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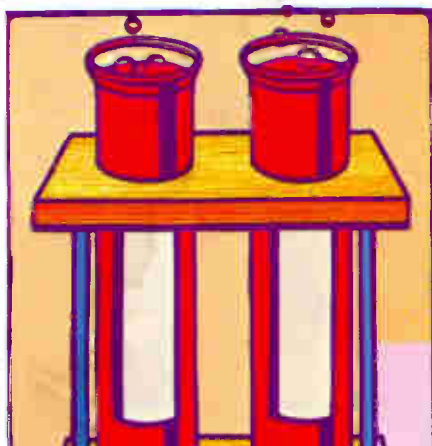
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Katz Radio. The best.

KATZ RADIO / A DIVISION OF KATZ COMMUNICATIONS INC

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WAVA(FM)
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WAVA(FM)/Arlington-Washington.
KWK-FM/Granite City-St. Louis, KDWB-FM/Richfield, MN

Source: Arbitron Spring 1983
total persons 12+ Mon-Sun
6am-12 Mid cume
Subject to limitations

Simply Delighted

I am simply delighted with your new magazine.

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*Don Roberts
Audio Vue
Hollywood, FL*

No Down-Payment Restrictions

RADIO ONLY keeps getting better and better, and already, from the first issue, it was the best in the business!

One thing in your November issue was incorrect. In the story "Buying Your First Radio Station," you referred to the IRS code related to 29 percent down payment. This law was changed several years ago and there is now no restriction on the amount of down payment...and no IRS penalty.

Keep up the good work...9,999 out of 10,000 isn't bad!

*Arthur Holt
President
The Holt Corporation
Bethlehem, PA*

More Rep Deaths

Enjoyed your article "Is the Rep Industry Dying?" very much. However, you missed quite a few deaths:

AM Radio Sales Inc.
Advertising Time Sales
The Bolling Company
Weed Representatives
Gill-Perna Inc.
United Broadcast Sales
NBC Spot Sales

Thank goodness I only lived through one of them: Peters, Griffin, Woodward.

Keep up the great work.

*Dennis R. Israel
President
Sky Stations
New York, NY*

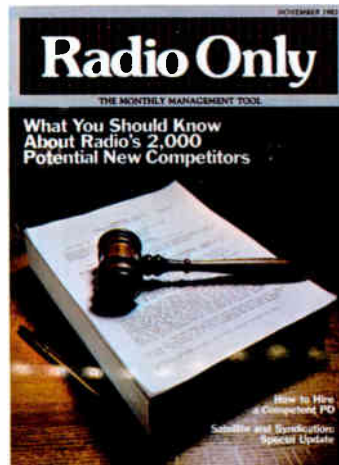
Ad Agencies Fight Back

As I read the article on "How to Afford an Effective TV Cam-

paign," I became more and more upset with the unfair and totally wrong generalizations being made in it about advertising agencies. The fact is simple, just as there are all kinds of radio stations, there are all kinds of advertising agencies. Your generalization about use of an agency causing the bill to be ever increasing just isn't so.

Further, if Alan Box's agency wanted to charge him twice as much, he should have found another agency.

In addition, I can't believe that RAB believes that what all ad agencies are trying to do is win creative awards. You see, Trout and Ries, RAB's agency, does a great job. I have no idea whether the Radio Red Hot campaign will win an award, and I believe T&R



are interested in advertising that works; awards be damned.

Let me make the most important point for using an ad agency that knows what it is doing.

It's the total image projected by a station that counts: the TV, reinforcing the newspaper and that reinforcing the billboards, etc. Good advertising is not a TV commercial. Good advertising is a total image concept presented to the public.

Buy all the syndicated spots you want. But then enjoy the compromise of it not being station specific, not taking a station's weak areas into consideration to try and improve them, but most impor-

tantly, what about the rest of the campaign? Who is going to see to that? Certainly not the guy who sells TV spots off the rack.

Good advertising works. It's a lot more than a TV spot. It's the projection of the total image. It's advertising, it's audience promotion, it's sales promotion, it's caring. Good agencies handle the whole job.

*Philip H. Roberts
MadisonWest
Fort Lee, NJ*

Proper Names

I'm appalled ("Is the Rep Industry Dying?"). The correct company names are:

Forjo (not Forjos)
Petry (not Patry)
Bolling (not Rolling)
Venard, Torbet (not Bernard, Torbet)
Pro Time Sales (not Pro Radio Sales)

*Robert Richer
President
Leisure Market Radio
New York, NY*

Must for Managers

I have read each issue of RADIO ONLY and I have decided that it is one of the best publications that radio managers can subscribe to. It touches on every facet of our business and the approach is realistic. This is so important during this exciting new era of radio.

I am sold on RADIO ONLY and I hope that you can continue to provide such quality information in the future.

*Michael S. Crusham
Station Manager
WHAS RADIO
Louisville, KY*

The editorial staff of RADIO ONLY invites any comments, suggestions and criticisms our readers have regarding the magazine. Please forward your remarks to RADIO ONLY, 1930 East Marlton Pike, Suite S-93, Cherry Hill, NJ 08003-4210.

Bill Stakelin

Is He Red Hot or Not?

The Radio Advertising Bureau is known in executive circles as the most politically active group in radio—not for Democrats or Republicans, but for personal power. That's why group executives vie for roles on the RAB Board.

For 17 years former President and CEO Miles David fought the political battles and won. Now, thanks to infighting and executive back stabbing, a new leader has been chosen.

Bill Stakelin had been involved with the NAB Board and was recruited by Korn Ferry executive search firm for the RAB president's job. Those who know him say that

RAB certainly couldn't be faulted for its efforts, but Miles David's leadership was more low-key.

Stakelin said he took the job because he was ready for a career change. "I was ready to do something for the industry, and the RAB is potentially the most important radio organization in America filling the void for advertising dollars and revenue." Talk like that obviously won him the top job.

Since taking over as president on July 5, Stakelin has now eclipsed David as the CEO, resulting in David's new consulting post.

Stakelin's plans are clearly defined and he seems eager to get

for training of salespeople at all levels in all markets, with modern marketing techniques.

The RAB will be looking to the national marketing of radio.

Stakelin's theme: "You don't belong to the RAB, the RAB belongs to you. Think of us as an extension of your sales department."

The RAB has 3,700 members and a yearly revenue of nearly \$5 million. Stakelin claims he is not going to look aggressively for new members, since he asserts the memberships will sell themselves. "We are going to provide sales tools, training, blitzes, and aggressive activities for radio that will promote for nonmembers as well as members."

One way the RAB is trying to promote stations is with the media blitz—in Hollywood for the movie industry and in Detroit for the auto industry.

RAB's biggest challenge is to increase awareness of the medium as a whole. Stakelin plans to reach clients, agencies and key decision makers through speakers' platforms at state and city associations to let people hear the power of radio—"preach the gospel of radio" as Stakelin puts it.

To help spread the word, Stakelin put some of the \$5 million budget to use by hiring expensive radio executives on the VP level. That in itself is different from the structure Miles David used on his management team in the past.

Former NAB executive Wayne Comils is now executive VP and second in command at the RAB. He will handle day-to-day operations. Former Mutual Director of PR Daniel Flamberg is now senior VP for communications. Ben Scrimizzi, ex-Purolator marketing executive, joins RAB as senior VP, marketing and sales. William Shriftman rounds out the team as senior VP, finance and administration.

The top-level team is in place with Stakelin ready to take command. The only variable in question is how the volatile RAB Board will affect Stakelin's plans and dreams.

Is Bill Stakelin red hot or not? It's up to the RAB Board to say. Ask Miles David.



RAB Chief Executive Officer Bill Stakelin

Stakelin has all the charm that perhaps some of the infighting RAB board members don't have, and that he's not only won them over but looks to win an industry over to the new RAB.

David remains as a consultant for the next three years with a healthy six-figure annual salary and a larger retirement package. Stakelin isn't on charity either, as the RAB board offered him six figures plus perks.

The new RAB, as Stakelin wants to see it, will become more publicly aggressive in helping to market radio to advertisers. The old

going.

Zero-based planning is one idea. Everything, from personnel to all programs, is being scrutinized to see if they somehow relate to the radio salesperson. If not, there is a need to re-evaluate.

He wants the RAB to study the needs of radio salespeople. More communication with them is needed to get an idea of their direction and their need for guidance. Once this information-gathering process is completed, Stakelin looks for his RAB to fulfill the salespeople's needs.

But his major concern is the need

Barbara Crooks

Selcom Radio President

When Bonneville International Corporation put Torbet Radio on the block, not many people would have bet that Selcom would be the buyer.

When Selcom Inc. President Lou Faust looked to name the new president, not many people would have guessed that he would promote a woman to the top job.

There is apparently no doubt in Faust's mind that former Selcom Western Regional VP Barbara Crooks is qualified for the job. Crooks worked through the system in a male-dominated industry for the past 24 years, obviously attracting Faust's attention.

Crooks seems to personify the latest Selcom strategy. "We made a major acquisition this year and are now the third largest rep," she says, "and we won't stop until we are on top." Just which rep firm is number three is a matter of debate in the highly competitive industry.

A graduate of SMU, Crooks received a degree in radio/TV and psychology. She began her radio career in 1959 in continuity and traffic at KBOX, Dallas. She transferred to sales and remained at the station for six years. Her sales and sales management experience took her to KIXL and KOAZ, both in Dallas.

Her first experience in the rep business was with Selcom when, in 1974, she joined the company as manager of the Dallas office. In 1978, the company named her vice president. In 1982, she earned the title of Western Regional Manager (oversaw Dallas, Los Angeles, San Francisco, Seattle and Houston offices). Then, in October of this year, Selcom promoted her to senior vice president.

Crooks will undoubtedly attract much attention because she is one of the few women heading a major radio corporation. But there is only one time she remembers when being a woman was not an asset. "In my early sales career the sales manager took away some of my big accounts and gave them to a

male counterpart since he had to 'support a family,'" she remembers. "But I was determined to make the leftover accounts even bigger."

Now Crooks is in a position to do it all. She is the first woman president of a major representative firm today. (Peggy Stone headed and owned her own firm.) Her duties include being responsible for personnel, directing sales efforts, station solicitation and station relations. She will conduct strategy and analysis of sales figures, and impact on any trouble spots.



Selcom Radio President Barbara Crooks

Her first plan of action is to split the 11 regional offices with newly named Executive VP Donn Winther. Winther joined Selcom in 1977 as manager of the Chicago office. In 1981, he was promoted to VP/Midwest regional manager (oversaw Detroit, St. Louis and Chicago). Crooks will oversee the Western Region with the addition of new offices in St. Louis and Atlanta. Winther will oversee New York, Chicago, Detroit, Philadelphia, Boston and the new Minneapolis office due to open this year.

Another priority is the implementation of sales training at

all regional offices. In fact, Crooks sees the future of rep growth in service-oriented areas. "The key is to service stations that may not have the resources to do things themselves," she says. Areas of concern include getting new accounts who were never on radio before, having stronger input on rate cards, and emphasizing research by the rep to sell the medium better.

One way to beef up sales is by networking. With the acquisition of Torbet, Selcom is in a position to combine client lists, (although the two firms remain independent). Each network buy will be scrutinized to see if the lists should be combined.

But Crooks is not as ardent a supporter of that method as some other rep leaders are. "There are some innovative people in the rep business who see networking as the thing," says Crooks, "but I don't want networking to take the place of spot radio. We have to keep spot radio dollars alive."

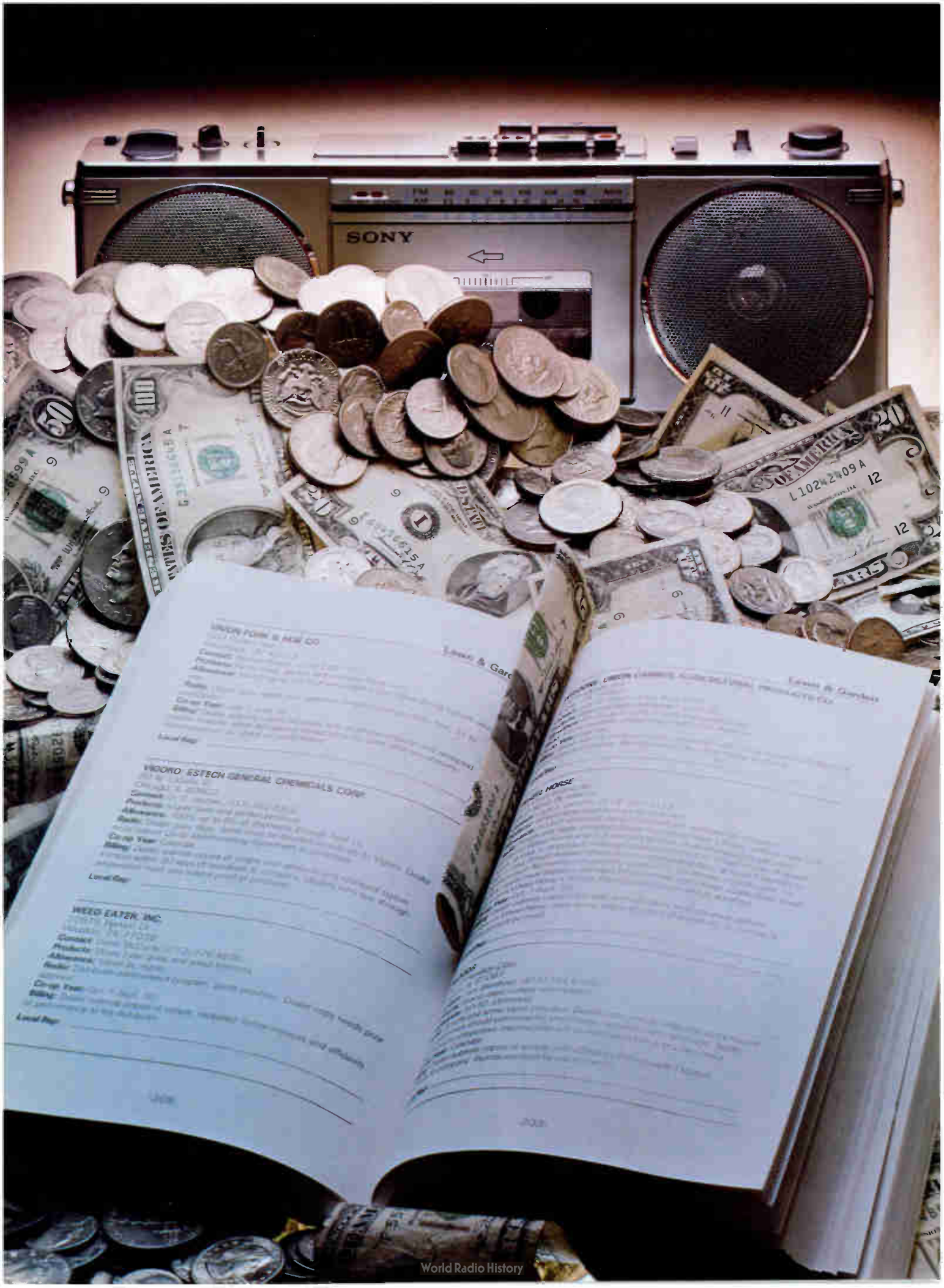
Rep industry buys are generally made on numbers and the same will hold true when Faust's expansion moves into place and begins operating. Selcom is promising to be more aggressive.

"We'll see more rep mergers in the industry because the profit level is so small on the rep side. To provide services necessary, to better sell radio, reps need a large volume of business to support it." And Selcom claims it will be looking toward future acquisitions.

Faust is perpetuating his traveling road show with the new executive lineup. Faust commutes from New York to his California home on weekends. Crooks will keep her home in Dallas while based in New York, and Winther will retain his Chicago home while working out of the New York base. But no matter where the team lives, the aggressive spirit is present.

"Individuals should be all they can be," believes Crooks, borrowing an army recruiting slogan. Faust has not only enlisted her to do battle with the other reps, but also to lead Selcom on to victory.

—By Laura Loro



SONY



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Products: Various forms and manufacturing equipment
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Phone: (303) 733-1111
Fax: (303) 733-1112
Website: www.worldform.com
Description: World Form & Mfg Co is a leading manufacturer of forms and manufacturing equipment. The company has been in business since 1958 and has a reputation for quality and reliability. Their products are used in a wide range of industries, including construction, manufacturing, and government. World Form & Mfg Co is a family-owned business and is committed to providing excellent customer service and support.

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Products: Various chemical products
Address: 10000 W. 10th Ave, Denver, CO 80202
Phone: (303) 733-1111
Fax: (303) 733-1112
Website: www.microestech.com
Description: Micro Estech General Chemicals Corp is a leading manufacturer of chemical products. The company has been in business since 1958 and has a reputation for quality and reliability. Their products are used in a wide range of industries, including construction, manufacturing, and government. Micro Estech General Chemicals Corp is a family-owned business and is committed to providing excellent customer service and support.

WEEB EATZ, INC
Company: Weeb Eatz, Inc
Products: Various food products
Address: 10000 W. 10th Ave, Denver, CO 80202
Phone: (303) 733-1111
Fax: (303) 733-1112
Website: www.weeeatz.com
Description: Weeb Eatz, Inc is a leading manufacturer of food products. The company has been in business since 1958 and has a reputation for quality and reliability. Their products are used in a wide range of industries, including construction, manufacturing, and government. Weeb Eatz, Inc is a family-owned business and is committed to providing excellent customer service and support.

The Undiscovered Riches of Co-op Advertising

Stations are finding ways to turn this often complicated tool into additional revenue, frequently making the difference between profit and loss. Here's where to begin.



To understand why co-op advertising is so attractive and unattractive at the same time is to put it into its true perspective.

Nationally, about \$2 - \$3.5 billion in unspent accruals expire each year. That's not a misprint. Billions of dollars each year.

Radio reps leave \$2,750,000 on the table in a market of a quarter of a million people each year.

To learn the vast potential of co-op advertising, multiply the population of any coverage area by \$11. Unfortunately, radio stations are not the only medium competing for these dollars, but with millions per market and billions nationally, there is plenty to go around.

The image of media pirates digging for buried treasure comes to mind. The problem is that the treasure isn't buried very deeply and the pirates have all the Xerox copies of the treasure map. And, while everyone else is digging with shovels, the newspaper salespeople are using earth-moving equipment.

No matter how hard stations dig, they are not going to get all the wasted co-op. Still, if another \$20,000 or so a month would look good on the bottom line, radio executives will be interested in applying the ideas that other stations with successful co-op programs are using.

The Newspaper Advertising Bureau tells its members that 38 percent of a local newspaper's advertising should be co-op business. That appears to be a standard to shoot for in radio as well. But first it's important to assess the percentage of co-op business now on the air.

Newspapers are not the only competitor for co-op dollars. Manufacturers are now making co-op

allowances for television, billboards, point-of-sale materials, specialty items, catalogs and flyers. Computer manufacturers are paying registration fees for their dealers to enter local trade shows. These same suppliers pick up direct mail and related costs so the dealer can hold an in-store computer seminar. One clothing manufacturer even sponsored a local retailer's \$500 entry fee for a hot air balloon race because it was unusual and cut through the clutter of other media, but mainly because the retailer asked the supplier for the money.

To get radio's share of co-op dollars, stations should have an exciting idea for using the money—one which also helps the manufacturer achieve market-share goals.

Radio stations don't have to be constricted by the written guidelines contained in the co-op plans. These are only a starting point.

Ted Knupp, Research Director at WIBA AM/FM in Madison, Wisconsin, has learned that the co-op fund is often bigger than a single retailer's accruals. "A distributor's rep or manufacturer's rep can allocate money from another region into an active market." Knupp has gotten bigger budgets because the money was there to spend and people in other marketing regions didn't ask for it.

Ed Crimmins writes in *Sales and Marketing Management* magazine that there are 84 unlimited co-op plans. These manufacturers will match a retailer dollar for dollar to promote the manufacturer's product. Mercury Marine in Fond du Lac, Wisconsin, is an example of a company with unlimited co-op resources.

The good news is that there is a lot of money out there. But the

word that comes up most often when talking to co-op experts is "tedium." One co-op director reports that his first months on the job were "overwhelming in the amount of detail involved." When you're juggling 25 different manufacturers for one retailer, it takes a tremendous amount of organization. And that's just one retailer. Add 25 more retailers and a few dealer groups and suddenly you are simultaneously juggling five hundred or more co-op plans, yet you've only just begun.

Perhaps the need for so much attention to detail is the reason many stations still don't have full-time co-op people. Pleading ignorance, and not a lack of desire, one Illinois GM was waiting until he could hire someone with a proven track record as a co-op expert. "I want one, but I don't know how to train one or how to make the position productive," he said. Unfortunately, there are not hordes of well-trained co-op experts pounding on radio station doors. An Ohio general sales manager feels like he's missing the boat by not having a co-op person, but insists that a person who could do well at a full-time co-op position would be more valuable to the station as a direct local salesperson.

Selling with co-op requires a completely different approach than regular selling. Most radio sales reps make their presentations to one decision maker at a time. Co-op selling requires working with many different people up and down the line of distribution. One co-op director describes the job this way: "You write letters, make phone calls, do research, get copy approved, work with a manufacturer, the manufacturer's rep, somebody from the regional dis-

tributor and the retailer." There are rarely any one-call closes.

The tedium of pursuing co-op and the time it takes are two things that sabotage the good intentions of managers who know they should be paying more attention to co-op, but who have short-term billing goals that always get in the way.

James Naisbitt, in describing the problems of the information age, has written that "people aren't starved for information, they are drowning in it." The co-op coordinator's job is a pure information-processing function. The question becomes this—can the co-op coordinator make the information that's processed usable to the station's salespeople?

With all the detail involved, building a successful co-op department is at least a one-year project. Bob Manley is president of U.S. Advertising, a firm that provides computer-updated co-op plans to subscribing stations. Manley says that the secret to increasing co-op billing is to make the commitment. "Once management decides to pursue increased co-op billing aggressively, it is necessary to adopt the attitude of 'Let's do what it takes and evaluate our progress in a year.'"

Manley's firm promises to reduce some of the tedium involved in getting started. In fact, one sales manager was planning to pay U.S. Advertising's \$400-a-month fee in lieu of hiring a co-op coordinator.

The computerized co-op service works this way: A station salesperson gets a list of a retailer's brands and sends it to U.S. Advertising. Within 48 hours, the Amarillo-based firm sends the salesperson a computer printout of every updated co-op plan complete with expiration date for each manufacturer. The package even includes commercial copy prewritten for the retailer, copy that conforms to the manufacturer's co-op policy.

Manley tries to shorten the time it takes to get the latest information. A co-op coordinator might have to place 50 phone calls to get the information that U.S. Advertising can supply with one call. Founded last January, the sales pitch for the new service is that it can shorten the time and the hourly

expense of a co-op person going it alone, and it allows the co-op person to work on more advertisers at once. The service also includes monthly in-station training on the subtleties of co-op selling.

Manley suggests that stations use RAB, SRDS and other resources. But he says that co-op plans that come out in book form can be as much as 20 percent out of date by the time you get around to using them. The computer up-



dating can also reduce a station's filing cabinet budget.

Once the commitment to co-op is made, the next consideration is hiring a full- or part-time co-op person. There are two types: a co-op coordinator and a co-op director.

A co-op coordinator is really a co-op librarian. The coordinator's job is to keep the plans current and handle all of the co-op clerical work. Stations using co-op coordinators compensate them at the level of the highest paid clerical workers at the station.

The co-op director is really a salesperson whose job is to create co-op sales and sell dealer groups. The co-op director may work with a secretary who performs the function of a co-op coordinator. But the

main job of the co-op director is to become the station's top biller. Manley suggests that by focusing on co-op sales only, the co-op director will be the top biller at the station within the year.

One way of compensating the co-op director is to pay him or her half the commission of a co-op sale and pay the salesperson the other half. This works well when you put together a dealer group. At least one co-op director gets 15 percent of any dealer-group sale and 5 percent when he helps the station's salespeople sell a new client or upsell an old client with co-op. The salespeople in that case still get their 15 percent, so it adds to the sales' costs.

Knupp is excited about dealer groups. Rather than subscribe to co-op services or juggle thousands of plans, he prospects the Yellow Pages looking for dealer listings under a specific brand name. Toro lawnmowers, for example, buys an ad and lists their 17 dealers and service centers in the county. Knupp calls one of the dealers in the ad and gets the name and home phone number of the Toro distributor's rep. Most of these reps work out of their homes. Knupp calls the rep at home in the evening and invites him/her for lunch and a tour of the station.

From the distributor's rep, salespeople learn the goals of the manufacturer and the distributor. Then a program can be put together that will help these two constituents reach their goals. Also, the station solicits help from the distributor's rep in selling the co-op program to the dealers. Knupp says that by making a distributor's rep the radio salesperson, the closing ratio on a dealer group promotion increases from 20 percent to 80 percent.

The distributor has the list of all the dealers, knows the decision makers, has their confidence, and has access to the co-op accrual information. They also have a vested interest in getting the dealer group advertising plan going because more advertising means more sales in the territory. That means bonuses and increased commissions for the distributor's rep.

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Further, the distributor's rep has the inside track on getting co-op funds reallocated from a dormant territory to an active one. Knupp has obtained unexpected business this way.

Lawn and garden products seem to be the easiest category for putting together a dealer group. WIBA has in the past year had schedules for Toro, Lawn Boy, Ahrens, Simplicity, Gilson, Yardman and others. Once you've put the group together for the spring promotion, there are opportunities for the end-of-summer clearance sales and for winter snow removal equipment.

Dealer groups are nothing new to large markets, where high rates have made individual advertising prohibitive for small dealers. According to successful co-op coordinators, the secret is to "back-time" your selling efforts. Co-op has very definite seasons. You will want to start at least two months ahead of the co-op period start date in putting together a dealer group. That's a minimum.

Other strategies include getting distributor's and manufacturer's reps to your sales meetings. Brainstorm the dealer-group concept with them. "Don't give away my trade secrets," said one co-op director, "but I'm the only advertising sales rep some of these decision makers see. They love to give you lots of money when you do the initial work."

Another reason to cultivate suppliers rather than retailers is the trend toward supplier-controlled co-op. This is happening mainly in small markets where retailers ignore co-op accruals or where suppliers have specific marketing goals to reach. Rather than allocating matching dollars to retailers who may or may not spend them, suppliers buy advertising direct and add the dealers' store names without giving their dealers any say in the decision.

Retailers' behavior is often frustrating for both radio sales reps and the manufacturer. The local dealer is concerned primarily with the store's market share and not with the supplier's goals. Many dealers try to load up on as many brands as possible to get customers in the

store. Then they tend to push the brand that is most profitable for them to sell. The manufacturer's goals involve market penetration and share. The salesperson or co-op director who can talk this language is in a better position to put together dealer groups and the big dollar co-op programs. Knupp goes one step further. He tries to get the distributor to pay the whole advertising bill and debit their dealer's accounts for their share of the advertising. That way the sta-



tion sends the one bill directly to the supplier.

The retailers pay their share to the supplier rather than the radio station. There are fewer collection problems that way. You can negotiate arrangements that are within the co-op guidelines.

When stations take a co-op plan to a local retailer, it appears wise to make sure all homework is done. That advice is echoed time after time by the experts. "All the retailer wants to hear is that the station will handle everything. That must be the station's attitude," says Manley.

Retailers tend to view co-op as a time-consuming puzzle. Many feel frustrated by the different plans and by slow reimbursement. The retailer is responsible for pay-

ing the bill and often receives the credit for the advertising in merchandise or credit. First you have to convince them that it's all cash. The retailer writes a check, but gets a credit memo, which he can't spend, from the manufacturer. It often doesn't feel like real cash. One station now has a co-op guarantee. It makes the calls to the manufacturer in order to speed the reimbursement. If the manufacturer hasn't issued the credit memo or check within a certain amount of time, the station credits the retailer. That's a serious guarantee. It tells the retailer and the station's salespeople that management is serious about doing more co-op business.

Another place where radio can attack the newspaper is on the creative front. Retailers are beginning to rebel against "cookie cutter ads." Those are the look-alike ads you see when you open a newspaper and find a half dozen barbecue grill ads of various sizes, but with the same copy and layout. You can be sure the co-op kit just arrived and that the co-op period just began. Radio can eliminate the "cookie cutter ad" problem by working the co-op copy into an existing campaign. One ski shop owner in the East voices the manufacturer's radio scripts herself, thus achieving business identity while sticking to the script.

Good advice from the experts is to always assume that co-op exists and that there is more where it comes from. Co-op advertising goes far beyond the conventional 50/50 deals. Ed Crimmins, writing in *Sales and Marketing Management* magazine, argues for a new definition of co-op. Co-op is no longer a manufacturer paying for half of a retailer's advertising. It is "any arrangement under which a product or service is brought to public notice over the name of both the supplier and the dealer or agent."

Crimmins's advice is to quit limiting yourself to the "traditional" co-op sources and expand your awareness to nonretail categories. Insurance companies, credit card companies, airline and cruise companies, and industry groups are offering co-op plans. Many plans

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KIDX FM 98

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November 3, 1983

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Although we've only been on the format a little less than a year, our rating success and revenue success with the format has been outstanding. As you know we had one of the top Adult Contemporary increases in share in the country. Going from a 7 to a 12.4 in one book. Revenue likewise, over the past few months has grown equally fast.

Thanks for all of your help. Keep up the good work.

FROM SOMEPLACE SPECIAL,

R.G. Elliott
R.G. Elliott
General Manager

P.O. Box 30198 • Billings, Montana 59107 • 406.656.1410

For a demo of how the Radio One Adult Contemporary format can make you a winner, call Bob Morrison collect at (602) 264-3331.



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are now 100 percent co-op, including housewares and photographic clients. Appliance manufacturers often offer 75 percent co-op. The automobile aftermarket checks in at 100 percent plus. Health and beauty aids may be over 100 percent in some cases.

People who make their living in co-op say that local billing can be 30 percent to 40 percent co-op. That may seem high to radio executives. In order to set a realistic goal, it is important to know how much billing is co-op right now. Then go for 20 percent or 30 percent increases each year.

Co-op is more important than ever in creating budgets and helping retailers build identity and frequency. Radio stands to gain more than television and newspaper. Newspapers have pioneered the co-op systems that radio stations are just getting around to stealing. But radio offers frequency that newspapers don't. And 91 percent of all the co-op plans published are approved for radio. Television is not approved by as many plans. And television is still prohibitive for dealer groups and retailers with small accruals because of production costs and higher commercial costs.

There are still merchants who use co-op to halve rather than double their advertising budget. Once radio executives become excited about the potential of co-op rather than discouraged by the paper work, the dealers can be sold on the co-op opportunities that exist.

There aren't many ways for a radio station to greatly increase its profits these days. With the FCC ready to approve up to 2,000 new stations by 1988, the competition will become fiercer. In many markets it's tough already. Radio suffers from battling between similar formats and demographics for a usable share of the advertising dollar.

If co-oping was easy, almost every station would be into it already in a big way. Millions of local dollars are available at the end of the rainbow and just like a rainbow, it follows something not as pleasant, the rainstorm.—*By Chris Lytle, president of Madison, WI-based Chris Lytle and Associates sales consulting firm*

Secrets to Co-op Success

Radio's most hated new source of added revenue is loaded with paper work and frustration, but with today's keen competition, these hints may prevent costly mistakes.

Even though 14 percent of all co-op dollars wind up on radio, and radio is on the verge of doubling its share, most stations continue to resist co-op.

The biggest complaint is that co-op is time consuming and needs the attention of a sales staffer.

There are now over 3,200 radio co-op sources, and local competition for advertisers is tough, which is why the co-op trend is increasing.

Many stations still can't get a handle on co-op. Some actually structure co-op so that salespeople feel the station's co-op specialist is their competitor. It's one of radio's crazier internal taffy pulls.

How does it happen? Easy. If the compensation system provides that salespeople split commissions with a co-op specialist, arguments about who deserves the money are endless.

Here's what it takes to make co-op work:

Right compensation plan. Hire a co-op specialist on straight salary. Later add incentives based on co-op volume. The co-op specialist teams up with salespeople to bird-dog co-op, to organize groups of dealers, and to watch over the paper work.

Sales-cost realism. Whatever the compensation system used, sales costs on co-op business will be higher than normal. The increase is justified by new business created.

Long-term commitment. It may take six months to establish momentum. Many co-op campaigns

are sold with 90-day lead times. A 60-day trial just wastes money and time. Make a one-year commitment with quarterly reviews.

Hire right. A department store co-op payment manager, a suburban station salesperson who has worked co-op with retailers, a newspaper salesperson, a salesperson from your own staff—all are often well-trained in co-op.

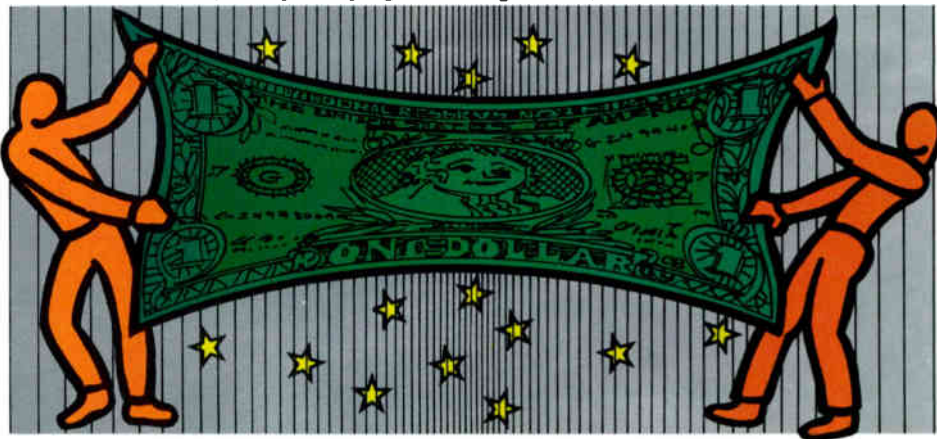
Sell radio before co-op. Retailers can choose several media under most co-op plans. Sell radio strengths first, including its ability to target the right customers, build traffic, create excitement and sell store benefits.

Plan co-op seasonally. Look ahead to the next quarter. What's big? "RAB Sales Call Guide" is often used because it isolates best months for each type of business.

Rewrite manufacturer copy with OK. Rewrite copy to add excitement if you can get the manufacturer's permission.

Use the ANA-RAP Tear Sheet. This is a proof of performance many manufacturers require. Copy is typed on a sheet which also shows the schedule so that the station can certify the actual copy which ran.

Choose successor before promoting a co-op specialist. Some stations hire a beginner as their co-op coordinator. When an opening develops for a salesperson, the coordinator gets the job. Prepare so this doesn't happen.—*By Miles David, vice chairman/CEO, Radio Advertising Bureau, Inc.*



World Radio History

INSIDE RADIO®

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Is DST Killing Album Rock?

Now there's evidence that album rock hasn't been hurt as much by Top 40 and MTV as it has by Arbitron.

It's easy to blame the demise of a format on ratings, but in the case of album rock there may be a significant connection.

Differential Survey Treatment was introduced by Arbitron to increase the chances of getting better diary return among problem demographic areas. What they had in mind was young Black males, but a plan is underway to study the feasibility of using DST for non-Black 18-to-24 men and women. Such a boost in diary return could not only be important to Top 40 stations, but also to album rock stations now suffering from vanishing audiences nationwide.

The album rock listener is difficult to measure because he or she is youthful and when the format depends on a heavy showing of 18-to-24-year-olds, the diary return couldn't be more critical.

Birch Radio President Tom Birch claims the diary approach used by Arbitron underestimates album rock listeners. This is easy for him to say because Birch Radio telephone methodology still shows album rock doing well. The mobile-lifestyle age cell seems to respond better to telephone calls than to requests to fill out diaries.

Most album rock stations would rather switch formats than fight Arbitron. That's why an unprecedented number of album rock stations have dumped or modified their formats for Top 40 or so-called "Hot Hits." Even classic album rockers such as ABC's WPLJ-FM, New York and the Doubleday chain have abandoned the format for the mainstream.

Doubleday President Gary Stevens is leading his company's retreat from album rock with the philosophy that "Album rock has not benefited from DST, and the formats which do benefit, such as the black and urban contemporary stations, make the decline appear worse than it is."

The theory is that album rock

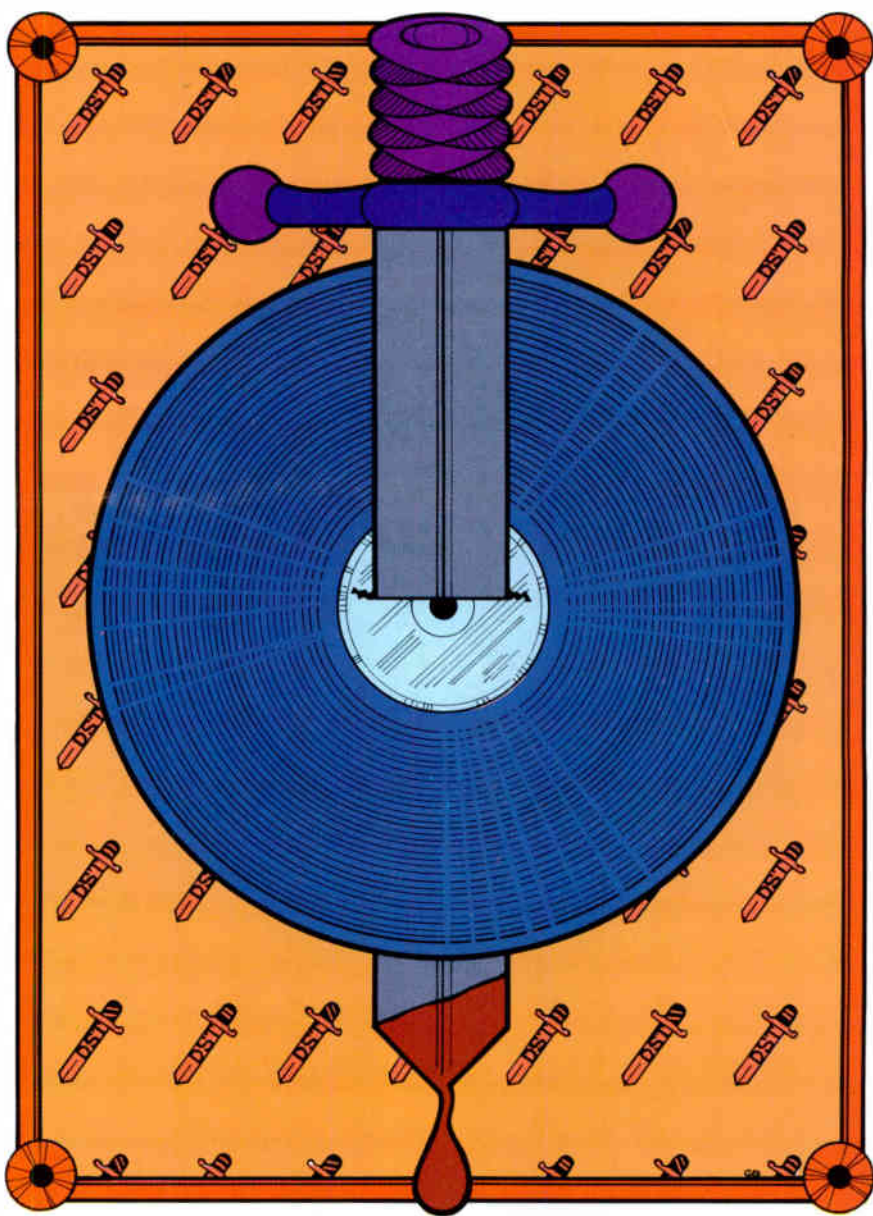
would have lost audience without DST, but the loss would not have appeared as severe.

Former album rock consultant John Sebastian's assessment is that format problems have led to the demise of album rock and that "DST has helped ethnic stations so much that it has adversely affected album rock." Sebastian must have seen it coming. He exited the album rock format (except to guide some clients) to develop what he thinks is eclectic-oriented rock. That

new format, by the way, includes a number of different types of music including urban and Top 40.

The Monday morning quarterbacking done by researchers usually settles on album rock as a format that ran out of steam. In plain words, it went stale. The popularity of music video didn't help its sensitive image-making ability. Then to be assaulted on the dial by a rebirth of Top 40 stations was the final straw.

Among the most intriguing explanations about album rock's fate, comes one from Rantel Research President David Tate who shows that album rockers were hurt from a market share standpoint as a result of DST, but they did not suffer audience decline.



If total person listening increases and the station's total person listening does not increase commensurate with the market, then the station's share will decrease even though actual audience may be higher.

As evidence, note the following survey periods for WMMS, Cleveland:

In the fall, 1981 Arbitron (before DST), WMMS' average persons estimate was 220 with a 9.0 share.

In the winter of 1982 WMMS' average persons estimate was 222 (an increase), but the market share was less at an 8.3. The reason: total listening in the metro area for quarter hour 12+ went from 2,446 in the fall book to 2,661 in the winter 1982 sweep. WMMS' average persons estimate increased, but not at the rate of the market.

While many executives focus on the premium DST pays, the key is that DST improved the return rate of the diaries. But an increase in diary return doesn't guarantee an increase in format listenership.

Arbitron's motivation is to improve diary return. By taking the step forward in getting 18-to-34-year-old Black males to respond, some other formats may have been hurt—which is why Arbitron is smart enough not to break out ratings by format regarding DST. Since DST is improving diary return, radio executives can expect Arbitron to examine DST as an option for getting other troublesome age cells to respond.

No researcher blamed album rock's present difficulties on DST alone. Music, television and Top 40 were prime factors but the idea that a healthy, attractive, youth-oriented format could become so weak is not only hard for album rock station executives to buy, but for researchers as well.

The real danger is in what potentially can happen to other formats as Arbitron implements new ways to measure certain less cooperative age groups.

The realization is that in 1984 programming may not only be affected by trends, competition and talent, but also by rating service methodology more than ever before.—By *Laura Loro*

How Arbitron Got Blacks Back

Arbitron's use of premiums to boost young, black diary returns helped lead a format to big ratings.

Differential Survey Treatment (DST) was implemented by Arbitron in the winter of 1982 in answer to broadcasters' demands to get better response from the Black listeners, especially Black males 18 to 34 years old. DST provides diary incentives (over the basic premium of 50¢) to Black households. The rates are \$1 for Black households without an 18-to-34 male, \$2 in a more than four-person 12+ household with an 18-to-34 male and a \$5 premium in smaller households. The procedure additionally provides for follow-up telephone calls to retrieve these diaries.

Since its implementation, DST has resulted in a stable increase in total listening. Arbitron says that an on-the-average increase of 20 percent in an average quarter hour and 3 percent to 5 percent in cume has remained constant in every survey in every market Arbitron has tested.

Arbitron tracked six markets: Baltimore, Chicago, Detroit, New York, Philadelphia and Washington, DC. Here are the results of DST for Blacks 18+:

Fall 1981 (before DST):
 9.9 Blacks listening to black stations
 6.1 Blacks listening to general market stations
 16.0 AQH rating points
 95 cume
 85 quarter hours time spent listening

Winter 1982 (after DST):
 13.1 Blacks listening to black stations
 9.6 Blacks listening to general market stations
 22.7 AQH rating points
 98.2 cume
 117 quarter hours time spent listening

Spring 1983:
 12.9 Blacks listening to black stations
 9.6 Blacks listening to general market stations
 22.5 AQH rating points
 97.3 cume
 117 quarter hours time spent listening

"The main beneficiary has clearly been the general market stations," says Rip Ridgeway, Arbitron VP/radio sales development. "The

figures are dispersed over so many stations that it isn't easy to perceive the increase."

Demographically there is the same picture noted in all markets. "There is not one case where DST did not raise total listening 20 percent," says Ridgeway.

What Arbitron will not do is break down the information by format.

When DST hit the marketplace, it was a shock to many broadcasters. Two years later, many have adapted to the change by modifying their formats ever so slightly to attract Black listeners. The trend now seems to be that radio is becoming more acceptable to Black listeners, without alienating non-Blacks.

As a result of the success of DST, Arbitron has launched its fifth exploration into the area of reaching the elusive 18-to-24-year-old non-Black males and females. Arbitron is studying a DST type of approach as well as other options.

Will the attempt by Arbitron to gain better response from the 18-to-24 non-Blacks result in higher shares for album rock stations? "If you assume a DST type of approach is going to make the respondents write more listening, yes," says David Tate, president of Rantel Research. "But it will not affect album rockers as dramatically as DST affected black stations."

Black shares increased dramatically due to the fact that Arbitron had used a telephone retrieval method prior to implementation of DST, and thus had control of the diaries. Research consistently shows, according to Tate, that the telephone method picks up less listening than the diary method. Therefore, when Arbitron got everyone onto the diary system and used a follow-up procedure of telephone retrieval, shares for ethnic stations skyrocketed.

It now remains to be seen if a DST-type of approach will help resurrect the ailing shares of album rock.—By *Laura Loro*

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Golden Eagle Broadcasters	Sunbelt Communications, Ltd.
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24-Hour Networks—Pro and Con

Ten percent of the nation's stations are either full-time, part-time or soon-to-be satellite stations. SMN and Transtar just launched more formats. Here's the latest on why more stations are planning to make the switch and why some refuse.

Satellite formats read like a Utopian dream. They promise to make local affiliates sound better than their presatellite formats, and they dangle the promise of reducing local station overhead.

The satellite format ventures have been in business for three years, and with close to 10 percent of the American stations involved with satellite programming, the revolution appears to be on.

But one of the major concerns is whether stations are willing to give up their local sound. In the last decade, stations apparently weren't willing to do so. Now more of them are making the switch—mainly due to the standardization of local radio formats which began in the days of the Drake format and evolved through the '70s.

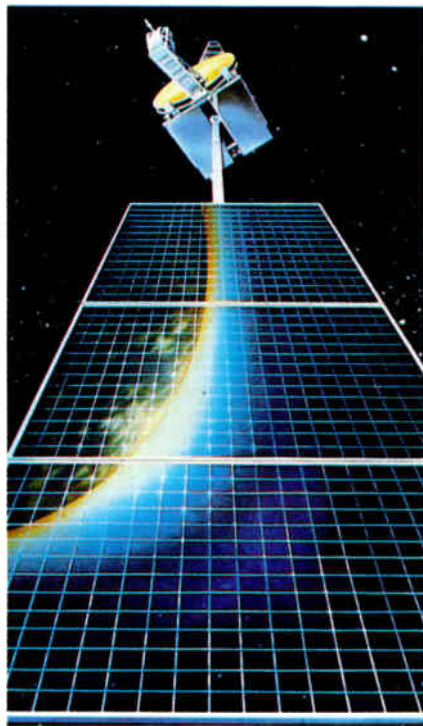
Satellite networks are coming of age because of this and other important factors. One major reason is the promised expansion of the radio dial by the FCC to include, potentially, 2,000 more stations. There would not seem to be enough formats to go around when the new stations are on air by 1988, but the aggressive satellite networks are up for that challenge.

Satellite operators started three years ago with much hoopla and trade-press fanfare. The operators' job was to sell an industry on the promise of programming via a new technology. But it appeared for a time that some operators regressed. A satellite network was a tough thing to market and the early programming wasn't as professional as that delivered today.

The resurgence of satellite networks is based on a number of reasons. Even though all radio executives don't share the optimism that satellite networks are here to stay, even the most pessimistic recognize that the market for these services is much improved.

The overwhelming rationale cited by stations making the move to satellite programming is to reduce staffing overhead. Even an underpaid DJ makes more than no DJ at all. And "none at all" is a minimum that some stations have reached.

Take a hypothetical small- or medium-market facility with, say, five full-time announcers and one news person. That's six live-on-air salaries at the going rate.



The Advantages:

- 1. Reduce overhead**
- 2. Reallocate resources**
- 3. Better product to sell**

Now, cut that back to one local air shift (one AM-drive announcer plus one news person), a production person, and one of the music networks. You've just saved the equivalent of one or two salaries.

Or forget the morning show; go with one production person and maybe one part-timer, and you've

chopped more than half your talent budget. What is saved in salaries will quickly pay for the one-time outlay for extra equipment.

Automation equipment may be necessary unless stations have what is needed.

But this capital expense easily pays for itself in allowing the station to shrink that cost line marked "air talent." A typical operation can recover the capital expense in the first year.

Thereafter, those bucks—and the associated hours—can be applied elsewhere, particularly in audience promotion and/or sales efforts. Satellite Music Network Chairman John Tyler says this has led to a billing increase for most subscribers.

"With a 24-hour service, we eliminated a great deal of 'problem time' that soaks up a manager's day. We were able to redirect his energy into sales."

The talk services offer less than full-day programming. This, says NBC's Dick Penn, is because their Talknet is intended to supplement rather than fully replace local efforts.

Similarly, even with 1984 expansion, ABC's Talkradio leaves drive times to the affiliates. Their Rick Devlin compares the situation to that of TV networks.

"That allows a TV station to concentrate on early and evening news; that's where local TV makes a fortune. In our case, throw all your resources into your morning show, your afternoon show, and your overall promotion."

Either way, part-time or full-time outside programming can free up a lot of resources—both programming pennies and management minutes—to be reallocated into other deserving sectors.

And happily, the product which is delivered by satellite is probably an improvement over what was there before. The station truly can better their sound and cut overhead at the same time.

This, in fact, is another most frequently mentioned advantage. "Transtar," says their Ivan Braiker, "is programmed to compete. Not just programmed to save money, but programmed to obtain Arbi-

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tron numbers."

The music networks offer the new music, good voices, the controlled rotations that many small-market stations can only dream of. Similarly, the talk syndicators line up the best quests and the best callers beyond even many large-market operators.

With all their easily enumerated good points, the satellite services have not been met with open arms by all broadcasters. But then, neither were the taped formats, a generation ago.

One major question which has to be answered to the potential user's satisfaction is whether successful radio programming in the 1980s has to be local.

When TV demolished network programming for radio three decades ago, one of radio's big selling points in its survival was its localization. Can the pendulum now swing the other way?

A logical resolution of this debate is unlikely within the foreseeable future. The satellite opponent asks, "How can a disc jockey in Chicago or Colorado Springs or Los Angeles or Dallas relate to my listener in my market?"

One answer is that he or she can't, but it may not matter; as long as the songs are right and the talk relates to common-denominator interests, the announcer (or talk host, for that matter) need never offer a local mention.

ABC conducted focus groups last month in several Talkradio markets, finding a reassuring lack of negatives in the fact—sometimes not even known by the listeners until they were told—that the hosts were not local.

The local issues, for stations carrying satellite talk several hours a day, can easily enough be covered during the local drive time programming.

The way many nonsatellite music stations have trimmed the chatter to just back-announces and verbatim promo-liners may also indicate that, at least for some, "relating" directly to the local audience has become less important.

For that matter, SMN's Tyler tells of feeding school closings or special weather alerts during a closed-circuit window of the hour.

Instead of an on-site announcer, it's the personality's voice giving the local-emergency info.

But since most stations prefer an in-market presence, the satellite folks must prove otherwise. This may never be settled until either the last nonsatellite station in America goes on the bird, or the final satellite station bites the dust.

An equally unresolved argument concerns dayparting. The satellite opponent points out that the announcer is saying, "Good morning" at 10 a.m. to the East Coast listeners, while it's 7 a.m. in the West.

Time-of-day lifestyle patterns can be very different only three hours apart, and yet the simultaneous satellite feed must homogenize them. Start- and end-times of the various airshifts can come out a



The Questions:

- 1. Is programming better when it's local?**
- 2. Is dayparting a problem?**
- 3. Is the inflexibility of the clock acceptable?**

little crinkled, too.

Here ABC and NBC, borrowing from their TV nets, can handle the situation with refeeds. Technically, this is possible even with the 24-hour music nets, but only at a vastly increased cost.

As with the "local announcer"

issue, this is a far greater issue for the antisatellite people than it is for the users. Either the former group has exaggerated a nonissue, or the latter group is just ignoring the problem.

A similar polarity of opinion seems to exist with the question of the clock. Unlike live broadcasting or tape-automation, the regimentation of the satellite programming clock calls for commercial breaks of precise lengths.

At 5:30, there's a 60-second avail; at 6:30, here comes the next song or talk-show caller. Is it being too picky to ask what happens when the local spot runs long or short?

And if there's no spot sold at all, is sixty seconds of PSAs just what the listener wanted to hear? Live or tape stations can merely go on to the next programming event. Satellite stations don't have that option.

Bonneville covers most of its break time with fill songs. And Transtar affiliates have mini-features—that beats a dry public service announcement any day, but falls short of what the listener really wants: on with the show.

Again, it is useless to try to determine what's right or wrong. The potential satellite user must simply be prepared to answer the question of whether or not this drawback is sufficiently critical to his/her decision.

The decision is one which more station owners and managers will be pondering. One out of 10 stations has already decided in the affirmative.

Stations considering satellite affiliation in 1984 have expanded options. SMN has added their fourth service, a rock entry they call Rock America. Transtar has now tripled with their country Transtar 2 and Top 40 Transtar 3.

Talkradio is expanding their hours, soon into evenings and weekends. The part-time services are adding hours, while some of the full-time offerings are multiplying like rabbits.

The obvious betting is that there will still be more demand to meet this increasing supply.—By James A. Smith, a Chicago-based research and programming consultant

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Vice President and
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How to Steal Newspaper Advertising for Radio

There are several key weaknesses that newspapers can't overcome when compared with radio. Here's how to make the most of them.

Radio salespeople for years have taken the easy way out. They got their hands on media monitors, saw which advertisers were buying spots on their competitors, and then beat down the door until they got a piece of the buy.

Of course, this was done in ignorance. Many stations are discovering that selling radio has no limits. TV advertisers can be turned on to radio, and newspaper advertisers can be among the easiest to make the switch.

The biggest obstacle to overcome is that of radio salespeople who put down their own industry in front of potential advertisers. The salesperson asks, "Why did you buy that station? It's not any good!" A smart advertiser gets suspicious of this approach. The smartest thing a radio rep can do is to sell up the advantages of being on the radio. Then, sell the advantages of being on a specific station.

Newspapers represent a lot of local revenue. Radio stations are local businesses, and when their client lists are compared with the client list of a successful local paper, radio has a long way to go.

One way to start the trip is to capitalize on radio's natural advantages over newspapers. There are many. Some successful salespeople think these advantages should be pointed out to the newspaper advertiser in a humble and informative fashion because the conclusion speaks for itself.

Perhaps the hardest thing to do is trying to resist selling a particular station until the advertiser is sold on radio in general. The newspaper advertiser who sees the advantages will be ready to buy. At that time, smart salespeople sell their particular station.

Here's where radio outperforms newspapers:

It's not uncommon for a newspaper advertiser to spend big bucks for a monthly print campaign and

watch the end result wrapped up around a fish. In radio, the same money could buy frequent announcements that could be varied, updated, and timed to maximize the local advertiser's needs. This is a fact worth pointing out.

Studies show newspaper readers really don't spend much time with their papers. A lot of that time presumably is spent reading the news, sports, features or funnies. That leaves the remaining time to read the advertisements.

A CBS study done several years ago shows less than 19 percent of the 25-34 age group even bothers to read the newspaper daily. Statistics of this kind are easy to get from the RAB. The best tactic is



to get information from the newspaper advertising bureau. These statistics are used by newspaper sales reps to sell the advantages of local papers. In many cases, radio can even beat the newspaper industry's own statistics.

One key caution area is the "security blanket" effect. Many local advertisers buy newspapers because their ads are tangible. Radio ads, on the other hand, are heard and not seen. Sometimes it is important for radio commercials to be seen as well. This doesn't mean recommending TV. Some station sales executives are making budgets available to print posters (sometimes in beautiful full color) for merchants to post in their stores or in the front window (just as they do with newspaper clippings).

Radio salespeople many times underestimate the "security blanket" effect of newspapers. Smart ones report not trying to yank newspapers away from advertisers who have become accustomed to being seen there. The process takes patience. Present-day thinking is to slowly get advertisers to free up a little more of their budgets to try some new things on the radio. This leaves advertisers their newspaper security and eliminates a major (and frequently unspoken) objection. The newspaper advertiser who is ready to give up the printed medium will just drop the security blanket in one move. The patient radio salesperson is most likely to benefit.

Sometimes all the rational arguments in the world won't help a newspaper advertiser to like radio any better. In general, newspaper salespeople service their accounts a lot more effectively than radio salespeople do. This service goes a long way when it comes time to advertise.

Some other radio selling points: radio's urgency. Most efficient salespeople remind their new newspaper advertisers that their message can be changed daily, if desired, and all necessary help will be provided to assure satisfied clients.

There's no denying that newspapers can be an effective part of

drumming up foot traffic for local retail stores. Radio-wise salespeople don't try to countersell this point. But radio is a proven winner when it comes to getting the consumer back. The theme RAB and other associations will be pursuing in the future is this: Radio has the unique position of being the last thing on the mind of the consumer before the purchase is made.

It's possible to beat the papers at their own game. Their industry-sponsored Starch studies show that reducing the size of an ad by a large percentage does not proportionately reduce the size of readership. Therefore radio people can use newspaper statistics to prove that local retailers can spend less for newspapers and more on radio for a "mixed" media bag.

Tricks like asking the client to relive "this morning" can be powerful. For example, "What did you do after you got up?" If the answer was, "Take a shower," you can say, "Did you have the radio on at all this morning?" If the answer is no at home, it's very likely to be yes in the car.

On a busy day, it's safe to say this client will have been too occupied to pick up a newspaper. And, should the answer be, "Yes, I read the paper this morning," a smart radio-wise salesperson will always ask, "How long was your ride to work?" Whatever that figure is, it's again safe to say it is larger than the amount of time able to be spent with the newspaper.

Radio salespeople are just beginning to get the knowledge newspaper salespeople already have when it comes to local retailers. Clients want the tangible, the security of knowing their ad is seen, even if statistics indicate readers may not be seeing it the way the advertiser perceives.

Radio salespeople can exceed newspaper sales reps by learning to understand the quirks of the newspaper advertiser, cooperating with them to a point, selling radio as a medium, and then selling the specific value of their own stations.—By Jerry Del Colliano with Pam Lontos

Closing the Sale Before Doing the Favor

A little-known sales secret can outsmart a demanding or reluctant potential advertiser.

Doing favor after favor for a client and never closing the sale is one of the most frustrating experiences a salesperson can have.

Most salespeople are too willing to satisfy the customer's every wish without a commitment from the customer to buy. Often after obtaining the special permission from the manager or conceding to the client's special demands, the client responds with, "Great, let me think about it," and then never buys.

Or if the promise is delivered, the client raises false objections such as, "I have to speak to my partner," or, "My budget is already spent."

One of the ways to avoid this time-consuming, irritating experience is to use the sharp angle close. This selling strategy is often used by salespeople in professions other than radio.

If a client expresses any interest

in a product, the salesperson usually tries to accommodate every request the client expresses. While this is generally a good way to sell, it often leaves the salesperson solving problems for a client who is not truly a client yet.

The key is for the salesperson to delay committing or promising the customer anything until the client has agreed to buy, provided, of course, that the problem can be solved.

A dialogue between a radio salesperson and a manager could go like this:

"This is our rate card. Right now for what you want—morning drive time—the rate is \$95 a spot. So we can go ahead and book you up for..."

"There is no way that I could or would want to pay \$95 a spot."

"Well, that's certainly not unreasonable, but let me ask you a question. What would you pay?"

"I know I can't pay \$95 a spot, but \$75 would be OK."

"You could pay \$75? In other words, if I could sell it to you for \$75, you could buy it today. Right?"

"Sure!"

"Let me show you another rate on our rate card. This is the TAP, total audience plan, and this is \$75. For \$75 you'll get some mid-day which is what you want. Plus, you also will be getting the rate you need and will reach the audience you want. Let's go ahead and do it that way."

"OK, sounds good."

At this point the contract is signed, but not before the salesperson persuades the customer to commit to buy, before continuing to sell.

The sale will always follow because the salesperson only promises what can be delivered. This technique for closing will save time, close more sales, and make more money for the station.—By Pam Lontos, President of Pam Lontos, Inc., a Dallas sales consultancy firm.



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City _____ State _____ Zip _____

Wooing Non-Radio Advertisers

Stations sick of stealing from each other are discovering how to attract enough "never-before-on-radio business" to increase profits.

There are 9,000 commercial radio stations and a proliferation of other media, all of which create so much competition that radio stations are being forced to look for new ways to increase profit margins.

Left as is, many stations' profits would be wiped out by the increasingly high cost of doing business.

For some reason the majority of stations don't like to invest time in the cumbersome quest for co-op money because it means paperwork and extra clerical help. A lot of co-op has to be written to offset the expense and aggravation.

Almost reluctantly, radio stations are turning to an as yet undiscovered frontier: the never-before-on-radio advertisers.

Radio monitors other stations with the aim of getting some of their business. Successful stations are gearing up for major efforts to attract new radio business in the hope that the payoff will be much greater than the cost.

McGavren Guild rep firm has been leading the national effort since Erica Farber was hired to initiate the program. Farber, who is the vice president of Business Development/Promotion, says the INTEREP companies—McGavren Guild Radio; Major Market Radio; Hillier, Newmark, Wechsler & Howard; and Weiss & Powell—added \$9.5 million in new advertising in the first half of 1983. Farber defines new radio advertising dollars as "companies not using spot radio in the previous two years, plus those with sales increases from current advertisers."

The major growth area for radio revenue lies in attracting those advertisers who haven't used radio because they don't know its advantages, how it works, or no one has bothered to interest them. Reps like Torbet Radio view the non-radio-advertiser market's potential as "unbelievable," especially at the local level.

Farber contends that "if all reps

redirect their competitive activity outwardly, putting 100 percent of their efforts toward selling our medium, the entire industry will benefit. For example, if each of the top five companies produced only a 3 percent increase, it would mean 15 percent annually. This would double national revenues in five years."

According to the Station Representative Association Radio Spot Indicator Report, total national spot radio sales have increased 10 percent. This means that INTEREP's \$9.5 million equals 30 percent of the industry's increase. INTEREP's six-person new Business Development division accounted for 3 percent of the \$330 million spent on national spot radio during the first half of this year.

The industries showing the best response to the rep effort were packaged goods, automotive, financial services and consumer services. Among the individual advertisers were Procter & Gamble, Colgate-Palmolive, Suzuki and Warner-Lambert.

Bringing non-radio advertisers



**McGavren Guild Vice
President of Business
Development/
Promotion Erica Farber**

into the fold involves matching customer needs with client station strengths. The results from such an effort probably will not be recognized on a day-to-day basis; they may not even be seen for months.

At the heart of the new business drive is an effort to dispel myths about radio. Usually advertisers are scared off by the paperwork of items like co-op advertising. When management supports the effort from the top, putting time and money behind it, the sales job is easier.

Before attempting to attract new business, there are several key questions to ask in order to obtain the right information: Is it a corporate budget or a franchising budget? How can the advertiser sell more product? What support systems can be developed?

A company, especially a large regional or national firm, may have several budgets from which money can be drawn for radio. Among these could be an advertising (media) budget that may include radio, a corporate budget, a promotional allocation, a co-op allotment. Rarely do they cross over. The rep firm must convince the advertiser to incorporate budgets and use radio.

New business is being viewed in the context of achieving goals such as increasing an advertiser's share of market, aiding distribution, overcoming name identification problems or improving the image of a product or company. Included in the process is a marketing plan which will help radio and non-radio advertisers alike achieve their goals as cost effectively as possible. The buying of radio time and an analysis after the buy are part of the overall strategy.

A major selling point is that while this is being done, the advertiser is relieved of time-consuming and costly research as well as the paperwork which goes into an effective marketing play.

Actually, attracting new business originates in returning to the basics. A company's structure has to be understood. The way a product moves from the planning stages and into the stores, the his-

How To Write Selling Copy

ELIMINATE THE OBJECTION, "I tried radio, but it didn't work!"

Why A Seminar On Copywriting?

- Copy is vital to the success of every radio ad.
- Copy is often written at the last minute—sometimes by someone who has never seen the merchandise or the store.
- Copy is half of the "talk" on "all music stations."
- Copy is the "forgotten selling skill" and can be learned.

Who Will Benefit?

- Salespeople
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- Production People
- Managers

Think of your copywriters and production people as "the other sales department." They must create commercials that sell. Too often they spend time meeting deadlines and being clever.

Others Are Already Profiting From The Information:

"Pointed out many ways to develop knowledge of a customer's business and to turn that knowledge into radio copy."

John Morlock, Sales Rep.,
KRMS, Osage Beach, MO

"This [seminar] is something I will definitely share with our sales department."

Sue Thomsen, Continuity Director,
WXCL/WKQA, Peoria, IL

"The Seminar helps transform copywriting from a chore into an integral part of the selling process."

Bill McTague, Sales Manager,
WWQM/WHIT, Madison, WI

EXCLUSIVE!

A layout sheet for radio copy is included!

This layout sheet makes it possible to write copy that sells even when you only have time to put it through the typewriter once.

Check Lytle on the FREE Reader Information Card to receive information on upcoming seminars and programs.

This Seminar Will Help You Sell Merchandise For Your Advertisers And Get Repeat Business For Your Station.

From the 14-page Seminar Outline:

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- Applying "positioning strategies locally."
- Increase station sales with selling copy.
- How to involve advertisers in their copy.
- Why truth is better than creativity, and much more . . .

Information That You Can Apply Immediately To Increase Your Sales And Your Advertisers' Sales.



"How to Write Selling Copy"

includes:

- 3 cassettes
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FREE BONUS CASSETTE

"How to Manage Your Time and Your Account List"

A perfect way to start the first quarter. Revealing for new people and veterans alike. Work with your own billing figures and account lists to create a personal plan. Includes a six page workbook.

Yours FREE even if you decide not to keep the copywriting program.

Money Back Guarantee

You must be completely satisfied that this program will increase your sales by increasing your clients' sales. If you're not satisfied, return the copywriting program within 30 days and keep the goal setting cassette and workbook as our free gift.

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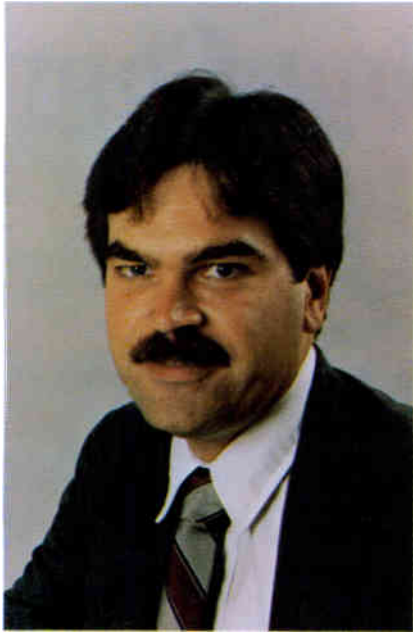
OR



Send a check for \$95.00 with your name and address to:

CHRIS LYTLE
& ASSOCIATES

110 E. Main St. Suite 402
Madison, WI 53703



WPJB, Providence, RI
General Manager David Garrison

tory of the product, the creative concept behind it—become vitally important. The next step is to address the advertiser's specific market goals and selling strategies.

Local market support is the key to selling the product and building awareness in a regional or national advertising campaign. That is why rep firms try to localize program concepts, direct-mail campaigns, special events, point-of-purchase displays, and national contests to fit individual market needs.

Co-op is seen as a vital and growing segment of radio advertising. Reps work directly with manufacturers and their distributors to design national and/or regional campaigns for advertisers to get more from their dollars.

Working with an oil company on a 15-market test program, one rep collected co-op dollars from retailers in a given distribution area, pooled them, put them into radio, and had them used much more effectively than would have been the case if those dollars had been given out by the individual retailers.

Bringing in new advertisers becomes an educational process. It involves teaching nonusers or infrequent users of radio that in implementing the medium properly they shouldn't be looking at just

one or two stations, or even a handful of stations. They should be examining enough stations to get what they want out of radio.

The educational effort has been paying off.

WPJB, Providence, RI General Manager David Garrison worked with his rep firm and brought in Karen Kanatzer to be co-op director for news/talk WEAN-AM and adult contemporary WPJB-FM. He says the move provided a greater increase in co-op billing. "But you have to write off the first four months for start-up, learning how to organize the program. You also have to remember that it's an ongoing effort, updated by attending seminars on co-op and learning about client industries."

Another successful effort involved the Jaclar athletic footwear and clothing division of Franklin Sporting Goods. Jaclar Marketing and Sales Manager Jerry Mayhew says his company could not go up against the likes of Puma and Nike "until we had all our ducks in a row" That happened when the company reorganized and Jaclar's advertising agency put the company and the rep firm together.

Before Franklin was reorganized, the firm was using only print advertising. The company decided on using radio. "We chose FM for the 12-24 audience that was running around with a 'third world briefcase' (portable radios) in its ears. It was an immediate audience."

Jaclar wasn't disappointed. "Using radio initially in 12 markets exceeded our expectations" about audience response. "We would have no hesitation in recommending radio. We're planning new products for 1984, and radio will be in the budget."

As advertisers develop budgets for the following year, rep firms can work with station personnel to divert funds to be used effectively on radio.

McGavren Guild is not content with these results and Torbet believes there is a vast market still to be tapped. INTEREP has committed \$500,000 to the development of a new marketing strategy for the balance of 1983 and for



Jerry Mayhew, Sales Manager
for Jaclar Marketing, a
division of Franklin Sporting

1984. The strategy is to promote radio as a full-spectrum medium. The goal is to convince national advertisers and their agencies that radio is as effective in small markets as it is in the larger ones, and as effective in delivering mature audiences as it is in capturing younger audiences.

Some of what is just now being learned about attracting new business is essential. For instance:

Local stations should first discover which companies are local or regional. Libraries and business publications can help, but the search for companies is ongoing because not all of radio's future advertisers are well-known even to newspapers.

Someone should be designated locally to spearhead a new business approach. This person's sole responsibility is to find new businesses, study them and sell them on the advantages of radio.

Often the success stories are so dramatic that newly wooed radio advertisers are anxious to speak in radio's behalf. These testimonials are very effective.

The trend is apparent. Finding, studying and convincing never-before-on-radio advertisers to try the airwaves can reap financial rewards in excess of the effort it takes to act.—By Herb Drill

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

RADIO ONLY targets over 20,000 executive readers in sales, programming, general, station and group management.

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

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

Here are some of the special issues in the months ahead.

March 1984



Semi-Annual Directory

Pre-NAB Convention Issue

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

AD CLOSING FEB. 7, 1984

April 1984

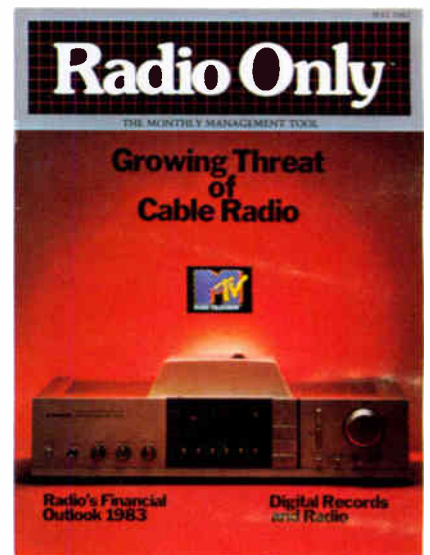


NAB Convention Issue

The big annual NAB Convention issue with on-site extra distribution—the better to get your message beyond the TV atmosphere to radio executives. Many non-attending advertisers cash in on this issue as well.

AD CLOSING MAR. 7, 1984

May 1984



New Programming Trends

Post-Convention Issue

A special report on what's new and effective in programming. This is essential reading for executives trying to stay ahead of their competitors. Must reading for advertisers looking to impress eager readers. Special post-convention issue to follow up on advertising campaigns.

AD CLOSING APR. 7, 1984

For more information: Call Publisher
Jerry Del Colliano (609) 424-6800.

Advertise in RADIO ONLY. It Has Reach.

The History of Rock is Rollin' again.

Now available in an all-new one-hour daily strip! HISTORY OF ROCK & ROLL.

30 years of the biggest hits and stars in music, from Bill Haley to Boy George.

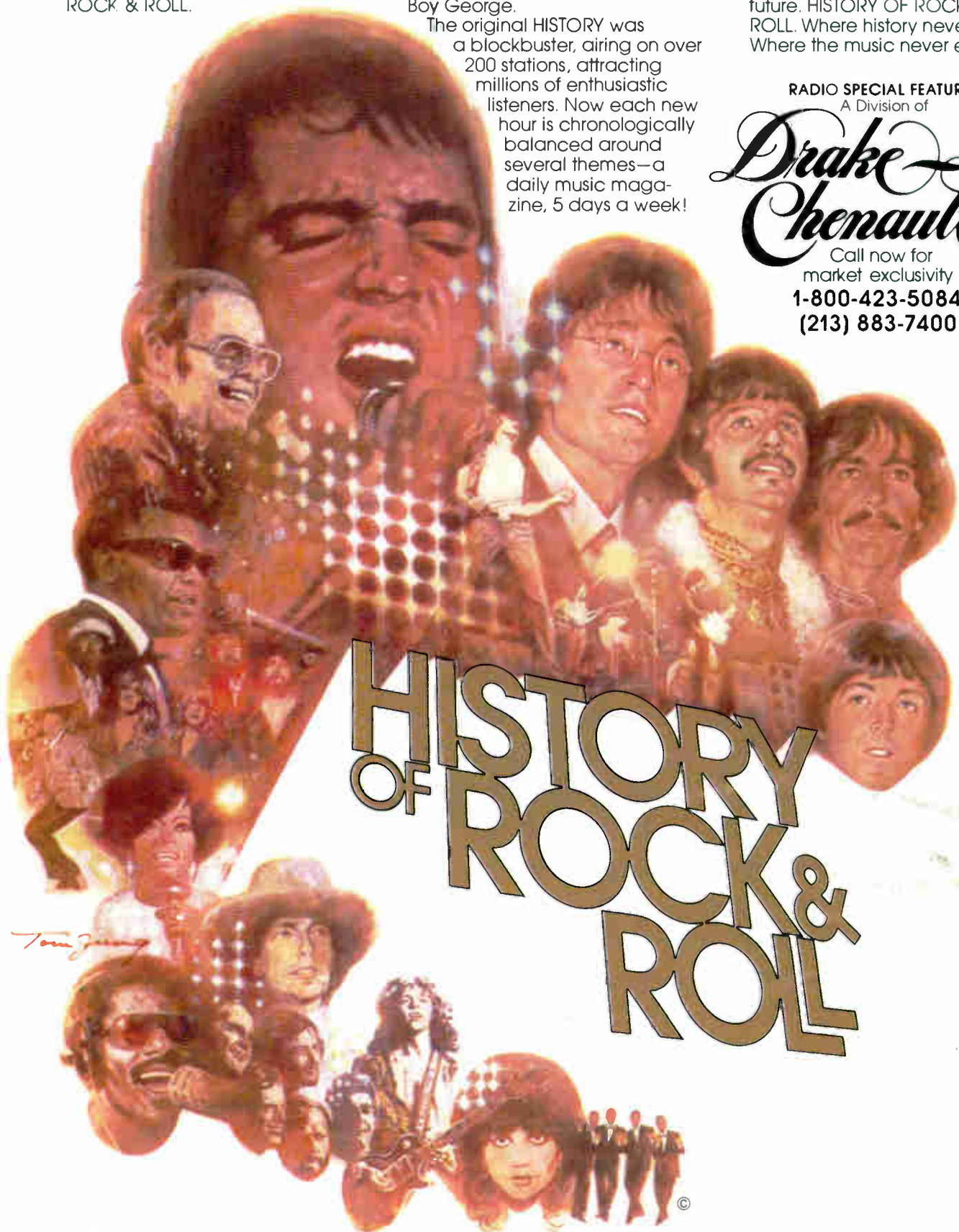
The original HISTORY was a blockbuster, airing on over 200 stations, attracting millions of enthusiastic listeners. Now each new hour is chronologically balanced around several themes—a daily music magazine, 5 days a week!

Put the most spectacular show in radio history in your future. HISTORY OF ROCK & ROLL. Where history never stops. Where the music never ends.

RADIO SPECIAL FEATURES
A Division of

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Call now for market exclusivity
1-800-423-5084
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HISTORY OF ROCK & ROLL

Totally new production! One hour daily! And bartered!

DRAKE-CHENAULT ENTERPRISES, INC., 8399 Topanga Canyon Blvd., Canoga Park, CA 91304.

World Radio History

Researching Your Advertisers

Now there are two audiences being researched. The same research that helped stations target their audiences is being directed to win bigger ad budgets.

It may sound ominous to radio executives looking at increasing research expenses, but another type of research is on the way. This type is aimed at advertisers.

Here's part of the premise. All radio stations are not created equal. Ratings alone don't always matter. One of the inconsistencies of radio is that stations work hard to get ratings and when they do, sales reps may still consider that the ratings aren't everything.

Take, for example, black stations. Back when WKTU took New York by storm, more than one media buyer discriminated against the station's number-one ratings because they argued that WKTU was number one in Black listeners. Nothing WKTU could do disproved this myth totally, and today other stations fight such discrimination. Even country stations are up against bias.

The new research is designed to monitor the advertiser's perception of individual radio stations.

Advertisers are being divided into two categories for the purpose of research. One group is direct advertisers; the other is agencies. Interviews encompass local retailers, regional reps and network officials. The key is to focus on their perceptions of either the client station as compared with other stations in the market, or the client station's format.

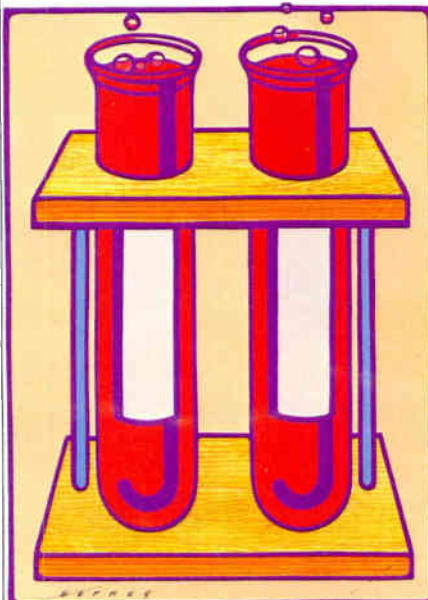
The Research Group is leading the way in this type of advertiser-based research, although the company is not the only one to have offered such services. Phoenix-based FMR Associates conducts Advertiser Perception Surveys. Toronto-based Joint Communications conducts studies. Its latest charge for the service is in the \$25,000 range, which includes consulting and follow-up work.

Other prices for this type of advertiser research range from \$7,000 to \$16,000, depending on the number of people interviewed, the size

of the market and the amount of work needed to complete the study.

Researchers are finding that clients are surprised at the results. Stations think they are doing a good job in terms of follow-through and production when in reality they find that advertisers don't see it that way.

Firms doing such research are finding that the advertisers' perceptions seem to reveal that they do not know and do not care what the stations are all about. Advertisers have completely different perceptions of what stations represent.



Local advertisers know what kind of music a station plays, but they do not figure out who among their customers might be listening to the stations on which they advertise.

Another shocker may be that if a local advertiser does not like a station, it is not likely to buy advertising on that station, even though it may reach the advertiser's perfect target market.

Researchers are finding that the same biases apply to national reps who have their own misconceptions about radio station formats. The Research Group President Bill Moyes believes album rock stations really suffer from advertiser-

generated bias. It seems that agencies and advertisers alike look for prestige in a station instead of target audience.

Stations compound the problem by running spots that do not fit the station format. Across America it can be pretty certain that general sales managers are not speaking up for the integrity of their stations' formats. They want the billing on the air and don't really care whether the spots fit the format.

With increasing awareness and the growing popularity of advertiser research, these perceptions may change.

Since advertisers don't know what a station is all about, the blame can't be directed at them. Most radio stations accept commercials or run contests that don't fit the image, so the stations must be ignorant about their own image.

Perhaps the major problem ahead is the misconception by large agencies that they can buy radio on a whim. Many agencies favor TV, and for them radio is an afterthought. Their low radio budget isn't the only thing that's low. A low respect for radio is becoming evident.

Advertiser research may provide answers for radio executives looking to shore up weak images of their otherwise successful stations. Some stations, minus ratings but possessing strong images, bill large amounts of money year after year. Radio managers are beginning to wonder what could happen to a ratings-successful station which also had a positive, identifiable image among the advertisers who support it.

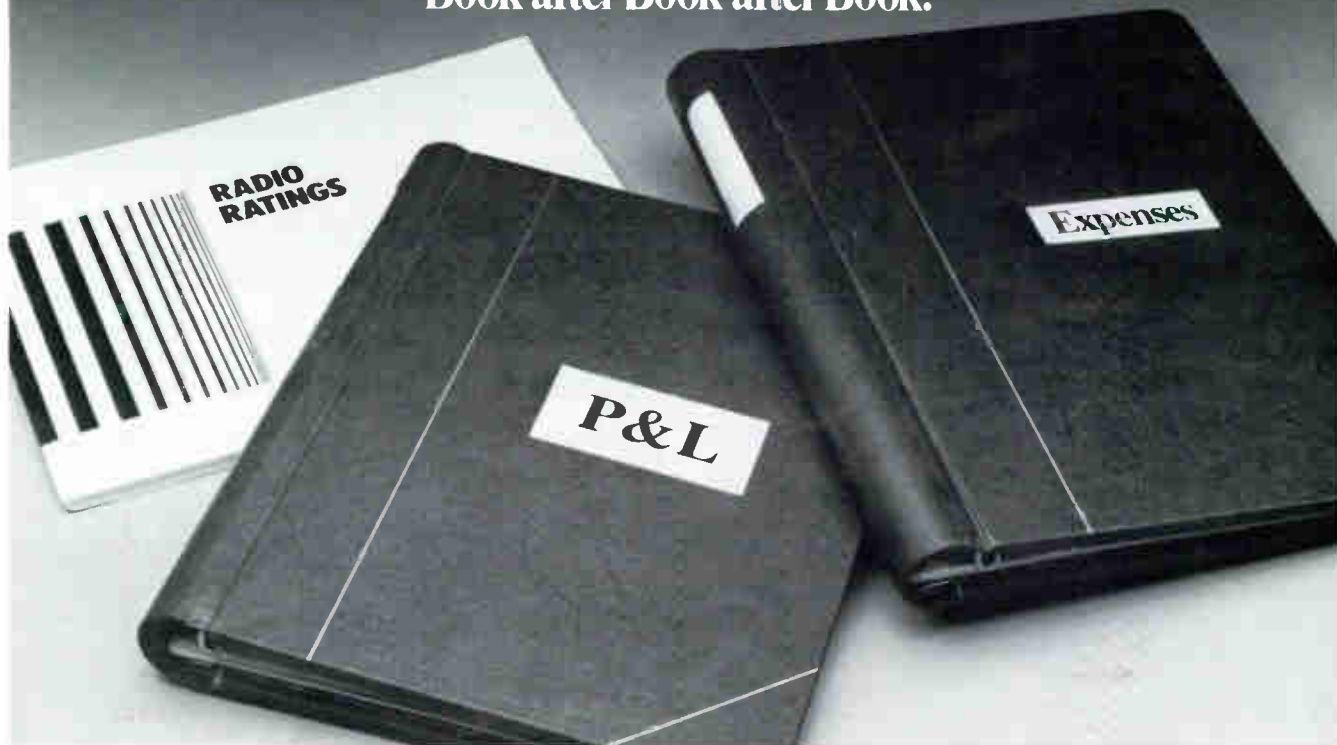
Because this type of research by necessity must be local, even the most general descriptions of advertiser-related problems won't be very useful to the hands-on executive. Radio executives want to learn more about the advertisers and their perceptions of individual radio stations.

What research did to help target radio stations in the last five years will likely be repeated to help redirect larger ad campaigns to the often misunderstood and sometimes disrespected radio medium.

—By Jerry Del Colliano

TRANSTAR Performance.

Book after Book after Book.



It's first quarter. Like every quarter, your top priority is improving bottom line performance. The question is how... how to increase ratings, increase sales and control overhead? The answer is Transtar.

RATINGS: Transtar programs to win in competitive markets. The music, personalities and features are continually tested by The Research GroupSM to avoid "burn-out," maintain listener loyalty and achieve ratings growth. We don't guess. We know.

OVERHEAD: Transtar formats are delivered live, 24 hours a day... giving you the opportunity to reduce payroll and technical overhead. You can insert local programming or opt for "hands off" total automation. (We can even run your local spots and liners.) The formats are flexible and compatible whatever you decide.

SALES: Transtar is sales-oriented programming targeted for demographic dominance. Increased shares mean increased sales... we

enhance that formula with numerous sales support services to assist affiliates on the local level. Transtar has an impressive track record of affiliate sales growth.

Around the country, stations are winning with Transtar formats... winning in the ratings and winning on the streets. Together we can write a similar success story for you. Regardless of the book you're reading.

For further information contact Larry Shipp 800-654-3904

COUNTRY

ADULT CONTEMPORARY

CHR

TRANSTAR
Radio Network

The Satellite Programming Designed to Win

One-Time Advertising Is a Waste

Many radio stations continue to throw their TV ad budgets away on this big mistake.

As the price of off-air advertising increases, radio stations are finding not only that their ad budgets don't go as far, but also that they are frequently rendered ineffective.

It has been established by researchers and proved by successful stations that off-air advertising works, in various ways, to promote listenership. But some researchers are now reporting that station executives are growing increasingly dissatisfied with their advertising results—especially when it comes to television.

The newly isolated concerns are that the radio commercial carried on TV may not be reaching the station's listeners or potential listeners. There is a raging debate as to which TV viewers are likely to be radio listeners.



Many stations wind up reaching a potential audience, only to waste the costly time by running a commercial that doesn't adequately sell the station's unique position or proposition. That is a matter of creative judgment and research. Many executives who use or retain researchers are more and more asking for help in positioning their stations via TV commercials. The wealthier ones (or more committed ones) actually test their TV commercial via a focus group. The thinking is that the money spent will be saved in effectiveness when the TV spot schedule is determined.

It is the TV spot schedule that poses great financial hazards. What works for Proctor and Gam-

ble may not work for radio stations. The ways in which other successful advertisers use television may be counterproductive for radio stations.

When a station places a typical TV advertising schedule, the executives are usually counseled to buy "x" number of gross rating points (grps). The theory is that the more grps you buy in your target demographic group, the more potential listeners will see the commercial.

The danger is that if the heavy TV viewers make up the bulk of the audience from which the grps are produced, when will they have time to listen to radio in any meaningful time spans?

General Motors doesn't care if the majority of people who see their TV commercial for a new car will be watching TV more than nine hours a day. The people at Quaker Oats don't care if the audience that sees their Instant Hot Cereal commercials spends nine hours in front of the TV. But how effective can reaching heavy TV viewers be for radio stations which, in effect, actually compete for media time with TV?

The research being done today for stations is not only focusing on which commercial best sells the unique proposition of the radio station, but also on how to find and reach the light TV viewers. This may seem like unnecessary sophistication to radio executives who are used to buying TV spots the way they buy billboards or newspaper ads, but with competition increasing, some managers are looking to learn important off-air advertising lessons.

One of the secrets may be in isolating the type of shows light TV viewers are attracted to. These would be the ones they go out of their way to watch. "Hill Street Blues," "60 Minutes," "20/20"—but not limited to these shows. The average sitcom is not likely to be the type of show a light TV viewer would watch.—By Bob Harper

60-SECOND SEMINAR

Latest TV Ad Hints

New ideas on how to reach the very important light TV viewer.

The new thinking in buying TV to promote radio is to think like a light TV viewer. In other words, what shows would they go out of their way to watch?

Here are some suggestions:

- Some researchers have documented that "Hill Street Blues," "Dynasty," "60 Minutes," local news shows, play-by-play sports, Phil Donahue, award shows and beauty pageants are more likely to attract light TV viewers. These shows are considered excellent candidates to carry radio advertising.

- Test the radio station's TV commercial before spending any significant money to run it. Focus groups are excellent for this type of testing. The now famous Patrick O'Neal "Relax" easy listening commercials were created when focus-group listeners volunteered that they listened to pilot station WEAZ, Philadelphia to relax. The call letters were played down initially and the frequency was highlighted because listeners told researchers, "You tell me where to find it and I'll remember what it is if I like it."

- Story boards can be researched just as easily as ideas or finished syndicated spots.

- The common, important attributes of effective TV advertising are these: they arrest the listeners' attention. They tell listeners what the radio station does and what to expect when they dial it. For the person who is already a listener, these commercials reinforce good feelings for the station and help to cement the programming values executives want the listener to remember.

Even when stations cannot afford to budget focus-group research, the latest thinking is that they should definitely run the campaign past listeners at malls, etc. Too frequently the GM, PD or promotion director has the greatest influence.—By Bob Harper

The Radio Only Calendar.

Now there's a handsome yearly calendar designed for the radio executive. And it's more than a calendar, it's a time planner as well. It's so special that the regular features are all designed to help you keep the radio industry in perspective every day.

Precise reminders of convention dates and rating periods are only the beginning. You'll also see radio milestones, reach and frequency tables, a copywriting

checklist, airline, car rental, credit card and hotel numbers.

A Gift for Customers.

Because the new RADIO ONLY calendar includes comprehensive reminders of key retail selling seasons, it's perfect as a gift to your advertising clients. It's an effective way not only to keep radio before their eyes, but also on their minds.

And, if you'd like to include your logo on the front cover to

further personalize the gift, it's available at no extra charge when ordering in minimum quantity.

A Gift for Your Team.

The RADIO ONLY calendar is an affordable way to show your appreciation to the members of your sales, programming and administrative team. They will find many ways to use it and, because it's all about radio, it encourages *planning ahead.*

1. Conferences/Conventions

Radio's important meetings, showing when and where they occur.

2. Retail Selling Seasons

Upcoming retail events with ideas and tactics to help you plan sales strategy in advance.

3. Radio Milestones

A historical chronology to put the radio executive in touch with our heritage.

4. Daily Planner

Lets you schedule your day and see the entire week at a glance.

5. Quarterly Planner

The previous, current, and next two months are displayed for immediate reference.

6. Rating Periods

Arbitron and Birch survey dates for every market throughout the year.

7. Reach/Frequency Table

A special RADIO ONLY chart to easily compute desired spot frequency projections.

8. Copywriting Check List

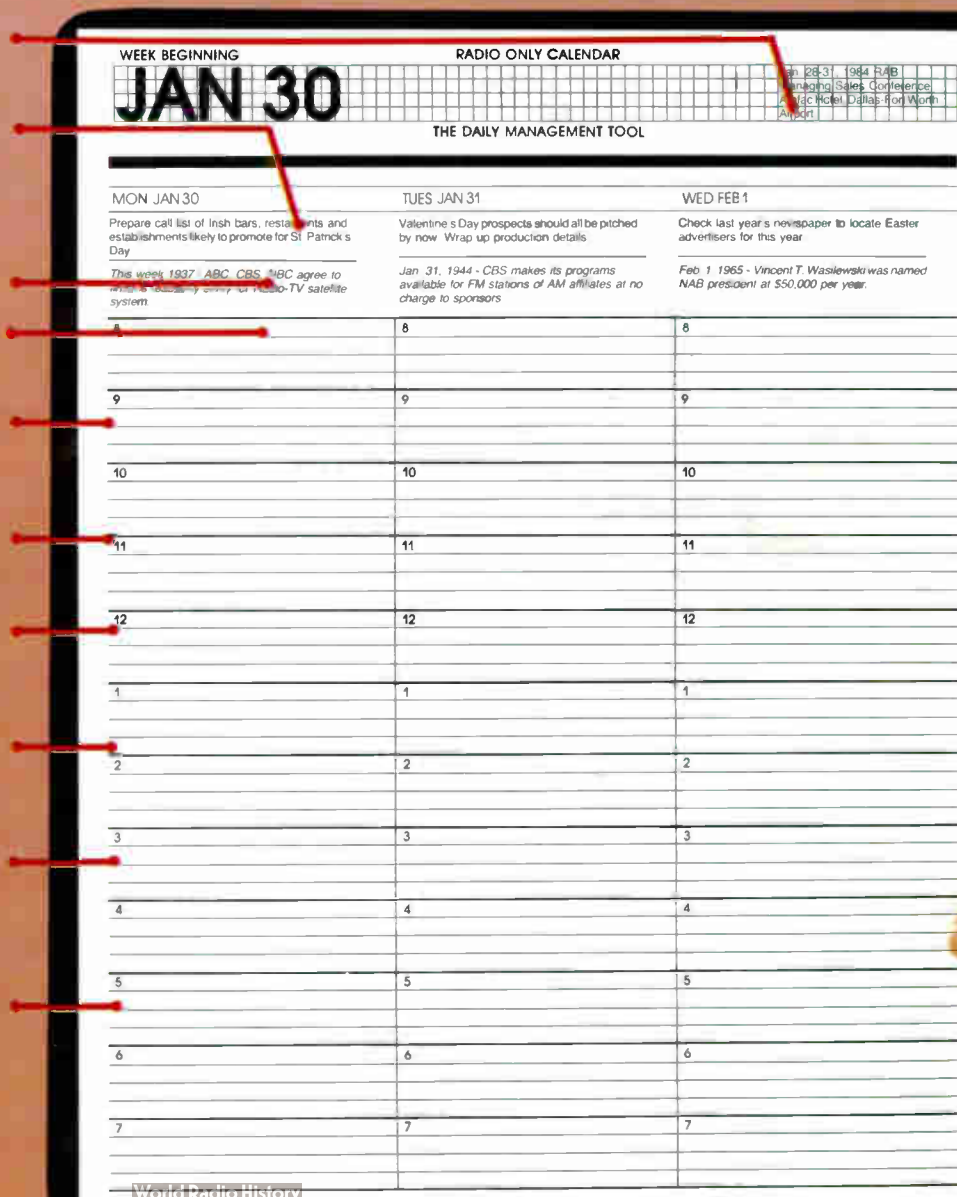
Guide and layout sheet to gather pertinent copywriting information with a list of words to avoid.

9. Travel Information

Everything you need to arrange airline, lodging, car rental or credit cards. Contains addresses and toll-free phone numbers.

10. Phone Directory

Key phone numbers and addresses of radio associations and organizations. Space to list your own important references.



It's About Time.

A Reference for Yourself.

Now this new RADIO ONLY calendar allows you to see the important dates at a glance with reminders that help keep you in touch. No need to order plain generic calendars when the new RADIO ONLY calendar was made for your eyes only.

Organized and Informative.

This is not just another calendar. Consider this: An

extra five-year planning section included free of charge; a seven day week that you view at a glance; important convention dates, phone numbers and travel information to help you stay organized. It's much, much more than a listing of national holidays!

Introductory Price.

Order now and receive the new RADIO ONLY calendar at the special introductory price of \$19.95. (That's \$5 dollars

off the regular price.) And, when you order in quantity, perhaps for the others on your management team, the price is even lower.

Personalized imprinting with your station's call letters is also available. Call (609)-424-6800 collect for details.

Compare the features with an ordinary calendar and see if this one's right for you.

The RADIO ONLY calendar and time planner. Yours for the right place at the right time.

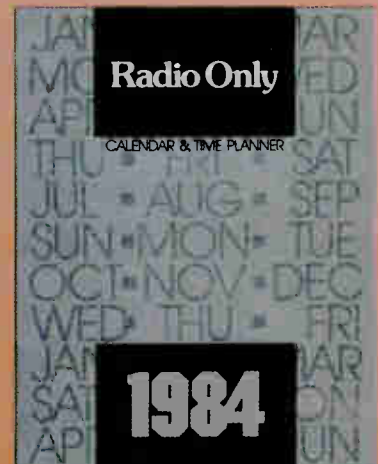
RADIO ONLY CALENDAR WEEK ENDING

FEB 5

THE DAILY MANAGEMENT TOOL

THURS FEB 2	FRI FEB 3	SAT FEB 4
Brainstorm list of spring station promotions to tell listeners with advertisers	During this quarter, it's a good idea to make eight or more face-to-face sales calls a day	
<i>Feb. 2, 1953 - FCC revises rules for operating personnel, opening way for remote transmitter operation.</i>	<i>Feb. 3, 1983 - American Tobacco drops sports broadcasts; some stations ban cigarette ads.</i>	
3	8	8
9	9	9
10	10	10
11	11	11
12	12	12
1	1	1
2	2	2
3	3	3
4	4	4
5	5	5
6	6	6
7	7	7

World Radio History



The Radio Only Calendar and Time Planner

Introductory Price
\$19.95

Plus \$3 shipping and handling per calendar.
Michigan residents add sales tax.

NAME _____

TITLE _____

COMPANY _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

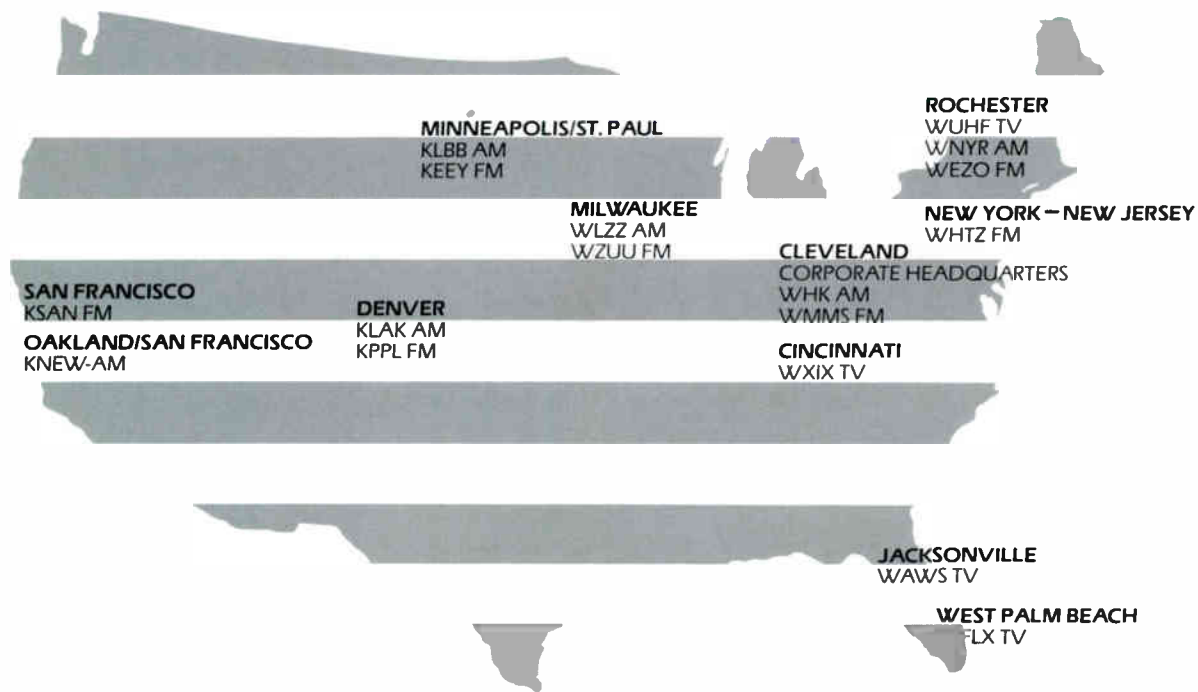
VISA MASTERCARD CHECK ENCLOSED

CARD # _____ EXP DATE _____

For faster service with your VISA or MasterCard, call collect (609) 424-6800, and we'll rush your order to you.

1430 East Marlton Pike, Suite S 93 Cherry Hill, NJ 08003 4210

MALRITE ACROSS AMERICA IS LOOKING FOR AMERICA'S BEST BROADCAST TALENT.



Malrite has grown with people and as we continue to grow and expand there will be new opportunities at every level of our operation. We want to talk to the best in the business. If you are interested, send a resume to our Personnel Director. No phone calls, please.



Malrite Communications Group, Inc.

1200 Statler Office Tower, Euclid Ave. at E. 12th Street, Cleveland, OH 44115

MALRITE MARKETS: NEW YORK/WHTZ (NEWARK, NJ) · CLEVELAND/WHK/WMMS · SAN FRANCISCO/KNEW (OAKLAND)/KSAN · ROCHESTER/WNYR/WEZO/WUHF-TV · JACKSONVILLE/WAW'S-TV · DENVER/KLAK (LAKEWOOD)/KPPL (LAKEWOOD) · MINNEAPOLIS-ST. PAUL/KEYE (ST. PAUL)/KLBB (ST. PAUL) · MILWAUKEE/WZUU/WLZZ (GREENFELD) · WEST PALM BEACH/WFLX-TV · CINCINNATI/WXIX-TV (NEWPORT, KY) · MALRITE TELEVISION PRODUCTIONS · CLEVELAND BROWNS RADIO NETWORK (City of License)

How to Hire a Competent General Manager

Here is the latest on what qualities to look for if your station is hiring plus secrets to possess if you want to be more effective in your present job.

The general manager of a radio station traditionally has been just what the name implies—a manager of generalities. That's why frequently the general manager can not only pick the color of the new studios, but also hire and fire the sales manager as well. In a sense, the general manager at most stations wears more than one hat, but he or she is not likely to prosper in the '80s if some changes aren't made.

In fact, companies looking to hire the new breed of managers are discovering some interesting things.

For example, managers who change from city to city are similar to those who change from station to station. They are high risk, low achievers. They usurp the resources of a station and frequently are not the ones who can provide leadership until several years after they are trained.

The question of experience presents another problem. Too frequently companies hire the "hot shot" salesperson or sales manager for the top job and wonder why this approach fails.

Here's what some of the more successful companies are using as guidelines for hiring competent GMs.

First, knowledge of the product. This doesn't mean that the GM has to be a former program director, but program-related experience is essential. In today's highly fragmented radio markets, even the best sales-oriented GMs can't lead a station they can't understand.

Experience with sales is important. The manager has the top position at a radio station. To gain the respect of the people he or she manages, the GM must have proven sales ability. The old debate over whether the manager should carry a list is outdated. When it makes sense, managers do it. The real quality that companies are seeking is the raw, proven ability to sell.

Surprising as it may seem, success-oriented companies are looking for a quality that has been often neglected in the past—toughness. Managers are leaders, and it has been established that people respond to strength, rather than weakness. The "nice guy" type is one to avoid. Psychologists agree that a person worried about how he or she will be perceived by the staff will not worry enough about how the company judges his or her performance.



Some companies test for strength with task-oriented interviewing. It's human nature for a job candidate to try to provide the answers the company wants to hear. Increasingly, future employers are making their job candidates work harder to get the job.

Among the tactics: testing his or her problem-solving ability. This can be done by outlining in detail some real station problems that the job candidate might face if hired to be the company's general manager. Several different problems should be outlined.

It's important that the person who is going to make the hiring decision defines the problem areas. It

is also important to let the qualified applicant ask as many questions as necessary to understand the problem areas, or else the results will be meaningless.

Three important areas to test are programming, sales and management strength.

Programming questions such as, "Our ratings have declined two shares in three years: I don't know whether to change formats or kick off a big promotion campaign," will get a job candidate thinking. There is no way he or she knows what answer is expected, because the employer doesn't know the answer to the question, either.

The management test could be this, "The sales manager hates the PD and the PD refuses to cooperate with the sales manager. Who would you fire?"

In essence, any candidate willing to answer that question probably doesn't deserve the job. The right manager might want to try first to get them to cooperate. It doesn't matter how the candidate says it, but if it comes out "cooperation," then it's a plus.

Others want to make sure the GM has the strength to take a stand and to fire a misfit if necessary. Firing is easy to do, but firing at the right time (before further damage is done) is what makes a manager more effective.

The candidate's responses should be written. This gives a prospective employer an idea how articulate this person is. While most stations are not looking for scholars as GMs, they most certainly don't want to be saddled with a "streetwise sales manager" turned GM. The GM job requires polish.

Things to avoid: frequent unemployment; inability to get along with previous employers; bad-mouthing previous employers; low achievement levels; lack of education (whether formal or industry-related).

The manager of the '80s is more likely to be female than ever before, likely to be well-rounded in skills and, most important, more likely to generate strength in business, programming and personnel decisions.—By Jerry Del Colliano

Why TV advertisers are being driven to radio.

Inflation may be slowing to a crawl but the cost of television continues its steep climb.

In fact, during this past television season, an average 30-second network commercial in prime time cost over \$80,000. (Up 12.6 percent from a year ago.)

What even rich advertisers like Procter & Gamble are concerned about is not only the cost of reaching a lot of people but the cost of reaching those people with enough frequency.

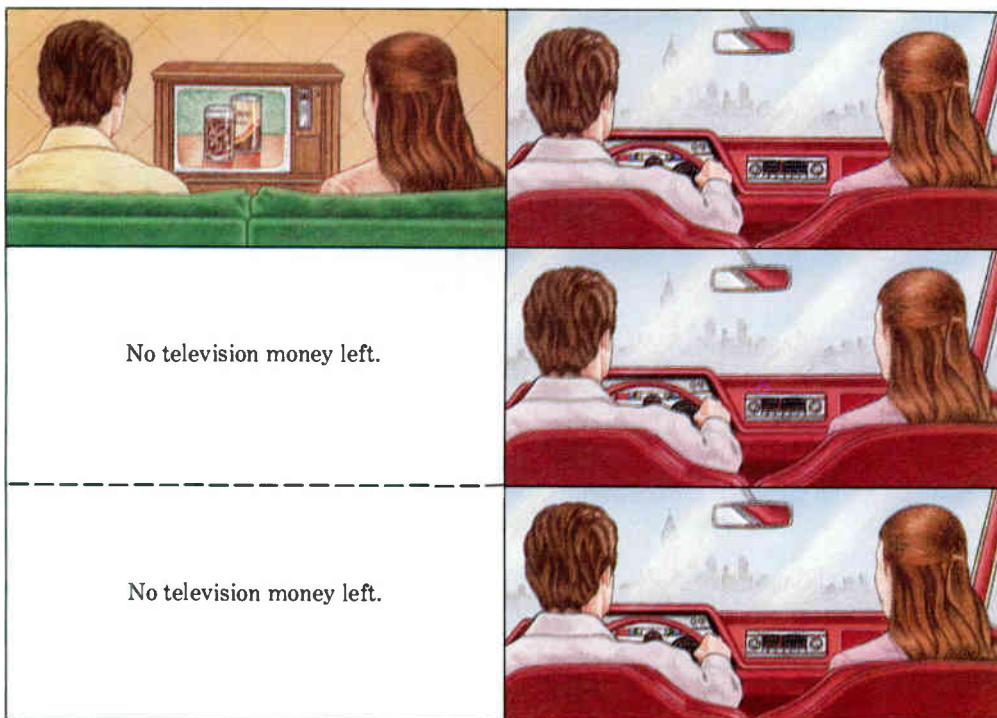
It's this concern that is leading more and more advertisers to radio. Unlike television, radio costs have not risen dramatically, so your money goes farther. For instance, for the same amount of money in New York, Chicago or Los Angeles, your message will register over three times as many impressions on radio as compared to television. In some markets, radio is even more efficient.

So if you want your message to be heard often enough to get noticed and remembered, try more radio in your schedule. You'll be happy with the results.

For more media information, write or call the Radio Advertising Bureau, 485 Lexington Avenue, New York, NY 10017. Phone: 212-599-6666.

Prime-time television.

Drive-time radio.



These pictures show what radio can mean to your media schedule. Dollar for dollar, radio delivers more than three times as many impressions as prime time television.*

*Based on adults 25-54 in New York, Chicago, Los Angeles ADI's; 30 second prime time television and 60 second morning drive radio.

Are You Overpaying Your Air Talent?

If music is the offering that research studies frequently show listeners want, why aren't music directors getting rich! 1984's guidelines are different.

The radio industry is plagued by increasing costs of staying on the air, but the one expense that is skyrocketing is air talent.

Despite automation, 24-hour formats and specialty programming, the talent payroll remains high. But now, with 1984 here, radio executives are taking a new, fresh look at their air-talent salary scales.

Here's what's developing. Generalizations about whether the radio industry is paying too much for talent are worthless. There appears to be no rational salary scale that applies in most of the cases. It's true morning personalities make more than others on the staff, but many times they take on other duties such as program director, complicating the pay scale practices.

Now there seems to be a new basis for compensating the air staff. This new system is not based on a personality's worth alone, but upon extenuating circumstances.

One of the major new considerations is the "on-air/off-air yardstick." The new question is how can a station tell whether a DJ or personality is worth \$25,000 or \$30,000? Consequently, managers are taking a closer look at the bottom line. If a personality is allowing a station to make considerable profit in any given time period, part of the cost of doing good business is compensating the talent.

A possible example of shortsightedness is the way Group W let KDKA-AM, Pittsburgh morning institution Jack Bogut get away in a contract dispute. Competitor WTAE showed up with just the right deal to lure Bogut. Meanwhile, KDKA was left in a situation that a major market AM station fears most—alone, without the "name" morning personality. This is not to say that Group W should have given away the store to keep Bogut, but the new thinking is that keeping him might have

been worth digging deeper into the bank account.

Some of the considerations that are particularly important include daypart ratings. Here's the acid test. Does your station's DJ or personality beat the competition? If the answer is, "Yes," that's a plus for paying more. Every time the station can give the personality a plus, a case for greater compensation is being developed. Since greater compensation is relative to what the station can pay, or to what other stations are offering,



no magic figures can be provided. But the "plus" point system can tell management whether it may have to be more flexible in paying one or more members of the air staff.

Another way to test for "plus" points is advertising acceptance. When a station air personality is in demand with local advertisers, it is not a question of what it will cost to keep that person at a station, but of what the station could lose if that personality gets away. Score a "plus" here.

A third way to judge how deep to dig into the station pockets is to examine the market. Does the market need a strong personality in that time period? If a station already owns the market and the competition is expected to remain weak, paying more money is not necessary. (Subtract a point on the "plus" system.)

A fourth consideration is a

union. Negotiated wage contracts can be used by stations to keep salary levels steady. Some managers use them to discourage additional compensation in all but the most obvious cases (drive time personalities, for example).

Unions are on their way out in radio (as they may very well be in many other areas of our national economy). The balance of power is switching more and more toward management. Some managers want to see their unions voted out of the station, but generally such a practice won't allow for lowering the present compensation levels. It may lower health-benefit expenses and eliminate work practices that are costing money.

New managers are finding that the things that don't carry much weight in compensation matters are the ego of the DJ or personality, the fear of losing a long-time employee, a threat by another station in town (real or implied) to steal him or her away, and the myth that a well-paid staff is a loyal and happy one.

Worker studies in many industries reveal that job satisfaction and challenging opportunities are rated above salary considerations by most workers.

While it is important to pay adequate salaries to attract and keep good people, it is apparently not that vital to pay bigger salaries to keep the air staff happy.

The "plus" point system can be expanded on the local level to include other things that are important to management. For example, "Does DJ accept outside sales promotion work readily when asked?" If this is important, then it could be worth a plus. Cooperation, "extra effort," side jobs (music librarian), production duties above the call of duty, and leadership abilities can add point value on management's checklist for compensation.

Today, the old pay rules are simply not working and are not affordable. The trend is away from competitive compensation and towards comparative compensation, using the local station's own value system.—By Jerry Del Colliano with James A. Smith

How to use research to increase profits

Strategic Radio Research explains how market research can help you increase your station's profitability

More than ever before, radio station managers are feeling pressure to produce profits. As prices of radio stations continue to escalate, that pressure is going to increase.

Unfortunately, the task of generating cash flow is now becoming more difficult. You are being faced with more (and smarter) competitors.

Strategic Radio Research wants you to know how you can use market research to achieve more profits in 1984.

In general, market research keeps you in touch with your target audience. You are better able to adjust your programming and marketing to attract the largest possible number of listeners.

Learn your strengths and weaknesses

The most important questions to your radio station are "Why aren't more people listening?" and "Why don't our current listeners listen more?"

Perceptual research is the type of market research that can answer those questions. It tells you both your strengths and weaknesses and your competitors'.

Such research can tell you whether your station is *perceived* as playing too many commercials...or if your problem is your music...or if your problem is disk jockeys who talk too much.

Once you learn what listeners think of your station, you are in a position to capitalize on your strengths and correct your

weaknesses. And by learning your competitors' weaknesses, you've learned where they are vulnerable to attack.

Improve your advertising

Which advertising message would attract the largest number of potential new listeners to your station? Research can tell you.

Perceptual research can help you determine what message you need to get across in your advertising.

Focus group research can tell you the type of language people use when they talk about radio—which will help you design the execution of your advertising.

Finally, *pre-testing* of your completed advertisement will insure that you have succeeded in getting your intended message across. (Without pre-testing, you don't find out that your campaign's not working until it's too late to change it.)

Fine-tune your music

In terms of retaining listeners for long periods of time, the most critical element of your station is your music. Play the right music, and your audience will stay with you. Play the wrong music, and you will inevitably lose them.

Good music research tells you how familiar each song is, how popular it is, and whether your audience is getting tired of hearing it. The best music research also gives you clear and detailed information on the demographic appeal of each song.

If you need to test 300 or 600 titles

quickly, an *auditorium test* will work best for you. If you'd like to track the appeal of your current music from week to week, then a weekly *telephone interview-based study* is more appropriate.

Whichever methodology you use, music research can make it easy for you to play exactly the right music, all the time.

Strategic Radio Research gives you actionable research

During the past four years, Strategic Radio Research has been earning a reputation among industry leaders (like ABC, CBS, NBC, Doubleday, RKO, Greater Media, Taft, Bonneville, Heftel, Gannett, Sandusky, and Capital Cities) as the best research firm in the business. Here's why:

(1) We deliver our findings to you in a manner that you can *understand* and *use*. Our reports are designed to be used by programmers, not statisticians.

(2) Our *quality control* is the best in the business. (Whereas most research firms farm out the actual research to a low-bid firm in your market, all SRR interviews are conducted by our own experienced, supervised employees from our Chicago phone center.)

(3) We ask the *right questions*. Because we work with many of the top names in the radio industry we know which issues concern you.

(4) Our prices are *competitive*. You don't have to pay extra to get better research.


Call or write us

If you'd like to know more about market research, call or write Strategic Radio Research.

And you can begin to insure that *your* station makes a healthy profit in 1984.

STRATEGIC RADIO RESEARCH

Park Place, Suite 210
655 W. Irving Park at Lake Shore Drive
Chicago, IL 60613
(312) 883-4400



Unique catalog available

We have recently put together a catalog of the services available from Strategic Radio Research. The purpose, specifications, price, and turnaround time of each service we offer is described in plain English.

Upon receipt of the catalog, you'll be able to determine which research services are most appropriate for your needs.

If you're the GM or PD of a contemporary-music station in one of the top 50 markets, watch your mail. Or you can obtain a free copy by calling or writing Strategic Radio Research.

The Developing EBS Crisis

The nuclear holocaust movie "The Day After" graphically points out radio's vulnerability in an emergency. Here's what Washington plans to do about it.

The Emergency Broadcast System is something radio employees and executives alike have learned to live with during their careers. That's why the Commission requires that the system be "tested" on-air regularly.

Last fall ABC-TV presented its much-heralded nuclear holocaust movie "The Day After" in which it depicted the demise of life in the U.S. due to an exchange of nuclear bombing with Russia.

In one basement shelter scene which took place somewhere near Kansas City, a family gathered to listen on their radio for some information on what had happened. When a signal finally came through, it was the President speaking. Unfortunately for them, he neglected to mention who struck first, the U.S. or Russia. The family was left literally in the dark about what had happened.

Concerned radio executives are worried that it won't take a nuclear explosion to knock out the present EBS system. Among weaknesses are its delivery system, federal bureaucracy and the possibility of a confusing local network of stations.

The EBS replaced the old CONELRAD alert system in 1961. CONELRAD was designed to deliver emergency information at 640 and 1240 on the AM dial.

The EBS system which is now in place designates one key station per operating area to "carry on" in the event of an emergency. There are up to four backup stations as well. Since all stations may elect to stay on the air during a major disaster, the possibility of at least one station surviving in a market

is improved. The FCC claims 97 percent of the nation's stations say they would stay on the air if possible during a national alert.

Here's how it would work in the event of a national tragedy. The President is the only person who can activate EBS nationwide. His appointed people can broadcast on EBS which, through a system of encoders and decoders, allows the government to be on the air everywhere at once—if the system survives.

Jim Holton, a spokesman for the Federal Emergency Management Agency (FEMA), said in the *Chicago Tribune* in its November 28, 1983 issue, "The President could probably get through the traditional network quicker than he could through EBS." FEMA is a partner with EBS on the management of the system. While FEMA includes several previously independent disaster-management governmental agencies, the FCC's EBS division is a mere bump on the log. Its annual budget is around \$300,000 and it employs only four full-time people.

Actually the EBS has been activated on the state and local level by individual state's governors more than 4,500 times since 1976. Its main use is for weather alerts. The parts of the country hit by foul or violent weather are more likely to activate EBS at the request of the state's governor.

East Coast cities rarely use it. Some New England states have activated EBS during blizzards and for the most part the EBS system has been effective in such weather-related non-military emergencies.

Now there is a move under way

by Defense Commissioner Mimi Dawson to make the EBS division a part of FEMA and other related government agencies.

EBS is not above politics. Take, for example, the fact that every city in the country has only one primary EBS station designated per market except New York and Washington. It's not that New York and Washington are any more privileged except that the government couldn't make up its mind who not to offend where the three politically-active major networks were involved. So it decided to name three where other cities have one.

The real problem for concerned radio executives is what part they play in a system that appears to be outmoded.

The EBS signal is delivered via landlines. Landlines could be knocked out easily by nuclear or, for that matter, conventional bombing. Even satellite delivery is questionable in an emergency.

The FCC's estimate is that half of the nation is not located in what it terms a "target area" for nuclear attack. Therefore some of the existing 10,000 stations could survive in some form.

FCC Chief of Emergency Communication Division Ray Seddon says, "Delivery via landline would probably be adversely affected" in a nuclear holocaust.

Many broadcast executives make up FCC-appointed advisory councils for the EBS. These officials try even harder than the FCC to do something about the EBS. One New England activist offered to pay the expenses and travel of any FCC/EBS official to attend his local seminar on the subject. The FCC refused.

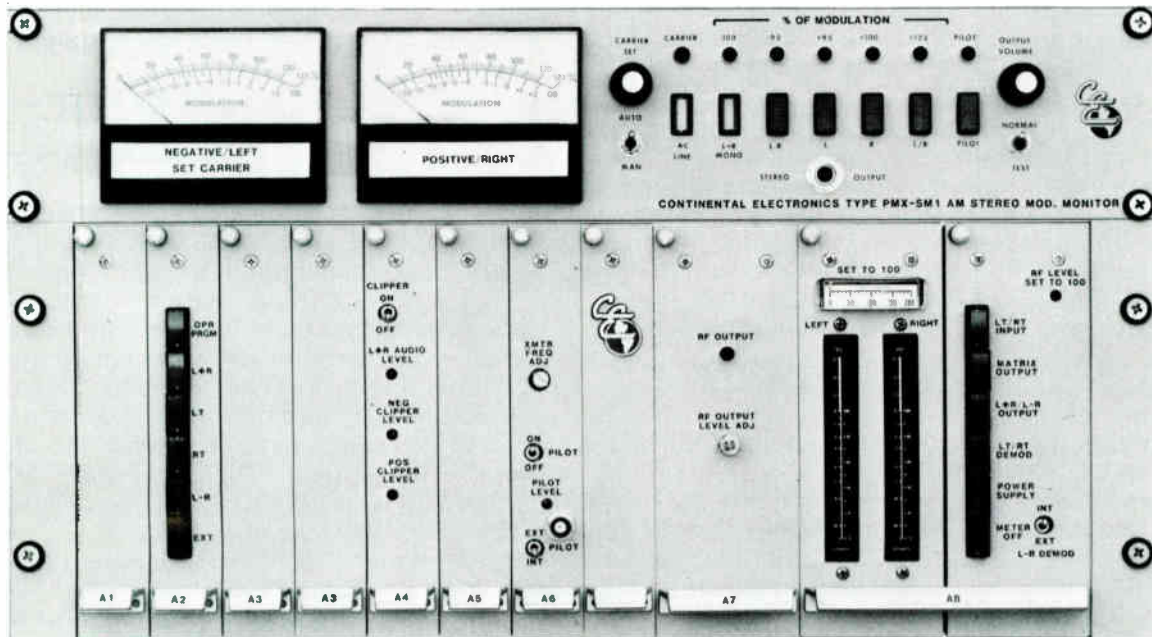
Radio executives, looking beyond their bottom lines, are increasingly concerned with the FCC's unwillingness to participate in broadcasting where it makes sense.

The present fallout from "The Day After" is an outdated EBS system that radio stations are forced to maintain, which might be rendered worthless if the unthinkable happened and the EBS network was ever really needed.—By Jerry Del Colliano

Courtesy Philadelphia Inquirer



Your winning combination for AM Stereo



Is AM Stereo ready to move up?

Market-place decisions notwithstanding, the recent introduction of receivers able to decode signals from any of the four systems in use today makes it easier for broadcasters to move ahead with AM Stereo plans.

Which system is #1?

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Preparing Your Station to Switch to AM Stereo

If this is what AM stations have been waiting for, what are they waiting for now? Here's an update.

AM stereo was hailed as the saviour of AM stations. Now that it is a reality, a surprising number of stations are not making the switch as quickly as they could. One reason may be that many AM stations are airing news, news/talk or news/talk/sports and other nonmusic programming.

Another reason appears to be that many station executives fail to realize that AM stereo conversion is relatively inexpensive and is free from FCC regulatory hassle.

Preparing your station to switch to stereo from monaural requires four basic steps.

The first step involves converting the studio to stereo from mono. This step is easier than it may sound. Since most equipment made today is stereo, the maintenance of a monophonic operation is actually the more difficult task. To convert to stereo, the console must be switched to a stereo console, or the mono console must be modified. A new stereo console can run between \$4,000-\$25,000. To modify a console, "There are tricks that can be done to lessen the cost," says Modulation Sciences VP/Engineering Eric Small. "Most consoles have dual channels and the chief engineer can change the mono to stereo."

The cart machine must be changed as well. Most cartridge machines can be converted to stereo by replacing the heads and inserting additional electronics. Most machines have a stereo chassis, but the monaural equipment includes less electronics. By adding the necessary parts, you can easily convert the cart machines to stereo.

The major consideration involved is the need to recart all the station's music, since all AM carts are in mono. This music base must be totally redone and can be one of the

more expensive considerations.

The second major step in preparing AM for the stereo switch is the acquisition of an AM stereo exciter. The FCC has granted type acceptance to the major manufacturers. They are Kahn, Motorola, Magnavox and Harris. The latter is now unavailable until an FCC investigation is complete. Stations currently using the Harris system may continue to do so.

All manufacturers charge approximately \$10,000 for their systems and offer technical assistance (although not actual installation). There is some talk of AM stereo manufacturers giving away equipment to influential stations to build their credibility. Of course, all manufacturers deny this allegation.

The station must also purchase audio processing equipment. The type purchased depends on what the station is programming and which AM stereo system is in operation. New equipment can cost between \$3,000-\$6,000. Once the station has purchased both the AM stereo system and the audio processing equipment, it is ready to hook up the new system.

But hooking up is the easy part. The main difficulty comes in assessing your station's directional rays, the third major step. If your station is directional, then the directional antenna should be broadbanded. This step can be very costly. But since directional rays are personal to the station, there is no norm.

A station without a staff engineer may hire a consulting engineer who can perform a common point run to determine any problems with the antenna system.

Sometimes, a pattern band width analysis and correction may be necessary. Again, the services of a consulting engineer are recommended.

Stations with extreme directional problems may want to reevaluate their decisions to switch to AM stereo, since the switch may not be worth the expense.

Cartridge machines will need a great deal more maintenance with the switch to stereo. "The stability requirements grow 10 times," says Small. "A tiny error not noticed in mono becomes extremely sensitive in stereo."

The fourth step is often the costliest part of the switch, and is the nontechnical consideration—the station's promotional budget. A station needs to stimulate stereo listenership and increase the public's awareness that the station is broadcasting in stereo.

In fact, one expert source who did not want to be identified says that the only value of AM stereo is in the promotion and marketing of the station. "AM stereo technical quality is not worth the money involved," the source says.

A station may want to "tie in promotion with receivers," suggests Radio Techniques President Ted Schuber. "They may opt to give away receivers that complement their system in order to increase stereo listenership in the market."

Another tip is to consider the advantages of the marketplace. If one station is using one system, your station may want to go with the same system for market consistency. But with the possibility of a multisystem receiver (like Sony or Sansui) which picks up all four systems, the marketplace is changing and evolving once more.

There is one area that is very uncomplicated and surprisingly easy—the regulatory area.

The FCC requires that the transmitter be approved. The station then needs to hook up the system and run a proof-of-performance test (to keep on file). There are no licensing agreements, forms, requests, or authorizations needed. Simply install the type-accepted stereo transmitter equipment and turn it on.

Then, hope that the market listeners will turn your station on as a result.—By Laura Loro

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Quick-Fix, Sure-Fire Revenue Builders

Present thinking is that long-term solutions are far better, but here are short cuts to profitability that are working right now.

By Chris Lytle

For too many managers the search for one "quick fix" to save the month soon becomes a way of life. The habit of looking for the bandaid of the month to cover up for a lack of good marketing and sales strategies is hard to break. Finding a more effective way of operating is really the only cure.

But to be fair, radio isn't the only business with this short term, crisis management approach. It seems to be a cultural phenomenon.

James Naisbitt, author of *Megatrends*, writes that the short-term orientation of American business creates bad decisions and develops shortsighted managers. He cites the Japanese manager who will give up short-term profits to accomplish long-term objectives with the support of the bank, the stockholders and the board. In the U.S. a company's quarterly report can affect stock prices and careers. Here managers are rewarded for making the numbers look good.

While the quick fix is not a recommended solution, it can be used temporarily to raise sales and cash in a hurry. There are several strategies that are effective for the immediate solution.

Holding the books open for a few extra days one month is one strategy. This strategy, however, costs salespeople a day out of the month in which they're supposed to be selling. The danger in doing this often is that the practice may perpetuate the crisis mentality for each succeeding month.

Dale Ganske, owner/manager of WSEY in Sauk City, WI suggests hoarding cash from the fourth quarter for use in the first quarter. He gives long-term advertisers an opportunity to pay for their first-quarter schedules in advance and save 15

Chris Lytle is president of Madison, WI-based Chris Lytle and Associates Sales consulting firm.

percent. "That gives me cash to survive the first quarter. I don't discount the rates, just reward them for paying early," says Ganske. Banks which work with money costs daily and have cash available are good candidates for this kind of prepayment discount.

Ganske also uses a safety campaign company to generate revenue in February. He had considered several telemarketing companies and finally chose Community Service Broadcasters. These firms put salespeople on a WATS line delivering the hard sell. The callers represent themselves as selling for the station and sell safety campaigns to prevent frostbite and hypothermia.

"We don't let them call on our important accounts," says Ganske. "They call on prospects in outlying towns that we don't have the people or time to cover."

The pitches from the company tend to be emotional. An example of a sales pitch is: "What if your neighbor's child died of hypothermia because the parents didn't hear this message from you?"

But the company can add an extra \$1,000 or more to the station's books. Although the copy is bad and the spots don't sell for the advertiser, this campaign can solve a short-term problem for the station.

A typical safety package arrangement would call for the sales agent to sell the ads for \$18 each and return \$4 to the station. For that reason, many stations have a telephone salesperson selling safety messages in-house. The stations that don't use outside firms keep more of the dollars generated and "burn" fewer advertisers.

Another quick fix managers are using is to sell "signature ads" to local merchants on the phone. The campaign shows a picture of the local team and runs a good-luck headline above it with a bunch of store names under it. Local newspapers have made a fortune using these.

On radio it sounds like this: "Ken's Power Center, featuring Toro lawnmow-

Hold the books open a few extra days.

Hoard cash from the first quarter.

Sell a safety campaign.

Use signature ads to sell local merchants.

An auction raises revenue.

ers and snow throwers, wishes Coach Johnson and all of the Cherokee boys' basketball team good luck tonight. Scalp those Cowboys in Junction City. This message sponsored by Ken's Power Center, for all your power center needs." Another five dollars for the radio station, but billing and collecting may cost half of that.

While Coach Johnson will love you, the advertisers will get tired of buying this kind of program.

Any time you opt for a quick fix, you take your eye off the main problem: How to sell products and services for your advertisers.

Roger Utnehmer, general manager of WRLO/WATK, Antigo, WI recommends the auction as a way around this problem. Retailers and service businesses provide a minimum of \$600 (retail value) worth of products or services to the station. The station provides \$600 worth of advertising at the open rate after going through a consultant interview and making a specific proposal with copy.

On a Saturday items are put on the auction block. The auctioneer, a popular announcer, starts the bidding at about 60 percent of retail. The high bidder's name is announced and that person must be at

the station by 2 p.m. that day to pay for the purchase. The station gives the buyer a certificate redeemable at the advertiser's location.

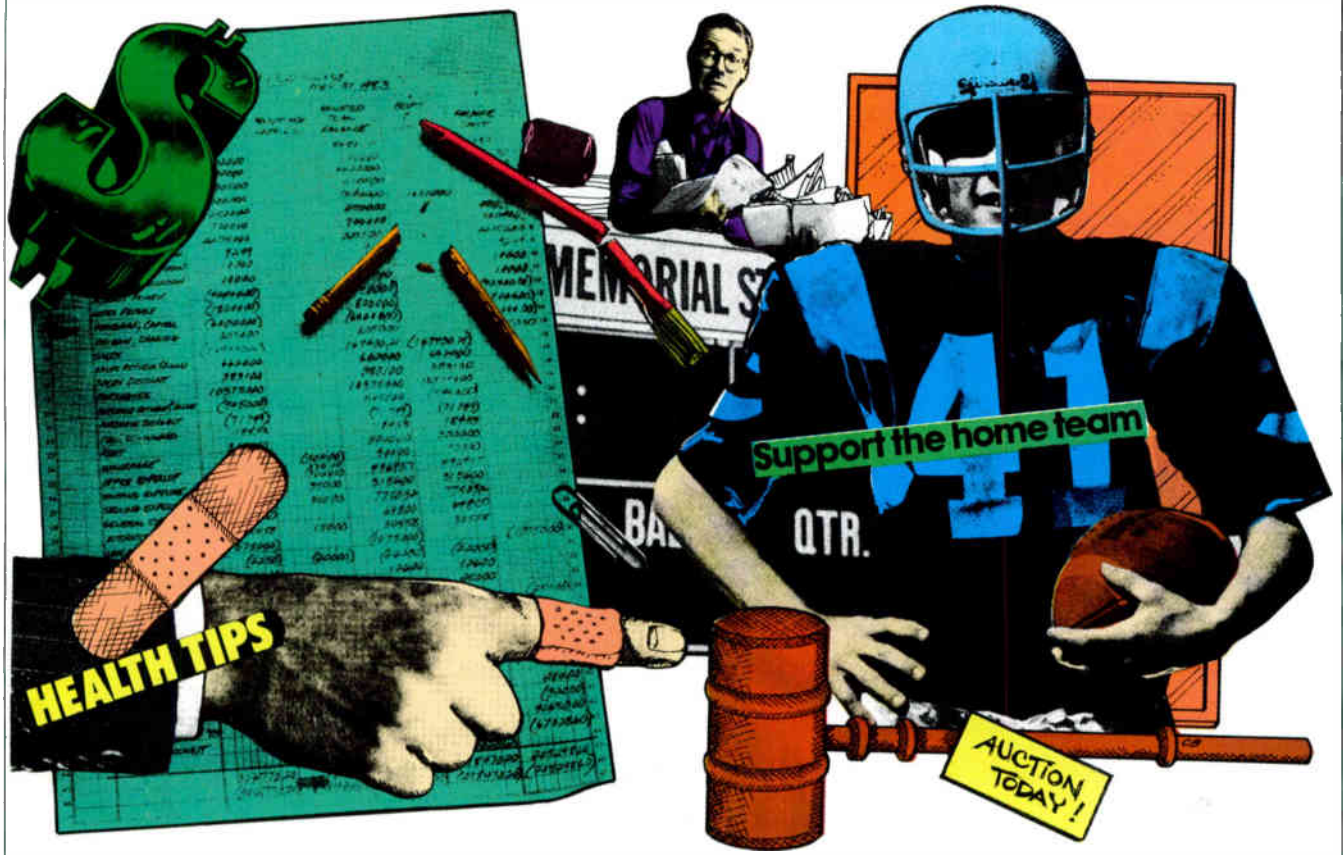
"Our biggest day was over \$8,000," according to Utnehmer. Not bad for a four-hour auction on a Saturday morning in a town of 9,000 people. "A slow day means \$2,500 or so in cash for the station."

The station's listeners snap up permanents, pizzas and discounted meals at area supper clubs. The station can also sell cars, motorcycles and tractors, and receive the cash that afternoon. If the station can't sell an item after a few weeks, the item goes into a special one-hour distress auction where the bidding starts at a lower markup.

The auction is also a way to collect past-due bills. You go to a furniture store that owes the station money, get a sofa, sell it at auction, and reduce the store's bill accordingly.

If a quick fix is necessary, one of these ideas can help.

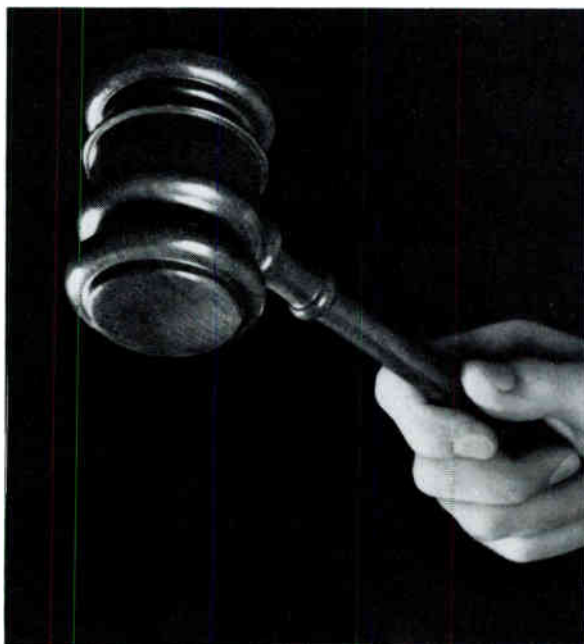
But managers who plan well try to avoid the fast solution to an ongoing problem. They develop the habits of long-term planning, ongoing sales training and good collection systems. These strategies will eliminate the need for the quick



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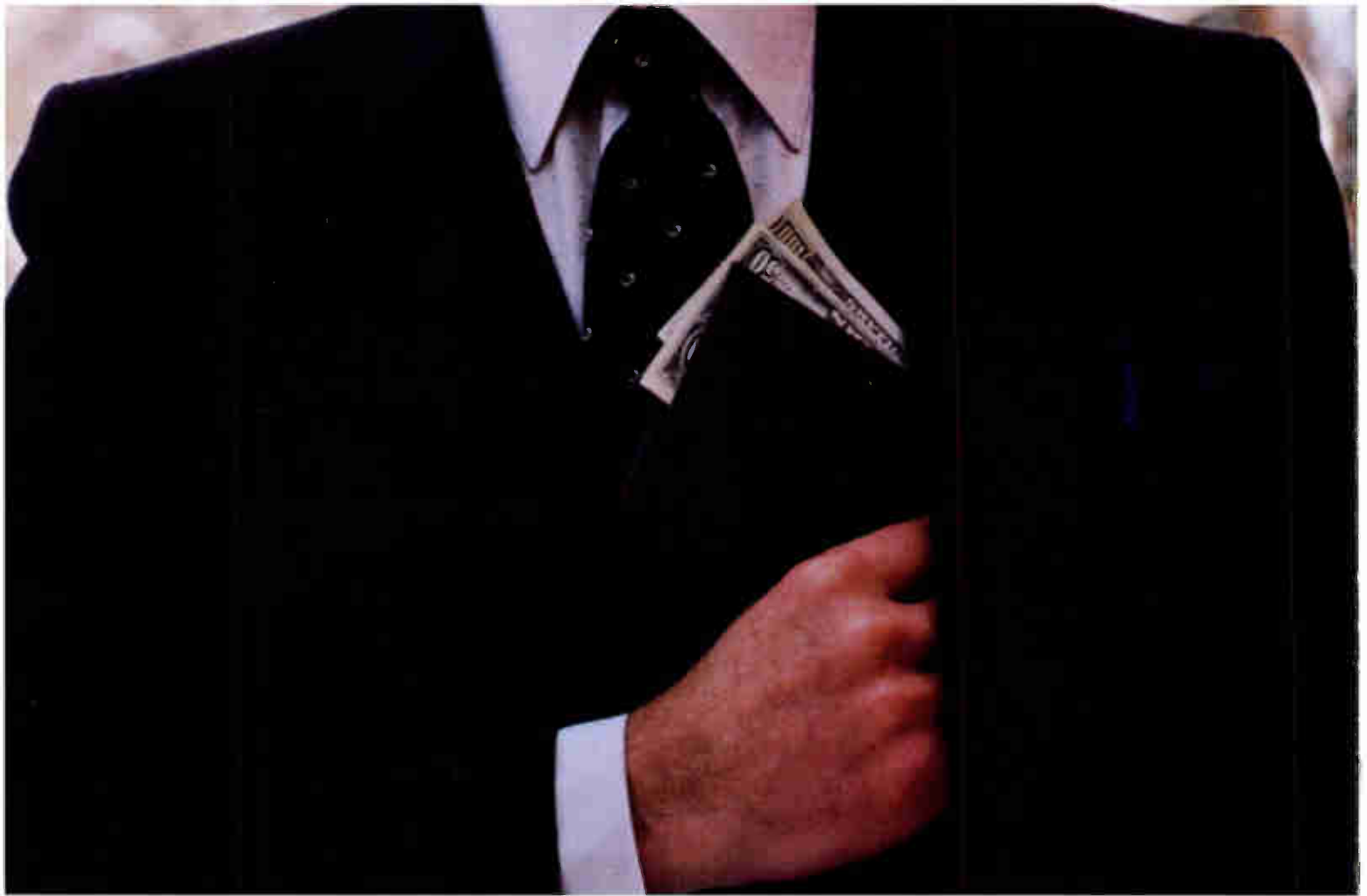
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FEBRUARY 1984

■ **The Coming Research Boom—Why and When**

Radio is in the midst of a revolutionary swing to research. But services vary widely, and almost anyone can start a research company. Here are ways to safeguard your station, guidelines for picking a research company, and a look at the rep researchers.

■ **How Album Rock Can Come Back in '84**

Several positive steps that can be taken by album rock stations to bolster their images, positions, and ratings in the months ahead.

■ **Is Personality Back?**

The latest trend information on what kind of DJs radio audiences like today.

■ **Growing Popularity of Sales Meetings**

Research conducted for RADIO ONLY reveals what sales executives think of these meetings and what they plan to do in the future.

■ **Overcoming Bias Against Radio**

Solid steps to talk up radio when the client puts it down.

■ **Hints on Filling in Arbitron Forms**

The latest information on how to avoid critical mistakes when supplying Arbitron with vital station information.

■ **Little Things for Big Promotions**

A bevy of "little tips" that could help your radio station turn an ordinary promotion into a big event.

■ **What PDs and GMs Are Now Making**

A special Research Group study on salaries nationwide.

■ **Super Sales Contract Clauses**

Hints on what to include next time you rewrite station sales contracts.

■ **Work Goals for Superachievers**

The characteristics that successful sales executives have and how to get them for yourself.

■ **How to Cash In on the Economic Recovery**

A checklist of ways to see if your station is profiting from the nation's improving economic climate.

■ **Radio People**

A close-up personal glimpse of several of this month's newsmakers.

■ **Future News**

What's ahead for the radio industry in the weeks and months ahead.

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World Radio History

Radio's Favorite Convention Cities

The most popular location comes as no surprise, but some of the less popular cities may be unexpected choices. Here's an update.

Radio executives spend a good amount of time traveling to industry conventions each year, and as it turns out, the cities they visit are chosen from the same group time and time again.

Now, a just-concluded research project conducted for RADIO ONLY by The Research Group indicates the convention city preferences of radio executives nationwide.

Las Vegas is far and away the winner with the industry. Maybe it's the gambling atmosphere, the restaurants, the shows and entertainment. Las Vegas is one of the few cities that is large enough to accommodate the annual NAB radio / television convention (36,000 attendees). The NAB also makes more money off its Las Vegas convention than any other one (well in excess of half a million dollars profit).

Las Vegas may be big, but its gambling counterpart, Atlantic City, is not so popular (1.3 percent favors it). This is curious as Atlantic City will outpull Las Vegas' gambling take this year, but obviously that does not tug at the hearts of radio executives.

Chicago is the second most popular city for a radio convention (21 percent mentions it). Among Chicago's attributes is its central

location. Despite that, some trade organizations try to stay away from Chicago because it doesn't seem festive enough. Due to very serious union rules a lot of exhibitors got burned the last time NAB held its annual convention there.

San Francisco is another popular location. The NAB Programming Conference there in September won raves from those attending. Despite the fact that the cable cars were out of service due to reconstruction, and the prostitutes were very much in service in front of the St. Francis Hotel, most convention goers found charm and variety there.

New Orleans has been the site of numerous conventions in the past few years, but if trade organizations take the advice of this poll, they won't return. NRBA's Tom McCoy says New Orleans was chosen this year because the entire convention (exhibit hall, meeting and banquet rooms, as well as between 1500-2000 hotel rooms) could be housed in one hotel.

NRBA likes to rotate locations for the benefit of its membership. It is headed for Los Angeles in September. Dallas is the site in 1985, and Reno in 1986. The NRBA is thinking of Orlando in the future.

The NAB will be back in Las Vegas this spring and in Atlanta for the Programming Conference (popular at 7.6 percent). And, for the first time ever, the RPC will be held at the Opryland Resort in Nashville in 1985 (no rating). NAB will be visiting Las Vegas and Dallas a lot in the rest of the decade for its annual convention.

Some think it doesn't matter if the most popular industry conventions are held in the least popular spots (Charleston, SC; Detroit; Kansas City; Louisville; Philadelphia and San Antonio) just as long as it's held somewhere where you have to pack a suitcase, make reservations and leave the radio station behind.—By Laura Loro

Exercising at the Station

Many industry executives joke that the only thing that runs in their stations is the DJ's mouth. Now it's being discovered that exercise can be done in the office.

The fact that radio executives lead a sedentary work-life is often an excuse for not doing anything about exercise. And exercise is necessary for stress management.

However, there's an increasing awareness in corporate America about mental and physical fitness. Now some station executives are doing something about it.

Here's what is being recommended:

- Buy a stationary bicycle and set it up in the office. Get a music stand to prop papers and trade publications so you can read while exercising.

- Joggers like to use their lunch break to run, but it is essential to have shower facilities handy before returning to work. If not, an evening jog before working late is popular.

- Join a health and fitness club, making exercise a social function as well. Sometimes others from your station will also want to join. Top management looks at this as a perk, and it can become a healthy one at that.

- A rowing machine or simple trampoline can provide in-office exercise for the busy executive.

To maintain fitness, it's important to exercise vigorously for 30 minutes three times a week. But, before embarking on any exercise program, it is wise to get a physical checkup if you haven't been recently active.

Many times radio people don't realize that their weight, outlook and stamina are linked to good exercise—exercise which can be obtained at the office during any three of those long days worked each week.—By Gabe Mirkin, author of the new book, *Getting Thin*, and a fitness broadcaster for the CBS Radio Network.

IDEAL CONVENTION CITY

If you could pick an ideal city for a convention (NAB, NRBA, or RAB, for example), what would it be?

	Total Mention
Las Vegas	20.9%
Chicago	14.7%
San Francisco	12.0%
Dallas	7.8%
Atlanta	7.6%
New York City	4.4%
Denver	3.6%
Washington, D.C.	3.1%
New Orleans	2.9%

Source: Inside Radio Executive Survey. Sample size 450. Conducted by The Research Group.

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Atlanta



BIRCH MONTHLY

	FORMAT	A/S	S/O	O/N
WZGC-FM	R	10.4	10.8	12.3
WKLS-FM	A	14.1	14.7	11.9
WQXI-FM	AC	11.1	10.5	9.8
WKHX-FM	C	9.0	8.7	9.4
WSB	AC	11.2	9.5	8.3
WVEE-FM	B	10.8	7.6	8.2
WPCH-FM	BM	5.5	7.2	6.2
WRMM-FM	AC	1.7	3.5	4.7
WSB-FM	AC	4.2	4.8	4.4
WAOK	B	2.6	2.8	4.1

QUALITATIVE DATA

HIGH LINE DEPARTMENT STORE SHOPPERS

(Past Month)

	have shopped	have not shopped
WZGC-FM	17.5	82.5
WKLS-FM	13.2	86.8
WQXI-FM	20.1	79.9
WKHX-FM	13.3	86.7
WSB	12.6	87.4

%AQH Mon-Sun 6AM-Midnight
Source: Birch July-September 1983

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
WQXI-F	9.02	WQXI-F	WQXI-F	WQXI-F	WQXI-F
WQXI-F	2.58	WRMM-F	WQXI-F	WRAS-F	WQXI-F
WRMM-F	1.52	WREK-F	WRAS-F	WREK-F	WFOH
WREK-F	1.88	WQXI-F	WBEF-F	WRMM-F	WRMM-F
WYZE	1.42	WBEF-F	WFOH	WBEF-F	WBEF-F
WQXI-F	1.42	WRAS-F	WRMM-F	WQXI-F	WQXI-F
WBEF-F	1.31	WQXI-F	WGST	WQXI-F	WQXI-F
WRAS-F	1.23	WAOK	WFOH	WQXI-F	WQXI-F
WQXI-F	1.11	WGST	WQXI-F	WQXI-F	WQXI-F
WQXI-F	1.08	WZGC-F	WKHX-F	WCLX-F	WKHX-F

Baltimore



BIRCH MONTHLY

	FORMAT	A/S	S/O	O/N
WYYY-FM	A	9.7	11.3	10.5
WBSB-FM	R	9.5	8.1	8.0
WXVY-FM	B	8.3	7.8	7.9
WBAL	N/T	7.0	7.7	6.9
WPOC-FM	C	4.8	4.2	6.2
WLIF-FM	BM	5.0	6.0	5.1
WWIN-FM	B	3.8	4.7	4.3
WYST-FM	AC	3.4	3.3	4.0

QUALITATIVE DATA

MIDLINE DEPARTMENT STORE SHOPPERS

(Past Month)

	have shopped	have not shopped
WYYY-FM	62.3	37.7
WBSB-FM	70.0	30.0
WXVY-FM	44.0	56.0
WBAL	50.3	49.7
WPOC-FM	61.9	38.1

%AQH Mon-Sun 6AM-Midnight
Source: Birch July-September 1983

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
WBSB-F	2.25	WCOM-F	WTH	WYST-F	WMAF-F
WMAF-F	1.18	WMAF-F	WTR-F	WBBB	WATE
WBC-F	1.14	WMAF-F	WMAF-F	WMAF-F	WMAF-F
WMAF-F	1.14	WBC-F	WATE	WBSB-F	WMAF-F
WBSB-F	1.12	WPOC-F	WMAF-F	WCOM	WMAF-F
WMAF-F	1.11	WMAF-F	WMAF-F	WMAF-F	WMAF-F
WYST-F	1.07	WMAF-F	WCOM	WCAO	WPOC-F
WMAF-F	1.06	WMAF-F	WMAF-F	WMAF-F	WTH
WYYY-F	1.06	WCAO	WBBB	WQSP-F	WXY-F
WCOM	1.06	WMAF-F	WMAF-F	WMAF-F	WMAF-F

Boston



BIRCH MONTHLY

	FORMAT	A/S	S/O	O/N
WHTT-FM	R	9.9	10.0	11.2
WXKS-FM	B	9.9	10.9	11.1
WBCN-FM	A	12.1	10.5	10.1
WBZ	AC	9.5	9.3	9.5
WEEI	N	3.8	5.2	5.1
WJIB-FM	BM	3.4	4.5	5.0
WCOZ-FM	A	4.9	5.3	4.8
WHDH	AC	5.3	5.3	4.7
WMJX-FM	AC	3.6	3.7	3.3
WRKO	N/T	3.4	3.3	3.3

QUALITATIVE DATA

DISCOUNT STORE SHOPPERS

(Past Month)

	have shopped	have not shopped
WHTT-FM	82.0	18.0
WXKS-FM	68.4	31.6
WBCN-FM	60.4	39.6
WBZ	55.1	44.9
WEEI	52.0	48.0

%AQH Mon-Sun 6AM-Midnight
Source: Birch July-September 1983

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
WJIB-F	2.86	WXPB	WBOS-F	WLLH	WLLH
WJIB-F	1.77	WLLH	WEEI	WCOM	WCOM
WCCN	1.33	WJIB-F	WGGY-F	WJIB-F	WHTT-F
WEEI	1.27	WJIB-F	WJIB-F	WJIB-F	WEEI
WJIB-F	1.26	WGGY-F	WGBH-F	WEEI	WESX
WBOS-F	1.21	WGBH-F	WHTT-F	WBZ	WGBH-F
WEEI	1.13	WXPB	WCAP	WJIB-F	WJIB-F
WIDA	1.10	WEEI	WBZ	WBOS-F	WJIB-F
WXPB	1.07	WXPB	WGGY-F	WXPB	WXPB
WJIB-F	1.05	WBOS-F	WJIB-F	WROB	WBCN-F

Chicago



BIRCH MONTHLY

	FORMAT	A/S	S/O	O/N
WGN	T	9.1	7.9	7.0
WGCI-FM	B	6.0	5.5	6.3
WBMX-FM	B	5.0	4.9	5.6
WBBM	N/T	4.3	5.6	5.5
WBBM-FM	R	6.4	5.8	5.1
WIND	C	4.6	4.4	4.9
WMAQ	C	6.0	5.9	4.7
WLS	R	3.3	3.5	4.5
WMET-FM	A	5.1	5.1	4.5
WKQX-FM	R	2.5	3.1	4.2

QUALITATIVE DATA

CHAIN DRUG STORE SHOPPERS

(Past Month)

	have shopped	have not shopped
WGN	86.3	13.7
WGCI-FM	87.9	12.1
WBMX-FM	84.1	15.9
WBBM	78.0	22.0
WBBM-FM	87.6	12.4

%AQH Mon-Sun 6AM-Midnight
Source: Birch July-September 1983

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
WBEZ-F	2.29	WJOL-F	WJOL	WJOL	WBEZ-F
WJOL-F	1.40	WMB	WMB-F	WMB	WMB-F
WJOL	1.33	WGC	WMAF-F	WJOL-F	WJOL-F
WMB-F	1.30	WMT-F	WMAF-F	WJOL-F	WBBM
WJOL-F	1.29	WMAF-F	WBEZ-F	WJOL-F	WJOL
WMB-F	1.27	WMAF-F	WMAF-F	WMB-F	WBEZ-F
WMB-F	1.26	WBEZ-F	WJOL-F	WMAF-F	WMB-F
WBBM	1.22	WMAF-F	WJOL-F	WMAF-F	WBBM
WJOL-F	1.21	WJOL-F	WMAF-F	WMAF-F	WJOL-F
WJOL-F	1.19	WJOL-F	WMAF-F	WMAF-F	WMAF-F
WJOL-F	1.09	WJOL-F	WMAF-F	WMAF-F	WMAF-F

Cincinnati



BIRCH MONTHLY

	FORMAT	A/S	S/O	O/N
WEBN-FM	A	11.5	10.9	11.4
WKRO-FM	R	10.8	8.2	9.7
WBLZ-FM	B	6.9	6.7	7.3
WLLT-FM	AC	5.3	5.8	7.3
WSKS-FM	A	5.6	8.0	6.7
WRRM-FM	AC	7.2	5.6	6.1
WUBE-FM	C	6.7	5.3	5.9
WKRC	AC	6.5	6.8	5.6
WWEZ-FM	BM	6.6	7.2	5.4
WKXF-FM	C	3.9	5.1	5.3

QUALITATIVE DATA

CREDIT CARDS OWNED

	one	two+	none
WEBN-FM	11.6	19.8	68.5
WKRO-FM	8.9	39.7	51.4
WBLZ-FM	9.9	21.9	68.3
WLLT-FM	12.0	55.7	32.3
WSKS-FM	5.3	41.3	53.4

%AQH Mon-Sun 6AM-Midnight
Source: Birch July-September 1983

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
WPKX-F	2.13	WMAF-F	WXPB	WPKX-F	WPKX-F
WPKX-F	1.76	WMAF-F	WMAF-F	WMAF-F	WPKX-F
WPKX-F	1.36	WPKX-F	WMAF-F	WMAF-F	WMAF-F
WPKX-F	1.33	WPKX-F	WMAF-F	WMAF-F	WMAF-F
WPKX-F	1.25	WPKX-F	WPKX-F	WBLZ-F	WLLT-F
WPKX-F	1.16	WPKX-F	WMAF-F	WMAF-F	WPKX-F
WPKX-F	1.16	WPKX-F	WBLZ-F	WMAF-F	WMAF-F
WPKX-F	1.15	WPKX-F	WPKX-F	WPKX-F	WPKX-F
WPKX-F	1.11	WEBN-F	WLLT-F	WPKX-F	WPKX-F
WPKX-F	1.07	WPKX-F	WPKX-F	WPKX-F	WPKX-F

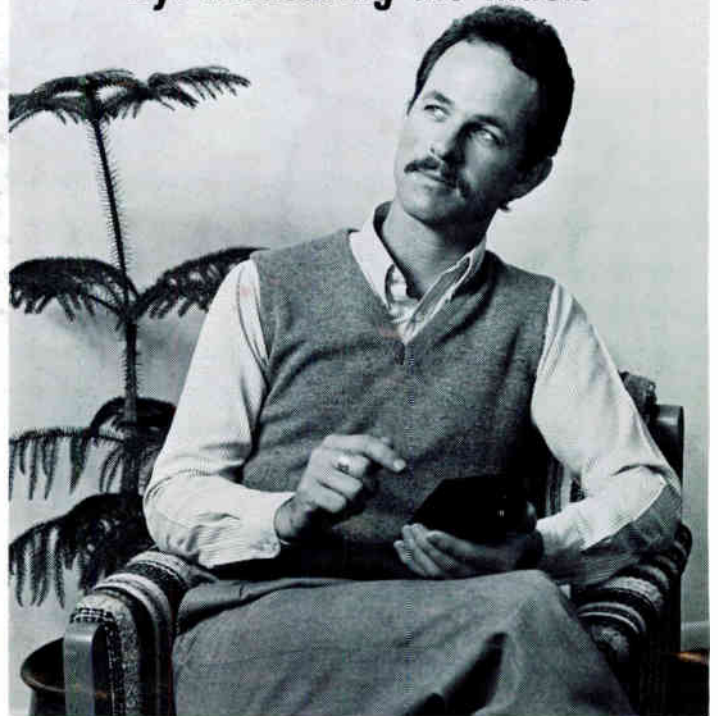
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"Conventional" Music Test

By: Measuring the Music



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Radio Across-The-USA™

Kansas City



BIRCH MONTHLY

	FORMAT	A/S	S/O	O/N
WDAF	C	11.8	14.9	13.7
KLSI-FM	AC	7.1	7.2	10.3
KYYS-FM	A	6.4	8.5	8.3
KBEQ-FM	R	10.3	7.7	7.0
KCMO	N/T	7.5	7.0	6.9
KPRS-FM	B	7.4	6.5	6.6
KFCI-FM	A	6.4	7.0	6.2
KFKF-FM	C	5.0	4.6	6.0
KMBR-FM	BM	3.3	3.8	4.9
KJLA	BB	4.0	4.0	4.3

QUALITATIVE DATA

HOME IMPROVEMENTS

(Past Year)

	made	not made
WDAF	33.0	67.0
KLSI-FM	57.1	42.9
KYYS-FM	21.2	78.8
KBEQ-FM	38.6	61.4
KCMO	27.2	72.8

%AQH Mon-Sun 6AM-Midnight
Source: Birch July-September 1983

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
WDAF	45	48	48	48	48
KLSI-FM	10	10	10	10	10
KYYS-FM	10	10	10	10	10
KBEQ-FM	10	10	10	10	10
KCMO	10	10	10	10	10
KPRS-FM	10	10	10	10	10
KFCI-FM	10	10	10	10	10
KFKF-FM	10	10	10	10	10
KMBR-FM	10	10	10	10	10
KJLA	10	10	10	10	10

Los Angeles



BIRCH MONTHLY

	FORMAT	A/S	S/O	O/N
KIIS-FM	AC	6.9	8.0	8.7
KABC	T	8.4	7.8	7.1
KLOS-FM	A	4.5	5.3	5.6
KMET-FM	A	4.1	4.1	4.5
KALI	SP	3.6	4.2	4.2
KROQ-FM	A	5.8	5.1	4.1
KWKW	SP	2.2	3.2	3.9
KFWB	N	4.1	4.4	3.7
KNX	N	4.3	4.2	3.5

QUALITATIVE DATA

COMMERCIAL AIRLINE TRIPS

(Past Three Months)

	none	1-2	3+
KIIS-FM	84.5	13.5	2.0
KABC	93.4	4.9	1.8
KLOS-FM	85.6	12.3	2.1
KMET-FM	73.1	25.6	1.3
KALI	82.8	17.2	0.0

%AQH Mon-Sun 6AM-Midnight
Source: Birch July-September 1983

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
KIIS-FM	4.00	4.00	4.00	4.00	4.00
KABC	3.33	3.33	3.33	3.33	3.33
KLOS-FM	3.33	3.33	3.33	3.33	3.33
KMET-FM	3.33	3.33	3.33	3.33	3.33
KALI	3.33	3.33	3.33	3.33	3.33
KROQ-FM	3.33	3.33	3.33	3.33	3.33
KWKW	3.33	3.33	3.33	3.33	3.33
KFWB	3.33	3.33	3.33	3.33	3.33
KNX	3.33	3.33	3.33	3.33	3.33

Miami



BIRCH MONTHLY

	FORMAT	A/S	S/O	O/N
WINZ-FM	R	8.7	9.7	11.0
WHYI-FM	R	12.2	11.6	10.4
WQBA	SP	10.8	11.6	9.4
WINZ	N	3.4	4.1	5.0
WLYF-FM	BM	5.0	4.7	4.9
WNWS	N/T	4.4	5.7	4.4
WSHE-FM	A	6.1	4.1	4.1
WAXY-FM	O	2.9	2.9	3.7
WWJF-FM	AC	2.2	2.3	3.2
WKQS-FM	C	2.9	2.5	3.0

QUALITATIVE DATA

MEN'S GROOMING AID USAGE

(Past Week)

	-2 times	2-5 times	6+ times
WINZ-FM	10.1	16.4	73.4
WHYI-FM	0.9	36.6	62.5
WQBA	1.3	28.8	69.9
WINZ	25.0	17.9	57.0
WLYF-FM	*	*	*

%AQH Mon-Sun 6AM-Midnight
Source: Birch July-September 1983

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
WINZ-FM	2.14	2.14	2.14	2.14	2.14
WHYI-FM	1.71	1.71	1.71	1.71	1.71
WQBA	1.38	1.38	1.38	1.38	1.38
WINZ	1.28	1.28	1.28	1.28	1.28
WLYF-FM	1.16	1.16	1.16	1.16	1.16
WNWS	1.11	1.11	1.11	1.11	1.11
WSHE-FM	1.11	1.11	1.11	1.11	1.11
WAXY-FM	1.11	1.11	1.11	1.11	1.11
WWJF-FM	1.11	1.11	1.11	1.11	1.11
WKQS-FM	1.11	1.11	1.11	1.11	1.11

Milwaukee



BIRCH MONTHLY

	FORMAT	A/S	S/O	O/N
WTMJ	AC	17.4	13.9	10.6
WQFM-FM	A	10.3	11.2	10.2
WKTI-FM	R	9.2	9.6	8.7
WLUM-FM	B	4.8	8.1	8.4
WMIL-FM	C	3.3	5.7	7.5
WEZW-FM	BM	6.8	5.3	6.0
WZUU-FM	AC	4.3	4.5	5.0
WBOS-FM	C	3.9	4.1	4.6
WOKY	BB	2.9	3.9	4.6
WMYX-FM	AC	4.8	5.0	3.7

QUALITATIVE DATA

DAILY NEWSPAPER READERSHIP

(Past Day)

	read	no read
WTMJ	77.0	23.0
WQFM-FM	32.7	67.3
WKTI-FM	69.8	30.2
WLUM-FM	63.2	36.8
WMIL-FM	66.2	33.8

%AQH Mon-Sun 6AM-Midnight
Source: Birch July-September 1983

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
WTMJ	2.07	2.07	2.07	2.07	2.07
WQFM-FM	1.27	1.27	1.27	1.27	1.27
WKTI-FM	1.69	1.69	1.69	1.69	1.69
WLUM-FM	1.41	1.41	1.41	1.41	1.41
WMIL-FM	1.33	1.33	1.33	1.33	1.33
WEZW-FM	1.31	1.31	1.31	1.31	1.31
WZUU-FM	1.12	1.12	1.12	1.12	1.12
WBOS-FM	1.29	1.29	1.29	1.29	1.29
WOKY	1.25	1.25	1.25	1.25	1.25
WMYX-FM	1.21	1.21	1.21	1.21	1.21

Minneapolis



BIRCH MONTHLY

	FORMAT	A/S	S/O	O/N
WCCO	AC	20.6	22.3	21.3
KSTP-FM	AC	12.7	11.4	10.8
KDWB-FM	A	9.4	8.5	9.3
WLOL-FM	R	9.2	8.4	8.3
KEEY-FM	C	7.0	8.3	7.8
WCCO-FM	AC	3.7	6.3	6.5
WAYL-FM	BM	4.3	4.4	5.8
KQRS-FM	A	6.5	6.3	5.6
WDGY	C	5.0	4.1	3.8
KSTP	N/T	3.8	3.7	3.3

QUALITATIVE DATA

SUNDAY NEWSPAPER READERSHIP

(Past Week)

	read	no read
WCCO	77.8	22.2
KSTP-FM	85.1	14.9
KDWB-FM	41.5	58.5
WLOL-FM	62.0	38.0
KEEY-FM	61.8	38.2

%AQH Mon-Sun 6AM-Midnight
Source: Birch July-September 1983

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
WCCO	1.91	1.91	1.91	1.91	1.91
KSTP-FM	1.42	1.42	1.42	1.42	1.42
KDWB-FM	1.38	1.38	1.38	1.38	1.38
WLOL-FM	1.25	1.25	1.25	1.25	1.25
KEEY-FM	1.27	1.27	1.27	1.27	1.27
WCCO-FM	1.20	1.20	1.20	1.20	1.20
WAYL-FM	1.12	1.12	1.12	1.12	1.12
KQRS-FM	1.08	1.08	1.08	1.08	1.08
WDGY	1.05	1.05	1.05	1.05	1.05
KSTP	1.03	1.03	1.03	1.03	1.03

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New York



BIRCH MONTHLY

	FORMAT	A/S	S/O	O/N
WHTZ-FM	R	4.5	8.9	5.2
WFR-FM	B	4.5	4.6	6.2
WCBS	T	6.1	6.2	5.3
WAPP-FM	A	5.5	4.6	5.2
WNL	N	4.4	4.6	5.2
WBLI-FM	B	4.3	4.4	4.7
WABC	SP	3.3	3.2	2.8
WNEW-FM	A	5.9	5.1	3.8
WKTU-FM	B	5.1	4.5	3.1
WPLJ-FM	R	3.3	3.5	3.2

QUALITATIVE DATA

TELEVISION VIEWING

(Past Day)

	2 M	3-5 M	5-7 M
WHTZ-FM	42.8	21.8	35.7
WFR-FM	51.8	25.9	12.7
WCBS	38.8	41.6	11.6
WAPP-FM	58.8	33.4	7.5
WNL	41.5	45.1	10.4

%AQH Mon-Sun 6AM-Midnight
Source: Birch July-September 1983

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
WHTZ-FM	100	100	100	100	100
WFR-FM	100	100	100	100	100
WCBS	100	100	100	100	100
WAPP-FM	100	100	100	100	100
WNL	100	100	100	100	100
WBLI-FM	100	100	100	100	100
WABC	100	100	100	100	100
WNEW-FM	100	100	100	100	100
WKTU-FM	100	100	100	100	100
WPLJ-FM	100	100	100	100	100

Philadelphia



BIRCH MONTHLY

	FORMAT	A/S	S/O	O/N
WEAZ-FM	BM	6.9	6.9	8.4
WCAU-FM	R	8.5	8.3	8.2
WUSL-FM	B	7.6	6.5	7.8
WDAS-FM	B	5.9	4.8	6.9
KYW	N	8.2	7.9	6.5
WYSP-FM	A	5.3	7.0	6.2
WMGK-FM	AC	5.1	6.2	5.8
WMMR-FM	A	5.3	5.7	5.3
WYWB-FM	T	5.1	4.7	5.2
WCAU	N T	6.9	6.2	4.7

QUALITATIVE DATA

HOUSEHOLD INCOME

(Thousands of Dollars)

	\$-16	\$16-\$34	\$35+
WEAZ-FM	52.8	31.6	15.5
WCAU-FM	31.7	38.1	30.2
WUSL-FM	25.9	33.1	41.0
WDAS-FM	48.1	45.2	6.7
KYW	49.5	28.3	22.2

%AQH Mon-Sun 6AM-Midnight
Source: Birch July-September 1983

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
WEAZ-FM	100	100	100	100	100
WCAU-FM	100	100	100	100	100
WUSL-FM	100	100	100	100	100
WDAS-FM	100	100	100	100	100
KYW	100	100	100	100	100
WYSP-FM	100	100	100	100	100
WMGK-FM	100	100	100	100	100
WMMR-FM	100	100	100	100	100
WYWB-FM	100	100	100	100	100
WCAU	100	100	100	100	100

Phoenix



BIRCH MONTHLY

	FORMAT	A/S	S/O	O/N
KNIX-FM	C	11.0	10.2	10.8
KDKB-FM	A	10.3	9.8	10.1
KTAR	N/T	9.6	7.3	8.3
KUPD-FM	A	7.1	6.3	7.7
KKLT-FM	AC	6.7	8.9	7.0
KZZP-FM	R	6.9	7.0	6.9
KMEO-FM	BM	5.5	6.2	6.2
KOYT-FM	BM	6.1	7.5	6.0
KOY	AC	3.8	4.0	5.1

QUALITATIVE DATA

EDUCATIONAL ATTAINMENT

	elem/high	college	grad sch
KNIX-FM	46.4	53.6	0.0
KDKB-FM	66.5	33.5	0.0
KTAR	53.7	42.8	3.5
KUPD-FM	65.5	34.5	0.0
KKLT-FM	61.1	34.0	4.9

%AQH Mon-Sun 6AM-Midnight
Source: Birch July-September 1983

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
KNIX-FM	100	100	100	100	100
KDKB-FM	100	100	100	100	100
KTAR	100	100	100	100	100
KUPD-FM	100	100	100	100	100
KKLT-FM	100	100	100	100	100
KZZP-FM	100	100	100	100	100
KMEO-FM	100	100	100	100	100
KOYT-FM	100	100	100	100	100
KOY	100	100	100	100	100

Pittsburgh



BIRCH MONTHLY

	FORMAT	A/S	S/O	O/N
KDKA	AC	21.2	18.3	16.1
WDVE-FM	A	8.4	8.8	9.7
WBZZ-FM	R	7.5	7.3	9.4
WTAE	AC	6.3	7.0	6.4
WHTX-FM	R	5.4	6.3	6.1
WHYW-FM	AC	4.1	4.5	5.7
WSHH-FM	BM	4.0	4.6	5.6
WAMO-FM	B	5.9	5.2	4.7
WJAS	BB	4.8	4.7	4.2
WWSW-FM	AC	2.6	2.6	3.3

QUALITATIVE DATA

OCCUPATION

	unskilled	skilled	prof.
KDKA	68.9	14.4	16.6
WDVE-FM	53.3	36.9	9.8
WBZZ-FM	60.3	25.1	14.6
WTAE	35.9	39.3	24.8
WHTX-FM	50.3	24.1	25.6

%AQH Mon-Sun 6AM-Midnight
Source: Birch July-September 1983

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
KDKA	100	100	100	100	100
WDVE-FM	100	100	100	100	100
WBZZ-FM	100	100	100	100	100
WTAE	100	100	100	100	100
WHTX-FM	100	100	100	100	100
WHYW-FM	100	100	100	100	100
WSHH-FM	100	100	100	100	100
WAMO-FM	100	100	100	100	100
WJAS	100	100	100	100	100
WWSW-FM	100	100	100	100	100

St Louis



BIRCH MONTHLY

	FORMAT	A/S	S/O	O/N
KMOX	N/T	24.6	24.1	20.1
KHTR-FM	R	10.8	10.0	9.1
KWK-A/F	A	8.7	7.6	8.7
KMJM-FM	B	5.3	7.0	8.4
KSHE-FM	A	9.0	6.8	8.0
WIL-FM	C	6.1	8.0	7.2
KSD-FM	AC	5.3	4.7	5.4
KEZK-FM	BM	5.6	5.1	4.5
WRTH	BB	2.6	3.6	4.2
KSD	C	5.0	4.3	3.9

QUALITATIVE DATA

DISCOUNT STORE SHOPPERS

(Past Month)

	have shopped	have not shopped
KMOX	68.2	31.8
KHTR-FM	62.6	37.4
KWK-FM	67.7	32.3
KMJM-FM	47.6	52.4
KSHE-FM	74.1	25.9

%AQH Mon-Sun 6AM-Midnight
Source: Birch July-September 1983

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
KMOX	100	100	100	100	100
KHTR-FM	100	100	100	100	100
KWK-FM	100	100	100	100	100
KMJM-FM	100	100	100	100	100
KSHE-FM	100	100	100	100	100
WIL-FM	100	100	100	100	100
KSD-FM	100	100	100	100	100
KEZK-FM	100	100	100	100	100
WRTH	100	100	100	100	100
KSD	100	100	100	100	100



SUMMIT COMMUNICATIONS, INC.

THE BROOKSTOWN MILL

BOX 10418, SALEM STATION • WINSTON-SALEM, NORTH CAROLINA 27108

919/748-8820

ALLEN B. SHAW
VICE PRESIDENT
RADIO DIVISION

December 15, 1983

To the Staff of WREC/WZXR - Memphis:

As you have just come off a banner year in revenues and profits for both WREC and WZXR, I wanted to personally congratulate Bill Thomas and each of you for the fine effort and dedication that made 1983 a record year for you as well as the Summit Radio Division.

In today's tough world of AM radio, you can be proud of both the audience growth and revenue growth of WREC. The programming team under Alan Tynes and the 35% increase achieved by Jack Davis' sales team are first rate examples of our company's growing spirit.

WZXR/Rock 103's #1 ranking 12+ and in adults 18-34 and 18-49 makes it one of America's most successful AOR stations...a tribute to John Rivers, "Redbeard" and the entire on-air team. John Durham's sales force has converted those numbers into record revenues.

So, for all these good things, I thank you.

Sincerely,

LAS4/D

Radio Across-The-USA™

San Diego



BIRCH MONTHLY

	FORMAT	A/S	S/O	O/N
KJQY-FM	BM	8.3	8.4	9.1
KGB-FM	A	8.6	10.3	8.9
KFMB	AC	6.4	7.3	6.9
XTRA-FM	A	6.4	6.6	6.8
XHRM-FM	B	5.8	6.3	6.3
KSDO	N/T	5.2	4.9	5.2
KFMB-FM	AC	5.4	4.3	5.0
KBZT-FM	AC	3.8	3.7	4.6
KCBQ	C	2.3	4.2	4.6
KPRI-FM	A	7.2	5.4	4.5

QUALITATIVE DATA

WORKING WOMEN

	homemaker	-30 hrs	30+ hrs
KJQY-FM	78.9	0.0	21.1
KGB-FM	*	*	*
KFMB	67.7	4.6	27.7
XTRA-FM	14.4	27.2	58.4
XHRM-FM	*	*	*

%AQH Mon-Sun 6AM-Midnight
Source: Birch July-September 1983

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
KJQY-FM	84	84	83	83	83
KGB-FM	100	100	100	100	100
KFMB	100	100	100	100	100
XTRA-FM	100	100	100	100	100
XHRM-FM	100	100	100	100	100
KBZT-FM	100	100	100	100	100
KCBQ	100	100	100	100	100
KPRI-FM	100	100	100	100	100

San Francisco



BIRCH MONTHLY

	FORMAT	A/S	S/O	O/N
KGO	N/T	7.4	7.6	8.7
KCBS	N	4.5	4.5	5.1
KSOL-FM	B	4.1	2.3	5.0
KIOI-FM	AC	3.5	4.1	3.9
KFRC	R	3.9	3.7	3.8
KFOG-FM	A	2.0	3.0	3.6
KSAN-FM	C	4.1	4.6	3.6
KYUU-FM	AC	3.0	3.2	3.3
KBXL-FM	B	4.4	3.8	3.1
KITS-FM	R	2.5	2.0	3.1

QUALITATIVE DATA

HIGH LINE DEPARTMENT STORE SHOPPERS

(Past Month)

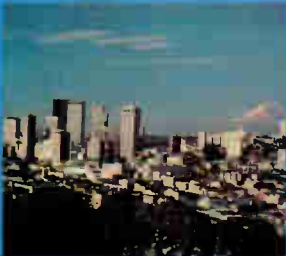
	have shopped	have not shopped
KGO	30.6	69.4
KCBS	27.0	73.0
KSOL-FM	18.0	82.0
KIOI-FM	35.6	64.4
KFRC	22.3	77.7

%AQH Mon-Sun 6AM-Midnight
Source: Birch July-September 1983

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
KGO	100	100	100	100	100
KCBS	100	100	100	100	100
KSOL-FM	100	100	100	100	100
KIOI-FM	100	100	100	100	100
KFRC	100	100	100	100	100

Seattle



BIRCH MONTHLY

	FORMAT	A/S	S/O	O/N
KIRO	N/T	8.4	8.9	8.5
KISW-FM	A	7.9	7.8	7.5
KNBQ-FM	R	7.2	7.0	6.9
KOMO	AC	4.7	5.1	6.1
KLSY-FM	AC	2.3	4.3	5.9
KUBE-FM	R	6.4	6.6	5.8
KZOK-FM	A	5.8	5.1	5.1
KING-FM	CL	3.5	4.0	4.7
KIXI	BB	2.8	4.0	4.4
KSEA-FM	BM	3.5	3.8	3.5

QUALITATIVE DATA

MIDLINE DEPARTMENT STORE SHOPPERS

(Past Month)

	have shopped	have not shopped
KIRO	51.1	48.9
KISW-FM	57.7	42.3
KNBQ-FM	76.5	23.5
KOMO	65.3	34.7
KLSY-FM	73.1	26.9

%AQH Mon-Sun 6AM-Midnight
Source: Birch July-September 1983

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
KIRO	146	144	144	144	144
KISW-FM	144	144	144	144	144
KNBQ-FM	133	133	133	133	133
KOMO	127	127	127	127	127
KLSY-FM	126	126	126	126	126
KUBE-FM	122	122	122	122	122
KING-FM	118	118	118	118	118
KIXI	118	118	118	118	118
KSEA-FM	112	112	112	112	112

Tampa



BIRCH MONTHLY

	FORMAT	A/S	S/O	O/N
WRBQ-FM	R	12.1	11.7	14.7
WWBA-FM	BM	11.9	10.9	11.8
WYNF-FM	A	12.7	13.0	10.6
WQI-FM	AC	5.1	6.6	8.3
WZNE-FM	R	7.2	7.2	8.0
WSUN	C	3.6	5.1	5.8
WDAE	BB	5.5	6.2	5.6
WQYK-FM	C	8.7	7.7	5.0
WMGG-FM	R	4.1	4.9	4.4
WFLA	AC	3.0	3.1	4.1

QUALITATIVE DATA

CHAIN DRUG STORE SHOPPERS

(Past Month)

	have shopped	have not shopped
WRBQ-FM	69.1	30.9
WWBA-FM	67.0	33.0
WYNF-FM	69.4	30.6
WQI-FM	81.4	18.6
WZNE-FM	91.5	8.5

%AQH Mon-Sun 6AM-Midnight
Source: Birch July-September 1983

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
WRBQ-FM	264	264	264	264	264
WWBA-FM	176	176	176	176	176
WYNF-FM	133	133	133	133	133
WQI-FM	117	117	117	117	117
WZNE-FM	107	107	107	107	107
WSUN	109	109	109	109	109
WDAE	107	107	107	107	107
WQYK-FM	114	114	114	114	114
WMGG-FM	110	110	110	110	110
WFLA	111	111	111	111	111

Washington, DC



BIRCH MONTHLY

	FORMAT	A/S	S/O	O/N
WKYS-FM	R	9.1	8.8	9.9
WMAL	AC	8.0	8.0	8.6
WRQX-FM	R	9.0	8.5	8.4
WGAY-FM	BM	6.5	6.0	6.2
WAVA-FM	R	7.2	6.6	5.7
WHUR-FM	B	5.1	5.2	5.7
WWDC-FM	A	5.5	4.8	5.5
WPXX-FM	C	4.9	4.9	4.1
WLTT-FM	AC	3.9	4.6	3.9
WGMS-FM	CL	2.9	3.9	3.8

QUALITATIVE DATA

CREDIT CARDS OWNED

	one	two+	none
WKYS-FM	19.4	15.4	65.2
WMAL	7.0	68.4	24.6
WRQX-FM	17.7	27.4	54.8
WGAY-FM	12.2	54.0	33.8
WAVA-FM	22.0	22.7	55.4

%AQH Mon-Sun 6AM-Midnight
Source: Birch July-September 1983

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
WKYS-FM	100	100	100	100	100
WMAL	120	120	120	120	120
WRQX-FM	116	116	116	116	116
WGAY-FM	115	115	115	115	115
WDC	114	114	114	114	114
WPGC	114	114	114	114	114
WVTR-FM	112	112	112	112	112
WVPR-FM	112	112	112	112	112
WVZQ-FM	110	110	110	110	110
WVLA	108	108	108	108	108

Button down this idea from CHRC 80 and Mini-BINGO

CHRC-80 came up with their own idea of how to make their Mini-BINGO promotion better for their clients and themselves. The buttons shown above are worn by the employees of advertisers who sponsor the Mini-BINGO promotion with CHRC radio.

Getting the Mini-BINGO cards in the hands of the shoppers is what makes Mini-BINGO work. The buttons help remind the customers to ask for the cards at the point of purchase, which forces listener tune-

in and repeat traffic to the store. The buttons are easy to make, cheap to buy, and seem to get good results for CHRC. The employees of the radio station also wear the buttons and carry some cards with them wherever they go.

Stations who plan to air Mini-BINGO should contact an advertising specialty company in their area to get an idea of what an investment like this would require. It couldn't hurt . . . *unless you sit on it!*



Sell the steak and the sizzle with Mini-BINGO

WVNH, Rochester, NH, helped Bonanza use their coupon budget by selling them the back of their Mini-BINGO cards. This sale helps off-set the WVNH promotional fee and also helps Bonanza sell lots more steak.

The advantage for Bonanza is that coupons are being distributed directly into the hands of active shoppers in the marketplace (rather than the local newspaper where prospective customers *might* see the coupon offer). Bonanza's coupon is printed on the back of every card of all the other participating Mini-BINGO sponsors signed up by WVNH.

With 20,000 Mini-BINGO cards being distributed each week for twelve weeks, Bonanza should see at least the national average of coupons returned, 4½ percent. At \$7.99 per coupon, Bonanza should see an increase of \$86,292 in sales. *Do you know a sponsor who could use an increase in sales like that?*

Mini-BINGO cards are printed both front and back free with your

order, and there is room for one sponsor logo on the front and two sponsor messages on the back. Call Larry Nathan at (503) 686-0248 for more information.

Sales promotion gives 700% return Numbers don't lie

It has come to our attention that Mini-BINGO sounds too good to be true. Whoever heard of a promotion that makes money before you even start? A promotion that works equally well for small market stations looking to sell inventory and for medium and large market stations who want to better their books. And if the station can make a 700% return, where does Mini-BINGO make its money?

Rest assured that we make money too, from the volume of Mini-BINGO card sales. As for the claims of making money before you even start and success in different size markets, just ask at WAIT-AM, Chicago for Harvey Wittenberg or at KNFT in Silver City, New Mexico.

The trick, and we prefer to call it a "marketing initiative," is that Mini-BINGO offers stations the opportunity to sell space in addition to time. We all know that many advertisers are skeptical about radio. We've all heard that "Radio doesn't work for me." Because the advertiser doesn't have anything in hand, like a coupon, he fears that his spots are falling on deaf ears.

You want coupons? We got coupons.

Mini-BINGO, radio promotion, puts 20,000 bingo cards (average for a 26,000-40,000 market) in your listeners' hands each week for twelve weeks. Twenty thousand cards into

the hands of your area's most active shoppers. Your investment is 1¢ per card.

Now here is the pride and glory. You sell ad space on the card to your local retailers. This is how you make money before you even start. The coupon can be used for anything your sponsor would buy print for. And you help your sales staff prove to advertisers that radio works, that you have an audience that listens, and responds. You sell the skeptic with something he can relate to, like print.

And you can sell your inventory at the same time!

Sounds too good to be true? Call one of our growing list of network stations. Or, call us. But do call because we like to hear our clients tell us thank you!

Welcome aboard!

Mini-BINGO welcomes KOEL, Oelwein, IA; WPPA, Pottsville, PA; KFOR, Lincoln, NE; KWTO, Springfield, MO; and KIBS, Bishop, CA; WSYB, Rutland, VT; KGAY, Salem, OR; KINA, Salina, KA; WLIT, Steubenville, OH; KCMG, Anchorage, AK; KCCY, Pueblo, CO; KAAK, Great Falls, MT; WCHS, Charleston, WV; KFIZ, Fon du Lac, WI and WQIN, Harrisburg, PA.

Exclusive Mini-BINGO regions available

Want to work for the hottest radio promo at this year's NRBA?

Want to set your own schedule and stay active in radio?

Want to hear clients tell you, "Thank you?"

That's some of what Mini-BINGO offers experienced radio station personnel, besides a good income.

Mini-BINGO is a radio sales and audience building promotion, hailed at this year's NRBA convention as the *hottest* radio promotion around. We have 37 stations signed up from Anchorage, AK to Daytona Beach, FL and including Chicago's WAIT. *We must be doing something right because we have more station leads than we can properly service from our corporate headquarters in Oregon.*

And we need help.

We want the best people in the industry to work with individual radio stations on a regional basis. This means a few hours a week, consulting with business associates on ways to make Mini-BINGO work best for each individual station. It also means a personal business opportunity where you set the schedule.

Of course, there's a liberal compensation agreement while, at the same time, allowing each Regional Manager the opportunity to work at his own place in his own business.

The type of person we're looking for fits this description:

- A radio background in one of the older demographic formats (25+).
- General, Station or Sales management experience.
- If still actively employed, must be in a position to travel to neighboring states when required.
- A person who, given the opportunity to travel and make money for just a few hours a week, wants to stay in touch and remain active in radio.

We're in this for the long haul. We have the exclusive U.S. rights to Mini-BINGO for 10 years with subsequent renewal options. We are building a company that is founded on good, solid business practices, so we're looking for the best people in the business to represent us throughout the country.

If this sounds interesting, contact Peter Powell at Peter Powell Associates, Inc., Eugene, Oregon (503) 686-0248.

This news flash just in from Mel Cooper, General Mgr., C-FAX 1070, Victoria, B.C.

"You call it Mini-BINGO . . . we call it C-FAX Super Bingo . . . but no matter what name you apply to it, you can call it 'terrific.'"

"As I write this letter to you, we are two-thirds of the way through one of the most successful sales promotions we've run in some time. I have to admit . . . we were a little apprehensive about any kind of 'bingo' game because of the fear of its appeal to an older audience. That's not how it has worked out. Our players have spanned all ages!"

"I'm happy to report that our increase from 60,000 to 76,000 cards per week has been fully justified. We run out every week!"

"To sum up, the promotion has done excellent sales volume for us. We have happy clients . . . and happy listeners and on that happy news I will close by saying 'thanks' for your excellent service and cooperation throughout."

MAKE YOUR NEXT CALL MAKE YOU MONEY! 503.686.0248

What's Ahead for Radio in the Weeks and Months to Come

REPS

TARGET NETWORKS ARE THE COMING THING for reps.

Ralph Guild's Interep has formed Internet to zero in on 12 targets—in effect forming 12 different networks. Guild's networks range from lifestyle and beverages to "Music of Your Life" and food. This puts pressure on other reps to follow Guild's lead. Radio executives can expect an end to the previously "service-oriented" reps for "buying boutiques" or networks. Also, expect reps to heavy up on image promotion to reassure stations that they are not abandoning service.

FCC

THE EMERGENCY BROADCAST SYSTEM is in serious trouble.

Recent publicity via ABC-TV's "The Day After" nuclear holocaust special puts the FCC on guard. No plans are underway to upgrade EBS, which could easily be knocked off the air in non-nuclear situations as well. Look for concerned broadcasters to pressure for satellite delivery of EBS programming as well as designating more local stations as EBS stations. Right now EBS programming is delivered via landlines which can be interrupted easily in most emergencies. Some executives are concerned that the so-called weekly EBS tests should be replaced by one new EBS test of the entire system, conducted by the FCC.

NATIONWIDE

EAST COAST MAY BE THE NEXT SUNBELT by 1990.

More growth is predicted for radio groups looking to expand in the sunbelt. Frozen East Coast companies such as NBC and Westinghouse are shopping seriously in sunbelt cities. The heavily-populated East Coast markets could enjoy a spectacular renaissance by the end of the decade when urban problem solvers succeed in making these markets attractive again.

SALES

MEDICAL ADVERTISING IS ILL as most broadcasters make little effort to entice doctors to buy radio campaigns.

Lawyers also fall into this lucrative category. Biggest problem: Confusion over what these accounts are allowed to do on-air. Some smart sales managers are assigning this turf to one person in a "developmental master plan." Projections for this type of advertising show there is great promise for these accounts in the future.

NEW WAYS TO RAISE RATES are being tried at stations across America.

Some are upping their rates modestly (5 percent or the cost-of-living equivalent) on the first of each year as a way of keeping up with increased costs. If stations nationwide did the same thing, radio rates could become more competitive with other media where rate hikes are common.

PROGRAMMING

ALBUM ROCK STATIONS ARE IN FOR ANOTHER ROUGH YEAR.

Music Television's popularity is growing with audiences as well as record companies, which now unceremoniously give MTV exclusives over radio for in-demand new artist releases. Album rock stations will be hit hard by growing popularity of Top 40 stations as well. The turnaround will come when a new generation of album rock programmers reinvents the format 1980's style.

AM STEREO SHOULD BE BOOMING but it is not.

AM broadcasters are moving slower than predicted in switching to stereo even though the change doesn't involve major expense. Biggest problem: Many AM stations have settled into talk or news-oriented programming. However, even these stations should switch to stereo in the name of fidelity.

LOBBYING

TOUGH TIMES AHEAD FOR THE NAB, which has lost several top executives and is being pulled apart by factionalization.

President Eddie Fritts is now in a position to name his own staff but must deal with forging a workable coalition with Daytime Broadcasters and TV interests who are cool to him. In addition, the rival NRBA resists merger or accommodation efforts. As much as the NAB would like to speak with one voice, radio executives increasingly want their interests addressed exclusively.

FINANCIAL

RADIO EXECUTIVE SALARIES WILL STABILIZE in the year ahead.

Right now research shows that the average general manager's salary in market size #50 (FM station) is around \$50,000, which is necessary to attract a "good manager." A PD for an adult contemporary station in market rank #50 is more likely to pull in between \$30-\$40,000 per year. Radio will prosper in '84, but managers will not share in that prosperity equally. —By Jerry Del Colliano

WHEN YOUR RATINGS ARE DOWN WE KEEP YOUR SALES UP

A big drop in ratings is the nightmare of every station manager. It's also the acid test for every rep firm.

Anybody can sell top rated stations.

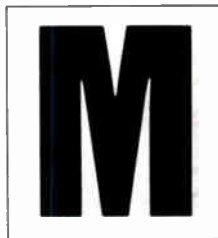
But not everybody can do what must be done when your ratings are down sharply.

Schedules must be saved. Rates must be maintained. And agencies must be resold.

That's when Masla Radio is at its fighting best.

We buy you the extra time to get your station back on its feet.

That's why Masla Radio means more business for major stations in key national and regional markets.



MASLA RADIO

We'll never be too big not to be hungry.

THE SRP WINNING STRATEGY FOR 1984

CONTINUING EASY LISTENING RESEARCH...

- SRP's second year of long term commitment with The Research Group.
- Music retested for burn.
- New commercial releases tested.
- Alternative arrangements tested.
- New exclusive custom tracks tested.

INCREASED COMMITMENT TO THE FUTURE...

- SRP's Easy Listening Marketing Information Bureau.
- Advertising and promotion seminars.
- Research and development of new technology.
- Non-music elements evaluated.

GET ON THE WINNING TEAM.

SRP

Schulke Radio Productions, Ltd.

3001 Hadley Road, South Plainfield, New Jersey 07080, (201) 753-0444

A DIVISION OF COX COMMUNICATIONS INC