds of parallels between the fateful year 1929 and 1985. The present recovery was bought on borrowed money — half of it from abroad. But radio is relatively safe from the upcoming recession. Though nothing is free from an economic downturn, radio will be affected to a lesser degree and become more stable. When times get tougher and competition increases, advertising is actually more in demand. — Joe Granville, economic forecaster.

STATION SALES

Recent rapid buying activity in the west will continue at breakneck speed. The only thing that could stop it is inflation. Markets like Modesto, Bakersfield, Salt Lake City, Tucson and Phoenix will be targeted. It's a natural progression since buyers are getting tired of paying 30-35% of competitive value of other stations just to buy in the sunbelt.

— Chester Coleman, President
American Radio Brokers, Inc.

MOTIVATION

Managers are beginning to understand what motivates each individual employee. One problem many managers face when they design an incentive program is that they make it the same for everyone.

More companies are beginning to tailor incentive packages to different types of people depending on their needs — money, recognition, fulfillment and sense of camaraderie. — Tony Alessandra, Author
Non-Manipulative Selling and
The Art of Managing People.

ADVERTISING

There's a growing movement to require affirmative warnings in all of the media. But, it's particularly significant for radio because of the medium's inability to provide small print or crawls like newspapers and television can. Warnings from home insulation to alcohol abuse are being targeted.

Sodium warnings for antacid products were struck down after intense lobbying, but the threat is there. The only way to keep these efforts from becoming a reality is to educate government officials concerning the differences in radio and other media. One way is to show that these warnings can take up to 17 seconds to cover (which would mean blowing over half of a 30-second commercial with affirmative jargon) and how this would hurt radio advertising.

— Dan Jaffee, Director
American Advertising Federation.

TRADEMARKING CALL LETTERS

In wake of trademark appeal board decision allowing WSM, Nashville to register their call letters, look for many stations to try to register their calls to guard against call letter tampering. The ruling is

significant because it showed the FCC that broadcast licensees have an adequate ownership interest in call letters to justify registration.

In turn, look for the FCC to take away broadcasters' rights to broadcast with "hot" call letters. This should be decided within the coming year. — Joe Killeen, Trademark Attorney, consulted WSM, Nashville.

TALK RADIO

Look for more stations to abandon the "over 50 demo talk show" for a younger version to get advertising dollars. Stations will institute tighter controls over the format — only taking calls from the target demo (25-44), only using certain topics for conversation (which means omitting all references to social security and retirement) and hiring younger (21-44) talkshow hosts. In order to discern what this demo wants to talk about, smart talk format program directors will conduct research into the likes and dislikes of the demo. — John Lund, President
The Lund Consultants
to Broadcast Management.

MERGERS

With the advent of deregulation and the new 12-12-12 rule, more and more large groups will be buying up smaller groups with serious repercussions. The key to the success of these mergers will be in the allocation of power. Smart corporations will let the individual stations (or smaller groups) keep autonomous creative control. These groups will realize that the only way to keep the stations healthy (good ratings, good revenue, etc.), is to leave them alone when possible. Groups which try to totally revamp management frameworks may be in for big trouble. — Rick Sklar, President
Sklar Communications.



KEEP A CHANGING MARKET FROM CATCHING YOU BY SURPRISE.

If you know radio, you know it's important to keep up with the way the market changes. Your audience is often on the move, and new trends in listening habits and programming preferences can change between rating periods. Those trends are of prime importance to you and sometimes getting information from quarterly reports isn't fast enough. That's why Arbitron Ratings developed ARBITRENDS,SM the computerized ratings tool for the eighties.

ARBITRENDS delivers a radio market report from our computer to yours. All you do is pick up the phone, turn on your IBM® XT, and you're ready to catch up on the latest audience trends. ARBITRENDS is a first in radio marketing. It's a technological breakthrough that can give you a picture of your market in a shorter time than ever before, so you can make up-to-the-minute business decisions.

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So don't let the ratings catch you by surprise. Call Arbitron Ratings at (212) 887-1300 and find out about the major new trend in radio. It's ARBITRENDS, the radio resource of the eighties.

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FACT: 80% of our stations ranked in the top five with Adults 25-54.

FACT: 75% of all Bonneville programmed Easy Listening stations ranked in the top five in their market with Total Persons 12+.

FACT: Bonneville had more stations ranked first in Total Persons 12+ and more stations ranked first or second in Adults 25-54 than any other Easy Listening programmer.

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SOURCE: ARBITRON, Fall 1984, 12+ and Adults 25-54 Shares, AQH, Mon-Sun, 6AM-12M, MSA. Subject to survey qualifications. Based on ARB rated markets.