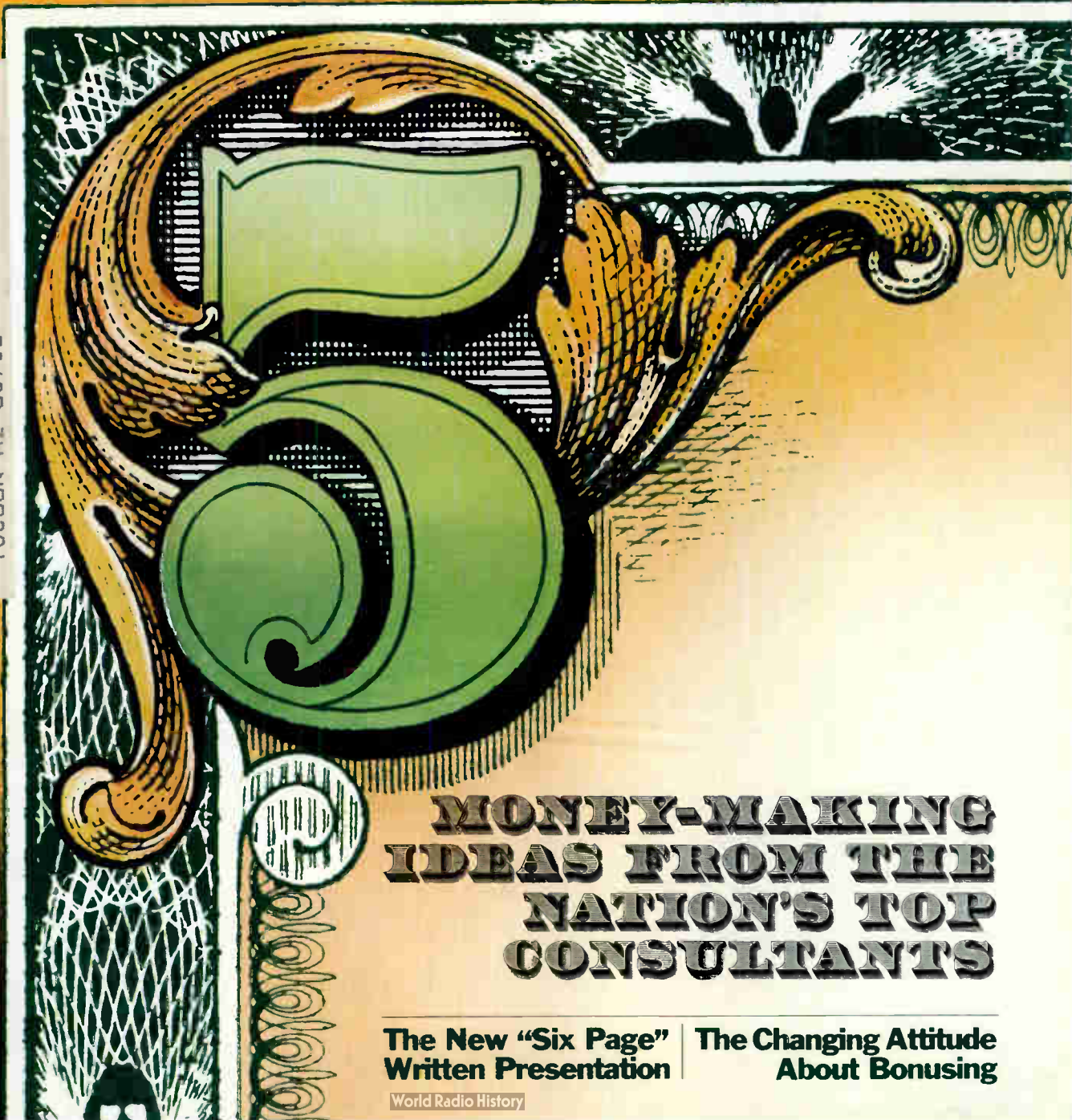


JULY 1984

Radio Only

THE MONTHLY MANAGEMENT TOOL



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**MONEY-MAKING
IDEAS FROM THE
NATION'S TOP
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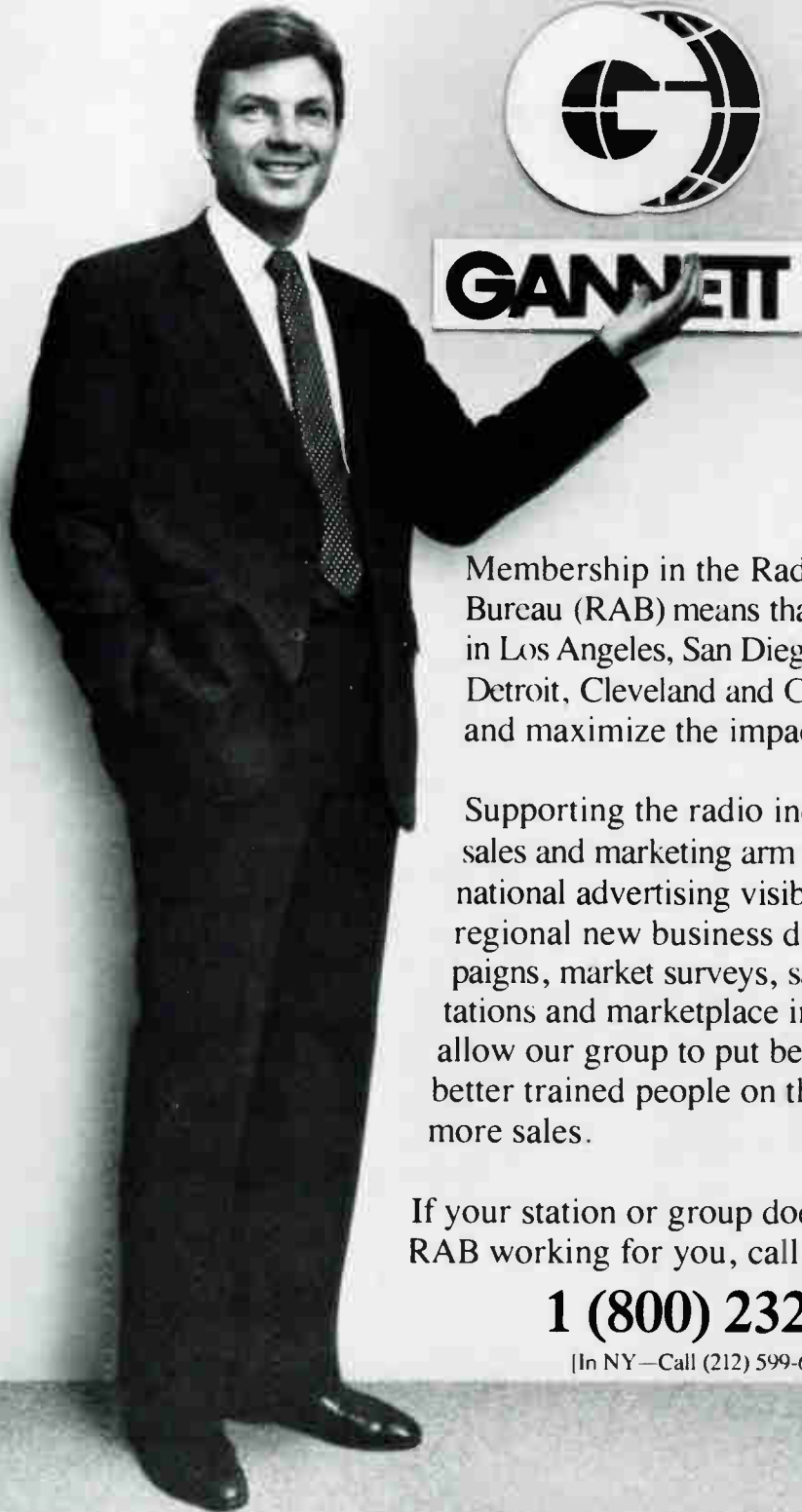
**The New "Six Page"
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**The Changing Attitude
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World Radio History

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First Family in Audio

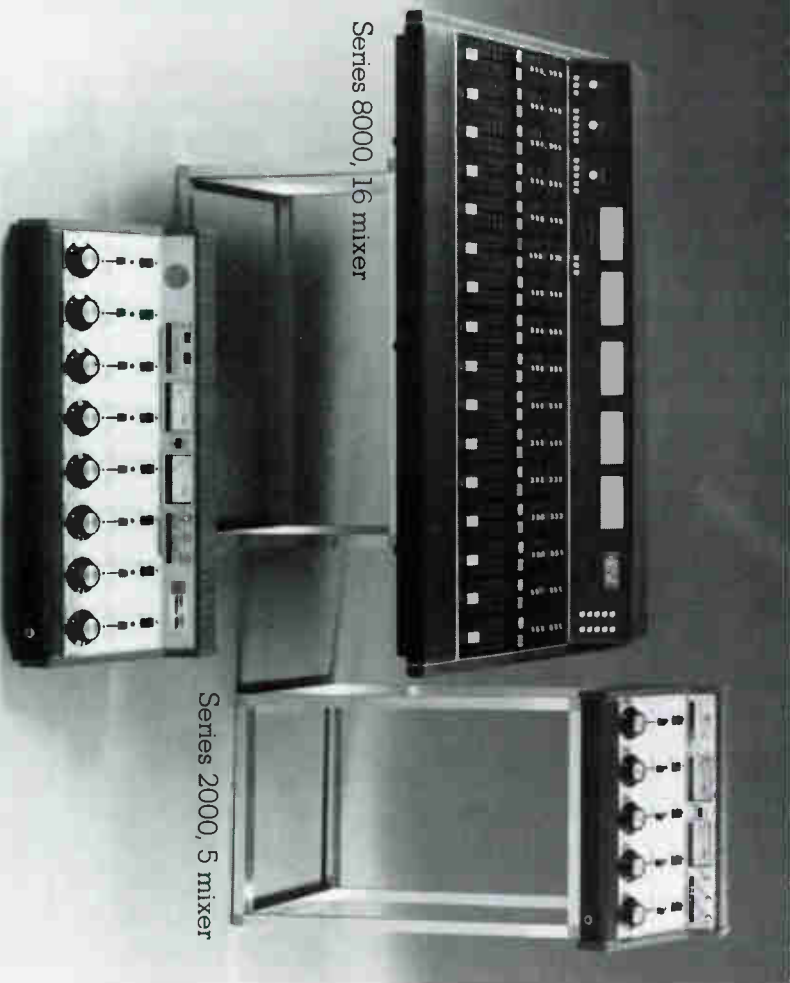
You're looking at Three-for-the-Money in radio consoles.

What you get for what you spend has never been as important, and because it's your money and your radio station, you will appreciate Schaffer's all-modular, pre-wired, multiple duty, clean and sharp control boards.

Series 2000 has several levels in price and size, but just one high level of quality. Mono or stereo, the five mixer moves to where the job is—remote, newsroom, sports desk. Just plug it in and add talent. The eight mixer is a thoroughbred workhorse, on the air or in production.

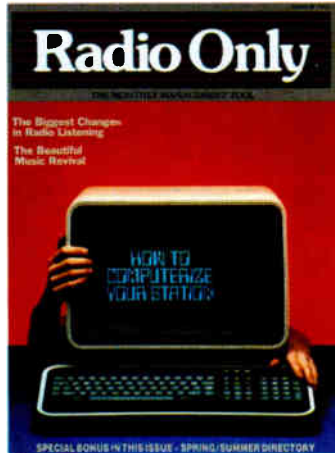
Schaffer's 8000 is a 16-mixer marvel—just about everything you could ask in a broadcast console and none of the irrelevancies that seem to be a part of most multi-purpose consoles. 8000 is a dedicated *broadcast system*—all the way up there in class and performance, but only part-way up there in price. Isn't it time you talked to Schaffer?

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Dealer replies invited

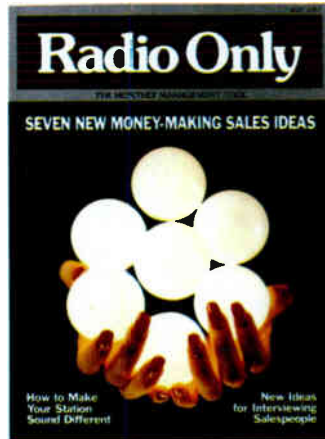


Does Not Compute

As I was reading the March issue's cover story on how to computerize a station I found myself disagreeing with a number of the suggestions made. As I see it, the question is no longer whether or not a station should computerize, but rather how and when. Soon, a station without the benefit of a computer will be operating at a disadvantage. Since radio traffic accounting billing systems are now available for as little as \$10,000 (computer included) the process can be cost-efficient for even the smallest of stations.

The suggested "one system" approach to computerization has a number of drawbacks. Usually anything that is all-purpose is a compromise, sacrificing performance and costing more. There is a purpose to reel-to-reel, cart and cassette tape recorders, likewise for computers...get the system that is best suited for the job.

Also, why use one system for two functions that are totally separate like news and accounting? The approach could cause a station problems...if someone, somewhere in the station gains access to the account file, that person now has access to confidential information and could accidentally tamper with the data, something that could go undetected and cost a station a great deal of money. I believe that in certain situations the fewer the terminals, the fewer who have access to a computer and the information it contains, the better (and salespeople should be prohibited from touching the traffic accounting billing computer to



prevent possible conflict of interest).

I don't think any system should require that station staff members attend (night or weekend) school to become proficient. NO system should require computer programming knowledge, and if it does, find yourself another system!

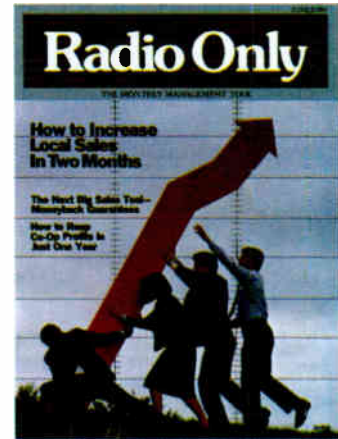
I agree when you say to look at the big picture. Computers will be a part of stations sooner than most of us imagine and the smart manager is preparing, establishing contacts, laying the groundwork for the gradual and modular approach to computerization. By modular, I mean that complete units are computerized. These units can be the radio traffic accounting billing process (a good place to start by the way), the newsroom, copy department or a unit could be an individual, like getting a word processor for your secretary. By modular I also mean that the unit you computerize is part of an overall plan.

Finally, when buying a computer system you are buying a piece of equipment, a tool that should help you and your staff do a better job, and that job is RADIO!

Richard Byrne
187a Victoria St. S.
Kitchener, Ont.
N2G 2C1
Canada

Programming vs. Sales?

Thank the powers that be that someone "out there in radio land" realizes that a program director can be utilized to work effectively with the sales force. (In Search of Pro-



gram Directors That Sell, June 1984).

Ever since my first days as a PD I have been re-enforcing this thought, and each time I've gone out with a salesperson, the programming has been clarified well enough for the client to sign on the dotted line.

I'm tired of the age-old "Programming vs. Sales" argument. (And vice versa). Radio is a two-way street and if the two departments can't work together—then back up—because something's going to blow!

In my opinion, both departments need to work hand in hand. Without programming backing sales, and sales understanding the effect programming has on the individual market (with proper understanding of demographics) no one will be receiving any paychecks. We need to pull together.

As a matter of fact, I have even taken to the streets as a solo effort. This provides me with background from the listeners themselves and a record of 10 - 20% of our monthly billing.

Thank you for an excellent article and an exceptional magazine. It's truly needed in this business.

Marilyn J. Rodgers
Program Director
WUWU-FM
West Seneca, NY

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

How to use research to increase profits

Strategic Radio Research's music research studies can keep your audience listening longer

Encouraging your audience to listen longer is the key to increasing your radio station's profitability.

You've already got an audience. If you can increase the *duration* of listening you receive from each listener, you'll have an Average-Quarter-Hour audience that you can sell at premium rates.

That's what music research can do for you: By helping you keep your listeners longer, it helps you make more money.

Three key findings

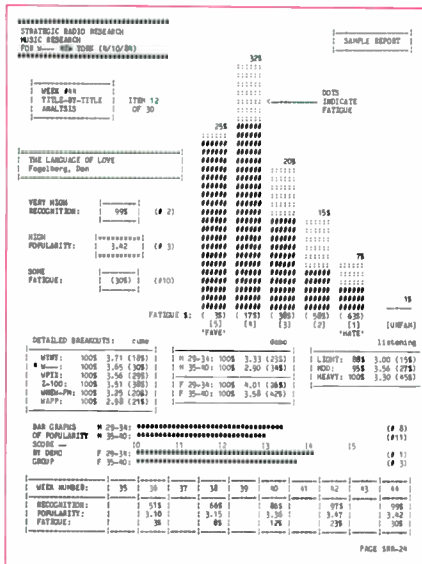
In doing music research, you want to see three key findings for each song you test:

- 1. Familiarity.** What percentage of your target audience is familiar with the song?
- 2. Popularity.** Of the individuals who are familiar with the song, do they like it or dislike it? How strongly?
- 3. Fatigue.** Has the song been overplayed in your market? (You want to know when a song becomes "burned out" among your listeners.)

Six crucial steps for effective music research

Strategic Radio Research suggests that you follow these six guidelines:

1. Play hooks. If your listeners don't actually *hear* the songs you're testing, you will not get reliable reactions from them.



Strategic Radio Research's music research report is the most sophisticated in the industry. In the sample output shown above, key findings are in the upper left-hand corner of the page. Bar graphs show the distribution of responses and the demographic appeal of the song.

2. Use a good sample. Your findings are only as good as the respondents you interview. They must be representative of your target audience. Bad recruiting leads to bad findings.

3. Don't test brand-new music. You don't actually want respondents to rate hooks; the hook merely establishes *which* song you're asking about. There's no point in testing a song that listeners haven't yet heard.

4. Use graphics. Bar graphs of findings are easier for you to understand than rows and columns of raw data.

5. Study trends. Particularly with current music, don't just look at a single finding; compare this week's scores to previous scores.

6. Ask marketing questions. If you're doing audience research, take full advantage of it: Learn

about perceptions of your radio station. Evaluate the effectiveness of your advertising. Study the lifestyles of your target audience.

Three research designs

At Strategic Radio Research there are three different research designs available for data collection:

1. Weekly professional research. Strategic Radio Research can test 30 songs for you each week from our Chicago phone center. This is the easiest, most professional way to get high-quality music research.

2. Weekly in-house music research. We design the operation and process the data, but your part-time employees conduct the actual interviews for significant cost savings.

3. Auditorium music testing. If you need to test an entire music library quickly, this is your best bet. Members of your target audience rate up to 400 songs in a single session. (This may sound fatiguing. In fact, most participants find the experience to be stimulating and enjoyable.)

Call or write us for more information

Music research will help you increase your Time-Spent-Listening, and therefore improve your Average-Quarter-Hour audience, and therefore increase your revenues and profits.

To get started, call or write Kurt Hanson or Jay Blackburn at Strategic Radio Research today.

	Useful For Oldies	Useful For Currents	Provides Demo Breakouts	Easy To Administer	Marketing Questions Possible
Weekly professional research	●	●	●	●	●
Weekly in-house research	●	●	●		●
Auditorium music testing	●		●	●	●

Whether you want an in-house operation or just a report on your desk, and whether you want findings weekly or quarterly, Strategic Radio Research has a research design that is appropriate for your needs.

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Perry Ury

How to Keep a Station on Top

The elements that make WTIC-AM/FM, Hartford number one and two in their market.

WTIC-AM/FM, Hartford President/General Manager Perry Ury didn't just get the opportunity to inherit a number one station when he joined WTIC as VP/Sales in 1977.

As it turned out Ury started with the station when WTIC-AM was 20 percent into an "evolution" to become more modern and up-to-date and WTIC-FM was a classical station.

What happened later helps tell the story of why Ury is considered to be eminently qualified to address the problems of keeping a radio station on top.

WTIC-AM successfully made the transition. WTIC-FM, at the urging of the then 70-year-old owner Leonard J. Patricelli, switched to rock. But first it fought local classical music groups challenging the station's right to make the switch. Consultant Mike Joseph was hired and the station began with a heavy teen listener orientation.

Now, WTIC-AM is number one 12+ with a 21.1 share. And WTIC-FM is number two 12+ with an 11.5. Most analysts agree the 11.5 is strong enough to be number one in most markets where there didn't already exist a WTIC-AM.

Here's how Ury brings the important elements together.

■ **Hire quality people.** Look at not only the track record, but the environment the station will provide the person with. It's desirable to look for people who are highly motivated themselves and who can motivate others.

Hiring is 30 percent instinct, 30 percent mechanics and perhaps 30 percent luck, with 10 percent remaining unknown.

Ury doesn't like to hire people in his own image. "You'll get a lot of yeses and a lot of failure." *Vive la différence!*

Programmers are desirable when they are research-oriented. The station's hiring philosophy has to be, "I can only keep him or her in

the market for a couple of years, then a good person will probably move on and up."

■ **Research the market and audience.** WTIC's research budget is in the six figures. It's ongoing and includes music, advertising, and listener attitudes toward on-air personalities. A major study is done regularly once a year. Since the slightest move by a competitor can affect a dominant station's audience, two or three competitors making small moves can add up to big trouble.



WTIC-AM/FM, Hartford President/GM Perry Ury

Research should cater to the real partisan station listeners, not the occasional samplers. Some researchers believe 20 percent of any successful station's listeners are responsible for 80 percent of the reported listening.

■ **Pay attention to details.** Programming people work best when they are encouraged to try new things. WTIC conducted a focus group recently and at its conclusion asked what kind of a car listeners would like to win in a contest. The respondents' dream car was a Mer-

cedes Benz. On June 20, WTIC gave away a \$44,000 Mercedes.

■ **Add meaning to community involvement.** The advantage is that it has a lot of opportunities to find and covet important community promotional events like WTIC-AM's coverage of the Greater Hartford Open.

But WTIC-FM recently did the "Great American Egg Drop" where it dropped eggs from the top of a 26-story building and 10 finalists competed for \$1,000 by trying to catch them unbroken. One won (using a fish net). Four celebrities got eggs for charity donations. TV stations covered it.

■ **Cultivate longevity in morning drive.** Ury never denies WTIC-AM's first natural asset is 50-year-old morning personality Bob Steele. His show gets a 35.9 share 12+ in the most recent Arbitron (fall, 1983). But, WTIC-FM's morning drive personality Gary Craig (of 2½ years) is number two with a 10.4.

■ **Evolve slowly.** Successful stations do better when they evolve without abrupt change. The best approach is to continue to grow constantly—freshen up. Some of the giant AM stations that are beginning to see audience erosion may not be evolving at all.

■ **Pay what people are worth.** Ury's rule: "Ask what it would cost to replace top talent based on the station's billing and ask is it worth it to acquire cheaper talent." And a humbling thought: "The successful station is bigger than any of us, including the management."

■ **Accentuate sales training.** WTIC-AM/FM have two separate sales staffs totaling 15 people. One person, Bob Dunn, is in charge of sales training. The winning philosophy: "Good salespeople pay." Regular and continuing on-site training is a must.

Perry Ury suggests that a winning radio station is easy to spot off the air as well as on. He believes, "You can sit in the lobby and within minutes tell whether people are winning or losing."

The best GMs have that "second sense" first. ■■

RADIO

Money-Making Ideas From The Nation's Top Consultants

More positive sales ideas that are working for stations now.



The latest trends in selling revolve around creating off-air events, implementing psychological strategy in dealing with potential clients, and participating in a changing business climate that sees stations competing more with other media than with each other.

RADIO ONLY asked some of the nation's well-known and best qualified sales consultants to share their ideas. Here's what they told us.



Off-the-air involvement.

A frequent complaint against radio stations is the limited number of spot availabilities to sell to potential advertisers. FM stations are particularly limited, many times running a maximum of ten commercial minutes per hour. Some formats are even more restrictive, such as beautiful music, where the spot load could be considerably less.

A growing trend is to sell off-air events with on-air rotating spot schedules. This approach was introduced in the June, 1984 issue of RADIO ONLY (How to Increase Local Sales in Two Months). But

more is being learned about why this method is consistently so effective.

In a nutshell, radio stations create off-air events, staged at shopping malls, which are keyed into hot consumer and advertiser areas such as computers, cameras, automobiles, etc.

Advertisers are asked to buy four-week spot schedules and, for their on-air involvement, receive a booth at the off-air event. The event usually lasts for two days over the weekend. For participating advertisers, when the spots run or what they cost is less important than the perceived value.

The direct face-to-face response and sales that result make the event worthwhile and tangible for participants.

Some stations like KNIX, Phoenix spend time brainstorming for new and interesting ideas that can be packaged for sale. What's being discovered is that radio is becoming a packaged goods medium.

In other areas of merchandising packaging is becoming increasingly important. A hidden reason is that these programs can rarely be approved by media buyers. The decision-maker is most likely to give the OK. For example, ABC sells Olympic participation to advertisers—not through media buyers—but direct to decision-makers.

The business world is rapidly

converting to a package-oriented society although the radio industry for the most part has not been cognizant of this fact.

Coca-Cola originated and is now expertly packaging deals with radio stations.

This summer Coke is offering some stations a chance to join in promoting state fairs. The station is plugged on the sides of the Coca-Cola cans and there is a coupon for a dollar off the state fair admission price. The station in each market cross-promotes Coke and the state fair. This example of superb marketing (it sells soft drinks, state fairs and radio stations) is the wave of the future. Coke thought of this one. Radio stations looking to increase sales will be thinking of the next packaging innovation to captivate advertisers and inspire them to become more involved with local radio stations.

Some hints about event or package-oriented selling can make even bigger differences to the bottom line. Stations moving toward this approach should use it to attract "never-before-on-air" advertisers rather than to renew old accounts. The object is to write new business (not old) and more business (not the equal amount of last time's campaign). Skillfully executed, the sales staff courts new advertisers or account categories

not already on the air at that particular station.



Steal from other competitors before radio.

Every sales manager who purchases media-monitor sales reports on other stations in his or her market should realize how senseless this practice is by just reviewing what happens every Sunday morning.

Once a week, without fail, he or she risks getting a hernia carrying the Sunday paper into the house. The paper is loaded with advertising, most of which is not aired on the sales manager's own radio station. Yet, radio is obsessed with stealing advertisers (or more of the advertising budget) from other radio stations.

It is now being discovered that one of the characteristics of stations that are highly profitable is their ability to recruit new business—not simply steal accounts from other stations in the market.

The U.S. population growth has ebbed. But the FCC is creating more radio stations. Cable created MTV (Music Television). Local newspapers have been outperforming radio as an industry for years due to their ability to court and satisfy local retail accounts. With more stations in a market, radio stations will be competing with each other more than ever. The only way to survive is to raid the other media.

This is the same problem marketers are having nationwide. We've quit growing as a society so we have to find new ways to steal billing away from competitors.

The best approach seems to be to take a lesson from newspapers. Their salespeople are retail advertising experts. Radio stations which wish to cash in on this expertise will want to learn more about the retailer.

Too frequently radio salespeople believe they are too sophisticated for the retailers and they are not interested enough to listen to or understand retailer's problems.

Another complaint is that radio salespeople wait until it is too late

to ask for upcoming selling-season budgets and as a result, the newspaper salesperson gets the big order. One solution: Work as far ahead as the retailer does in order to help plan his or her advertising campaigns.

It takes a strong leader, such as a general manager or sales manager, to reorient a station's direction. Just trying to be more sympathetic with the retailer is not enough. Working ahead helps but will not replace better service, more contact, a better understanding of the retailer's problems.

Tomorrow's off-air event may come as a result of needs that retailers articulate. For example, with the computer industry becoming more competitive and with prices being slashed (at IBM's lead), radio stations have a credible calling card to approach the local computer dealer (who is trying to figure out what to do and probably will turn to newspaper advertising when its representative walks in with a well-thought-out solution).

For the station that wants to sell more like the newspapers do success will take strong leadership direction from the top, a re-education process, hiring some newspaper salespeople to work for the radio station, and someone's efforts in the local library poring over microfilm editions of the past year's newspaper ads.

As it turns out, newspapers successfully return advertisers again and again on a seasonal basis. Smart radio stations will cancel the media monitors and start tracking retail advertisers.

One consultant suggests that stations can build spec spots from copy that a retailer ran in the local newspaper last Christmas, for example, for a pitch this holiday season.



Screen potential advertisers before they screen you.

Author Richard Nelson Bolles who wrote *What Color Is Your Parachute* tells job applicants to screen prospective employers before they screen you. Then, you can choose to reject the company

if you decide you don't like it or cannot work for it.

The same approach appears to be working in radio. Since rejection is synonymous with the sales profession, one skill that can help station representatives to manage rejection is to screen advertisers before they screen you. Here's an example:

The owner of a local car dealership had just hired a new general manager from out of town. The new GM had cancelled all advertising. One station was spared because the dealership didn't advertise with it anyway.

The new GM had decided to call in every media and give each rep 20 minutes to re-sell him. The seventh presentation was conducted by the radio station we're talking about.

After a handshake and fairly gruff hello, the GM took control. "Well, show me your ratings," he said.

"I never bring them on the first call," was the salesperson's reply.

"Give me the rate card, then," he demanded.

"I didn't bring that either."

"How are you going to sell me on your station?"

"I'm not sure you should be on our station," was the surprising reply.

The GM's gruff attitude, at least in this case, was replaced by one of curiosity. He was even starting to relax.

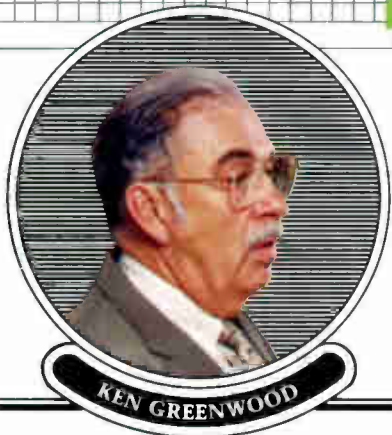
So, the salesperson continued by saying, "And, I won't know if our station and our audience is right for you until I know more about you, your goals for the dealership and your attitudes about advertising. Then, I can make an intelligent presentation of our rates and ratings. And what is more important, I can sell you ideas as well as spots. Does that make any sense?"

The GM nodded.

"By the way, have you had a lot of intelligent presentations from the other reps today?" inquired the salesperson.

"It's been the most boring day of my life," was the exaggerated response.

"Then let's spend the rest of our time today discussing your business, and when I come back, I'll be



KEN GREENWOOD

The Tulsa based consultant is president of Greenwood Development Programs. After a full tour of radio duty including group ownership, he became head of Department of Communications at the University of Tulsa where he retired in 1979. Greenwood now specializes in training broadcast managers, sales managers and salespeople.

able to give you a more intelligent presentation based on your needs."

The salesperson got out his notes and continued the interview. The advertiser went on to be one of the salesperson's best clients.

This technique gives some much needed control in the cold call stages. It sets the station salesperson apart from the others. The idea is to gather information that will put the salesperson in a better position to bring ideas to his or her client.

Consultants advise not to let advertisers put the salesperson on the defensive by getting him or her to talk rates or ratings until it has been decided that the station can help sell the merchandise.

While it is true that some radio salespeople will sell anything to anybody, this approach is not client-centered and does not generally produce long-lasting and prosperous relationships.



Talk price early in the presentation.

As mentioned earlier, some of the best ways to make more money is to understand the psychology of selling. That's why some consultants advise: Talk price early.

There are at least two good reasons for this approach. One,

you position the sales call as an important one and gain control early. Many salespeople report that a client will grab a written presentation away from them and turn to the back page to see the price anyway. By discussing price up front, the attention is focused on the features and benefits of the presentation.

Talking price first also gives the incentive to prepare a better presentation. It causes the salesperson to edit the presentation and fill it with good information.

Here's what some consultants recommend:

"At the end of this 15-minute presentation, I'm going to ask you to invest \$1,000 per week on my radio station. The rest of this presentation is filled with ideas and evidence that justifies that kind of investment. If you like the ideas I present, is there any reason you cannot make the decision to act on this today?"

If the client says he or she can make a decision, continue with the presentation. If he or she cannot make a decision, probe and find out what has to take place before a decision can be made. The thinking is to try to get things in place before proceeding.

It is also suggested that salespeople put a high price up front. They can always come down later, but it's hard to go up after stating a lower price.



Using the magic words.

"I can spend all my creativity trying to sell you advertising or trying to sell your merchandise to my listeners. Which do you prefer?" This is a powerful presentation that can be used to develop stronger relationships with clients.

There is a rule of thumb that claims you should believe it before you say it. And it should be said with conviction by the salesperson in his or her own words.

"Every week I call on you. There are three things we can discuss. We can discuss where you are going to advertise, if you are going



CHRIS LYTLE

Lytle heads his own firm, The AdVisory Board, Inc., in Madison, Wisconsin and conducts advertising and sales seminars nationwide. In addition, he offers print and broadcast advertising services for his clients. He has written How to Write Selling Copy, an audio cassette program.

to advertise, or what you are going to say.

"I'm a good salesperson, but I'm also a good advertising person. You will benefit more from the time we spend together if we can talk about what you want to say, about ideas to sell your products and services.

"Then if we come up with good ideas, we can talk about where to advertise and how much to spend. I handle 30 major accounts. I want you to be one of them. I have about 1½ hours each week to spend on your account. I want to spend more time selling your business to my listeners than selling you advertising.

"The sooner you commit to a schedule, the sooner I can spend my time and creativity to sell for you instead of just selling to you."

There are no quick-fix solutions to sustained sales growth, but the concensus among the nation's top sales consultants seems to be that the days of selling spots are over.

In the past, local station sales executives have agreed, but failed to act. Increasingly, station after station is regearing for a new approach to selling that in many ways is alien to the past, but soon will be the standard of the future.

—By Ken Greenwood, president of Tulsa, OK-based Greenwood Development Programs Inc., a sales consultancy firm

—By Chris Lytle, president of Madison, WI-based The AdVisory Board, Inc., a sales consulting firm



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The Growing Trend Toward Outside Music Research

What careful stations are doing before they hire a music testing company.

One of the most important components of a station's ratings success is the music it plays. Some programmers still resist it, but the winning stations are generally ones which are carefully researching their music.

Successful radio programming in the 80s is partly an art, partly a science. Part of that science involves the application of scientific research principles in choosing which songs to play.

In a few situations, stations have enough in-house expertise to set up their own music research. Most don't. Even some which do have gone outside; witness Dave Martin's recent decision to do so with the Doubleday stations.

Day to day, what programmers need to know about the music is:

- a. Familiarity or recognition.
- b. Popularity or like/dislike.
- c. Fatigue or burnout.

The most accepted ways to research these questions are call-outs and auditorium-testing.

Call-outs are a form of telephone research. People are called in some more or less random fashion and are asked their reactions to anywhere from fifteen to forty songs. Those are the reactions which are tabulated weekly.

Practices differ. But people contacted are usually listeners to the station or the format, often within specific age groups, and sometimes also screened to meet other requirements.

While some in-house systems may read lists of titles for the respondents to rate, professional researchers prefer to play a brief taped portion of the song.

Stations may pay anywhere from \$25,000 to \$60,000 per year for such services.

What do you get when you cross a focus group with call-out research? Auditorium testing.

Instead of a dozen people in a focus group, 50 or 100 or more may

be gathered for an auditorium test. And instead of playing pieces of songs on the phone for someone to rate, they're played for a roomful to rate all at once.

The selection of respondents can be approached the same as for call-outs. The major difference is the number of people and the number of songs—much higher in

mous. If it weren't for competition among suppliers, the fees would be as out of line now as they were a few years ago. Today most profit margins are relatively thin.

The table shows some representative quotes from a number of suppliers. Every company was asked to estimate a price for each of three representative configurations for auditorium-testing, and whether they provided call-out services.

Per the fine print, don't take these as gospel. For that matter, it is wise to shop thoroughly.

Further, other numbers should be questioned too. Anyone who claims to test twice as many songs

	Auditorium-Testing Quotes*			Call-Out Availability**	
	A	B	C	1	2
Robert E. Balon & Associates, Inc. 512-327-7010	\$ 7,500	\$17,500	\$27,000	no	yes
Coleman Research 214-385-3980	12,000	18,000	22,000	yes	no
FMR Associates 602-886-5548	11,000	16,000	25,000	no	yes
Bob Harper's Company 619-268-4497	6,000	11,200	16,000	no	no
Landsman Media 212-855-0444	7,500	18,000	22,500	yes	no
Lund Consultants to Broadcast Management, Inc. 415-692-7777	7,500	12,000	35,000	no	yes
McNulty Research Associates 602-886-6663	10,000	15,000	20,000	no	no
MJM Research 913-764-2620	5,000	12,500	15,000	yes	no
Smith and Company 312-822-0123	7,000	14,000	19,500	yes	yes
Strategic Radio Research 312-883-4400	12,200	19,500	32,500	yes	no
Surrey Consulting & Research 303-989-9980	7,500	18,500	28,350	no	no

***Auditorium-Testing Quotes:**

A - Arbitron's smallest rated market (Casper, WY)—300 songs with one group of 100 people, screened 18-54 with no format preference.

B - the #25 Arbitron market (Milwaukee-Racine)—600 songs with two groups of 100 people each, all 18-49 AC listeners.

C - the largest mega-market (New York)—900 songs with three groups of 100 people each, all 18-34 CHR listeners.

****Call-out Availability:**

- 1 - supplier does music call-outs by long distance.
- 2 - supplier sets up for station to in-house call-outs; may or may not provide ongoing tabulation and analysis.

This listing of suppliers is intended to give an overview only. Some firms were unwilling to cooperate in providing the requested information. For a more comprehensive list of companies, the reader should see the March 1984 Directory issue of RADIO ONLY.

Nor should the prices quoted be taken as final. Figures shown are estimates only, based on the current market. Changes in underlying variable costs can affect what the research supplier will charge for a given project.

Furthermore, differences in the parameters (such as market size, sample size, and screening limitations) can affect the bid you may receive from any of these companies.

Some prices do not include whatever travel and lodging may be required. For any supplier whose estimate was given as a range rather than a single figure, the higher number is shown here.

each case than call-outs—which can be dealt with at one time.

Stations may pay anywhere from upper-four to lower-five figures per group for a one-shot project.

But the value of this info for a competitive station can be enor-

(per call or per auditorium test) as other firms do, for instance, may not be delivering valid data. More isn't necessarily better.

Any manager new to such areas will want to contact several suppliers. ■■■



60-SECOND
SEMINAR

Tips on Changing Formats

Do's and don'ts as seen by the experts.

Researchers and consultants suggest these procedures before any radio station abandons their present format:

- **Conduct a research project.** It is better to spend the money up front than to waste many times more chasing a new direction.

- **Check out the ad market.** Check to see the dollar availability for various formats. If a market is sustaining two rockers, three album rockers and one uptempo adult contemporary, is there enough money available for a challenger?

- **Ask, "Does the station have to be number one to make the change worthwhile?"** If the answer is yes, the station and company that owns it must be committed to spending a lot of money and waiting a long time to achieve the goal. Listeners don't turn to any new station in an audience stampede.

- **Hire the best in the field that budgets can afford.** If the research project indicates a format change is worth considering, the single most important decision is thought to be who is the best person to make it happen. Answer? The best GM (it's not always the present one) and the best PD.

- **Consider a change which involves a modification of the present format.** When possible, this approach allows stations to retain enough present listeners from which to build a new base.

- **If a change is called for, change everything.** When a format changes, the call letters should almost always change, the air staff should be different, the on-air fidelity should be modified, the news should be totally reworked.

In short, the biggest mistake most stations make is to make a change when none is called for or to make a partial change where a new format is indicated. ■■

What to Consider Before Changing Formats

Here's how some of the nation's programming consultants are becoming more cautious about format changes.

It used to be that hiring a program consultant was synonymous with changing the station's format.

Over the years consultants have been less predictable, and now there appears to be a trend away from radical format changes whether a station employs an outside consultant or not.

Here's what is being learned:

- **There are too few format options.** An increasing number of radio stations (at least a thousand more on the way thanks to the FCC and market fragmentation) make format switching more dangerous. Many markets have one or more stations doing exactly the same type of format, and when general competitors are considered, the options look pretty slim.

- **Some formats are out of the question.** News is generally too expensive to air. Talk done locally takes expertise and talent and requires producers and publicists.

- **Consultants are discovering the advantages of staying the same.** It sometimes takes radio stations years to build up enough identity to tap a marketing advantage. Sometimes even several years cannot bring the kind of ratings a manager, group executive or owner demands. Some consultants are realizing that they can improve the station by remaining the same.

Most have been humbled by the fact that rarely, if ever, are even the brightest consultants switching formats and rolling up high ratings

quickly. Mike Joseph did it most recently with "Hot Hits," Burkhardt/Abrams did it in the seventies with hit-oriented album rock and Jim Schulke did it in the early seventies with beautiful music.

- **Format switching costs money.** Frequently, new air talent is hired (at higher prices), new salespeople are recruited (when some of the old ones resist the changes or can't fit in). Everything about a format change is costly.

- **Satellite formats are still being watched.** Station executives will likely be the first to lead the stampede to 24-hour satellite programmers who consistently bring in high ratings. Some have significant ratings now, usually in smaller markets. Satellite formats are inexpensive to operate and generally considered to be of high quality. Doubters want to see ratings in medium to large markets. Smaller market owners are convinced when they see how their operating expenses go down and profit margins increase.

With 9,000 commercial radio stations, increased competition from cable TV in youth demographics and ensuing media advertising wars, it appears there is a trend away from radical format changes which are not substantiated with research plus the availability of a unique and desirable position. In short, executives are finding it's quicker and more cost-effective to fix an existing format than change to a new one. ■■

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165 South Union, Suite 606, Denver, Colorado 80228

The Outbreak of Continuous Music Sweeps

What stations are learning to make them more effective.

It seems there is barely a market left where at least one radio station isn't promising its listeners "twenty continuous minutes of music" or some reasonable facsimile.

Music sweeps are not new to radio. Back in the top 40 battle days of the late sixties and seventies, "non-commercial" and "6 in a row" strategies were common.

The practice was widely criticized when program directors used to emphasize "less commercials" or "commercial free" programming. Competitors sometimes would run to local advertisers and try to raise a fuss. Nationally, most advertisers simply didn't care. Their involvement in radio is too frequently limited to buying demographics, reach and frequency.

Now, the continuous music ploy is being used as widely as ever, if not more. Here are some of the strategies successful programmers are using when they initiate continuous music sweeps.

■ **Avoiding "copycat" sweeps.** If the competition is offering their listeners "twenty continuous minutes of music," the more effective strategy is to offer more—perhaps "thirty continuous minutes." Matching the twenty is not good enough and doesn't distinguish the station from its competitors. In this case being equal isn't perceived as being better.

■ **Remaining consistent.** Stations promising listeners continuous minutes of music should stick to that concept rather than alternating with "here's the fifth of seven in a row."

■ **Counting the music.** For stations which emphasize counting the records in a row, some PDs have found that promising "at least" seven in a row (or whatever number) is a negative. It indicates that the station is not quite sure of the proposition. Some suggest either promising exactly what number is to be played or not saying how many are to be played in a row.



This can be done quite simply by adding the running times to see if the total fits the music sweep available.

■ **Refraining from "non-commercial."** The term "non-commercial" sends out negative messages from a station that also relies on commercials to pay its bills. Listeners know "non-commercial" music sweep stations also play commercials. "Less commercials" used to be popular but isn't seen as a positive these days. The new approach is to accentuate the positive—"...minutes of continuous music" not "less commercials and more music," etc.

■ **Promoting upcoming hot artists.** Some programmers are finding that promising continuous music sweeps is even more effective when the hottest artists of the week are included in the upcoming sweep. Artists who will be singing "oldies" are not the same attraction as the five or six hot groups or artists of the day.

■ **Never stopping the flow.** Now programmers are realizing that slipping in even a ten-second station or contest promo violates the music sweep promise. They are making sure that the music sweeps are kept intact by not interrupting with even minor intrusions (including live on-air telephone contest calls over the intros of records).

■ **Considering using jingles.** Some PDs are testing whether special jingles can be cut for use

in the music sweeps which actually refer to the continuous music feature. This allows the DJ to talk about something else other than the fact that the listener is hearing continuous music. Budget restrictions sometime prohibit buying these "extra" jingles, but stations heavily committed to the concept will be giving serious consideration to continuous music jingles.

Stations which are not getting the satisfactory listener response from continuous music sweeps may not be promoting them properly. Some stations devote outside, off-air promotion to the concept. But, when a station decides to make room for continuous music sweeps the thinking is they should be prepared to make them a big deal, at least on the air.

One little known way is to start a continuous music sweep and keep extending it as part of a planned, special promotion. It might start on Friday at 3 p.m. and the on-air DJ might keep getting permission to continue. By Monday, an ad in the paper might call attention to the music sweep that "went out of control."

A contest angle can be added by having listeners guess the precise moment when it will end—for a significant prize. That listener's payoff might be a prize, but when interviewing the winner on the phone, the DJ might ask, "Would you like to start it up all over again?" Then let the listener launch the same length music sweep back-to-back.

Even the press might be interested in following this one. The station sales manager might say, "We hear clamoring by advertisers to get back on the air." In any case, the listeners' attention will be won and the station can then promise and deliver regular music sweeps using some of the positives mentioned here.

The only new twist to this age-old programming tactic is that for the first time programmers are finding that continuous music sweeps may not be worth doing if they are not promoted properly, conducted consistently, and guaranteed to be longer than those of the competing station. ■■

Isn't it time you finally did something about your station's billing?

11 REASONS WHY YOU SHOULD HAVE PAM LONTOS' "BASICS OF BROADCASTING SELLING" VIDEO COURSE.

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- 2.** Pam Lontos will teach your salespeople the "How To's" and the "How Not To's" of selling those hard to get newspaper accounts.
- 3.** Pam Lontos will give your newly-hired salespeople the training to get them on the street selling professionally and making more sales in one week.
- 4.** Your station will have the "Basics of Broadcast Selling" course in-house permanently which pays for itself the first month and continues to bring in billing month after month, free!
- 5.** Pam Lontos reveals the secrets of how to sell with no "numbers." You don't HAVE to have low billing just because you have low ratings.
- 6.** Pam Lontos can increase your station's billing 300% to 500% the first month! "In the three days since we began the course, sales are up a whopping

316% over average days!" Bill Bro, President, 94-X, WTXR-FM

7. Pam Lontos will teach your salespeople to be self-motivated. They will bring in SALES...not problems.

8. You CAN reduce turnover! (Each salesperson that leaves can cost you over \$10,000).

9. Pam Lontos will train your entire sales staff to close more sales sooner. Wouldn't it be nice to close 7 out of every 10 calls? "After viewing only 12 of the 16 tapes, our billing shot up \$36,000 in only two days!" Robin Barbero, WTTP

10. The first six sessions of this thirty session course are on attitude, so not only can the course help sales, it can help EVERY department in your station!

11. You'll receive a free cassette by Pam Lontos on hiring broadcast salespeople if you are one of the first 33 decision makers to call (214) 341-1670.

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2. Pam's Story
3. Formula to Change Your Life
4. Goal Setting
5. Get Out of Your Comfort Zone
6. Visualization Exercise
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8. Prospecting
9. Telephone Technique
10. Emotional Rapport-How to Build Trust
11. Find Client's Hot Button
12. How to Eliminate Objections
13. Guide Client to Answers You Want
14. Sell Benefits
15. Buying Signals & Body Language

16. When to Close Sale
17. What Are Trial Closes?
18. Safe Question Close
19. Assumptive Close
20. Ben Franklin Close
21. Physical Action Close
22. Colombo-Close
23. Impending Event Close
24. Sharp Angle Close
25. Summary Close
26. Testimonial Close
27. Should Have Done it Sooner Close
28. Review of Entire Sales Course
29. How to Sell Different Kinds of Buyers
30. Role-Play with Sales people & Client from Start to Finish



"I would recommend Pam Lontos as The Best Broadcast Sales Trainer in America. Her video sales training course will create phenomenal increases and promote teamwork with the station's entire staff."
John Tyler, Chairman/CEO
Satellite Music Network, Inc.

500% INCREASE...as sales manager of a radio station in Dallas, Pam was responsible for increasing sales 500% from \$50,000 per month to \$272,000 per month, in one year, even though there was no increase in rating (under a 2 share).

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How to Quickly Put Together A Written Presentation

Here's how successful stations are using an easy-to-do "Six Page" format.

Making the station's sales advantages easier to comprehend is perhaps the most compelling reason radio stations are turning to the written sales presentation.

For all their advantages, there are also many disadvantages. One of them: The presentation may be too long and clients won't read all of it. Some station executives question the time it takes by both sales and clerical employees for putting it together.

Now, an easier, but equally effective way is emerging. It's the "Six Page" written presentation—it may be a few more pages or one or two less. This approach is well worth studying and is not costly to produce either in time or money.

Here's how it works. The station's written presentation includes six points. (See chart page 20).

1. The salesperson's understanding of the prospect's business.
2. The station's acknowledgement of the media the client may be using currently.
3. The discovery of a problem the potential client can solve using radio in general and with

your station specifically in mind.

4. The station's proposed commercial idea in taped and/or written form.

5. The proposed schedule complete with start and stop dates.

6. Summary and closing question.

Written presentations can be outlines of points the salesperson may want to cover. Obviously, it has to be custom-written. There is no room here for preprinted or "canned" material.

Acceptable forms include sheets of paper bound together or a desk top easel. Write or type key points to be covered in outline form. By using key words or short phrases salespeople can control eye contact with the potential client.

It is not necessary to start the presentation with page one. Some salespeople would rather start by playing a spec tape and then move on to the written material. What matters is that there is something in black and white (and sometimes color) to make the concept more visual.

By using an outline, the sales-

person can depart from the presentation to field a question and then return to the outline without missing a beat.

Some salespeople resist using a written presentation or a flip-card system because they feel more comfortable "winging it." These may be the very salespeople who turn in erratic performances. The prepared salesperson would likely welcome any tool that helps him or her present the station's advantages in the best possible light.

Writing the sales presentation is good for the sales executive. It requires discipline to think of these six basic areas. It requires precise thought as to the client's needs. It helps eliminate "briefcase stuffing" where account execs, on their way to an appointment, pick up a rate card, personality profile, coverage map and other leave-behinds and stuff these in their briefcases for the hastily prepared presentation.

Some stations are eliminating prepackaged sales kits and spending the money saved on word processors and dictation equipment that help salespeople give custom service.

It's not what's saved, but what is gained when a prospective client thinks "Nobody else works this hard for my business."

The secret: It's not working hard, it's working smart.

PRESENTATION PRIMER

How to Start Writing Your Own Sales Proposals

A good client-focused presentation concentrates on the potential client's problems. The presentation might address the following points:

- How to sell more merchandise
- How to reach more people
- How to compete more aggressively
- How to get more value from advertising
- How to achieve more frequency against a target audience

Salespeople report that time spent focusing their thoughts on a client's problems pays off. Anthony Alessandra, author of *Non-Manipulative Selling*, writes that prospects buy because they feel the salesperson understands them and their problems—not because a salesperson makes them understand all about his or her product or service.

Some helpful hints: Use short phrases and speak

from your flip cards. Try to avoid putting a lot of words on a flip-card presentation. Use yellow highlights and underline key points in different colors.

Decide in advance on whether or not the time invested in writing the proposal is worth it. Fifteen minutes spent on a \$10,000 order is obviously worth it. But the same time on a \$300 sale may not be.

Some sales managers create a product for the purpose of allowing their salespeople to write a proposal and give the proposal in front of them several days later. Properly handled, it's a real learning experience.

Sales managers object to salespeople spending time in the office, but preparing sales presentations like this can be dictated into pocket dictating machines in the car or at home. Then this information can be edited from a secretary's rough draft to make it conform to size and space.

Continued from page 19.

Typical Six-Page Presentation

1.

RE-POSITION D-I-Y CAR WASHING

- Educate Consumers About D-I-Y Dangers:
 1. D-I-Yers scratch paint when sand gets in sponges
 2. Dishwashing liquid leaves film
 3. D-I-Y takes more time
- Sell Benefits of Jeff's Car Wash
 1. Speed: In and out in 10 minutes or 1/2 price
 2. Rain check: If it rains the day we wash your car we'll wash it again free

2.

STRENGTHS OF CURRENT MEDIA PLAN

- Year Around:**
Weekly Newspaper - \$1.00 off coupon
- Winter Only:**
Radio - TV
- Satisfactory Response
 - Attracts Regular Customers

4.

PROJECT D-I-Y O-O-B

(Put do-it-yourself car washes out of business)

TRADE-IN SALE

Trade in buckets, sponges for discounts.

FOURTH OF JULY PROMO

Wash red, white and blue cars for \$1.00 off.

RAIN CHECK

Wash your car when it's dirty, not when it's sunny.

Commercial Copy Idea

We want to put the D-I-Y car wash out of business. This is Jeff Smith of Jeff's Car Wash. The do-it-yourself car wash in your driveway is our toughest competitor. Do-it-yourselfers, please be careful. Sand can get into sponges and scratch your paint. Regular soap often leaves a film. And untreated city water can leave tough mineral deposits on your car. Jeff's Car Wash uses a brushless car wash system with a specially formulated cleaning solution...our solution is made to strip tough road grime off of cars, not gravy off of china. If you manage a D-I-Y car wash in your driveway, you can't do it safer, faster, better or even cheaper than Jeff's Car Wash. Still just 3.99 with your coupon.

3.

PROBLEM:

- Summer business down.
- Do-it-yourselfers.
- D-I-Y is free.

SOLUTION:

- Jeff's car wash can do a better job than D-I-Y.
- No other car wash ads in summer.

6.

\$400 PER WEEK INVESTMENT

(1/2 your winter budget)

- Compete against the garden house car washes.
- Offer specific promotions to increase summer traffic.
- Stay on people's minds all summer.
- Get the jump on other full-service outlets for fall and winter.
- Offer special incentives, rain check, promos, to make summer better.
- Use radio to talk to people in cars.
- Build frequency on weekends: prime D-I-Y time.

5.

SCHEDULE

Sun. Mon. Tues. Wed. Thurs. Fri. Sat.

							6
X						X	
X	X					X	10
				X	X	X	3
				X		X	7
				X			Mid

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



JIM DEWILDT

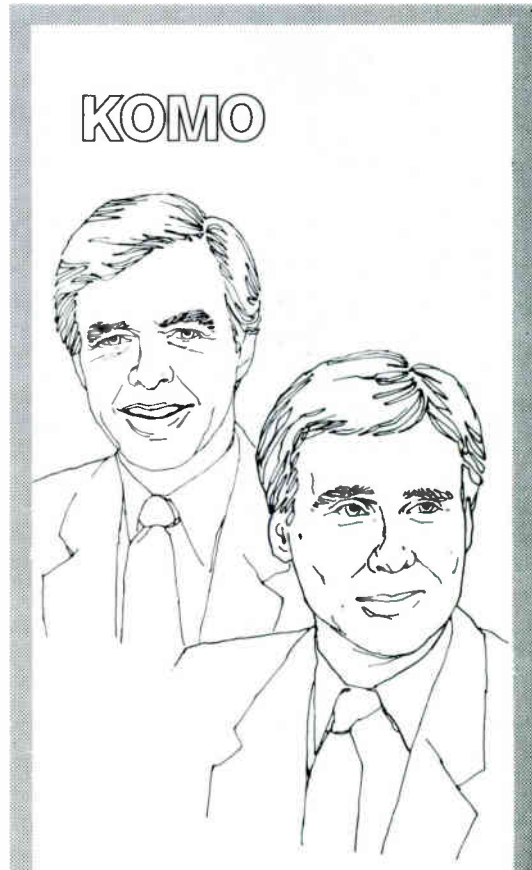
“Working with The Research Group gives us the winning edge.”

“It’s a tough battle these days for AM stations. We at KOMO believe in having all the tools, especially good research to help win the battle. We selected The Research Group from among a lot of other research companies. We chose them because of their expertise, their many successes, and the range of services that they offer. The results have been *great*. The Research Group has helped us to turn a good radio station into an even better one. Through their Strategic Market Studies, we were able to gain a real focus, a direction for the station. We developed our first strategic marketing plan. We identified the needs of our target audience and designed a plan to “super serve” them. Our staff has done a wonderful job in executing our *new* marketing strategy. The Comprehensive Music Tests gave us the *right* songs to play for our listeners. And the results speak for themselves. KOMO is up from a 5.5, 12+ to a 7.7 in the Winter Book, our highest 12+ share in four years!”

“Many AM stations still want to be all things to all people. However, the research showed us how to win by being all things to a *certain segment* of people . . . *our realistic target listeners*. Working with The Research Group is one of the best *investments* we’ve made in the long-term health and success of KOMO radio.”

Rich Robertson
General Manager

Ken Kohl
Manager
News and Programming



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

The Research Group

Radio's Strategic Research Team

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Quick Study on Retail Advertisers

Here's what some concerned stations are doing to teach their salespeople about selling retail.

Radio was outperformed by television, newspapers and even direct mail when the figures were tallied for 1983 (as compared to 1982).

Newspapers showed the biggest increase (17.1%), then television (15.0%). Direct mail was up 14.3%. Radio, although up, (11.1%) was the underachiever.

Group executives are now asking general managers to squeeze more profit out of their stations while the conditions are right in the present economic recovery. Many are finding this hard to do.

Initiating co-op programs takes at least one year before consistently seeing positive results. And co-op can be expensive to administer, frequently taking a full or part-time person to handle the program.

More and more stations are turning to retail to find new ways to increase station billing. To reap the benefit, here's what some sales managers are doing to strengthen their staffs' working knowledge of the retailing industry:

■ **Conduct library research.** Books like *Retail Management Strategy* edited by Rachman, *Modern Retailing* by Mason and Mayer,

Learning Experiences in Retailing by Borgen and *Retail Management* by Redinbaugh are apparently the hot sources on this topic.

Some managers are sending a salesperson to the library to copy excerpts or take out these books. Some stations buy them.

■ **Have sales managers learn first.** These leaders underscore and point out salient points so that other members of the sales staff note what is most important.

■ **Require homework.** Some sales managers ask each staff member to pick a relevant chapter and prepare a sales meeting based on the following:

a. Key concepts defined.

b. Important pages and charts that will help in understanding key concepts.

c. Three discussion questions that will get the group talking about the application of the concepts to local retailers in the community.

■ **Invite retailers to join sales meetings.** Owners, buyers and merchandising managers are invited to attend station sales meetings and explain the key objectives of their jobs, the main goals of

their company and the major challenges they face.

■ **Make the learning process fun.** At most stations almost everyone on the sales staff can learn to benefit from a retail "quick study" program. When it is done by waving the carrot in front of the stick (carrot being—this knowledge will increase your commissions), most ambitious salespeople will listen attentively. Tests and the like are out. The real test is whether station salespeople will write more retail business after learning to understand more about this unique marketing segment.

■ **Call on group resources.** Many times group operators have retail-related sales problems at the majority of their stations but possess a talented individual who commands knowledge and is successful in this area. These groups often find it worth their while to share the individual's expertise throughout the chain. If this results in increased retail billing, the groups will never miss the time their knowledgeable employee spends in the sales "classroom" rather than on the street.

■ **Foster the "we're in this together" attitude.** Salespeople are sometimes reluctant students. When it is emphasized that everyone (including the sales manager) is learning together about retailing, then the participants generally become more willing.

■ **Ask a retired newspaper salesperson to attend a radio sales meeting.** Newspaper people are frequently more skilled at understanding the retailers' needs and problems than radio sales execs are. A retired newspaper person might be honored to tell his or her secrets to an assembled group of eager radio account executives. This can be done over more than one breakfast meeting!

The idea is to increase the station's working knowledge of retailing before the competitors have a chance to do so. There is increasing evidence that the first step is an educational process that starts with the sales manager and the sales staff.—*By Jim Hooker, a Schaumburg, IL-based sales consultant*

OVER 10,000,000 LISTENERS*
and 150 STATIONS say...

"Bonnevillle is Music to Our Ears"



- **Effective - 150 stations...**
30 in the top 50 markets...
10,000,000 listeners per week in the Arbitron rated markets.
- **Delivers more listeners than all the other syndicated and locally produced, EASY LISTENING FORMAT stations combined.**
- **Keeping pace with America's taste in the 25-54 age group.**
- **Programmed by people with over 50 years in the music business and aided by the latest research.**
- **Coming July 30th - Bonneville's Ultra Format ... flexibility in programming, tailored for your station and your market.**

Let Bonneville's bottom line be music to your ears.
Call Jim Opsitnik, President

*Arbitron 12+ weekly cume, Monday - Sunday, 6 AM to 12 Mid., Fall 1983.

BONNEVILLE BROADCASTING SYSTEM

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The Changing Attitude About Bonusing

There is new evidence that is leading some executives to question whether this longtime ploy is still useful today.

So many radio stations bonus their advertisers in order to lower their unit price and become more competitive that the practice is considered by some a standard sales tool.

The grid rate card approach is also seen by some as an excuse for giving advertisers more commercials for their money. The grid card invites bonusing.

Radio certainly isn't the only industry that uses the bonus tactic, but with competition getting tighter and costs increasing, there are key

Here's what seems to be developing:

- **Put more "play" into the rate card.** Allow advertisers looking for bonus spots to buy more for what's on the card.

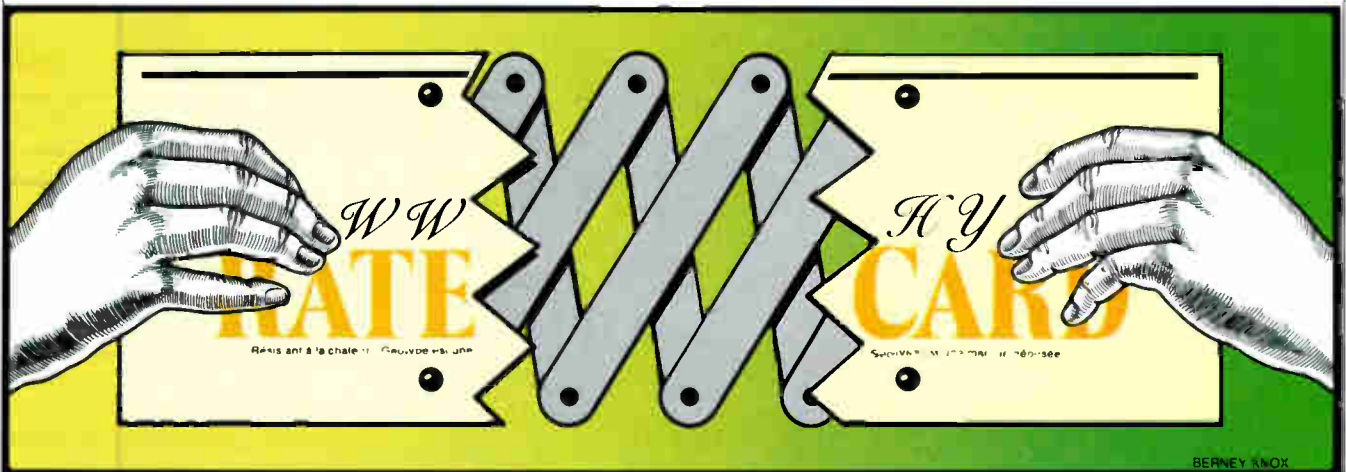
- **Take a firm stand against the practice.** Unless the station foresees bonusing working to its advantage, the best approach is to show the cost-effectiveness of the advertiser's radio buy from the rate card.

- **Discourage rate dealing.** Skillful salespeople can redirect a

tion the move that "WXXX has been fortunate enough to experience genuine sustained acceptance in the community (or sustained increase in listenership) which has made us reconsider the policy of giving away free spots. Our station thinks we can show you a way to buy frequency at a sensible price."

- **Back up reasons with evidence.** If the station says ratings have been increasing, prove it. If the station says acceptance has been growing, cite the number of new advertisers on-air within the past few months. This lends credibility to the premise that "our station's value has increased."

- **Emphasize the perceived value instead of the price.** This is the key to getting advertisers to pay the station's rates without bonusing.



radio executives who are now questioning whether bonusing is right for their stations.

One approach is to bite the bullet and restructure the rate card so that it can be used with integrity. Some advertisers have so little respect for a station's rates that they expect bonus spots.

The new approach is to design a rate card which advertisers feel is as reasonable as the ones many stations have used to discount by bonusing. There are some who feel that resorting to bonusing is a sign that radio rates are too high. The truly successful and desirable station can get its rates from advertisers. The new thinking is that stations which can't substantiate their rates should re-examine whether the prices might be too high.

buyer's desire to get more for the money by selling less desirable time slots at lower rates.

- **Outlaw 2- or 3-for-1.** Once an advertiser is used to receiving a multiple of 1 as a bonus, it is frequently expected in the future. Set a new policy with a definite start date.

- **Ease previously bonused advertisers into the new policy.** Perhaps the next sale will be the last one based on bonuses. An intelligent explanation of why the station is changing its policy is helpful at that time and not perilous to the next buy. It gives the buyer a chance to think about the station's reason for instituting the change.

- **Explain it the right way.** Some stations which are planning to abandon bonusing are getting set to tell their advertisers who ques-

Advertisers are willing to pay for what they think will be of value for them.

A station always willing to bonus to get the order will not be able to close ranks as the competition increases to make a profit.

Some sales experts believe that the first station in the market to stop the bonusing practice may not have it easy, but the last few caught trying to get back on the rate card after the others have done so will definitely have it tough.

Either way, a new awareness of bonusing is emerging. Even for stations not willing to take the steps to eliminate the practice now, a growing number are becoming dissatisfied and concerned with whether or not bonusing still has a place in tomorrow's radio station. ■■■

WE'VE JUST MADE CO-OP THIS SIMPLE.



One finger.

That's all it takes to start earning your station its rightful share of more than \$3 billion in surplus co-op funds now available for radio.

All you have to do is dial our toll free number. From there, we'll show you how our unprecedented services can cost-efficiently help your station tap a wealth of co-op dollars

without any of the traditional headaches.

We provide computer printouts that offer complete and updated co-op plans for your retail clients. These reports give you **everything** you need to begin your co-op schedule.

Reports include **exact accruals**, customized scripts and all required paperwork. We

even file the claims! All through our unique, new **CASH** (Co-op Administrative and Sales Help) program.

So put your finger to work and give us a call. We'll put you in touch with systems and services that will turn your station's co-op problems into co-op profits.

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UNITED STATES
ADVERTISING SERVICE

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What Stations Are Using to Close Sales

New research reveals what station executives find is most helpful in getting the order.

Every station has its own way of maximizing the sales effort. Some stations rely on ratings. Others sell ideas or economy.

Until recently, radio executives could only guess at the most frequently used tools for closing sales. While even the most popular may not work everywhere, here is a first look at what radio executives feel are some important sales tools.

■ **Selling beyond the numbers.** Overwhelmingly, (88.4%) radio executives feel there is more to getting the buy than ratings. This study took into account various size markets, some of which may not be as dependent on ratings as others. But the strong sentiment seems to be that something other than ratings was the most important sales approach.

■ **Information about programming.** A frequently neglected area is programming since many stations are obsessed with ratings. But this research shows a high percentage (82.0%) of those radio executives surveyed felt information about their stations' programming was an important aid in closing sales.

■ **Arbitron ratings.** There is no doubt that the majority of respondents feel Arbitron ratings are an important closing tool (71.8% use them often or sometimes). No matter the market size, there is apparently evidence that ratings (in particular, Arbitron ratings) are very important to the sales effort.

■ **Marketron and Tapscan break-outs.** An apparently growing number of respondents feel that the new reach and frequency (and other types of information) offered by companies such as Marketron and Tapscan are often valuable (21.3%) or sometimes useful (24.7%). This desire on the part of stations to interpret the ratings for advertisers is evident here.

■ **AID runs.** While a decreasing number of executives report using

Arbitron AID runs (14% said often, 24.2% said sometimes), it's important to note that AID runs are an additional expense beyond the subscriber's Arbitron contract. Even so, well over 30% found AID runs useful.

■ **Birch ratings.** Some 8.7% said Birch ratings were often used in closing sales (19.3% sometimes). Since this study was not fielded previously, there are no figures available to tell whether the results represent substantial growth.

■ **Qualidata.** Arbitron's qualitative data service tested last among the sales closing techniques that executives felt were important (about 20% either use it often or sometimes). ■■■

Aids Used in Closing Sales

Question: "In selling accounts, how often does your station use each of the following to help close the sale?"

Information About Your Audience That Goes Beyond 'Numbers'

	TOTAL MENTION
Often	88.4%
Sometimes	10.7%
Almost Never	0.4%
Don't Know/No Answer	0.4%
Raw Totals	N = 450

Information About Your Programming

	TOTAL MENTION
Often	82.0%
Sometimes	16.4%
Almost Never	0.9%
Don't Know/No Answer	0.7%
Raw Totals	N = 450

Arbitron Ratings

	TOTAL MENTION
Often	40.9%
Sometimes	30.9%
Almost Never	27.8%
Don't Know/No Answer	0.4%
Raw Totals	N = 450

Reach And Frequency Information As Generated By Marketron Or Tapscan Type Services

	TOTAL MENTION
Often	21.3%
Sometimes	24.7%
Almost Never	50.9%
Don't Know/No Answer	3.1%
Raw Totals	N = 450

AID Runs

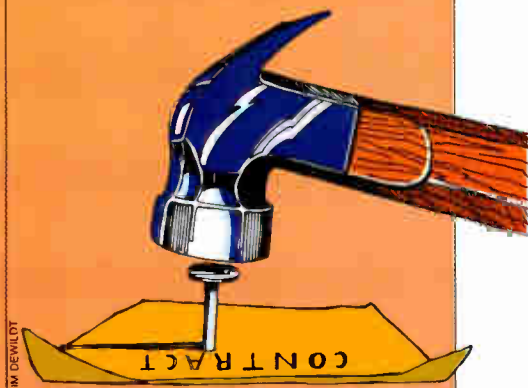
	TOTAL MENTION
Often	14.0%
Sometimes	24.2%
Almost Never	57.3%
Don't Know/No Answer	4.4%
Raw Totals	N = 450

Birch Ratings

	TOTAL MENTION
Often	8.7%
Sometimes	19.3%
Almost Never	65.1%
Don't Know/No Answer	6.9%
Raw Totals	N = 450

Qualidata

	TOTAL MENTION
Often	5.3%
Sometimes	13.1%
Almost Never	74.2%
Don't Know/No Answer	7.3%
Raw Totals	N = 450



The Research Group, Executive Survey, September 1983.

Reach.

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

Over 8 in 10 managers in America now read RADIO ONLY and of all industry publications, it is the most likely to be read on an every-issue basis (according to The Research Group Managers Study, 1984).

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

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

Here are some special issues in the months ahead.

September 1984



NAB/NRBA Convention Issue

The big joint radio conference with on-site extra distribution. Many non-attending advertisers cash in on this issue as well.

AD CLOSING AUGUST 15, 1984

October 1984

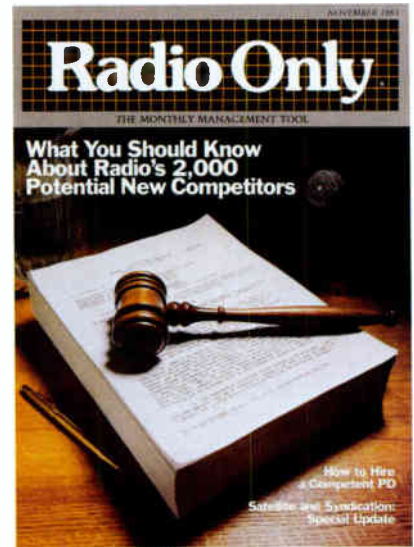


Semi-Annual Directory *Post-Convention Issue*

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

AD CLOSING SEPTEMBER 15, 1984

November 1984



Syndication/Satellite

A special report on what's new and important in syndication and satellite broadcasting. A logical way for advertisers to target this special lead to reach markets.

AD CLOSING OCTOBER 15, 1984

For more information
Call (609) 424-6800

Advertise in RADIO ONLY. It has Reach.

Quality Wins for WAIV-FM, Jacksonville: Transtar #1 in Adults.

If you thought satellite programming was only good for cutting expenses, consider the network that wins: Transtar.

In all market sizes and competitive environments, Transtar affiliates are enjoying strong ratings in highly desirable demographics...affiliates like WAIV in Jacksonville, the nation's 52nd largest market. WAIV carries Transtar's 24-hour satellite Adult Contemporary product 19 hours every day and on weekends...and they get the kind of numbers that make money.

WAIV	#1* with:
Adults	25-49
Adults	25-54

The ratings improved the first month WAIV began programming with Transtar's Adult Contemporary; just one of the Transtar family of quality formats designed...and proven...to win.

I WANT TO WIN. TELL ME MORE.

NAME: _____

STATION: _____

ADDRESS: _____

SEND TO: 620 SOUTH POINTE COURT, SUITE 185
COLORADO SPRINGS, CO 80906

TRANSTAR
The Quality Satellite Network

Or for more information and market availability, just call us at
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*(Monday through Sunday 6 AM - 12 Mid. AQH Share Fall 83 Arbitron.)



BERNEY KNOX

Are Arbitron Audits Worth It?

Many stations spend thousands to have their diaries examined. Here's how some are taking another look at the practice.

It's called Post Survey Management Analysis, but to radio executives it's known as the trip to Laurel, Maryland, to examine, in person, Arbitron listener diaries.

Some managers find this a time-consuming and frustrating task and prefer to hire an outside firm to do the "figure" work. There's no doubt that PSMA's, as they are sometimes called, have become a valuable tool, but at between \$1,000 to \$4,000 a survey, some stations are taking another close look at whether the diaries are really worth the expense.

Among the better known companies with long lists of happy clients are Jhan Hiber & Associates, Custom Audience Consultants, and Rantel Research. These companies make the trip to Laurel for their client stations, analyze the diaries and then compile the data into a coherent report that attempts to give some reasons behind the ratings.

Hiber's services include checking the mechanicals against the diaries to search for errors—he says he nearly always finds places where a station was deprived of numbers it was entitled to.

Unfortunately for most, finding out about it after the fact rarely means Arbitron will reissue the ratings report. This fact points out a relevant question—what good is the information at that late date?

Most managers agree that it's impossible to get too much information and that PSMA's are very

educational, but they do find some drawbacks.

The main objection is the cost—especially in smaller markets where PSMA's are viewed as luxuries.

A more common problem is the time lag between the conclusion of the rating book and the date the information is made available. Even the finest consulting firm can't do much until Arbitron has all the material for it to look over.

The result is delays of about six to eight weeks by which time some stations are already into their next rating period. So, if a format change is being considered, PSMA's will either delay the decision or the results will not be available in time to be a contributing factor.

It appears that the types of stations that use PSMA's most are those with on-air rebuilding programs and those which are already number one.

Adult contemporary clients seem to be more inclined than other formats to avail themselves of PSMA studies. The country format is next, followed by album rock.

One of the big concerns today at the radio station level is that stations are relying on too much research. For some stations, music research is too much research. Radio executives are dying hard when it comes to research—most realize they need it, but universally they resist it.

The chief objection is that research is replacing "gut feeling" in an industry which made its

reputation by listening to its gut. Obviously, PSMA's are yet another type of research that sometimes-reluctant station executives must factor into their decision-making process. Frankly, a good number of executives would rather not bother.

Here's what some executives are doing about PSMA's. Increasingly, stations are considering not buying PSMA reports after every rating period. Some find more value in ordering a comprehensive PSMA report every year or so.

PSMA's can be valuable to stations which suspect they may have call letter or slogan conflicts—or where there appears to be confusion with other stations in the market. Once this is determined, station executives are making decisions to either change the call letters or the slogans. Then at some later time they test the diaries to see if the confusion has been eliminated.

Jerry Lee's WEAZ-FM, Philadelphia used to be known as WDVR. A research study showed the call letters were confusing. Lee decided to rename his station. Legally, it is known as WEAZ-FM, but other than the one time an hour the station must air a legal ID, WEAZ is known as "Easy 101." Lee's check on listener diaries, after the last Arbitron had shown the station number one 12+, indicated that not one person entered the call letters. The respondents all used either "Easy 101" or the correct spelling "Eazy 101." To Lee, this information was valuable.

More and more PSMA's are being looked at as checkpoints with specific goals in mind. Stations are questioning whether they are as valuable when conducted after every rating period or even after every major rating period.

With competition heating up and other types of research requiring more of the station budget, PSMA diary studies are now appearing to take their place alongside other useful station research.

The big difference—PSMA's are being used now in a more selective manner.—By Donna Halper, a Boston-based programming consultant

How Mini-BINGO[®] is Making Radio Stations Lots of Money and Increasing Listenership.

It Works Everytime... Guaranteed!

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

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

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

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

See for yourself how it works.
Call collect for free package
(503) 686-0248, or circle Mini-BINGO
on the reader service card.
In Canada, call Norm Clavir at
(416) 438-3934 for more information.

CO-SPONSORSHIP LOGO

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

DIAL POSITION

makes it easy for new listeners to find your station.

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

COLOR CHANGES

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

BINGO

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

WINNER VERIFICATION

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

RULES EXPLAIN

price structure and how winners may claim prizes.

GAME SCHEDULE

makes it easier for more listeners to become winners.

FREQUENCY

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

ENTRY FORM

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

ODDS AND ADDITIONAL RULES,

as required by FTC, assure compliance with federal regulations.

AD SPACE

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

GRAND PRIZE DRAWING

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

ADDITIONAL AD SPACE

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

VERD BEACH FL.
FT. PIERCE FL.

WAWW 105 FM

CONTINUOUS COUNTRY MUSIC

MINI BINGO[®]

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

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ANY 13th WEEK WINS - down across diagonal. Winners must call WAWW (567-KICK) OR (465 KICK) within 30 minutes. Prizes \$10 per game \$50 per day \$250 per week. Prizes not claimed are added to the next game. Duplicate winners share prize. THIS CARD IS FREE. NO PURCHASE REQUIRED, valid only for week and color announced on air. Available in approximately 16 outlets. Promotion ends 6/8/84.

TRADE MARK REGISTERED U.S. PATENT OFFICE

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

ACTUAL SIZE

NAME _____
ADDRESS _____
PHONE _____

ODDS & ADDITIONAL RULES: 1. Winning odds for each game is 1 in 10,000. Per game 1 in 640. 2. Void where prohibited by law. 3. Cards that are mutilated, stamped with, torn or illegible are not redeemable and will not be accepted. 4. Cards open to persons 18 years of age or older, are not employees of radio stations and their immediate families.

CO-SPONSORED BY

Longs Drugs

GRASS VALLEY
TAKE THIS CARD TO LONGS
FOR WEEKLY PRIZE DRAWING

\$ GRAND PRIZE \$
1 WEEK TRIP FOR 2
TO HAWAII! \$

TRAVEL ARRANGEMENTS BY:
ALL POINTS TRAVEL
11784 OLD NEVADA CITY HIGHWAY
GRASS VALLEY 272-7241
11292 PLEASANT VALLEY ROAD
PENN VALLEY 432-2311

Make Your Next Call Make You Money!

Do Big Money Giveaways Work?

The latest thinking on why so many stations are spending like never before to win ratings, including safeguards to observe before beginning.

Radio stations appear to be outspending themselves lately if the spring Arbitron sweep is a representative example.

Tight competition, fragmentation of formats (especially youth-oriented ones) and better competition from other media are making some stations dig deeper into their promotional wallets.

Increased promotional spending is back even though there is some disagreement as to whether such efforts actually help win ratings.

Cecil Heftel is no stranger to giveaways, and giveaways are not new in Honolulu. Heftel did a \$1,000,000 giveaway on KSSK, the AM he owns there. The station literally doubled its Arbitron share in the fall book.

Can a market not even in the top 50 possibly be worth a million? It does seem extravagant. Some stations there have changed hands for less.

But Jim Duncan's authoritative *Radio Market Guide* figures a share point in Honolulu is worth \$134,235. KSSK had 8.1 in fall 82...19.1 in fall 83. Easy math.

Or ask Wally Clark. If you think Honolulu is easy, would you say the same about Los Angeles? Clark manages KIIS-FM, one of the legendary stations of the 80s.

In the past three years their ratings have gone from the terrible 2's up to 7's and 8's. Here too, the promotional investment was in digits.

But they have not just "bought the book." They've bought format dominance, demographic dominance, image dominance. And they've raised the cost of entry.

Bill Tanner has convinced Metro-media to gamble a million dollars on WASH-FM, Washington, D.C. Tanner's done a format change without a call letter change.

For them the contest is the focus of massive attention-getting. Now listeners may realize it's a new station. Soon, the spring book will give an early gauge of whether the strategy is starting to take hold.

Many have dismissed the big money giveaway as ineffective.

Since they're not for every station, here are several fundamental questions being asked before radio stations give away anything...whether a million dollars or a movie ticket:

1. What are the marketing objectives of the activity? What are the goals? What is the station expecting to achieve?

Perhaps to induce "trial" or "sampling" (cume tune-in), getting new listeners to try the station. Maybe to improve "brand loyalty" (quarter-hour maintenance), getting current listeners to listen longer or more frequently.

2. What is the cost/benefit ratio? How much extra will the activity cost vs. how much extra the station will benefit?

Station executives are making sure to include all costs and every reasonable benefit. Then they compare that list to any alternative activities.

3. How will the contest be supported promotionally? Thirty years ago in radio, "contest" and "promotion" were synonymous. Now a contest can be a focus of promotional activity, but not alone.

Unless the station only wants current listeners to know about the contest, the support of outside advertising is needed. Why give away a million and keep it a secret?

4. How does this contest (and prize or prizes) fit in the context of the market's history? Just as "commercial-free" has been worn out in some places, even a big-bucks giveaway may be passé where it's already been overdone.

Research may be able to tell how the station's target sees things. Have Reader's Digest mailers and the million-dollar state lotteries, for instance, turned any less of a cash prize into peanuts?

5. How does this contest fit into the station's promotional flow?

Even with unlimited resources, doing too many large-cash giveaways would become a huge waste of money.

An ongoing contesting effort should gear toward balancing big prizes and small. Alternating simple prizes (and money's the simplest)...and the fancy, the creative, the imaginative.

6. Most important of all, how's everything else? No contest of any magnitude is a good substitute for a good-sounding radio station.

In fact, if promoting gets people to tune in to hear an ordinary station, the station is worse off for the long run. Some listeners may put up with the station for a contest, but will leave when it's over.

And probably make a mental note never to listen again. Then the next time a big promotion is done, they may not give the station the benefit of the doubt.

This may be why some think that big giveaways don't work. Too many poorly positioned, poorly programmed, and otherwise poorly marketed stations have tried to save themselves with contests.

If the whole effort fails, it's silly to blame just one element. But it's equally foolish to think that a big-splash contest is necessarily the best move for a given station.

When the mega-giveaway is not what the doctor ordered, some stations find those dollars are better spent in any of the following:

Other promotion—especially a greater commitment to print, outdoor, and TV advertising. Some have done well with direct-mail.

Still others would best redeploy their assets into direct improvements.

Radio executives, managers and programmers alike would like a simple rule of thumb to apply to the efficacy of big money giveaways.

That's not likely since all the factors mentioned here contribute to the station's success or failure during the promotion.

Without a careful examination of the station's objections the Big Money Giveaway threatens to turn into the Big Money Throwaway.—*By James A. Smith, a Chicago-based research and programming consultant*



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Reporting to Your Boss

Even in a communications industry, radio executives have a hard time communicating with their superiors. Here's what some are doing about it.

Some managers are required to write weekly or monthly memos to their superiors. Some are not.

The most communication that many executives have with their bosses occurs when something is wrong—and potentially unsolvable in the short term.

And, it's not just the bad news or problematic items that are neglected. Good news is as frequently unreported as bad.

Some companies are rethinking the way their employees report to their supervisors. In their estimation, stiff, inflexible and periodic memos are not enough. Informal chatting is also insufficient.

Now there is a new way being implemented that not only holds promise for the way executives report to their bosses, but sets an effective role model for other employees as well.

One of the oddities of the radio industry is that for a business which makes its living communicating, most executives find it almost impossible to communicate effectively. Poor communications goes both ways — up and down the executive ladder.

The industry will be hearing more about a fresh approach that allows executives to freely communicate with each other. The most impressive consideration is that executives who report to their bosses in an effective manner are relatively free of rigid procedures. At the same time, they don't rely on chitchat either.

Among the changes:

■ **Setting a time.** This differs with every boss. His or her time restrictions may be different or may differ seasonally. First, the skillful executive discovers the best time to communicate.

■ **Finding a way.** Some bosses travel a lot and have time to read while away from the office. Therefore, they might like an update in writing. Others may be up to their ears in reading material and would rather speak phone-to-phone or

face-to-face on a regular basis. This approach takes the same preparation as writing a memo. Most reporting executives would rather write memos because they don't have to face the boss or answer his or her questions or objections. But the most effective way is the way that suits the superior best.

■ **Establishing the format.** Radio people should be aware of the importance of "format" and therefore should have an "agenda" for reporting to the boss. For instance, if the boss is dying to hear the sales figures for the period, lead with them. Otherwise, everything else may fall on deaf ears. After doing this on a regular basis, the executive begins to know what the boss considers important and what is not.

■ **Knowing when to meet face-to-face.** Emergency meetings should be saved for legitimate emergencies. An insecure executive looking to lunch with the boss is just as likely as not to lose his or her job if the job isn't being done to the boss's satisfaction. Face-to-face meetings are useful for emergencies unless the boss doesn't like this method.

■ **The key to success—don't sell.** Most superiors would rather

have their key executives selling to someone else—not to them. The approach that is most frequently appreciated is one characterized by letting the boss in on what's happening—the positive as well as the problems. It's quite obvious to some executives who try to ingratiate themselves to the boss that the boss will soon learn to discount the hype, the blue-sky predictions and the minimizing of potential problems. Bottom line: The boss wants to be clued in on the "real" lowdown at the station just like radio managers want the "real reading" of what their PDs are doing and how much their sales managers are selling.

■ **Following the problems with possible solutions.** Always present problems with a number of possible solutions. Even if the suggestions aren't the ones the boss prefers, he or she will certainly like an executive who doesn't just present problems. Some executives are even asking their bosses to comment on any additional possible answers. But, the executive retains the decision-making rights. That's what bosses respect.

The changes that are beginning to take place also come with do's and don'ts. For example, an executive rarely reports to his or her boss in the company of others or on a speaker-phone hookup. The idea is to "clue the boss in" not scream the news out.

Some use unique ways to communicate—a weekly phone call (with time limits to avoid wasting the boss's time) and then a monthly cassette (complete with the executive talking and sometimes the sound of the station or some audio to make the station come alive).

There is absolutely nothing an executive can hide when reporting to the boss that the boss won't eventually discover anyway. Bad news can only be camouflaged as good news for so long before the boss catches on, but one thing that never wears out is the positives that come from finding a unique, regular and effective way to be accountable.

In this too, it's not always what you say as much as it is how and when you say it. ■■■



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World Radio History

Source: Arbitron Winter 1984
Total person 12+ AQH
Mon-Sun 6am-Mid

The New Look at Employee Profit Sharing

It's taking more than "bonuses" to keep a good staff together. Here's what stations and groups are starting to consider.

The majority of radio stations have seldom had any reward system other than a Christmas bonus—some don't even have that. There are certain perks that go to executives—a car, credit card, trade benefits, sometimes travel—but most good operations offer similar benefits.

That's why there is a new awareness of how to keep a group of valuable people together. Since stations have always been vulnerable to other companies luring their best people away by offering more money, oddly enough it is not money alone that may turn out to be the salvation.

In previous years many stations only offered pension plans as part of their benefit package. While it may have been a comfort to know that at age 65 a good sum of money would have accumulated, it provided little incentive for younger members of the staff to stick around.

With the advent of employee profit sharing plans, the staff can see tangible results in as few as two years. What makes the news even better is that these profit sharing plans are for everyone on the staff from receptionist to general manager. In essence, everyone is part of the team and derives a benefit—not just a select few.

At most companies, you can't begin to receive your share of profits all at once—it may take a number of years of service before that happens—but still, a percentage of profits begins to appear after the second year, with an increasingly larger percentage until you become fully vested in the plan.

John Blair and Company has instituted employee profit sharing at some of their stations and the response appears quite favorable. The company puts away a certain amount of money for each employee annually—it can be up to 15 percent of the employee's salary as far as the IRS laws are con-

cerned, but it's usually anywhere between 7 percent and 10 percent.

And, employees are also given options as to how the money that is being put away will grow for them. They can choose between money market, stocks, bonds or stock in John Blair and Company.

Another way to give the employees more say in the company is for them to actually own it themselves. This has worked well in private industry (People's Express Airlines comes to mind).



One company where it has definitely succeeded is Katz. Katz has the Employee Stock Ownership Plan known as ESOP and is 100 percent owned by its employees.

Katz people derive dividends from 58 percent of the company's stock automatically, as it is held in a trust. Each employee has his or her own account and full vesting comes after four years with the company. If the employee leaves prematurely, the stock is redistributed to new employees. This part of the plan is given entirely by the company.

As for the other 42 percent of the company's stock, managers and other interested employees can elect to buy more. Usually managers are best able to pay the cash necessary to purchase stock. The current going rate is \$12 per

share. Katz stock has certainly increased in value from the time it was \$4 per share.

The plan, whether one decides to buy additional stock or not, makes it possible for employees to earn large dividends over the years, and again, it is not restricted to sales staff or air staff. There are stories of clerical people leaving with six figure dividends.

The drawback to any profit sharing plan is that it requires a profit to contribute. Some plans are voluntary and allow the company or station to contribute only when they have a "good" year.

The ESOP had a bad name in financial circles for a while because it was a common method for companies in dire financial straits to refinance themselves by selling themselves to the employees. The Katz plan proves that a company that is doing well can use ESOP to a very good advantage. It is a drawback for potential employees and keeps the Katz team intact.

In smaller markets where owners often use their station as a tax write-off against their other business, it seems doubtful that this plan will catch on.

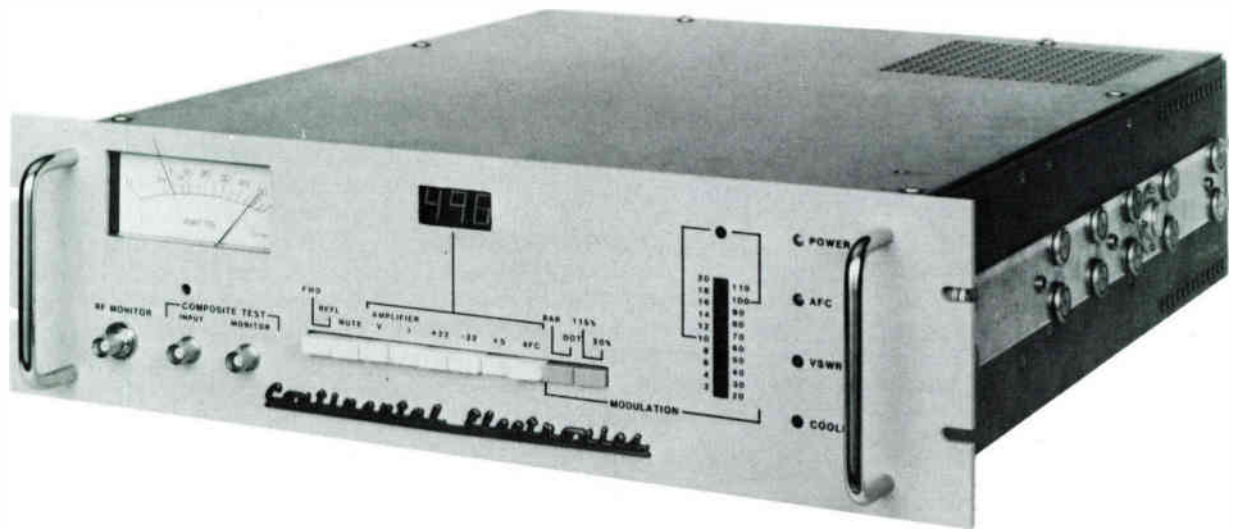
Profit sharing plans work in stations which bill between \$500,000 and a million dollars or more per year and show a profit.

ESOP seems better suited for larger corporations or group operators that are more able to handle such funds and are more likely to see that the money is invested wisely.

Right now the biggest obstacle is the industry's reluctance to recognize how important it is to stem unneeded turnover.

But media buyers criticize radio for it. Listeners lose their loyalty when a key personality bolts for another station, and even a key secretary's loss can ruin the efficiency of a radio station's operations.

When the executive in charge senses that something other than periodic bonuses or common perks will be necessary to retain valuable employees, it is likely that some form of profit sharing or ESOP program will be introduced.—By Donna Halper, a Boston-based programming consultant



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Understanding Your Chief Engineer

Eight ways managers are improving their off-air engineering.

Possibly the least understood radio station employee is the engineer. They keep odd hours, seem to be in their own world, speak a language of amps and ohms and are often at odds with programmers about how the station should sound.

In the past the importance of the chief's role was as much legal as it was competitive. Owners charged their engineers with keeping the station operating within FCC limits. New technology and relaxation of the rules has made this easier, but fierce competition is coming and the engineer will be more important to the station's management team than ever before for different reasons.

General managers are more eager than ever to bring chief engineers into the mainstream of management. Managers, as laypeople, frequently are lost in this world of satellites, digital audio and even AM stereo. To understand the technical side of the business, radio executives are finding that getting along with the chief engineer is no longer simply a nice gesture—but a vital requirement for them and their ability to manage in this hi-tech industry.

Here are several steps that some executives are trying to better understand and get along with their chief engineers:

1. Understand him or her as a person. Before a professional relationship can be meaningful, it is important to get to know the engineer as a person just as the general manager would with a sales or program manager. An open line of communication helps. The chief should know about all upcoming on-air promotions and activities. He or she should be invited to attend sales and programming meetings.

2. Make time to talk. General managers usually talk with chief engineers when there are grave problems like being knocked off the air or operating on low-power. The chief no doubt has interests in things other than engineering

and needs to talk to the person in charge. Frequently, managers make time for the PD and sales manager. Sometimes they make time for lunches that run longer than they should. Increasingly, some time is being devoted to spending with the chief on a regular basis.

3. Pay a decent salary. An engineer out of college can expect an entry level salary of \$25,000 to \$30,000 per year in industry. But at many stations he or she is paid far less—sometimes half this amount. These low salaries have created a shortage of competent radio engineers, especially as many older engineers seek retirement.

To put it simply, the forward error correction corrects errors in the receive data stream using information contained in the parity bits. Syndrome tables are available for use in the bit error measurement. The outputs are sent to the receiver and a mechanical interlock. The pseudorandom number generation circuit descrambles the incoming data stream with a pseudorandom number sequence, the TDM multiplexor. Scrambling of the data is necessary to provide a desirable power band width spectrum. The receiver is a band BSPK receiver modem. The receiver synchronizes the address command and lights the sync indicator.



4. Give recognition. The most frequent mistake made by managers is assuming that because an engineer can fix the station, he or she can fix the sink, a closet or assume custodial duties. This is thought to be subservient by them. The chief is increasingly being treated with respect and is more and more receiving the benefits others on the management team get (from the tickets and free records to the respect they receive).

5. Define the chief's responsibilities. Since many executives don't really know what a chief does, it is hard for them to set down a list of expectations. Often the executive in charge expects the chief to keep the station on the air and sounding good, but doesn't understand how this should be done. This is an excel-

lent time to consult with other managers who do understand more about engineering, in order to establish minimum expectations. If an engineer is expected to spend 40+ hours per week at the station, it is unreasonable to expect him or her to do remotes on the weekends.

6. Give a realistic budget. Managers spend or waste thousands in promotion, programming and even sales sometimes without much justification. But usually the chief engineer is relegated to working with a minimal budget that only gets a major shot in the arm if the transmitter blows up. Even when the executive in charge cannot authorize purchase of a piece of equipment being recommended by the chief, it costs nothing to listen with an open mind.

7. Visit the transmitters. Most radio stations have transmitters located at a site other than the studio. If this is the case, some executives are finding it helpful to take periodic tours with the chief as the guide. When a trip is made to the transmitter, this gives an insight as to its condition, what to expect in the future and what the engineer is spending his or her time on.

8. Learn about engineering. It is a foreign language to most radio executives, but even knowing a few terms can go a long way. It's hard to pick up a management trade publication these days without seeing some articles on technology. An intense desire to learn will go a long way.

Eliminating the myth that "different is not bad" is helpful when new-era managers are looking for better relations with their engineers.

The newer philosophy is that it's the engineer's different qualities and perhaps personality that make him or her so valuable to a radio station.

Some managers are so convinced of this philosophy that they are now in the process of implementing some or all of these steps to gain an off-air technical advantage over their slower competitors. —By Dana Puopolo, a Hyannis, MA engineering consultant

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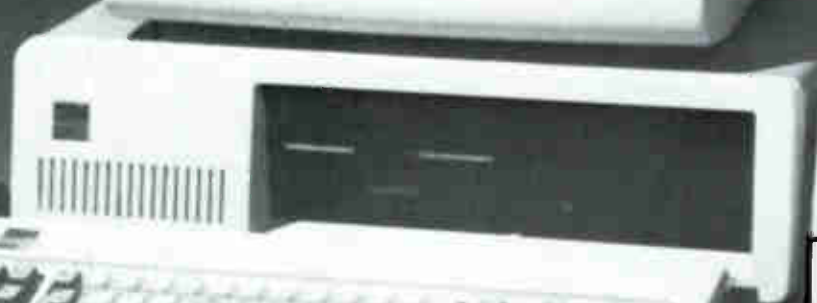
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World Radio History

Brainstorming— Radio's Hot New Problem-Solver

Here's how some of the nation's most innovative executives are putting creativity to work in a positive way.

By Richard A. Reis and
Gerardo V. Tabio

Brainstorming is hardly a new method of solving problems, but it is certainly different from what most of us are used to doing when a difficult problem comes up.

Brainstorming has been around for many years. In 1953 Alex Osborn, the "O" in BBDO, published his most famous book on brainstorming—*Applied Imagination*.

It was that book that made the term "brainstorming" popular. Unfortunately the word has come to be synonymous with a discussion or planning session, when sometimes a planning session is just the opposite of a brainstorming session.

We learned about brainstorming from the late Dr. Robert Schwarz, author of *RAB-Managing Sales Conference* audio tapes. Our experience with brainstorming has been limited, but the results have been outstanding.

From Dr. Schwarz we learned that brainstorming is a structured process to generate unstructured thinking. That probably sounds contradictory, but basically it means that in order to help people become really creative and come up with brilliant ideas, you have to force them to follow these rules:

1. During the brainstorm there will be no judgement of ideas. No evaluation or criticism will be allowed.
2. All kinds of freewheeling is allowed and encouraged. The wilder, the more outrageous the idea, the better.

Richard A. Reis is vice president and general manager of Katz Communications' WAAF/WFTQ, Worcester, MA. Gerardo V. Tabio is station manager WFTQ. The authors use brainstorming successfully several times a week.

3. We are looking for quantity rather than quality. We are looking to end up with a long list of ideas. In brainstorming, quantity produces quality.
4. We should combine and improve on ideas. If an idea is put forth, we should try to make it better. In this case, only positive building is allowed. Again—No Negative Comments Are Allowed!
5. Everything that is said must be written down, preferably on an easel pad so that everyone can read it. The reason for this is that if we choose not to write down an idea, we will have evaluated it.
6. Every person taking part in the brainstorm is equal in rank. At a brainstorming session there are no bosses, no hierarchy.

Here's a hint: The most difficult rule to follow is the first one. No judgement is allowed! Brainstorming is not a group discussion to solve a problem.

In brainstorming there is no "right answer." As a matter of fact, all ideas that come out of a brainstorming session are deemed to be potentially useful, given the right kind of development.

When you try your first brainstorm, it might be a good idea to assign a person who will be in charge of listening for judgmental comments. You might go as far as having a little desktop bell at the session, and the moderator can ring the bell whenever he or she hears anything judgmental or negative about a particular idea. During many of our first brainstorming sessions we spent a lot of time ringing the bell, reminding people of the cardinal rule: No judgement.

But maybe we have gotten a little ahead of ourselves. You can't really have a brainstorming session before you have a problem to solve.

The rules

JIM DEWILDT

Asking the question

Here's a quick exercise that should help illustrate how important it is to state the problem carefully:

Question: In what ways could you improve a mousetrap?

After you have thought up five or six ideas on how you can improve a mousetrap, ask yourself the following question:

Question: In what ways might we get rid of mice?

Surely there are many ways of getting rid of mice and, in this case, a mousetrap is just one of the many alternatives. The point of this exercise is to show you that the answers that you come up with will completely depend on the question that you ask.

So before you begin your brainstorming session, make sure that you have taken the time to ask the question that you want answered in several different ways. Here's another example: The problem that we need to solve is how to improve our current bumper sticker campaign. This problem can be attacked in many different ways:

1. In what ways might we get more people to put bumper stickers on their vehicles?

2. In what ways might we encourage people to get their neighbors to put bumper stickers on their vehicles?

3. In what ways might we reward people who already have bumper stickers on their vehicles?

There are other ways of looking at this problem.

4. In what ways might we make bumper stickers more valuable?

5. In what ways might we increase the radio station's visibility?

The best way to get lots of different ideas to solve a problem is to restate the problem in various different ways. Every time you ask the question differently, you will cause people to think of different solutions, and the number of ideas will increase. Remember, in brainstorming, quantity of ideas leads over quality.

You are now ready to try brainstorming when you have a creatively stated problem (In what ways might we...) and you have the rules of brainstorming.

Because you have to write down every idea that is generated, and because the number of ideas increases as the session progresses, we like to have a maximum of five to seven people taking part in each session. We also suggest that you bring people into the session from different areas of the radio station. You

might want to have a couple of managers at the meeting, maybe a disc jockey or two, and hopefully a couple of account execs, secretaries, receptionists, or folks from the traffic department, etc.

Don't fall into the trap of thinking that only the people who are on the air, or the salespeople have enough experience to solve programming or sales problems.

Probably the most important element in a brainstorming session is the moderator. This person has to be in charge of getting the brainstorming session going, inviting the people, preparing the questions that will be asked, and most important, being sensitive to the fact that we all like to take the easy, comfortable, conventional way out of every situation.

It is the moderator, or the leader of the session who has to force people out of their comfort zones.

Let's say that we want to come up with ideas on how your radio station can introduce a new morning personality to the market. We're willing to bet that you already have thought of at least one or two different ways that you have seen this done before. How many times have you heard or read about the new morning personality walking around town handing out dollar bills, or broadcasting the entire morning show from a new billboard overlooking a busy intersection? The reason why we come up with the same ideas over and over is because we keep asking the question in the same fashion over and over.

Now let's suppose that we ask you, if you were a seven-year-old kid who just moved into a new neighborhood, what would you do to make friends with all the kids on the block? The answers that you come up with are very different, and not only that but they might also be very adaptable to what a new morning personality could do to make friends in a new market!

The point here is that the moderator, or group leader, has to come up with ways to force the members of the group to "get out of their boxes." We have to force people to think in different ways, to look at problems with a fresh new perspective.

Here's another way to do it: Let's say you are looking for ways to create traffic for a client. A salesperson needs to come up with ideas that will help to increase the number of people who will walk through the doors during one specific

Trying it

The moderator

weekend. If you ask the question the traditional way: "In what ways might we create traffic for this store?" you will come up with some good ideas, many of which have been tried before and are almost sure to increase traffic.

But what about if you asked the question: "In what ways might we get people to avoid the store in question?" You might come up with all sorts of ways to motivate people to Stay Away from the store. Once you have compiled that list, then the moderator could ask the group to take a look at those ideas and turn them around to actually increase traffic for the store.

The moderator is the person in charge of forcing the participants in a brainstorming session to get out of their boxes and look at things differently. He or she can do this by reversing the problem, enlarging it, making it smaller, changing the viewpoint, inverting the sequence of events, putting things to different uses, etc. The idea is to force the participants to adapt their thinking to new situations where the conventional alternatives no longer apply.

A good brainstorming session usually does not last longer than one hour. At first you will find that you don't get as much accomplished because you spend lots of time reminding people not to criticize what sounds like a stupid idea. Also, at first, a brainstorming session can make people uncomfortable, especially if you force them to see things differently and encourage them to get outrageous. If you have patience and perseverance, the results will be outstanding.

Evaluation of Ideas

You know you've had a good brainstorming session if you have lots of ideas written down on the easel pad. A good brainstorming session will produce literally hundreds of ideas. Some of them will seem more practical than others. There will be plenty of conventional ideas on the paper as well as some outlandish solutions to the problem.

Now we need a way to evaluate these ideas so we can hone in on one or more practical solutions. The quickest way to evaluate these ideas is to put a "U" next to the ideas that are ready to be used. Then write an "R" next to the ideas that are almost ready to be used but need a little reworking. Finally, we want to put an "H" next to the ideas that are not quite ready. "H" stands for hold. It is important that we remember

that all ideas, regardless of how crazy and impractical they might seem, could eventually turn into the best solution.

Try It, You'll Like It.

We have been holding brainstorming sessions at WAAP/WFTQ, Worcester for over a year now. At first, we got very frustrated. Many times we would finish a brainstorming session having come up with absolutely nothing.

As time went by we discovered that the benefits of brainstorming go farther than the list of ideas you will come up with. There is a lot of value in having people from different departments at the radio station working together on a problem. It makes everyone feel committed to solving it and it makes people aware of the goals of the radio station. Brainstorming is also a great opportunity for people to have fun at work, and we all know how important that is for morale.

No matter how good you are as a manager, you cannot be expected to come up with the solution to every problem at the radio station. Brainstorming is a great way to get input from many different people at the station.

If you do it right and you do it often, brainstorming will benefit you and your station. ■■■

The time limit

Judging success

Read More About It.

We learned about brainstorming from several sources. If you haven't listened to Dr. Robert Schwarz's *RAB-Managing Sales Conference* audio tapes, you should. You can get copies of those tapes from the RAB. An excellent book to read on the subject of brainstorming and creative problem-solving is Roger VonOech's *A Whack on the Side of the Head*.

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Admitting You're Wrong

Radio executives see making mistakes as a weakness. Here's how some upward-bound managers are turning wrongs into rights.

Radio executives are just like most other career people when it comes to making mistakes—they hate to make them. When they do, they hate to admit them. And even when someone proves them wrong, somehow they are still right.

This is becoming a big problem for career-minded executives who are beginning to notice changes taking place at the station and corporate level. And, while this by no means indicates all corporations appreciate a new approach, some companies are indeed showing evidence of growing tired of the same old excuses.

That's why some of radio's modern management success stories include a little noticed, but very potent element—the ability to admit mistakes and turn them into management strengths.

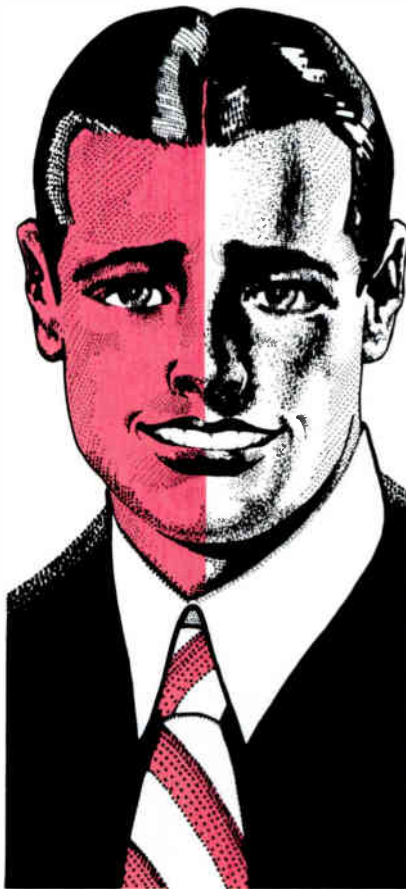
To understand the change, it helps to view traditional management technique. This philosophy encompasses the thinking that management is not wrong, and even at its worst, it may not be right, but it is not wrong either. Some executives back up their incorrect decisions with excuses that no decision maker can be right all the time. And, indeed that's true.

What is different today is that radio executives looking to win respect and influence others are throwing off traditional management "burdens" to become more effective. One major burden is that of having to be right all the time. The next biggest weight which some seek to lift from their work lives: always trying to minimize their mistakes.

Some of the new style exhibited in various ways by upwardly mobile radio executives includes the following:

■ **Admit mistakes quickly.** It's hard for someone to take you to task for being wrong if you have the ability to say quickly, "I was wrong," before the damage is done. No executive wants to be in

this situation, but when mistakes are admitted early, it's very difficult for arguments to begin or to continue. Resistance seems to disappear. In some cases, the people who hear the admission become more sympathetic to the person admitting the mistake.



■ **Be convincing.** It's senseless to admit mistakes and then follow with a "but..." The most effective way is to say it emphatically. The executive who can admit a wrong call and do it convincingly is exhibiting strength, not weakness, in the eyes of his or her employees and/or associates.

■ **Make it sincere.** Sincerity is the ingredient that glues the whole concept together. When an executive believes that he or she is not always right, but that most of the time he or she is right, it will be easier to be sincere about admitting an occasional miscue.

■ **Encourage others to admit their mistakes.** Radio executives aren't the only ones in the industry who make mistakes. Smart managers are by example encouraging others to admit shortcomings so that they can get on with improving these faults. When the leader admits to being wrong, it sends a clear message to others that they too can be wrong and live to work another day. This is perhaps the greatest management advantage—encouraging workers to get on with problem-solving rather than trying to defend positions that are obviously wrong.

■ **Commit it in writing.** A short note to an employee that says, "I've got to admit, I was wrong about the need for music research. The station sounds better than ever," advances a manager's capabilities much more than ignoring the shortcomings in the first place. It can inspire respect.

■ **It works on superiors.** Many successful executives relieve the pressure on themselves by being able to admit to their employer that they made a mistake. So, if a general manager hired a morning DJ who left the station after six months and wasted the station's time and promotion money, a strong executive might memo the group executive that, "Even though I thought he or she was going to be the type of person we could build a station around, I was surprised to find how wrong I was. We'll start looking again."

■ **Other powerful hints.** Admission of mistakes is even more effective when delivered face-to-face (looking into the eye of the person hearing the admission). That person willing to keep quiet after admitting a mistake will likely hear someone be sympathetic and helpful about what went wrong. The discipline to listen is one which many executives find difficult to master even though the skill is essential to leadership.

No one likes to admit mistakes. But in radio, an industry of egos, some executives are finding that it is much better to have erred than not to have tried at all—and making the error is not the biggest mistake. Failure to admit it is far worse. ■■

Radio Across-The-USA™

Atlanta



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WZGC-FM	R	12.6	15.3	13.7
WKLS-FM	A	12.2	12.4	13.2
WOXI-FM	O	9.4	9.6	11.7
WVEE-FM	B	8.9	8.1	9.3
WKHX-FM	C	8.4	8.7	8.7
WPCH-FM	BM	5.8	5.9	5.9
WSB	AC	5.8	5.7	5.6
WRMM-FM	AC	4.6	3.9	4.9
WSB-FM	AC	4.9	4.0	3.9
WAOK	B	4.0	5.0	3.8

Austin



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
KHFI-FM	R	19.7	17.8	18.8
KLBJ-FM	A	12.8	14.2	15.6
KASE-FM	C	12.9	12.9	13.8
KEYI-FM	AC	7.3	8.0	9.6
KNOW	B	4.1	4.7	5.3
KOKE-FM	AC	6.7	6.0	5.1
KLBJ	N/T	5.6	5.3	4.2
NET	C	4.4	3.0	3.9
KPEZ-FM	BM	4.5	5.1	3.4
KMFA-FM	P	3.3	3.3	2.8

Baltimore



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WBAL	AC	9.6	8.5	9.6
WYYY-FM	A	7.8	8.3	7.8
WLIF-FM	BM	5.3	6.9	7.4
WBAB-FM	F	8.9	7.2	6.8
WPOC-FM	C	6.5	6.1	6.6
WXYV-FM	B	7.6	6.5	5.5
WWIN-FM	B	4.5	4.9	5.2
WMAR-FM	P	4.2	4.6	4.9
WCAO	C	3.7	3.8	4.4
WFBZ	AC	3.0	3.4	3.9

Boston



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WBCN-FM	A	11.2	10.6	10.2
WXKS-FM	B	9.7	10.3	10.1
WBZ	AC	10.0	9.9	9.0
WHTT-FM	R	7.7	7.7	8.7
WHDH	AC	8.6	7.1	6.9
WEEI	N	5.7	5.2	4.7
WJIB-FM	BM	3.8	4.0	3.9
WROR-FM	AC	3.1	3.8	3.9
WRKO	T	4.2	4.2	3.7
WGBH-FM	P	2.2	2.3	3.0

Chicago



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WGN	T	8.3	8.7	9.6
WBBM-FM	R	6.8	6.5	6.8
WMAQ	C	3.0	4.6	6.4
WGCI-FM	B	5.0	5.4	6.0
WLS	R	5.0	5.0	5.0
WLS-FM	A	5.3	5.4	4.8
WBMX-FM	B	5.6	5.4	4.5
WKQX-FM	AC	4.0	4.0	3.9
WLUP-FM	A	4.9	4.5	3.8
WMET-FM	A	3.5	4.0	3.8

Cincinnati



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WKRC	AC	5.3	6.7	9.2
WKRC-FM	R	12.3	9.7	8.8
WRRM-FM	AC	6.8	6.4	8.7
WEBN-FM	A	8.0	9.1	8.6
WLW	AC	5.8	6.3	8.0
WWEZ-FM	BM	9.9	9.2	7.3
WSKS-FM	A	5.3	6.3	7.0
WLLT-FM	AC	6.7	6.4	6.6
WBLZ-FM	B	6.8	7.3	6.2
WKXF-FM	C	2.5	3.5	4.9

Cleveland



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WMMS-FM	A	15.2	13.1	10.7
WGCL-FM	R	8.5	8.8	8.5
WLTZ-FM	AC	3.7	6.2	8.3
WMJI-FM	AC	5.7	4.9	6.8
WQAL-FM	BM	7.0	7.3	6.6
WZAK-FM	B	8.3	7.3	6.5
WBGG	BB	6.2	6.2	5.3
WDMT-FM	B	3.9	3.7	5.3
WDOK-FM	BM	5.7	6.8	5.1
WWWL	AC	1.6	3.1	4.1

Dallas



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
KVIL-FM	AC	10.1	12.1	13.8
KKDA-FM	B	6.9	6.9	9.5
KPLX-FM	C	4.9	4.3	7.2
KTXQ-FM	A	5.0	6.1	7.0
KRLD	N	7.5	6.6	6.3
KEGL-FM	A	7.6	6.8	6.0
KAFM-FM	R	7.3	7.1	5.8
KZEW-FM	A	7.4	7.0	5.7
KMEZ-FM	BM	3.2	4.1	5.4
KSCS-FM	C	5.6	6.3	4.8

Denver



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
KPKE-FM	R	7.6	8.1	9.6
KOSI-FM	BM	7.5	6.3	8.1
KBPI-FM	A	7.7	7.2	6.8
KIMN	R	3.3	4.6	6.5
KOAO-FM	R	8.5	7.8	6.2
KBCO-FM	A	5.2	4.6	5.1
KOA	N/T	7.5	6.2	5.0
KAZY-FM	A	2.3	2.5	4.7
KYGO-FM	C	3.9	4.2	4.6
KVOD-FM	CL	4.4	5.6	4.3

Des Moines



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
KGGO-FM	R	18.7	20.5	20.1
KSO	C	13.0	13.1	15.1
WHO	N/T	10.4	10.9	9.1
KRNT	AC	7.8	10.0	8.7
KMGK-FM	R	8.0	8.2	8.2
KLYF-FM	AC	10.3	7.3	6.7
KJYY-FM	C	4.8	4.6	6.4
KRNQ-FM	R	6.4	5.7	6.0
KIOA	AC	3.7	5.3	5.6
KMRY	BB	4.6	4.9	5.4

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Radio Across-The-USA™

Detroit



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WJR	AC	7.9	8.4	12.4
WDRO-FM	B	5.7	6.2	8.1
WHYT-FM	R	4.6	5.7	7.0
WRIF-FM	A	8.4	7.5	7.6
WLLZ-FM	A	7.6	8.3	6.9
WJLB-FM	B	5.2	5.2	6.2
WJOI-FM	BM	5.2	5.5	5.2
WNIC-FM	AC	5.3	5.1	4.4
WXYZ	N/T	6.1	6.1	3.8
WWWW-FM	C	3.0	3.3	3.6

Grand Rapids



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WLAV-FM	A	12.4	13.0	13.2
WLHT-FM	AC	10.4	9.4	8.7
WOOD-FM	BM	6.9	6.8	8.6
WCUZ-FM	C	9.6	8.1	8.6
WOOD	AC	10.4	8.6	8.4
WGRD-FM	R	11.9	8.9	7.5
WCUZ	C	1.8	3.3	5.0
WJFM-FM	AC	6.2	7.3	4.9
WFUR-FM	REL	2.0	4.1	4.4
WMUS-FM	C	3.0	3.5	4.3

Greensboro



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WDOR-FM	C	14.4	16.2	17.7
WSPR-FM	B	7.0	10.7	8.8
WYZ-FM	A	10.5	8.8	8.8
WMBQ-FM	AC	8.8	7.9	8.8
WGLD-FM	BM	7.1	6.3	6.1
WSSB	N/T	5.9	5.5	6.5
WONG-FM	B	6.8	6.7	6.8
WOOD-FM	AC	6.7	6.7	5.0
WMP	B	3.6	3.7	3.3
WPKX-FM	AC	2.6	2.9	2.7

Harrisburg



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WTIA-FM	A	12.0	14.0	17.8
W-P-FM	BM	11.8	11.9	11.8
W-F	AC	10.5	10.0	9.0
WSPM-FM	AC	4.6	6.4	7.7
WBDO	AC	4.0	6.6	7.4
WQVA-FM	A	6.5	7.0	6.8
W-T-FM	B	2.9	3.0	3.8
WRKZ-FM	C	6.4	5.2	5.3
WHY-FM	C	11.7	8.3	8.8
WOMR	C	3.7	3.5	2.6

Houston



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
KMJQ-FM	B	7.0	8.7	11.5
KKBQ-FM	R	10.8	10.4	11.3
KIKK-FM	C	9.2	10.3	10.0
KSRR-FM	A	7.9	7.6	9.1
KLOL-FM	A	4.3	5.1	7.3
KODA-FM	BM	5.6	5.1	5.2
KFMK-FM	AC	6.1	6.4	4.6
KILT-FM	C	5.7	5.4	4.6
KTRH	N/T	3.2	3.5	4.6
KRBE-FM	AC	2.5	2.7	4.4

Indianapolis



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WZPL-FM	R	17.0	20.1	22.2
WIBC	AC	15.6	14.7	18.3
WFBS-FM	A	11.6	11.1	11.9
WFMS-FM	C	7.8	8.6	9.1
WIRE	C	6.6	7.3	6.3
WNAP-FM	AC	2.5	4.1	6.0
WENS-FM	AC	5.4	4.5	5.8
WTLC-FM	B	7.6	9.1	5.5
WXTZ-FM	BM	12.4	8.5	4.8
WINDF	AC	3.0	2.8	2.5

Jacksonville



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WFYV-FM	A	20.8	18.5	19.1
WIVY-FM	AC	13.8	14.6	15.8
WOIK-FM	C	10.1	10.8	12.3
WKTZ-FM	BM	8.3	8.3	10.3
WAIV-FM	AC	8.8	8.4	8.2
WJAX-FM	B	7.3	6.3	7.2
WCRJ-FM	C	5.8	5.3	4.0
WPDQ	B	4.0	5.3	3.0
WOKV	N/T	1.0	1.5	2.2
WZAZ	B	2.5	3.4	1.9

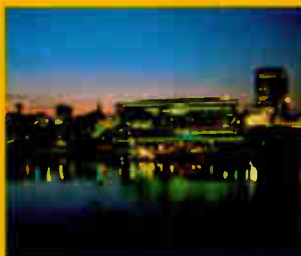
Kansas City



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
KBEQ-FM	R	9.0	10.3	11.3
WDAF	C	12.4	11.6	11.3
KFKF-FM	C	6.1	8.0	9.3
KMBR-FM	BM	7.4	8.9	9.2
KYYS-FM	A	8.0	8.4	8.7
KCMO	N/T	5.6	5.0	6.2
KUDL-FM	AC	3.2	4.1	5.1
KLSI-FM	AC	7.7	6.0	4.6
KKCI-FM	A	4.4	4.7	4.5
KJLA	BB	5.9	3.8	4.1

Knoxville



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WIMZ-FM	A	18.3	20.9	20.4
WIVK-FM	C	25.8	23.5	20.3
WEZK-FM	BM	11.0	12.0	14.1
WOKI-FM	R	8.6	10.1	12.5
WMYU-FM	AC	6.7	5.2	4.5
WNOX	C	6.3	4.8	3.7
WUOT-FM	P	1.3	1.7	2.9
WNKX-FM	C	1.2	1.6	2.8
WBMK	B	2.3	2.4	2.6
WYSH	C	1.0	0.9	2.6

Lansing



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WWIC-FM	R	17.0	15.9	16.9
WJXQ-FM	R	9.5	10.3	12.6
WFMK-FM	AC	9.2	9.3	8.7
WTL-FM	C	10.0	8.7	8.1
WJR	AC	6.8	7.2	7.2
WJIM-FM	BM	4.8	6.5	5.8
WILS-FM	A	10.0	8.3	5.0
WIBM-FM	AC	2.8	4.1	3.0
WKAR-FM	P	3.6	3.9	3.0
WKLI-FM	C	1.4	1.7	2.2

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Lexington



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WVLK-FM	C	21.5	21.2	18.3
WKQQ-FM	A	15.8	15.8	17.0
WFMI-FM	R	11.8	15.5	16.2
WLAP-FM	R	15.4	14.1	13.4
WVLK	AC	9.6	7.7	7.6
WNCW-FM	BM	2.8	3.0	3.9
WLAP	AC	4.4	4.5	3.4
WTKC	C	3.4	2.7	2.5
WWKY	C	0.1	1.3	1.7
WBKY-FM	P	1.9	1.6	1.6

Los Angeles



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
KIIS-FM	R	9.5	10.7	10.2
KABC	T	6.5	6.2	6.6
KLOS-FM	A	4.4	3.7	5.6
KNX	N	3.6	3.7	4.6
KMET-FM	A	4.6	3.6	4.3
KJLH-FM	B	1.8	4.5	4.1
KALI	SP	5.0	4.3	3.5
KFWB	N	3.5	3.5	2.9
KBIG-FM	BM	3.0	2.2	2.7
KRQQ-FM	A	3.8	3.2	2.7

Louisville



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WHA	AC	15.6	17.0	16.6
WOMF-F	A	11.3	10.7	11.4
WAMZ-FM	C	10.4	11.3	9.9
WLOU	B	9.1	11.5	9.1
WLRS-FM	A	7.5	7.6	8.9
WJYL-FM	AC	5.7	5.7	7.5
WRKA-FM	AC	6.4	6.4	6.6
WAVG	AC	5.9	6.6	6.0
WCII	C	3.8	4.8	5.6
WVEZ-FM	BM	5.3	4.2	4.3

Madison



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WZEE-FM	SP	15.9	15.2	14.6
WIBA-FM	A	13.3	11.9	11.3
WTOS	C	12.4	11.9	10.4
WIBA	AC	7.1	6.9	8.2
WMGN-FM	AC	5.7	6.9	7.0
WERN-FM	P	5.9	6.3	6.4
WWQM-FM	C	4.6	4.5	6.1
WORT-FM	A	5.4	6.1	5.5
WMAD-FM	A	2.2	3.1	4.0
WSJY-FM	BM	3.2	3.8	3.6

Miami



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WINZ-FM	R	13.0	12.1	12.7
WHYI-FM	R	11.6	10.9	11.7
WQBA	SP	11.1	12.2	10.4
WRHC	SP	6.4	9.2	7.8
WNWS	N/T	3.1	6.5	4.7
WCMQ-FM	SP	2.8	4.2	4.6
WLYF-FM	BM	4.8	4.5	4.3
WQBA-FM	SP	2.9	2.5	3.7
WEDR-FM	B	2.5	2.7	3.3
WINZ	N/T	4.5	3.9	3.0

Milwaukee



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WTMJ	AC	8.6	10.4	13.8
WQFM-F	A	10.1	11.7	11.0
WLUM-FM	B	8.0	7.5	7.5
WTKI-FM	R	8.7	8.5	6.6
WOKY	AC	6.0	5.5	6.2
WBOS-FM	C	5.4	4.8	5.5
WEZW-FM	BM	6.5	6.3	5.1
WMTL-FM	C	4.9	4.7	4.4
WEMP	BB	4.4	4.7	4.0
WISN	AC	4.2	2.3	3.9

Minneapolis



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WCCO	AC	21.1	20.1	16.4
KSTP-FM	AC	10.5	10.0	10.4
WLOL-FM	R	11.4	9.1	10.4
KDWB-FM	R	6.4	8.1	9.8
KEEY-FM	C	6.1	6.7	8.1
KQRS-FM	A	5.5	6.9	7.5
WDGY	C	2.6	3.4	5.1
WLTE-FM	AC	5.2	2.6	4.5
KSTP	N/T	4.0	4.8	4.3

Nashville



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WKDF-FM	A	18.7	16.6	14.2
WSM-FM	C	11.3	11.1	10.9
WLAC-FM	AC	8.0	9.6	10.0
WWKX-FM	R	9.8	7.5	9.7
WZEZ-FM	BM	10.5	8.4	9.7
WZKS-FM	AC	1.8	6.2	7.5
WQOK-FM	B	7.0	6.7	6.7
WSIX-FM	C	5.1	5.6	4.8
WSM	C	3.8	5.1	4.8
WYHY-FM	AC	2.2	3.2	3.9

New Orleans



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WEZB-FM	AC	15.9	16.9	17.9
WYLD-FM	B	16.6	15.6	14.8
WRNO-FM	A	7.8	6.2	8.0
WYQE-FM	AC	5.4	5.9	6.8
WNOE-FM	C	7.2	6.7	6.2
WBYU-FM	BM	4.7	4.8	6.0
WAIL-FM	B	4.0	5.1	5.5
WML	N/T	4.8	4.7	4.9
WSMB	N/T	6.5	5.1	4.7
WAJY-FM	AC	3.7	3.6	4.6

New York



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WHTZ-FM	R	9.2	9.4	9.6
WOR	N/T	4.5	5.0	7.9
WPLJ-FM	A	5.3	4.6	5.1
WKTU-FM	AC	5.0	5.5	4.9
WAPP-FM	A	5.0	4.8	4.5
WRKS-FM	B	5.2	5.1	4.5
WINS	N	3.3	3.5	4.3
WHN	C	2.6	3.6	3.2
WCBS-FM	O	2.5	3.1	3.1
WBLN-FM	B	4.9	5.0	2.9

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Radio Across-The-USA™

Oklahoma City



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
KJYO-FM	R	8.4	11.4	12.1
KATT-FM	A	18.0	14.8	10.9
KXXY-FM	C	10.0	11.7	10.8
KEBC-FM	C	10.3	8.4	9.6
KZBS-FM	AC	5.5	6.9	8.8
KTOK	N/T	10.7	9.3	7.5
KKNG-FM	BM	7.2	6.5	7.2
KOFM-FM	AC	4.5	4.4	6.3
KLTE-FM	AC	4.8	4.4	4.3
KAEZ-FM	B	3.5	5.4	3.5

Orlando



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WWKA-FM	C	11.5	11.5	13.4
WDIZ-FM	A	10.2	12.5	11.9
WHLY-FM	AC	9.7	9.7	10.4
WJYO-FM	AC	8.4	10.8	10.3
WBJW-FM	R	9.9	9.5	9.5
WDBO	AC	6.5	6.1	6.8
WHOO-FM	C	5.9	6.1	5.6
WORL	B	4.1	4.2	5.1
WHOO	C	4.0	3.6	3.9
WKIS	T	5.6	4.1	3.5

Philadelphia



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WUSL-FM	B	9.0	9.8	9.7
WDAS-FM	B	6.3	8.3	8.2
KYW	N	8.1	7.4	7.3
WYSP-FM	A	5.0	5.8	7.3
WEAZ-FM	BM	7.5	6.3	7.1
WCAU-FM	AC	8.3	7.8	6.9
WMMR-FM	A	7.4	6.1	6.3
WWDB-FM	T	2.8	2.6	4.1
WPEN	BB	5.0	5.1	3.9
WMGK-FM	AC	4.0	3.9	3.8

Phoenix



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
KDKB-FM	A	8.1	9.6	10.8
KNIX-FM	C	10.4	10.9	10.4
KUPD-FM	A	6.1	6.8	7.5
KQYT-FM	BM	7.5	7.0	6.9
KTAR	N/T	6.8	6.0	6.9
KKLT-FM	AC	9.8	8.4	6.0
KMEO-FM	BM	6.8	6.3	6.0
KOOL-FM	O	2.8	5.3	5.8
KZZP-FM	R	9.4	6.2	5.8
KOPA-FM	AC	5.4	5.8	5.2

Pittsburgh



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
KDKA	AC	18.6	18.3	17.9
WDVE-FM	A	8.4	8.4	9.4
WBZZ-FM	R	9.2	10.0	9.2
WAMO-FM	B	5.6	6.6	7.3
WHTX-FM	R	6.1	5.7	5.5
WSHH-FM	BM	4.1	3.8	4.6
WHYW-FM	AC	5.6	4.3	3.7
WTAE	AC	4.0	3.1	3.7
WWSW-FM	AC	3.1	3.6	3.5
WYDD-FM	A	1.8	2.0	3.5

Quad Cities



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WXLP-FM	A	16.8	15.7	20.1
KIHK-FM	AC	15.7	17.1	15.4
WLLR-FM	C	13.2	13.4	13.5
WOC	N/T	10.0	10.2	9.7
WHBF	C	7.7	8.1	6.8
WMRZ	O	6.1	6.2	6.6
KRVR-FM	BM	6.9	5.8	4.9
KSTT	AC	2.9	4.4	4.8
WHBF-FM	AC	4.2	3.4	4.1
WKEI	AC	1.4	1.4	2.3

Raleigh



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WDCG-FM	R	21.8	20.5	15.9
WRAL-FM	AC	8.2	9.1	11.9
WQDR-FM	AC	9.5	9.1	11.2
WPTF	AC	10.9	8.8	7.7
WKIX	C	4.2	5.8	5.6
WSHA-FM	P	5.2	6.9	4.8
WDNC	BB	3.7	3.9	4.6
WDUR	B	4.6	2.9	4.6
WLLE	REL	3.7	4.0	4.0
WUNC-FM	P	5.0	5.1	3.7

Reno



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
KOZZ-FM	A	20.9	24.8	24.6
KHTX-FM	R	7.8	8.6	9.7
KCBN	R	6.7	9.0	9.6
KOH	N/T	6.4	7.7	8.2
KRNO-FM	AC	11.2	11.9	7.8
KOLO	C	5.4	4.9	7.0
KNEV-FM	BM	4.1	2.0	4.3
KSRN-FM	AC	8.5	6.0	4.1
KORY	O	3.3	4.4	3.3
KNIS-FM	P	2.2	2.0	3.0

Richmond



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WRVA	AC	15.7	14.8	17.8
WRVQ-FM	R	14.1	15.1	15.3
WRXL-FM	A	15.6	14.4	14.0
WPLZ-FM	B	10.9	10.0	9.5
WTVR-FM	C	4.8	6.3	7.9
WQKS-FM	R	4.2	6.3	7.0
WEZS-FM	AC	7.9	7.3	6.8
WANT	B	3.4	4.1	5.3
WRNL	C	5.2	6.2	5.0
WLEE	BB	4.0	2.3	2.8

Sacramento



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
KZAP-FM	A	11.9	11.6	11.6
KSFM-FM	AC	9.2	9.3	11.1
KCTC-FM	BM	10.8	12.1	9.7
KRAK	C	6.0	7.0	8.8
KXOA-FM	AC	8.9	7.3	8.2
KROY-FM	A	5.8	6.2	7.1
KWOD-FM	A	7.3	6.1	5.9
KAER-FM	C	5.8	5.3	5.1
KFBK	N/T	2.9	3.6	4.3
KSKK-FM	C	3.6	3.0	2.6

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Radio Across-The-USA™

San Diego



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
KGB-FM	A	9.9	8.3	8.5
KJQY-FM	BM	12.4	9.2	8.4
KSDO-FM	R	4.5	7.1	8.4
KFMB	AC	3.7	6.0	6.5
XTRA-FM	A	5.8	6.7	6.3
KFMB-FM	AC	3.7	3.8	4.9
KSDO	N/T	6.4	7.4	4.6
KYXY-FM	AC	4.3	5.3	4.6
KPQP	BB	4.9	4.5	4.5
XHRM-FM	B	6.4	4.9	3.9

San Francisco



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
KGO	N/T	10.6	10.1	10.5
KYUU-FM	AC	5.2	6.5	5.9
KSAN-FM	C	5.3	4.3	5.8
KNEW	C	2.3	4.1	4.9
KSOL-FM	B	5.1	3.7	4.3
KIOI-FM	AC	3.7	4.7	3.9
KFRC	R	2.6	3.4	3.5
KCBS	N/T	3.2	3.7	3.4
KABL	BM	2.2	2.3	3.0
KRQR-FM	A	3.3	3.2	3.0

Seattle



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
KIRO	N/T	7.6	7.3	8.7
KUBE-FM	R	6.2	6.3	7.4
KNBQ-FM	R	6.2	7.6	6.6
KPLZ-FM	R	4.7	5.6	5.8
KSEA-FM	BM	3.7	4.1	5.3
KZOK-FM	A	4.7	5.2	5.2
KOMO	AC	5.2	6.1	5.1
KISW-FM	A	6.4	5.6	4.9
KIXI	BB	3.6	4.4	4.1
KLSY-FM	AC	5.3	5.1	4.1

St Louis



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
KMOX	N	20.2	19.1	19.1
KSHE-FM	A	9.7	10.5	10.7
KHTR-FM	R	9.4	7.6	7.9
KMJM-FM	B	8.5	8.6	7.9
KWK-FM	A	7.7	7.9	7.4
WIL-FM	C	6.8	6.6	6.6
KEZK-FM	BM	4.8	5.9	5.6
KSD-FM	AC	6.2	5.6	5.3
KYKY-FM	AC	3.2	4.4	3.7
KUSA	C	2.4	2.7	3.6

Syracuse



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WYYY-FM	AC	18.4	16.2	15.5
WAQX-FM	A	12.8	13.2	13.2
WSYR	AC	14.4	13.8	12.6
WHEN	AC	6.6	6.6	7.6
WRRB-FM	C	7.1	7.0	7.0
WFBL	BB	4.1	5.4	6.3
WNTQ-FM	AC	3.5	4.9	6.0
WKFM-FM	R	5.1	4.7	4.6
WEZG-FM	BM	2.9	3.4	3.7
WSEN-FM	C	2.1	2.1	3.1

Tampa



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WWBA-FM	BM	10.6	12.0	13.6
WRBQ-FM	AC	11.6	13.9	13.3
WYNF-FM	A	9.6	11.2	11.3
WQYK-FM	C	8.5	7.2	8.4
WSUN	C	3.4	4.7	6.5
WZNE-FM	R	6.0	5.7	5.7
WDAE	BB	4.6	4.2	5.7
WIQI-FM	AC	7.1	6.2	5.0
WMGG-FM	AC	4.1	4.3	4.7
WFLA	AC	4.8	4.2	3.7

Toledo



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WIOT-FM	A	14.3	13.5	12.1
WLQR-FM	BM	8.1	10.4	9.1
WSPD	AC	8.3	8.8	8.5
WJR	AC	5.1	5.3	8.0
WRQN-FM	R	6.9	7.5	8.0
WKLR-FM	C	8.2	7.0	7.0
WWWFM-FM	AC	5.3	5.4	6.3
WMHE-FM	AC	7.0	5.9	4.8
WVOI	B	4.6	4.4	3.6
WRIF-FM	A	1.6	2.8	3.4

Tulsa



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
KMOD-FM	A	12.0	13.8	14.0
KVOO	C	10.7	11.8	12.6
KWEN-FM	C	9.6	11.1	10.6
KRMG	N	11.3	9.6	9.5
KRAV-FM	AC	9.2	8.5	8.5
KAYI-FM	R	7.9	7.2	7.8
KBEZ-FM	BM	9.5	8.2	7.0
KCFO-FM	REL	5.5	5.0	5.0
KELI	R	2.9	3.4	3.8
KGTO	O	1.6	2.9	3.4

Washington, DC



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WKYS-FM	B	8.0	8.7	9.0
WHUR-FM	B	6.2	7.7	8.0
WGAY-FM	BM	5.4	6.6	7.4
WAVA-FM	A	6.2	6.6	7.3
WRQX-FM	AC	5.8	6.6	7.3
WWDC-FM	A	7.9	7.8	6.9
WMAL	AC	8.4	7.1	6.1
WWRC	N/T	4.3	4.6	4.8
WLTT-FM	AC	4.8	4.8	4.2
WPGC-FM	AC	2.8	4.3	4.2

West Palm Beach



BIRCH MONTHLY

	FORMAT	F/M	M/A	A/M
WHYI-FM	R	14.4	16.3	17.2
WEAT-FM	BM	17.4	18.4	16.5
WIRK-FM	C	10.5	8.7	7.6
WRMF-FM	AC	6.1	6.4	6.1
WJNO	N/T	5.6	5.7	4.5
WNJY-FM	BB	6.0	4.7	3.9
WLYF-FM	BM	1.2	2.5	3.4
WSHE-FM	A	3.9	2.8	3.1
WCKO-FM	A	4.2	3.4	2.9
WPBR	N/T	3.3	3.5	2.9

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SALES

Telemarketing will help more stations sell. More stations will learn about how they can use the telephone to increase sales. Special offers, first-time limited-budget advertisers, event-selling will be enhanced by this frequently overlooked and cost-effective approach.

Better service will increase renewals. Most stations concentrate on getting the order ratio than keeping the client. A service coordinator to work with the account executive will be checking with the client on a more frequent basis to determine problems, reaction and additional needs.

Breakfast sales calls will become increasingly popular. Many have been overlooking this opportune time to pitch a potential client. Some stations are eliminating their daily early morning station sales meeting to encourage their staff to make daily breakfast appointments. Late afternoon is the worst time to make a sales call.

MARKETING

Direct mail is tomorrow's hottest promotion. Stations will be routinely spending larger parts of their budgets on direct mail campaigns tied into "listen and win" contests to attract new listeners. Traditional contest giveaways will give way to these new efforts.

PROGRAMMING

Consistency is the new secret weapon. Stations will try to em-

Telemarketing will help more stations sell.

⋮

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Direct mail is tomorrow's hottest promotion.

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Consistency is the new secret weapon.

⋮

Asking the audience's opinion will be more important.

⋮

AM stereo is becoming a dead issue.

⋮

The current venture capital boom will wane as interest rates rise.

⋮

Job titles are on the way out.

⋮

Monthly computer ratings still a "go."

⋮

Music testing will boom.

⋮

phasize keeping things the way they are rather than consistently changing. This includes DJs, contests, the basic format itself, and image and promotional aspects.

Stations will find the lack of change will be one of their biggest pluses.

Asking the audience's opinion will be more im-

portant. A most effective tactic is asking the audience's reaction to the station and inviting listeners to call in or write. Some stations are being very specific asking for input on "our contests" or "our music." Playing back the listener input is key even if the station doesn't adopt the recommended changes.

TECHNOLOGY

AM stereo is becoming a dead issue. Radio executives are becoming more convinced they will not benefit by acting now on a system. The trend will be toward spending valuable time and money on other more immediate areas where a benefit can be derived.

FINANCIAL

The current venture capital boom will wane as interest rates rise. The prime rate is headed up, and these venture groups generally get several points above prime for lending money. Things will get tighter in 1985 possibly as early as January.

MANAGING PEOPLE

Job titles are on the way out. Stations are finding they have more flexibility in redeploying their talent by grouping staffers by sales, programming and administration rather than by titles. Titles, such as vice president, will be rewards for service, not a job description.

RATINGS

Monthly computer ratings still a "go." Despite recent delays in the Arbitron monthlies. Even with shortcomings, quicker will be more desirable to stations and advertisers.

RESEARCH

Music testing will boom. National research companies are about to cash in on increasing interest by stations to insure that they are playing the right music.



More people listen to BMI than to their mothers.

And more moms listen to BMI, too.
Because most of the music played on radio
is licensed by BMI. If anyone tries to tell
you differently, don't listen.



So remember, keep your feet
off the furniture, don't play with
your food, and keep playing plenty
of BMI music.

Wherever there's music, there's BMI.

"Today, we are delighted to be working with SRP as partners. The resulting association, and their Totally Researched Music, has returned EAZY 101 to its dominant position in Philadelphia."

Jerry Lee, President, and Jim DeCaro, Executive Vice President and General Manager of EAZY 101, Philadelphia, Pennsylvania

"We talked to a number of services prior to settling upon SRP. We carefully reviewed SRP's music and research, which incidentally is far ahead of what anyone else has to offer. We're delighted to be back with SRP."

Tony Renda, President of WISH 100, Pittsburgh, Pennsylvania

"A primary factor in our decision to switch to SRP was that SRP is addressing key issues for the future in a logical and comprehensive manner. Their approach to music research, vocal content, and advertising and promotion leads us to believe we've made the correct move."

Mike Burnette, Operations Manager FM Stations/KJQY, Group W, San Diego, California.

"During the first three days following our switch back to SRP, we've received eight hundred and fifty unsolicited calls from enthusiastic listeners who are absolutely ecstatic. SRP's Totally Researched Music was the answer. We're thrilled to be back!"

Dennis R. Israel, President, The Sky Stations, WEZG-FM, Syracuse, New York

**"...AND YOU CAN
QUOTE ME ON THAT."**

SRP

EASY LISTENING AT ITS BEST

Schulke Radio Productions, Ltd.

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