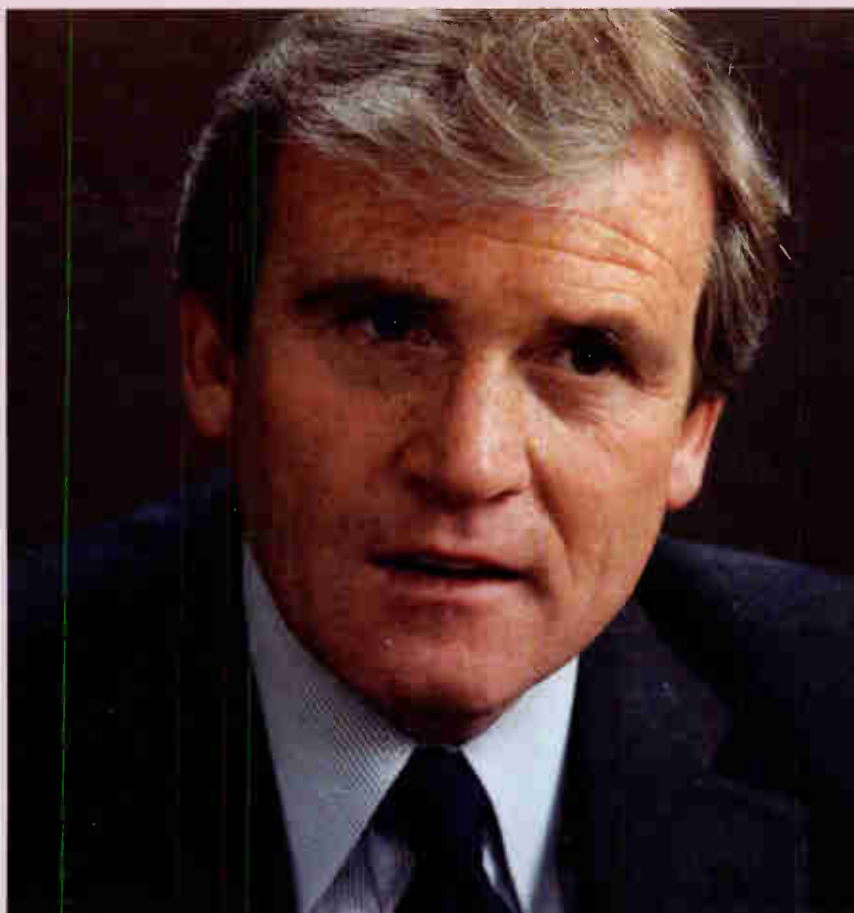


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THE MONTHLY MANAGEMENT TOOL

# FINDING NEW TALENT

Talent-rich Gannett Radio's Jay Cook  
on where to look and how to handle delicate egos.



JAY COOK  
Gannett Radio  
Vice President/Programming

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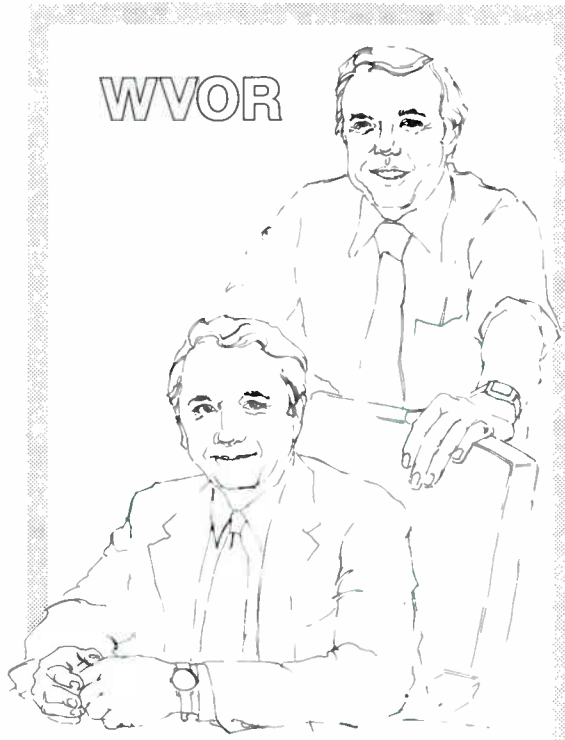
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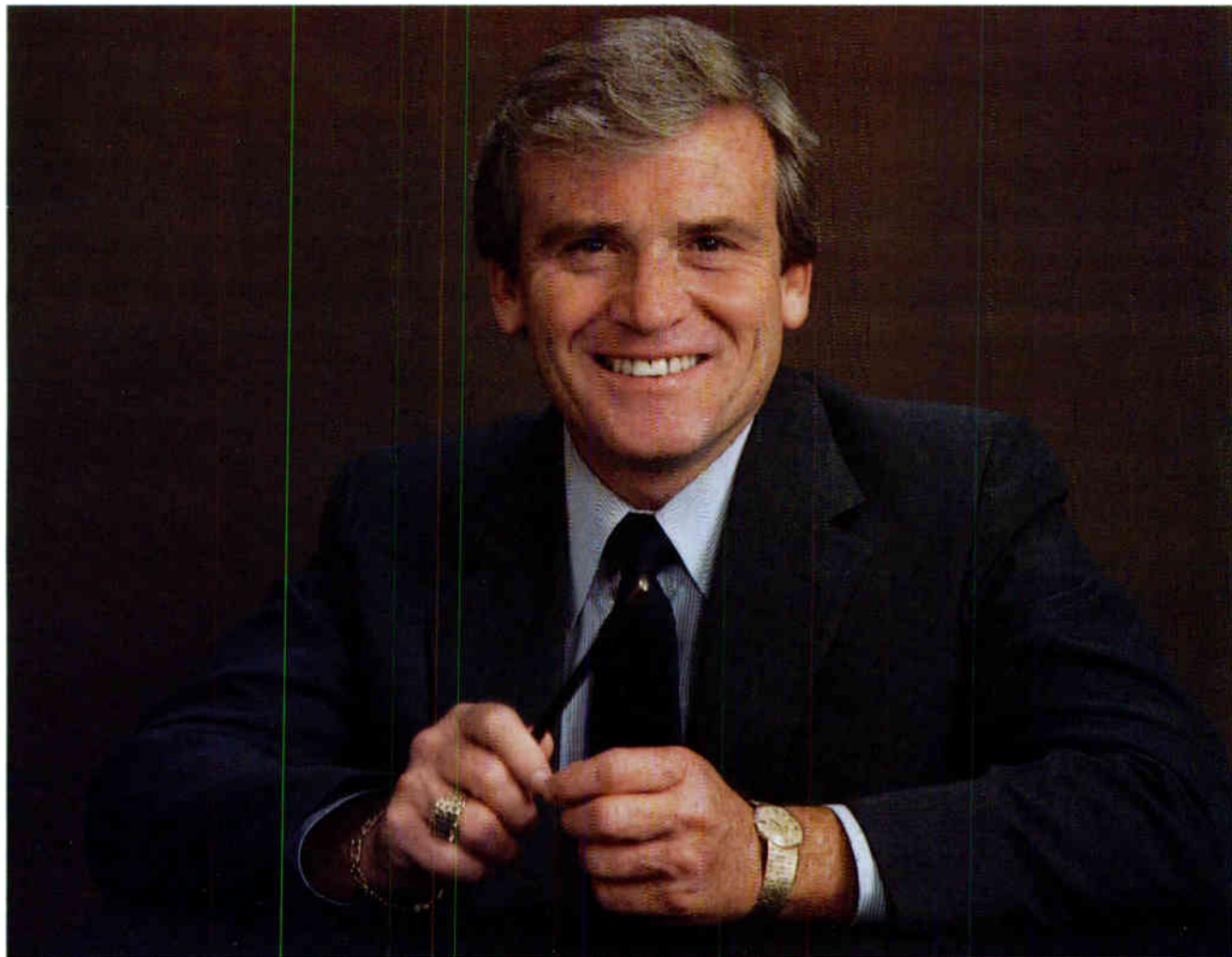
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WAVA(FM)/Arlington-Washington,  
KDWB-FM/Richfield, MN

World Radio History

Source: Arbitron Summer 1984—  
metro cume/total person—  
total week

\*Subject to approval





Jay Cook is Vice President/Programming for the nation's hottest radio group – Gannett.

## Finding New Talent

*Talent-rich Gannett Radio's Jay Cook on where to look and how to handle delicate egos.*

**T**here are numerous examples of well-programmed radio stations in this country at any given moment. Unfortunately, what isn't so numerous is the number of radio stations that have been consistently on top due to their ability to attract and keep talented air people.

One of the biggest management issues today is not just how to be excellent but where to search for the performers who can make your station excellent.

Managers have caught themselves giving excuses like: the Drake days killed off personality radio; personalities have big egos and are too hard to

handle; good personalities cost too much and may not be worth it.

We don't tell any of those excuses to any one of today's top ten radio groups. At or near the top is Gannett Radio which has a hefty talent payroll.

More than one of Gannett Radio President Joe Dorton's friends thought he was loony when he started signing big names for big dollars. Dorton signed Dick Purtan for Detroit. There was Rick Dees in Los Angeles. Recently John Lander was saved for KKQB, Houston when Gannett took over. There are a host of other well-paid Gannett personalities. Dorton likes to think that there is some con-

nection between his radio stations' success and the type of personalities he employs.

One of Dorton's first key moves was recruiting the capable and well-known programmer Jay Cook from LIN's WFIL-AM, Philadelphia.

Cook was there from the start of WFIL's long reign as a top rock music station. Hired by Mike Joseph, he rose from DJ to music director and finally to PD. Cook saw WFIL through its glory years – a station that some programmers called the best "Fake Drake" station in the nation.

While Cook was presiding over WFIL, he was soaking up the wisdom

that would ultimately make him general manager of Gannett's WDAE/WIQI, Tampa and Vice President for the radio group's programming.

Listen to what he's learned. "All Gannett morning people are professional craftsmen. They take what they do seriously and have the personal drive to do what they do as well as they can do it. It's not the same mentality as an average jock."

Cook points to morning personalities who have been successful at Gannett and other companies as having some common attributes. They are intelligent. They work hard. And they have delicate egos.

Some personalities' egos are more delicate than others. They have to be motivated. But the downside is also the upside. If they didn't have that kind of intensity, they might not be as good as they are. In other words, according to Jay Cook, their delicate egos are "a blessing."

Excellent talent bring others in the station up to their potential by setting the standard.

### MISTAKES THAT MANAGERS MAKE HANDLING TALENTED PEOPLE

- General managers, according to Cook, tend to be more reckless in handling sensitive air personalities than the personalities are in relating to management.

- Rules are often inflexible. Cook's credo is to evaluate how important the personality's contribution is and then

proceed accordingly.

- Frequently managers and even program directors do not take the time necessary to understand their talent. Cook believes it is important to ascertain their needs and create the environment in which they'll thrive.

### HOW TO HANDLE THE PROBLEM OF MONEY

The top station management and corporate officials where applicable are involved in contract negotiations. It is relatively easy for the manager to know which air personality is responsible for most of the station's success – just check the ratings. Better yet, check the billing.

Any PD will have to face up to the fact that morning personalities are almost always going to outearn him or her – unless of course the PD is the morning personality.

Cook sees an analogy similar to sports. "The best GMs of baseball clubs allow their on-field managers to manage the club. If one person is contributing more than everyone else it would be foolish not and to treat him differently." It's the same in radio.

### WHERE TO LOOK

Cook likes to turn to the best run stations which have a talented personality. The market size isn't important. Medium markets feed the major markets with future air talent. It's the smaller medium or very small market that has a different situation regarding where to find talent.

Here's where some of radio's most successful stations find their talent:

- In medium markets where a personality dominates. Caution is used however. Sometimes a medium market personality in a non-competitive market can do well by default. Most smart radio executives also take into consideration the competition and management of the station which is now employing a potential acquisition.

- From other stations in the same type of market their station is in. But again, a word of caution. What works in Birmingham doesn't always work in Baltimore. Radio executives like to think it will, but ratings again and again prove it won't. The sharp executives look for similarities – market size, station format, management style.

- A personality who is being abused by his or her present employer. "Abused" DJs aren't being nurtured, developed, adequately compensated or appreciated. These people are prime candidates for grand theft by another station which can offer one or more of the things they desire more.

- A good talent at a bad station. The trick is knowing what a bad station is – executives have come to find that even good radio stations are not always big ratings getters. The talent description that Jay Cook outlines – intense, hard-working, intelligent, ego-sensitive – is in a bad way at a bad station.

### THE GOLDEN PROMISE OF THE TALENT-RICH STATIONS

Top-rated personality stations have an unbreakable rule whether it is ever publicly uttered or not. It is to let their talent develop. More performers have been ruined by hardline PDs who arrest the development of budding personalities.

Cook thinks formatician Bill Drake has been given a bad rap in tightening up the RKO stations he made famous. Cook claims, "Drake didn't arrest the development of personality radio. Those who copied him might have. Drake had amazing personalities at his RKO outlets." The lesson to Cook is that a little knowledge is dangerous.

### HOW TO DEVELOP TALENT

A PD or high personality performer picks a role model. Jay Cook, who was PD at WFIL when Dr. Don Rose took Philadelphia by storm, tells a relevant story about the talent Rose.

"Dr. Don developed out of Don's inability to find someone to do the show he wanted in Duluth. Rose was the PD.



Jay Cook may be enjoying his Tampa-docked boat, but you can bet he listens to WDAE and WIQI before he listens to ship to shore.





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World Radio History

That's how he created the character Dr. Don."

Among the other important elements in developing talent:

- It's the program director whose job it is to help personalities develop according to Cook.

- It helps if the general manager has good programming instincts.

## TODAY'S DEFINITION OF TALENT

To Cook, all top personalities set goals even though they approach their goals in different ways. A certain amount of maturity is needed. They tend to look at what they do for a living as a trade – like a cabinet maker. They want to get better and better.

## HOW TO HELP YOUR TALENT GROW

- Create a good environment and take away the small stuff. Let them concentrate on being performers.

- Insure the flexibility and compromise that is acceptable to both parties.

Cook points out that KIIS' Dees doesn't like sliders on his board. He likes pots. So Gannett is modifying the board to his liking.

- PDs should care about everybody who goes on the air at the station. The PD is responsible for taking care of details and letting the talent be talent. Cook thinks programmers have to love the job to do it well. Then any jock becomes super-important. The best PDs want to help personalities do the job as best they can and put their own egos aside.

Cook thinks that only a special breed can be both a PD and a personality. An assistant to handle the details might make it more tenable as such a situation calls for support.

## CRITIQUING

Jay Cook believes there is no such thing as constructive criticism. The best critique sessions with ego-sensitive talent are conducted by:

- Asking questions rather than making statements.

- Seeking an exchange of ideas.

- Making the meeting more of a discussion – kind of an objective listen to the show.

A lot of morning personalities don't care for critiquing because the critiques are not objective.

## ADVICE TO GMS

- Listen to airchecks constantly not just when a jock leaves. True talent is hard to find when you are under the gun to find a replacement. The best time to start searching is when you don't need them.

RKO's WOR-AM, New York is an example of a station that has been practicing this rule for many decades. Morning personality John B. Gambling is nearing retirement in five years or so. And he was a replacement for his father who started the original *Rambling with Gambling* show. Not to be outdone, RKO has been grooming a third generation Gambling, John R. right now for the inevitable.

- Know the good operators. Why is

it that Bernie Dittman has been cranking out one talent after the other at WABB-AM/FM, Mobile, AL. Larger markets keep stealing them away and Dittman keeps finding new talent. Study the successful breeders of good talent.

- Good GMs keep attracting good PDs. Good PDs attract good personalities and good ratings. This "good" progression is not accidental.

- Get friendly with existing talent. WHZ, New York personality Scott Shannon gets several calls a week from radio people looking for talent. They figure he knows where the talent is. He does.

## HOW TO GROW YOUR OWN TALENT

Small and medium market stations who are constantly being picked clean by larger markets have either learned to find new talent to bring them along or else they are in need of help. Here's how the successful stations do it:

- Get on the phone and talk to people in all markets – all sizes – big league and minor.

- Become a "radio junkie" – making it a pleasure to find and groom talent.

- Have imagination. Today's aircheck that arrived unsolicited could be from tomorrow's big name personality. Before the tape goes in the trash can, be certain that it isn't you who is without the talent – at least the talent to know who might have future on-air potential.

- Hire a "minor leaguer" and encourage the PD to see him or herself as the coach. In radio as soon as you get a good job, you start learning. PDs like Scott Shannon are big on coaching. Shannon says, "I coach my guys on how to dress. I even tell them to go get their hair cut different. I also coach them on how to talk to clients."

- Small markets need a farm system. In a small market, talent will leave for larger, more lucrative positions. It is the job of the smaller market station to develop the next person for his or her shot in the majors.

In the past general managers have sometimes put the burden of finding and developing talent on their PDs.

Today, successful stations don't just hire the PD and expect the station to do well. The manager has to be more actively involved giving the PD input into anything that goes on-the-air.

As Shannon adds, "You can bet {Katz Broadcasting President} Dick Ferguson knows which of his people are weak or strong." ■■■



Cook shown here with Judd Otis, Sports Director, WIQI and Bob DeCarlo, VP of Operations, WIQI. They are also the morning team.



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12-44	12-44	18-44
12-49	12-49	18-49
12-54	12-54	
12-64	12-64	
18 +	18 +	
18-24	18-24	
18-34	18-34	
18-44	18-44	
18-49	18-49	
18-54	18-54	
18-64	18-64	
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25-34	25-34	
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## Making Talk Radio More Affordable

*How successful talk stations are making an expensive format less expensive to air.*

By Stan Major

*Editor's note: Talk radio is a format which has traditionally done well in ratings and sales. It works on both AM and FM yet there are relatively few talk stations nationwide compared to other formats.*

*One reason is because talk formats are most successful when they are predominantly local, but conducting local talk shows is very expensive.*

*Now there's news of how programmers and managers have been able to shrewdly cut the cost of programming talk without cutting the quality.*

*Stan Major programmed the successful talk station WWDB-FM, Philadelphia for several years. Here's how Major cut the station's programming costs while increasing the ratings.*

There is a way to do talk without breaking the budget. Sometimes it involves where and how to hire the talk show hosts and sometimes when to lean on a talk network.

■ **Some good local talk hosts can be hired at a lower salary than might be expected.** The key is in offering a talent fee for live spots on the program to augment their income. This method of letting your advertisers directly subsidize your talent works well in several markets across the country.

In Miami, the going rate for a talent fee for a live spot ranges up to \$10 per spot and there are many live spots in a talk format.

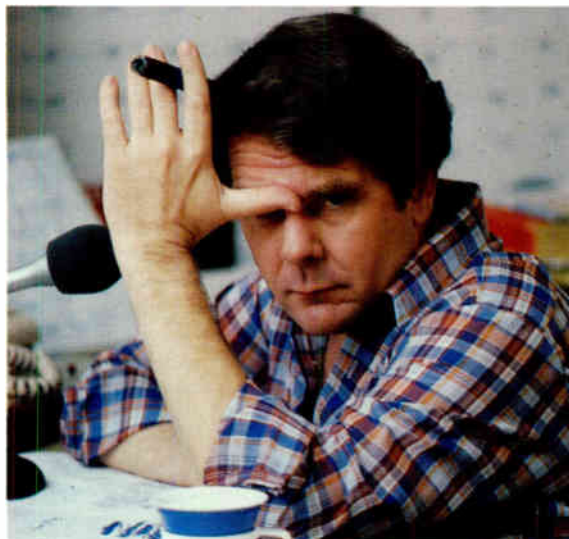
So, for example, if Neil Rogers on WINZ, Miami, has five live spots per hour, four hours a night, six nights a week, that can add up to lots of money.

Even at five dollars or less it can still add up and most clients will gladly pay the extra fee to get that personal touch from a popular talk personality.

■ **Some excellent talk show hosts will work virtually salary-free.** They will jump at the opportunity to promote themselves and their businesses. Low budget deals can be made with realtors, brokers, health experts and the like. Public officials are usually available as are newspaper and television staffers who need promotion and a few extra bucks.

■ **DJs have great potential as talk show hosts.** They are accustomed to chatting on air and the transition from music to talk is often surprisingly easy. A couple of examples of disc jockeys turned talk hosts are Wally Phillips and Bob Collins at WGN, Chicago. Many of the morning drive personalities across the country are more talk than music.

But newpeople seem to have a prob-



**Stan Major's programming and talk experience covers Philadelphia, Miami, New Orleans and Milwaukee.**

lem making the transition to an exciting talk personality. They have been taught to reserve their opinions and this can be a drawback for doing a daily show.

■ **Off-air staff budgets can be controlled.** Backup personnel is essential to local talk radio, but costs for maintaining even a modest staff can go crazy. Here's how some stations control this possible budget-breaking segment of the programming staff:

Hire one executive producer for all the talk shows. This producer, working closely with each of the hosts, coordinates guest appearances for the individual programs. The rest of the backup staff would simply be telephone screeners and would be paid a lower salary accordingly. Generally, the weekly budget for this aspect of talk programming can range from \$1,000-\$2,000.

■ **Arrange to use talk hosts to help**

close the sale. This may not save money, but will certainly make it. When a talk station account executive walks into a potential client's business establishment with a talk host in tow a deal is generally closed. All this can be accomplished even without ratings which certainly is cost-efficient.

■ **Use network talk shows sparingly.** Now with ABC's Talkradio and NBC's TalkNet, local talk stations can use national shows to augment their programming and keep expenses down. It is considered best to pick and choose the strongest national shows for your station, market and pocketbook.

Talk formats work best where there

is some controversy that makes for exciting listening. It's critical to hire daily talkers with differing political philosophies. A smart talk PD doesn't want the pinball machine tilted toward one ideology or another. Balance is the key.

Talk stations that thrive on local listeners also have a habit of keeping an open door policy so that guests are booked who wish to express all points of view on the issues.

Some programmers have found that if they encourage their talk hosts to be controversial, ratings will soar. But they also try to keep

hosts off their soapboxes for an extended period of time on a single issue. As in anything else variety is important.

The balancing act between good programming and affordable programming is very delicate in talk radio. Attracting interesting on-air people at low prices can be done when the sponsors are in effect subsidizing the hosts' incentive through talent fees per commercial spot aired.

As mentioned, using experts and allowing them the exposure that talk radio brings is a smart way to add expertise without adding much to the payroll.

But one thing that can never be compromised is hiring a personality simply because they will work cheap. Money is a factor and so is talent.

It's the business-wise program director who knows the difference and keeps the critical balance in check. ■■



## Scott Shannon: How I Do My Morning Zoo

*New York's top-rated morning personality talks seriously for the first time about what makes Z-100's Zoo so popular.*

By Scott Shannon

*Editor's note: One day recently Scott Shannon went on the air and confessed that he had lost a tape of one of the morning zoo's funny bits. In two days, he got 37 cassettes of it. That's what you call listeners hanging on to your every word and then some.*

*Scott Shannon is program director and morning zookeeper for Malrite's number one rated WHTZ-FM in New York.*

*Those who know Shannon know he can be a funny guy both on and off the air. He has been successful with zany morning shows in Tampa and New York – his success, obviously, is no accident.*

*Imitation is a form of flattery and if so, Z-100 is being flattered every morning in cities nationwide.*

*But Shannon has no time for major radio stations that rip him off. His morning zoo bits are appearing on stations within close proximity to New York and apparently the imitators are unabashed.*

*Shannon believes that morning zoos will grow through evolution not imitation. That's why we asked Scott Shannon to share his serious thoughts on being funny.*

■ **Execution is everything** – The way you carry off the craziness is what makes the program work. I took WHTZ's concept and developed it on my own.

■ **Use the phones extensively** – Our morning zoo relies heavily on the telephone and call-ins from our listeners. We don't just pull teeny boppers, but the type of people who might listen to an adult contemporary station.

■ **Z-100's zoo is not designed to reach any demographic group** – We don't want to be locked into any audience stereotypes. The music mix is important, but we don't aim at any one demographic as strange as it may sound. We just try to do good radio.

■ **We aim for kids-at-heart** – Almost everyone is a kid-at-heart. We go after the people who enjoy good entertainment, showbiz and have a casual interest in sports and their community.

■ **We're a mix between Arthur Godfrey and Murphy in the Morning** – It's also a little of Saturday Night Live.

■ **Our zoo preps at least three hours for the next day** – You just can't show up that morning and expect everything to go right.

We record things like an imitation of "The Honeymooners" called "The Honeyzoosers" as soon as we get off the air in the morning. We have an eight track studio where we can do takeoffs on songs, too.

■ **Our aim is to assault every possible sense** – We don't care how we move the audience, we just want to move them.

■ **It's better to have a program director running the morning zoo** – They have a better feel for the station. They know when to end a bit. The PD has an overall sense about the radio station that translates nicely into the morning show. It's a real advantage.

■ **Know when to play novelty records** – And, when not to. And how many. Novelty records are a staple of morning zoos and they can be very important when used properly.

■ **Our rule of thumb: the funnier it is, the further we take it** – We recently did a week on Yankee ballplayer Dale Berra getting caught urinating in an alley. When he got caught, he urinated on a cop. We did things like say he was practicing to be a reliever.

■ **It's taboo to hammer on the**

same ethnic group every day – Or the same theme constantly. We don't do boob jokes everyday either. It's a sensitive thing poking fun at ethnic groups and they tend to take it as it's meant when it doesn't become a crusade.

■ **What's "In" today isn't in tomorrow** – That's why we don't try to emulate other morning zoos. To be topical you have to stay on top. Copying other zoos can lead to the bad habit of following others instead of staying up on topic humor for your market.

■ **Learn from all PDs** – Morning people can learn from the PD if they keep an open mind and they must also concentrate on learning their own act.

■ **We try to grade our show every day** – We use a scale of one to ten. An example of a ten:

We had a Vietnam salute on the day of the big parade in New York City. It was serious but not somber. It's ten years too late, but it's happening.

We even played the National Anthem twice that day. That's right, *The Star Spangled Banner* on Z-100. It was right for the occasion.

■ **We don't fool with the news on the hour** – That is done straight, but our team covers it any way we like after it gets off.

Marie Osmond was on the cover of *Good Housekeeping* about how to save your marriage. Right when the magazine hit came word of her divorce. We had fun with the irony of it.

■ **Play six to nine records per hour** – We include that much music with our bits, commercials and news.

■ **Talk about local TV personalities and the Mayor** – We do. TV personalities are great to have fun with and of course Mayor Koch provides lots of material for us. ■■■



Scott Shannon with his Z-100 Morning Zoo sidekick Ross Brittain. Z-100 is the number one New York radio station. Shannon is one of the founders of Morning Zoos.

"WHEN YOU DON'T UNDERSTAND SOMETHING... LOOK FOR FINANCIAL GAIN"



# GEORGE JOHNS

## CONGRATULATES

Dave Spence	KVIL	Dallas
Keith Adams	KLSF	Amarillo
Roy Cooper	WIBC	Indianapolis
Dick deButts	WRAL	Raleigh
Steve Dinkel	KLSI	Kansas City
George Francis	WMAG	Greensboro/High Point
Roy Hennessy	CKY	Winnipeg
Dana Horner	KLSY	Seattle
Don Kay	CHAM	Hamilton
Bill Lacy	KZBS	Oklahoma City
Dave Martin	KORQ	Abilene
George Mills	WRMF	West Palm Beach
Jack Porteous	KEEL	Shreveport
Don Propst	K103	Portland
Vic Rumore	WLAC	Nashville
Ed Shadək	KLZZ	San Diego
Vern Trail	CHED	Edmonton
Bennie Williams	KLCY	Salt Lake City
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## Steve Dahl on Breaking the Rules

*Chicago's top-rated personality tells exactly how far he goes to get ratings.*

*Editor's note: Some ten years ago Steve Dahl applied for a production job while I was program director of WIBG in Philadelphia.*

*He now reminds me that in my rejection letter to him I said he was too off-the-wall to get the job.*

*Today, he makes lots of money and gets high ratings by being off-the-wall. So much for vision.*

*By the way, Dahl thanks me for not hiring him for he may never have achieved his current success. —JD*

WLS-AM personality Steve Dahl's secrets for controversial success are a lesson in breaking all the rules.

For the first time ever, powerhouse WGN, Chicago was beaten in a key daypart. Outsiders might have expected the station to beat WGN would be an FMer. Chicagoans know better. It was WLS-AM. In fact ABC's WLS-AM posted a whopping 9.4 (to WGN's 7.9) in afternoon drive during the winter Arbitron sweep.

There is no secret as to why the

station did so well. Controversial personality Steve Dahl and his sidekick Garry Meier's transfer from WLS-FM to the AM, a move they wholeheartedly and fiercely objected to, is the sole reason.

Dahl didn't exactly make the switch from WLS-FM to its AM brother willingly. He mouthed off as might be expected. It's Dahl's way. The question is, is Dahl's way the way to higher ratings for others as well.

Despite his resistance, Dahl proved his appeal goes further than just "taking his FM listeners with him." Dahl legitimately cultivated new AM listeners giving WLS-AM rebirth and dominance the station has not known since its glory days — number one men and women 25-34; number one men 18-24.

Operations Manager John Gehron engineered the switch. Gehron has gotten the attention of other radio executives who are beginning to believe that AM can be revived with significant programming. Gehron says, "Give them what they want and they'll listen."

They obviously want Steve Dahl. He is one of America's top talents — rebellious, controversial, irreverent and outrageous. As afternoon host, he will embrace topics and words that were previously taboo on the radio. Sexual remarks, bathroom humor, ethnic stereotypes are all an integral part of Dahl's controversial presentation. Dahl's show is especially risqué in that he plays little music — only two records an hour.

Here's how Dahl does it and what ABC puts up with to get higher ratings:

### **VIOLATE THE FORMAT**

Dahl is so undisciplined that he can't keep a log let alone abide by formatic rules. It is Meier who holds the show together.

When Dahl messes up (which is quite often) he admits it and it comes across funnier than most planned jokes. Dahl considers format rules an irritant which gets in the way of his "personality."

Rick Dees is a heck of a



**Steve Dahl (in his familiar Hawaiian shirt) and Garry Meier took WLS-AM's afternoon program from a 2.6 to a 5.6 to a 9.4. It's now number one beating perennial leader WGN.**



# THE DIFFERENCE BETWEEN GUESSING AND KNOWING.



Can you guess which oldies your listeners like most? Before answering, consider this: In most music tests conducted by Surrey, results have shown less than 40% of those songs tested to have significant appeal to the targeted audience. Usually, less than 20% result in being *definitely* recommended.

We're referring, of course, to Surrey's A & O Music Series, considered by many as the most advanced music test available to radio programmers. This auditorium-mode program provides you with clear, concise and quickly usable information in as few as 5 days from time of testing. All tests are

attended by carefully screened individuals whose attitudes and opinions best represent those of core listeners. Your information is presented in three phases:

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**Phase 2—Omega.** Page-by-page, title-by-title breakout involving comparisons of demo groups, cumers, fans or geographical

locations to level of song appeal.

**Phase 3—Compatibility.** Illumination of songs most or least compatible between various listening groups.

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lot less abrasive than Dahl and he takes liberty with KIIS' format. But with Dahl, he seems to celebrate the format errors.

## BE YOURSELF FOR BETTER OR WORSE

"We try to be ourselves," says Dahl, "we add depth and personality rather than just pure outrageousness."

He compares the two of them to funny guys at a party everyone likes to be around because together they are very funny and entertaining. Listeners become friends, not just listeners.

"Act – that very word disturbs me. It isn't an act. It is my personality. I use my real name and I communicate with people. Once I was Steve Roberts, I couldn't be myself using a fake name. I don't know how others can do it. I know air personalities who are married and never talk about their wives – how can they not talk about something that is such a major part of their lives and still be real."

## DON'T PREPARE

Dahl's preparation is best described as non-existent. He ad libs. He and Meier have no idea what they will talk about each day. In fact Dahl arrives at 2:30 to be on the air at, you guessed it, 2:30. He says they've done it long enough to have the pacing and content down.

"We store stuff up and eventually we bring it up and use it. We just ad lib. We just let it happen – we try to be honest, we're just ourselves."

## SPEAK YOUR MOUTH EVEN IF IT'S FOUL

"I don't just do it for shock value, I just say what I think. A lot of people don't realize that I speak out against some things, like I think there are too many satanic messages on MTV. Re-

member, I'm a parent now."

One of his more controversial stunts, playing a tape of his wife giving birth to one of their three sons, came under intense criticism. Dahl says he aired the tape because it was the culmination of nine months of "fetus updates" (like "this month the penis is developing") that he had shared with his listeners.

## FIND HUMOR IN TRAGEDIES

Dahl says making fun of tragedies is "a mechanism to cope with the tragedy." He compares his material to what office workers would joke about around the water cooler. But Dahl will also deal with serious issues.

"We take care to talk about war in a serious way, we are not always bizarre."

## BE SEEN AROUND TOWN

Dahl is – through live performances at area clubs with his band. Eighty percent of the show is stand up comedy, an extension of his radio program.

They do parodies and other original material. His hottest number now is on Gary Dotson (the accused rapist of Cathleen Webb). AM exposure has opened up whole new (and even more lucrative) markets. He claims he gets \$10,000 to \$30,000 some nights.

## CRITICIZE MANAGEMENT ON-AIR

Dahl's transfer to the AM got added publicity when he vocalized his opposition on-air. "I didn't want to go to AM. It wasn't hype. It's not that we didn't think we could make it happen, we thought we could. We just thought since there wasn't a lot of time left on our contract (it expires in February and Dahl says he is listening to other offers) it was a risk to leave the established,

successful FM show for AM."

His criticisms on-air were not limited to the AM transfer. One sore point is compensation. Dahl and Meier together earn about \$250,000 a year. Dahl thinks he deserves more. At one point, Gehron paid Dahl over and above his regular salary for every show where Dahl did not insult management, the station or any of the staff.

## CHANGE THE PACE

Dahl and Meier's program is so dramatically different from most radio shows that it throws listeners off at first. "We rarely play a record, only one or two an hour. We have a window that goes out over the city and listeners come and talk on the show." The slower pace is often criticized by radio people. But the criticism doesn't affect Dahl, "We don't program to our peers. That won't get us decent ratings."

"Most of my fans didn't like the show the first time they listened. Then they tuned around and came back. We just expose our listeners to something different."

## PICK A PARTNER

Dahl credits Meier for much of his success. "Lohman and Barkley from KFI were my biggest influences. The two are great. I always wanted to hook up with a partner and before Garry I couldn't find one so I had like 15 different character voices and I talked to myself all show long."

And now everyone is listening. He hopes to translate that success to a live network presentation that will bring the duo to different markets. "We had initially signed with ABC to do a network show but they wanted to change everything about us that made us so successful." –By Laura Loro

## Dahl's Hints for Managers

This is Steve Dahl's advice on how general managers can get along better with their talent and help them to be more productive.

Rarely do radio executives go to their problem personalities for input on how to make things better. Steve Dahl obviously knows the feel of hot water – he's been in it enough. But throwing cold water on the creative process discourages more personalities than it helps and leads to bigger ego problems.

Straight from Dahl's mouth, his suggestions for present and future GMs:

■ **Managers must be more mindful of how to find the right talent.** I think they should find the talent and then get them into radio. For example, comedians are great personalities. It is easier to teach them radio than it is to

get a great radio technician and try to teach them personality and talent – it can't be done.

■ **Let us be entertainers.** I don't agree with this research crap. Put the personalities on the air and give them the chance. If they don't do it, then that's that.

■ **Compensate the personality when we produce.** And make a commitment to promote the talent properly.

■ **Back your personalities up.** For example, if an advertiser does not want to air on our program our sales team says 'okay, we'll schedule you for somewhere else' – instead of changing perceptions and believing in us and in what we do to change that advertiser's mind. I don't think the salespeople are equipped with what it takes to convince those leery that our program is special and salable. Isn't that what salespeople are supposed to do, sell?

# What Are America's Most Winning Formats?

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## Experts Reveal How to Develop Morning Shows

*Seventy personalities tell how to have a funnier, more creative and more successful morning show.*

By Andrew J. Goodman

**EDITOR'S NOTE: RADIO ONLY** is proud to bring you an exclusive "sneak preview" of an important soon-to-be released book on morning shows.

This is the first definitive work on morning shows which features many top-rated personalities speaking with insight about the nuances of their work.

It was compiled by Andrew J. Goodman and his team at American Comedy Network, a division of Katz Broadcasting.

The list of contributors reads like a "who's who" and the content ranges from preparing the show, on-the-air, and after the show to station relations and how management can help.

This is the first of a two-part series excerpted from "The Method to the Madness" – Radio's Morning Show Manual.

We are grateful to Andy Goodman and his staff for choosing to release it to RADIO ONLY readers first and exclusively.

### UNDERSTANDING YOUR AUDIENCE

It may seem natural to say "Good Morning, gang" but when your average listener looks around there's no gang there, and you've given him the opportunity to feel like you're not really talking to him.

"Relate one on one with listeners" advises KCCY, Pueblo, CO's Dave Moore, and he's absolutely right. Radio remains the most personal of the mass media – every aspect of your presentation should reflect this.

On one hand your audience perceives you as larger than life and places more value on your recommendations. And on the other hand, they must believe you're very much like them – a regular guy – if they're going to identify and emotionally connect with you.

The audience doesn't really want to know you had a bad day and it's not going too well for you. They want you to be "on" every single day. That's why they listen to you. They have bad days, you don't. – John Lanigan, WMGG-FM, Tampa.

### HUMOR IN THE MORNING

No matter what format you talk about, radio people agree that humor is a universal "lubricant" that makes a morning machine hum. In our survey, 83% of the respondents classified humor as at least "Very Important" to the success of their show, and almost a third categorized humor as the "Most Important" element.

**I'm not here to save the world. I'm here to make people laugh at breakfast.** – Ron Chapman, KVIL-FM, Dallas.

Once you get past this consensus, however, you'll find a hundred different opinions on how best to use it. When we asked our 70 personalities for their criteria, here's what they told us:

**There are 3 things that people like to hear about on the radio: they like to hear about your family...they like to hear about animals...and they like any sort of reference, however**

obscure, to sexual impropriety. – Dr. Don Rose, KFRC-AM, San Francisco.

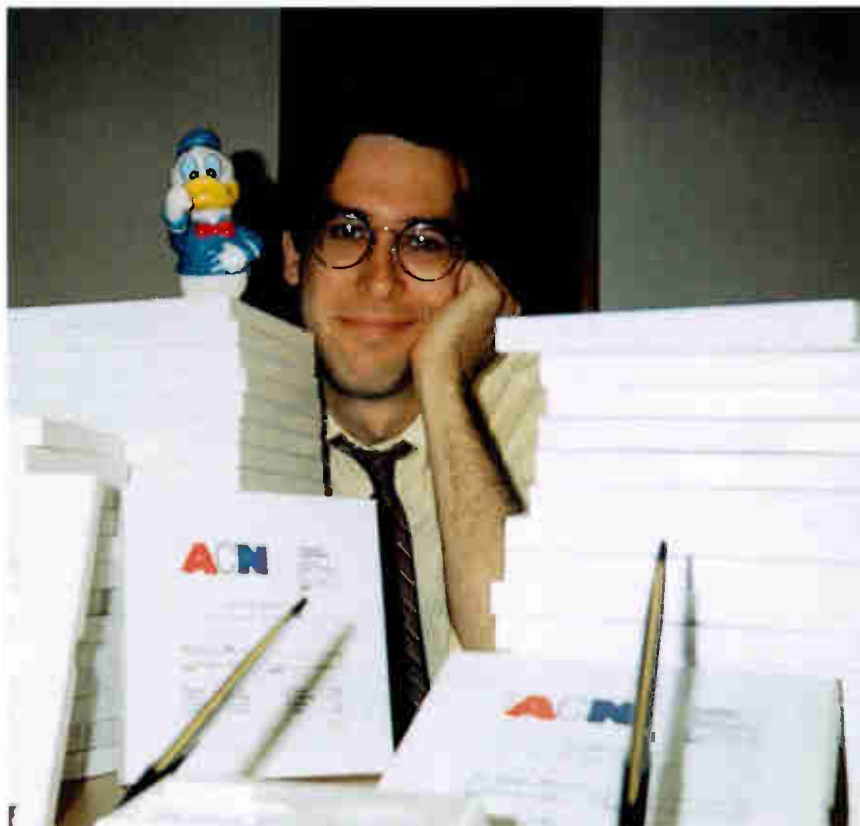
Keep things really short. Plan (it) out, know how it will end, and get out of it in a hurry. If it's funny, you'll leave them wanting more. If it's not very funny, it ended faster. Also, find somebody you can go through a bit with ahead of time and say, "Did it make sense? Did you know what I was getting at?" – Paul Robbins, KPOP-FM, Sacramento.

### SEXUAL HUMOR

If there is a common thread running through everyone's sense of humor it must be sex. So, given that sexual humor will be used, how do people use it? Two methods keep cropping up:

**We use "perfect" double entendres – that is, you can say something and it really does mean two things. When the Richmond Braves had their opening day, we were joking about Reagan throwing out the first ball...and I wondered if Nancy kisses his balls before he throws. Well, if anyone wants to get really upset, I just say, "Where's your mind?" – Corey Dietz, WRVQ-FM, Richmond.**

There remains one great trap: sexism, specifically sexual humor that offends your female audience. Our per-



Andy Goodman is President/General Manager of American Comedy Network which supplies material to many of radio's highly rated morning personalities.

# TRANSTAR'S FORMAT 41<sup>SM</sup>

Here's what industry leaders  
are saying about it:

“Miami-Ft. Lauderdale is an important market for us, so when we put Transtar on our FM station, it was a big step. It's the best step I think I've ever taken in this market. It's a big adult winner.

Joe Amaturio  
Owner and President  
Joy 107 FM, Ft. Lauderdale

“Transtar's Format 41 is bringing us superb revenue growth. We've had terrific response from both listeners and advertisers here in the Twin Cities. It sounds super. . . they really know how to do this format right.

Denny Carpenter  
General Manager  
Magic 108 FM, Minneapolis

“We put Transtar's Format 41 on WLTQ (formerly WBTT) in mid-April—and it has really taken off. I've never seen anything like it. Advertisers have already started buying us even before we have numbers.

Steve Downes  
Vice President and General Manager  
WLTQ, Milwaukee

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sonalities were very aware of the dangers in this regard, but it's interesting to review two examples of what they thought "would fly" and what wouldn't — and here it's helpful to note that 68 of the 70 personalities are male.

In July 1984, ACN distributed a fake commercial for "Krapco's Dating Tapes" which worked along this premise:

**ANN:** Krapco is back, and now we're fixing the dating game! Yes, it's Krapco's moneysaving "Dating Tapes"...from Krapco! Hey guys, why spend big bucks wining and dining a woman who'll only feed you the same old lines you've heard a million times before?

(SFX: restaurant ambience)

**WOM:** Today's men are so threatened by an assertive woman. Don't you think so? Yes or no!!

**ANN:** Now, with Krapco's "Dating Tapes", you can hear these exact same lines in the privacy of your own home. Just listen to this!

(SFX: cassette clicks on)

**WOM:** (eq'd from cassette) You insensitive pig! How dare you hold that door open for me! (Copyright 1984 — ACN)

Krapco has always been a popular "sponsor" among our affiliates, but "The Dating Tapes" got unusually high marks and was used widely. More importantly, no one seemed overly concerned about the reaction of female listeners.

Within our own offices (where we regularly "test market" our material), however, the female response was less than favorable. "Why isn't there a Dating Tapes for women? they asked... and with a measure of indignance.

This spot was apparently offensive to them — albeit mildly — even though the men who wrote it and the personalities who aired it didn't think it would be. ("Krapco's Dating Tapes for Women" incidentally, was issued the following month).

Now consider this example: in December, 1984, ACN issued a fake commercial for a new monthly TV show called "PMS Magazine." The spot opened like this:

**SM:** Hi, I'm Susan Moody...

**BS:** And, I'm Brenda Swelling. And don't miss this month's edition of "PMS Magazine"!

**SM:** First, in our Mood Swing Department, we'll take you to Hormone World where we'll ride an emotional Roller-Coaster!

(SFX: roller coaster with woman in background)

**WOM:** (yelling) I love you! I hate you! I love you! I hate you!

(Copyright, 1984 — ACN)

We knew we were getting into ex-

tremely sensitive territory here so we test-marketed this bit heavily before sending it out.

Much to our own surprise, our female audience loved it; and it's worth adding that the concept for "PMS Magazine" came from ACN's own Mechele George.

The ACN stations, however, were reluctant to play it. "Now this will be offensive to women", the personalities

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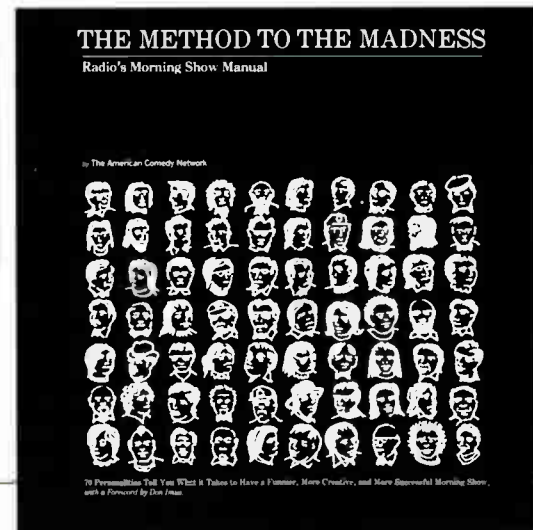
The ACN stations, however, were reluctant to play it. "Now this will be offensive to women", the personalities said, despite our report of successful test marketing.

Perhaps they were right — our audiences may have been exceptional. But these two examples should show how difficult it is to predict what will and what will not offend your female listeners. Your own judgement may not be the best guide in this category (even if you are an "enlightened male") and we strongly recommend test marketing on your own.

## LOCAL VERSUS NATIONAL

We asked our morning personalities to express in percentages how much of their humorous material related to local people and events, and how much to national people and events. The actual average of our respondents: a perfect 50-50 split. Some did believe in localizing everything:

*The Method to the Madness: Radio's Morning Show Manual* is available for \$14.95 plus \$1.50 postage from the American Comedy Network, Park City Plaza, Bridgeport, CT 06604-4277. (203) 384-9443. The book is a 10 by 10 inch oversized softback.



My effort is always 100% to try to localize the material. That is even though some remarks deal with national people/events, I still try to relate the material to local people and institutions. — Mike Fiss, WYYY-FM, Syracuse.

...but many countered that the conventional wisdom of "being local" wasn't necessarily appropriate for an unconventional show:

Some people would say that I'm not local enough, but I've thought there's a certain over-emphasis on that. While the nice thing about radio is that you can localize the media, I don't think you have to localize them to death. People want to laugh. They'll laugh any way they can. They don't necessarily have to laugh at something around the block. — The Greaseman, WWDC-FM, Washington.

## TAKING THE CHANCE

We asked our personalities: if you have a funny, but potentially "hot" bit ready to air and you're not sure whether or not to go ahead with it, how do you ultimately decide? They were asked to rate three elements in the decision process, and to relate each one on a scale of 1 to 5 (1 for least important, 5 for most important). The average results from our respondents:

Your own gut instincts:	4.75
Past audience reaction:	3.72
Management input:	2.27

Ross Brittain of WHTZ-FM, New York, (a station known for taking chances with its comedy) tells us, "It always goes on the air at least once. It's the complaints that determine if it stays on the air." And Robert Murphy shared a bit of wisdom that jocks have whispered to each other — out of earshot of management — for years.

**I usually strike first. I certainly never run it by anyone in management. My motto on that is: forgiveness is easier than permission.** — Robert Murphy, WKQX-FM, Chicago.

But a cautionary note is provided by The Greaseman — an outrageous performer himself, but a veteran who understands the nature of the beast.

It's one thing to do anything you want on the air...but you still have to be able to sell it. If sponsors are afraid to be associated with it, then in the end you will lose. **CONTINUED NEXT MONTH**

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

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### FORMAT LEADERS

#### CONTEMPORARY HIT RADIO

	AQH
1. WQUT/Johnson City	21.9
2. KIIK/Quad Cities	17.9
2. WSKZ/Chattanooga	17.9
4. WFMF/Baton Rouge	17.8
5. WVIC-FM/Lansing	17.1
6. WIOG/Saginaw	16.6
7. WSSX/Charleston	16.5
8. KHFI/Austin	16.0
9. KAMZ/EI Paso	15.7
9. WHOT-FM/Youngstown	15.7
11. WNOK-FM/Columbia	15.1
12. KQKQ/Omaha	14.4
13. V	14.1
14. K	14.0
14. V	14.0
16. K	13.9
17. K	13.7
18. V	13.6
19. V	13.4
20. K	12.5
20. V	12.5
22. K	12.2
23. K	11.8
24. K	11.2
25. V	11.2



#### THE RESURGENCE OF TOP 40

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

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

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#### A case in point:

RADIO ONLY, in the April 1985 cover story on “the resurgence of Top Forty,” lists 13 of the 1980s’ most notable Top Forty success stories.

E. Alvin Davis & Associates is proud to have two of these 13 outstanding stations—WLLOL-FM/Minneapolis and WZPL-FM/Indianapolis—as clients.

#### Another case in point:

RADIO & RECORDS, in its April 1985 Ratings Supplement, lists the highest rated CHR “Format Leaders” in the nation.

E. Alvin Davis & Associates is proud to have two of America’s top six highest rated CHR stations—WVIC-FM/Lansing and WIOG-FM/Saginaw, as clients.

E. Alvin Davis & Associates’ reputation is based on helping clients achieve outstanding rating performance. Our “custom” approach to consulting, serving a limited number of clients with individualized programming and marketing guidance, has produced a well-documented history of client rating and revenue success.

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President

RADIO PROGRAMMING & MARKETING



## New Tips On Personality Radio

*Tidbits of relevant information to help your personalities develop.*

By Jay Trachman

*Editor's note: In this issue's Cover Story Gannett Programming VP Jay Cook points out the importance of not only finding, but training tomorrow's air talent. Many times the people who are responsible for the training have a lot to learn.*

*That's why there is a changing trend for program directors and managers to read as much as possible about their "craft" or profession.*

*One to One Publisher Jay Trachman has authored a series of three booklets on various programming facets. His latest is "Sharing - The Art of Personality Radio" (\$16.50 from CreeYadio Services, Box 9787, Fresno, CA 93794).*

*These exclusive excerpts reveal some of the thought that goes into being a successful radio personality today and in the future.*

### BE YOURSELF

"Just be yourself," they tell us. It's the first lesson we get, right after "push this button" and "don't say (obscenities) on the air." Conduct your own research: ask a salesperson at the station if anyone ever told him or her to "just be yourself." The answer you hear may be something like this, "Well, of course - that's good advice for any salesman - just be yourself!"

### PAPER TRAINING

You should be writing most of your own content for your show and after your own eyes and ears, one of the most useful tools you have is your local daily newspaper.

Pass up the front section, hard news is tricky to deal with, there's a real danger of substituting opinions for responses, and while that's not inherently wrong, it's a different set of skills.

Go to the local section and scan for the silly and unimportant little things that typify life in your town. When you see something that makes you smile or frown or tense up or say "Huh??", then read the item through a few times.

*Jay Trachman is a career jock and publisher of One to One, The Journal of Creative Broadcasting.*

Identify your own response first then express it in a few words. You do not want to report all the details the newspaper does. Ninety-nine percent of the time, 20 seconds is all you need. If you don't need the whole 20 seconds, don't take it. Give the minimum facts to set it up clearly, do your response with real feeling and hang on to the next event.

### YOUR OWN RESEARCH LIBRARY

Someone smarter than I once said, "If you steal from one source, it's plagiarism. If you steal from 12 sources, it's research." In writing and editing *One to One* I have acquired a small library for research over the years. Although you probably don't need all of these books, many will be useful; a few essential.

- The World Almanac - published by Newspaper Enterprise Association, Inc. Sports questions, listing of government officials, holidays, birthdays, Hollywood awards. There ought to be a copy in the control room, too.

- The Readers Digest Almanac - an especially good source for holidays and historical notes as well as last year's obituaries ("Is this celebrity still alive?").

- Information Please Almanac - has excellent listings on sports personalities.

- The Peter Principle (published by William Morrow & Company) has great day-by-day historical listings and a treasure-trove of funny lines ("We have a family physician - he treats mine, and I support his!")

- The Peoples Almanac - (David Wallechinsky and his dad, Irving Wallace). Charming history of the U.S. year by year with dates and interesting sidelights you won't find elsewhere. I enjoy it more than I use it, but when I can't find it anywhere else, it's frequently here.

- The Random House Rhyming Dictionary - When you are trying to rhyme a name or a place, there's nothing else.

- 20,000 Quips & Quotes - (by Evan Esar and published by Doubleday). At the top of the list for anyone who does humor on the air. It's indexed by concept.

- 5000 One and Two Liners for Any and Every Occasion - by Leopold Fechtner (Parker Publishing) use as a backup.

### TOOLS FOR IMMEDIACY

There are four principal tools for keeping yourself at the center of what's happening. First, of course, is the window. Look through it once an hour at least.

The second most useful tool is your local paper. Your listener expects you to be savvy about what's going on about town.

Third: teletypes. Don't try to make this the newsperson's responsibility - he or she has enough things to track.

Fourth: the rest of the world - your listeners, fellow jocks and other station employees.

### THE CLOCK IS RUNNING

How long should a personality talk? No longer than necessary. You don't have all day. You don't have a blank check on your listener's mind. You can't do six events in one break and expect your listener to pay attention to all of them. And you can't talk for three minutes and expect your listener to hang on to your every word - unless you have something unusually appealing to him or her.

### LITTLE HERESIES

These are not suggestions, they're ideas, thoughts, fantasies.

- Dead air - We are so locked into thinking it must never happen. Why not an occasional second or two of nothingness, when it's appropriate? What would happen if you came out of an extremely thought-provoking record, such as Dan Fogelberg's "Believe In Me" and said, "Wow..."? And then just let three seconds elapse.

- Declustering of some commercials - The whole concept of "number of interruptions" and "clutter" is conventional wisdom not gospel. Maybe we needed the researchers and the consultants to say to GMs and sales managers, "Look - you can't just stick these things wherever your client wants, because it damages programming."

I couldn't agree more, but now the principle has been established and everybody's doing it. Supposing a client were willing to pay a premium for a really flashy commercial that's designed not just as a sales message but also as good programming - entertaining, interesting or important. As long as programming is the standard, why not highlight a few of these by letting them stand alone. Be sure the GM agrees and the salesperson understands going in that treating any given flight of commercials as programming content must be a programming decision; otherwise, we're back where we started. ■■

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AND 14 OTHERS!

**TM Communications, Inc.**

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AT 2/3 TRADE ON FIRST 100 29 ORDERS

## RESULTS ARE INEVITABLE

- As sales manager & sales trainer "doubled sales" at KMG-C-Dallas in first month
- Increased sales 500% first year
- Increased sales from \$50,000 to \$272,000 per month in 12 months
- Increased another company's sales from \$10,000 to over \$200,000 per month in two years
- Corp. Director of Sales responsible for 7 radio & TV stations & world's largest media production co.
- Conducted broadcast sales clinics in 18 cities for Radio Advertising Bureau
- Featured speaker on 5 NAB, RAB & NRBA Conventions
- Author of "The Basics of Broadcast Sales", "Tune Into Success In Broadcast Sales", "Cash In On Your Dreams", "Think Thin To Be THIN"
- Has appeared or trained on programs with Paul Harvey, Art Linkletter, Zig Ziglar, Dr. Denis Waitley, Douglas Edwards, Barry Goldwater, Tom Landry, Burt Reynolds, Bob Hope, etc. . . .
- Featured as motivational speaker & sales trainer on Phil Donahue Show, P. M. Magazine, Burt Reynolds Theater, CBS Live at Five, and Hour Magazine
- Is scheduled or has spoken to almost every state broadcast association's annual convention
- Co-Host TV Lifetime Show "Whole New You"
- Increased station's billing up 300% - 500% all over America

**W**ould you like to reduce your sales personnel turnover?

*It costs a station about \$10,000 plus lost customers for each turnover!*

**W**ould you like to have a more "professionally trained staff"?

*The best trained salespeople get the most positive & profitable sales results!*

**W**ould you like to increase your sales up to 500%?

*Other stations have already had these results & you can too!*

**W**ould you like America's top broadcast sales trainer to speak in each of your sales meetings?

*It would be too expensive in person, but is very practical thru video!*

**W**ith competition for advertising so strong, don't you need all the help you can get?

*Pam Lontos Video Sales Course can & will help your sales increase!*

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- Positive Thinking
- Getting Appointments
- Telephone Techniques
- Consultant Selling
- Eliminating Objections
- Kinds of Buyers
- Asking Right Questions
- Selling Yourself
- Goal Setting
- How Emotion Sells
- Trial Closes
- and more.



## COMMENTS TO PAM

- "Your seminar was interesting and enlightening. You are terrific!" David Copperfield, Magician
- "Your sales forum at the NAB was superb! It will make our whole business of radio better for years to come! You were the star of the program!" Miles David, Radio Advertising Bureau, Inc.
- "You are a winner & your sales techniques work!" Zig Ziglar, Motivational Speaker
- "You are a perfectionist when it comes to techniques which teach salespeople to increase billing rapidly & create new accounts!" James V. Zdanck, G.M., WSAH-FM 100
- "It was the best! May we return to the well of your talents for future N.A.B. Meetings?" Wayne Cornils, V.P. Radio Advertising Bureau, Inc.
- "In 3 days sales were a whopping 315% over average days. In my 20 years in radio I've never seen anything like it, Pam!" Bill Bro, Peoria, IL
- "I owe you all the credit for our station 'tripling its billing!'" Trudy Colland, G.M., KFAM, S.L.C., Utah
- "Many of our stars such as Martin Sheen, Burt Reynolds, Julie Harris, Carol Burnett, Charles Dunning, etc., have given inspiration to our audiences and our staff and now having watched you and what I might call a 'ONE WOMAN SHOW' have touched us all as well." Dudley Remus, Executive Producer, Burt Reynolds Theater
- "Pam is easy to recommend! She is dedicated & makes a difference!" Dom Deloise, Movie Star

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## The 60 Minute Sales Gourmet

*A one-hour program for getting reorganized to sell more.*

By Bruce Angeli

*Editor's note: RADIO ONLY frequently receives articles from radio executives on sales and programming.*

*We chose to print this one because the author is an account executive for WEBE-FM in Norwalk, CT and his personal perspective about how he sells may be interesting to other radio executives.*

Making a monthly billing goal ought to be a rewarding challenge. It's like getting a good table at a fine New York City restaurant at 9 pm New Year's Eve – without a reservation.

It may sound "cute" to think of sales as a gourmet event, but all too frequently radio salespeople think of it on the par with fast food – a quick bite and then "I gotta run."

When salespeople look at sales that way (and many times we are not conscious of it), the bite from the budget and "I'll see you later" approach is tantamount to the last supper. Advertisers like service and like to hear from their sales representatives.

Since the radio industry is growing more aware of this nationwide shortcoming, improvements are on the way.

That's why I care to look at selling like it's a gourmet feast – which takes adequate preparation and is well worth the effort.

The ingredients are:

- 1 sharp pencil
- 1 calculator
- 1 current quarterly sales planner
- 1 ledger reflecting current business on books for month to be planned
- 1 weekly sales planner
- 3 monthly sales planners
  - year ago
  - current month
  - blank for month to be planned

In the large mixing bowl of our brains, I like to do the following:

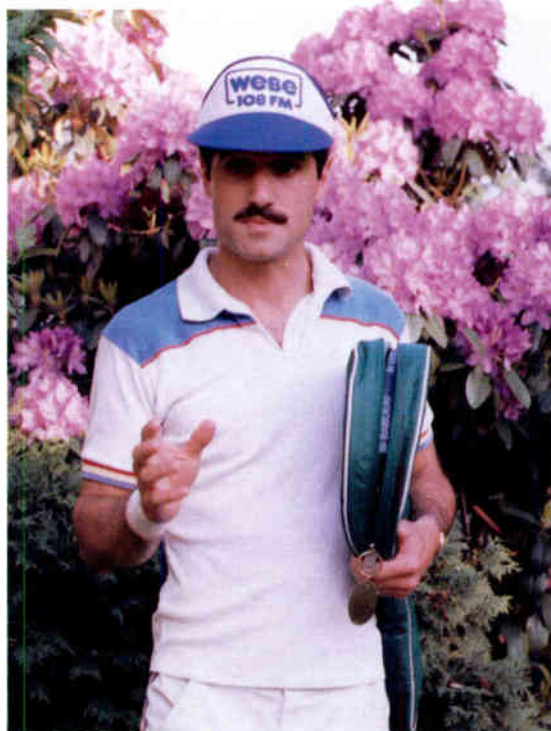
1. Set aside one hour of quality time during the weekend prior to the week that monthly sales goals are due. Do what is necessary to achieve quiet. Use this hour to lay out the following plan.

2. Approximately three weeks prior to the start of the month you should already be between 25%-50% of that magic number. One way to assure a healthy percentage early is simply to tell a client when business

is placed, "Thank you for your order. I'm doing a bit of planning for next month, can you tell me what to expect?" As soon as you know when to call back, immediately write down that date/time in your appointment book. Your job: follow up!

3. List all "A" accounts on a blank monthly sales planner. These are accounts from which you're reasonably confident of getting money.

"A" accounts are considered blue



**Bruce Angeli is an account executive with WEBE-FM in Norwalk, CT.**

chip accounts that you know will do business in a cycle and contribute to your goal without your spending lots of time selling them.

4. Apply the 80/20 axiom: 80% of your business comes from 20% of your accounts. Check your current quarterly sales planner, and your year ago planner to:

- Identify those accounts.
- Set challenging but realistic dollar goals for each of those accounts.
- Your objective is to have all "A" account business booked no later than the end of the current broadcast month.
- If you've achieved this, you are already at 80% of budget. The worst

case scenario is that although your "A" accounts have been identified, orders will not have been placed – yet. They will be. Follow up and be patient.

5. Next, list all "B" accounts below "A's" on the same monthly sales planner. "B" accounts are often "A" accounts with an identity crisis. Although many have potential of being "A's", not enough account performance history, a change in decision-maker, etc are factors that can create uncertainty.

The objective is to presell the best potential hits as a means of reducing uncertainty, and turn as many "B" accounts that are the best potential hits. Source these accounts by using a

monthly planner from the previous year and the current monthly planner. It is best to be selective. Set challenging but realistic dollar goals for each account.

6. "C" accounts are the real sleepers. They can break in a big way with the start of their respective fiscal year. A salesperson may have sent the decision-maker positive mailings, made quality calls, developed a rapport, but no orders have come in.

The "C" accounts with real potential are spending their budget with competitors. It's not uncommon to keep pitching a "C" account with potential for a year. Such effort may well result in turning that "C" into an "A".

A word of caution: Determine early on if a "C" account has potential. If not, get rid of it.

7. As accounts are sold, many find it helpful to make an extra effort to keep their records updated. Then they can know at any given time where they stand percentage-wise with respect to the monthly goal.

Apply these same principles when filling out your weekly sales planner. Focus time and effort where it will do the most good.

Effective selling in today's radio combines a number of important skills. Planning and follow-up are two of the most important.

Sometimes just devoting 60 minutes to reviewing habits and procedures can instill in a competent salesperson the hunger to reorganize their energy and go for it. ■■

# Letting Account Execs Grade Their Sales Manager

*The new way "brave" GSMs are learning excellence from their shortcomings.*

By Jim Hooker

*Editor's note: Jim Hooker has developed a way for sales managers to test their memory on the best and worst sales managers they have worked for. The exercise is important because it can remind the manager of the qualities needed to improve.*

*Here Hooker divulges results of a recent "best/worst" test and shows how the same tactic can be administered by sales managers to their account executives, if the manager is willing to let them rate both the good and bad qualities.*

Everyone is in search of excellence these days – managers, groups and individuals.

For the sales manager looking to be great, there is an exercise to get a handle on it. It involves drawing a line down the middle of a page and writing down the name of the best sales manager he or she has ever worked for. On the right side write down the name of the worst.

By making a list of the things that made the sales manager the best or worst helps a sales manager appreciate what it takes by his or her own assessment.

When this procedure was conducted among salespeople recently, the results led to the ten traits of an excellent sales manager and ten traits to avoid. Here they are:

## THE EXCELLENT SALES MANAGER

1. He or she was fair. When we had a problem it was brought out in the open, discussed, and resolved.

2. They listened to my problems. I felt heard and considered even though sometimes nothing could be done to change the situation.

3. They complimented me regularly. Often they did it publicly in front of my peers as well as the higher ups. Even though it wasn't money in my pocket, it felt good to be appreciated often.

4. They were interested in my personal growth. They gave me regular performance feedback and helped me

*Jim Hooker is president of a sales consulting firm based in Crystal Lake, IL.*

plan training and development.

5. I knew where I stood. They never pulled any punches about my performance. However, the criticism was focused on my behavior rather than on me as a person. They told me specifically what I had to do differently to avoid the problem in the future. I didn't walk away feeling negative about myself. I knew I had to do something differently and I knew what it was I had to do.

6. They always helped me come up with ideas for tough prospects. He or she had a knowledge of marketing principles and helped me figure out what was best for the client. When an agency was involved they could help me understand the agency's strategy so I could work more effectively.

7. They were a great role model on sales calls. They knew how to sell and could show me by taking me on calls. They also could coach me when we went on my calls. We would get in the car afterwards and I could learn what I did right and what went wrong.

8. At the beginning of each quarter he or she would lay out a game plan for reaching the goals. I always knew what I had to do to be successful.

9. My manager understood my personality and related to me as an individual. The staff always felt good working for that kind of sales manager.

10. They were a leader not just a manager. Leaders give you the space to make mistakes and learn from them. Managers are always watching your every move and interceding for you any time they think you're going to make an error. Leaders let you participate in the process of managing the sales operation and are pleased when they see you growing and succeeding rather than being threatened by your growth.

## THE NOT-SO-EXCELLENT SALES MANAGER

1. Constantly threatened me and others both directly by saying he or she was not sure who would be working next month and indirectly through innuendo saying salespeople who didn't do certain things wouldn't make it.

2. They didn't treat us as equals. There was the locker room group

who played racquet ball with the boss and always knew what was going on and then there were the women who were never on the inside to decisions that were made or choice accounts that were given out.

3. They played departments against each other and salespeople against each other. You never knew when your best friend had stabbed you in the back or if it was just a story the manager was making up to get you to make extra sales.

4. Sales meetings turned in to screaming matches. The manager was always putting us on the spot in front of our peers. Some people just got embarrassed and took it while others stood up and started yelling back.

5. They panicked in the face of difficulty. Instead of planning a special promotion or asking us what we could do to turn the billing around they started making crazy deals.

6. Things were helter skelter all the time. The right hand never knew what the left hand was doing.

7. We never had any system for managing account lists. You never knew who had what accounts and some people sat on big accounts for years without producing a penny.

8. They assumed that everyone was motivated by the same thing – money and greed.

9. They saw sales as a win-lose game. They were always trying to get me to play stupid games with prospects to trick them into buying things and told me in performance evaluations that my big problem was that I cared too much about my clients.

10. The manager never gave clear instructions about packages, how to detail a proposal etc. and I ended up always being in the wrong.

The truly excellent sales manager may want to try this test among the account executives letting them come up with the positive and negative qualities.

A really brave sales manager will ask the salespeople to then rate his or her positive and negative qualities.

The idea is to make a collective list of positives from the list of best and worst sales managers they have known – and why.

Plan for your improvement, implement your plan, then rate yourself again in six months to measure your improvement.

Managers with a passion for greatness grow and develop and will take risks like asking their people to rate the best and worst GSMs they have known.

Those who are satisfied with where they are won't bother. ■■

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## Showing Advertisers How to Rate Themselves

*A sales consulting firm has developed a winning way to get advertisers to focus on their ratings instead of the station's.*

By John Yates

*Editor's note: John Yates and partner Dick Gleason have uncovered a ratings system that small businesses might be more interested in than the station's own Birch or Arbitron numbers. The secret to the new system is that it is designed to help the advertiser rate his or her own business with an eye toward whether they would be "ready" to be an advertiser.*

*The system has evolved into a seminar which goes on to advise "qualified" stations on where to advertise (newspapers and radio are the only two choices) and how.*

*Here's a first-hand account.*

The greatest fear to all mankind is the fear of the unknown. In Norway, Maine, the staff of WOXO AM & FM found that after boiling down all the objections, the real one was "fear of not getting results." As we all know, fear grows through lack of knowledge. In fact, most of the business people had never taken any kind of course or seminar in advertising. Everything they knew was a result of trial and error.

Even more alarmingly, none of WOXO's salespeople had ever received any training in advertising. Sure, they had plenty of training in sales techniques, but none in advertising. Management asked, "How can we send our salespeople out to do counselor selling, when, after analyzing problems, they have no formal training to offer competent solutions."

Here is what they did. First, they needed a source. Station owner Dick Gleason had all the necessary tools to formalize the principles including a masters degree in business, marketing with a major corporation and teaching experience.

Gleason and I developed a step-by-step system that practically any business could use. Then, he selected average local businesses with moderate budgets, put them on his advertising system for one year, and called it "The Campaign Method." The results were outstanding.

They fine-tuned the work-sheets, forms, and concepts into an easy to follow system. As word spread, Gleason was invited to present his concepts at a local SBA workshop. It was accepted

so well they then continued to sponsor workshops on their own. As the reputation of the workshop grew, sales increased along with the station's image as marketing authorities.

Here's how it works. The radio salesperson approaches the business



**Dick Gleason and John Yates operate a consulting company to businesses and sales departments.**

owner or manager with a basis for judging what they sell on a scale of comparison (on a scale of 1 to 5 points.) The areas covered are:

- The need for the product or service they are providing.
- The reputation of the business.
- The internal operation of the business (1 point each):
  1. Friendliness and knowledge of the clerks.
  2. The proper lighting of the store.
  3. Background music.
  4. Proper display.
  5. Competitive pricing.
- How effective is the store sign.
- How good is the location.

Caution is given to businesses that do not score well. Those who fail are told that it would not be wise to advertise yet.

The second part of the seminar is a "Marketing Inventory." The participants make up:

- A calendar of opportunities e.g. "peak" sales periods, the business anniversary, promotions.
- A list of the products or services which the business sells.
- The business' "U.S.P." – unique selling proposition.

At this point 8½ by 11 inch sheets of paper are distributed. The sheets are divided into four parts, representing the four quarters of the business year.

The business people are then asked

to list in each quarter the business opportunities and the message of going after the business.

Then Gleason tells his audience of small business people, for a small business there are really only two medias: the radio and the newspaper.

Secondly, he says, messages should be 10 days long (2 weekends). On the radio, a minimum of three announcements should be scheduled evenly for the 10 days. He suggests that 2 newspaper ads be scheduled during a "message."

As part of the "Campaign Method," an advertiser is told there are two essentials in addition to the advertising:

1. Signs in the show windows and in the store.
2. "Talk."

Gleason says, too often the in store salespeople are not well enough informed and enthusiastic about the business' promotional efforts.

Additional key points from the workshop include information on what motivates people to buy, how to select the media to use, and an execution worksheet. Also, they cover how to budget and evaluate for success.

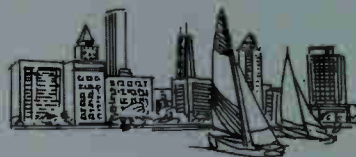
As interest in the workshops grew, they decided to try to recreate it on video and coordinate the ideas with a functional workbook. The experiment worked.

Now the salespeople present the video workshop with workbook for as few as one client. The salesperson acts as the facilitator and is seen as the authority, proof that true selling is teaching and that knowledge will reduce the fear of an unwise buying decision. ■■■



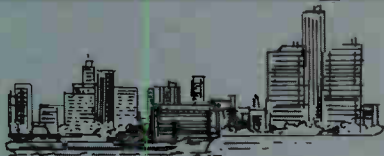
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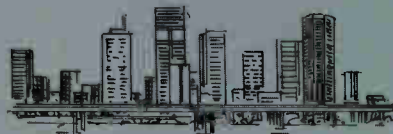
**WGCI** <sup>AM</sup>/<sub>FM</sub> CHICAGO

Represented nationally by McGavren Guild Radio.



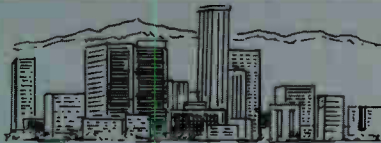
**WLQV/WCZY** <sup>AM</sup>/<sub>FM</sub> DETROIT

Represented nationally by Hillier, Newmark, Wechsler & Howard.



**KKBQ** <sup>AM</sup>/<sub>FM</sub> HOUSTON

Represented nationally by McGavren Guild Radio. (eff. 7/1/85)



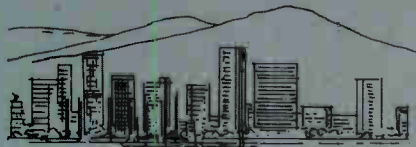
**KIIS** <sup>AM</sup>/<sub>FM</sub> LOS ANGELES

Represented nationally by McGavren Guild Radio.



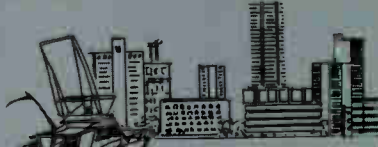
**KUSA/KSD** <sup>AM</sup>/<sub>FM</sub> ST. LOUIS

Represented nationally by McGavren Guild Radio.



**KSDO** <sup>AM</sup>/<sub>FM</sub> SAN DIEGO

Represented nationally by Hillier, Newmark, Wechsler & Howard.



**WDAE/WIQI** <sup>AM</sup>/<sub>FM</sub> TAMPA

Represented nationally by McGavren Guild Radio.

\* Source: Arbitron 1985 Winter Reports (12+ Cume; TSA; 6A-12M, Mon-Sun).



# RADIO

GANNETT RADIO DIVISION  
10155 Corporate Square  
St. Louis, MO 63122

## Sales Mistakes That Cost Thousands

Now sales experts have isolated radio's most serious sales problems.

By Chris Lytle

There are a lot of reasons radio stations fail to perform adequately. Frequently the caliber of sales executives is blamed. But all too frequently a station has run into trouble long before a new account executive has been hired.

Now some stations around the country are taking a long hard look at practices which in the long run affect the bottom line – adversely.

For example, many stations continue to expect the sales manager to be the top biller, too. It is easy to confuse being the leading salesperson with leading salespeople. This mistake limits long-term sales growth.

Too many sales managers are simply top billers with new titles and very little authority, management training or time to manage sales. In essence, their job description is to keep their billing up and help the other salespeople when time allows. Time rarely allows. And a side effect is often keeping the other account executives from performing.

Observation shows that many sales managers call on the accounts that will ensure their top billing status and assign the "Charles Darwin" (survival of the fittest) account list to the new salespeople they have time to hire, but little time to train. This starts the cycle of salesperson turnover which can adversely affect the attitudes of clients and prospects for years to come.

Owners who still pay sales managers 15 percent commission on their sales production, ensure that the manager's first priority will be to sell more, not to manage the station's long-term sales growth. One solution is to pay a salary and an override of every salesperson's production.

Veteran sales managers who've already made some of these costly mistakes offer sound advice. Here are the mistakes most often mentioned:

### Firing ineffective salespeople doesn't

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

always help. The replacement and the sales manager often must invest hours repairing the damage done to the client-station relationship by the ineffective salesperson.

More stations are recruiting constantly, not just when an opening occurs. Interviewing many people increases the chances of finding the right salesperson. There is going to be turnover. But consider college football teams, which turn over personnel completely every four years. A nucleus of veterans, coupled with good recruiting, keeps some schools in the top twenty year after year. The sales team is similar.

**Mistakes in training hurt relationships.** Scott Davis, general sales manager of WTCB in Columbia, South Carolina, uses the term "unarmed soldiers" to describe salespeople who are making calls without making impact. Top sales managers know that salespeople *are* the radio station to their clients and prospects. When you train a salesperson, you really are building up the radio station in the minds of your clients.

Further evidence comes from management consultant W. Edwards Deming who advises avoiding "Management's Five Deadly Diseases":

– **Use of visible figures only** is one of the management's deadly diseases. Deming discusses the "multiplier effect" of happy customers – and unhappy ones. Sales managers often use billing figures only to judge salespeople and client relationships. Figures don't tell the whole story. Key sales management tasks include making joint calls, personal visits and phone calls to get customers' feedback about salespeople's performance.

– **Lack of constancy of purpose.** Successful corporations ask why they are in business. Radio stations with short-term focus may be stating goals only in terms of selling this week's package or making this month's figures. A longer term approach would be "We're in business to help advertisers achieve their goals and sell their products." From this goal flows the need to understand customers, ask questions and make client-focused presentations. As Peter Drucker says, profit is never a

goal. Profit is the indication that you are helping a customer.

– **Emphasis on short-term profits** is the third disease. Station owners who rate a sales manager on month-to-month performance force the sales manager to rate salespeople on month-to-month performance. The attitude, "You're only as good as your last month," causes unneeded pressure on the salesperson and the customer and may actually hurt long-term results. John Naisbitt says the trend is from short-term to long-term focus.

– **Annual rating of performance** is another deadly disease according to Deming who says performance ratings often become management by fear. The new trend is toward weekly coaching sessions. In "The One-Minute Manager," Ken Blanchard and Spencer Johnson introduce the concept of one-minute goals that could be constantly reviewed rather than annually reviewed. People need to know where they stand today. Yearly reviews make it impossible to do anything about what is past.

– **Management turnover** is the last deadly disease, and Deming claims it may be a product of annual performance ratings.

More ways to fail come from the book, "Management Know-How," by the editorial board of "Boardroom Reports Newsletter." The editors describe reasons for small business failure:

■ **Failure to create customers.** Short-term packages and one-shot deals tend to help stations more than clients. Packages train stations to wait for packages and not to plan their own promotions, events and success.

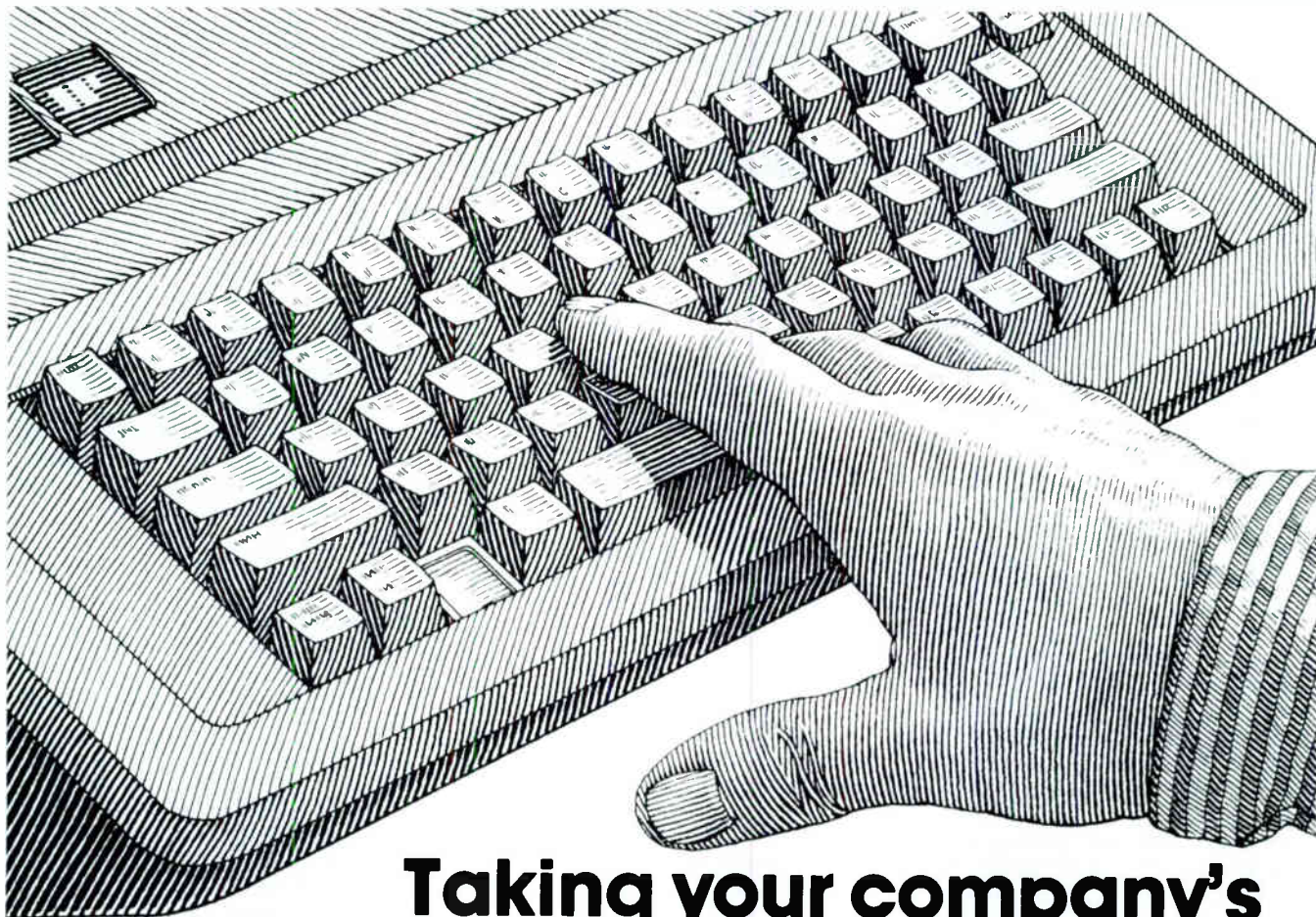
■ **Failure to keep adequate records.** Daily call reports are critical for gauging performance and tracking results.

■ **Failure to know the strengths and weaknesses of your station.**

■ **Failure to keep abreast of the competition.** PD's or promotion people who meet with TV stations, newspaper reps and billboard companies about station advertising can collect media kits from the competition. These kits make good sales meeting discussion topics.

■ **Failure to adapt to changes in the market.** Watch for the it-worked-last-year-so-let's-do-it-again attitude. Even Coca-Cola changed its formula. Nothing lasts forever. ■■



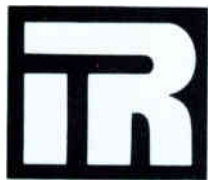


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## Implementing In-House Training

*How a small radio group put together a program that insured 30% annual growth.*

The Village Group based in Chapel Hill, NC used to do what every other radio station does – little or no training.

The company under the guidance of Jim Heavner had preferred to pull its top executives “off the line” when any training was necessary rather than spend too much money looking outside the company.

Then came Judith Berson. She was recruited by Village and brought to Chapel Hill for the purpose of setting up the company’s own in-house program.

The training system is now directed by George McCall who recently returned to Village from Southern Spot Sales. Here’s what he and the other executives did to develop the program for Village’s stations in Lexington, KY; Chapel Hill; Raleigh, NC and Wilmington, NC.

■ **Start with the philosophy that all salespeople smart enough to get hired have the potential to develop significantly** – This company even discourages job descriptions because it doesn’t want any of its employees to limit their horizons. They’d like to think that in sales as well as elsewhere in the company there are no dead-end jobs. The first step toward developing any effective program is to be taken by management whose philosophy it must be to state unequivocally: We’ll help you achieve any job you lust for.

■ **Promote the “Lust Rule”** – Encourage people to be excited over what they set out to do because it causes them to grow.

■ **Win the support of the manager or managers** – Too frequently sales training programs are dumped on radio executives who have not yet agreed they are needed or desired. The result is often failure because the number one leader is fighting the program. To achieve success in sales training key people must commit to the program.

■ **Identify someone to run it** – One place to look is in the teaching ranks. Some stations go to a school and look for someone with business savvy. Others, like Village, recruited someone who had a successful background in sales. Judith Berson sold for Xerox. This step is considered the most difficult and crucial in developing a sales training program.

■ **Decide what you want to train** –

The key question is, “what kind of people do you want graduating from the program.”

■ **Write a program** – This can take up to 90 days of concerted effort. While this is a topic unto itself, the program should be extensively researched to include what is presently working for successful stations similar to yours. Program writers also like to take care that the program is updated to include the latest sales techniques and popular thought from periodical literature. Revising the program is as important as writing it. While the basics of good sales rarely change, techniques do.

■ **Do a “dry-run”** – Village tested its program on 14 executives using three different groups. They asked those attending to write critiques and the authors carefully considered the feedback in polishing the presentation.

■ **Consider the home office as the training site** – Getting away from the usual surroundings and routine can be a plus for learning. Village brings all its salespeople to the home office in Chapel Hill in different waves.

■ **Use varied media as training tools** – Village includes slides, art cards with easels, and videotape sequences to demonstrate subject matter and less talk than might be expected.

In one Village videotape, a spokesperson for the company tells the trainees (or retrainees) what the company philosophy is.

■ **Tape each closing technique** – This is something that can be run and rerun so that those attending can see it vividly in action not just theory.

■ **Test the trainees** – Use modern methods. Village plays a videotape on the third day which includes some 60 attitudes, responses, etc. The trainees must identify all 60 before moving on to the next day’s program.

■ **Include a self-test booklet** – The Village manual includes literature that allows those attending to test themselves on retention of basics.

■ **Provide for monthly training** – Village’s policy is to allot 90 minutes a month to sales training for those who have been with a Village station for one and a half years. This remedial training is usually conducted at the salesperson’s station by a company trainer.

■ **Hire a full-time trainer** – A company not willing to spend what it takes to hire a full-time trainer might be better off with attending seminars or flying consultants in for a few days. While consultants can augment a training program, the excellent companies are acknowledging the importance of annual and monthly training by budgeting \$20,000-\$40,000 a year for the position.

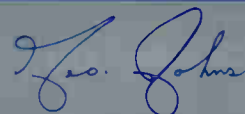
The decision to set up an in-house training program takes a lot of consideration.

Village is glad it proceeded. The company claims to have grown at an average of 30% per year since the late 1960s even in recent years when competition has become tough. ■■■



*Village Group Executive Jim Heavner has used in-house sales training to keep the company growth rate at 30% per year.*

"WHEN YOU DON'T UNDERSTAND SOMETHING... LOOK FOR FINANCIAL GAIN"



# GEORGE JOHNS

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George Francis	WMAG	Greensboro/High Point
Roy Hennessy	CKY	Winnipeg
Dana Horner	KLSY	Seattle
Don Kay	CHAM	Hamilton
Bill Lacy	KZBS	Oklahoma City
Dave Martin	KORQ	Abilene
George Mills	WRMF	West Palm Beach
Jack Porteous	KEEL	Shreveport
Don Propst	K103	Portland
Vic Rumore	WLAC	Nashville
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# New Help For Sticking to the Rates

*How some stations are outsmarting advertisers who try to undercut the rate card.*

By Miles David

Death and taxes are the two inevitables. But there's a third if you're in radio — buyers who want to break your rates.

Now stations who show outstanding growth have a well developed strategy for fighting off the bean-counters without losing business. There are two parts to rate preservation.

## I. BASIC SALES EXECUTION

**Back up the rate card.** Everything starts from the top. Management has to have commitment that the rate card is firm. Transmitted to the sales staff, this establishes a higher threshold.

**Recruit new accounts.** The station that mandates continuing recruitment of new accounts is constantly building a platform — more like an elevator — under its rates. The new business brought in forces older business to pay higher rates to stay on the station.

**Find a fresh description of your station.** The sales staff that is never content to leave a call without finding a fresh way to describe the station strengths meets less price resistance. The order-takers who let buyers define the discussion around cost-per-point drop rates most frequently.

**Emphasize personal charm.** The best salespeople build the best relationships. They sell themselves as much as they sell their station's ratings or other attributes. When ratings drop, they have a better chance of holding rates up.

**Isolate creative alternatives.** The buyer says cost-per-point is too high. Existing or created packages mix time periods to give the buyer a lower average cost and more of the total reach potential of the station.

**Try computerized graphics.** Computerized graphics help sell the buyer on strengths to justify the rate. Equally important, the charts justify the buy to higher-level management and even

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

make the buyer look like a creative genius.

**Tape testimonials.** Watch other media for good clues to selling higher rates. *The New Yorker* currently has a campaign to sell media buyers on the magazine despite higher cost per thousand. Their contention is that *The New Yorker* readers buy more. In radio that translates to success stories and even taped client testimonials.

## II. VALUE-ADDED SELLING

**You create the commercial.** You have added to the value of the schedule bought. Price is far less likely to be an issue.

**Contribute to the advertiser's market positioning.** Again, rate negotiations are set aside. Your participation in a marketing strategy helps take you to a different level of discussion than the debate about price.

**Promotions.** Most advertisers welcome ideas for building traffic. A prize customers win doesn't have to be expensive for the station (or advertiser) to provide. Use ingenuity. Find items so novel they have value well beyond price. Examples:

- **The talking scale.** Makes comments on whether you have gained or lost weight. Retailers just over \$100.

- **Pool submarine.** Works like a radio-controlled model airplane. Submerges and maneuvers under control of a joy-stick. Around \$180.

- **Garden scooter.** Do all your gardening while seated. Wheeled metal seat device costs \$70.

- **Child-finder.** Transmitter kids wear. Sounds an alarm if child wanders beyond a distance parent sets. About \$130.

**Present the facts.** The station which proposes a campaign based on hard facts is also a value-added seller. The advertiser weighs how to take advantage of the information rather than how to beat the price. For instance: you're selling a photography store. Point out that the serious photographer represents 16% of all the customers but accounts for 29% of camera sales and 40% of processing revenue.

**Use travel packages with a schedule as a sales incentive.** It works with

many proprietors of business. It can also be a costly form of business if the price doesn't recover the travel plus normal rates. One way to avoid having the sale become just another form of rate-cut is think value-added. Can the trip be an incentive won by the salesperson at the store who's done the best job? Then you are selling it as a marketing tool rather than a perk for the boss.

**Sell community service.** The station strong in its local cause organizations gains a unique advantage: a network of alliances with the business community. By serving on boards with your customers, you face less likelihood of being treated as the seller of a commodity. You have added stature that makes you less vulnerable to price pressure.

**Management intervention.** The manager gains access to a large advertiser's management and joins the salesperson in a major proposal. Because it calls for a large expenditure or a creative idea, management attention is justified. The buyer working with the salesperson now regards the station as having a different value than those stations which never present concepts.

**Selling co-op expertise.** A budget augmented by co-op funds which a station helps an advertiser obtain is rarely subject to price negotiation. The value added is the station's knowledge about how to expedite smooth completion of the paperwork. Those extra services — plus the feeling that money has been found — put retailers in a frame of mind to accept the station's rate.

**Encourage the ego sell.** Even the largest advertising agencies do it. When every creative idea has been rejected, try vanity: suggest commercials using the advertiser as the spokesperson. A sinful perversion? Well, how about Lee Iacocca? He turned out to be Chrysler's secret weapon. And dozens of other company heads have proved effective. Even those with terrible voices may have believability.

The great example: Tom Carvel. His throat is gravel-coated and no station on the planet Earth would put him on the air as a personality. Yet he's done his own commercials in Northeastern radio for over 20 years and built a whole chain of soft ice cream franchises.

It's an idea to use but not abuse. Pick a prospect with the presence to be persuasive. But don't take the money if the advertiser — good voice or bad — doesn't come across with the total conviction that will attract customers. ■■■



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We're not talking mere pretty pictures, either (although TAPSCAN offers plenty of those . . . and in COLOR, too). The system can "talk" with equal clarity and utility to ALL your clients, from the least sophisticated direct buyer to top professional agency planners. As an example, at the touch of a few friendly keys, the system will assemble and document an optimum single- or multi-station campaign precisely tailored to your client's budget. And it will do this AUTOMATICALLY.

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- \* maximize your rate for ANY buy
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- \* present a graphic analysis of station and market audience composition

- \* design a rate structure keyed to any of over 100 demographic categories

- \* rank your station against the market (or only a select group of competitors) using literally hundreds of different performance criteria

- \* present a graphic analysis of reach and frequency accumulation on your station and any others you choose

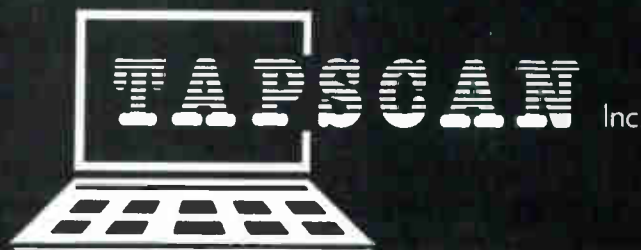
- \* and MUCH MORE, all with the kind of speed and ease which give new meaning to the term "user-friendly."

Small wonder the TAPSCAN standard has spread so fast: It's now being used at well over 200 stations in more than 70 markets. The system has a penchant for paying for itself (including the cost of the hardware) within a couple of weeks. After that, it's pure profit. Some of the nation's largest group owners report that TAPSCAN has added literally MILLIONS to their revenues. And, these figures don't even factor in the savings from on-line and per-use charges: TAPSCAN is

completely self-contained, so you and your salespeople can have the freedom to "fish" for selling points without worrying about a meter running on a distant mainframe computer.

Plus, the system reflects some of the most advanced and innovative thinking in radio today. Most of TAPSCAN's functions are completely unique, and the system expands almost constantly with new ideas, fresh approaches and additional capabilities . . . provided at no extra charge to existing subscribers.

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## Five Changes Ahead in Research

*A top researcher sees little use for focus groups and smaller but more frequent projects.*

By Kurt Hanson

*Editor's note: Ten years ago radio executives ordered research projects begrudgingly preferring instead to rely on their gut feelings. After all, wasn't that the way radio developed all these years?*

With a new generation of younger and somewhat more open-minded programmers, research flourished. Today most major radio stations in large and medium markets are doing some type of audience and/or music research.

Now it appears that research preferences may be heading for another change. Chicago-based researcher Kurt Hanson has tracked potential shifts in five areas including music, where he sees in-house call out research as soon to be extinct. Hanson, whose company Strategic Radio Research conducts nationwide music callout under close supervision, is betting that he'll be right.

Here are Hanson's predictions.

**1. Everyone has learned what they can from focus groups.** There will be declining interest in that research method. Focus groups are still great for testing radio's TV campaigns and they are still good for novice managers who have never conducted a focus group before as a radio executive.

Large-scale statistically valid studies will grow in popularity. For example, using 120 people for your database, you'll be within 3-4% of reality two-thirds of the time. If you want to cut that 3-4% in half, you have to double the sample. The other one-third is likely to be slightly outside of that range, but maybe more.

The size of the sample has to do with the significance of the decision an executive is pondering. The 120 sample size is fine for music research, but a critical decision like a format change or any decision in a top five or ten market should include more people.

**2. Smaller and more closely targeted studies are ahead.** You can't learn everything about a market in one study. Stations will lean toward ordering research as problems arise.

A few years ago it was accepted practice to do a market study that was all-encompassing.

You will still want to include several questions in the research project

of the future, but will want to devote the research time on a specific problem or opportunity.

Stations doing well might do less research, but when things go wrong that's when managers try to cutback. That's when they need research the most.



**Strategic Radio Research President Kurt Hanson is planning to move his headquarters to Chicago's prestigious Michigan Avenue.**

**3. Audience will be tracked throughout the year.** Perceptions and interests change weekly, not once a year when research projects are fielded.

When stations seek an answer to "Which station is getting better lately?", a particular station could go up and down in three or four month cycles.

Stations looking to know "Which station has the best contests?" might find that they are spending a lot of money and getting very little take home pay. There are stations that spend a lot on things like promotion, but the listeners' perception is equal to the amount expended. They are literally throwing money away.

Spot load can be tracked using year long research projects. For some stations commercials are like records in that the sales manager wants to play as many of them per hour as the PD wants to play hit records.

Sales managers can start by adding one spot per hour. Once the incremental research is done, the station can either add one more or delete the one they added until the perception catches up with reality.

**4. In-house music research will decline.** Most in-house music research reports are rudimentary. Cost overruns are wild with an in-house operation. Labor is a mere one-third or one-fourth of the cost.

There are ways to hide the additional costs from the manager's eyes. Costly details like phone lines get buried in the phone bill. Space, management time, theft of property by part-timers and vandalism rarely are reported to the bottom line.

What may be worse is that quality control is miserable on local call-out research. Making up interviews is not uncommon when supervision isn't adequate.

Auditorium music testing is a more efficient way of checking out oldies quickly. But even this method tends to suffer from bad recruiting. Recruiting tends to be done by local firms which are subcontracted by national research firms.

We believe WATS line music research is going to be hot where nationally-staffed, well-supervised interviews are featured.

It's important to consider the time of day your music research company is making its calls. The 6:30 to 9:30 pm weeknight period and weekend afternoons prove to be the most effective.

There should be one supervisor for every eight interviewers to guarantee reliable information.

**5. Everyone will have to do music research.** A PD or GM without it will be as rare as an executive who doesn't subscribe to Arbitron. It's going to be one of the costs of doing business in this industry.

Here's where money talks. Increase the average time spent listening by ten percent in a top 20 market (which should come out to about \$250,000), and spending \$60,000-\$70,000 on major market music research pays for itself many times over.

Why the reluctance to spend on music research? Contests don't always insure higher ratings. TV commercials are not a guarantee of bigger numbers.

Knowing more about your audiences' musical tastes will prove to be a more attractive priority as competition continues to increase and fighting for share points becomes more crucial. ■■■





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## Atlanta



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WZGC-FM	R	13.6	13.7	11.8
WVEE-FM	B	10.3	9.2	10.0
WKLS-FM	A	7.7	8.7	9.7
WQXI-FM	R	9.3	7.9	8.3
WKHX-FM	C	6.1	6.6	6.8
WPCH-FM	EZ	5.7	5.7	6.6
WSB	AC	7.5	6.6	6.4
WSB-FM	AC	5.2	4.9	5.1
WYAY-FM	C	3.5	4.8	4.8
WFOX-FM	AC	3.5	4.4	4.4

## Austin



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
KHFI-FM	R	22.0	22.5	20.4
KASE-FM	C	14.0	16.4	18.5
KLBJ-FM	A	14.8	16.1	15.4
KEYI-FM	AC	9.1	7.3	8.3
KLBJ	N/T	3.2	3.8	6.2
KOKE-FM	AC	6.3	4.6	5.1
KPEZ-FM	EZ	4.6	3.3	4.2
KVET	C	4.3	4.1	3.2
KMFA-FM	P	1.8	2.6	2.1
KUT-FM	P	4.4	3.4	2.0

## Baltimore



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WBSB-FM	R	8.9	8.9	10.1
WYYI-FM	A	8.2	8.6	9.2
WBAL	AC	8.8	8.0	8.2
WXYV-FM	B	5.9	5.7	6.9
WLIF-FM	EZ	11.0	10.7	6.5
WMKR-FM	R	5.2	5.3	5.1
WCBM	N/T	3.1	3.3	4.8
WPOC-FM	C	6.1	5.3	4.7
WBGR	B	4.9	4.1	4.4
WFBR	AC	2.2	3.1	4.2

## Boston



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WXKS-FM	B	9.3	10.6	11.3
WBCN-FM	A	0.7	11.8	10.5
WBZ	AC	9.6	9.4	7.4
WRKO	T	5.0	7.1	6.9
WHTT-FM	R	6.1	6.5	6.8
WHDH	AC	5.1	5.1	5.3
WJIB-FM	EZ	4.7	4.5	5.3
WZOU-FM	R	3.5	3.1	3.9
WEEI	N	5.0	4.2	3.8
WROR-FM	AC	6.0	4.2	3.5

## Chicago



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WGN	T	7.5	7.6	8.7
WBMX-FM	B	5.5	5.3	7.2
WGCI-FM	B	8.6	9.2	7.1
WLUP-FM	A	4.1	4.8	6.4
WBBM-FM	R	4.2	5.1	5.7
WBBM	N/T	4.9	4.2	5.6
WLS-FM	R	4.0	4.5	4.5
WLS	R	4.7	4.4	4.3
WMAQ	C	4.3	3.5	3.9
WXRT-F	A	4.2	3.8	3.4

## Cincinnati



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WBLZ-FM	B	12.2	14.3	13.2
WKRC	AC	8.2	8.0	9.9
WLW	AC	10.7	7.0	8.9
WEBN-FM	A	9.8	7.3	8.1
WKRQ-FM	R	10.3	9.3	8.0
WWEZ-FM	EZ	9.0	7.9	6.6
WRRM-FM	AC	6.5	6.6	5.7
WCKY	N/T	4.6	4.1	4.4
WLLT-FM	AC	3.3	3.4	3.7
WKXF-FM	C	3.2	3.5	3.4

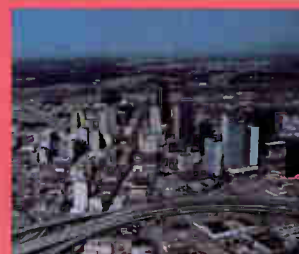
## Cleveland



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WMMS-FM	R	13.6	14.0	15.1
WLTF-FM	AC	6.2	6.9	7.3
WQAL-FM	EZ	7.2	8.3	7.0
WDOK-FM	EZ	5.1	6.5	6.8
WGCL-FM	R	7.1	7.2	6.1
WMJI-FM	AC	7.3	5.6	5.5
WABQ	B	0.3	2.3	5.4
WZAK-FM	B	4.5	3.8	4.5
WDMT-FM	B	5.9	5.0	4.4

## Dallas



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
KVIL-FM	AC	12.1	13.3	12.7
KKDA-FM	B	9.1	10.4	10.8
KRLD	N/T	5.3	6.1	6.9
KTXQ-FM	A	6.5	6.0	6.9
KTKS-FM	R	7.3	8.0	6.3
KMEZ-FM	EZ	4.4	6.3	5.9
WBAP	C	7.7	6.2	5.8
KEGL-FM	R	7.4	5.9	5.2
KPLX-FM	C	3.3	4.5	5.2
KSCS-FM	C	5.7		4.3

## Denver



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
KBPI-FM	A	8.3	11.5	10.5
KOSI-FM	EZ	8.2	7.6	7.7
KBCO-FM	A	6.4	6.1	6.9
KMJI-FM	AC	5.8	6.6	6.5
KOAQ-FM	R	4.2	5.5	6.3
KRXY-FM	R	5.9	5.6	5.9
KYGO-FM	C	6.3	5.6	5.3
KPKE-FM	R	7.6	7.5	5.2
KVOD-FM	CL	3.7	4.7	4.4
KOA	N/T	4.8	3.9	4.3

## Des Moines



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
KGGO-FM	R	22.2	22.1	20.7
KRNQ-FM	R	14.2	14.2	15.2
WHO	N/T	10.3	10.9	10.9
KSO	C	13.3	10.6	9.4
KRNT	AC	5.5	7.9	7.2
KLYF-FM	AC	8.8	7.7	6.8
KMRY	BB	4.4	5.8	5.7
KJYJ-FM	C	4.8	4.9	5.3
KIOA	AC	3.4	3.6	4.7

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

## Detroit



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WJR	AC	96	109	9.5
WJLB-FM	B	7.6	7.4	8.5
WHYT-FM	R	6.6	5.8	7.4
WRIF-FM	A	7.7	6.6	6.6
WCZY-FM	R	6.0	5.9	5.7
WLLZ-FM	A	4.3	5.5	5.3
WNIC-FM	AC	4.8	4.3	5.0
WJ01-FM	EZ	5.0	5.1	4.9
WKSG-FM	O	3.1	4.1	4.4
WXYT	N/T	3.4	4.2	4.1

## Grand Rapids



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WLAV-FM	A	14.9	14.1	*2.9
WCUZ-FM	C	7.7	11.5	*2.7
WGRD-FM	R	12.5	12.5	11.6
WOOD-FM	EZ	8.7	8.6	9.4
WOOD	AC	8.2	9.7	8.2
WLHT-FM	AC	6.4	7.1	6.6
WKLO-FM	R	6.7	6.5	5.3
WCUZ	C	3.2	4.5	4.1
WKWM	B	3.2	3.2	3.3
WMUS-FM	C	4.9	3.2	3.2

## Greensboro



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WKZL-FM	R	15.1	14.8	18.4
WTQR-FM	C	17.5	13.2	14.0
WVAG-FM	AC	8.3	10.8	10.5
WSJS	AC	8.5	6.5	6.9
WQMG-FM	B	7.7	8.3	6.6
WOJY-FM	EZ	5.9	4.5	5.3
WSEZ-FM	R	5.1	5.3	5.1
WRQK-FM	AC	2.5	3.5	3.8
WLXN	REL	0.8	1.1	3.1

## Houston



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
KMJQ-FM	B	10.7	9.8	9.8
KKBO-FM	R	11.3	10.8	9.3
KIKK-FM	C	8.6	7.8	8.0
KSRR-FM	A	8.3	6.7	7.3
KRBE-FM	AC	4.2	6.6	6.3
KLOL-FM	A	6.1	5.7	5.5
KODA-FM	EZ	5.5	5.2	5.5
KTRH	N	5.1	4.7	5.1
KILT-FM	C	4.4	5.5	5.0
KLTR-FM	AC	5.2	4.3	4.7

## Indianapolis



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WFBO-FM	A	20.4	16.6	17.4
WIBC	AC	17.1	14.1	13.8
WZPL-FM	R	12.3	14.3	13.3
WNAP-FM	R	5.4	7.8	9.3
WXTZ-FM	EZ	7.9	6.9	8.4
WFMS-FM	C	10.0	10.2	8.0
WIRE	C	6.0	6.8	6.5
WENS-FM	AC	4.8	6.3	5.8
WTLC-FM	B	9.3	7.2	5.6
WNDE	O	1.6	2.8	3.0

## Jacksonville



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WFYV-FM	A	17.1	16.3	16.1
WQIK-FM	C	9.5	13.8	13.3
WIVY-FM	AC	12.5	11.8	12.1
WJAX-FM	B	12.7	12.9	10.9
WAIV-FM	AC	6.4	6.6	9.7
WKTZ-FM	EZ	9.9	7.3	6.7
WNFL-FM	R	2.5	3.5	4.7
WCRJ-FM	C	3.3	3.7	4.1
WZAZ	B	3.3	2.5	3.6
WPDO	B	0.3	1.0	2.5

## Kansas City



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WDAF	C	9.9	9.8	11.6
KBEQ-FM	R	7.9	9.3	10.0
KYYS-FM	A	10.9	8.6	10.0
KLSI-FM	AC	6.8	6.3	7.0
KZCC-FM	R	5.1	4.8	6.3
KCMO	N/T	5.7	6.6	5.8
KFKF-FM	C	5.2	6.3	5.6
KPRS-FM	B	4.1	6.7	5.3
KUDL-FM	AC	5.2	4.7	4.7
KJLA	BB	3.1	3.8	3.9

## Knoxville



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WIVK-FM	C	26.8	24.8	25.1
WIMZ-FM	A	16.4	18.1	20.7
WEZK-FM	EZ	11.6	12.2	10.6
WOPF-FM	R	5.7	9.0	10.0
WMYJ-FM	AC	8.6	8.3	7.9
WKOY	C	3.4	3.4	3.5
WBMK	B	3.4	4.0	3.3
WIVK	C	2.8	1.4	2.7
WKGN	AC	1.9	1.9	1.9

## Lansing



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WVIC-FM	R	22.7	24.5	21.8
WJXQ-FM	A	15.0	15.6	14.4
WITL-FM	C	10.4	10.0	7.2
WFMK-FM	AC	6.7	6.0	6.2
WMMO-FM	AC	1.7	2.3	5.1
WJR	AC	4.9	5.0	4.8
WXLA	B	2.7	3.0	4.5
WJIM-FM	EZ	5.9	4.4	4.1
WIBM-FM	AC	4.2	3.9	3.9
WILS-FM	AC	5.7	5.9	3.8

## Lexington



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WKQQ-FM	A	17.7	19.9	19.2
WWLK-FM	AC	14.0	12.1	17.2
WLAP-FM	R	13.7	15.7	14.6
WFMI-FM	R	12.9	8.3	*1.9
WVLK	C	13.5	11.7	7.1
WLAP	AC	7.9	8.4	6.6
WCOZ-FM	EZ	3.4	5.5	5.8
WJMM-FM	REL	4.0	3.6	3.2
WRMA-FM	AC	1.3	3.0	2.8
WRPZ	B	0.5	3.0	1.9

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# Introducing The Most Powerful Weapon In Your Audience Building Arsenal

## An Important Announcement for Anyone in a Ratings Battle

### Big News

*Film House, Inc. has just acquired the resources of Broadcast Marketing Group, the only company specializing in buying TV time for radio stations. Because as the leading producer of TV spots to promote radio stations we believe that our clients deserve the best television placement as well.*

### The Facts

Film House has produced more TV spots for more radio stations than anyone, anywhere. Over 1,000 TV spots for radio stations in the last four years. *But Film House is more than just a supplier of TV spots. We alone have the resources and expertise to come into your market and be an integral part of your strategic planning team. That's why groups like Viacom have fired their agencies to work with Film House in all their markets. We'll sit in on*

your focus groups and help plan your marketing strategy. Even as the positioning strategy is being devised, we'll begin brainstorming production approaches. Then we'll design and produce spots that directly accomplish your goals. It's the most sophisticated approach yet to producing successful spots. No one else even offers it.

### Half Perfect

But producing the right spot is only half the battle. Our spots are only as effective as the placement they get. It's in our best interest – and yours – to be sure that your TV buy is as good as your spot. That's why we decided to get into the media buying business. And when we looked for the best way to do that the answer was clear. Team up with the best company in the field – Broadcast Marketing Group. The specialist in buying TV time for radio stations. We knew how good they were

because we'd seen what they'd done for groups like Lin, Sconnix, Susquehanna and Shamrock.

### The Magic

Truly the essence of synergistic power – the combined experience, knowledge and resources of Film House and Broadcast Marketing Group. We can be the most powerful weapon in your audience building arsenal. It makes sense. We think it's magic. See what you think.

### Call. Write. Do Something!

But do it now. We'll Federal you a demo reel complete with an introduction to our new media buying service and our new TV spots. Or at least think of a decent excuse to give your boss about why you didn't.

### The Best Just Got Better.

*The Leader*  
**filmhouse**  
FILM HOUSE, INC. BROADCAST MARKETING SERVICES

24 MUSIC SQUARE W., NASHVILLE, TN 37203 (615) 255-4000

# Radio Across-The-USA™

## Los Angeles



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
KIIS-FM	R	12.8	14.0	12.7
KABC	T	5.7	6.5	6.3
KROQ-FM	A	4.0	4.8	5.3
KMET-FM	A	4.0	3.6	4.7
KLOS-FM	A	5.0	4.7	4.2
KFWB	N	3.1	3.5	4.0
KALI	SP	3.1	2.8	3.9
KJOI-FM	EZ	3.4	3.8	3.8
KLVE-FM	SP	2.3	2.1	3.4
KOST-FM	AC	3.4	3.4	3.2

## Louisville



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WLRS-FM	R	13.0	14.6	14.9
WQMF-FM	A	9.7	13.2	13.0
WHAS	AC	11.7	11.9	12.1
WAMZ-FM	C	11.9	10.9	11.1
WVEZ-FM	EZ	8.4	8.1	6.8
WRKA-FM	AC	6.1	6.2	6.3
WJYL-FM	R	6.5	4.6	5.7
WKJJ-FM	AC	4.8	3.9	4.9
WAKY	O	3.4	2.9	4.6
WAVC	AC	4.7	5.4	4.4

## Madison



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WZEE-FM	R	20.5	21.0	19.8
WIBA-FM	A	14.4	13.4	13.2
WMGN-FM	AC	7.3	8.5	9.7
WTSO	C	6.7	7.8	8.6
WIBA	AC	8.4	7.6	6.9
WTDY	AC	2.4	4.5	6.2
WERN-FM	P	6.5	6.7	5.8
WWQM-FM	C	6.3	4.2	4.1
WHA	N	4.0	3.3	3.3
WMAD-FFM	A	2.8	3.3	3.1

## Milwaukee



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WQFM-FM	A	10.6	12.4	13.5
WTM	AC	10.3	9.8	9.8
WTT-FM	R	7.8	7.6	7.6
WERN-FM	EZ	7.5	7.8	7.2
WUJN-FM	B	6.9	6.7	6.7
WJPM	AC	7.2	6.2	5.3
WMMX-FM	AC	3.9	4.5	4.9
WMLR-FM	C	5.3	4.3	4.6
WVG-FM	AC	3.8	4.5	4.0
WZLJ-FM	AC	2.5	4.1	4.0

## Minneapolis



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WCCO	AC	22.9	22.6	21.1
KDWB-FM	R	7.8	10.1	11.6
KSTP-FM	AC	11.4	10.0	10.5
WLOL-FM	R	9.6	11.2	9.7
KQRS-FM	A	6.3	6.5	8.4
KEYE-FM	C	8.3	5.9	6.5
KTCZ-FM	AC	3.5	4.5	4.4
WAYL-FM	EZ	3.7	3.0	3.3
KSTP	N/T	3.1	3.2	3.0

## Nashville



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WKDF-FM	A	12.5	17.9	16.8
WSM-FM	C	13.0	10.6	11.1
WLAC-FM	N/T	8.8	10.5	10.5
WQQK-FM	B	7.1	7.3	8.1
WZEZ-FM	EZ	8.3	7.8	8.0
WZKS-FM	AC	8.1	9.8	7.8
WSIX-FM	AC	8.5	5.6	5.3
WYHY-FM	AC	5.3	4.2	4.8
WWKX-FV	R	4.5	4.2	4.7
WVOL	B	4.6	4.1	4.5

## New Orleans



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WYLD-FM	B	17.4	17.8	15.2
WEZB-FM	AC	17.6	12.9	14.8
WQUE-FM	AC	7.6	10.1	10.7
WNOE-FM	C	6.4	8.0	7.2
WRNO	A	7.1	7.7	7.1
WBOK	B	4.0	5.3	5.0
WWL	N/T	3.8	4.2	4.8
WAJY-FM	AC	5.4	5.3	4.6
WLTS-FM	AC	6.4	5.7	4.6
WSMB	T	3.6	3.6	3.9

## New York



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WHTZ-FM	R	8.4	8.4	9.6
WRKS-FM	B	6.5	6.3	7.7
WNEW-FM	A	5.4	7.0	6.2
WPLJ-FM	R	6.4	7.2	6.0
WOR	N/T	5.2	5.6	4.7
WINS	N	6.0	4.8	4.3
WNBC	R	2.4	3.4	4.2
WKTL-FM	R	3.2	3.2	3.7
WPAT-FM	EZ	2.7	3.5	3.1
WBLS-FM	B	4.4	3.2	2.9

## Oklahoma City



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
KATT-FM	A	11.5	13.3	14.4
KJYO-FM	R	10.5	10.6	12.5
KZBS-FM	AC	8.3	10.3	11.8
KTOK	N/T	9.0	8.8	9.3
KDFM-FM	AC	8.0	9.1	9.1
KXXY-FM	C	9.9	11.2	8.3
KEBC-FM	C	6.0	6.5	7.8
KKNG-FM	EZ	11.4	8.7	5.4
KAEZ-FM	B	3.5	4.8	4.5
KLTE-FM	AC	6.0	3.0	2.5

## Orlando

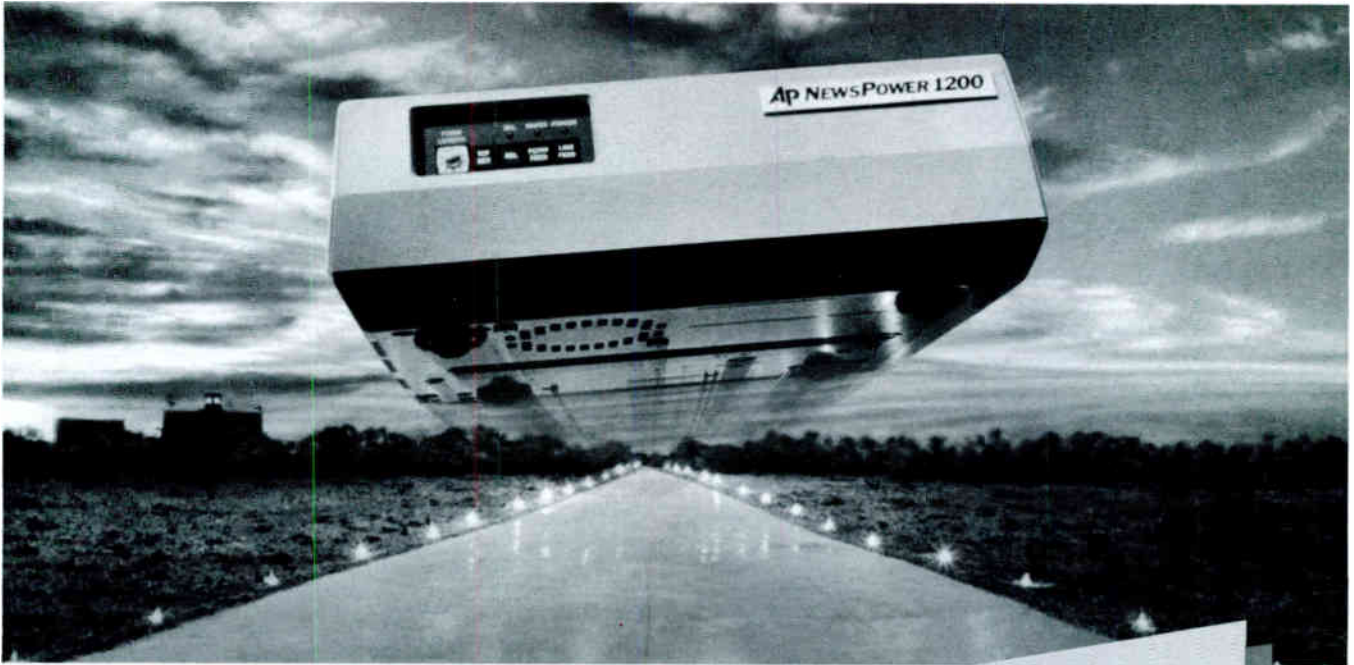


### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WDIZ-FM	A	10.3	14.5	15.3
WHLY-FM	R	16.3	16.5	14.7
WJYO-FM	AC	11.8	12.7	13.7
WWKA-FM	C	10.5	9.9	11.3
WBJW-FM	R	10.8	12.3	10.8
WDBG	AC	5.5	4.9	7.4
WKIS	T	5.4	5.5	4.0
WHOC-FM	C	5.3	4.6	3.3

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WITHOUT A DOUBT.**



# Radio Across-The-USA™

## Philadelphia



### BIRCH MONTHLY

FORMAT	F/M	M/A	A/M	
WMMR-FM	A	7.3	9.6	10.5
WUSL-FM	B	8.6	8.2	9.1
KYW	N	7.3	7.8	6.7
WCAU-FM	R	8.5	7.5	6.6
WEAZ-FM	EZ	7.4	6.5	6.0
WCAU	N/T	5.0	5.2	5.7
WDAS-FM	B	5.9	6.9	5.7
WPEN	BB	4.8	4.7	4.6
WYSP-FM	A	4.1	4.1	4.6
WWDB-FM	T	5.1	4.2	4.4

## Phoenix



### BIRCH MONTHLY

FORMAT	F/M	M/A	A/M	
KUPD-FM	A	10.4	12.4	12.7
KZZP-FM	R	8.7	7.4	9.9
KNIX-FM	C	10.7	10.1	9.5
KTAR	N/T	7.9	7.2	7.6
KMEQ-FM	EZ	2.6	4.7	6.3
KOPA-FM	R	5.8	6.4	6.1
KDKB-FM	A	4.7	5.5	5.4
KKLT-FM	AC	9.8	7.5	4.5
KOOL-FM	AC	5.5	5.8	4.2
KLZI-FM	AC	4.1	4.6	3.5

## Pittsburgh



### BIRCH MONTHLY

FORMAT	F/M	M/A	A/M	
KDKA	AC	16.0	13.4	14.1
WDVE-FM	A	10.0	10.3	10.6
WBZZ-FM	R	12.0	11.5	10.2
WSHH-FM	EZ	7.6	9.6	8.7
WAMO-FM	B	6.9	6.4	7.9
WHTX-FM	R	5.6	5.2	5.9
WHYW-FM	AC	2.8	3.1	4.0
WWSW-FM	AC	4.2	4.4	3.5
WTAE	AC	3.2	3.4	3.3
WTKN	T	2.6	3.7	3.2

## Portland



### BIRCH MONTHLY

FORMAT	F/M	M/A	A/M	
KKRZ-FM	R	10.3	12.3	11.4
KGW	AC	5.9	9.3	9.5
KEX	AC	6.1	8.9	9.7
KGON-FM	A	7.1	5.9	8.5
KMJK-FM	R	11.6	9.2	8.5
KXL	N	4.9	5.8	5.5
KINK-FM	A	7.0	6.6	5.3
KKCW-FM	AC	4.3	4.2	5.2
KXL-FM	EZ	4.9	4.3	4.3
KUPL-FM	C	3.8	3.4	3.0

## Providence



### BIRCH MONTHLY

FORMAT	F/M	M/A	A/M	
WPRO-FM	R	11.7	11.9	12.2
WHJY-FM	A	13.1	10.7	12.0
WLKW-FM	EZ	12.5	11.4	10.2
WHJJ	N/T	5.2	7.1	7.8
WSNE-FM	AC	2.6	3.2	4.4
WBRU-FM	A	3.7	4.5	4.1
WMYS-FM	AC	2.5	3.4	3.2
WPRO	AC	6.5	3.7	2.9
WHIM	C	2.2	2.2	2.8
WXKS-FM	B	1.3	2.0	2.8

## Quad Cities



### BIRCH MONTHLY

FORMAT	F/M	M/A	A/M	
KIHK-FM	AC	23.9	23.9	22.4
WXLP-FM	A	11.8	14.1	13.2
WLLR-FM	C	11.3	8.9	12.3
WOC	N/T	11.2	10.4	10.2
WHBF-FM	AC	4.3	5.6	7.4
WHBF	C	6.7	7.2	6.0
KRVR-FM	EZ	5.9	6.2	5.6
KFMH-FM	A	1.2	3.0	3.4
WDLM-FM	P	1.7	3.2	3.3
WMRZ	O	2.6	2.3	3.0

## Raleigh



### BIRCH MONTHLY

FORMAT	F/M	M/A	A/M	
WRAL-FM	AC	10.8	15.2	15.8
WDCG-FM	R	12.5	12.8	11.6
WRDU-FM	A	9.2	10.4	11.3
WFXC-FM	B	9.8	9.1	8.7
WPTF	AC	9.7	7.4	7.6
WZZU-FM	R	3.9	4.8	5.6
WODR-FM	C	4.6	4.3	4.2
WUNC-FM	P	4.0	4.7	3.9
WDNC	BB	5.2	4.1	3.3
WYYD-FM	AC	2.2	1.8	3.1

## Reno



### BIRCH MONTHLY

FORMAT	F/M	M/A	A/M	
KWNZ-FM	AC	6.1	13.2	18.6
KOZZ-FM	A	19.8	13.9	13.7
KRNO-FM	AC	6.8	8.1	8.6
KHTX-FM	R	9.7	8.9	8.2
KOH	N/T	5.3	6.7	7.0
KNEV-FM	EZ	7.4	7.7	6.9
KSRN-F	EZ	3.7	7.0	6.1
KOLO	C	7.8	7.6	5.7
KROW	AC	3.7	3.0	4.2
KUNR-FM	P	3.4	3.5	2.8

## Rochester



### BIRCH MONTHLY

FORMAT	F/M	M/A	A/M	
WPXY-FM	R	11.4	13.2	16.5
WCMF-FM	A	11.5	11.5	14.0
WVOR-FM	AC	11.0	10.7	10.9
WMJQ-FM	R	8.8	9.3	8.3
WEZO-FM	EZ	6.7	8.2	8.0
WDKX-FM	B	4.6	6.8	6.5
WHAM	AC	8.7	6.2	6.2
WYLF-FM	BB	7.9	6.1	5.8
WZKC-FM	C	1.0	2.4	4.3
WBBF	N/T	4.0	4.0	3.7

## Sacramento



### BIRCH MONTHLY

FORMAT	F/M	M/A	A/M	
KZAP-FM	A	9.0	10.3	12.4
KSFM-FM	R	13.8	11.2	9.5
KXOA-FM	AC	6.6	8.7	9.1
KCTC-FM	EZ	7.9	6.8	8.4
KWOD-FM	R	7.9	8.1	6.8
KRAK	C	5.9	6.5	6.5
KPOP-FM	R	5.5	5.6	5.6
KXOA	BB	4.5	4.6	5.2
KFBK	N/T	4.3	3.7	3.4
KHYL-FM	AC	3.5	3.7	3.1

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

## St Louis



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
KMOX	N/T	18.6	18.1	19.6
KSHE-FM	A	17.2	17.2	15.1
KMJM-FM	B	8.7	8.7	8.3
KHTR-FM	R	6.2	6.0	7.0
KWK-FM	R	5.4	5.7	6.1
KSD-FM	AC	4.1	5.6	6.0
WIL-FM	C	5.0	4.0	4.2
KEZK-FM	EZ	5.0	4.3	3.9
KUSA	C	3.9	3.7	3.9
KYKY-FM	AC	2.3	3.5	3.8

## San Diego



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
KGP-FM	A	11.5	11.4	11.4
KFMB	AC	4.5	5.4	7.6
YH-FM	B	7.6	7.8	7.4
KSLC-FM	R	6.5	6.1	7.1
KJMB-FM	AC	6.7	8.6	6.1
KJTI-FM	EZ	8.6	6.3	6.4
KSDO	N/T	4.3	4.3	5.3
XTRA-FM	A	5.0	4.6	4.1
KIFM-FM	R	2.9	5.0	4.4
KBZT-FM	AC	1.3	3.2	3.5

## San Francisco



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
KYUU-FM	AC	6.8	5.5	7.0
KSOL-FM	B	5.2	5.5	6.8
KGO	N/T	9.1	7.5	6.7
KIOI-FM	AC	2.6	3.9	4.8
KBLX-FM	AC	5.0	4.5	3.8
KABL-FM	EZ	3.3	2.7	3.7
KNBR	AC	2.0	2.5	3.6
KCBS	N	3.2	3.1	3.3
KFOG-FM	A	3.2	3.7	3.3
KRQR-FM	A	2.2	2.4	3.3

## Seattle



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
KISW-FM	A	6.4	7.8	7.9
KIRO	N/T	8.0	7.3	7.8
KUBE-FM	R	9.0	7.2	7.3
KOMO	AC	7.0	7.2	6.0
KNBQ-FM	R	5.0	5.7	5.7
KZOK-FM	A	3.8	4.0	4.9
KMPS-FM	C	5.8	4.3	4.7
KBRD-FM	EZ	2.6	4.1	4.2
KLSY-FM	AC	3.8	3.4	3.7
KPLZ-FM	R	6.1	6.4	3.5

## Syracuse



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WYYY-FM	AC	15.9	15.8	18.8
WAOX-FM	A	8.0	9.9	2.1
WNTQ-FM	AC	11.4	10.7	10.8
WSYR	AC	13.1	10.9	8.1
WHEN	AC	6.1	6.3	5.5
WKFM-FM	R	3.3	4.6	5.5
WRRB-FM	C	4.0	5.8	5.4
WFBL	BB	5.1	5.6	5.1
WCNY-FM	P	3.7	2.2	3.3
WJFZ-FM	P	2.7	2.9	3.3

## Tampa



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WWBA-FM	EZ	12.8	13.4	13.0
WRBQ-FM	R	10.3	9.9	12.0
WYNF-FM	A	10.4	8.0	10.3
WQYK-FM	C	5.5	7.6	7.9
WQIQ-FM	AC	5.1	5.6	7.7
WZNE-FM	R	6.1	5.7	7.4
WDAE	BB	6.8	8.2	5.8
WSUN	C	5.2	4.9	4.8
WMMG-FM	AC	4.2	4.3	3.1
WPLP	N/T	5.4	3.9	3.3

## Toledo



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WIOT-FM	A	14.8	16.7	17.2
WMHE-FM	AC	12.9	13.3	11.9
WSPD	AC	10.3	10.5	10.1
WKLR-FM	C	6.5	8.5	10.0
WRQN-FM	R	8.4	7.2	10.0
WLQR-FM	EZ	7.9	7.1	6.9
WWWM-FM	AC	6.9	6.8	5.4
WVOI	B	4.6	4.2	3.9
WPOS-FM	REL	1.8	3.0	3.4
WJR	AC	4.8	5.9	3.4

## Tulsa



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
KMOD-FM	A	14.8	15.3	17.5
KVOO	C	9.6	14.4	12.7
KAYI-FM	R	9.2	10.3	10.5
KWEN-FM	C	10.1	11.2	9.0
KRMG	AC	10.0	8.1	8.8
KRAV-FM	AC	7.5	7.5	7.6
KBEZ-FM	EZ	7.9	5.8	6.0
KELI-FM	R	6.0	5.7	4.7
KCFO-FM	REL	3.4	3.8	4.2
KTFX-FM	C	3.1	3.9	3.5

## Washington, DC



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WHUR-FM	B	7.3	8.0	9.1
WWDC-FM	A	8.6	9.0	8.9
WKYS-FM	B	9.2	9.1	8.0
WAVA-FM	R	6.0	6.4	7.7
WVAL	AC	3.6	7.4	6.7
WRQX-FM	R	3.2	9.2	5.3
WGA-FM	EZ	5.5	6.1	4.7
WTOP	N	4.4	4.6	4.3
WLTT-FM	AC	4.1	3.9	4.2
WVZQ-FM	C	3.4	3.1	3.8

## Youngstown



### BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WHOT-FM	R	17.5	18.6	18.7
WKBN	AC	11.8	12.0	11.7
WKBN-FM	EZ	8.5	7.4	7.7
WYFM-FM	R	6.5	8.2	7.6
WDMT-FM	B	8.0	6.6	7.0
WBBW	N/T	5.6	6.2	6.5
WQXK-FM	C	6.8	5.9	5.9
WFMJ	AC	5.8	5.7	5.4
WMMS-FM	R	4.5	4.9	4.3
WHOT	AC	4.7	2.9	3.5

\* Indicates new survey area. Persons 12+ AOH shares, Mon - Sun, 6AM - Midnight  
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## ACCOUNT EXEC OF TOMORROW

The effective radio salesperson of the future is going to know as much about newspaper and TV as he or she does about radio as we get more and more into marketing. If the client should have part of their budget in newspaper and part of their budget in TV, salespeople should be comfortable in discussing strengths and weaknesses of different media. Salespeople will be able to help in planning a budget where radio may get the lion's share, but the idea is for the client to get the proper mix. The days of saying the client needs only radio and only my station are long gone. Intelligent salespeople will think what is best for the client not what is best for the station. — *Norman Wain, President, Metroplex Communications.*

## CO-OP HIRING TO SOAR

There will continue to be a significant increase each year in the number of radio stations employing full-time co-op managers. This increase will occur for several reasons: the success of existing co-op departments; increased competition for local business; and the realization by sales managers that their sales staffs don't have the time to invest the co-op.

Also, many of the co-op departments will evolve into full-service retail marketing departments which in addition to the co-op service will develop vendor support programs for major retailers of the marketplace.

— *Stephen Strauss, President, Howe, Strauss & Associates.*

## CAUTIONS ON COMPACT DISCS

Compact discs are the wave of the future. The one problem is using CDs with scratchy records at the same time. A real danger occurs when programmers mix inferior source material with higher quality CDs. That just points to the inadequacy of the other material. Program directors should

embrace CDs but not go in for any heavy kissing. Some CDs are shrill and hissy because record companies use inferior masters for the digitals. Record company bad habits (putting the same kind of compression and equalization) make some CDs as fatiguing as an over-processed record.

Digital playback makes it easier for radio stations but records will never be obsolete. — *Paul Ward, President, Far West Communications.*

## WHERE LITE ROCK IS HEADING

It's heading away from adult contemporary if Viacom's example is a predictor of the format's future success. Viacom's lite format (which airs on WLTW, New York and WLAK, Chicago) can't be confused with other "lite" adult contemporary stations. It does not resemble adult contemporary. It is a non-rock format, or as we say "non-rock around the clock."

We thought at first that it would kick beautiful music, but that hasn't happened. It hasn't kicked adult contemporary either. It instead is finding its own niche and co-existing with other formats. It is a whole new kind of radio.

If you grew up in the 60's, beautiful music is not for you. If you grew up with beautiful music, you are not about to jump to all vocals. So who are our listeners? They are 35-44 and the future — it is the next phase the baby boomers will move into. They are not there yet, but it's the next format for that audience. — *Bill Figenshu, VPI Programming, Viacom Radio.*

## "KIDS" WILL BUY AM STATIONS

People who don't have the money to buy the high priced FM stations will likely be buying AM stations. These "kids" are probably like the ones who got into FM when AM was in its hey day. The process this time won't be quite as big, but will nevertheless

happen. There is an increasing number of AM stations available for very reasonable prices. The revitalization of the AM band could very well come from the "kids" who can't afford FM stations. — *Frank Kalil, President, Kalil & Co.*

## STATION PRICES TO COOL

There will be a cooling off of station prices. ABC/Cap Cities and the Taft/Gulf stations have gotten the limelight but we are impressed by the Malrite Milwaukee price (under \$5 million). Those stations sold for far less than thought, but it was a fair price of what the properties are worth there.

The reason for the lower prices — when people overpay for stations, they have to pay them off. Now they are realizing it is still a business.

There will not be a cooling off of activity however. There will be lots of activity, and maybe more than ever before but the false prices will begin to break. Some stations' cash flow will justify the high prices (WNIC, Detroit for \$18.3 million) but today it is not as much a seller's market as it was even a month ago. — *Charles Giddens, VP, Chapman Associates, Major Market Division.*

## MORE EMPHASIS ON SALES RECRUITING

Recruiting, selecting, interviewing and hiring is and will continue to be the hottest sales area.

Station executives are realizing you can't "cannibalize" anymore. You can, if you are Joe Dorton and the station is KIIS in Los Angeles. They went out and hired all the big guns in the market. In the past Todd Storz did it. He would hire the top six or seven media salespeople in the market. Storz always had the best collection of egos.

But for the most part that is not true today. Top billing salespeople in the top markets make good money and can't be hired away as easily.

This is a dramatic change from the way it used to be.

The future salespeople will rise, become inbred and stay with a station for the long-term. That is the way it will have to be. — *Ken Greenwood, President, Greenwood Development Programs.*

## NETWORKS WILL CATER TO AFFILIS

Radio network news organizations will become more responsible to the needs of individual affiliates. If a local station's mayor is in Washington, the network will track him or her down and get audio for the affiliate.

NBC is doing this now. Stations will pressure their networks to do so too. Affiliate service is the name of the game and it is what the networks will have to do to compete in the months ahead. — *James Farley, Jr., VPI/Radio News, NBC Radio Networks.*

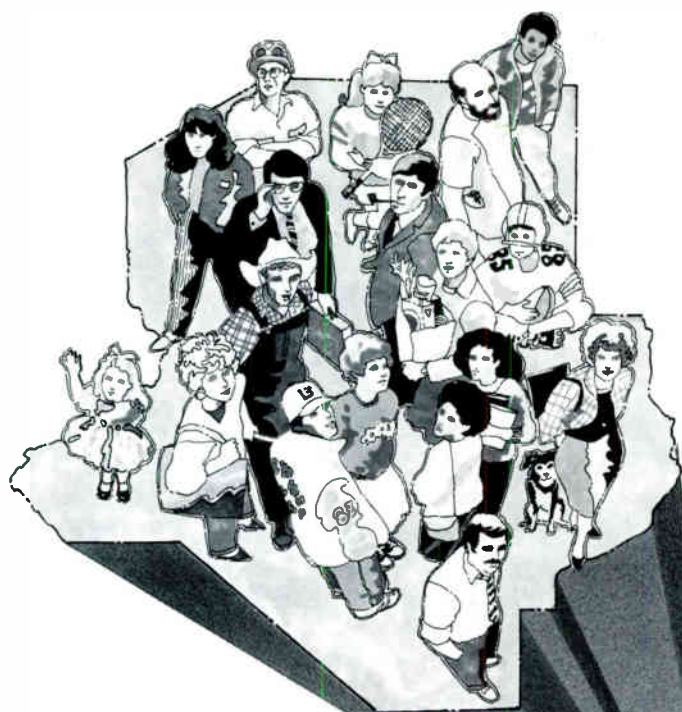
## THE DIARY WILL COME UNDER ATTACK

The diary is a very archaic instrument to measure radio. It has economic advantages in that it is a fairly cheap methodology to administer but it does not serve the best interests of radio. Telephone methodology is better, telephone coincidental in theory is the best, and is superior to the diary.

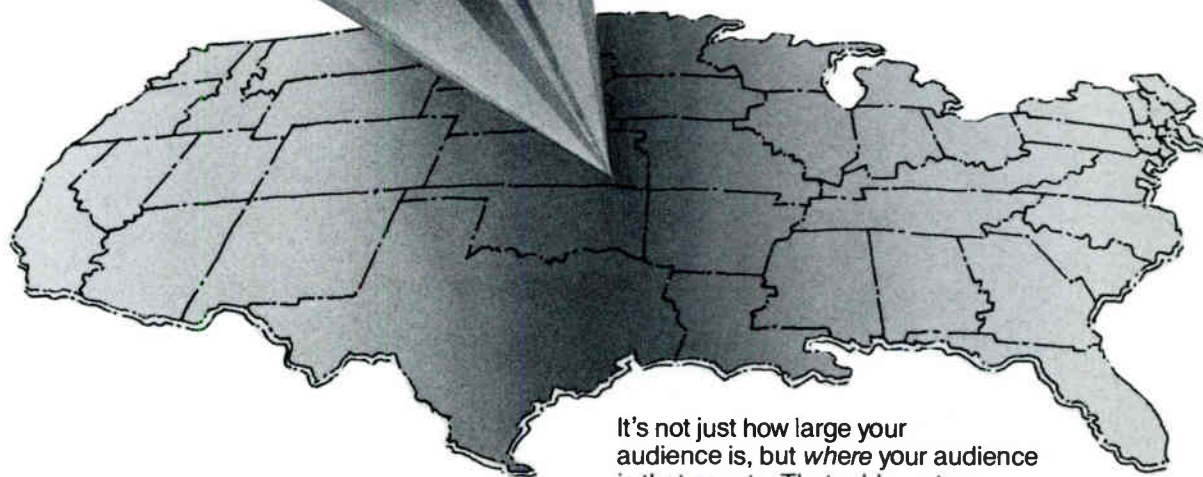
Kenyon & Eckhardt supports Birch Radio ratings and its telephone methodology. Recently BBDO made the same decision. It will be a trend. A lot of media researchers adopt a wait and see attitude, but now others may follow.

There have been attempts in the past for an alternative ratings service (Audits and Survey, Burke, etc.) which have failed. But the economics for radio were not as good as they are today. Today the economics are stronger than ever and radio may be able to support an alternative service. — *Alan Goldin, Senior VPI/Media Director, Kenyon & Eckhardt.* ■■■





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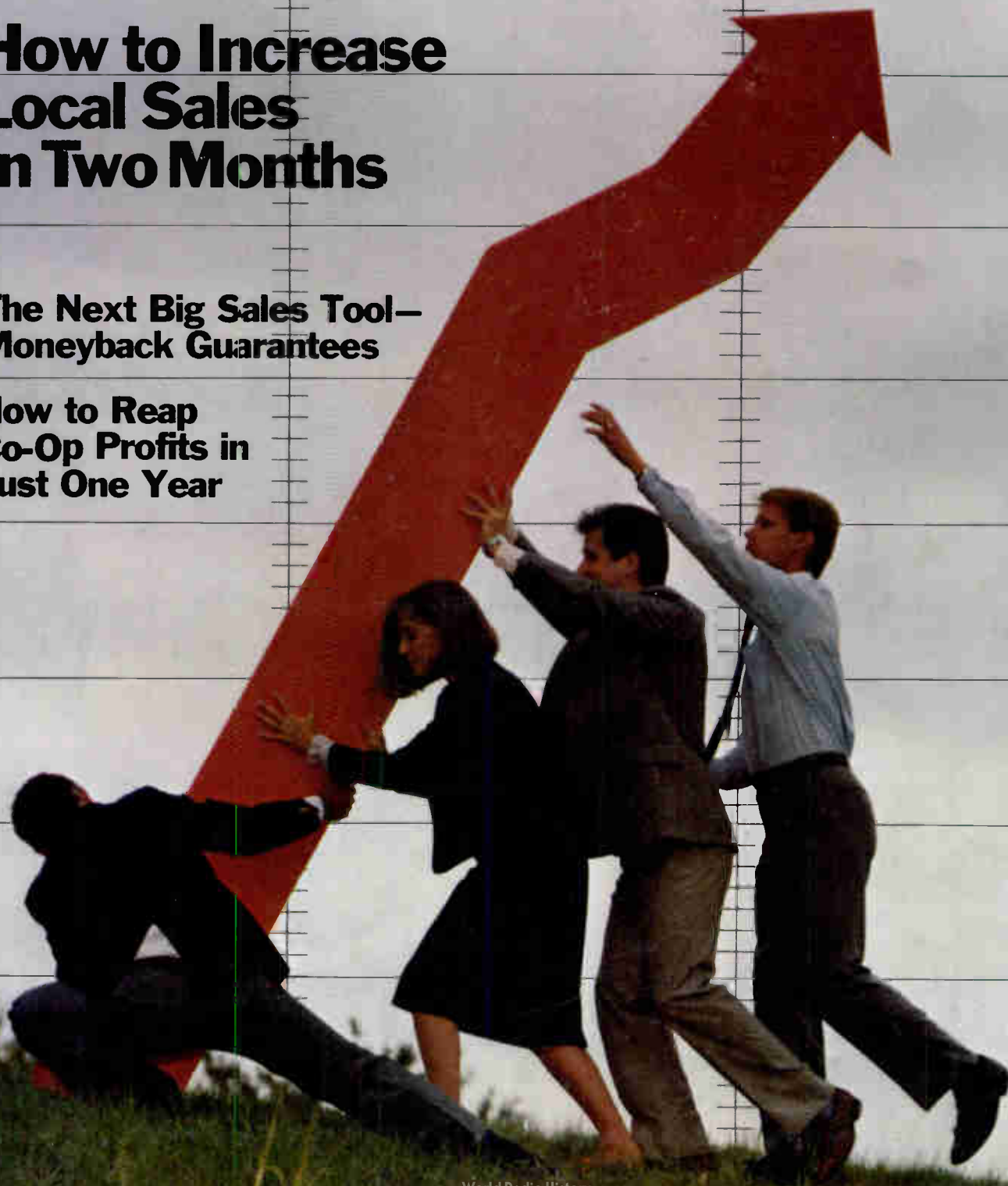
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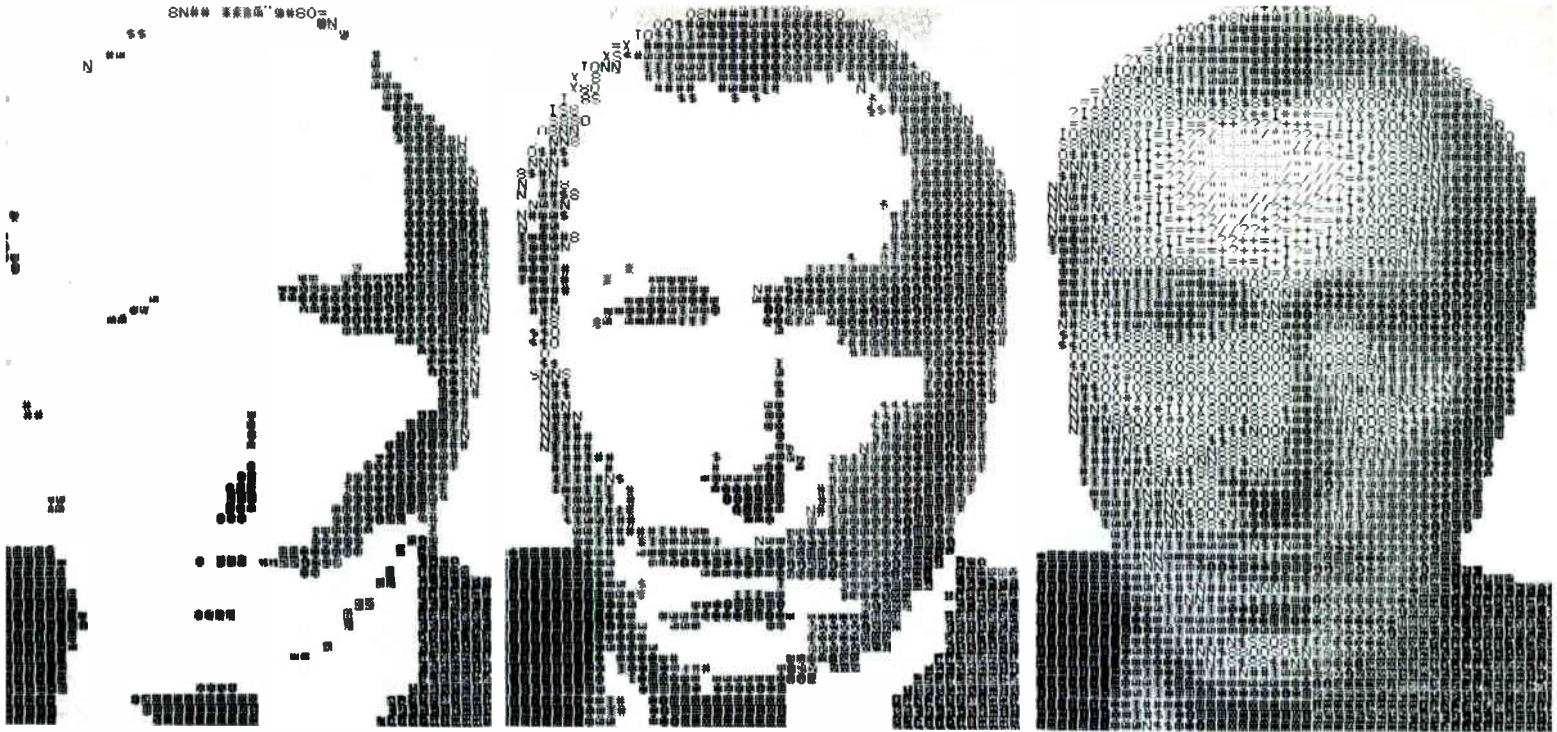
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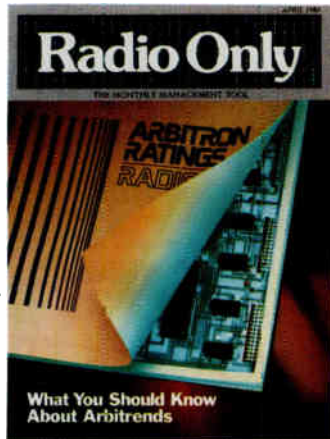
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### More PR Writing Tips

In your April issue, you wrote a very helpful and succinct article on "How to Write a Press Release." If you don't mind a suggestion...I think one piece of advice that should be given to every writer of releases is to identify it as a "News Release," rather than a "Press Release." Our station release list covers a wide variety of media, including television stations. I find that most journalists in the "electronic" media don't like being identified as "press."

One other minor thought. I find it is always very important to "date" a release so that the recipient knows how current it is. I am amazed by the number of releases that arrive on my desk with no date on them, leaving the doubt in your mind whether or not they are current. A final thought is the suggestion that all News Releases be directed to specific people at the various media outlets. It is sometimes very difficult to maintain an up-to-date mailing list...but you can't beat personalizing them.

*Mel Cooper  
President & General Manager  
C-FAX Radio  
Victoria, B.C.*

### It's Not News to Us

You gave away our secret in your March 1984 article "New Ways to Write News." When WLTE (then WCCO-FM) switched from a personality-oriented adult contemporary format to a "Lite Rock" format

(as W-LITE) in September 1983, we were faced with the problem of cutting news time for "more of the twin cities lite rock" while trying to retain our visible news image on the FM band.

First, we tried to develop the idea that we are always monitoring the news (which we are), and will interrupt the program for truly significant bulletins (which we do). Our regular listeners then know that they'll hear the important things right away, as they happen, without the need for an hourly news summary or network cast. Second, we enhanced the image on-air by labeling our newscasts "60 Second Updates," and our bulletins "updates."

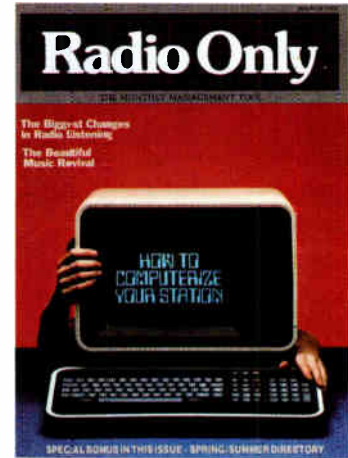
We have a similar idea about public affairs, with our program "60 Seconds." It runs through the day, taking on more substantive issues in a one-minute format. Obviously, tight writing is essential for us.

While we don't require ellipses in our copy, we do use them often. Your article's author is also correct in the statement that this writing form encourages creativity and style. The shorter script form forces the writer to abandon traditional methods and use other elements, including music, actualities and natural sound, to pack the most information in the short space to fill.

*Alan Searle  
News Director  
WLTE Radio  
Minneapolis, MN*

### "Drug-crazed" News Style

News that sounds interesting over the air...as you say in "New Ways to Write News" in the March issue...sounds like you guys think news is never interesting...well, it is...and you don't have to write in a three-dot style like an idiot to make it interesting...most people speak in a mixture of phrases and sentences...and they expect a newscast to sound like a newscast...it shouldn't sound like the words of a drug-crazed rapster...if



it sounds too informal...it doesn't sound like a newscast...the listener won't believe what he's hearing...who says news is a letdown?

Only consultants and program directors. The point behind my parody of the three-dot writing style is this: broadcast news must be flexible. You shouldn't force it into a formula. When you're forced into a formula, you can't be creative. A newscast should sound like a newscast—but within that very broad framework, news people should experiment. "Stylistic elements and individual creativity" can't thrive when you force reporters and editors into a strait jacket. Program directors and consultants who spout forth such foolish ideas should be placed in strait jackets—where they won't harm the rest of us, who are working to make radio news better, faster, more accurate, and more meaningful to the listener.

I hope your next article about radio news is as useful as "New Ways to Write News." Your article shows us the way we shouldn't do it!

*Mark Roberts  
Executive Editor  
KFRU Radio  
Columbia, MO*

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

## Third in a series

# How Marketing Improves Selling

All radio reps talk about selling spot. We do more than just sell. HNW&H markets its stations:

Our basic marketing concept is to maximize our stations' key demographic opportunities. This effort is supported by four other major factors:

- scientific budgeting and forecasting on virtually an account-by-account basis
- the ability to help a station maximize the units it has to sell, including fringe
- an emphasis on long as well as short term rate development
- the use of ad agency data to determine how successful we are on behalf of clients.

As spot marketers, we maximize what we can control: your inventory and the rate you get for it. That's how HNW&H gives its stations the marketing edge. Give your station the marketing edge. Start using our call-letters.

*The radio industry's hottest new call letters!*

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**Jerry Lee**

## The TV Spot Formula That Makes a Radio Station Number One

Jerry Lee is president and co-owner of WEAZ-FM, Philadelphia—the number one Arbitron rated radio station for the last two books.

While most broadcasters feel they have to be chasing a fad, Lee does the exact opposite. That's why the same commercial ran on Philadelphia TV stations for 23 weeks in four different flights.

Interestingly, his station is a Schulke-formatted beautiful music format that had been without its main competitor for over a year, but WEAZ only cashed in on it when Lee stubbornly stuck to his plan to run the "Eazy 101" TV spot.

Basically the commercial shows two men, somewhere between the target of 30-42 years of age, talking in a car about discovering "Eazy 101." The spot gives the viewer a role model of what "Eazy 101" is asking them to do. The station wanted to overcome any reluctance this somewhat younger age group might have about listening to a beautiful music station.

Here's how Jerry Lee set about building and then executing his TV campaign.

He hired The Research Group to do two in-depth studies, using the results to construct a TV commercial complete with storyboards and all. It was then offered to a focus group to see if it worked. "Eazy 101" produced the TV spot and put it on the air. But that's not all. It followed up with a study to see if the spot was working.

Lee claims the commercial didn't work when it was first put on the air even after all the research and testing. But, he didn't take no for an answer. "I knew the commercial tested well so I ran it again in the fall of 1983 even though I was still getting negative comments from agency people."

The Research Group came back into town and found a tremendous viewer playback of the TV spot. When the next Arbitron came out, there was a substantial audience

increase. Now WEAZ is number one 12+ for the second straight book.

Lee knows one thing he did wrong. His rule is to buy 1,800 rating points over six weeks. But the first time the TV spot was used he bought 1,500 for the spot and 300 for another commercial which featured a \$10,000 on-air giveaway. The reasoning is that the giveaway commercial watered down the effect of the major TV campaign.



*The name is Lee. Jerry Lee, president of WEAZ-FM.*

He stuck with the original spot and ran it exactly the same for 1,800 rating points. This time that same commercial worked!

Another one of Lee's secrets is to buy all TV avails after 5 p.m.—none before. And, 60 percent of the rating points purchased must be run between 8 to 11 p.m. Nothing later than 12:30 a.m. He never trades radio spots for TV commercials because the placement is too unpredictable.

While Lee admits some markets can get away with TV campaigns aimed at 1,000 rating points, the major markets must "get above the noise" which, in his opinion, takes 1,800 points.

Lee even thinks that failure to buy this type of TV campaign can actually play into the hands of a

competitor who is using extensive TV. "If you're below that level, you can actually help the competitor get his or her message across—the dominant station gets the credit," says Lee.

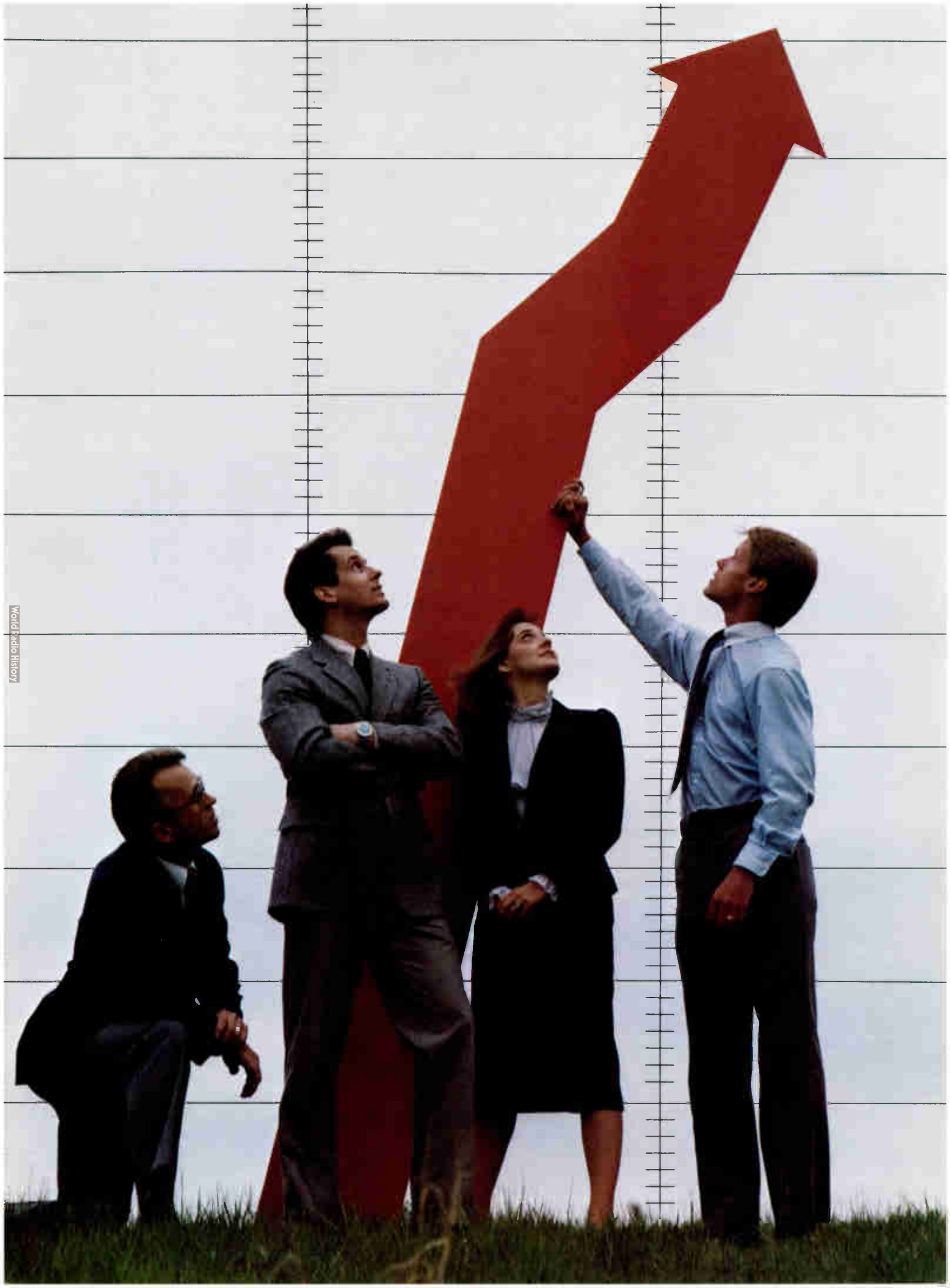
His formula includes running a successful TV spot for up to one year and then considering a variation of the theme, but in essence the approach is the same. Sometimes viewers will not get irritated by seeing the spot for longer durations, but it loses its original magnetism.

WEAZ, under the call letters WDVR, pioneered using TV to advertise radio in 1969 with a commercial featuring a Rolls Royce.

That commercial pointed out the difference between the Rolls and a sporty convertible—the difference between class and classy. That spot would cost \$75,000 to produce today.

Local radio is the fifth largest local television advertising account, according to the Television Advertising Bureau. Jerry Lee helps contribute to that statistic—he spends about \$500,000 per year with TV stations (that doesn't count research of production), but he and a handful of others around the country who are skilled in advertising radio on TV never complain.

The extra revenue produced from the high ratings that these spots earn make the TV advertising budget a much more affordable expenditure. ■■■



# How to Increase Local Sales In Two Months

*It doesn't have to take six months or longer to increase station billing. Here's what some of the nation's top consultants are telling their clients.*



Out of every retail advertising dollar, radio gets between 12 and 15 cents.

Radio has been growing at a slower rate than newspapers or television.

The TV advertising sales rep is considered by agencies as more professional, more intelligent, with better social skills and background in the industry.

Radio stations are feeling the pressure to produce increased revenues even though things are tougher today than ever before. The only way their station general managers can attain this goal is to increase local ad revenue.

In the past the strategy was a slow "rebuilding process." Today's owners and group executives now take a dim view of this timetable. They want results and they want them fast. So general managers and the sales managers they employ are now facing the mounting problem of how to increase local sales in a matter of only months.

It is important to note that virtually no sales consultant is suggesting that stations think "short term" instead of "long term." But the new industry standard appears to be "plan for the future and start delivering increased billing today."

For executives faced with this modern day dilemma, some of the nation's top sales consultants are counseling their clients on how

they can do just that—increase local sales in just two months.

Advice from Ken Greenwood, president of Greenwood Development Programs, Inc.: Start marketing events. Too many radio stations hard-pressed for higher billing send their salespeople out onto the streets with so-called "packages" designed to help the radio station write some quick business.

The only problem with this approach is that the remedy is usually very short term (sometimes as short as a week), and the station is helping itself a lot more than it is helping the new advertiser, creating in the long term an ongoing problem.

Some stations have discovered how to build events rather than how to sell sales packages. They not only add short term billing, but also convince a good number of "event" advertisers to expand their campaigns to up to one year of continued advertising.

Here's how they do it:

- Hire a special person to coordinate up to four "events" a year which will be sponsored by the radio station.

- Hire this "event" coordinator from newspapers, magazines or direct mail. Hard as it is to swallow, print media does a far superior job appealing to local advertisers' needs, thereby getting the lion's share of the advertising budgets.

- Pre-sell 60 to 90 days ahead of the event. Last-minute selling for this type of sales vehicle is ineffective. Pre-planning is a must. Stations serious about selling "events" find it imperative to hire a full-time special events person.

- Arrange to find an indoor location in which to stage an exposition, usually for two days over a weekend.

- Offer participating clients booths at the indoor exposition along with a schedule of announcements which run on the air.

- Schedule on-air announcements preceding the event by three weeks and running through the event.

- Even as the event is about to take place, they have their salespeople talk to the participating advertisers about expanding the ad schedules (perhaps for another three weeks after the exposition).

- Make further attempts after the event to get advertisers to expand their on-air schedules for longer duration.

- Take responsibility for everything concerning the event. The clients just show up, and of course, pay for their involvement.

- Plan up to four events a year. Sometimes, they will run the most popular event twice a year.

- Event-oriented radio stations expect a 60 percent renewal rate from all advertisers participating in the expositions. When it is remembered that most stations lose 20 percent of their advertisers each year, this is a very respectable long term benefit. So, a two-month action can also blossom into a long-term solution for stations looking to up their local sales.

These scheduled events are considered forcing devices to get advertisers interested in being on the radio—and doing it within a short period of time.



## Hot Topics For Sales Events

Here are a few of the topical areas where radio stations can begin building sales events.

### COMPUTERS

Personal computer companies zero in on the home consumer. Shows of this type are extremely popular and some stations run two computer fairs each calendar year. This has the most potential for increased on-air revenue.

### AUTOMOBILES

Stations are finding that people don't have to see a car to decide on its value. They convince auto dealers of this fact and build events which include experts in fixing cars, improving their appearance, estimating their value, etc. Radio stations are an excellent means for giving away a car or cars as part of the involvement.

### CAMERAS

Consumers don't need print or TV to get the picture. That's why assembling a bevy of experts on picture taking, hiring models, securing a location full of picture-taking opportunities, and adding a used-camera exchange can attract stores, dealers and photographic equipment advertisers. These stations don't forget professional photographers, especially those who take pictures of children. Radio giveaways are extremely attractive here.

#### Other possibilities:

- Cooking shows
- Home improvement
- Gardening in the spring
- Any subject in the local newspaper's Special Section

BERNEY KNOX



Chris Lytle, president of Chris Lytle and Associates, is telling his clients about a number of tactics that could put some quick business on the air.

His first advice is that if you want to increase your local billing in 60 days or less, sell more advertising to the advertisers who are already buying time on your station.

This may sound simplistic to some managers, but Lytle's point is this: Consider the big bank that sponsors morning news at 7:30 a.m. five days a week. Chances are, because it is a 52-week advertiser, no one went back to the bank and tried to get it to increase its schedule. Maybe, the afternoon news at 4:30?

Since the quickest source of revenue is advertisers already on the air, salespeople are advised to look at those who are underspending, then begin to pursue them.

## How to Spot an "Underspending" Advertiser

What to look for before asking them to buy more commercials.

- Determine the average amount of money spent by an advertiser on your station.
- Check to see if that advertiser is spending significant amounts of money in competing media, namely television and print.

Here's the strategy that is used by many stations once it has been determined that present advertisers are underspending on the radio station.

Ask them to increase the number of spots they run per day.

Work to rid account executives of the false notion that there are accounts that should only be sold once a year.

Train account executives to lose their reluctance to ask present advertisers to buy more ads. This is done carefully after eliciting responses from advertisers that point to the value of on-air advertising campaigns.



**M/GAVREN GUILD RADIO  
CONGRATULATIONS  
TO OUR REPRESENTATIVES WHO HAVE  
BILLED OVER \$1 MILLION IN NATIONAL  
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Los Angeles



**GARY AHRENS**  
VP/Reg. Mgr.  
St. Louis



**JOHN BITTING**  
Reg. Mgr.  
Chicago



## How to Ask for More Ads

A real-life narrative of questions that work and answers that help close the deal when asking present advertisers to spend more.

**Premise:** Arrange a spot program that you term "the biggest schedule" an advertiser can buy on your station. Buy a calendar, then stamp the client's name on the calendar as many times as he or she would be running spots each day. On June 28th, for example, if the customer would be allowed to run two spots per hour, stamp his or her name 48 times under that date.

**Salesperson:** "What do you think would happen if you ran this schedule on our station instead of the smaller schedule you are now running?"

**Advertiser:** "I can't afford that!"

**Salesperson:** "I didn't ask you to buy it, I just asked what do you think would happen."

**Interim goal:** Get the advertiser to say in his or her own words the perceived value of increased advertising.

**Salesperson:** "What do you think an increased schedule like this costs?"

**Hint:** The advertiser usually says more than it actually costs by the time the station gives two or three nighttime bonus spots for the cost of the pack-

age. Now tell the real amount and be sure to compare the value to print.

**Salesperson:** "What would you have to sell to justify this investment?"

**Advertiser:** (Usually responds by revealing what he or she is really using as a guide for "success" in the on-air campaign). Smart salespeople then get the advertiser to tell them how much is being sold with the present campaign. The difference is the amount the station must now focus on to get the order and to get the renewal next time.

**Salesperson:** "Think this schedule along with the right copy can increase your sales?"

**Closing hint:** If the response is negative, be prepared with other success stories. If it is "Yes," proceed.

**Salesperson:** "Can we sign the contract (pending your approval of the final commercial copy) to help reach your objective?"

**Closing:** Get the advertiser to sign the contract with the "pending copy approval" written into it.

**Salesperson:** "I can't book a schedule this big today, but I'll call you tomorrow with copy for your approval so we can get the expanded schedule on-air as soon as humanly possible."

Consultant Jim Hooker recommends several remedial actions to get the local billing up within sixty days.

He believes stations should waste no time determining which salespeople are salvageable. Sometimes this is done with the help of outside recruiters who specialize in testing, assessing and recommending sales talent.

A new trend is to test the existing sales staff to see if they can still qualify for their jobs. This is an excellent place to make a relevant sports analogy. Even sports teams hold spring training or "training camps" to determine who will make the team. Only the superstars are guaranteed a position and even they have to work hard to requalify. Making the station's sales team doesn't end with getting hired.

Here's how some executives analyze their salespeople.

- Have them tested by an outside company for basic sales skills.
- Interview them anew just as if they were walking through the door looking for a job. Frequently they were hired by a predecessor, so this step can be revealing.
- Examine the billing over the

past 24 months with an eye on average dollars sold per account, new accounts written in that period, renewal rate, and long term business signed.

Another Hooker special idea for stations altering or totally changing their formats is to guarantee a 3-share or refund the percentage shortfall in cash. That is, if the station gets a 2-share, refund one-third cash. It reduces reluctance and often results in minor reimbursements.

The idea of focusing on the leaders in each area of advertising is not new, but many radio stations don't know that signing these leaders can bring many followers (and can do it within sixty days).

The strategy is to get the leader in each area (autos, fast food, etc.) to sign a 13-week deal. The specific goals are outlined in advance (leads, traffic, sales).

Most stations luring leaders will go to great lengths to get the advertisements on the air.

They also look ahead to the value of getting this client on their side. Stations will ask in advance if the client will allow the station to publish the success story if advertiser goals are attained.

Some stations ask if the client will go on the air and do a testimo-

nial commercial or a videotape spot for sales proposals only.

These are some of the ways now being used at radio stations around the country to drum up local business.

The myth that it takes longer than 60 days to improve local billing doesn't hold up anymore. The approach, as it has been in these tested techniques, is to take an action now that also has a continued benefit or follow-up after 60 days.

The average dollar sale for a radio station advertiser per month equals one-fourth of a page when compared to newspapers. That figure is true whether the town is Cedar Rapids, Iowa or Chicago.

With so much growth potential available to radio stations, stations are getting more and more like their competitors in order to attract an increased share of the business.

Radio stations that think like retailers will do well.

One way to tell: Most retailers have their Christmas merchandise and advertising budgets set now, in June, for this December.

The radio station that asks for the Christmas order in the fall will only get the newspapers' and magazines' leftovers. ■■



# How Mini-BINGO<sup>®</sup> is Making Radio Stations Lots of Money and Increasing Listenership.

## It Works Everytime... Guaranteed!

**DICK CHAPIN, STUART BROADCASTING:** "This is to advise that Mini-BINGO on our radio stations has been going quite well. We're probably going to repeat it later in the year, so I want to make sure that the markets and exclusivities are reserved for us."

**WILL JOHNSON, GSM, WTVL:** "We have been playing Mini-BINGO now five (5) weeks and all I can say is "WOW". This is the most fun our listeners have ever had. We're the talk of the town. I'm sure the Spring '84 Arbitron will show the positive results of this promotion."

**MARK JOHNSON, GSM, KNCO:** "No cash came out of our pocket to put on Mini-BINGO. It built our listenership and we ultimately got 61 sponsors on the air with Mini-BINGO. KNCO has generated the biggest January sales in our history."

**RICHARD LUMENELLO, GM WSLR:** "This has been the best promotion we have ever run for both sales and programming. We're getting alot of press out of Mini-BINGO. It generated over \$100,000 in sales and we're going to play it again this year."

See for yourself how it works.

Call collect for free package (503) 686-0248, or circle Mini-BINGO on the reader service card.

In Canada, call Norm Clavir at (416) 438-3934 for more information.

### CO-SPONSORSHIP LOGO

is opportunity to defray promotion costs while providing maximum visibility for key client.

### DIAL POSITION

makes it easy for new listeners to find your station.

### CALL LETTERS/LOGO

identifies your station on hundreds of thousands of Mini-billboards over a 12 week promotion.

### COLOR CHANGES

each week to guarantee repeat customer foot traffic in your sponsor's stores.

### BINGO

is universally recognized and understood, so no new game rules to explain.

### WINNER VERIFICATION

is absolutely positive with cross-tabulation that allows no mistakes. Mini-BINGO numbers have been computer generated to guarantee odds.

### RULES EXPLAIN

prize structure and how winners may claim prizes.

### GAME SCHEDULE

makes it easier for more listeners to become winners.

### FREQUENCY

during late-morning and mid-afternoon assure dramatically increased listenership when most inventory is available.

### ENTRY FORM

insures readership of Sponsors ad space and provides opportunity for promotion-minded stations to give additional chances to win with contest drawings each week and/or during 13th week wrap-up.

### ODDS AND ADDITIONAL RULES,

as required by FTC, assure compliance with federal regulations.

### AD SPACE

provides station additional opportunity to defray promotion costs. Perfect place for couponing-sponsor looking for target distribution to qualified shoppers.

### GRAND PRIZE DRAWING

creates that extra Live Remote showmanship that only radio can do.

### ADDITIONAL AD SPACE

to further maximize income from sponsor's seeking print/coupon exposure. Proven examples of stations receiving three times return on Mini-BINGO fee with Ad Space Sponsors alone.

VERO BEACH FL.  
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WAVV 105 FM

CONTINUOUS COUNTRY MUSIC

MINI BINGO<sup>®</sup>

14	26	31	51	75
10	20	32	48	66
15	18	FREE Ser. 1/84	55	67
2	28	37	58	74
9	23	44	60	61

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ANY FULL LINE WINS - Down across diagonal. Winners must call WAVV (567 KICK) OR (465-KICK) within 30 minutes. Prizes \$10 per game \$50 per day. \$250 per week. Prizes not claimed are added to the next game. Duplicate winners share prize. THIS CARD IS FREE. NO PURCHASE REQUIRED. valid only for week and color announced on air. Available in approximately 16 outlets. Promotion ends 6/8/84.

TRADE MARK REGISTERED U.S. PATENT OFFICE

PLAY AT: 8:45 A.M. 10:45 A.M. 12:45 P.M.  
2:45 P.M. 4:45 P.M. 5 GAMES DAILY MON-FRI

ACTUAL SIZE

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
PHONE \_\_\_\_\_

ODDS & ADDITIONAL RULES: Winning odds for each game is 1 in 15,000. For each 1 in 640. If no winner is established for a 20-minute period, the game will be repeated with open or closed play. Coupon valid until 4 game open to all persons 18 years or older except winners of radio station card drawings and their immediate families.

CO-SPONSORED BY

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FOR WEEKLY PRIZE DRAWING

\$ GRAND PRIZE \$  
**1 WEEK TRIP FOR 2**  
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PENN VALLEY 432-2311



# "Personality Radio" is back

and here's what some of the TOP PERSONALITIES have to say about HINEY WINE . . .

"Because of Hiney, my listeners are a lot less irritable in the mornings."

**Rick Dees—KIIS— Los Angeles, CA**

"Adding Hiney to our station gave us an extra edge over the competition."

**Scott Shannon—WHTZ—New York, NY**

"I've really enjoyed working with Hiney and my listeners have enjoyed hearing about Big Red and Thor every morning. Hiney is an audience builder and I wanna make sure my listeners get all the Hiney they want."

**Tom Dixon—WMML—Mobile, AL**

"Hiney Wine is very big here. It's not only a lot of fun but it's one of the highlights of our show. We had focus groups about a month ago and everything said about Hiney Wine was very positive."

**Sunny Fox—WHYI—Miami, FL**

"It's funny and the audience gets into it. Merchandising is a real plus. We are moving Hiney Wine T-Shirts like they are going out of style."

**Brian Mitchell—WKTJ—Milwaukee, WI**

"It's the first promotion I've ever run for less than two weeks & then had mail coming in from the listeners. Hiney is very effective; we've had lots of positive response."

**Chris Shebel—KZZP—Phoenix, AZ**

"The first radio syndication in a decade that will really make you laugh."

**Scott Woodside—WRQX—Washington, DC**

"In one book we went from a 9.9 to a 25.1 in morning drive. Some of it has to be attributable to Hiney Wine. It helps keep 'em listening."

**Bob Taylor—KIOK—Tri Cities, WA**

"Personality radio is back and Hiney Wine is one part of the whole thing. Hiney Wine was mentioned most by focus groups and is local, relatable and funny."

**Garry Mitchell—WBJW—Orlando, FL**

"We just started last October and our first book with Hiney showed a substantial increase from a 5.8 to an 11.0 share in our target demographics."

**Bob Moody—WAKY—Louisville, KY**

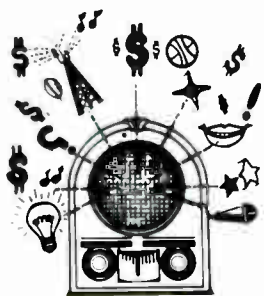
"Hiney Wine adds sparkle to our station. We're always looking for stuff like that because it keeps people listening."

**John Rio—KKBQ—Q Morning Zoo—Houston, TX**

"I never thought I'd be riding Big Red and Thor's coattails to stardom, but the response to Hiney has been absolutely overwhelming. It's the best syndicated feature of the last decade."

**Tom Parker—KIOI—San Francisco, CA**

Hiney Wine is a proven ratings booster and audience builder. It continues to be extremely successful in all size markets and on various type formats. Call us collect for a free demo tape, success stories, and all the juicy details about Hiney Wine and our other great programming and sales features. Ask for either Karen '100,000' Watts or T.J. Donnelly.



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## New Ideas for On-Air Identification

*Some stations are relying on old standbys, but new research shows the way a station is identified could be crucial.*

Quick! What's the first format that comes to mind when the words "Rock 97" are said?

Album rock or maybe rock. Obviously, some form of rock.

What about "Eazy 106"?

Obviously, easy listening.

Now, programmers armed with new research are finding at least two significant things out about how their stations are identified. One is that the old standbys work, but there are other ways to identify a radio station. The other important thing is that failure to identify the station risks losing valuable listener identity.

A scan up and down the dial in virtually any radio market will reveal that most stations either don't identify themselves on the air in a way that reinforces their "position" in the market or do so in an ineffective way.

New thinking is that there are several steps that can be taken to either "tune up" or institute format identification on-air. There is a way to carry it off through the use of DJs or air personalities.

Here's the basis of the approach.

■ **Know the position of the format in the marketplace.** Adult contemporary stations may want to appeal to adults, but the way they are identified can distinguish them from other types of music stations. Since AC stations don't have the solid music image that rock stations can trade on, they must search for something else. Some of them might call themselves "Starstations" (to borrow a phrase from Burkhart/Abrams and Satellite Music Network). Others might want to tie into local com-

munity identity. Whatever they decide, adult contemporary stations should be able to say what they are in one sentence.

■ **Come up with a phrase that describes the station.** WOR is the "Star of New York." It used to be known as the "Heart of New York." It was even once known as "The Talk of New York." This sounds as if it may cause listener confusion, but if research shows the station's best position is "The Star of New York," the change is justified.

■ **Reject the idea that all station descriptions must apply to the format.** News stations may be the market's survival kit. Talk stations may be company for the listener, not just talkstations. Music stations are frequently more than just the music they play. WPEN-AM, Philadelphia is known as "The Station of the Stars" while it features nostalgia music.

■ **Avoid being vague.** "Your oldies station" is ineffective because it could be used by any other station playing oldies. Research is beginning to indicate that the correct position of an oldies station, for example, might be "Remember Radio." Bill O'Shaughnessy put WRTN-FM on the air in Westchester, New York, to appeal to the Gucci crowd. He called his big band/nostalgia format "Return Radio." That said it all.

Then when the position is established, here's how some programmers are getting it across on the air.

Current thinking is that the station's position should be included every 15 minutes. Some PDs have hard and fast rules about how this

is to be done and require their DJs to read "liner" cards. Frequently DJs get tired of the routine and the listeners suffer.

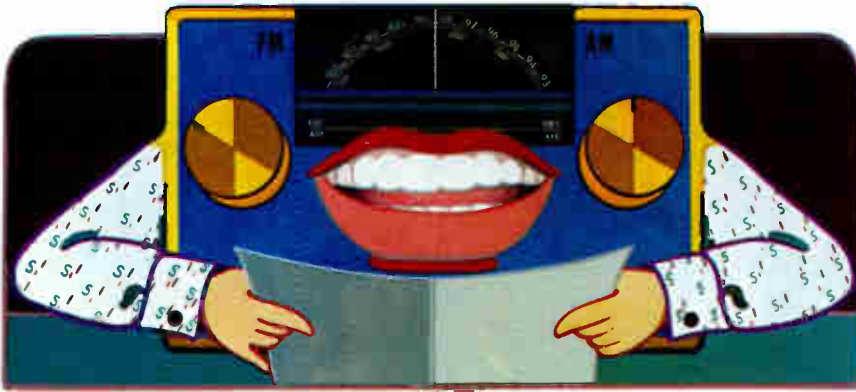
Others merely require the simplest on-air ID half the time. Let's say, "Rock Radio 102—top hits." The rest of the time, PDs allow disc jockeys to use their own creativity to say what amounts to the same thing.

No matter what, a radio station that fails to tell its listeners what it is can't expect them to build the bonds of identity that can eventually help the recognition factor when rating diaries are filled out.

### HINTS ON POSITIONING THE FORMAT

1. Know the demographic target. Be specific.
2. Consider the lifestyle of the core audience. (Be able to describe what a "typical" listener might look like.)
3. Know the sex preference for programming purposes. Is it male or female or both. How male? How female?
4. Consider stating what the station is not. If there is another station in town playing continuous music (and today there seems to be at least one per market), your position might be "the station that plays your favorite hits" or "plays the least commercials."
5. Don't get fancy. Positioning doesn't have to rhyme. Corn is a disadvantage.
6. Ask your listeners to tell you what you are through focus group panels. You may be surprised to find out how they perceive the station. Perhaps their way (if it is positive) is a better way.
7. Consider the competition and be certain to make sure the position the station finally adopts is truly unique. All the "Magics," "Rocks," "Lites" and the like are meaningless unless supported by a unique proposition both on and off the air. ■■■





## The Coming TalkRadio Boom

*Some programmers are becoming more convinced that talkradio is the growth format of tomorrow. The catch is no one is quite sure what it will sound like.*

It makes sense that talk formats are a natural for radio, but it's more difficult to explain why talk-radio stations are not more numerous or more influential—not to mention profitable.

This doesn't mean that American radio is not dotted with talk stations which make money and get good ratings, but programmers shy away from it as a growth format because it does not look like it is full of potential.

New indications are that talk will be the growth format of tomorrow. The PDs who feel this way are generally research-oriented and have an overview when it comes to radio formats.

As is, talkradio offers little growth. In general, it appeals to old demographics. It tends to be mundane at times. It is difficult to program. It involves added expense and even with the new talk-radio networks now popping up, remains a locally-originated format, trying to get the highest ratings.

There are some signals that indicate why programmers are now looking closely at talkradio in hopes of finding ways to make it more modern and therefore more appealing to younger listeners.

AM stereo has not been the salvation radio executives have hoped for. Talk solves that problem for AM stations. But all the younger listeners are on FM. Can AM be viable as a source for the new talk-radio station of tomorrow?

Music formats have run out of trends for future growth. Even

urban contemporary, which up until now has been a huge growth format, shows signs of settling down. Radio has invented every type of music format its programmers felt would gather an audience and some that never really did (such as "all-Beatles radio" or "Motown/Beatles" radio which aired on a Philadelphia daytimer for a few months this fall.

The talkradio boom appears to be coming in at least two identifiable forms—24-hour talk stations that appeal to younger listeners and music stations that devote a few hours a day or week to talk programming aimed at their music audience. The latter stations will be very careful their talk programming does not come off as a "second radio format." The key for them is to make the talk programming compatible with their primary music format.

Here are some of the things research-oriented programmers think will be different about the talk-radio station of tomorrow.

■ **Politics will be avoided.** Talk stations frequently get trapped in boring political discussions which fail to appeal to younger listeners. Politics is off-limits.

■ **Shorter shows.** A three- or four-hour talkshow will be considered folly in the future. Even the most compelling host and/or guests can't sustain enough attention to attract younger listeners. One- or two-hour shows will be the norm.

■ **On-air decorum will change.**

Gone will be the talkshow host with a heavy hand for the phone receiver. Talkradio hosts will share the traits of sincerity, intellect and a sense of humor. Guests on the phone will be treated as if they were one-on-one.

■ **Music will be part of the talk.** Younger listeners love music and don't appear to mind it integrated into their talk formats. It will be common to hear talkshow hosts play music, talk about it or use it for some other purpose to break up the monotony of talking. Doing any one thing all the time can be tedious.

■ **The pace will quicken.** Younger listeners don't care for slow delivery of anything. A faster pace and more unpredictability will be evident.

■ **Hot topics will center around their lives.** Not just money, medicine and sex, but coping and psychology, getting along, getting ahead. The talkradio PD of tomorrow will be well-educated and tuned into research that pinpoints the areas of listeners' key interests.

■ **Learning, not just entertaining.** A key change in the talk format of tomorrow is one which basically acts as a conveyor of interesting and relevant things to the core audience. Entertaining that audience will become secondary. Even news (with the exception of what is needed to stay current) will be different. PDs will be able to rate their various shows before the rating services do by asking, "Did the show that just aired dispense any helpful information that the listeners can take action on?"

There are talkstation executives who would argue that they in some ways encompass this new approach, but the proof is in the ratings.

Until the talkradio format of tomorrow airs in its first market, the talkradio audience will likely be the older listeners who want to hear the traditional mix of news, talk and controversy.

Indications are that tomorrow may come soon, as some stations get ready to experiment with radically different approaches to talk programming. ■■

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## In Search of Program Directors That Sell

*Due to increasing specialization of formats, some five-year plans call for PDs that can help the sales department sell the format.*

In the view of a number of key radio executives the day is coming when program directors will not only have to position, program and deliver ratings, but also help the salespeople cash in on that success.

In no way is this a departure from traditional roles, but an expansion—and one that seems to make sense to a lot of general managers.

Starting with the larger markets and working their way through

competing media—newspaper, cable and most notably video rock—radio is moving toward further specialization in search of its true "core" audience.

These days it's not surprising to find programmers who visit advertising clients once or twice a month with station sales personnel. While this practice is not widespread, it was virtually unheard of five years ago.

What's coming is a program director trained sufficiently in sales to assist station salespeople in closing an important order.

Another important job will be teaching, on a regular schedule, the difference between competitors and then updating the sales staff on the basis of the changing competitive scene.

Right now most programmers are not qualified to act in this way. That's why some who are interested in working their way up the promotion ladder are enrolling in sales-related courses—not to become salespeople, but to be ready to assist them in the future.

Some corporate executives and station managers still refuse to include program directors in their management and sales planning. This type of thinking will be replaced by more enlightened policies of including the big three (PD, GM, Sales Manager) in everything the station does.

Another change will be the salary level of the program director. By 1990, most station PDs will have salaries equal to the station's general sales manager (before bonuses). Certainly, they will make as much as a well-paid, successful salesperson.

The change will be gradual but some stations may not wait, and ambitious program directors can't afford to wait. ■■■

smaller ones, stations will be insisting on PDs that can explain the nuances of their station's format and the difference between theirs and their competitor's. Left in the hands of salespeople, this could be disaster in the future.

Today, a salesperson untrained in programming can easily explain the distinction between the two rock stations, three adult contemporaries, two blacks and the difference between the beautiful music and big band station that appeals to the same listeners.

But, the FCC is on its way to allowing a minimum of 1,000 new stations on the dial by 1988. Right now there are over 9,000 commercial stations operating, and when CPs are counted, the figure goes to 10,000 plus.

Because of competition from

60-SECOND SEMINAR

## How PDs Can Help Sell

*Hints on putting a programmer's knowledge to work.*

Stations in the future will hire programmers who can understand sales and help the station's sales staff close deals in an increasingly specialized radio market. Here are some ways stations are hastening that day.

- Enroll the PD in a sales course to help him or her better understand the basics of selling.

- Include the PD in all sales meetings and after the first few meetings allow him or her to have some input.

- Ask the PD to accompany a salesperson on one or two sales calls per month. At first let him or her listen. In the future allow the PD to help the salesperson explain the station's programming advantages and interpret the competitor's position as it relates to the station.

- Give the PD an incentive (dinner, cash, some other prize) for helping close important sales where his or her input really made the difference. Reward will be just as important to the PD as it already is to the salesperson.

- Budget for higher salaries when hiring the PD of the future. Sales skills will make the PD more valuable.

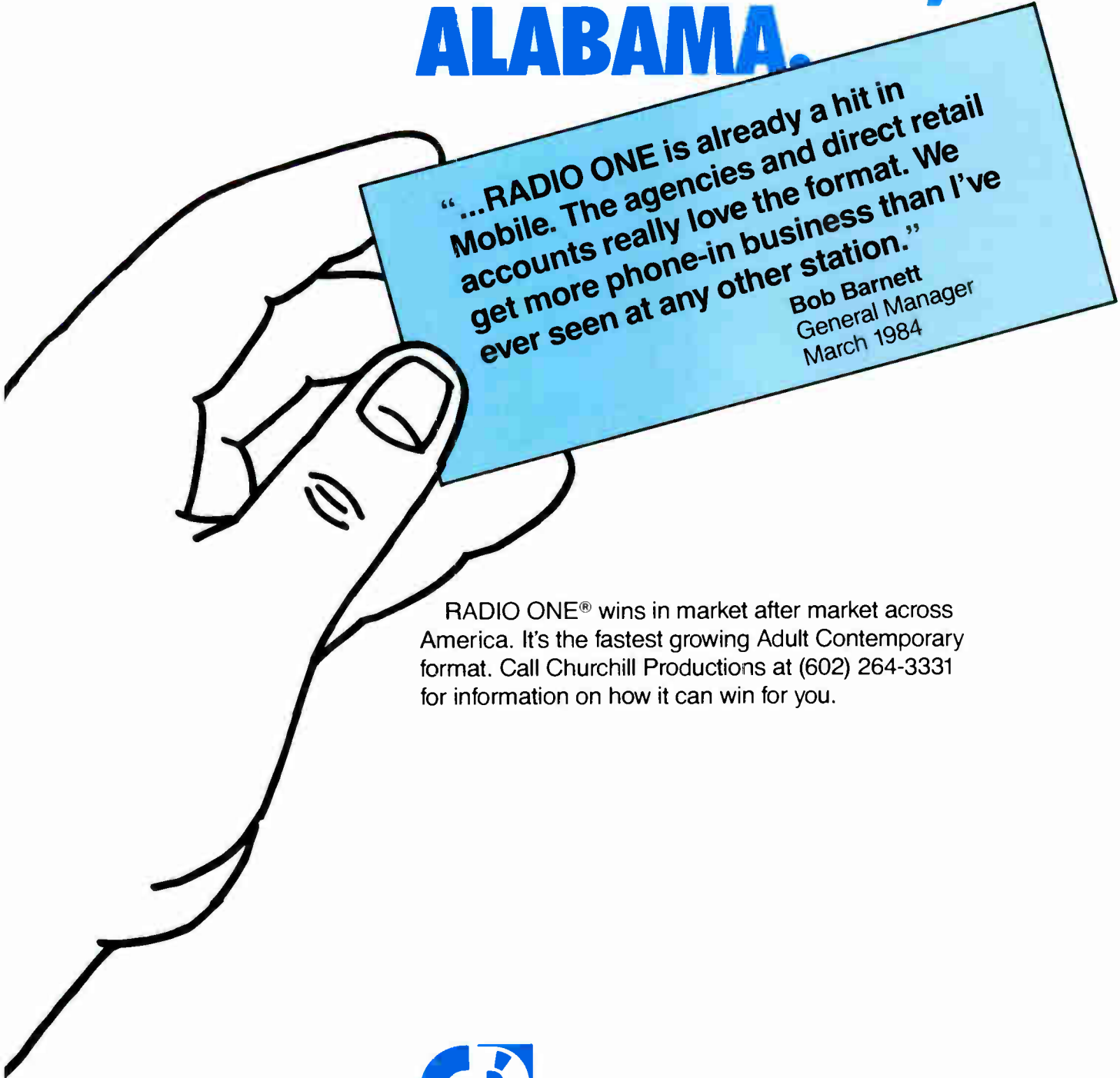
- Let the PD give the tour of the station if clients would like to see it. The PD is best suited for the job.

- Start asking the PD for specific ideas he or she would approve of which are appropriate for certain types of accounts. This removes the traditional resistance PDs feel when they have contests or sales promotions rammed down their throats. They frequently come up with better on-air sales ideas than salespeople. ■■■





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## Should Radio Push AM Stereo On-Air?

*There's growing evidence that AM stereo is not perceived by listeners as the advantage it was hoped to be. Here's how some stations are responding.*

The recent Coleman Research study on AM stereo (RADIO ONLY, May 1984) reveals that among the listeners interviewed, AM stereo was generally thought to be an improvement, but not as good as FM stereo.

But what was even more startling to some radio people was that a good number of those surveyed thought they were receiving AM stereo when in fact they were not. This could be a result of overpromotion of AM stereo in the marketplace. People who become aware of AM stereo are likely to think they are supposed to get it, but they do not evaluate it positively.

Coleman even warns about the potential backlash that could develop if AM stations, in the past known for their hype, start making a big ballyhoo about something that FM has had for years—in fact, forever, as far as a lot of the more youthful listeners are concerned.

This development is causing some program directors to take another look at how AM stereo should be handled on and off the air.

There appears to be no debate that it is more advantageous for an AM station to broadcast in stereo. There is considerable debate as to which system should be chosen and when in doubt, there appears to be no real reason for management to make that decision now.

In straightforward terms, there is no reason for a radio station to switch to AM stereo now or in the year or two ahead because there is little evidence that broadcasting in stereo will make a difference in listening or image perception.

It may not even make a major difference beyond two years. Increasingly, radio executives are ordering AM stereo systems for their stations. Some are blindly guessing about which system will become the standard. Others are certain

that whatever happens, all-system compatibility will be included.

Once a station wishes to spend the money and choose their AM stereo system at this relatively early stage, the program director's problem is how to sell it on the air.

Before the Coleman study came out, few were concerned about a possible backlash.

Stations that proceeded to identify their stations as "Stereo



WXXX" or a similar identification may now be concerned that it will be perceived once again as hyping its audience, and what they are hyping FM has had for years.

There appears to be a switch away from promoting AM stereo on the air. Programmers are considering not mentioning AM stereo.

Even more compelling is the fact that there are so few AM stereo sets in use that to take the risk this early is unwarranted.

Others are opting for focus group research to see the positives and negatives of embracing AM stereo. Sooner or later all AM stations will be broadcasting in stereo, but how the AM dial is going to sell it is as important as the decision itself. Turning a posi-

tive into a negative is not what the proponents of AM stereo had in mind when they started their fight to give AM equality with FM.

Some programmers are mulling over game plans that include activating on-air "stereo" promotion when 15 or 20 percent of the market owns AM stereo receivers. This is a minimal startoff point but seems to make more sense than hitting it hard now when the majority of listeners can't or don't want to receive the AM stations in stereo.

Another tactic being considered when the time comes is to promote AM stereo differently than some are doing now. The accent will be on an informative type of approach rather than a hyped or dazzling angle. Stations wanting to use this technique might say, for example, "WXXX, now playing your favorite hits in stereo 24 hours a day." This simple informational approach is nonoffensive and yet informs the audience of stereo availability. That's why it's essential that a minimal percentage of listeners are listening on AM stereo receivers; otherwise, their response may be, "Who cares?"

The use of terms like "Stereo WXXX" in print, or on TV ads can also mean trouble. FM stations don't call themselves Stereo WXXX-FM anymore. There seems to be no real clear-cut, positive reason for renaming the station Stereo anything.

FM stations also risk overreacting. Their best position appears to be ignore what the AM stations are doing and hope that they will try to make AM stereo sound like something bigger than it really is.

The key to on-air handling of AM stereo is respect for the intelligence of radio audiences. Most listeners know FM has stereo and AM does not.

When enough AM receivers are out there, a simple informative reminder that "Now you can hear WXXX in stereo" will accomplish more than all the hype that exists right now. Unfortunately, stereo is a big thing for AM general managers, but not that big a thing to radio listeners. PDs are now beginning to proceed cautiously. ■■■

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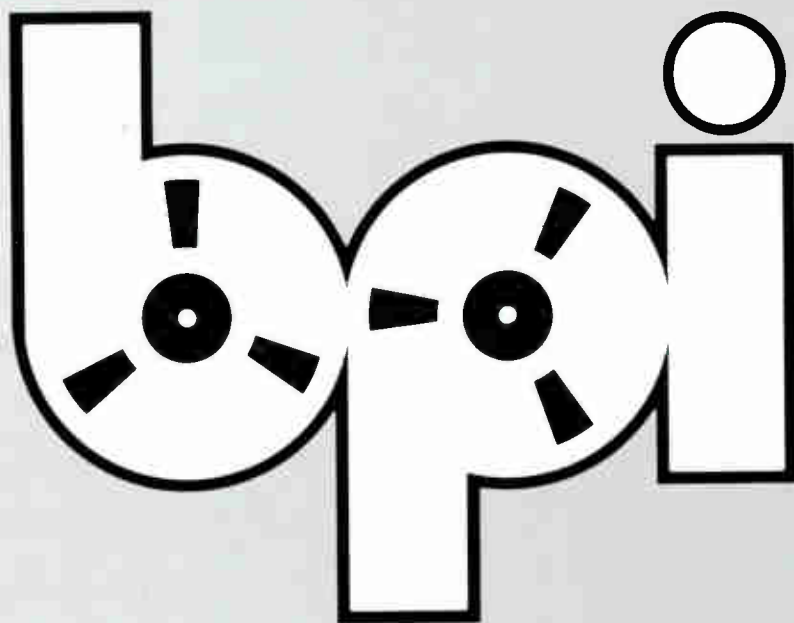
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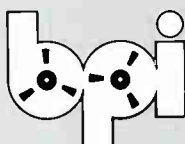
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# How to Reap Co-Op Profits in Just One Year

*A realistic step-by-step plan for getting there and why it's worth making the investment.*

It happens whenever national business is soft. A dozen or more stations decide to start on radio's version of off-shore oil drilling—co-op sales development. By a year later, only half of these stations will still be actively pursuing co-op. At stations where co-op is a short-range solution to a long-range opportunity, only a miracle makes it work.

But at stations where management makes moves based on planning rather than an emotional fever-chart, co-op is no longer a decision made in haste and liable to be forgotten during the next burst of big billing. And it has a high chance for success. Well over a thousand stations have discovered how to build money with co-op. But even their competition in the same markets rarely understands how they did it.

Every article you read about co-op talks benefits—multi-thousands in co-op dollars going unspent: the millions newspapers attract to the point where 40% of their retail billing is co-op. All that is true. But there's rarely a step-by-step plan that tells you how to start opening the vault to the co-op dollars. And never, absolutely never, does a broadcaster who hasn't been there learn in advance how long it's really going to take.

It doesn't happen the same way

twice, but here's a plan that composites the experience of many stations. The plan is in six steps and takes the form of a timetable with hiring of a co-op specialist scheduled at the beginning of the year. But it could begin any month you choose.

## STEP I BUILDING STRATEGY

For a January start, begin in August. Make the decision then that co-op development starts next year with total management commitment to its success and with a minimum of one year to make it work. In planning, management takes these steps:

**1. Learn co-op.** Read articles, talks, books. Get an orientation at RAB. Visit one or more stations active in co-op.

**2. Set requirements for the co-op specialist job.** The choice is usually between a nonbroadcast person with experience related to retailing and a radio person at the station now or at another station. Either background can and has been successful. The requirements you specify may depend on availability of people in your market. But your chances for success increase if the person has a number of years of business experience.

**3. Budget.** Include salary for one year supplemented after six months by an incentive. Add allocation for phone (there will be substantial long-distance calls to manufacturers). Count on travel to retailers. Entertaining (manufacturer reps at lunch, possibly dealer group meetings).

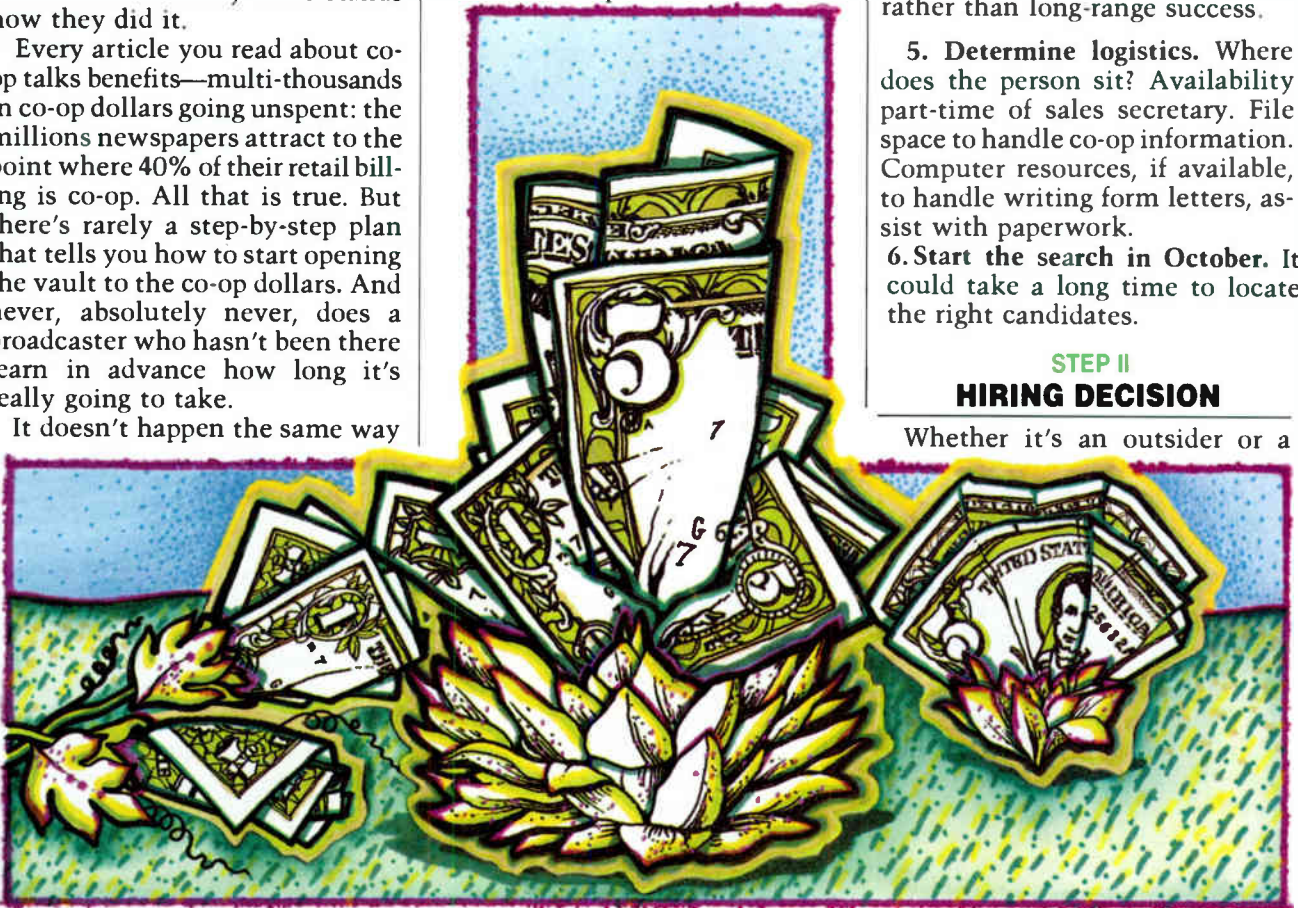
**4. Do not project a sales goal.** This is unusual for a sales budget but until you have six months or more of experience, any sales projection will be a guess and is liable to backfire by starting the co-op specialist off thinking survival rather than long-range success.

**5. Determine logistics.** Where does the person sit? Availability part-time of sales secretary. File space to handle co-op information. Computer resources, if available, to handle writing form letters, assist with paperwork.

**6. Start the search in October.** It could take a long time to locate the right candidates.

## STEP II HIRING DECISION

Whether it's an outsider or a



BERNEY KNOX



radio person, the individual must have patience and ability to work systematically like a detective. Plus sales judgement and people-pleasing qualities. A nerd cannot do this job. Without a personality that appeals to both your own sales staff and advertisers, the co-op specialist will flop.

Take enough time to pick the right person. Have several people interview. Check references. This is a long-term commitment.

### STEP III THE LAUNCH

It is now January 1 and your Co-op Director is on the job. During the next six months in approximately this order, here is what must happen:

**1. Orientation.** Same process any new sales person goes through. Station strengths, procedures, paperwork outlined.

**2. Co-op training.** Whether the person has had exposure to co-op through retailing or past radio experience, now is the time to sharpen up with RAB's help, to review available co-op information, to call stations in other markets active in co-op.

**3. Briefing sales staff.** Management's commitment to co-op must be made clear. Regular role for co-op person at sales meetings is established now. From first, sales staff is asked to look for co-op leads on every call.

**4. Target the second quarter.** With its opportunities in lawn and garden, car care, air conditioning, Mother's Day/Father's Day and boating, this quarter is targeted as the period for which initial business will be sought. (When something breaks earlier, all to the good. But the big initial target is spring.)

**5. Make contact with manufacturer reps.** They open doors. But finding them and setting dates can take many weeks because they travel sales territories constantly. Look first for the reps able to influence the type of business you are targeting for second quarter.

**6. Sell the reps.** At lunches, breakfasts, dinners—however the Co-op Director can pin the reps down—they must be sold radio strengths, station strengths, and the station's commitment to co-op. You are at an advantage if your format permits a promotional approach. Or develop a concept for presenting a plan not including a promotion that nevertheless has excitement. To maximize co-op potential you need rep help.

**7. Narrow down best prospects.** Those manufacturer reps who are immediately responsive can make you aware of retailers with the most substantial available co-op funds (accruals). The sales staff is pointed toward these retailers first. Sometimes the manufacturer reps will help make the sale.

**8. Initial sales.** These sales start a train of events mainly involving the Co-op Director: Writing of localized copy rather than manufacturer scripts, if allowed. Clearing copy with rep and/or manufacturer. Checking with manufacturer for prior approval if required and to make sure rep or retailer figures on accruals are correct.

**9. Co-op billing procedures are grooved.** Plan to prepare co-op invoices immediately after a schedule runs. Invoices and ANA/RAB Radio Tearsheet form (affidavit) will then be given to Co-op Director for checking and immediate delivery to client.

**10. Six-month appraisal.** It is now the end of 180 days. The above nine steps and others too numerous to list have been taken. Management reviews. Business which has run for the second quarter may or may not be impressive. But the sole measure of success cannot be dollars at this point. Consider whether a network of contacts is building among manufacturer reps as well as wholesalers/distributors. Are retailers aware you are ready to go to work for them to develop co-op dollars?

Are salespeople now becoming motivated to see co-op leads among retailers? Do they bring in the Co-op Director to help? These are all signs the money is coming.

### STEP IV CRUCIAL CONSOLIDATION

Your half-year appraisal has indicated both areas of progress and problems. If management has done its homework and learned enough about co-op to participate meaningfully, this is suggestion time. These are some helpful steps at this still-informative stage:

**1. Praise.** Suppose new co-op billings in the second quarter were good but not great. Make sure to point to positive accomplishments. Some managers have even given Co-op Directors small raises at this stage to demonstrate support.

**2. Review sales staff cooperation.** Does everyone know you're really still committed to co-op? Have any hassles developed between the salespeople and the Co-op Director? Find out. Then be firm without creating a negative atmosphere.

**3. Encourage Co-op Director to bring manufacturer reps to the station.** Station tours and lunch with your personalities are part of what a station has that other media don't. Use it.

**4. Make sure timely categories of business for late summer and fall are being worked.** Above all be pointing toward the fourth quarter. It is the biggest period for many retailers and the quarter when more co-op dollars are spent than any other.

**5. Review paperwork procedures.** Were co-op claims filed by your retailers in the second quarter reimbursed promptly by manufacturers? Has your Co-op Director begun to trouble-shoot where necessary to expedite payment to retailers? How are your accounts receivable on co-op sales?

Most retailers should be trained from the first to pay for co-op schedules in the normal cycle and not wait for manufacturers to pay them. But this breaks down if the retailer goofs on paperwork. Some retailers will even hold claims on their desks for weeks which is why stations often hand-carry claims to retailers. Many stations also



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#### STEP V

### FLUSH FOURTH QUARTER

The fourth quarter should be showing significant dollars on the books as retailers spend with the rising curve of customer dollars. Your selling for the October-December period has mainly taken place during the preceding summer months. This is what should be happening in the fourth quarter:

**1. Unsnarling schedules.** By now you may have your first dealer groups on the air. These can mean heavy loads of announcements timed to run in a concentrated period. Make sure they run as ordered. With the amount of time invested in developing this business, give these schedules priority.

**2. Budgeting the following year.** A pattern has developed. You should have a better handle on the potential of co-op. You can set a sales as well as expense goal for the coming year.

**3. Incentive compensation for the Co-op Director is in place.** Some time around the six-month mark you will probably have begun to add an override based on the total of new co-op business. Some stations subtract a portion of the regular salesperson's commission to make this incentive available. Most others treat it as an additional cost. The subtraction approach saves money but is harder to make work unless the salespeople are completely sold that the Co-op Director is building substantial added dollars for them. Review now whether resentment has built up over co-op commissions.

**4. Work is underway intensively on the first quarter of the following year.** It's normally radio's coldest quarter. The Co-op Director should be developing every possible opportunity to make the first quarter bigger.

**5. If you have not yet put together dealer groups, the first quarter is an excellent time.** There will be fewer traffic problems with the

normally lower level of business.

#### STEP VI

### ONE-YEAR APPRAISAL

January 1 is moving close. The Co-op Director has been on the job almost a year. How do you judge success?

**1. Billings.** It's reasonable to anticipate that sales dollars have substantially exceeded all costs—salary, incentives, expenses. You should be showing a profit on the investment. However, only in unusual start-up situations will the return on sales cost be comparable to sales achieved by a successful line salesperson. The other criteria must be considered.

**2. Momentum.** Is the first quarter showing results of work done over the past three to six months? Good co-op billings should be on the books or firmly in the pipeline for the quarter.

**3. Cooperation with the sales staff.** Are they now working as a team with the Co-op Director?

**4. How extensive is your network of co-op contacts?** Do manufacturer reps work with you regularly? Do you have productive contacts with some of the wholesalers and distributors who control many co-op plans? All of these point to even more success in Year 2.

### WHY IT'S WORTH IT

If you chose a person with people skills and good background, you have probably seen enough money in Year 1 to continue. In the second year, the money should grow substantially. Co-op will then begin to result in new accounts using their own non-co-op budgets. Advertisers who start with support from the manufacturer often can be sold as regular advertisers. You should also see a pattern of repeat business. A satisfied co-op customer is less vulnerable to a switch-pitch than an agency account.

The agencies today are no longer considered the only real source of revenue. Even in the largest cities direct sales teams within the sales staff are typical now. Selling direct

without knowledge of co-op is operating with a handicap.

Other positive values of the co-op investment include relative freedom from concern about ratings. Co-op is sold as a marketing concept—a plan to build traffic and sales. Co-op accounts rarely discuss ratings and aren't lost when ratings drop. In addition, many co-op accounts can be sold at the high end of your rate card. Some stations in fact feel their entire rate structure can be leveraged upward with the help of added co-op pressure on their inventory.

If your Co-op Director was relatively experienced when hired, you may have seen these benefits clearly in the first year. However, most stations which now consider themselves successful in developing co-op report the second year showed accelerating growth.

Some stations which have worked consistently to develop co-op for a number of years attribute 20 percent, sometimes 25 percent of their business to co-op. Even in the larger cities, some experienced stations can do 10 percent of their business in co-op. But first, that building process for a minimum of about one year is inevitable.

The question is, with increased competition in radio as 1000 new stations are expected on the air, with increased competition from low-power tv's and cable, can you afford not to invest for the year it takes?

It's also a question of: If you don't, someone else will. Already, other media are discovering co-op. Outdoor is developing an affidavit similar to the ANA/RAB Radio Tearsheet. Pennysavers are developing co-op. Even daily newspapers are far more aggressively seeking co-op from mid-sized retailers rather than just servicing big department store advertising.

And more radio stations are planning to add a Co-op Director than ever before. If you're one of those stations, now you know how co-op business is built—the old-fashioned way, by working your butt off.—*By Miles David, former RAB CEO and now advisor to the RAB Board of Directors, who is writing a book for RAB on how to make money with co-op*

## Social Style Skills— The New Sales Edge

*The latest trend is based on “reading” a potential advertiser, then treating them not as we expect to be treated but as they do. Here’s how to put it to work.*

In golf you have Fuzzy Zoeller who is the expressive, Tom Kite who is the driver, David Graham who is the analytical and Ben Crenshaw who is the amiable. Crenshaw is also much richer lately as a result of winning the Masters prize.

Now take a look at newscpeople. Might Eric Severeid be the analytical, Barbara Walters the driver, Mori Safer the amiable? Where would you perceive Walter Cronkite when it comes to “social style”?

As selling becomes more competitive, more sales managers are finding their salespeople need skills in three discreet areas. These are sales skills, people skills and marketing skills. To be sure, they need skills in the area of how to present, how to get attention, how to ask good questions, how to use reach and frequency. And traditionally, wherever the broadcast industry had sales training at the station level, those sales skills were the skills emphasized.

But more and more, management is realizing that selling also calls for “people skills.” Radio is a highly people business and those skills of being able to better relate to other people become critical. But can these people skills be taught?

The theory behind “social style” is that people skills can be learned, they can be improved upon, they can be isolated and used as a system. If golfers or newscpeople can be divided into four separate and distinct personality types, then it stands to reason so can salespeople, managers, buyers and clients.

In fact, most salespeople have this ability to “read” people; they just do it in an unconscious way. They might say that Client A is more outgoing, friendly and gregarious than another. Or, that Client B is very self-controlled and disciplined. Or, that Buyer C is very easy going, slow to make up

her mind and likes to talk about her kids.

All this observation can be very valuable information for a salesperson. Sometimes, it can take months or even years to assemble this information unless the salesperson makes the conscious effort to observe this human behavior information

One of the prime problems in selling broadcasting time is that very often there is ample emotion involved. Since it is, to a high degree, a people oriented business, there is always opportunity for emotion and subjective opinion to be involved. And it is easy to fall into the pattern or habit of using some of our favorite gut-level terms to describe people. You’ll hear terms like nerd, stiff, air-head, drip, or whimp used to describe people. Of course, you also hear some of the stronger stuff.

None of the subjective labels really helps in selling. In fact, the subjective atmosphere hurts a good selling atmosphere. The bias, the strong feelings, the highly charged confrontation prevents the objective exchange of information and viewpoints. What the social style approach to “reading” the prospect or client does is to help the salesperson eliminate those temptations to become subjective and judgmental. Instead, the focus ought to be on what the other person really needs and expects in the way of treatment.

No one social style is better than another. No one social style is right. There are strengths and weaknesses in each style. It is a question of what the individual does with their social style, how versatile they are in their interpersonal relationships.

Social style theory is based upon the assumption that there are two dimensions of human behavior: responsiveness and assertiveness.

This suggests that people are either “tell” oriented or “ask” oriented. This characteristic determines their assertiveness. People are also more “task” or “job” oriented or they are more relationship oriented. This determines their responsiveness.

When these two dimensions of human behavior are combined, they produce a matrix of sorts. This matrix produces the four social styles of driver, expressive, amiable and analytical. At least these descriptions are the terms being used in the material produced by Wilson Learning Company in Eden Prairie, Minnesota. To date, Wilson Learning has profiled nearly one million people. Their research indicates that approximately 25% of the people profiled are in one of the four quadrants. This says to a salesperson that the odds are reasonable that 75% of the people with whom they will be dealing are of a different social style than their style. How well they can adjust to deal with those other social styles can determine to a considerable extent their productivity as salespeople.

Some salespeople say they are not any one particular style, that from day to day or experience to experience they may wander all over the matrix. That may be their impression but it may not be the perception they give other people. And that’s the important point in selling. It is not how we think we are, but rather how we are perceived to be; what perception do we generate to the client or prospect. And while we may be, from time to time, a combination or variation of the four styles, we all have a comfort zone and sooner or later we revert to that comfort zone. We all have one style that is dominant. The real question is how versatile or flexible are we with other styles.

The social style material on the market comes in a variety of models. Many models are based upon self-perception. The course material guides the participant through a series of questions and they are asked to do a self-assessment. This will result in a profile that can be helpful or harmful. Not all of us



# And now...a word for our sponsors

# THANKS

Here are the blue-chip advertisers who have used RADIO ONLY to send their messages to radio executives nationwide in the past 12 months. We are grateful for their support.

ABC Radio Networks  
Ad Team  
Associated Press  
Arbitron Ratings Company  
Audio Broadcasting Group  
BCI  
Birch Radio Research  
Blackburn & Company  
Blair Radio  
BMI (Broadcast Music Inc.)  
Bonneville Broadcasting  
BPI (Broadcast Programming International)  
Burkhart/Abrams/Michaels/Douglas  
Cetec Broadcast Group  
Churchill Productions  
Coleman Research  
Concept Productions  
Continental Electronics  
CRL Audio  
Decision Data  
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Hiney Wine

Doubleday Broadcasting Company  
Drake-Chenault  
Fairwest  
FirstCom  
FMR Associates  
Friday Morning Quarterback  
Fuller-Jeffrey Group  
Gannett Radio  
Greenwood Development Programs  
Hammond Signal  
Al Ham's "Music of Your Life"  
Harris Broadcast Group  
Hatrack Communications  
Henabery Associates  
Hillier, Newmark, Wechsler & Howard  
Infinity Broadcasting  
JBS Studios  
Katz Radio  
KFWB  
KLOK  
KTAR/KKLT  
Pam Lontos  
Chris Lytle & Associates  
Major Market Radio  
Malrite Communication Group  
The Management  
Masla Radio  
Matteson/Drum  
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NRBA  
Otis Connor  
Pollack Consultants  
Primetime Radio  
RAB (Radio Advertising Bureau)  
The Research Group  
RKO Radio Network  
Rounsaville & Associates  
RPM (Radio Programming and Management, Inc.)  
Pete Salant Broadcast Consultant  
Sandusky Radio  
Satellite Music Network  
Schafer  
Scientific Atlanta  
Sebastian/EOR  
Selcom Radio  
SRP  
Strategic Radio Research  
Summit Communications  
Surrey Consulting & Research  
Tapscan  
TM Communications  
Torbet Radio  
Transtar  
United Broadcasting  
U.S. Advertising  
United Stations  
Voice of America  
Weiss & Powell  
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WRBQ



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see ourselves quite as others see us. The stronger our personality, the more likely this is to be the case.

A more helpful approach to learning about social style is to give the profile questionnaires to associates or clients. Ask them to respond to the questions and these responses will provide a better profile of how others perceive us. It is more reliable information or feedback than our own self-perception.

Social style material and training is based upon the "Platinum Rule" rather than the Golden Rule. If the Golden Rule says we ought to do unto others as you want to be treated, then the

Platinum Rule says treat others as they expect to be treated. If we're dealing with an analytical, and that is not our style, then we ought to adapt a little to them. We should use a more logical approach, perhaps more data, more research, more detail. That's what they are comfortable with and the environment in which they operate best. When there is an effort made by the salesperson to take the tension out of the relationship, there is an opportunity to accomplish more selling.

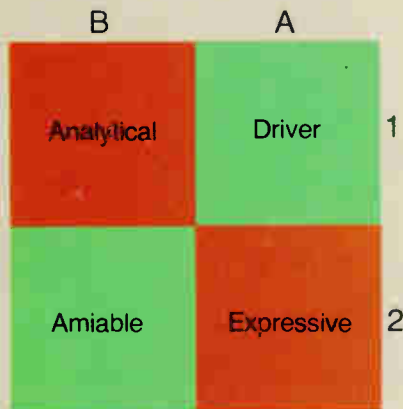
Selling in the 1980s has matched the many advances of the

marketplaces. If the marketplace has experienced the great shift from either/or choices to a marketplace of many options and alternatives, then it is reasonable to expect that salespeople simply need more and better skills to present those options and alternatives. Not only must sales skills be improved, the other important dimension of selling, the people skills, must also be better developed and honed. Social style awareness can improve and sharpen that dimension.—By Ken Greenwood, president of Tulsa, OK-based Greenwood Development Programs Inc., a sales consultancy firm

## A Quick Check to Find Your Personality

**T**o find out your personality type look at the lists (right) and check off the adjectives that describe you best (check one only on each line; competitive or cooperative, for example). On the assertiveness scale, you'll earn either an A for highly assertive or a B for less assertive; on responsiveness, you'll earn a 2 (high) or a 1 (low).

Now, find your position on the grid to determine your personality category: driver, analytical, amiable or expressive.



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### ASSERTIVENESS

- |   |    |  |
|---|----|--|
| High  |    | Low  |
| <input type="checkbox"/> Competitive            | or | <input type="checkbox"/> Cooperative                       |
| <input type="checkbox"/> Fast actions           | or | <input type="checkbox"/> Deliberate actions                |
| <input type="checkbox"/> Risk taker             | or | <input type="checkbox"/> Risk avoider                      |
| <input type="checkbox"/> Aggressive             | or | <input type="checkbox"/> Quiet                             |
| <input type="checkbox"/> Strong opinions        | or | <input type="checkbox"/> Moderate opinions                 |
| <input type="checkbox"/> Take-charge attitude   | or | <input type="checkbox"/> Go-along attitude                 |
| <input type="checkbox"/> Tend to use power      | or | <input type="checkbox"/> Tend to avoid use of power        |
| <input type="checkbox"/> Take social initiative | or | <input type="checkbox"/> Let others take social initiative |
| <input type="checkbox"/> Make statements        | or | <input type="checkbox"/> Ask questions                     |

If you've checked off more points on the "high" side, give yourself an A. If you've checked off more on the "low" side, give yourself a B.

### RESPONSIVENESS

- |   |    |   |
|---|----|---|
| High  |    | Low   |
| <input type="checkbox"/> Warm, approachable                 | or | <input type="checkbox"/> Cool, independent                      |
| <input type="checkbox"/> Communicative (open, impulsive)    | or | <input type="checkbox"/> Uncommunicative (guarded, cautious)    |
| <input type="checkbox"/> Undisciplined about time           | or | <input type="checkbox"/> Disciplined about time                 |
| <input type="checkbox"/> Use opinions                       | or | <input type="checkbox"/> Use facts                              |
| <input type="checkbox"/> Informal dress and/or speech       | or | <input type="checkbox"/> Formal dress and/or speech             |
| <input type="checkbox"/> Dramatic opinions and actions      | or | <input type="checkbox"/> Measured opinions and actions          |
| <input type="checkbox"/> Permissive, fluid attitudes        | or | <input type="checkbox"/> Strict, disciplined attitudes          |
| <input type="checkbox"/> Emotional decision-making          | or | <input type="checkbox"/> Rational decision-making               |
| <input type="checkbox"/> Seem easy to get to know           | or | <input type="checkbox"/> Seem difficult to get to know          |
| <input type="checkbox"/> Emotionally expressive, subjective | or | <input type="checkbox"/> Rationally self-disciplined, objective |
| <input type="checkbox"/> Easygoing with self and others     | or | <input type="checkbox"/> Demanding of self and others           |

If your responsiveness ranks "high," give yourself a 2. If you fall on the "low" side, take a 1.



## The Next Big Sales Tool— Moneyback Guarantees

*Some stations are now putting their advertisers' money where their mouths are. Here's why it's a tactic to watch.*

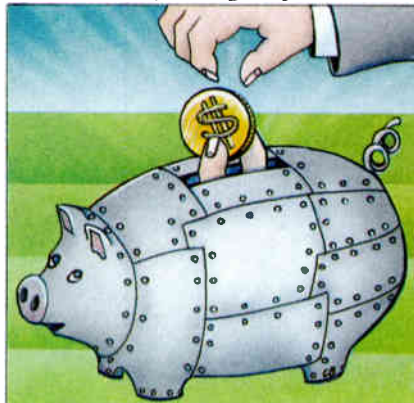
Several important things are happening to radio right now that affect the way it will be sold in the future.

One is the expected increase in competition which could bring as many as 1,000 or more new competitors to the nation's markets by 1988.

More subtle is the fact that the competition is getting tougher. Radio stations on the whole are selling their product in a more professional and sophisticated manner and radio's competitors, from cable to newspapers, are refusing to roll over. Newspaper advertising sales are up. Television is always strong. Cable is going through a shakeout period and only the strong services and systems will survive. This could spell trouble for radio.

With that in mind, radio stations increasingly are looking for ways to make radio advertising even more appealing to reluctant clients.

The tool being used is the moneyback guarantee. Here are a few ways it is currently being implemented.



CHRIS BASSETT

■ **Money Back In Spots.** A radio station and advertiser agree on what the advertiser's campaign goals are. Then, if these are not reached, a portion or all of the spot campaign is rerun. Some stations guarantee rerunning the campaign in the same time periods. Others try to guarantee the same time periods, but reserve the right to rotate them around the clock.

■ **Actual Money Back.** This is the real clincher. If the advertiser's goal is not reached, a percentage of the money is returned to the advertiser based on how far short of the goal the campaign fell.

Witness this: An AM/FM combo (WATK/WRLO) in Antigo, WI backs its ad campaigns up with cash. It's even more remarkable when one thinks that the market contains only 8,000 people. Here's how they do it.

The management decided to guarantee a three-month minimum schedule with a monthly contractual commitment of at least \$5,000 (remember, this is a market of 8,000 people!).

The client puts 15 percent down and the salesperson and management then go to work on the account. They lay out a three-month marketing plan with goals and checkpoints. The advertiser running \$5,000 per month gets daily service, continual copy changes and even an "on-air" remote once or twice a month. The client actually comes to the studio and discusses an event or a product with the morning personality between records.

The guarantee creates a partnership between the station and the advertiser. The advertiser agrees to open his or her books to the station in order to get the guarantee. And the bills are paid based on success.

Increasingly, station executives will see their competitors gain the confidence to back up their on-air sales efforts.

So far, one reason for the reluctance has been because station executives tie ratings in with performance. To please an advertiser, especially a local retailer, the station must make the advertiser's cash register ring.

Another reason station executives shy away from moneyback guarantees is that they fear a loss of business if more than one client

asks them to make good.

Most of these fears will prove unfounded. Even the worst-rated station has its selling points. In truth, practically no legitimate advertisers will ask for their money back if indeed the station is helping them make money.

Here are some things being done by stations that use moneyback guarantees:

■ **Agree on goals.** It must be specified in writing what the advertiser wants to accomplish. Then the station must have access to the books to judge the station's success.

■ **Write down the responsibilities of both client and station.** This paves the way for future success.

■ **Insist on a long-term arrangement in return for more service.** Try something like three months and a minimum sales commitment on the part of the advertiser.

■ **Pay either cashback or make-goods and pay them promptly.** Cashback is the most impressive way. In either case, make good quickly and don't squawk. If the station gets a reputation for not honoring its word, that could mean much more trouble than losing an account.

■ **Service as you go.** Don't wait until the third month to find out how the station is doing. Some adjustments could be made along the way. Extra DJ remotes, more spots, etc.

In the end, there are lots of ways to guarantee radio's effectiveness. It's fair to say some station in almost every market will be using moneyback guarantees in the next few years. The tactic is steeped in this thought: "Even without the guarantee, how does the station expect an advertiser to buy again if the station is not getting results."

The beauty of moneyback guarantees is that it gives radio stations a way to remove possible resistance toward signing longer term agreements, thereby entering into more cooperative relationships for higher dollar amounts.—  
*By Chris Lytle, president of Madison, WI-based Chris Lytle and Associates, a sales consulting firm*



## When Two Employees Fight— How to Avoid Losing Both

*Too frequently, key people are lost because they can't tolerate each other, not because they can't get along with the manager. Now, there are ways to intervene.*

It doesn't take an experienced radio executive too long to recall a circumstance where he or she can remember a program director and sales manager who couldn't get along.

Unfortunately, it doesn't end there. General sales managers who push too hard, often lose traffic managers. Program directors, unable to understand the variable egos of on-air talent or caught in a similar ego exercise, can lose a ratings getter for naught.

Radio stations provide the breeding ground for conflict. Program vs. sales. Money vs. idealism. Ego vs. ego. Union vs. management.

The thing that makes this type of personnel disruption so frustrating is that frequently it does not directly involve the top executive in charge.

Now, some more innovative radio executives are taking a different approach. In short, their method breaks a lot of previous rules of conduct for management personnel. For example, at the heart of the new plan is the idea that the general manager or chief executive should get involved in disputes that involve his or her people. Many times previous wisdom has said: Avoid getting involved directly in conflicts with your employees.

Sometimes just mediating the dispute can be helpful. But this usually winds up being a temporary intervention. Usually the manager finds him or herself in the middle again, and either gets tired of it or just gives up.

That's why some new techniques are being used with varying degrees of success among management executives—usually young and usually the ones possessing modern management styles.

Here are a few key ideas which may prove applicable in future conflicts with station personnel.

■ **Act swiftly to get involved.** This conveys several important points to the two people who are at odds. One, you care. Two, you are not abdicating your authority to see that the radio station functions in a harmonious way. Acting swiftly is also not very threatening and will likely be received well by those involved.

■ **Be impartial.** The person intervening is not to become the judge. The manager is an interested party with a station to run and is exercising his or her power to make both parties find common ground. The moment the person who is intervening even remotely takes sides, the situation becomes far worse than it would have been if he or she had stayed out of it in the first place. The unbreakable rule—don't take sides.

■ **Point out the common ground.** Sometimes people at odds in radio stations are that way because they are only looking at their own turf (i.e., a program director is concerned with the ratings that might affect his or her career just as a sales manager might be more concerned with the billing figures which might reflect whether he or she gets a promotion to general manager someday). The person intervening should go to great lengths to indicate that both parties have common interests that directly affect them. The sales manager needs ratings to sell. The program director needs a profitable station to buy jingles, hire better DJs, get a raise, buy music research and the like. Some managers ward off trouble by making sure the program director's compensation is tied to the profitability of the station as well.

■ **Set a limit on the dispute.** Without threatening, the person getting involved can set parameters which will be taken as a friendly

warning that he or she expects both sides to work the problem out. It can be done, for example, by saying, "Why don't the three of us sit down early next week and see what suggestions both of you have for resolving the dispute." While this isn't the only way to proceed, including a time limit in a friendly way puts the responsibility on the two warring parties to get talking.

■ **Embrace personality disputes.** No one wants to live in a world where everyone is alike. The person intervening can and should remind the parties that, for the purpose of working on the same team, all one has to be is professional. There is no prerequisite to be best friends or have similar personalities. There are many sports analogies to draw from here where conflicting individuals worked together to accomplish a common goal as a team.

What happens when both sides have had time to cool off, presumably talk and meet once again with the person intervening? The manager has a right to expect that they are at least communicating. If so, he or she should be satisfied that real progress is being made.

It doesn't matter whether or not the original dispute is ironed out. (It probably couldn't be resolved in sincerity in just one week.) If they are talking to each other, real progress is being made.

Next, encourage another meeting. This one, between the three of you, should probably be in a less private, more informal situation, such as lunch. Look for continued dialogue and the beginning of resolution and compromise.

Only when fighting employees refuse to respond to a caring executive willing to get involved should that executive assess whether one or more of the individuals is a valuable asset to the station.

Personality conflicts increasingly are not being looked at as managerial problems, but as challenges that indicate a healthy environment.

What's not healthy is any employee who rejects the olive branch, refuses to compromise and puts his or her own interests above those of the rest of the station personnel. ■■■

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Our Broadcast System had been developed over the past seven years for larger, multi-user IBM computers. The sophistication of these machines allowed us to develop a system that was worth thirty to forty-five thousand dollars to many broadcasters. The programs were just too complex for the stock IBM XT and the Microsoft BASIC which comes with it.

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The bottom line is that you get a lot more Broadcast System for less money than ever before.

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## Decision Data Systems

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## The New In-Car Ratings Service

*Now there's a company that drives up, listens in and tabulates in-car listening right from the highway.*

To many radio executives, it's hard enough trying to get used to Arbitron selling monthly ratings via personal computers. Now comes the possibility that some-day stations may have to pay for additional research to get a new type of in-car listening survey.

The company pioneering the way is AudiScan, based in Shreveport, Louisiana. During the four years it has been operating, AudiScan has conducted surveys in over 40 markets, mainly in the Southwest and Southeast—Wichita, San Antonio, Austin and Baton Rouge, to name a few.

Using an unmarked van parked near a major intersection, AudiScan's equipment picks up and records what frequency each passing car is listening to. Personnel conducting the survey divide their time such that 20 percent of it (400 readings) is taken in the downtown area, 20 percent in the major industrial zones in the market, 30 percent (or 600 readings) in general business areas such as around shopping malls and on major highways, 20 percent around educational areas such as high schools or colleges, and 10 percent in strictly residential areas.

A total of 2,000 actual readings are guaranteed and the scans are made during four time periods—6 to 10 a.m.; 10 a.m. to 3 p.m.; 3 to 7 p.m.; and 7 to 10 p.m.

In top 25 markets, the sample can be enlarged to 4,000 readings. In small markets, it can be limited to 1,000.

In addition to delivering statistics, AudiScan personnel also note the age and model of the cars they survey. The surveying itself usually takes several weeks and can cost anywhere from \$850 to \$2,500 per report depending on market size.

It appears that managers who have utilized AudiScan have generally been enthusiastic. The data obtained is frequently useful in local sales especially in pitching

automobile-related clients such as parts stores, dealerships and drive-ins. And, since AudiScan enables sales staffs to know where their listeners are when they have the station on, they can use that information to show strength in specific parts of the market.

It also is giving early users insight into what stations people in luxury cars listen to as opposed to who's listening in, let's say, in a beat-up station wagon.

But national agencies are predictably being cautious. The consensus is that while the surveys are interesting, they don't really



reflect the market since in-car listening is often different than at-home or in-office listening.

A potential problem with AudiScan is that there is no way of telling if a car has an AM radio only. A person may not be listening to a station he or she would normally choose. There is also some research that suggests that certain formats—notably beautiful music and religion—are not as popular for in-car listening.

Also, one definite problem is that currently, AudiScan lacks the equipment and personnel to survey major markets in the North or West. And, it is difficult even with more equipment to do a thorough survey in a huge city that is so spread out that certain stations don't fully cover all neighborhoods.

President and founder of Audi-

Scan Hal Evans is currently working on these problems. Up until recently Evans' company was a virtual one-man show. Current plans call for opening at least two new offices by year's end with a total of eight in the planning stages; new and more sophisticated equipment is almost ready to be put into use. And Evans is scheduling a survey in Pittsburgh and Houston by this fall if present plans are realized.

One thing managers like is the quick service. It takes just two weeks to get the results of in-car ratings. Even though demographics and sex determinations are not possible via this system, other potentially valuable information about where and to what car drivers are listening to is reported.

It's hard to capitalize a company that anticipates rapid growth. Many radio stations may elect to try the new survey and see if it has any salability.

Whether the in-car approach ultimately works or not may be decided, oddly enough, not in the car, but at the office where tomorrow's ratings researchers may include different methodologies to retrieve more accurately specific audience information.

In other words, someday there could be one rating service using a diary to reach in-home listeners and a device like AudiScan to reach in-car listeners.

Whatever happens, radio stations and ad agencies are keeping an eye on this new and fascinating experiment. —By Donna Halper, a Boston-based programming consultant



MEMO

To: Radio Station Executives  
From: Chris Lytle

Re: Summary of Sales Development Ideas  
Here is a summary of sales development ideas that are available to you. The estimated cost of each is based on my discussions with managers in various markets.

Client cocktail party/buffet  
*Seminars for Advertisers*

Client golf outing/bar-b-que

TV campaign w/production

Billboard campaign w/production

New production library

Rating services

Individual sales training w/travel

Client Christmas gifts

Every investment you make in sales development should do three things for the station: (1) Set you apart from the competition; (2) Produce immediate, measurable results; and (3) Involve as many clients as possible.

It should also be relatively easy to implement.

P.S. I urge you to call our toll-free number right now to request your FREE Seminar for Advertisers marketing kit. Call 1-800-558-8133 any time, day or night.

EST. COST

\$ 4,200

*1,200*

4,900

12,500

7,700

10,400

15,000

6,400

2,750

IMPORTANT MEMO

# Increase your station's sales in three hours.

*For less than half the price of a client cocktail party, you can invest in a seminar that stimulates rather than dulls your advertisers' minds.*

**No matter how well-trained your salespeople are, they'll sell more once they're calling on well-trained advertisers.**

Invite a roomful of clients and prospects to a fast-paced, intensive Seminar for Advertisers. Then, get ready to write a lot of new business. Chris Lytle's Seminar for Advertisers increases sales because it shows your clients exactly how to increase their sales by buying more radio advertising.

Call 1-800-558-8133 for FREE information about sponsoring Chris Lytle's Seminar for Advertisers in your market.

**For small, medium and major markets.**

*"We tracked \$16,800 worth of new business from the seminar. The second one generated another \$13,200."*

Jim Deines, General Sales Manager  
WIBW, Topeka, KS 913-272-3456

*"The day after the seminar, two clients doubled their annual contracts with FM 105."*

Charles W. Morris, General Manager  
KSLE, Seminole, OK 405-273-0174

*"Immediate impact . . . paid for itself that day and we're still getting results a year later."*

Rick Jakle, President  
WJKL, Elgin, IL 312-741-7700

*"Chris Lytle's seminar gives you that competitive edge that results in dollars and a strong client perception of your station."*

Greg Ofiara, Sales Manager  
WMJC/WHND, Detroit, MI  
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## 3 New Offbeat Promotional Ideas

*Rather than copying others, some stations are looking "off-the-wall" for their on-air activities.*

Dead air may be the only thing worse than dull air. The business of radio often encompasses subjects thought to be humorless, but the most creative programmers find a way to gather chuckles from the mundane.

Humor is in the ear of the beholder, and there is no sure-fire formula to create laughter, but one way to stimulate the funnybones of your own radio personalities is to study what works for others. Here, then, is a sampling of some of radio's recent zany—and successful—attempts to enliven otherwise boring material.

### Thomas Crapper Day

Chuck Thornton, general manager of WEPM-AM and WKMZ-FM in Martinsburg, West Virginia, searched for a lively way to promote his longtime advertiser, V. E. Mauck Plumbing, Inc. But what is funny about plumbing?

While pondering the problem, he perused *Chases' Calendar of Annual Events*, noting the following entry for January 17:

"THOMAS CRAPPER DAY, Possibly apocryphal stories claim this date as the Anniversary of the death of Thomas Crapper, born at Thorpe, Yorkshire, England, in 1837 (exact date unknown). Died, Jan. 17, 1910. Said to be prime developer of the flush toilet mechanism as it is known today. Founder, London, 1861, of Thomas Crapper & Co., later patentees and manufacturers of sanitary appliances; Engineers by appointment to His Majesty the King, and H.R.H., The Prince of Wales."

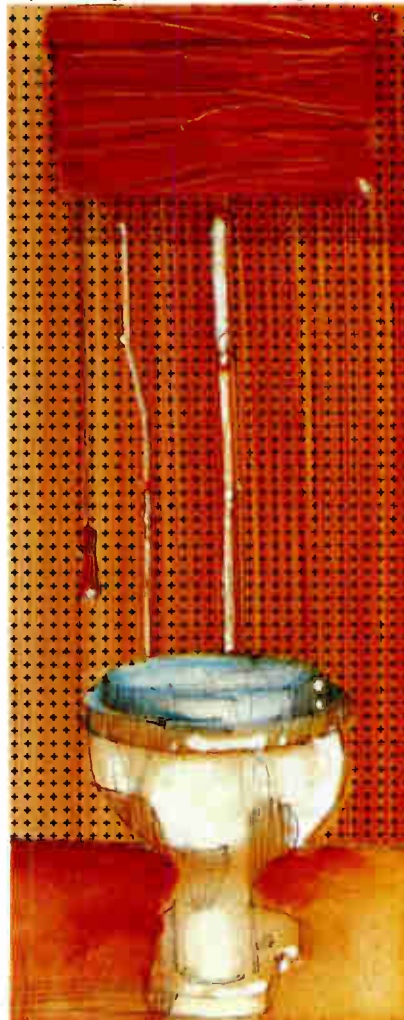
"We sat down to talk over what we could do with this information," Thornton recalls. "We decided to have fun with an experience that everyone shared. Why should a plumber be ashamed of his business?"

And so, Thomas Crapper Day was born, celebrated on the Saturday closest to January 17. Throughout the prior week the stations

promoted the festive day with interviews with such personalities as Felix Flush, the first man to use a Thomas Crapper toilet, and Master Crapper, a descendant of the great man himself. Promptly at 9 a.m. on Saturday morning, disk jockeys Jamie Costello and Yogi Yoder orchestrated a worldwide flush, complete with countdown.

By 10:00 a.m. the Mauck showroom was packed for the beginning of a two-hour remote. Off to one side, near a display of a vintage flush toilet, Thornton, Costello, and Yoder cavorted with customers while, on the other side, the plumbers rang up sales.

Much ado was made about Thomas Crapper's appointment as royal engineer. Yoder painted a



word picture of the changing of the guard at the royal commode. Costello invited listeners to come in for a fitting. Berkeley County Sheriff Shug Kisner reminisced about old-fashioned thunder mugs. "Those things would really blast," he said.

Thornton laughingly presented the sheriff with a t-shirt, its front picturing an old-time commode and emblazoned with the legend: "Thank you Thomas Crapper for relieving us all."

All three radio personalities expounded on the wondrous uses of the commode. In addition to the obvious, they noted, there are many designer applications. A toilet makes a great ash tray, planter footwasher, or goldfish bowl. And it's wonderful for parties. You can store ice cold drinks in the bowl and use the top for dip.

Throughout the remote, listeners were invited to register for a drawing by placing their names into the grand prize itself, which was donated by American-Standard, Inc., in return for the publicity. The zaniness built to a crescendo until Earl Williamson, a City Hospital employee, whooped with delight when he won the top-of-the-line Thomas Crapper Memorial commode.

### The Gross National Parade

Just as one can predict a general feeling of malaise and helplessness on April 15, one can now predict that WMAL-AM in Washington, D.C., will attempt to bring some levity to the otherwise drab recurrence of tax day. Afternoon drive time personalities Bill Trumbull and Chris Core wanted to do something to allow the disgruntled taxpayer to vent his emotions—and raise money for the Metropolitan Police Boys and Girls Clubs at the same time.

Thus was born the Gross National Parade. Trumbull and Core began touting it the previous November, inviting groups to register. A \$5 per participant fee went directly to the charities. Promotion Coordinator Suzanne Duncan printed up Painless Parking Tickets distributed on April Fool's Day that served as "official notice of



intent to celebrate anything at all." The tickets advertised sponsoring restaurants along the parade route that agreed to sell t-shirts provided by *U.S.A. Today*. Numerous parade participants appeared on the Trumbull and Core show for zany auditions.

On April 15, 1984, all was ready. Fifty thousand Washingtonians turned out to watch 1,400 paraders cavort along a mile-long route. Not-so-Grand Marshalls Trumbull and Core led the procession dressed in "Yellow Robes of Taxes." They were followed by a group of Tax Flashers, who delighted the crowd by ripping open their raincoats to reveal gym shorts imploring "Lower Taxes."

Bureaucrats, on this their special day, were saluted by the Synchronized Precision Briefcase Drill Team, attired in office garb, which twirled their attache cases more or less in unison. In quick succession came groups such as the Certified Public Jugglers, the AAA Pothole Patrol, the National High as a Kite Team, the Middleburbia St. Patrick's Day Procrastinators, the Toro!Toro!Toro! Precision Lawnmower Drill Team, Stan and Ollie's Dumb and Bungle Corps, the Fairfax County Library Book Cart Drill Team, and Washington's Official Village Idiot.

Disk jockey John Lyon led a seri-



ous attempt at banjo picking, and there were a number of high school and college bands as well as the Original Hobo Band, all of whom helped raise nearly \$10,000 for the charities and brought music and laughter to the streets of Washington on what would have otherwise been a dismal day.

Nothing could dampen the spirit of the occasion, even though it rained on WMAL's parade.

## Menu Mania

Time was when the "Breakfast with Barry" show faced a sure-fire dull period from 7:08 to 7:15 a.m. That was when Barry Lee, the morning man for WFFV-FM in Front Royal, Virginia, had to read off the school menus, both breakfast and lunch, for seven different school systems in four counties of

cil against the microphone, he proceeded to read the dull school menus as never before.

Soon people set their clock radios to make sure they would hear Barry Lee "do" the school menus. A typical nonstop routine runs: "All you little kiddies at Leslie Fox Keyser Elementary School are having grilled...say cheese... (click)...your pictures will be ready on Tuesday...sandwiches, fr-r-r-ench fr-r-r-ries, green beans...the beans are green on the far side of the hill and (cookie monster impression) co-o-o-okies. And at Warren County Junior High...(to the tune of the Godfather theme) la-la-la-la-lasagna...smashed potatoes...everybody's favorite...Ha-le-lu-ia...kale, and for dessert J-E-L-L-Oooh, my! And at Warren County High...you're havin' beefaroni!"



this rural, Blue Ridge community.

"If there's anything more dull than cafeteria food, it's listening to someone talk about cafeteria food," Lee declares. "But what excites me about radio is it's a personal medium. You can have an effect upon how people start their day. The menus were boring me, so they had to be boring the listeners. I decided just to have fun with them."

Lee is a personality more than a jock, anyway, so he let himself loose. One day listeners were surprised to hear, sung to the tune of "It's Howdy Doody Time":

"It's now school menu time,  
It's now school menu time,  
Oh yes, we love this slime,  
It's now school menu time..."

Sometimes singing, sometimes throwing in an impersonation from his wide repertoire, sometimes tapping cadence with a pen-

Cafeteria workers saw the humor in it and began to call regularly to note special features. The Assistant Superintendent of Schools for one county wrote to commend Lee for this new public service. One student, assigned to give a speech in class, did the school menus. And one entire school invited Lee for lunch on the last day of the school year.

"You have to be spontaneous," Lee notes. "It doesn't work if you rehearse it."

There are pitfalls, however. Lee had to plug in a quick commercial the day one school featured meatballs rolled in rice and called them "porcupine balls."

Sometimes breaking the rules, especially on-the-air, can make the ordinary sound extraordinary.—By William Hoffer, who is currently writing an article for *Esquire* magazine



## New Ways to Get Advertisers To Pay Up

*Increasingly, stations are finding that selling advertising is the second most difficult task—collecting is the first. Here are more ideas that are getting results.*

WADO-AM, New York President Nelson LaVergne is one of the best bill collectors in the country. He takes a great deal of pride in showing off his accounts receivable list. To LaVergne, collecting is on a par with selling and his staff devotes as much vigor to that as to making the actual sale.

Numerous radio stations accept a certain percentage of slow or no pay as the price of doing business. With competition getting tougher and profit demands getting higher, other stations are beginning to implement procedures that are reportedly making a big difference.

Here are a few ways that have been discovered which may be useful in improving local collections.

**Hint #1.** Stations are making it understood right from the beginning that the account executive is going to take a major part in collecting the revenues of advertisers he or she sold. Even though many stations pay commissions based on collections, salespeople still accept more no pay than they should. One of the newest trends is to assign collection responsibility to the salesperson.

**Hint #2.** Check out the advertiser up front. Frequently, stations (particularly ones hungry for business) fail to run credit checks on businesses with which they are not familiar. This is more wishful thinking than it is good business. Some managers even argue that if they have a lot of inventory to sell and they are stiffed by an advertiser, the station hasn't really lost that much. Bottom line oriented managers know that running any commercials on the air without getting paid is bad business.

**Hint #3.** Get unfamiliar accounts to pay some or all of their first flight in advance. This may be tricky in some situations, but there are stations offering attrac-

tive cash discounts for payment up front. Actually, when the credibility of the account is in doubt, taking a lesser percentage to get the money in advance is worth it.

**Hint #4.** Frequently, radio executives from different stations in a market talk and socialize. This is an excellent opportunity to learn which advertisers are getting a reputation for slow pay or no pay. It is actually in the best



interest of all stations to know this information. Caution: Knowing the bad news and spreading it around could result in legal action against you. Take care not to impugn the reputation of the advertiser even if he or she has burned a fellow station.

**Hint #5.** Check with the NAB and RAB about collections. These organizations have a wealth of sales information available and would certainly respond positively to dues-paying members who write letters and ask for a page of hints culled from the files. Sometimes such organizations rely on volumes of printed material that require too much time to read. One technique is to write a letter to the person who collects your dues and ask for a custom-written page or recommendations on collections. It would be unwise for them not to respond promptly.

**Hint #6.** Stations are now working to keep their accounts receivable more current. Radio stations, sometimes due to lack of help, let accounts receivable get out of hand and this practice actually encourages their advertisers to pick up bad habits. Advertisers should be billed promptly and rebilled if they fail to pay.

**Hint #7.** History frequently repeats itself and the same thing applies to collections. After several opportunities to bill an advertiser, this advertiser can be categorized as paying "promptly," "30 days late" or whatever. Designate a station cutoff point. Then the general sales manager should have a talk with the clients who exceed this cutoff point in an effort to cut down the time lag. Review the account in several months to see if some improvement has been made.

**Hint #8.** Consider computerized billing, but don't go for a computer system with the sole hope of improving collections. Computers can print bills faster; they can't get accounts to change their bad habits. Only people can do that.

**Hint #9.** Some stations impose a service charge if a client pays the bill late. While some clients ignore the charge and others are alienated by it, there are stations that get good results with this warning.

**Hint #10.** Some say the best defense is a good offense. In sales this means explaining in frank and terse terms the collection expectations of the station. Most salespeople rarely mention collections when signing a major account. But, that is precisely the time to discuss it, as the ink is drying.

Advertisers are often appreciative of a station's candor. If there is a problem with the station's collection dates, the problem can be discussed and resolved in advance of the first commercial ever getting on the air.

Throughout the collection process, respect and evenhandedness are bywords. However, it's not a rule, written or unwritten, that radio stations have to be paid after American Express and the phone company. ■■■

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The name Pam Lontos could become a very common word around your station. With her Video Sales Training Course the results may very well astound you. Enthusiasm, high energy and dramatic sales increases are the major goals for Pam in the benefit for your station. Below are just a few of the satisfied customers who have used the Pam Lontos Video Sales Training Course and can only express their gratitude and success from the use of the video tapes.

“

“I would recommend Pam Lontos as the Best Broadcast Sales Trainer in America. Her video sales training course “Basics of Broadcast Training” will create phenomenal sales increases and promote teamwork with a station's entire staff.”

**John Tyler**  
Chairman - C.E.O.  
Satellite Music Network, Inc.

“I became a fan of Pam Lontos when I first saw her sales training seminar at the NAB Convention and I still am. I know her sales training techniques will work to increase sales at your station.”

**Jim West, President**  
Fairwest

“I have personally found the Pam Lontos Video Sales Training Course to be excellent for both the new account executive and the seasoned pro. We have used it with great results at all 8 of our stations and I heartily recommend it.”

**William R. Rollins**  
President - C.O.O.  
Suburban Radio Group

“In the three days since we began the course, our station has had the most sales per day in its history! Sales are up a whopping 316% over average days. In my twenty years in radio I've never seen anything like it, Pam!”

**Bill Bro, President**  
94-X WTXR-FM

Your video cassette program we purchased has been absolutely the most incredible sales tool we have ever experienced! After viewing only 12 of the 16 tapes, our billing shot up over \$36,000 in only two days!

**Robin Barbero**  
General Sales Manager  
WTPP  
Chesnut Hill, MA

”

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## Where Most Stations Can Cut Back First

*High legal bills were expected in the regulation days, but they are still in effect despite the FCC's massive deregulation. Some stations are now changing things.*

According to a recent Research Group study, almost 90% (89.3%) of all radio executives polled said their stations retained legal counsel in Washington. This fact may not sound startling at first, but with very little reason for stations to use a Washington attorney, the added expense is coming under close scrutiny of curious radio executives.

It's obvious that stations with a history of legal trouble or a past practice of using the services of Washington attorneys should continue. What's not so obvious is that the high cost of Washington counsel has been the last area to be questioned, and yet it provides the most hope as a possible financial saving.

Washington FCC attorneys may be talking it up to radio executives (about the implied need to have them on retainer), and even as this article is being read, top Washington attorneys are looking for new ways to make their services needed. Some are in allied communications fields. Others are involved in new technology. But radio, the first real deregulated communications industry, is not what you would call a growth area for any aspiring Washington attorney!

Yet, station executives frequently miss the point. No one is making a case for irresponsibility, but increasingly, the people in charge are questioning why they need to spend the money they do in Washington (see the accompanying chart).

Radio stations must retain a local attorney to handle the more mundane matters—contracts, collections, lawsuits against the station, personnel problems, etc. In the future, this area may increase and may even require extra budgeting. The station's local attorney has become the most valuable legal aid, now that deregulation has ar-

rived in every market nationwide.

Almost 50% of the executives polled spent \$5,000 or less with their Washington attorneys, not to mention what they spent on local counsel.

One tactic being used is to ask the station's Washington attorneys to review what they have done for the station in the past few years. This is not simply a billing procedure as much as a review of need.

Obviously, if the station was involved in important legal matters with the Commission, the importance of paying a retainer increases. But, if the station is pay-

ing for the availability of Washington attorneys, perhaps it would be more cost-effective to pay the lawyers on a "per use" basis. This is a highly personal matter for the radio station, but an objective analysis could bring some revelations.

Washington attorneys frequently do an excellent job of servicing clients, making friends with the station's top executive or ingratiating him or herself to the highest corporate official. Where little else can be done, some managers resign themselves to the expense just for the hope that they are getting their money's worth for that companionship and security. This is folly.

But Washington attorneys are now planning their new strategies which involve a reduced radio base. Now, some station executives are taking a new look at the real and perceived need for high Washington legal fees. ■■

## What Radio Pays Its Lawyers

Estimated Annual Legal Fees Paid To Washington D.C., Counsel\*

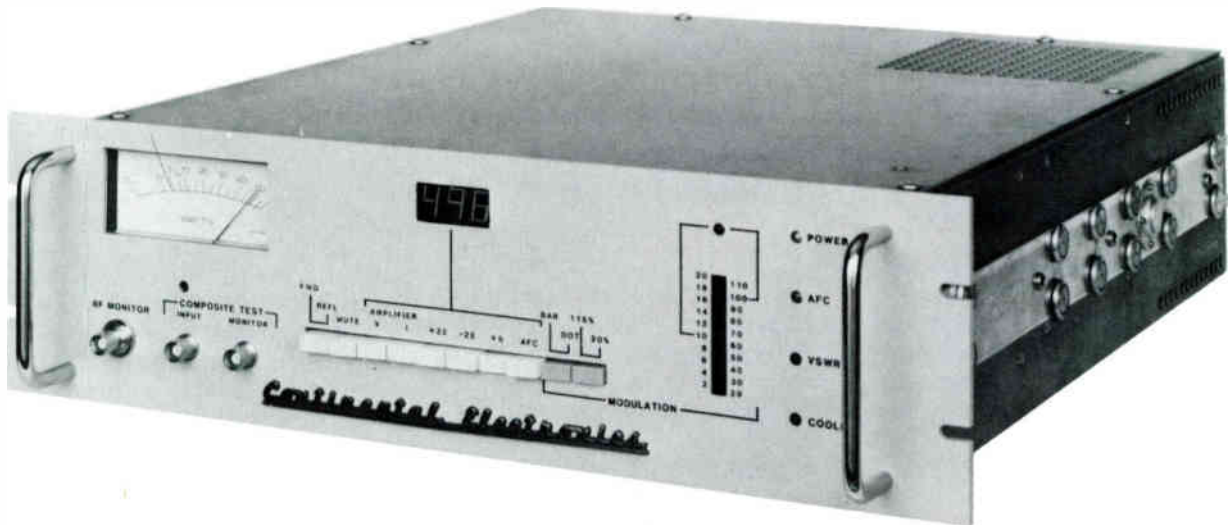
	TOTAL MENTION		TOTAL MENTION
Less Than \$1,000	3.5%	\$15,001 - \$20,000	5.0%
\$1,000 - \$2,000	13.9%	\$20,001 - \$30,000	2.7%
\$2,001 - \$3,000	10.9%	\$30,001 - \$40,000	1.5%
\$3,001 - \$4,000	5.0%	\$40,001 - \$50,000	1.0%
\$4,001 - \$5,000	13.4%	Over \$50,001	0.7%
\$5,001 - \$6,000	4.7%	Not My Department	0.5%
\$6,001 - \$7,000	1.5%	Small Retainer	0.2%
\$7,001 - \$8,000	3.0%	Too Much/A Lot	0.5%
\$8,001 - \$9,000	0.2%	Corporate Legal Counsel	2.7%
\$9,001 - \$10,000	4.5%	Other	1.5%
\$10,001 - \$11,000	0.7%	Don't Know/No Answer	15.7%
\$11,001 - \$12,000	3.0%	Raw Totals	N = 402
\$12,001 - \$13,000	0.5%	Mean Frequency Index	m = 6.7
\$13,001 - \$14,000	1.2%		
\$14,001 - \$15,000	1.7%		

Question: "What, roughly, do you pay in yearly legal fees to your Washington counsel for your station? (If you are a group executive, please put down the approximate fees for one average market for one year.)"

JIM DEWILDT

\*1984 The Research Group





# Introducing the ultimate FM Exciter!

## Continental's Type 802A solid-state FM Exciter offers broadcasters unmatched performance.

The modulation performance of Continental's new FM Exciter exceeds all currently known/marketed FM exciters. State-of-the-art design includes modular construction and subassemblies: any subassembly within the exciter can be removed without removing the exciter from the transmitter. The Type 802A accepts a composite base-band signal from a stereo generator, STL system or monaural audio and SCA programming.

No tuning adjustments are required, other than selecting the operating frequency. The exciter generates its frequency with a digitally programmed, dual speed, phase-locked frequency synthesis system.

Power output is 50 watts into a 50 ohm load at all frequencies in the FM band, and the exciter may be used as a low power transmitter.

Special circuits protect the amplifier from any mismatched load including open or short circuits. Automatic power control maintains exciter output at any preset level from 5 watts up to the maximum level.

The case design is very clean: front-panel analog and digital meters, along with LED read-outs, give clear and accurate indications of system status and performance. A digital LED display indicates true peak level of the modulating signal in 5% increments, with an accuracy of better than  $\pm 2\%$ .

For information, call (214) 381-7161: Continental Electronics Mfg. Co.; Box 270879, Dallas, Texas 75227.

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*Continental Electronics*

Continental Electronics Mfg. Co. Box 270879 Dallas, Texas 75227 (214) 381-7161



## How to Sound as Close to Digital as Possible

*New studies cast doubt that over-the-air stations can equal the fidelity of cable or direct satellite, but there are ways to come close.*

Audio has finally entered the computer revolution. The digital satellite network distribution used by CBS, NBC, ABC and RKO is now in place at thousands of stations nationwide. Compact discs (or CDs) are being marketed to the public and to stations alike.

Digital transmission of audio will ultimately do to records and tapes what the calculator did to the slide rule. The CD offers the consumer super flat frequency response, incredibly low distortion, and inaudible noise.

It's going to be tough to compete, but here's how stations can begin. Existing AM and FM stations can never equal digital quality since they are analog systems, but with the proper equipment and maintenance, they can approach digital. It will be necessary to upgrade because as more and more consumers acquire CD players, they will become aware of the quality difference.

The current technical requirements regarding sound quality for AM and FM stations were established in the '30s and '40s and should be met easily in the '80s, yet many stations have difficulty doing so today.

CD players have a distortion under one-tenth of one percent. Yet many radio stations broadcast

with distortion twenty or more times that amount and are perfectly legal by FCC requirements.

To obtain "digital-like" quality, it is necessary for radio stations to lower this distortion to under one percent. This may easily be accomplished with modern equipment, but will require rebuilding or replacement of older equipment.

It might be interesting to ask the station's chief engineer where the distortion level currently is to see if the radio station has some on-air cleaning up to do.

Flat frequency response and low noise are also very important for improving a station's sound. Just because a station meets FCC requirements doesn't mean it transmits in high fidelity.

Stereo separation is quite high with CDs, but separation is not even specified for AM stereo by the present FCC. Some AM stereo systems are as low as 10 db. (Note the comparison of CD specifications vs. FCC requirements for AM and FM stations.)

The most impressive feature of digital audio is its clarity and punch. CDs sound so lifelike that upon closing your eyes it seems that the performance is right in front of you.

Excessive audio processing used

by many radio stations today to achieve maximum loudness robs them of this lifelike sound.

Easy listening and classical stations, which are more fidelity conscious, run with very little processing now because a good percentage of their audience listens on high fidelity equipment.

Most rock, album rock or contemporary-type stations use some form of technical help to louden their signals. Of course, this reduces the fidelity but the tradeoff has often been accepted because the advantage appeared to be worth the loss in fidelity.

As CDs are put into use by radio stations they will have to reduce excessive audio processing or risk the loss of fidelity. Since some stations boost their audio to try to compensate for an insufficient signal, there will someday be a lot of programmers and chief engineers biting the bullet.

Right now, there is no need to alter the present audio processing practices at most stations. But as CD use increases, the need to make the station sound cleaner, with less distortion and less audio processing, will increase.

Digital audio on radio will not compare to digital audio on a stereo or over a cable system, but radio stations in the future will not be able to afford letting competing media get the fidelity advantage.

That's why "digital-type" fidelity is coming to radio stations near you.—By Dana Puopolo, a Hyannis, MA engineering consultant

### Comparison of Specifications of a Typical CD Player With FCC Minimum Requirements for Radio Stations

	TYPICAL SPECIFICATIONS OF A CONSUMER CD PLAYER	FCC MINIMUM REQUIREMENTS	
		FM STATION	AM STATION
DISTORTION	.1% max. (typically .05%)	3% max. 50-100Hz 2% max. 100-5000Hz 2.5% max. 5000-15000Hz	5% max.
FREQUENCY RESPONSE	20-20000 Hz ± .5 db	50-15000Hz ± 2 db	100-5000Hz ± 2 db
NOISE	- 90 db	- 60 db	- 45 db
STEREO SEPARATION	90 db	29.7 db	not specified

# For 320 profitable reports on the Summer Games, the only thing our affiliates have to pay is attention.

Once every four years, radio stations have a chance to sell avails at world-record speed. That kind of opportunity is worth a lot.

But AP Network News' sports coverage hands it to affiliates on a golden platter. Twenty special, brief authoritative reports a day, direct from AP's Los Angeles headquarters, and other sites around town. Anchored by the likes of Dave Lubeski, Jim Militello, Jack Briggs, Jim Bell, Shelley Adler and Mike Gracia.

Just as important, AP Network stations don't have to wrestle with clearances or network commercials. Instead, they have 100% control over all commercial avails and keep 100% of the profit.

We've even sent our affiliates a list of official sponsors of the Summer Games to help them track down likely local advertisers.

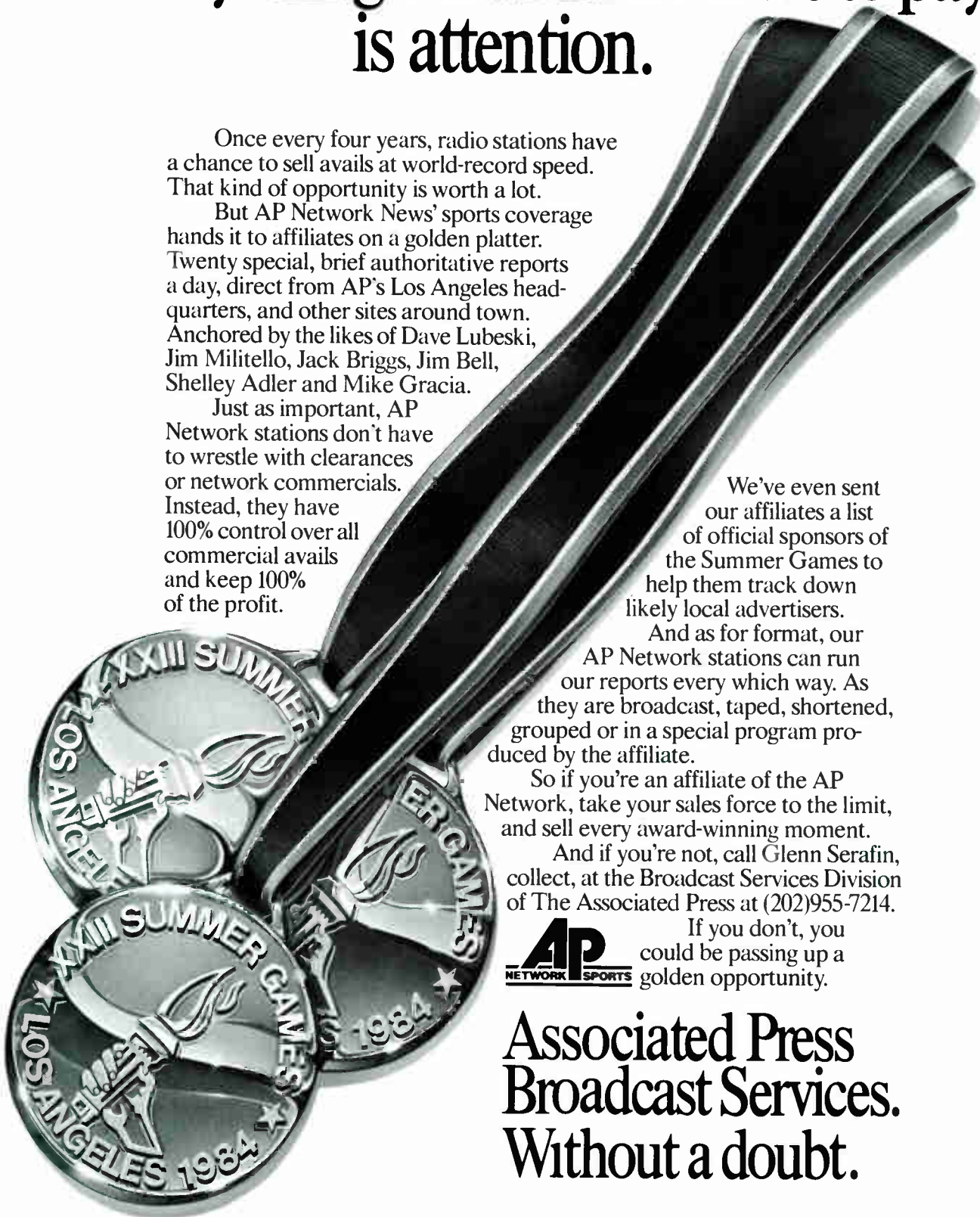
And as for format, our AP Network stations can run our reports every which way. As they are broadcast, taped, shortened, grouped or in a special program produced by the affiliate.

So if you're an affiliate of the AP Network, take your sales force to the limit, and sell every award-winning moment.

And if you're not, call Glenn Serafin, collect, at the Broadcast Services Division of The Associated Press at (202)955-7214.

If you don't, you could be passing up a golden opportunity.

**Associated Press  
Broadcast Services.  
Without a doubt.**





# Ten Ways Your Rep Situation Might Change

*In the wake of recent rep mergers, radio stations are wondering what it will all mean to them. Here's a list of distinct possibilities.*

By Jim Smith

A most significant change in the rep field has recently picked up speed. The multitude of recent movements runs from mergers to startups-from-zero.

The ABC's of all this—absorbings, buyouts, and conglomeratings—do spell one thing. Call it: consolidation.

There may still be a lot of firms. But add it all up, and you find there are fewer rep-group entities than we've seen in years.

Ralph Guild is credited with having started this ball rolling three years ago. He set up Hillier, Newmark, & Wechsler with a handful of plum stations, and declared that it and McGavren together were the Interep group.

The group grew. Buckley and Pro were absorbed. Bernard Howard came into the fold, and Weiss & Powell was created. Major Market rounded out the quartet. All told, there are now four rooms in the house that Ralph built.

The pioneer, who risks the hazards, can reap the first rewards. But being the

first to try something isn't always the best way to go. There's something to be said for the IBM approach.

IBM didn't market the first main-frame computers; Univac did. IBM followed and now dominates. And they let Apple and Radio Shack test the personal computer waters, then moved in with a big splash.

In consumer products Procter & Gamble similarly strikes a careful balance between innovation and being the patiently tested Johnny-come-lately which ultimately wins.

So some might see what Blair and Katz have done as prudently allowing someone else to make the first move...then coming in later to make the best move.

Some might see it that way, that is, if it weren't for the way those firms had bitterly fought what Guild was doing. Fought it even in petition to the FCC.

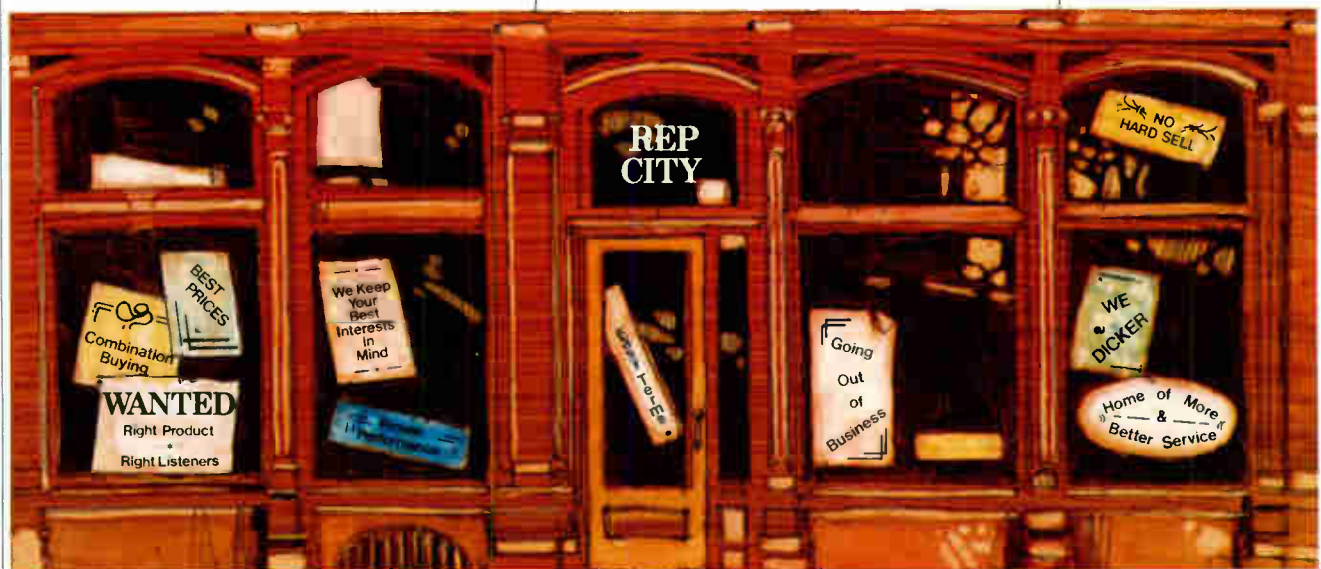
Which went nowhere. This FCC is not in the meddlesome mode of years gone by. This is the FCC which understands open competition and the concept of "marketplace."

And this marketplace surprised itself. Many predicted the worst: That sta-

How it began.

What's next?

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





# THE BEST REASON TO ADVERTISE IN RADIO ONLY

Twenty-six thousand readers every month. Radio executives at virtually every radio station and group in the country.

Even more, advertisers can pick the exact page position by content. The free information card generates leads within weeks.

And, research shows RADIO ONLY beats *all* other trade publications in reader thoroughness.

RADIO ONLY *is* radio - not TV, records or cable.

Your ad life is one-month, not one-week.

Reason enough?



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For more information contact Jerry Del Colliano at 609-424-6800 about rates and availabilities.

tions wouldn't accept the concept. Or would accept at first but rebel when they saw their rates being shaved. Or would rebel only when it was too late.

The verdict? None of the above. Stations generally accept being sold in this way. And while rates usually are lower than spot, one study even purports to show that the net effect of nonwired selling can even be higher rates.

Unlike the paltry compensation from wired networks. And unlike the pattern of the early days of unwired nets. Which is the further irony: who were the pioneers back then? Katz and Blair.

If you can't beat 'em, join 'em. Nothing Katz nor Blair has been able to do has stopped McGavren's moves. Non-wired may be only the tail on the national-business dog, but it's a large enough tail not to be ignored.

By pulling in Christal and RKO, the Katz Radio Group has instantly outdistanced Interep in size. No doubt their goal is to outdistance also in future billing.

Blair's getting Group W, and a previous Torbet-Selcom combining, can put this battle of giants back on more-equal footing. The reluctant reps have joined the game.

So who's next? Eastman is the prime candidate, most feel, either to buy or be bought. Fewer mention Masla. Some suggest CBS will shed its rep divisions or will combine them; neither seems likely at this point.

Anything could happen. But overall, industry spokesmen agree, the bulk of the consolidating has already happened for now.

Business cycles do move in both directions. The mega-rep groupings today could, under different conditions, be followed by the formation of new firms tomorrow.

What McGavren did for Hillier three years ago, someone like Blair might want to do today: build a new firm virtually from scratch. Expensive, but possible.

Or what if the expected relaxation of the 777 rule prompts larger station groups, for example. One or more group owners may, individually or together, decide to set up house reps all over again.

Whether those could be sizeable enough—either to benefit from the economies of scale, or to compete independently in the non-wired arena—is an open question for now. But nobody expects the status quo to last forever.

This recent consolidating of rep firms

seems to have come largely from four directions:

- The continuing trend of radio group owners not to have house reps; sic transit Bonneville's Torbet, Cox's Christal, Golden West's MMR, Group W (formerly RAR), RKO (now Republic), and Viacom's Bernard Howard.

- The economic times; just as banks and oil companies are merging, so too are radio rep firms. Conditions today make good business sense for such a move. And once your competitors do it, you may have to affiliate just to keep up.

- The economies of scale; expensive computerization, research studies, back-office departments, and special sales-developmental areas can be more efficiently handled when they serve a greater number of users.

- And the move toward unwired networking; two or more firms in a group means more stations available to be combined to the advertisers' needs. Most estimates put nonwired at 8 to 12 percent of national business—maybe not a lot, but too much to ignore.

What does all this mean for the radio stations? Ten thoughts:

1. Save-a-rep, share-a-rep. Without naming names, the picture is clear: not every radio-rep firm was destined to survive without these changes. And if yours goes out of business, what do you do?

In major markets most stations would rather work with a firm which has been bought out by a competing firm, than to see dual-representation become triple- or quadruple-representation.

2. Stronger reps can provide more and better services. Most rep-groups are downplaying the economies of scale they can achieve by sharing certain services.

But even those which some admit to—a multi-firm new-business-development unit, or shared accounting, or bigger computers than solo reps could reasonably afford—hold advantages for the client, directly or indirectly.

3. And no great loss in competitive selling. One early worry was that, say, the McGavren salespeople wouldn't pitch so aggressively against their brothers and sisters at Hillier. Fat chance.

Radio managers see reps within that group working together to put together

**Future options.**

**Ten possibilities.**



a nonwired buy, but still "beating each other up" on the street for other spot dollars. The more recently created mega-reps are expected to do the same.

**4.** But what about that—none dare call it "collusion"—working together? There is still a lingering doubt among managers surveyed: all is not well in the unwired buying.

Whether based in fact or just based in fear, many on the radio side are just not convinced that those buys are always being put together with the client stations' best interests in mind.

Reps still need to prove their best intentions to some stations, if that is indeed the case. Alternatively, stations need to document that they are being sold out rather than being well-sold, if this instead is taking place.

**5.** Some say nonwired buying makes radio more attractive to buyers. It means one rep-group provides one affidavit, one bill, one centralized dubbing and distribution of tapes, etc., at no extra charge to the agency.

If this actually will bring new dollars consistently into the medium, maybe we should all applaud. Simply by the number of outlets available, tv (even newspaper) can be so much easier to buy.

**6.** But if unwired buying is merely taking spot dollars and repackaging them at a lower rate to the stations, that's unforgivable. If the agencies are willing to pay more for the convenience of the buying, fine.

Or if the rep firms are willing to take a smaller commission for the convenience of the combination selling, fine. But the radio stations should not have to tolerate a lower unit cost than they otherwise would have had.

**7.** If it's ROS, of course you're going to charge less. One initial approach to combination buying was that the station would accept a lower unit cost in return for greater latitude in day-of-week and time-of-day.

This can be "found money" in first quarter, or anytime for a station running at less than sold-out. The trade-off in spot pricing makes sense in such a case, but certainly not when it's bumping a full-rate schedule.

**8.** Yes, the unwired rate is going to be lower if you allow it to be. Just as

you may have to come in lower for a spot buy which isn't precisely your demo, you may have to negotiate a fringe buy in nonwired too.

But it is for the station to determine whether to accept either kind of order at a given rate. And you don't ever have to take the too-low price, assuming (see #6 above) national spot hasn't all vanished into nonwired. (If it has, there will be lynch mobs for the firms which caused it to happen.)

**9.** Basically it's up to the strong stations to hold the line. Don't expect the benevolent time buyers to do it for you.

You have (a) a limited inventory and (b) certain cost-plus-profit revenue needs. The key from (a) to (b) is having an attractive package (the right product delivering the right listeners) which you aggressively sell.

Supply and demand, the economists tell us, determine the equilibrium rate charged for any product or service. Radio time selling is no exception. It's up to every successfully sold station to get the rate it deserves.

This is why many are even reassessing the value of programming provided by wired networks, given the paltry compensation provided. It is no different in evaluating local, national spot and unwired buys as they come in the door.

It's worth noting that the complainers about lower nonwired rates have tended to be either rep firms not heavily into the practice or stations which don't dominate their markets.

The leading stations are more often getting their going good rates regardless of the source of the buy. They aren't griping, nor are the reps who can pull in those good rates.

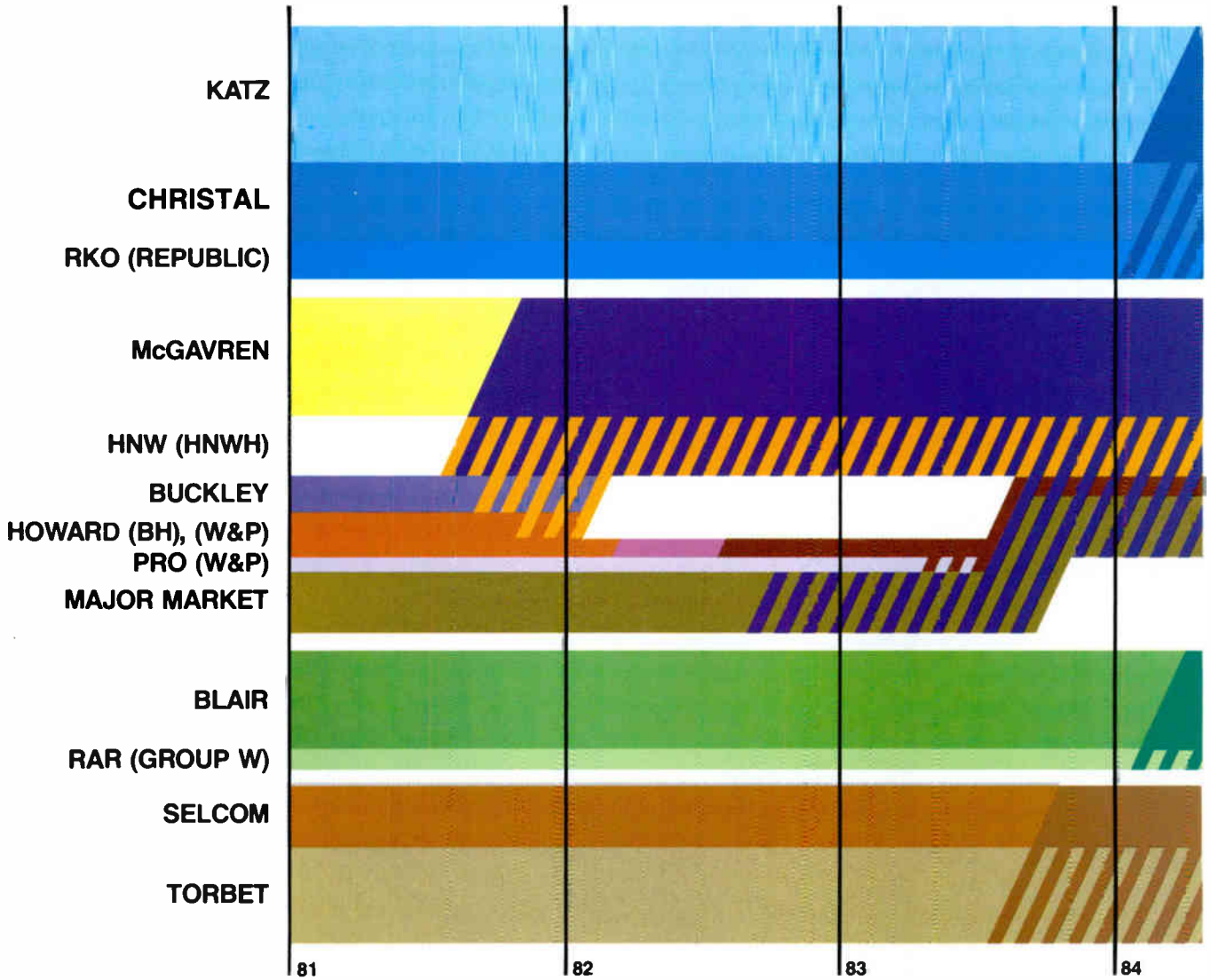
**10.** Bottom line: take your rep-grouping and nonwired-selling questions to your rep. And ask for black-and-white proof.

Any station client deserves to know how the rep is treating these vital issues. What's your question? How often does your rep work around you (and co-repped stations) in unwired buys? And under what circumstances?

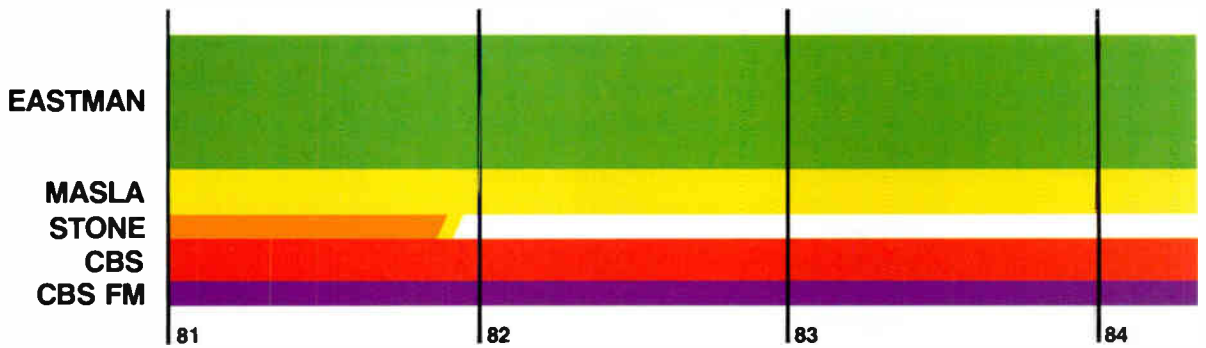
Insist on several months' worth of concrete examples. That may set your mind at ease if all is well. Or it may become upsetting if, as some stations have found, your concerns are valid. But you don't know until you ask. ■■

**Get proof of performance.**

## CONSOLIDATED REP FIRMS



## UNCONSOLIDATED REP FIRMS



▀ **KATZ**    
 ▀ **INTEREP**    
 ▀ **BLAIR**    
 ▀ **SELKIRK**

## Asking for a Promotion

*Now there is a way to ask for that raise or new position without getting a premature rejection.*

Some employers think that if an employee has to ask for a raise or pitch for a new position before the boss initiates the conversation that it isn't deserved.

The opinion is that good deeds and excellent service are noticed by all employers.

The other side thinks even good deeds can go unnoticed by corporate or station supervisors who don't want to upset the present lineup or adversely affect the station's bottom line.

Be that as it may, there are now actions being taken by upwardly mobile radio executives which appear to put them in as good a position as they can expect to be in without actually saying, "Give me the job" or "Give me a raise."

Here's how they are doing it. The ideal way to jockey for a promotion is to do it from day one. This may sound surprising, but employers can tell from the very beginning which people are more likely to be promoted than others.

Sometimes it means working extra hours (which appears to be normal in radio) and

sometimes it means asking the boss for an additional responsibility. Where some executives go wrong is that the first time they ask their superiors for more responsibility (and pay) is when they sit down and ask for a promotion. Then, it may actually be too late.

The thinking now is to ask for the additional work early on and frequently until a pattern is clearly established that even the most distracted employer can't help but notice.

Another new approach is to casually ask the boss for a quick and simple review of how he or she is doing.

The logic behind this approach is to jog the employer's mind a bit without putting him or her on the spot. It's also a good barometer for the person asking for a pay increase or additional responsibilities.

If the boss volunteers good comments and can back them up with an example or two, chances are the employee is right on target for a promotion or raise. But, if for some reason the employer finds it difficult to comment positively or with evidence in this casual situation, the worker should beware. It's not only a bad time to pursue a promotion (or raise), but may be a sign that he or she will soon be



looking for a new job.

Plain and simple: Test the waters casually and informally before asking for a formal review.

A third tactic is to act the part you are seeking. Shakespeare said, "Assume a virtue if you have it not." That thought seemingly applies to radio in this case.

If a program director wants to become a general manager, he or she should begin acting like a general manager. This can mean taking more responsibility, exhibiting more leadership, lending a hand to help others solve problems, helping boost morale and the like. Once it appears the program director has

the "style" and "substance" to be promoted, then perhaps it will be seriously considered.

Usually, when the PD makes an appointment to ask the boss for a GM job (let's say in the chain), the PD goes away wondering why he or she wasn't taken seriously.

The fact is more obvious than it appears. If the candidate doesn't look like a potential GM, he or she is not likely to have the best chance to get the job.

The same applies to station executives who want to be group president or vice president. They incorrectly assume that good ratings or increased sales will win the promotion. It's easy enough to verify. Just check the trade press and see how many executives are moving into corporate jobs from station jobs because of high ratings or booming billing. However, sometimes it's the exact reverse.

Money is another matter. Any executive, even top corporate types, knows that hard and cold figures don't translate into bucks as quickly as "emotional" considerations.

One of the best of these is the feeling that the company or station can't get along without the executive. Caution: An executive looking for a promotion must never believe this. It could prove dangerous to think one is indispensable.

But, creating the "feeling" that an executive would be hard to replace is an excellent emotional tactic for creating worth that will transfer into increased salary.

No matter what tactics are used, there are several important rules of thumb.

Be humble and be sincere. These qualities play better than arrogance and overconfidence.

Creating these feelings takes time. They can't be implemented two weeks prior to formally asking for a promotion or raise. In a sense, it's a long-term marketing plan for you and your career, not a stopgap to win a pay raise. ■■



# Radio Across-The-USA™

## Atlanta



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WZGC-FM	R	12.2	12.6	15.3
WVLS-FM	A	10.6	12.2	12.4
WQXI-FM	AC	9.8	9.4	9.6
WPHX-FM	C	7.6	8.4	8.7
WVEE-FM	B	9.5	8.9	8.1
WPOH-FM	BM	7.1	5.8	5.9
WSB	AC	7.4	5.8	5.7
WACH	B	3.6	4.0	5.0
WSPR-FM	AC	5.3	4.9	4.0
WRMM-FM	AC	4.0	4.6	3.9

## Austin



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
KHFI-FM	R	18.0	19.7	17.8
KLBJ-FM	A	12.6	12.8	14.2
KASE-FM	C	13.7	12.2	12.9
KEYI-FM	AC	8.9	7.3	8.0
KOKE-FM	AC	6.1	6.7	6.0
KLBJ	N/T	5.2	5.6	5.3
KPEZ-FM	BM	5.1	4.5	5.1
KNOW	B	3.5	4.1	4.7
KMFA-FM	P	3.3	3.3	3.3
KVET	C	4.8	4.4	3.0

## Baltimore



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WBAL	AC	11.1	9.6	8.5
WIYY-FM	A	7.6	7.8	8.3
WBSB-FM	R	9.6	8.9	7.2
WLIF-FM	BM	6.1	5.3	6.9
WXYY-FM	B	7.4	7.6	6.5
WPOC-FM	C	6.3	6.5	6.1
WWIN-FM	B	4.4	4.5	4.9
WMAR-FM	R	3.1	4.2	4.6
WYST-FM	AC	4.3	4.1	3.9
WCAO	C	4.1	3.7	3.8

## Boston



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WBCN-FM	A	9.3	11.2	10.6
WXKS-FM	B	9.9	9.7	10.3
WBZ	AC	10.2	10.0	9.9
WHTT-FM	R	7.9	7.7	7.7
WHDH	AC	8.1	8.6	7.1
WEEI	N	6.1	5.7	5.2
WRKO	T	4.3	4.2	4.2
WJIB-FM	BM	4.1	3.8	4.0
WROR-FM	AC	4.2	3.1	3.8
WCOZ-FM	R	3.0	2.7	2.5

## Chicago



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WGN	T	9.1	8.3	8.7
WBBM-FM	R	6.4	6.8	6.5
WBMX-FM	B	6.0	5.6	5.4
WGCI-FM	B	7.1	5.0	5.4
WLS-FM	A	4.2	5.3	5.4
WBBM	N/T	3.5	4.9	5.2
WLS	R	4.2	5.0	5.0
WMAQ	C	4.5	3.0	4.6
WLUP-FM	A	4.0	4.9	4.5

## Cincinnati



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WKRC-FM	R	11.6	12.3	9.7
WWEZ-FM	BM	8.6	9.9	9.2
WEBN-FM	A	8.3	8.0	9.1
WBLZ-FM	B	5.5	6.8	7.3
WKRC	AC	6.7	5.3	6.7
WLLT-FM	AC	7.0	6.7	6.4
WRRM-FM	AC	8.0	6.8	6.4
WLW	AC	4.8	5.8	6.3
WSKS-FM	A	5.4	5.3	6.3
WUBE-FM	C	4.4	7.0	6.2

## Cleveland



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WMMS-FM	A	13.6	15.2	13.1
WVGL-FM	R	8.5	8.5	8.8
WQAL-FM	BM	6.6	7.0	7.3
WZAK-FM	B	7.3	8.3	7.3
WDOK-FM	BM	5.3	5.7	6.8
WBBG	BB	6.2	6.2	6.2
WLTF-FM	AC	6.2	3.7	6.2
WERE	N/T	3.9	4.6	4.9
WMJI-FM	AC	8.1	5.7	4.9
WDMT-FM	B	4.4	3.9	3.7

## Dallas



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
KVIL-FM	AC	10.5	10.1	12.1
KAFM-FM	R	6.4	7.3	7.1
KZEW-FM	A	6.9	7.4	7.0
KKDA-FM	B	8.6	6.9	6.9
KEGL-FM	A	8.4	7.6	6.8
KRLD	N	7.1	7.5	6.6
KSCS-FM	C	5.5	5.6	6.3
KTXQ-FM	A	5.0	5.0	6.1
WBAP	C	5.9	6.6	6.0
KPLX-FM	C	5.4	4.9	4.3

## Denver



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
KPKE-FM	R	8.4	7.6	8.1
KOAO-F	R	6.5	8.5	7.8
KBPI-FM	A	6.8	7.7	7.2
KOSI-FM	BM	8.0	7.5	6.3
KOA	N/T	5.8	7.5	6.2
KVOD-FM	CL	3.7	4.4	5.6
KLZ	C	4.4	4.2	4.8
KBCO-FM	A	5.4	5.2	4.6
KIMN	R	5.1	3.3	4.6
KHOW	AC	3.9	4.5	4.3

## Des Moines



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
KGGO-FM	A	18.4	18.7	20.5
KSO	C	14.6	13.0	13.1
WHO	N/T	9.5	10.4	10.9
KRNT	AC	6.6	7.8	10.0
KMGK-FM	R	6.0	8.0	8.2
KLYF-FM	AC	11.8	10.3	7.3
KRNO-FM	R	5.9	6.4	5.7
KIOA	AC	4.2	3.7	5.3
KMRY	BG	4.6	4.6	4.9
KJYY-FM	C	5.9	4.8	4.6

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\* Persons 12+ AOH shares, Mon - Sun, 6AM - Midnight  
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# Radio Across-The-USA™

## Detroit



### BIRCH MONTHLY

	FORMAT	JF	FM	M/A
WJR	AC	7.9	7.9	8.4
WLZ-FM	A	5.8	7.6	8.3
WRIF-FM	A	7.9	8.4	7.5
WDRQ-FM	B	6.9	5.7	6.2
WYYZ	N/T	6.0	6.1	6.1
WHT-FM	R	5.4	4.6	5.7
WJOL-FM	BM	5.2	5.2	5.5
WJLB-FM	B	6.3	5.2	5.2
WVC-FM	AC	5.3	5.3	5.1
WMJC-FM	AC	3.9	5.1	4.4

## Grand Rapids



### BIRCH MONTHLY

	FORMAT	JF	FM	M/A
WLAV-FM	A	12.7	12.4	13.0
WLHT-FM	AC	9.9	10.4	9.4
WGRO-FM	R	9.3	11.9	8.9
WOOD	AC	11.7	10.4	8.6
WCUZ-FM	C	10.0	9.6	8.1
WJFM-FM	AC	6.1	6.2	7.3
WOOD-FM	BM	10.5	6.9	6.8
WFUR-FM	REL	3.1	2.0	4.1
WYXX-FM	R	1.4	2.4	3.5
WMUS-FM	C	2.5	3.0	3.5

## Greensboro



### BIRCH MONTHLY

	FORMAT	JF	FM	M/A
WTQR-FM	C	15.8	14.4	16.2
WSEZ-FM	R	7.8	9.0	10.1
WKZL-FM	A	12.1	10.5	8.8
WGLD-FM	BM	8.0	7.1	8.3
WMAG-FM	AC	8.7	8.6	6.9
WQMG-FM	B	7.5	7.6	6.7
WSJS	N/T	6.1	5.8	5.5
WDCG-FM	R	4.8	5.1	4.7
WAIR	B	1.9	3.0	3.7
WRQK-FM	AC	4.4	2.6	2.9

## Harrisburg



### BIRCH MONTHLY

	FORMAT	JF	FM	M/A
WTPA-FM	A	13.7	12.0	14.0
WHP-FM	BM	14.2	11.8	11.9
WHP	AC	9.9	10.5	9.8
WHYL-FM	C	8.8	11.2	8.3
WQXA-FM	AC	6.1	6.3	7.0
WKBO	AC	4.8	4.9	6.6
WSFM-FM	AC	4.3	4.6	6.4
WRKZ-FM	C	7.8	6.4	5.2
WHTF-FM	R	3.2	2.9	3.9

## Houston



### BIRCH MONTHLY

	FORMAT	JF	FM	M/A
KKBQ-FM	R	10.6	10.8	10.4
KIKK-FM	C	8.0	9.2	10.3
KMJQ-FM	B	9.0	7.0	8.7
KSRR-FM	A	8.1	7.9	7.6
KFMK-FM	AC	4.1	6.1	6.4
KILT-FM	C	5.0	5.7	5.4
KLLO-FM	A	5.3	4.3	5.1
KODA-FM	BM	5.4	5.6	5.1
KTRH	N/T	3.8	3.2	3.5
KLTR-FM	AC	6.7	4.8	3.4

## Indianapolis



### BIRCH MONTHLY

	FORMAT	JF	FM	M/A
WZPL-FM	R	17.3	17.0	20.1
WIBC	AC	15.7	15.6	14.7
WFBO-FM	A	10.6	11.6	11.1
WTLC-FM	B	6.7	7.6	9.1
WFMS-FM	C	7.0	7.8	8.6
WITZ-FM	BM	9.1	12.4	8.5
WRE	C	7.5	6.6	7.3
WENS-FM	AC	7.0	5.4	4.5
WNAP-FM	AC	3.0	2.5	4.1
WDE	O	2.3	3.0	2.8

## Jacksonville



### BIRCH MONTHLY

	FORMAT	JF	FM	M/A
WFYV-FM	A	18.5	20.8	18.5
WVYV-FM	AC	14.5	13.8	14.6
WQIK-FM	C	8.0	10.1	10.8
WA V-FM	AC	10.5	8.2	8.4
WK*Z-FM	BM	10.1	8.3	8.3
WJAX-FM	B	5.8	7.3	6.3
WCRJ-FM	C	6.4	5.8	5.3
WPDQ	B	4.2	4.0	5.3
WZAZ	B	3.1	2.5	3.4
WQIK	C	2.7	2.9	2.2

## Kansas City



### BIRCH MONTHLY

	FORMAT	JF	FM	M/A
WDAF	C	11.2	12.4	11.6
KBEQ-FM	R	9.1	9.0	10.3
KMBR-FM	BM	6.9	7.4	8.9
KYYS-FM	A	7.8	8.0	8.4
KFKF-FM	C	7.0	6.1	8.0
KLSI-FM	AC	8.5	7.7	6.0
KCMO	N/T	8.8	5.6	5.0
KPRS-FM	B	5.2	6.3	4.9
KKCI-FM	A	4.4	4.4	4.7
KUDL-FM	AC	4.0	3.2	4.1

## Knoxville



### BIRCH MONTHLY

	FORMAT	JF	FM	M/A
WIVK-FM	C	25.5	25.8	23.5
WIMZ-FM	A	17.3	18.3	20.9
WEZK-FM	BM	10.9	11.0	12.0
WOKI-FM	R	7.9	8.6	10.1
WMYU-FM	AC	8.4	6.7	5.2
WNOX	C	5.4	6.3	4.8
WHIG	C	3.8	3.5	3.5
WRJZ	AC	2.4	2.4	3.2
WBMK	B	2.1	2.3	2.4
WKGN	AC	1.3	2.1	2.2

## Lansing



### BIRCH MONTHLY

	FORMAT	JF	FM	M/A
WVIC-FM	R	15.3	17.0	15.9
WJXQ-FM	A	8.8	9.5	10.3
WFMK-FM	AC	9.9	9.2	9.3
WTL-FM	C	12.0	10.0	8.7
WILS-FM	A	7.3	10.0	8.3
WJR	AC	5.6	6.8	7.2
WIM-FM	BM	5.2	4.8	6.5
WBM-FM	AC	1.4	2.8	4.1
WKAR-FM	P	4.2	3.6	3.9
WLAV-FM	R	1.8	1.3	2.4

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# How Would You Rather Research Your Music?

By: "Testing" Listeners Tolerance?



"Conventional" Music Test

By: Measuring the Music



EARS Music Research

**E**ver noticed that when other research companies talk about "testing" your music, with an auditorium group, its just that: a test? "Typical" listeners are asked to do something very "untypical" - - score hundreds of songs on paper test forms - - just like in school. Remember how that felt?

**A**t last, a system has been developed to *measure* (not test) your listener's attitudes toward your playlist and oldies library in a more natural way, with a patented technology available only with FMR's exclusive EARS Music Research. Now with wireless hand-held units, listeners respond to your music, the way they listen to your station --electronically.

**R**esearch is only as good and meaningful as the design and input. Any one can play songs and have people answer hundreds of questions in a Conventional Music Test. But is this really the way to spend thousands of dollars - - testing music - - In an unnatural way? We know it is not. And we think you'll agree - - when you consider this, and the many other limitations of Conventional Music Tests.

**S**ince the development of and application of Ears Music Studies beginning in late 1982, projects have been conducted - -exclusively for FMR clients across the country - - with actionable and successful results in each case. And not only were more songs measured more realistically, the data was available almost instantly - - the day after the sessions, in most studies.

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# Radio Across-The-USA™

## Lexington



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WVLK-FM	C	18.6	21.5	21.2
WKQQ-FM	A	14.6	15.8	15.8
WFMI-FM	R	11.5	11.8	15.5
WLAP-FM	R	10.3	15.4	14.1
WVLK	AC	13.2	9.6	7.7
WLAP	AC	4.3	4.4	4.5
WJMM-FM	REL	3.6	3.5	4.2
WNCW-FM	BM	4.8	2.8	3.0
WTKC	C	2.8	3.4	2.7
WBKY-FM	P	2.0	1.9	1.6

## Los Angeles



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
KIIS-FM	R	8.6	9.5	10.7
KABC	T	6.7	6.5	6.2
KJLH-FM	B	2.2	1.8	4.5
KALI	SP	6.2	5.0	4.3
KLOS-FM	A	5.0	4.4	3.7
KNX	N	4.5	3.8	3.7
KMET-FM	A	4.5	4.6	3.6
KFWB	N	2.5	3.5	3.5
KLVE-FM	SP	2.9	3.1	3.2
KROQ-FM	A	3.9	3.8	3.2

## Louisville



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WHAS	A	15.8	15.6	17.0
WLOU	B	5.6	9.1	11.5
WAMZ-FM	C	10.3	10.4	11.3
WQMF-FM	A	12.7	11.3	10.7
WLSR-FM	A	7.0	6.5	7.6
WAVG	AC	6.8	5.9	6.6
WRKA-FM	AC	4.7	6.4	6.4
WJYL-FM	R	6.3	5.7	5.7
WCII	C	5.0	3.8	4.8

## Madison



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WZEE-FM		14.0	15.9	15.2
WBFA-FM	A	13.4	13.3	11.9
WTSO	C	10.6	12.4	11.9
WBFA	AC	10.0	7.1	6.9
WMGN-FM	AC	6.9	5.7	6.9
WERN-FM	P	5.7	5.9	6.3
WORT-FM	N/T	4.9	5.4	6.1
WWQM-FM	C	4.1	4.6	4.5
WNLT-FM	R	1.4	3.2	3.9
WSJY-FM	BM	2.8	3.2	3.8

## Miami



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WQBA	SP	*	11.1	12.2
WINZ-FM	R	*	13.0	12.1
WHYI-FM	R	*	11.6	10.9
WRHC	SP	*	6.4	9.2
WNWS	N/T	*	3.1	6.5
WLYF-FM	BM	*	4.8	4.5
WCMQ-FM	SP	*	2.8	4.2
WINZ	N/T	*	4.5	3.9
WTMI-FM	CL	*	4.0	3.2
WSHE-FM	A	*	3.6	3.0

## Milwaukee



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WQFM-FM	A	9.0	10.4	11.7
WTMJ	AC	10.7	8.6	10.4
WKTI-FM	R	7.7	8.7	8.5
WLUM-FM	AC	7.9	8.0	7.5
WEZW-FM	BM	7.4	6.5	6.8
WOKY	BB	6.1	6.0	5.5
WBOS-FM	C	4.6	5.4	4.8
WZUU-FM	AC	2.0	4.1	4.4
WMIL-FM	C	4.6	4.9	4.2
WMYX-FM	AC	4.1	5.3	3.9

## Minneapolis



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WCCO	AC	19.3	21.8	20.1
KSTP-FM	AC	11.9	10.5	10.0
WLOL-FM	R	10.7	11.4	9.1
KDWB-FM	R	7.2	6.4	8.1
KQRS-FM	A	5.8	5.5	6.9
KEEY-FM	C	6.0	6.1	6.7
WAYL	BM	5.3	6.2	6.4
KSTP	N/T	3.8	4.0	4.8
KTCZ-FM	AC	0.2	1.3	3.6
WDGY	C	3.7	2.6	3.4

## Nashville



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WKDF-FM	A	15.7	18.7	16.6
WSM-FM	C	13.9	11.3	11.1
WLAC-FM	AC	7.2	8.0	9.6
WZEZ-FM	BM	11.0	10.5	8.4
WWKX-FM	R	11.4	9.8	7.5
WCQK-FM	B	7.9	7.0	6.7
WZKS-FM	AC	0.4	1.8	6.2
WS'X-FM	C	7.1	5.1	5.6
WSM	C	4.0	3.8	5.1
WYHY-FM	AC	1.9	2.2	3.2

## New Orleans



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WEZB-FM	R	13.8	15.9	16.9
WYLD-FM	B	17.5	16.6	15.6
WBOK	B	3.8	4.8	6.8
WNQE-FM	C	6.8	7.2	6.7
WRNO-FM	A	8.3	7.8	6.2
WQUE-FM	AC	5.2	5.4	5.9
WAIL-FM	B	4.2	4.0	5.1
WSMB	T	5.6	6.5	5.1
WBYU-FM	BM	5.6	4.7	4.8
WWL	N/T	6.2	4.8	4.7

## New York



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WHTZ-FM	R	8.6	9.2	9.4
WKTU-FM	B	4.6	5.0	5.5
WRKS-FM	B	5.7	5.2	5.1
WNBS-FM	B	2.6	4.9	5.0
WOR	T	6.1	4.5	5.0
WAPP-FM	A	5.6	5.0	4.8
WPLJ-FM	AC	5.1	5.3	4.6
WHN	C	1.4	2.6	3.6
WINS	N	4.3	3.3	3.5

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\* Persons 12+ AQH shares, Mon - Sun, 6AM - Midnight  
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# Radio Across-The-USA™

## Oklahoma City



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
KATT-FM	A	16.2	18.0	14.8
KXXY-FM	C	8.7	10.0	11.7
KJYO-FM	R	9.3	8.4	11.4
K TOK	N/T	9.4	10.7	9.3
KEBC-FM	C	9.5	10.3	8.4
KZBS-FM	AC	6.3	5.5	6.9
KKNG-FM	BM	9.2	7.2	6.5
KAEZ-FM	B	2.3	3.5	5.4
KLTE-FM	AC	5.0	4.8	4.4
KOFM-FM	AC	5.3	4.5	4.4

## Orlando



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WDIZ-FM	A	9.9	10.2	12.5
WWKA-FM	C	12.3	11.5	11.5
NJYO-FM	AC	7.7	8.4	11.8
WHLY-FM	AC	6.8	9.7	9.7
WBJW-FM	R	9.8	9.9	9.5
WDBO	AC	6.4	6.5	6.1
WHOO-FM	C	9.0	5.9	6.1
WORL	B	3.8	4.1	4.2
WKIS	T	6.0	5.6	4.1
WHOO	C	4.6	4.0	3.6

## Philadelphia



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WUSL-FM	B	9.4	9.0	9.8
WDAS-FM	B	5.8	6.3	8.3
WCAU-FM	R	8.4	8.3	7.8
KYW	N	7.7	8.1	7.4
WEAZ-FM	BM	7.9	7.5	6.3
WMMR-FM	A	6.9	7.4	6.1
WYSP-FM	A	5.7	5.0	5.8
WPEN	BB	4.4	5.0	5.1
WIOQ-FM	A	3.2	4.3	4.4
WMGK-FM	AC	5.2	4.0	3.9

## Phoenix



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
KNIX-FM	C	11.2	10.4	10.9
KDKB-FM	A	8.0	8.1	9.6
KKLT-FM	AC	9.3	9.8	8.4
KQYT-FM	BM	6.1	7.5	7.0
KUPD-FM	A	6.0	6.1	6.8
KMEO-FM	BM	7.5	6.8	6.3
KZZP-FM	R	11.7	9.4	6.2
KTAR	N/T	7.2	6.8	6.0
KOPA-FM	AC	4.1	5.4	5.8
KOOL-FM	O	3.1	2.8	5.3

## Pittsburgh



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
KDKA	AC	17.3	18.6	18.3
WBZZ-FM	R	9.0	9.2	10.0
WDVE-FM	A	8.6	8.4	8.4
WAMO-FM	B	6.1	5.6	6.6
WHTX-FM	R	5.4	6.1	5.7
WHYW-FM	AC	6.2	5.6	4.3
WSHH-FM	BM	4.6	4.1	3.8
WWSW-FM	AC	2.3	3.1	3.6
KQV	N	2.2	2.7	3.3
WDSY-FM	C	2.7	2.6	3.3

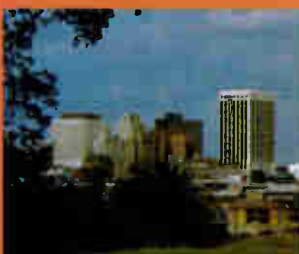
## Quad Cities



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
KIHK-FM	AC	16.2	15.7	17.1
WXLP-FM	A	17.1	16.8	15.7
WLRR-FM	C	12.3	13.2	13.4
WOC	N/T	8.3	10.0	10.2
WHBF	C	6.0	7.7	8.1
WMRZ	O	5.2	6.1	6.2
KRVR-FM	BM	8.3	6.9	5.8
KSTT	AC	2.7	2.9	4.4
WHBF-FM	AC	6.8	4.2	3.4
WDLM-FM	P	2.2	2.9	2.9

## Raleigh



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WDCG-FM	R	19.9	21.8	20.5
WQDR-FM	A	10.3	9.5	9.1
WRAL-FM	AC	11.0	8.2	9.1
WPTF	AC	11.3	10.9	8.8
WSHA-FM	P	3.4	5.2	6.9
WKIX	C	4.9	4.2	5.8
WUNC-FM	P	2.6	5.0	5.1
WLLE	B	4.8	3.7	4.0
WDNC	BB	2.7	3.7	3.9
WQMG-FM	B	2.3	3.0	3.6

## Reno



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
KOZZ-FM	A	20.5	20.9	24.8
KRNO-FM	AC	9.2	11.2	11.9
KCBN	R	6.9	6.7	9.0
KHTX-FM	R	6.4	7.8	8.6
KOH	N/T	7.3	6.4	7.7
KSRN-FM	BM	8.9	8.5	6.0
KONE	C	3.4	6.1	5.0
KOLO	AC	6.9	5.4	4.9
KORY	O	3.8	3.3	4.4
KNAA-FM	AC	3.2	3.1	2.5

## Richmond



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
WRVQ-FM	R	14.8	14.1	15.1
WRVA	AC	17.3	15.7	14.8
WRXL-FM	A	13.2	15.6	14.4
WPLZ-FM	B	13.1	10.9	10.0
WEZS-FM	AC	7.3	7.9	7.3
WTVR-FM	C	6.0	4.8	6.3
WQKS-FM	R	3.6	4.2	6.3
WRNL	C	4.4	5.2	6.2
WANT	B	4.0	3.4	4.1
WRFK-FM	P	2.3	2.8	3.3

## Sacramento



### BIRCH MONTHLY

	FORMAT	J/F	F/M	M/A
KCTC-FM	BM	7.4	10.8	12.1
KZAP-FM	A	11.5	11.9	11.6
KSFM-FM	R	7.7	9.2	9.3
KXOA-FM	AC	8.1	8.9	7.3
KRAK	C	5.0	6.0	7.0
KROY-FM	R	5.7	5.8	6.2
KWOD-FM	A	9.9	7.3	6.1
KAER-FM	C	6.6	5.8	5.3
KHYL-FM	AC	3.9	3.8	3.9
KXOA	BB	8.1	3.4	3.7

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# Radio Across-The-USA™

## San Diego



### BIRCH MONTHLY

FORMAT	J/F	F/M	M/A
KJQY-FM BM	13.7	12.4	9.2
KGB-FM A	9.2	9.9	8.3
KSDO N/T	5.7	6.4	7.4
KSDO-FM R	5.0	4.5	7.1
XTRA-FM A	6.4	5.8	6.7
KFMB AC	3.3	4.4	6.0
KYXY-FM AC	3.5	4.3	5.3
XHRM-FM B	7.1	6.4	4.9
KPQP-FM BB	4.6	4.9	4.5
KFMB-FM AC	3.5	3.7	3.8

## San Francisco



### BIRCH MONTHLY

FORMAT	J/F	F/M	M/A
KGO N/T	10.7	10.9	10.1
KYUU-FM AC	4.2	5.2	6.5
KO-FM AC	3.0	3.7	4.7
KSAN-FM C	5.0	5.3	4.3
KNEW C	2.5	2.3	4.1
KCBS N	4.5	3.2	3.7
KSOL-FM B	4.5	5.1	3.7
KBLX-FM B	3.9	4.8	3.6
KFRC R	2.4	2.6	3.4
KRCR-FM A	3.5	3.3	3.2

## Seattle



### BIRCH MONTHLY

FORMAT	J/F	F/M	M/A
KNBQ-FM B	4.8	6.2	7.6
KIRO N/T	10.1	7.6	7.3
KUBE-FM R	5.8	6.2	6.3
KOMO AC	6.2	5.2	6.1
KISW-FM A	5.8	6.4	5.6
KPLZ-FM R	4.3	4.7	5.6
KZOK-FM A	4.4	4.7	5.2
KLSY-FM AC	5.9	5.3	5.1
KIXI BB	3.2	3.6	4.4
KSEA-FM BM	3.4	3.7	4.1

## St Louis



### BIRCH MONTHLY

FORMAT	J/F	F/M	M/A
KMOX N/T	20.4	20.2	19.1
KSHE-FM A	7.9	9.7	10.5
KMJM-FM B	7.2	8.5	8.6
KWK-FM A	8.0	7.7	7.9
KHTR-FM R	9.0	9.4	7.6
WIL-FM C	5.3	6.8	6.6
KEZK-FM BM	5.0	4.8	5.9
KSD-FM AC	6.0	6.2	5.6
KYKY-FM AC	2.8	3.2	4.4
KUSA C	2.7	2.4	2.7

## Syracuse



### BIRCH MONTHLY

FORMAT	J/F	F/M	M/A
WYYY-FM AC	18.4	18.4	16.2
WSYR AC	14.4	14.4	13.8
WAQX-FM A	9.6	12.8	13.2
WRRB-FM C	6.5	7.1	7.0
WHEN AC	7.6	6.6	6.6
WFBL BB	7.4	4.1	5.4
WNTQ-FM AC	3.5	3.5	4.9
WKFM-FM R	5.8	5.1	4.7
WSEN C	4.1	5.1	4.3
WEZG-FM BM	3.3	2.9	3.4

## Tampa



### BIRCH MONTHLY

FORMAT	J/F	F/M	M/A
WRBQ-FM R	12.0	11.6	13.9
WWBA-FM BM	11.0	10.6	12.0
WYNF-FM A	7.9	9.6	11.2
WOYK-FM C	9.3	8.5	7.2
WIFI-FM AC	4.9	7.1	6.2
WZNE-FM R	5.9	6.0	5.7
WSUN C	3.9	3.4	4.7
WMGG-FM AC	4.4	4.1	4.3
WDAE BB	5.2	4.6	4.2
WFLA AC	4.8	4.8	4.2

## Toledo



### BIRCH MONTHLY

FORMAT	J/F	F/M	M/A
WJOT-FM A	12.9	14.3	13.5
WLQR-FM BM	7.6	8.1	10.4
WSPD AC	9.2	8.3	8.8
WRON-FM R	6.3	6.9	7.5
WKLR-FM C	9.4	8.2	7.0
WVHE-FM AC	5.7	7.0	5.9
WWWM-FM AC	5.6	5.3	5.4
WJR AC	6.3	5.1	5.3
WVOI B	2.8	4.6	4.4
WTOD C	3.5	3.6	3.5

## Tulsa



### BIRCH MONTHLY

FORMAT	J/F	F/M	M/A
KMOD-FM A	12.7	12.0	13.8
KVOO C	14.2	10.7	11.8
KWEN-FM C	8.1	9.6	11.1
KRMG AC	11.2	11.3	9.6
KRAV-FM AC	9.7	9.2	8.5
KBEZ-FM BM	6.6	9.5	8.2
KAYI-FM R	7.6	7.9	7.2
KCFO-FM REL	5.5	5.5	5.0
KTFX-FM C	6.3	4.8	4.1
KELI R	3.4	2.9	3.4

## Washington, DC



### BIRCH MONTHLY

FORMAT	J/F	F/M	M/A
WKYS-FM B	8.1	8.0	8.7
WWDC-FM A	6.9	7.9	7.8
WHUR-FM B	6.1	6.2	7.7
WMAL AC	8.5	8.4	7.1
WAVA-FM R	5.4	6.2	6.6
WGAY-FM BM	6.5	5.4	6.6
WRQX-FM AC	6.2	5.8	6.6
WLTT-FM AC	4.1	4.8	4.8
WWRC N/T	4.0	4.3	4.6
WPXX-FM C	3.6	4.1	4.5

## West Palm Beach



### BIRCH MONTHLY

FORMAT	J/F	F/M	M/A
WEAT-FM BM	16.1	17.4	18.4
WHYI-FM R	12.5	14.4	16.3
WIRK-FM C	9.0	10.5	8.7
WRMF-FM AC	8.1	6.1	6.4
WJNO N/T	5.7	5.6	5.7
WNJY-FM BB	4.0	6.0	4.7
WPBR N/T	3.7	3.3	3.5
WCKO-FM A	3.9	4.2	3.4
WSHE-FM A	5.7	3.9	2.8
WLYF-FM BM	1.6	1.2	2.5

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## SALES

A new skill will be required for account executives that many agency people claim is now lacking. Salespeople will need to increase their social skills. Recent research shows radio salespeople lag behind TV, magazines and newspapers in professionalism and social skills. In the future, stations will be requiring their salespeople to become better educated in human relations.

Para-salespeople will become more numerous at stations nationwide by 1988. Borrowing the concept from the legal profession, these new salespeople will not actively sell but will aid station sales efforts (writing proposals, coordinating co-op, servicing what other salespeople sell, and staging station sales efforts).

Personal computers are the most potentially attractive sales area for radio stations. Stations will be putting on computer fairs and working hard to convince local computer retailers that they should spend their dollars on-the-air and not in print.

Some stations are allowing their salespeople to set their own sales goals as opposed to the station doing it for them. This takes unnecessary pressure off but allows individuals to achieve billing success at their own pace.

**Salespeople to seek training in social skills.**



**Para-salespeople to become more popular.**



**Personal computers promise biggest sales growth.**



**New trend: setting individual sales goals.**



**AM audio but not stereo to be in demand.**



**Split-management styles a decade away.**



**Coming: PDs that spend time away from the station.**



**Direct mail sweepstakes may eclipse contests.**



**Tomorrow's album rock programmers to come from other formats.**

## TECHNOLOGY

More AM stations will have improved state-of-the-art audio by 1986 than will have AM stereo. A trend is underway that sees station executives committing to major equipment, studio and transmitter overhauls rather than commit prematurely to AM stereo systems that can't be enjoyed by the majority of the audience.

## MANAGING PEOPLE

A split is likely by the end of this decade regarding management styles. Older, more traditional executives will be running their stations on Peter Drucker with the others becoming skilled in human relations and motivation in order to lead a team of station people toward a common goal. But the executive at the top will likely deter-

mine the prevailing management style.

## MOTIVATION

Some general managers are requiring their program directors to work away from the station one or more days per week. The idea is to free the PD from the administrative trappings of the office and allow him or her to concentrate on what the listeners are hearing. In the past managers have been reluctant to encourage PDs to work away from the station for fear that they weren't really working. Now it's believed by some that if programmers are not concentrating on the air product, they are not really working.

## PROMOTION

The hottest area for station marketing campaigns will be direct mail sweepstakes-type approaches. On-air contests by comparison will be considered a waste of money. The era of station sweepstakes is coming to radio after working effectively for numerous years for magazines.

## PROGRAMMING

The next generation of album rock programmers will likely come from rock, adult contemporary or other seemingly noncompatible formats. Some executives consider the majority of current album rock programmers to be too set in their ways and not capable of the innovation necessary to re-invent the format.



"I committed to TAPSCAN months before Z-100 ever hit the air based on the success we had with it in Cleveland. TAPSCAN does more than JUST breakout the numbers. It is a well thought-out SELLING SYSTEM that offers unique approaches to the marketing of radio time. It (TAPSCAN) paid for itself several times over in the first weeks of use."

Dean Thacker  
VP/General Manager  
"Z-100" (WHTZ)  
New York

"TAPSCAN adds AT LEAST 15% to my revenues every month. It's the most effective and useful selling tool I've ever seen for radio. The system offers us such control over our inventory that we're able to sell more evenly throughout the week. The reports have made a major impact on the agencies here in San Francisco."

Joel Schwartz  
General Sales Manager  
KSAN/KNEW, San Francisco

"We've made HUNDREDS of THOUSANDS in additional revenues in each of our markets that we can attribute directly to TAPSCAN. It's become indispensable at all of the Metroplex stations. . . in fact we've bought several computers that run TAPSCAN for each of our sales staffs."

Norman Wain  
President  
Metroplex Communications

"TAPSCAN is SO FLEXIBLE that we're STILL discovering new applications, even after nine months of intensive daily use. The system is absolutely amazing. The service and support from the company (TAPSCAN, Inc.) has been great."

Luis Albertini  
General Sales Manager  
Q-105 (WRBQ)  
Tampa

"The TAPSCAN system is so fast, we can "fish" for selling angles without having to spend a lot of time. . . In fact, we assist in the planning stages of many major accounts because we are able to produce, in minutes, a full set of campaign options. . . a task that would take a media buyer several days to do manually."

Bill Knobler  
General Sales Manager  
"EAGLE 97" (KEGL)  
Dallas



**The standard  
has been set.**

**TAPSCAN Group Broadcasting Clients**

- |                         |                      |
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| Entercom                | Sandusky             |
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# SRP'S WINNING STRATEGY... THE NEXT STEP.

## THE SRP WINNING STRATEGY FOR 1984.

### CONTINUING EASY LISTENING RESEARCH...

- 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.

# SRP

EASY LISTENING AT ITS BEST

Schulke Radio Productions, Ltd.

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

A DIVISION OF COX COMMUNICATIONS, INC.

In January of 1984, SRP announced its Winning Strategy for Easy Listening stations.

SRP's Music Preference Testing conducted by The Research Group continues with the next round of national testing to be completed this month.

We have now initiated the next phase of the Winning Strategy.

SRP and their Client Executive Committee have selected Coleman Research to develop a fully-researched advertising and promotion campaign, **beginning with an Easy Listening television commercial for use starting this fall.**

This marks the first time that an Easy Listening syndicator and individual Easy Listening stations have participated in the funding and development of a campaign of this nature.

That's the Winning Strategy of SRP, as more and more stations are discovering.

# SRP

**EASY LISTENING AT ITS BEST**

Schulke Radio Productions, Ltd.

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

A DIVISION OF COX COMMUNICATIONS, INC.

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