

Radio Only

THE MONTHLY MANAGEMENT TOOL

QUICK TURNAROUNDS

How to guarantee success for your new format in six to 12 months from EZ Communications programmer Mark Driscoll who just did it—again. PAGE 13



INTRODUCING INTEREP'S RADIO STORE EXECUTIVES

The Radio Store SM

INTEREP's Radio Store is one stop shopping for radio buying opportunities. The Radio Store is uniquely positioned to respond to expanding the role radio has in the advertising mix.

The Radio Store not only addresses new business dollars, but also extends to agencies and clients additional vehicles to support their campaign.

We believe that through The Radio Store we serve our client's best interest by doing what's best for the advertisers.

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Boston



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New York



BOB LION
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PAM LITTLE
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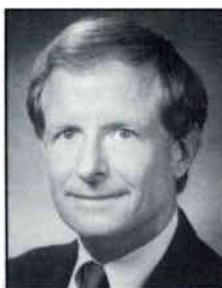
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“As a mainstream AOR station, WKDF-FM in Nashville has, over the years, done quite well in 18-34. With the help of The Research Group, we’ve traditionally been dominant in this demographic. However, over the past 18 months, we’ve had a real challenge to our numbers, due to increased competition in the market.

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There are a lot of companies offering research to radio stations these days, but The Research Group stands out for several reasons: the undisputed quality of their research; their excellent strategic analysis and interpretation; and the way they are constantly on the leading edge of new innovative research tools.

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Vice President / General Manager
WKDF-FM, Nashville

* Summer 1988 to Spring 1989 Arbitron. AQH Share. M-S, 6A-12M, MSA.

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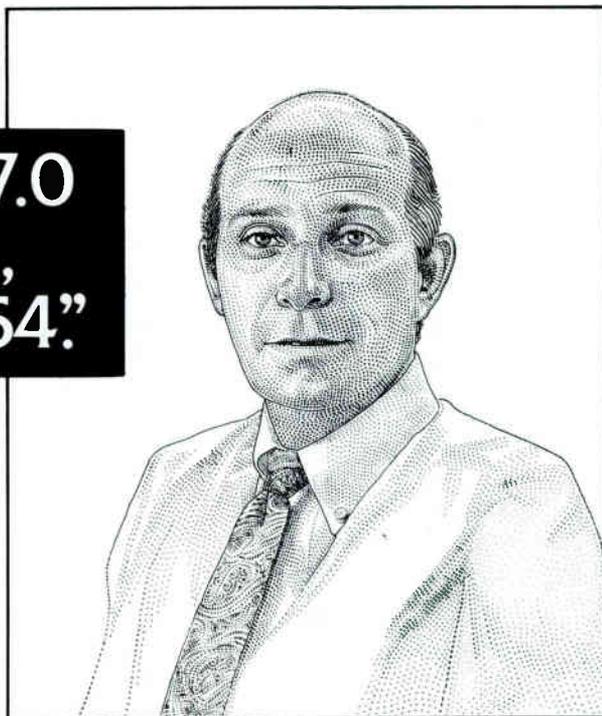
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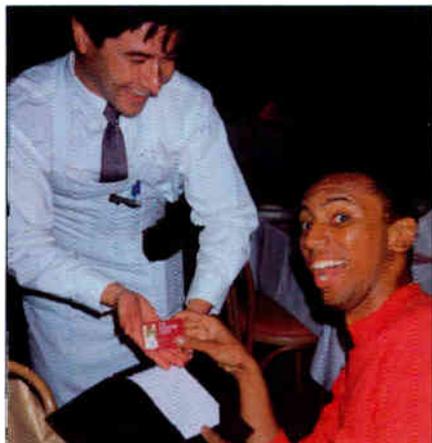
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Radio Only



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The latest ideas from experts.



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Radio Only

**We help savvy advertisers get
to the real decision makers.**

**In a classy environment
with a unique publication that's
thoroughly read, not skimmed.***

**And, number one in paid
circulation.**

**Source: The Research Group Managers Study*



We've helped more new businesses start, developing companies thrive and established advertisers cut the waste and increase their reach.

If you want to learn more about radio's best advertising tool, call Jerry Del Colliano at (609) 424-6800.

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Your Competitors' Sore Spots

Ways to highlight weaknesses of newspaper, cable, yellow pages, network television, and direct mail.

NETWORK/INDEPENDENT TELEVISION

■ **Their audiences are increasingly fragmented.** There are more cable stations than ever. More independents.

■ **People watch TV programs.** They don't watch TV stations. The more selective a client is when buying TV, the more expensive it gets.

■ **Production costs are higher.** They eat up the advertising budget. There is a trend in free television production, but the resulting commercials almost always look cheap—making the client look cheap, too.

■ **TV is used only in the home.** No office listening, no in-car listening. Radio's audience is stronger between 5:00 a.m. and 5:00 p.m.

■ **Prime time avails are scarce.** Local breaks are usually before the shows start, and at the end of the show, before the credits. Not many people sit through these breaks. Network/national advertisers get preferential treatment.

■ **A higher likelihood of being squeezed out.** A common TV practice is bumping lower-priced spots for more expensive ones.

■ **We are in a more mobile society.** As Americans have more disposable income, viewing decreases. More women are now working outside of the home. Less time to watch TV.

■ **TV tends to be very inflexible.** More lead time is needed. It's impossible to make last-minute production changes.

YELLOW PAGES

■ **Lack of flexibility.** Advertisers can change their ad only once a year. Price and item are eliminated as a result.

■ **Yellow page readers are already in the market for that product.** Radio brings you into the market.

■ **Competitive placement is lacking.** A furniture retailer is going to have his/her ad next to a competitor. Radio showcases the message with separation of product categories.

■ **Reach/frequency is difficult to measure.**

NEWSPAPER

■ **Rates are increasing.** As circulation figures continue to decline, col-

umn-inch prices go up. Efficiency has decreased over the years.

■ **Circulation doesn't guarantee readership.** Readership "pass along" figures tend to be inflated by newspaper salespeople. Rarely will three or four people read each issue. Some issues don't have a reader.

■ **Readers aren't big spenders.** Newspaper's worst readers are men and women 25-34 years old. These are the ones with higher disposable income.

■ **Lead time prohibits last minute sales, price changes.**

■ **Newspaper ads are used by shoppers.** They have already decided to buy something and are looking for the best price. Radio creates a desire to buy.

DIRECT MAIL

■ **Direct mail messages don't stand out.** The amount of mail the average household receives has gone up markedly over the years. Most direct mail ends up in the garbage. People have become wise to direct mail pieces thinly disguised as urgent telegrams and personal letters.

■ **Mail lists quickly become inaccurate.** There is too much waste with bad addresses.

■ **Mailing costs have risen sharply.** Along with paper, printing, and other production costs (inserting, folding, etc.)

■ **Bulk mail is too undependable.** It can take three or four weeks for mail to arrive. Hard to pinpoint sales, dates, or price/item products.

CABLE TELEVISION

■ **People usually get cable for movies.** Commercials appear only on CNN, ESPN, etc.

■ **Poor research in cable.** The audience is qualitatively and quantitatively not measured thoroughly.

■ **Invites tune-out.** When somebody subscribes to cable, they are given a remote control. They can switch channels during commercials. Cable viewing choices are more numerous than network/independent television.

■ **Not all areas are wired for cable.** Its effectiveness depends on the coverage in individual markets. This would disrupt a mass-appeal, mass-reach campaign. □

THE ESSENTIAL COMPETITIVE TOOL FOR 1990



- Custom written for your station, your market
- Expert programming analysis
- Listener feedback about top-of-mind stations
- No-nonsense Action Plan
- All Shane Media work is market exclusive



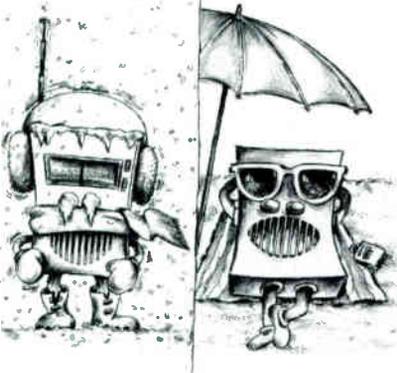
SHANE MEDIA

(713) 952-9221

The Programming And Research People

Sales Meeting Exercises

Inspirational and educational ideas for getting the most from precious meeting time.



ADAPTABILITY

How fast can your rep react to your needs? At HNWH, each Regional Manager is the specialist for his or her territory's stations—and has the authority to make crucial decisions. This decentralized style of management, one that enables us to adapt immediately to changing environments, is essential in today's highly competitive marketplace.

Adaptability—another aspect of the unbeatable combination that gives our clients a winning bottom line.

HNWH

THE FACTS SPEAK FOR THEMSELVES

HILLIER, NEWMARK, WECHSLER & HOWARD
A AN INTEREP COMPANY

New York, Atlanta, Boston, Chicago, Dallas,
Detroit, Los Angeles, Minneapolis,
Philadelphia, St. Louis, San Francisco.

■ **Reduce lists and set strategies.** A Harvard Business Review article claims that if you have more than 50 accounts you don't have an account list, you have a hunting license. Use sales meeting time to reduce the size of lists and then to set strategies for remaining accounts on your list.

■ **Have salespeople prepare skits.** Have them act out the toughest accounts they ever called on. Skits can be less threatening and looser than role-plays, but can still teach us a lot about what's going on and how we want to handle it better in the future. Skits can be exaggerated and can bring even more creative solutions to problems. Suggested titles for skits: "The First Call on a New Advertiser," "How to Close the Stubborn Prospect," "How to Get Past the Secretary," "Blatant Buying Signals I Have Overlooked."

■ **Conduct a sales meeting on one category of business.** Create a presentation for that category in the sales meeting. Assign an account from a category to each salesperson who has brought in a new order from that category in the past two weeks.

■ **Spend more time in sales meetings working with salespeople on opening the sale rather than closing.** Reason: Many salespeople never get to a point in the sales process where closing is appropriate.

■ **Let salespeople brief each other on how they are building rapport with clients.** Reason: Without rapport your salespeople will have a hard time probing for needs that the station can fulfill.

■ **Write service plans.** Pull out three new orders and in individual coaching sessions put together a service plan for these advertisers. Make sure that all salespeople know what you mean by service.

■ **Create a target list of accounts.** Ones that are hard to get, but should be on your radio station. Spend sales meeting time and coaching sessions working on strategies for these "target accounts."

■ **Reinforce ideas from seminars.** After attending a seminar, ask each participant to take one idea from the seminar and present it to the group in a meeting. Reason: Putting ideas into action will cause more learning. Teaching others is also a form of learning

more about how to be successful.

■ **Give salespeople a list of every account that is up for renewal in the next three months.** Discuss the importance of servicing and up-selling them now. Start the renewal process halfway through the length of the spot schedule.

■ **Practice closing.** Make sure that all salespeople understand the three definitions of closing: 1) Moving people toward psychological commitment to do business with you; 2) Having the next step planned; 3) Closing the order. You must take the buyer through the first two steps to get to the third.

■ **Create excitement about radio.** Invest sales meeting time to discuss what people love about selling radio. Get people to think about this in advance. What do you love about the industry? What do you love about the clients? What do you love about advertising? It's easy to dwell on things that are wrong, but truly successful people love their jobs. Create a climate in sales meetings where people can discuss all the things they love about their work.

■ **Practice story selling.** Tell your team that reserach shows top performers use stories to handle objections and to close sales. Have each salesperson relate a story that he or she uses with clients to impart product knowledge and build rapport.

■ **Brainstorm to increase sales.** Have the sales team sit quietly. Write these words on a flip chart or blackboard: "Twenty Ideas for Increasing Sales This Week." Ask each salesperson to create his or her own list of 20. Go around the room and ask each person to read his or her ideas until every idea has been aired. Take notes. Get a commitment from each person to act on three ideas this week. Schedule a meeting to follow up on the results.

■ **Have a story hour.** Let each salesperson describe a success he or she had during the previous week. By allowing for an open exchange of information among salespeople, they can teach each other how to do it. These "war stories" are a good teaching aid. When salespeople teach others it causes them to rethink what they did to get the success and it increases the likelihood of the behavior being repeated. □

—By Chris Lytle

On Exceeding Goals...

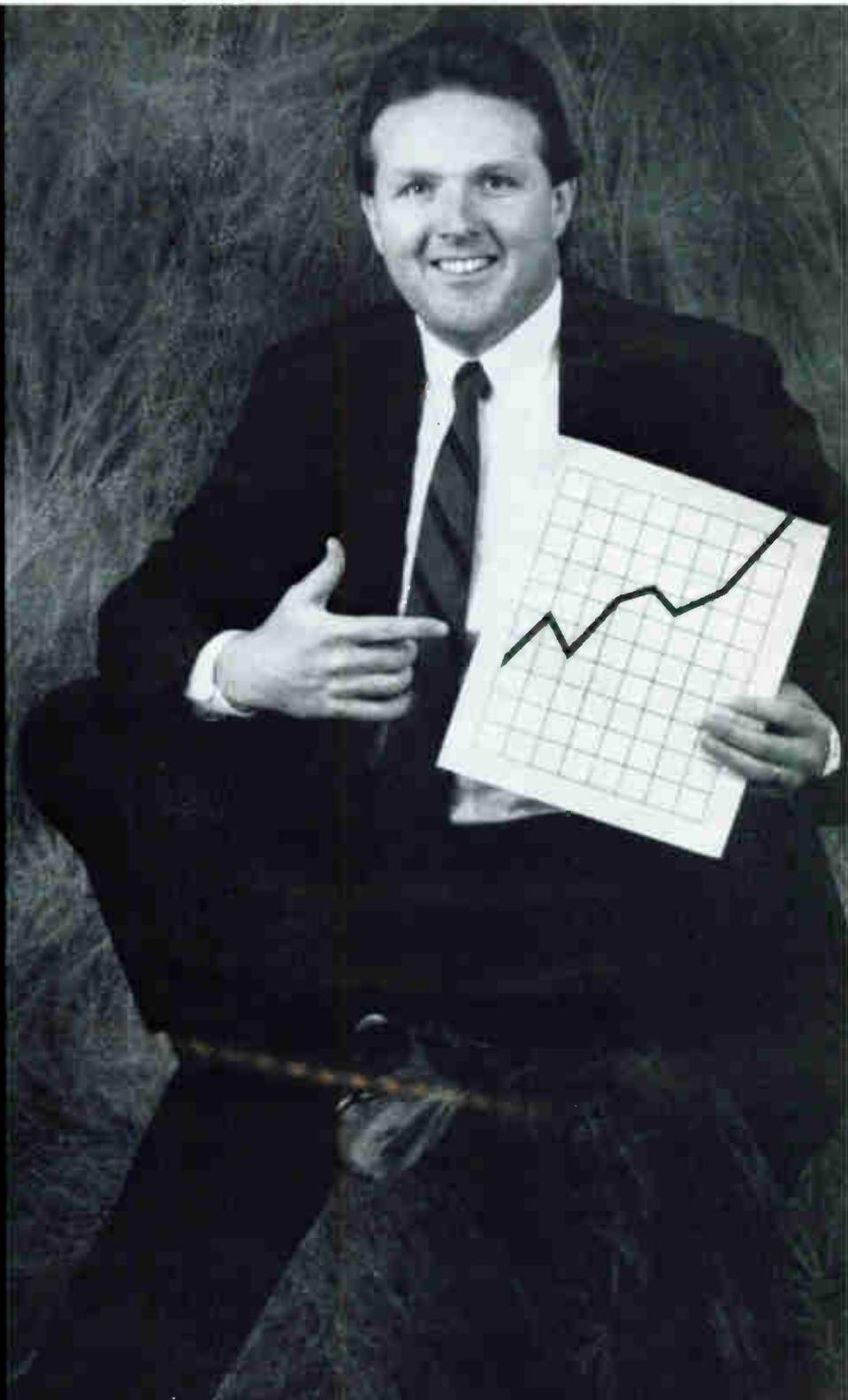
"Each year despite more media competition and shrinking ad budgets, we are expected to increase our clients' revenues.

At Durpetti & Associates we are committed to make this happen. We pride ourselves in our ability not just to meet our clients' goals, but to exceed them. Our extensive management tools enable us to coordinate a marketing strategy with our station managers. This allows our salespeople to get greater market shares and deliver increased revenues for our clients.

If you are interested in developing a partnership with enthusiastic and aggressive business people who are as committed to your station goals as you are, please give us a call.

We'll work with you to reach your goals and increase your profits, because that's the bottom line."

*Pat Byrne
Executive VP/
Central Division Manager*



DURPETTI & ASSOCIATES

A Commitment To Excellence

AN INTEREP COMPANY

World Radio History

Quick Comebacks to Objections

Smart answers to the most commonly-heard reasons for not buying.

"We don't use radio."

■ "Mr./Ms. Advertiser, I'm not selling radio. I've got an idea that may (list one of their objectives: increase your store traffic, move more product, move some of your excess inventory, promote seasonal activities) and if it's radio, TV, newspaper, or even billboards, it shouldn't matter as long as I bring you the return on the investment. Isn't the ten minutes worth just listening?"

■ "Well...I'm not selling radio. I'm selling ideas that will help make the cash register ring."

■ "Believe it or not...that's what over 80 percent of my successful clients said the first time I called them. After I showed them some of my ideas, they gave it a shot. And four out of five are still with me."

"Your rates are too high."

■ "Aren't they? (with a chuckle). You know, we can't even believe it. But we don't set the rates, our advertisers do. Since we're in a supply and demand pricing situation, there's been so much pressure on the demand, that the rates have risen to levels that are higher than we're used to. And, if 80 or 85 percent of our best advertisers renew, that tells me one thing..." (let the advertiser finish the statement with "it must work" or "your station must get good results." They'll sell themselves.)

■ "Too high?" (with a puzzled tone). This will get the prospect to lower the mask and tell you the real reason for reluctance.

■ Politely inquire about the handsome suit he or she is wearing (or a pair of shoes, a painting, a briefcase). Say, "That's a great looking suit." Pause for his or her comments. Ask, "How come you didn't just buy a standard model at K-Mart?" (Do not use this with people who obviously buy their suits at K-Mart.)

"Business is too slow."

■ "Now is the time to crank up the gears. You can wait for things to get better, or you can do something about it. You know, advertising is like having a party. People like to go where they are invited. You may have the

best product, prices, and location, but when was the last time you went to a party that you were never invited to?"

"I don't listen to your station."

■ "Don't tell anybody...but I don't listen to it day and night either. The important point is that we have over (your weekly cume) people that do. They get paid weekly, buy clothes, food, home improvement products, and (your prospect's product or service).

Whether or not you or I listen isn't important. The fact that over (cume figure) do. Look at it this way: If I were to bring in one percent of our audience over a week, you probably couldn't handle it. We have a vast number that listen and most of them are exactly the kind of people that would buy your product if they knew more about it.

You know, I have to assume that good business people don't throw good money after bad, and if 80 percent of our best advertisers renew month after month, it tells me one thing. That our station is delivering the audience and the response that are making our advertisers successful."

■ "Since you don't listen, I'd like to prove just how many people do. How about if I were to air five free commercials next Tuesday? (Client will usually agree). We'll run a spot saying that any listener that comes into your business between 3:00 p.m. and 6:00 p.m. and mentions the commercial will get a \$20 bill — free. No purchase necessary." If they refuse, it's usually because they're afraid it will work. Ask them why they won't go through with it. If they say they're not afraid, it becomes a sort of dare or challenge. Often they will choose the safer option of just buying a schedule.

"Your demographics are too young/old."

■ "If you'll see our pie chart (have one ready) that breaks out the composition of our total audience, it illustrates that 81 percent of our listeners are exactly what you're looking for. The other 19 percent may be considered waste to you, however, we give you that audience at no charge. It's a bonus; all you pay for is the 81 percent!" □

Charter Clients

These radio executives decided to give their salespeople the benefit of In-Station Sales Training:

Marshall M. Bandy Jr., President, WSGC-FM, Chattanooga, TN

Benny Bee, President, Bee Broadcasting, Bozeman, MT

Dick Booth, President, KMJX-FM, Little Rock, AR

Kim Colebrook, President, Signal One Communications, Cleveland, OH

Rick Ducayne, General Manager, WMBO-AM/WPCX-FM, Syracuse, NY

Bob Eppehimer, General Manager, WPAZ-AM, Pottstown, PA

John Forsythe, General Manager, WTTM-AM/WCHR-FM, Trenton, NJ

Trevor Gowdy, Vice President/Sales, Curt Gowdy Broadcasting, Boston, MA

Reynold Hawk, General Manager, WMMZ-FM, Gainesville/Ocala, FL

Cheryl Healy, General Sales Manager, WCCM-AM/WCGY-FM, Boston, MA

Sharon Kennedy, General Manager, WKST-AM/FM, New Castle, PA

Don Marion, General Sales Manager, KTXQ-FM, Dallas, TX

Andrew F. Mars, Director of Sales, WODS-FM, Boston, MA

Scott Peters, General Manager, WSEA-AM/WZBH-FM, Georgetown, DE

Karen Quinn, General Sales Manager, WVVE-FM, New London, CT

Mitchell Scott, Executive Vice President, Great Scott Broadcasting, Pottstown, PA

Dave Urbach, General Manager, WERE-AM/WNCX-FM, Cleveland, OH

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IN-STATION SALES TRAINING

The training you'd give if you had the time to do it yourself.

Which Sales Training Program Will You Budget For In 1990?

You know sales training dollars will be important (and probably scarce) for 1990. Where will you invest them? Will it be with the leader in today's radio sales training or with yesterday's preachers?

When you choose Irwin Pollack's In-Station Sales Training you've come to the leader in ongoing sales training. You're in good company, too. Already, 17 stations have committed to radio's first and finest approach to increasing billing.

Here's how it works. You choose the program: Two days a month, two days every other month, or two days a quarter. Irwin Pollack comes to your station on a regular basis and conducts staff training, on-the-street sales calls, and one-on-one meetings.

And there's more. Much more. Like comprehensive, ongoing phone consultation, two to

three sales newsletters every month, unlimited access to Irwin's audio tape resource center, PLUS the "Sales Manager's Graduate School."

This is the help your sales staff needs so you can ask more of them.

In-Station Sales Training will never have more than 20 client stations. It's intentionally limited so you'll always get Irwin Pollack, not an associate.

If you want to say goodbye to time consuming, away from station seminars; goodbye to those videotape "stars" whose magic disappears as your sales staff leaves the room, then join the 17 other leaders that have said hello to In-Station Sales Training.

Finally, there's an answer to all the reasons why your rates, ratings, format, market, and the competition keep you from getting the increases you deserve. Because now you have serious ongoing training.

To learn more: Call Irwin Pollack one - on - one at

617-367-1005 or check In-Station Sales Training on the reader service card in the back of Radio Only. But remember, there are only 3 openings left.

A. Another Videotape Series?

B. More Half-Day Seminars?

C. Irwin Pollack's In-Station Sales Training?

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IN-STATION SALES TRAINING

The training you'd give, if you had the time to do it yourself.

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ABC Automated Business Concepts

The Radio Computer Specialists

10650 Trenea St., #201, San Diego, CA 92131

What readers say about Radio Only:

(based on The Research Group radio managers study, 1989)

“It generates money”

—*Manager Markets 71-120*

“They have the most practical ideas”

—*Manager Markets 1-20*

“It's really in tune with the industry”

—*Group President*

Radio Only

It doesn't cost you money, it makes you money.

Programming Tactics

■ The nights belong to those under 18 and over 45. Take advantage of the available audience by presenting a special evening program of love songs targeted to the 12-34 crowd or a soft and relaxing show for the 45+ crowd. The 25-44 year old has an active lifestyle and only utilizes the radio briefly. It is difficult to attract that individual to any form of special programming.

■ Create the image of a more complete weather forecast by naming your report “the three-day forecast.” Utilize a meteorologist from a local television station, an out-of-the-market meteorologist or an individual who reads the weather over the telephone to give a feeling of being “special.” The audience perceives these reports as having more validity than a newscaster who reports the forecast.

■ Recycle audience from your morning show into afternoon drive and from afternoon drive into the morning show by having the morning jock pop up in the p.m. drive to promote his or her program. The afternoon person shows up in the morning show to present that program. These promotional announcements can be pre-recorded but should sound live.

■ Target in-car listening. Present television commercials that show people listening to your radio station while in their cars. Use door-hangers on radio knobs inside new vehicles, rental cars, and auto touch-up/detailing places of business.

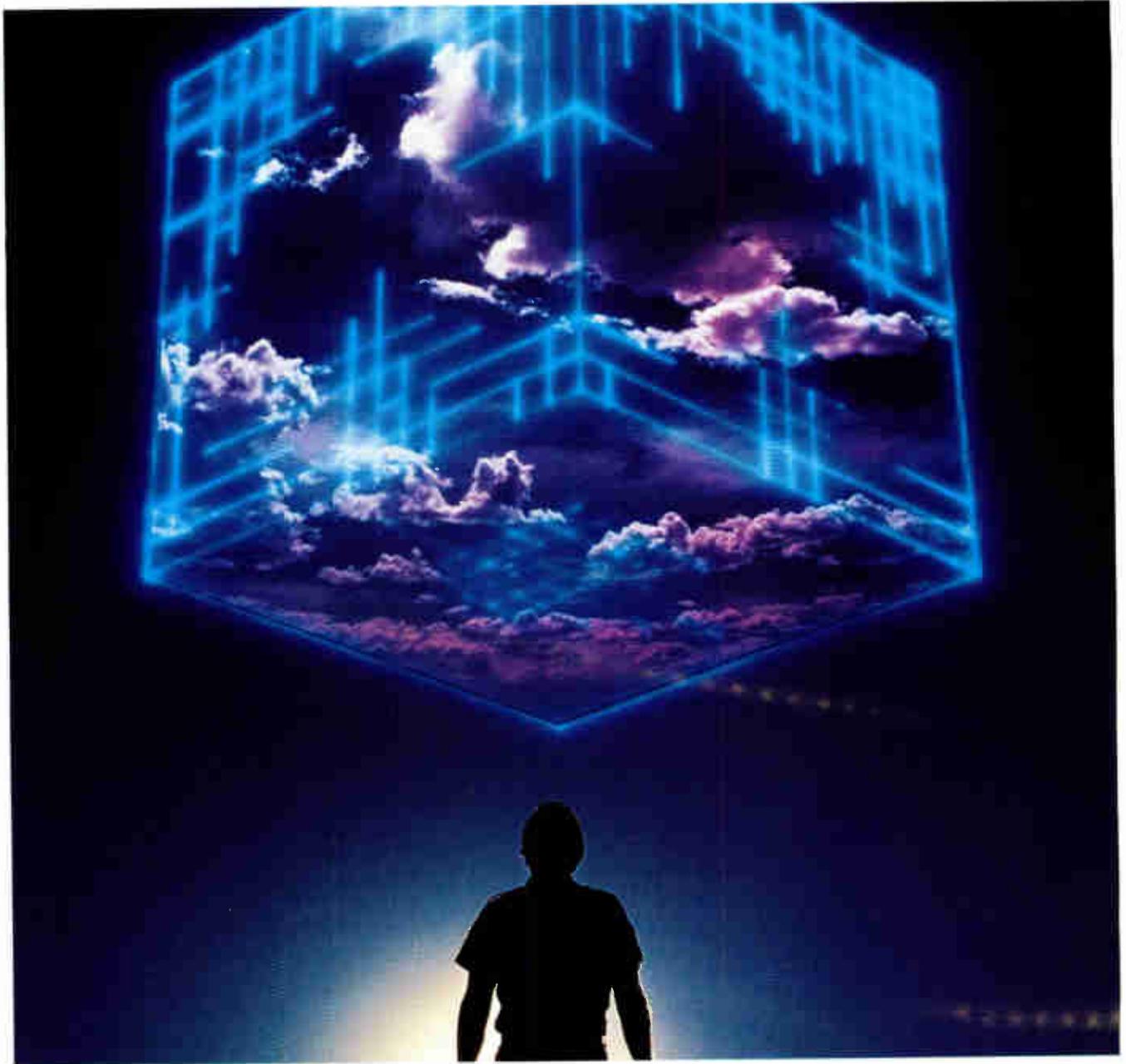
■ Encourage in-car radio listening by conducting external advertising at gas stations. Place mini-billboards at gas station locations. Utilize the frequent listener campaign to give gas discounts or discounts of food available at gas station convenience stores.

■ When a competitor debuts strongly in the ratings against your already successful station, review the information for hot zips and target market to your competitors' heavy listeners. Direct mail their homes with a contest, put your personalities in their neighborhoods and position outdoor advertising where they drive by it.

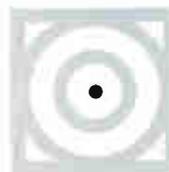
■ Block your competitor's direct mail campaign by sending Western Union telegrams to offices. Mail-grams can also create a sense of urgency in opening the letter.

—*By Mike McVay*

IF NOBLE WERE THE WEATHER SERVICE, YOU'D KNOW WHEN TO CARRY AN UMBRELLA.



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Quick Turnarounds

Psychological warfare, floating spotloads, never saying "no commercials" and playing songs back-to-back with call letters made Mark Driscoll the new "Renegade of the Airwaves." Here's how his station skyrocketed in the ratings.

By Jerry Del Colliano

There may be no such thing as a quick turnaround, but there certainly are slow ones.

And they are the ones that are killing radio groups and their owners in these days of high interest payments and increased competition.

So today, most stations and groups cannot afford to wait very long to see ratings and sales results.

A quick turnaround nowadays is one where the station's ratings and billing are heading solidly upward within the first year of making substantive changes. Any sooner may be good fortune. And longer may be trouble.

One of the nation's most successful turnaround artists is programmer Mark Driscoll who early this year found a home with the progressive and growing EZ Communications.

Driscoll is operations manager at EZ's most recent foray into large market radio — WIOQ-FM, Philadelphia.

Driscoll is more like the architect of the station's new Q-102 dance/CHR sound. He's long been considered a turnaround PD but EZ Communications is doing everything it can to make him feel at home.

And Q-102 qualifies as one of the year's biggest turnarounds. Latest Arbitrons show a leap from a 3.1 in the winter book to 4.8 in the spring — from 15th to sixth place in the market. Up-to-date Birch monthlies for June/July show WIOQ-FM third in the market with an 8.6.

Major competitor Malrite's WEGX-FM only lasted one book (last fall) at the top of the heap. They are spending much more money to save the ratings than Q-102 is spending to win them.

But it's the techniques and strategies that are being implemented that might be considered state-of-the-art and the focus of this report.

Here are some of the successful turnaround techniques:

■ **Use psychological warfare.** It comes down to how to embarrass your

major competitor's PD in front of his other GM. Cause a fight between them. It can be the first and heaviest blow. That's what Driscoll is trying to do against WEGX-FM — rip the trust out from under them.

It started from sign-on when Driscoll himself played a country record and then followed it with five "meaningful" tunes. In between he said, "this one is for you" and named another competitor.

Driscoll claims the next day he got a pink message slip from the WIOQ-FM operator saying that WEGX-FM's Charlie Quinn had called with the message, "come get me." Driscoll vows, "he'll get this message slip in the mail some day."

On-air psychological warfare is also part of the new strategy with liners like, "Making a Duck out of the Eagle" (referring to WEGX-FM's "Eagle 106" slogan). Or doing produced sweepers that sound like "pukers," who Driscoll says represent his competitor's DJ style.

The main purpose of on-air warfare is to reinforce in listeners any animosity they might have about a competitor. That way, they want them to lose.

Driscoll's rules of psychological warfare:

1. Be confi-

dent in presentation.

2. Play schoolboy tricks.

3. Go for shock value, but don't make it disgusting.

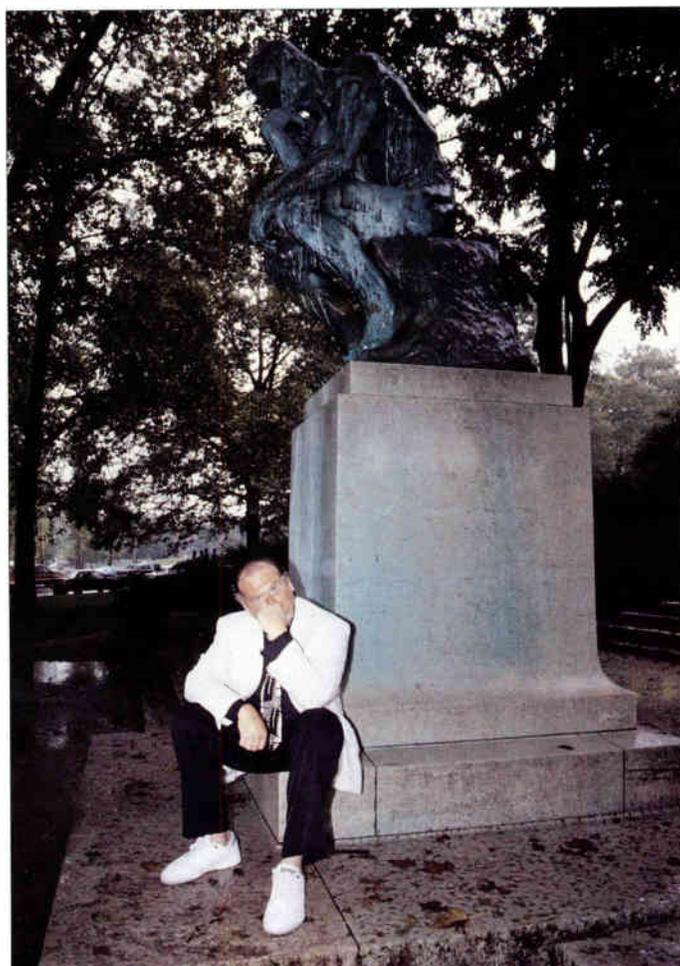
4. Be unique.

5. The way around mean-spiritedness is to use humor (a la Johnny Carson and David Letterman).

6. Find your competitor's Achilles heel and go for it until they drop.

■ **Limit and sometimes float your spotload.** Eight is the maximum number of spots per hour your station is likely to get away with in a turnaround situation — ten in morning drive.

Driscoll recommends four units



WIOQ-FM, Philadelphia Operations Manager Mark Driscoll used psychological warfare to reinforce existing listener animosity about his competitor.



WIOQ-FM's only major promotional expense so far was a free concert called "The Monster" hosted by Driscoll as "The Joker."

twice an hour (not in the first quarter hour). He runs them at around :30 and :45. And he doesn't have one concern about traditional programming logic that makes PDs fearful of running spots when quarter hours are crossing.

Also to come: a floating stop set plan for the morning show. This allows the morning jocks to run the spots where they fit best in the flow of the show. Outside of morning drive, back to the structured sets.

■ **Don't advertise "no commercials."** Listeners know it can't last and many times they don't either. Q-102 ran a sweeper that said, "We'll run a couple of commercials to pay the bills and the rest is for you." A more believable approach. Don't make a promise you can't keep. It forms distrust right off the bat.

Spotbusters (some people call them "cluster busters") — quick produced IDs and slogans — are used in between every commercial in each set to shout out the station's identity.

Put the legal ID in the cluster closest to the hour — not at the top of the hour where imaging should be done.

■ **Use many different music configurations.** Computers make it possible to run 35 or more different "clocks" that allow the components of your format (power songs, recurrences, new music, etc) to rotate in different order. The only thing to insist on is

that the rotation is dayparted.

Driscoll doesn't think a turnaround station has to have a "power" record at certain points in the clock.

■ **Bang the rotation in the beginning.** Some listeners will complain about repetition, but most respond to it. After the first six to eight months consider taking tunes off the hit list when they are spent and rest them for four to six months. Former ABC programmer Rick Sklar used to warn that hit radio is not protecting its artists and is burning them out. Lots of hit sound — not a lot of "shelf" artists. Driscoll thinks Sklar is right.

■ **Never play two songs back-to-back without call letters.** Listeners can't hear the call letters enough. It's PDs who are reluctant to pepper them in there. Q-102 never plays two songs back to back without identification. If listeners like the station's new sound, they won't mind the mentions.

WABC-AM, New York's Sklar understood what it took to keep winning in New York in that station's top 40 heyday. The gongs, chimes, jingles all had to compete with a busy and loud New York City. Today, new turnaround formats have to speak up to be heard — the call letters are the way.

■ **Use production sweepers.** These are recorded by one voice — never a DJ. It represents "the other DJ" — to inject personality, call letters and attitude.

Among Driscoll's most powerful at Q-102: "What the hell, here's another hit"; "The Renegades of the Airwaves"; "No geeks allowed"; "Just real people on the radio" and "Q-102 — you can cancel at any time."

Schedule these sweepers frequently. Q-102 has 67 in rotation today (200 in their library). They are classified as "priorities" and "floaters" which can run at any place in the hour. Some Q-102 jocks speak only several times an hour (say, some weekend shifts) and others use fewer sweepers and interact more. But Q-102 listeners are generally never more than one record from a Driscoll-recorded psychologically-powered sweeper.

■ **Use slogans instead of — or with — call letters.** This is where Driscoll differs with Arbitron. He says non-call letter stations can pull ratings the way call letter-identified stations can. He's planning to re-introduce the WIOQ-FM call

letters back on the air when the negative baggage from the previous oldies format wears off.

He's for teaching listeners how to spell them ("That's a Q...a One, Oh and a Two" he says in a sweeper). To Driscoll it's a matter of "name and address." In other words, keep it short and concise.

If there are negatives to your previous call letters — or a doubt — dump them. And try to use "K", "T", "Q", "Y", "Z" in your new call letters. Avoid "X" which marks the negative spot, or soft consonant vowels.

■ **Never say you're number one.** Even when you reach it. You can always be "New." Some detergents have been "new" for up to 20 years. It's OK to say you're not number one yet. You want people to believe you are doing your best.

Equipment and on-air technical sound is important.

Driscoll likes Orban's selective processing for individual DJs. It has numerous settings for each jock and pre-set EQ. Sennheiser U3-4032 mike — extremely directional. Also Neumann U89 and U87.

If your present format is bruised, broken or if a new hole in the market has opened up, using advanced technological and psychological strategies may help make a turnaround happen quicker and more profitably. □

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Montaigne



Michel Tcherevkoff

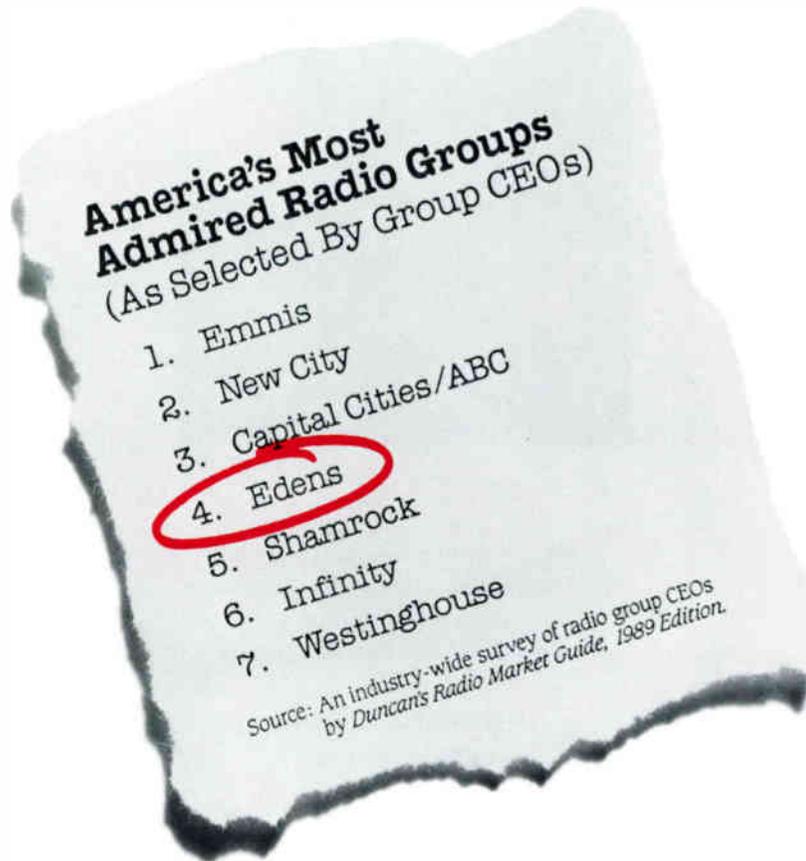
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HOT 102 *for*

"The most important thing in business is what's below the bottom line."

WLUM-FM, Milwaukee went directly to clients with a mailer to ease their concerns about the station being listed "below the line" in Arbitron.

What You Can Get Away With In the Ratings

More stations are challenging Arbitron and Birch and getting away with it. Here's what you can try.

The stakes have become too great for some PDs to sit back and rely on their standard positioning statements and sweepers to talk to the listeners who matter most — the ones being surveyed by Birch and Arbitron.

The ones getting "caught" are finding the penalties aren't very severe. The station survives. Being listed "below the line" in the current era of computerized ratings analysis doesn't carry the same weight.

The ratings service death penalty — "delisting" — simply isn't the threat that PDs believe it is. Arbitron has done it precious few times. Birch has never done it.

Here's what you may be able to get away with:

■ **Ask listeners to "write it down."** This favored phrase among PDs seems to have earned legitimacy among the ratings services and doesn't cause much trouble. As long as it remains ambiguous and doesn't mention ratings or diaries.

WLUM-FM, Milwaukee was listed below the line in Arbitron's winter book for using this liner over a six-week period: "If anyone, anywhere asks you either by phone or by mail what radio station you've heard today, it's important that you tell them Hot 102." Birch took no action.

The station has since dropped the reference to "by mail or by phone" and now uses, "You're listening to Hot 102, WLUM-FM. Remember it. Write

it down. Tell someone." The station got Arbitron's blessing for the new liner.

■ **Schedule your "diary promo" carefully for the biggest audience impact.** Go for as much reach as you can get on your station because it might not get to enjoy much frequency.

Removing the offending promo from the air as soon as you receive a letter from Arbitron acknowledging the receipt of a complaint can keep you above the line. That's not a formal policy but a pattern that emerges in recent cases — such as KQLZ-FM, Los Angeles surviving above the line in Pirate Radio's debut book in spite of several on-air diary promos.

There are no firm rules here, so you might still get nailed if it's determined that your promo got too much exposure in the market.

■ **Use disposable promotion methods.** Things like direct mail can't be recalled once someone complains to either major rating service. Once a complaint is heard you can't cancel or recall direct mail that's already out.

Cases of actual delisting of stations — although very rare — almost always center around contests where it was determined that diarykeepers might have been influenced by the lure of cash to record listening that didn't actually occur.

Arbitron's failure to delist KEGL-FM, Dallas from the spring book for a "Double Your Paycheck" contest has

raised a few eyebrows in the industry. The station doubled paychecks for listeners who wrote the call letters on a piece of paper when visited by station spotters.

The on-air promo included the line: "If someone asks you what station you listen to, from now on write down KEGL for the entire day...for the entire day. It's the answer that pays cash."

The station was not delisted but was put below the line. Long-time observers of the ratings game wonder whether there will ever be any more delistings in light of the KEGL-FM ruling.

Birch/Scarborough CEO Tom Birch concedes the potential legal consequences for the ratings services are huge if they delist a station. You're effectively putting it out of business for a period of time.

■ **Ignore any penalty with advertisers.** Some stations fear that buyers will use the "below the line" status as leverage in rate negotiations. WLUM-FM GM Steve Sinicropi claims he lost "not one dime" of business while listed below the line.

WLUM-FM sent its Milwaukee clients a mailer with the title: "The most important thing in business is what's below the bottom line." It explained the station's side of the story.

Software companies who produce ratings ranking packages for stations and buyers have not been very aggressive incorporating "below the line" references into their products. Neither Tapskan nor Strata do it on all of the rankers produced by their systems.

So the Arbitron and Birch penalties may be like trees falling in the media buying forest. If you ask the computer for the top ten stations 25-54 and one of them is below the line, the print-out won't reflect it. □

Hot Talk

Is ABC's new format going to work? Here's a first look at what they're up to.

It is said that there are no new formats. Just old ones that some consultant has reinvented.

If that's true, no one in Chicago will lose much sleep worrying about ABC's new Hot Talk format which went on the air at the end of August.

In the past, talk has worked on AM. It's one of the few viable alternatives. But a growth format? Not too many observers would be that optimistic.

That's why ABC is trying to turn up the controversy and package talk radio that is so hot that listeners won't care whether it is on AM or FM.

It's no secret that WLS-AM is currently the biggest embarrassment in a strong lineup of successful ABC AMs. The full-service format on WLS-AM has pulled no more than a 1.9 in Arbitron in the past year.

Newly appointed GM Tom Tradup characterizes WLS-AM as suffering from neglect and developing a split personality: "A discussion about abortion would be followed by Sammy David Jr.'s 'Candy Man' followed by the news then by a Madonna tune and the weather."

ABC is now relying on GM Tradup's news/talk programming background and new PD Drew Hayes to return WLS-AM to its former greatness. They plan to do it by completely overhauling the format and becoming the new "Hot Talk" station in Chicago.

Here's what the new Hot Talk format will sound like:

■ **Angry.** The image will not be evil and snarling but angry enough to draw out a range of viewpoints from callers and challenge them if necessary.

Tradup labels old-style angry talk as Morton Downey Jr. or Joe Pine screaming at callers and calling them names. The new angry talk hosts will try to trick a caller into pointing out his or her own bad reasoning without blatantly calling someone an idiot.

Local "angry man" Don Wade will do morning drive. Wade specializes in heated diatribes centering around local issues. He cuts through the niceties and goes for the jugular. Wade's partner Roma plays the role of his "occasional voice of reason."

Former WFLA-AM, Tampa talker Bob Lassiter will do afternoons. His Tampa listeners called him "Mad Dog" for his ability to cut ridiculous callers

down to size. Midday host Stacy Taylor is "urbane, eloquent, articulate and doesn't suffer fools gladly."

■ **Local focus.** The new format will concentrate on hot issues that touch the nerve of the region — policies and events that directly affect Chicagoans. The talkers may gab briefly about national or international issues. An example is President Bush's visit to Poland which had special significance for Chicago's huge Polish population.

The station doesn't intend to get bogged down with the old talk show standbys of national scope like abortion, the Exxon spill, etc.

■ **Cutting edge topics only.** Hot talk will try to rise above the more sedate middle-of-the-road talk radio: the pet patrols, gardening guides, troubled love lives, authors hyping books, and burned-out Hollywood stars.

WLS-AM wants to take talk radio into the 1990's by limiting itself to topics like crack, property tax increases, city council legislation, race-related topics — Chicago's problems today.

■ **A cross between Nightline and Letterman.** One of WLS-AM's posi-

tioning statements will be "Your opinion counts." Hot Talk hosts should be people who listeners can call to pour their guts out. The focus is away from super-ego speechmakers who treat callers like punching bags.

■ **Aimed at 25-54.** The strategy is to save what little audience WLS-AM now has. GM Tradup likens his target audience to the successful Oldsmobile advertising campaign, "This is not your father's Oldsmobile." WLS-AM will try to be the station that your father listens to because he grew up with it. And the traditional product is now hip enough for the younger generation.

Tradup doesn't intend to "out-GN" talk competitor WGN-AM. WLS-AM won't compete with the warmth and fuzziness that has made Tribune's number-one station so successful. And it will leave the comprehensive news to the news stations. There are two all-newsers in Chicago.

The upcoming billboard campaign positions the station as, "WLS-AM: The New Talk of Chicago."

But in true angry talk style, another WLS-AM positioner will warn "Everybody else in town — get out of town."

Success will be judged by whether Hot Talk can attract business and/or ratings. If it does, talk formats in other markets may be open to some fine tuning. □



Being angry is what the new WLS-AM, Chicago Hot Talk format is all about. Morning show partners Don and Roma Wade are igniting a hot topic.

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Where to Place Spot Sets

The latest tactics stations are using.

There's a worrisome trend developing that the nation's programmers are keeping a close eye on. It appears listeners are catching on to the programming ploy of stacking commercial sets to clear the way for the much-hyped music marathons.

Most PDs are continuing to schedule commercials in the traditional places (inside the quarter hours).

But changes may be coming especially if listeners continue to react negatively to listening now and paying later with a load of commercials.

Here's what is beginning to develop:
■ Running spots in the first quarter hour is still taboo. Emmis' WAVA-FM, Washington PD Matt Farber keeps the top of the hour down to :15 clear of commercials if at all possible. WAVA-FM is re-positioning itself away from an "11 In A Row" station to running three sets per hour, at :16, :36 and :50. In some competitive situations, the songs-in-a-row stance will continue to work. But it's not the big image tool it once was. Some stations are having their clocks cleaned by competitors who never even mention songs in a row or number of music minutes.

■ Floating stop sets. There's new awareness that listeners don't know or care where stations schedule their spots. Innovative stations like KQLZ-FM, Los Angeles (Pirate Radio) have no set place for spots to run. They run only four units per hour and could easily stack the four together if they wanted to clear the way for music sweeps. Floating stop sets may be the wave of the future because they are impossible for competitors to predict and defend against.

The closest thing

to floating stop sets has been beating competitors into and out of their fixed position sets. That's what Dave Hamilton at album rock KQRS-FM in Minneapolis does. He floats his two hourly sets anywhere from :14-:22 and :44-:52.

■ Requiring more than one song between sets. It will be tough for PDs to get away with a loaded stop set and only one song in between it and the next one especially if faced with stiff competition. The trend is to put more music between loaded stop sets.

Nationwide's Guy Zapoleon recommends a minimum of three songs. Focus group participants are noticing the clutter, with comments like "Sure, they play ten songs in a row — but then they play ten commercials."

Research continues to demonstrate

that most listeners find a new station by turning across the dial. You could be at a disadvantage if they trip across you playing a minimum of music between two spot clusters.

■ Identifying your hottest quarter hours for music and for commercials. The trick is to locate the right quarter hours. Analysis of research can show you where to run commercials, and that means floating sets: Different positions in different hours and dayparts. You'll want to fill up one set before starting to load another. That allows for more music sweeps in hours that aren't sold out.

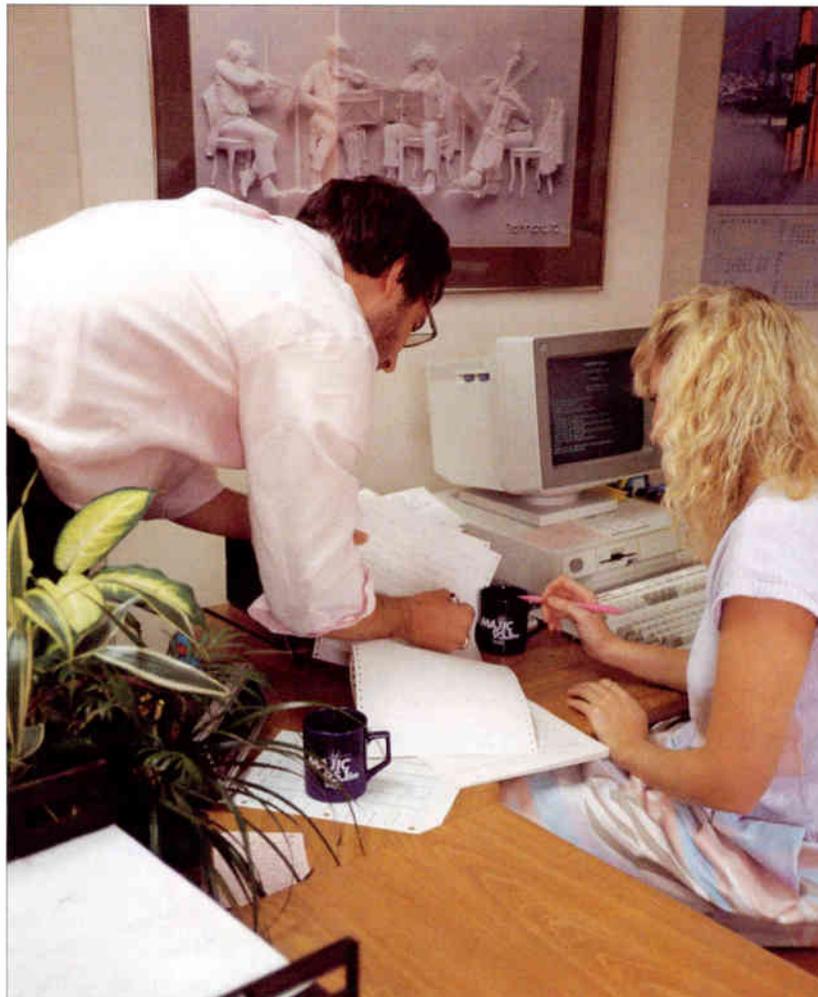
You may want to order special research to pinpoint the hot quarter hours for your radio station.

■ Avoiding :48-:58 to run all the spots. Focus groups are now telling radio they recognize the tactic of loading commercials in the fourth quarter hour. It's still good strategy to attack stations that load up in the fourth quarter hour by sweeping through with music. Pollack consultant Dave Brewer

is seeing a more flexible policy toward scheduling spots. His rule of thumb is equidistant spot sets.

Consultant Dan Vallie likes stop sets spread out. He calls the fourth quarter ghetto the "the dark side of the moon."

■ Using fewer sets, spaced farther apart, with more units in each set. Some programmers predict you will be hearing up to six units per set. Like television, radio may experiment with two commercials from the same product category in a single set — at opposite ends of the spot break. If the audience knows that the payoff of a long spot cluster will be a long stretch of what they want (music), you may be able to condition them to stay with you. As every programmer already knows, more tune-out is caused by a bad song than by a spot break. □



WAJI-FM, Ft. Wayne PD Lee Tobin and Traffic Manager Julie Hunt assign priorities to the next day's spots, filling up one set before starting the next.

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How I Would Revive a Struggling AM Station

A successful major market PD says he'd go all-sex all the time. Here's his idea.

By John Lander

EDITOR'S NOTE: We've asked KKBQ-AM/FM, Houston VP/Operations John Lander to brainstorm about how to build a new AM format.

Lander's current CHR format actually began on KKBQ-AM in 1982 when the FM was still playing easy listening. Lander has been doing mornings with a "zoo" show in Houston after leaving Tampa and San Diego.

The problem: Our station has a good signal day and night and is currently airing big band music. There's already an AM talk station and an all-news in the market. There's album rock, CHR, urban/CHR and AC on FM. We did not put a lid on Lander's spending.

His proposal is risky and you might be afraid to try it, but he guarantees it will get attention.

The mission is pretty simple. With all the other traditional and successful AM formats taken, this station has to be startling to cut through on AM or you can just plug it into the satellite.

Something shocking. Something to have the whole town buzzing. Give them 24 hours of sex. It's not what you think it is. Here's how I'd do it:

■ **Use a top 40 base with all of the music having sex as the theme.** There are hundreds of songs available. Some of the currents: "Beds are Burning"; "So Alive" and "Lay Your Hands on Me." To get every-

body's attention signing on the new format, I'd play the same record all day for a day or two. Likely candidate: George Michael's "I Want Your Sex".

Although it's primarily a top 40 station with teens likely to be the primary demo, we'd look for the right tunes on all of the charts — urban, AC, album rock.

■ **Hire jocks who understand that less is more.** Particularly when it comes to talking about sex. The word itself would rarely be mentioned on

the air. The last thing you want to do is browbeat people about sex. The word "erotic" would be heard a lot — it's not negatively charged.

The theme will be communicated subtly through the music and with the call letters (as of mid-August, WSEX and KSEX are available call letters).

The DJs should have sincerity dripping from them. But they can't be sappy. This station isn't a 24-hour version of the nighttime love song blocks on many AC stations.

I would be looking for an energetic sound that creates an "aural sensation" centering around sex. Much of this music is very energetic. No Howard Stern here. But there would be suggestive double entendre. We don't want to embarrass — just titillate.

■ **Use promotions that support your subtle on-air positioning.** Lots of happy hours — particularly the "nuts and bolts"

type where the men are handed machine bolts at the door and they have to match themselves up with the women handed the right-sized nuts.

We'd have KSEX-AM "Love Lines" to call with "sexperts" on duty to speak off-the-air with callers about anything they'd like to ask. Maybe an interactive 900 line.

Would this format generate controversy? I hope so. I need people to be talking about it. But we're not going to do anything that people haven't already heard on the radio at various times in other formats. We'll just do it all of the time.

There would be some community opposition — but we'll survive. We won't be so overt in our approach that we will be upsetting a lot of people.

No guts, no glory. Where have you ever experienced a windfall where there was no risk involved? □

— As told to Steve Butler



KKBQ-AM/FM VP/Operations John Lander would try to make noise on AM with a format that gets listeners thinking about sex — but in ways more subtle than his current station's annual "Makeshift Bikini" contest.

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FAST TRACK™

RADIO SALES RALLY

Professionals are always trying to improve. Even Jack Nicklaus takes golf lessons.

Read this seminar outline

4:00-6:45 p.m. late afternoon format

- Exactly what to say when the prospect or client says . . .
 - I can buy TV in this market cheaper than radio.
 - Your rates are too high.
 - I want to test your station.
 - Your competitor handles my advertising.
 - Word of mouth works just fine.
- How to avoid the biggest mistake in radio sales
- When too much product knowledge can hurt your sales
- VITAL: Exactly what to say to the client during the first 5 minutes of your first meeting
- Why sales at the newspaper go up for 3 weeks when the ratings come out
- Power technique to get clients talking
- NEW! What you should call "spots" to get minimum client resistance
- Why radio is the primary medium: An all new 3-step presentation you can use immediately to sell more NOW
- 8-question test shows you exactly how to be a more effective closer ... TODAY!
 - How many times to ask for the order
 - CLOSE FASTER. 7 TESTED, WORD-FOR-WORD responses to I want to think it over
 - Getting out of the starting blocks: 4-step approach to closing more appointments
 - TESTED letter that causes clients to want to see you
 - Exactly what to say to the screener who says, *May I tell him what this is regarding?*
 - 3 ways to deal with a client who has HAD A BAD EXPERIENCE WITH RADIO
 - How one station got a \$14,000 order with a \$1.79 GIFT
 - PROOF: Radio is the #1 medium
 - Media bashing section: 7-point rebuttal for the four biggest objections.

For the first time in our history, we have invited a sales presenter to return. The reason is simple. Chris Lytle has become the hottest speaker on sales in the country.
— Al Sprague, New Hampshire Association of Broadcasters

Look for your FREE FAST TRACK POSTER in the mail soon!



Take home word-for-word answers to these 4 objections.



We're a service business so we have to be in the Yellow Pages



I can buy TV in this market cheaper than radio.



We built our business using the newspaper.



Word-of-mouth works just fine for me.

Here's what participants around the country are saying about Chris Lytle's seminars

Shows salespeople how to get appointments

My two rookie salespeople were the ones willing to try the new idea. Chris showed them that they don't have to be afraid, ... that they can always find a way to get an appointment, that they shouldn't give up. One got an appointment with a prospect others had given up on, and the other got a \$14,000 contract for a 3-month period. --- Mike Tome, WHB Harrisburg PA

#1 biller

I attended Radio 101 two years ago. Today when I attended Fast Track I realized how much of it I used to help make me #1 biller at KLBJ-AM. I recommend it to everyone in radio.

— Ron Reyes, KLBJ AM, Austin TX

Sold my first big package

..[Y]our seminar gave me the knowledge and confidence to do the job right. The next day I went out and sold my first big package.

— Steven Hodges, WJIC/WNNN, Salem NJ

Real-dollar return for

Sales seminars usually represent more than anything else. Your investment of time that returns more than anything else.
--- Ed Gorham, WRNJ SM

It's for veterans, too

Thank you! After 12 years of something new. Fast Track and invigorating!

— Marsha Jane Reagan, J

Two \$4,000 accounts

It makes you shake your head your seminar last week, I closed two \$4,000 accounts.

--- Kelly McGinnis, WSTZ Jackson MS

A two-and-a-half hour

Celebration!

of everything that's RIGHT with RADIO!

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if mail your registration to: Chris Lytle & Associates, Inc.

SCHEDULE

★ Norfolk VA Wed., Sept. 13	★ Scranton PA Mon., Nov. 6
★ Charleston SC Thurs., Sept. 14	★ Springfield MA Tues., Nov. 7
★ Wheeling WV Fri., Sept. 15	★ Syracuse NY Wed., Nov. 8
★ Evansville IN Tues., Oct. 10	★ Salem OR Mon., Nov. 13
★ Rosemont IL Wed., Oct. 11	★ San Jose CA Tues., Nov. 14
★ New Orleans LA Mon., Oct. 16	★ Bakersfield CA Wed., Nov. 15
★ Tulsa OK Tues., Oct. 17	★ Arlington VA Wed., Nov. 29
★ Jefferson City MO Wed., Oct. 18	★ Dayton OH Thurs., Nov. 30

MANAGERS! Attend FREE!

Sales manager may attend FREE when his or her entire staff attends the *Fast Track Rally*.

\$69*

*per person when 5 or more salespeople from your station or group attend the same seminar.

\$87 per person for 4 persons or fewer.

Another

7

reasons
you should
attend this seminar

- 1) You take home FRESH, NEW answers to TIRED, OLD OBJECTIONS.
- 2) You get practical, usable information with workbook, tools, and forms you can use TOMORROW!
- 3) Chris includes interesting, lively examples from "real radio."
- 4) The seminar is priced right.
- 5) The seminar is tax deductible.
- 6) The quality of instruction — and your satisfaction — are GUARANTEED!
- 7) The seminar draws on the sales expertise of Chris Lytle — "the hottest speaker on sales in the country."

GUARANTEE

Double (DOUBLE) Your Money-Back

1) NON-CANCELATION GUARANTEE. We guarantee that Chris Lytle will be there. If the RALLY is canceled for any reason, we'll cut you a check for 2X the tuition for each person you prepaid and pre-registered 7 days or more before the seminar.

2) 90-DAY GUARANTEE. You must be totally satisfied with the seminar or we'll refund your tuition any time within 90 days after you've attended.



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Get your "radio virgins" off to a fast start.



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YOU GET ALL THIS —

- ◆ The complete seminar on two video tapes
- ◆ The Manager's Manual with pre-planned sales meetings built around each of the seminar's 14 segments.
- ◆ Four Student Workbooks follow the video and increase retention.
- ◆ FREE book: *How to Be Successful at Radio Sales ... Sooner!*
- ◆ Breakthrough *Troubleshooting Guide* gives you solutions to specific problems without watching the whole program.
- ◆ Bonus audio tape program: *How to Manage Your Time and Your Account List*. You'll need this once you start adding advertisers and billing, thanks to the video program.

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The Advisory Board, Inc., 429 Gammon Place, Madison WI 53718

The Emerging Threats from Within Your Own Format

How programmers are specializing in one segment of their format — and eating the competition alive.

Today's brightest PDs are re-writing the book on formats. They are using some traditional elements of their format and discarding others. The usual labels don't apply any longer since more stations are becoming specialized hybrids of their own format.

Here's the kind of fragmentation you'll be seeing:

- **AC stations skewing younger, older or more urban.** Hot or bright ACs are becoming Top 40 for adults. They feature oldies no older than 1978 and sprinkle in current CHR hits. They also borrow promotional ideas from CHR to create a new kind of AC. In fact stations like KFMB-FM, San Diego are actually light rock stations. The oldies-based ACs like WTMX-FM, Chicago are headed in the opposite direction. Listeners will hear three or four songs per hour from both the 60's and 70's and a maximum of two currents. And a new twist: An urban turn for AC showing some success on stations like WVAZ-FM, Chicago with a jazzy, R&B sound.

- **Album rock stations choosing to play more new music or none at all.** So-called heritage album rockers are chas-

ing their thirty-something Baby Boom listeners at the risk of losing touch with contemporary music. Pressure to deliver strong 25-54 numbers is putting some of these stations in a trap. Their weakness with younger demos has spawned hard-rocking metal formats like Z-Rock that play heavy doses of new music and peel away younger demos.

Classic rock continues to gnaw away at the heritage album rock share. These stations specialize in precisely the older material that mainline album rockers count on to deliver adults. Libraries of Led Zeppelin and Rolling Stones can be a devastating weapon against traditional album rock stations.

- **Top 40 splintering into dance, mainstream and rock hybrids.** Los Angeles is becoming a laboratory for this format. KPWR-FM slants toward dance music, KQLZ-FM plays harder-edged music, and KIIS-FM sits in the middle, trying to hold its place in the market and its adult numbers. Each of these formats shows classic top 40



traits — an active promotional profile and an emphasis on music.

What's new is the audience mix the new hybrids are attracting. KPWR-FM's average listener is likely to be a white female in her twenties. Black and Hispanic listenership parallels that of the total Los Angeles market. KQLZ-FM, like other rock CHRs, is surprising observers by drawing significant female listenership.

The aggressive marketing by KPWR-FM and KQLZ-FM on its flanks is putting pressure on KIIS-FM. It's trying to preserve its highly desirable 25-54 audience while looking strong 12+.

There's one more CHR hybrid on the horizon: so-called modern rock stations playing crossover music by groups like New Order and Depeche Mode. They're combining techno-pop with dance music to create still another variation of Top 40.

- **Easy listening experimenting with vocals, jazz and New Age.** Experts in some markets say only one in ten media buys is for a 35+ audience. Survival demands that many easy listening stations move their demos down. This new breed of experimenters has thrown out the cover vocals that characterized "elevator music." The buzzword now for vocal records is "original." Some are incorporating light jazz and New Age into the mix. Stations like WJIB-FM, Boston say they're evolving with the listener and that easy listening must change to be viable in the 1990's.

- **Talk trending younger and more controversial.** WLUP-AM and WLS-AM, Chicago are examples of stations looking to put new life into the talk format. ABC executives are pulling the plug on any remaining nostalgia at WLS-AM. What's ahead: talk stations must create powerful reasons for listeners to stay on the AM dial. In many markets that means personalities who say outrageous things. □



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That's what EAZY 101's spectacular Spring ratings will mean in *increased revenue* in the next twelve months.

Just how dramatic were the gains for EAZY 101? The station has its best 25-54 share in its 26-year history. Here's what happened:

S'88
4.6

F'88
5.9

W'89
5.8

SP'89
7.6*

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Jerry Lee, President
WEAZ-FM, Philadelphia

If your Easy Listening station is underperforming in the Money Demos, let us show you how Transtar's Special Blend can deliver spectacular ratings and increased revenues. Call us today:

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TRANSTAR

The Quality Satellite Network

*Philadelphia Arbitron, Spring '89, Metro Survey Area. AQH Share, Adults 25-54, Mon-Sun, 6am-Mid, with comparisons to Summer '88, Fall '88, and Winter '89.

How to Kill the Competition

Some powerful — and perhaps shocking — ideas that will help your station let everyone know you are serious about winning more business.

It's one thing to have a good month or even a good year.

It's quite another to kill your competitors by doing so much business they are envious.

As smart managers have discovered long ago, high ratings don't necessarily translate into higher billing.

That's why some of them have independently developed new tactics that catch competitors off guard, show the aggressiveness of your marketing efforts to advertisers and make it possible for these stations to more than maximize their sales efforts.

Here are a few:

■ **Double your sales staff.** If you have eight people now, go for 16. Set a time frame that is realistic — say, one year. Work hard at it, but never tell anyone what your ultimate goal is. Just keep interviewing and hiring. If competitors say anything, just say, "I couldn't resist hiring her (the latest new salesperson)."

Radio stations operate with too few salespeople. It's just that GSMs find it so hard to keep a full staff and they fight history. History dictates that most stations employ under ten salespeople.

History also dictates that newspapers clean up in retail business because they frequently have many times more salespeople than radio.

It's not a function of budget. If a salesperson sells, it pays to have them on your payroll. If not, they go. There is little risk to expand your staff now.

■ **Check for sales in last year's newspapers.** Look for prospects who run seasonal sales that happen every year — the July white sale, the President's day sale. Make a sample spot for that particular sale and try to get in a month before it starts. Don't approach them asking for a radio schedule. Tell them you make campaigns and you have a great idea for improving on last year's advertising leading up to the sale.

■ **Have more than one sales manager.** Think big. It's possible to make anyone with enough major business a sales manager. You can dictate the conditions. It may be that a sales manager has to increase his or her business by a certain percentage each year and/or add a certain number of new accounts. It could be a total dollar figure. Or maybe a dominance in a certain sales

category like — retail, co-op, etc.

Major incentives such as these tend to help you get more from your existing sales staff.

■ **Offer to buy back a client's schedule on a major competitor.** Say if your direct competitor was able to get a \$20,000 order from a local car dealer and your station didn't get enough of the buy or any of it, offer to take the missing amount and offer to double it on your station to prove how successful it can be.

If a smart competitor matches you, you can up the ante. The client wins. The station never loses. You'll attract more attention to what your station is about to do for the client that you may stand to benefit on the next buy.

It serves as notice to your competitors that your station will not sit still when it misses a buy.

■ **Buy client referrals.** The best sources of new buyers are businesses that have already bought. And the best time to ask them is when they're signing the contract. KHYS-FM, Beaumont, TX GSM Aldie Beard doesn't want his staff to be content with "just" getting the order. Ask for referrals when a new client is confident and en-

thusiastic about buying time on your station.

You may want to offer something of value in return for the referrals. After all, it's worth money to the station and you want the referring advertiser to know of your generosity well in advance of making the referral.

Make sure you get it on video tape as well as audio tape and use both on future pitches.

Your station may want to adopt a rule that it records every successful advertiser at the moment in their campaign when they are the most enthusiastic. Then put that recording to work.

■ **Buy a TV special to air your referrals.** Arrange for a half hour of TV time to feature successful advertisers testifying about the power of your station.

If the budget allows, make it a slick presentation featuring music and production from your station. The real stars are the advertisers and you may want to go on location to get in-store testimonies. And, they'll love an opportunity to be on TV.

Once the half-hour show is produced, you can use it for new clients the next year.

■ **Buy spots on TV's business shows.** Things like the Sunday talk shows — "This Week With David Brinkley," etc. Produce a TV spot — not to attract listeners — but to attract advertisers and see to it that your message is on the minds of the businesspeople who tend to watch these shows. □



One way to get a leg up on competitors is to produce a special TV spot — not to attract listeners — but to attract business. Place the spot on popular shows that businesspeople tend to watch.

Turning "No" Into "Yes"

Proven ways to get prospects to change their minds and buy your station.

It's no big secret that selling anything successfully takes stick-to-it-iveness.

And that's precisely what's eating general sales managers these days.

They are hiring more people, expanding sales staffs — all in an attempt to increase billing.

What's happening, much to their horror, is that sales are generally no better than before the expansion. One reason is that radio salespeople are growing into tigers when asking for the order. They're pumped by this increased importance back at the station.

The only problem is that if they get a "no" a lot of these tigers turn into pussy cats and walk away.

Now there are some proven techniques being used right now at successful radio stations.

Here are a few:

■ **Give away a free sample.** "Risk-Free Radio" is what WYRK-FM, Buffalo calls their offer to tough prospects. The station is so confident of its ability to create consumer interest that it offers a free schedule to carefully-qualified prospects.

In return the new client agrees to do three things: 1) Deliver a written testimonial; 2) Be willing to talk on the phone with other potential clients when asked; 3) Shoot a videotaped interview about what advertising on WYRK-FM did for the business. GSM David Cahn uses the videotape both for agency presentations and playback at client parties.

A twist on the risk-free idea is a moneyback guarantee to new clients.

You agree on specific goals (like ten new shoppers in the store within the next five days) and guarantee to deliver those results.

It's important not to promise actual sales — only the client can close potential sales. Your promise is to deliver people at the place of business. Don't skimp on the guaranteed schedule. Make sure the message is heard with enough frequency in the right dayparts to create consumer interest. Then make the callback and sign a long-term contract.

■ **Package your station with other media with which your prospect is comfortable.** Walk in the office with a

new solution to a client's problem. In Atlanta, radio and television combined to produce the World's Largest Used Car Sale after car dealers complained about poor business.

WAPW-FM and WXIA-TV rented 1,200 parking spaces at Fulton County Stadium, then re-sold them to dealers for a three-day weekend promotion. They supported the event with full-page advertising in the Atlanta Constitution. Skeptical new clients got exposure in three media for one package price. And when the automobile market improves, WAPW-FM Local Sales Manager Glenn Way wants first-time advertisers to remember who gave them a helping hand.

■ **Give them research they can't get anywhere else.** Tell prospects how your station fits their service or range of products. Dick Taylor at WFPG-FM, Atlantic City tells car dealers that his listeners are 67 percent more likely to buy a car this year than the norm for his market. Taylor did his own survey of 422 regular listeners. Market research is also available from sources like Birch/Scarborough. That's the kind of persuasive research that helps your prospect feel better about trying radio. Be as creative as you want.

Present figures about reinforcing print with radio, or how many of your prospect's customers don't read any newspaper at all. Find ways to make your research come alive. Keep figures simple and don't load up the page with confusing numbers. Use your computer and a duplicating machine to make your presentations more colorful.

■ **Do the pitch until the prospect buys.** WRVQ-FM, Richmond Regional Sales Manager Linda Forem uses this method. "They know that until they buy, they will see me forever." If you're satisfied he or she is a legitimate prospect, stay with them. The key to getting first-time advertisers on is tenacity. Reiterate your basic theme every time you pitch the account. Changing the approach confuses the decision-makers, so keep it simple and keep pitching it. □



WYRK-FM, Buffalo offers "Risk Free Radio" to tough prospects. The deal gives qualified prospects a free sample schedule. One of the advertiser's obligations in the deal is to make a video testimonial about the campaign's success.

Remember those 1/3 page strip ads we ran just a few months ago? Well, in case you're wondering why we had to go to a full page.

WSUN/WYNF Tampa • **WRXL/WRNL** Richmond
KZLA/KLAC Los Angeles • **WKCI/WAVZ** New Haven
KXKL Denver • **KFOG** San Francisco
WRDU Raleigh • **WHO/KLYF** Des Moines
WBAL / WTYY Baltimore • **WHDH/WBOS** Boston
KIRO Seattle • **KONO / KITY** San Antonio
WSRS/WTAG Worcester • **KZZP** Phoenix
WRBQ Tampa • **KXXR** Kansas City
WLAC Nashville • **WHYT** Detroit • **WQHK/WMEE** Ft. Wayne • **WHCN** Hartford • **WPEN/WMGK** Philadelphia • **KXXY** Oklahoma City
KQOL Minneapolis • **WRVA** Richmond • **WNDR** Syracuse
KXTZ Las Vegas • **WAKR** Akron • **KKOB** Albuquerque • **WAPW** Atlanta
KZFX Houston • **WFYR** Chicago • **KFDI** Wichita
WBLI Long Island • **WEAT** W. Palm Beach • **WEZL** Burlington
KMGC Dallas • **WMAZ** Macon • **WSNX** Muskegon
KRBE Houston • **WHTQ** Orlando • **WNCI** Columbus
WHEN/WRHP Syracuse • **WYEZ** South Bend
WICC Bridgeport • **WKKN / WKMQ** Rockford
KCFX Kansas City • **WCHV / WWWV** Charlottesville • **KLWI** Montgomery
K101 San Francisco • **WRMX** Nashville
KSAL / KYEZ Salina • **WCKZ** Charlotte • **KHYL / KAHJ** Sacramento
WXTU Philadelphia • **WIL** St. Louis • **WWVA** Wheeling
KSSN Little Rock • **KDAY** Los Angeles • **KING** Seattle
WWLI Providence • **CKLC** Kingston, Ontario • **KXLK** Wichita
KLTR Houston • **WNAW/WMN** No. Adams • **WALK** Long Island
WUSY Chattanooga • **WMXJ** Ft. Lauderdale • **WGH** Norfolk
KLUC/KRSR Las Vegas • **WNBF/WHWK** Binghamton • **KOEL** Oelwein • **WNBC** NYC
KLUV Dallas • **KXTP/WAKX** Duluth • **WNIC** Detroit • **KRPM** Seattle
WSJS / WTQR Winston-Salem • **WUOL** Philadelphia • **WZEE** Nashville
KHAT Lincoln • **WSNE** Providence • **Wichita**
WOFX Cincinnati • **WRXK** Ft. Myers • **WWMG** Charlotte
WSBA/WARM York • **WCUZ** Grand Rapids • **KCIX** Boise
WGY Albany • **WYAV** Myrtle Beach • **WQBA** Miami • **KWSS** San Jose
WYRK Buffalo • **KFKF** Kansas City • **KMJI/KRZN** Denver
KHLA/KLCL Lake Charles • **WGSM** Long Island • **WHEB** Portsmouth
WEOK/WPDH Poughkeepsie • **WMXP** Pittsburgh • **WHBY/WAPL** Appleton
WMAY/WNNS Springfield • **RADIO 702** Johannesburg, SA
WGEE/WIXX Green Bay • **WCKY/WWEZ** Cincinnati • **KELO** Sioux Falls
WCVU Ft. Myers • **WGIR** Manchester • **WCRJ** Jacksonville
KNST/KRQQ Tucson • **KSO/KGGO** Des Moines • **WSHE/WSRF** Miami
KISW Seattle • **WOWW** Pensacola • **WZZU** Raleigh • **WMFX** Columbia
KQKS Denver • **WKML** Fayetteville • **WRRM** Cincinnati
WYSY Aurora • **KSKS/KVLT** Tulsa • **WSVA/WQPO** Harrisonburg
WMAG High Point • **WTNT** Tallahassee • **WFTC/WRNS** Kinston
WBBG Youngstown • **KZVE** San Antonio • **WARM/WMGS** Scranton
WTSO Madison • **WFON/KFIZ** Fond Du Lac • **WSAR** Fall River • **WTRC** Elkhart
WZFX Fayetteville • **WWKZ** Tupelo • **WPTF/WQDR** Raleigh • **WKZL** Winston-Salem

To: STAFF From: NORM

SINCE THIS AD LAST RAN WE'VE ADDED SOME GREAT STATIONS - BE SURE TO GET THESE IN BEFORE NEXT MONTHS DEADLINE!

KPWR - LOS ANGELES

WRGI - NAPLES

WTIC - HARTFORD

WILWZ - GREENVILLE

WRVQ - RICHMOND

WSBS / WSBS - GREAT BARRINGTON

WVEE - ATLANTA

WBLK - BUFFALO

WGAY - WASHINGTON

WEZG / WYRA - SYRACUSE

WKHQ / KGLD - ST. LOUIS

WABW / WTUN - SELMA

WOMP - WHEELING

WPZ - POTTSVILLE

WQAD / WXTV - BALTIMORE

KENI - ANCHORAGE

KTMZ - DALLAS

WKXQ / WTBX - HISSING

K10A / KDNZ - DES MOINES

WAG / WDEZ - WAUSAU

WADO - NEW YORK

KPIR - SALINAS

KTCZ - MINNEAPOLIS

WAVE - TAMPA

KLMS - LINCOLN

WHNN - SAGINAW

WONE / WTUE - DAYTON

WLEO / KZSN

Finally, a video sales development program designed for everyone on your staff with so much flexibility that you can use it the way you want to use it, when you want to use it.

If you have heard or worked with Norm Goldsmith, you'll expect the best. If you haven't, the best is yet to come.

It's proven. It's producing. It's profitable.

We'd like to give you more information or a demo tape and put you in touch with broadcasters who are using the program today... let's talk!



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SALES DEVELOPMENT PROGRAM**

Radio Marketing Concepts, Inc.
P.O. Box 800497
Dallas, Texas 75380-0497
214/490-3311

New Ways to Get Real Estate Advertisers

At last — a way to steal newspaper dollars by signing up landlords and builders for “open house” promotions.

Go ahead.

Just ask a real estate agent or new home developer to cut back on their newspaper buy. See if you aren't made to feel like you've demanded their first born.

Some stations have stolen the newspaper security blanket from real estate advertisers and no tears were shed. All it took was creative packaging.

In some cases it means that stations themselves will become print advertisers to make the deal work for these new clients.

Here's how two stations brought in new business with big schedules by staging “open house” events:

■ **Sell personal appearance packages with on-air promos.** WLAV-AM/FM, Grand Rapids Account Executives Susan Draper and Sandi Lopez pitched apartment complexes to participate in “Apartment Parade” open house events over two weekends. Twenty-one signed up for the packages that included mentions in station promos that also listed several other participating apartment buildings.

The station also set up a prize giveaway of an apartment full of furniture with registration for the drawing at all of the participating complexes.

The most expensive package (at \$2,300) bought a total of 51 on-air mentions with a mix of event promos, commercials and reports from a live remote at the scene. For \$1,700 sponsors got 42 mentions without a remote. \$1,200 bought 28 mentions.

All of the landlords were encouraged to provide some kind of entertainment like pool par-

ties with music to attract more people to the scene.

WMJJ-FM, Birmingham stages a weekly “open house” to get business from new home developers. They call it “The Magic 96 Sunday Showcase of Homes.”

Their package is priced at \$5,000 for 63 promo spots during the preceding week. It includes eight live reports from the four-hour Sunday remote.

■ **Include print ads as part of the package.** It helps wean the perennial newspaper advertisers off their print-only budgets. Draper and Lopez put

together a special newspaper supplement as part of their package. The station traded out the printing.

The supplement contained ads for the participating apartments, directions on how to get there and details about the available rentals with a grid that included monthly rent, length of lease, deposit, number of bedrooms, square feet, utility costs, parking details, pet rules, etc.

WLAV-AM/FM also placed an ad for the open house — listing all of the participating complexes — in the newspaper classifieds.

But WMJJ-FM GSM Diane Kruthaupt stayed away from the newspapers with her open house promotion.

She believed it was better for her station in the long run to resist any endorsement of print advertising.

So far she's been successful selling her open house packages without the print tie-in.

■ **Prepare signs to increase traffic to the events.** In spite of heavy pre-promotion on your air, a good percentage of open house traffic is directed to the apartment complex or housing development from the major highways on the day of the event.

Most people still shop for homes by simply driving around and looking. So WMJJ-FM had large signs produced to draw people from the key intersections.

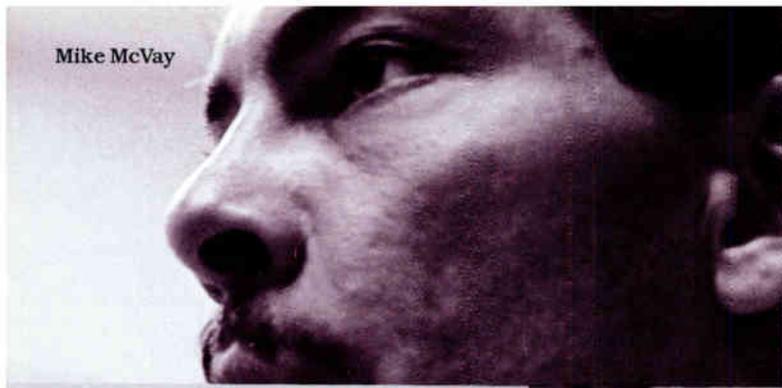
Landlords and real estate developers rarely conduct these events without outdoor signs and will expect them from you.

■ **Suggest that clients share the cost of the package.** Kruthaupt doesn't have any trouble getting her hefty \$5,000 rate when she encourages several home builders to share the cost.

Most of the new home developments in her market have more than one builder on the site selling different styles of homes. It's a growing trend around the country. She approaches each developer with the idea of sharing the cost of the remote package. □



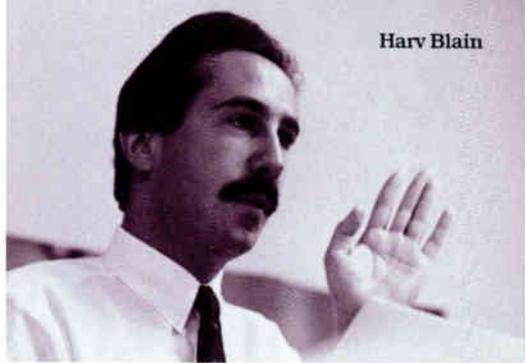
WMJJ-FM, Birmingham GM Bill Stoeffhaas uses open house tie-ins to get schedules from developers. Signs leading to the event are an important part of the packaging.



Mike McVay



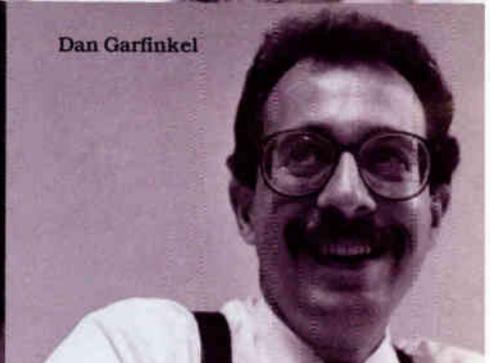
Charlie Cook



Harv Blain



Chris Elliott



Dan Garfinkel

IF YOU SEE OUR TEAM IN YOUR MARKET AND WE'RE NOT WORKING FOR YOU, PLAN A DEFENSIVE STRATEGY MEETING, FAST.

We're there to win. And, our track record proves it.

Stations who use us know we're well-armed with proven procedures and experience.

Competitors know they should worry.

Here's what you should know about McVay Media if you're ready to get aggressive and need expert help.

Mike McVay Leads radio industry with ratings success. Ongoing service and attention to detail is a trademark. Pioneered "Programmers Seminar", "Programming Tape Library", the "McVay Systems Manual", and numerous other industry advances. The AC authority.

Charlie Cook Works in tandem with McVay to provide stations with 24-hour availability, weekly management and conferencing, quarterly market visits. AC and Country are his specialties.

Harv Blain Trouble shooter and CHR specialist.

Averts potential disaster by going to a market within hours of trouble if necessary. Recently a PD quit on a Friday. The following Monday, Harv was there working out playlists and lining up qualified interviews. No one-man operation can provide this kind of backup.

Dan Garfinkel Once we put a station on track, Dan follows the first-strike force into a market. His vital leadership in on-going sales and programming promotions assure stations with continued success.

Chris Elliott Our newest team member. Chris uses his major market personality experience as an effective programmer. Holds record for being only programmer to make Oldies station #1 in 12+ in a major market.

As you can see, the McVay Media team is unlike any other you'll encounter. If we're not working for you, there could be trouble ahead. If we're already part of your winning effort, relax and enjoy your ratings increase.





All of the salespeople at WMMS-FM, Cleveland wear digital pagers at work. Clients can always track them down if they have a concern or important question. Each salesperson's pager number is listed on his or her business card.

Four More Value-Added Sales Tips

New ideas to make your station more indispensable to your advertisers.

Going over and above for your advertisers isn't special anymore — it's expected.

Your clients have invested a large amount of money and trust in your sales staff. The salesperson is beginning to take on the role of caretaker of that investment.

That means giving the excellent service that will make your station a valuable necessity to their campaign.

The new emphasis is on going beyond serving their needs to anticipating them in creativity and planning out the details of their total campaign.

Here's how it's being done:

■ **Position your sales team as the source of information on the market.** Compile all the information you've collected on market statistics, retailers, other media, etc. Collect all the information for display in a research library. Make it available to clients, prospects and agencies whether they

come into the station or call by phone. Positioning yourself as their campaign manager makes you a valuable asset.

KYKY-FM, St. Louis sales managers Theresa Sullivan and Ellen Carney try to have the most updated research files in town. They don't hesitate to give accurate information about competing stations. Thinking like a consultant and not a mercenary will make you indispensable to your clients and help to build a relationship based on honesty.

One idea is to designate a client room at the station. KYKY-FM labels one room especially for advertisers where clients can watch their commercials being produced.

■ **Install an after-hours advertisers' hotline.** It can be a red phone known as your client "hotline." Even after the reception area closes down, clients can reach you with important questions.

The salespeople at WZZU-FM,

Raleigh take turns wearing beepers after hours and weekends. The hotline at the station takes a message with an answering device that automatically records a message and beeps the person wearing the pager. The message on the answering machine says, "... your needs are important."

All of the salespeople at WMMS-FM, Cleveland wear digital pagers at work. If they wander away from their desks or leave the office, clients can track them down. The number of the person calling shows up on the pager — sidestepping the extra call to the office to find out who called.

The AEs' individual pager numbers are listed on their business cards.

■ **Compile personal information files on clients.** Make it routine to write down any tidbit of personal information or any quirks you discover about your clients: birthdays, children's names, favorite restaurants, and any dislikes. Design a list as the cover page for each client's file. You will see it every time you open the file and can scan it or add to it. Inquiring about a client's husband by name will show a genuine concern that goes beyond a business relationship. The key is making clients feel special for being connected with your station and part of your team. In the long run, you will be able to raise rates more easily and hang on to clients in times of bad numbers.

■ **Employ offbeat methods to enhance a campaign.** KKOB-AM, Albuquerque buys advertising space on milk cartons from a local dairy. They put together a package for clients that includes a choice of a full, half or quarter panel of the milk carton to place their ad. Every month 100,000 milk cartons are sent to stores and homes with a client's ad that works in conjunction with their radio strategy. When the space is available, KKOB-AM puts its morning team with station events on the carton.

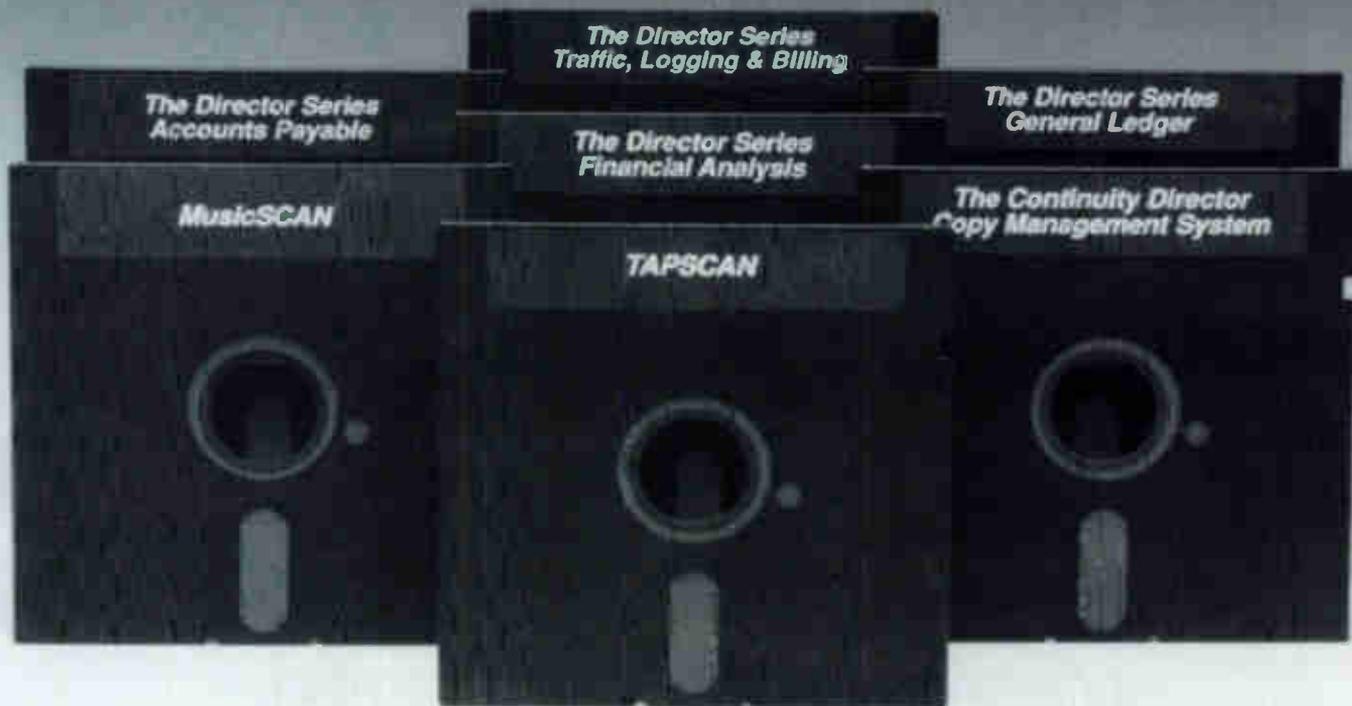
WZZU-FM has a full-time graphic artist on its staff to help clients. One of WZZU-FM's restaurant clients was having trouble with a slow lunch crowd. The sales team brainstormed and used the increasingly popular "lunch guarantee" campaign. If the food doesn't arrive in ten minutes after ordering, the meal is free. The station designed table tents, buttons, banners, and signs.

And, oh yes, recorded the spot.

That seems to be the way things are headed. Stations can expect to do much more than selling and recording spots to win advertisers. □

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Totally Integrated Management Software System.

Introducing The Director Series of Radio Management and Information Software.

This is the premiere of the radio industry's first and only totally integrated software system. That makes it the only system your station will ever need.

We've taken our industry renowned ratings analysis software (both quantitative and qualitative), and integrated other top notch, comprehensive systems that will perform the traffic, logging, billing, client budget and schedule planning, copy management, revenue maximization, even music scheduling functions.

The Director Series addresses every area of radio

station operations, with software which does its job better than any available on the market today...and makes your job easier, and more efficient.

Each module operates independently, yet every module compliments and contributes to each of the others. The Director Series system is absolutely turn-key.

The complete system creates a level of efficiency and productivity that has been, frankly, unattainable in any radio station to date. Even if you already have the individual capabilities from different suppliers.

Call today for more information on The Director Series of Radio Management and Information Software.

THE DIRECTOR SERIES

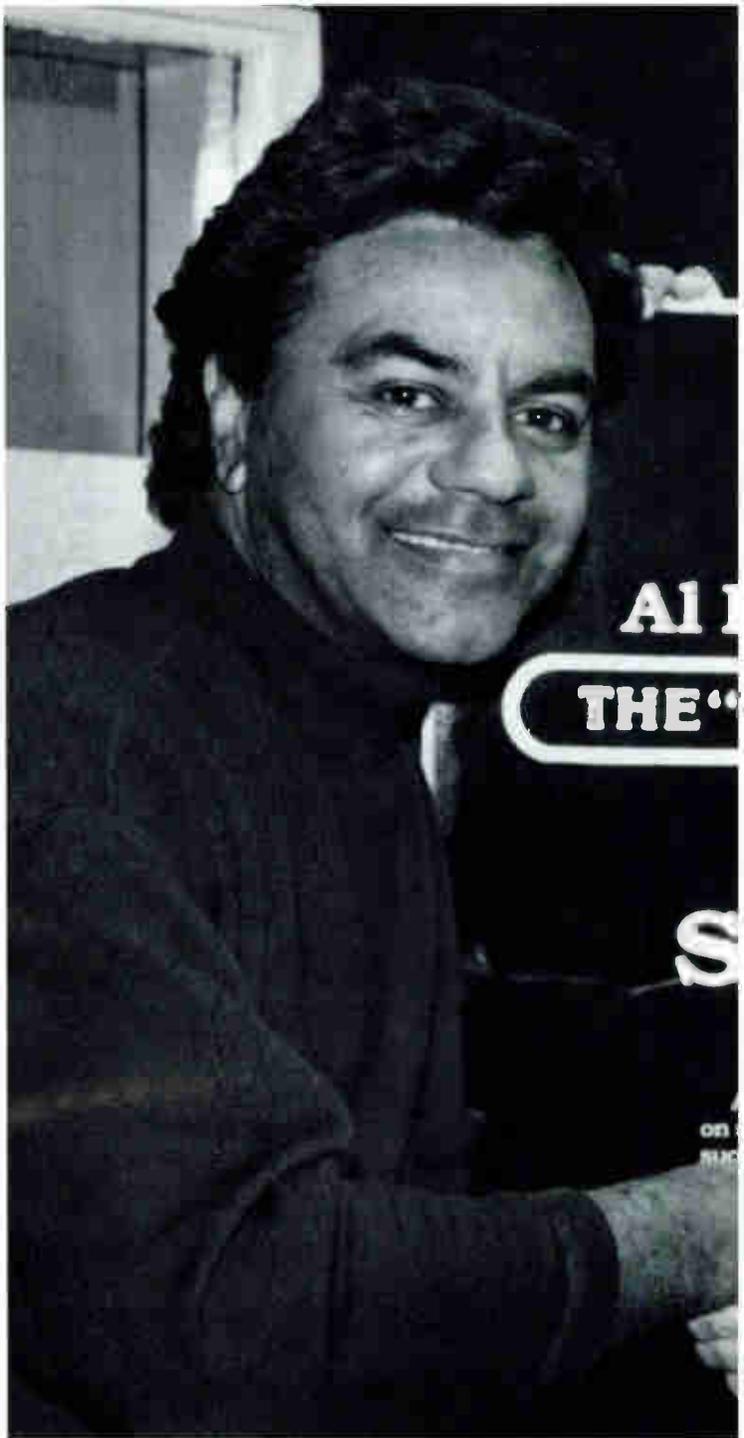


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WE'VE GOT THE STARS

Join Johnny Mathis and the rest of our family of stars including Pia Zadora, Jerry Vale, Henry Mancini, Kay Starr and others LIVE on THE MUSIC OF YOUR LIFE via satellite from the Transtar Radio Network Studios in Hollywood.

Promotional philosophy behind the new satellite version of THE MUSIC OF YOUR LIFE will focus on the listener. Star cruises, interactive listener participation, live access to the stars, MOYL cd/album collections, and the MOYL Travel Club are now being integrated, along with a finely balanced music mix from the 40's right through to today.

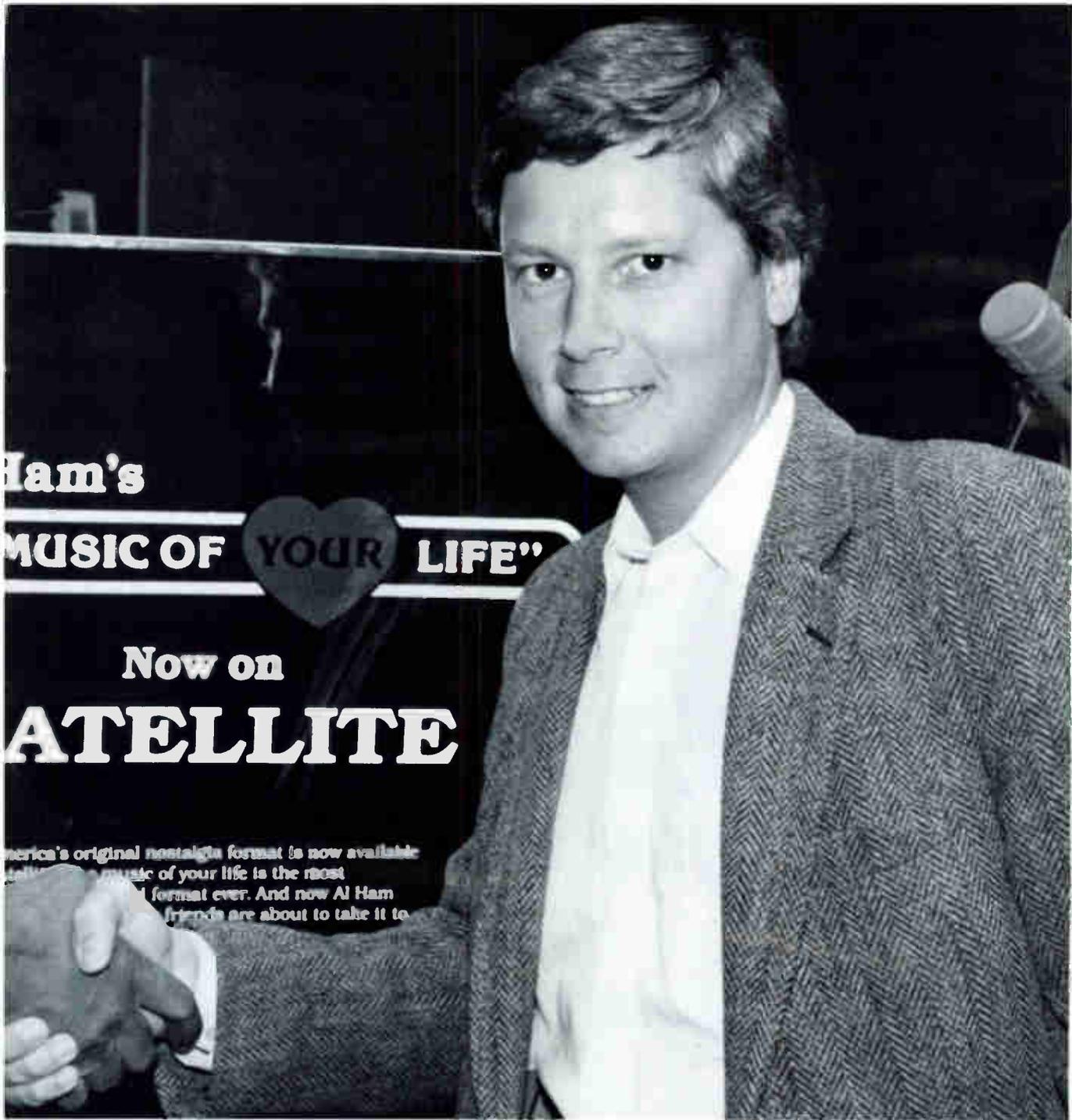


Recording artist Johnny Mathis poses with THE MUSIC OF YOUR LIFE Operation

Listen to what station managers across the country are saying about THE MUSIC OF YOUR LIFE:

"A hearty 'thank you' to Reg Johns, Joe Restifo, David Wolfe and the entire Fairwest team. We joined THE MUSIC OF YOUR LIFE via Transtar on the first day; and, you guys were there everytime we needed you!"

Bob Rall
WZRX-AM Jackson, Mississippi



Manager David Wolfe to celebrate the recent launch of THE MUSIC OF YOUR LIFE, live from Hollywood.

"THE MUSIC OF YOUR LIFE on satellite has greatly improved our sound. The music sounds good, updated and very hit-oriented from the 40's, 50's and 60's."

Bill Scanlon
WWDC-AM Washington, D.C.

THE "MUSIC OF  YOUR LIFE"™

"In a very short time, the updated version of THE MUSIC OF YOUR LIFE on satellite has proven itself beyond our expectations."

Based on listener reaction and my own personal feelings, this is without question the format WXKS, and Boston, have been waiting for."

Arnie Ginsburg
WXKS-AM Boston, Massachusetts

For more information and a free demo, call Neil Sargent today: 1-800-654-3904.

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WYAY-FM/WYAI-FM, Atlanta Operations Manager Herb Crowe (left) works closely with GSM Greg Noack and LSM Ken Christianson on client creative difficulties.

Getting Your PD to Care About Sales

More "excellent" companies are starting to do something to get programmers to take sales more seriously. Here are a few ideas to try.

Today the challenge of overcoming objections isn't limited to your negotiations with the client. Advertiser pressure for more sales promotions and more exotic copy ideas are putting PDs and sales managers at odds more frequently.

So are the competitive forces in the market that might be forcing the PD to stand firm for a lid on spot loads.

The troubles are compounded when the GM — the arbitrator in these disputes — is also selling time on the station. The PD feels like he or she is in a lopsided battle.

There's nothing new about programmers carefully guarding their turf. The few who are given veto power wear their dominion over commercial content like a badge.

"It's a built-in conflict," says WYAY-FM/WYAI-FM, Atlanta Operations Manager Herb Crowe. And one

that he avoids by gladly offering himself up for sales calls to help account executives close deals with clients.

But that's not for every programmer. Some aren't comfortable in that role.

Here are a few ideas for getting your PD to become more involved with sales:

■ **Give your PD a piece of the action.** Make it a bonus based on a small, but meaningful percentage of the station's profits or total billing.

Group owner Gary Edens says it helps programmers look at the whole picture, to put it all in perspective. He has been experimenting with these kinds of incentive programs to make PDs "full partners" in the station. They — like all Edens employees — are also shareholders in the company.

Edens also structures a bonus program that's designed to make GMs lean away from any sales bias that

might surface when they're asked to settle sales/programming disputes. They get extra money tied to ratings performance.

■ **Invoke the "better idea" rule.** It allows the PD to reject any objectionable promotion or copy idea — but only after supplying the sales manager with several alternatives. The salesperson, in turn, agrees to take the "better idea" to the client.

It works best when the salesperson stays alert to early trouble. Trust your gut. You have a pretty good idea about which client ideas aren't going to fly with the PD. Deal with potential trouble now by either steering the client in a different direction and/or notifying the PD.

By the time many programmers are finally asked to rule on copy or promotion ideas, the negotiations with the client have gone too far for the PD to tactfully raise concerns and still keep the deal alive.

■ **Let the PD meet or talk directly with the client.** Not for a sales pitch, but to work out copy or promotion problems. Many salespeople don't want to give up that kind of control to anybody for fear of something being said that will blow the deal.

But acting as intermediary between the client and the PD isn't any better. The programmer needs direct give and take with the client to develop new ideas. Crowe makes time for brainstorming sessions at the station with the salesperson and client to get through sticky problems.

■ **Be sure the PD's view of the ratings is communicated quickly to the sales staff.** Arrange in advance of the book for him or her to meet the sales staff as soon as it's released.

WBJW-FM, Orlando GSM Pat Byrd wants her staff to know all of the details that it wouldn't intuitively glean from the results. It also reinforces the PD's position as programming and audience expert. Too often the salesperson's only "book review" is the one played back to them from an agency buyer.

Salespeople should talk openly with the PD in that meeting — without ganging up — about how the numbers might affect sales.

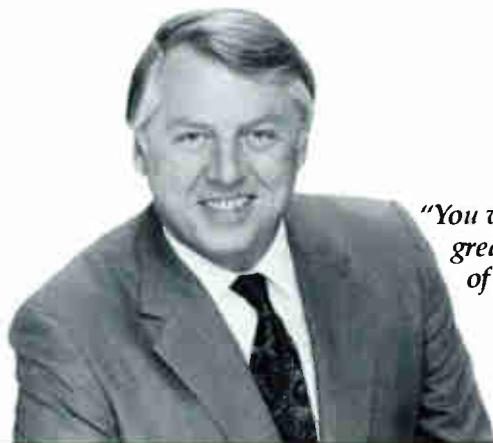
The sales manager should encourage account executives to give the PD copies of any demographic runs they're preparing for pitches from computer programs like Tapscan or Strata. Those computers are usually parked in the sales department and it's often difficult for programmers to gain access to them. □

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of the huddle and do it."*

— Vince Cremona, Vice President and
General Manager, WEBE-FM and WICC-AM

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WIN Communications, Inc., Walt A. Tiburski, President;
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Arbitron says these people are the same.



Age and sex is certainly valuable information. But if that's where your rating source stops measuring, you'd better hold it. Like the pictures here, the ages and sexes may be the same but *vive la différence!* Differences in income, education, lifestyle, purchasing habits, likes and dislikes, pros and cons, the list goes on and they're *all* important.

Only Birch/Scarborough provides you with the differences that your sales staff can use to show the quality and quantity of the audience you have invested your programming dollars to gain.

Because Birch gets its information right from the horse's mouth. One on one. Person to person. At Birch/Scarborough, we talk directly to the people your clients' clients want to talk to. Because that's the only way to get reliable, in-depth information. Information that sells beyond cost per point.

No two people are alike. The same is true of radio ratings services. **They** say people are the same. **We** say the difference is like nighttime and drive time.

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A VNU Marketing Information Services Company

Reaching Listeners When They Leave Your Market

New ideas for keeping your call letters in front of your listeners — even when they can't hear you.



WHTZ-FM, New York flies its "Secret Word" banner every summer weekend above New Jersey beaches. Listeners who know the word call in the following Monday morning to win \$1,000.

It seems like every possible promotion tool that can benefit a radio station has been discovered already.

TV. Billboards. Direct Mail. On-air giveaways. Buscards. Newspaper ads. Community involvement.

All but one: Using a station in another market to promote your station while your listeners are away from your signal.

Out of sight, but not out of mind.

WHTZ-FM, New York VP/Programming Steve Kingston began forming a strategy like this years ago when he was programming WYRE-FM, Annapolis. You don't have to be in a market the size of New York to use these ideas. Here's how it works:

■ **Trade or buy time on a station in a nearby market.** Identify the station most like yours in a popular vacation spot. Make a deal for time on that station during key weekend days to reach vacationers.

Craft your commercials to sound as much like your station as possible. Have your morning personalities create the spots ("Listen to the WXXX Breakfast Flakes Monday morning when you get back from the beach and win prizes").

For marketing on a smaller scale, buy or trade fixed-position spots Sunday afternoon and evening.

PD Mark St. John (then at WAVA-FM, Washington) bought a season's worth of Sunday spots on two Ocean City, MD stations for about \$1,000 — a cost-effective way of reaching hundreds of thousands of vacationers.

■ **Buy a billboard along the main commuting road.** It may be less expensive than you think to have one board for three to five months. Build a week-day contest around your billboard ("Tell me the phrase along the bottom of our Route 38 billboard").

You can reinforce marketing efforts with a translator. WHTZ-FM re-broadcasts its signal on a translator at 96.7, in the Asbury Park, NJ area — a stretch of the Garden State Parkway many New Yorkers drive to reach the beaches.

■ **Advertise off the air in your vacation area.** Many beaches have planes that will fly your banner. Z-100's "Insane Plane" advertises a secret word that listeners need to know to win a Monday morning contest.

Have your personalities and promotion team there handing out bumper stickers, towels, tee-shirts — or con-

ducting contests. Work with your "partner" station on attention-getting promotions. Combining the promotional muscle of two non-competing stations can make an event even bigger.

Try local newspapers and free shopper's or vacationer's guides to promote your call letters, positioning statement and contest. Don't overlook signs, either. Insist that your call letters be displayed on roadside signs of bars, restaurants or amusement parks.

■ **Give the campaign exposure on your own station.** Do live call-ins from personality appearances and contests. Let your listeners back "home" share in the fun of your weekend promotion.

If you're trading time with the "away" station, make sure their commercial gets good exposure ("When you're out on Long Island, be sure to tune in WWHB, the Z-100-approved radio station in the Hamptons").

There's another benefit in marketing away from home: Sponsors and local agencies love it. WHTZ-FM claims "micro-marketing" builds credibility with media buyers who — like other weekenders — have the image of Z-100 reinforced in their minds. □

How to Ask for a Raise

With stations complaining about how hard it is to find good people, here's how to remind them they have already found you — and you deserve more money.

Radio people have a funny way of asking for a raise — a really significant raise.

They find another job.

Too frequently top managers, programmers and sales managers feel it's actually safer to find another job with another station or group.

Part of the reason is the lack of formal performance standards. In radio it's, how are the ratings? Then, how are the ratings compared with last year at this time? Shouldn't the station be doing a little better in sales now that the numbers are higher?

But now it's changing. Here are the latest ideas from experts about getting more money:

■ **Put yourself in the position of**

your boss. What kind of approach does he or she like? Some people like notice of a meeting that concerns money. With others you can bring up the subject naturally. Where you talk is important. Most people feel more comfortable on their home territory — their own office. They feel more in control.

Be mindful of the correct time of day. Some bosses like to handle personnel matters early in the day. But often they're more accessible at lunchtime or the end of the day.

■ **Make sure the timing is right for the company.** You're likely to hear a negative or neutral answer if billings or ratings are down. If plans are being announced for a major expansion or studio upgrade you may want to wait.

The same with groups and companies looking to sell stations. Move cautiously on a raise if you think your company's commitment to radio or to operating on a level consistent with the past is waning.

■ **Don't ask when you have only been in your position a short time.** Even if you are performing above their expectations, most employers will not appreciate you asking for more money until you have been around a while.

The anniversary of your employment is a convenient time and generally well received.

■ **Rehearse the words you'll use.** Boil the actual request down to one sentence ("Based on my performance, wouldn't

you agree that I've earned a raise?"). Some people suggest practicing the line with a spouse or friend. That gets you past the embarrassment that most people feel about this topic.

Another tip from experts: Rehearse in front of a mirror. It sounds silly, but if you're not convincing when you ask for a raise, you're setting yourself up for a "no" — or worse, no answer at all.

■ **Avoid putting your boss on the defensive.** Saying "I think I deserve this" leaves him or her with few options to respond. The theory is to create an atmosphere to be as open as possible. Your boss is likely to be just as uncomfortable during the meeting as you are. Even if a past deadline or promise of a raise has been missed, try to be positive in your approach.

■ **Make your request specific.** A higher commission or more accounts, if you're in sales. A dollar figure, if you're in programming or another department. The experts recommend you couch the figure in per-week numbers; \$100 a week may sound less alarming to your boss than a \$5,000 increase.

■ **Leave the door open if you're turned down.** Let your boss know you'll still be a valuable employee with a good attitude. Ask him or her what needs to happen for your request to be granted the next time. Get specific agreements about what would change the company's answer to a "yes." Vague responses from the boss like "do better" may leave you frustrated.

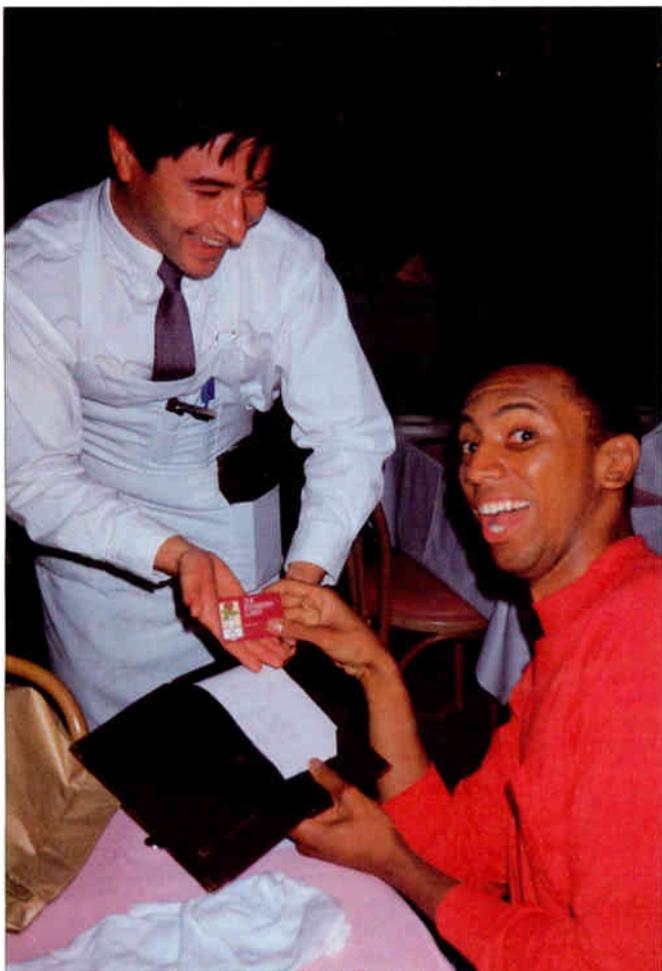
If you can't get a specific blueprint from an employer about what it will take to gain that raise, start looking.

Don't complain in public about your turndown. Co-workers quickly tire of griping and word will surely get back to your boss.

■ **Give your boss options for rewarding you.** If more money isn't available, maybe a company car or car phone would be mutually agreeable. Creative compensation can save you out of pocket dollars, and that can be as good for you as a raise. (Investigate the tax consequences; you may be liable for taxes on your new perks.)

Stations are increasingly looking at new ways to reward good employees. They're considering requests for a company car, or giving favorable terms to buy it later. One station helped a PD build a studio in his home. Contracts for talent will include bonuses for ratings or a percentage of the gross.

Raises won't come from simply asking or even from performance alone. It will be timing, psychology and reaffirmation of the traits you were hired for in the first place. □



Non-cash rewards are more feasible for the company and save you out-of-pocket dollars. KXXX-FM, San Francisco treats personality "Super Snake" to dinner on the company card.

Radio Across-The-USA™

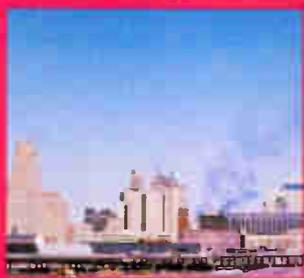
Albany



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
WPYX-FM A	12.6	12.8	15.0
WFLY-FM R	13.5	12.5	12.4
WOBK-FM A	4.4	6.4	7.5
WGNA-FM C	8.9	8.8	6.9
WGY-AM AC	7.3	7.3	6.4
WROW-FM EZ	7.4	5.4	6.2
WGY-FM R	5.7	6.3	6.1
WOBK-AM N/T	4.8	5.0	5.6
WKLI-FM AC	6.2	5.1	4.0
WTRY-AM O	2.8	2.8	3.2

Buffalo



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
WKSE-FM H	16.7	16.5	16.8
WGR-FM AC	6.1	5.0	11.2
WJYE-FM EZ	8.0	8.6	7.9
WELX-FM B	6.4	7.0	7.3
WHTT-FM O	5.2	4.5	7.0
WYXK-FM C	6.1	5.7	6.3
WMJL-FM R	4.8	5.2	6.0
WGEN-AM AC	6.2	6.3	5.4
WCKX-AM HB	4.2	5.0	5.3
WBLI-FM AC	2.5	5.9	4.1

Atlanta



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
WABE-FM B	10.8	10.8	12.5
WAPN-FM R	10.4	10.4	11.4
WGSB-FM AC	7.9	5.4	5.8
WWSB-FM A	7.5	5.5	6.3
WDBX-FM AC	7.1	7.1	6.3
WQOW-FM C	4.9	5.6	6.3
WYAT-FM D	4.6	6.7	5.5
WYZZ-FM R	3.5	6.1	5.1
WPCB-FM EZ	11.1	6.1	5.2
WGBL-AM AC	8.8	5.2	4.6

Charlotte



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
WPEG-FM B	13.7	13.4	14.8
WCKZ-FM R	7.7	10.2	11.6
WSOC-FM C	15.0	13.9	11.4
WRFX-FM A	7.7	8.8	9.4
WRDQ-FM R	8.0	8.8	8.0
WMXC-FM AC	3.2	7.0	6.3
WLVK-FM C	8.4	7.7	4.5
WEZC-FM EZ	5.5	2.5	4.3
WBT-AM AC	3.9	2.6	4.0
WBCY-FM R	3.9	3.8	3.9

Baltimore



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
WXYV-FM B	12.2	11.8	11.0
WBAL-AM N/T	7.1	7.2	9.3
WBSB-FM R	6.7	7.9	7.9
WIYY-FM A	5.9	7.3	6.8
WPOC-FM C	5.7	5.3	6.2
WLIF-FM EZ	6.7	5.8	5.5
WWMX-FM AC	7.0	6.0	4.8
WCBM-AM AC	3.2	3.6	3.5

Chicago



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
WGCI-FM B	11.1	9.9	10.0
WGN-AM N/T	8.4	9.5	9.1
WVAZ-FM AC	5.6	6.8	6.1
WBBM-FM R	5.3	5.2	5.4
WLUP-FM A	5.1	4.8	5.4
WYTZ-FM R	4.8	5.1	5.3
WCKG-FM A	4.8	4.6	4.7
WBBM-AM N	4.9	4.3	4.4
WUSN-FM C	3.6	3.8	3.7
WLUP-AM A	3.4	3.4	3.4

Birmingham



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
WZZK-FM C	12.5	14.6	14.7
WAPI-FM R	12.4	10.5	14.3
WZRR-FM A	13.6	13.7	11.9
WKXX-FM R	9.7	11.5	10.8
WENN-FM B	10.9	11.6	10.6
WMJJ-FM AC	6.9	7.5	7.9
WERC-AM N/T	3.2	3.7	3.4
WATV-AM B	3.2	3.4	2.9
WDJC-FM REL	3.8	3.2	2.8
WAGG-AM REL	1.8	1.9	2.7

Cincinnati



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
WEBN-FM A	15.3	13.9	14.4
WKRC-FM R	12.0	11.5	13.0
WLW-AM AC	10.5	11.9	12.1
WOFX-FM A	5.5	5.4	6.7
WWNK-FM AC	8.6	8.4	6.6
WBLZ-FM B	6.5	6.1	6.1
WWEZ-FM EZ	4.3	4.1	4.9
WUBE-FM C	5.5	4.3	4.5
WRRM-FM AC	3.5	4.3	4.3
WIZF-FM B	3.9	3.8	4.0

Boston



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
WWSB-FM R	9.7	9.2	8.1
WZLJ-FM R	7.2	7.5	7.5
WBCH-FM A	7.5	7.5	7.1
WVNS-AM N/T	6.8	7.3	7.0
WBL-AM AC	6.7	5.1	5.4
WHCH-AM T	5.7	5.4	4.7
WOOB-FM C	4.9	4.9	4.5
WZLX-FM C	4.5	3.7	4.0
WJIB-FM EZ	4.5	4.5	3.9
WGBL-FM AC	3.5	3.8	3.6

Cleveland



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
WMMS-FM R	13.6	13.4	12.6
WZAK-FM B	9.3	9.6	11.5
WLTF-FM AC	9.0	10.0	8.0
WNCX-FM O	6.7	6.5	6.9
WMJI-FM AC	6.6	4.9	5.6
WGAR-FM C	4.7	4.9	5.3
WDOK-FM AC	4.0	5.0	5.2
WWWE-AM N/T	5.0	5.2	4.9
WPHR-FM R	4.6	4.9	4.7
WNWW-FM NA	3.7	3.8	4.2

Radio Across-The-USA™

Columbus



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
WYCL-FM AC	10.5	12.2	17.8
WYQI-FM A	10.5	11.6	13.1
WQMY-FM AC	8.5	8.3	10.1
WAGT-FM R	8.4	5.5	11.1
WRMG-FM O	7.7	4.8	5.9
WTVN-AM AC	11.4	10.0	5.5
WYNS-FM R	1.9	1.2	1.2
WBNS-FM EZ	5.2	5.3	4.0
WLW-AM AC	1.2	3.2	4.2
WNOX-FM C	4.0	2.1	2.6

Greensboro



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
WTQR-FM C	16.4	15.1	19.8
WJRH-FM R	13.2	14.8	14.1
WQSB-FM A	10.3	10.5	13.7
WKZI-FM R	6.2	5.5	7.0
WMAQ-FM AC	4.6	5.0	3.1
WKSJ-FM R	6.0	3.8	4.4
WQMG-FM R	3.1	3.2	4.3
WYSS-AM AC	2.0	3.0	3.8
WRBC-FM O	3.5	4.5	3.4
WWVB-FM AC	2.5	1.8	2.5

Dallas



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
KSCS-FM	7.4	8.2	9.0
KKDA-FM B	8.0	8.6	8.6
KPLX-FM C	6.3	8.1	8.0
KVIL-FM AC	8.3	7.8	7.9
KJMZ-FM B	6.2	6.5	7.0
KHYI-FM R	6.2	5.6	5.5
WBAP-AM C	5.4	6.3	5.3
KEGL-FM R	5.9	5.4	4.5
KTXQ-FM A	3.9	4.3	4.0
KRLD-AM N	4.1	3.5	3.9

Hartford



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
WTIC-AM AC	17.2	18.2	15.8
WTIC-FM R	17.0	16.7	15.1
WCCC-FM A	5.7	7.1	8.7
WWYZ-FM C	6.3	7.4	8.7
WHCN-FM A	6.8	6.7	7.3
WKSS-FM R	7.4	6.2	7.2
WDRM-FM O	5.4	5.5	6.3
WRCH-FM EZ	4.2	4.9	5.7
WIOF-FM AC	4.3	4.0	3.2

Dayton



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
WTUE-FM A	14.8	12.8	11.2
WGTZ-FM R	8.1	9.2	11.1
WAZU-FM A	7.7	8.5	8.4
WBLZ-FM B	9.1	8.7	7.8
WHKO-FM C	9.5	8.6	6.8
WHIO-AM AC	9.6	9.4	6.2
WONE-AM C	3.9	4.2	4.4
WWSN-FM AC	3.6	3.0	4.3
WLW-AM AC	3.5	3.4	4.3

Houston



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
KHOU-FM B	11.5	10.9	11.0
KRDX-FM A	7.6	7.9	8.2
KHFX-FM C	10.2	9.0	11.1
KILT-FM C	7.7	8.1	8.1
KXBB-FM R	8.8	9.9	7.8
KHOU-FM B	7.4	5.7	5.9
KCFX-FM A	4.1	4.4	4.8
KTRH-AM N	4.1	3.9	4.5
KHHT-FM R	2.2	3.5	3.9
KRDA-FM EZ	4.5	3.8	3.5

Denver



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
KBCO-FM A	8.2	6.7	8.4
KAZY-FM A	7.2	7.8	8.1
KRXY-FM R	9.7	8.2	7.9
KQKS-FM R	7.5	6.8	6.2
KYGO-FM C	4.5	6.1	6.1
KOA-AM N/T	4.6	4.3	5.6
KXKL-FM O	5.9	6.5	5.1
KMJI-FM AC	4.5	5.2	4.2
KDKO-AM B	2.5	4.1	3.8
KBPI-FM A	8.2	7.2	3.6

Indianapolis



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
WFBO-FM A	24.6	21.5	19.0
WZPL-FM R	11.4	13.4	13.3
WFMS-FM C	10.0	9.2	11.7
WIBC-AM AC	9.8	11.3	11.2
WTLC-FM B	8.0	7.8	7.9
WENS-FM AC	5.6	6.3	6.8
WKLR-FM O	5.0	5.5	5.5
WXTZ-FM EZ	4.8	4.7	4.0
WTPI-FM AC	4.4	4.2	3.4
WPZZ-FM B	3.7	2.9	3.3

Detroit



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
WJLB-FM B	9.2	9.2	10.6
WJLB-AM AC	9.0	8.3	8.4
WXPX-FM R	6.1	6.7	10.5
WWWW-FM C	4.0	5.3	3.5
WHOT-FM R	4.7	3.2	3.2
WJZZ-FM A	6.4	5.5	5.2
WSTZ-FM R	4.0	4.0	4.5
WHP-FM A	4.6	4.7	4.8
WNCI-FM AC	3.1	4.0	4.3
WCSB-FM A	4.0	3.8	4.0

Kansas City



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
WDAF-AM C	14.8	16.0	12.9
KXXR-FM R	9.2	9.2	9.3
KPRS-FM B	10.3	11.4	9.0
KBEQ-FM R	8.5	8.5	8.4
KCFX-FM A	4.0	5.6	7.1
KFKF-FM C	8.4	7.6	7.0
KCMO-AM N/T	3.4	4.3	6.2
KYYS-FM A	5.2	4.6	5.5
KMBZ-AM N/T	4.1	4.0	5.1
KCPW-FM R	3.3	4.3	4.5

Radio Across-The-USA™

Los Angeles



BIRCH MONTHLIES

	FORMAT	M/A	A/M	M/J
KPWR-FM	R	8.6	8.3	7.5
KIIS-FM	R	6.6	6.6	6.8
KQLZ-FM	R	3.4	5.9	6.7
KABC-AM	N/T	4.2	4.9	5.1
KOST-FM	AC	5.1	5.1	4.8
KLOS-FM	A	5.6	4.7	4.3
KRTH-FM	O	3.2	3.4	3.4
KJOI-FM	EZ	3.7	3.1	3.3
KJLH-FM	B	3.7	3.7	3.2
KROQ-FM	A	3.6	3.1	3.1

Minneapolis



BIRCH MONTHLIES

	FORMAT	M/A	A/M	M/J
WCCO-AM	N/T	17.7	16.3	18.5
KDWB-FM	A	10.3	11.1	10.3
KDWB-FM	B	7.9	10	8.9
KSTP-FM	AC	8.7	8.6	8.9
WUCB-FM	B	8.0	10.2	8.9
RETY-FM	C	7.2	6.3	6.4
WUCB-FM	AC	4.8	4.2	4.8
KJUL-FM	A	4.4	5.1	4.3
KDWB-FM	O	4.6	3.5	4.1
KTCZ-FM	A	4.7	3.0	3.1

Louisville



BIRCH MONTHLIES

	FORMAT	M/A	A/M	M/J
WAMZ-FM		16.5	18.0	17.8
WDJX-FM	R	13.9	14.7	14.5
WHAS-AM	AC	11.1	11.6	12.0
WQMF-FM	A	13.8	12.6	12.0
WLOU-AM	B	8.2	8.5	10.5
WLRS-FM	R	5.5	5.1	5.7
WVEZ-FM	AC	7.5	5.8	5.2
WAVG-AM	O	2.7	2.6	4.0
WRKA-FM	AC	4.8	4.8	3.9
WLLV-AM	REL	.4	.9	2.0

Nashville



BIRCH MONTHLIES

	FORMAT	M/A	A/M	M/J
WYHT-FM	R	18.1	17.1	18.3
WDEF-FM	A	13.4	13.3	13.1
WSIX-FM	C	10.5	11.1	11.2
WLAC-FM	AC	7.7	8.4	8.8
WSM-FM	C	8.6	10.3	8.3
WQOK-FM	B	9.6	8.9	8.9
WQXX-FM	O	4.8	4.3	4.7
WZZZ-FM	EZ	4.3	4.3	4.0
WPYV-FM	P	3.4	3.7	3.3
WYHT-FM	AC	3.8	3.8	2.9

Memphis



BIRCH MONTHLIES

	FORMAT	M/A	A/M	M/J
WHRK-FM	B	17.0	16.5	18.3
WEGR-FM	A	8.7	10.4	12.6
WGKK-FM	C	12.3	12.4	10.3
WDIA-AM	B	8.8	9.5	10.2
WMC-FM	R	8.7	7.8	7.7
KRNB-FM	B	8.1	6.6	5.8
KMPZ-FM	R	5.6	4.7	5.4
WLOK-AM	B	5.5	4.9	4.8
WRVR-FM	AC	5.4	4.9	4.6
WEZI-FM	EZ	2.7	3.3	3.6

Nassau



BIRCH MONTHLIES

	FORMAT	M/A	A/M	M/J
WHZZ-FM	R	7.5	7.3	7.3
WBAB-FM	A	6.3	6.5	6.4
WBLS-FM	R	5.3	5.4	5.6
WQHT-FM	R	4.8	4.9	5.3
WALK-FM	AC	5.7	5.3	4.9
WNSW-FM	A	4.0	3.8	4.0
WQSS-FM	O	3.6	4.1	3.4
WPLJ-FM	R	3.9	4.3	3.4

Miami



BIRCH MONTHLIES

	FORMAT	M/A	A/M	M/J
WHQT-FM	R	11.1	12.1	12.0
WPOW-FM	R	6.0	6.1	7.4
WLYF-FM	EZ	6.8	6.7	6.0
WHYI-FM	R	4.9	4.5	5.3
WAXY-FM	AC	5.0	4.7	4.8
WGTR-FM	A	4.5	4.6	4.6
WIOD-M	N/T	4.0	3.8	4.1
WMXJ-FM	O	4.7	4.8	4.1
WSHE-FM	A	4.3	4.2	4.0
WCMQ-FM	SP	3.7	3.5	3.8

New Orleans



BIRCH MONTHLIES

	FORMAT	M/A	A/M	M/J
WYLD-FM	B	12.9	14.2	14.2
WQUE-FM	R	14.6	14.6	12.6
WEZB-FM	R	12.9	13.2	12.3
WLTS-FM	AC	5.6	3.5	5.0
WNOE-FM	C	3.4	3.9	5.0
WLL-AM	N/T	4.5	4.8	4.6
WBYU-AM	BB	4.0	3.8	4.0
WLMG-FM	AC	3.9	2.8	3.9
WRNO-FM	A	4.5	3.9	3.9
WCKW-FM	A	3.7	3.3	3.8

Milwaukee



BIRCH MONTHLIES

	FORMAT	M/A	A/M	M/J
WLZR-FM	A	6.7	9.2	11.8
WLUM-FM	R	11.6	11.8	10.3
WTMJ-AM	AC	11.1	7.9	10.2
WKTI-FM	R	11.8	10.4	9.7
WKLH-FM	O	7.4	7.0	7.1
WMIL-FM	C	6.6	7.3	7.0
WOKY-AM	AC	6.2	6.4	7.0
WQFM-FM	A	3.0	3.1	3.7
WMYX-FM	AC	2.4	3.4	3.6
WZTR-FM	O	2.5	4.0	3.6

New York



BIRCH MONTHLIES

	FORMAT	M/A	A/M	M/J
WHIZ-FM	R	6.7	7.0	6.9
WBLS-FM	B	4.9	5.4	5.8
WRKS-FM	B	5.5	5.4	5.8
WQHT-FM	R	4.7	4.6	4.9
WNEW-FM	A	5.2	5.2	4.7
WLTW-FM	AC	3.0	3.5	4.2
WPLJ-FM	R	3.9	4.0	3.9
WINS-AM	N	4.5	3.8	3.6
WOR-AM	T	4.0	3.8	3.6
WQCD-FM	J	2.4	2.9	3.2

Radio Across-The-USA™

Norfolk



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
WOWI-FM B	11.4	12.5	12.3
WNOR-FM A	7.9	9.6	11.8
WAFX-FM A	10.1	12.2	10.1
WNVZ-FM R	8.3	7.9	8.1
WCMS-FM C	8.9	7.3	7.3
WFOG-FM EZ	6.3	6.8	7.0
WMYK-FM B	8.2	6.5	5.7
WLTY-FM AC	3.6	3.8	4.4
WWDE-FM AC	4.2	3.1	4.1
WGH-FM R	4.6	4.7	3.7

Pittsburgh



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
KDKA-AM AC	12.5	13.6	11.7
QURE-AM A	5.0	10.7	11.2
WBZZ-FM R	11.0	11.0	8.7
WMTD-FM A	4.5	4.4	5.1
WAMO-FM B	10.4	10.5	8.5
WESH-FM EZ	7.5	6.7	7.4
WWVA-FM D	4.1	3.0	6.4
WWSY-FM C	2.5	3.3	4.1
WTJH-AM AC	2.7	3.7	3.7
WTAE-AM N/T	4.5	3.6	2.8

Oklahoma City



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
KJYO-FM R	12.9	11.8	12.9
KOUY-FM C	12.0	10.9	10.5
KAIT-FM A	7.9	7.8	9.1
KZPS-FM AC	5.1	4.1	5.0
KVNG-FM EZ	7.2	6.2	7.9
KFBC-FM C	5.6	6.0	5.6
KTTA-AM B	6.1	5.3	6.1
KHNS-FM AC	4.0	4.0	5.9
KTOR-AM N/T	5.4	4.8	5.4
KRXO-FM A	4.3	5.9	5.0

Portland, OR



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
KXYQ-FM R	8.8	10.9	11.4
KKRZ-FM R	11.1	9.8	9.9
KGON-FM A	9.7	9.8	9.7
KKCW-FM AC	9.6	9.5	8.1
KUPL-FM C	8.5	8.5	6.7
KMJK-FM A	4.8	7.1	6.3
KINK-FM A	4.3	5.0	5.7
KEX-AM AC	4.3	5.0	5.3
KXL-FM EZ	3.9	4.4	4.8
KKSX-FM O	3.9	3.6	3.7

Orlando



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
WJHM-FM B	13.4	12.5	11.5
WBJW-FM R	8.5	6.9	9.8
WHTO-FM A	6.7	9.5	9.8
WSTF-FM AC	7.1	6.9	8.0
WWKA-FM C	11.1	11.1	7.3
WSSP-FM EZ	7.2	8.6	7.1
WDZ-FM A	7.3	5.8	7.0
WHLY-FM R	4.8	5.8	6.2
WOCL-FM AC	6.4	6.0	5.3
WWNZ-AM N/T	3.6	3.6	4.8

Providence



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
WPRO-FM R	16.5	14.7	14.4
WBJY-FM A	11.6	12.9	13.1
WLKW-FM EZ	7.1	6.8	6.6
WONE-FM AC	5.8	5.8	5.3
WWKX-FM R	5.3	4.0	5.0
WWLI-FM AC	3.3	3.6	4.7
WPHJ-AM N/T	2.9	3.3	4.2
WPRO-AM N/T	3.4	3.5	3.7
WBRU-FM A	3.0	3.0	3.5
WDRX-FM A	2.1	2.6	3.4

Philadelphia



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
WUSL-FM B	9.7	10.3	9.8
WMMR-FM A	10.5	10.1	8.7
WIOQ-FM R	6.0	6.4	6.8
WEGX-FM R	7.9	7.5	6.7
WYSP-FM A	4.8	5.0	6.1
KYW-AM N	6.9	5.9	5.7
WDAS-FM B	3.2	4.2	5.7
WXTU-FM C	5.1	3.8	4.8
WPEN-AM BB	4.5	4.6	4.7
WWDB-FM T	5.5	6.3	4.4

Riverside



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
KGGI-FM R	12.3	12.9	14.1
KLOS-FM A	7.4	8.9	8.8
KQLZ-FM R	3.5	7.4	8.3
KDUO-FM EZ	4.5	5.3	5.0
KIIS-FM R	4.8	4.9	4.6
KCAL-FM A	5.9	5.2	3.7
KRTH-FM O	5.6	3.5	3.7
KCKC-AM C	3.5	4.1	3.4
KFI-AM AC	1.8	2.3	3.1

Phoenix



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
KNIX-FM C	10.8	12.0	12.5
KUPD-FM A	8.3	10.2	12.3
KZSP-FM R	15.6	14.6	12.0
KOY-FM R	4.8	5.6	5.8
KKFR-FM R	3.0	3.4	5.4
KDKB-FM A	5.3	5.7	5.3
KTAR-AM N/T	7.4	6.2	5.0
KSLX-FM O	6.1	6.6	4.8
KMEO-FM EZ	6.4	4.9	3.6
KFYI-AM T	2.4	2.7	3.4

Rochester



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
WPXY-FM R	13.9	13.6	16.0
WCMF-FM A	21.7	16.1	15.7
WHAM-AM AC	9.8	11.5	9.9
WDX-FM B	8.1	9.3	9.1
WVOR-FM AC	8.2	9.5	8.2
WBEE-FM C	7.4	8.9	7.9
WRMM-FM AC	4.9	4.0	4.9
WZSH-FM EZ	3.7	3.2	4.3
WXXI-FM P	2.4	4.1	4.0
WKLX-FM O	5.6	4.4	3.8

Radio Across-The-USA™

Sacramento



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
KRXQ-FM A	10.5	11.8	11.3
KRAK-FM C	7.1	7.6	7.7
KFBK-AM N/T	8.0	8.6	7.2
KSFM-FM R	5.4	5.8	7.2
KZAP-FM A	8.2	5.9	6.3
KXOA-FM AC	6.7	5.4	6.1
KROY-FM R	8.1	6.2	5.4
KHYL-FM O	4.1	5.3	5.1
KCTC-FM EZ	8.6	4.9	4.8
KOPT-FM NA	5.4	4.3	4.6

San Francisco



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
KMEL-FM R	9.1	7.8	6.9
KGO-AM N/T	7.9	6.9	6.4
KRQR-FM A	2.9	4.0	4.6
KSOL-FM B	4.3	4.5	4.6
KCBS-AM N/T	3.9	3.7	4.5
KIOI-FM AC	3.7	3.8	4.4
KNBR-AM AC	2.6	3.0	3.7
KXXX-FM R	3.3	3.6	3.3
KITS-FM R	2.5	2.5	3.1
KSAN-FM C	3.4	3.2	3.0

St. Louis



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
KMOX-AM N/T	18.2	17.3	17.9
KSHE-FM A	12.9	14.2	14.2
WKQB-FM R	7.5	9.3	10.5
KMJM-FM B	10.1	9.7	9.8
KSD-FM A	5.5	7.6	7.8
KEZK-FM EZ	6.0	4.8	4.6
WIL-FM A	5.5	6.2	4.5
KLOU-FM O	4.8	3.9	4.4
KYKY-FM AC	3.8	4.1	4.1
KFUO-FM CL	1.3	1.7	1.7

San Jose



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
KOME-FM R	6.7	7.3	7.7
KHQT-FM R	9.7	8.7	7.5
KGO-AM N/T	6.3	6.5	7.5
KSJO-FM A	4.7	3.0	5.2
KBAY-FM EZ	4.8	4.9	4.5
KWSS-FM R	4.1	4.1	4.3
KITS-FM R	2.5	3.1	3.8
KARA-FM AC	5.5	4.1	3.6
KIOI-FM AC	2.8	2.9	3.5
KNBR-AM AC	2.8	2.9	3.3

Salt Lake City



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
KKAT-FM C	10.4	11.0	13.5
KISN-FM AC	8.5	11.1	8.9
KCPX-FM O	8.8	7.5	7.6
KBER-FM A	5.5	7.8	7.3
KSOP-FM C	9.1	7.9	6.3
KSL-AM N	6.4	5.1	5.6
KRSP-FM A	7.0	5.4	4.7
KZHT-FM R	5.0	4.3	4.7
KJQN-FM R	3.9	4.2	4.4
KLZX-FM A	3.4	3.3	4.1

Seattle



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
KPLZ-FM R	9.2	9.5	9.5
KUBE-FM R	7.0	10.1	8.4
KRO-AM N	5.2	4.9	5.0
KSN-FM A	4.2	5.7	6.0
KXRX-FM A	3.3	3.9	5.0
KMPS-FM C	5.8	6.1	4.9
KOMO-AM AC	4.1	4.2	4.5
KING-FM DL	3.4	3.4	3.8
KZOK-FM A	2.0	2.5	3.2

San Antonio



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
KTTX-FM B	11.6	12.1	11.3
KQYY-FM C	10.5	10.1	9.4
KES-FM A	5.6	6.8	8.1
KTEM-FM B	7.5	7.1	6.3
KSMG-FM AC	5.8	5.0	6.1
KMMY-FM AC	5.7	5.7	5.0
KRXX-AM C	5.5	4.5	4.8
KSA-FM C	5.5	3.1	4.1
KGOV-AM SP	5.9	7.9	4.2
KVE-FM SP	1.0	2.9	3.7

Tampa



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
WRBC-FM R	18.4	17.6	17.3
WQYK-FM C	9.8	10.0	10.6
WRFM-FM AC	8.4	8.0	10.2
WYHF-FM A	6.7	8.1	8.2
WFLI-FM AC	5.4	5.2	5.4
WABZ-FM A	3.2	3.6	3.9
WUSA-FM AC	5.3	6.5	4.6
WFLA-AM N/T	5.9	4.7	4.0
WFLZ-FM O	4.5	3.9	3.8
WHVE-FM NA	2.9	2.7	3.3

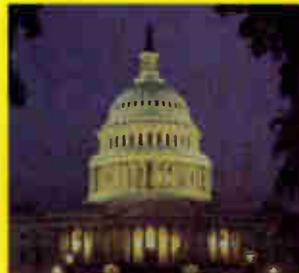
San Diego



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
KKLQ-FM R	10.8	10.1	11.0
KGB-FM A	10.1	10.7	10.3
XTRA-FM A	11.9	10.6	8.1
XHRM-FM B	5.7	5.3	6.7
KSON-FM C	4.3	4.4	6.2
KFMB-AM AC	3.2	3.7	4.9
KJQY-FM EZ	6.3	6.0	4.6
KIFM-FM AC	2.7	4.2	4.2
KFMB-FM AC	3.8	3.0	3.8
KSDO-AM N/T	3.6	3.3	3.4

Washington, DC



BIRCH MONTHLIES

FORMAT	M/A	A/M	M/J
WKYS-FM B	7.2	7.1	8.3
WPGC-FM B	8.7	8.5	8.0
WMZQ-FM C	6.0	6.1	6.9
WAVM-FM R	6.1	6.6	6.3
WWDC-FM A	4.0	5.0	5.7
WCXR-FM A	5.9	5.4	5.0
WHUR-FM B	5.3	4.9	5.0
WRQX-FM R	5.1	4.6	4.3
WMAL-AM AC	4.7	4.8	4.2
WGAY-FM EZ	4.3	4.2	3.9

PROGRAMMING

Album Rock to Play More New Music

The format will make a big comeback as it re-discovers current music. People always want what they haven't heard recently—and right now that's the current rock music. The oldest-based album rockers are beginning to find this out. They avoided playing the Def Leppards and Bon Javis because they thought they would lose their upper demos. Top 40 has shown them they're wrong to ignore current rock. Rock CHRs will merge with AOR in the next two or three years. The lemmings who are jumping over the cliff to follow Rock CHR will get stuck. Music moves in 10 and 20 year cycles. If you think about it, 1989 is musically a lot like 1969 and 1979. Those years you had heavy-sounding album rock hits mixing with urban music and dance music on Top 40. The trick for CHR is not to go too far any one way, to stay in the mainstream.

— *Nationwide National PD Guy Zapoleon*

SALES

Local and National to Become One

National business is starting to look and smell just like local: dealing direct with the station and requiring value-added services such as merchandising, sell-in and promotion. And so much local is starting to look and smell just like national: three-deep, cost-per-point, and don't-bother-me-with-your-story. As a result, dividing your sales force and your rate card into "local" and "national" may become a thing of the past. Stations will re-categorize their busi-

ness in the future as either reactive, agency-originated and numbers-driven. Or as proactive, customer needs focused and value-added based — and they'll divide their sales force and their rate card that way, too.

— *NewCity Associates President Steve Marx*

OPERATIONS

DAT Is Ready for On-air

You will soon be able to put all your commercials on several digital audio tapes. The DAT cassette won't wear out or jam or deteriorate in sound quality like cassettes. And it will be cheaper. Two hours of digital tape will cost you about \$10, compared to \$20 for that much audio tape and much more for good cassettes. It will be much easier to access music and spots with DAT. But to get into radio stations in a big way the people who build the equipment will have to understand how broadcasters will use DAT. They went through that learning process with compact disks before building studio-quality machines that did what broadcasters needed. For two years I've used one DAT deck 24 hours a day, and have only changed the heads once. DAT is definitely the future for radio. One day we're all just going to take our cassette machines to a swap meet.

— *Far West Communications President Paul Ward*

SALES

Joint Media Selling Ahead

Sellers will band together to sell total media plans instead of representing just one radio station. The first evidence will be in markets where two mediums are commonly-owned. And now that the FCC combo rules

are more lenient, it makes more sense than ever that sales teams join efforts and cut costs. Sellers for AM/FM/TV or AM/FM/cable will be housed in one facility, cutting overhead costs and providing one-stop shopping for buyers. Sales teams of AM stations will also be combining to represent two or three AMs in the market. Will help strengthen struggling AM sales. Stations can split the costs for the common sales team. AM operators will also be farming out their sales staffs to other AMs to bring in extra revenue. Also expect to see independent selling consultants that will be hired to sell for radio stations and other media. National reps will sell both radio and television. The emphasis will be on providing clients with total media strategies instead of just one aspect of their complete media plan.

— *Katz New York VP Bob McCurdy*

PROGRAMMING

AM's Future Will Be Digital

The band will survive as it becomes the first to be converted to digital broadcasting. The new band will be called AMD. Here's how it will work: The station encodes its broadcasts into a stream of digital data that is broadcast to receivers designed to decode the information and translate it into sound that meets or exceeds FM quality. All AMs can be given full-time status as the new radios will have the capability of being programmed to capture only the local channels based on the digital signature — no interference problems. As FM broadcasters consider the same technology there is more incentive for adoption of a mandatory standard for continuous tuning radios.

— *Dwight Douglas, Burkhart/Douglas and Associates.*

PROMOTION

TV to Lure Radio Promo Directors

Now you're seeing local television and the networks getting into "scratch and sniff" things — direct mail, direct marketing and retail cross-promotions. The problem is, they don't have the experience that radio does. We've already had to learn how to promote with direct marketing. You'll see more radio promotion people lured into television. TV has heavier competition now with pressure from cable and pay per view and it must acquire the know-how to compete. It's the same thing cable did to TV seven or eight years ago — you go out and hire the skills you need from another industry. Radio stations will be in a position where they must reward and protect their key promotions people, or they'll lose them to other media.

— *WCBS-AM, New York Promotion Manager Bert Gould*

SALES

Sales Refreshers Coming

Sales consultants will be spending only three or four years at a time actively consulting. Then they'll return to a radio station GM or GSM position to check their skills and concepts against what's really happening day to day. Today's need for quick turnarounds and meeting financial goals allows them to move easily in and out of station situations and back to consulting. Owners starting to take a more critical look at track records. Some consultants will find they have to return to station work to build up that level of credibility.

— *Sales Consultant Bill Cloutier*

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TRAINING TOUR

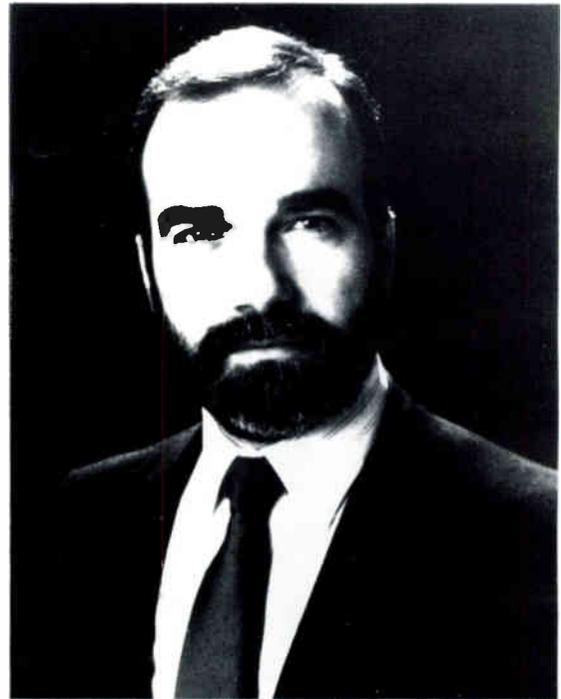
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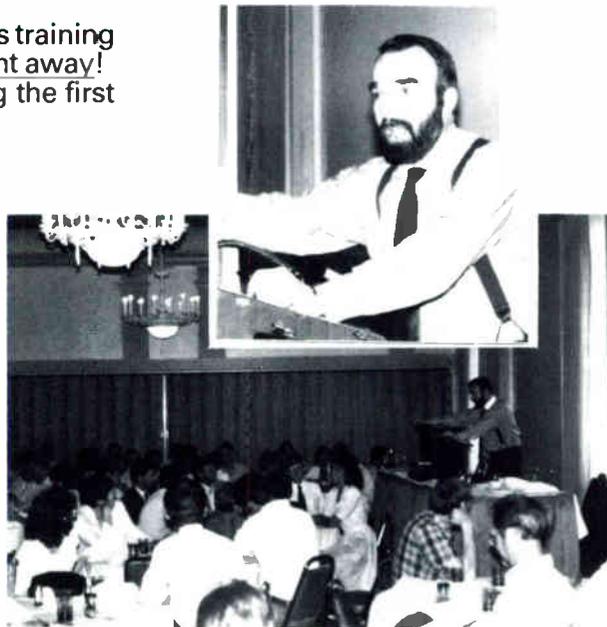
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