

Radio Only

THE MONTHLY MANAGEMENT TOOL

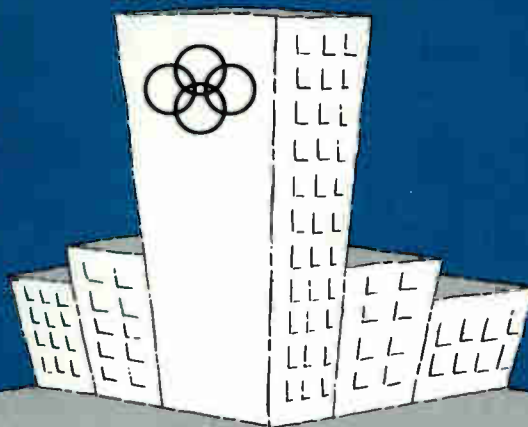
GOING DIRECT

Is it ever *really* justified to go over an agency's head? Is there a right way and a wrong way? Can your station develop new business by not waiting for an agency to find it? Yes.

PAGE 13



We're Staying On Top Of An Ever-Changing World



McGavren Guild Radio conducted a Marketing Research Speaker Series in 1987. Representatives from numerous companies in the foreground of marketing research were invited to share their latest products, technology and ideas with us.

Participants in the series included Arbitron Ratings, Birch/Scarborough Research, Impact Resources, International Demographics, Marketron, Mediamark Research and Tapscan. The result? McGavren Guild Radio

continues to have the most knowledgeable marketing sales team in the business. This translates into added dollars for our client stations, as well as local and national advertisers.

McGavren Guild Radio's Marketing Research Speaker Series is another example of its ongoing commitment to excellence. For further details, contact Jane Schoen, marketing research director, 212 916-0598.



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We came to Salt Lake City with a definite mountain to climb and, as a part of our team, The Research Group has provided us with an objective, yet realistic, task. Their methods of analysis and goal setting are vital to the success of any broadcaster who comes to the arena not just to compete, but to win.

We’re here to win, as our track record shows, and that’s why we work with The Research Group.”

*Dennis Gwiazdon, General Manager
John Marks, Program Director
KKAT-FM*

* Fall 1985 Arbitron M-S, 6A-12M, MSA.

** Fall 1987 Arbitron M-S, 6A-12M, MSA.



The Research Group is the choice of America’s most successful broadcasters for a good reason. Anyone can do “research” and bring a station answers to questions. The Research Group brings the *right* information to do the job and then uses a special system of strategic planning—based upon advanced techniques of marketing warfare—to help improve and solidify your ratings in desirable demographics. That makes The Research Group uniquely qualified to help you *win*—and stay strong—in tough, competitive environments.

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Radio Only



32 *Using 40-Minute Music Sweeps*
To get better ratings.



13 *Going Direct*
Effectively sidestepping the agency and going directly to the client.



46 *There's Money Ahead In Cruises*
How your station can get its share.

Cover Story

13 **Going Direct**
The "right way" to go over the head of an agency. Plus, how to generate new business by going directly to retailers without agencies.

Radio Programming

19 **This Phone Idea Could Make Money**
It's a touch-tone phone bank with almost 100 different categories so listeners can call in and you can sell sponsorships.

20 **How to Make Your Station Younger**
Steps you can take without major risks to your present audience.

22 **More Effective Positioners**
Writing one-liners that pack power and persuasiveness.

26 **Latest Changes in Older Formats**
How easy listening is modernizing and why Transtar is offering relaxing vocals.

30 **Four New Programming Stunts**
Success stories such as inviting in a live audience to watch the morning show.

32 **Using 40-Minute Music Sweeps**
Tips from a station that had its best book ever.

Sales

35 **New Ways to Face Objections**
Ideas your salespeople can try next time they hear an objection.

36 **Helping Your Salespeople Make More Money**
Motivating your salespeople by advising them on how to save the money they're about to make.

38 **How to Do "The 69-Cent Dollar"**
Your game plan for a quick and easy way to boost billing.

40 **Price And Item**
A sales strategy for showing radio works to advertisers.

42 **The New Mini FM Transmitters**
Self-contained, low-powered "mini stations" salespeople are now offering to prospects as value added.

44 **More Sales Starters**
Ideas and promotions to build billing.

46 **There's Money Ahead In Cruises**
How your station can get its share.

Promotion

47 **3 New Promotion Ideas**
Here are some successful station tricks to dress up old standbys.

Departments

7 **Letters**
Thought-Starters
9 Defending a Highly Rated Station Against Competitive Attack.
10 How to Get Higher Rates.
40 **Reader Service Program**
48 **Future Trends**

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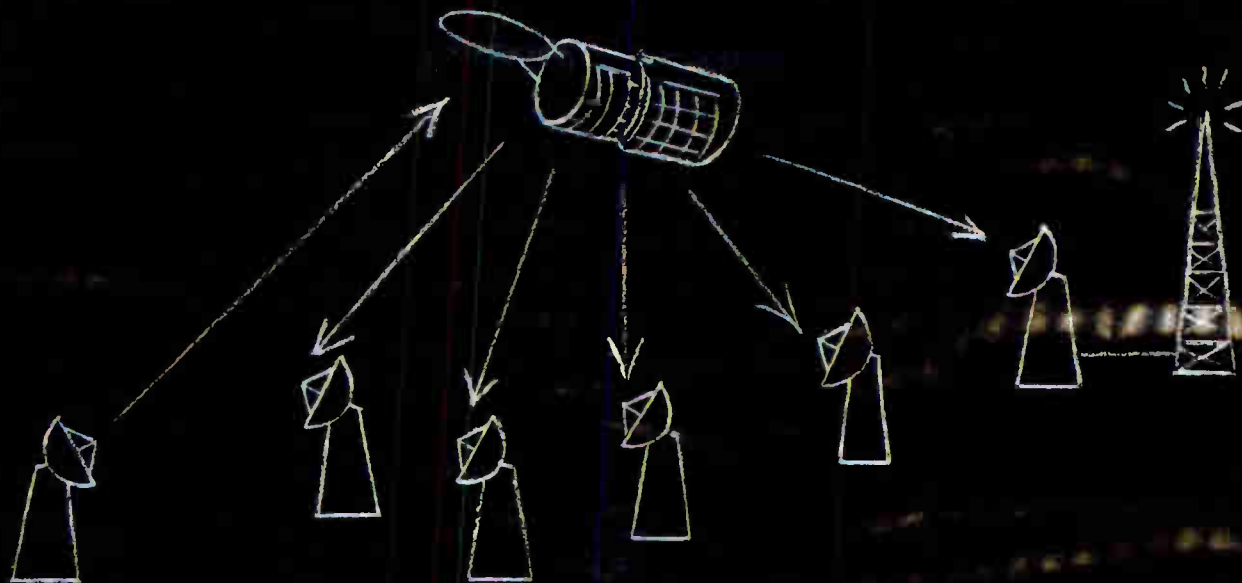


John Fabian, Executive Vice President, Eastern Division Manager

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JOANN LEIPHAM, MANAGER

Radio's David vs. Goliath

Thank you for the exposure you gave CHUC-AM in February's Radio Only.

While the coverage is appreciated, I hope you will find space to print a brief footnote:

The article gave the impression that CHUC-AM is a one-man operation, which is certainly not true. Like any good business, we rely on solid team-work and input from everyone. In addition, CHUC-AM was not failing in 1985. It was however, recovering from the depths of bankruptcy, and making strides in the right direction.

I feel fortunate to have come aboard at the right time.

*Dave Sawyer
Program Director
CHUC-AM
Cobourg/Port Hope, ONT*

Look-Alike Diary Direct Mailers

In your January 1988 issue, in your Marketing and Promotion section, you write of a direct mail campaign in which "look-a-like" diaries are being used to hype stations ratings. You not only point out the two stations that are mass mailing these look-a-like mail pieces, but also advocate that other stations do the same.

By advocating look-a-like diaries, you're also attempting to manipulate the Arbitron diary panels. Obviously, if people see one, there will be a transference to the other and certainly by putting a monetary award on these look-a-likes, the inference is that when they get the regular Arbitron diary the same will hold true. Obviously, the intent is to bias the ratings.

Advocating this kind of activity is, in the opinion of the EMRC, unethical and an attempt to warp the entire diary ratings systems.

*Melvin A. Goldberg
Executive Director
Electronic Media Rating
Council, Inc.
New York, NY*

Smaller Market Stations

I have been a regular subscriber of your publication for about three years now. I consider Radio Only

to be one of the finest sales tools available to anyone working [in] this industry.

There has yet to be an issue that I cannot glean meaningful truth and inspiration from, news to pass along to my clients, articles to show programming, etc. However, there is something I feel is still missing from Radio Only. What? More attention to radio markets under 1,000,000 population.

KBZY-AM is located in Oregon's third largest market. Our TSA population is roughly 280,000-310,000. Salem is 50 miles south of Portland, Oregon's most densely populated city. Due to that fact, we sit under what is called, "Portland's Umbrella." As a small/medium size market, we constantly fight this "umbrella" objection by agencies which feel that no life exists outside the Portland Metro city limits.

What am I looking for? More articles aimed at smaller market operations such as ours. In addition to ways we can run promotions, get research, etc., with little or no money expended. Unlike the larger markets, stations such as ours can't afford to dole out \$37,000 for MART studies, or direct mail promotions. And I don't feel that we're alone in this boat either.

Perhaps Radio Only could develop a special section geared especially for smaller market stations? Or devote entire special issues twice a year to the unique situations and issues facing small markets? It would be much appreciated by myself, and I am sure other individuals in a similar situation. Thank you for considering our needs.

*Bruce W. Bjorkman
Marketing Department
KBZY-AM
Salem, OR*

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.

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ARBITRON RATINGS

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THOUGHT STARTERS

Defending a Highly Rated Station Against Competitive Attack

■ Increase the perception of having lots of winners on your radio station by placing winners from previous days, even months. Do not do a wrap-around promo with a formal open and close, but rather drop the call itself over the intro of the song. It sounds as if the call just happened again.

■ If your noon-time oldies show is attacked by a similar midday program: Encourage listeners to sell the benefit of your program saying "how really good it is." This allows you to remain humble and shows that the audience likes your program the most. Feature guest hosts from oldies acts. Take your show on location once a week. Tie in a promotion and give away a jukebox filled with oldies.

■ Attract attention to your outdoor campaign when a competitor dwarfs it by purchasing more billboards. Print 50 percent of the billboards upside down. The radio station then goes on the air and announces to listeners: "We need your help in correcting the Billboard Bungle. We have placed a bounty on billboards that are upside down. Drop us a postcard giving us the locations of those billboards you are aware of. Then listen for your name. When you hear it, you have X minutes to call in and claim (cash prize)." The promotion is open to any contestant 18 years of age or older. They must list on a postcard the exact billboard location of at least one bungled board. The boards should actually be posted for two weeks prior to the contest. You will want to make sure that the audience is aware there is something wrong with the billboards. Names announced on the air should be placed into surge hours for your radio station or 7 a.m.-8 a.m., 10 a.m.-11 a.m., 4 p.m.-5 p.m., 7 p.m.-8 p.m. and midnight to 1 a.m. —By Mike McVay

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COMPANY _____ TELEPHONE _____

ADDRESS _____

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THOUGHT STARTERS

How to Get Higher Rates

- Understand that people aren't buying specific spots, they are buying what they think the spots will do for them. Ask clients to help you paint a picture of the results they want before you start discussing your rates. People are willing to pay a higher price to get things they really want.

- Use emotion strategically. Once after closing a substantial (70 ads/week) sale with a "spec" tape, I mentioned the buyer's biggest competitor, Pete. I said to the decision maker, "Can you imagine what Pete's reaction will be when he hears your ad on his clock radio Monday morning?" The client looked at me, smiled and said, "Let's run ten more." Stress business and personal goal setting. Salespeople who are committed to written goals are less vulnerable to rate objections. They take the steps necessary to get to their goals and don't blame their failure on management pricing policies.

- People have two kinds of budgets, time budgets and money budgets. Show clients how extra services you will provide can save them. Then sell them on the fact that each hour of their time is worth far more than the little extra they'll be paying your station to write copy, produce the ad, handle co-op billing, etc.

- One seminar participant related an incident you may find helpful. A car dealer said, "Your rates are too high." He responded, "I know they're too high. You're going to buy it anyway aren't you?" The client answered, "Yes." Sale closed.

- Make sure that the customer knows what's included in the price. Break out all the services that the radio station provides: Needle drops, low-priced or free production, computerized billing, copywriter services, sound effect libraries, creative consultation, systematic follow-up service.

-By Chris Lytle



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One thing that hasn't changed is the amount of money Easy Listening stations bring to the bottom line. Easy Listening stations virtually own the "franchise" in their markets with one major station dominating the spectrum.

And repeatedly, year-after-year,

Easy Listening stations outperform most other formats in their markets when profitability is used as the yardstick.

Easy Listening stations fight to make its audience a little bit younger just as CHR, Album Rock and "Lite" ACs fight to make their base just a little bit older.

Easy Listeners' advantage is that our base is the money demo.

Way before satellites offered plug-in formats, Easy Listening stations were running tight ships and big profit margins. They still do. That's why Easy Listening stations are considered the "franchise format" with little turnover in affiliates.

Bonneville is the number one supplier of quality Easy Listening programming. Our custom instrumental music, specific music research and response to the changing marketplace make the difference.

So, give a fresh listen to today's Easy Listening format. Send for a free demonstration of "Ultra," or indicate *Bonneville* on the reader service card in the back of *Radio Only*. Then relax and make money.

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Going Direct

The "right way" to go over the head of an agency standing in the way of a buy.

By Neill Borowski

The idea of going around agencies to get directly to the client is on the increase.

It's always been done.

But, few stations bragged about it. It was considered a sure form of suicide.

Now, as more stations go direct, they are learning there is a "right" way and a "wrong" way.

The wrong way is learned from hard knocks.

The right way — experience.

Faced with the prospect of a shrinking advertising dollar, the stations are becoming more vocal with agencies that reject their stations.

And they're approaching entirely new categories of clients — some

who have never before advertised on the radio.

Stations usually "go direct" to the client, around the client's agency when they're rejected.

They're also "going direct" to the new retail client, generating new direct business.

But top radio sales managers from across the nation say they must choose this path to make their points. They are confronted with agency media buyers who still live in a cost-per-point world, when the real world of advertising is stressing sales events and promotions that can't be measured by a computer.

NEW RULES OF "GOING DIRECT"

Here are some ways stations have been successfully "going direct" and how you can do it:

■ **First, go back to the agency when your station is rejected.** Very important. It helps you express your concerns over not being included in a buy. Make sure you are convinced of your own argument — that is, your station's demographics are the right market for this client.

Mary Rankin, local sales manager for WAVA-FM, Washington D.C. says agency execs merely "yell at us." They won't penalize the station for future business.

■ **Force the agency to acknowledge it's ignoring your station.** When an agency shakes its head "no" to a sales concept from WHAM-AM, Rochester, the station's General Sales Manager Arnie Rothschild insists it sign his "Declination Letter."

It begins: "I have decided not to



WAVA-FM, Washington local sales manager Mary Rankin was forbidden to take this promotion directly to the client. She did it anyway and won the buy.

participate in the WHAM-AM presentation to my client for the reasons below..." Please sign this below, WHAM-AM salespeople ask. The agency execs inevitably refuse to sign. And very often the station ends up making the presentation to the client after all.

■ **"Carbon" the agency – not the client.** When submitting a proposal, write it to the client and not to the agency. Speak the client's language at all times. Avoid the temptation to speak in terms of the agency's interests.

Whenever sending something to the agency, be sure to "cc" a copy of the presentation directly to the client so the agency knows that the client will see it.

Then, keep sending items to the client, such as news articles about his or her industry. It's something many stations talk about, but few do on a continuing basis. This is an instance in which a client newsletter can be invaluable.

■ **The combo trick – thank the client for one buy while still pitching the station that didn't get on the buy.** The client always has the last say, no matter what the agency says, notes Don Jacobs of KXRB-

AM/KKLS-FM, Sioux Falls.

Recently an agency bought Jacobs' FM station but didn't buy the AM. Jacobs wrote a "Thank You" note to the client for his business. He thanked him for putting his advertising on the FM station.

Unfortunately, it wasn't on the AM and here's a special promotion that could have been done if the buy had been a combo buy. The client asked if he had shown it to the agency...he did, and on the next buy the client bought both the AM and FM.

■ **Recommend "radio friendly" agencies when asked.** Here's a tactic that costs nothing to prepare and you can use it for sure – someday.

Maybe the client wants to dump his agency or maybe the client has just grown large enough to begin to seek an agency. Always be familiar with the agencies that tend to favor radio. Know the agency's philosophies – maybe a top executive once was in radio. They're the ones to recommend.

■ **Win the attention of the agency's execs and media buyers.** And use different and unique ways to win their attention.

Take the entire sales department to the advertising agency and have coffee with the agency's media department. It took WTIC-AM/FM, Hartford about one-and-a-half hours, but it allowed the stations' salespeople to understand the work of the agency and the media buyers to get to know the salespeople.

Another way the Hartford stations did it: Glass candy decanters with the stations' call letters etched in the glass. The decanters were filled with high-quality chocolates and sent to 200 agencies and clients. They came with notes that the station would be back once a month to fill the jars. The jars now are assuring 200 sales calls a month. Sometimes the media buyers are calling ahead of time – asking for their candy.

■ **Go direct to the client with promotion ideas, too.** Bounce it off the agency first, but they are rarely interested. Media buyers want to buy only spots.

Rankin at WAVA-FM, Washington D.C. recommends using a sweepstakes promotion with a prize catalog. The prizes are the products from clients – so the mass



Glass candy containers etched with WTIC-AM/FM's call letters were placed with 200 clients – many of whom demand visits once a month for refills.



About seven percent of the people



who attend my seminars say I look like



Bruce Willis. But I'm Chris Lytle.



However, I do have my own video.

Radio Sales 101: The Video



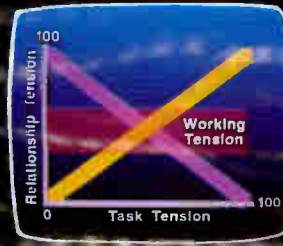
Radio Sales 101: The Video is ready to ship now. And you get all this stuff: tapes, workbooks, a manager's manual, my new book and more!



These conference room scenes are just like having me in your station, but cheaper. I speak directly to your salespeople.



Remarkable! Here I am conducting two training programs simultaneously - your sales training program and my exercise program.



Exciting! This program is perfect for "radio virgins" and veterans. Even two of the four cameramen now want to sell radio advertising.



Here I reenact my famous "rubber stamp presentation." You'll use it to upsell virtually every client on your account list.



I promise that *Radio Sales 101: The Video* will help you and your sales team set the standard for how radio is sold in your market.



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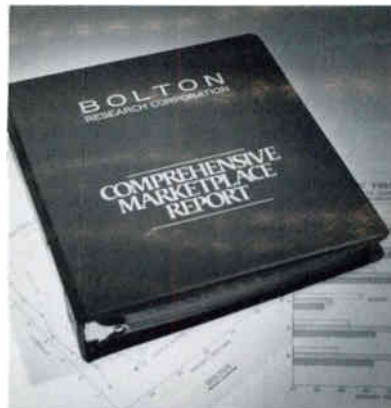
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ancient Rome.

This month we celebrate the continuation of a dream — a dream that became a reality two short years ago. Built upon a foundation of hard work and a commitment to excellence, a new broadcasting tradition began with the acquisition of KJOI FM in Los Angeles, KHOW AM and KSYF FM in Denver, WLLZ FM in Detroit and KDWB AM/FM in Minneapolis. Less than one year later, KILT AM/FM in Houston was added. Our most recently acquired stations, WCXR FM and WCPT AM, serve the nation's capital — the very cornerstone of our country's traditions.

Our dream is not about just stations. It is about people and it is about the future. A future filled with dedicated, responsible and productive people; people committed to making our company the very best it can be.

So, with the weighty responsibility of carrying on the very best traditions of a wonderful industry, with love and gratitude to all those who contributed to the traditions of our past, we turn to the future.

We celebrate, therefore, the building of our dream team and fittingly, our very own name...

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This Phone Idea Could Make Money

A touch-tone phone bank you can program for almost 100 different categories so listeners can call in and you can sell sponsorships.

Editor's note: Last month Radio Only told you how to provide information to listeners having access to a personal computer – this month how to give listeners everything they need to know by using a touch-tone phone.

Listeners calling WXKS-FM, Boston's KISS CityLine are greeted by an air personality who tells them the date and time.

Callers are told to push the touch-tone number one for instructions on how to use the system, number two for a category listing or the extension of the information category they desire.

After a category is selected, the caller is again greeted by a station personality: "This is Lisa Lipps with your soap update..." Or, "This is Helen Whitehead with your astrological forecast...for an appointment call..." Music accompanies some of the categories like the top ten countdown.

WXKS-FM listeners can dial (617) 395-K-I-S-S twenty-four hours a day to reach the information and entertainment hotline.

But it's different from a simple telephone line that DJs plug on the air. This line is destined to become big business.

Here's how to start one at your station:

■ **Invest in a voice synthesized computer.** One that sounds exactly like a tape recording. WXKS-FM's hardware is an audio text computer manufactured by Brite Voice Systems.

The system can be updated every hour if necessary. Information can be inputted by placing it on carts and then into the computer system. Information can also be phoned in by station employees who use a special password causing the system to record an update.

The system at WXKS-FM handles 36 calls at one time. People can call

from any location – home, car, boat – as long as they use a touch-tone phone. Computer printouts show lengths and times of each call and categories used. Additional phone lines can be added. (WXKS-FM started out with 24 phone lines.)

In its first week of operation the KISS CityLine handled 45,000 calls a week. Now the system handles about 50,000 calls per week. As callers repeatedly use the system they immediately punch in a category number. (Callers spend less time with the system because they don't need to hear the system explained.) A caller who uses the system frequently for weather reports would dial (617) 395-KISS and immediately punch in the category number for weather – 4210. When more calls come in than the system can handle, the computer will time calls and request that the user call back again. This allows more people to use the system.

■ **Provide categories for everyone.** Currently the system provides 70 categories of information broken down into four sections – lifestyles, news, entertainment and music. Some of the specific categories include: Fashion updates, lottery numbers, cultural events, joke of the day, night clubs, stock exchange reports, KISS-108 top ten hotline to Hollywood, ski reports, feature artist of the week.

No need to hire additional employees to input information into the system. The station's news staff can cover weather, sports and the latest news (both local and national). Air personalities can provide music news, concert news, entertainment-related topics. At WXKS-FM additional categories are handled by interns and other staff members.

■ **Change category listings as needed.** The goal at WXKS-FM is

for the system to be as informative as possible. Entertainment news is secondary. Timely categories are added – Olympic updates, tax tips and Grammy information.

■ **Then, add more specialized categories.** Almost completed, phase two will provide listeners with more specialized information – real estate, employment listings, people opinion polls (the system can tabulate votes up to a ten-digit figure). The needs of the public constantly change and the KISS CityLine will make every effort to continually meet them.

■ **Program the system to break down information for the caller.** When a person calls the KISS CityLine for movie listings, a caller pushes the category number and another number for a specific theater or area of town.

■ **Promote your station, too.** Between category selections play information about station features or special contests. WXKS-FM tells callers to tune into the morning show and win \$1,000 in the cash word contest. Promote other categories for callers to dial.

■ **Advertise to non-listeners.** One month after WXKS-FM introduced the system, it decided to buy space in the local paper. Where the ad appears in the paper determines what is stressed. In the financial section it will be advertised that the system offers stock market reports and mortgage rates. In the fashion section – fashion reports will be advertised.

This will attract non-listeners to the information system, they will get a taste of what the station is like and hopefully become listeners.

Taped promos run every other hour on the station along with DJ one-liners more frequently.

■ **Added value – let advertisers sponsor a category.** WXKS-FM plans to have stores with their own category. Callers can push one for store events, two for sales (with additional numbers for specific sale items). Businesses having their own category on the KISS CityLine can give their extension number during the on-air commercial.

–By Linda Egert

How to Make Your Station Younger

Steps you can take without major risks to your present audience.

WOR-AM, New York is doing it. WEAZ-FM, Philadelphia is doing it.

Two major stations with long-time formats are biting the bullet in an attempt to attract younger adult listeners.

In WOR-AM's case, it's quite simple. Shakeup the staff. Remove the regulars who might help the ratings skew older. Hire someone full of life. In WOR-AM's case, it's ultra conservative Mark Scott.

VP/GM Lee Simonson thinks shaking the aging WOR-AM audience awake is the way to go. He removed the more soothing Dr. Karen Blaker from her psychology strip. And reassigned one of radio's best informed interviewers, Sherrye Henry.

He didn't have the heart to remove Bernard Meltzer who definitely appeals to the older demographic groups. So Simonson moved him to middays. Says it's better for the way Meltzer likes to work — he doesn't get interrupted by traffic.

To the south, WEAZ-FM, Philadelphia pioneering easy listening station "EAZY 101" gave up its franchise one Friday at midnight to play what became the forerunner to Transtar's Special Blend — a carefully researched mix of relaxing vocals.

WEAZ-FM's listeners are irate. And, they are older.

But is WOR-AM and WEAZ-FM's way the best and only way to attract younger listeners?

With the onset of a new trend — "franchising," it may not be.

"Franchising" is, in Radio Only terms, what stations must do to protect their format or franchise when ratings go way down or demographics get too old. We believe stations in the future will be less likely to do what Metropolitan's KMET-FM, Los Angeles did last year.

It dumped album rock because of its own inability to attract a large enough audience. With it went the "franchise" — KMET-

FM's invaluable position as a legendary album rock station.

Friday Morning Quarterback Publisher Kal Rudman commented that all KMET-FM needed to do was hire Charlie Kendall. He could have straightened it out. Instead, it switched to an unproven music format called New Age. And "The Wave" was born while album rock passed away.

In the future, radio executives will look at ways to rebuild their franchises. They are too valuable to lose or give up.

Among the latest tactics: Be an older targeted station by always remembering to act like the youngest listener you are aiming for in your prime demographics.

For example, if your station is after 35-55 year olds, play music that appeals to all segments of that 20-year span. Carefully test it. Reject what appeals to one side or the other.

But, and this is important, act like you are always playing the music for the 35-year-old.

Always giving prizes away that would appeal to the 35-year-old.

Always as vigorous and vital as the 35-year-old, not as sedate as some people get when they near 55.

That's not the present strategy.

Right now, stations trying to span both ends of a demographic target usually attempt to play something to please both ends of the spectrum. In the case of 35-55 year olds, it's almost impossible.

Fact is, a 35-year-old and a 55-year-old are only 20 years apart, but light years apart on their musical tastes.

The trick then is not to turn your older sounding station into a younger format, but keeping your older listeners in mind and always appealing to the youngest targeted listener.

It's true that not all 55 year olds are alike. Some act like they are 35.

So should radio stations.

—By Jerry Del Colliano

60-SECOND SEMINAR

Programming Younger

Tips on attracting younger adults without changing from older formats.

■ Eliminate music that appeals only to your oldest demographics. This doesn't mean eliminate everything your very oldest listeners like. Just tunes that only they like.

■ Purge your air of a tired sound. Some DJs, even the pros, get slower and more tired sounding as the years go on. Frequently they get set in their ways. Do what many CHR stations do. Hold frequent jock meetings. Play airchecks of each personality. Use these meetings to point out the virtues of sounding uptempo and alive.

■ Use the word "fresh" in everything you do. Fresh air appeals to all ages. It's clean and positive. If an older sounding adult station is sounding stale, next time you play a new release from a featured artist, say, "We'll hear a fresh new tune from Barry Manilow next." Don't overuse it, but use it. Desirable frequency is once per hour.

■ Don't dwell on the past. Even when memories are a major feature of your format, many programmers will agree that stations beat the theme to death. Yes, play memory music. No, don't have a relapse into the past. Your station is alive in the 80s, not a relic because it chooses to play popular favorites of the past.

■ Run only contests that appeal to the younger end of your target demo group. Don't give away a mobile vacation home. Offer a BMW instead. The mobile home sounds like retirement on an older skewing station. The BMW sounds like a reward for hard work. Not tickets to see Andy Williams on a "Music of Your Life Station." But, a jetaway to see Andy Williams live in Washington, DC. The jetaway adds life. Not the latest Sony TV set as a prize. But, the latest Sony TV set with a party for 50 of your closest friends paid for by your station. ■■

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6-10am Mon-Fri	1.3	1.4
10am-3pm Mon-Fri	2.6	2.9
3-7pm Mon-Fri	2.7	3.1
7pm-mid Mon-Fri	1.5	4.9
6am-mid Weekends	2.1	3.5

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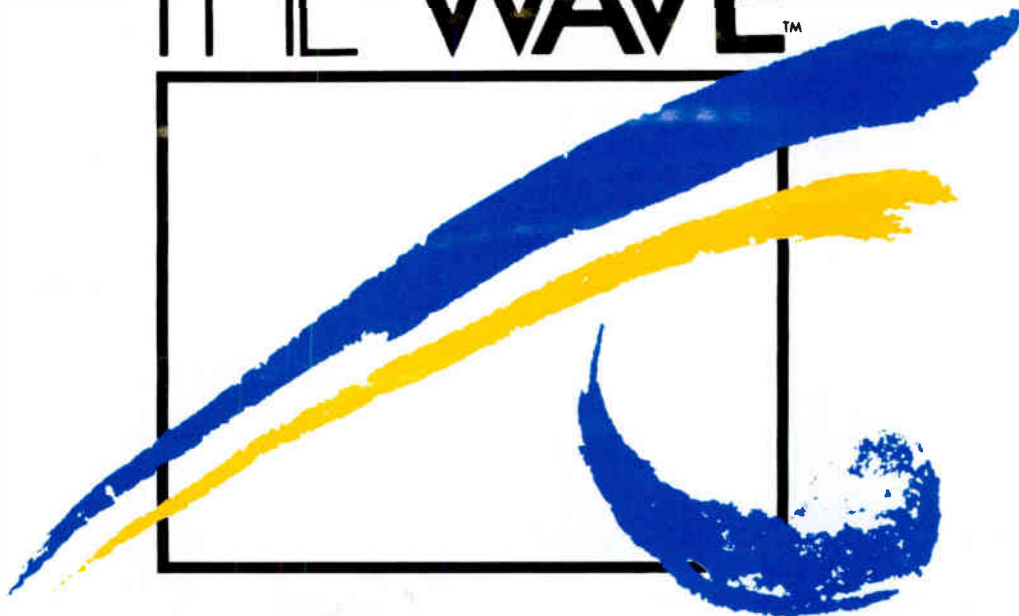
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More Effective Positioners

Writing one-liners that pack power and persuasiveness.

Many years ago Trout & Reis wrote "Positioning – The Battle for the Mind," but radiostations are just now beginning to take them seriously.

That's why you have been hearing stations use more sophisticated positioners – statements that tell either what the station's format is or is not.

You'll be hearing a lot less of the so-called generic brand of positioners in future months. Things like: "More Music," "Less Talk," "Lite Rock."

Stations will be specifically defining their formats in relevant and memorable ways.

To keep one step ahead of the competition, here are some basic guidelines for creating effective positioning statements:

- **Position in english.** Bolton Research President Ted Bolton says this is probably the most overlooked guideline of all. Use everyday words that people would use in conversation, rather than radio jargon.

WKSZ-FM ("KISS 100"), Philadelphia's research is done by Bolton, and one of the station's most effective positioning statements came from focus groups.

When WKSZ-FM decided to change its image from a love songs station to a lite AC, it wanted to avoid being put a notch below easy listening station WEAZ-FM ("EAZY 101"). Focus groups revealed that

WEAZ-FM was perceived as playing elevator music. So WKSZ-FM's next move was to say in its positioning statements exactly what it wasn't (in listeners' terms) – "No hard rock. No elevator music."

- **Exploit your competitor's weaknesses.** Besides exposing the fact that WEAZ-FM was viewed as elevator music, WKSZ-FM also learned through research that other stations were perceived as having too much talk.

So, WKSZ-FM uses this in yet another positioning statement which so clearly separates it from its competitors: "You've discovered the difference of KISS 100. Your lite favorites back-to-back in 40-minute sweeps."

- **Create passive repositioning.** That's what Bolton did for WGTR-FM, Miami when it switched from an adult contemporary station to album rock. It debuted in the marketplace with the positioner: "The first all-CD radio station." The positioner was unique and got immediate attention because listeners are interested in state-of-the-art technology and anything that is "the first" of its kind.

Then, being all-CD suddenly becomes the criteria by which listeners judge other stations – and this creates passive repositioning.

- **Answer certain questions about your positioner.** Does it define the programming? Is it a unique claim? Does it provide a

benefit? Has it been pre-tested?

If the answer to all four questions is yes, then the positioner has a good chance of being quite effective.

Stations should be careful not to air liners that are trying to get across one idea, while meaning something entirely different to listeners. During the pre-testing, ask the listeners "What does this statement mean to you?" If they say they perceive your station as playing Def Leppard and you actually are more geared towards Huey Lewis, then it's time to throw that statement out.

- **Be very specific about the benefits.** Instead of saying "more music," use a statement that shows how you play more music. For example, "The station that plays five top ten tunes every hour." Or, "The station that plays 40 minutes of music starting at 20 after every hour." Or, "90 percent of every hour is all-music – always!"

POSITIONING IDEAS

Here are a few more positioners which could be used as is or as idea-starters for your next meeting with the PD:

- The "Magic" is the way we mix only the songs you want to hear. (For a "Magic" type format.)

- Less talk than ANY other music station (if it really is).

- The 12-in-a-row station (if you play 12 in a row as a distinguishing difference).

- The station that lets you mix the music.

- The difference is 30-minute music sweeps every hour.

- Better because we play the freshest songs. –By Stephanie Penner



Generic positioners such as "Lite Rock, Less Talk" will become obsolete as radio stations look for specific statements to effectively define their position.



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- *Ed Christian, President*
Saga Communications, Inc.

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Latest Changes in Older Formats

Easy listening is modernizing and Transtar is offering relaxing vocals. But why?

At a time when the American radio audience is aging, older formats should be booming.

They are. With listeners. Formats aimed at 35+ attract a loyal audience and the only audience that thinks being an AM station isn't a disadvantage.

Al Ham's "Music of Your Life" and Bonneville's Ultra easy listening format appear to do the job attracting this segment.

But buyers sometimes balk at the older demos. They want 25-54.

Now, the pressure to deliver 25-54 is causing significant experimentation that could affect what your station or stations in your market will air.

Take WEAZ-FM, Philadelphia—Jerry Lee's "EAZY 101."

On February 5 the station switched from its traditional instrumental easy listening format to Special Blend—a mix of so-called "relaxing" vocals. The format was developed by The Research Group for WEAZ-FM and an ultimate birth on the Transtar satellite.

Special Blend is now being delivered live via satellite 24 hours a day. It features tunes from a large library (Neil Diamond, Kenny Rogers, Barry Manilow, Carpenters,

Bee Gees, James Taylor). They are back announced by "warm, friendly announcers."

Lee, whose station was one of the few that was airing a match-flow easy listening format, became nervous about his audience. WEAZ-FM was not performing up to the standards of other easy listening stations using Ultra despite the advantage of an enormous promotion budget.

The Research Group developed the format by surveying 38-49 year olds already listening to easy listening stations. The purpose was to reverse the decline of 25-54 shares among easy listening stations. Hopefully, maintaining the 50-plus demo while attracting 30-50 year olds.

Lee rolled the dice. At stake was WEAZ-FM's 7.4 12+ share (ranking number four in the fall 1987 Arbitrons) in hopes of increasing the station's 5.3 share of 25-54 year olds.

In the early stages Lee remains optimistic. He claims increased in-office listening. Salespeople visiting offices report that 20 percent more of the radios are now tuned to WEAZ-FM.

One week into the format, statisticians surveyed 72 people listen-

ing in their offices. Some 72.2 percent preferred Special Blend to the old WEAZ-FM. Of the 72.2 percent, 44 percent were 37-49 year olds.

More fixed radios are turned on. Prior to Special Blend, 48 percent of the fixed radios that WEAZ-FM had handed out were turned on. After the debut of Special Blend, 85 percent were reported to be turned on.

And Lee says the station only lost one advertiser (a small boutique shop) which had bought very little airtime.

The negative reaction was fierce. Longtime listeners tied up the station phone lines. They were told to give the format two weeks and call back with their comments.

Some ad agencies said that now WEAZ-FM would be considered with the other vocal stations for buys and would not be the automatic recipient of the older demographic buying. They view the switch as a move into the overcrowded lite AC market. Paul Kratz, media director for Shimer von Cantz (a Philadelphia-based ad agency), sees WEAZ-FM as now positioning itself against lite AC stations WKSZ-FM (KISS 100) and WMGK-FM—and both are extremely close to WEAZ-FM on the FM dial.

Kratz will be watching WEAZ-FM's efforts with interest considering WSNI-FM's futile attempt to effectively compete against the two lite AC leaders.

In the meantime, Kratz would not go directly to WEAZ-FM now if he had to target an older demo. Other first choices would be all-news station KYW-AM and big band WPEN-AM.

The debut of Special Blend has alarmed some Format 41 affiliates who fear the similarity between the two Transtar formats. Transtar President Gary Fries says that 32 percent of the music on Special Blend is not played on Format 41. Plus, the rotation for each format is entirely different.

Furthermore, Special Blend surveyed 38-49 year olds already cuming easy listening stations. While Format 41 surveyed 35-46 year olds cuming lite ACs. Regardless of these differences, some Format 41 affiliates are asking for Special Blend to be prohibited from enter-



Easy listening station WLYF-FM gave away 750,000 customized Lifesavers packets with the station's call letters on each roll.



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ing their markets. Transtar will entertain these requests on an individual affiliate basis.

Ted Bolton, president of Bolton Research (which does the research for WKSZ-FM), sees Special Blend as a modification of Format 41 – a combination of MOR AC (Bennett, Sinatra, Mathis) and lite AC (Streisand, Neil Diamond). And now WKSZ-FM is getting ready to defend its position.

Older listeners are getting frustrated. Lee will be the first to admit that the majority of negative feedback is from older listeners. One 65-year-old woman, who recently re-entered the business world, wrote Lee stating that she does "not have one foot in the grave." She also points out the older demo's power and willingness to buy. Her letter ends stating that she has "taken 101 off the push button control on my car radio." And hopes that one of the other stations will switch to the instrumental format because she "would bend over backwards to buy anything they might advertise."

WHAT EASY LISTENING IS UP TO

In a word – modernization.

■ **Contemporize the music.** WLIF-FM, Baltimore VP/GM Winnie Brugman believes strongly in the instrumental format – it can and should be contemporized because people want to hear softer, less intrusive music. There's no better evidence to back this up than WLIF-FM's ranking in the fall 1987 Arbitrons – number one 12+ with a 9.8 share and number two 25-54 with a 7.5 share.

Brugman along with WQAL-FM, Cleveland VP/GM Mark Biviano and WLYF-FM, Miami VP/GM Dennis Collins are quick to credit Bonneville with helping to freshen up the format. Bonneville's Ultra version of easy listening (used by 90 percent of its affiliates) features instrumental versions of such current hits as: Moonlighting Theme, Whitney Houston's "I Wanna Dance With Somebody," Smokey Robinson's "Just to See Her" and the Pointer Sisters' "Slow Hand."

Further modernization efforts include WQAL-FM (number two with a 10.1 12+ share in the fall 1987 Arbitrons) breaking an album

last year – Neil Diamond's "Headed for the Future."

And WLIF-FM localizing its music – when "Cats" was in town, the station increased its airplay of music from the show.

■ **Contemporize the formatics.** Such as the news, info and traffic. WLIF-FM has newscasts every half hour during drivetime (every hour the rest of the day). Traffic reports (tagged "Construction Advisory Reports") are given every 15 minutes during drive time and lunch hour.

■ **Promote a lively image.** WQAL-FM sponsors an event (National Rib Cook-Off) every summer with the top rock station in town – WMMS-FM. Some 200,000 people attend over a weekend to taste ribs and sauce made by 40 competing restaurants. Each station sponsors a concert (WQAL-FM had Ray Charles last year, while WMMS-FM brought in Eddie Money). Both stations receive their own booth and are featured on billboards, TV spots and newspaper ads.

■ **Keep a high profile.** This has helped WLYF-FM achieve its number one ranking in the fall 1987 Arbitrons with an 8.5 share 12+. The station gave out 750,000 Lifesavers packets to promote the mandatory seat belt law in Florida. The customized packets had the station's call letters. People received the packets at toll booths, airports and parking lots and were told, "Buckle up, it's a Lifesaver."

■ **Sell the older demo.** WGAY-FM, Washington D.C. VP/GM Ted Dorf admits that easy listening stations are experiencing an erosion of the 25-54 demo. The core audience is getting older. But as Dorf points out, keeping the station on top (WGAY-FM ranked number one in the fall 1987 Arbitrons with a 7.4 12+ share) is a sales problem, not a programming one. Dorf sends his salespeople out to sell the demo his station dominates – 35+.

■ **Use smarter selling.** Two trends about older people noted by Modern Maturity Magazine Research Manager Cary Silvers are that they are living longer (median age is on the rise) and spending more. Silvers mentions that from 1982 to 1987 the consumption

levels for certain products by the 50-plus demo have increased dramatically. Just to name a few – automobiles (96 percent), microwave ovens (48 percent).

American Demographics Editor-in-Chief Cheryl Russell backs up the increased spending trend by noting that the older demo is getting much more affluent because of different income sources (pensions, social security and interest-bearing assets).

Even Time magazine has boasted in its February 22, 1988 cover story that older Americans are living longer and healthier lives. Many are returning to work. And those over 50 earn more than half the discretionary income in the country.

The 35 Plus Committee's video show called "The Amazing Invisible Market" aims at selling the older demo. Some stats mentioned about the 50-plus group include: They represent 80 percent of the country's savings. And they will grow by 23 percent over the next 12 years (under 50 will grow by only eight percent).

WOR-AM, New York has used its "55-64 Is More Than 25-34" study to show advertisers revealing facts about the 55-64's advantage over 25-34 year olds such as: 38 percent more are new-car buyers, 76 percent do more major food shopping, their discretionary income is 74 percent higher and they are richer and more ready to spend (have 590.3 percent more financial assets and 12.2 percent more buying power).

There is little doubt that the instrumental easy listening format will be a survivor and may even thrive as the audience continues to age and syndicators keep pace with modernization.

Now, if the new Special Blend format aimed at slightly younger audiences pulls ratings, only one thing will be in question.

Why do radio salespeople have such a hard time convincing media buyers and advertisers that older audiences are desirable?

To develop any further new formats, before the industry learns how to effectively sell the few it has, may be nonproductive.

—By Stephanie Penner

“WVIC has skyrocketed from a 6 to a 26 since working with E. Alvin Davis & Associates”

“They specialize in building dominant radio stations—four of their clients have over a 25 share” —Jeff Scarpelli, WVIC-FM



“Our clients include America’s leading broadcasters. They demand superior marketing.”

—E. Alvin Davis

We help forward-thinking radio stations maximize performance. Our commitment is to provide quality consulting for select clients.

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Our clients include the leading broadcasting companies and stations in America. They have an appreciation for high calibre advice and counsel. We’re proud to be a part of their success.

A case in point:

WVIC-FM/Lansing

Situation: Goodrich’s WVIC was a mid-rated A/C but its 6.0 share lacked the rating strength to achieve billing goals.

Solution: To help strengthen its position, WVIC retained the services of E. Alvin Davis & Associates as programming consultant.

Success: WVIC embarked on a re-marketing strategy and a format change to CHR. In one year WVIC became Lansing’s Number One station. Over the last five years, WVIC has increased its 12+ share from 6.0 to 26.6.

WVIC dominates Lansing, often having twice the audience of the market’s #2 station. WVIC is consistently #1 in every major demographic, including #1 18-34 and 25-54 Adults.*

“WVIC has consistently been one of the country’s highest rated CHR’s. To be this successful, programming needs to be consistent. But, when you’re successful,



you’re constantly losing key people to bigger markets. It’s the “programming paradox.”

“At WVIC, we’ve had five program directors in the last five years, but fortunately, we’ve only had one consultant —E. Alvin Davis & Associates—our answer to the “programming paradox.”

“Their advice and guidance has helped us build a powerhouse. Their approach is straight-forward, practical, and best of all, effective. We have found them invaluable. I highly recommend their services.”

—Jeff Scarpelli, Vice President/General Manager, WVIC.

E. Alvin Davis & Associates—Marketing advisor for the serious radio executive.

For more information, phone E. Alvin Davis at 513/984-5000.

*Fall 1981–Spring 1987 Arbitron, Total Persons, AQH M/S, 6A–12M, Total Week



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President

Quality consulting for select clients

Four New Programming Stunts

Success stories your station may be able to use.

Editor's note: This month Radio Only reporters bring you several programming and promotion ideas that may work for you in your market. If you've heard of any new strategies, let us know.

1. Put your morning show on television. WRBQ-FM, Tampa has just started airing its morning show on a local UHF channel. Each weekday from 6 a.m. until 10 a.m., sights and sounds from the WRBQ-FM studio can be seen in any household owning a television.

Jones Infra Cable – which owns the UHF channel – provided the station with a TV studio.

A special guest star was used to kick-off its television debut – David Lee Roth.

The difference between the television and radio version of the WRBQ-FM morning show – the commercials.

WRBQ-FM still sells spots and receives revenue for ads airing on the radio. Jones Infra Cable sells spots and receives revenue for ads airing on the UHF channel (commercials are regular television spots).

The televised morning show is promoted heavily during the morning show with liners during

other dayparts. Another possibility – have the UHF channel air commercials for the morning show as part of a trade.

2. Invite a live audience into your studio for a special weekly program. Every Thursday morning from 8 a.m. until 9 a.m., WMJI-FM, Cleveland broadcasts "Knuckle Heads in the News."

The studio is filled to capacity each week well before the program begins. DJs air reports regarding studio space to eliminate turning away people.

"Knuckle Heads in the News" is a news special about bizarre unbelievable events. Stories include: A 29-year-old woman suing the makers of birth control jelly – lawyers concluded she used it on her toast; Siamese twin murdered by his twin – reason being he talked and snored too much. All stories aired have appeared in a publication.

Listeners are also invited to send in stories. If used on the air, they receive tickets to the Cleveland Comedy Club. Other sources are AP, UPI and True Facts (a National Lampoon service received through a barter deal).

"Knuckle Heads in the News" is

promoted on Wednesdays, once per daypart.

Plans are underway to do the show live from a local mall with a theater facility about six times this year. It was done in November – 500 people showed up.

3. Bingo! A new way to play. KOSI-FM, Denver plays five mystery songs every day for one month. Listeners send in post cards (for a bingo game drawing) naming three mystery songs that are played on any one day – this forces listening. Over a one-month period 55,000 entries were received.

For 20 days 101 names were drawn daily. Listeners' names could be drawn unlimited times.

KOSI-FM drew a total of about 650 different names. Each person could bring a guest for the bingo game – a total of 1,100 showed up.

The bingo game was held at a local hotel. Monitored by the station's staff. Event lasted four hours – ten games were played. Each participant received a packet.

Bingo cards were assigned according to number of times a listener's name was drawn (more times, more cards).

Prizes were given for each game – VCRs, televisions, carpeting, fur coats. One out of the ten games was played for a grand prize – a trip to somewhere like Hawaii. Only listeners who correctly guessed three of the mystery songs received a card to play for the grand prize (550 listeners).

Small prizes like movie or dinner tickets and carpet cleaning certificates were put in a number of bingo packets. Between bingo games, names were drawn to receive similar prizes.

4. Send your DJs on coffee breaks to offices. Top CHR station in Miami WPOW-FM ("Power 96") has its DJs bring coffee and donuts to offices in the morning. Any office can be part of the coffee break by calling during midday to sign up.

A DJ from a different daypart does the coffee break Monday through Friday. Then the on-air personality says, "Today (name of DJ) will be taking donuts to (name of business)." –By Linda Egarter and Stephanie Penner



KOSI-FM, Denver gives listeners who correctly identify the station's mystery songs a chance to play bingo at a hotel and win prizes.

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Dan Lerner's WKSZ-FM switched its focus from love songs to "lite" music by promoting events such as the KISS 100 Women's Tennis Invitational. Lerner (left) seen here with tennis pro Martina Navratilova.

Using 40-Minute Music Sweeps

How a little suburban station had its best book ever.

Five-and-a-half years ago, Dan Lerner switched on WKSZ-FM in the Philadelphia suburb of Media, PA.

Today it is second only to album rock powerhouse WMMR-FM among listeners 25-to-54 years old in the market.

The "lite" AC station in the fall 1987 Arbitron book jumped to a 5.8 share from a 5.0 share in the summer and a 4.3 share in fall 1986 among listeners 12 and older.

WKSZ-FM also played a role in the decision recently by long-time traditional easy-listening station WEAZ-FM to switch to an all-vocals approach compared with its former instrumental/vocal mix.

Here's how WKSZ-FM did it:

Programming Strategy: The approach is to appeal to the listener between 30 and 55 years old. As younger listeners move into the target group, the music can be adjusted. In one year, the playlist might change by 15 percent.

For example: Cyndi Lauper has been added for the station's younger listeners who grew up with her music, says PD Michael M. Colby. On the other end, songs by John Denver and David Gates

and Bread have begun to disappear.

Fleetwood Mac's "Everywhere," Bruce Springsteen's softer songs, the Cars' "Drive" and some songs by the Police also are on the playlist.

That playlist is firm – on-air announcers are permitted no discretion. Music comes from carts or directly from compact discs.

A 40-minute music sweep is a keystone in the station's programming strategy and promotion campaign. It was felt that the sweep is long enough that, at best, another station in the market could only match it. The sweep begins at :55 and ends at :35. That way, a listener who reports listening for the full 40-minute sweep counts as someone who has listened for a full hour by Arbitron standards (five minutes in a 15-minute period).

At first, WKSZ-FM (or "KISS 100") used the match/flow basis of blending music that is used by easy-listening stations. The match/flow approach blends one song into another. But WKSZ-FM found that people didn't know the station was playing as many songs as it was. So some contrast between songs was built into the way

the station is programmed.

A computer system is used to maintain different gradings of each song based on tempo and intensity. The computer searches out the most-rested songs and matches them to other songs.

Promotion Strategy: Television advertising has been invaluable for the station in introducing itself to the public. WKSZ-FM first positioned itself as the "love" music station.

However, now it is moving to other ways to promote itself with listeners. Last fall it began to build a listener database as an outgrowth from its Frequent Listener Club. Early this year it had 30,000 members and the number was growing.

Four times a day, an announcer reads the name of a member on the air. That member has 100 minutes to call to get \$100 as a prize.

The station mailed a direct-mail piece that resembled an Arbitron diary – prompting the ratings service to include a warning on page 5B in the Philadelphia book that indicated the station engaged in a special activity.

WKSZ-FM also looked for a major sporting event to promote in the Philadelphia region. Last summer it initiated the KISS 100 Women's Tennis Invitational. Over a two-day period, 12,000 people attended the event. Ticket prices were from \$15 to \$20. Members of the WKSZ-FM Frequent Listeners Club got first crack at the tickets.

Advertising Strategy: Since continuous music is played for 40 minutes at a time, only 20 minutes remain to fit in commercials. In that period, there are only three commercial breaks consisting of a maximum of three spots per break (nine units an hour).

Two songs separate the three commercial-break periods.

Twelve local salespeople work at the station. In addition, WKSZ-FM employs a general sales manager, a national sales manager and a local sales manager. They carry no lists.

The best advertising categories have been auto dealers, banks and department stores.

—By Neill Borowski

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New Ways to Face Objections

Proven strategies your salespeople can try next time they hear an objection.

By Irwin Pollack

If the Prospect Won't Take Your Calls – What's Next?

Here's how WEEL-AM, Boston's Gary Bernstein did it. Bernstein tried making phone calls to get in-the-door to present his station's New England Patriots football package to Mirak Chevrolet, but couldn't get through. He then got three of the station's interns to dress up as New England Patriots Cheerleaders to assist him on the call. When they got to the door of the prospect, the presentation began with a cheer: "Give me an M...give me an I...give me an R...give me an A...give me a K...what does it spell? Mirak!" Creativity ultimately sold the client and won Bernstein a \$100,000 plus order. Need more ideas? Bernstein has more for stations who want some hints (617) 262-5900.

As offbeat as it sounds, a singing telegram works. Ask WDHR-FM, Pikeville, KY Account Executive Dan P'Pool. Send them to prospects at least six times a year. P'Pool can be reached at (606) 437-4051.

Overcoming "Your Station Doesn't Work."

Dan Slocum, WTYL-AM/FM, Tylertown, MS thinks advertisers need to be reminded it's not always the station's fault. For example, in many cases their own salespeople aren't capable of closing a "hot" buyer. In other cases, the offer or incentive given in the commercial isn't strong enough to warrant action on the listener's behalf.

Suggest, "Tell you what I'll do ...with your permission, I'll air 15 commercials on our station tomorrow

between 6 a.m. and 3 p.m. advertising that between 3 p.m. and 4 p.m., anybody who comes by your business will receive a five-dollar bill absolutely free. All they have to do is say they heard the message on WTYL." Advertisers almost always refuse, and most get the point. Slocum has more ideas and is willing to share them if you call him at (601) 876-2105.

Here's a guaranteed way to show your station gets results – maybe more than it deserves credit for. The next time you have a chance to design a radio campaign for a prospect, do what Sleepy Hollow Waterbeds did in the Providence market.

Each station aired a sale commercial telling listeners that if they went into any Sleepy Hollow Waterbed location and a salesperson said, "Can I help you?," customers should respond, "No...just looking" and they could qualify for some special sale prices. Having a "No...just looking sale" is going to show advertisers the station is in fact working, because it's what most people say whenever a salesperson asks, "Can I help you?"

Advertisers need to be reminded that the radio station can only be held accountable for making its audience aware. Introducing a worthwhile incentive or offer in the commercial is the responsibility of both parties. But, whether or not the advertiser's own salespeople can close "hot" prospects is a responsibility that is solely in the advertiser's hands.

Answering "Don't Call Us... We'll Call You."

Buy a door and send it to the tough prospect. That's what WKQB-FM, Charleston, SC did when a local agency refused to make an appointment. It wrapped the door in packing tape and sent it overnight mail with the note, "Don't close the door on WKQB-FM." Now, WKQB-FM is getting the appointments. That's one way to get your foot in the door. Call John Trenton at (803) 538-5401 if you want to try it.

How to Crack Format Prejudice

Media buyers that have preconceived notions as to the qualitative profile of a station's audience have encountered many salespeople that just won't give up:

■ Lynette Bowman, KRXQ-FM, Sacramento encountered a prospect that felt rock listeners wouldn't buy his new cars. So, Bowman went to a local shopping center and took pictures of cars in the parking lot that had "93 Rock's" bumper sticker on it and also got into the same picture the license plate with the name of the dealership on it. This was her way of proving to the prospect that the station's audience and dealership's customers were one and the same. For other ideas, call Bowman at (916) 334-7777.

■ Onetime, news-talk station WTKN-AM, Pittsburgh couldn't get in to see the Midas Muffler decision maker. The client didn't think the station made any sense. The buy was planned to be four or five deep. So, in an attempt to arouse emotion, the salesperson went to the junkyard and gathered rusty mufflers. Sent a muffler a day to the decision maker with the note, "These are the people we reach...commuters!" Finally the buyer called back and said, "Don't send me another muffler and I'll give you the buy."

■ After the local advertising director of McDonalds wouldn't put one Baton Rouge station on the buy, the station sent its sales presentation to the agency wrapped in a Sausage Biscuit wrapper...the station got on the buy.

■ Adult contemporary KMGA-FM, Albuquerque encountered an advertiser that felt the station's audience was too passive and wouldn't respond to a one-day sale. The salesperson made three presentations and each one went into the trash can. Knowing this, sales manager Christine Thomas suggested the next presentation be sent in a trash can with the note, "I know this is where they ultimately end up." Thomas reports this strategy worked; the station ultimately got on the buy. For more ideas, call Thomas at (505) 345-9071. ■■

Irwin Pollack is president of Boston, MA-based Irwin on Radio, Inc. and tours the country with his one-day "Super-Achiever" radio sales seminar. He also conducts private radio sales seminars for radio stations and broadcast groups.

Helping Your Salespeople Make More Money

How to motivate your salespeople by inviting in a financial planner to advise them on their own money.

How many radio salespeople take that fat, juicy late-spring commission check and run to the bank to buy a six-month CD?

Stopped laughing yet?

WBZZ-FM, Pittsburgh General Sales Manager Bill West schedules seminars for his sales staff with a financial planner to help them get a grip on their financial futures.

This kind of perk is considered the next thing in motivation – new ways to keep salespeople selling by showing them how to better manage the money they will be making more of.

The very nature of the commission business encourages uneven lifestyles. The good months are great and the bad months are lean.

Many salespeople take their fat \$5,000 commission check in a good month, go out and blow it on their wardrobes, consumer electronics or automobiles.

Few salespeople are thinking ahead to the future in their financial planning.

If you want to try this new motivational tactic, here's how to get started:

■ **Invite in a reputable financial planner.** Not an insurance salesman who calls himself one. Not a stockbroker trying to peddle mutual funds. Ask around in the community for someone who can give your sales staff, at a weekly sales meeting, an objective appraisal of their finances.

Hint: Pay them for the speaking engagement. Buy them dinner. Or maybe they will look at it as a way to get some leads on some very highly paid people.

■ **Explain why you're doing it.** Emphasize that it's not because you frown upon their lifestyles. Stress that it's because you want them to be able to evenly maintain their lifestyles throughout the year and into the future.

Many salespeople will be planning marriage or buying a home – things that take some degree of financial planning.

Financial planner Bill Few of Pittsburgh-based Bill Few Associates (412-281-1025) was the planner summoned for the WBZZ-FM seminar.

Few, who's been a planner for 21 years and does a radio show in Pittsburgh, is available to other stations for advice.

Here is some of his advice that you can build upon as a starter for your next sales meeting:

■ **Pay yourself first.** Automatic payroll deduction is a great way, as are 401-k plans. Begin a savings pattern immediately and stick by it. Make this money inviolate and do not touch it. Although an average of two percent to three percent of gross income is saved, the ideal amount is five percent to ten percent.

Look at that big check as something to sock away and not spend. It's amazing how fast one can continue to live and spend without the money that's being saved.

How much to aim for: Six to nine months of expenses.

■ **Increase your net worth.** Here are four ways: (1) Get more money on the job and put away that raise; (2) Cut back on foolish spending; (3) Use tax planning to cut your taxes, and; (4) Increase the rate of return on your savings.

■ **Cut up your credit cards.** In his rounds of sales staffs, Few has found many, many people "maxed out" on their credit cards. They're paying upwards of 19 percent a year for purchases they've long forgotten. Pay off the cards and cut them up, use checks or cash at the stores. –By Neill Borowski



Financial planner Bill Few says disability insurance is more important than life insurance for the younger person.



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- How to really sell your station's benefits
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- 1988's new closing techniques
- Ways to sell radio's advantages over newspaper, TV, and cable
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How to Do "The 69-Cent Dollar"

Your game plan for a quick and easy way to boost billing.

Here's a promotion that is a sell-out to both sponsors and listeners.

It's "The 69-Cent Dollar" sales promotion offered by the Radio Retailing Network based in New York City, (212) 684-2727.

It is aimed to fight "outshopping" – when local residents leave a small community to shop at a larger community's mall.

In a medium-sized market, it could be used at one mall and the participating merchants could be those in the mall.

Radio Retailing Network is currently working on a plan to use the promotion at one department store, for example, in a larger city.

There are some simple guidelines if you'd like to turn your sales force loose on advertisers that are sure to like the basic premise.

Here's how to do it:

■ **"Sell" dollars to listeners for 69 cents each.** The only condition is that listeners must show up at remote broadcasts to buy the dollars. They can spend the special money – with the station's call letters printed on them – at any one of a list of sponsoring merchants.

A listener would pay, for example, \$17.25 for \$25 in 69-cent dollars.

Businesses redeem the money for a full dollar which means that

your radio station is making up the difference – 31 cents on the dollar – by paying the bank a full dollar for each 69-cent dollar turned in. The bank draws money out of the station's account to cover the 69-cent dollars. It sounds like a lot, but 10,000 of the 69-cent dollars would cost the station only \$3,100.

■ **Design your own program.** Radio Retailing Network has a manual and a whole program designed – including specially printed 69-cent dollars that make counterfeiting difficult. Radio Retailing is praised by some of the radio stations that are participating for its support.

However, the promotion can be done without buying the program, which costs \$995. But, Radio Retailing has registered the 69-Cent Dollar title as a trademark.

Radio Retailing President Anthony S. Niskanen says he has sold the promotion in 60 markets in eight weeks. He expects to be in 200 to 300 markets by year's end.

■ **Sell sponsors a schedule that includes one remote.** Shelly Drennen, general manager at WETZ-AM/WATQ-FM, New Martinsville, WV sold a spot package with the remote consisting of 26 spots in each of three months. Sponsors

paid \$1,500 for all three months.

A deposit was charged the sponsors up front – so the stations could establish an account from which the bank could draw.

■ **Limit the amount of dollars the listeners can buy at any one time.** Make it \$25 per person at any one remote. And when your station runs out of the dollars, it should close the strongbox.

At KBIC-FM, Alice, TX Tommy Thompson also limited the amount to \$25. He held the remotes to one hour, while the West Virginia stations made it two hours.

The West Virginia stations sold 850 dollars at each remote. The stations grossed about \$20,000 on the promotion. The Texas station grossed about \$30,000.

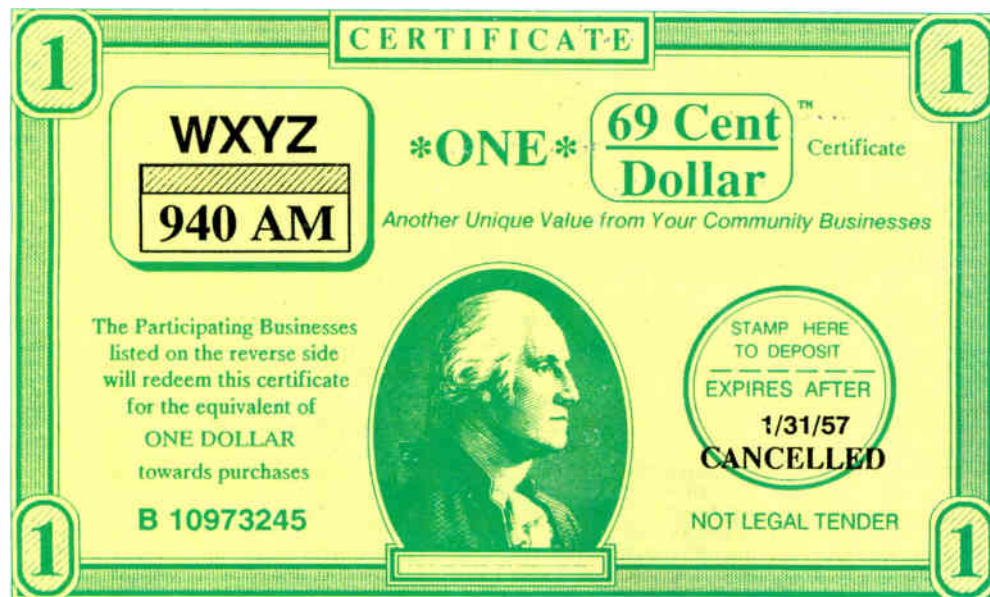
■ **Hand out the dollars in the middle of a remote...not from the beginning.** Use the promotion to show sponsors the listener response. They were lined up for each station at the promotion. If you hand them out right away, many listeners will have to be turned away.

■ **Build on the "theater" of the event.** KBIC-FM employed a friend of Thompson who wore his large, silver pistol at his side and acted as a guard. A special metal strongbox was used to hold the money.

Of course, the amount of money actually flashed around at any one of the remotes was relatively small. But the hype drew attention to the cash giveaway.

■ **Urge sponsors to run sales with the promotion.** One jewelry store ran a one-hour sale. The listeners got 31 percent off (the 69-cent dollar) plus a percentage off on the regular price.

■ **Get the bank behind the station.** Sign it up as a sponsor. That will grease the way for money to be redeemed. In West Virginia, the bank actually was giving away the 69-cent dollars at weekly drawings. –By Neill Borowski



Participating stations get 10,000 69-Cent Dollars from Radio Retailing Network.

Shooting Blind? We've Got Your Target.

Suppose your market isn't measured by a major qualitative survey. A national database doesn't suit your needs, because your market is anything but "average". And you certainly don't have a research staff numbering in the hundreds and ready to burn up the local phone lines.

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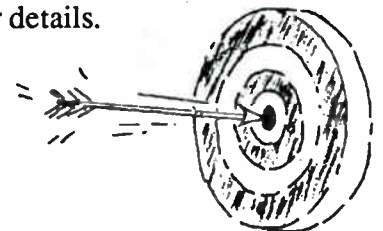


The MRI base is then *custom-tailored to your market*, using PRIZM cluster information from Claritas, Inc., and includes radio format preferences for each respondent. All of this is combined to create an elegant system with fast data access, an intuitive user interface and call-letter specific, presentation-quality printed reports. **TargetONE** offers graphic and tabular rank reports, reflecting rank for Composition, Index, Average or Cume for any adult demographic category.

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Price And Item

A powerful way to show advertisers that radio can work as good as or better than a newspaper ad.

Newspapers are masterful at showing their advertisers how well print ads work.

Look how many people show up at a retailer's store and ask for a special item that's on sale with the advertisement in hand. Clearly, it was the newspaper ad that got them there.

They can't show up with radio commercials, but David Shepherd, station manager at KWIX-AM/KRES-FM, Moberly, MO says he uses the next best thing.

Shepherd all but requires his stations' advertisers to cite both the price and item in the spot. That way, advertisers can see how the stations get results. And get results they do: Shepherd claims his stations will gross \$1.5 million this year in a town of 13,000 – more than the local daily newspaper.

If you want to try it, here are some hints:

■ **Push items that are in demand.** When you begin to discuss the copy ask the client, "What's your in-demand merchandise?" Push the client to include that information in the spot. Tell him or her that everyone wants to know two things about retailers: What have you got and how much does it cost?

■ **Don't be afraid of price-and-item clutter.** Many items are advertised by price in a newspaper ad. People often remember the name of the store, the item they're looking for and generally how much it is. The same impressions will be left with the potential customer listening to the price-and-item approach.

Stations are beginning to push their sales staffs hard to sell direct to retail clients. This innovative approach is a way to woo new clients

to the station – clients who in the past have heard from the same old radio salespeople pitching the same old approach to radio spots.

■ **Run two to five different items in the advertisement.** Shepherd's stations run only 30-second commercials. Each price-and-item commercial is treated as a 30-second newscast about the business. Listeners will pay closer attention to the commercial if prices are listed. Put it all on carts – no live price and items to avoid mistakes – and do not use music. The commercials are not highly produced.

■ **Emphasize the "traceable results" when pitching the clients.** Tell them that, with effective price-and-item advertising, they can actually see the products leave the shelves as a result of the radio campaign.

■ **Pitch the price and item to consumer electronics dealers.** They're the ones with many, many items in newspaper advertisements. Get them to run five different items. Make sure they are different from the ones running in the newspaper so the station can demonstrate the results.

Other prime candidates for price and item: Appliance stores, car dealerships, even clothing stores citing the price on well-known designer clothes.

Then take it even a step further, as Shepherd's stations have. Hospitals pitch mammography examinations, for a total of \$85 including the doctor's fees. Banks use the price-and-item spots to feature the interest rates they offer on their deposit accounts or the rates they charge for loans. Even funeral homes have advertised the price of pre-need funeral planning on the air (... "only \$3 a week").

■ **Question clients closely so they don't push their "dogs."** Make sure they give you "in-demand" merchandise to promote on the air. Their tendency will be to try to stick the dogs on you, so they can get them out the door. Carefully probe the client to make sure that the merchandise you will offer will at least have a chance of moving so you can show how your campaign was a success.

–By Neill Borowski

Advertising Copy

KWIX
MOBERLY, MISSOURI 65050

Log Name: BECRAFT
Start Date: 3-1-88
Salesman: HJM
Writer: Lynn

Remarks: beautiful

Date	Description	Price
1	Becraft Jewelers in Moberly	
2	diamond engagement rings, 1	
3	solitaire set in 14-karat	
4	elegant three-quarters of	
5	in yellow gold for \$2,350	
6	wedding band set with	
7	for \$1395. Show her yo	
8	Jewelers in Moberly.	
9		

Becraft Jewelers in Moberly has a large selection of beautiful diamond engagement rings, including this quarter-carat diamond solitaire set in 14-karat gold for \$339. Or give her this elegant three-quarters of a carat diamond engagement ring set in yellow gold for \$2,350. Or delight her with a yellow-gold wedding band set with five 20-point diamonds totaling one carat for \$1395. Show her your love with a diamond from Becraft Jewelers in Moberly.

10% rebate to local advertisers on 52 week contract
20% rebate to local advertisers on prepaid 52 week contract

CBS RADIO AFFILIATE

Price-and-item spots mention several exact pieces of merchandise without fear of confusing listeners. These were aired by KWIX-AM/KRES-FM, Moberly, MO.

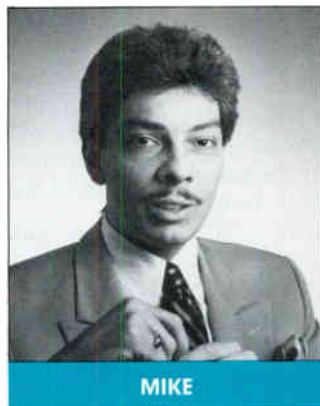
SUNDAY NIGHTS ARE GREAT FOR WATCHING MORLEY, ED, CLINT OR BURT AND TALKING WITH MIKE AND CHARLIE

Every Sunday night between 9 p.m. and midnight, our telephone lines are open to receive calls.

Program directors, general managers, and other executives from stations we consult call us for any reason they choose.

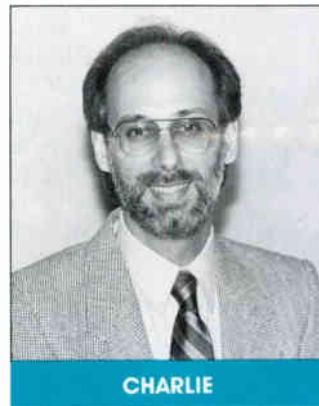
Last Sunday, Charlie and I had a number of conversations and, as usual, we covered a lot of ground.

There were discussions about a disgruntled employee. A program director wrestling over a job offer. Music



MIKE

Mike McVay is President and active consultant for McVay Media. His winning ratings track record for stations continues to lead the industry year after year.



CHARLIE

Charlie Cook shares consultancy responsibilities for McVay Media and specializes in Adult Contemporary, Country, Contemporary Hit Radio and Nostalgia.

research that was just returned.

We also discussed qualifications with a GM about a morning candidate and reviewed a visit report with another.

It's regularly scheduled time we spend like none other.

One-on-one without interruption.

Everyone we work with knows he can talk with Charlie or me every Sunday after 9 p.m. until midnight.

Before that, they can watch and listen to all those other guys.

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Executive Office: 24650 Center Ridge Road, Suite 148, Cleveland, OH 44145 (216) 892-1910 Nashville Office: Contact Charlie Cook, 1425 Robert E. Lee Lane, Brentwood, TN 37027 (615) 373-2518

The New Mini FM Transmitters

Self-contained, low-powered "mini stations" salespeople are now offering to prospects as value added.

Radio stations looking for another sales edge will be interested in the new mini FM transmitters able to broadcast 400 feet to 1,400 feet.

The cost for exclusive rights and ten mini FM transmitters is now \$3,995. The cost has gone up \$500 from the time it was first introduced. Additional FM transmitters are available for \$320 each.

And, the manufacturer is selling a pack of ten mini FM transmitters on a one-per-market basis.

Hoberg Communications, headed by Don Hoberg (701) 852-0301/0344, is offering the short-range FM transmitter with a twelve-month exclusivity agreement. First radio station in a market to request equipment will have the exclusivity agreement.

Now, here's how it works:

- **Choose an unoccupied frequency close to your station on the FM dial.** KBQQ-FM, Minot, ND, owned by the creator of the mini FM transmitter, chose 99.3 as the operating frequency for its mini FM transmitters. The station operates on 99.9. Your station will benefit from

this, due to the continuity between all short-range FM transmitters.

- **Demonstrate it to prospects.** KBQQ-FM's staff goes directly to the client's place of business and sets up the mini FM transmitter without letting on to what is going to take place. The demonstration takes five minutes to set up. A temporary antenna is taped to the inside of the business's window. (Actual unit takes approximately one hour to install and is mounted on top of the building.)

The client is escorted to the parking lot to hear the commercial (a demo tape researched and produced by the salesperson) airing continuously on a car radio. The KBQQ-FM sales staff claims it has not had any clients turn down the mini FM transmitter.

- **Make it free with the purchase of spots.** KBQQ-FM provides the mini FM transmitters free of charge in exchange for the purchase of a serious long-term ad schedule — usually a year. The station has already brought in \$53,000 of business with the mini FM transmitter — \$38,000

was in new business.

- **Play on a continuous loop tape.** The mini FM transmitter broadcasts from a continuous loop tape which eliminates the need for rewinding and other technical involvement.

Lengths of the recorded messages vary according to the client's business. Most messages are 60 seconds or 90 seconds long. Kentucky Fried Chicken uses a two-minute-long advertisement. The reason: Their most popular item, Chicken Littles, take about two-and-a-half minutes to prepare. Customers going through the drive-thru won't hear the same 60-second message over and over again.

Most of the advertisement messages include information about sale items, store hours or other special events. A boat dealer likes the system because it advertises his business to people who stop by and look at boats after hours — they are still informed about the business.

- **Tag a station promo on the end of each announcement.** KBQQ-FM has reserved ten to 15 seconds at the end of a client's tape for promoting the station. On the Burger King advertisement the station tells listeners to enjoy their meal and listen to the station.

- **Tell clients how to promote the "drive-buy" radio frequency.** Three effective ways: 1) Put signs in the parking lot, store windows or drive-thru menu at the business location; 2) Do an in-store promotion with table tents for restaurants or bag stuffers at food stores; 3) Run promos on your station. KBQQ-FM airs a promo for the system once an hour. Tag each one with a client's name who is using the mini FM transmitter service.

One word of caution: There might be some problems with the FCC. According to Michael Rau, NAB vice president of science and technology, the equipment has not been reviewed yet by the FCC. There is concern that the uncontrolled use of FM frequencies will impair the quality of FM service in some areas. Until a decision is made by the FCC, it is legal to use this equipment. —By Linda Egarter



To promote the "drive-buy" radio, Don Hoberg (left) tells clients such as Coca Cola Bottling of Minot to put signs on light posts in grocery store parking lots.

Nationwide Media Brokers Chapman Associates

Come by our Hospitality Suite in the Las Vegas Hilton, Suite 10-121 in the North Tower, during the NAB Convention to talk about our availabilities.

AM/Class B	NE	\$5.4M	Well established, resort mkt. real estate	Kevin Cox
AM-Day	NE	\$550K	Excellent NJ facility at 1.5 x gross	Ron Hickman
TV-UHF	NE	\$17M	Independent, major market	Kent Replogle
5 stn. group	var.	\$8.5M	Resort markets, 4 FMs and 1 AM	Younts/Shaffer
AM/Class A	SE	\$1.2M	Profitable combo, medium market	Mitt Younts
Fulltime AM	SE	\$1.45M	Local leader, FL coast mkt., cash flow	George Reed
Fulltime AM	SE	\$425K	FL growth market, excellent real estate	Jim Brewer
Class A FM	SE	\$750K	Med. FL market, real estate included	Ed Shaffer
AM/Class A	SE	\$350K	Small market, cash flow, \$125K down	Ernie Pearce
AM/Class C	SW	\$1.5M	Combo w/ f.t. AM, serves 175k+ metro	Bill Whitley
Class C FM	SW	\$550K	New C2 serving 47,500, \$100K down	Bill Whitley
Class C FM	SW	\$2.8M	Covers 2 western metro areas, terms	Bernie Kvale
AM/Class C	SW	\$2.4M	AZ, new Class C, 9x '88 cash flow	David LaFrance
UHF-TV	SW	\$11M	Top 40 TV market	Peter Stromquist
Audio Prod.	nat'l	\$2M	Well known production firm, revenues	Bill Lochman
Fulltime AM	MW	\$950K	Midwest metro, top 100 market, terms	Sharon Fisher
AM/Class A	MW	\$600K	Profitable, priced at 2x gross, terms	Bill Lytle
Fulltime AM	W	\$400K	Top 50 market, \$75,000 down	Greg Merrill
Class C FM	W	\$1.3M	California market with high growth	Jim Mergen
AM/Class B	W	\$4.5M	Central California growth market	Ray Stanfield
Class C FM	W	\$2M	Top 50 market, excellent signal	Greg Merrill
Class B FM	W	\$4M	Top 75 market, good ratings, terms	George Reed

Jim Brewer • 904/353-2522

Kevin Cox • 617/330-7880

Sharon Fisher • 312/490-0470

Ron Hickman • 201/579-5232

Bernie Kvale • 312/490-0470

David LaFrance • 818/893-3199

Bill Lochman • 816/932-5314

Bill Lytle • 816/932-5314

Jim Mergen • 818/893-3199

Greg Merrill • 801/753-8090

Ernie Pearce • 404/998-1100

George Reed • 904/353-2522

Kent Replogle • 202/822-1700

Ed Shaffer • 404/998-1100

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Peter Stromquist • 818/893-3199

Bill Whitley • 214/788-2525

Mitt Younts • 202/822-1700

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More Sales Starters

New ways to use ideas and promotions to build billing.

Editor's note: Here is another in our series of new ideas that could be used at your next sales meeting.

■ **Filling apartment building pools with customers.** Why? To get foot traffic (even if they are wet feet) in buildings with occupancy problems.

They're called "Poolside Jams" at WYHY-FM, Nashville. This southern city has a massive glut of vacant apartments. The station goes after the apartment owners — if they purchase a schedule on the station they get a remote at their swimming pool.

Potential renters show up at the pool to hear the station and enjoy the merriment (about 500 people) on a Sunday afternoon. The apartment complex is exposed to those attending the jam, but hard-selling is discouraged.

Other sponsors are sold on the summer-long sales events, including Panama Jack tanning lotions, a local scuba center that gives lessons in the deep end during the jam and the restaurant that supplies the "official pizza."

■ **Sponsoring "music video" hops.** They're the successors to the sock hops of yesteryear. Stations are equipping vans with 45-inch screen televisions and two video machines as well as a quality audio system.

Schedule hops where teenagers can be found. At school: Sponsor dances in the gym after sporting events or for special holidays like Halloween. Set up the video screen in lunch rooms. Students enjoy the sights and sounds of their favorite songs during the school day. Also set up the video van in school parking lots for half an hour after school lets out. Your station will reach teenagers "hanging out" after school.

Have a client sponsor the video van. Sponsors are eager to get involved with this form of "radio excitement" to reach the younger demos. Get them to help pay a percentage of the video van cost — ap-

proximately \$30,000.

■ **Doing a half-price fair.** WKDA-AM and WKDF-FM run them in Nashville. Clients must buy a six-month schedule to participate. The stations have done 18 of them. Of course, not all goods are half-price, but the 75 merchants offering 25 percent to 50 percent reductions are enough to attract between 28,000 and 36,000 people over a Saturday and Sunday.

■ **Designing new commission plans.** Here's how to start. Ask the salesperson what he or she would be worth to a competitor.

For example, the person believes the amount would be \$100,000. The station gives 25 percent of the amount in salary (\$25,000) and 75 percent (\$75,000) in commissions.

Divide the salesperson's target commissions by quota. If it is \$75,000, divide it by \$1 million. That yields a 7.5 percent commission — paid when the monthly sales reach 90 percent of quota.

If 80 percent to 89 percent of quota is reached, pay 90 percent of the commission rate; 70-79 percent, 80 percent of the commission rate; 60-69 percent, 50 percent of commission and less than 60 percent, only the salary for that month.

If 101 percent of the quota is reached, the commission jumps by one percentage point to 8.5 percent. Then the salesperson gets 25 percent of all sales each month over his or her quota when the station makes its quota of local and national business.

■ **Holding a customer focus seminar.** The selling wave of the future is seeing things from the customer's perspective.

Too many times salespeople, particularly new recruits, take the station's story to the prospect. Now more than ever, the approach is the other way around.

Sound sales organizations are learning that representing a station is second to representing what the customer feels he or she needs.

That's why you may want to try

renting a meeting room in a local hotel. Schedule a Saturday morning, say, between 9 a.m. and 1 p.m.

The purpose of the meeting (which is held away from the station for a reason) is to concentrate on how to see things from a prospect's point of view.

Among the things to try:

Invite an auto dealer in who you know is having a particular marketing problem. It's even better if that auto dealer is not a present advertiser.

Ask him or her to briefly tell your sales team about the dealership. The more informal the session the better.

Encourage your salespeople to ask customer focused questions like, "What would you like to accomplish most within the next three months?"

Then, encourage them to listen to the response.

This seminar is different from others in that it is conducted with real, live prospects. It might help to invite a jeweler, a retailer, etc. to the same meeting — but only one prospect per category.

Don't try to sell them anything. Even during the breaks or lunch, resist the temptation to sell.

The prospects will come away with a feeling that your station is trying to understand their problems. They may be more likely to allow one of the sales reps attending the seminar to set up a meeting with them at a later date.

Chances are the salesperson will go into that meeting better equipped than ever before for customer-focused selling.

Additional hints: Schedule these seminars once per quarter.

Choose the prospects who attend very carefully. Make sure they are not presently on your station.

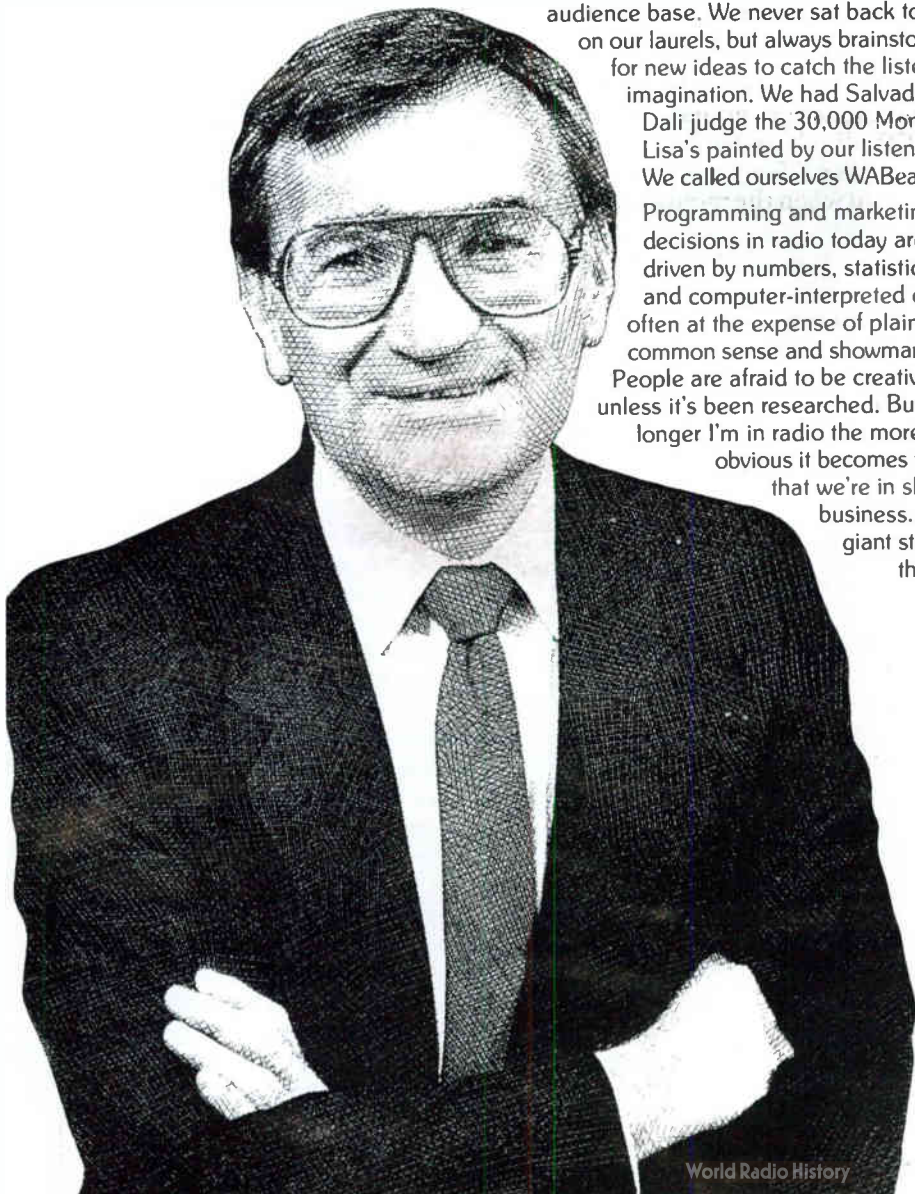
Tell them you could both benefit if they would be willing to attend. Because perhaps one or two usable ideas will come up and they can take them back to their place of business with your compliments.

The station benefits because the prospect will be helping you, the station executive, train salespeople who listen better. Prospects should be all for that.

—By Neill Borowski

Rick on Radio

Rick Sklar, program and marketing consultant, former VP/ABC Radio, author, professor, marathon runner and industry expert whose career spans more than 30 years. Here, from a recent conversation, are some observations on getting higher ratings.



On positioning:

"Using the wrong station name or image phrase can lower your revenue, painting you into a narrow demographic corner. Greater income results when you set your target audience, but position the station so that the next desirable, adjacent demo also perceives your station as their own. You have to program for your potential audience as well as for the loyal listener."

On morning radio:

"In morning radio, what you don't broadcast can cause your listeners to tune in to the competition within four minutes. When you wake up, how long will you sit still waiting to know, 'what kind of weather am I going to face today? Did I oversleep? Are the roads open?' Broadcast to your listener's lifestyle and always remember that most people have only half an hour to hear the information they need to start the day."

On creativity:

"Keeping WABC number one for fifteen years involved marketing a total product. We were constantly exploring new ways to increase our share and broaden our audience base. We never sat back to rest on our laurels, but always brainstormed for new ideas to catch the listener's imagination. We had Salvadore Dali judge the 30,000 Mona Lisa's painted by our listeners. We called ourselves WABeatle C.

Programming and marketing decisions in radio today are driven by numbers, statistics and computer-interpreted data, often at the expense of plain common sense and showmanship. People are afraid to be creative unless it's been researched. But the longer I'm in radio the more

obvious it becomes to me that we're in show business. The giant stations that

dominate their markets year after year, like the long running hits on Broadway and the top ten movies, songs and books of the year, entertain with a capital "E". Station's that don't creatively entertain, first and foremost, are doomed to mechanical mediocrity in their sound and their rating performance."

On the listener:

"We program and promote far more effectively once we realize that radio is only one small portion of the listener's life. People are bombarded by the media, by all kinds of information and entertainment sources and by life itself. Eighty-five percent of all their input is visual. Radio people assume listeners are aware of their station because radio people spend their time in radio studios and offices. Radio is the center of their universe. The listener, on the other hand, catches fragments of our sound, sometimes for only brief moments. Once the broadcaster gets this realistic perspective on the listener, he becomes far more effective at devising tactics that win."

On using a consultant:

"Why use a consultant when you have a program director? Because the outside ears of an expert can let you know what you are doing wrong very quickly. The program director and general manager are so close to the programming that they often lose perspective. The consultant helps them to stand back and get a forest-size view of the product – hear the station the way the audience hears it. The consultant also helps them to hear the sound within the competitive context of the marketplace in which the station is attempting to win. Once this is done, the station can be ideally positioned, the programming optimized and the sound marketed to the target audience."

Rick Sklar's clients benefit from strategies and tactics developed by America's dean of radio programmers during three decades of winning the rating wars. Let Radio's most experienced programming and marketing consultant save you months of misdirected efforts and on-air mistakes . . . so you can leap-frog over you competition to exceed your rating and revenue goals.

Call Rick Sklar at 212 370-0077. Sklar Communications, Management, Marketing, Programming Consultants, 100 Park Avenue, New York, NY 10017.

There's Money Ahead in Cruises

How your station can get its share now that the cruise industry is beginning to think about radio.

The cruise industry is booming and making headlines. As Time magazine noted in a headline earlier this year: "The cruise industry rides a new wave of success."

Yet in many markets the only radio exposure major cruise lines get is when the station gives away a trip.

Jim Kissel, senior vice president of sales and marketing at Royal Caribbean Cruise Line Inc. in Miami, (305) 379-2601, earlier this month noted that his line isn't now advertising on the radio.

But after discussing how the radio industry could market cruises, Kissel said he might direct more advertising dollars from Royal — the second-largest cruise line — toward radio.

Here's help in pitching the cruise industry:

■ **Push your 35-plus audience.**

Kissel says the typical cruisers on his line are 35-54 year olds, usually couples, professional/managerial and living in the suburbs.

A marketing study last year by Temple, Barker & Sloane Inc., showed the strongest segments of the US market for cruises to be people older than 45, those with \$22,000 to \$55,000 in income, those who aren't working and those who have no children under 12.

The weakest segment, according to the study, are those under 45 years old with incomes over \$55,000. Also those who are career focused or have children aged six to 12.

■ **Hot buttons for younger stations.** The cruise industry is trying to project a younger image and lure in much younger cruisers.

Royal Caribbean is showing potential cruisers how to continue their exercise program aboard ship and is providing children and teen programs.

Another popular misconception: Cruises are only for big eaters. Royal Caribbean's menus are approved by the American Heart Association.

■ **Approach travel agencies about co-op advertising.** There is money available, Kissel advises. He favors that route, noting that there are about 36,000 travel agencies across the nation and that they know more about their local markets than do the national cruise lines.

■ **Hit on radio's precise targeting.** Temple, Barker & Sloane last year advised the cruise industry to better target potential customer segments to increase business.

■ **Latest cruise facts.** The most-typical cruise ticket costs between \$1,001 and \$3,000 according to the Temple, Barker & Sloane study. The average is \$3,300.

Sixty-five percent of the cruisers go by plane to the embarkation point. Cruises last an average of seven days. Younger customers favor the shorter cruises. Older customers favor the longer ones.

■ **Show them your listeners like shorter cruises.** The spenders and risk-takers among consumers are a prime market for that shorter cruise, according to the study. They are a key market for the future because this group is growing.

Where to go: Smaller cruise lines that hug the shore for long weekends, cruises in New England and elsewhere aboard large sailing ships and other cruises that are easy to get to and last only a few days.

Where to find them: Travel sections in newspapers, regional magazines.

How to pitch them: Directly. Many don't have agencies. Emphasize the exotic nature of the cruise. The windjammer cruises in New England are a form of pleasure that won't appeal to everyone — but are bound to impress most people. —By Neill Borowski



Eager to shake the image of a frumpy vacation, cruise ships are aiming their marketing at parents, younger people and even kids.

3 New Promotion Ideas

Want different ways to dress up old standbys? Here are some successful station tricks.

Here's a coast-to-coast "sampler" of recent promotions that paid off:

1. Not just concerts – "Dream Concerts." That's what album-rocker KJJO-AM/FM, Minneapolis did. The prizes were trips to the dream concerts: A ride on the Concorde to watch Genesis in Paris; tickets to AC/DC in Cologne, West Germany.

The station pays airfare and deluxe accommodations for two and, with the help of band promoters, throws in backstage parties with hard rocking stars. Runners-up got CDs, cassettes and LPs of their favorites. Nearly 300 listeners won prizes in the "Classic Adventure Series." Contestants were required to listen constantly for call-in clues. The names of grand prize winners, drawn from the pool of successful call-in finalists, were drawn from a barrel.

2. Scavenger hunt – right in your local mall. KUBE-FM, Seattle asked listeners to search for 15 items to qualify for a grand drawing at a local shopping mall. The game started easy (fetch a cup of sand from a local beach) and progressively grew tougher (uncover a matchbook from a certain Seattle restaurant that happened to burn down six months ago).

The 15th – and most difficult – find on the hunt: A video tape of the listener/contestant, holding a KUBE-FM bumper sticker, on an 11 p.m. local newscast. (One canny contestant met the requirement by standing behind George Bush on a Seattle campaign swing.)

The winner received \$10,000. The rest of the 26 finalists got \$40 to \$100 apiece for a drawing that drew more than 1,000 people to a local mall.

3. A new twist on key giveaways. Have keys unlock more than a Grand Am or a Mercedes.

A blizzard of keys that don't fit an ignition creates disappointment for everyone but the person whose key starts the car. Why not have car key tumblers installed in makeshift safes at the dealership? If a key doesn't work on the car, it will unlock a safe holding a gift certificate, a glitzy watch, a pair of airline tickets or some other prize.

If the trip to the dealership promises a real reward, the keys will generate more excitement for listeners and goodwill for the dealer. *—By Mike Meyers*

Next month: More new promotion ideas.

60-SECOND SEMINAR

More Mileage From Your Promos

Helpful hints to ensure success:

- A scavenger hunt should be above-board and above-ground. Avoid buried treasure. The station risks liability for contestants who dig up public parks or private lawns as part of their search.

- Make everyone a winner. Structure contests so that all who take part come home with a significant prize. A T-shirt isn't enough to ease disappointment.

- Limit the station's risk on discount promotions by having merchants bid to be part of the promotion. When they accept \$1,000, \$2,000, \$5,000 or some other amount to sell at deep discounts for a single day, the merchants agree to bear any costs not covered by up-front cash from the station.

- Always ensure winners receive prizes with fanfare. A Minneapolis jewelry store, in a gaffe it won't soon forget, placed a diamond among rhinestones in a fish bowl. Passersby were supposed to present their selection to the jeweler for inspection, many didn't. Somebody walked out the door with the diamond, but the jeweler doesn't know who it is, and the winner may not know himself.

- Recruit independent referees to oversee the rules of games and other competitions. KUBE-FM got a police officer, a judge and a priest to insure fair play. ❧



A police officer, judge and priest insured fair play in KUBE-FM's scavenger hunt, taking station officials off the hook when someone was disqualified for violating the rules.

NEXT YEAR'S HOTTEST FORMATS

Look for AC, "lite" AC and older-skewing music formats to dominate audience ratings by the time 1989 starts. Expect AC programmers to hone their stations, but this process will likely breed too many similarities. The result: Far less difference between "lite" AC stations and regular AC. Another hot format in certain ethnic markets: Urban. Look for urban stations to finally begin to break the advertiser prejudice against them. Some progress — but not a lot.

NON-PROFITS AS MONEY-MAKERS

Third party underwriting of advertising campaigns by local non-profit organizations such as museums and orchestras will grow as a new category for radio stations. This virtually untapped source of advertising dollars involves taking a radio campaign for a non-profit to a corporate sponsor and pitching the sponsor on behalf of the non-profit. The advertising campaign is a write-off for the corporation. And the corporation also builds goodwill by getting a tag line crediting it with the campaign at the end of the spot. —*Michael Fezzey, general sales manager, WJR-AM, Detroit.*

NEW INTEREST IN COLLEGE STUDENTS

Many marketers who will tackle this market for the first time will stub their toes because they do not understand its special characteristics. The college population is a moving target, it largely turns over every four years.

And college students have a large amount of discretionary income, estimated to be as much as \$2,700 a year. This market cannot be reached by traditional advertising media since students don't watch television with any degree of regularity nor do they spend time with nationally available print media.

—*David A. Weiss, president, Packaged Facts Inc.*

CHR REVOLUTION AROUND THE CORNER

Not now, but sometime in 1989 the cycle will be ripe for stations to return to CHR. What will happen? At least one more competitor in many markets will try to take advantage of a move back to current music. The present nostalgia stage ("Dirty Dancing" and other factors) will run its course. The music industry is pumped and ready for a return to hit music. Stations in need of a place to turn will go to CHR in increasing numbers. The trend should last three years before the shake-out begins and the strong survive.

NEW COMPUTER ACTIVATED DIRECT MAIL PIECES

Endlessly searching for a direct mail piece that will interest listeners enough to open, radio stations will soon be sending mail pieces with codes. Bar codes that are read by computers. Computers will work similar to the scanners used by many food stores to record prices. One difference though is the computer will read aloud the translation of the bar code with a computerized voice system. Direct mail pieces can take any form

— business cards, post cards, etc. Stations can place scanners at a client's location for special contests when they buy an extensive schedule. To create excitement have everyone receive a prize even if it is only a station coffee mug. Award prizes immediately to create excitement.

—*Tim Menowsky, Greenwood Performance Systems.*

MIDDAY PROGRAMMING CHANGES AHEAD

Many CHR stations use trade publications such as Billboard and Radio & Records to keep up on what songs are hot. The problem is that some of these charts are influenced by urban-crossover music. CHR stations who play urban-crossover and dance music during midday will eventually experience listener erosion. The fall books show this trend. This is due to the fact that listeners of CHR stations who work during the day don't usually care to listen to dance music while at the office. What will eventually happen is midday programming for mass appeal with a better blend of music. Stations not willing to cater midday programming to a wider audience may eventually lose significant revenue causing them to solve the problem by changing formats. —*Randy Kabrich, program director, WRBQ-FM, Tampa.*

AUTO ADVERTISERS TO PULL BACK ON RADIO THIS YEAR

Watch for sharp movement. The auto industry has derailed the normal trade-in/purchase cycle for consumers and that is beginning to impact their sales. Most effective strategy is helping deal-

ers through spots that demonstrate a reason to respond to the advertisement. Or...state an end-date to the sale price. Or...build consumer awareness through frequency. Institutional ads are out. Emphasize price and item, promotions and sale events. Give the consumer a great price and give them a short deadline to respond. Radio can help to bring in people who might not be thinking of buying a new car yet. Newspapers can't. Keep in mind: Forty percent of the cars sold are sold in the last ten days of the month. Dealers are closing their financial books and are reaching for deals to get the cars off their lots (and liquidate their inventory loans). And consumers tend to buy late in the month to beat the next month's payment on their existing car loans. —*Arnie Rothschild, general sales manager, WHAM-AM, Rochester.*

CHANGES AHEAD IN DIRECT MAIL

With the price of postage rising, radio stations that rely on direct mail for marketing must pay more attention to how effective their messages are. Stations will discover they need not mail to everyone in their demo in the market. They need to mail only to their small target audience. However they need to continually mail to this small audience. Costs will not be judged on how much each piece costs or whether the piece is pretty or not. Costs will be judged on how effective the mailing is in directly boosting the Arbitron shares of the station. —*Michael F. Gerhardt, president, Direct Radio Strategies.*

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