

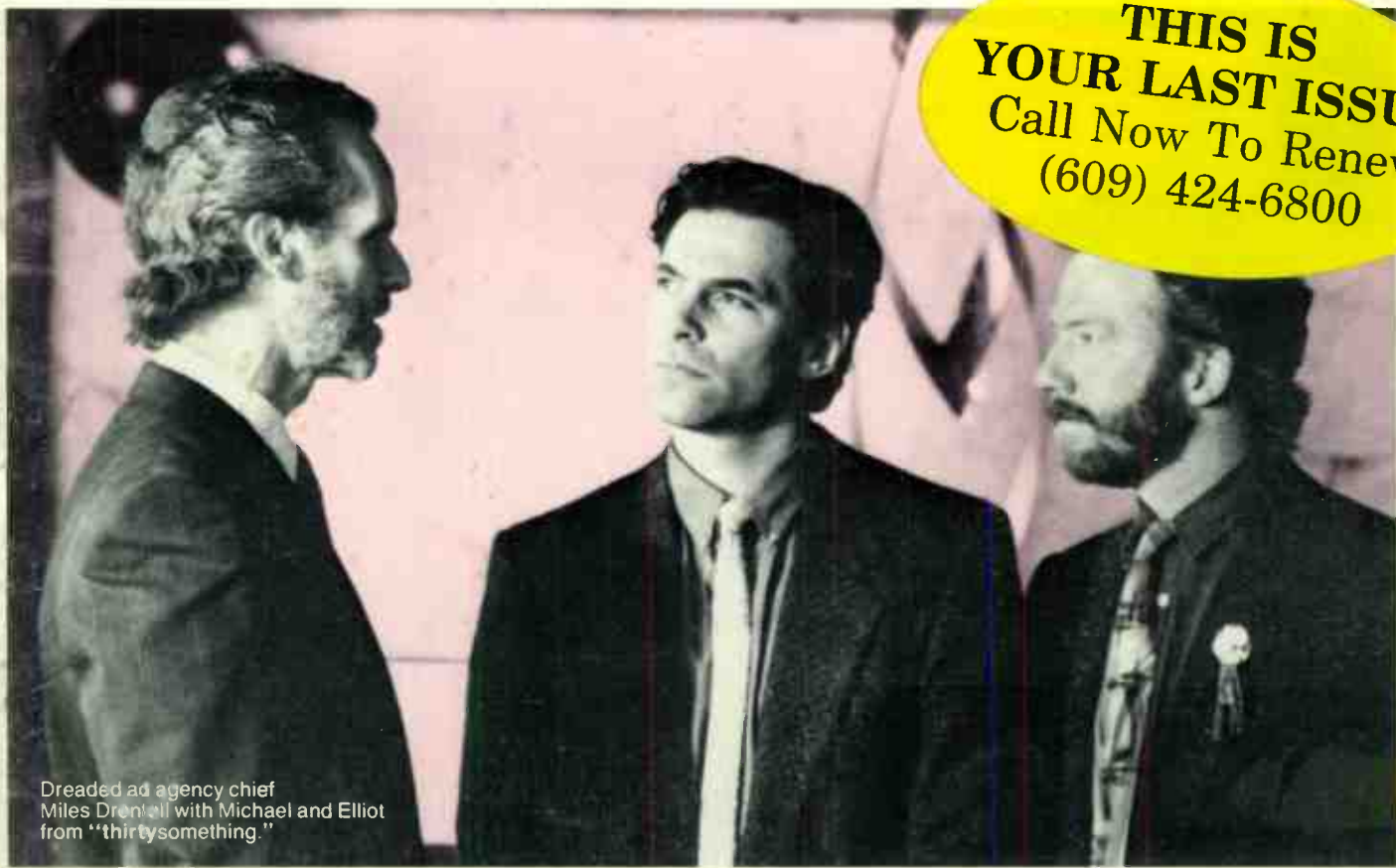
Radio Only

HOW TO BOOST SALES AND GET HIGHER RATINGS

"I DON'T BUY RADIO"

*You've probably heard at least thirtysomething objections.
Now you don't have to take it anymore.* PAGE 13

THIS IS YOUR LAST ISSUE
Call Now To Renew
(609) 424-6800



Dreaded ad agency chief Miles Drenth with Michael and Elliot from "thirtysomething."

THE INTEREP RADIO STORE

DURPETTI & ASSOCIATES

GROUP W RADIO SALES

HNWH

MAJOR MARKET RADIO

McGAVREN GUILD RADIO

TORBET RADIO

*Radio's Only
Full-Service
Marketing
Company*

The Interrep Radio Store Office Locations

Atlanta
Boston
Charlotte
Chicago

Dallas
Denver
Detroit
Houston

Los Angeles
Minneapolis
New York
Philadelphia

Portland
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Seattle
St. Louis

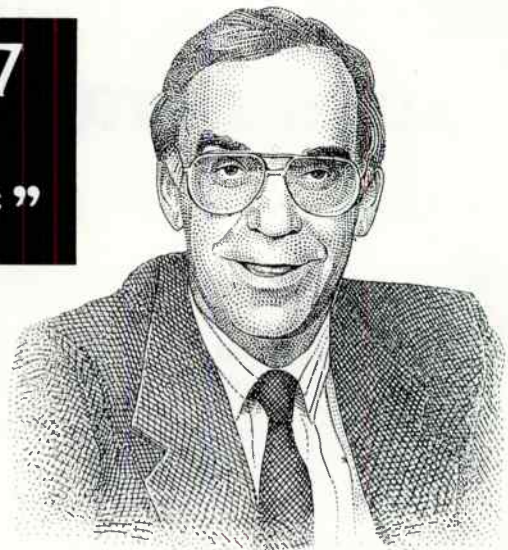
“Our ultimate goal in working with The Research Group was to improve our numbers here at KNAX-FM in Fresno. I had worked with The Research Group before in other markets, so I knew they could really help us get results.

We believed KNAX-FM was capable of achieving double-digit shares. And that’s exactly what we’ve accomplished. KNAX-FM has jumped from a 6.7 to 14.7, doubling its 25-54 share.

And the station is by far #1 in this key demo.

Working with The Research Group is an investment—and it pays off.”

“From a 6.7
to a 14.7,
in 25-54.*”



*Al Grosby
President/General Manager
KNAX-FM, Fresno*

*Spring 1989 to Summer 1989 Arbitron.
Adults 25-54. AQH share. M-S, 6A-12M, MSA.

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

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

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

The Research Group

Radio's Strategic Research Team

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

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



Americom would like to thank its clients for making us #1 in radio station transactions in 1989.

WEEX(AM)-WQQQ(FM), Easton-Allentown, PA	\$10,100,000	WNOE(AM/FM), New Orleans, LA	\$7,250,000
WYNG(FM), Evansville, IN	\$18,600,000	KZTR(AM/FM), Oxnard-Ventura, CA	\$5,200,000
WFTC(AM)-WRNS(FM), Kinston, NC		WSOM(AM)-WQXK(FM), Salem-Youngstown, OH	\$5,500,000
WYAV(FM), Conway-Myrtle Beach, SC		WSIX(AM/FM), Nashville, TN	\$16,000,000
WFBR(AM)-WLIF(FM), Baltimore, MD	\$32,000,000	KMPZ(FM), Memphis, TN	\$6,000,000
WFOG(FM), Norfolk, VA	\$8,000,000	KKBB(FM), Bakersfield, CA	\$3,300,000
WFTQ(AM) - WAAF(FM), Worcester, MA	\$15,000,000	WDAN(AM)-WDNL(FM), Danville, IL	\$2,350,000
WNEW(FM), New York, NY	\$370,000,000	WKMI(AM)-WKFR(FM), Kalamazoo, MI	\$11,000,000
KTWV(FM), Los Angeles, CA		KJOI(FM), Los Angeles, CA	\$101,500,000
WMMR(FM), Philadelphia, PA		KHOW(AM)-KSYX(FM), Denver, CO	
WCPT(AM)-WCXR(FM), Washington, DC		KJQY(FM), San Diego, CA (to Westwood One)	\$19,000,000
KILT(AM/FM), Houston, TX		KTRH(AM)-KLOL(FM), Houston, TX	\$70,600,000
WLLZ(FM), Detroit, MI	KSMG(FM), San Antonio, TX		
KODA(FM), Houston, TX (to Command Comm.)	\$22,000,000	WMYU(FM), Knoxville, TN	\$11,600,000
KJQY(FM), San Diego, CA (to Command Comm.)	\$15,000,000	WSOK(AM)-WAGU(FM), Savannah, GA	\$11,000,000
WGKT(AM)-WPHD(FM), Buffalo, NY	\$6,400,000	KNAN(FM), Monroe, LA	
KVKI(AM/FM), Shreveport, LA	\$7,000,000	WKXI(AM)-WTYX(FM), Jackson, MS	
KBFM(FM), McAllen-Brownsville, TX		\$7,700,000	
KQLH(FM), San Bernardino, CA			

Call us today to discuss your growth plans for the 90's.



Bill Steding
Top - 25 Markets



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Northeast and Central



Paul Leonard
Southeast



Peter Handy
West

AMERICOM



Radio's New Breed of Professional Brokerage and Financing Specialists

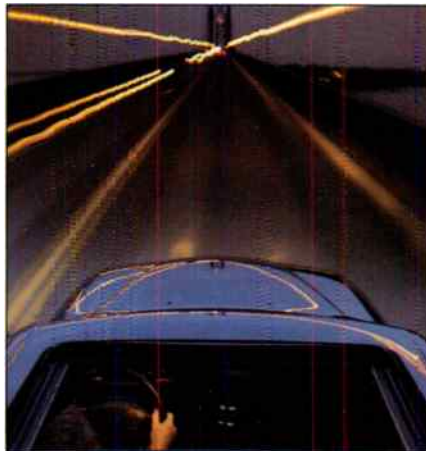
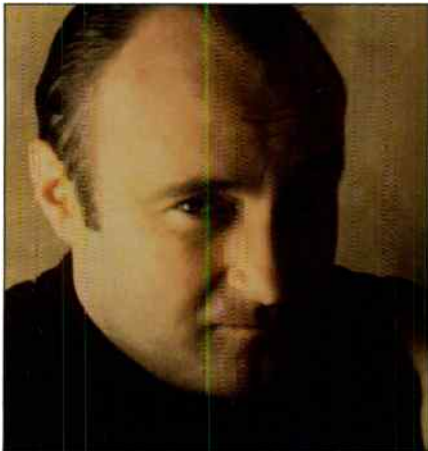
1130 Connecticut Avenue, N.W.

Suite 500

Washington, DC 20036

(202) 737-9000

Radio Only



17 **Spring Improvement Plan**
How to make a good thing better.

13 **"I Don't Buy Radio"**
Crushing the objections.

30 **Brainstorming for Sales Ideas**
An expert reveals new methods.

13 Cover Story
"I Don't Buy Radio"
Seven of the latest excuses that advertisers give and some new ways to rebound and turn it around.

17 Better Ratings
Spring Book Improvement Plan
How some of the nation's sharpest programmers are preparing for the next sweep.

18 **How to Keep Morale Up During a Book**
Four easy programs you can start now to set your staff on fire.

20 **How We Brought It Back**
What to do when you take a bad hit in the ratings. A recent success story.

22 **If Rock CHR Changes ...**
... Could it still hurt you? If it made these adjustments, you might have a serious competitor.

25 Boost Sales
Getting Salespeople to Make More Calls
How you can spot problem salespeople and help them fight the fear of prospecting.

26 **Salespeople May Have to Be on Time Cards**
Here's how to be more aggressive with phone prospecting without risking potential problems with the Labor Department.

28 **New Lottery Laws — How You Can Profit**
How to reap potential new revenue now that Uncle Sam is loosening up on lotteries.

30 **Brainstorming for Sales Ideas**
A blueprint for creating more effective ideas that will help your clients.

Departments

Power Sales Tools

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- 6 Latest Co-op Leads
- 7 Door Openers
- 8 Sales Meeting Motivators

10 Ratings Points

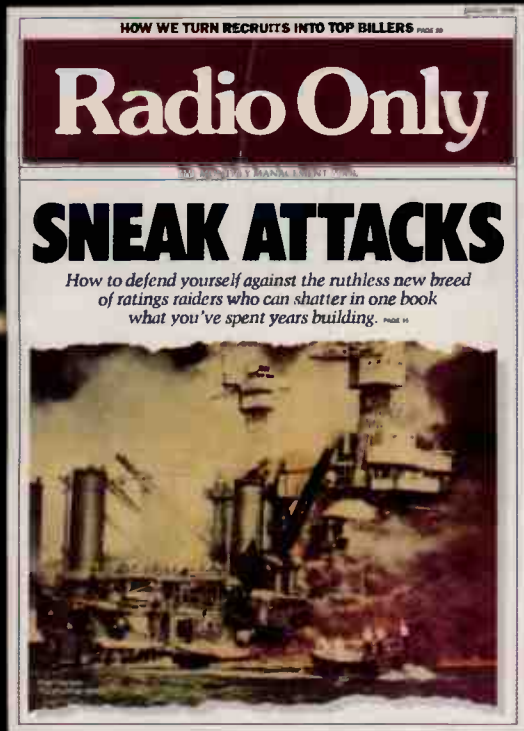
34 Radio Across the USA

36 Reader Service Card

40 Steal It!
Something new! Your one-stop, easy-to-implement idea center.

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circulation than R&R.**



**Advertisers who use Radio & Records
better be ready to sell to record people.**

**Because that's what they get.
Up to half their circulation is wasted on
people who can't even use your product.**

**Not with Radio Only.
We're all about How to Boost Sales and
Get Higher Ratings.**

All our readers are radio executives.

No record people.

No DJs.

Find out how to put Number One to work for you. Ask our
advertisers, or call Jerry Del Colliano at (609) 424-6800.
We've helped new businesses start and developing
companies thrive.

IT'S NOT ABOUT TV OR RECORDS. IT'S ABOUT RADIO ONLY.

Radio Only

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7373 DOUBLETREE RANCH ROAD
SUITE 145
SCOTTSDALE, AZ 85258

New Sources of Business

Where to look for fresh leads.

■ **Referral services.** There's a recent boom of telephone services that link consumers with professionals: doctors, dentists, chiropractors, lawyers, auto insurance companies. Radio is perfect for demonstrating to listeners how the service works.

■ **Doctors' and chiropractors' professional associations.** More are placing buys on behalf of doctors reluctant to do so on their own. They want to be shielded from any image of being "pitchmen." Some spots tout the image of the specialty and list several member doctors in the tag.

■ **Home health care services.** Getting bigger as more insurance companies change their rules to cover this type of treatment. Check with the dominant health care insurers in your market to gather information for the pitch.

■ **Diaper services.** They're more popular among baby boomers concerned about the environmental problems associated with disposable diapers. And the health concerns expressed by many pediatricians.

■ **Day care centers.** Hold a Baby Fair and sell sponsorships to family-oriented service providers. WRRM-FM, Cincinnati sold 90 sponsorships to its Baby Fair and worked out coupon "dollars off" deals with local OB/GYN groups and day care centers.

■ **Builder/Developers.** Excellent source of new revenue. A creative idea to build traffic is essential. WCSX-FM, Detroit GSM Bruce Stoller suggests seeking total cooperation from the development's owner or the person that purchases building materials and/or hires tradespeople. Not a media buyer. Ask for approximately two percent of total dollars spent with the particular vendor to support the program.

■ **Manufacturers.** Deal directly with the manufacturer by contacting local sales offices of major companies with ideas designed to move product. Incorporate consumer as well as internal incentives when needed.

■ **Recruitment.** Approach the personnel department directly. Continue marketing to them even if they have no openings. Consultant Chris Stonick suggests selling only one- and two-week schedules.

■ **Banks.** It's hard for them to

reach their current target demographic — baby boomers — on TV. Banks are fearful that boomers will resist borrowing in an uncertain economy. KINK-FM, Portland, OR sees many institutions gearing up for the anticipated slowdown with heavy advertising that offers attractive loan deals.

■ **Vendors of children's products.** Baby-booming parents are succumbing to the whims of their children.

■ **Image-problem prospects.** Make a list of businesses whose image could use rejuvenating and sell them on an image campaign.

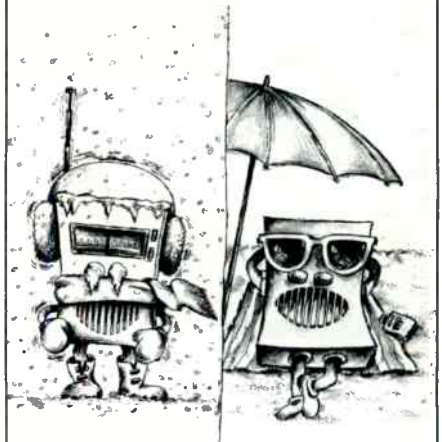
WPLR-FM, New Haven Assistant Sales Manager Sue Clark went after a list of the biggest polluters in the market. She called each and asked for the "person responsible for your image." Ask for enough time to make a presentation that includes general suggestions on improving image (adopt a worthy cause) and also how radio can help.

Not a quick-fix category. But the preparation time will probably be worth the pay-off of snagging such lucrative, image-conscious businesses.

■ **Unions, labor organizations.** Unions are also becoming more image conscious and could use radio to demonstrate how their trade makes a difference in the way most people live. Examples: unions of transit workers, postal workers, fire fighters, maintenance workers, professionals and scientists, carpenters, communication workers, hotel and restaurant employees, painters, office and professional employees, and many, many more. Some stations sell big Labor Day packages.

■ **Travel services for the handicapped.** They provide assistance to wheel-chair-bound, blind or otherwise impaired domestic and foreign travellers. Many of their customers (like the visually-impaired) can't be reached by print and are heavy radio users.

■ **Plumbing and heating.** More new families buying older first homes than building new ones. More people staying where they are and renovating. Also: recent fluctuation in the price of heating oil is igniting the oil vs. natural gas advertising battle that is fought in many markets. □



ADAPTABILITY

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

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

HNWH

THE FACTS SPEAK FOR THEMSELVES

HELLIER, NEWMARK, WECHSLER & HOWARD
▲ AN INTEREP COMPANY

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

TODAY

BRN Affiliates made business NEWS

Business Radio Network sells.
Judge for yourself:

Washington, D.C., WPGC-AM
7 charter advertisers within two
weeks on the air

Buffalo, WWKB-AM
Continuous sales growth for 6
consecutive months

Portland, KBNP-AM
7 new long-term advertisers in one
week

Cincinnati, WCVG-AM
300% increase in billing since July

Phoenix, KFNN-AM
7 sales appointments for every 10
telephone calls

With success stories like these,
BRN has built an impressive record.
FAST.

If you're ready for the sales
punch of hard-hitting business news
and talk...CALL US.

1(800)321-2349
(Inquiry)

1(719)528-7046
(Listen Line)

Radio's Business Solution™

BRN

Business Radio Network

Power Sales Tools

Latest Co-op Leads

An updated list you can jump on.

■ **Prodigy Services Company.** Co-op 100 percent up to five percent on their software for computer services, banking, shopping, etc. Expires March 31. Contact Tom Fitzsimmons, (914) 993-3547 or FAX (914) 993-3400.

■ **Turner Broadcasting.** Co-ops one time only for new subscribers. 100 percent up to \$.25 per subscriber for TNT and TBS, multiplied by the number of cable homes, \$.15 per subscriber for Headline News, \$.30 per subscriber for CNN Cable. Expires within a 90-day period.

Contact Robert Thalman or Robin Carver, (404) 827-1500 or FAX (404) 827-2005.

■ **Orderest, Inc.** Co-ops 50-50 up to a varied amount, depending on product. Co-op is available on Orderest, Orderpedic, Comfortaire and Syndown mattresses. Expires December 31. Contact Kay Williams or J.B. Orders, III (803) 242-4900 or FAX (803) 233-9815.

■ **WordTech Systems, Inc.** Co-ops 100 percent up to ten percent on their software. Contact Glen Hobin (415) 254-0900 or FAX (415) 254-0288.

■ **Long Mfg. N.C., Inc.** Co-ops 50-50 up to six percent on Long and Silent Flame woodburning stoves. Expires May 31. Contact Thurman Kirkland (919) 823-4151.

■ **Seikoscha America, Inc.** Co-ops 100 percent up to three percent on their computer printers. Contact Bill Selnick for claims and Wayne George for creative (201) 818-3614 or FAX (201) 818-9075.

■ **Todd I.** Co-ops 50-50 up to three percent on their men's and women's apparel. Expires December 31. Contact Chuck Himberg (213) 774-1746.

■ **Yokohama Tire Corporation.** Co-ops 75-25 up to four percent on their passenger, high performance and light truck tires. Expires March 31. Contact Maria Soles (800) 423-4544 or (714) 870-3800 or FAX (714) 870-3899.

■ **Beautyware Plumbing Products.** Co-ops 50-50 up to one percent on their plumbing products. Expires December 31. Contact Steve Helburn, (800) 627-4447 or (813) 878-0178 or FAX (813) 872-8852.

■ **Stanley Tools.** Co-ops 50-50 up to two percent on their hand

tools. Expires December 31. Contact Al Dzikas, (203) 827-5896.

■ **Takagi Tools, Inc.** Co-ops 100 percent up to ten percent on Neoteric, Sharksaw and Takagi tools. Expires December 31. Contact Mr. Tish Nakayama, (800) 777-5538 or (213) 544-7344 or FAX (213) 541-6765.

■ **Fosgate-Audionics.** Co-ops 50-50 up to five percent on their car units, home surround processors, speakers and amps. Expires June 30. Contact Ellen Diesner, (801) 654-4046 or FAX (801) 654-4112.

■ **Kellner Company.** Co-ops 50-50 up to three percent on Legend Flashlights. Contact Don Keller, (214) 788-4254.

■ **AGFA Corporation.** Co-ops 100 percent up to three percent on their photographic film and related products purchased by mini-labs. Expires December 31. Contact John Amdursky, (201) 440-2500 or FAX (201) 342-4742.

■ **Editions Ltd.** Co-ops 50-50 up to two percent on their silkscreen greeting cards and museum cards. Expires December 31. Contact Jim Harpst, (413) 443-0973 or FAX (413) 445-5014.

■ **Jody Bergsma Galleries, Inc.** Co-ops 50-50 up to five percent on their prints. Expires March 31, June 30, September 30 and December 31. Contact Alicia Rodside, (206) 733-1101 or FAX (206) 647-2758.

■ **Mannesmann Tally.** Co-ops 100 percent up to three percent on their printers and ribbons. Expires January 31. Contact Annarose Lilly, (206) 251-5580 or FAX (206) 251-5520.

■ **Osmose Wood Preserving, Inc.** Co-ops 100 percent up to three percent on their deck screws. Expires December 31. Contact Diane Quinn or Rodney Sessions, (404) 228-8434 or FAX (404) 229-5225.

■ **Amuse, Inc.** Co-ops 50-50 up to two percent on Faxx Word Game, Max and Betto Card Games, Tam Blox and DeZine Blox. Expires January 31. Contact Stuart Lamle, (212) 772-2200 or FAX (212) 472-3174.

■ **Okidata Corporation.** Various programs. Expires December 31. Contact Regina Roth or Ellie McCreavy, (609) 235-2600.

— *Provided by the RAB on-line co-op access system. Call Joyce Reed (212-254-4800) for more information.*

Door Openers

Try teaching these at your next sales meeting.

One of the greatest sources of frustration for radio salespeople is the prospect who won't grant an appointment. Salespeople call, stop by, write, and nothing seems to break through.

It's time to get creative. After all, radio is still show business, so if it takes a few theatrics, then load your guns.

Make sure, however, that when your salespeople finally gain an audience, they have something of substance to discuss — an idea, a solution, a new marketing strategy for the business.

Remember also that salespeople should consider the prospect's individual personality when determining which type of "door opener" to use. Here are a few suggestions.

■ **Send a symbol of money.** A small box containing a lump of coal can be labeled, "This is a diamond in the rough ... and my idea can turn it into a gem for your business."

Deliver a big box of play money with the message, "Ten minutes of your time can make this real."

Tear a \$10 bill in half and send it with a note that promises the other half when you're given an appointment.

■ **Reinforce current media spending.** Cut out the prospect's newspaper ad, photograph an outdoor board, collect direct mail pieces.

Send them with your congratulations on their marketing efforts together with suggested strategies and easy ideas for converting the campaigns to radio.

■ **Stage a dog and pony show.** Send a singing telegram humorously requesting an appointment. Make sure employees (and even customers) witness the set to gain their support.

Or dress up yourself in a themed costume. Sing, dance, recite poetry, do acrobatics, whatever it takes.

■ **Do a serial mailing.** Collect a dozen printed materials applicable to the prospect's business: trade articles, industry trends, economic forecasts, promotion ideas, radio success stories in the category, testimonial letters from their competitors.

Mail one per day with a brief note that includes an appointment request.

A serious businessperson will soon realize that you're serious striving to be a resource.

■ **Use your medium.** If your station is promotional, arrange for an air personality and vehicle to show up at the business.

Locate in a nondisruptive area (such as the parking lot) with enticing free prizes, and invite listeners to stop by.

Take photos and send them later with a teaser note: "Imagine what might have happened if your advertising message had actually been broadcast."

■ **Play on your frustration.** Have a plaque made with the inscription "World's Hardest Person to Get an Appointment With." Send an old shoe accompanied by a card that reads, "All I want is a foot in the door."

■ **Convince the prospect you're not giving up.** Send a Christmas card in June with a warning that you're starting to work on getting the client's Christmas business.

If the prospect has a small child, deliver an extra large station t-shirt with a letter that you're determined to get an appointment before the child grows into the shirt.

■ **Mail a taped message.** Record an audio cassette stating five benefits of seeing you. Better still, if your station has a high-profile personality, have the jock cut the spot.

Send it on an unlabeled cassette in a plain envelope with no return address, marked "Personal and Confidential."

Curiosity killed the cat; it just might bag the appointment.

■ **Meet them on their own turf.** If you and the advertisers are both golfers, try to arrange a game or enter a tournament in which he or she is playing.

If you're dealing with a civic leader, attend community functions that he or she is likely to attend. If you have a mutual friend or business acquaintance, solicit recommendations.

■ **Gain support of gatekeepers.** If the prospect is heavily guarded by secretaries or assistants, they can be tremendous inside allies.

Find inexpensive ways to win them over, cards, flowers, candy — they'll love the attention and might just get the ear of their boss.

— *WOMX-AM/FM, Orlando GSM Pat Byrd*

"If you don't know where you're going, you might end up somewhere else."

Casey Stengel

One consulting company helps radio choose the right direction and stick with it.



SHANE MEDIA

(713) 952-9221

**The Programming
And Research People**

Sales Meeting Motivators

Some things to put on an easel for triggering inspiration among salespeople.

Motivational specialist Zig Ziglar often uses Shakespeare or the Bible for the right words that bring about successful selling. So it's appropriate to use Ziglar's words first:

"It's easier to act your way into feeling enthusiastic than to feel your way into acting enthusiastic."

Nothing's more important than being totally sold on whatever you're selling. Yet if you don't have true enthusiasm for your product, you may have to sell yourself and develop that enthusiasm before you make the presentation.

Read the quotation and give it a minute's thought. How does it apply to you?

Write down the people the quotation brings to mind: Clients, co-workers, family, or someone you'd like to meet. Don't hold back. Let yourself freewheel.

List next to each name what action you should take. For a client, it may be "Make another call," or "Restructure the presentation."

Rogers' Rules for Success:

- Have a goal.
- Make connections.
- Work at being likable.
- Be visible.
- Be courteous and considerate.
- Mix business with pleasure.
- Be persistent, but don't push.
- Look like you're worth the money.
- Expand your horizons.
- Find a mentor.
- Be on the ball.

Achieve these characteristics: Self-esteem, energy, drive, will, self-control.

- Henry C. Rogers
Chairman, Rogers & Cowan

Remember that in business you are never trying to "beat" the competition. You are trying to give your customer something other than what they are receiving from the competition.

- Paul Hawken
"Growing a Business"

Don't expect gratitude to last any longer than it takes for the recipients to say they're eternally grateful.

- Harvey Mackay
"Swim with the Sharks"

The necktie doesn't make the buyer feel good about the manufacturer; it makes him feel good about himself.

- BBDO White Paper

What we do is determined by what we think.

What we think is determined by what we experience.

And what we experience is determined by what we expose ourselves to.

- Dennis Waitley and Robert Tucker
"Winning the Innovation Game"

I don't know who you are.

I don't know your company.

I don't know what your company stands for.

I don't know your company's customers.

I don't know your company's reputation.

Now - What was it you wanted to sell me?

- "The Tough Prospect"
McGraw-Hill

Nothing is more dangerous than an idea when it's the only one you have.

- Emile Chartier

It's not only who you know but how you get to know them.

- Harvey Mackay

Energy is an emotional attribute.

It is the desire to get up at six in the morning instead of eight, because you want to get an early jump on your competitors.

It is the desire to make 50 phone calls during that day instead of 25, because you want to get the job done.

It is what prompts you to call a Saturday or Sunday morning meeting with your associates because work is fun and success is fun.

- Henry C. Rogers

Formula for the word "no":

5 qualified contacts = 1 closed sale
1 closed sale = \$1,000.00

1 closed sale = 1 yes + 4 no's

Each "no" = \$250.00

- Adapted from Tom Hopkins

- Shane Media Services

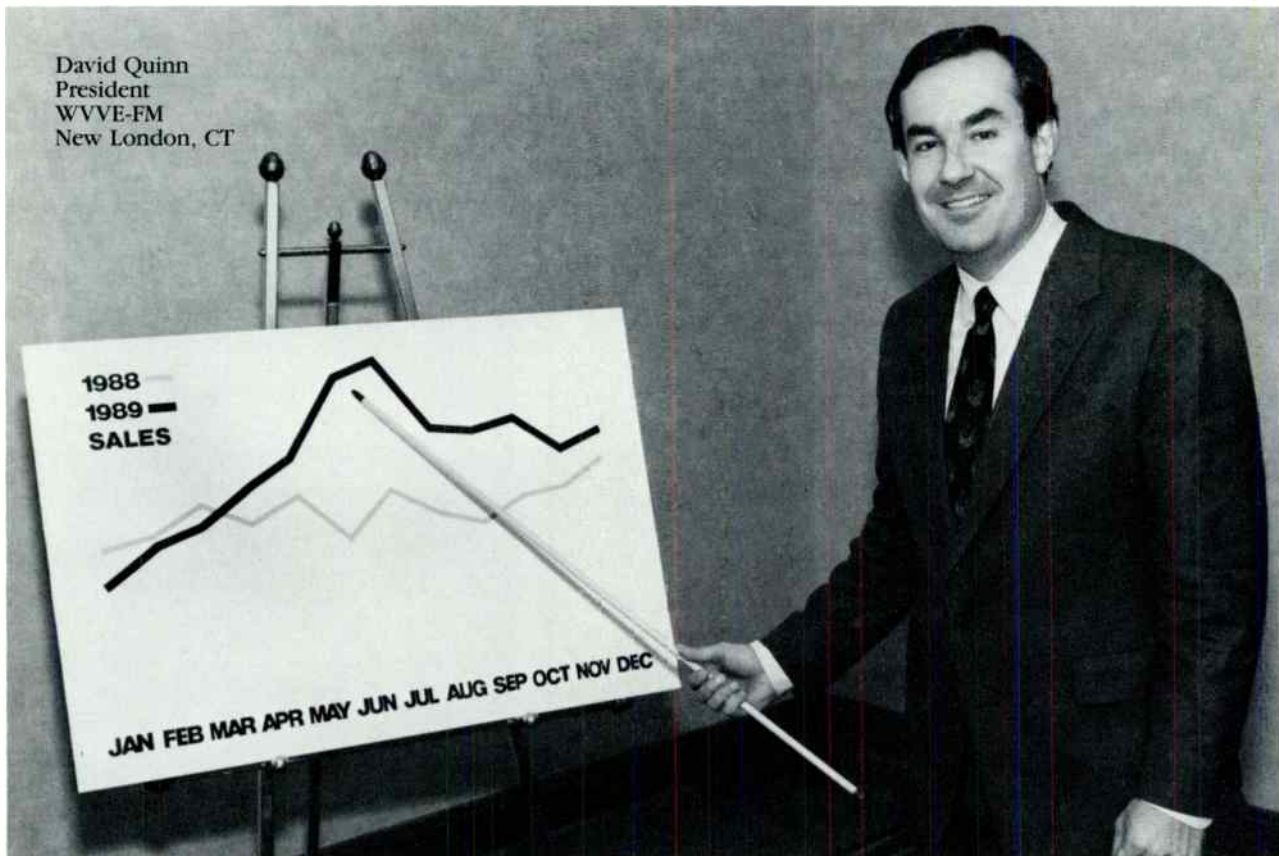
Nobody offers more sales training services. Nobody.

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

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

David Quinn
President
WVVE-FM
New London, CT



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Sometime in late December, 1988.

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

“It generates money”

—*Manager Markets 71-120*

“They have the most practical ideas”

—*Manager Markets 1-20*

“It's really in tune with the industry”

—*Group President*

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

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■ Block a radio station that comes to town and solicits listeners' comments and suggestions on how to "Build the Radio Station." Your station can compete by airing listeners' comments recorded on cassette at a store location or other remote appearance (versus your competition's use of phone liners). Use the line, "The station that (city) built."

■ Gold radio stations can attract audience attention by enlisting the support of former 60's artists to read positioning statements on the air. Examples: "Hi, this is John Sebastian of the Lovin' Spoonful. You're listening to Gold 98 FM."

■ Create a larger perception of your television schedule by placing the entire campaign on one station. Putting the entire budget on one TV station gives you such saturation that viewers are more likely to see your commercials and it gives your competitors the perception that you have spent far more than your real budget on television.

■ Send your morning personality to gas stations, warehouses, factories, the assembly line and other such locations. Put the morning man out daily to drop off two dozen donuts and a half dozen of the station's coffee mugs. This indicates to individuals that in-office isn't the only place one can listen to a station while at work.

■ Top a competitor's direct mail piece by mass mailing a letter to potential listeners. The letter should be authored and signed by the general manager. The GM indicates that they are looking for the listeners' suggestions and comments. Install a private phone number that the GM will answer personally so listeners can have their opinions heard. The audience responds well when they have an opportunity to express their own comments and suggestions.

■ Advertise on the open and close gates of parking lots. Listeners spend quite a bit of time looking at the gate while they wait for a parking lot attendant to cash their token or offer a receipt. These are individuals who are in an automobile and have point-of-purchase available to them by hitting the button on their car radio ... now.

—*Mike McVay*

On Spirit...

"In the rep business, it all eventually comes down to the individual people who represent your station.

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*Stacey Mack
Account Executive
Chicago Office*



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A **guarantee** like this doesn't come along very often, especially from America's premier programming company, and certainly not from a company who has its music on compact disc.

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"I Don't Buy Radio"

Every major excuse top buyers give and what you can do to give it right back.

By Steve Butler

It's time for confession. What really bugs top ad executives and clients?

Here it is — the painful truth. In the words of the people who control millions in ad spending. And some "fixes" that you're likely to see many stations try.

■ **"You can't get good people to do radio creative."** It's now at the point in some agencies where planners pray the client doesn't push too hard for radio.

Most agencies don't have the people to put together good creative. Kay Bentley of DDB Needham, Los Angeles: "You don't win as many awards for a radio spot as you do for a TV spot."

Many big TV advertisers who decide to do some radio often just lift the soundtrack from the TV spot. Bentley cites the Infiniti radio spots as a great example of why that usually doesn't work — and clients end up disappointed in radio. Many stations that ran the Infiniti ads had to use disclaimers ("The following is a commercial message") before the spots because the nature sound effects sounded like dead air on most stations.

Here's what some stations will be doing: Getting more aggressive with direct clients and agencies in the development of creative. Volunteering their production departments to develop spots so an agency considering a big radio buy doesn't have to reduce its profit by contracting out for the creative.

Dick Orkin of The Radio Ranch spot production house is encouraging all stations to adopt "client briefings" into their routines — getting all of the

clients' objectives and facts about their business to write a good spot.

Get the GM and GSM involved in the creative. Orkin's own study of stations revealed that less than 50 percent of the top managers got involved in developing creative for clients. In the ad agency world, it's almost unheard-of for top managers to be detached from the creative process.

Have salespeople carry a cassette of the most-recent examples of good, creative radio spots. Not the most entertaining spots — but the ones that pitch a very visual product.

An example: any successful spot from a food client — like Campbell's

Soup. The company is one of the few in the food business that rely on a lot of radio and one that uses a lot of innovative scheduling tactics.

■ **"Radio people lie about the size of the audience."** The backlash is growing against multi-page graphs and numbers crunched every way possible.

It's not a perception tagged on print or television. The lack of competition in those media has allowed their salespeople to give pretty straight readouts on ratings or circulation. They don't have to search that hard in the numbers to figure out where they're better than the other guy because there aren't that many other guys.

More stations will have to figure out ways to rely less on sales tied to ratings. Or impose rules that limit written presentations to a single page.

■ **"You're in bed with my competitor."** It's one of the biggest objections to look for as more stations agree to big promotion requests from clients. Or more talent endorsements following the trail blazed by Nutri-Systems.

Take their competitor: Weight Watchers. National Advertising Manager Wayne Perra is advising his franchisees in 85 markets to spend more on radio. But they're resisting it. Many of the stations they'd like to buy have tied their image so closely to Nutri-Systems that they don't want to take the chance.

Perra's problems are compounded in smaller markets where there might be only one or two morning shows worth buying. And they're all tied up with the Nutri-Systems promotion.

Stations committing more air time to big sales promotions will have to decide whether that busi-



Campbell's Innovative Radio Buys

Storm Radio: Market buys for soup spots initiated in key winter markets when National Weather Service issues a "Storm Watch."

Pre-meal: Most network radio spots scheduled for just before lunch and dinner.

30/30's: First 30-second spot for Campbell's. Second spot given to a retailer for free as value-added for agreeing to a bigger floor display.

ness is big enough — and will be sustained long enough — to risk backlash from other advertisers in the same category.

■ **"I have to spend my radio money on cable."** Media planner George Hayes of McCann-Erickson says he's starting to hear this one a lot. While many expected radio to benefit from confusion in TV spot buying caused by fragmentation of the audience, the opposite is happening.

Advertisers feel they need to be on all kinds of TV — even videotapes. And they're paying for it with the leftover cash they used to throw to radio.

Here are some options: Prepare your anti-cable package as soon as possible. Even if you don't perceive it as big competition yet. The time to sour advertisers on cable is now while the ratings methodology is still weak. That's expected to change.

■ **"Radio is too targeted."** Many salespeople trying to pitch radio's greatest strength have found targetability isn't for everybody.

Today's guerilla marketing strategies often require an advertiser be

given the ability to burst on the scene with a new product or a new campaign.

Radio is often intimidating for advertisers in that situation. They have to buy a lot of radio to get the kind of exposure they could achieve on a single highly-rated TV show.

More stations are investigating "tonnage packages." They're doing the research before anybody requests it on what it would take to deliver a lot of reach and frequency as quickly as possible. It means being flexible to leave some inventory available in drivetime that can be bought on short notice. Or adopting a TV tactic — time auctioning.

One plan to consider: as many as three ten-second spots per hour, available for several hours a day up to a week.

■ **"It's too hard to confirm whether the schedule ran correctly."** 1990 technology allows station monitoring to see what actually ran, but many — if not most — advertisers don't want to pay for it.

TV advertisers need only to monitor a relatively small number of avails on local TV and a small number of broadcast and cable networks if they're nervous about how a spot ran.

The perception is fed by the experiences of national advertisers who use network radio. They know more affiliates are clearing network drivetime spots in fringe hours without having to clear all spots from the network to receive network compensation.

One quick come-

back: There are plenty of advertising vehicles that are difficult to check. Retail displays in stores. Transit bus cards (what advertiser boards every bus to check it out?). Advertising on shopping carts.

Advertiser fears about their schedules are being addressed by stations running successful client service programs. They've beefed up their traffic systems to allow earlier reporting of schedules.

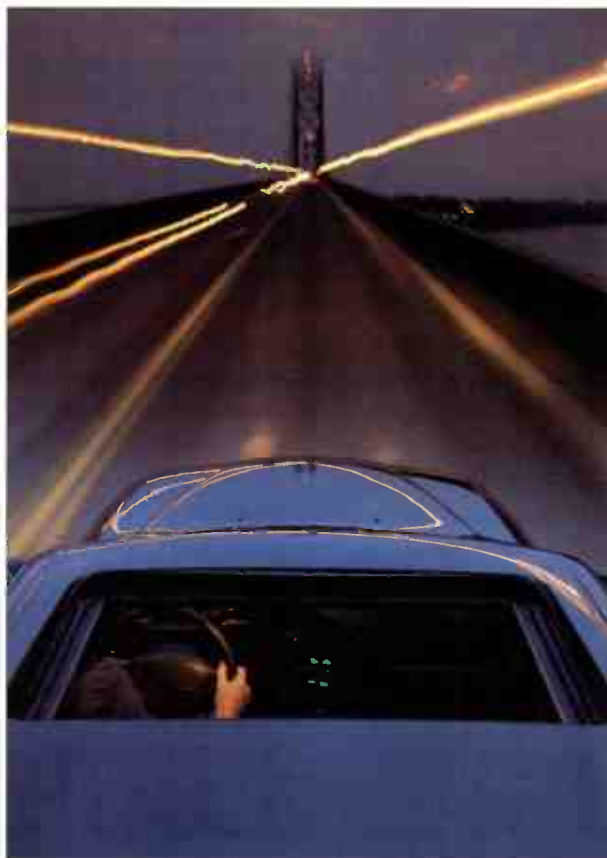
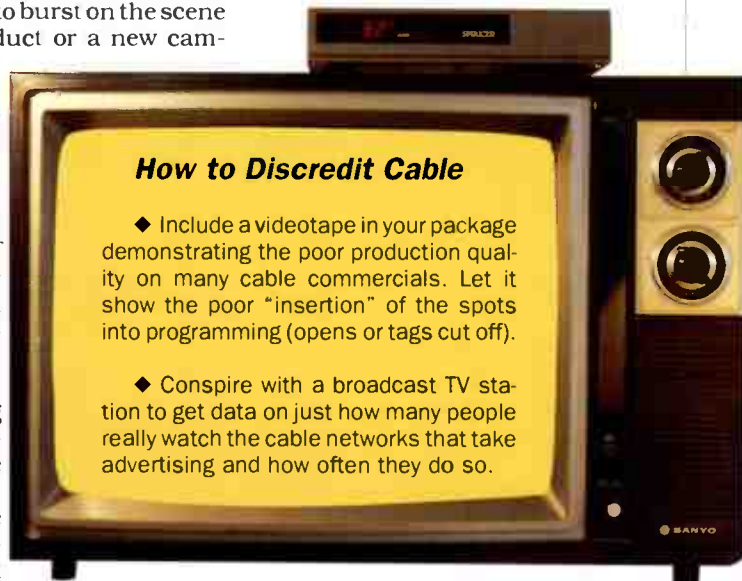
Some FAX the schedule for a client's new buy the day before it airs. WOKY-AM/WML-FM, Milwaukee is one station offering two-for-one make-goods for spots that don't run as scheduled.

■ **"It's too cumbersome to buy radio."** Industry efforts to "de-mystify" the process by educating young buyers have only made it more frightening. McCann-Erickson's George Hayes was part of an RAB effort to do just that and he doesn't rate it as a successful endeavor.

But he offers a suggestion. Address the client's objection with this: "Have you ever tried to make a print buy other than the daily newspaper?" It's a lot tougher to buy into a variety of magazines but nobody complains about it much.

There's another way to end the mystery. DDB Needham's Kay Bentley urges stations to be more aggressive selling themselves directly to the clients.

That means talking directly to the business (not the agency) through aggressive print ads in business sections and trade journals that talk about how to advertise on radio and even what it costs compared to TV and other media. □



Many agencies have few resources to create separate radio spots so they lift soundtracks from TV. The result is radio spots like Infiniti's — part of which sounded like dead air.

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

FACT

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BREAKTHROUGH #2: COMPATIBILITY

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

Using cluster analysis techniques, Coleman Research can determine the "quintessential" sound of your station. Then, every song in your auditorium music test will be measured against this core sound to produce a Compatibility score. Now, compare each song's Compatibility to your station and format! Compatibility determines how far you can broaden your station's sound without alienating your core.

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Spring Book Improvement Plan

How to clean up before the sweep so you can clean up after.

Almost everyone believes that good stations are good even when the ratings aren't taken. But it doesn't mean that stations can't get better at the onset of every new rating period.

Some of the nation's sharpest PDs use this opportunity to not only take an inventory of the format, but to let it serve as a psychological high point for the race the station is about to run. Not unlike the opening of the Olympic games.

Here's what some of the nation's top programmers do to get their station on track — just in time.

■ **Re-test your recurrenents and gold libraries.** Have a fresh auditorium or call-out test in hand just before the book starts.

Shorten the lists — removing any tunes that just barely make the "cut" in the research. It's not the time to start padding any list just so that the proper number of cuts is available to ensure a proper rotation.

Look for titles that have fallen through the cracks — dropped altogether some time ago because there were already too many songs in the category to which they were being moved.

WAVA-FM, Washington PD Matt Farber pays special attention to "novelty artists" of the present and past — like Huey Lewis. He re-tests quarterly to find out who these artists are and takes them off the list because their music burns quickly — probably before he gets a chance to do his next auditorium test.

He also trims songs from prolific artists like Phil Collins to ensure those songs don't start burning in the middle of an important book.

■ **Loosen some of the daypart restrictions.** Consider changes that take advantage of the warmer weather. Like moving some music targeted at teens out of the evenings and into the afternoons to take advantage of more outdoor after-school activities.

CHR KZOZ-FM, San Luis Obispo PD Chris Ruh will move records normally reserved for 6 p.m. through 7 p.m. to as early as the 3 p.m. hour. That includes groups like Skid Row and Warrant.

He admits it's a controversial strategy, but he's looking for a little goose to his teen shares to pile on top of his already dominant 25-54 numbers.

■ **Assess the value of every feature.** Measure the phone response to the regular, brief programming elements (count-downs, request hours, double-shot days) that are hard to evaluate from the daypart ratings.

KDWB-AM/FM, Minneapolis PD Brian Phillips calls it "improvement by subtraction." He prefers to err on the side of taking things away than to add new things designed to get attention — whether it's music, liners or promos.

■ **Hang these signs around the station.** On the control room door: "Please don't disturb — Arbitron survey in progress." Inside the control room: "We are in an Arbitron survey." Keep up a constant awareness of the book to pump up the energy level of the jocks.

KBTS-FM, Austin PD Lisa Tonacci uses the month before the start of the book to squeeze in vacations that have been put off. Every jock should be well-rested. Even if they're not stressed-out the vacation time serves as an alert that something very important is about to happen.

■ **Hold a "Pump Me Up" promo meeting.** Gather the air staff for a regular meeting. Arrive with a briefcase filled with the amount of cash you're going to be giving away in the first week or two of the book — say, \$10,000.

Pass it around. Let everybody touch it, smell it — and then each



Songs from prolific hit producers like Phil Collins should get careful screening before the spring book as they're likely to burn out quicker.

jock gets to take a \$100 bill out of the pile as they leave. Then count the money. (Just kidding.)

Tonacci uses the idea to help the personalities better communicate the excitement of the upcoming cash giveaways. They've now seen it and touched it. Now they can relay that enthusiasm to the listeners.

■ **Get a friend or colleague to monitor the station.** Call a programmer from another market or another PD in your company for some "fresh ears."

Set them up in a hotel for a day or two to listen to your station and make notes. It doesn't have to be a highly-paid consultant — just someone you can trust. That money should be saved for other audience research.

You don't have to recruit somebody familiar with your format. You're looking for somebody with a good ear, who can take good notes and who can use the station for a day or two just like a listener. It wouldn't hurt if this person has had a couple of good books lately. □



Hold a "you asked for it" segment at meetings. KNRJ-FM, Houston staffers voice their opinions by muzzling the mouths of GM Susan Hoffman and PD Steve Smith.

How to Keep Morale Up During a Book

Four easy programs you can start now to set your staff on fire.

The buzz from kicking off the book is fading six weeks in. The anxiety from anticipating the next book starts to loom. It's time for a pep talk, but how long will that last?

Continuous measurements in more markets (Arbitron just added 21) calls for something more regular.

Motivational programs don't have to be time-consuming productions. Nor do they have to be expensive vacations or limo rides. It's a matter of instituting certain practices that are designed to pump up spirits — even through mid-book lulls.

Here they are:

■ **Construct a typical listener.**

Invite the programming staff to participate. Have each person talk about two or three things they believe about your listeners. Who are they? What do they do for fun? Where are they when they're listening? What are they doing? What movies do they see? What records do they buy? Do they buy records or CDs? Where do they live? What do they look like? It's important to be very specific when you decide which books, magazines,

and newspapers they might read. Actually name titles.

KATT-FM, Oklahoma City PD Scott Douglas writes each person's ideas on a flip chart. The group leader — usually the PD — challenges any off-the-mark analyses. Try not to get too serious. This is not a research project. It's just a way of getting your air staff pumped up by re-discovering who they're entertaining.

Once in a while have the jocks come dressed as who they perceive as a typical listener. Encourage overkill. A middle-aged woman might be portrayed as Tammy Faye Bakker.

■ **Establish a "center for positive feedback."** Assign one person to be responsible for collecting, copying and distributing all compliments and positive feedback from the various departments. This person can send out a feedback memo to the programming staff every Monday to start the week off positively. Articles and positive press can be attached.

But don't limit it to that. It might be a compliment from a media buyer that rarely makes its way into the

studio but is pure dynamite when the air people hear it. Complimentary letters from listeners and/or other people corresponding with the station are far more useful Xeroxed than filed. Make jocks know you want to hear positive feedback from the telephones and request lines. You should have no trouble getting an average DJ to remember to tell you compliments he or she receives about the show. Ask salespeople to write positive comments from clients about programming or personalities. Take every opportunity to get the staff out to talk to the listeners and report to the feedback center.

■ **Position your station as an underdog.** But only to the staff. The attitude is striving against all the odds to topple the big, mean competitor. Even if you're number one.

KITY-FM, San Antonio PD Rick Upton capitalizes on the fact that the station's major rival has a big budget for promotions and events. His fighting words: "They have everything going for them — lots of money, expensive promotions and equipment. We don't have those things. But you shouldn't be intimidated by them, because we have something they don't. And that's talent. We're beating them on talent alone." He stresses that it's what goes on inside the station that's important. Remember to keep this talk off-air.

Maybe you've also got a big promotion budget. Then make a big deal about your crummy surroundings. Small studios. Lousy location. Call it "the dump." Put old egg cartons on the wall. Create a reason to be the oppressed underdog.

■ **Have a weekly "How are we doin'?" meeting.** Everyone's invited — including those outside of programming. Share recent Arbitrends or Birch ratings or research information. Recommended: a framed photo of former New York Mayor Ed Koch hanging up.

Set aside part of the regular meeting for a "you asked for it" segment where the PD has to hear what the staff says about what's going on at the station or in the market. No subject off base. None too trivial.

KNRJ-FM, Houston PD Steve Smith dedicates half of the Friday morning programming meeting to letting the staff talk about what they think. These sessions should be held on a regular basis so that people are conditioned to gathering their thoughts and expressing their opinions openly. □

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How We Brought It Back

What to do when you take a bad hit in the ratings. From a station that got killed by a new competitor and turned it around in one book.

By Brian Jeffries

Album rock WNOR-FM, Norfolk had been ranked no worse than third place over ten years. Number one in 12 of the past 15 books.

So imagine the shock when WAFX-FM leaped from tenth to first after switching to classic rock — sending WNOR-FM down to sixth place in the '89 spring book.

But the real surprise was yet to come: WNOR-FM was number one again by the summer book. It took careful planning long before the bad news arrived and most of all — no panic.

Here's how PD Brian Jeffries laid the groundwork for a quick recovery.

■ **Don't try to stop listeners from sampling the new competitor.** The worst mistake would be to let your listeners feel they are disloyal to try out the new competitor. It makes it harder for them to return.

We didn't want them to feel guilty for their "fling" — afraid to look us in the eye again. We felt it was important for them to know they could come home any time.

WAFX-FM was Norfolk's first al-

bum rock alternative in six years. Lots of listeners checking out the new competitor. It was to be expected. Their positioner: "Now you have a choice for rock and roll." They did a great marketing job.

Our response: Lifestyle vignettes where listeners recalled events in their lives and how WNOR-FM was a part of them over the past 20 years. Each promo ended with, "Yes, I've made my choice. It's FM-99, WNOR."

We played very heavily on the emotions of events (like great rock concerts of the past in Norfolk) that our new competitor wasn't around for. We turned 20 years old as an album rocker in the middle of this battle so it was easy to focus on those types of promotions.

■ **Gather the staff to analyze great "dogfights" of the past.** We had to preserve morale during what we knew would be a brutal fight.

We're fortunate to have plenty of veterans who were around for earlier attacks on our station. They helped a great deal. And so did an analysis of the "facts of life" of any radio battle.

The first warning to the staff: It won't be pretty. The veterans had

great stories about some of the dirty tricks from the battle with WMYK-FM where two concert promoters participated in the fight by lining up behind the warring stations.

The staff was also reminded about the reality of most classic rockers: They have to spend so much time dressing up the fact that they're playing old music they tend to rely too heavily on their marketing.

More advice to the staff: Any listeners WAFX-FM won could still come back to us. And that probably ends up being a permanent loss for our competitor. They had been sampled — and rejected. Our potential market will always be larger.

The day the spring book started (the one where we eventually got killed) we started planning for the summer and fall. Our mission was to accept the immediate losses but plot a quick recovery.

In spite of our efforts to lower expectations, the spring book was a shock. WAFX-FM soared to an 11.7 (12+) share — up from 4.5. We dropped from 10.5 to 6.5. The good news was that WAFX-FM had peaked too quickly. It would have been more devastating if they had debuted with room to grow.

The key advice the staff is getting today: The war isn't over yet. (Fall book had WAFX-FM ahead of us again by a smaller margin — with an 8.1 to our 6.6.)

■ **Keep a tighter reign on the "currents" in the playlist.** The challenge from WAFX-FM began in the first quarter of the year when the availability of good new music product is at its worst. So we favored recurrents over currents to trim away the marginal new material. We were at 75 percent recurrents and oldies to 25 percent currents. Now we're back to about 60/40.

■ **Daypart the promotional giveaways.** We moved the ticket giveaways for concerts attracting a younger audience (like Bon Jovi) to nights. We didn't want to weaken our image as the "heritage" station with our older listeners.

A station like ours comes to dominate the ticket giveaways and concert promotions over the years. Without a competitor going after your older demos it doesn't hurt you to buy into almost every concert promotion that comes down the pike. We rejected some that we would have taken in the past and moved the others to the appropriate daypart.

— As told to Steve Butler



WNOR-FM, Norfolk increased visibility after a fall by doing big concert promos like the "Love in an Elevator" backstage wedding at an Aerosmith concert.

ASCAP, BMI. INTEREP, KATZ.

"Big is best, really. Just sign here. Thanks, I'll get back to you."

"This is the way we do it in all the markets like yours."

"This is the way we've always done it."

"This is the way you'll do it."

Gulp.

Megareps have got a great thing going. For themselves.

Check any history book to see what happens when the big get too big. The people they're supposed to serve often begin to wonder who's serving who.

As megareps consolidate their power, they say they can flex their muscles to get what they want. But have those muscles started twisting the arms of radio stations? Shouldn't your radio rep be working for you, instead of telling you what to do?

EASTMAN RADIO

We Know Who We're Working For.

If Rock CHR Changes...

...Could it still hurt you? Not the way it is. But if it made these adjustments, you might have a serious competitor.

Pirate Radio is suffering.

The Eagle in Dallas just had a very rough book.

95-Q in Charlotte left the format.

KXXR-FM, Kansas City has been trending down since last winter.

As it is right now, these stations pose little or no threat for their CHR competitors. But there's a belief that some important alterations could make the format more viable.

This is important to CHR stations all over the country because as soon as just a few rock CHRs solve the puzzle, the threat of stiffer competition may be on your doorstep.

But the consensus is it can only happen if substantive changes like these are made now.

■ **If it finds the right mainstream songs to play without alienating the core.** The problem: The stations in the format now are stuck in a corner musically. They've conditioned their small band of 18-34 male listeners to disdain mainstream CHR music. When stations try to filter in titles that don't sound like Aerosmith, the core audience howls.

Pirate Radio tried to do it and couldn't stop the slide that started after the summer book.

Another problem is the unpredictable flow of suitable current music from record labels. When the right mix of product isn't there PDs must over-play mediocre records. And then the listeners scream, "too repetitive."

It is possible to broaden the musical menu — but very carefully, on a title by title basis. MTV play is making some mainstream Top 40 stars more acceptable by showing them next to the hipper rock artists. Male listeners like Paula Abdul a lot better after seeing one of her videos.

WXGT-FM, Columbus PD Mark Todd signed on his rock CHR after studying the first wave of similar hybrids. Learning from the others' mistakes helped him to a 8.5 in the fall (up from a 7.6).

They started with the same rebellious, tongue-in-cheek

attitude everybody else did, but gave themselves musical latitude from the beginning by mixing in Roxette, Stevie Nicks and Richard Marx songs from Day One.

Another fact of life: You're unlikely to be threatened by a rock CHR if the ethnic composition of the market is more than 15-20 percent. Pirate Radio may have too small a pool to succeed — even in a market as gigantic as Los Angeles.

■ **If it weeds the album rock evergreens out of the oldies library.** One program director quickly discovered that you can't make it playing Pink Floyd's 'Comfortably Numb' next to Paula Abdul. His recent musical adjustments include playing more currents in midday.

The rock CHRs who first took aim at the local album rocker's temptingly large shares are shifting their sights to the Top 40 shares. WXGT-FM, Columbus is fairly typical with its on-air digs that label mainstream WNCI-FM as a "wimp." One liner: "Not too hard, not too light — What the hell does that mean?" And: "If you know anybody who still listens to WNCI — ridicule them."

■ **If they can take on a more**

adult image. It starts by adding more familiarity to the music. That's how KXXR-FM, Kansas City PD Gary Franklin got more adult women listeners in the fall Arbitron. He's gone over the oldies library with a fine-tooth comb looking for familiar music adults can relate to.

Agencies and competitors have had a field day labeling rock CHR as a kids' format. WNCI-FM labels WXGT-FM "the teeny rock station" and "Brand X" in its anti-slogans.

The pressure to attract more adults is coming from the sales department. Rock CHR is one format which demands strong salespeople who understand their product. They're required to explain it to skeptical clients who think they're throwing their budget away on a "teen" station.

Some advertisers looking for adults don't want to be heard inside a rock CHR's "rebellious" environment.

Something to keep in mind as you monitor a rock CHR competitor: They vary greatly from market to market. The careful balance of songs that works in Columbus won't be right for Raleigh. The lack of "transferability" from one city to another will make national charts almost meaningless as a guidepost to predict what they're going to throw at you.

Right now, the format is very iffy, but worth watching from this different perspective. □



Rock CHRs depend heavily on groups like Aerosmith for a steady supply of current music. There's trouble when core artists are "between albums."



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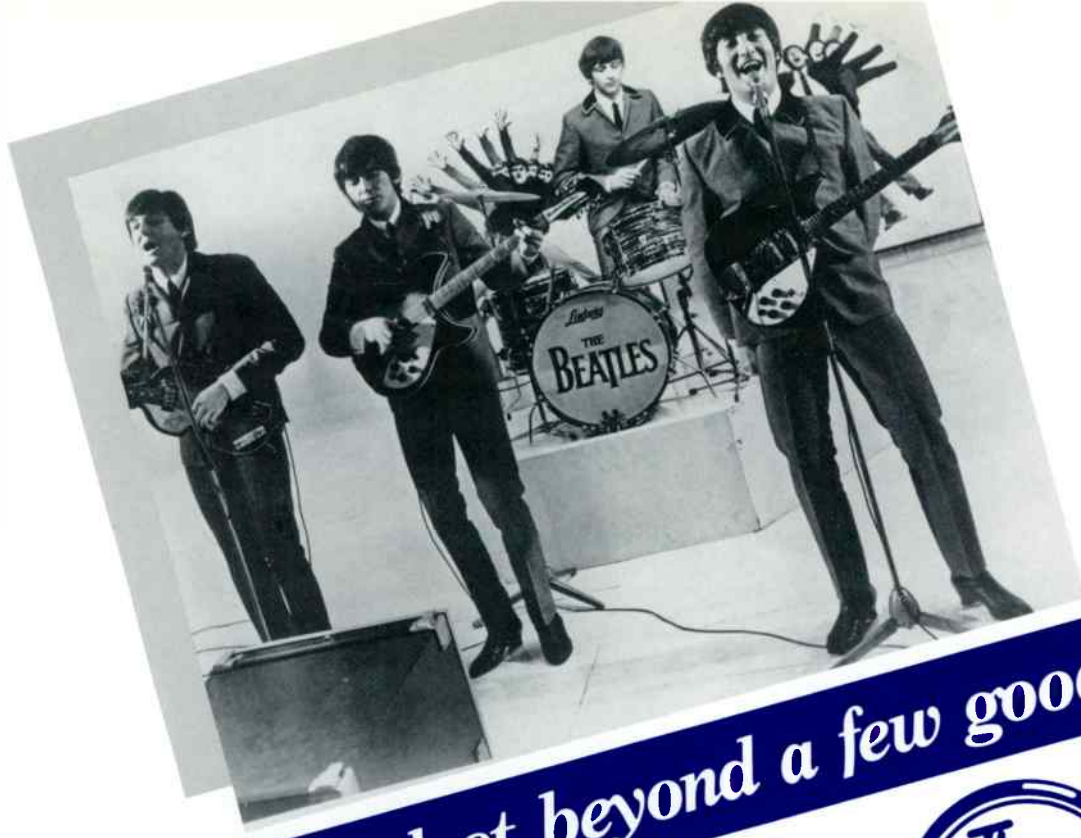
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*AQH Share, MSA, 6A-Mid, 25-54, SP '89



Managers should watch out for "Hyper-pro" salespeople. They drive the right car, wear the right clothes, have vanity license plates — and they think they're too credible to do "small-time" prospecting.

Getting Salespeople to Make More Calls

Stop criticizing problem sellers. Now there's something you can do to help.

Which one is your problem salesperson? It may be the one who knocked you off your feet in the interview — is obsessed with first impressions. But now they concern themselves only with "big" clients. They're always "working on Budweiser," but that's all they're doing. "Normal prospecting" is beneath them. This is the "hyper-pro."

Or is it the salesperson who gets ready to get ready? They seem to always be busy, but not at making money. They find millions of excuses not to make calls. DMR Consultant Chuck Cason calls this person the "over-preparer" — someone who is constantly requesting charts, graphs, sales pieces and packages — without a prospect to present them to.

Or maybe you will recognize the "yielder" — the ultimate case of closing reluctance. The "yielder" is afraid of being intrusive — more comfortable building relationships than sales. They have all the answers as to why the client shouldn't buy.

Managers are starting to label these types of salespeople as "call reluctant." If any of these salespeople

sound like anybody on your staff, here's what you can do.

■ **Set up incentives for people to make the most number of calls.**

Try having salespeople keep a Contact Initiation Log. This tracks not only who they are calling on, but also how they are feeling as they're doing it. George Dudley and Shannon Goodson claim in their book, "The Psychology of Call Reluctance" that if salespeople routinely and honestly fill out the notebook, they will begin to see patterns of behavior. The log should be private. Have them keep the log for three weeks, filling it out after every workday.

Focus incentive programs on the most calls, not the most sales. The sales are usually a guaranteed result of making more calls. Salespeople need to overcome the fear they learned by being taught that prospecting is a necessary evil. Concentrate on the positive aspects of making calls. The negatives (rejections, objections) are only stepping stones to the positives of making the sale.

■ **Emphasize less preparation, more pitching.** Restrict written

presentations to one page with maybe one visual aid. Top billers have always relied on simplicity for success.

"Over-preparers" use preparation as an escape route to avoid making calls. Other escape routes are shuffling prospect cards, spending too long at lunch, pretending to be sick, endlessly searching for more information or chatting around the office.

Try this exercise to discourage escaping: Have salespeople make one list of all their possible escape routes (they don't have to show you, but they must be honest). Then they should make another list of things that repulse them: fingernails screeching across a blackboard, painful injection of a needle into the stomach, having their teeth drilled at the dentist, etc.

Every time they take an escape route or fantasize about an escape route, they should immediately recall one of the repulsing things. Have them practice it silently.

■ **Stop using euphemisms that replace the word "sale."** Take away language that teaches salespeople to be ashamed of selling. Salespeople are called "Account Executives" and "Certified Radio Marketing Consultants." "Close" is usually used instead of "sale." And in this atmosphere salespeople are conditioned to think that sales is a negative.

Include the word "sale" in the title of rewards: "Seller of the Month," "Sales King or Queen." Sales will come to be associated with positive actions and successful end results.

■ **Help replace negative thoughts with positive ones.** Have salespeople slow down and listen to their negative self-talk when they think about making a call. Then it's a matter of replacing negative thoughts with positive ones.

It might mean re-wording feelings like "I must make everyone like me or I am nothing." This is fear-causing self-talk. Replace that thought with a positive statement: "I would like to be liked by everyone because I enjoy being liked by everyone." The final step is to take what they've learned about their own thoughts and apply it. If a salesperson is afraid of speaking directly to corporate big-wigs, their goal should be to call on them more often until the fear dissipates.

More remedies for call reluctance are detailed in "The Psychology of Call Reluctance," available from Behavioral Science Research Press, 2695 Villa Creek Drive, Suite 100, Dallas, TX, 75234. □

Salespeople May Have to Be on Time Cards

Really. Labor Department rules and a local investigation could make trouble if you're beefing up efforts at phone prospecting. Here's how to do it without risk.

You're thinking about expanding your co-op department with an extra person to work the phones.

Maybe you're about to step into some in-house tele-marketing.

Or perhaps the selling realities of 1990 have more of your salespeople office-bound — rarely coming in direct contact with clients.

Better be careful.

Uncle Sam says office-bound salespeople should be "on the clock." And yes, even earning overtime when they work over 40 hours in a week.

Stations that ignore the federal wage and hour standards for salespeople run the risk of paying large sums of back wages. You could be reported by an employee unhappy about long hours. Or even a competitor. It's a strong possibility. You can be flagged by the feds and they won't reveal who turned you in.

Here's how to be more aggressive with phone prospecting and still protect yourself.

■ **Evaluate the "exempt status" of each individual — not the department as a whole.** The Wage and Hour Division of the Department of Labor will look at each person's work day and job description if they decide to investigate. In some stations the kind of list one salesperson works versus another could make a difference. A list heavy with agency accounts might put one salesperson behind a desk more than another working direct business.

One could be "exempt" from wage and hour restrictions and the other could be "non-exempt." Simply put: "inside" radio salespeople are non-exempt and have to be on the clock; "outside" salespeople are exempt from those restrictions.

Here's how the feds make that determination: If the salesperson spends 80 percent of their time outside the station, they're exempt. Time spent setting up appointments or preparing to visit a client counts toward the 80 percent. That covers most traditional radio salespeople.

Examples of potential trouble: national sales managers who rarely — if ever — leave the office, since

most don't oversee anybody and might not qualify for an exemption as a manager or supervisor. And certain vendor/co-op positions that consist mostly of phone prospecting.

An area to watch in the near future: selling national spot radio by computer. Agencies are turned on by the idea. The person you assign to stay close to the computer is likely to be considered "non-exempt."

Some experts believe many salespeople could probably be exempt from wage and hour restrictions by being labeled "professionals." But there's no guarantee the salesperson will meet standards of education and training that the investigator is looking for. It's a judgment call.

■ **Keep precise time records.** Time slips filled out by the employee are more palatable in most stations than a time clock. Rothman-Gordon, the Pittsburgh law firm representing EZ Communications, recommends that stations have the employee sign the time slip. It carries more weight

when a dispute arises later.

Another option: A manager can keep a log of when salespeople start and stop their work periods. But attorneys Louis Kushner and Al Blanco warn that the employee's word often carries more weight with the Labor Department than the manager's should there be a disagreement over actual hours worked. Since the manager filled-out the log it may be viewed as suspect.

■ **Enforce rules against working on personal time.** Be sure the "hourly" person who has recorded themselves as being "at lunch" isn't also using that time to catch up on work or phone calls. Salespeople in particular may be tempted to take work home with them and not record the hours worked. But they should be discouraged from doing so if their wages are being computed on an hourly basis. A Labor Department investigator will interview all employees in addition to reviewing time records and ask such questions to determine their actual hours and work habits to compute back pay.

Managers are at the mercy of how the employee interprets their own job and hours during an investigation. A station can challenge a ruling, but Kushner says few employers do. They can't afford the cost of going to court and usually arrive at a settlement with the government. □



WHQT-FM, Miami Co-op/Vendor Director Lora Collins (l.) hired Jill Devin as an hourly employee who pre-qualifies co-op leads.

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

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Executive Vice President
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General Sales Manager
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Bob Dunn
President - Radio Division
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President & General Manager
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Duke Wright
President
Midwest Communications, Inc.
Green Bay, WI

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

Susan Karas
General Sales Manager
KZZP Phoenix, AZ

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

Norm Epstein
Vice President & General Manager
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Chuck Jewell
General Manager
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"It's got something valuable for everybody, new or experienced. We really got our money's worth."

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

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

Jerry Hinrikus
General Manager
KSAL/KYEZ Salina, KS

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

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New Lottery Laws — How You Can Profit

Starting May 7 you may be able to sell spots to local church bingos. And the winning is just beginning.

Uncle Sam is handing stations new business categories for 1990.

And more weapons to use for bigger orders from existing clients.

Now is the time to review the opportunities and be first in the door with a pitch.

May 7 is the first day stations can run ad copy — previously forbidden by federal law — that promotes lotteries. Or promotions that in the past fell under the extremely broad definition of a lottery. Last year the ads could cost you your license or heavy fines. This year they could be money in the bank.

A word of caution before we get started: Many states (over half of them as of mid January) have not yet acted to repeal similar lottery advertising prohibitions.

Many will. But until they do stations will have to continue abiding by the prohibitions against lottery advertising that they've lived under since the start of broadcasting. Managers will have to check with their state broadcast associations or the NAB (202-429-5430) to see if they have the go-ahead to ignore the old anti-lottery restrictions. Few stations paid much attention to the state laws in the face of the old federal statute. The NAB says it's a fluid situation and concedes there are some states unlikely to drop their bans on lottery advertising.

Here's what your station can look forward to pitching if you're in one of the states following Congress' lead.

■ **"Purchase required" sales promotions.** It's time to return to retailers who couldn't advertise with you because their promotions required customers to make a purchase to be eligible. Car deal-

ers fell into this category most often: willing to conduct giveaways for trips but only to people who put a downpayment on a car.

Until the change in the law they had to make everybody who came in the door eligible for a drawing. That's a desirable traffic-builder for some retailers but not for ones on a tighter margin.

Requiring a purchase turns most



New lottery laws will let groups like the "Little Sisters of Hoboken" (from "Nunsense") advertise games of chance, but not casinos like Trump Plaza.

promotions into lotteries under the old federal law where the three-part test was "chance, prize and consideration." Under the new law you will be able to advertise any lottery being held as a "promotional activity" and "clearly occasional."

Another commonly-sought sales promotion that will be legal: station club nights where a prize winner announced on your air the next morning is selected from among the people who paid the cover charge to get into the club. The club owner had to open the doors for free to make it legal under the old lottery law.

■ **"Games of chance" run by charities.** Many stations are predicting this as a potentially large category. They expect the more aggressive religious and non-profit institutions to seek more bingo players with radio.

The law will still forbid advertising for-profit games of chance (including legal casinos). The exception: Indian reservations. You don't have to wait until May 7 to get that business. It has been legal since late 1988.

It's a multi-million dollar industry that can now advertise non-casino games like bingo, lotto and some card games on radio — as long as the state doesn't forbid it. Stations outside the state where the Indian games take place can also advertise them.

■ **Distant, out of state lotteries and lottery ticket agents.** Present law permits advertising for state-run lotteries only in the state itself or in an adjacent state. That's changing so that stations in say, Maine, could advertise the Massachusetts lottery (if Maine permits it).

Other state lotteries even farther away might be potential advertisers when jackpots grow large.

Or more likely: advertising from a whole new category of agents who purchase out-of-state lottery tickets for bigger jackpots on behalf of people in your market. It's a fast-growing business that's legal in many places. □

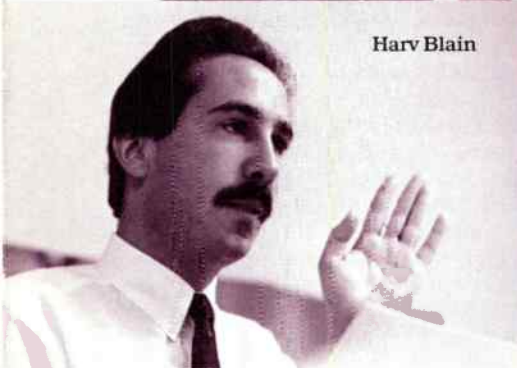


Mike McVay

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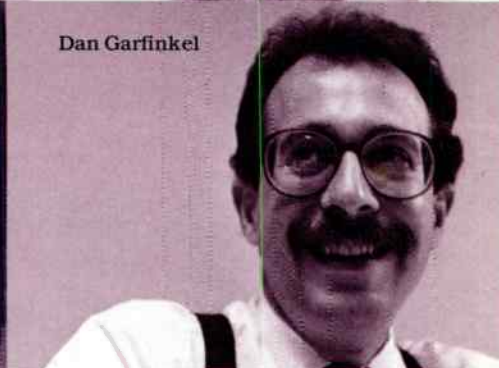
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Brainstorming for Sales Ideas

You could turn this page into a blueprint for creating more effective ideas that will win big with clients.

By Gerry Tabio

Your prospect has been approached by several radio stations and is prepared to commit the lion's share of his or her budget to the station with the best ideas. But you don't have any.

Now what?

RADIO ONLY asked NewCity President of Creative Resources Gerry Tabio to reveal some of his creative problem solving tricks. Tabio suggests that readers practice these methods at the next sales meeting.

In cases like these you need not one, but one hundred ideas from which to choose. Here are the rules:

1. No judgment of ideas. No evaluation. No criticism.
2. The more outrageous the idea, the better.
3. Look for quantity rather than quality.
4. Try to improve on every idea. Only positive building allowed.
5. Everything that comes to mind should be written down.

6. Everyone is equal in rank.

The object is to get the largest number of ideas possible — not necessarily to talk as much as possible. You might ask everyone to think in silence for five minutes. Have them write their ideas and pass them to the group leader for discussion. This guarantees that even timid people are contributing.

Here are some tricks you can turn to get out of your mental box.

■ **List your options.** Make a list of all the things you can do with an empty shoe box. Don't judge ideas, just let them flow. Visualize the box.

Your list might be: put shoes in it; keep bills in it; keep books in it; save it for wrapping presents.

■ **Change perspectives.** Imagine you give the box to an 11-year-old child. Your new list may be: make a helmet; cut out the bottom and make a basketball hoop; keep bugs in it; make a robot; make a picture frame; put baseball cards in it.

If you are brainstorming for a client's grand opening, look at it from the perspective of a person in your

target audience. If you were a mother of two, a construction worker, or a single parent, what would get you to come to the grand opening of a furniture store?

Ask people what they do in their spare time: play guitar, write poetry, go salsa dancing? Have them take on these roles as they think of ideas.

■ **Take a detour.** Your assignment is to get lots of people to attend the grand opening sale at ABC Furniture. You've been working at it for a few minutes and you've run out of ideas. Change the subject and make a separate list.

List everything people do on furniture: sit on it; sleep on it; make love on it; watch TV on it; put their feet on it; let their pets sleep on it.

Use these items to generate ideas that will get people to come to the sale. Remember not to judge ideas no matter how ridiculous.

Your list of options could be:

Sit on it: Let's see how many people can fit on a couch; have a sit-in at the store; put prizes under the cushions of a couch and have people guess what the prize is by the way it feels under their bottom.

Sleep on it: Create a commercial where you interview a professional bed-tester; have people spend the night at the store; hold a contest to see who can snore loudest; write a commercial where the wife complains that her husband snores louder since they bought the new bed.

■ **Force unrelated ideas together.** Use the furniture store example to make two lists. The first is everything people do on weekends. The second list includes everything you do on a bed. Number every item on both lists.

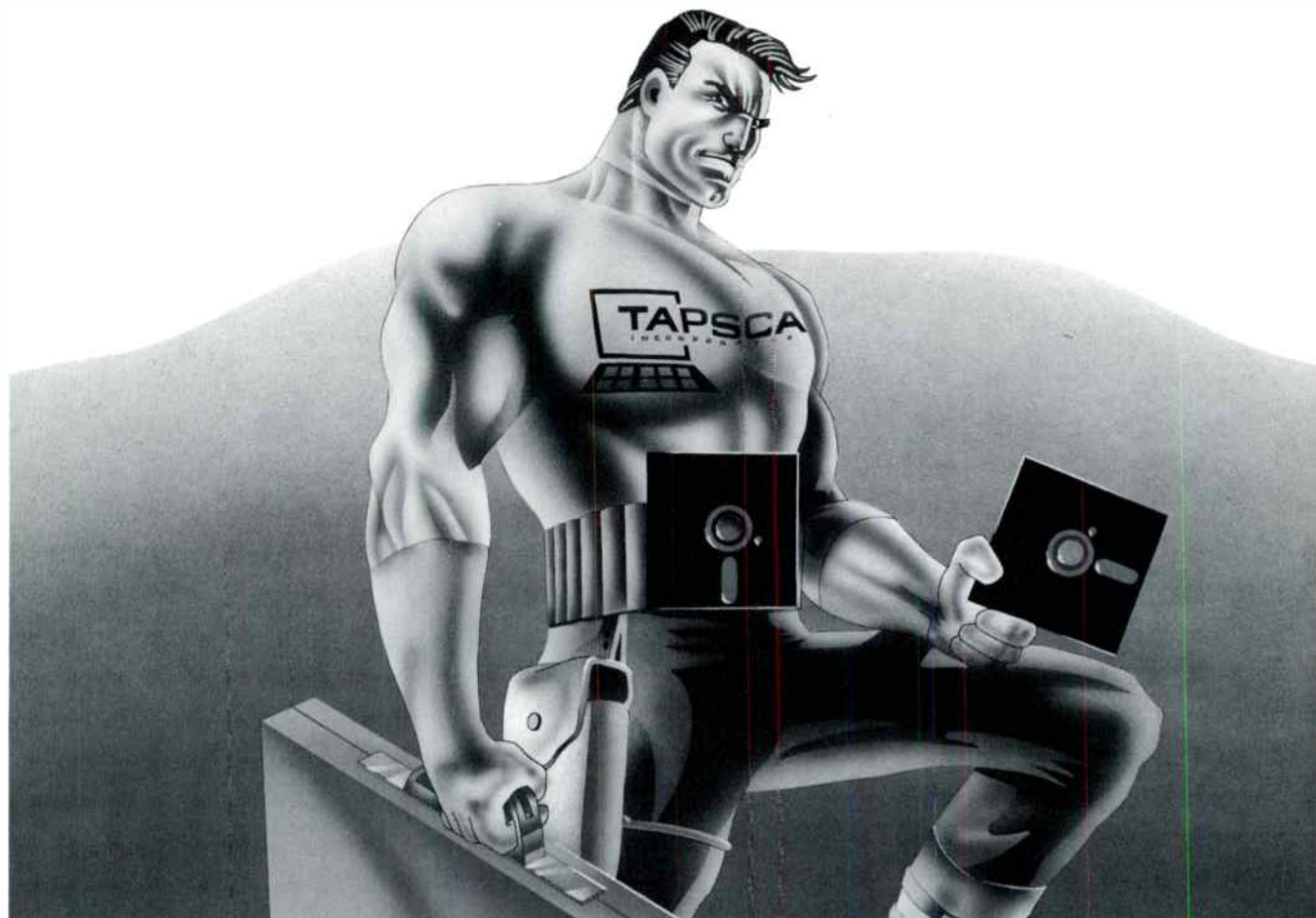
Choose a person to randomly call two numbers, perhaps three and five. Take number three from list one and number five from list two. Put the two ideas together. Elaborate on the new, combined idea. Improve on it.

■ **Build on the idea you would normally discard first.** Spend just one minute to think of ways to improve it. See the potential in every option.

Now you are ready to pick the best solution, the one that you can turn into action. Save all of your discarded ideas for future challenges. They may work for another client's campaign. □



NewCity uses brainstorming tricks to build on ideas and create promotions like WYAY-FM/WYAI-FM, Atlanta's "Hands of Hope."



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Atlanta



BIRCH MONTHLIES

	FORMAT	A/S	S/O	O/N
WVEE-FM	U	10.5	10.4	10.5
WAPN-FM	CHR	11.5	9.7	10.6
WWSB-FM	A	9.2	10.3	8.3
WSSB-FM	AC	8.1	7.9	7.5
WSSB-AM	FS	3.9	5.1	6.9
WYAMMYAY-D	O	6.6	6.0	6.9
WFOH-FM	EZ	6.2	7.2	6.4
WFTB-FM	AC	5.5	5.3	5.4
WKHX-FM	O	3.7	4.4	5.3
WZLQ-FM	CR	4.9	4.5	5.3

Charlotte



BIRCH MONTHLIES

	FORMAT	A/S	S/O	O/N
WPEG-FM	U	10.6	10.3	13.1
WCKZ-FM	DC	15.4	13.1	12.5
WSOC-FM	C	14.4	16.3	11.1
WRFX-FM	CR	8.5	10.1	8.8
WMXC-FM	AC	6.6	6.2	6.6
WWMG-FM	O	4.0	6.0	6.6
WBT-AM	FS	4.7	5.7	6.1
WROQ-FM	RH	5.1	4.9	5.6
WBCY-FM	CHR	4.6	4.0	4.8
WLVK-FM	C	3.1	2.8	3.2

Baltimore



BIRCH MONTHLIES

	FORMAT	A/S	S/O	O/N
WXYV-FM	A	10.4	12.0	11.6
WIYY-FM	A	8.2	8.2	7.8
WBSB-FM	CHR	6.3	5.3	7.7
WWMX-FM	AC	4.1	5.4	6.6
WPOC-FM	C	6.0	6.3	6.1
WQSR-FM	O	4.2	4.0	4.8
WLIF-FM	EZ	5.5	4.4	4.6
WBAL-AM	N/T	7.9	6.3	4.5
WBGR-AM	REL	3.1	5.1	4.1
WGRX-FM	CR	4.1	4.0	3.4

Chicago



BIRCH MONTHLIES

	FORMAT	A/S	S/O	O/N
WGCI-FM	U	10.3	9.8	9.8
WGN-AM	FS	8.7	8.7	7.9
WBBM-FM	CHR	4.2	5.2	6.1
WVAZ-FM	UAC	6.0	5.5	5.9
WLUP-FM	A	5.9	6.1	5.8
WCKG-FM	CR	4.8	4.5	5.1
WBBM-AM	N	5.3	5.3	4.9
WYTZ-FM	CHR	4.9	4.8	4.6
WUSN-FM	C	3.5	3.9	3.7
WKQX-FM	CHR	3.6	3.2	3.5

Birmingham



BIRCH MONTHLIES

	FORMAT	A/S	S/O	O/N
WENN-FM	U	14.9	14.4	13.8
WZRR-FM	A	12.1	11.4	12.3
WZZK-FM	C	16.5	12.7	11.4
WAPI-FM	CHR	9.4	9.3	9.5
WMJJ-FM	AC	7.4	9.9	9.4
WERC-AM	N/T	5.0	7.2	6.3
WKXX-FM	CHR	7.9	6.8	6.1
WATV-AM	U	2.0	3.8	5.3
WJLD-AM	U	1.4	3.0	3.2

Cincinnati



BIRCH MONTHLIES

	FORMAT	A/S	S/O	O/N
WEBN-FM	A	15.7	16.4	15.4
WKRO-FM	CHR	11.9	11.8	11.0
WLW-AM	AC	10.1	8.5	6.9
WWNK-FM	AC	5.9	7.6	6.9
WOFX-FM	CR	5.9	5.5	6.8
WUBE-FM	C	8.3	7.4	6.7
WRRM-FM	AC	5.4	4.0	5.3
WBLZ-FM	U	4.3	6.2	5.1
WKRC-AM	AC	4.2	4.9	4.8
WIZF-FM	U	3.4	4.3	4.3

Boston



BIRCH MONTHLIES

	FORMAT	A/S	S/O	O/N
WZLJ-FM	CHR	7.1	8.4	9.4
WXS-FM	DC	9.9	9.2	9.1
WBCN-FM	A	7.6	9.7	8.0
WBZ-AM	FS	6.2	5.7	7.3
WRKO-AM	N/T	7.3	6.2	5.3
WHDH-AM	T	4.3	3.9	4.3
WJIB-FM	EZ	3.9	3.4	4.2
WOL-FM	CR	5.9	4.3	3.5
WGDS-FM	O	4.5	3.4	3.5

Cleveland



BIRCH MONTHLIES

	FORMAT	A/S	S/O	O/N
WZAK-FM	U	8.9	10.5	10.9
WLTF-FM	AC	6.3	8.1	10.6
WMMS-FM	A	13.2	12.7	9.7
WDOK-FM	AC	5.3	6.2	7.8
WNCX-FM	CR	7.6	5.9	6.9
WPHR-FM	CHR	5.8	6.7	6.4
WJJI-FM	AC	6.8	5.6	5.3
WGAR-FM	C	6.4	6.5	5.1
WWWE-AM	N/T	5.1	4.1	4.0
WNWV-FM	NA	2.5	3.7	3.7

Buffalo



BIRCH MONTHLIES

	FORMAT	A/S	S/O	O/N
WYSE-FM	CHR	11.7	12.5	12.0
WGR-FM	A	11.8	11.6	11.2
WYLS-FM	EZ	7.5	6.4	6.2
WREN-AM	AC	6.5	7.1	7.8
WBLK-FM	U	5.8	5.8	7.2
WYFR-FM	C	6.4	5.9	6.6
WHTL-FM	O	7.7	6.7	6.3
WUPX-FM	CR	5.7	5.7	5.6
WNAO-FM	CHR	6.3	5.2	5.3
WBRF-FM	AC	5.5	4.5	3.5

Columbus



BIRCH MONTHLIES

	FORMAT	A/S	S/O	O/N
WWDI-FM	CHR	10.1	10.3	10.1
WSPY-FM	AC	10.4	12.6	11.2
WAGY-FM	RH	11.8	10.1	9.5
WVVO-FM	A	9.7	9.4	9.7
WTVN-AM	AC	6.2	6.5	7.8
WPRD-AM	U	6.1	5.3	5.9
WAGS-FM	O	5.3	6.0	6.9
WHDK-FM	C	4.9	4.5	5.2
WNSD-FM	EZ	3.8	3.9	3.6
WDOV-FM	U	2.0	1.3	3.5

Radio Across-The-USA™

Dallas



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N
KSCS-FM C	6.4	8.2	8.8
KVIL-FM AC	6.3	7.0	8.5
KPLX-FM C	7.2	7.3	7.5
KKDA-FM U	7.9	8.0	6.6
KJMZ-FM DC	7.0	6.4	5.8
KEGL-FM RH	5.9	5.2	4.5
KHYI-FM CHR	5.1	5.8	4.5
KTXQ-FM A	4.5	4.5	4.5
KOAI-FM NAC	2.6	2.7	4.4
KRLD-AM N	4.1	4.1	4.3

Hartford



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N
WTIC-AM FS	17.6	16.9	17.1
WTIC-FM CHR	15.4	15.4	15.5
WWYZ-FM C	7.0	7.9	10.0
WCCC-FM A	6.8	7.1	8.8
WHCN-FM A	6.0	5.5	7.0
WRCH-FM AC	6.0	7.1	5.8
WKSS-FM CHR	7.4	6.2	4.9
WDRG-FM O	4.8	4.2	4.2
WIOF-FM AC	2.7	2.4	3.7
WPOP-AM N/T	2.3	2.7	2.1

Dayton



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N
WTUE-FM A	13.1	11.9	11.4
WGTZ-FM CHR	9.8	9.4	10.2
WAZU-FM A	8.9	9.0	9.7
YMSI-FM AC	5.2	6.6	7.6
WHKC-FM C	6.5	7.6	6.7
WBLZ-FM U	6.2	4.2	5.4
WYNN-FM AC	5.4	6.4	5.3
WHIO-AM AC	6.1	5.8	4.8
WONE-AM C	2.7	3.6	4.2
WDAQ-AM U	3.8	4.2	3.4

Houston



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N
KMIO-FM U	11	8.5	8.2
KRKL-FM C	11	9.0	8.3
KLCL-FM A	10	8.0	7.8
KRLL-FM C	2	8.6	7.4
KRBC-FM CHR	4	8.8	5.8
KRBC-FM CHR	1.7	5.8	5.2
KDDA-FM EZ	1.1	4.2	4.8
KGX-FM DR	3	3.3	3.8
KHYS-FM CHR	2.4	2.3	3.2
KHRA-FM DC	2	5.6	4.2

Denver



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N
KRXY-FM CHR	8.3	8.4	9.8
KAZY-FM A	9.4	8.8	7.8
KOA-AM N/T	6.5	8.7	7.5
KBCO-FM A	7.5	7.7	7.1
KYGO-FM C	7.5	6.9	6.9
KQKS-FM CHR	5.4	5.5	6.2
KBPI-FM A	6.7	5.2	5.9
KXKL-FM O	5.9	4.9	4.2
KXLT-FM AC	3.6	4.2	3.8
KHIH-FM NAC	2.3	3.0	3.6

Indianapolis



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N
WFBO-FM A	22.4	21.6	21.8
WZPL-FM CHR	12.4	14.9	14.8
WFMS-FM C	11.0	10.9	11.9
WIBC-AM AC	8.7	8.7	10.0
WENS-FM AC	8.1	6.1	7.2
WTLC-FM U	6.6	7.5	5.3
WKLR-FM O	6.6	7.7	5.2
WPZZ-FM U	3.7	2.7	3.5
WTPI-FM AC	2.9	4.2	3.2
WTUX-AM NOS	3.1	2.5	2.2

Detroit



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N
WJLB-FM U	8.7	8.2	8.2
WHTT-FM DC	5.8	6.3	7.2
WJR-AM N/T	7.4	7.2	10.4
WZZZ-FM U	4.7	5.1	6.0
WHD-FM A	4.8	5.1	4.9
WDFX-FM DR	5.3	5.4	4.8
WQOL-FM CHR	4.8	4.5	4.8
WLLZ-FM A	5.2	5.1	4.5
WNGO-FM AC	4.1	4.5	4.4

Jacksonville



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N
WAPE-FM CHR	18.1	18.3	17.5
WFYV-FM A	7.4	9.3	10.4
WQIK-FM C	9.4	10.4	9.7
WHJX-FM U	7.0	9.5	9.5
WIVY-FM AC	6.4	7.9	7.1
WAIV-FM AC	5.9	5.5	6.6
KYJZ-FM AC	5.1	6.1	5.1
WCRJ-FM C	5.8	3.2	3.8
WZAZ-FM U	3.3	2.0	3.2
WOKV-AM N/T	3.9	2.7	2.7

Greensboro



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N
WTQR-FM C	16.9	11.1	14.7
WJMH-FM DC	13.7	13.0	13.8
WHRB-FM A	12.5	10.5	11.9
WKZL-FM CHR	5.9	6.5	7.9
WMAO-FM AC	5.4	7.3	7.7
WOML-FM U	4.9	5.2	7.1
WASH-FM CHR	3.9	4.5	5.4
WAPX-FM O	2.3	4.0	4.4
WJUS-FM FS	3.5	3.3	3.0
WVWB-FM AC	2.9	2.3	3.1

Kansas City



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N
WDAF-AM C	9.7	13.8	14.8
KBEO-FM CHR	11.9	11.4	12.1
KPRS-FM U	9.1	9.8	9.8
KFKF-FM C	7.7	8.3	6.4
KYYS-FM A	6.0	6.7	6.2
KCMO-AM N/T	6.5	6.6	5.9
KXXR-FM RH	6.0	5.7	5.3
KUDL-FM AC	2.7	3.3	5.0
KCMO-FM O	3.4	2.9	4.6
KMBR-FM EZ	3.1	2.8	3.7

Radio Across-The-USA™

Los Angeles



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N
KPWR-FM DC	7.8	7.9	7.8
KJIS-FM CHR	6.7	6.8	7.1
KLOS-FM A	5.8	6.1	6.3
KABC-AM N/T	5.9	5.8	4.9
KOST-FM AC	3.8	5.0	4.8
KQLZ-FM RH	5.8	5.2	4.4
KROQ-FM A	4.2	3.7	4.3
KZLA-FM C	2.7	2.9	3.7
KTWV-FM N/A	3.1	3.5	3.4

Minneapolis



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N
WCCO-AM FS	16.4	16.8	14.3
*CBS-FM A	12.9	11.8	12.9
KDWB-FM CHR	11.1	9.3	8.4
WLLI-FM AC	5.2	6.5	7.5
KEEY-FM C	6.6	6.9	7.0
KSTP-FM AC	3.6	4.7	6.7
WLOU-FM CHR	6.4	6.8	5.9
KLUJ-FM A	4.1	5.2	4.9
KSTP-AM N/T	3.2	3.2	4.4
KDZL-FM O	3.3	3.6	4.2

Louisville



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N
WAMZ-FM S	15.7	15.7	20.0
WDJX-FM CHR	14.5	14.0	11.9
WLRS-FM RH	9.4	9.6	11.7
WHAS-AM AC	11.2	11.7	11.1
WQMF-FM A	8.6	7.5	7.8
WLOU-AM U	10.6	7.5	7.2
WVEZ-FM AC	6.4	8.4	7.0
WRKA-FM AC	5.4	6.2	5.6
WLLV-AM REL	5	8	2.6

Nashville



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N
WYHY-FM	17.4	2.3	18.0
WKDF-FM A	10.9	12.6	11.9
WQQK-FM U	9.8	9.0	10.6
WSIX-FM C	10.0	8.8	8.2
WLAC-FM AC	7.0	6.3	7.9
WSM-FM C	8.7	6.6	7.9
WGFX-FM CR	6.2	7.5	7.7
WRMX-FM AC	5.3	5.6	6.0
WZEZ-FM EZ	5.8	5.3	5.2
WVOL-AM U	1.6	2.7	3.0

Memphis



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N
WHRK-FM U	18.0	19.8	19.5
WGKX-FM C	9.5	11.3	11.5
WEGR-FM A	14.9	12.7	11.4
WRVR-FM AC	4.1	6.3	8.6
WMC-FM CHR	7.8	5.8	7.5
WDIA-AM U	12.0	7.1	6.9
KMPZ-FM CHR	7.7	7.0	5.8
KRNB-FM U	4.7	4.1	4.3
WLOK-AM U	2.4	4.1	3.8
WEZI-FM EZ	2.7	3.4	2.9

Nassau



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N
WEAN-FM A	6.8	7.7	7.9
WHIZ-FM CHR	6.1	6.0	6.4
WAKL-FM AC	6.8	5.6	6.1
WBU-FM CHR	5.1	4.6	6.3
WGHM-FM DC	5.9	5.5	4.3
WNEW-FM A	3.9	3.8	4.9
WPKS-FM U	2.8	2.8	3.7
WDBS-FM O	4.8	4.3	3.6
WEEB-FM A	3.5	3.3	3.3
WPLJ-FM CHR	3.6	3.6	3.3

Miami



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N
WHQT-FM UAC	14.3	12.7	10.6
WPOW-FM DC	7.4	7.6	7.7
WLYF-FM EZ	5.1	4.7	4.8
WKIS-FM C	3.5	4.4	4.7
WAXY-FM AC	3.9	4.1	4.4
WMXJ-FM O	4.1	4.3	4.3
WHYI-FM CHR	5.2	4.7	4.2
WGTR-FM A	3.0	3.5	4.0
WIOD-AM T	3.7	3.5	4.0
WSHE-FM A	4.0	4.1	3.9

New Orleans



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N
WYLD-FM U	16.3	14.9	17.9
WEZB-FM CHR	12.9	12.3	12.0
WQUE-FM DC	15.2	11.3	10.7
WWL-AM N/T	5.2	6.4	6.4
WLMG-FM AC	3.4	4.3	5.8
KOLD-FM O	2.4	3.5	4.7
WRNO-FM A	4.4	4.6	4.7
WCKW-FM A	5.1	6.2	4.4
WNOE-FM C	3.9	3.2	4.2

Milwaukee



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N
WLUM-FM DC	12.3	10.4	11.6
WLZR-FM A	8.5	10.2	10.7
WTKI-FM CHR	8.9	9.9	9.8
WMIL-FM C	7.0	7.2	8.8
WKLH-FM O	7.0	6.6	7.1
WTMJ-AM AC	10.7	8.6	7.1
WOKY-AM AC	7.2	6.4	5.3
WQFM-FM A	4.9	6.0	4.3
WLTO-FM AC	2.6	4.4	4.1
WZTR-FM O	2.6	3.1	3.7

New York



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N
WRKS-FM U	6.3	6.2	6.4
WHTZ-FM CHR	6.0	6.1	6.1
WQHT-FM DC	5.7	6.0	5.2
WBLS-FM U	4.9	4.2	4.5
WNEW-FM A	5.0	5.4	4.4
WINS-AM N	4.5	4.3	3.8
WLTW-FM AC	3.8	3.6	3.8
WPLJ-FM CHR	3.4	3.8	3.7
WOR-AM T	3.1	3.4	3.6

Radio Across-The-USA™

Norfolk



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N
WAFX-FM CR	11.1	11.2	10.4
WOWI-FM U	12.8	10.2	10.3
WCMS-FM C	5.2	7.2	9.2
WNOR-FM A	9.2	8.9	9.2
WMYK-FM U	6.7	6.9	8.4
WNVZ-FM CHR	8.1	9.4	7.1
WFOG-FM EZ	5.6	6.5	5.7
WJOI-FM AC	4.9	5.0	5.6
WWDE-FM AC	6.8	6.1	4.6
WGH-FM CHR	3.7	3.4	3.9

Pittsburgh



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N
WBZZ-FM CHR	10.9	12.6	12.4
KDKA-AM FS	11.3	10.8	11.0
WQVE-FM A	9.4	10.6	10.6
WAMO-FM U	10.8	7.9	7.7
WWSW-FM O	5.9	6.8	6.5
WSSH-FM EZ	6.5	5.7	5.9
WGSY-FM AC	4.3	5.3	4.6
WHTX-FM AC	2.4	2.5	4.4
WTAE-AM N/T	4.0	3.8	4.3

Oklahoma City



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N
KOBY-FM C	14.9	18.0	16.0
KATV-FM CHR	14.7	15.2	11.8
KATL-FM A	10.9	8.8	10.0
KJZZ-FM AC	6.9	7.7	6.3
KDUR-AM N/T	5.5	7.8	7.9
KRIG-FM EZ	5.0	5.1	7.9
KOMA-AM O	5.3	6.6	5.9
KOUC-FM A	5.0	4.9	5.0
KJBC-FM AC	4.4	4.7	4.5
KBCB-FM C	6.9	5.7	4.3

Portland, OR



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N
KKRZ-FM CHR	13.1	9.5	11.2
KXYQ-FM CHR	8.5	9.2	8.2
KJNK-FM A	5.9	7.4	7.9
KUPL-FM C	5.7	6.4	7.4
KGON-FM A	8.7	7.8	6.9
KKCW-FM AC	7.3	5.1	6.5
KXL-AM N/T	6.2	6.5	5.7
KEX-AM FS	7.4	6.4	5.5
KMJK-FM A	6.8	5.9	4.5

Orlando



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N
WJHM-FM U	14.9	14.6	14.5
WHTQ-FM A	11.2	8.0	9.5
WWKA-FM C	9.7	10.1	6.9
WDEZ-FM A	5.0	5.9	8.6
WSTF-FM AC	5.9	8.2	8.0
WOLX-FM CHR	9.9	6.8	6.4
WDCL-FM AC	7.6	7.0	5.4
WSSP-FM EZ	4.7	4.4	5.3
WOSD-AM FS	3.7	4.0	4.3
WLOQ-FM AC	3.8	5.0	3.9

Providence



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N
WPRO-FM CHR	13.6	14.1	11.4
WHJY-FM A	10.6	10.2	10.8
WIVX-FM U	5.9	7.1	8.3
WLKW-FM EZ	10.4	8.9	6.5
WWLI-FM AC	3.5	4.7	5.5
WBRU-FM A	2.6	4.3	5.4
WHJJ-AM N/T	4.3	2.9	4.4
WWRX-FM A	4.6	4.7	4.1
WPRO-AM N/T	4.7	3.9	4.0
WSNE-FM AC	4.2	4.2	3.3

Philadelphia



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N
WMMR-FM A	10.5	9.9	8.9
WIOQ-FM DC	8.1	7.7	8.0
WUCL-FM U	7.2	7.6	7.8
KYW-AM N	5.7	7.1	6.9
WYSP-FM CR	6.7	7.1	6.8
WEGX-FM CHR	7.5	6.5	5.8
WXTU-FM C	4.1	4.2	5.1
WEAZ-FM AC	3.6	3.7	4.3
WPEN-AM NOS	4.6	4.2	4.3
WDAS-FM UAC	4.5	3.8	4.2

Riverside



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N
KGGI-FM CHR	15.7	15.2	16.7
KLOS-FM A	6.4	8.8	9.6
KOLZ-FM RH	6.5	5.8	5.9
KIIS-FM CHR	4.3	4.3	4.8
KOST-FM AC	3.6	3.2	3.5
KRTH-FM O	3.0	4.1	3.4
KFI-AM T	1.6	3.1	3.3
KCKC-AM C	3.6	3.7	3.0
KNX-AM N	1.4	2.0	2.8
KDUO-FM EZ	5.7	4.5	2.7

Phoenix



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N
KNIX-FM C	9.8	8.5	10.5
KUPD-FM A	10.1	11.8	9.7
KZZP-FM CHR	8.6	8.5	9.7
KTAR-AM N/T	6.8	8.5	8.4
KFYI-AM T	4.6	4.9	5.9
KKFR-FM DC	6.0	3.9	5.4
KOY-FM CHR	6.5	6.7	5.3
KSLX-FM CR	2.7	3.3	5.3
KDKB-FM A	4.1	4.6	4.7
KKLT-FM AC	4.9	4.9	3.8

Rochester



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N
WCMF-FM A	20.9	24.0	23.4
WHAM-AM AC	6.6	8.1	10.7
WPXY-FM CHR	12.7	10.0	10.4
WBEE-FM C	7.8	8.5	8.6
WVOR-FM AC	5.4	5.9	7.5
WDKX-FM U	8.9	7.7	7.4
WXXI-FM P	3.2	4.1	4.7
WRMM-FM AC	4.4	4.9	4.0
WKLX-FM O	5.9	3.6	3.4
WZSH-FM EZ	4.4	3.9	3.1

Radio Across-The-USA™

Sacramento



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N	
KSFM-FM	CHR	10.3	12.0	12.3
KFBK-AM	N/T	7.2	9.1	10.9
KRXQ-FM	A	8.6	9.5	8.0
KZAP-FM	A	6.4	6.5	6.9
KRAK-FM	C	8.4	8.1	6.6
KXOA-FM	AC	4.0	4.5	5.4
KHYL-FM	O	6.1	4.8	5.0
KROY-FM	CHR	4.9	4.7	5.0
KOPT-FM	NAC	4.9	3.9	4.6
KWOD-FM	CHR	3.4	3.8	4.4

San Francisco



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N	
KGO-AM	N/T	8.6	9.3	8.6
KMEL-FM	DC	6.6	6.4	7.8
KCBS-AM	N/T	3.5	4.7	5.0
KSAN-FM	C	3.1	2.7	4.0
KRQR-FM	A	3.7	3.1	3.4
KXXX-FM	CHR	3.4	3.8	3.4
KSOL-FM	U	4.0	4.0	3.3
KITS-FM	A	2.7	3.0	3.1
KFRC-AM	NOS	2.5	3.2	3.0
KOIT-FM	AC	2.6	2.6	2.9

St. Louis



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N	
KMOX-AM	N/T	22.5	21.0	18.3
KSHE-FM	A	13.2	12.2	13.7
KMJM-FM	U	12.4	12.2	11.2
WKBO-FM	CHR	10.0	8.7	8.5
KSD-FM	A	5.7	7.7	7.9
KYKY-FM	AC	3.1	3.7	4.6
KEZK-FM	EZ	3.0	3.9	4.3
WIL-FM	C	4.8	4.7	3.8
KLOU-FM	O	3.4	2.7	3.4
KFUO-FM	U	1.0	1.4	2.6

San Jose



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N	
KGO-AM	N/T	10.3	9.9	9.6
KHOT-FM	DC	8.2	9.1	7.9
KOME-FM	A	6.0	5.6	5.5
KBAY-FM	EZ	4.2	4.6	4.7
KWSS-FM	CHR	4.3	4.3	4.7
KSJO-FM	A	4.4	4.2	4.4
KCBS-AM	N/T	2.2	3.5	4.1
KITS-FM	A	3.0	3.4	4.0
KARA-FM	AC	3.9	3.9	3.9
KNBR-AM	AC	4.0	5.0	3.6

Salt Lake City



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N	
KKAT-FM	C	11.3	12.7	10.9
KISN-FM	AC	5.2	7.1	8.9
KSL-AM	T	5.3	7.1	7.8
KLZX-FM	CR	5.4	6.4	7.4
KSOP-FM	C	7.2	6.4	6.7
KCPX-FM	CHR	6.7	6.8	6.2
KBER-FM	A	9.0	7.0	6.0
KJON-FM	A	4.9	3.5	4.6
KSFI-FM	EZ	6.0	4.3	3.8
KDAB-FM	AC	3.0	3.7	3.0

Seattle



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N	
KDLY-FM	CHR	9.1	9.8	10.7
KURE-FM	CHR	8.7	9.4	8.3
KIRO-AM	N	8.4	8.0	7.5
KISW-FM	A	6.9	6.4	6.9
KWSP-AM	C	6.7	6.9	5.6
KOMO-AM	AC	5.3	5.6	5.6
KBBX-FM	A	5.7	4.1	4.3
KNUA-FM	NA	2.1	3.2	3.0
KGRD-FM	EZ	1.5	1.9	3.3
KZOK-FM	CR	4.1	3.8	3.3

San Antonio



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N	
KDYY-FM	C	10.0	11.1	11.2
KTFM-FM	CHR	9.9	9.0	8.6
KTYX-FM	CHR	11.9	10.4	9.4
KDAG-FM	AC	6.3	6.2	7.4
KISS-FM	A	7.5	7.5	7.5
WDAH-AM	N/T	4.6	4.5	4.8
KSAQ-FM	CHR	4.9	6.0	4.8
KJJA-FM	C	4.4	5.3	4.5
KYX-AM	O	3.6	3.3	4.4
KZEP-FM	A	4.5	3.8	3.8

Tampa



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N	
WFLZ-FM	CHR	3.8	8.1	16.4
WRBQ-FM	CHR	18.8	16.2	10.0
WYNF-FM	A	11.6	10.4	9.9
WWRN-FM	AC	6.6	6.1	7.6
WJSA-FM	AC	5.2	5.7	7.1
WQYK-FM	C	7.6	6.0	5.8
WHVE-FM	NAC	4.0	4.3	4.1
WKRL-FM	A	4.0	4.5	3.7
WTLT-FM	AC	4.4	4.3	3.5
WDJN-FM	EZ	4.9	4.3	2.9

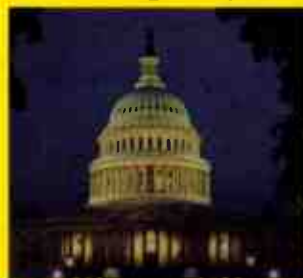
San Diego



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N	
KKLQ-FM	CHR	14.0	12.2	12.3
KGB-FM	A	8.1	9.8	9.2
KSON-FM	C	5.7	6.2	7.2
XTRA-FM	A	7.7	8.1	6.2
XHRM-FM	U	5.5	5.8	6.0
KFMB-AM	AG	7.2	5.3	5.2
KFMB-FM	AG	4.4	4.8	5.0
KIFM-FM	AC	2.3	3.4	4.8
KYXY-FM	AC	4.2	4.9	4.7
KSDO-AM	N/T	6.7	4.9	4.2

Washington, DC



BIRCH MONTHLIES

FORMAT	A/S	S/O	O/N	
WPGC-FM	DC	9.7	9.6	8.3
WKYS-FM	U	5.5	5.8	6.2
WMZQ-FM	C	7.1	6.2	6.0
WMAL-AM	AC	4.8	5.3	5.7
WAVA-FM	CHR	4.6	4.9	5.4
WCXR-FM	CR	5.5	5.6	5.1
WGAY-FM	EZ	6.3	5.2	5.1
WHUR-FM	U	3.6	4.2	4.2
WRQX-FM	CHR	3.8	3.7	4.2
WWDC-FM	A	4.6	4.3	3.8

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The Call-Letter Bib

"Spit Happens" bib targets the emerging generation of rock and roll parents. Keeps your logo top-of-mind with listeners who fill out diaries in the kitchen. Add it to your retail line or give it out as a prize. KLOL-FM, Houston sells the bib as part of its "Rockwear" line for \$5.00 in Sound Warehouses and a sports consignment center. Bibs were ordered for \$1.75 each from a t-shirt imprinter. 1,000 bibs were sold in five days over the holiday season.

Win a Snow Job

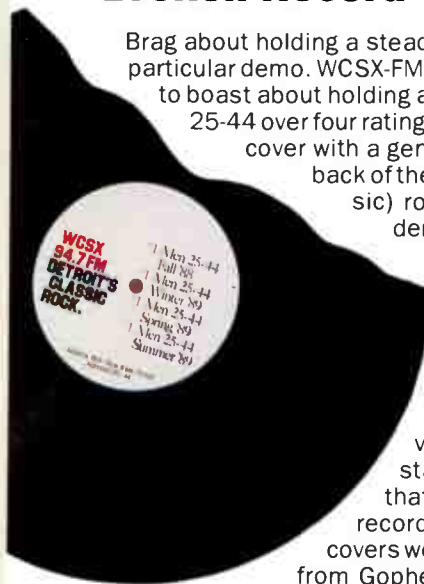
Have listeners send you reasons why they deserve an instant snowfall and choose the best response to be the winner. The winner gets snow blown into their yard to live out their dream. KSDO-AM, San Diego's winner was a ten-year-old girl. The station hired an ice company to drive to the scene with an ice-grinding machine on a truck. Workers hoisted blocks of ice onto a conveyor belt leading to the grinder. The snow blew out of a hose on the other end. The ice service cost in the \$1,000 to \$2,000 range. Parents drove their children and sleds to the scene to participate. The event inspired a host of reports on local television and newspapers. Sunbelt stations can quickly organize the promotion and tie it in with a sporting goods store that sells ski equipment.



"Broken Record" Ratings Mailer

Brag about holding a steady position in the market or in a particular demo. WCSX-FM, Detroit used the broken record to boast about holding a number one position with men 25-44 over four ratings periods. The piece is an album cover with a genuine broken record inside. The back of the album says "Steady as a (classic) rock" and lists the number one demos in large letters.

The piece was fairly inexpensive — a total cost of \$3,000 to make 500. GSM Bruce Stoller went to a record outlet and asked for all the "dog" albums they had. They bought 500 for \$1.00 each. Conveniently, one of the DJs at the station had an electric band saw that they used to literally cut each record themselves. The blank album covers were purchased for 45 cents each from Gopher Products Corp., 2201 Lockheed Way, Carson City, Nevada 89701. Call Monday through Thursday, 1-800-648-0958.



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Bo Bowman
WPAP, Panama City, FL

"The feedback we received from our clients was tremendous!"

Dan Snyder
KCAP/KZMT, Helena, MT

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Gregg Dobbin
KFBC/KFBQ, Cheyenne, WY

"Our clients said it was the best advertising seminar they had ever seen."

Dick Singer
Regency Communication
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"There's no better in the industry today!"

James McCullough
KCMB, La Grande, OR

"Ted Price creates a win, win, win situation for the station, client, and sales person — my sales increased enough to give me a \$4,000 raise!"

Chris Knudsen
KPQ, Wenatchee, WA

"This guy is incredible!"

Brian Blackburn
CJOK, Ft. McMurray, Canada

Best of all... Your Station CAN Afford It!

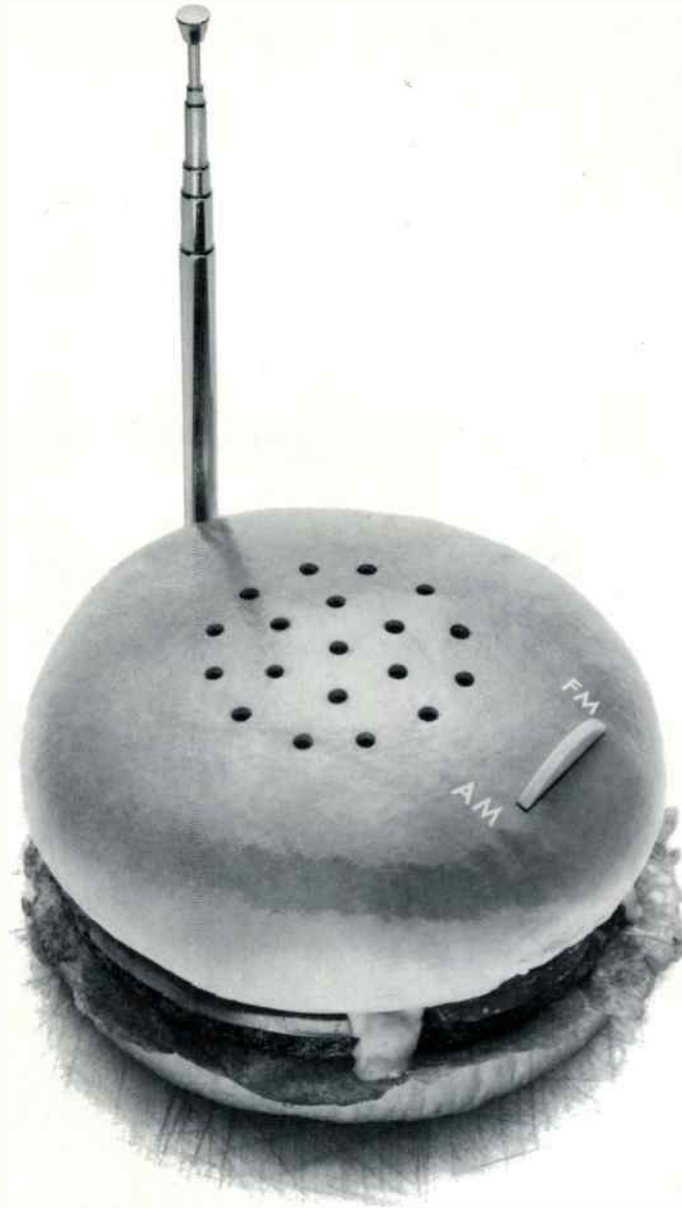
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