

# Radio Only<sup>®</sup>

THE MONTHLY MANAGEMENT TOOL

## What You Should Know About Radio's 2,000 Potential New Competitors

How to Hire  
a Competent PD

Satellite and Syndication:  
Special Update

World Radio History

# KATZ RADIO

**People Make The Difference**

**To be the #1 Radio Rep you need experienced management, effective salespeople and innovative sales and research tools. Katz Radio has them all.**

**Katz Radio has the most stable management team, the most aggressive sellers and the most productive research operation in the business.**

**Katz Radio is the best because we have the best people—people who are dedicated to the Radio Industry. People who are committed to radio's present and future.**



**Katz Radio. The best.**

**KATZ RADIO / A DIVISION OF KATZ COMMUNICATIONS INC**

# What Would You Give to Double or Triple Your Station's Sales? (At 85% Trade on First 100 Orders) And What's It Worth To You?

Pam is an exciting, dynamic speaker whose Video Course on Sales Training, Motivation, Self-Development & Goal Setting is helping Radio and Television Stations all across America, Australia and South Africa. Her humorous approach to training inspires and teaches while she shares her proven techniques getting sales results.

Pam's Video Sales Training Course "The Basics of Broadcast Selling" includes 30 training sessions to be used with individuals or group sales meetings. The methods Pam shares are resulting in video viewers improving their sales results and increasing their INCOMES AND YOUR STATION'S PROFITS.



**Pam Lontos**  
America's Broadcast  
Sales Trainer

- Would You Like To Reduce Your Sales Personnel Turnover?  
It Costs A Station About \$10,000 Plus Lost Customers For Each Turnover!
- Would You Like To Have A More "Professionally Trained Staff"?  
The Best Trained Salespeople Get The Most Positive & Profitable Sales Results!
- Would You Like To Increase Your Sales Up To 500%?  
Other Stations Have Already Had These Results & You Can Too!
- Would You Like America's Top Broadcast Sales Trainer To Speak In Each Of Your Sales Meetings?  
It Would Be Too Expensive In Person, But Is Very Practical Thru Video!
- With Competition For Advertising So Strong, Don't You Need All The Help You Can Get?  
Pam Lontos Video Sales Course Can & Will Help Your Sales Increase!

## Guaranteed Results are Inevitable . . . With Pam's Training!

- As Sales Manager & Sales Trainer "Doubled Sales" at KMGC-Dallas In First Month
- Increased Sales 500% First Year
- Increased Sales From \$50,000 Per Month To \$272,000 Per Month in 12 Months
- Increased Another Company's Sales From \$10,000 Per Month to Over \$200,000 Per Month In Two Years
- Corp. Director of Sales Responsible For 7 Radio & TV Stations & World's Largest Media Production Co.
- Conducted Broadcast Sales Clinics In 18 Cities For Radio Advertising Bureau
- Featured Speaker On 5 N.A.B. RAB & NRBA Conventions
- Author Of "The Basics of Broadcast Sales" "Tune Into Success In Broadcast Sales" "Cash In On Your Dreams" "Think Thin To Be THIN"
- Has Appeared Or Trained On Programs With Paul Harvey, Art Linkletter, Zig Ziglar, Dr. Denis Waitley, David Cooper, Douglas Edwards, Barry Goldwater, Tom Landry, Burt Reynolds, Bob Hope, etc. . . .
- Featured As Motivational Speaker & Sales Trainer On Phil Donahue Show, P.M. Magazine, Burt Reynolds Theater, CBS Live at Five, and Hour Magazine
- Is Scheduled Or Has Spoken To Almost Every State Broadcast Association's Annual Convention
- Receives \$2,500.00 Per Hour Consulting Fee

## COMMENTS From Around The Country . . . To Pam

- "Your Seminar Was Interesting and Enlightening. You Are Terrific!" **David Copperfield, Magician**
- "Your Sales Forum At The NAB was Superb! It Will Make Our Whole Business Of Radio Better For Years To Come! You Were The Star Of The Program!" **Miles David, President Radio Advertising Bureau, Inc.**
- "You Are A Winner & Your Sales Techniques Work!" **Zig Ziglar, Motivational Speaker**
- "You Are A Perfectionist When It Comes To Techniques Which Teach Salespeople To Increase Billing Rapidly & Create New Accounts!" **James V. Zdanck, G.M. WSAH FM100**
- "It Was The Best! May We Return To The Well Of Your Talents For Future N.A.B. Meetings?" **Wayne Cornils, Radio V.P. National Association of Broadcasters**
- "I Feel Your Expertise Will Prove Invaluable To Us!" **H. Stegman, G.M. KLOE-TV**
- "You Created Immediate Results! Our Sales Staff Listened & Learned! We Have Decided You Are The 'Rabbi Of Radio!'" **Herbert Scott, G.M. 11 Station Chain**
- "I Owe You All The Credit For Our Station 'Tripling Its Billing!'" **Trudy Colland, G.M. KFAM S.L.C. Utah**
- Your Program Was Magnificent! Your Techniques Work For TV As Well As Radio." **Dave Sankovich KXAS-TV**
- "Pam Is Easy To Recommend! She Is Dedicated & Makes A Difference!" **Dom Deloise, Movie Star**
- "Many Of Our Stars Such As Martin Sheen, Burt Reynolds, Julie Harris, Carol Burnett, Charles Dunning, etc., Have Given Inspiration To Our Audiences And Our Staff and Now Having Watched You and What I Might Call a 'ONE WOMAN SHOW' Have Touched Us All As Well." **Dudley Remus, Executive Producer, Burt Reynolds Theater**

### The BASICS Of Broadcast Selling - 30 Video Sessions Include:

- Positive Thinking
- Goal Setting
- Proper Planning
- Prospecting Getting Appointments
- Telephone Techniques That Work
- How To Sell Yourself
- How Emotion Sells
- Asking Questions - Consultant Selling
- Assumptive Attitude
- Eliminate Objections
- Trial Closes
- Different Kinds Of Buyers
- How To Serve For Higher Billing

### Spaced Repetition Can Perform Miracles!

Video Cassette Sales Training is the New Wave of the future! It can work magic with your Sales Force. We know school is never out for the pro! You cannot train yourself once, put it into a bottle, & put it on a shelf. There is no "Saturation Point".

The best way to learn anything especially "Professional Selling Skills", is to look at & listen to a message over and over until it becomes part of our subconscious minds.

Through our Video Sales & Management Training Programs you will have "In House" the best sales trainers in America. You will have your own "Private Tutors" for your sales organization.

**For Additional Information Contact  
Pam Lontos, Inc.**

7055 Merriman Parkway, Dallas, Texas 75231  
Telephone 214-341-1670

DENNY ADKINS  
Senior Vice-President  
Programming

# Drake Chenault

## MEMO TO ALL STATIONS

### IMMEDIATE ATTENTION: ADULT 35-54 MUSIC RESEARCH

Now, Drake-Chenault knows more about adult music listeners 35-54 than any other programming consultant! We've just completed the most extensive national music research ever done with this demographic. More than 1,000 listeners participated. The findings are conclusive:

- A number of songs scored well in the broad demographic, but music preferences of the 35-44 and 45-54 age cells differ.
- #1 songs and songs by superstar artists are not sure-fire winners. Each song must be evaluated for its individual acceptance
- Music preferences are similar among men and women in each age cell.
- Although Country listeners were not included in the recruiting screen, certain Country crossover songs tested extremely high.
- Debby Boone's song "You Light Up My Life," scored #1 in every test market!

We can give you complete data before the Spring ratings.

Call Mike Kinoshian of the Drake-Chenault Programming Consultant team at (800) 423-5084. Use our research and reach adults 35-54 with HITPARADE. In California, or outside the Continental United States, call (213) 883-7400.

*Good stuff!!  
Call Drake-Chenault A.S.A.P.!!*

**DRAKE-CHENAULT ENTERPRISES, INC.**

P.O. BOX 1629 . 8399 Topanga Canyon Blvd., Canoga Park, California 91304 . (213) 883-7400

*Bob -  
Here's what we've  
been looking for!*

*We need to  
know "how"*

*Boy, do we  
need a  
system like  
this!!*

*Let's get  
this back  
into rotation*

# CONTENTS



**29** *How to obtain some of today's easy money for investment.*

**8** *How to prepare your station for its potential 2,000 new competitors.*

**37** *The Satellite Syndication boom is on. Here's the latest on how your station can benefit.*

8	<u>Cover Story</u> <b>What You Should Know About Radio's 2,000 Potential New Competitors</b> An early warning about FCC Docket #80-90 which could create real trouble for medium- and smaller-market stations. <u>Radio Programming</u>	25	<b>The Right Way to Write a Commercial</b> An expert reveals straightforward ways. <u>Ratings and Research</u>	37	<b>Satellite and Syndication</b> A syndication boom is on. Satellite operators are watching their bottom lines so radio stations are facing a new set of rules.
15	<b>Is New Music Really Working?</b> The first real analysis reveals important results. <u>Radio Programming</u>	27	<b>A New Inexpensive Way to Break Out Ratings</b> A microcomputer service that can bring it in for under \$500. <u>Ratings and Research</u>	44	<b>Is the Rep Industry Dying?</b> Fewer reps may mean stronger ones, but radio stations may lose the one thing they demand.
18	<b>How to Cut Your Staff and Still Sound Good</b> What stations do to save money and still sound good. <u>Radio Programming</u>	29	<b>How to Get Some of Today's Easy Money for Investment</b> Finding backing to buy before interest rates climb again. <u>Financial Management</u>	46	<b>Sooner or Later You'll Own RKO General</b> What may happen soon in the long court proceedings on RKO's licenses. <u>Legal</u>
18	<b>Cutting Your Weekend Staff</b> <u>Radio Programming</u>	31	<b>How to Afford an Effective TV Campaign</b> The latest on how to avoid wasting money on TV advertising for radio. <u>Marketing and Promotion</u>	48	<b>Blair's Lesson About Buying a Radio Group</b> What they did to guarantee the success of Fairbanks stations. <u>Group Management</u>
20	<b>Hints on Buying and Bartering Syndication</b> How to protect your station before signing a contract. <u>Radio Programming</u>	33	<b>Producing Effective TV Commercials</b> How to produce commercials that deliver your message. <u>Production</u>	5	<b>Letters</b>
21	<b>How to Hire a Competent PD</b> The most effective PDs are not being hired on the basis of their ratings records. <u>People Management</u>	35	<b>How to Start Your Own Satellite Network</b> <u>New Technology</u>	6	<b>Radio People</b>
23	<b>How to Overcome No Money to Buy</b> Selling advertisers who say they don't have the cash to buy radio. <u>Sales</u>	36	<b>How to Protect Against Trade Agreements</b> Concrete safeguards against companies who want to trade air time for merchandise. <u>Legal</u>	50	<b>Off-the-Air</b>
				36	<b>Free Reader Information Card</b>
				53	<b>Radio Across-the-USA</b>
				60	<b>Future News</b>

COPYRIGHT © 1983 BY INSIDE RADIO, INC. All rights reserved. RADIO ONLY is published by INSIDE RADIO INCORPORATED. ISSN: 0731-8294. Editorial and executive offices at Executive Mews, 1930 East Marlton Pike, Suite S-93, Cherry Hill, NJ 08003-4210, (609) 424-6800. Jerry Del Colhano, Editor and Publisher. SUBSCRIPTION RATE: One-year subscription rate for U.S. and possessions, \$25.00. Cash orders only, payable in U.S. currency. All subscription correspondence should be addressed to RADIO ONLY, Executive Mews, 1930 East Marlton Pike, Suite S-93, Cherry Hill, NJ 08003-4210, (609) 424-6800. Please allow at least six weeks for change of address. Include your old address as well as new. Material in this publication may not be stored or reproduced in any form without permission. Requests for permission should be directed to Jerry Del Colhano, Editor and Publisher. RADIO ONLY, Executive Mews, 1930 East Marlton Pike, Suite S-93, Cherry Hill, NJ 08003-4210.

# How to win the radio paper chase



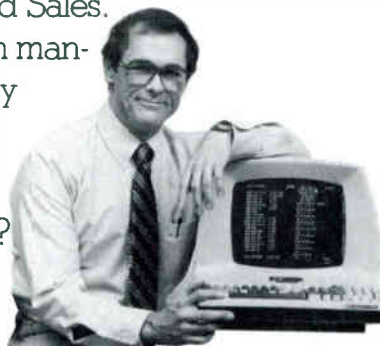
## MAPS maps more for you!

For a business that deals exclusively in sound, a radio station generates an uncommonly high volume of paperwork. Some managers are so wrapped up in the paper chase, there's little time for the main thing: Reaching a big, responsive audience and earning a profit at it.

Cetec MAPS puts all that paper in its place, memorizes it, makes multiple analyses, and gives you just the timely data you need for timely control of Management, Accounting, Programming, and Sales.

MAPS means more for station management—much more than any clerical scheme or off-the-shelf general business grab-bag.

Isn't it time you talked to Cetec?



# MAPS from Cetec

Call Jerry Clements today: (805) 684-7686

Cetec Broadcast Group 1110 Mark Avenue, Carpinteria, CA 93013

## Radio Only™

**EDITOR AND PUBLISHER**  
JERRY DEL COLLIANO

**MANAGING EDITOR**  
LAURA LORO

**ASSOCIATE EDITOR**  
MARY SINDONI

**RADIO WRITER**  
HERB DRILL

**CONTRIBUTING WRITERS**  
MILES DAVID  
PAM LONTOS  
CHRIS LYTLE  
DR. GABE MIRKIN  
BOB OLENDER  
JIM SMITH

**EDITORIAL ASSISTANTS**  
DUNBAR DENHAM  
JOHANNA STATON  
BETTY WILLIAMS

**SALES SECRETARY**  
MAUREEN PAOLINE

**DATA COLLECTION & PROCESSING**  
THE RESEARCH GROUP

**DESIGN**  
CHARLES LEIPHAM

**PHOTOGRAPHY**  
ROBERT JACKSON

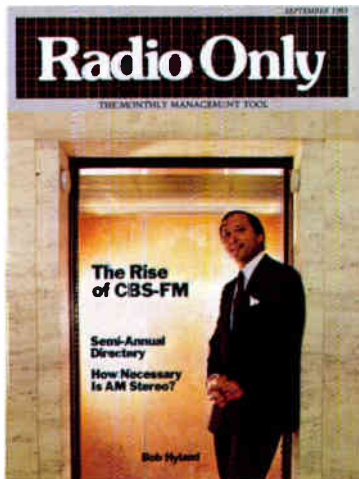
**CIRCULATION**  
GERARD V. DEL COLLIANO

**COUNSEL**  
MALCOLM PIERCE ROSENBERG, ESQ.

**ART/PRODUCTION**  
JOANN LEIPHAM  
JENNIFER WILSON  
ROBERT SEND  
HOLLY WICKLAND  
SHARON FLISEK  
CHRIS BASSETT  
BERNEY KNOX  
RALPH KEITH  
KIM SWANSON

**PRINTING**  
PENDELL PRINTING INC.  
1700 JAMES SAVAGE RD.  
MIDLAND, MI 48640

**EDITORIAL & ADVERTISING OFFICE**  
RADIO ONLY  
EXECUTIVE MEWS  
1930 E. MARLTON PIKE, SUITE S-93  
CHERRY HILL, NJ 08003-4210  
(609) 424-6800



**CBS-FM Rises Again**

The September issue highlighting the CBS-FM Group was excellent.

I hope we can repeat again next year.

*Bob Hyland  
Vice President  
CBS Owned FM Stations  
New York, NY*

**Finding Effective Salespeople**

Taking the suggestions one at a time, from the "Where to Find Effective Salespeople" article in the August issue of RADIO ONLY, I present that most of the suggestions are not only wrong, but usually lead to failure.

**Insurance**—good insurance agents spend years establishing their businesses. To think that a good insurance salesperson is going to leave a lucrative situation he or she has built up for the uncertainty of radio is ludicrous.

**Ad agencies**—some ad agency buyers and planners make good TV salespersons because most of the television sales effort is a function of negotiating, not selling. Only a small percentage of agency personnel can make the transition.

**Retail execs**—good retail executives make a ton of money and have neither the mentality nor the desire to sell radio.

**Travel agents**—yes, they do "work in an environment similar to media." They sit on their cans in their offices and answer the phone. They don't sell outside.

What I look for, other than ability to relate to people, is a form of previous selling experience, such as equipment sales. I would rather



have a good Yellow Pages salesperson who is trained to close on the first call.

You have a great magazine that serves a very important purpose for the industry. I hope you will take my comments not as sour grapes, but in the spirit of suggestion to improve the quality of an already great magazine.

*Doug Auerbach  
Vice President/General Manager  
WDOQ Radio  
Daytona Beach, FL*

**Personal Copy**

I have just spent several delightful hours reading my very own personal copy of RADIO ONLY. During the hectic hours of the business day, I usually don't have the ready opportunity to read RADIO ONLY. When the evening hours arrive and I do have the time, RADIO ONLY has found its way into someone else's warm little hands. I, therefore, decided to order my very own personal copy of RADIO ONLY. I think every business person involved in radio should order at least two copies of your excellent publication. Having two copies insures that if one copy of RADIO ONLY sprouts little legs and runs off, the second copy will remain available.

And, in my first (very own) personal copy of RADIO ONLY I found a man for whom I have much respect: former *Billboard* editor Claude Hall. The gentleman is one of radio's truest and best friends. During my tenure in New York, Claude was always willing to offer



constructive guidance. As so frequently happens in this very mobile business, I lost touch with Claude. I'm pleased to have re-located "The Musical Wizard" in RADIO ONLY. Thanks.

*Don Karnes  
Vice President/Operations  
International Syndications  
Port Charlotte, FL*

**Different Hues**

While I enjoyed your article on General Electric in your July issue of RADIO ONLY, I must take exception to your comment, "The station (WJIB) has consistently held a wide lead over WHUE and other previous competitors, though at lower levels in recent years."

Please consider this: WHUE is Boston's #1 beautiful station. Total persons 12+, M-S, 6A-MID, MSA, AQH, Spring 1983: WHUE-AM/FM 20,900 WJIB 20,800

*Douglas H. Tanger  
General Sales Manager  
WHUE Radio  
Boston, MA*

*Editor's note: RADIO ONLY did not combine the shares for WHUE. By our standards, WJIB leads WHUE-FM.*

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

**Ivan Braiker**

## Transtar's Newest Executive Still Has His Eyes in the Sky

When former Satellite Music Network President Ivan Braiker resigned earlier this year, speculation was that he would return to being a general manager.

But Braiker is hooked on satellites, which is one reason why he has joined his friends at Transtar, the other 24-hour satellite network.

What Braiker will do to help Transtar may be tied very closely

tion for \$175,000. Braiker did it all—engineering, sales, programming. The station went from nothing to #2 in Las Vegas in 18 months.

Building on a good thing, in 1974 the pair bought KFMS-FM for \$140,000 and virtually tripled billing overnight.

He joined George Burns and Company as VP/GM while still retaining ownership of KFMS-FM. "I

cept, and most of them thought the satellite would fall from the sky."

SMN's game plan, which Braiker claims to have structured, was designed initially to sign small-market stations that would build a base of fee-paying affiliates. The second phase was to try to sign larger markets. SMN had grown to 319 affiliates when he left.

Looking back, Braiker remembers what SMN did right. "We maintained a dominant positioning strategy and became the generic term for satellite-delivered programming."

And wrong. "SMN didn't emphasize programming. We emphasized saving money."

Today Ivan Braiker gets to show SMN how to do it his way. "Transtar is focusing on the product. We have the resources of the strongest research company in radio (Transtar's parent company, The Research Group)." Transtar is committed to introducing two new formats in 1984.

Transtar is ready to take aim at some of the biggest criticisms of satellite delivery.

"You can be local while also having excellent programming from the network," says Braiker. Transtar leaves time for local information. Transtar 1, a 24-hour adult contemporary format, sets aside eight minutes and retains one minute. Transtar 2, a 24-hour country format slated to premier around the first of the year, will set aside around 12 minutes. Transtar 3, now in the planning stages, will probably be a contemporary hit format.

The argument that satellite programming cannot work in a large market is countered by Braiker. "There are stations...not the top stations, but the middle- and lower-tiered facilities that could become very competitive."

Braiker's plans include a Motown special, the 60 greatest country artists of all time, and a "Superstar" series.

Ivan Braiker could be important not only for the future of Transtar, but for those affiliates he will service.



Popular Media Products President Ivan Braiker

with what lessons he has learned from launching SMN, which grew to 300 affiliates and appears to be one of the true survivors.

He joins Sunbelt Communications as a Transtar executive and president of their syndication unit, Popular Media Products.

"We've had other business dealings with him," says Sunbelt President Terry Robinson, "and we were impressed with his intelligence, integrity and willingness to work hard."

Only 32 years old now, Braiker worked his way up in this business early. Upon graduation from American University, he became account executive at KLAS-TV, Las Vegas, his hometown. He and close friend Steve Gold then decided to buy KBMI (now KBEG), Henderson, NV, a beat-up AM sta-

learned at the feet of a guru," recalls Braiker.

One client of theirs, Starr Broadcasting President Peter Starr, tapped Braiker to run WLOK-AM/FM, Memphis. "I was to clean it up to sell it," remembers Braiker. "In 90 days, it was profitable and the station was sold."

Braiker stayed in Dallas where his career took off at Belo Broadcasting. Although Belo treated Braiker very well, "there was frustration on my part to see their lack of commitment to radio."

SMN Chairman John Tyler recruited Braiker from WIRE/WXTZ, Indianapolis. The task: become president of Satellite Music Network.

For Braiker, it meant a return to Dallas plus a different kind of radio assignment. "We were educating executives on the con-



**Ken Hatch**

## Bonneville's New Senior VP's Big Decision Was a Shocker—to Sell Torbet Radio

Joe Kjar is gone. KBIG-FM, Los Angeles and KOIT-FM, San Francisco seemed to run well under a regional management setup, so the Bonneville International Corporation did what a lot of other radio groups do when they need a key radio executive—turn to television.

Enter Ken Hatch, 25 years with Bonneville and most of it in television. No low-key executive here. Among Hatch's first decisions was a bombshell that Bonneville should divest itself of Torbet Radio, the rep firm. His reading was that the rep business is something Bonneville definitely doesn't want to be in. So, in a relatively unprecedented move, the company announced publicly that it was negotiating to sell Torbet. And sell they did to Selcom Radio for a reported \$8-\$10 million dollars.

Hatch's second decision raised more eyebrows. Bonneville Broadcasting System VP/CEO John Patton will be departing.

Plus, Bonneville openly covets KNUZ/KQUE, Houston. They are two stations in a booming market that Bonneville appears to want. As a matter of fact, Bonneville executives have already paraded through the facilities and sources say offered substantially less than the \$15 million the owners want.

Hatch's powerful position evolved as the corporation was forced to restructure.

Bonneville Chairman Arch Madsen changed his corporate team when Joe Kjar left to join the ministry. There are three senior vice presidents aside from Hatch: Robert Barker, general counsel; Blaine Whipple, chief financial officer; and Jay Lloyd.

Madsen split up Kjar's duties between Lloyd and Hatch. Lloyd is president of KSL Inc., radio and TV, in Salt Lake City, and he oversees KBIG, Los Angeles; KOIT/KYA, San Francisco; and WCLR,

Chicago.

Hatch is President of KIRO Inc., radio and TV, in Seattle; supervises KAAM/KAFM, Dallas; KMBZ/KMBR, Kansas City; WRFM, New York; Torbet Radio; and Bonneville Broadcasting System, the beautiful music syndicators.

Hatch's career started in 1958 when he joined KSL-TV, Salt Lake City as a television account executive upon graduating from the



*Bonneville International Corporation  
Senior Vice President Ken Hatch*

University of Utah with a degree in banking and finance.

He was soon promoted to general sales manager and then moved to KIRO-TV in 1964 in the same position.

The list of promotions that followed is impressive. In 1966, named assistant station manager of KIRO-TV. In 1967, elevated to station manager. In 1971, named VP/GM and senior VP/GM in

1973. Ken Hatch became a corporate VP in 1979. It was only three years ago that Hatch became involved with radio as president of KIRO Inc. in Seattle.

The adaptation to radio was not too difficult. "It is easy to make the transition from a TV news/information/sports environment to a news/information/sports radio station like KIRO. But the music formats are more difficult for me," admits Hatch.

Hatch learned quickly about radio. When he took on the new responsibility of Torbet, he thought, "First, there was the more-than-one-station-per-market posturing; and second, there was an aggressive attitude by rep firms toward expansion and acquiring more."

Hatch then recommended that Bonneville hold preliminary discussions with the several inquiring parties interested in Torbet and admits that "all the big rep firms were involved."

Hatch decided on Selcom due to "the new owner's interest in the Torbet people and the representation of our owned and operated stations."

Hatch will head Bonneville Broadcasting System, its beautiful music syndication arm until Patton's replacement is found.

And Hatch professes the advantages of satellite delivery over tape. "Stations receive the music faster and it is more current." This doesn't at all explain why KOIT and KBIG are signing off the satellite to program live, locally.

Bonneville is actively looking to acquire more stations. It currently owns seven FMs and five AMs. KYA-AM, San Francisco was recently purchased from King Broadcasting for \$3 million. The call letters will be changed to KOIT-AM to pair with their FM though even there will be no simulcast.

But Hatch continues to promise activity from Bonneville in the future. "Frankly, I'm not well-known in radio because I've been in TV all my life, but I do place a high value on radio."

"I'm not low-key," he insists, not that his first actions leave any doubt!—By Laura Loro

# What You Should Know About Radio's 2,000 Potential New Competitors

*There is real trouble ahead in medium and smaller markets if FCC's proposed Docket #80-90 is enacted. Here's an "early warning" on how a 24.4 percent increase in commercial competition might affect your station.*

The Federal Communications Commission has decided to expand the number of radio stations now in existence, but the exact number is still unknown even to the Commission.

The FCC's proposed Omnibus Rulemaking (Broadcast Docket #80-90) is expected to change the competitive environment in medium and smaller markets, and could be felt in major markets, too.

Broadcast Docket #80-90 calls for a government-mandated minimum of 500 to 600 new FM frequencies; up to 2,000 new FM facilities are considered technically possible.

The new docket will not be effective until the FCC gets the expected budget appropriation to implement it. Therefore, it is still possible to send calls and letters opposing it to members of Congress. Petitions to Reconsider the proposal have been filed by a number of industry associations, group owners and interested parties.

Marty Blumenthal, assistant chief of the FCC's policy and rules division, says, "No one has ever calculated the maximum number of stations. We know we can do 500 to 600" by government mandate and then allocate the remainder on a demand basis.

The list of about 500 communities to be involved came from an advisory committee of government and radio industry representatives which discussed, in 1980 and 1981, the need for more radio stations. "We are more concerned with room for (station) demand beyond the (initial) allocation," says Blumenthal.

Radio stations universally do not want more competition. Right now the radio industry is feeling the pressure of competing media. Local stations are being forced to compete with cable operators or UHF stations which price their rates to be competitive with radio. Music Television has rock programmers scratching their heads as to what its ultimate effect will be. Record companies are not so reflective. They have already judged MTV as the new savior.

Consultants and syndicators stand to benefit from the increased

competition but are not thrilled about the prospect of more stations.

Minorities, among the people intended to benefit from Broadcast Docket #80-90, will be hard-put to reap much of a financial gain.

While this Commission deregulates and maximizes the radio band, it is creating not only new opportunities, but also new problems. The real effect of more competition is generally not fully appreciated by radio executives because no one is really sure what will happen.

Sandusky Radio Division President Toney Brooks terms Docket #80-90 "a flawed concept that probably never will be implemented." For the time being, the Omnibus Rulemaking has to be viewed very seriously. While it probably will not cause much of an uproar in major markets, its effect on medium and smaller markets will be extensive.

The proposal is being delayed by the budget appropriation and by the fact that a computer program being run to optimize the channel selection was not expected to be ready until the end of this month. The FCC says it will be spring or later before the public can respond with comments, suggestions or counterproposals.

The FCC sees "things very loose at this point." It also notes that another Notice of Proposed Rulemaking concerning Broadcast Docket #80-90 will come out after the beginning of 1984. It will contain a new table of the communities to be involved and a new station allocation. Blumenthal says the 300 or 400 changes in FM allocation that have occurred since 1980 and 1981 are being considered in this Omnibus Rulemaking.

It will be at least June, 1984, before applications for the new stations can be accepted. By then, Broadcast Docket #80-90 could carry quite a different tune, particularly concerning its technical implications, as a result of the petitions already filed.

There are three prerequisites for communities to be eligible for expanded radio service: They must have a population over 2,500; they must have substantial minority

populations; and communities with daytime stations only will be given priority.

Decision Sciences Application, of McLean, VA is preparing the computer program on the communities to be affected and the station allocations.

The new FM stations, primarily low-power Class A, C1 and C2 facilities, would be placed primarily in the Southeast, Midwest and Northwest. Few new stations are expected in the Northeast and California because of the high density of existing signals in major metropolitan areas. The FCC does not plan to allocate more than one station to each community.

The only criterion to be set so far is that added weight will be given where a community has a daytime-only facility. An existing license holder could apply for a new FM frequency or change status from daytime AM to FM, according to one FCC source. Whether or not women and minorities get a break has not been decided. But this Commission does not appear to put minority issues ahead of others.

The FCC now authorizes three classes of FM stations: Class A, with 3 kw of maximum power and 300 feet of maximum tower height; Class B, 50 kw and 500 feet; and Class C, 100 kw and 2,000 feet. Under Broadcast Docket #80-90, Class A would remain the same. Then there would be Class B (zone 1 and 1-A), 50 kw and 500 feet; Class B1 (zone 1 and 1-A), 25 kw and 300 feet; Class C remains the same; Class C1, 100 kw and 1,000 feet; and Class C2 (zone 2), 50 kw and 500 feet. A facility in Class C operating at less than maximum would automatically become a Class C1 station if it did not file to upgrade within three years of the effective date of the proposal.

Distance separation requirements will not be modified for existing station classes. One new class of station, B1, with an expected service range of 28 miles, will be allowed to operate in zones 1 and 1-A. Two classes of stations, C1 and C2, with expected service ranges of 45 miles and 32 miles, respectively, will be allowed to operate in zone 2.

Those interested in the new stations must wait until the FCC designates the frequencies and communities. Then they file the regular Broadcast 301 application. The frequencies will be granted sometime in 1984, with building beginning three years after the applications are granted.

No one seems to know when the first of these newly created stations would hit the airwaves. It is realistic to assume that it would be 1986 before that happens, and it would take perhaps 20 years, according to the FCC, before the 2,000 maximum might be reached.

Displeasure has been expressed in Petitions to Reconsider Broadcast Docket #80-90 filed by or on behalf of the National Association of Broadcasters; the National

Radio Broadcasters Association; Cox Communications; Forward Communications; and attorney Lauren Colby, of Frederick, MD; for AM daytime station owners Richard L. Culpepper of Kentwood, MI and Barry Chaiken of Avon, CT. The petitions were filed this year at the end of July, about 30 days after the report and order concerning the FCC action appeared in the *Federal Register*.

The NRBA terms Broadcast Docket #80-90 "perhaps the most significant (FCC action on FM) in the last 20 years. When fully implemented, (it) will impact directly on the entire FM spectrum and, indirectly, on all of radio." NRBA says that the anticipated competition will cause many existing FM facilities to re-

examine their power and height to determine if they should upgrade. Such facilities would have three years from the effective date of the proposal to file.

There is an extra technical problem involved for existing FM facilities. The new rules will use metric measurement. Those unfamiliar with the system will have to learn it to see if their stations are affected by Broadcast Docket #80-90.

The NRBA claims that the FCC did not study any of the large markets in arriving at their community estimates. FCC's Blumenthal disagrees, saying that large markets were studied, but it was determined that these markets already have daytimers. It is expected that the FCC will put the new frequencies in markets where there are no

## The NRBA View



It was a busy spring for FM broadcasters at the Federal Communications Commission. April saw subcarrier authorizations opened up for any legitimate use, plus another channel was authorized for SCA usage. Then in

May, in perhaps the most significant FM decision in the last 20 years, the FCC acted on Docket #80-90.

With #80-90, the FCC was trying to see if additional FM channels could be made available by altering the existing FM rules. The commission decided that they could and would.

There is no question that the decision will have a competitive impact on the radio industry. Both AM and FM stations face potential competitors in hundreds of markets throughout the country.

The actual number, location and competitive impact cannot be determined yet. Obviously, stations in smaller markets will feel new competition more directly, and the new FM rules are designed to add most of the new FM allocations to the smaller markets.

The uncertainty of who, what, when, where and why stems from the FCC's decision not to decide everything back in April. They are going to overhaul the FM table in the next few months and specific communities will be identified.

Also, they will try to resolve the question of applicant preferences. So

far, no group has been identified as certain to get preferences. There is support for daytimers to get preference.

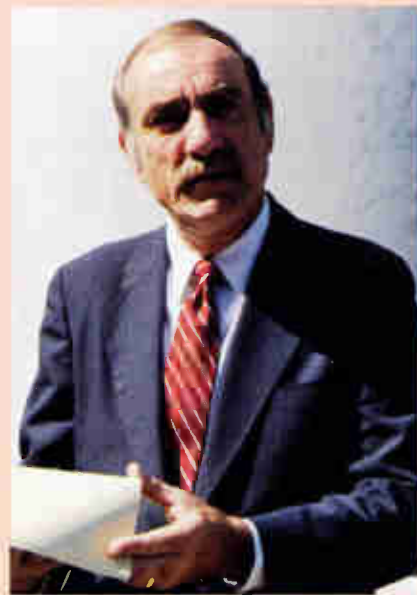
New stations are only half of the #80-90 story. With imposition of minimum power and height requirements for existing Class B and C stations, some licensees will be faced with investing substantial capital to upgrade their facility or will find themselves downgraded and reclassified to a Class B or C. They will be uncertain of what that will mean to the value of their property.

Although a station will have three years from the effective date of the #80-90 decision (it will not become effective until after the start of the new fiscal

year, October 1), the time may not be enough for stations locked out of increasing their height because of zoning or Federal Aviation Administration problems. NRBA has asked the FCC to reconsider part of the #80-90 decision. We feel that existing Class B and C facilities should be "grandfathered."

If the commission cannot go for grandfathering, NRBA suggests a case-by-case review for those stations with zoning or FAA problems so that additional time or waivers might be given.

What it means is that the FM spectrum will have a new look before the end of the decade: hundreds of new FM stations, new classes of FM stations, and, potentially, some unhappy broadcasters. —By *Sis Kaplan* former president of the NRBA



New NRBA President Bernie Mann

**These members of the McGavren-Guild Radio team are recognized as having made outstanding contributions towards making radio bigger than ever.**



Mary Lou Anello  
Sales Asst/Chicago



Charlye Baumkoetter  
Acct Exec/San Francisco



Martha Harrington  
Business Dev/  
Promotion/NY



Sandra Hollischer  
Sales Asst/Minneapolis



Donna LaVitola  
Publicity Dir/NY



Elsa Medina  
Asst Controller/NY



Frank O'Neill  
Research Dir/NY



John Rykala  
VP—Controller/NY



Andrea Simon  
Research Mgr  
Client Services/NY



Jane Sobel  
Research Mgr  
Computer Services/NY



Mary Ann Slepavic  
Research Mgr  
Central Div/Chicago



Jane Sperazza  
Convention Coordinator

**IT TAKES A TEAM EFFORT FOR A COMPANY TO SUCCEED!**



**M<sup>c</sup>GAVREN GUILD RADIO**

stations and then examine areas where there is at least one signal.

In coming up with part of the new rules, the FCC relied on a list of 4,000 communities from the International Frequency Registration Board (Geneva, Switzerland-based unit of the United Nations) which cited communities that had a need for their first or additional radio operations.

Chairman of the FCC Mark Fowler approved of the plan covered by Broadcast Docket #80-90, stating at the time that he felt daytimers should be given a preference. Commissioner Henry Rivera felt minorities and daytimers should have preference.

The NRBA feels that interference from new stations may weaken the stereo service of existing FM sta-

tions. If they are in a position to do so, such stations might get the upper hand on their impending competition by upgrading their facilities before the new stations start up.

NRBA Senior Vice President Tom McCoy, an attorney, is concerned that the proposal would "lessen the value of (existing) stations." The FCC should "grandfather them" to protect them. Initially, he expects about 600 mandated allocations from the FCC, with the remainder being allotted on an individual basis. "It's being done with no rhyme nor reason. There are only a certain number (of new stations) that (can) work technically. (If) they know how it will work, they haven't told us. Nobody really knows."

Barry Umansky, deputy general

counsel at the NAB, claims that the FCC's findings on Broadcast Docket #80-90 were arrived at in a "very arbitrary fashion." He believes that the proposal provides a penalty for existing stations which have been unable to do (tower) work because the Federal Aviation Administration did not allow the maximum height or because zoning laws and other land uses did not allow for different wiring. "Downgrading C stations, and in some cases Class B, will mean a loss of audience, which is unjust. It will also mean frequency interference."

The formats of the new stations will depend partly on the city or area to be served. It's possible that religious, ethnic music and news information formats will increase, but radio executives see more stations with adult contemporary or

## The NAB View



The newly installed FCC Mass Media Bureau Chief Jim McKinney recently spoke with NAB's Executive Committee. He mused that, in his 20 years of commission experience, the most diverse industry he has ever dealt with is broadcasting. Highly independent, diverse and opinionated entrepreneurs make up this business.

Docket #80-90, the so-called FM drop-in proceeding, has tested his theory to the hilt. Some broadcasters look at it as a great opportunity to expand, others see it as a disaster.

Normally, there are varied opinions on issues within the FCC. But on Docket #80-90, there was some unanimity among the commissioners. Under heavy pressure from Congress to create new telecommunications services for the public, the commission acted on #80-90 in May but, mercifully, the decision was a far cry from the original 1980 proposal. It was obvious that the commission took into consideration the extensive engineering data—seven studies in all—which the NAB prepared, working with the FCC's Government/Industry Advisory Committee on Radio Broadcasting.

With accurate technical data in the record, the commission decided that mileage separations among existing FM stations would

not be reduced, a decision that not only protected existing service areas from interference but also substantially reduced the number of potential new stations. NAB's computer analysis shows that #80-90 will make possible the addition of perhaps 600 more FM stations than are presently available under existing rules—approximately 400 fewer stations than originally proposed.

NAB has filed a Petition for Reconsideration of Docket #80-90, raising several concerns broadcasters have over the FCC's decision. One is the "downgrading" concept. We opposed it, citing a number of factors, such as existing FCC rules,

FAA height restrictions, local zoning and reconstruction costs—which inhibit or even preclude broadcasters from upgrading their facilities.

The NAB also urged the commission to act quickly to award FM preferences to existing stations, particularly daytimers, Class IV AM stations and Class A FMs hoping to take advantage of the new FM allocation opportunities.

Docket #80-90 is a complex and broad-ranging proceeding; many of its ramifications are yet to be seen. NAB will maintain its vigilance over this docket, communicating industry concerns to the FCC and keeping our members apprised of any new developments and implications of the proceeding. —By Eddie Fritts



NAB President Eddie Fritts

Top 40 playlists vying for existing advertising dollars. In the smaller markets, much format changing is anticipated.

Attorney Colby says the Petition for Partial Reconsideration for Alternative Relief filed for Chaiken, a polio victim, and Petition for Partial Reconsideration filed for Culpepper, a black, were filed because the two daytime station owners want a "demand system of allocation instead of a tabular one. This would be more consistent with the laissez-faire approach of the Reagan Administration" than a government-mandated allocation, which would put FM facilities "here, there and everywhere." Culpepper and Chaiken "know there is a need in their markets, and the FCC should wait for (such) entrepreneurs to suggest" sites for the new FM facilities.

Chaiken seeks a construction permit for a new FM facility in Avon, near Hartford. As alternative relief, if the FCC adopts the governmentally mandated table of assignments, Chaiken wants the table to include an assignment at Avon. Culpepper seeks an FM facility outside Grand Rapids, MI on a demand basis, without reference to the table of assignments, or requests the FCC to invite petitions to amend the table of assignments on the basis of demand.

Consultants and syndicators stand to gain from helping present stations compete with the new FMs, but the consensus is against Broadcast Docket #80-90. After all, there are just so many dollars available for advertising.

Consultant John Sebastian believes that in radio "already people are prostituting the product by charging ridiculously low prices" for commercial time. "Almost every major market has stations slashing their rates and almost forcing successful, professional stations to do the same thing when, in fact, prices should be raised." The only plus he sees is that competition has often added to expertise and professionalism, at least in major markets.

The thought of coming up with new ways to split the format pie is not pleasing to radio executives who

are having a hard enough time now trying to position their stations.

Ratings services will be in demand, not only to measure bulk numbers but also for their ability to examine psychographics. More stations will mean not only more competition for advertising dollars, but different competition.

Predictably, radio executives feel the present competitive environment calls for not more, but fewer stations. Revenue is being split up into too many slices already. Stations in smaller markets may add professionalism, but they will be hard-put to afford the upgrading of existing facilities and any bidding contests for management and on-air talent.

Broadcast Docket #80-90 is seen as increasing the fragmentation of existing radio markets where significant competition will be added. The real question seems to be whether the owners of the new FM units will be entrepreneurs with experience at major networks, group owners or first-time buyers.

When these new stations are established, the process may breathe new life into formats such as beautiful music and album rock. There are only so many adult contemporary, country and rock stations that can compete. Specialty formats such as new music can survive with increased competition only if advertisers and buyers learn how to more precisely target the radio audience.

Better management at existing stations will be necessary, especially in smaller markets and in the existing markets where owners have had their markets in their hip pockets. The existing station managements will need more expertise to maintain or increase their share of the market. This will be true especially where a new station owner lacks experience at a radio station. The new stations will draw initial interest and advertising revenue, if for no other reason than that they are new kids on the block.

Since the new stations will be phased in gradually, now is the time to research and strengthen the position of existing radio stations. While the 2,000 new sta-

tions are not an immediate threat, it's sobering to note that next year applications could be granted.

Several other problems are likely to occur as competition increases. Radio has had problems finding qualified people both on and off the air and an even more difficult time keeping them in the business. With more jobs to be filled, more new and less-experienced people will be entering the industry. There appears to be no easy way to solve some of the problems of attracting and keeping radio talent. There is even less of a chance with so many more positions.

Perhaps the rosy picture can be painted for satellite music networks and syndicators. The new stations will have to rely on low overhead to remain viable. Joining a 24-hour format may be a necessity for an FM Class C station.

Time and money will be even more important, considering a cost of \$1 million for a 1,000-foot tower. EZ Communications Executive Vice President/General Manager Alan Box notes that flack from the FAA and neighborhood groups caused a delay of two years before EZ got a 1,000-foot tower for WEZB in New Orleans. "It becomes a matter of whether or not broadcasters can improve facilities fast enough to protect a C status and not be downgraded to C1 and never be able to go above that later."

Lawyers will benefit from Broadcast Docket #80-90. The legal people will have to be called in by individuals like Chaiken and Culpepper to seek exceptions to the FCC proposal. They will be needed by the individuals who are able to start an FM station once Broadcast Docket #80-90 becomes effective. Present station owners will probably need an attorney to understand Broadcast Docket #80-90 no matter what its final form.

There may be more spectrum allocations to go around, but there is only so much advertising pie to divide. Some will satisfy their earnings appetite—some will go hungry. Most, however, may have to get by on less.—By Herb Drill

# Keeping up with the Jones

Doug Jones is the executive Vice President of Surrey Consulting and Research. Since the late seventies he's personally supervised and executed nearly a thousand research projects. By many, he's considered to be one of America's leading radio researchers. Below he shares answers to some questions he's most frequently asked.

**Q. How do you choose a good research firm?**

**A.** Look at its people and their experience. Just like two AOR stations, two A/C stations, or two country stations, the difference between them is the ability of the station's staff to execute the station's format. Between research firms it's also the personnel that makes the difference. Do the researchers executing the projects have a background including hands-on radio experience in major and medium markets, as well as advanced academic research training? Do the principals have seven years of experience doing nothing but radio research? The answer at Surrey to both of these questions is yes.

**Q. How does Surrey's research differ from other radio research companies?**

**A.** At Surrey, the watchword is quality. Instead of trying to serve hundreds of clients in a research factory mode, Surrey believes in conducting fewer projects and giving them the attention their thousands of dollars in cost deserve. We also believe in testing a rather narrow segment of the audience in order to provide more usable information. It's more expensive, but we find it necessary.

**Q. Are focus groups effective?**

**A.** Yes, when done in connection with another study using a broad-based, statistically significant sample. Focus groups can only uncover attitudes and opinions that exist. There is no way to know whether these attitudes and opinions are projectable to the target marketplace without the follow-up study. Still, focus groups give you a unique opportunity to observe your listeners' facial reactions when discussing your programming and promotion. After viewing a set of focus groups, management usually has a new, healthy respect for the typically uninterested radio listener.

**Q. What's the best way to buy research?**

**A.** Shop around. When buying research, as opposed to some packaged good, the important concept to remember is to compare product quality along with price. The price of the research should be part of your buying equation, but not the entire equation. Also, ask previous users of the research firm's work. Who knows better if the research will help than your fellow radio managers? If it was a direct help for them, odds are it will be for you too. You can usually save a good deal of money by planning ahead. At budget time, decide on all the outside research you will want to do in the next calendar year, and then contract it out to a firm all at one time. This packaging process can literally knock thousands of dollars off your research costs.

**Q. How do I justify research to the cost-conscious boss?**

**A.** To win you've at least got to have: (1) a solid format to keep your competition at bay and ward off future competitors; (2) precision programming to make the most of your format; (3) effective promotion to keep a high profile; and (4) continuing research to help accomplish the first three. Now—can you afford to compete without it? If you have questions regarding research or consulting call us today at 303-989-9980.



**SURREY**  
CONSULTING & RESEARCH



## Is New Music Really Working?

*There's been a lot of hype lately about the virtues of "new music." One year later a lot of radio executives are asking whether it was a flash in the pan or a necessity of the future.*

Album rock has been having its troubles with MTV competition for young adults and "Hot Hits" stations popping up in one form or another nationwide.

Then when programmer Rick Carroll succeeded with a "punk" new music format at KROQ, Los Angeles some very definite non-punk markets took a closer look. The question was: Is the format really the "Rock of the '80s" or just another desperate attempt by radio executives to salvage slipping ratings?

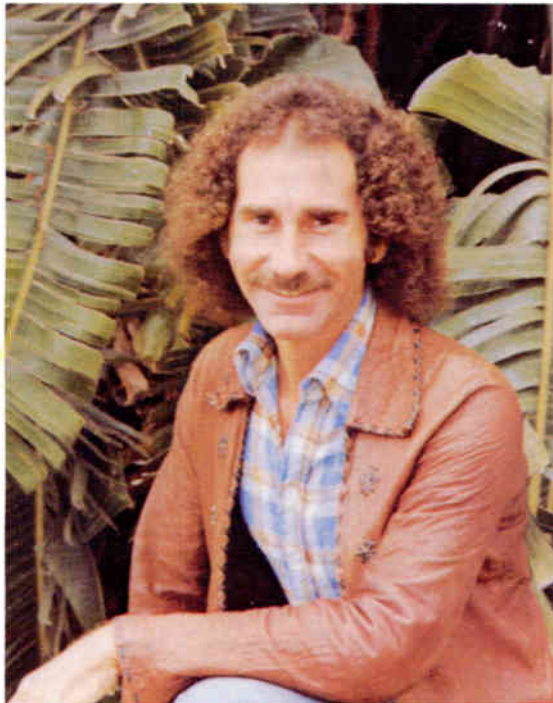
New music is a major component of the resurgence of the Top 40 or "Hot Hits"-type formats that have been experiencing a rebirth in the past two years. The fact is that most of these Top 40 formats are not leaning heavily on oldies; so by virtue of the fact that 30 or 40 current tunes are needed every week to constitute the playlist, new music is a major factor.

Album rock stations are seemingly spooked by the success of Music Television, which has cut into their audience and perhaps their prestige among younger listeners. Album rock stations used to be the place for rock fans to hear new music, but with some of the album rock formats in the past few years, it's been a place to hear "classic" album rock records. It's obvious why album rock stations are now returning to current music and trying to recapture their new music images.

But new music goes beyond whether a record is just added to a playlist. It's a very difficult thing to define these days. WABX, Detroit PD and Consultant Paul Christy says it is a "beat, feel or lifestyle

music not played on radio before. It is dance-oriented rock." His playlist consists of 50-60 tunes with a five-hour rotation.

Rick Carroll's new music is 80 percent to 85 percent new and the other 15 percent to 20 percent is recurrents. There is no gold in the format since it has only been around four years. Carroll plays the power currents every two and a half to three hours. And his main



"Rock of the '80s" new music Consultant Rick Carroll

playlist is only 35-40 songs. He says it is akin to old Top 40 formats.

"As a format it is working on the West Coast, but not in other markets," admits Carroll, whose stations include XTRA, San Diego; KROQ, Los Angeles; KQAK, San Francisco; KPOP, Sacramento; KYYX, Seattle; and an FM in Sydney, Australia. "New music is on contemporary hit stations and the rebirth of hit stations is due to the 'Rock of '80s' influence—groups like 'Men At Work,' 'Duran Duran,' etc. So for the first time we are facing competition where we didn't have it before."

As new music is becoming more mainstream there is a problem. People now laugh when they listen to KROQ and "recognize the music."

Carroll's strategy for facing this competition is to take advantage of picking the hits two months ahead. "Philadelphia, Cleveland, Washington, Baltimore and Pittsburgh have trouble with the format in its purest form," admits Carroll. In those areas, there must be some type of hit radio or an album rock slant.

Those areas have a very high percentage of blue-collar listeners. Twenty percent of white listeners listen to black formats and are unwilling to change to a new music station.

One of the classic failures was WIFI-FM, Philadelphia which apparently panicked into "Rock of the '80s" as the station was being sold. The new format was hyped and touted, but it still didn't live up to the marginal "successes" of WIFI's previous failures.

Some speculate that one reason for the format's trouble in non-West Coast areas is that the music is too unfamiliar. That violates the first commandment of radio programming: The audience wants the familiar. Carroll says that his music is so potent that he can make it familiar with two- or three-hour rotations.

Christy also counters the argument, saying that listeners are not against new tunes. His latest study asked the question, "When you hear a new song on your radio station, do you: 1) turn dial to another station; 2) leave it on and listen; or 3) turn it on and get familiar." Four respondents chose number one; 26 picked number two, and 16 chose number three.

Having a "new music image" is a good position for market uniqueness. That may be the best lesson that is coming from recent flirtation with new music formats.

What seems to be happening is that listeners want new music when the new music is good and becomes popular. But the image of being the station which delivers the new music is more important than how much new music is ac-

tually played.

Burkhart / Abrams President Dwight Douglas once said a radio station's image requires that it breaks new groups to fortify its position. Then it must go right on playing the hits. He suggested making sure each rock radio station introduce or break a new group every month.

Many stations have integrated new music into their current formats to try to capture the new music image in the market.

Doubleday Group Consultant Bob Hattrik has moved his station's music from 25 percent current to 65 percent current at album rock stations and 90 percent current at hit stations. But he stresses the importance of balance. "I include music from all categories—'new wave,' corporate rock, rockabilly, light metal, ballad metal—with the rest of the styles of music and in the proper proportion that is accepted in the market."

Sandusky has been incorporating new music into four stations—KEGL, Dallas; KBPI, Denver; KDKB, Phoenix; KWFM, Tucson—with the help of Rick Carroll as a corporate advisor.

"I wanted our stations to embrace and capture the new music image without devoting time entirely to that format," says Toney Brooks, president of Sandusky Radio.

But Brooks is doubtful that they will continue this arrangement in 1984. "It is not anything special anymore. New music has been enveloped by album rock and contemporary hit stations and is now mainstream."

Stations that are integrating new music may want to "watch out for extremes," cautions Christy. "Find the crossover tune that bridges the gap. If you play 'Air Supply' and want to play 'Talking Heads,' play a song that falls between the two to bridge them. A tune from Elvis Costello or Prince. Or else you will confuse the listener."

Both Christy and Carroll choose their selections by ear. "I'll check to see if it fits the format, the framework, the boundaries," says Christy.

There is one point of agreement. The new music revolution took



**WABX, Detroit Program Director and Consultant Paul Christy**

place because radio brought it on itself by playing stale music.

The lack of variety in what stations played, and the increased interest in music again among the masses in conjunction with MTV, made the timing right for this modern music.

Joint Communications Corporation Chief Executive Officer John Parikhal notes the fact that people are waking up and listening to records again. People had stopped listening because a number of stations were stale. The demand was there for anything new. The other reasons were MTV and aging superstars. "MTV had no choice but to play new music because there were few old videos around," says Parikhal.

And from a sociological perspective, "the idea of Joe Walsh singing about the space-age kid sounds like a college professor lecturing." New music stars capitalized on this.

Plus, as the economy improves, there is new research for the new era. There is new expression for the way people feel. "Let's Dance' epitomizes this party-the-night-away attitude. And it's not totally by accident that 'Men At Work' became big when unemployment was rampant," says Parikhal, who believes that "these things are not totally unrelated."

The new music is fresh and the "Eurythmics" epitomize the new feelings of today. Everyone can

identify with "everyone wants to use you, everyone wants to abuse you." "There is a type of ironic bitterness to that. 'The Police' also have that alienated sound. People are confused and these groups reflect this feeling," he says.

Most executives seem to agree that the tight formatting of new music is far too narrow to work on a national basis.

As evidence, both Westwood One and Watermark dropped their syndicated new music programs. Westwood One's six-month "Rock of the '80s" test on 20 stations ended

when research indicated the count-down of modern music was too narrow. The study paralleled new Coleman Research findings on MTV which showed listeners had grown weary of narrowness and a lack of diversity. Westwood One believes modern music is a major growth area but not a complete format unto itself.

New music as a format appears not to be viable except in certain unique situations like the ones on the West Coast. But it has made a tremendous impact on radio programming.

Since music reflects the times, the heavy rotation of "safer" oldies was somewhat out of touch. The new music formats led the way out of the past and into the present, and in the process appear to be self-destructing.

While that song of the "Eurythmics" epitomizes today's feelings, ironically it applies to the proponents of new music who were smart enough to know its time had come, but apparently not smart enough to know when new music entered the mainstream.

Most stations which are experiencing ratings success these days are relying on a fairly tight rotation of popular music and the image of a station in touch with the times—bringing the listener just enough new music to complete the perception.—By Laura Loro

**TRANSTAR'S Newest Star**

**TRANSTAR**  
**COUNTRY**

Another Winning  
Format from the

**TRANSTAR**  
Radio Network

To Reserve for Your Market Call,  
(303) 578-0700

**TRANSTAR**

**Radio Network**

## How to Cut Your Staff and Still Sound Good

*There's more to it than running syndication tapes all weekend. Here's how bottom line-oriented stations are doing it.*

Program executives are increasingly looking for ways to trim their operating expenses without affecting the overall air sound.

One unique way is to set up a group-owned satellite network. This allows groups that have similar formats to put their "best foot forward" in several places at once but at a fraction of the cost. It sounds like an expensive proposition, but with satellite dishes already in place at many stations, the costs are well worth looking into.

The more traditional way is to use an existing 24-hour satellite format service in your station's format. Most services will allow a local station to use their programming at will, which means station executives can choose to be live part of the day and on satellite at other times.

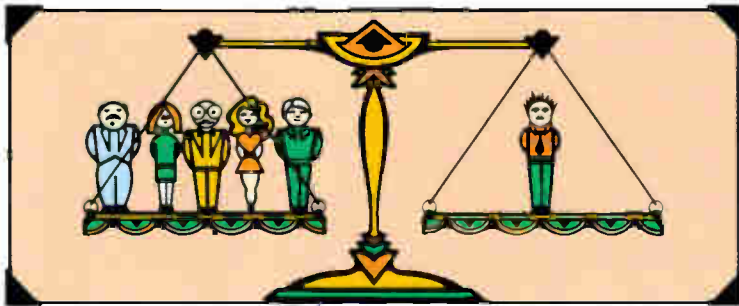
It is possible to use such a service on weekends, which would allow

satellite network means spending \$1,000 per month and entails giving up a commercial or two per hour.

Station executives can reduce weekend costs by talking to their attorney and to legal representatives at the Federal Communications Commission. Deregulation rules which went into effect on September 19 cover operating and maintenance provisions on the logging of transmitter, remote control and metering equipment. If it is acceptable, a station could have an extra staff member do activities such as maintenance on the weekend.

Studies from the Radio Advertising Bureau show that total listening for 10 a.m. to 3 p.m. on Saturdays and Sundays ranks high—close to AM and PM drive times. This may be the time a station wants to remain live.

Some stations use weekends to



the station to operate from Friday evening to Monday morning.

For a station to establish its own satellite network would not be cost effective the first year. The payoff is down the line. An analog uplink can run \$50,000, the downlink \$8,000 and rental space on a transponder \$2,000 per month.

If setting up a satellite operation is not economically feasible, a station can share an uplink with a state or regional network, or purchase Single-Channel-Per-Carrier time on a satellite. Several state networks have service on the Westar III, Transponder 2.

To tie into an already existing

break in new DJs who don't command high salaries. This is best done in night or overnight situations.

It helps to get the best syndication programming for weekend play, and the secret is to run it more than once.

The countdown shows are also excellent moneymakers. They can be scheduled Saturday and again either Sunday morning or night.

At the bottom of cost cutting is prioritizing the station's needs. But cost cutting at the expense of air sound is usually a frivolous tactic—one which competitors will use to their advantage someday.—

*By Herb Drill*

60 SECOND SEMINAR

## Cutting Your Weekend Staff

*Ways to save money without hurting the station's on-air sound.*

Program department cost cutting is usually met with resistance because it sacrifices on-air quality. Here are some ways to cut without being foolish.

■ **CUT NEWS.** Deregulation has sent percentage quotas out the window. Consider fewer newscasts on the weekends when less is happening. The on-air personality can always read the news instead of a newscaster if a compelling local story breaks.

■ **REDUCE ENGINEERING.** Nonengineers are now able to handle equipment and perform tasks once done only by union personnel. Nonengineers are less costly. Special programming, in particular, could be handled by nonengineer types.

■ **BUY SPECIAL PROGRAMMING.** Buying an American Top 40 countdown from ABC/Watermark or a Dick Clark Music Countdown from Mutual will save money on-air and allow the station to sell it out for a profit. Running it twice per weekend increases sales opportunities. Other syndicators, such as United Stations, Westwood One, Drake-Chenault and the various independents will offer specialty programming that might fit into your format. Special programming saves money in payroll costs, Social Security taxes and other employee benefits.

■ **HIRE A SPECIALIST.** WYNY, New York has Dr. Ruth Westheimer helping with sex problems. Some markets have music experts doing a more serious show on Sunday evenings. Even if your station is a music station, a call-in show fits many formats on Sunday evening or later at night.

■ **PLAY ALBUMS.** Feature new, hit releases for an hour or two after midnight. To air, add basic introductions and station identification. In many formats this feature is a listener treat by itself.—*By Herb Drill*

# WE SELL HINEY ON OUR STATIONS FOR RATINGS • PROMOTION • REVENUE WE THINK YOU SHOULD TOO!



**Craig Magee, G.M. (WIL) St. Louis** "I can honestly say that I've never had so much fun and gotten so much exposure and mileage out of any other radio promotion. I know that Hiney Wine had helped bring a lot of new listeners to our new morning team of Kennedy and Kit-chens. I'd sure be mad if one of my competitors was airing Hiney instead of me."

**C.J. Jones, "C.J. & BUZZ" (WTMA) Charleston** "Buzz and I had done some pretty bizarre things in this market for 5 years, but we've never done anything that creates the street talk Hiney Wine does."

**Rick Dees (KIIS) Los Angeles** "Because of Hiney, my listeners are a lot less irritable in the mornings"

**Bobby Kraig, P.D. (KPLX) Dallas** "Going into our 3rd year with Hiney and still going strong"

**Jed Duvall, P.D. (WIBC) Indianapolis** "Indianapolis and Central Indiana has gone bottoms up over Hiney."

**Rod Hunter, P.D. (KSON) San Diego** "Everywhere I make an appearance, Hiney is all people want to talk about"

After just 12 months of national syndication,  
Hiney Wine is now on over 175 premier radio stations like:

KIIS-FM	Los Angeles	WIBC-AM	Indianapolis	WKRQ-FM	Cincinnati	KPLX-FM	Dallas/Fort Worth
KIOI-FM	San Francisco	WBSB-FM	Baltimore	WTVN-AM	Columbus	KKBQ-AM/FM	Houston
WRQX-FM	Washington	WROR-FM	Boston	KXXY-FM	Oklahoma City	KTSA-AM	San Antonio
WHYI-FM	Miami/Ft. Lauderdale	KFKF-FM	Kansas City	WWSH-FM	Philadelphia	WNOR-FM	Norfolk
WBJW-FM	Orlando	KWTO-AM	Springfield	KHFI-FM	Austin	KKER-AM	Spokane
WHTZ-FM	New York City	WROQ-FM	Charlottesville	KLVI-AM	Beaumont/Port Arthur	KUBE-FM	Seattle
WZGC-FM	Atlanta	WROZ-AM	Evansville	KZZX-FM	Albuquerque	KSEL-FM	Lubbock
WSGN-AM	Birmingham	KCFI-AM	Cedar Falls/Waterloo	WKZL-FM	Greensboro/Winston Salem	KYKS-FM	Lufkin/Nacogdoches
WYOR/WOLT	Florence	KRNT-AM	Des Moines/Ames	WVIN-AM/FM	Bath	KBFM-FM	McAllen/Brownsville
WMJC-FM	Detroit	WKYX-AM	Paducah	WGR-AM	Buffalo	KBAT-FM	Odessa/Midland
KCEE-AM	Tucson	WJBO-AM	Baton Rouge	WNYR-AM	Rochester	KTYL-FM	Tyler/Longview
KTTI-FM	Yuma	KYKZ-FM	Lake Charles	WRCM-FM	Jacksonville	KCWM-AM	Victoria
KSSN-FM	Little Rock	WQUE-FM	New Orleans	WKIX-AM	Raleigh/Durham	WQCR-FM	Burlington
KJNS-AM	Eureka	WZYQ-FM	Frederick	KNOX-AM	Grand Forks	WXBQ-FM	Bristol/Johnson City/Kingsport
KVYN-FM	Napa	WTRX-AM	Flint	KKOA-AM	Minot	WSLQ-FM	Roanoke
WZEE-FM	Madison	WNWN-FM	Kalamazoo	WZZP-FM	Cleveland	KIOK-FM	Tri-Cities
KRAK-AM	Sacramento	WTCM-AM/FM	Traverse City	WING-AM	Dayton	WQBE-FM	Charleston
KSON-AM/FM	San Diego	KROC-FM	Rochester	WOHO-AM	Toledo	WTCR-AM	Huntington/Ashland
KSPZ-FM	Colorado Springs	WNIX-AM	Greenville	KTFX-FM	Tulsa	WYTL/WOSH	Oshkosh/Appleton
WQVY-FM	Fort Pierce	WKTI-FM	Milwaukee	WCMB/WSFM	Harrisburg/Lebanon/York	WXY/WSPT	Stevens Point
WDVH-AM	Gainesville	WKOR-AM/FM	Starkville	WTMA-AM	Charleston	KYMG-FM	Wichita
WUCA-AM	Ocala	KGMO-FM	Cape Girardeau	WILS-AM	Lansing	WQSM-FM	Fayetteville
WJLQ-FM	Pensacola	KTKY-FM	Columbia/Jefferson City	WSSL-FM	Greenville/Spartanburg	KPER-FM	Hobbs
WGLF-FM	Tallahassee	KKUZ-FM	Joplin	WHHQ-AM	Hilton Head Island	KDHI/KQYN	Twentynine Palms
KSTO-FM	Agana, Guam	WIL-AM/FM	St. Louis	KCCR-AM	Pierre	KKBJ-FM	Bemidji
KPUA-AM	Hilo	WJJK/WBIZ	Eau Claire	KKLS-FM	Rapid City	KATI-AM	Casper
KULA-FM	Honolulu	KRGJ-FM	Grand Island	KXRB-AM	Sioux Falls	KELS-FM	Ardmore
WMLA-FM	Bloomington	KMJJ-AM	Las Vegas	KEAN-AM/FM	Abilene	KVRO-FM	Stillwater
WUSN-FM	Chicago	WFEA-AM	Manchester	KMML-FM	Amarillo	KCCY-FM	Pueblo
WMIX-AM	Mount Vernon	KTAW-FM	Bryan/College Station	KWKI-FM	Big Spring	WDXN-AM	Clarksville/Hopkinsville
WROK-AM	Rockford	WAKY-AM	Louisville	CFGM-AM	Toronto, Ontario	KSTR-AM	Grand Junction

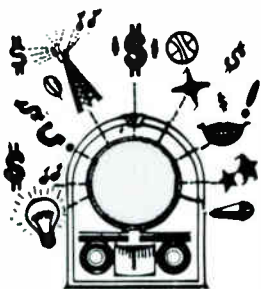
We have research and a track record of fantastic success with numerous formats and all types of markets.

Call us collect for a free demo tape, details and success stories on Hiney Wine and our other great programming and sales features.

Ask for either Jim Allen, Karen Watts or T.J. Donnelly!

## Dorsey and Donnelly Enterprises, Inc.

1201 N. Watson Road, Suite 187 • Arlington, Texas 76011 • (817) 640-0392 or 649-1336



## Hints on Buying or Bartering Syndication

*Radio executives are buying syndicated shows at a record pace, but the rules are changing. Here's how some executives are working the best deals.*

Now more than ever station executives are being careful about not only what they put on their air, but also how they go about it.

Syndication has become a complicated business. Some stations put group deals together, earning discounts along the way, only to find they can't get out of the contract for any reason—even format changes.

The new-era radio executives drive hard bargains. They want special consideration for signing a long-term contract—and just about every syndicator wants and gets a long-term deal.

Some executives demand the star do customized work, from IDs to station copy.

Dick Clark does custom promos for his "National Music Survey" Mutual countdown show. He receives requests through his secretary—by phone from the larger markets and by letter from the smaller markets.

ABC/Watermark has a form on which customized material can be requested to fit into the "Casey Kasem American Top 40" show. These items have to be negotiated into the contract.

Basically station executives take syndicators for granted and are not very eager to pay the ex-

penses they must front in order to produce the program.

Syndicators need to get higher amounts of money in the early months of their agreements to offset costs, and they view the signed contract as protection for both parties.

Since syndication is booming, the industry seems to be taking an entirely new look at syndication, whether it be cash or barter.

Here are hints on how executives protect their stations in syndication deals these days.

Unfortunately, radio executives believe almost everything they read in direct mail. They respond to tapes and phone pitches. Careful executives, however, look to see whether syndicators are involved in the industry, have a high advertising profile and are present at trade shows.

Many programmers sign for syndicated programming without checking the syndicator's track record on their own. Many times syndicators break out rating books the way stations with poor numbers

do—the way they look the best.

Most syndicators want a yearly contract. It's hard to win shorter, trial contracts, but some executives are trying anyway. A three-month trial with a renewal clause for one year might tempt a syndicator looking to win over an affiliate.

Radio officials are urged to view a cash or bartered syndication deal as a long-term commitment. More and more, it is considered a budgeted item through which stations get the research and development time and the product while paying for it over the life of the contract. However it is viewed, it is still a commitment that is hard to get out of. That's why caution is urged upfront.

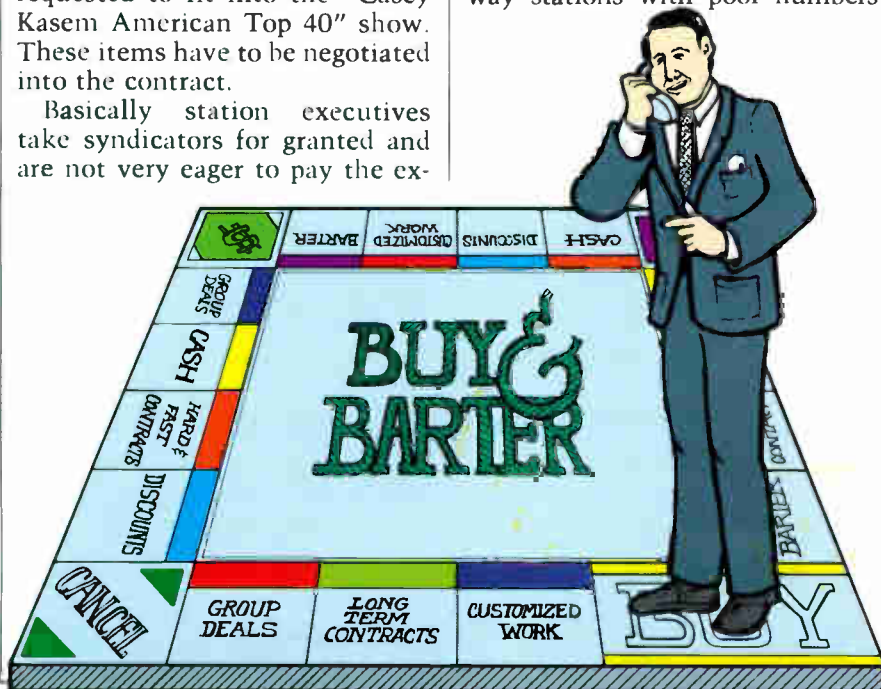
Any enlightened station executive who doesn't run a syndicated deal past the station attorney first is asking for possible legal trouble and expense later. Present thinking is that this is not the place to cut on legal fees.

Executives trying to get out of syndication agreements must offer something in return, like putting the program on another station in the group or getting a replacement station in the market.

Program syndicators have their gripes, too. They must underwrite the expense of producing, creating and marketing programs, and they want to be compensated. Most radio executives recognize this fact and realize that they have an obligation to pay for what has been contracted even if the needs of the station change.

A good syndicator knows it sometimes pays to let a station out of a contract if its format changes, especially since the industry is so small. The station executive in the middle now could be a group executive tomorrow—controlling syndication for several stations.

A tactic increasingly being used is to buy syndicated programming and not use it. It sounds like a waste, but really competitive executives want to make sure that nothing airworthy winds up on the competition's station, and to them it's worth money to keep programming out of circulation.—By Herb Drill and Jerry Del Colliano



## How to Hire a Competent PD

*Because programming is so important, a station's programming director is a vital part of management. Here's the latest on how to attract the best.*

The day of program directors being promoted from the music library appears to be over. Station managers expect more of programmers today and look for different qualities in them. Because the ability to create or entertain is important, the station will emphasize these traits. But if entertainment is a basic function of a radio station and management hires a "detail person," the results could mean tragedy.

Here are some of the executive qualities that help guarantee leaders that get better ratings.

Honesty and integrity are essential. Without these traits, the most talented PDs are generally going nowhere. Some executives look to see if PD candidates put down previous stations, companies or employers. Sometimes excessive praise of previous employers is also a warning light. The fact is the PD sitting in an interview chair wants to leave for something better.

A sharp mind is the next quality. Interviewers these days probe whether or not a job candidate is aware of trends in radio to see if that person has remained up-to-date. Some throw hypothetical situations at the prospective PD. Tougher interviewers actually give the candidate a station's current programming problem to solve to see whether the candidate has any better ideas than the existing ones. This appears to be a positive way to create a "win-win" situation all the way around. It gives the PD a real problem to solve and gives the manager a viable way to assess at least some of the applicant's skills.

In a large, competitive market radio executives put more weight on the candidate's experience. But some station executives are not adverse to hiring a younger person and "bringing him or her along." Unfortunately, "experience" or "promise" is not a very effective way to judge a station's next PD. Since radio, like the communi-

cations business in general, has a high employee turnover rate, Right Associates' Vice President Frank Louchheim advises industry executives to find stations whose on-air personalities have been there for long periods of time and then talk to the program director there. "That person probably is a decisive leader and possesses enough empathy to avoid becoming an aloof dictator."



*Right Associates Vice President Frank Louchheim*

A major quality to look for in today's more complicated business world is the ability to use the knowledge of human relationships. The PD must have considerable skill in getting other people to respond positively.

In radio's past, PDs who used "batphones" or hotlines to critique a DJ on-air were not very effective. Today business in general is looking to create a climate where workers are encouraged to do a good job, are motivated to succeed, not just to be afraid of the PD.

Hiring a competent program director can get very expensive. Recruiters get 25 percent to 35 per-

cent of a successful job candidate's first-year compensation. If a program director is making \$40,000 to \$50,000 in a major market or \$25,000 to \$30,000 in a medium market, the recruiter's fee is quite an extra expenditure for the station. These PDs don't appear to be any better than those hired by experienced radio executives who are willing to look at job applicants in a different light.

Psychological factors are also an important consideration. The job candidate should be compatible with the management.

An executive can plan for a good job interview by writing down the five or ten points that are really important about the station's programming.

A college degree isn't the most important asset. The candidate should be a person who continues to learn or seeks more information about programming. A degree won't guarantee a good PD, nor will a lack of a degree mean a person will be a poor one.

Since stations can ill afford to hire programmers who might allow their delicately positioned stations to veer off course, executives who do the interviewing appear to be throwing away the old techniques for a new look.

It doesn't matter how impressive the written presentation might be or how many letters of reference accompany the candidate on the interview. Even past ratings can mean little. For doubters, check the recent past of many of today's successful PDs whose ratings were frequently not impressive. Some of the industry's "big buck" PDs go on to failure in new markets because an unfortunate fact of life is that a radio station's ratings are legitimately a sum total of an entire staff, not just the PD.

That's why integrity, honesty, a sharp mind, the ability to get along with others and a willingness to work hard are the real qualities executives are searching for in their programmers today.

The new rule of thumb is to search for these qualities and resist saying "You're hired" until all the prerequisites are met.—By Jerry Del Colliano

# How To Write Selling Copy

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

## Why A Seminar On Copywriting?

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

## Who Will Benefit?

- Salespeople
- Copywriters
- Production People
- Managers

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

## Others Are Already Profiting From The Information:

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

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

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

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

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

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

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

### From the 14-page Seminar Outline:

- The six elements of every successful ad.
  - A systematic approach to copywriting.
  - Finding the combination of words that sell.
  - The "matchbook cover syndrome."
  - Eliminate the killer clichés that cripple copy.
  - Calculate your cliché index.
  - Tap the two best sources of copy ideas.
  - Applying "positioning strategies locally."
  - Increase station sales with selling copy.
  - How to involve advertisers in their copy.
  - Why truth is better than creativity.
- and much more . . .



## "How to Write Selling Copy"

includes:

- 3 cassettes
- 4, 14-page seminar workbooks
- An attractive binder to hold all materials.

## FREE BONUS CASSETTE

### "How to Manage Your Time and Your Account List"

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

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

## Money Back Guarantee

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

## To Order:

**CALL TOLL FREE**  
**1-800-222-5202 Ext. 201**

8 a.m.-5 p.m. CST

for COD and Credit Card Orders.  
In Wisconsin call collect 1-608-256-1066.



OR



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

**CHRIS LYTLE & ASSOCIATES**

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

## EXCLUSIVE!

A layout sheet for radio copy is included!

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

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

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



## How to Overcome No Money to Buy

*Advertisers often do not buy radio, citing an absence of cash. Now there is a new way to overcome that hurdle and get the order.*

Radio salespeople have heard just about every possible objection to buying radio. But one frequent objection is the lack of cash.

Now there is an option for advertisers who want to buy radio but don't have ready cash.

It's credit cards! Everything these days is chargeable to credit cards, from education to albums sold on cable channels. But radio managers until now have failed to see the advantage of making the purchase of radio time payable later.

Although credit-card companies cannot identify radio stations which allow advertisers to buy commercial time on credit, they see no problem in doing so. In fact, the credit-card companies would like to see this happen. So would many merchant-signing banks connected with the card systems.

Advertisers can take the credit card to a participating bank, get a cash advance and use the money to buy radio. The advertiser would be billed for the cash advance at the end of the month.

American Express Cards carry no limits, just the stipulation that the bill be paid upon receipt, but even that delay gives a station advertiser a chance to announce a sale, reap the profit and pay for the advertising after the fact.

American Express Company is interested in developing such business. The travel and entertainment card company does not see such transactions as being different from its normal business. Its primary concerns would be the advertisers' payment patterns and spending histories.

In dealings involving radio stations, advertiser charges would be submitted to American Express, which would discount the amount by about 3 percent. A check would then be sent within three days to the radio station. Then the advertiser would be billed. The discount rate to be applied to the station's account would depend on the amount of business the station

generated.

The advertiser buying time on credit would pay an annual fee of \$35 for a green American Express Card and \$50 for a Gold Card.

A station wanting to sell commercials on credit would have an American Express representative visit the facility to see if automated equipment would be required. But the transactions are expected to be handled manually in the station's billing department.

No interest charge is applied to



the monthly American Express Card balance because the company requires the total balance to be paid when the monthly bill is received. Charge limits are set depending on the cardholders' spending and payment patterns. The Gold Card carries bigger spending limits.

The VISA charge limit for an advertiser would vary from merchant bank to merchant bank. VISA cardholder credit limits are usually raised when a good payment record is established. The discount rate is set by the VISA merchant-signing bank. The discount rates for VISA and MasterCard run in the 1.75 percent to 2.50 percent range. Some merchant-signing banks charge cardholders an annual card fee, some do not. Those who do, usually charge from about \$18 to the low \$20s.

VISA says the amount of advertising to be charged at first might have to be relatively modest. Merchant banks have limits on credit transactions beyond which they

would not go unless the advertiser has a line of credit with the merchant-signing bank. The VISA charge limit, for example, is usually in the \$500 to \$800 range. MasterCard is in the same ballpark. The American Express Gold Card limit runs into several thousand dollars.

Interest rates charged by VISA and MasterCard would vary depending on state usury laws. Marketplace factors would also come into play. These would include how much business might be involved and the degree of risk that the merchant banks are assuming.

To set up a credit arrangement with MasterCard or VISA, a station would have to sign up with a bank that accepts MasterCard or VISA. The advertiser would have to have a personal or corporate MasterCard or VISA card. An advertiser could then call a cooperating radio station and order commercial time.

The credit card would allow the advertiser extra leeway. An advertiser ordering \$1,000 worth of advertising on November 15, for example, would not be billed for that amount until December 1. The advertiser would have 25 days from that date to pay the balance without incurring a credit charge.

The advertiser would be getting about 45 days of "float" time to pay for the commercials. That is an important selling point for the station. The payment period can be extended beyond that point with MasterCard or VISA, but a finance charge would be added each month depending on the unpaid balance.

VISA has a credit limit of about \$500 to \$800 on many accounts. But it is working with the Merrill Lynch brokerage firm and some banks to offer VISA cards with a charge limit reaching six figures. Such transactions would require an open line of credit with the bank, representing an equity-type loan backed by real estate.

Even though time is an intangible item, the credit-card companies view the charging of commercials the same way as the charging of other services. Now radio stations are beginning to see the light.—By Herb Drill



**rpm**  
*your next syndicator*



**FORMATS:**  
■ CONTEMPORARY EASY LISTENING  
■ TOP HITS A/C  
■ CLASSIC A/C

**SPECIALS:**  
■ RPM Christmas Library  
■ New Years Eve Big Band Special

For a Demo, CALL TOLL-FREE 1-800-521-2537  
In Michigan 313-358-1040



**RADIO  
PROGRAMMING AND  
MANAGEMENT, INC.**

Toll-free 800-521-2537  
in Mich 313-358-1040  
25140 Lahser Rd, Ste 232  
Southfield, MI 48034  
Serving Broadcasters  
since 1970.

## The Right Way to Write a Commercial

*Here's a quick way to turn an average radio "spot" into an effective commercial and have advertisers coming back for more.*

Most radio salespeople spend a lot of time to get an order only to turn it over to a program director who would rather be auditioning new records or to a copywriter exhausted of original ideas. Sometimes the sales rep writes the copy and that can be equally disastrous.

For lack of knowledge radio stations appear to fail at the very thing that they can do best. The RAB commercial ideas package is a great aid, but the industry may have grown too dependent.

Copywriting is the forgotten selling skill. Good radio copy sells merchandise for the advertiser. And when that happens, the advertiser buys more radio advertising.

Chances are there is more bad copy on the average radio station than there is good copy. Listen actively to the next ten locally written/produced commercials as a real test. Monitor the writing, not the production. A well-produced ad makes the program director happy because it doesn't "mess up the air sound." A well-written ad makes the advertiser happy because it builds store traffic. Nothing replaces solid copy.

Today, the easy-to-understand copy system is helping stations from small to large markets improve their commercial on-air pitch. Here's what they are doing.

Some are eliminating "creative" devices from their commercials—talking animals, talking inanimate objects, soap operas, and rip-offs of popular TV commercials.

Instead they are putting real information in the copy. They are asking the advertiser and the store's salespeople what questions their customers are asking them on the sales floor. They then write those questions, with answers, into the ads. Some even inquire about the most effective closing lines that are being used on the sales floor and are putting them in the copy.

Some ask what the three most

desirable features of a product are and put these in the ad along with the corresponding benefits. Price is definitely a feature to mention.

Commercial copy should never begin with a weather report. Phrases like "Now that fall's chill is in the air..." and "With Christmas just a few days away..." are being eliminated. Why should a client pay to tell the audience something they already know? The time is used for copy that adds to the listeners' knowledge about the product and/or services.



Don't expect miracles from a copywriter who has never seen the product, never toured the client's store, never talked to the owner and never sold anything.

Bernice Fitz-Gibbons, formerly the head copywriter at Macy's, once refused to write copy about a canary sale until the canary was sitting in its cage on her desk. Station executives have to decide how much of an investment they want to make in an advertiser's future with them. Is the advertiser a promising one? Let the copywriter taste, see, hold, use or visit the product.

Station executives are telling their copywriters to avoid creating a new demand for a product. If an ad is being written for skis, don't waste words trying to sell skiing.

There are already a given number of people in the audience who are already sold on skiing. So the time is devoted to telling them why they should buy their skis, boots and bindings from a particular advertiser. To do this, prices, brand names, features, benefits and package deals are then included.

The copy must get the information to the buyers who want to buy the merchandise. For this reason, the new approach is that salespeople should think in terms of selling product—shoes, cars, clothes—not "spots." Managers can stress to their salespeople that their job is to sell product for the store, not to sell time on the radio station.

Filling copy with information reduces the number of clichés and

increases the chance of success. Radio's ability to deliver tremendous reach and high frequency at a relatively low cost is undermined when the quality of the message is poor.

Since newspapers do a good job of presenting fact-filled ads that most local advertisers cling to, a fact-oriented approach makes it easier for radio stations to compete with popular newspapers.

Any or all of these methods, now being used at stations across the country, can work immediately for any other station willing to assess the way things are now being done and utilize some of these ideas for doing them better.—By Chris Lytle, president of Madison, WI-based Chris Lytle and Associates sales consulting firm

# Announcing

## **COR<sup>SM</sup> — Client Oriented Radio<sup>SM</sup>**

COR<sup>SM</sup> will make your *clients* profitable . . . and you know that's the only way *you're* going to be profitable.

COR-1<sup>SM</sup> for FM ONLY . . . COR-2<sup>SM</sup> for AM ONLY.

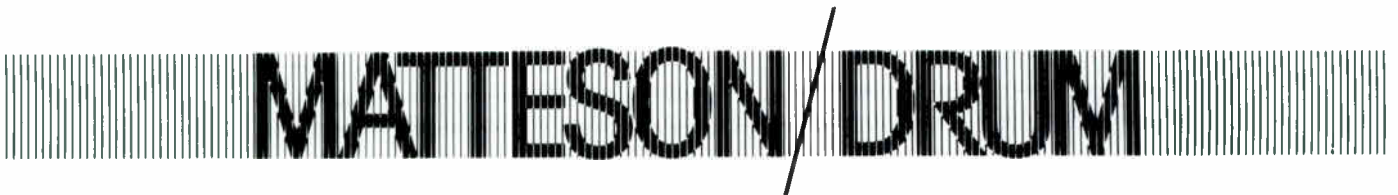
Client Oriented Radio<sup>SM</sup> is a format formula researched psychographically and qualitatively to allow for precision pinpointing by the advertising community.

COR<sup>SM</sup> is the first & only format conceived & executed specifically to get response for your clients.

COR<sup>SM</sup> finally puts radio's priorities where they belong.

Client Oriented Radio<sup>SM</sup> is a breakthrough in the positioning of radio, involving a Programming Formula and a Sales Training System.

Get the entire COR<sup>SM</sup> picture and details on market exclusivity by making one phone call:



MATTESON/DRUM, Inc. BROADCAST CONSULTANTS  
5001 Baum Boulevard • Pittsburgh, Pennsylvania 15213  
(412) 683-2020

## A New Inexpensive Way to Break Out Ratings

*The latest in microcomputer ratings software is so inexpensive that it can now fit into any station's budget.*

The hottest thing in research these days is the microcomputer. Arbitron and Birch are offering software packages that will allow radio stations to have quick and easy access to their numbers. Now more micro research help is on the way for a very low price.

In the largest markets it could cost \$1,500 for an annual licensing fee and \$100 per rating book for the numbers themselves. At these prices, radio executives are beginning to shop for the microcomputer software package that makes the most sense.

Broadcast Computing Inc. has just introduced MICRO-PASS, designed to make ratings research affordable to every station.

BCI's Jack Allen and Dan Zweig believe that a station which makes the "numbers" meaningful to its clients "gets the first call every time." They estimate that for only pennies per day a station can provide personalized, printed, sales presentation materials. This is done on a Commodore 64 computer, which the station can own for less than \$1,000.

Allen and Zweig are not Johnny-come-latelies to the radio research arena. They are the creators of PASS and SONAR on the Texas Instruments 59. On their own or as a team, Allen and Zweig were: the designers/creators of what they claim were the first computerized radio reports in 1965 and the designers/creators of the first hand-held calculator system for radio in 1976. They have numerous other credits to their names as well.

Among the things MICRO-PASS does are ratings, rankings, shares, Gross Rating Points, reach and frequency, daily cume, cost per thousand and cost per point.

MICRO-PASS has three prices: for a Top 50 market, the annual license fee is \$1,500; in the 51-100 area, it's \$1,000; and for the 101 and down area, the cost is \$500.



*BCI Jack Allen and Dan Zweig, designers and creators of MICRO-PASS*

On a cost-per-day basis, Allen says it ranges from \$4.11 to \$1.33.

The system computes reach and frequency for individual dayparts and computes—"and selectively reports"—cost per thousand impressions, cost per rating point, percent of station cume reached, and percent of market reached.

On-screen editing and substitution of stations are possible. The user can cancel dayparts and move spots around. There is a variety of printout formats to personalize the material.



*MICRO-PASS, a micro-computer from Broadcast Computing Inc.*

The system is already being used in the New York, Chicago, Washington, San Francisco and Canadian markets.

Users of MICRO-PASS can supposedly take the buyer's budget and weekly goal and create a schedule with emphasis on the user's station. "Since some stations sell AM/FM combinations at a single rate—whether they are simulcasting all of the time, some of the time or never—MICRO-PASS allows you to create such combinations for nonsimulcast stations or dayparts, and for a number of stations," says Jack Allen. "These details can be shown as part of a schedule tabulation, part of a ranker and as a separate analysis table." If a ring of suburban audiences is being delivered as a group buy, MICRO-PASS can combine up to 10 stations to be treated as a single unit.

From Arbitron MICRO-PASS gets the data tapes the same day that the book is mailed and produces the client's audience disks the same day, sending them collect by Federal Express to the client stations. MICRO-PASS offers metro and total survey area on one floppy disk. An ADI disk is available for Top 50 ADI markets for \$50 if it is ordered with the metro/TSA disk. The price is \$100 per disk, to subscribers to Birch and Arbitron.

A bimonthly newsletter for subscribers, called "MICRO-PASS-ages," was scheduled to appear starting this month. It will contain such things as general points of interest on computing for radio, and ideas for using the system.

To make sure that the system stays current, there are a dozen add-on programs for newspaper, TV and other media.

Allen and Zweig believe that the microcomputer is the way to go for radio executives. They believe that the MICRO-PASS system offers everything that a radio executive could want at an affordable price. In Zweig's words, "If a radio station in the United States doesn't get it, it's because they decided they didn't want it, not because they couldn't afford it."—By Herb Drill

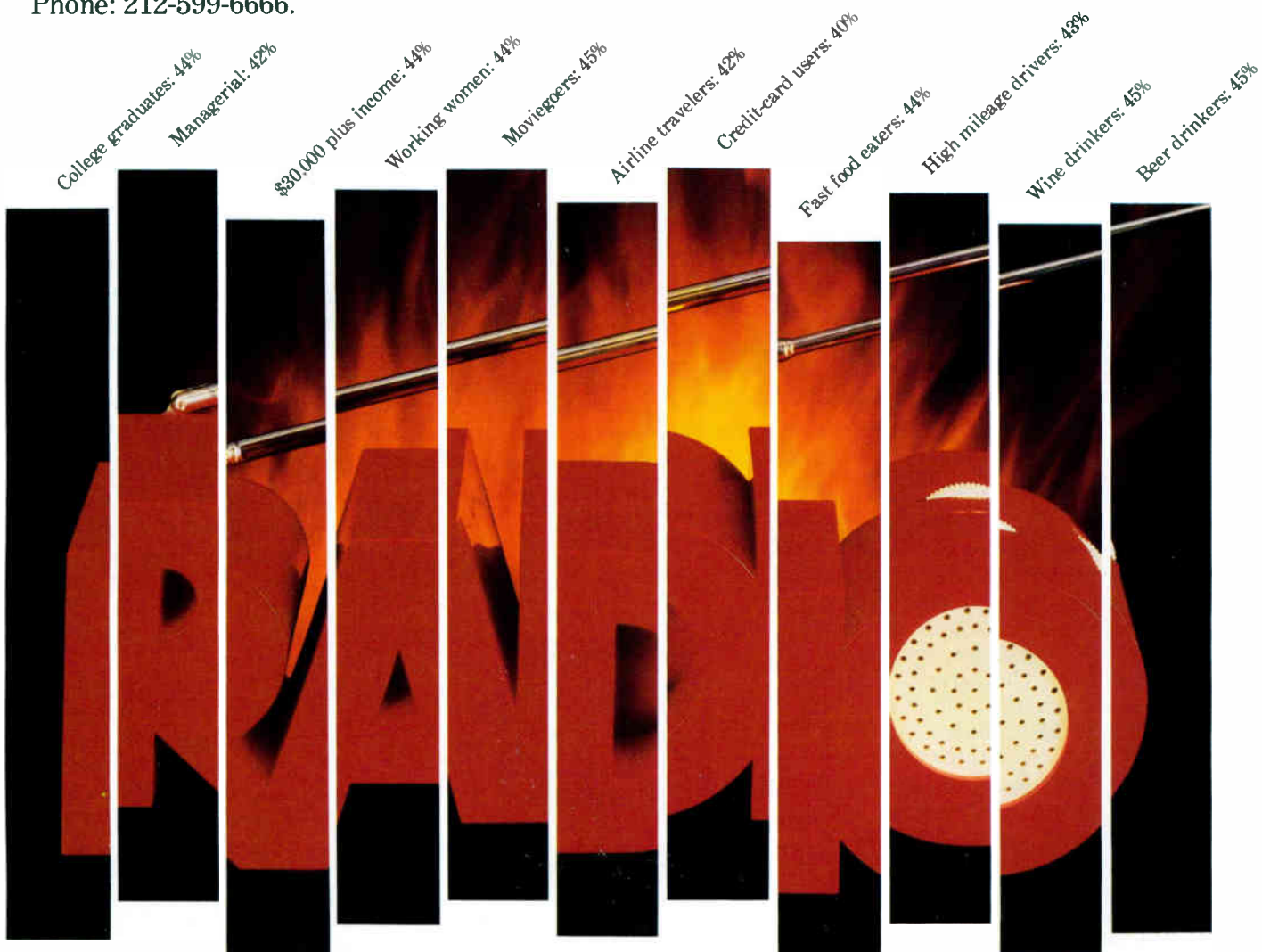
# Pick a segment. Radio can reach it.

Traditionally, magazines have been touted as the best way to reach many important market segments—such as college grads, professional and managerial types and high income earners.

But lately, more and more advertisers are discovering that radio is a better way to reach these segments. Yes, radio.

This is because a recent study of national media habits by R.H. Bruskin Associates isolated almost 50 segments in which people spent four hundred percent more time with radio than they did with the so-called selective media of magazines. (In many target groups radio even led television in “time spent.”)

So if you want to extend your tight budgets by “segmenting” your prospects, there’s no better place to start than with the medium of radio. A new brochure entitled, “Target Marketing and the Media” will give more information on this important Bruskin research data. Write or call Radio Advertising Bureau, 485 Lexington Ave., New York, N.Y. 10017. Phone: 212-599-6666.



Shown above are the percentages of time that these segments spend with radio, as compared to TV, magazines and newspapers, during an average media day. In all cases the time spent actually exceeds that of television.

## How to Get Some of Today's Easy Money for Investment

*While lenders are loosening their grip, there are some hitches. Here is an update.*

As a result of the expanded economy and increasing competition from new stations, the number of station sales will increase. Brokers are finding business brisk, especially in medium-sized markets, and particularly in the Southeast, Southwest, Midwest and West.

Investors are seeking capital. Bank money is available with assurances. Here are some of the ways to borrow money.

More investment capital is being provided by large commercial banks. Stand-alone station deals are usually made for \$2 million to \$5 million. Most of the station deals involve groups or networks adding properties. The debt level is usually 75 percent to 80 percent of the deal. Owners with established track records approach the 95 percent level.

Look to large commercial bank for purchase capital. Some of those doing station financing include: Continental Illinois (Chicago); European American, Chase Manhattan and Bankers Trust (New York); Society National (Cleveland); Shawmut (Boston); Allied Bank of Texas (Houston); Pittsburgh National; and Security Pacific (Los Angeles).

First-time buyers and minorities may have to involve a venture capital firm. This lender will wait longer for payment but will want an equity interest, up to 50 percent control, for the risk it takes and its patience in waiting to be paid after the bank. The venture capitalist will provide a bond or debenture. This could call for repayment of the loan or conversion into equity before the loan must be repaid. A venture capitalist is a last resort.

While minorities may get a break on the station's price, getting funds will be harder than five years ago because racial equality is "no longer a burning issue and the quasi-social money isn't there,"

according to attorney and minority station owner Ragan Henry.

Such buyers can seek financing help from entities such as Broadcast Capital Fund through the National Association of Broadcasters, and Urban National, which is backed by corporate money. Business publications, mercantile libraries and business schools offer information on MESBICs (Minority Enterprise Small Business Investment Corporation), or SBICs (Small Business Investment Corporation). These are private, profit-making organizations which are set up under the auspices of the Small Business Administration, through which the funds are provided.

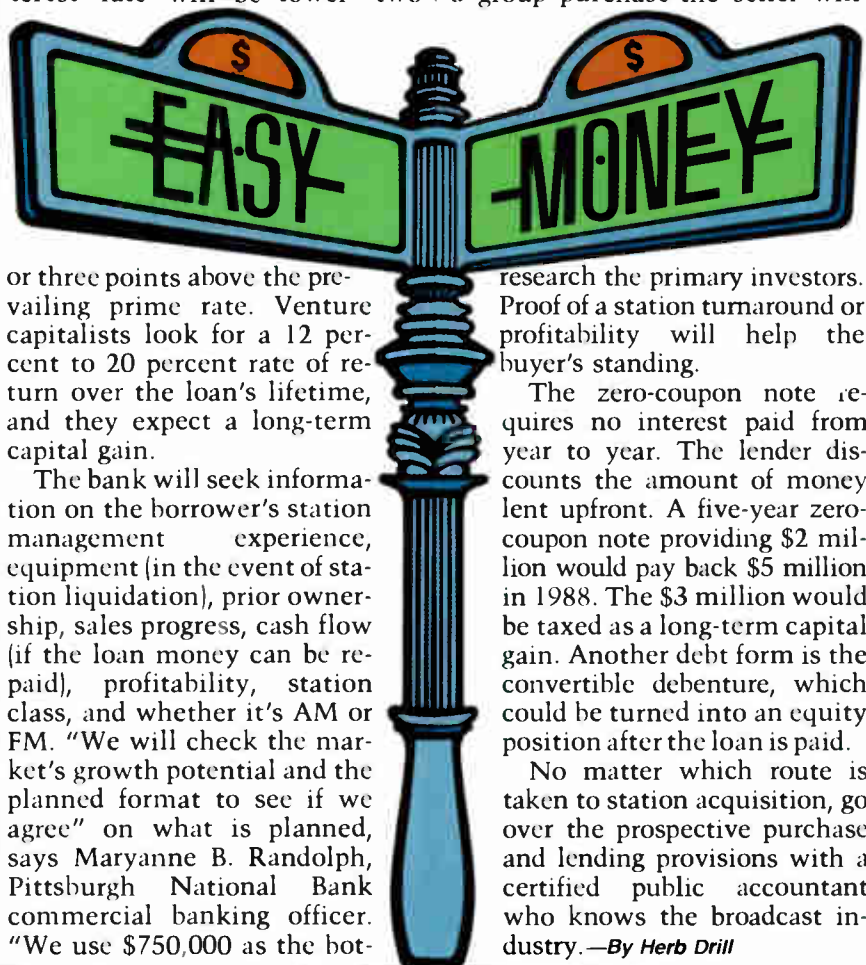
A banker will take less risk than a venture capitalist, and the interest rate will be lower—two

tom lending limit. On the upside, it depends on what we feel comfortable with. We may decide to find other participants for very large loans."

Lending under \$2 million represents a kind of "black hole" to bankers, who worry about the station's property, its future and the buyer's prospects. European American Bank is willing to go \$25 million on the upside for a package deal, but not for a first-time buyer.

Subordinated debt from the seller and whether a limited partnership is involved will be checked. A first-time buyer will need a lot of equity and probably 20 years of management experience. If they own other stations but don't have much equity, the other stations will have to be very profitable and have little debt. Down payments are in cash and/or a letter of credit.

A station purchase is made easier if the seller takes back a note covering at least two-thirds of the deal. A check of the track record of the station buyer is standard. In a group purchase the seller will



or three points above the prevailing prime rate. Venture capitalists look for a 12 percent to 20 percent rate of return over the loan's lifetime, and they expect a long-term capital gain.

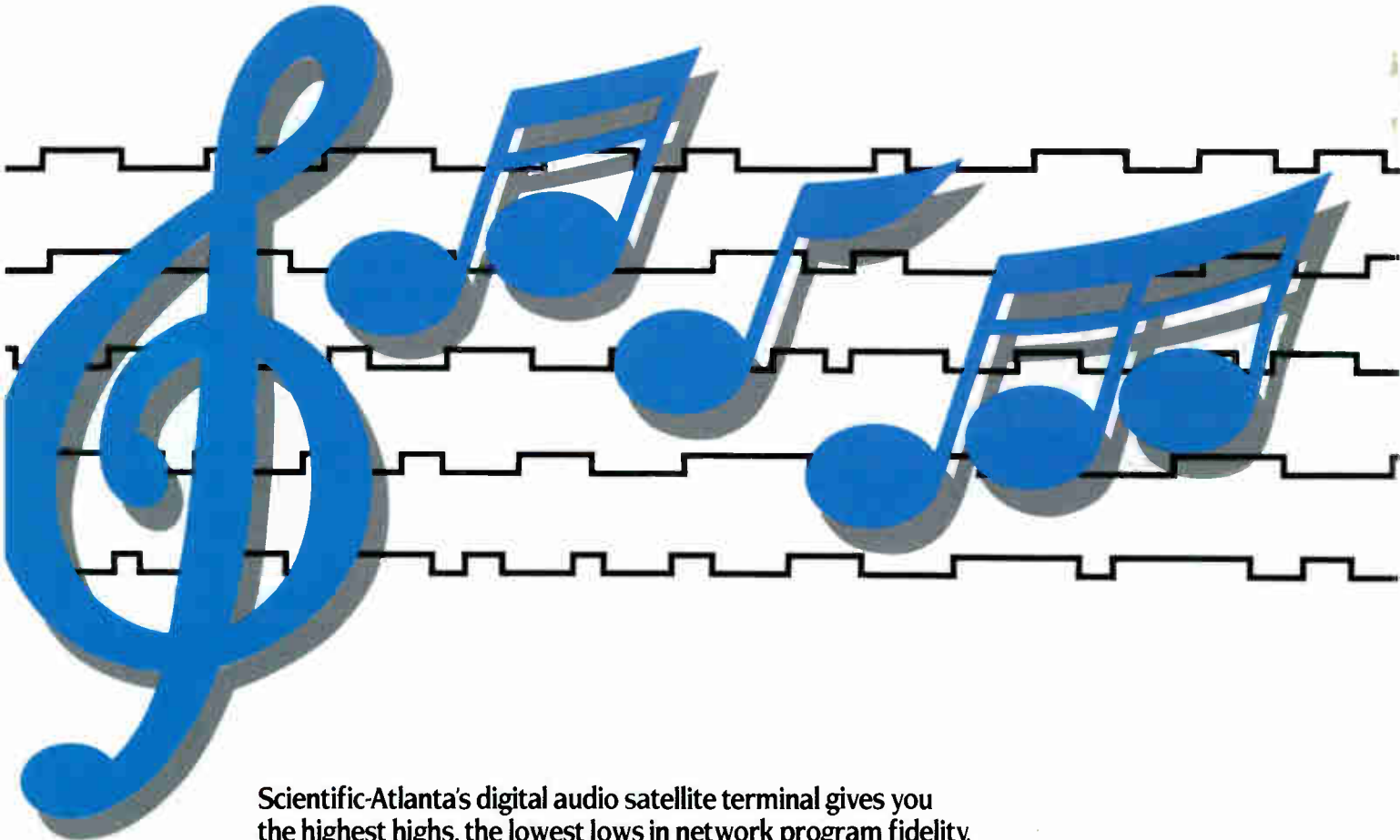
The bank will seek information on the borrower's station management experience, equipment (in the event of station liquidation), prior ownership, sales progress, cash flow (if the loan money can be repaid), profitability, station class, and whether it's AM or FM. "We will check the market's growth potential and the planned format to see if we agree" on what is planned, says Maryanne B. Randolph, Pittsburgh National Bank commercial banking officer. "We use \$750,000 as the bot-

research the primary investors. Proof of a station turnaround or profitability will help the buyer's standing.

The zero-coupon note requires no interest paid from year to year. The lender discounts the amount of money lent upfront. A five-year zero-coupon note providing \$2 million would pay back \$5 million in 1988. The \$3 million would be taxed as a long-term capital gain. Another debt form is the convertible debenture, which could be turned into an equity position after the loan is paid.

No matter which route is taken to station acquisition, go over the prospective purchase and lending provisions with a certified public accountant who knows the broadcast industry.—By Herb Drill

# SOUNDS YOU'VE NEVER HEARD BEFORE.



## **Scientific-Atlanta's digital audio satellite terminal gives you the highest highs, the lowest lows in network program fidelity.**

Scientific-Atlanta brings you the first major advance in network radio program delivery since there were network radio programs to deliver: the digital audio satellite terminal.

Listen to the crisp, clean signal quality featuring 80 dB of dynamic range and a full 24 dBm peak signal level. And then notice the low distortion characteristics—less than .3% THD. We make it sound like the program is originating in your own studio.

Our new digital audio

terminal also offers fast set-up and long-term reliability. Plus ease of operation: you can make a program change with a simple flip of a switch.

Once you hear the dramatic difference of digital satellite distribution, you'll be introduced to a quality of sound you've never known before. Find out more right now by contacting P. Michael Kelly. The new digital audio terminal from Scientific-Atlanta—the choice of four of America's leading radio networks.

**Scientific  
Atlanta**



Scientific-Atlanta Telecommunications, Digital Audio Marketing, 3845 Pleasantdale Road, Atlanta, GA 30340/(404) 449-2381



## How to Afford an Effective TV Campaign

*It's so costly, and one mistake can reduce its effectiveness before the first commercial airs. Here's how to avoid the most frequent pitfalls.*

Radio almost begrudgingly hates to admit that it needs television to promote its various formats. But in most cases it does.

The reality of the situation is that television, at least local TV, also needs radio. In many markets radio stations are among the biggest spenders.

The problems are how to effectively produce a commercial without cost overruns and how to get the most for the actual ad dollars spent in scheduling the commercials.

Radio stations are fast becoming more broad-minded about promoting themselves to reach their target markets. They are finding more dollars for advertising. Many of them find that using TV as the primary medium for promotion is very cost effective. Some stations produce

their own spots, but increasingly more are turning to syndicators.

The advantage is cheaper commercials because they are mass-produced and of good quality. As soon as a local radio station has to turn to an ad agency to conceptualize, produce and place buys for the station, the bill is ever increasing.

A station looking to use a syndicated TV commercial or take its chances with local production might want to learn from the mistakes of others.

Network Productions President Sharon Saull says a station makes a campaign effective and affordable through preproduction planning. "From that planning, you know what to shoot before you edit. The station will know what to push—call letters, dial position or

personalities."

As for costs, computerized animation can run \$1,500 per second, so customizing a syndicated spot can be expensive. Adding film or tape by dropping in a logo or slug line runs up the meter.

Some aggressive stations are thinking the shrewd way to produce a radio commercial is to have a syndication company do a custom-made spot and then allow the company to try its luck at syndicating it. TM Productions does exactly that and shares the profit from the syndication.

Using a syndicator may seem too expensive but ultimately it could prove to be cost effective. EZ Communications Executive Vice President Alan Box learned that using an ad agency can be incredibly expensive. "They wanted twice as much money for producing two 30-second commercials for the smallest market to be promoted as TM Productions charged for four markets." TM Productions went so far as to use 30 actors and took four

### TM PRODUCTIONS' "HOT LIPS" SYNDICATED COMMERCIAL PACKAGE



You should hear how she talks about you...



The kiss my lover brings, she brings to me...



Yes, you're once, twice, three times a lady...



Do you really want to hurt me...



Just once can we figure out what we keep doing wrong...



I've been waiting for a girl like you...



Private eyes are watching you...



It's a little bit funny, this feeling inside...



Doo wop, diddy wop, diddy wop doo...

# Your Monthly Management Tool

Radio Programming.  
Ratings and Research.  
Marketing and Promotion.  
Financial Management.  
New Technology.  
Special Report.  
Radio Across-the-USA.

The publication that helps you do your job *better*.



**Radio Only**<sup>TM</sup>

Subscription price—\$25 a year.  
Six-month trial subscription—\$12.50.  
Call today to start your subscription.  
(VISA and MASTERCARD accepted)  
Call (609) 424-6800.



Advertisers may inquire  
about future issues by  
calling (609) 424-6800

1930 East Marlton Pike, Suite S-93, Cherry Hill, NJ 08003-4210

## Producing Effective TV Commercials

*Hints on making radio station TV commercials better.*

There are no set rules for producing effective and affordable TV commercials for radio stations. But Yale University Associate Marketing Professor Stephen Permut offers this checklist.

■ **SPOKESPERSON**—Hiring a "name" can add credibility and recognition. Station personnel can reinforce the format, but if a DJ isn't appealing on camera, it won't work.

■ **TIMING**—Spots in early and late fringe build cume. Buying specific shows, not time periods, and running commercials in the middle of ratings sweeps enhance visibility.

■ **PROGRAMMING**—Buy spots in specials like the Super Bowl or a mini-series which would attract your target audience.

■ **EMPHASIS**—Dwell on call letters so the viewer remembers your station for the diaries.

■ **RELATABILITY**—If the viewer relates to the spot, he or she will remember it and the station. The commercial should have people or scenes that are familiar to the viewer.

■ **PRODUCTION**—A usable 30-second filmed spot can run as low as \$2,500. Animation can boost that figure to \$15,000 or up to \$50,000. TV time itself makes the commercial much more expensive. A radio station must be very specific in its commercial message so it does not waste money.

■ **COST**—Trade will cut it, but the stronger a TV station, the more it will resist trade. The only real way to buy an effective campaign is with money.

■ **BACKUP**—Use transit posters to support the TV campaign if the budget permits. Take a still shot from the TV spot to reinforce it. —By *Herb Drill*

days shooting footage in Dallas to produce an Emmy-winner, all for the same cost."

TM Productions Vice President/General Manager Buddy Scott makes a syndicated spot more cost effective by "building a lot into it so that each time you see it you get something else out of it. This gives a campaign longer life." By adding and subtracting vignettes, the campaign can run 6 to 12 months. Not having to prepare other campaigns as replacements makes other spots even more affordable.

To make a TV campaign more affordable and effective, the Radio Advertising Bureau has identified these possible pitfalls.

Avoid emulating Music Television by overproducing spots with exotic effects and colored smoke. This might get your station remembered for the wrong reasons. The thinking is: Be leery of ad agencies trying to win creative awards at your expense.

Another frequent mistake made is to present too many sales points about a radio station's format in a very short period of commercial time.

Avoid using a lengthy lead-in that wastes the opening of the commercial.

Unfortunately some of the best radio personalities don't transfer well to TV. As more is becoming known about this specialty, producers are trying to keep this type of radio personality off their TV commercials.

Perhaps one of the biggest mistakes producers make in designing radio commercials for TV is not enough call-letter exposure. This should not be surprising since even in this age of diary ratings radio stations frequently underidentify themselves on radio! The call letters should be on screen for most or all of the commercial.

There seems to be no valid reason for radio stations to include inside information which might not translate into anything meaningful to a television audience.

The Research Group President Bill Moyes suggests testing a TV campaign in storyboard form by ranking six, seven or eight boards

while changing the copy slightly from one to another. This can be done in focus groups to see how effective the radio station's TV campaign is, before it runs. This may be the "unseen" cost saver in that the most efficiently produced TV commercial is not worth its weight in celluloid if it isn't adequately portraying the radio station.

Once a TV commercial is produced, the scheduling of the spot is key. Sometimes trade-happy radio managers look to swap radio time for TV time. This almost always means that the station's radio commercial will air on TV on a run-of-the-schedule basis, just as the trade TV spot will certainly not bump a paying advertiser out of the radio station's prime time.

Cash is necessary to run a TV campaign for a radio station. If it is not available, it may be necessary to evaluate whether producing a TV commercial is worthwhile.

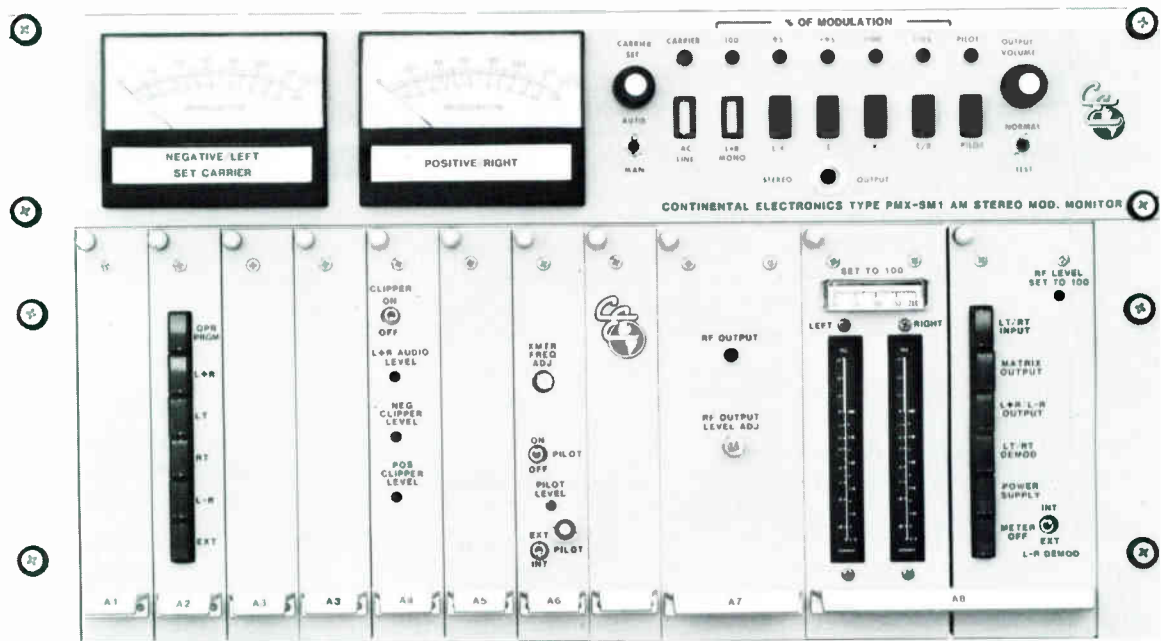
Some formats should look to buy time in news shows. Beautiful music, news/talk and sports stations should look for adjacencies in local TV news.

Rock stations frequently look for "boutique" programming that features great lifestyle interest such as "Saturday Night Live," local cable spots sandwiched between Music Television, music or rock shows.

A positive solution seems to be to buy spots in TV shows that attract very high cumes. This includes network situation comedies which previously may have been distasteful to radio executives. While radio executives try to be careful about the imaging of their radio stations, there is a lot to be said for running TV commercials to reach a huge audience instead of an isolated demographic group.

It won't hurt radio stations to include trade in their TV mix, but when trade is the sole means of getting a radio commercial on TV, some industry leaders seem to feel the money would be better spent on-air building existing cume or expanding quarter-hour maintenance.

# Your winning combination for AM Stereo



## Is AM Stereo ready to move up?

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

### Which system is #1?

The PMX (Magnavox) System was first selected by the FCC to be the Industry Standard for AM Stereo.

We established the system's viability during the 1979 NAB Show.

The politically-inspired "market-place" decision hasn't affected the technical performance of the PMX System one bit.

## Hearing is believing.

With the PMX System, AM Stereo music sounds like FM Stereo music. So it makes for higher listener appeal and better numbers: For audience and the bottom line.

### The Winning Combination

Our Type 302A Exciter, developed for the PMX System, and our new Type PMX-SM1 AM Stereo Modulation Monitor give you a superior package for AM Stereo broadcasting.

We've built a world-wide reputation for high-quality AM transmitters that offer unmatched

on-air reliability with complete transparency.

Ultimately, the day-to-day operation of your AM Stereo System will depend upon equipment and service.

We stand on our track record of providing the best of both.

If you're considering AM Stereo, or if you just want more facts, give us a call. You can't lose.

Continental Electronics Mfg. Co.  
PO Box 270879 Dallas, Texas 75227.  
Phone: (214) 381-7161

*Continental Electronics*

© 1983 Continental Electronics Mfg. Co./5452



## How to Start Your Own Satellite Network

*There's growing interest in it as programming catches up with technology. Here's the latest.*

To have the state-of-the-art technology at an affordable price, more groups are going satellite to form their own networks.

The savings from satellites come after a considerable investment in the equipment. There are also options for those who don't want to make the upfront investment, but who still want to go satellite.

One alternative is the purchase of Single - Channel - Per - Carrier time on a satellite with someone else. This allows for time sharing and lower costs. Some statewide networks have service on Westar III, Transponder 2. The statewide networks are using the satellite to program news each weekday, and sports and news on the weekends.

High-powered channels cost \$10,000 a month per channel on Westar III or Weststar IV. The low-powered channels run about \$2,000 per month.

The operation of a satellite network requires these three functions: A signal must be uplinked; a space segment or a satellite channel pathway must be secured as a conduit for sound; and the signal must be downlinked to the stations being served.

The cost of the automated equipment alone for a satellite-transmitted walk-away operation in a major market totals about \$50,000 including the satellite dish and the demodulator.

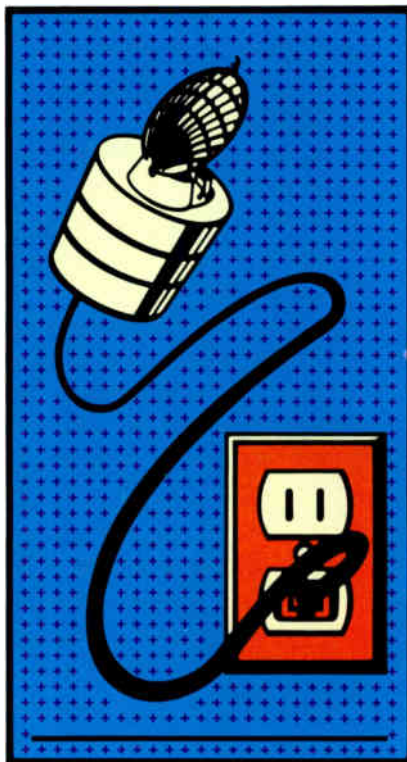
Here is a procedure which has worked for ABC Radio Networks, Satellite Music Network and Capitol Broadcasting.

Group executives can start by developing a definite cost analysis which includes what they expect in revenue return. They should also ascertain whether the satellite setup is compatible with the other systems they use.

Then they can decide whether or not the satellite operation will be run 24 hours per day, 7 days per

week. The kind of programming that will be used and how many commercial stops will be involved are considerations.

If starting up a satellite system is too costly, it is possible to fit into an existing satellite system. RCA, for example, has space available on Satcom 1R.



Executives can also contact the Associated Press and National Public Radio about renting space in their satellite systems or can piggyback on the cable signal of WGN, Chicago or WFMT-FM, Chicago. Their "super signals" provide extensive signal distribution.

There can be added expenses. ABC Radio Networks Vice President William Battison found that his company needed a second system on a hot standby basis just in case there were problems with the primary operation. For ABC, the uplink ran \$75,000 to \$200,000 and the downlink ran \$8,000.

Local radio stations would probably not need this costly backup.

Radio executives are advised to think of the procedure as a business decision. Most interested executives examine the financial aspects, the revenue to be derived, but not the programming improvements. Regional agricultural networks have gone satellite and have added to their revenue because they were able to provide better and quicker information.

An added but not necessary benefit is that going satellite circumvents the difficulties expected in dealing with seven regional telephone companies created by the legislated breakup of American Telephone & Telegraph Company on January 1, 1984.

Under the new telephone system, costs for items like broadcast loops will rise to what it actually costs the telephone companies to provide them.

While going satellite provides the advantage of circumventing the new telephone company setup, the process is not without its weak spots, the major one being the uplink. If something goes wrong there, the whole network goes mute.

There will be hidden costs. These will involve installation problems, delays due to adverse weather conditions, postponements in the preparation of the concrete pad for the dish, and overhead microwave interference.

Putting together a small satellite network can help relieve weekend expenses in similar formats, produce programs and events of regional interest, save money over the present AT&T way, and allow new creative flexibility.

A state capital news bureau could communicate with a group's stations instantly and in fine fidelity. The network can be offered to noncompetitors without much additional expense. Satellite networking offers instant group sharing, allowing stations to directly benefit from their sister stations.

It's not for everybody, but this new technology is now being reviewed by forward-thinking executives who obviously don't want to be caught looking down in their markets.—By **Herb Drill**

## How to Protect Against Trade Agreements

*Trade is perfectly legal, but with recent events station executives are now finding ways to protect their stations from future liability.*

Almost every station has entered into a trade or barter-house contract for the sale of broadcast time in exchange for merchandise, goods and services. This is generally an advantageous arrangement for a station because it helps a broadcaster to utilize unsold time and to receive merchandise that can be used for contests, employee incentives and station equipment.

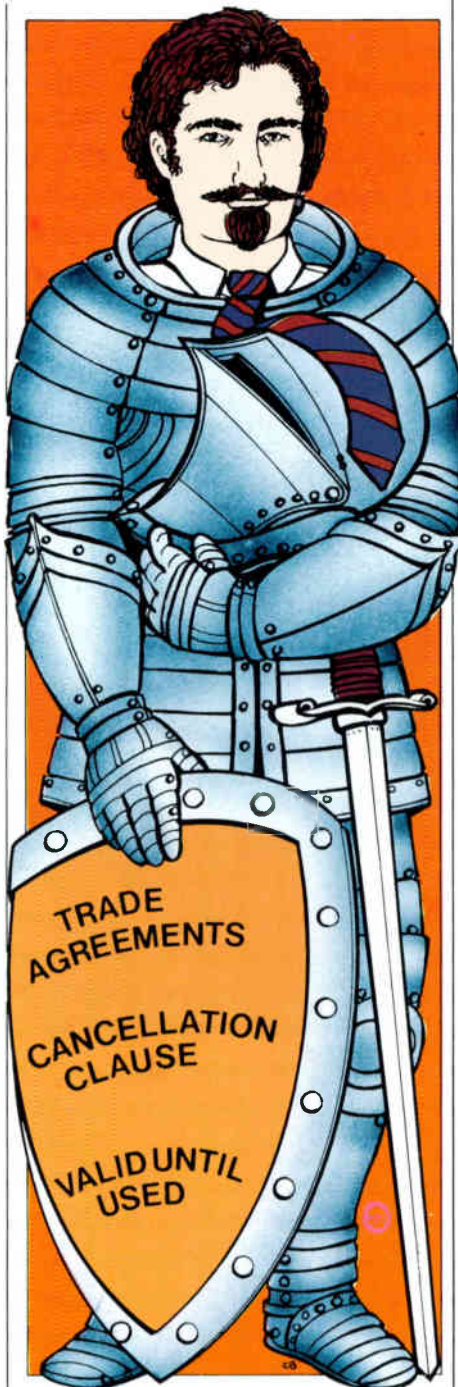
The publicity surrounding William B. Tanner Company's problems has made some radio executives jittery about future trade deals. While the Tanner problems will be settled separately, there are some important considerations to remember when trading or bartering for merchandise.

Trade contracts may result in disputes and litigation centering upon the question of whether a station's obligation to air unused spots continues beyond the contract term. Trade agreements are drafted so that the barter house has the right to use the spots without limitation of time. For this reason, the clause "valid until used" is always included within a contract.

If the barter house fails to draw upon its inventory of unused spots, these spots can accumulate for years and even go well beyond the contract's term. Understandably, the stations desire that the spots be used during the term of the particular contract and argue that they cannot accumulate over a series of distinct contracts or be demanded after a contract terminates.

The reason for this is that the cost per spot may very well increase over the years, and a station would not be receiving fair consideration for the spots when they are requested several years after the contract has expired.

Since barter houses consider the "valid until used" clause a significant contractual provision, extensive litigation results when a station refuses to honor spots. Courts



have not provided a clear path for stations to follow when entering into trade agreements. This is due to the fact that contracts differ in each situation and jurisdiction.

There is no firm policy statement with regard to interpreting trade agreements.

Consequently, careful drafting of a trade agreement is critical if the station wishes to limit its liability in this area. Fortunately for stations, when ambiguity exists in the contract, the courts generally construe the "valid until used" clause to be against the barter house.

One of the most persuasive arguments for limiting the "valid until used" clause is the presence of a cancellation clause. Because this position clearly contradicts the "valid until used" clause, courts have found such a contract to be ambiguous and ruled in favor of the station.

The courts have felt that this language demonstrates the parties' differing viewpoints and therefore ruled it reasonable to limit the barter house's right to use the spots to the length of the contract. Other courts have ruled that when a contract allows for a potentially indefinite duration and leaves the time for performance solely within the barter house's control, the contract is inequitable and the court imposes a reasonable time. Reasonable time has been held to be the length of the contract—the period in which the consideration under the contract is to be paid.

Another key provision to include when drafting a contract is language which expressly limits the "carry-over" of unused spots to the length of the contract. Adding into the contract a precise dollar value for the total spots may protect the station; then it can argue that when the dollar limit is reached, the obligation is terminated.

There is no magic language to guarantee that litigation will be avoided in trade agreements, since each agreement is unique. Prior dealings between the parties sometimes establish a precedent in the contractual relationship. As long as the parties are aware of these potential pitfalls, careful drafting can perhaps avoid a dispute and any future litigation.—By Bob Olender, managing partner of Baraff, Koerner, Olender and Hochberg, a Washington, D.C.-based communications law firm



# BIG EVENTS

*BARBRA STREISAND in her first national radio interview of the '80s, ASIA live from Tokyo, the US FESTIVAL '83, HBO Simulcasts with KENNY ROGERS, DOLLY PARTON, OLIVIA NEWTON-JOHN, HALL & OATES, WILLIE NELSON, and BILLY JOEL, 1984 concert exclusives with MICHAEL McDONALD, CHRISTOPHER CROSS, CHRISTINE McVIE, JOURNEY, STEVIE NICKS, JOE WALSH, THE PRETENDERS, and*

*FLEETWOOD MAC, The Royal Albert Hall benefit concert featuring ERIC CLAPTON, JEFF BECK, JIMMY PAGE, KENNY JONES, BILL WYMAN and CHARLIE WATTS, the exclusive NARAS GRAMMY AWARDS SPECIAL...all from America's largest producer and distributor of nationally sponsored radio programs, concerts and specials. Over 3,000 U.S. radio stations carry our events and programs...programs like LIVE FROM*

*GILLEY'S, OFF THE RECORD WITH MARY TURNER, THE ROCK ALBUM COUNTDOWN, EARTH NEWS, THE PLAYBOY ADVISOR, SPECIAL EDITION, DR. DEMENTO and the SUPERSTAR CONCERT SERIES. Our big events and big programs cover every major radio format and they're all brought to you free of charge on a barter basis. For quality, local revenue and the biggest audiences in national radio, it's WESTWOOD ONE...and only!*

ponders are analog?"

But Tom Burchill defends digital even if you can't hear the difference. Bill Robinson, president of Musicworks, looks forward to sending an entire week's worth of programming digitally in a few minutes.

Bonneville's John Patton wants the entire library digitally encoded, although that will require more efficient storage techniques like bubble memory. Fairwest Vice President and General Manager Jim West supports going digi-

necessarily. And just coming out of shaky times, the hesitation is even greater.

Some owners and managers don't understand why the move is being made. They feel they are being forced on the bird for no good reason. Others still do not accept the relative reliability of something floating up in the sky.

It's true. Transtar's Executive and Popular Media Products President Ivan Braiker hooked up with Wold Communications for Trans-

plain about some of the shortcomings of their satellite-delivered counterparts. Objections which once were raised about their taped formats include:

"Satellite's fine for small markets, but not large. It isn't localized. It's OK for locations where you don't have much competition. Listeners can tell it's coming from somewhere else. It's inflexible." How quickly we forget.

This is not to say full-format satellite programming is the be-all



**Fairwest Vice President and General Manager Jim West**



**United Stations President Nick Verbitsky**



**Mutual President and CEO Marty Rubenstein**



**Popular Media Products President Ivan Braiker**



**Satellite Music Network Chairman John Tyler**

tal if only because it's "the state of the art."

The state of the art may not always be digital-satellite delivery. Both RPM President Tom Krikorian and BPI's Bob English are already pondering putting their formats on compact disks, and RKO's Tom Burchill is looking ahead to transmission via fiber optics.

Yet Jeff Sudikoff says now the real goal of technology is simply to be transparent, noiseless. "When we set up at the President's ranch, the comment in Washington was that you could hear the saliva in his mouth."

All this satellite magic is enough to make one salivate. But not every station and program-supplier is embracing satellite technology. The reasons are many.

At the station level, one very basic factor is economy. Even in good times, no operator wants to spend several thousand dollars un-

tar's two new formats scheduled to debut in January. To Braiker it was important for potential affiliates to understand the satellite was not going to fall out of the sky.

A more subtle factor is the sense of "loss of in-house control." Taking a program or an all-day format on tape or disk involves some surrender of localism, but playing it still requires cueing something up and pushing the button.

However, taking a satellite-delivered, full format, perhaps with only the same walkaway time as tape, may seem just one step more remote, more distant. It's a psychological factor—many don't want to give up that perception of control.

If you believe the devotees, the satellite is inevitable. The detractors, on the other hand, foresee usage leveling off far short of 100 percent.

It is highly ironic to hear some of the tape-only syndicators com-

and end-all. With real-time transmission, stations can be more current than standard tape back-announces. And yet some may not find that so essential.

For that matter, the practice of daily-airshift voice tracks is still being done by Concept Productions. President Dick Wagner uses an electronic sensing device to keep the jock tape from getting out of sync with the songs.

Most of the objections about all-day satellite or tape are relatively minor to the operator who has accepted one system or the other. There seems to be less switching from one method to another.

If the timeliness of having the announcer live "now" is important, the bird has a clear advantage. Its two unarguable shortcomings at present stem more from the inflexibility of the programming system than from the delivery method per se.



# STAYING POWER

## 20 YEARS OF RATINGS SUCCESS!

In a business where turnover is commonplace, there is a programming source that has consistently achieved ratings success for 20 years. Tom Churchill began programming Beautiful Music in 1963. Since then he has proven his ability to win for client-stations in markets like Boston, Cleveland, Dallas, Phoenix, Seattle and Los Angeles.

Just last month, these stunning ratings results were released for Churchill-programmed stations in the Arbitron summer sweep\*.



From Coast to Coast, Churchill client stations are winning in their markets. And whether you look at Los Angeles for one year, Cleveland for five years, or Phoenix for twenty years, Tom Churchill has the "staying power" to produce winning ratings in the easy-listening format. Put this "staying power" to work for your station by calling Bob Morrison at Churchill Productions—602-264-3331.

 **Churchill Productions**

1130 E. Missouri, Suite 800, Phoenix, Arizona 85014

\*SOURCE: SUMMER 83 ARBITRON METRO SURVEY AREA, TOTAL 12+ AQH SHARE

For one, the same programming is fed to all at the same moment, regardless of time zone. The announcer saying good morning at 9 a.m. Eastern Standard time is also being heard at 6 a.m. on the West Coast.

With added expense, this could be overcome with split feeds as network TV does presently. But John Tyler, chairman of Satellite Music Network (SMN), is more philosophical about it: "We just have longer drive times, that's all."

The other inconvenience is the fixed-length window during which the station runs nonmusic items like sports, features, local news, weather and PSAs.

A two-minute spot window must be filled with 120 seconds of something, even if only a 30 second is sold there. On a tape system, stations can go back into music sooner and perhaps play a "fill" song at the end of the hour.

But this inadequacy is also programming, not methodology. As Ivan Braiker, former president of SMN and now with Transtar, points out, at least they no longer have to convince folks that the satellite isn't about to fall out of the sky someday.

What "someday" is likely to bring—for satellite people, the syndicators and the networks as a whole—may include the following:

There will be more satellite-delivered material—short items, the long forms, and the full formats—as dishes proliferate.

Furthermore, dish availability, via landline or microwave link to someone else's receiver, for stations which do not own dishes, will continue to bring satellite programming within the reach of more stations.

More dishes mean more users; more users mean stronger programming distributors; stronger distributors mean better programming offerings; better offerings mean fewer end-user holdouts; fewer holdouts mean more dishes.

Ultimately, if enough stations are available and interested, even a barter-only, full-format service with no monthly fee may not be out of the question. This, in turn, can put satellite programming

within the reach of even more stations.

Not that this puts every tape syndicator out of business. As long as there is programming which makes sense on tape or disk, and stations that want it that way, there will be producers and distributors to comply.

Neither beautiful music (easy listening) nor any other current format is dead in syndication. And yet the easy years are unquestionably over for all.

Just as radio programming is changing on a local level, outside suppliers are going to find it increasingly difficult to determine and deliver, much less to anticipate, the ideal product for stations to use.

SRP President Larry Adams is counting on music research and station re-imaging to pull them out of easy listening's recent slump. Yet he also recognizes there are fewer stations in the format.

At the same time, country is available from one satellite and several tape sources. Another satellite company is about to enter the field, and one or two others claim to be seriously considering it.

The question mark is raised with three present syndicators who suggest that country may be "segmentable" into two or more subformats. Such moves could either be appropriate narrowcasting or simple overkill.

Equivalent decisions must be made by executives filing short and long forms. Not only must they know what programming to produce, they also must balance thoughts of independence in marketing with the trend toward becoming only suppliers for the variously defined networks.

These companies are increasingly likely to use market research, both to evaluate present and potential offerings and to use it as a marketing tool itself, buzzword that it is these days.

SRP's use of music research, in an effort to improve their product, has unsurprisingly received criticism from competitor Bonneville. But if it improves their ratings performance, it can help them in both these areas.

It is interesting to note, for all

the splash the Schulke people made when contracting for these studies, that the firm was actually among the last of major syndicators to move heavily into the research area. But it moved, nevertheless, and claims a dramatically revitalized ratings picture for clients.

Most of the biggies are already there and looking to do more. Now even the smaller companies are making plans to test their tunes and pretest their concepts.

Some firms are employing research to answer questions; others seem to use the techniques more as something to impress potential clients. The proper research will more and more maintain competitive parity.

Narrowcasting will rule the airwaves. The more broadly the programming target is defined, the greater the number of potential listeners but also the greater the number of probable competitors.

The major-market trend toward more narrowly described formats shows no signs of abating. With Docket #80-90 dropping several hundred more FMs into smaller markets, the competition can only heat up.

This can be positive for the sellers of limited-focus features. But for full-format folks, flexibility in their present products may not be enough for some stations' needs. And developing a lot of subsegmented formats can get costly.

For syndicators who want to offer a full complement of formats, there will be a fine line between having too many and having too few. Too many won't be cost effective; too few will encourage stations to look elsewhere.

Assuming continuing economic recovery, the attraction of the vitality of radio business will continue to increase. Network sales, however network is defined, will improve on two fronts.

For one, better times will allow the effective rates to be raised from what are universally seen as depressed levels.

For the other, radio selling will be more forceful, particularly against cable and despite low-power TV and all the other so-called threats. ■■

# Radio Across-The-USA™

## Atlanta



### BIRCH MONTHLY

FORMAT	J/J	J/A	A/S	
WKLS-FM	A	10.1	10.1	14.1
WSB	AC	8.3	10.1	11.2
WQXI-FM	AC	9.3	10.3	11.1
WVEE-FM	B	12.9	13.4	10.8
WZGC-FM	R	11.2	12.0	10.4
WKHX-FM	C	7.8	8.2	9.0
WPCH-FM	BM	5.3	5.5	5.5
WSB-FM	AC	5.5	5.3	4.2
WPLO	C	3.0	1.8	2.8

### BIRCH QUARTERLIES

FORMAT	J/M	A/J	J/S	
WKLS-FM	A	12.3	10.8	12.3
WZGC-FM	R	11.4	10.5	11.6
WVEE-FM	B	11.5	10.9	11.5
WSB	AC	7.9	7.1	10.3
WQXI-FM	AC	10.4	10.4	10.2
WKHX-FM	C	10.0	10.3	8.6
WPCH-FM	BM	5.7	6.3	5.9
WSB-FM	AC	4.5	4.7	5.0
WAOK	B	1.9	3.8	3.7
WGST	N	3.7	3.1	2.7

### % CHANGE INDEX

	J A 83	A S 83	% CHANGE
WKLS-FM	10.1	14.1	+39.6
WSB	10.1	11.3	+11.9
WKHX-FM	8.2	9.0	+9.8
WQXI-FM	10.3	11.1	+7.8
WPCH-FM	5.5	5.5	+0.0
WZGC-FM	12.0	10.3	-14.2
WSB-FM	5.3	4.3	-18.9
WVEE-FM	13.4	10.8	-19.4
WCLK-FM	3.4	2.2	-35.3
WAOK	4.8	2.5	-47.9

## Baltimore



### BIRCH MONTHLY

FORMAT	J/J	J/A	A/S	
WIYY-FM	A	9.7	8.9	9.7
WBSB-FM	R	9.6	10.0	9.5
WXYY-FM	B	9.3	9.5	8.3
WBAL	N/T	8.5	7.7	7.0
WFBR	AC	6.5	6.8	6.6
WLIF-FM	BM	5.7	4.2	5.0
WPOC-FM	C	7.2	5.7	4.8
WWIN-FM	B	1.8	2.7	3.8
WCAO	C	4.2	3.3	3.4
WYST-FM	R	3.8	3.2	3.4

### BIRCH QUARTERLIES

FORMAT	J/M	A/J	J/S	
WIYY-FM	A	10.1	9.6	9.7
WBSB-FM	R	9.0	8.2	9.6
WXYY-FM	B	7.9	10.3	8.6
WBAL	N/T	12.2	7.7	7.9
WFBR	AC	3.4	6.3	6.8
WPOC-FM	C	8.9	8.2	5.0
WLIF-FM	BM	5.0	6.1	4.8
WWIN	B	2.5	4.3	4.0
WCAO	C	2.5	4.1	3.5
WYST-FM	AC	3.0	3.2	3.0

### % CHANGE INDEX

	J A 83	A S 83	% CHANGE
WLIF-FM	4.2	5.0	+19.0
WIYY-FM	8.9	9.6	+7.9
WYST-FM	3.2	3.3	+3.1
WCAO	3.3	3.4	+3.0
WFBR	6.8	6.6	-2.9
WBSB-FM	10.0	9.5	-5.0
WBAL	7.7	6.9	-10.4
WXYY-FM	9.5	8.3	-12.6
WPOC-FM	5.7	4.8	-15.8
WWIN	5.1	3.3	-35.3

## Boston



### BIRCH MONTHLY

FORMAT	J/J	J/A	A/S	
WBCN-FM	A	9.0	11.0	12.1
WHTT-FM	R	8.1	9.8	9.9
WXKS-FM	B	12.3	11.6	9.9
WBZ	AC	7.3	8.5	9.5
WHDH	AC	6.8	6.1	5.3
WCOZ-FM	A	5.2	5.5	4.9
WEEI	N	4.4	3.8	3.8
WMJX-FM	AC	3.3	3.0	3.6
WJIB-FM	BM	2.7	2.3	3.4
WRKO	N/T	4.7	3.5	3.4

### BIRCH QUARTERLIES

FORMAT	J/M	A/J	J/S	
WXKS-FM	B	10.1	9.4	11.1
WBCN-FM	A	8.8	10.3	11.0
WHTT-FM	R	5.5	8.0	9.7
WBZ	AC	9.2	9.7	9.0
WHDH	AC	6.5	6.0	6.2
WCOZ-FM	A	7.8	6.3	4.9
WEEI	N	5.0	4.5	4.0
WRKO	N/T	4.2	3.8	3.5
WVBF-FM	AC	2.6	2.8	3.3
WMJX-FM	AC	4.2	4.2	3.1

### % CHANGE INDEX

	J A 83	A S 83	% CHANGE
WBZ	8.5	9.6	+12.9
WBCN-FM	11.0	12.1	+10.0
WVBF-FM	3.1	3.2	+3.2
WHTT-FM	9.8	9.8	+0.0
WEEI	3.8	3.8	+0.0
WRKO	3.5	3.4	-2.9
WCOZ-FM	5.5	4.9	-10.9
WHDH	6.1	5.3	-13.1
WSSH-FM	3.2	2.2	-31.3

## Chicago



### BIRCH MONTHLY

FORMAT	J/J	J/A	A/S	
WGN	T	8.2	9.1	9.1
WBBM-FM	R	6.4	6.9	6.4
WGCI-FM	B	4.8	6.2	6.0
WMAQ	C	4.6	4.9	6.0
WMET-FM	A	7.7	5.6	5.1
WBMX-FM	B	5.7	5.6	5.0
WLS-FM	R	3.9	5.0	5.0
WXRT-FM	A	4.1	4.5	4.9
WIND	T	3.2	3.9	4.6
WBBM	N	4.6	4.1	4.3

### BIRCH QUARTERLIES

FORMAT	J/M	A/J	J/S	
WGN	T	9.0	7.7	8.9
WBBM-FM	R	5.9	5.5	7.0
WMET-FM	A	2.2	6.3	5.6
WGCI-FM	B	5.5	4.9	5.5
WBMX-FM	B	3.5	4.7	5.4
WMAQ	C	4.3	3.8	5.4
WXRT-FM	A	3.5	3.3	4.9
WLS-FM	R	5.9	4.6	4.7
WBBM	N/T	4.9	4.3	4.5
WLOO-FM	BM	4.9	5.1	4.1

### % CHANGE INDEX

	J A 83	A S 83	% CHANGE
WMAQ	4.9	6.0	+22.4
WXRT-FM	4.5	4.9	+8.9
WGN	9.1	9.1	+0.0
WLS-FM	5.0	5.0	+0.0
WGCI-FM	6.2	6.0	-3.2
WBBM-FM	6.9	7.4	+7.2
WMET-FM	5.6	5.1	-8.9
WBMX-FM	5.6	5.0	-10.7
WLOO-FM	4.4	3.6	-18.2

## Cincinnati



### BIRCH MONTHLY

FORMAT	J/J	J/A	A/S	
WEBN-FM	A	12.2	13.1	11.5
WKRO-FM	R	12.3	12.2	10.8
WRRM-FM	AC	6.3	7.4	7.2
WLW	AC	5.3	7.0	7.1
WBLZ-FM	B	8.9	8.5	6.9
WUBE-FM	C	7.0	7.6	6.7
WWEZ-FM	BM	6.8	5.0	6.6
WKRC	AC	6.2	5.8	6.5
WCKY	N/T	5.4	5.4	6.0
WSKS-FM	A	3.5	2.4	5.6

### BIRCH QUARTERLIES

FORMAT	J/M	A/J	J/S	
WEBN-FM	A	12.7	11.2	12.3
WKRO-FM	R	9.8	11.5	11.1
WBLZ-FM	B	5.9	6.6	7.9
WLW	AC	4.5	7.4	7.2
WRRM	AC	7.9	6.6	7.0
WUBE-FM	C	5.3	6.1	6.8
WKRC	AC	8.3	6.8	6.5
WWEZ-FM	BM	8.0	6.2	6.2
WCKY	N/T	5.5	5.5	5.7
WLLT-FM	AC	4.6	6.9	5.6

### % CHANGE INDEX

	J A 83	A S 83	% CHANGE
WWEZ-FM	5.0	6.6	+32.0
WKRC	5.8	6.5	+12.1
WCKY	5.4	6.0	+11.1
WLW	7.0	7.1	+1.4
WRRM-FM	7.4	7.1	-4.1
WKRO-FM	12.2	10.8	-11.5
WUBE-FM	7.6	6.6	-13.2
WEBN-FM	13.1	11.3	-13.7
WLLT-FM	6.5	5.3	-18.5
WBLZ-FM	8.5	6.8	-20.0

All Birch-Radio Data copyrighted. Any use by non-subscribers strictly prohibited.

# Radio Across-The-USA™

## Cleveland



### BIRCH MONTHLY

	FORMAT	J/J	J/A	A/S
WGCL-FM	B	34	110	126
WMMS-FM	A	150	131	125
WMJI-FM	AC	67	83	85
WDOX-FM	BM	71	69	71
WBBG	BB	35	53	69
WZAK-FM	B	61	81	60
WOAL-FM	BM	34	46	54
WDMT-FM	B	55	42	46
WZZP-FM	AC	37	33	43
WERE	N T	35	34	41

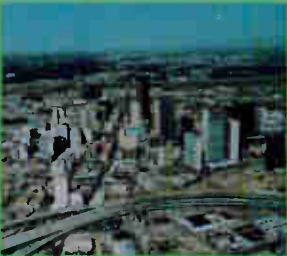
### BIRCH QUARTERLIES

	FORMAT	J/M	A/J	J/S
WMMS-FM	A	173	150	124
WGCL-FM	R	105	118	123
WMJI-FM	A	61	79	80
WZAK-FM	B	36	37	69
WDOX-FM	BM	58	75	67
WBBG	BB	49	38	63
WOAL-FM	BM	58	46	50
WDMT-FM	B	43	59	49
WGAR	AC	55	33	44
WZZP-FM	AC	38	32	42

### % CHANGE INDEX

	JA83	AS83	%CHANGE
WBBG	37	60	+62.2
WOAL-FM	46	63	+37.0
WDOX-FM	110	128	+16.4
WDMT-FM	42	46	+9.5
WDOX-FM	40	71	+77.5
WMJI-FM	61	85	+39.3
WMMS-FM	121	124	+2.5
WZAK-FM	31	60	+93.5
WGAR	50	36	-28.0

## Dallas



### BIRCH MONTHLY

	FORMAT	J/J	J/A	A/S
KVIL-FM	AC	104	104	100
KZEW-FM	A	61	69	82
WBAP	C	61	80	82
KSCS-FM	C	60	67	79
KAFM-FM	R	68	65	78
KTXQ-FM	A	73	78	69
KRLD	N	49	50	60
KEGL-FM	R	65	64	58
KKDA-FM	B	62	64	59
KPLX-FM	C	66	51	55

### BIRCH QUARTERLIES

	FORMAT	J/M	A/J	J/S
KVIL-FM	AC	99	103	101
WBAP	C	49	59	79
KTXQ-FM	A	69	55	75
KAFM-FM	R	53	68	72
KZEW-FM	A	55	73	82
KSCS-FM	C	69	71	69
KEGL-FM	R	68	53	63
KKDA-FM	C	58	63	60
KRLD	N	52	47	59
KPLX-FM	C	71	59	55

### % CHANGE INDEX

	JA83	AS83	%CHANGE
WBBG	65	78	+20.0
WBAP	59	82	+38.8
KZEW	67	82	+21.9
KTXQ	61	55	-9.7
WBAP	40	59	+47.5
KVIL-FM	104	100	-3.8
KEGL	64	58	-9.4
KKDA	64	50	-21.9
KPLX	78	59	-24.3
WBBG	100	33	-67.0

## Denver



### BIRCH MONTHLY

	FORMAT	J/J	J/A	A/S
KPKE-FM	R	83	94	109
KBPI-FM	A	85	82	76
KOSI-FM	BM	67	78	67
KOAO-FM	R	82	69	66
KOA	N/T	51	50	63
KAZY-FM	A	51	45	57
KLZ	C	46	49	55
KIMN	AC	52	47	45
KVOD-FM	CL	37	36	40
KYGO-FM	C	47	40	39

### BIRCH QUARTERLIES

	FORMAT	J/M	A/J	J/S
KPKE-FM	R	67	74	107
KBPI-FM	A	62	72	83
KOSI-FM	BM	78	59	75
KOAO-FM	R	74	67	70
KOA	N T	58	63	53
KLZ	C	55	48	51
KIMN	AC	46	53	49
KAZY-FM	A	62	68	47
KDKO	B	24	19	44
KVOD-FM	CL	30	30	43

### % CHANGE INDEX

	JA83	AS83	%CHANGE
KVIL-FM	45	57	+26.7
KOA	50	63	+26.0
KPKE-FM	94	109	+16.0
KLZ	49	55	+12.2
KIMN	47	45	-4.3
KOAO-FM	69	66	-4.3
KBPI	82	76	-7.3
KOSI-FM	78	67	-14.1

## Detroit



### BIRCH MONTHLY

	FORMAT	J/J	J/A	A/S
WJR	AC	107	129	147
WLLZ-FM	A	56	80	92
WDRO-FM	B	89	93	75
WRIF-FM	A	62	67	71
WJLB-FM	B	52	64	57
WWJ	N	32	45	57
WXYZ	N T	50	39	52
WHYT-FM	R	51	47	48
WNIC-FM	AC	40	42	44
WJOL-FM	BM	44	40	37

### BIRCH QUARTERLIES

	FORMAT	J/M	A/J	J/S
WJR	AC	89	106	135
WDRO-FM	B	89	90	81
WLLZ-FM	A	52	67	81
WRIF-FM	A	71	65	71
WJLB-FM	B	67	56	57
WXYZ	N T	58	54	49
WWJ	N	53	33	42
WHYT-FM	R	39	50	46
WNIC-FM	AC	51	44	46
WJOL-FM	BM	42	39	41

### % CHANGE INDEX

	JA83	AS83	%CHANGE
WXYZ	39	57	+46.1
WLLZ-FM	50	82	+64.0
WJR	129	147	+14.0
WRIF-FM	67	71	+6.0
WDRO-FM	42	44	+4.8
WWJ	43	47	+9.4
WHYT-FM	47	48	+2.1
WNIC-FM	40	37	-7.5
WJLB-FM	54	57	+5.6
WDRO-FM	93	75	-19.4

## Houston



### BIRCH MONTHLY

	FORMAT	J/J	J/A	A/S
KHOU-FM	B	93	95	93
KIKK-FM	C	72	81	81
KFLY-FM	B	72	48	82
KBJJ-FM	B	71	56	79
KSRP-FM	A	66	74	79
KDDE-FM	A	47	54	57
KOUF-FM	AC	46	56	49
KRBE-FM	AC	41	41	47
KILT-FM	C	54	43	41
KODA-FM	BM	46	43	39

### BIRCH QUARTERLIES

	FORMAT	J/M	A/J	J/S
KHOU-FM	B	84	88	116
KIKK-FM	C	59	47	88
KFLY-FM	B	57	81	81
KSRP-FM	A	57	78	74
KBJJ-FM	B	34	50	70
KDDE-FM	A	49	58	51
KOUF-FM	AC	52	46	59
KRBE-FM	AC	51	43	43
KILT-FM	C	76	57	41
KODA-FM	BM	43	47	41

### % CHANGE INDEX

	JA83	AS83	%CHANGE
KHOU-FM	57	78	+36.8
KIKK-FM	51	71	+39.2
KFLY-FM	51	71	+39.2
WRIF-FM	75	81	+8.0
KHOU-FM	54	71	+31.5
KDDE-FM	48	53	+10.4
KOUF-FM	43	48	+11.6
KRBE-FM	43	43	0.0
KILT-FM	55	46	-16.4
KBJJ-FM	55	52	-5.5

# Mini-BINGO®

EVERYBODY WINS WHEN YOU PLAY Mini-BINGO.

*guaranteed... it works!*

## GENERAL MANAGERS

Give your staff the tools they need to make you money and increase listeners.

### Mini-BINGO®

- A GREAT 12 WEEK BOOK PROMOTION
- EASY TO SELL
- 17 YEARS PROVEN SUCCESS
- 60-SEC. ON TAPE
- TAG IT, CART IT, RUN IT
- FORCES NEW LISTENER SAMPLING



Make your next call make you money!

In U.S. Peter Powell Assoc., Inc., Larry Nathan 503-686-0248  
In Canada - Dover Productions, Norman Clavir 416-438-3934

## SALES MANAGERS

- MAKE A PROFIT BEFORE YOU START
- EASY TO SELL TIME
- PROVEN SPONSOR RESULTS
- SPONSORS PRINT BUDGET PAYS FOR PROMOTION
- GENERATES 12 WEEKS OF REVENUE
- ACCOUNT REPS LOVE IT!

*it works*  
Mini-BINGO®

Audience-building, money-making  
60 seconds on tape; tag, cart & run it  
5 games/day - 5 days/week - 12 weeks/promotion

Make your next call make you money ☐☐☐ call

In U.S. Peter Powell Assoc., Inc., Larry Nathan 503-686-0248  
In Canada - Dover Productions, Norman Clavir 416-438-3934

## PROGRAM DIRECTORS

- AUDIENCE-BUILDING.
- INCREASE TIME-SPENT-LISTENING.
- FORCES NEW-LISTENER SAMPLING.
- 60-SECONDS ON TAPE.
- TAG IT, CART IT, RUN IT.
- AUTOMATED OR LIVE.

*it works*  
Mini-BINGO®  
A Great Book Promotion

WAIT, CHICAGO  
"Instant Success. Phenomenal. Smashing...  
and Simple."



In U.S. Peter Powell Assoc., Inc.  
In Canada - Dover Productions, Norman Clavir 416-438-3934

## PROMOTION DIRECTORS

Satisfy both the  
Program Director & Sales Manager

*play*  
Mini-BINGO®  
Everybody Wins!

- YOU WIN NEW LISTENERS, NEW REVENUE
- SPONSORS WIN INCREASED TRAFFIC
- LISTENERS WIN CASH
- 60 SECONDS ON TAPE
- TAG IT, CART IT, RUN IT
- A GREAT 12 WEEK BOOK PROMOTION
- 17 YEARS PROVEN SUCCESS



You've Ever Run!

In U.S. Peter Powell Assoc., Inc., Larry Nathan 503-686-0248  
In Canada - Dover Productions, Norman Clavir 416-438-3934

*you can't win...  
if you don't play!*

# Radio Across-The-USA™

## Kansas City



### BIRCH MONTHLY

	FORMAT	J/J	J/A	A/S
WDAF		119	11	11.8
KBEQ-FM	R	9.8	9.8	10.3
KCMO	N/T	8.0	7.1	7.5
KPRS-FM	B	7.1	9.0	7.4
KLSI-FM	AC	4.9	6.2	7.1
KKCI-FM	A	6.8	6.2	6.4
KYYS-FM	A	8.1	6.7	6.4
KMBZ	N/T	4.0	5.1	5.2
KFKF-FM	C	6.7	6.6	5.0
KZCC-FM	R	4.0	3.4	4.5

### BIRCH QUARTERLIES

	FORMAT	J/M	A/J	J/S
WDAF		119	10.8	12.7
KBEQ-FM	R	10.7	11.2	9.6
KPRS-FM	B	5.7	6.2	8.0
KCMO	N/T	4.3	7.4	7.1
KYYS-FM	A	5.8	8.3	6.8
KKCI-FM	A	5.8	7.4	6.4
KLSI-FM	AC	6.2	6.5	6.3
KFKF-FM	C	5.4	5.8	5.9
KMBZ	N/T	5.0	4.0	4.9
KZCC-FM	R	3	2.7	4.2

### % CHANGE INDEX

	JA83	AS83	%CHANGE
WDAF	119	77	+145
KBEQ-FM	9.8	7.1	+38
KCMO	8.0	7.1	+13
KBEQ-FM	9.8	10.3	-5.1
KKCI-FM	6.8	6.4	+6.2
KMBZ	4.0	5.2	-23
WDAF	119	113	+6.2
KYYS-FM	8.1	6.4	+25
KPRS-FM	7.1	7.4	-4.7
KFKF-FM	6.7	6.6	+1.5
KZCC-FM	4.0	5.0	-25

## Los Angeles



### BIRCH MONTHLY

	FORMAT	J/J	J/A	A/S
KABC	T	80	7.8	8.4
KHIS-FM	AC	6.7	6.9	6.9
KROQ-FM	A	5.2	5.5	5.8
KLOS-FM	A	6.1	5.7	4.5
KNX	N	4.2	4.1	4.3
KFWB	N	7.7	5.5	4.1
KMET-FM	A	4.8	4.5	4.1
KALI	SP	4.2	3.2	3.6

### BIRCH QUARTERLIES

	FORMAT	J/M	A/J	J/S
KABC	T	7.8	7.8	8.4
KHIS-FM	AC	6.7	6.7	7.0
KROQ-FM	A	5.2	5.2	5.1
KLOS-FM	A	5.1	5.1	5.1
KMET-FM	A	4.8	5.1	4.4
KNX	N	4.2	3.8	4.2
KFWB	N	7.7	5.4	4.1
KALI	SP	4.2	4.1	3.6
KLOS-FM	B	5.6	7.7	5.6
KLITE-FM	B	3.8	2.6	3.2

### % CHANGE INDEX

	JA83	AS83	%CHANGE
KABC	80	78	+3.8
KHIS-FM	6.7	6.9	-22.2
KALI	4.2	3.2	+31.9
KLOS-FM	6.1	5.7	+7.5
KROQ-FM	5.2	5.5	-5.0
KNX	4.2	4.1	+4.7
KFWB	7.7	5.5	+39.1
KMET-FM	4.8	4.5	+6.7
KLOS-FM	6.1	5.7	+7.5

## Miami



### BIRCH MONTHLY

	FORMAT	J/J	J/A	A/S
WHYI-FM	R	12.6	12.6	12.2
WQBA	SP	8.0	8.8	10.8
WINZ-FM	R	9.3	8.3	8.7
WSHE-FM	A	4.9	6.6	6.1
WLYF-FM	BM	6.2	6.3	5.0
WNWS	N/T	5.2	3.4	4.4
WINZ	N	3.6	2.6	3.4
WWWL-FM	AC	3.9	3.1	3.2
WAXY-FM	O	3.9	3.9	2.9
WKQS-FM	C	2.3	2.5	2.9

### BIRCH QUARTERLIES

	FORMAT	J/M	A/J	J/S
WHYI-FM	R	12.2	13.8	12.7
WQBA	SP	4.8	6.1	10.2
WINZ-FM	R	6.2	7.7	8.8
WSHE-FM	A	6.4	4.6	5.8
WLYF-FM	BM	6.3	6.7	5.1
WNWS	N/T	5.5	6.0	4.2
WAXY-FM	AC	3.6	4.4	3.4
WCMQ-FM	SP	3.0	1.5	3.3
WQBA-FM	SP	3.1	3.4	3.3
WINZ	N	5.8	4.7	3.2

### % CHANGE INDEX

	JA83	AS83	%CHANGE
WNWS	3.4	4.4	+29.4
WQBA	8.8	10.8	+22.7
WINZ-FM	8.3	8.7	+4.8
WHYI-FM	12.6	12.2	-3.2
WSHE-FM	6.6	6.1	-7.6
WLYF-FM	6.3	5.0	-20.6
WAXY-FM	3.9	2.9	-25.6

## Milwaukee



### BIRCH MONTHLY

	FORMAT	J/J	J/A	A/S
WTMJ	AC	17.3	18.4	17.4
WQFM-FM	A	6.9	7.9	10.3
WKTI-FM	R	7.5	8.0	9.2
WEZW-FM	BM	5.5	6.8	6.8
WISN	AC	4.7	4.0	5.0
WLUM-FM	B	3.0	3.7	4.8
WMYX-FM	AC	4.7	4.9	4.8
WZUU-FM	AC	4.0	4.1	4.3
WBCS-FM	C	3.7	3.9	3.9
WLPX-FM	A	8.0	6.5	3.8

### BIRCH QUARTERLIES

	FORMAT	J/M	A/J	J/S
WTMJ	AC	9.9	15.4	18.1
WQFM-FM	A	8.6	7.2	9.2
WKTI-FM	R	6.3	7.1	9.1
WEZW-FM	BM	8.0	6.0	6.2
WMYX-FM	AC	3.2	3.5	5.2
WLPX-FM	A	5.9	7.9	5.1
WZUU-FM	AC	5.4	5.1	4.4
WLUM-FM	B	3.5	4.7	4.3
WBCS-FM	C	5.5	4.2	4.0
WISN	AC	3	5.5	4.0

### % CHANGE INDEX

	JA83	AS83	%CHANGE
WQFM-FM	7.9	7.2	+9.4
WISN	4.0	5.0	-25.0
WKTI-FM	8.0	9.2	-15.0
WZUU-FM	4.1	4.3	-4.9
WEZW-FM	6.8	6.8	+0.0
WBCS-FM	3.9	3.9	+0.0
WLPX-FM	4.0	4.8	-20.0
WTMJ	17.3	17.4	-5.4
WLPX-FM	6.5	3.8	+41.5

## Minneapolis



### BIRCH MONTHLY

	FORMAT	J/J	J/A	A/S
WCCO	AC	183	197	205
KSTP-FM	AC	14.6	14.6	12.7
KDWB-FM	A	9.5	10.1	9.4
WLOL-FM	R	10.4	10.6	9.4
KEYY-FM	C	6.5	6.2	7.0
KQRS-FM	A	7.4	6.3	6.4
WDGY	C	5.6	5.0	5.0
WAYL-FM	BM	3.9	4.2	4.2
KSTP	AC	2.5	3.4	3.8
WCCO-FM	AC	3.7	2.3	3.1

### BIRCH QUARTERLIES

	FORMAT	J/M	A/J	J/S
WCCO	AC	20.2	16.6	20.7
KSTP-FM	AC	12.8	13.1	13.0
KDWB-FM	A	9.5	8.5	10.0
WLOL-FM	R	10.3	10.0	9.7
KQRS-FM	A	6.2	7.1	6.4
KEYY-FM	C	4.6	7.0	6.4
WDGY	C	5.5	5.9	5.0
WAYL-FM	BM	6.1	6.4	4.4
KSTP	AC	3.4	2.5	3.4
WCCO-FM	AC	2.8	3.5	3.2

### % CHANGE INDEX

	JA83	AS83	%CHANGE
KEYY-FM	6.2	7.0	+12.9
KSTP	2.5	3.4	+36.0
WCCO	183	205	+12.0
KQRS-FM	7.4	6.3	+16.4
WAYL-FM	3.9	4.2	+7.7
WDGY	5.6	5.0	+12.0
KDWB-FM	10.1	9.4	+8.3
KSTP-FM	14.6	14.6	+0.0
WLOL-FM	10.4	9.7	+7.3
WCCO	183	197	+8.0

# Radio Across-The-USA™

## New York



### BIRCH MONTHLY

	FORMAT	J/J	J/A	A/S
WKTU-FM	B	6.8	6.3	6.1
WOR	T	6.4	6.5	6.1
WAPP-FM	A	4.4	5.8	5.5
WPLJ-FM	R	6.5	6.3	5.3
WRKS-FM	B	5.3	4.8	4.8
WINS	N	4.7	3.9	4.6
WBLS-FM	B	4.4	4.3	4.3
WHTZ-FM	R	0.0	0.5	4.3
WABC	T	4.1	3.9	3.6

### BIRCH QUARTERLIES

	FORMAT	J/M	A/J	J/S
WOR	T	31	60	60
WKIU-FM	B	5.7	6.5	6.0
WPLJ-FM	R	5.4	6.0	5.6
WAPP-FM	A	3.4	4.2	5.3
WRKS-FM	B	5.0	4.8	4.8
WBLS-FM	B	5.2	4.5	4.3
WINS	N	5.8	5.1	4.3
WABC	T	3.8	3.5	3.8
WCBS	N	3.8	4.2	3.5

### % CHANGE INDEX

	J A 83	A S 83	% CHANGE
WOR	23	46	+179
WRKS-FM	48	48	+00
WBLS-FM	43	43	+00
WKTU-FM	63	61	-32
WAPP-FM	55	55	-52
WOR	65	61	-62
WABC	39	36	-77
WCBS	34	31	-88
WINS	57	53	-108
WPLJ-FM	63	53	-159

## Philadelphia



### BIRCH MONTHLY

	FORMAT	J/J	J/A	A/S
WCAU-FM	R	9.1	8.8	8.5
KYW	N	7.3	7.8	8.2
WUSL-FM	B	9.5	8.1	7.6
WCAU	N/T	6.9	8.0	6.9
WEAZ-FM	BM	7.8	7.9	6.9
WDAS-FM	B	6.1	6.9	5.9
WMMR-FM	A	5.3	5.3	5.3
WPEN	BB	4.6	4.6	5.3
WYSP-FM	A	5.6	5.0	5.3

### BIRCH QUARTERLIES

	FORMAT	J/M	A/J	J/S
WCAU-FM	R	5.9	7.8	8.6
WUSL-FM	B	6.6	8.2	8.2
KYW	N	10.8	8.0	8.0
WCAU	N/T	4.2	5.3	7.5
WEAZ-FM	BM	7.2	8.8	7.1
WDAS-FM	B	4.3	5.0	6.1
WMMR-FM	A	6.9	5.4	5.6
WYSP-FM	A	5.8	6.9	5.3
WWDB-FM	T	5.3	4.1	5.2
WMGK-FM	AC	6.4	5.8	5.1

### % CHANGE INDEX

	J A 83	A S 83	% CHANGE
WMGK-FM	4.8	5.1	-6.2
WYSP-FM	5.0	5.3	+6.0
KYW	7.8	8.2	+5.1
WMMR-FM	5.3	5.3	+0.0
WCAU-FM	6.5	8.5	-34
WWDB-FM	5.4	5.1	-5.6
WUSL-FM	8.1	7.6	-6.2
WEAZ-FM	7.9	6.9	-12.7
WCAU	8.0	6.9	-13.7
WDAS-FM	6.9	5.9	-14.5

## Phoenix



### BIRCH MONTHLY

	FORMAT	J/J	J/A	A/S
KNIX-FM	C	9.5	12.1	11.0
KDKB-FM	A	9.7	9.4	10.3
KTAR	N/T	7.0	9.2	9.6
KUPD-FM	A	8.3	9.2	7.1
KZZP-FM	R	8.0	7.5	6.9
KKLT-FM	AC	6.7	5.5	6.7
KOPA-FM	R	8.2	7.6	6.5
KOYT-FM	BM	5.4	5.1	6.1
KMEO-FM	BM	5.5	4.9	5.5
KOOL-FM	AC	4.3	4.1	4.0

### BIRCH QUARTERLIES

	FORMAT	J/M	A/J	J/S
KNIX-FM	C	9.9	9.0	11.4
KDKB-FM	11.7	11.3	9.7	
KTAR	N/T	6.3	7.5	9.1
KUPD-FM	A	8.3	8.2	8.1
KZZP-FM	R	5.4	5.9	7.3
KOPA-FM	R	3.4	7.4	7.2
KKLT-FM	AC	5.1	8.1	6.3
KOYT-FM	BM	3.8	5.7	6.0
KMEO-FM	BM	6.4	5.8	5.2
KOOL-FM	AC	4.3	3.7	4.1

### % CHANGE INDEX

	J A 83	A S 83	% CHANGE
KKLT-FM	5.5	6.7	+21.8
KOYL-FM	5.1	6.1	+19.6
KOOL-FM	4.1	4.8	+17.1
KMEO-FM	4.9	5.5	+12.2
KDKB-FM	9.4	10.3	+9.6
KTAR	9.2	9.6	+4.3
KZZP-FM	7.5	6.9	-8.0
KNIX-FM	12.1	11.0	-9.1
KOPA-FM	7.6	6.5	-14.5
KUPD-FM	9.2	7.1	-22.8

## Pittsburgh



### BIRCH MONTHLY

	FORMAT	J/J	J/A	A/S
KDKA	AC	20.2	21.1	21.2
WDVE-FM	A	9.7	8.0	8.4
WBZZ-FM	R	8.4	8.1	7.5
WTAE	AC	2.9	4.2	6.3
WAMO-FM	B	8.4	8.2	5.9
WHTX-FM	R	5.1	4.7	5.4
WJAS	BB	4.3	4.9	4.8
WDSY-FM	C	3.4	3.4	4.4
WHYW-FM	AC	6.0	5.3	4.1
WQED-FM	BM	1.5	1.4	1.2

### BIRCH QUARTERLIES

	FORMAT	J/M	A/J	J/S
KDKA	AC	23.2	20.9	20.2
WDVE-FM	A	9.4	9.7	8.4
WAMO-FM	B	7.1	5.1	7.6
WBZZ-FM	R	6.6	10.0	7.5
WTAE	AC	5.1	5.0	5.4
WJAS	BB	4.7	3.9	5.1
WHTX-FM	R	3.8	6.0	5.0
WHYW-FM	AC	5.4	4.0	5.0
WHTX-FM	BM	4.6	4.8	3.9
WDSY-FM	C	2.3	3.9	3.8

### % CHANGE INDEX

	J A 83	A S 83	% CHANGE
WTAE	4.2	6.3	+50.0
WDSY-FM	3.4	4.4	+29.4
WHTX-FM	4.7	5.4	+14.9
WDVE-FM	8.0	8.4	+5.0
WJAS	3.9	4.0	+2.6
KDKA	21.1	21.2	+0.5
WJAS	4.9	4.8	-2.0
WBZZ-FM	8.1	7.5	-7.4
WHYW-FM	5.3	4.1	-22.6
WAMO-FM	8.2	5.9	-28.0

## St Louis



### BIRCH MONTHLY

	FORMAT	J/J	J/A	A/S
KMOX	N/T	24.6	23.2	24.6
KHTR-FM	R	12.3	12.0	10.8
KSHE-FM	A	8.5	10.3	9.0
KWK-FM	A	5.1	7.1	8.7
WIL-FM	C	6.0	5.3	6.1
KEZK-FM	BM	4.4	4.9	5.6
KMJM-FM	B	8.2	7.3	5.3
KSD-FM	AC	5.1	5.7	5.3
KSD	C	3.1	3.5	5.0
KYKY-FM	AC	3.6	3.2	3.0

### BIRCH QUARTERLIES

	FORMAT	J/M	A/J	J/S
KMOX	N/T	20.3	24.3	24.7
KHTR-FM	R	12.6	12.7	11.1
KSHE-FM	A	7.6	7.2	9.4
KWK-A/F	A	5.3	6.8	8.1
KMJM-FM	B	7.3	7.4	6.4
WIL-FM	C	6.8	7.1	6.0
KEZK-FM	BM	4.5	4.5	5.3
KSD-FM	AC	6.2	4.7	5.3
KSD-AM	R	4.0	3.8	3.9
WRTH	BB		3.2	3.1

### % CHANGE INDEX

	J A 83	A S 83	% CHANGE
KSD	3.5	5.0	+42.9
WIL-FM	5.3	6.1	+15.1
KEZK-FM	4.9	5.6	+14.3
KMOX	23.2	24.6	+6.0
KYKY-FM	3.2	3.0	-6.3
KSD-FM	5.7	5.3	-7.0
KWK-A/F	8.6	7.8	-9.3
KHTR-FM	12.0	10.8	-10.0
KSHE-FM	10.3	9.0	-12.6
KMJM-FM	7.3	5.3	-27.4

# Radio Across-The-USA™

## San Diego



### BIRCH MONTHLY

FORMAT	J/J	J/A	A/S	
KGB-FM	10.3	8.5	8.6	
KJQY-FM	BM	5.9	9.0	8.3
KPRI-FM	A	6.7	7.7	7.2
KFMB	AC	7.6	8.4	6.4
XTRA-FM	A	6.4	5.8	6.4
XHRM-FM	B	2.2	3.3	5.8
KFMB-FM	AC	3.6	4.9	5.4
KSDO	N/T	3.5	4.6	5.2
KBZT-FM	AC	4.6	3.3	3.8

### BIRCH QUARTERLIES

FORMAT	J/M	A/J	J/S	
KGB-FM	A	6.5	7.2	9.5
KJQY-FM	BM	7.6	6.7	8.1
KFMB	AC	5.7	7.1	7.8
KPRI-FM	A	5.4	5.6	6.9
XTRA-FM	A	7.3	8.2	6.0
KFMB-FM	AC	4.7	5.3	4.8
XHRM-FM	B	2.8	4.6	4.7
KSDO	N/T	4.8	4.5	4.6
XTRA	R	4.2	5.0	3.9
KCBQ-FM	C	2.7	4.9	3.6

### % CHANGE INDEX

	J A 83	A S 83	% CHANGE
KSDO	4.6	5.2	+13.0
XTRA-FM	5.8	6.4	+10.3
KFMB-FM	4.9	5.4	+10.2
KGB-FM	8.5	8.6	+1.2
KPRI-FM	7.7	7.2	-6.5
KJQY-FM	9.0	8.3	-7.8
XTRA	3.9	3.4	-12.8
KMLO	4.3	3.4	-20.9
KFMB	8.4	6.4	-23.8

## San Francisco



### BIRCH MONTHLY

FORMAT	JJ	JA	AS	
KGO	N/T	10.5	10.0	11.4
KCBS	N	4.8	5.4	4.8
KSLA-FM	B	4.8	5.1	4.8
KSLA-FM	C	4.8	5.1	4.1
KGO-FM	B	5.2	5.1	4.1
KTRC	N	4.8	4.5	3.8
KIOI-FM	AL	4.8	4.5	3.8
KMEL-FM	A	4.8	4.5	3.8
KIOI-FM	BM	4.1	4.0	3.1
KERP-FM	A	3.7	3.8	3.1

### BIRCH QUARTERLIES

FORMAT	JM	AJ	JS	
KGO	N/T	10.0	10.1	11.4
KCBS	N	5.2	5.0	4.9
KSLA-FM	B	4.8	5.0	4.8
KSLA-FM	C	4.7	5.0	4.1
KGO-FM	B	5.0	5.0	4.1
KTRC	D	5.0	5.0	4.1
KSLA-FM	A	5.0	5.0	4.1
KIOI-FM	A	5.0	5.0	4.1
KMEL-FM	B	4.8	4.7	3.8
KIOI-FM	BM	4.1	4.0	3.1
KERP-FM	AC	3.7	3.8	3.1

### % CHANGE INDEX

	J A 83	A S 83	% CHANGE
KGO-FM	5.2	5.0	-3.8
KSLA-FM	4.8	5.0	+4.2
KGO-FM	5.0	5.0	0.0
KTRC	4.8	4.5	-6.3
KIOI-FM	4.8	4.5	-6.3
KMEL-FM	4.8	4.5	-6.3
KIOI-FM	4.1	4.0	-2.4
KERP-FM	3.7	3.8	+2.7
KCBS	4.8	5.4	+12.5
KSLA-FM	4.8	5.1	+6.3
KGO-FM	5.2	5.1	-1.9
KTRC	4.8	4.5	-6.3
KIOI-FM	4.8	4.5	-6.3
KMEL-FM	4.8	4.5	-6.3
KIOI-FM	4.1	4.0	-2.4
KERP-FM	3.7	3.8	+2.7

## Seattle



### BIRCH MONTHLY

FORMAT	JJ	JA	AS	
KIRO	N/T	2.8	2.1	8.4
KISW-FM	A	6.5	6.5	7.9
KNBQ-FM	R	5.9	7.7	7.2
KUBE-FM	R	6.2	5.0	6.4
KZOK-FM	A	6.2	5.8	5.8
KOMO	AC	5.9	5.0	4.7
KYTA-FM	R	3.4	2.7	4.1
KBRD-FM	BM	3.1	2.3	4.0
KU	N/T	3.0	2.9	3.7

### BIRCH QUARTERLIES

FORMAT	JM	AJ	JS	
KIRO	N/T	2.8	2.2	8.6
KISW-FM	A	6.9	6.7	7.8
KNBQ-FM	R	4.3	5.4	7.1
KUBE-FM	R	4.6	5.4	5.8
KZOK-FM	A	6.4	7.6	5.7
KOMO	AC	6.3	5.1	4.8
KING-FM	CL	2.7	3.4	3.8
KRPS-FM	C	3.9	3.6	3.7
KSEA-FM	BM	5.3	3.5	3.7

### % CHANGE INDEX

	J A 83	A S 83	% CHANGE
KIRO-FM	2.0	2.4	+20.0
KOMO	5.0	5.8	+16.0
KYYX-FM	2.7	4.1	+50.0
KRO	9.1	5.4	+37.0
KZOK-FM	5.8	5.8	+0.0
KU	3.9	3.7	-5.1
KNBQ-FM	7.7	7.2	-6.5
KISW-FM	8.5	7.9	-7.1
KRPS-FM	3.7	3.4	-8.1
KING-FM	4.4	3.5	-20.0

## Tampa



### BIRCH MONTHLY

FORMAT	J/J	J/A	A/S	
WYNE-FM	A	9.2	9.9	12.7
WFBQ-FM	R	15.1	14.7	12.1
WWSB-FM	BM	10.2	12.6	11.9
WQYX-FM	C	7.5	6.9	6.7
WTFE-FM	R	6.7	6.6	7.2
WDE	BB	4.7	4.4	3.5
WGH-FM	AC	6.4	5.6	5.1
WMOG-FM	R	7.0	5.4	4.1
WOLG-FM	C	1.9	2.7	3.9
WTMP	B	2.6	3.3	2.7

### BIRCH QUARTERLIES

FORMAT	JM	AJ	JS	
WFBQ-FM	R	15.1	15.1	13.1
WWSB-FM	BM	11.0	13.5	12.1
WYFE-FM	A	7.7	8.1	11.5
WQYX-FM	C	6.3	6.7	7.8
WTFE-FM	R	5.8	6.2	6.9
WQYX-FM	AC	4.1	6.9	3.3
WMOG-FM	R	5.4	5.0	3.0
WDE	BB	6.4	6.8	4.3
WOLN	C	5.9	7.9	4.5

### % CHANGE INDEX

	J A 83	A S 83	% CHANGE
WYFE-FM	8.9	12.1	+36.1
WQYX-FM	6.9	6.7	-2.9
WDE	4.4	3.5	-20.0
WTFE	3.0	3.7	+12.1
WWSB-FM	11.6	13.9	+19.0
WOLN	5.0	5.1	+1.9
WFBQ-FM	14.7	12.1	-17.7
WMOG-FM	5.4	4.1	-24.1
WOLN	5.0	3.6	-28.0

## Washington, DC



### BIRCH MONTHLY

FORMAT	J/J	J/A	A/S	
WYTS-FM	B	12.2	10.8	9.1
WROX-FM	R	9.2	10.1	9.0
WMAZ	AC	5.9	6.1	6.0
WVA-FM	A	6.7	6.3	7.2
WYAY-FM	BM	4.7	5.6	6.1
WWDC-FM	A	5.4	6.0	5.5
WHUR-FM	B	6.6	5.2	5.1
WPKX-FM	C	3.2	3.5	4.4
WDC	N/T	2.6	3.4	4.8
WTOP	N	3.1	4.1	4.3

### BIRCH QUARTERLIES

FORMAT	JM	AJ	JS	
WYTS-FM	B	11.2	11.5	10.4
WROX-FM	R	9.4	9.1	9.1
WMAZ	AC	4.5	4.5	4.9
WVA-FM	A	6.9	6.3	6.5
WYAY-FM	BM	5.2	4.7	5.0
WWDC-FM	A	5.2	4.7	5.2
WHUR-FM	R	7.2	5.9	5.4
WPKX-FM	C	3.8	4.4	4.1
WTOP	N	3.4	3.4	4.1
WDC	N/T	4.1	3.1	3.9

### % CHANGE INDEX

	J A 83	A S 83	% CHANGE
WVA	6.1	6.0	-1.6
WYAY-FM	4.4	4.1	-7.1
WMAZ	5.3	5.2	-1.9
WTOP	4.1	4.1	0.0
WYTS-FM	12.2	11.5	-5.7
WWDC-FM	5.4	5.1	-5.6
WYAY-FM	4.7	5.6	+18.8
WPKX-FM	3.2	3.5	+9.4
WDC	2.6	3.4	+29.2
WROX-FM	9.2	10.1	+10.9
WYTS-FM	12.2	10.8	-11.5
WYAY-FM	4.7	5.6	+18.8
WYTS-FM	12.2	10.8	-11.5
WYAY-FM	4.7	5.6	+18.8



# COMING NEXT MONTH

DECEMBER 1983

## ■ **Pros and Cons of Changing Call Letters**

Almost every time a station changes format it thinks about changing call letters. But do new call letters help or hurt?

## ■ **Sure-Fire Closing Techniques**

It's back to the basics at most radio stations these days. Here are a few ways for even inexperienced salespeople to increase their chances of closing.

## ■ **The Changing Retail Market**

Phenomenal changes are underway in retailing, one of radio's richest sources of local advertising. Here's how to cash in on this growth market.

## ■ **Researching Your Advertisers**

Once radio stations hired research companies to learn about their listeners. Now stations are researching advertisers to increase sales.

## ■ **How to Hire a Competent Sales Manager**

The second in a series on executive hiring. It takes more than past sales records to isolate a potentially good sales manager. The guidelines are included.

## ■ **Saving on Conventions**

Almost everyone attends conventions. Some helpful hints on how to keep down the high cost of attending conventions.

## ■ **What to Do When You're Number Two**

There's a very special relationship that has been discovered between the second, third and fourth stations in the market and the leader. Here are the results of that special report.

## ■ **Surviving the First Quarter of 1984**

A first-time special feature! Practical sales ideas and methods for helping a radio station out of the financial doldrums. Successful sales consultants and executives contribute their ideas.

## ■ **1984—The Station of the Future**

Orwell's 1984 is here and radio has been making advances in programming, management and technology. What radio executives should know to become more effective in 1984.

## ■ **Radio People**

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

## SUBSCRIBE NOW

**YES!** Sign me up so I can start receiving RADIO ONLY every month. I understand that I will get **TWO EXTRA ISSUES FREE** if I act immediately. And, if I charge or send my check now, I'll get a **THIRD MONTH FREE**.

**GUARANTEE!** If for any reason, at any time, I find my RADIO ONLY subscription not worth the price, I reserve the right to cancel and receive the unexpired portion of my subscription fee immediately.

- Two Years (24 issues) \$45    One Year (12 issues) \$25  
 ADD TWO FREE MONTHS for acting quickly  
 ADD A THIRD FREE MONTH for sending a check or charging now  
 Charge (circle one) VISA or MASTERCARD

Card No. \_\_\_\_\_ Exp. Date \_\_\_\_\_

FOR FASTER SERVICE-SAME OFFER-CALL COLLECT AND CHARGE.  
(609) 424-6800.

NAME \_\_\_\_\_ TITLE \_\_\_\_\_

COMPANY \_\_\_\_\_ PHONE \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_

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

### PROGRAMMING

#### **NEW MUSIC IS FADING as a stand-alone format.**

Programmers once willing to heavy up on punk or unfamiliar rock music are now moving back to the Top 40 philosophy of the past: Play the hits and add several new hits every week. The new music craze helped rock radio kick its oldies habit, but research shows audiences will not sustain it as a lone format or as the majority of a station's format.

#### **COMMERCIAL-FREE HYPES are on the way out as researchers are convincing programmers to concentrate on the positive instead.**

The new approach is to sell the audience on what your station has—not on what it doesn't have. Ironic note: It wasn't advertisers' unwillingness to support stations which touted commercial-free that did it in. It was radio audiences who remained skeptical or became bored with the ploy. Smart programmers are abandoning this tactic.

#### **ROCK IS ON A ROLL in the form of Top 40 or "Hot Hits" imitations.**

Album rock stations are bracing for tough times in 1984, even as numerous album rock stations have already dumped their formats for more mainstream offerings. Unlike beautiful music stations which dumped the format when they lost ratings shares, album rock stations will probably remain rockers, but opt for tighter playlists, more commercial sounds.

### TECHNOLOGY

#### **SATELLITE NETWORKS EXPECT A BIG 1984 due to improved programming, widespread availability of dishes, increased knowledge of satellite technology and an awareness of the real needs of stations.**

The leaders, Satellite Music Network and Transstar, are launching additional formats in January and early response has been surprisingly brisk.

### RESEARCH

#### **RADIO RESEARCH IS READY TO BOOM.**

Stations caught in competitive battles need help in defining their positions in the audiences' minds. Already the number of companies specializing in radio research are increasing as of the past six months, with more entries expected in the months ahead. The five or six really good research com-

panies will be committed to major markets. Many executives are concerned about who will be left if they don't sign with one soon.

### FINANCIAL

#### **EMPLOYEE BENEFITS is the surprise usurper of station profits as the cost of running radio stations continues to spiral.**

Even shortcuts in automation, syndication, staff sharing and computerization are not enough to deliver the type of profits owners are looking for. Smart managers are concentrating on how to bring this financial aspect under control.

### LEGAL

#### **CONFUSION OVER 2,000 NEW STATIONS is causing many radio executives to avoid thinking about what may be their biggest challenge between now and 1988, when the new stations are all expected to be operational.**

The FCC is vague about the possibilities but virtually all knowledgeable observers predict that radio will have up to 25 percent more competition in the years ahead.

### BROKERAGE

#### **STATION SALES ARE BRISK with at least nine major or large medium-market station acquisitions announced or completed within the five-week period between the NAB and NRBA conventions this fall.**

Some brokers expect the pace to continue but not for long, since there is uncertainty about whether the present recovery will be of long duration. Buying and selling like this will continue until interest rates begin to go up, which may be as soon as 1984.

### REPS

#### **BONNEVILLE'S SALE OF TORBET TO SELCOM may be premature because some experts think the rep industry will once again become a growth business.**

Reps are adapting to tough times by merging for strength, creating networks with which to offer better sales packages to advertisers, and concentrating on the needs of the future, such as co-op and new business development. If the FCC eliminates the 7-7-7 rule and starts phasing in some of the potential 2,000 new stations expected by 1988, rep firms may have just the excuse they need for a renaissance.—By Jerry Del Colliano



## You're looking at a man who could use some good news. The new AP Network News.

As Program Director, your job is to get and keep listeners. To do that you need good strategy, determination and the best tools to work with.

At AP Network News, we want to help. That's why we're generating an additional 24 dynamic, drive-time news updates each day. All free of commercial clearances.

A two-minute NewsWatch highlights breaking news at the bottom of the hour. Our 60 second NewsMinute features the top stories at two minutes before the hour.

We've added these reports to our schedule of hourly newscasts, already available in 2½ and five minute versions.

Our new reports are short, and they're jammed with reliable information. You'd expect that from AP.

What's more, they add unmatched flexibility to your overall programming.

And AP Network News actually helps you keep listeners tuned to your station while keeping them tuned-in to the world.

There's more. AP Network

News has expanded its feature programming, from consumer affairs to computer news. It's information programming you and your audience will enjoy.

Best of all, our increased service comes without an increase in cost.

So, if you can use some good news in your ratings battle, call Glenn Serafin at (212) 621-1511 for more information and our latest demo tape. He'll explain how AP means good news for your lis-

teners — and good news for you at ratings time.



# Associated Press Broadcast Services. Without a doubt.

# PLAY TOTALLY RESEARCHED MUSIC.



SRP's **Totally Researched Music** is proving to be a powerful way to attract new listeners.

We knew that our exclusive agreement with The Research Group was just the beginning. Using their patented Comprehensive Music Test, 93% of

SRP's subscribers in the top fifty markets went up in AQH, 80% in Share and 93% in Cume.

# SRP

People who listen to SRP stations like what they hear. So will you.

Find out the facts and you'll start **playing the winners.**

Schulke Radio Productions, Ltd.  
3001 Hadley Road, South Plainfield, New Jersey 07080, (201) 753-0444  
A DIVISION OF COX COMMUNICATIONS, INC.

Source: Spring '82 - Spring '83 Arbitron, broadcast week, Persons 12+ MSA, Top fifty MSAs, pop. 12+.