

# Radio Only

HOW TO BOOST SALES AND GET HIGHER RATINGS

# ZERO COMMERCIALS

*Can you afford to bite the hand that feeds you?  
Some are making money from it.* PAGE 15



# THE INTEREP RADIO STORE

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DURPETTI & ASSOCIATES

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GROUP W RADIO SALES

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HNWH

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MAJOR MARKET RADIO

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McGAVREN GUILD RADIO

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TORBET RADIO

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*Radio's Only  
Full-Service  
Marketing  
Company*

## The Interep Radio Store Office Locations

Atlanta  
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Detroit  
Houston

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Minneapolis  
New York  
Philadelphia

Portland  
San Francisco  
Seattle  
St. Louis

# “The Best Time To Strengthen With Research Is When You’re On Top.”

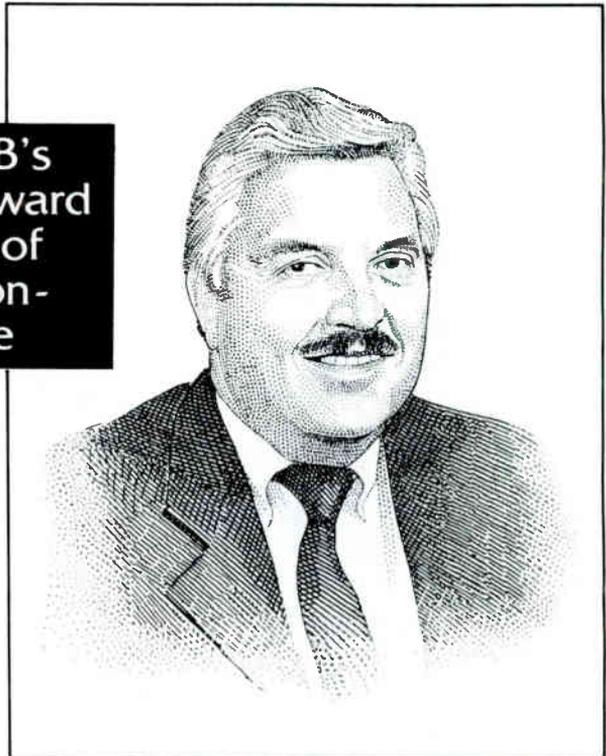
“Back in 1983, we had a 21.6 share, 12+ at WIVK. That’s when I knew it was time to bring in The Research Group. You see, a big share doesn’t necessarily mean a well-defended share. . . you could just be a sitting duck.

So when we had that much to protect, we decided to do a large program of on-going research to make sure we stayed perfectly in touch with the market’s taste in music—both music essence and individual songs—in information, in personality/humor needs, and in contesting and promotion so that if anybody ever came after what we had, we’d crush them—I mean really crush them.

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*Bobby Denton*  
Vice President/General Manager  
WIVK-AM & FM, Knoxville

**A Salute To NAB’s  
First Marconi Award  
“Large Market of  
the Year” Station-  
WIVK, Knoxville**



The Research Group develops the *right* information, then uses a special system of strategic planning to help you *win*—and stay strong—in tough, competitive environments. Some managers may have the perception that using the *best* is prohibitively expensive. With The Research Group, that is not true. Call today about our availability in your marketplace and for prices which will fit your budget.

**For more information, call Larry B. Campbell, President (206) 624-3888.**

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

## The Research Group

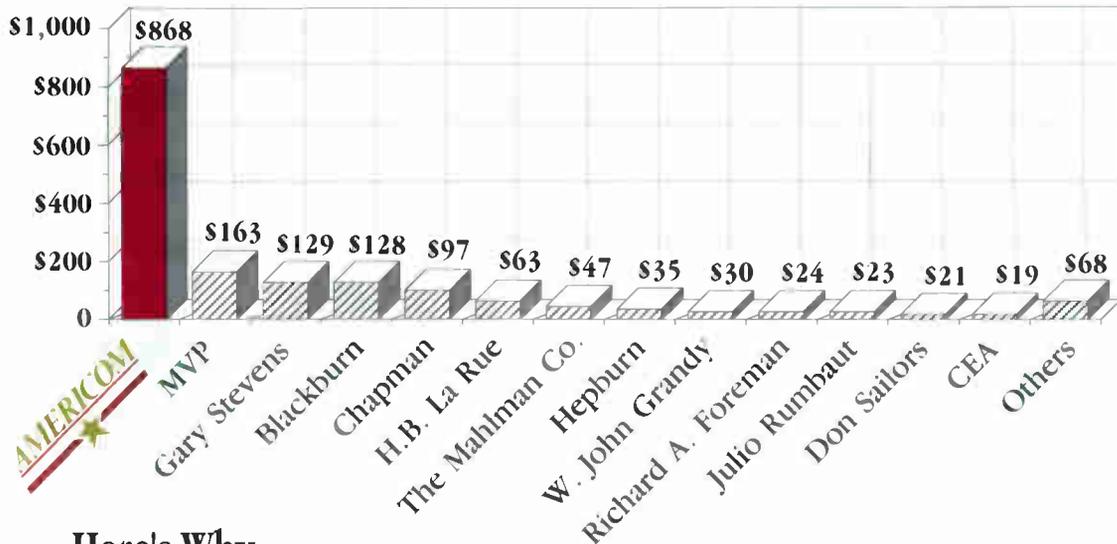
*Radio’s Strategic Research Team*

METROPOLITAN PARK, SUITE 1200, 1100 OLIVE WAY • SEATTLE, WA 98101 • (206) 624-3888

For more information, check “The Research Group” on Reader Service Card.

# Why did Americom broker more radio station sales in 1989 than all other brokerage firms combined?

1989 Radio Station Sales (in millions) by Brokerage Firm:



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- 1. Quality Inventory for Buyers to Choose From** -- "Americom doesn't market losers. They concentrate on those properties that are successful or can be successful."  
*Al Kaneb, President, Barnstable Corporation.*
- 2. Americom Helps Sellers Get the Highest Prices for Their Radio Stations--**  
 "Americom gets some of the highest prices in the industry and yet the prices can be financed."  
*Ed Christian, President, Saga Communications, Inc.*
- 3. Through Trust Earned by Maintaining Confidentiality and Performing--**  
 "Americom's technical competence, perseverance, and commitment to our success have earned the respect of all of us at Group W Radio."  
*Richard Harris, Chairman, Group W Radio, Inc.*

**Call one of us today to confidentially discuss your plans for 1990.**



**Bill Steding**  
Top - 25 Markets



**Dan Gammon**  
Northeast and Central



**Paul Leonard**  
Southeast



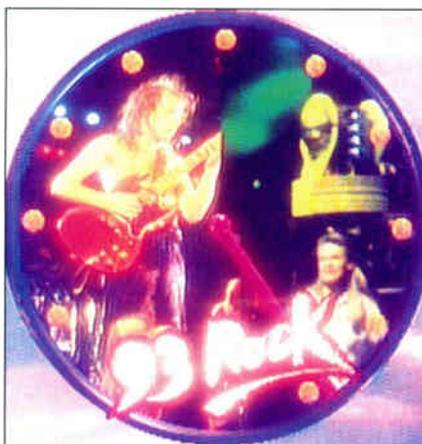
**Peter Handy**  
West

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# Radio Only



**32 Unlocking Vendor Cash**  
Three new ways to get the billing — without ratings.

**15 Zero Commercials**  
Tactics for sales and programming to win the more music position.

**48 Steal It!**  
Clever ideas — ready to be copied.

- 15 Cover Story  
**Zero Commercials**  
How to get away with commercial-free programming — and even make money from the tactic.
- 19 Better Ratings  
**Fixing Up Spring Book Mistakes**  
How to avoid three major errors that could cost you in the middle of the book.
- 20 **Giving Extra Kick to the Spring Book**  
Hamburger helper for your ratings promotions.
- 22 **Diary Danger**  
The latest slogans that Arbitron is cracking down on.
- 24 **Startling Sweepers**  
Unusual liners that are helping some stations get ratings.

- 25 **What's Ahead for AC**  
New music. New audience targets. How PDs are powering up the format.
- 27 Boost Sales  
**Getting a Print Advertiser to Go Cold Turkey**  
Two campaigns for luring dollars away from the newspaper.
- 28 **How to Seduce Car Dealers**  
Radical new approaches to closing automotive business.
- 30 **Kicking the Economy in the Butt**  
New ideas for selling in a soft economy.
- 32 **Three New Ways to Unlock Vendor Cash**  
One station with no ratings got \$130,000 in the first quarter ... and there's more.

- 34 **Crushing Cost Per Point**  
Three methods for standing firm in negotiating "point buys."
- 37 Managing People  
**Hiring an Interim PD**  
How to keep the station on track while scouting for a new programmer.
- Power Sales Tools**
  - 5 Comebacks to "I Can't Afford It"
  - 6 Client Party Checklist
  - 8 Surefire Ways to Avoid Losing a Sale
  - 10 Menu for Selling at Lunch
- 12 **Ratings Points**
- 39 **Radio Across the USA**
- 40 **Reader Service Card**
- 48 **Steal It!**  
Four new ideas: a flashy ratings announcement, a door opener, an outdoor tactic and a sales attention-getter.

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**COVER PHOTO**  
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## Comebacks to "I Can't Afford It"

*13 fresh ideas to avoid getting caught flat-footed.*

When a prospect says they can't afford it, they're usually hiding something. But how can you know for sure? Here are some quick replies designed to blow away the smokescreen and get to the real objection.

■ **"Can you afford not to?"** KZOK-AM/FM, Seattle GSM Chris Ackerman then explains how not buying now is putting off the satisfaction that they'll get when they hear their spots on the air and see the traffic flowing through their business.

■ **"So obviously this isn't a good idea."** WTQR-FM, Greensboro GSM Tom Libby finds this pressures prospects into telling you the truth about their real reason for the objection. You'll have to gauge the particular situation before trying this one. But even if they agree that it's not a good idea, you can still probably find out why.

■ **"We're not just talking about the cost of a spot here."** "I'm not just hustling spots. It's more a question of what you expect from your radio campaign. If you expect a big boost in performance, then you wouldn't hesitate to make the investment."

■ **"I can prove that you can't afford not to."** WLIF-FM, Baltimore GSM Tom Kiple uses the objection as an excuse to tell them how their investment would pay off.

■ **"That's what I thought when I bought my new house."** "I'm sure you can relate to that after you and (spouse's name) bought your first house. But just the improvement it's made in my life is amazing. I guess I'll start to get used to it and take it for granted. Maybe some day you'll take it for granted that your sales and traffic have improved after buying radio, but I'd like you to be able to experience that initial satisfaction."

■ **"It's not a question of just money."** "It's also a question of what you expect the advertising to do for you. For each dollar spent, what kind of performance do you expect?"

■ **"Well, if price weren't a consideration, would you buy?"** WNDE-AM/WFBQ-FM, Indianapolis GSM Lee Anne Brooks tries to get to the heart of why they're objecting.

■ **"What is your budget?"** This is

a chance to find out if they're in the ballpark. If they won't be able to pay their bills once they buy, you probably won't get paid. WSIX-AM/FM, Nashville GSM Don Sullivan tries to determine what other media they may be using and offers to help them save money by downsizing newspaper ads, etc.

■ **"If I can increase your business by this amount, could you afford it then?"**

■ **"Compared to what?"** KJYO-FM, Oklahoma City GSM Mike Wahl gets them to narrow down the objection. If they're comparing your rates with other radio stations' rates, tell them why you're worth more. If they're comparing your rates to other media, explain how radio is more effective.

■ **"Well, your budget may not be huge, but we have something that you could afford."** This is when the art of creative packaging pays off. It may not be exactly what they wanted, but if they genuinely want to buy, this gives them the opportunity.

■ **"Your competitor couldn't afford it either."** "But they made the investment in an effective radio campaign and today they're billing three times as much as you are. The only thing standing between you and them is radio advertising." This fires up the competitive instincts in the prospect and makes it harder for them to walk away from a deal.

■ **"Is it the total dollar investment?"** WDAF-AM, Kansas City GSM Debbie Van Pelt tries to find out if it's the rate or the total cost that bothers them. If it's the total figure, she'll tell them that "buying a schedule that isn't powerful enough to get results is like getting a prescription from the doctor and then not taking all of your medicine. You just don't get well. I'm in this long-term so I must get results for my clients or else I'd be hurting their pocketbook and my credibility — not to mention my station's credibility."

If clients genuinely can't afford it, Van Pelt gives them recommendations on less expensive tactics for marketing their business. Some day they will be able to afford radio, and in the meantime, they'll send radio referrals in her direction. □

**"The way up and the way down are one and the same."**

Heraclitus

**One consulting company teaches your staff to recognize the difference.**



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## 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

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AN INTEREP COMPANY

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

## Power Sales Tools

# Client Party Checklist

*Pulling it off . . . in style!*

### THEME

Sometimes theme demands a certain location: a "Party Animals" party should be held at a zoo; a movie theme party at an intimate theatre; a "Star for a Day" party at a planetarium.

Location will also spark ideas for theme. If your area has an unusual museum, use the idea for brainstorming: a railroad museum has all kinds of nostalgic possibilities; the same for a toy museum.

A "Dynamation" animated dinosaur exhibition makes for an unusual surrounding (and wonderful pictures!). A Victorian home adds an atmosphere of elegance.

### LOCATION

The location should provide an unusual surrounding, but it could backfire if it's not conducive to mingling or networking.

If budget considerations demand the use of a hotel meeting room trade, creative ideas have to flow to establish theme and develop appropriate decorations and atmosphere.

### INVITATIONS

The invitation must be as unique as the theme and location. It should pique interest and establish mood.

Involve your ad agency in developing the invitation or use the graphic artist who designed your logo. The invitation should be different than your logo but compatible in style.

The best invitations offer something to hold and remember. A "beach" theme invitation might be printed on an inflatable beach ball. The party at the train museum might include a toy train car.

The Houston Association of Radio Broadcasters used a fold-out poster. KQZY-FM, Dallas got rights to Variety's masthead and sent invitations in "star" language when announcing their change of image to "Star 105.3."

Think about the creative possibilities of balloons, badges, buttons, stuffed animals. They all make memorable invitations, increase the interest, and motivate attendance. They also create talk about the party among people who cannot attend.

### TACTICS

**RSVP.** Assign someone to call invitees to find out if they're coming.

**Dress code.** If theme requires Western wear or lumberjack shirts or black tie, be clear about requirements. Be clear about what staffers can and cannot wear.

**Drink rules.** Guests should relax and enjoy. The staff is on duty.

**Do homework on guests.** Distribute outlines and pictures to your staff. It helps avoid costly gaffes like this one, overheard at one client party: "Do you work for Susie at the agency?" "No, I own the dealership!"

**Check the location.** Sufficient parking? Restrooms are easy to find? Wheelchair access if needed?

**Schedule presentations early.** If you're doing a presentation, make it brief and do it before lots of drinking happens. If you use video, show it on projection screens.

**Provide an escape from music.** Set up a quiet place where guests can talk without having to shout over the din of the band.

**Hire a photographer.** Make sure guests get copies of pictures that include them. Use photos for maximum publicity.

**Save handouts until the end.**

Nothing's more cumbersome than a drink in one hand and a fact sheet or souvenir in the other. Position station staffers at the door to hand out things on the way out.

**Provide taxi service.** It says you care and helps avoid legal issues. If a guest overindulges, the ride home could save a life.

—Shane Media Services



*We are all more  
Than we believe we are...*

*Montaigne*



Michel Tcherevkoff

**Transforming human potential  
into the spectrum of human achievement  
requires a recognition  
of each person's separate importance...  
and  
a belief that we all share in  
another's success.**

---

**GROUP**  
  
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BROADCASTING COMPANY

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**-Fred Hudson  
President, KBNP-AM  
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(Listen Line)

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Business Radio Network

## Power Sales Tools

### Surefire Ways to Avoid Losing a Sale

*Salespeople can learn the most common mistakes by experience ... or take this shortcut.*

Why do some radio salespeople fail while others succeed? What distinguishes superstardom from mediocrity?

High performers with great reputations know that success depends as much on which ingredients they don't put into the selling recipe as the ones they do.

Here are some tips that will make winners out of your salespeople.

■ **Listen.** This can't be overemphasized. People love to talk about themselves. The one asking the questions always controls the interview; the one answering the questions will tell you how to sell them.

Above all, don't talk through the close. Ask for the order, then shut your mouth.

■ **Sell radio first.** Make sure the prospect understands and buys the concept of the radio medium before you launch into a full-scale station pitch.

Sell sound, sell sizzle, sell radio's attributes over other media.

■ **Refuse to knock the competition.** All you will accomplish by belittling other stations (and other media) is to harm radio in general and your own reputation in particular.

Sell your positives, not your competitor's negatives. Know the difference between comparative selling and downselling.

Equally important, don't gossip! Advertising communities are close-knit entities; a gossip-monger reputation will cost you networking advantages as well as credibility.

■ **Be prepared for a call.** Worst line ever heard from a radio salesperson: "I was in the neighborhood and thought I'd stop by to say hello." Don't make appointments without clear objectives in mind. Clients are busy people who don't like their time wasted. Soon, they won't give you time any more. And make sure you're not just there when a buy is up.

■ **Sell benefits with features.** No one cares how tall your tower is, until you point out that your extended coverage will help their location outside the metro.

Your station's car giveaway is

meaningless, unless you explain how on-air clues will increase the time your audience listens, and thereby the effectiveness of the commercial schedule.

■ **Be organized.** This means your desk, calendar, briefcase, appearance, car, sales materials. The phrase "Time is Money" was coined for doctors, lawyers and salespeople.

The companion to organization is planning. Map out an efficient day before it starts, maximizing peak selling time (9:00 a.m. to noon), and allowing for emergencies.

■ **Prepare written proposals.** Which would you rather depend on to keep selling for you after your call — the buyer's memory, or a creative, well-conceived, attractive presentation?

You're not the only salesperson who will be seen today, but you could be the only one who's remembered because you devoted time and effort to developing a tangible marketing solution.

The preparation process will also reinforce confidence in yourself and your station.

■ **Be passionate.** Enthusiasm absolutely, positively sells. Believe in your medium, believe in your station, believe in your ability to help your advertisers.

Be obsessed, and they'll follow you anywhere.

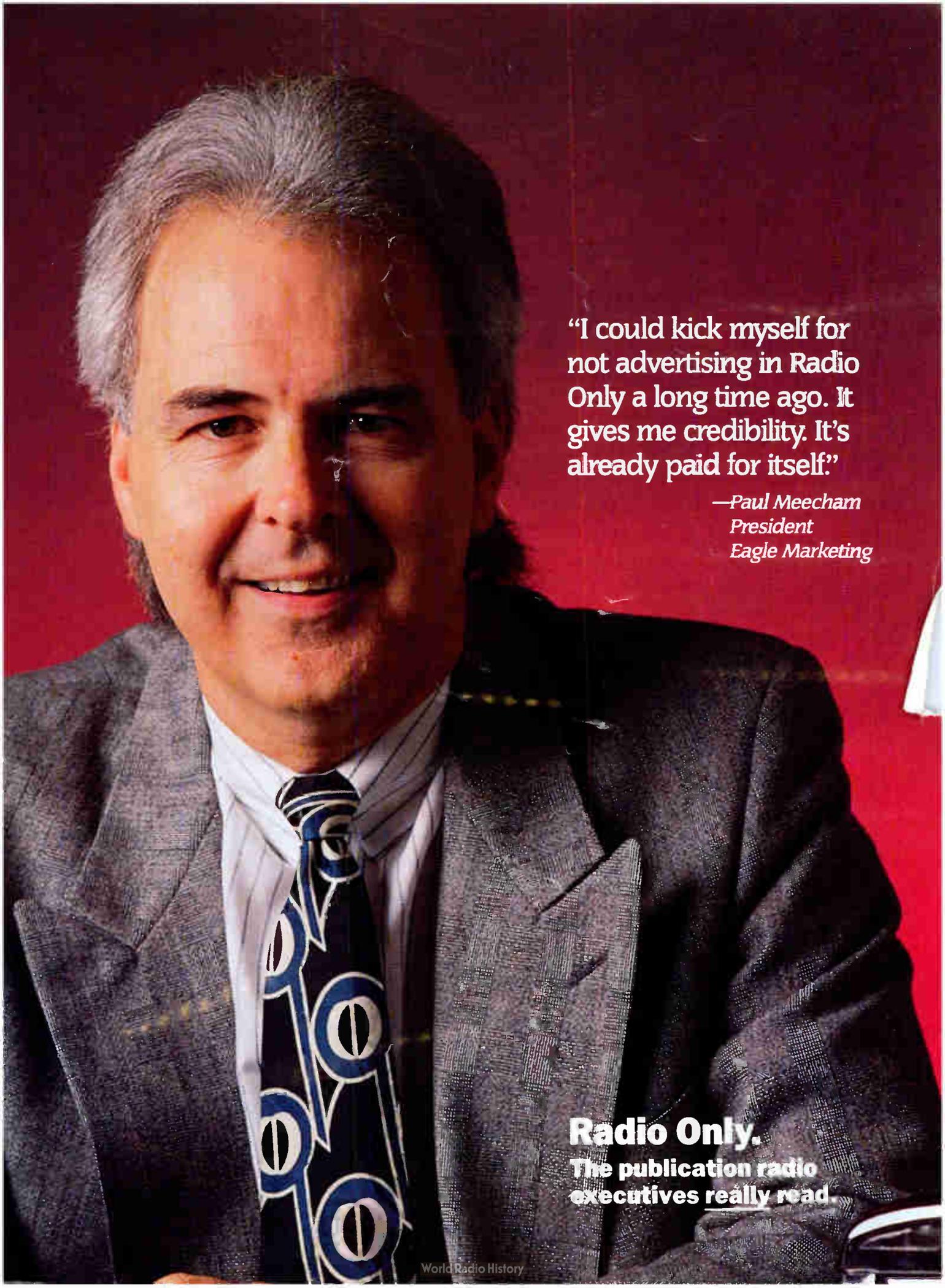
■ **Speak the client's language.** CPP, GRP, AQH, TSL might as well be Swahili to a direct, retail client. Save the radioese for the agencies and learn the lingo of retail.

■ **Extract the real objection.** Take their reasons for not buying at face value. Usually it's a smokescreen for a hidden objection. Until you dig it out, you can't overcome it. Equally critical is knowing why you did get an order.

Remember, radio isn't sold; it's bought.

■ **Follow up.** After the call, the sale, the commercial schedule, the promotion — and always make sure it's timely. If you want every sale to be a one-time shot, make sure you drop the ball here.

- WOMX-AM/FM, Orlando GSM Pat Byrd



“I could kick myself for not advertising in **Radio Only** a long time ago. It gives me credibility. It’s already paid for itself.”

—Paul Meecham  
President  
*Eagle Marketing*

**Radio Only.**  
The publication radio executives really read.

## Menu for Selling at Lunch

### APPETIZERS

The time before the meal arrives should be spent making the prospect or client feel comfortable with you.

This is the time for information gathering about the person you're with.

Dale Carnegie teaches people to always show a genuine interest in other people.

Ask them about their families, their outside interests. Whatever you can find out about them now will give you ammunition later when making a pitch.

Win their trust by not coming on too strong.

This is the time to build rapport.

### MAIN COURSE

What goes on over lunch depends on the dynamic of the personalities present. Pulling out a written presentation may be out of place, but there are certain subtle sells that you can do during the meal.

Studies have shown that people are more open to new ideas when they're eating.

Some managers suggest not making any specific pitches during the meal.

It's better to speak about radio or advertising in general terms.

Talk about market statistics or bring up a new suggestion about buying an older demographic or a different daypart.

Or you can talk about what's going on at your station and any new research that is relevant to their business.

You can also ask about their impressions of the market. Have they been pitched by any other stations? If they tell you about your competitor's pitch, you can do a little "unselling" — clearing up any misconceptions the competitor may have given them.

Get them to talk about their business and their needs. Ask them what they would want to achieve with an advertising campaign, but take the cue from them as to their willingness to discuss business during the meal. A barrage of questions when they're trying to eat may leave them feeling pressured.

Toward the end of the meal you should be talking about more specific proposals you have for them.

### DESSERT

When they're finished eating, give them your proposal verbally. Some managers recommend picking up a commitment as you're picking up the check. If they liked your ideas, it's worth the ask.

Suggest dessert or cocktails if you need more time to make the actual pitch. Others would rather wait to pitch the prospect or make presentations when they're back in the of-

fice. But leave the restaurant with a firm commitment to meet with them again to talk more about your proposal.

The ideal situation is to go back to the client's office with them right after lunch to make the presentation. If the prospect was well-fed and interested in what you had to say, now is the time. Next week they may be hungry and in a bad mood. □

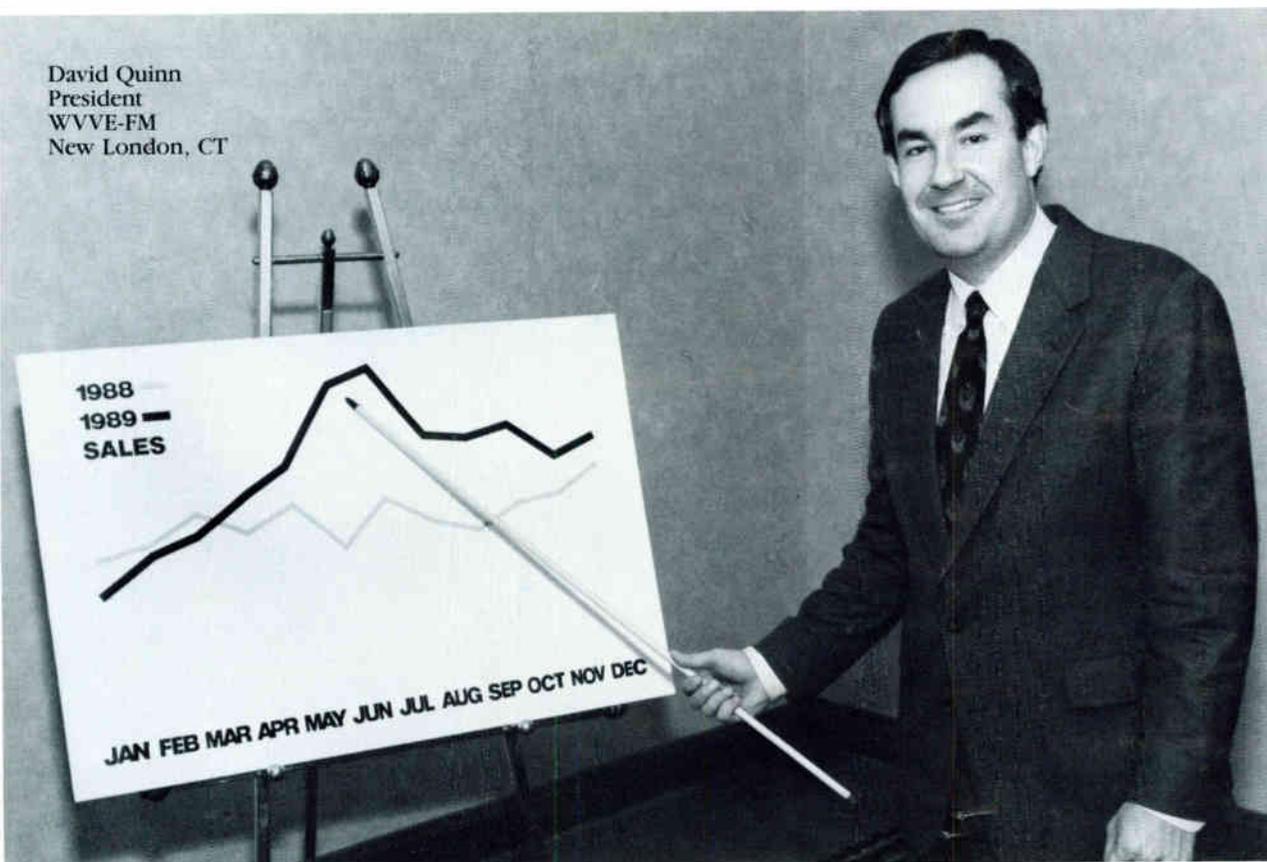
**Nobody offers more sales training services. Nobody.**

	In-Station Sales Training	Videotapes & Seminars
1. Weekly Billing Review	<u>YES</u>	<u>NO</u>
2. Weekly Management Calls	<u>YES</u>	<u>NO</u>
3. Bi-Monthly "How to" Sales Newsletters	<u>YES</u>	<u>NO</u>
4. Quarterly Review of Roleplay Videotapes	<u>YES</u>	<u>NO</u>
5. Sales Cassette Resource Center	<u>YES</u>	<u>NO</u>
6. On-the-Street Sales Calls	<u>YES</u>	<u>NO</u>
7. Yearly "Sales Manager's Graduate School"	<u>YES</u>	<u>NO</u>
8. Seminar for Advertisers	<u>YES</u>	<u>NO</u>
9. Sales Recruitment Assistance	<u>YES</u>	<u>NO</u>
10. 7-Day Availability	<u>YES</u>	<u>NO</u>
11. In-Station Visits	<u>YES</u>	<u>NO</u>

**IRWIN POLLACK™**  
**IN-STATION SALES TRAINING**

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

David Quinn  
President  
WVVE-FM  
New London, CT



## Guess when David hired Irwin Pollack for In-Station Sales Training.

Sometime in late December, 1988.

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Just ask David Quinn.

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

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(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.*

## Ratings Points

■ Discredit a new competitor by copying its attempts at creating benchmark bits. The established station will have a larger cume and will get immediate credit for being first with the bit. The new station will be seen as a copycat. And nobody likes a copycat.

■ Dominate one external medium: TV, billboards or direct mail. Don't hedge your bets by throwing a little money into all media at the same time. It's enough to spend a significant amount on just one medium. And dominating it will ensure greater response.

■ Steal the thunder of a competitor's on-air contesting with events. Present a fireworks show, a free concert. Sponsor a major league baseball game or take over an amusement park for a day. Making your station visible in a big way will distract the listeners from your competitor's promotions.

■ Create the illusion of more music by moving commercials out of high-listening hours into fringe hours. Each daypart has one hour with lower listening than the rest. Increase the commercial load in those hours. That leaves later hours to promote long sweeps of music.

■ Take credit for a competitor's sponsorships. Go on the air “welcoming” a concert to town. Give away tickets to the events. Award shirts with the tickets insisting that ticket winners wear your shirts to the show. Place a station vehicle/inflatable at the entrance to the concert. Hang banners near the event.

■ Attract attention to your outside advertising by mentioning it on the air. Place the morning man on a billboard to broadcast live. Have jocks talk about a new TV spot and announce what time listeners can see it. Present a contest for a listener to appear in the TV commercial.

■ Rewrite the liners on your station to show listeners the way to use the product. “Usage liners” would be dayparted to relate to the kitchen and breakfast for the morning show, at work for midday, cooking around the kitchen and/or wrapping up the work day in the PM drive and relaxing at home for the evening.

— *By Mike McVay*

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World Radio History

# Zero Commercials

*Can you afford to bite the hand that feeds you? More stations are trying it — and guess what — making money from the tactic. Here's what they're doing.*

By Steve Butler

No matter how many billboards you put up.

No matter how much money you spend on great personalities.

No matter what wild promotion you can dream up.

There are two facts of programming life that you can't get around. Consultant George Harris calls it Research 101:

1. People hate commercials.
2. People want to hear lots of music.

Stations have devised a hundred ways to hide their commercials. To play them where it will hurt the least.

But listeners can't be fooled. They don't believe the claims because they still hear commercials.

So some trend-setting PDs are trying the only tactic that's left: Don't play commercials. Or play fewer of them.

For real.

Commercial free days are just the start. It's likely that if it hasn't already happened in your market, somebody will be doing commercial free days soon.

Stations are rearranging their clocks and reshaping their positioning.

And advertisers can be sold on the benefits of limiting spot loads. You may even find they're willing to pay more to be in an environment of fewer commercials.

An example: Hallmark Cards. They've gotten great results on TV over the years by intentionally clearing away long blocks of "no commercial" sweeps on their "Hall of Fame" specials.

The shows have only 12 minutes (nine to ten units) in a two-hour broadcast opposed to the normal TV load of 19 minutes (a regular load looks even bigger than it is because of all of the :15's). And Hallmark is willing to cluster its own spots back-to-back in order

to create long commercial free segments.

Here's how some stations are limiting or eliminating commercials — and even getting more money in the process.

## COMMERCIAL FREE TACTICS

■ **Go commercial free one day each week — permanently.** Make it the centerpiece of all of the "more music" positioning. An imaging tool — not just a tactic to get better cumes one day of the week.

Monday is best — the day that will hurt the least. And the day with the least number of sponsors who can't be moved to later in the week. It can be promoted all week-end and be an effective tool to recycle the weekend audience.

Promote it all week. Any reference to that day of the week in liners, promos and PSAs should say "Commercial Free Monday."

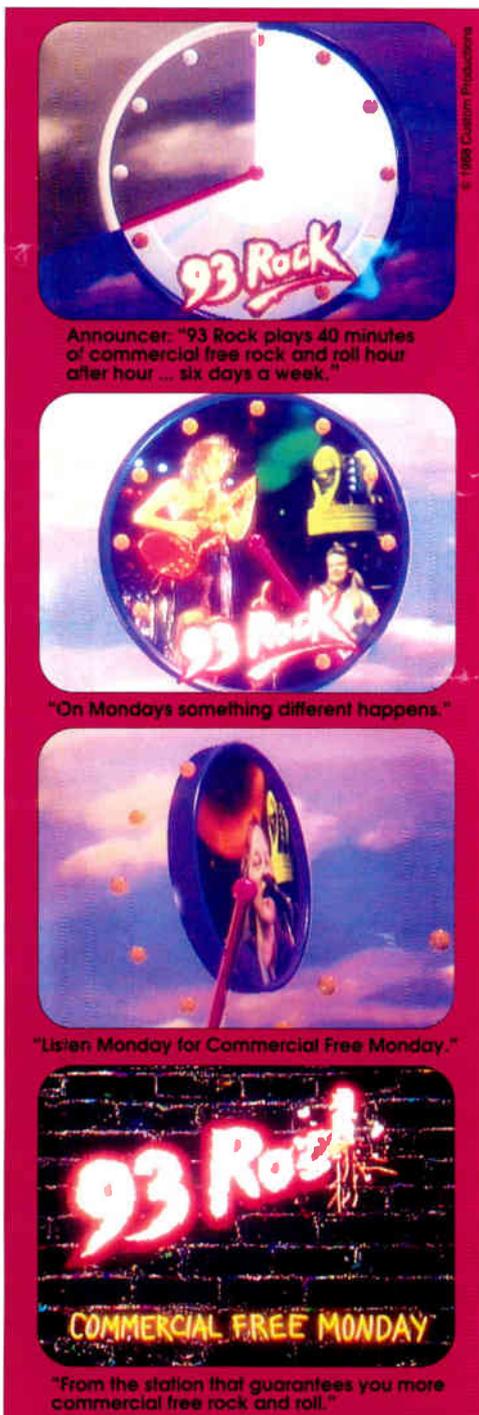
KRXQ-FM, Sacramento PD Judy McNutt is in her third year of commercial free Mondays. She has found it more effective than any of the positioning that's been common to most stations until now: "fewer interruptions"; "more music, less talk." They're overused and no longer have an impact with the listener.

The station's research shows the tactic has allowed it to capture the "more music" image from competitor KZAP-FM. In a very tight format battle, KRXQ-FM tied KZAP-FM in the last book, has beaten them 18-34 in three of the last four and is gaining on them with 25-54s.

But here's the risk: Backlash if you have to stop it. KNRJ-FM, Houston PD Steve Smith warns that if you yank it too quickly, listeners will only remember you for taking it away — not that you gave them this "gift" in the first place.

McNutt: "The listener believes you've cheated if you take it away."

Smith believes it's crazy for stations to go commercial free on



**KRXQ-FM, Sacramento used TV to highlight commercial free Mondays as just a part of its overall commercial free positioning.**

Mondays for a single month (usually in the first quarter). It takes at least that long for listeners to catch on to what you're doing. The winter survey will be his first full book since adopting commercial free Mondays.

■ **Move to a permanent two-hour clock.** Build a number of very long sweeps into the format each day. Using two hours instead of one to run the sweep and all of the spots is working at a number of stations.

The main reason stations avoid it is traffic/continuity concerns from sales. But today's computerized spot and music schedulers make it an easy exercise.

Harris has used the longer clock on his stations for a number of years to make way for sweeps as long as 75 minutes. They were known as "16-song Music Marathons", but he has since dropped the reference to 16 because too many competitors were counting songs to position their sweeps.

KUBE-FM, Seattle has gone even further — rearranging its clocks to play at least one "93 Minute Music Blitz" in each daypart outside of morning drive.

■ **Count the minutes instead of the songs.** There are more minutes in your sweep than songs. Research over many years says bigger numbers have a bigger impact.

That's another reason to move to a two-hour or 90-minute clock to make way for very long sweeps and the positioning it would allow ("Now, 75 minutes of non-stop music").

But PDs all over the country are "stuck" counting songs rather than minutes. That's because their competitors already own the "minutes" positioning.

It can still be effective if an additional benefit can be stated in the positioner or if the sweeps are consistent: "At least ten songs in a row — every hour!"

But Harris worries the more

numbers that are heard in a market on various stations — minutes or song counts — the more the impact of everybody's positioner is reduced.

## HOW TO MAKE IT PAY

■ **Offer sponsorships of commercial free days.** Sell a package of spots to run on the other weekdays — plus mentions in the "commercial free" promos. Then mention the client in a liner twice an hour on the day itself.

Rock CHR KXXR-FM, Kansas City got a "substantial increase" in its first quarter McDonald's buy with a promotion that allowed the station to have "Commercial Free Fry-days."

Here's how they set it up: McDonald's got one mention per hour in promotional liners for the commercial free day. On Fridays, two mentions per hour without any other commercials running.

McDonald's loved the visibility it got in isolation from any other commercials on the station. They put cards and signs up in the stores with the station's logo. A free order of fries was given to any customer purchasing a large sandwich on Fridays who handed over any piece of paper with "KXXR" written on it.

■ **Seek better rates with the lower inventory.** Use a commercial free day to put a self-imposed pressure on your inventory that helps keep rates high.

KRXQ-FM found that going com-

mercial free on Monday — and sticking to a policy of demand pricing the rest of the week — has improved the station's overall rate integrity.

And it has forced more spots into hard-to-sell dayparts.

■ **Here's what to tell clients who you're kicking out to go "commercial free."** Compare the tactic to a marketing technique of their own. For a retailer: "It's like when you're offering cents-off coupons. We want to give our listeners something special for trying our station and to stay with our music and your commercials during the rest of the week."

KNRJ-FM GM Susan Hoffman found advertiser resistance to her commercial free Mondays to be minimal. But there is some business you have to be ready to lose — clients who really need Mondays.

Like TV stations in sweeps months trying to hype evening newscasts. And retailers who, because of soft sales, have been conducting a number of early-week sales to reduce inventory.

Both KNRJ-FM and KRXQ-FM report only one client who can't yet be convinced to be on the station the other days of the week because of commercial free Mondays. It's the same one at both stations: Delta Airlines.

The company has a firm policy about running spots on a station at any time it is using the words "commercial free" in its promos and liners.

It believes it to be a negative reflection on commercials in general.

But if you're thinking about simply finding another way to position commercial free days and sweeps just to satisfy clients like Delta, take this advice from KRXQ's Judy McNutt: The listeners wouldn't understand it any other way. "Commercial free" is the phrase that carries the most impact.

To call it anything else won't do the job. □



KXXR-FM, Kansas City PD Gary Franklin (left) and VP/GM Bob Gould got more billing out of McDonald's for promo mentions in support of "Commercial Free Fry-days."

# IN THE 1990'S YOU WILL PROBABLY ONLY SEE FIVE REAL BREAKTHROUGHS IN RESEARCH...

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Coleman Research has found that music image fulfillment, or "Fit," is critically important in determining the strength of your station's listening levels. If a listener's expectation is fulfilled, he will tune in time and time again, for long listening spans. If the expectation is not fulfilled, a listener will decrease the number of occasions of listening *and* time spent per occasion. With "Fit," Coleman Research identifies if each song meets the *expectations* of your audience, or if it "breaks your promise."

### **BREAKTHROUGH #2: COMPATIBILITY**

Smart program directors know intuitively which songs belong or are "compatible" with their station's core "quintessential" sound. Playing compatible songs maximizes listening, while non-compatible songs will damage tune and quarter-hours. Until now, other than "gut feeling," there has been no way to identify which songs are most compatible and which are "outside the format."

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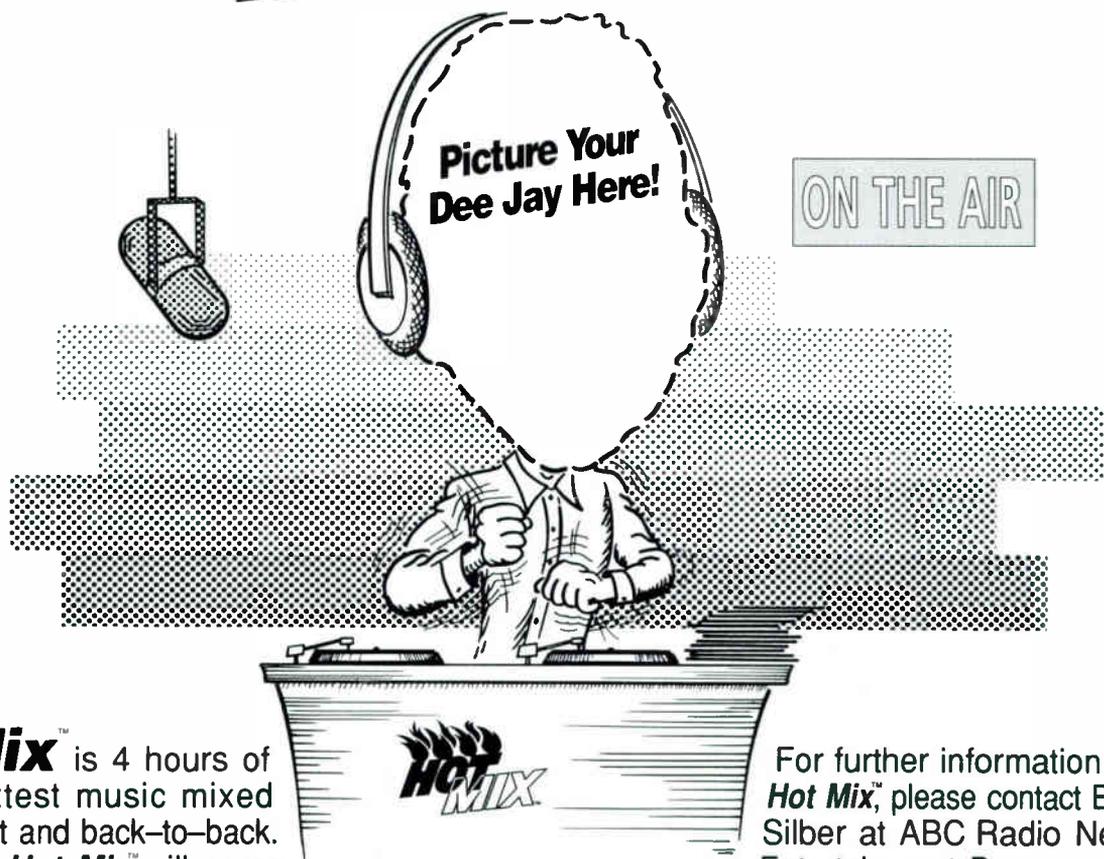
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**abc ABC RADIO NETWORKS**  
Mixed By: Dave Rajput Produced By: Andrew Starr

# BURN THE COMPETITION!

## Fixing Up Spring Book Mistakes

*How to prevent errors that could cost you in the middle of the book.*

Sometimes good radio stations unwittingly shoot themselves in the foot during or just before new ratings periods.

Now some success-oriented stations are taking a few practical steps to assure that their stations will continue to benefit from their hard work prior to the book.

It's not just any one thing.

It's a lot of little details. Here are some ideas on how to fix the most common mistakes.

■ **Starting promotions too late.** Begin them now. Today. Or at least start hyping your giveaway.

Premiere Group VP/programming Jim Morrison subscribes to the theory that it can take as long as 30-60 days for any on-air change to gain its full impact with the audience. You could lose as much as a third of your potential impact from the big promotion if you wait to start it on the Thursday the book begins (March 30).

Walk into the sales department and use your Tapscan or Strata to run reach and frequency on your promos. Morrison recommends a frequency of five.

Another way to prevent a promotion mistake: Lack of a backup plan in case your contest shows early signs of becoming a "stiff." And you might want to be ready with something in case the competition trots out something just like it. For instance — being prepared with something to give your direct mail an extra "goose" if it turns out your competitor is also doing it.

But top PDs advise to think carefully before completely bailing out. If you're the station with the bigger cume — it might not matter that the competitor is doing the same thing on-air. You'll get the credit.

■ **Adding new music to sound "fresh."** Go in the other direction. Trim the library.

The latest thinking about diarykeeping suggests stations who play more than a very narrow core of hits could get hurt.

Recent studies — like Bolton's "Diarykeepers Exposed" — reinforce a long-held belief by many programmers that people holding diaries do

more "scanning" up and down the dial. They feel like they owe it to their weighty responsibility of charting the course of their radio market.

Morrison wants to avoid being caught playing something unfamiliar when the "scanning" diarykeeper visits his station. He'll even trim the list of recurrences from an artist with a lot of hits to just a single tune — their most identifiable hit — in time for the book.

KGFI-FM, Riverside PD Larry

Martino has worked in two-book markets where his competitors intentionally launched the spring book with lots of new tunes and slowly backed off. He never did — also subscribing to the theory that it takes too long for listeners to catch on to what you're doing. It's not worth the risk.

■ **Any change involving a major on-air personality.** That means morning — and maybe afternoon — drive. Changes in other dayparts will probably go undetected by most of the listeners.

You'll be seeing more stations standing firm in morning show negotiations to ensure that contracts expire in the summer or winter. That gives the station a shot at recovering in time for the spring and fall. □



*Many PDs go out of their way to trim the recurrences from an artist with a lot of hits like Jody Watley to just a single tune for the spring book.*

# How to Give an Extra Kick to the Spring Book

*You've heard of Hamburger Helper? Here are some Arbitron helpers. One thing they have in common is they don't cost much.*

Spring sweeps are ready to roll and most radio stations have their promotional efforts all lined up and ready to go.

The big complaint among managers who sometimes wind up approving large sums of money for ratings promotions is that they don't get their money's worth.

Most would agree that getting their money's worth means getting good ratings. Now some programmers are helping ease their managers' concerns and guaranteeing that the stations will squeeze every last drop of visibility and impact out of upcoming promotions.

Here are a few things to try.

■ **Give cash winners immediate gratification.** Try delivering the prize — in cash — to their houses or offices. It keeps the enthusiasm level high and can usually win you an instant audience of neighbors or co-workers. Have your personalities show up and make a big scene of presenting the prize to the winner. Give out smaller prizes to everyone who gathers to watch.

WOMX-FM, Orlando gave away \$1,000 to the first caller four times a day for a month. Every day the morning personality — escorted by a rent-a-cop security guard — hand-delivered the cash money to each winner's home or office.

■ **Ask for the prize money back.** WOMX-FM milked the market for a little more attention after the big contest was over by announcing on the air that they had just given away \$80,000 in prize money — but now wanted it all back.

They said the same thing for a week without explaining. Some of the cash winners thought the station was serious.

The market buzzed about it.

Finally the station announced that it was gearing up for a bunch of promotions designed to raise funds for worthy causes. It was every listener's turn to "give their money back" to the community.

■ **Have your personalities call contest entrants.** Put together a list of names and phone numbers of everyone who has sent a contest entry to your station. Or to all the respondents to your direct mail campaign. Divide the list among the station personalities. Have them spend an hour or so a day calling the people on the lists.

Consultant Mike McVay suggests that jocks say, "We're going to activate your entry. Listen on Monday morning at 7:00 when we draw the winner." Encourage the jocks to get feedback about the show while they're on the phone.

You can make it more fun for the jocks by setting up a phone bank one

evening. Get them in all at once. Buy them pizza or take them out afterwards.

■ **Give away "Tune in Cards" at station-sponsored concerts.** If it's a Billy Joel concert, make up cards that tell concert-goers to "listen tomorrow at 7:20 a.m. for Billy Joel's 'We Didn't Start the Fire.'" Be the tenth caller and win a Y-100 dollar bill. Your chances are good because only the people who get this card are eligible to win."

Position station staffers outside the exits (otherwise it's a lottery) and make sure that everybody gets one. Even if card recipients don't normally listen to your station, they may tune in if they think their chances are especially good. And it also gives them a written reminder to do it.

■ **Send birthday cards to listeners.** Get the birth date of all listeners who sign up for contests or members of your Frequent Listeners Club.

File the name and birth date in a computer database program. The promotion department and an intern can make a routine of calling up on the computer the names of people with birthdays each day. Have birthday cards ready to send with your personalities' signatures on them. Throw in some free tickets or station discount passes. □



WOMX-FM, Orlando's morning jocks Alan Spector (with beard) and Mike Elliott kept enthusiasm high by hand-delivering \$1,000 — in cash — to four different winners each day.

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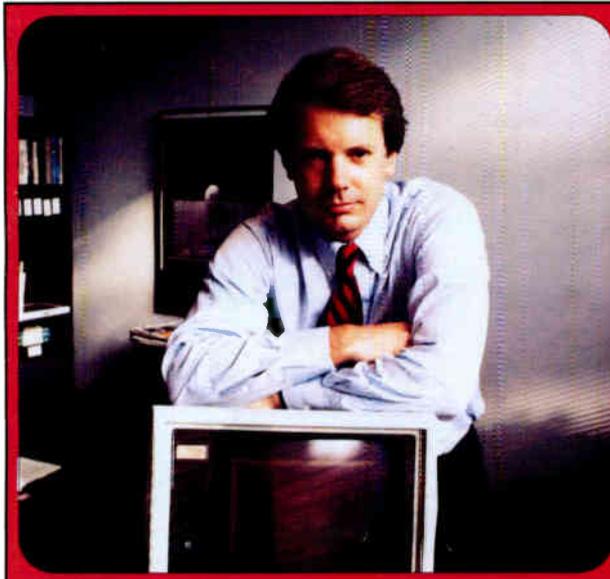
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## DIARYKEEPERS EXPOSED

- Some diarykeepers record their perceived listening habits (sometimes in advance) rather than their actual listening.
- Diarykeepers may purposely underestimate their duration of listening rather than over-estimate if they can't recall exact times.
- Some will purposely avoid radio later in the week so they don't have to fill out the diary.

Ted Bolton's much-watched video about the habits of diarykeepers prompted some PDs to use liners that Arbitron has now ruled illegal. The video never suggested any specific tactics to address diarykeepers.

## Diary Danger

**Arbitron's declaring martial law on diary promos. The latest guidelines will restrict what you'll be allowed to say to diarykeepers. Here's what's now off-limits.**

A pop quiz: which of the following is still permitted?

1. Doing afternoon drivetime announcements suggesting that your station was "the one you listened to all day at work."
2. Saying "WAAA — write it down. WAAA is rated number one with men 18 to 34 in the latest Arbitron survey."
3. Trying to attract listeners with promos for the "Armitron Watch Company."

Correct answer: none of the above. Arbitron is cracking down hard on ratings bias and distortion.

What's significant about the Arbitron changes is the extent to which they've narrowed the types of diary awareness promos that stations are allowed to do.

These tactics are trouble even if you're not in a survey period — you can still wind up below the line in the next book.

Here are the slogans that could spell trouble in the next book or a trip below the line.

■ **End-of-the-day recall announcements.** Arbitron claims it's the fastest-growing category of ratings distortion.

"If you forgot to write it down, the station you listened to all day was WAAA."

"Just a reminder — the station you heard all day at work is WAAA." "WAAA — you must have listened at least three hours to us today."

Arbitron says the purpose of these liners is to suggest to diarykeepers that you were their listening choice earlier in the day. The theory is that some diarykeepers sit down in the evening to fill out their diary for the entire day. (You should be so lucky as to have them fill it out the same day.)

Arbitron is concerned that stations using that slogan are trying to get people to write down listening that didn't actually occur. Prompting listeners to reconstruct their day is definitely off-limits.

■ **"Write It Down" promos.** There's certain trouble if you use any of these:

- "Write it down in your diary."
- "Write down that you listen at home, at work or in the car."
- "If you're keeping track, write down WAAA."
- "Write down that you listen for two hours and 15 minutes a day"

(often used as part of a "Frequent Listener" campaign).

And any variation employing synonyms for "write" in the same context — "jot it down", "list" or "make a note."

What to avoid: Connecting your call letters with any survey activity. Suggesting a specific amount of time. Attempting to influence recall with a write-it-down suggestion.

But there are "write it down" lines that are still acceptable:

"WAAA — write it down."

"To enter the contest just write down the names of the next ten songs you hear on WAAA."

■ **Language intended to confuse the diarykeeper.** Arbitron's Nick Green says radio stations try to "get cute" with announcements intended to pump up reported listening. Some of the new promos he's seeing that will send your station into limbo:

"You can win an Armitron Watch from WAAA. We're the most popular music station in the latest Arbitron survey. Be the seventh caller to win a new Armitron Watch."

"This is Armitron Thursday."

"WAAA — reminding you to keep track of the Armitron time."

What's forbidden: Connecting a potentially confusing word like "Armitron" with words that most people would associate with research or surveys. Giving away an "Armitron Watch" by itself would be okay.

■ **Any on-air reference to a survey period.** It's one of the oldest Arbitron taboos but somebody's always trying to get around it — usually claiming they just want to get people to fill in diaries accurately.

Arbitron claims an exhaustive San Diego study proves that on-air survey announcements did nothing to improve diary return or listening levels.

The consequences of crossing the line will be more severe than ever. Computer-generated rankers used by most agencies will now identify every station nailed for Special Station Activity or listed below the line. That's something you didn't have to worry about before.

Arbitron's hope is that agencies will steer away from buying stations who got in trouble — or use the violation as a club to negotiate lower rates. That could cost you money.

It's best to get Arbitron to preview any sweepers or promos that you're unsure of. Call Nick Green at (301) 497-4603. Or FAX your copy to (301) 497-4996. □

# THE NEW 1990's

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## Startling Sweepers

*Lewd, crude liners that are helping some stations get ratings.*

Some of the nation's most successful radio stations lately have been using startling tactics. Things never uttered on the air a year ago.

Like them or not, they're worth taking a look at.

Such shocking liners were part of the on-air antics that helped WFLZ-FM, Tampa leap from 2.6 to 11.6 in one week. And they've been a major part of WIOQ-FM, Philadelphia's on-air image that's taken them steadily up from 2.5 a year ago to 5.3 in the fall.

Some programmers believe these rough positioners tend to invite backlash — a major concern in the months ahead. So some caution may be in order for stations that want to borrow these or come up with their own.

■ **Power Pig, WFLZ-FM, Tampa.** "Power 93. Member F-D-I-C-K."

"Power 93, the Power Pig...eat me."  
"Just when you thought we'd gone too far, we're just getting started...the Power Pig."

"Armed, dangerous and off our medication. Power 93."

"Power 93. Substantial penalty

for early withdrawal."

"Power 93. Sanitized for your protection."

"The Power Pig. Don't get your panties in a wad."

"The whoopee cushion of Tampa Bay radio...the Power Pig. Power 93."

"There's only one safe way to listen to Power 93...put a condom on your head."

■ **Z-Rock.** "Z-Rock! America's most dangerous station!"

"...We don't break for wimps."

"...Not afraid to rock and roll."

"...Loud and Proud."

"...Lookin' for trouble!"

"If it's too loud, you're too old!"

■ **WIOQ-FM, Philadelphia.** "Is that a radio in your pocket or are you just happy to see us?"

"Like a hot, sweaty dance floor — without the smell. The new Q-102."

"The radio station that sends blood to parts of your body that blood has never been before."

(Transition from up-tempo to slow song) "From the front seat to the back seat. The new Q-102."

"Q-102...just another reason not to do your homework."

"Einstein's new theory: Q equals not to be square."

"Broadcasting with more wattage than 100,000 blow driers combined. The new Q-102."

(Against competitor WEGX-FM, Eagle 106) "You don't like it when a bird poops on your windshield, so why let an Eagle do it? No poo, Q-102."

(On the day of a full moon) "Q-102. Lock it in and rip your fur off!"

■ **KCPX-FM, Salt Lake City.** "Crank it up and blow out your windshield. Power 99 (sound of glass breaking)."

■ **WHTF-FM, York.** "If he met Debbie Gibson, he'd punch her in the mouth...it's Jay in the Morning, on Starview 92-7."

"Giving morning sickness a whole new definition...it's Jay in the Morning..."

"Serving York, Lancaster and two to 20 for impersonating a morning show...it's Jay in the Morning..."

■ **WABQ-FM, Albany.** "Capital punishment for the Capitol district (sound of electricity)...the Q-Morning Zoo."

"Stop and smell the monkey...it's the Q-Morning Zoo on Q-104."

■ **WDFX-FM, Detroit.** Ran for several weeks before changing to "The Fox": "We're the only station in the country that can use the F-

word." After the switch they started saying, "It's O.K. to say the F-word on the radio now — 99.5 — The Fox."

"Savage and Steve in the morning. If you don't like 'em, so what — they're free."

Phoner with somebody who listens to the competition: "Hi, my name's Dick and I listen to Cozy 95." Announcer: "Whatever you do, don't be a Dick."

■ **KZLX-FM, Salt Lake City.** "You're listening to John and Dan, the only morning show in town that doesn't suck."

■ **KKFR-FM, Phoenix.** "Power 92 — Dance your ass off." □



Lee Abrams' Z-Rock is one of the originators of the tough, aggressive anti-slogans that are now heard in just about every market. Abrams stands left of the woman in red at a Britny Fox gold record party.

## What's Ahead for AC

*Some changes are underway that may soon show up in your market.*

AC PDs are beginning to attack some of the problems that have been plaguing the format lately.

Faced with further splintering of the 25-54 demographic, these PDs are focusing on key areas to get their ratings up.

The erosion of morning show ratings at the hands of their CHR competitors is just one of the problems they're addressing.

Here's what to expect.

■ **More attempts to target males.** The newest niche caters to 35+ males who resist some of the most-heard AC artists: like Gloria Estefan and Neil Diamond. There's a whole category of softer classic rock music that's been abandoned by today's classic rock, album rock and AC stations: Joni Mitchell, Steely Dan, Boz Scaggs, Firefall, Rickie Lee Jones.

Consultant Alex Demers calls this future AC approach "Male AC."

Demers predicts that AC mixes trying to attract males in the future won't have to go off the deep end with completely unfamiliar music like New Age stations that went after the same target. There's enough out there already: neglected soft rock, some strongly melodic jazzier pieces and new artists riding in on the emerging revival of folksy music: Indigo Girls, Tracy Chapman, Suzanne Vega.

■ **New rules for picking the music.** More ACs are looking for alternative cuts from hit albums that fit their sound. Stations will avoid taking cuts strictly from the top 40 and AC charts. They don't help the station define a distinguishable sound. Too many ACs remain unde-



*The emerging folk revival has opened the doors for potential AC artists like Tracy Chapman.*

cided about their music position, trying to be hot, warm, oldies-based and contemporary all at once.

KMGI-FM, Seattle GM Bobby Rich predicts that ACs will have to be more song-oriented than artist-oriented. This will mean constantly searching for the right cuts for your AC niche, even if nobody has heard of the artists. Rich's format includes cuts from relative unknowns like Michael Penn, John Farnham, Lisa Stansfield, and Alannah Myles.

KKSF-FM, San Francisco PD Steve Feinstein's New Age/AC format relies on as broad a range of songs as possible, from Phillip Glass to Keith Jarrett to Blood, Sweat and Tears to Sarah Vaughn. Lots of international groups. Many vocals. Feinstein picks the cuts with the strongest melodies

— no matter what chart they came from. The station is the only NAC in the country to rank no worse than fifth place 25-54 in the last three books.

■ **A bigger emphasis on morning shows.** Not a zoo, but not so mellow that it's easily passed over. The kind of show that gives the message, "If you don't listen, you'll miss something."

Lots of entertainment news and a credible hard news presentation that adults will trust.

ACs have lost the morning battle in most markets. Only five ACs in the top 50 markets have number-one-rated morning shows. The result: ACs must now spend more promotional resources to draw attention to themselves and regain their traditional strength in mid-days. If you can get the listeners at the beginning of the day, they'll be more likely to stay with you at work.

■ **A complete overhaul of positioners.** The "best variety" liners will be too generic to describe the more closely-defined AC niches. The AC of the future will be striving for more personal bonding with its listeners: "It's not for everyone, it's just for you."

Bobby Rich has adopted some uncharacteristic AC positioning at KMGI. "Where do you go on radio when you don't want disco or Manilow?" And "No raps, no naps."

The jocks will be less soft and mellow and more natural. They'll talk about the station in language that their listeners use. More ACs will acquire an "attitude" just like their CHR competitors.

Rich compares formats to people. Maybe you don't love everything about a person, but he or she is still your friend. ACs are now trying to be liked by everyone and have eliminated all extremes that might turn someone off. In the process, they end up with no personality with which listeners can identify. □

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**KUAD-FM, Fort Collins/Greeley, CO's GSM Tim Walstrom (l.) and GM Randy Cable put a hole in newspaper buying by demonstrating in a comparison chart how their station reaches more consumers than the newspaper.**

## Getting a Print Advertiser to Go Cold Turkey

*Two stations reveal the tactics that got print advertisers to give up their newspaper buys.*

Newspapers in many markets — maybe yours — are facing a client mutiny. Print advertisers are tired of the high rates. Tired of the “take it or leave it” attitude.

A few stations are taking advantage of this climate to roll in the heavy artillery. Not every newspaper is sitting by and watching. Some are launching counter-attacks on radio.

WHND-AM/WCSX-FM, Detroit is running radio spots that make fun of skyrocketing print rates. In return, the *Detroit News* runs print ads saying, “Is your radio advertising going through one ear and out the other?” and “Your drive-time radio spots are driving people bonkers.”

It's a sign that newspaper reps are getting more aggressive. Now is the time to win over print advertisers looking for alternatives.

Here's how two GSMs converted newspaper clients into radio buyers.

■ **Run an anti-newspaper campaign on the air.** The spots are reinforced with a written presentation and mailers that tell print advertisers how adding radio to their print campaign will increase their effectiveness.

WHND-AM/WCSX-FM, Detroit

reports a 12 percent increase in sales since airing two anti-newspaper spots 24 times a week. And already one advertiser has cancelled all of its newspaper ads to buy radio.

The spots show off the creative potential of radio. GSM Bruce Stoller jumped on the opportunity to pitch print clients when the two city newspapers, the *Detroit Free Press* and the *Detroit News*, signed a joint operating agreement (JOA) and drove the ad rates up.

One spot sounds like this:

{Outdoor noises, birds chirping}

Man: Well, now. Let's take a look at my newspaper. (Gasps in shock. Phone dials and rings.)

Ditzy Woman: Hello, Detroit Press Free, uh, News Free Pre... um ... What do you want?

Man: Listen, I bought a newspaper ad. The thing's as big as a quarter. I paid a fortune for this thing.

Woman: (Laughing) Really, sir. A fortune. That's such a relative word.

Man: Well have you seen my ad?

Woman: Yes, I have it right here.

Man: What do you make of it?

Woman: What do we make of it? A fortune. (Giggles)

Man: (Threatens) Why I oughta ...

(Woman hangs up phone)

(Blues music comes in)

(Song) I called the news. Spent everything I had. I looked in the paper and I could not find my ad.

For nothing but nothing, I can't believe what I paid. And they're sticking it to me with the J-O-A. I got the JOA blues ... and the radio's sounding mighty good to me.

Announcer: Got the JOA Blues? Call Bruce Stoller at (phone number) WCSX Radio.

Man: Sounds good to me.

■ **Compare the newspaper's “reach” with yours.** Put together a grid combining newspaper readership and the “noting factor” — the percentage of readers who actually “take note” of ads. Use the grid to compute a newspaper “reach” which you compare to your station's reach.

KUAD-FM, Fort Collins/Greeley, CO's comparison was so effective that a furniture store client FAXed the information to the newspaper with a note to cancel his contract. KUAD-FM figured the reach for the local *Coloradoan* newspaper and found it had actually decreased, although circulation and rates were up. The newspaper had run print ads boasting about its growing circulation. It forgot to mention the local population boom.

Here's how to calculate newspaper reach. Get copies of the following charts: National Average Readers-per-copy table from the Newspaper Advertising Bureau and Simmons Research; Percentage Noting Ad Factors table from Starch/Inra Hooper; Circulation and Penetration of daily newspapers for your local paper. All available from RAB, (212) 254-4800.

Multiply the newspaper's circulation times the figure in the Readers-per-copy chart to estimate the number of readers daily. Compare that to the local 18+ population. Convert readership into the actual number of consumers who will note the retailer's ad by using the percentage noting ad factors chart. For the comparison, get your own 18+ reach and frequency figures from Arbitron or Birch.

Then do a dollar comparison of what it would take to reach that many people with the newspaper's “frequency” (always one) versus the amount of reach and frequency you can deliver for the same budget.

(For a copy of the complete presentation, send a self-addressed, stamped envelope to KUAD-FM GSM Tim J. Walstrom, 600 Main St., Windsor, CO 80550.) □

## How to Seduce Car Dealers

*An Emmis station is giving away free spots hoping it pays off in the future. That's just one new approach to try.*

If the industry's hurting, why would a station from a major group blitz the air with free spots for auto dealers?

It's a gamble. Just like the kind the likes of Lee Iacocca take when guaranteeing to pay the difference if a buyer's rebate goes up 30 days after a purchase.

Emmis is gambling that the auto industry will see it in the same light. That's why the spot blitz is going on right now in Washington D.C.

There are several entrepreneurial ideas designed not only to stimulate the auto industry but arouse the interests in local radio.

Here are a few.

■ **Give away free spots.** Offer free spots to local dealers — no strings attached. Use a direct mail piece to announce the offer to advertisers and agencies. Invite them to a seminar outlining your plans to help the ailing industry. Pitch dealers with the theme. "The auto industry has been good to us. Now we're going to help the industry."

WAVA-FM, Washington D.C. gave away \$100,000 worth of commercial mentions to dealers hoping to build long-term relationships that will be profitable in the future.

The dealer gets a tag on a station-sponsored promo that highlights the benefits of buying a car right now. Some of the reasons include favorable interest rates, a sluggish market which usually leads to lower prices, and the dealers' need for good used cars.

WAVA's offer is good for three months.

They paid an outside agency to produce the spots.

Director of Major Account Sales David Hainline says dealers still can't believe it. But that hasn't stopped them from signing on. So far, 28 dealers have "bought" the offer.

■ **Set up a cross-promotion that helps the dealer's customers with financing.** Arrange a trade with your local American Automobile Association club — free AAA mentions in the dealers' radio spots in exchange for free memberships to car buyers.

Most AAA chapters make it easier for members to qualify for financing at lower rates. It's a great benefit to a used car dealer that doesn't offer financing itself.

WODS-FM, Boston Senior Account Executive Dana Jackson sold the promotion to a used car dealer. The offer helps to move cars for dealers and brings new club members to AAA. (For a written copy of the spot, send a self-addressed stamped envelope to Radio Only, 1930 Marlton Pike, S-93, Cherry Hill, NJ 08003.)

■ **Tie several dealers into the same "Election Day" car promotion.** This "Election Day" is similar to those in Central America — you can stage it whenever you want. Sell a sponsorship package where listeners go to the various dealer locations to cast votes on which car they like the most. On "Election Day," the votes are counted. The winning car is then awarded to a person whose vote is drawn from the ballot box at that dealership.

KYNO-AM/FM, Fresno did re-

motes during the five-week "campaign" and live reports on Election Day last November from the cars' "election headquarters." The station agreed to buy the car from the dealer.

All the cars being voted on were red, white or blue. KYNO-AM/FM sold the package to a mega-dealer with eight different types of cars. The dealer even included the station's "Cast Your Vote" logo in its print ads with no charge to the station.

KYNO-AM/FM added an incentive for car salespeople. The salesperson signed the back of all ballots cast by customers they were able to persuade to vote. The salesperson with the most signed ballots won a trip to a Lakers game and an overnight stay at a luxury hotel.

■ **Produce special value-added automotive promos.** Ask dealers to join your campaign to promote car buying. Create radio spots that describe the sexiness and feel of owning a new car with dialogue and music. Suggest that dealers buy schedules to augment the spots.

Rotating, personalized tags on the end of each spot say "Seek out your auto fantasy at your (location, name) dealer." Tags are added incentive for dealers to buy schedules.

WYHY-FM, Nashville GSM Dan Swensson designed three spots for his "Dream Machine Project." The idea is to get away from over-done rebate offers and instead sell what it feels like to buy and drive a new car.

One spot starts with music ("Fire" recorded by the Pointer Sisters), "I'm driving in your car, you turn on the radio." Sexy male voice: "Check it out, you got a brand spanking new car ... step into the driver's seat, open the sunroof. Put some choice tunes on the radio. Now ... let's see what the night can do." Ends with saxophone music that feels like driving

around. Spots run once an hour for 30 days. □

*WAVA-FM, Washington, D.C. used spots like this one to persuade listeners to buy and gave away free tags to struggling car dealers:*

**HOLD IT! DON'T TOUCH YOUR RADIO, ESPECIALLY IF YOU'RE THINKING ABOUT BUYING A NEW CAR. YOU SHOULD THINK ABOUT DOING IT RIGHT AWAY.**  
**WHY BUY NOW? SIMPLE.**  
**FIRST, AS YOU'VE HEARD IN THE NEWS, THERE IS AN OVER-SUPPLY OF NEW CARS — MEANING LOWER PRICES NOW. PROJECTIONS IN THE WALL STREET JOURNAL INDICATE THE BUYER'S MARKET WILL CHANGE IN MARCH, SO NOW'S THE TIME TO BUY A NEW CAR. TODAY. THIS WEEK!**  
**SECOND, THE 1990 MODELS ARE DIFFERENT, AND SAFER THAN EVER BEFORE. THE PUBLIC'S CURIOSITY FOR NEW MODELS WAS DEMONSTRATED AT THE RECENT CAR SHOW. THERE ARE MORE MODELS TO CHOOSE FROM — MORE CHOICES. THERE'S NEVER BEEN A BETTER TIME THAN NOW — THIS WEEK — TO BUY A NEW CAR! SMART BUYERS KNOW ... A BUYER'S MARKET — LOWER PRICES — OVER-SUPPLY — A WIDE SELECTION. THESE ARE REASONS TO BUY A NEW CAR TODAY. (TAG)**

# Why is Norm Goldsmith's Sales Development Program such a profitable investment?

"It's been great to see veterans and rookies in both our small and large markets benefit from Norm's program. It was one of our best returns on investment in the 80's, and I'm counting on it even more in the 90's."

**Larry Grogan**  
Executive Vice President  
Susquehanna Broadcasting

"We believe our sales success depends on continually providing our people with the best sales training possible. Our managers all agreed to buy Norm's program in our continuing effort to do just that."

**Owen Weber**  
Executive Vice President  
Summit Broadcasting Corp.

"Some modules are great to carry a sales meeting; some are perfect for individual training. They're timeless, back to basics, yet technologically sophisticated. You can't go wrong."

**Marie Kordus**  
General Sales Manager  
Power 106 Los Angeles, CA

"Norm's program gave us the building blocks of sales in an excellent presentation, with concrete systems based on street smart selling. It's been a 52 week program for us and will be ongoing because it's evergreen."

**Bob Dunn**  
President - Radio Division  
Chase Broadcasting  
President & General Manager  
WTIC AM & FM Hartford, CT

"Norm's program is by far the best we've seen, and we've seen them all. We use it at all our stations because it works."

**Duke Wright**  
President  
Midwest Communications, Inc.  
Green Bay, WI

"The salespeople get dollar signs in their eyes when they watch Norm. They know they'll get ideas they can use that day."

**Susan Karas**  
General Sales Manager  
KZZP Phoenix, AZ

"We have found Norm's program to be extremely valuable not only in helping to train our new salespeople, but also in reminding our 'veterans' what they may have forgotten or claim to have known."

**Norm Epstein**  
Vice President & General Manager  
KLAC/KZLA Los Angeles, CA

"It's the best training program I've ever seen for new salespeople. There's no fluff, just basic sales techniques all geared specifically to radio."

**Chuck Jewell**  
General Manager  
WHO/KLYF Des Moines, IA

"It's got something valuable for everybody, new or experienced. We really got our money's worth."

**Carl McNeill**  
General Sales Manager  
WRVQ Richmond, VA

"Our crustiest veteran said, 'Finally someone is talking to me instead of at me; he really understands what I am facing.' It's amazing how everyone relates to the program. One year later it's still our major resource."

**Tom Pierce**  
Senior Vice President  
Knight Quality Stations  
General Manager  
WEZE Burlington, VT

"It's the best investment I've made in my 14 years in the biz. It reinforces the things I'm trying to get across. Everybody on the staff now realizes how much more growth potential they really have."

**Phil Zachary**  
Vice President & General Manager  
WRDU Raleigh, NC

"It is simply the best in-house training program I've seen, and I've seen just about all of them. It's a turnkey deal, easy for the Sales Managers to use, well organized, interesting, and a real education."

**Jerry Hinrikus**  
General Manager  
KSAL/KYEZ Salina, KS

As you evaluate your marketing challenges for the nineties, ask yourself if you are providing your salespeople with a place to work or a place to grow. If you want to grow, they need the tools.

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

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## How to Kick the Economy in the Butt

*Here are some money-making events you can try on your own to get things moving again.*

Early reports from stations and groups around the country portray a pretty poor start for 1990 sales. Worse than usual.

Stations are looking for quick-fix programs to retrieve some of January and February's lost billing. To pull in enough cash to still have a shot at making their 1990 budget objective.

One way out of the billing doldrums is to confront head-on some categories that are hurting. Like helping retailers get rid of excess inventory with a 50-Percent-Off Fair.

Increasingly, with your clients having trouble moving goods and services, they may be stronger candidates for promotions that put their products on display for a large crowd.

Baby Fairs, Senior Days — even something called Toys for Boys — are events stations are using. They take some organizational work and a total staff commitment but can pay off.

Here are some ideas.

### ■ A 50-Percent-Off Fair.

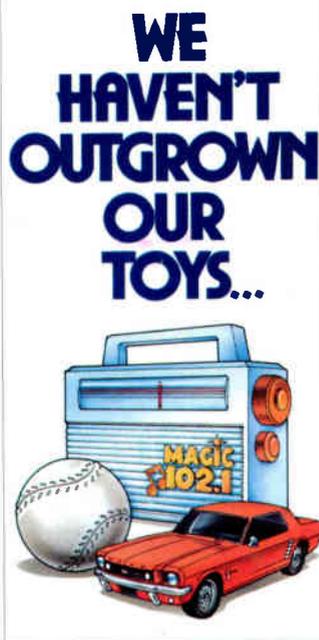
Almost any retail client could participate — and some surprising non-retail clients. The only criterion: Everything in the hall must be half-off for that day. It's a great way for businesses to burn off excess inventory and meet new customers.

WOOD-AM/FM, Grand Rapids has enjoyed repeated success with a 50 Percent Fair that it has turned into an annual event. This year it featured over \$3,000,000 worth of merchandise. The client list ranged from nautical wear and pianos to appliances and jewelry. To

sweeten the pot: listeners could register for a half-price Buick Century — winner gets the chance to buy it for 50 percent off list.

Make admission free — or charge a buck or more for a local charity. Have your logo and personalities visible from the minute your listeners park.

■ **Baby Fair.** The range of sponsors who want to reach young parents and parents-to-be stretches from diaper services to insurance companies. Some more potential candidates: maternity shops and children's clothing shops. Hospitals and birthing clinics. Life and health insurance companies. Nursery schools and daycare facilities. WRRM-FM, Cincinnati found several OB-GYN clinics which offered discounts off their office visits.



## JUST OUR ROOM!



*Retail expos like KGMG-FM, San Diego's "Big Boys Toy Show" are helping clients display and dispose of inventory in a sluggish economy.*

Baby Fair is one of the promotions from which you can generate a valuable database — something you can promise to share with participating advertisers for follow-up mailings. Just ask those attending to fill out an entry blank for prizes donated by you and the sponsors. One idea for a grand prize: a getaway vacation for mom and dad complete with 24-hour childcare.

■ **Financial Fair.** Who's not interested in money? For starters: Banks. Mortgage companies. Insurance companies. Financial planners. Tax preparers. Securities dealers. Vacation-home developers. Cellular phone dealers. Local and regional business journals and newspapers.

When people get jittery about the economy, they often resist borrowing. A financial fair gives institutions the exposure in an atmosphere where the potential customer doesn't feel trapped on their turf. They're part of a crowd and less likely to be intimidated by a scary bank.

■ **Big Boys Toy Show.** Featuring all the goodies grown-ups want to own along the lines of the Sharper Image catalogue: home audio and video products. Computers. Boats. Cars. Motorcycles. Remote-control vehicles. Ultralight planes. Collectible investments like coins.

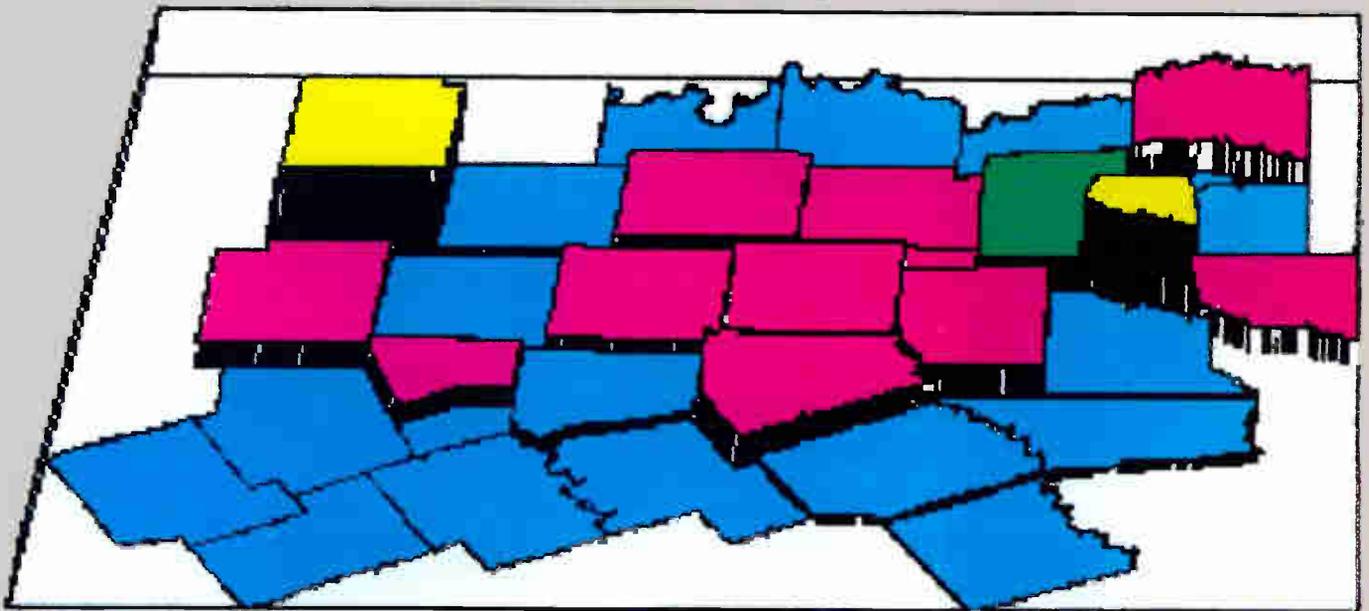
Classic rock KGMG-FM, San Diego is doing its third one this spring and buying space in a newspaper supplement as value-added for the participating clients.

■ **Working Women's Expo.** It's one market radio reaches easily — and can deliver to a variety of advertisers.

Some thought-starters: Auto dealers. Financial advisors. Cosmetics retailers (who can do demonstrations and makeovers). Clothing stores (a fashion show?). Career counselors and personnel agencies. Colleges and training schools.

■ **Senior Fair.** WBZ-AM, Boston calls it the "Best Years Are Here" expo. Natural advertiser categories: hospitals and other medical care providers. Motor home dealers. Travel agencies. Vacation-home developers. Retirement villages. Furniture stores. Interior decorators. Home security specialists. Financial service and retirement advisers. □

# We've Told You Who They Are And What They Buy. Now We Can Show You Where They Live.



0-19%

20-39%

40-59%

60-79%

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## Three New Ways to Unlock Vendor Cash

*How about \$130,000 in first quarter billing on a station with no ratings? There's more.*

The claims of stations raking in the big vendor dollars seem impossible to believe.

But the managers who have found the keys to turning on brokers and manufacturers' reps say all you need are promotions or contest schemes that hit the right buttons.

Like including print in the promotion.

Like putting their products on display in a crowd.

And you don't have to make a big deal about it on the air.

We've found some ideas that you might want to try.

■ **Use print to promote a supermarket sweepstakes.** Sell food brokers a radio schedule that will tie in print to register shoppers for a sweepstakes.

A single print ad displays as many as ten price-point specials with entry blanks attached to each one.

Shoppers drop the entry forms at the store or send them to the station. KUTR-AM, Salt Lake City is giving away ski weekends to ten weekly winners and a grand prize of a trip to DisneyWorld.

The station is pulling in \$130,000 in the first quarter with this promotion. It changed formats in the summer (from AC to "LDS Lifestyle" — music that Mormons won't find objectionable) and got only a 1.2 (12+) in the fall book.

The print tie-in made it easier to sell to the food brokers — and quicker for them to get paid by submitting the print ad to the manufacturers as proof. It often takes longer for them to get their money if the promotion is limited to just radio.

■ **Hold a "tasting fair" with food vendors.** Use station personalities to staff booths inside a store where shoppers can try various products.

WOR-AM, New York got a \$200,000 order from King's Supermarkets in New Jersey by running two months worth of promos and putting personalities at various King's locations over a three-day period for appearances. The deal included flyers in the stores and trip give-aways.

WOR-AM is doing a variation of the event in June with various food vendors that will take place at the Whitney Museum. Wine and cheese companies are among those being prospected. Nutri-System is planning on a booth.

The station will record its weekly Sinatra program at the museum during the event.

WOR-AM went direct to the clients for both promotions — no agencies. GSM Vince Gardino says agencies don't understand these kinds of events, take too long to give you an answer and beat you up too much about cost per point on the promotion.

■ **Ask a big advertiser to invite suppliers to a meeting at your station.** You and the client lead the meeting of vendors. Both of you lay out a comprehensive radio buying plan for the vendors that involves several stations covering all of the

demos the advertiser wants to target. A print schedule is included.

Your client then turns to the vendors and asks, "How are you going to help me?"

WLWQ-FM, Columbus got an extra \$24,000 out of the vendors on top of a sporting goods client's already-planned buy.

General Sales Manager Tim Forbringer worked with the client to get 15 vendors into the same room to hear the retailer's plans: athletic shoe manufacturers, athletic wear suppliers.

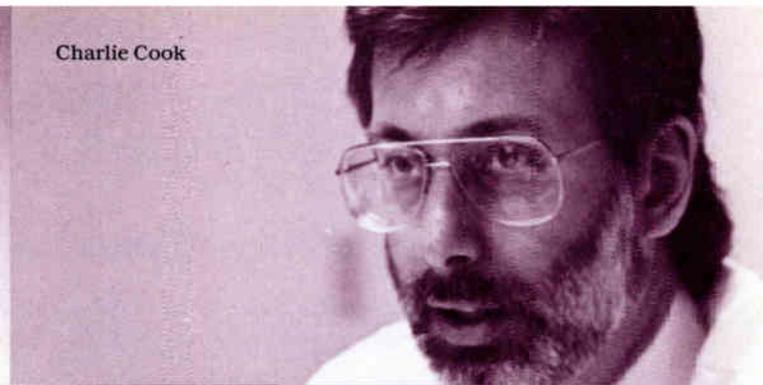
Other retailer possibilities for this tactic: hardware, sportswear, home centers. □



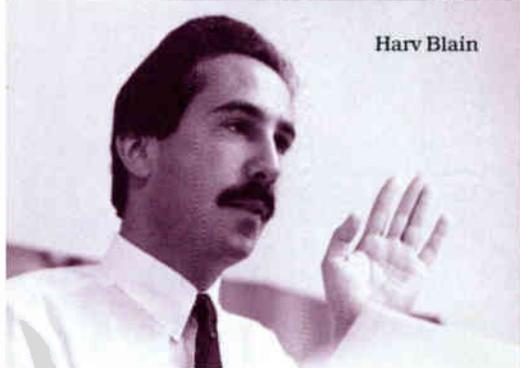
**KUTR-AM/KCPX-FM, Salt Lake City food vendor specialist Doug Jessop found that a presentation combining print and radio for a supermarket sweepstakes has an immediate appeal to food brokers.**



Mike McVay



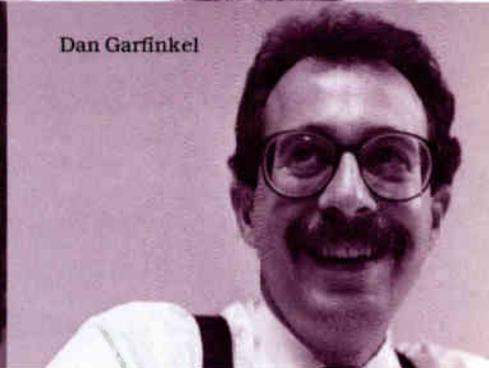
Charlie Cook



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, marketing 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.



## Crushing Cost Per Point

*Some new things you can do when a buyer is beating you over the head about the rate on a "point buy."*

The PD is sitting in the office and hears the jock miss a sponsorship billboard for one of the daily features.

Damn.

The programmer then obediently walks down the hall to the GSM to report the indiscretion only to hear, "No big deal. It was a freebie."

The story points up a reality in most stations.

Well, there are some ways to avoid this charade in the future.

Here they are, just in time — some methods to stand firm in cost per point negotiations before your PD lowers the boom on sponsorship clutter.

■ **Waltz buyers over to your TSA numbers.** Keep qualitative and audience figures handy for the counties just outside the metro. Ask the PD for some help with AID, Fingerprint or other ratings data to find out the pockets where your station does very well, how long those loyal listeners tune in, etc.

Steer the buyer away from the metro audience figures. Most buyers coming to you with a cost per point restriction have based it on the metro.

But you've got more audience to offer just outside the metro — listeners who could still act on your advertiser's pitch either locally or by driving a short distance into the metro.

If the agency is a Birch subscriber you've got a more difficult sell. Birch doesn't provide TSA numbers to the agencies so the figures won't be plugged into their computers for a quick recalculation based on TSA instead of MSA.

The metro vs. TSA problem is especially troublesome for medium and small markets

where there may be just a few counties included in the metro with lots of population scattered around but reached by your big signal.

■ **Prepare in advance some off-air sponsorship opportunities.** Tie sponsors into any off-air promotions you're planning.

Or develop some cheap, easy-to-do vehicles for an advertiser that will serve as value-added in a tight cost per point negotiation for a big schedule.

KYNO-AM, Fresno lured clients into a better rate than they wanted to pay for a major buy by setting them up as sponsors and distribution locations for a printed Giants baseball schedule. It was a promo the station was planning anyway — whether or not there were any sponsors lined up.

KKYX-AM, San Antonio now has a "Helpline Studio" where listeners can call for off-air advice on a variety of topics. Clients are invited to sit in and take the phone calls. They get a mention in the on-air liner as the person "you can contact right now" for more information about buying a car, pest control, legal affairs, health care.

Items that draw a crowd (big balloons, searchlights) have also been used by the station to convince a

client it's worth paying the rate because there's a better chance of getting traffic.

And many stations are turning their Frequent Listener Clubs into couponing and merchandising vehicles to give them the edge with buyers who want something in return for agreeing to a higher cost per point than they were willing to pay at first.

■ **Adopt this rule when negotiating with buyers.** Don't try to make a deal unless you know the answer to this one question: What exactly is the client trying to do. Sell 300 cars? Clear out last year's dress styles from the racks?

KKYX-AM/KCYF-FM, San Antonio GSM Ben Reed gets his salespeople to probe for the reason behind a specific cost per point demand. If the buyer knows (unfortunately many do not), the station tries to suggest an alternative (blitz schedule, promotion, remote) that will accomplish that same goal without sacrificing the rate.

WGR-AM/FM, Buffalo GSM Bill Cloutier has a favorite line to try on a buyer to strike down their arbitrary cost per point argument — if you have the guts to use it. Compare buying a radio schedule to the last time you stayed in a hotel:

"Try going to the front desk late at night and say, 'I'm only staying here for five hours until I have to catch my plane in the morning — here's my cost per hour that I'm willing to pay.' Chances are you'll be sleeping on the street." □

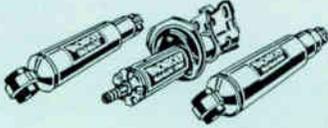
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**1989 BROADCAST SCHEDULE**



**13kyno-am**

*KYNO-AM, Fresno tied off-air sponsorship of a Giants baseball schedule to help in cost per point negotiations with a number of clients.*

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# TAKE THIS

## QUIZ

**Question - My radio station is?**

- a) already billing too much each month.*
- b) more interested in trade advertising.*
- c) always looking for new revenue areas.*

*(the correct answer is at the bottom of the page)*

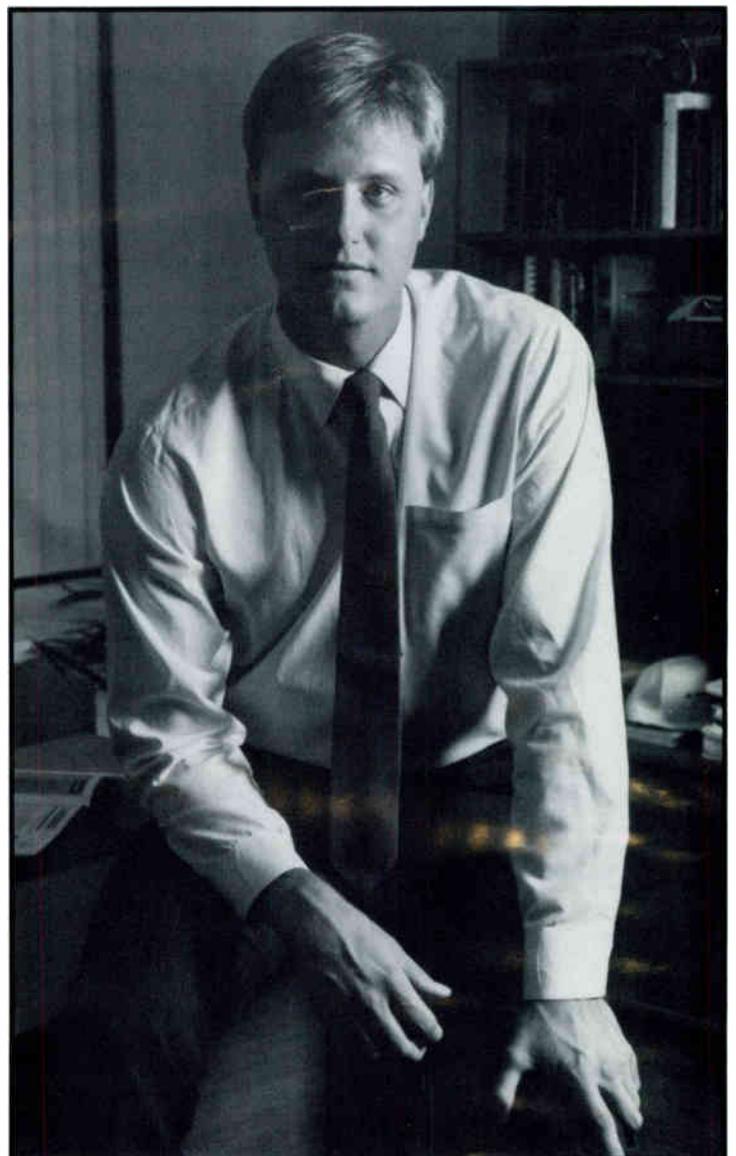
**Radio recruitment advertising is the single most underdeveloped radio revenue source available today.**

*With increased pressure on higher and higher goals each year, it is crucial to locate new billing. Radio recruitment advertising can be your key to hitting those monthly quotas. The Stonick Recruitment Seminar and follow-up consultancy will improve your billing 5%-7% and is available strictly on a market exclusive basis.*

**Call today to learn more about The Stonick Recruitment Seminar and Consultancy: 305-826-4997**

# STONICK

## RECRUITMENT



## Hiring an Interim PD

*The latest thing for some stations is hiring a temporary PD — almost like a consultant — until they find the right permanent programmer. Here's how it's being done.*

One of the toughest things a GM will ever do is search for a new PD.

Competitive pressures don't give the GM much time to search and interview enough candidates while the programming department is leaderless. The station is under attack. A rating period is about to begin.

GMs can get breathing room in their searches for new programmers by hiring interim or acting PDs. KXXX-FM, San Francisco just engaged consultant Dan O'Toole to guide the station until Emmis completes its sale. He'll temporarily fill the shoes of departed PD Bill Richards. WEGX-FM, Philadelphia hired John Lodge to supervise programming upon Charlie Quinn's departure.

The station was in the middle of a ratings slide. Malrite didn't want to lose more ground during the time it needed to find the right permanent PD for the turnaround.

It paid off. Lodge was able to begin the turnaround (4.3 to 5.5 in the fall Arbitron) before new PD Todd Fisher arrived.

A GM who wants to see whether the marriage with a new PD is going to work can use an interim hire to test the relationship.

Here's how to set up an interim programming job.

■ **Put a 30- to 60-day limit on the job.** Set it up as a short consulting contract. If it doesn't work out and the programmer ends up departing, he or she still gets to list the experience on their resume as a consulting job. In Lodge's case, there was no intention that he — a Colorado-based consultant — would keep the job permanently.

WEGX-FM GM Dave Noll spent several weeks interviewing the remain-

ing candidates on his list while Lodge kept an eye on the programming.

The vacancy occurred just before the start of the fall book and Malrite didn't want to leave the programming department without somebody in charge during that important book. The mainstream CHR format is challenged by dance WIOQ-FM. It's crucial that the music stay on track.

■ **Eliminate fears about family, money and shelter.** Find the interim programmer a temporary apartment or hotel suite. Pay airfare for visits to family in the old market. Lease a car for the PD. Pay a flat rate for the 30- to 60-day contract — at least what you would pay somebody holding the job permanently.

Position the interim job as one the programmer can take without risk. A job where complete attention can be paid to running the programming department. No search for a home is necessary — yet. The deal might include provisions for an evaluation 10-15 days before the end of the contract that would help advise the interim PD about whether the gig will become permanent. Or whether there might be an extension for another 30 days as the search continues.

Timing is critical to convincing the PD to make the temporary move. Getting through to them quickly after they've become available gets you there first with a solution to their immediate problem. You can also capitalize on their ambivalence about making a quick commitment to a long-term arrangement after the rough experience they might have just had at their old job.

■ **Prioritize short-term performance goals.** Make it clear which immediate accomplishments for the

next PD are most important.

The acting PD should take the opportunity daily to prove their understanding of your goals if they are a candidate for the permanent position. Using precious time during the "trial period" to work on items you believe are unimportant is a sign of trouble.

Keep score of how the PD executes programming ideas as expressed in the interview. The arrangement lets the GM see whether the programmer is a talker or somebody who can really motivate.

The manager without specific short-term goals (for instance, at a top-rated station with few big problems) is better off not naming an acting PD. Handing that title — and the "lead candidate" status it implies — to somebody without guidelines to judge the person will leave the GM with lingering uneasiness about the pick if that person is eventually selected. □



*Malrite's hiring of Colorado-based consultant John Lodge as interim PD stopped the bleeding at WEGX-FM, Philadelphia while a search for just the right permanent programmer could be conducted.*

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# Radio Across-The-USA™

## Atlanta



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
WATL-FM U	16.4	13.5	17.3
WAPW-FM CHR	8.7	10.2	11.0
WISB-FM AC	7.9	7.8	9.7
WPCW-FM LP	7.2	8.4	7.8
WYSL-FM C	6.9	5.7	7.7
WQIS-FM A	10.3	11.7	7.2
WISN-FM FS	5.1	5.9	6.1
WQOK-FM C	4.4	5.1	5.9
WISQ-FM CR	4.3	5.2	5.2
WIOX-FM AD	5.3	5.4	3.8

## Charlotte



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
WPEG-FM U	10.3	13.1	15.0
WSOC-FM C	16.3	11.1	13.9
WCKZ-FM DC	13.1	12.5	11.3
WRFX-FM CR	10.1	8.8	8.8
WMXC-FM AC	6.2	6.6	6.5
WWMG-FM O	6.0	6.6	6.2
WROO-FM RH	4.9	5.6	6.1
WLVK-FM C	2.8	3.2	4.4
WBT-FM AC	4.0	4.8	3.8
WBT-AM FS	5.7	6.1	3.6

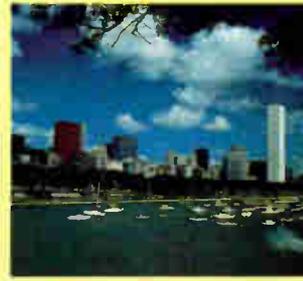
## Baltimore



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
WXYV-FM U	12.0	11.6	11.5
WBSB-FM CHR	5.3	7.7	8.0
WIIY-FM A	8.2	7.8	8.0
WWMX-FM AC	5.4	6.6	6.0
WPOC-FM C	6.3	6.1	5.7
WLIF-FM EZ	4.4	4.6	5.6
WBAL-AM N/T	6.3	4.5	5.4
WQSR-FM O	4.0	4.8	4.2
WHFS-FM A	3.3	2.8	3.4
WHUR-FM U	9	2.3	2.9

## Chicago



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
WGCI-FM U	9.8	9.8	10.2
WGN-AM FS	8.7	7.9	8.1
WBBM-FM CHR	5.2	6.1	6.1
WVAZ-FM UAC	5.5	5.9	5.7
WCKG-FM CR	4.5	5.1	5.3
WLUP-FM A	6.1	5.8	4.8
WYTZ-FM CHR	4.8	4.6	4.4
WBBM-AM N	5.3	4.9	3.9
WKQX-FM CHR	3.2	3.5	3.8
WXRT-FM A	3.2	3.3	3.6

## Birmingham



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
WENN-FM U	14.4	13.8	16.7
WZZK-FM C	12.7	11.4	14.6
WZRR-FM A	11.4	12.3	11.2
WAPI-FM CHR	9.3	9.5	10.9
WMJJ-FM AC	9.9	9.4	6.7
WKXX-FM CHR	6.8	6.1	6.2
WERC-AM N/T	7.2	6.3	5.7
WATV-AM U	3.8	5.3	4.8
WAPI-AM NOS	3.7	2.9	3.8
WDJC-FM REL	2.7	2.9	2.6

## Cincinnati



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
WEBN-FM A	16.4	15.4	12.1
WKRC-FM CHR	11.8	11.0	11.1
WLW-AM AC	8.5	6.9	8.4
WOFX-FM CR	5.5	6.8	7.7
WWEZ-FM EZ	4.0	4.2	6.5
WKRC-AM AC	4.9	4.8	6.2
WLUB-FM C	7.4	6.7	6.1
WBLZ-FM U	6.2	5.1	5.4
WIZF-FM U	4.3	4.3	5.4
WRRM-FM AC	4.0	5.3	5.1

## Boston



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
WXSX-FM DC	5.2	5.1	6.5
WZLW-FM CHR	8.1	8.4	8.7
WEEA-FM A	8.7	8.5	7.5
WEEZ-AM FS	6.7	7.3	8.7
WZLW-AM T	7.8	8.3	8.4
WJBL-FM LP	11.4	12.2	13.2
WYSL-AM N/T	12	5.5	4.5
WZLW-FM U	14	10	11
WZLW-AM AC	12	14	11

## Cleveland



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
WMMS-FM A	12.7	9.7	12.3
WZAK-FM U	10.5	10.9	9.9
WLTF-FM AC	8.1	10.5	8.7
WPHR-FM CHR	6.7	6.4	6.5
WDOK-FM AC	6.2	7.8	6.4
WNCX-FM CR	5.9	6.9	5.9
WIGAR-FM C	6.5	5.1	5.6
WVVE-AM N/T	4.1	4.0	4.9
WMLJ-FM AC	5.6	5.3	4.5
WQAL-FM EZ	5.1	3.5	4.3

## Buffalo



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
WKEZ-FM CHR	12.3	12.8	10.4
WGEN-AM AC	7.1	7.8	8.8
WYCF-FM EZ	5.8	6.2	6.3
WYRI-AM C	5.8	8.8	8.4
WGR-AM A	10.6	11.2	7.8
WHTT-FM O	5.7	5.3	6.2
WMOG-FM CHR	5.7	5.1	7.3
WGR-AM AC	4.5	4.5	6.7
WGR-AM U	4.5	7.2	5.8
WGRV-FM CR	5.7	5.8	5.4

## Columbus



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
WNCN-FM CHR	14.3	12.7	14.5
WZLW-FM AC	10.8	11.2	12.2
WZLW-FM C	4.8	5.2	6.4
WYGT-FM FM	10.1	9.5	7.8
WTVN-AM AC	5.9	7.7	7.0
WVIO-AM U	5.3	6.9	6.8
WVIO-FM A	9.4	6.7	5.4
WMLJ-FM O	8.0	6.8	5.2
WZLW-FM U	7.5	5.8	5.4
WOSD-FM T	1.0	1.8	3.0

# Radio Across-The-USA™

## Dallas



### BIRCH MONTHLIES

	FORMAT	S/O	O/N	N/D
KSCS-FM	C	8.2	8.8	8.5
KVIL-FM	AC	7.0	8.5	8.0
KPLX-FM	C	7.3	7.5	7.4
KKDA-FM	U	8.0	6.6	7.3
KJMZ-FM	DC	6.4	5.8	6.2
KHYI-FM	CHR	5.8	4.5	4.7
KOAI-FM	NAC	2.7	4.4	4.7
KRLD-AM	N	4.1	4.3	4.5
KEGL-FM	RH	5.2	4.5	4.2
WBAP-AM	C	4.0	3.3	4.1

## Hartford



### BIRCH MONTHLIES

	FORMAT	S/O	O/N	N/D
WTIC-AM	FS	16.9	17.1	19.0
WTIC-FM	CHR	15.4	15.5	16.8
WVYZ-FM	C	7.9	10.0	9.4
WCCC-FM	A	7.1	8.8	7.5
WHCN-FM	A	5.5	7.0	6.9
WDRG-FM	O	4.2	4.2	6.6
WKSS-FM	CHR	6.2	4.9	4.8
WIOF-FM	AC	2.4	3.7	4.1
WRCH-FM	AC	7.1	5.8	3.9
WPKT-FM	P	2.5	1.7	3.4

## Dayton



### BIRCH MONTHLIES

	FORMAT	S/O	O/N	N/D
WGIZ-FM	CHR	9.4	10.2	11.4
WTUF-FM	A	11.9	11.4	10.5
WAZU-FM	A	9.0	9.7	8.9
WPHJ-FM	C	7.6	6.7	7.8
WWSH-FM	AC	6.0	7.6	6.5
WBZL-FM	U	4.2	5.4	5.2
WHIO-AM	AC	5.6	4.8	4.9
WLW-AM	AC	3.5	3.2	4.7
WUD-FM	AC	2.7	2.7	4.4
WOME-AM	C	3.6	4.2	4.1

## Houston



### BIRCH MONTHLIES

	FORMAT	S/O	O/N	N/D
KRIV-FM	O	35	32	104
KRIV-FM	C	32	32	32
KRIV-FM	A	30	26	30
KRIV-FM	C	18	24	26
KRIV-FM	CHR	15	14	15
KRIV-FM	CHR	13	12	13
KRIV-FM	B	4.5	1.7	4.9
KRIV-FM	EZ	4.2	4.5	4.3
KRIV-FM	DC	3.8	4.2	4.1
KRIV-FM	CR	3.3	4.5	4.0

## Denver



### BIRCH MONTHLIES

	FORMAT	S/O	O/N	N/D
KRXY-FM	CHR	8.4	9.8	11.3
KAZY-FM	A	8.8	7.8	7.4
KYGO-FM	C	6.9	6.9	7.1
KBCO-FM	A	7.7	7.1	6.6
KOA-AM	N/T	8.7	7.5	6.5
KBPI-FM	A	5.2	5.9	5.5
KOSI-FM	EZ	3.9	3.3	5.1
KOKS-FM	CHR	5.5	6.2	5.1
KXKL-FM	O	4.9	4.2	4.9
KRFX-FM	A	3.0	2.4	4.5

## Indianapolis



### BIRCH MONTHLIES

	FORMAT	S/O	O/N	N/D
WFBO-FM	A	21.6	21.8	19.4
WZPL-FM	CHR	14.9	14.8	12.9
WIBC-AM	AC	8.7	10.0	11.8
WFMS-FM	C	10.9	11.9	11.0
WTLC-FM	U	7.5	5.3	9.0
WENS-FM	AC	6.1	7.2	7.9
WPZZ-FM	U	2.7	3.5	5.0
WKLR-FM	O	7.7	5.2	4.7
WTPI-FM	AC	4.2	3.2	2.7

## Detroit



### BIRCH MONTHLIES

	FORMAT	S/O	O/N	N/D
WDR-FM	O	32	32	32
WDR-FM	B	31	34	31
WDR-FM	DC	30	27	31
WDR-FM	E	29	28	31
WDR-FM	TH	28	41	28
WDR-FM	C	13	45	31
WDR-FM	A	11	43	41
WDR-FM	CHR	11	41	41
WDR-FM	AM	11	44	41
WDR-FM	AC	7.5	3.8	3.8

## Jacksonville



### BIRCH MONTHLIES

	FORMAT	S/O	O/N	N/D
WAPE-FM	CHR	18.3	17.5	17.5
WHJX-FM	U	9.5	9.5	11.3
WFVY-FM	A	9.3	10.4	9.6
WQIK-FM	C	10.4	9.7	9.2
WIVY-FM	AC	7.9	7.1	5.0
WAIV-FM	AC	5.5	6.6	4.8
WCRJ-FM	C	3.2	3.8	4.8
WKTZ-FM	P	2.6	2.6	4.5
WZAZ-FM	U	2.0	3.2	3.8
WEJZ-FM	AC	6.1	5.1	3.6

## Greensboro



### BIRCH MONTHLIES

	FORMAT	S/O	O/N	N/D
WVBC-FM	C	11.1	11.1	11.1
WVBC-FM	B	10.8	11.0	11.1
WVBC-FM	DC	10.0	10.0	11.1
WVBC-FM	U	8.1	7.1	11.1
WVBC-FM	CHR	7.1	7.1	11.1
WVBC-FM	CHR	6.1	6.1	11.1
WVBC-FM	CHR	5.1	5.1	11.1
WVBC-FM	CHR	4.1	4.1	11.1
WVBC-FM	CHR	3.1	3.1	11.1
WVBC-FM	CHR	2.1	2.1	11.1

## Kansas City



### BIRCH MONTHLIES

	FORMAT	S/O	O/N	N/D
WDAF-AM		13.8	14.8	13.1
KBEQ-FM	CHR	11.4	12.1	10.7
KFKF-FM	C	8.3	6.4	9.3
KPRS-FM	U	9.8	9.8	7.5
KCMO-AM	N/T	6.6	5.9	6.5
KYYS-FM	A	6.7	6.2	5.6
KXXR-FM	RH	5.7	5.3	5.4
KUDL-FM	AC	3.3	5.0	5.2
KMBR-FM	EZ	2.8	3.7	4.7
KCMO-FM	O	2.9	4.6	4.5



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# Radio Across-The-USA™

## Los Angeles



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
KPWR-FM DC	7.9	7.8	7.7
KIIS-FM CHR	6.8	7.1	6.9
KLOS-FM A	6.1	6.3	6.2
KOST-FM AC	5.0	4.8	5.4
KROQ-FM A	3.7	4.3	4.7
KABC-AM N/T	5.8	4.9	4.1
KQLZ-FM RH	5.2	4.4	3.8
KTWV-FM NAC	3.5	3.4	3.3
KZLA-FM C	2.9	3.7	3.2
KFWB-AM N	2.6	2.9	2.7

## Minneapolis



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
WOOD-AM SP	16.6	14.5	14.7
KDRE-FM A	11.5	11.0	11.3
KQWE-FM CHR	9.5	8.4	8.8
KLEY-FM C	8.9	7.0	7.3
KSTP-FM AC	4.7	4.5	4.7
WOL-FM CHR	6.3	5.9	6.1
KETE-FM AC	6.5	7.5	5.8
KLJG-FM A	5.2	4.9	4.8
KOOL-FM O	3.8	4.2	4.8
KSTP-AM N/T	3.2	4.4	4.1

## Louisville



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
WAMZ-FM C	15.7	20.0	18.8
WHAS-AM AC	11.7	11.1	14.8
WDJX-FM CHR	14.0	11.9	11.0
WLRS-FM RH	9.6	11.7	10.2
WOMF-FM A	7.5	7.8	9.8
WLOU-AM U	7.5	7.2	8.0
WVEZ-FM AC	8.4	7.0	5.4
WRKA-FM AC	6.2	5.6	3.0
WLLV-AM REL	8	2.6	2.4
WLSY-FM EZ	1.8	1.5	2.3

## Nashville



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
WYHY-FM CHR	21.9	18.0	14.9
WKDF-FM A	12.6	11.9	11.1
WSIX-FM C	8.8	8.2	9.8
WSM-FM C	6.6	7.9	9.1
WQOK-FM U	9.0	10.6	10.4
WLAC-FM AC	6.3	7.9	6.9
WVEZ-FM EZ	5.3	5.2	7.2
WGFX-FM CR	7.5	7.7	5.4
WRMX-FM AC	5.6	6.0	5.4

## Memphis



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
WHRK-FM U	19.8	19.5	18.4
WDIA-AM U	7.1	6.9	10.6
WGKX-FM C	11.3	11.5	10.1
WEGR-FM A	12.7	11.4	9.9
WMC-FM CHR	6.8	7.5	8.1
WRVR-FM AC	6.3	8.6	8.0
KMPZ-FM CHR	7.0	5.8	5.7
WLOK-AM U	4.1	3.8	4.4
WEZI-FM EZ	3.4	2.9	4.3
KRNB-FM U	4.1	4.3	3.6

## Nassau



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
WHTZ-FM CHR	5.0	6.4	4.9
WBAB-FM A	7.7	7.9	6.7
WBLI-FM CHR	5.5	5.5	6.6
WQW-FM AC	5.6	6.1	6.5
WQW-FM DC	5.5	4.2	4.5
WWEV-FM A	3.8	4.0	4.0
WQW-AM A	7.9	7.0	7.8
WQW-AM O	4.3	3.8	3.1
WQW-AM U	3.9	3.7	3.1
WQW-FM CHR	2.7	3.1	3.1

## Miami



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
WHOT-FM UAC	12.7	10.6	11.9
WPOW-FM DC	7.6	7.7	7.7
WLYF-FM EZ	4.7	4.8	5.8
WHYI-FM CHR	4.7	4.2	4.7
WIOD-AM T	3.5	4.0	4.7
WMXJ-FM O	4.3	4.3	4.1
WSHE-FM A	4.1	3.9	4.0
WCMQ-FM SP	4.2	3.8	3.9
WKIS-FM C	4.4	4.7	3.9

## New Orleans



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
WYLD-FM	14.9	17.9	16.7
WEZB-FM CHR	12.3	12.0	12.8
WQUE-FM DC	11.3	10.7	10.0
KOLD-FM O	3.5	4.7	6.3
WLMG-FM AC	4.3	5.8	5.8
WCKR-FM A	6.2	4.4	5.6
WRNO-FM A	4.6	4.7	5.4
WLTS-FM AC	4.6	4.1	4.8
WWL-AM N/T	6.4	6.4	4.7
WBOK-AM U	2.6	2.5	3.9

## Milwaukee



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
WLUM-FM DC	10.4	11.6	10.2
WMIL-FM C	7.2	8.8	10.0
WTKI-FM CHR	9.9	9.8	8.7
WTMJ-AM AC	8.6	7.1	8.1
WOKY-AM AC	6.4	5.3	8.0
WLZR-FM A	10.2	10.7	7.9
WKLH-FM O	6.6	7.1	7.1
WEZW-FM EZ	2.5	2.7	4.4
WQFM-FM A	6.0	4.3	4.0
WMYX-FM AC	3.0	3.5	3.4

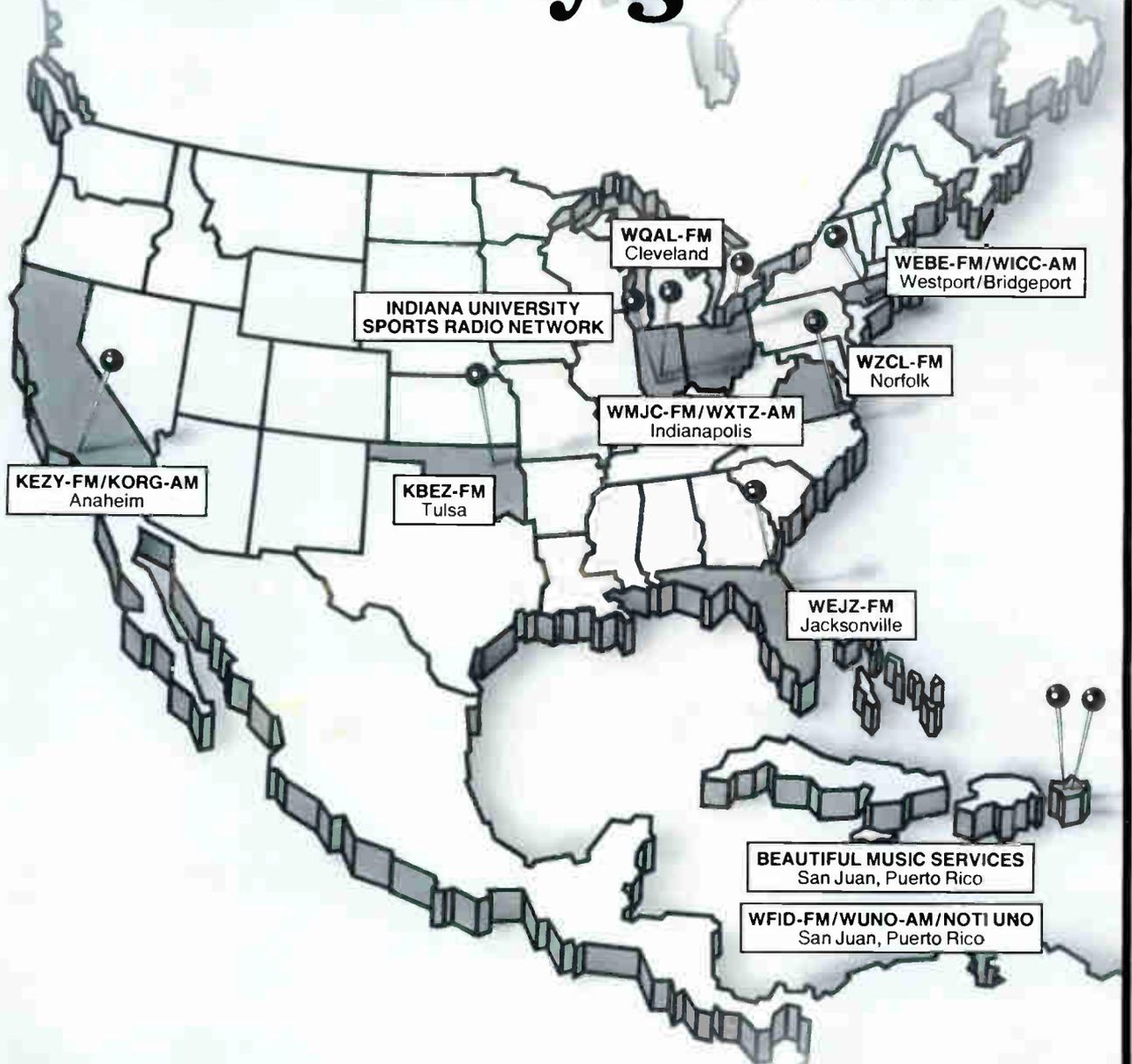
## New York



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
WHTZ-FM CHR	6.1	6.1	6.1
WRKS-FM U	6.2	6.4	6.1
WBLS-FM U	4.2	4.5	5.2
WOHT-FM DC	6.0	5.2	4.6
WNEW-FM A	5.4	4.4	4.4
WLTW-FM AC	3.6	3.8	4.3
WCBS-FM O	3.5	3.5	3.8
WINS-AM N	4.3	3.8	3.8
WXRK-FM CR	3.2	3.5	3.3

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# Radio Across-The-USA™

## Norfolk



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
WOWI-FM U	10.2	10.3	12.3
WMYK-FM U	6.9	8.4	10.9
WCMS-FM C	7.2	9.2	9.5
WNOR-FM A	8.9	9.2	8.6
WAFX-FM CR	11.2	10.4	8.4
WNVZ-FM CHR	9.4	7.1	6.6
WGH-FM CHR	3.4	3.9	4.8
WFOG-FM EZ	6.5	5.7	4.6
WWDE-FM AC	6.1	4.6	3.6
WKEZ-FM C	1.6	1.7	3.2

## Pittsburgh



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
KDKA-AM FS	10.5	11.0	10.7
WQVE-FM A	9.3	10.5	10.4
WPZZ-FM CHR	12.5	12.4	10.3
WUAB-FM U	7.9	7.7	8.2
WSNH-FM EZ	5.7	5.1	2.5
WVPR-FM O	5.8	6.5	5.5
WTAF-AM N/T	3.8	4.3	4.5
WTZ-FM AC	3.6	3.7	4.5
WMYG-FM A	5.0	3.7	4.0
WDSY-FM AC	5.3	4.5	3.8

## Oklahoma City



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
KOXY-FM C	13.0	14.0	12.2
KATF-FM A	9.3	10.6	12.0
KZBS-FM AC	7.7	8.5	10.2
KYD-FM CHR	15.2	11.6	10.0
KRKO-FM A	4.9	5.0	7.3
KTRK-AM N/T	7.8	7.9	6.1
KING-FM EZ	5.1	7.5	5.5
KEBC-FM C	5.7	4.3	5.4
KLIS-FM AC	2.7	3.1	4.8

## Portland, OR



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
KKRZ-FM CHR	9.5	11.2	11.7
KKCW-FM AC	5.1	6.5	10.2
KUPL-FM C	6.4	7.4	8.9
KXYQ-FM CHR	9.2	8.2	7.8
KGON-FM A	7.8	6.9	7.1
KEX-AM FS	6.4	5.5	5.8
KINK-FM A	7.4	7.9	5.0
KMJK-FM A	5.9	4.5	4.6
KXL-AM N/T	6.5	5.7	4.0
KKSN-FM O	4.3	3.4	3.5

## Orlando



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
WJHM-FM U	14.6	14.5	14.2
WHTQ-FM A	8.9	9.5	9.1
WWKA-FM C	10.1	8.9	8.0
WDIZ-FM A	5.9	8.6	7.6
WSTF-FM AC	8.2	8.0	7.3
WOMX-FM CHR	6.8	6.4	6.3
WSSP-FM EZ	4.4	5.3	6.3
WDBO-AM FS	4.0	4.3	5.9
WLOQ-FM AC	5.0	3.9	5.6
WOCL-FM AC	7.0	5.4	5.2

## Providence



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
WHJY-FM A	10.2	10.8	11.3
WPRO-FM CHR	14.1	11.4	10.2
WLKW-FM EZ	8.9	6.5	6.6
WWXK-FM U	7.1	8.3	6.5
WVLI-FM AC	4.7	5.5	6.0
WVLI-FM N/T	2.9	4.4	5.9
WVPRO-AM N/T	3.9	4.0	4.4
WBRU-FM A	4.3	5.4	3.9
WFHM-FM CHR	2.4	2.5	3.7
WSNE-FM AC	4.2	3.3	3.7

## Philadelphia



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
WUSL-FM U	7.6	7.8	9.9
WMMR-FM A	9.9	8.9	7.5
WIOQ-FM DG	7.7	8.0	7.4
KYW-AM N	7.1	6.9	6.5
WEGX-FM CHR	6.5	5.8	6.1
WYSP-FM CR	7.1	6.8	5.9
WDAS-FM UAC	3.8	4.2	5.8
WPEN-AM NOS	4.2	4.3	5.1
WXTU-FM C	4.2	5.1	4.5
WEAZ-FM AC	3.7	4.3	4.4

## Riverside



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
KGGI-FM CHR	15.2	16.7	17.3
KLOS-FM A	8.8	9.6	8.9
KQLZ-FM RH	5.8	5.9	5.5
KIIS-FM CHR	4.3	4.8	5.2
KDUO-FM EZ	4.5	2.7	3.8
KCAL-FM A	5.9	2.2	3.3
KOST-FM AC	3.2	3.5	3.3
KCKC-AM C	3.7	3.0	3.0
KFI-AM T	3.1	3.3	3.0
KRTH-FM O	4.1	3.4	2.9

## Phoenix



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
KNIX-FM C	8.5	10.5	10.5
KTAR-AM N/T	8.5	8.4	9.3
KUPD-FM A	11.8	9.7	8.5
KZZP-FM CHR	8.5	9.7	8.5
KKFR-FM DC	3.9	5.4	7.9
KFYI-AM T	4.9	5.9	5.1
KMLE-FM C	3.3	3.2	5.0
KSLX-FM CR	3.3	5.3	4.6
KKLT-FM AC	4.9	3.8	4.5
KDKB-FM A	4.6	4.7	4.4

## Rochester



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
WCMF-FM A	24.0	23.4	19.7
WPXY-FM CHR	10.0	10.4	11.3
WHAM-AM AC	8.1	10.7	10.3
WDXM-FM U	7.7	7.4	9.6
WBEE-FM C	8.5	8.6	7.7
WVOR-FM AC	5.9	7.5	7.3
WZSH-FM EZ	3.9	3.1	5.2
WKLX-FM O	3.6	3.4	4.6
WRMM-FM AC	4.9	4.0	4.5
WXXI-FM P	4.1	4.7	3.5

# Go ahead, try and copy this.

Attention all industry trade publications. The entire contents of Radio Only is an original project and may not be duplicated in any form. Any attempt at copying our magazine will be considered... flattery. Thank you.

*Radio Only— not just number one— the only one.*

The collage features several overlapping pages from the magazine 'Radio Only'. Visible articles include:

- Financial Management**: "How Edens Cut Its AM Losses" with a sub-headline "Going satellite was just the beginning. Here's the blueprint which may return \$600,000 to the bottom by the end of the year."
- Boost Sales**: "How to Recruit Better Sales People" with a sub-headline "Ask for a lengthy letter out of the promising candidates."
- Better Ratings**: "Dirty Tricks to Watch Out For" with a sub-headline "How you can foil maneuvers by your competition that are designed to embarrass your station."
- WINNING COLLECTION STRATEGIES** (PAGE 32)
- Radio Only** (Main Title)
- THE MONTHLY MANAGEMENT TOOL**
- ONE SHARE POINT HIGHER** (Large headline)
- How any station can get one share more in just three months.** (Sub-headline)
- World Radio History** (Bottom text)

Other visible text includes "Mark wedding", "Street Journal", "you haven't", "Wall Street", "looking for", "executives", "journal, to", "seem", "your", "the candidate may not be interested in spending the time to interview you. This doesn't mean that person wouldn't make a good salesperson; it's hard to tell. But, the more time they spend in making the letter good, the better picture you will get.", "You may want to discard all letters which are not lengthy because, right from the start, the candidate is getting your instructions wrong.", "This leaves you with letters from those prospective", "have followed", "they deserve a", "erlining and", "event pas-", "do a face-", "ew.", "lengthy", "our big-", "s how", "por-", "our", "(!)", "e".

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# Radio Across-The-USA™

## Sacramento



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
KRXQ-FM A	9.5	8.0	12.0
KSFM-FM CHR	12.0	12.3	9.6
KFBK-AM N/T	9.1	10.9	8.9
KRAK-FM C	8.1	6.6	8.3
KZAP-FM A	6.5	6.9	7.2
KXOA-FM AC	4.5	5.4	5.6
KHYL-FM O	4.8	5.0	5.2
KOPT-FM NAC	3.9	4.6	5.0
KCTC-FM EZ	3.5	3.5	4.9
KROY-FM CHR	4.7	5.0	4.1

## San Francisco



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
KGO-AM N/T	9.3	8.6	8.9
KMEL-FM DC	6.4	7.8	8.7
KRQR-FM A	3.1	3.4	4.9
KCBS-AM N/T	4.7	5.0	4.6
KSAN-FM C	2.7	4.0	4.5
KSOL-FM U	4.0	3.3	3.5
KFOG-FM A	1.7	1.9	3.3
KKSF-FM NAC	2.4	2.7	3.1
KIOI-FM AC	3.0	2.4	2.9
KXXX-FM CHR	3.8	3.4	2.9

## St. Louis



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
KMOX-AM N/T	21.0	18.3	15.3
KSHE-FM A	12.2	13.7	13.7
KMJM-FM U	12.2	11.2	11.5
WKQB-FM CHR	8.7	8.5	8.6
KSD-FM A	7.7	7.9	6.2
WIL-FM C	4.7	3.8	4.6
KYKY-FM AC	3.7	4.6	4.3
KEZK-FM EZ	3.9	4.3	4.2
KLOU-FM O	2.7	3.4	4.2
WKKX-FM C	1.7	2.1	3.0

## San Jose



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
KGO-AM N/T	9.9	9.6	9.9
KHQT-FM DC	9.1	7.9	6.9
KOME-FM A	5.6	5.5	6.8
KBAY-FM EZ	4.6	4.7	4.8
KMEL-FM DC	2.7	3.4	4.3
KWSS-FM CHR	4.3	4.7	4.2
KSJO-FM A	4.2	4.4	4.1
KSAN-FM AC	3.9	3.4	4.1
KITS-FM A	3.4	4.0	4.0
KEZR-FM AC	2.3	3.0	3.5

## Salt Lake City



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
KKAT-FM C	12.7	10.9	12.7
KSL-AM T	7.1	7.8	8.1
KISN-FM CHR	7.1	8.9	7.2
KSFI-FM EZ	4.3	3.8	6.7
KSOP-FM C	6.4	6.7	6.3
KBER-FM A	7.0	6.0	6.2
KCPX-FM CHR	6.8	6.2	6.2
KJQN-FM A	3.5	4.6	6.2
KLZX-FM CR	6.4	7.4	5.9
KDAB-FM AC	3.7	3.0	3.0

## Seattle



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
KPLZ-FM CHR	9.6	10.7	10.8
KIRO-AM N	8.0	7.6	8.3
KUBE-FM CHR	9.4	8.3	7.2
KOMO-AM AC	5.6	5.6	5.8
KMPS-FM C	9.9	5.8	5.5
KISW-FM A	6.4	6.9	5.0
KXPX-FM A	4.1	4.3	4.8
KRPM-FM C	2.4	2.9	3.9
KZOR-FM CR	3.9	3.3	3.9
KURD-FM EZ	1.9	3.3	3.7

## San Antonio



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
KCYF-FM C	11.1	11.2	11.1
KITY-FM CHR	10.4	9.4	10.7
KTFM-FM CHR	9.0	9.6	9.0
KSMG-FM O	6.2	7.4	6.2
KISS-FM A	7.5	7.3	5.8
KAJA-FM C	5.5	4.5	5.3
WDAI-AM N/T	4.5	4.9	5.2
KCCR-AM SP	3.3	3.2	4.7
KZEP-FM A	3.6	3.8	4.2
KKYX-AM C	3.3	4.4	3.9

## Tampa



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
WFLZ-FM CHR	8.1	16.4	19.2
WRBQ-FM CHR	16.2	10.0	9.3
WYNF-FM A	10.4	9.9	8.1
WWRM-FM AC	6.1	7.6	7.5
WQYK-FM C	6.0	5.8	6.5
WHVE-FM NAC	4.3	4.1	4.2
WUSA-FM AC	5.7	7.1	3.7
WKRL-FM CR	4.5	3.7	3.4
WFLA-AM N/T	4.3	2.6	3.3
WNLT-FM AC	4.3	3.5	3.2

## San Diego



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
KKLQ-FM CHR	12.2	12.3	14.7
KSON-FM C	6.2	7.2	8.8
KGB-FM A	9.8	9.2	7.7
KJOY-FM EZ	3.1	3.9	5.7
XTRA-FM A	8.1	6.2	5.2
KSDO-AM N/T	4.9	4.2	4.2
KFMB-AM AC	5.3	5.2	3.7
KIFM-FM NAC	3.4	4.8	3.7
KSDO-FM O	2.1	3.0	3.6
XHRM-FM U	5.8	6.0	3.5

## Washington, DC



### BIRCH MONTHLIES

FORMAT	S/O	O/N	N/D
WPGC-FM DC	9.6	8.3	8.3
WKYS-FM U	5.8	6.2	6.1
WMAL-AM AC	5.3	5.7	6.1
WMZQ-FM C	6.2	6.0	5.9
WGAY-FM EZ	5.2	5.1	5.6
WAVA-FM CHR	4.9	5.4	5.2
WCXR-FM CR	5.6	5.1	4.5
WRQX-FM CHR	3.7	4.2	4.3
WHUR-FM U	4.2	4.2	4.0
WWDC-FM A	4.3	3.8	3.6

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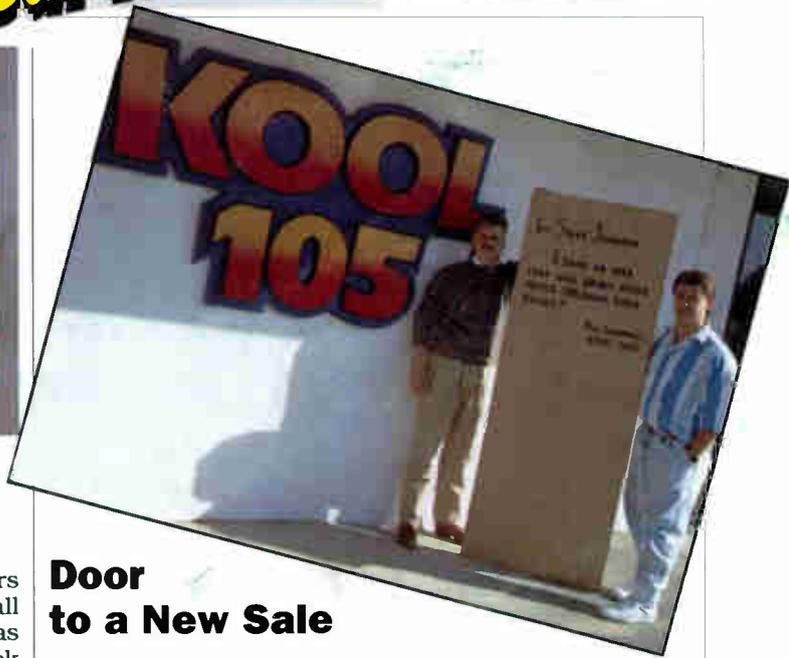
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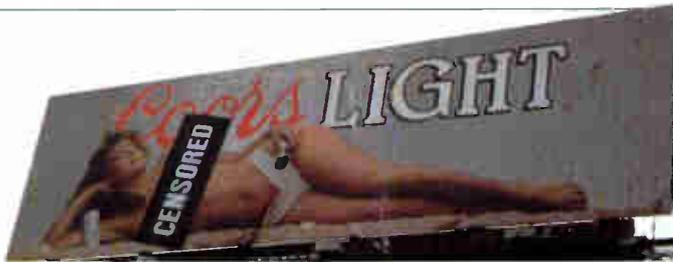
## En-light-ening Ratings Announcement

The flashlight/radio was sent to 400 media buyers and clients by WINS-AM, New York to publicize the fall ratings — one of its best books ever. The item was ordered, imprinted with the station's logo on the back and delivered to the station before the release of the book. The three-color front and back of the attached "News Flash" card was printed ahead of time. The one-color inside describing the great numbers (three million come, bigger AM drive come than competitor WCBS-AM's total week) was printed within a week of the book's release. Cost: around \$20 per item. Supplied by NSG Premiums (212-929-5200).



## Door to a New Sale

Spark a prospect's curiosity by delivering an actual door to their office. WYBZ-FM, Mary Esther, FL salesperson Pat Campbell was having trouble getting in the door of a particularly stubborn prospect. Operations Manager Jeff Michaels (left) and Promotions Director Steve O'Day (right) helped deliver the door to the prospect. The \$16 investment in the door won the salesperson an appointment with the prospect ... and a sale.



## Billboard Booster

WYHY-FM, Nashville took advantage of a controversial billboard for Coors Light by putting a censored sign over the model's scanty bikini top. Y107 made a deal with Coors to leave the board up after the schedule was finished. Station kept its involvement in the billboard shenanigans a secret. Story and photo of Coors board appeared in local newspaper, on local TV and even other radio stations. Then Y107 replaced the billboard with its own. Created maximum attention for the billboard — even if people didn't see it, they probably heard about it.

## Prospect Attention-Getters

Humorous reminders that radio is a viable alternative to print and other media. WKLH-FM, Milwaukee sends eight-and-a-half-inch rubber fish wrapped in newspaper to print advertisers. GSM Jeff JeanPierre claims it breaks the ice and helps to build rapport with prospects. Four-inch rubber ears are sent to buyers who neglected WKLH-FM on a major buy. Fish were bought at a novelty shop for \$.79 each. Ears can be found at a costume shop for \$1.49.



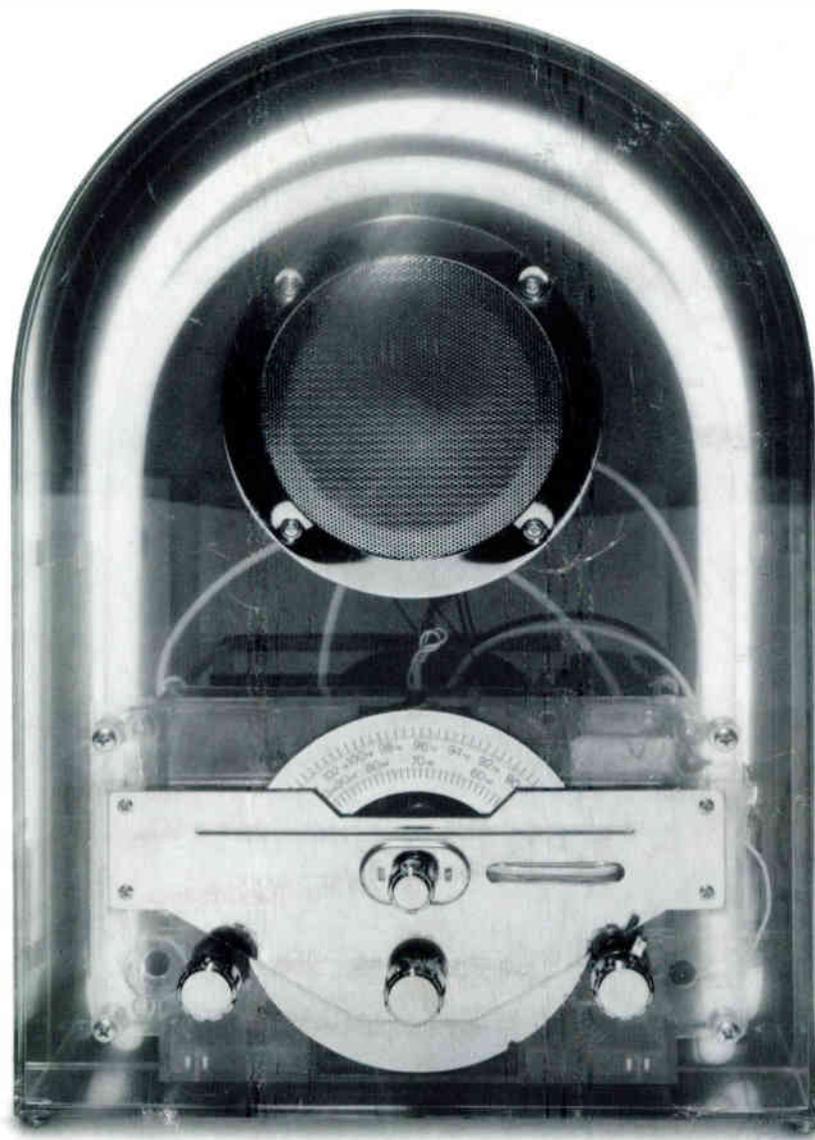
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## Crystal Clear Persuasion

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