

Radio Only

THE MONTHLY MANAGEMENT TOOL

ARBITRON
RATINGS
RADIO

What You Should Know About Arbitrends

Convention Issue Compliments of

WEISS & POWELL, INC.
RADIO SALES

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and medium markets.



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Katz Radio. The best.

KATZ RADIO / A DIVISION OF KATZ COMMUNICATIONS INC

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Satellite Music Network is dishing it out at the NAB convention.

Dishing out a personal satellite dish each day.

You probably heard about our satellite dish giveaway at the last NARB Convention. Maybe you even won one. If not, you've got another crack at it. Because every day of the convention, we'll draw a name and give away a dish valued at \$2500. And all you have to do to enter is stop by our hospitality suite and leave your name. But don't rush off again. If you stick around a minute, you could find that the best thing we're dishing out is a concept that could be worth much more to you than a \$2500 prize.

Dishing out top quality radio.

We offer all the advantages of local radio with the kind of quality no individual station can match. Top national on-air talent. And top programming from the nation's premier radio consultants, Burkhart/Abrams/Michaels/Douglas & Associates. Only SATELLITE MUSIC NETWORK gives you this winning combination in a choice of four proven formats.

Dishing out flexibility.

With SATELLITE MUSIC NETWORK, you can have the best national talent and programming and still sound local. You can still serve local needs. Still be responsive to your particular community. Our exclusive Flex Clock™ system gives you

the option of adding local news, weather and traffic reports. And our Localiners™ offer you breaks and chatter specific to your station and market, recorded by our on-air personalities. So our air staff actually becomes your air staff. One of our affiliates wrote to tell us, "Our audience thinks the satellite people are local announcers. They call up and ask them to parties."

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So what's the ticket for having top programming and top talent for your local market station? It's a whole lot less than the cost of broadcasting with your own programming and on-air staff. With SATELLITE MUSIC NETWORK, your staff requirements are greatly reduced. Your outlay for music and specials is eliminated. The expense for news and sports feeds becomes optional. You can even forget the development costs for advertising materials, since SATELLITE MUSIC NETWORK provides you with a complete advertising and merchandising kit. All in all, you could save from \$10,000 to \$100,000 in operating costs per year. And our total one-time set-up expense could run as low as \$4500.

Dishing out a brighter, cleaner sound.

Our state-of-the-art satellite system assures reliable, high quality transmission. Your station is connected to our studios in Dallas and outside Chicago

via satellite uplink, providing a consistently strong, interference-free signal, day and night. In fact, your transmission could end up sounding a whole lot cleaner and brighter and bigger than it does now.

Dishing out the sound of success.

Whichever format you choose, it's a program that's music to your ears and a big plus to your bottom line. In reduced operating costs. In increased sales potential. In every way you consider it, SATELLITE MUSIC NETWORK can make you a winner. And speaking of winners, don't forget to stop by during our big giveaway at the NAB Convention.

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AT THE LAS VEGAS HILTON.



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Adult contemporary ... hits of today, plus oldies and re-currenits that appeal to adults 25-49. Includes hourly news, features and specials, too.



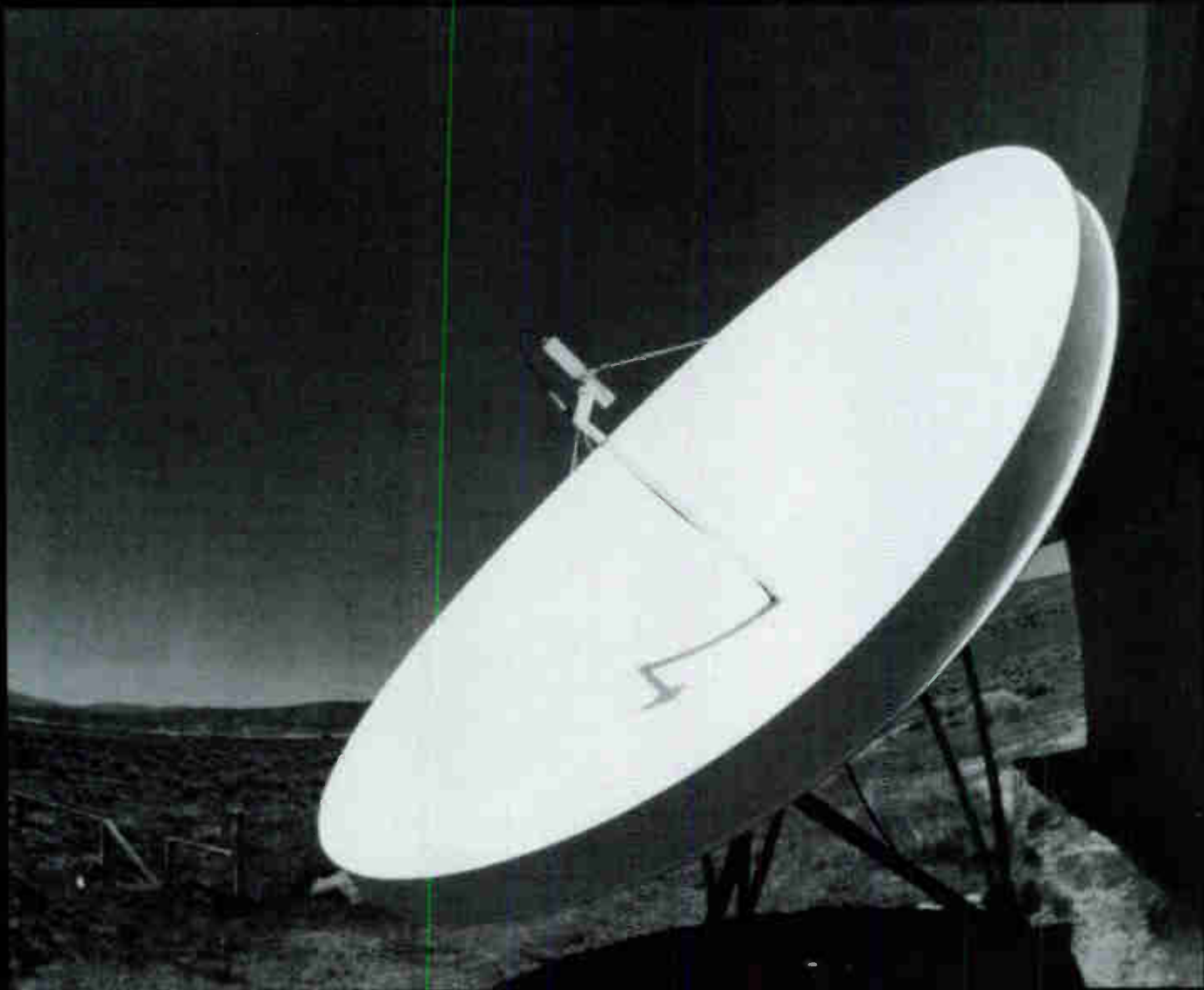
A contemporary country sound which pays its respects to the roots of modern country music as well. Newscasts on the hour, plus specials and features.



Original hits of the 40's, together with the best pop sounds of the 50's and 60's. The Stardust MOR sound captures the affluent, 35+ audience, and includes hourly news, features and weekend specials.



Kent Burkhart's New Contemporary Top 40 sound is aimed at the teen-to-34 demographic with four or more hit songs in a sweep, a reduced commercial load and exciting Top 40 specials.



**Satellite
Music
Network**

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SCHAFER with random select audiofile multi-cart machines.

SCHAFER, offering outstanding full-charge management programs thru the MAPS business system products.

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schafer

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Radio Only™

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The nation's
largest
radio-only
company:



World Radio History

Now, larger.

Infinity Broadcasting proudly
announces the pending acquisition of
WJJD and WJEZ, Chicago.*

New York **WKTU**
New York **WJIT**
Chicago **WJJD**
Chicago **WJEZ**
Philadelphia **WYSP**
Boston **WBCN**
Houston **KXYZ**
San Diego **KCBQ**
San Diego **KCBQ-FM**
San Jose/San Francisco **KOME**
Jacksonville **WIVY**

**pending FCC Approval*

 **finity**
The Radio Company

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Intro



FORMAT 41* : The the void in

Format 41 is the format that fills a real void in your market. Consider for a moment the contemporary/popular music spectrum. "Hottest Hits" formats generally target ages 12 to 30, so the *median age* target of that format is about 21. CHR aims 18 to 36, so the *median age* of their audience is about 27. Then there are the "Adult Contemporary" music stations, which do best in the 22 to 40 age range...*median age* of 31. Next is "Beautiful Music," which across the country has its appeal centered in 42 to 65, for a *median age* of about 53. Something missing there?

Yes.

A format with a median age of 41...one for

radio listeners - age 32 to 49 - who don't particularly like "mostly instrumental" beautiful music and find no good all-vocal alternative.

Transtar's Format 41 is the format that fills the void with a very high-quality product carefully crafted to win a superior audience position in even the very largest of the top 100 markets. The target range of the format: 32 to 49 year olds.

Why should you use Transtar's Format 41 to fill the void? Besides the obvious cost savings of a 24-hour satellite-delivered format, and the impeccable programming quality and top grade research Transtar builds into its product, there is a very practical reason: this

ucing



format that will fill your market.

format is a very tricky little animal to do right. A number of radio stations who have tried to fill the void have failed...sometimes badly. Transtar's Format 41 has the necessary ingredients they lacked. If you'll take a moment to call or write us, we'll tell you plainly why... and why you should move now to fill the void with Transtar's Format 41.

TRANSTAR

The Quality Satellite Network

* Service mark of Transtar Radio Network, Inc.

Tell me more about Format 41* and the other Transtar formats.

Name _____

Station _____

Address _____

Send to: 620 South Pointe Court
Suite 185
Colorado Springs, CO 80906

Or for more information and market availability just call us at 1-800-654-3904.

PHASE II

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TM

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6.8 Share/12 + * in Rochester on WYLF-FM

6.6 Share/12 + * in West Palm Beach on WNJY-FM

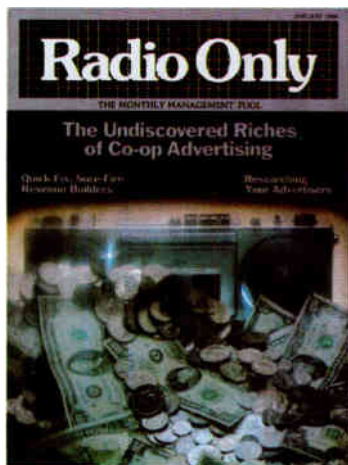
SEE US AT THE NAB IN THE JEWEL SUITE #2865, LAS VEGAS HILTON
AL HAM'S

THE "MUSIC OF  YOUR LIFE"

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JIM WEST
National Sales Director
2007 N. Collins Blvd., #501
Richardson, TX 75080
(214) 690-3858

**(Fall '83 Arbitron, 6AM-Mid, Mon-Sun)*



Co-op Treat

I was very impressed by RADIO ONLY's double co-op treat in January. I refer to "The Undiscovered Riches of Co-op Advertising" and "Secrets to Co-op Success."

"Selling with co-op requires a completely different approach than regular selling," Chris Lytle points out, because you're "working with many different people up and down the line of distribution." If you couple this with the problem of improper management of station co-op structures, it's easy to see some of the many pitfalls hidden in the co-op maze.

In "Secrets to Co-op Success," Miles David provided excellent guidelines for managers who are serious about maximizing their station's co-op potential. His concise outline even included some of co-op's most important, basic skills for salespeople.

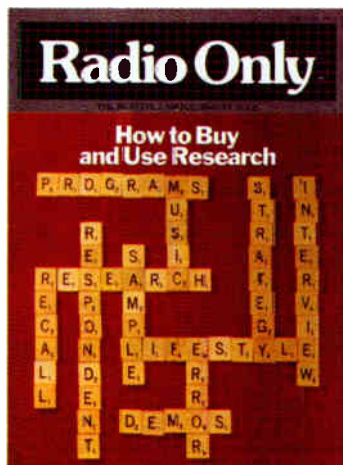
Literature devoted to straight selling techniques grossly outnumber those concerned with the multi-billion dollar co-op gold mine. These articles are a credit to RADIO ONLY and indicative of your awareness to market needs.

Congratulations on a great magazine!

Valerie Schubart
Co-op Director
WGRC Radio
Spring Valley, NY

More FCC Data

I concur with both observations of Steve Williams as printed in the Letters section of the February issue of RADIO ONLY. The magazine is indeed well worth saving



as a reference tool for several station departments, but that's not why I'm writing.

Like Mr. Williams, I greatly miss the "FCC Data" section that was included in your magazine back in the early days. In fact, I may re-subscribe to Broadcasting just to get that information...what a waste. Have you considered re-surveying your readers (after all, successful radio stations do continual research); perhaps our needs have changed now that we rely more heavily on RADIO ONLY.

Jeb Spaulding
President/General Manager
WNCS-FM Radio
Montpelier, VT

EDITOR'S NOTE: Every year we commission The Research Group to do trade press readership studies. We'll check closely to see how radio data rates this year.

Left Out in the Hall

Thank goodness Chris Lytle prefaced some of his comments in "When and How to Fire a Salesperson" (March 1984) with "Some say..." rather than make me feel he believes avoiding employees in the hallway or ignoring them is part of modern management.

This technique belongs in the neanderthal section of a management museum. It is symptomatic of the old, hierarchical, militaristic approach to management.

Hire someone, tell them what you expect, help them if they stumble, and if they are still not responsive, say goodbye.

Give us a break. This "avoid them in the hallway" business belongs



on The Buffalo Bill Show only!

Bob Botik, President
Botik Broadcast Services
Austin, TX

Don't Hold the Mayo

I recently received a copy of an article which appeared in the February issue of RADIO ONLY entitled "Eating at Your Desk." Author Gabe Mirkin states, "Don't add mayonnaise to your sandwich. Mayonnaise is a breeding ground for bacteria which can make you sick!" This advice is in error and needs to be corrected.

Mayonnaise is a high acid food which has never been proven to be a cause of food-borne disease. On the contrary, many scientific studies have demonstrated that common food poisoning bacteria will die off when they are present in mayonnaise. This implies that the presence of mayonnaise on a sandwich decreases, rather than increases the risk of food poisoning.

The factors most often involved with food-borne illness are: 1) improper refrigeration of perishable foods; 2) bacterial contamination of foods resulting from poor sanitary or food handling practices.

Robert E. Brackett, Ph.D.
Extension Food Safety Specialist
Agricultural Extension Service
Raleigh, NC

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.

A.O.R. DEMOGRAPHY

#1 18-49 Adults

KKDJ KLAQ KYYS WDVE WIOT WIYY
WLVQ WPYX WTPA WTUE WWCK WZZO

#1 18-34 Adults

KKDJ KLAQ KOMP KYYS WAAF WDIZ WDVE
WFYV WIOT WIYY WKDF WLAV WLVQ
WPYX WTPA WTUE WWCK WZXR WZZO

#1 25-34 Men

KEZO KLAQ KOMP KYYS KZAP WAAF
WAPI-FM WDIZ WDVE WFBQ WFYV WIOT
WIYY WKDF WLAV WLVQ WPYX WSHE
WTPA WTUE WWCK WZXR WZZO

#1 18-34 Men

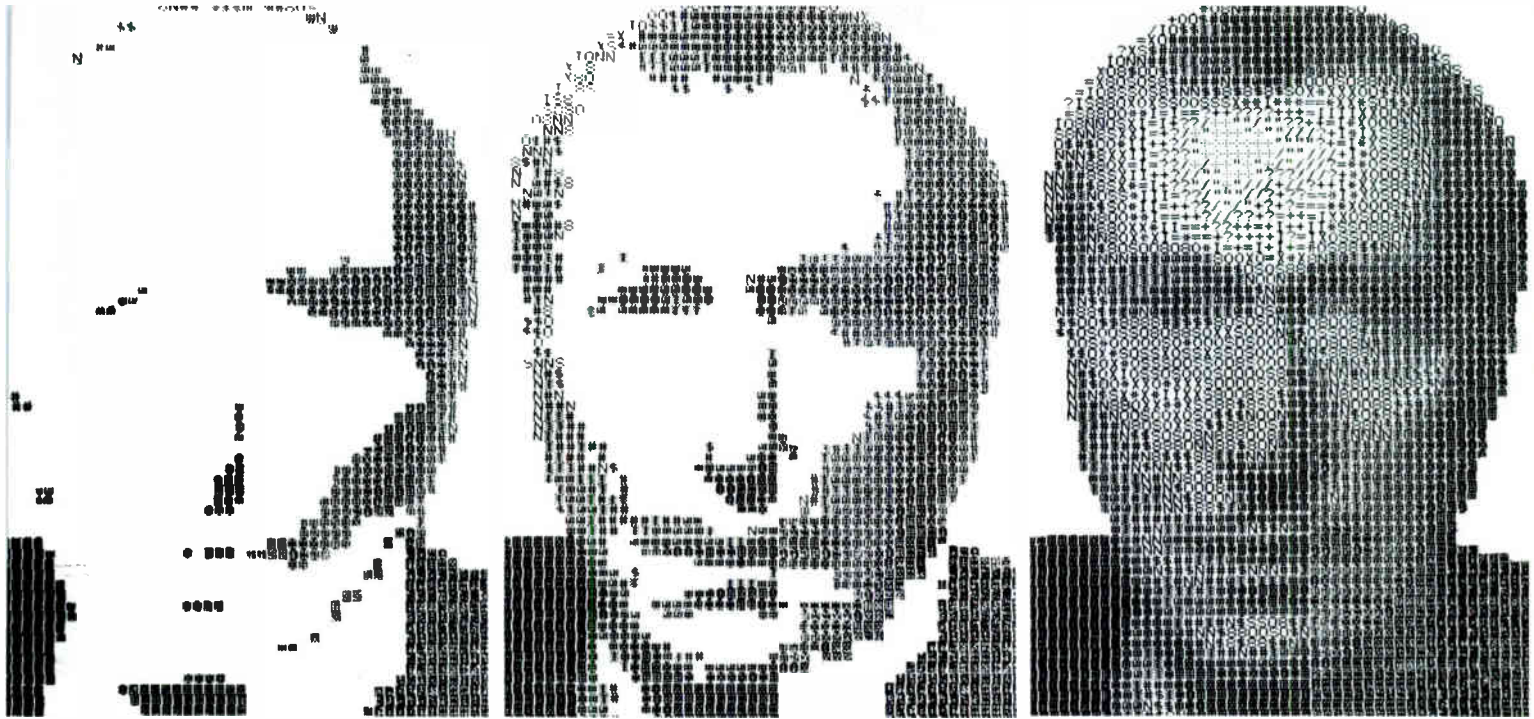
KEZO KICT KKDZ KLAQ KOMP KWXL KYYS
KZAP WAAF WDIZ WDVE WFBQ WFYV WHCN
WIOT WIYY WKDF WLAV WLVQ WMMR WPYX
WROQ WTPA WTUE WWCK WZXR WZZO

SUPERSTARS: FORMATTED FOR ADULTS

BURKHART/ABRAMS/MICHAELS/DOUGLAS AND ASSOCIATES, INC.

6500 RIVER CHASE CIRCLE, EAST
ATLANTA, GEORGIA 30328 (404) 955-1550

Rating source: Arbitron Monday-Sunday 6AM-Midnight, Fall 1983



OUR RATINGS ADD UP TO MORE THAN JUST NUMBERS.

They add up to better sales, programming and advertising decisions. Because at Arbitron Ratings, we're constantly developing the most advanced methods of putting the ratings to work for your station and your advertisers.

Catch the trends before they catch you by surprise.

ArbitrendsSM delivers a radio market report from our computer to yours. All you do is pick up the phone, turn on your IBM[®] XT and you're ready to keep an eye on audience trends. These computer delivered reports give you an advance picture of your market, allowing you to make timely adjustments in advertising sales or programming. The user selectable report formats let you pick the demographics, dayparts and estimates you need to study. The computer does the work of turning the numbers into useful information.

There's more to an audience than age and sex.

Target AIDSM uses ClusterPlusSM or PRIZMSM powerful marketing segmentation tools, to profile a market or audience by lifestyle characteristics. It can bring a whole new perspective to broadcast advertising. Now you can determine more than just the specific demographics of a broadcast audience; you can see what kind of *consumers* those numbers represent. You can differentiate stations, programming and formats from others with seemingly identical audience ratings. Target AID is the tool that allows you to pinpoint those audience differences and use them to your advantage.

See us at the NAB and see the shape of things to come.

The latest sales and programming tools for radio and television stations will be on display at the Arbitron Ratings Booth #802 at the NAB. Stop by. We'll show you how to get more than just numbers from your Arbitron Ratings Market Report.

ARBITRON RATINGS
Booth #802
NAB Convention April 29-May 2
Las Vegas Convention Center



COMING NEXT MONTH

MAY 1984

■ **Different Ways to Sell the Same Ratings**

What to do when more than one station in a format group has comparable ratings. And, what not to do.

■ **Is "Lite" Rock Another Fad?**

A report on radio's latest programming change and its chances for success in the months ahead.

■ **Programming Basics 1984 Style**

A new look at programming hints that may help a station get ready for the next rating period.

■ **How to Sell When Your Demos Are Too Old (or Young)**

Helpful hints to turn negatives into positives.

■ **Overcoming Retail Sales' Biggest Stumbling Blocks**

The answers to the most frequently stated local retailer objections.

■ **When Is Sales Training Necessary?**

Ways to tell when outside help is needed.

■ **The Growing Need for a Sales Coordinator**

A glimpse at this increasingly popular new position.

■ **Interviewing Prospective Salespeople**

What to really look for to find the best.

■ **Results of the AM Stereo Study**

Exclusive first glimpse of Jon Coleman's multimarket survey.

■ **When Two Employees Fight**

How not to lose either one of them.

■ **Five Steps to Station Acquisition**

What must be done today to own a piece of a station.



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YES! I want the benefit of reading these and many more stories month after month in RADIO ONLY. I understand that if I act now, I am entitled to the new subscriber offer.

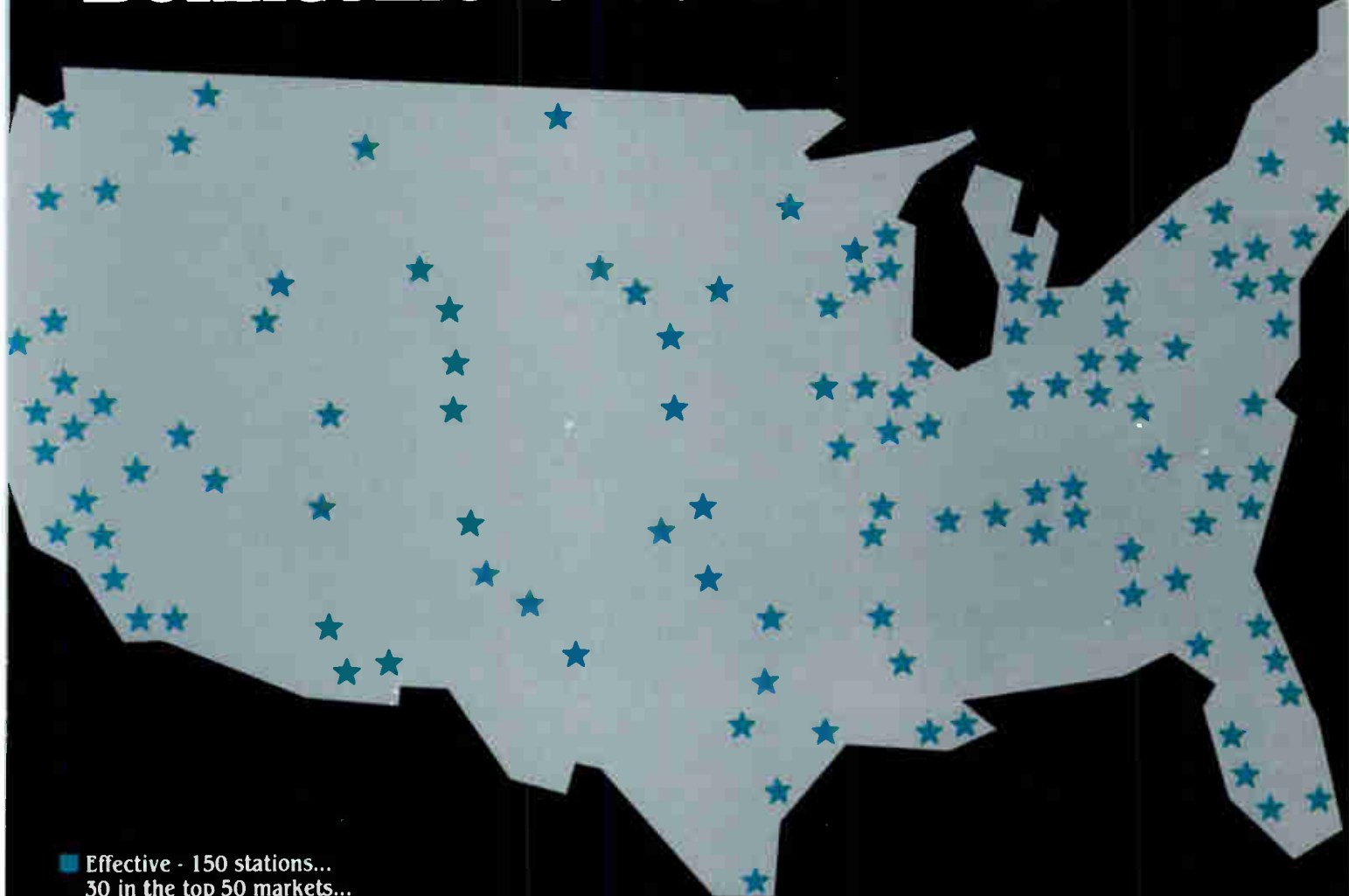
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OVER 10,000,000 LISTENERS*
and 150 STATIONS say...

"Bonnevillle is Music to Our Ears"



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

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

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

BONNEVILLE BROADCASTING SYSTEM

274 Country Road, Tenafly, NJ 07670 • 1-800-631-1600



Who Turned On The Power At One Of America's Top Stations?

KFRC

When the legendary KFRC in San Francisco wanted to give their image a jolt, they called on Clio Award-winning composer Otis Conner to produce a new musical ID package. ■ And the result was pure electricity! ■ He created THE POWER PAC™, high voltage ID's, themes and bumpers that are perfect for Contemporary Hit Radio stations of the 80's. ■ And now, you can have The Power, because Otis Conner Productions is making THE POWER PAC™ available as an exclusive in each market on a first come basis. ■ Every element in THE POWER PAC™ is charged with excitement. There are short **Power ID's** that can be mixed down to even shorter shotguns. **Power Stagers** that will establish and maintain your power image. **Power Image Enhancers** in

both 60 and 30 second full-sing logo and donut versions that will integrate your power image into promotional requirements. Power news open and bumpers. And specialty AM and PM drive themes which can be customized for your personalities. ■ In addition, all elements in THE POWER PAC™ are available on an individual basis. ■ Of course, THE POWER PAC™ is just one of the 11 complete ID/Promotion packages produced by Otis Conner Productions that will build awareness and image for stations in any format. ■ From country to rock, you'll find the right image at the right price. ■ So give us a call at (214) 358-5500 and ask for our free POWER PAC™ demo. ■ We think it will turn you on, too.



TheOtisConnerCompanies

Radio Imagery • Custom Music •
Sales Production Libraries • Special Features

2829 W. Northwest Hwy., Suite 940
Dallas, Texas 75220 • (214) 358-5500

Mel Karmazin

Infinity Is Not Just The Group's Name, It's Their Expansion Plan.

Infinity Broadcasting Radio President Mel Karmazin once told majority stockholders Jerry Carrus and Mike Weiner he wasn't ready to leave Metromedia's WNEW-AM/FM, New York where he was manager because the group consisted of only three stations.

Carrus and Weiner knew Karmazin because of one important thing they had in common—all worked at Metromedia (Karmazin from 1970 until 1981; Carrus was controller for radio and TV; Weiner was a salesman).

After the duo put together a \$35 million deal to buy three SJR major market stations from Gulf in a spinoff arrangement, Karmazin came aboard. That was in 1981. And ever since big has been the word to describe most aspects of the company.

Big deals. Infinity has purchased eight stations in the past two and a half years. The most recent acquisition is a \$13.5 million deal with Schering-Plough to buy WJJD/WJEZ, Chicago.

Big markets. Karmazin has Infinity in Boston (WBCN-FM); New York (WKTU-FM/WJIT-AM); Philadelphia (WYSP-FM); Houston (KXYZ-AM); San Diego (KCBQ-AM/FM); San Francisco—well, almost—it's San Jose (KOME-FM). They also own WIVY-FM, Jacksonville which is the number one profit station in that market. Now, two Chicago stations.

Big debts. Every time Infinity buys, they go to the bank. Of course, every time the bank says yes. Karmazin claims cash flow to debt service is not as close as some people think. He says Infinity walked away from buying Field's TV properties in Detroit and Philadelphia (the latter of which went dark) because that might make things close for them.

Big cash flow. The San Jose station produced over \$1 million in

positive cash flow for Infinity until this year when competition got a bit stiff. Two stations (WKTU and WBCN) reportedly post \$4 million in profits a year each.

Karmazin says when Infinity took over WKTU it had an 11 share under disco and now it has a five in the present urban format, but that more revenue is being gener-



*Infinity Broadcasting Corporation
Mel Karmazin, President Radio*

ated this year than back in 1980.

Karmazin's mode of operation is simple. For example, the Infinity staff consists of himself, a controller and a secretary. Principal owners Carrus and Weiner have offices in New York, apart from Karmazin who describes the duo as "the grandparents" and himself as "the parent" overseeing the stations.

Another of Karmazin's quirks is that he gives his managers as much autonomy as they can accept, except on real major matters. They hire the consultants and decide on advertising plans. While

many other groups do the same thing, Karmazin draws the line firmly by saying if the autonomy doesn't produce results, he'll get a manager who does.

Since he believes "You can't control the ratings, but you want as good a sales staff as you can get to sell the bad books," Infinity pays its salespeople handsomely. Several make six figures. "Why should air talent be the only high paid people at the station?" he asks.

There are no more than 28 people working at any Infinity station. Two of them are Spanish formats.

WJIT-AM New York is a money machine by all local accounts and may be valued at \$15 million.

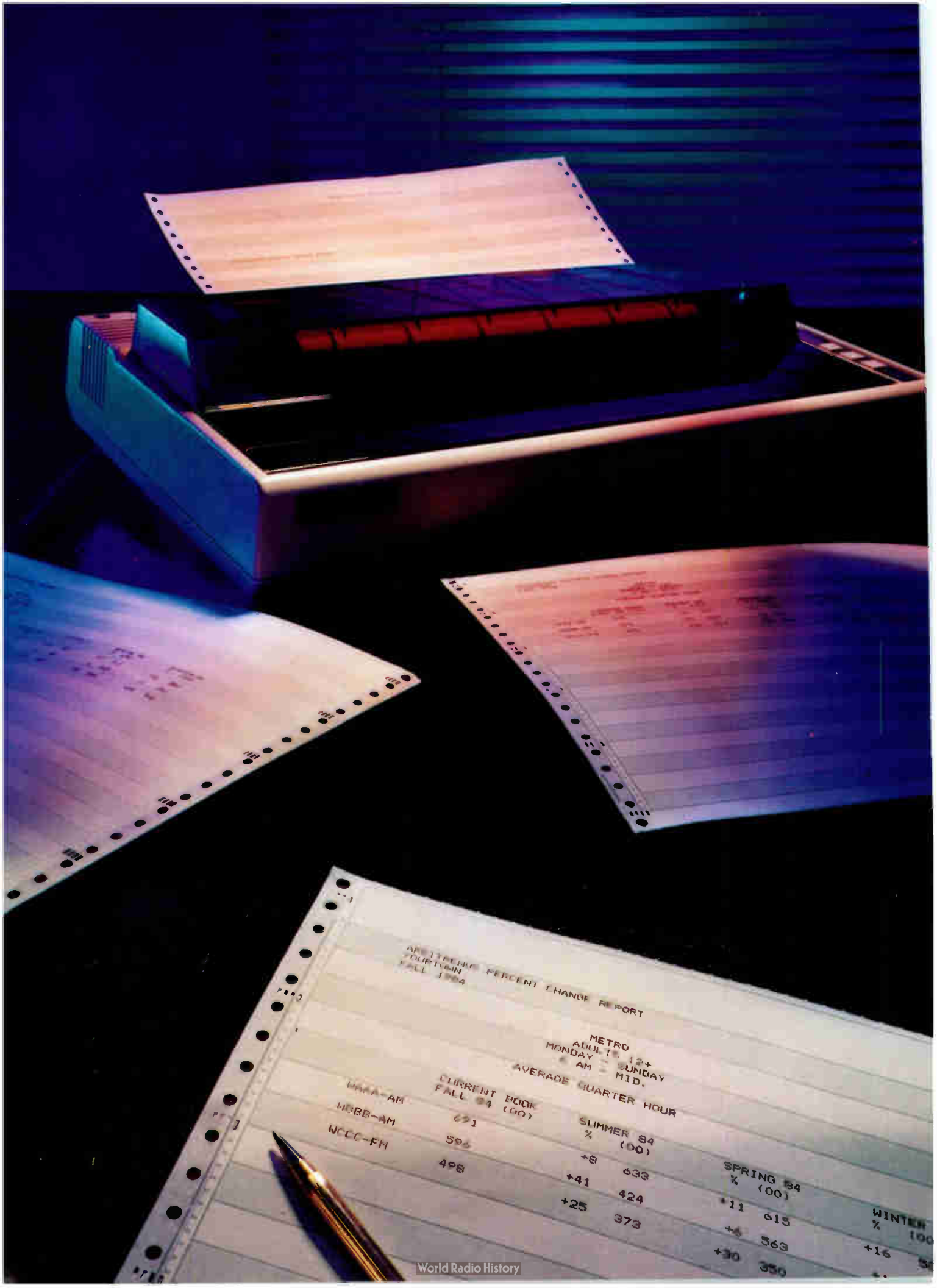
There are no Infinity national PDs. No national sales manager. No one format for all stations, as some groups have.

Carrus and Weiner have five investors who bought in on their first KOME, San Jose purchase for \$450,000 in 1972. Although none have invested in any of the other Infinity acquisitions, they remain the silent partners. Karmazin himself has a piece of the equity.

Their acquisitions list reads briskly. KOME first. Then WIVY, Jacksonville for \$800,000 in 1975.

WBCN-FM, Boston for \$3 million in 1978. The SJR/Gulf spinoff for \$35 million in 1981 involving WJIT-AM/WKTU-FM, New York; WYSP-FM, Philadelphia. KXYZ-AM, Houston for \$2.3 million in 1983. KCBQ-AM/FM, San Diego from Charter for \$8 million in 1983 and now Plough's WJEZ/WJJD, Chicago for \$13.5 million.

Karmazin's boast: "When the 7-7-7 rule goes by 1985, we will be the largest radio company in existence. The only companies bigger than us today seem more committed to TV than radio." ■



APRIL 1984 PERCENT CHANGE REPORT
FOURTEEN
FALL 1984

METRO
ADULTS 12+
MONDAY - SUNDAY
6 AM - MID.
AVERAGE QUARTER HOUR

STATION	CURRENT BOOK FALL 84 (00)	SUMMER 84 % (00)	SPRING 84 % (00)	WINTER % (00)
WAAA-AM	671	+8	633	+11
WBBB-AM	595	+41	424	+6
WCCC-FM	498	+25	373	+30
			350	

What You Should Know About Arbitrends

Radio executives are carefully examining whether the new monthly microratings will be worth it. Can they help stations make more money?

Ten years ago an Arbitron executive told those gathered at an industry convention that "someday" ratings might be delivered "from our computer to your computer."

That someday is today. Arbitron's uncanny ability to market radio research will be tested strenuously in the coming months. To arrive at this new service dubbed Arbitrends, the parent company has had to make a financial commitment to it. The service will, at first, be available in only the top 23 radio markets.

As usual, Arbitron has also had to fight resistance from, not only the radio industry, but also its own Advisory Council, which unanimously opposes monthly computer service.

The debut of the Arbitrends service was scheduled to coincide with the spring 1984 NAB Las Vegas Convention. The project has been postponed several times due to various problems, including software development difficulties, but the company remains more committed to the project than most industry executives believe. In short, Arbitrends represents a new space-age service loaded with potential and tied in to today's most popular revolution—the arrival of the personal computer.

For Arbitron, at least, the timing appears to be superb. But what radio industry executives are searching for is whether or not the new microratings are important enough to justify the investment and the additional price.

The investment

for hardware is not so great for stations in the top 23 markets. Most stations, especially the larger, more profitable ones, have already acquired or plan to buy personal computers. It's true that the most common application is word processing and spreadsheet analysis. Some use computers for music research done in-house.

At the same time, an increasing number of station people are becoming comfortable with computers and realize their potential. The fact is, you don't have to be a genius to operate one. The microcomputer is an extension of the typewriter, and it is very easy to work with.

So, the lines are drawn. The fate of monthly microratings may be tied to needs which have yet to be addressed. The bottom line is, can monthly ratings make money for radio stations in the top 23 markets? It's a tough way to judge them, but the industry already has Birch Radio, a monthly rating service customarily accepted as the programming tool.

Speed can mean more money to radio stations. It can also mean less money. Stations which are trending upward can be tracked in a monthly mode for potential advertisers. Radio stations will be able to use their new Arbitrends service to print out up-to-the-minute numbers for their proposals and thereby attempt to show that

the more substantial quarterly ratings were the beginning of a trend.

Station salespeople can be armed with computer spreadsheets of late-breaking information and, better yet, the numbers are Arbitron.

This is not to say that Birch Radio numbers are not reliable. Obviously, the radio industry has accepted Birch as a reliable tool. Advertising agencies and media buyers have not been so kind. While they are subscribing to Birch monthlies in increasing numbers, all studies show that Arbitron is the service they prefer to base spot purchases on.

This is a powerful argument for Arbitron, which can now make a case for stations using their quarterly service to "extend" it to the rolling monthly averages. And, both the quarterly reports and monthly averages will be available via the station's personal computer. This is a combination that could be effective as a sales tool.

The usefulness of Arbitrends in selling will depend greatly on how quickly radio stations learn to change their ways.

Stations are used to a "book mentality." Simply put, this means stations wait for the Arbitron book and accept the fact that when the numbers are received, the market conditions may not only have changed, but may have changed drastically. This universal rule is accepted for better and

for worse.

For the better, a station carrying sports, which may have hyped its summer ratings, can sell right into the fall on audience estimates that, quite realistically, are lower

ARBITRENDS SCHEDULE FOR ALL THREE- AND FOUR-BOOK MARKETS

PERIOD TO BE SURVEYED	PRODUCT TO BE COMPUTER-DELIVERED	PROBABLE DELIVERY
Jan - Feb - Mar	the usual winter quarterly	late April
Feb - Mar - Apr	new monthly rolling average	late May
Mar - Apr - May	new monthly rolling average	late June
Apr - May - Jun	the usual spring quarterly	late July
etc.		

during the fall survey period. But fall ratings aren't issued until winter. Many buys are made in the meantime. It's understandable how the radio industry has learned to love "old" ratings.

For worse, a station which is trending upward, either because of format changes or audience migration from other stations, can only sell blue sky by waiting until the "next" book. If the station buys Birch monthlies in the interim, many buyers will insist that they see the next Arbitron to be sure.

If radio executives can see advantages in having more up-to-date information, Arbitrends may begin to be worth the extra eight percent of its original contract cost.

On the negative side, the start-up Arbitrends information will only cover limited demographics. At first it will be audience 12+, 18+ women, 18+ men, and teens. Some radio executives are not thrilled with these limited targets, but in truth, station people have been known to sell, not only off of limited numbers, but outdated ones as well.

Radio stations have been resistant to change in the past ten years. Arbitron, for various reasons, some personal, has been force-feeding change. Generally, the radio industry winds up accepting even the toughest of alterations to their security blanket known as Arbitron ratings. Expanded Sample Frame is one example. Extended rating periods is another, although it's hard today to understand how industry executives could oppose longer rating periods that "equalize" stations and offset the problems associated with "hyped" contests or big news events.

Right now, the worst thing Arbitron can do is offer wide demographics for its rolling monthly averages and fuel the debate that contends that what Arbitron really wants is 12 full rating periods (one per month). Arbitron denies this and, as of now, it appears such plans are highly unrealistic.

The main goal for now is to win Arbitron subscribers over to the monthly rolling averages by cashing in on the popularity of the relatively inexpensive personal com-

puter. It is really not relevant now to project what services will be adopted in the future, because the prerequisite is industry acceptance of this mode of delivery. But, if the industry accepts ratings by computer, it may see radical

changes in the future in radio ratings delivery systems.

Executives wondering whether the investment is worth the time, expense and trouble will be examining several areas:

■ **COST**—There is an initial

FOR AND AGAINST ARBITRENDS

Here are the arguments heard most frequently and their counterparts.

PRO-ARBITRENDS

Birch shows the need for and acceptance of more frequent information.

Present subscribers to Arbitron 28-day monthlies show the desire for more information.

Advisory council was supportive of limited demos and a rolling-average service.

Purpose of intermediate reports is only to temper a decision made from the quarterly report, not to lead to 12 full books a year.

Arbitron has no intention to have AID available for the intermediate reports.

The intermediate report, not being a printed document, will thus have less sales utility.

Limiting the demos will make the rolling-average reports useful for programming without being useful for sales.

Arbitron will only consider offering more demos if clients want them (and some already do).

Additional demos can be provided in the computer-delivered rolling-average reports at little or no additional expense.

Statistically, it's unlikely that month-to-month changes in the reported data reflect real changes in the listening. The marketplace—and buyer sophistication—will determine whether a station can get away with selling using noncurrent data.

Arbitron is providing a needed and requested service to its clients.

ANTI-ARBITRENDS

Arbitron is afraid of competition and wants to soak up research dollars to keep them away from Birch.

Presently, 28-day monthlies are only in five markets. Even there, subscribers tend to buy such things only in self-defense.

Advisory council has voted unanimously against Arbitrends. Some members claim that it is untrue to say the council ever supported the service.

Arbitron wants 12 full-demo reports a year and wants to charge accordingly for the expanded service.

Doing 12 (monthly) sets of AID runs a year will cost three times as much as four (quarterly) sets.

If numbers are available, they can be used to the detriment of radio sales efforts, regardless of whether in printed books mailed out by Arbitron or on computer runs. Further, agencies will be given this information in some sort of printed form without having to use an in-house computer.

Programming is just as demo-targetted as sales. Limited demos mean limited utility for either.

It's only a matter of time before Arbitron expands the demos (and why won't Arbitron divulge which clients are requesting more).

Arbitron wants to expand the demos so they can charge more.

With more frequent reports, an unscrupulous station can try to sell with noncurrent data, using the monthly updates if they are in its favor but ignoring them if they are not. At the very least, this will cause "confusion in the marketplace." At worst, buyers will be able to whipsaw stations with the additional reports or to insist on rating-point guarantees.

Arbitron is proceeding with a service which nobody wants and which most oppose.

FINALLY! TARGETED HEAVY USER RADIO NETWORKS.

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Advertisers' Marketing Needs.



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Call The Spot Radio Target Networks of America at (212) "MG RADIO".

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Hillier, Newmark, Wechsler & Howard
World Radio History

Major Market Radio
Weiss & Powell

QUARTERLY REPORTS

TREND FORMAT

Go back 3 years

Visual description of your station's performance over time

- User selectable
- User select from 1 to 4 estimates
- Rank can be alphabetical, alpha select or numerical by estimate

CHICAGO

ARBITRON RADIO TRENDS

CHICAGO - METRO

MONDAY-SUNDAY 6AM-MID

STATION EST	WINTER 81-82	SPRING 82	SUMMER 82	FALL 82
WAAA-AM	AGH RTG 1.2	1.4	1.3	1.2
	SHR 6.9	7.3	7.2	6.9
	CUME RTG 1.3	1.5	1.4	1.3
	TSL-QHR 36.2	33.5	28.9	29.2
WBBB-AM	AGH RTG 1.2	1.4	1.3	1.2
	SHR 6.9	7.3	7.2	6.9
	CUME RTG 1.3	1.5	1.4	1.3
	TSL-QHR 36.2	33.5	28.9	29.2
WDDD-AM	AGH RTG 1.2	1.4	1.3	1.2
	SHR 6.9	7.3	7.2	6.9
	CUME RTG 1.3	1.5	1.4	1.3
	TSL-QHR 36.2	33.5	28.9	29.2

QUARTERLY REPORTS

DEMO FORMAT

Average up to 5 quarterlies

Customize the report

Up to 4 demos on a screen

- User selectable
- User selectable geography
- User selectable
- Rank can be alphabetical, alpha select or numerical by estimate

CHICAGO SURVEY PERIOD: 01/01/83 TO 03/30/83

ARBITRON RADIO LISTENING

STATION	METRO		ADI		TSA	
	ADULTS 12+		MEN 12-34		ADULTS 12-34	
	AGH RTG	CUME RTG	AGH RTG	CUME RTG	AGH RTG	CUME RTG
WAAA-AM	1.4	1.8	0.8	1.1	1.8	2.2
WBBB-AM	1.4	1.8	0.8	1.1	1.8	2.2
WDDD-AM	1.4	1.8	0.8	1.1	1.8	2.2
WEEE-AM	1.4	1.8	0.8	1.1	1.8	2.2
WFFF-AM	1.4	1.8	0.8	1.1	1.8	2.2
WGGG-AM	1.4	1.8	0.8	1.1	1.8	2.2
WIII-AM	1.4	1.8	0.8	1.1	1.8	2.2
WJLL-AM	1.4	1.8	0.8	1.1	1.8	2.2
WKKK-AM	1.4	1.8	0.8	1.1	1.8	2.2
WLLL-AM	1.4	1.8	0.8	1.1	1.8	2.2
WMMM-AM	1.4	1.8	0.8	1.1	1.8	2.2
WNNN-AM	1.4	1.8	0.8	1.1	1.8	2.2
WOOO-AM	1.4	1.8	0.8	1.1	1.8	2.2
WPPP-AM	1.4	1.8	0.8	1.1	1.8	2.2
WQQQ-AM	1.4	1.8	0.8	1.1	1.8	2.2
WGGG-AM	1.4	1.8	0.8	1.1	1.8	2.2

QUARTERLY REPORTS

CHANGE FORMAT

Pinpoints changes automatically

Compare current estimates with 1, 2, or 3 prior surveys

Any number of stations in rank order can be analyzed at once

- User selectable

CHICAGO FALL

METRO ADULTS 12+ MONDAY - SUNDAY 6:00AM - 12:00MD

AVERAGE QUARTER HOUR

STATION	CURRENT BOOK (00)	SUMMER 83 %	SPRING 83 %	WINTER 83 %
	WAAA-AM	234	5	223 8
WBBB-AM	234	5	223 8	211 -5
WCCC-AM	234	5	223 9	211 -5
WEEE-AM	234	5	223 8	211 -5
WFFF-AM	234	5	223 8	211 -5
WGGG-AM	234	5	223 8	211 -5

ROLLING AVERAGE REPORTS

TREND FORMAT

See changes over time

Look for increased/decreased loyalty over time

- User selectable
- User selectable 1 to 4
- Rank by any column, alphabetically or station select

YOUR METRO

ARBITRON RADIO TRENDS

POPULATION 6432000

YOUR - METRO

MONDAY-SUNDAY 6AM-MID

STATION EST	01-02-03 81-82	02-03-04 82	03-04-05 82	04-05-06 82	05-06-07 82
	WAAA-AM	AGH RTG 1.2	1.4	1.3	1.2
	SHR 6.9	7.3	7.2	6.9	7.3
	CUME RTG 1.3	1.5	1.4	1.3	1.5
	TSL-QHR 36.2	33.5	28.9	29.2	33.3
WBBB-AM	AGH RTG 1.2	1.4	1.3	1.2	1.4
	SHR 6.9	7.3	7.2	6.9	7.3
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	SHR 6.9	7.3	7.2	6.9	7.3
	CUME RTG 1.3	1.5	1.4	1.3	1.5
	TSL-QHR 36.2	33.5	28.9	29.2	33.3

The Mini-BINGO® Times

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April 1984

Vol. 2 No.4

Mini-BINGO Helps "Book" With 1/4-Hr., CUME, Time-Spent

If you're looking for a way to increase your ratings during your next Arbitron, you won't find a better promotion than Mini-BINGO.

Mini-BINGO is the ultimate way to attract a big cross-over of people to listen to your station during a survey period. Across the board, this 12-week promotion works wonders in all areas of listenership:

- Quarter-hour listening goes up because new people tune in to listen to the program, especially if you gear your game times around a half-hour period—such as 9:–9:30, 10:–10:30, etc.

- CUME increases because of massive new listener tune-in; and

- Time-spent listening makes a dramatic jump upward because the games are played over a *minimum* 5-hour period each day.

Plus you've got a print ad campaign right there to support your promotion: the Mini-BINGO card itself acts as the perfect mini-billboard. Custom-print your cards with your call letters and frequency prominently displayed, so listeners can easily find your station on the dial. Mini-BINGO cards are *actually* like having *thousands* of mini-billboards in circulation—in the hands of the people who will report their listening habits during the survey period.

You can't think of a better radio promotion than that!

Over 10 Million Mini-BINGO Cards First Quarter '84

The success stories keep piling up as Mini-BINGO heads into 1984, our second year in the United States!

During the first quarter, '84, we distributed more than 10 million Mini-BINGO cards . . . and, judging by the phone calls coming in, we expect the second quarter to be even bigger—and better.

What's more, many radio stations already have renewed their Mini-BINGO options for promotions scheduled later this year. And the renewals are coming in from all over.

Across the country, Mini-BINGO is selling and re-selling like hotcakes. When you take a look at the results, it's easy to see why! Call Larry Nathan (503) 686-0248 for more details.

CHRC Extends Mini-BINGO Promotion 13th Week—Prizes Draw 700,000 Entrants

When you've got a good thing going, why stop, right?

That's what CHRC, Quebec City, Quebec, said about Mini-BINGO. So the station decided to extend the 12-week promotion another week, by adding a grand prize drawing at the end of the game's run.

Listeners simply filled out an entry form, printed on the back of each Mini-BINGO card, and dropped them off at any number of locations after Friday's final game of the week.

Did it work? And ever. More than 700,000 Mini-BINGO cards were entered for the grand prize drawings. Plus, by adding the 13th week, sales increased a full 12 1/2%—and at no additional promotional cost!

Any station can play Mini-BINGO as a 13-week promotion. Just reserve part of your card for an entry form, and promote the drawing to your listeners over the next 12 weeks.

You can even feature a weekly radio remote at an audience-drawing location



Samson Bakery Sales Manager Noel Dumont shuffles a small sample of the 700,000 Mini-BINGO cards entered for grand prize drawings at CHRC wrap-up party.

such as the local shopping mall. It's a great way to draw additional weekly winners, with mall merchants providing the prizes.

Making Mini-BINGO into a 13-week promotion is a proven way to increase sponsor sales and station listenership. Make it work for your station, too!

"Fantastic response from both our listeners and our sponsors. . ." WCLW

" . . . WCLW is very pleased with Mini-BINGO. We have had fantastic response from both our listeners and our sponsors. In fact, we have on the average one winner per day. This proves to us that people are going into our sponsor's stores to pick up a card and they are listening to our station. *Many of these people are new listeners who would have never listened without Mini-BINGO!*

"We feel that Mini-BINGO has been a benefit both to our sponsors and us. In fact, we have plans on playing Mini-BINGO the same time next year.

"WCLW is passing out 28,000 Mini-BINGO cards each week in 40 outlets. Since we have started the game, we added four extra outlets. The response, as I said, has been fantastic!"

William A. Abele
Account Executive
WCLW, Mansfield, OH

Credit for Store Traffic Goes to Radio Station

"In 13 years, I've never run a promotion that's gotten as much action and reaction as Mini-BINGO, and the credit for the increased store foot traffic goes to the station. The sponsors can see the effectiveness of radio advertising."

That's the discovery of Jim Bowman, station manager at WAVT/WPPA, Pottsville, PA, made when he began airing Mini-BINGO on the two stations. And the response is equally impressive on both station formats—MOR/Talk/Info on WPPA, and TM Adult Contemporary on WAVT. According to Bowman, the \$5-a-game generates about one winner each day. And the real beauty of Mini-BINGO, Bowman says, is that you don't have to adjust the format to play the promotion. In Bowman's words:

"If you can run a 60-second spot, you can play this game!"

With five commercial stations in his market, Bowman says he plans to run Mini-BINGO twice a year to keep up his success . . . and regain his market exclusivity.

If you're interested in achieving similar success in your market, call Larry Nathan (503) 686-0248 today!

Welcome Aboard!

Mini-BINGO welcomes KJCS, Nacogdoches, TX; WRLT, Florence, AL; WPTW, Piqua, OH; WCBC, Oxford, NC; KITT, Columbus, NE; KGFX, Pierre, SD; KGNC, Amarillo, TX; WLYC, Williamsport, PA; KCBF, Fair-

banks, AK; WPXZ, Punysutawey, PA; WKIX, Raleigh, NC; WMRF, Lewistown, PA; WTCH, Shawano, WI; and WKXA, Brunswick, ME. *Congratulations!*

Keep Mini-BINGO Market Exclusivity with Early Renewal

The Radio Sales Support System. Software . . .

for the time you have to sell. **Display** audience estimates. **Analyze** listening patterns. **Examine** cost efficiencies. **Print** Reach-Frequency analyses. **Optimize** proposed schedules. **Maximize** your share. **Enhance** sales presentations. **Educate** sales personnel. **Prepare** targeted proposals. **Sell** un-used inventory, and **Upgrade** station professionalism.

Hammond Signal

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Powerful Reach Frequency capabilities.

Easy to use. The line at the bottom tells you what to do next.

Flexible control of important parameters.

“We were selling with it the same day we installed it.

In a couple of hours we had trained our entire staff. Now they run their own reports.

The system has more than paid for itself in pride, professionalism, enthusiasm, and confidence. The agencies call us now.”

Kerby E. Confer
Chairman

KEYMARKET STATIONS





THE BEST REASON TO ADVERTISE IN RADIO ONLY

Twenty-six thousand readers every month. Radio executives at virtually every radio station and group in the country.

Even more, advertisers can pick the exact page position by content. The free information card generates leads within weeks.

And, research shows RADIO ONLY beats *all* other trade publications in reader thoroughness.

RADIO ONLY is radio - not TV, records or cable.

Your ad life is one-month, not one-week.

Reason enough?



26,000 RADIO EXECUTIVES EVERY MONTH

For more information contact Jerry Del Colliano at 609-424-6800 about rates and availabilities.

■ **HOW IT WORKS**—The trend format (figures 1 and 4) can show quarter hour rating, share, cume rating, and/or time-spent-listening figures for any available demo cell, daypart, geographical area, station or group of stations. It can also show a report or combination of reports.

By showing several rolling average reports or several quarterly reports, the user can present a visual description of a station's performance over time.

The demo format (figures 2 and 5) can show quarter hour and/or cume rating for any available demo cell, daypart, geographical area, and station or group of stations.

This information can be shown, for any particular report, either in alphabetical order or in rank order, for the stations selected.

The change format (figure 3) can

show the percentage change (current report vs. one, two or three prior reports) for any available demo cell, daypart, geographical area, for one station or a group of stations.

This enhances the "trend format" with the calculations to show the degree of change in ratings estimates from report to report.

Figure 1	Quarterly Reports	Trend format
Figure 2	Quarterly Reports	Demo format
Figure 3	Quarterly Reports	Change format
Figure 4	Rolling Average Reports	Trend format
Figure 5	Rolling Average Reports	Demo format

Despite the industry's initial opposition to monthly microratings, the future looks promising. Whether they are accepted or not by radio executives, the real success will be judged by how hooked advertisers get on more frequent (if somewhat limited) ratings in-

formation. Knowing their taste for ratings, monthly microratings promise to be successful in the long run.

Stations can adopt a wait and see attitude with little immediate damage to their stations or billings.

Other executives will opt to go with monthly microratings now, not only as a "dress rehearsal" for the future, but to be the station that brings the more frequent ratings to the advertisers.

Even the biggest Arbitron critic can't say with conviction that computer-delivered ratings will be set aside in favor of the older, slower printed book system exclusively. The feeling is that a new way has arrived. It will be up to Arbitron to prove that their way can help stations make money.—*By Jim Smith, a Chicago-based research and program consultant, and Jerry Del Colliano*

ARE WEEKLY RATINGS NEXT?

Who watched the Super Bowl? The World Series? The Olympics? The farewell program of "M*A*S*H"? The "Winds of War"? Or the "Who shot J.R." episode on "Dallas"?

The day after "The Day After," we all knew the estimates of how many people had seen the program the night before. Nielsen and Arbitron can presently provide this almost instant television ratings information: the "overnights."

But they can do this because of a different ratings technology, the metered TV sets scattered across the country, and increasingly found in "wired" major markets. Radio ratings are neither wired nor metered.

Given diary methodology and the time lag built into the processing of a seven-day record of listening, there is no way that parallel "overnights" can be produced for radio.

Even a twelve-week rolling average which is computer-delivered on a weekly basis would—again, assuming diary methodology—not be available until a few weeks after the fact, thus lacking timeliness.

(In fact, such calculations can be done now in four-book-a-year markets, using either AID or a computer- or hand-analysis of a mechanical diary...but only quite awhile after the fact.)

But what if we set aside the diary? Since metered radio is impractical, what if we dealt only with telephone coincidental? Could we have radio "weeklies" or even "overnights"?

(Wait a minute! If salespeople are frightened by the thought of monthlies, they'd be petrified by weeklies...so let's not even utter the word "overnights.")

The answer, of course, is yes. In fact, even Arbitron and Birch will do a telephone coincidental for you. So will countless other research firms. And with the know-how and enough people, you could even do it yourself.

But Arbitron or Birch will charge you royally for such a survey. So will most other research firms. And if you do it yourself, you probably won't be able to sell with the information, even if you want to.

Weekly ratings, one way or another, might be of some interest—again, more for programming than sales—particularly with a format change, personnel change, advertising campaign, or in a generally volatile market.

But, of course, that is why countless major-market stations do just that, either in-house or by hiring a research firm to call for them. Given enough calls, a relatively stable week-to-week tracking device can be had.

Any PD who sees deterioration in the audience—overall or within a critical demo cell—according to reliable data can plan and make adjustments accordingly. And if growth is seen, full speed ahead!

As for overnights, if your only interest is programming—to see how a special program performed—it might be worth doing a quick reading on how well your election coverage stacked up against the competition's.

But to sell from such ratings on a day-after-day (overnight-after-overnight) basis probably makes little sense. The nature of radio is that it doesn't change that much from program to program, day to day, as TV does.

Rick DEES' WEEKLY TOP 40

Did You Hear What Rick Dees Said This Week-End?

Now every market can hear what one of America's most creative and successful air personalities is saying.



on some of the hottest radio stations including WHZZ in New York, KIIS (FM) in Los Angeles, WKQX in Chicago, KYUU in San Francisco, WASH in Washington, WZGC in Atlanta, WGCL in Cleveland, WRBQ in Tampa/St. Petersburg, WCZY in Detroit . . . ten of the top ten Arbitron rated markets and the list grows daily.

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Why Jingles Will Be Making a Comeback

The same industry that once loved them and left them now needs unique station identification again, but future jingles won't sound anything like the past.

There are several reasons why radio's love affair with jingles nearly ended in divorce.

One reason is that program directors, entering the so-called sophistication of the early 70s and armed with research, decided that station identifications, jingles and promotion shouts were becoming a detriment to their research-driven, hip programming methods. Album rock stations still can't find it in their formats to program jingles. The majority of rock stations either don't use them or use them

of the radio station. They not only added station identification, but excitement and promotional reminders.

Here's the case now being made for the necessity of returning to jingles on the nation's radio stations.

Stations within various formats share the same basic playlists, and, according to audience surveys, disc jockeys sound strikingly the same. There are very few radio listeners who can identify radio stations at a quick listen, the way program directors can.

from the carbon-copy jingles of the past. It serves no purpose to simply order a sound-alike package which has no distinct melody and which does not deliver the basic unique proposition that the station would like to have reinforced in its listeners' minds.

Here are some of the things that are changing:

1. Stations are discovering that buying stock jingle packages which were produced for another station usually will not fit in with a new station in another market. Syndication companies do this out of necessity because of the high cost involved in producing jingles. When they get a hot one, they package it up, dub it, send it out in the mail, and try to sell as many packages of it as they can. But this does not work for the average radio station with new, complex needs.

2. State-of-the-art sound is a necessity, whether it is an AM or an FM station. Too many times, mass-produced jingle packages with locally dubbed in call letters and slogans sound inferior to the music being featured on the station.

Program directors today understand one sound rule that cannot be violated: the musical production, including the quality of the singers and the dubbing, must equal the fidelity of the music being featured on that radio station. If it does not, the jingles will make the station sound cheap and inferior.

3. It is senseless to produce jingles that do not support the unique position of the radio station. Some stations don't know what their unique position is; they're just playing rock records.

Research could pinpoint how they differ from other stations in the marketplace. But once it is singled out by research, it becomes very important to make sure that the jingles sing the unique proposition.

4. It is desirable to have the frequency and the call letters sung together. Focus groups will show that the average listener cannot identify a station readily, or as readily as a program director could.

5. Too many jingle packages are produced without taking care that the frequency and call letters are understandable. One of the latest



on a very limited basis.

Over the years it seems that only the adult contemporary stations have continued using jingles on the air. In many cases, the jingles that they used were substandard, but their thinking was adult contemporary stations are supposed to have jingles.

The other important reason for their decline is left at the feet of syndicators and jingle producers who became "Johnny-one-notes" and, in effect, produced jingles that all sounded alike. To this day, radio station jingles sound alarmingly the same, and because of time restraints imposed by "more-music" program directors, the short jingle's lack of creativity has become even more glaring.

There was a day in radio when jingles were a very important part

So, the average listener, scanning up and down the dial, will find within a format the same records by title, or the same type of records, and the same basic sounding air personality or disc jockey. Unfortunately, they may even hear the same phrases, such as "more music," "uninterrupted music," "your cash-call station," "your summer headquarters," etc. And, to add insult to injury, they may hear the same news stories when stations break to do whatever news is scheduled.

One of the things being uncovered now in analyses of radio stations which are performing well in ratings is that they have some elements that make the station different. One of those elements usually, but not always, is unique on-air presentation. To accomplish that end program directors are leaning toward jingles.

Today's jingles are very different

tricks in jingle production is to make sure that the call letters are sung so distinctly that the listener can almost hear the hyphens between the letters. This will encourage potential diary keepers to write down the precise call letters of the radio station. Jingles especially should be used after records are finished, going into stop sets.

6. It is important to include disc jockey "shouts" on stations that feature personality. They are not necessary on stations which sell music instead of personality, and even though they might assuage some egos at the station, they are not a good use of time.

7. Program directors are most guilty of using jingles for the obvious, which is station call letters. They very rarely see new opportunities for station jingles.

For example, a station that is hit oriented and constantly does countdowns of hits should have a whole series of jingles which sell the station's proposition, call letters and jingles, and feature the number of the record being counted down. For example, if it is the number three record, it should sing "93 KXXX Top Five at Five, number three."

Some of the traditional ways of using jingles are a bad expenditure of money. For example, five different jingles used for weather and for news could better be devoted to the main staple of programming.

8. A good jingle package should not be abandoned for another one. It is thought to be wrong today to completely pull a jingle package from the air and replace it with a fresher one.

Listeners become used to hearing jingles on a radio station, and the best way to update a winning jingle package is to do it by adding new cuts featuring new things, in basically the same presentation. Then gradually eliminate the one, or two, or three jingles which are worn out or which no longer live up to the station's image. A redo of a jingle package is a dangerous thing, especially where a station has good ratings and where the jingle package is still state-of-the-art.

9. On rock stations research is finding that jingles should be used

frequently—between every record, and after a record is over, going into commercial sets. You cannot give station identification enough on any radio station, but it particularly lends itself to the juke box-Top 40 nature of a rock station.

A case can be made for leaving out jingles several times an hour to increase the flow of music. That becomes a programming decision. It does not detract from the listener's enjoyment because, in effect, two records back to back are really considered one record, without station identification in between. But in general, on some formats like rock, the more jingles, the better.

10. Jingles should be rotated equally. That means that every one has to be a good one. At most radio stations, the disc jockeys know the good ones from the bad ones and favor the good ones. The package then wears out quicker. A way around this is to produce a package of good musical cuts that can be rotated on a regular basis.

11. Musical beds with the station's theme can be very useful for contests, public service, or any station-related business, and listeners accustomed to listening to that station will recognize the theme.

12. Always use more singers and not less. Using fewer singers, no matter how many times they are overdubbed, sounds overdubbed. The station has to live with this sound for a long time and, therefore, should spend the extra money.

13. Stations are now considering jingle packages produced for them. They go to a reputable company, basing their decision not only on the type of cooperation and the cost, but on samples of some of the work done for other radio stations demonstrating quality.

14. PDs are learning not to copy another jingle package. So it is important to go to producers who are creative and who can create something for the individual station's market.

15. Stations are finding that they want to retain rights to the jingles that are produced, being careful not to offer them into syndication until it is in their best interest to do so.

16. Care is being taken as to

where jingles are produced. Some companies require residual fees that are assessed on a yearly basis. An attorney is usually involved in the contract process.

17. Smart programmers are finding that they should always have a program director present at the studio during production of the jingles for best results.

18. Only the jingles that are mixed to the station's satisfaction should be accepted. It should be written into the contract because many times jingles that sound great in the studio, sound lousy on the air. It should be expressly written that the jingle producer will give satisfaction to the programmer.

The argument that customized jingles cost too much is very damaging to a radio station's reputation and image. Prepackaged jingles will not have the flair, the color, the excitement of each unique station.

On the question of time, program directors are becoming more flexible. Just as they accept records which are longer than three minutes when they are hits, PDs have to learn to accept jingles that are over ten seconds long when they are worth it.

The biggest thing holding up the next jingle revolution is not program directors' willingness to put jingles back on the air, but problems with production companies and syndicators who are having a hard time dealing with the future and the changing needs of radio stations.

Today's successful program directors are beginning to lead the way, and can make jingles that will give them a competitive ratings edge. They are looking for a cooperative, quality-oriented and creative producer, either currently producing radio jingles or producing commercials for television, to work on a cooperative project. Stations are spending \$30,000 or more in large markets and perhaps \$20,000 or slightly less in smaller markets.

As stations look for things that will not only distinguish them from the others but reinforce their basics—the call letters, frequency, and their unique proposition—they are turning increasingly to custom-made station jingles. ■

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THE PHILOSOPHY

*“It’s our people against their people,
period!”*

*“The slower you go, the longer it lasts...
Most operators always want to do
everything at once.”*

*“When one of our stations is cookin’,
I don’t have to hear it ...
I can feel it in the halls.”*

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How to Have a Tight Playlist Without Being Repetitive

Now programmers want the advantages of a tight playlist without the adverse audience reaction. Here's how some are doing it.

What contemporary and Top 40 stations want is to be perceived as playing a wide variety of music when, in actuality, their playlist remains tight.

It's the ultimate challenge because variety and repetition are such opposites. But coming closer to that seemingly unlikely goal is more important now than ever.

Top 40 (or hit radio) stations have skyrocketed to the top of their markets' ratings in the past year, but as of the fall 1983 Arbitrons, these same stations appear to be slipping or at least leveling off. In many cases the rockers shot to the top quickly, and what their programmers do next could be critical in terms of survival.

Obviously, a tight playlist is restrictive in itself. Stations that do so reap an obvious benefit—always having a familiar, hot hit on the air when listeners join them. They reap a residual benefit also of being perceived as playing familiar, current, popular music.

The downside is that the tight playlist becomes predictable or boring, and simple elimination of songs that face listener burnout is not enough to solve the problem.

Programmers now see the answer as accepting a relatively tight playlist (25-40 tunes) but looking to change the way the songs are played and how the audience perceives the broadcast.

Most programmers are smart enough to break their playlists down into "hot hits," songs on the way up, and songs leveling off or on the way down. They usually mix them but still wind up with repetition trouble.

One approach is to add recurrences, songs that were big hits that deserve lesser rotation, but this can water down a playlist only so much.

But by adding perhaps two or three recurrences an hour and one or two carefully chosen future hits, the repetition can be lessened.

This is easier said than done because, as most programmers know (and most managers don't), the few new songs each week aren't always tomorrow's legitimate hot hits. Sometimes the PD's lack of objectivity, a record promoter's enthusiasm or a trade paper's advertising can be misleading.

So the real problem solvers are making sure that their recurrences are not burned out and are still acceptable (don't go back too many months) and that the future hits are, in fact, hits to start with.

In other times, rock stations would add oldies to water down the repetition, but this is more dangerous than it ever was in today's competition for the rock and Top 40 listener. Quite simply, people expect hits, not oldies, when they listen to hit stations.

Another thing that's being avoided is new music—the type that sets trends, punk or new wave. It may seem to aid the "hip" image of a station, but this type of music doesn't usually test on the same par with the nation's most popular songs in any given week. Formats made of new music entirely have flopped. There appears to be no advantage to sprinkling such songs into station playlists even if its primary purpose is to avoid too much hit music repetition.

Researchers agree that unfamiliar music is potentially the most volatile ingredient on a station.

Listeners also perceive more variety when a station's on-air fare doesn't flow from recent hit, big current hit, record on the way up, record on the way down, and recurrent.

Even rearranging the music to start with recurrent, big current hit, record on the way up, new music and record on the way down makes the repetition factor seem less offensive, even if it doesn't appear that way on paper.

Repetition is not necessarily bad if the listener perceives it as mean-

ing that he or she can know what to expect from the station. It's bad when the listener perceives it as undesirable or overly predictable.

The record industry may be sending help on the way. In the past many artists in a format basically sounded alike. Today crossover artists like Culture Club, Michael Jackson and Kenny Rogers all sound very different, yet they appear on the same playlist.

The station with the wider variety of music on their playlist may wind up with the lesser ratings. The station with the wider variety of the 30 or so hits may perform better. The station that sells as part of its image that it plays "the wider variety" or plays "songs you like with less repetition" may do best.

The idea of breaking a new, popular act nine or ten times a year is not out of character for Top 40 stations.

Most, however, simply pick the future hits without regard for tomorrow's trends. Some consultants think that by zeroing in on the new artists likely to appeal to the target audience, an image benefit can be derived. Music Television does this with regularity, even though they are playing more hits than they did when they signed on several years ago.

It isn't easy to do, but finding tomorrow's acts and making a big deal of it on-the-air can actually help a station's image with its listeners while the station continues to play the 30 biggest tunes.

Even the way the music is presented is key. The Top 40 stations start each quarter hour with a top 7 or top 9 hit, then the rest is predictable. The PD can reverse the process and play the same hit going into the hour and play the most popular record after that.

Programmers will have to find ways to reduce the predictability of the music and change the order in which it is played, the tunes that are used to water down the list and even the way the DJs set up the music. But it can be done, is being done now, and (according to listener research) must be done to keep Top 40 or contemporary listeners coming back for more.

— *By Laura Loro & Jerry Del Colliano*

Radio Programming

"SAFE" AC RECORDS

(Sample Hour)

Doobie Brothers	WHAT A FOOL BELIEVES
Barry Manilow	* READ 'EM AND WEEP
Eagles	I CAN'T TELL YOU WHY
Chicago	IF YOU LEAVE ME NOW
Sheena Easton	* ALMOST OVER YOU
Beatles	MICHELLE
Fleetwood Mac	OVER MY HEAD
Bread	IF
Kool & the Gang	* JOANNA
James Taylor	FIRE AND RAIN
Toto	ROSANNA
Billy Joel	* UPTOWN GIRL
Commodores	THREE TIMES A LADY
Barbra Streisand	EVERGREEN

By repeating the strongest 250-300 records over and over again, a programmer risks making his/her station BORING to the long-term listeners. Song by song, this appears to be a strong hour of programming. But there's a limited variety—these are all songs the station played yesterday and will have to play again tomorrow.

*Indicates current

POTENTIAL "VARIETY" RECORDS

Cyrkle	RED RUBBER BALL
Buddy Holly	MAYBE BABY
Turtles	SHE'D RATHER BE WITH ME
Jackson Five	THE LOVE YOU SAVE
Essex	EASIER SAID THAN DONE
Left Banke	WALK AWAY RENEE
Classics IV	EVERYDAY WITH YOU GIRL
Beatles	P.S. I LOVE YOU
Lovin' Spoonful	DO YOU BELIEVE IN MAGIC
Critters	MR. DIEINGLY SAD
Four Seasons	I'VE GOT YOU UNDER MY SKIN
Elvis Presley	DON'T BE CRUEL
Dave Clark Five	BECAUSE
Brooklyn Bridge	WORST THAT COULD HAPPEN

By inserting less-familiar records (like these) into a format hour, a programmer can promote "more variety," give his/her personalities more to talk about, and slow down the rotation on the strongest 250-300 songs. The net effect for the station is positive.

REVISED HOUR

Doobie Brothers	WHAT A FOOL BELIEVES
Barry Manilow	* READ 'EM AND WEEP
Classics IV	EVERYDAY WITH YOU GIRL
Chicago	IF YOU LEAVE ME NOW
Sheena Easton	* ALMOST OVER YOU
Dave Clark Five	BECAUSE
Fleetwood Mac	OVER MY HEAD
Lovin' Spoonful	DO YOU BELIEVE IN MAGIC
Kool & the Gang	* JOANNA
James Taylor	FIRE AND RAIN
Toto	ROSANNA
Billy Joel	* UPTOWN GIRL
Commodores	THREE TIMES A LADY
Four Seasons	I'VE GOT YOU UNDER MY SKIN

Those records that have been replaced by "variety" cuts (Eagles, Beatles, Bread, and Streisand) are not dropped; they are simply played in the following hour. The strongest 250-300 records, instead of being played daily, can now be played a more reasonable 3 or 4 times a week. (If there are 600 cuts in the "variety" category, each would be played just once a week.)

*Indicates current

SOURCE: Kurt Hanson, President, Strategic Radio Research



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Quality in our music: Each selection in our formats is continually tested for appeal to its target audience by The Research Group. Over \$600,000 worth of research is done each year on the music of our Adult Contemporary format alone.

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Quality in our programmers: Each Transtar format is programmed and carefully watched every day by people like Chick Watkins, Mike Harvey and Tom Casey, among the most seasoned professionals in the country. They each have success records in markets, big and small, that span at least 25 years.

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Wins for Z-93, Colorado Springs, #1 in adults 25-54 and #1 in adults 25-49, a giant for 3 Arbitrons in a row using Transtar 20 hours every day and on weekends.

Wins for KENO, Las Vegas, who after one book using Transtar part-time, decided to move to full-time 24-hour Transtar programming. KENO, an AM station at 1460 kc, made a dramatic jump from #14 to #6 in adults 25-49 in the fall.

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** Figures based on Fall 83 Arbitron, 6A—12P Monday—Sunday, AQH Metro

Is No News Good News?

There is increasing evidence that listeners are forcing radio stations to define the word before answering the question.

Even before deregulation, music stations were hedging their bets on news. Some obligingly ran it in morning drive and then not again until maybe noon and afternoon drive. Some forgot about noon. Some forgot about afternoon drive.

To music program directors news mixes with music like oil mixes with water. And to listeners the word news itself frequently takes on a negative connotation. Researchers think this is because most news is tragedy, death or disaster.

What's going on now is a redefinition of what news is in light of confusing and sometimes controversial research.



BERNEY KNOX

R.H. Bruskin did a survey for CBS in mid-1982 that said, among other things, the vast majority of 18-34's do have an interest in news. Ninety-three percent of those surveyed gave news as a major reason why they listen. Ninety-two percent of the females stated that local news in particular mattered to them. And these results were no different for AM or FM listeners.

An RAB study shows that 62 percent of 18-34's regarded radio as their first choice for getting news and information during morning drive and midday.

And then, there is the controversial "Radio Wars" study done by Reymer & Gersin this past fall for the NAB. It first pointed out that each format has various subgroups

of listeners within it and these little groups have varying needs. Yet with regard to news, this study found only a handful of rock and album rock listeners who said they wanted no news whatsoever. There was a clear majority that expressed a desire to hear some news and information, so long as it was given in small amounts.

This came as no surprise to Reymer & Gersin's Senior Research Analyst Mark Kassof who notes, "People forget that the legendary Top 40 stations of the 1960's like WLS and CKLW all had excellent news staffs in addition to playing the hits."

Except for all-news stations, listeners cannot depend on a music station to give them "more depth" in coverage. Even stations that want to continue doing traditional newscasts have to make a judgment as to where to draw the line.

Obvious past distinctions that local is better than national are being shot down by new wisdom that says local politics or legislative news isn't necessarily any more interesting than a national story about, say, Michael Jackson's near tragic flaming hair incident or personality-centered stories.

Deregulation has eased the burden of doing news for radio stations around the country who, if they chose, buried it in the all-night shows.

But now there is a sense that news, or better yet, things of interest to target audience and its subgroups, are very much in demand by people who listen to music radio stations.

This type of information is not really being addressed by radio networks because they remain largely "hard story" oriented. Local stations have difficulty finding and communicating this type of news because of their limited budgets, know-how and resources.

It is obvious that listeners still want news; what is not so obvious is what kind. —By Donna Halper

60-SECOND SEMINAR

New Ways to Do News

The latest tactics music stations use to keep their listeners well-informed.

Among the most notable ideas:

- Carry news segments that run under two minutes. Don't use tickers, introductions or "correspondent" reports that give a feeling of "traditional news."

- Never say the word news or its modern day replacement—information—on the air.

- Instruct news anchor people to speak the way the target audience speaks. Encourage them to write in phrases, so when it is read on the air, it will sound conversational.

- Use only networks that fit exactly into the target demographic. Shop for networks that offer short-form broadcasts. See that it is delivered in a conversational way.

- Accent people of interest to the target group. Ask your researcher to conduct a side study on this so that your listeners can be served.

- Always offer news in morning drive, but only news of interest to the target. There's no reason why the morning personality can't do it. Spend the money on writers and reporters (off-air).

- Try having the personalities do the news spread throughout the hour, instead of all at once. Have him or her deliver it in his or her own words.

- Be careful not to go to the other extreme and overly stylize the news (example: album rock news being too hip, laid back or anti-establishment). Rule of thumb: say it the way you would say it to your target listener if you were going to do it in person.

- Don't forget legitimate music news, but don't reach for it either.

- Stop doing weather forecasts. Say the weather just as you would if someone in your target group asked, "What's it going to do today?" ■

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To learn more about **SURREY's** new **A & O** music series call now. (303) 989-9980.

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*Source: RADAR 28, Vol. 2 Mon-Sun, 6AM-midnight, AQH. Various demographic/daypart combinations.

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6:15 A.M.	Meet client for racquetball or jogging.
7:30 A.M.	Breakfast meeting and sales presentation with merchant's association.
8:45 A.M.	Drive to first call while listening to inspirational tapes.
9:00 A.M.	Start series of the day's ten sales calls.
12:00	Noon lunch with prospect.
1:15 P.M.	Drive to afternoon calls.
5:15 P.M.	Return to station to turn in orders and attend sales meeting.
7:20 P.M.	Arrive home for quick supper.
8:00 P.M.	Monitor, work on copy and tomorrow's presentations.
9:30 P.M.	Meet client after store closes for idea session.
11:15 P.M.	Go to bed and read trades until asleep.

And now back to reality.

It is difficult for radio salespeople to establish a winning daily routine because no two days are alike. To paraphrase an American Management Association poster, "Radio sales is a series of interruptions, interrupted by interruptions." The nature of the radio sales job works against the salesperson who wants to establish a routine.

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You make the sale. Then, you really go to work to get the copy written, the ad produced, the final product auditioned and approved and the customer serviced. The more advertising time you sell, the less sales time you have left to sell more advertising.

There is an ongoing debate between sales managers and salespeople about whether to make a lot of calls or to make a few quality calls each day. As one sales manager says, "It isn't an either/or situation. I want my sales team making a lot of quality calls each day."

One definition of a quality call is to ask a decision maker to advertise something specific using a specific schedule.

At a February seminar in Minneapolis, 147 radio advertising salespeople put together a list of their top selling activities. Here they are (in no particular order):

- Prepare proposals
- Make face-to-face presentations of proposals
- Prospect for new business
- Plan, set goals
- Make collections
- Write copy and/or "spec" commercials
- Upsell current advertisers
- Gather data (Consultant Sell)
- Make appointments
- Service, maintain current business

Another way to look at these activities is to consider them as part of a selling system. Consider any advertiser or prospect. The objective is always to get closer to making a presentation that gets nearer to a close. As long as you are somewhere in the inner circle, you are getting closer to the close. Radio salespeople who plan the top ten activities into their day consistently bill more.

Chances are salespeople already know what they should be doing, but they may not always do it.

Forty-four years ago, Albert N. Gray delivered a speech to the National Association of Life Underwriters. "The Common Denominator of Success" contains information that is immediately applicable to the radio sales job. According to Gray, "The common denominator of success—the secret of success for every person who has ever been successful—lies in the fact that he or she formed the habit of doing things that failures don't like to do."

The things that failures don't like to do are the things that successful people don't like to do either. But successful people do them anyway. Gray continued, "We don't like to call on people who don't want to see us and talk about something they don't want to talk about. Any reluctance to

follow a definite prospecting program, to use prepared sales talks, to organize time and to organize effort are all caused by this one basic dislike."

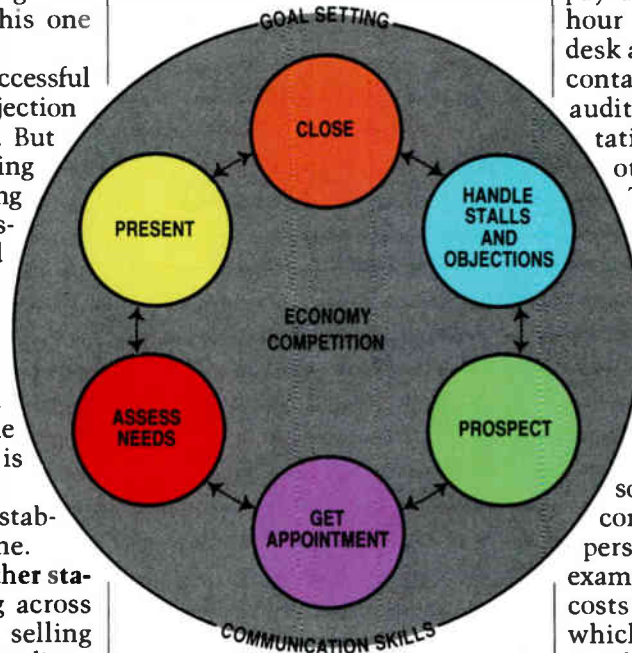
According to Gray, successful people don't like to face rejection any more than failures do. But they focus on having pleasing results rather than pleasing methods. Obviously pleasing results are increased billing, more prestige and other outward signs of success. Pleasing methods involve getting people to like you first, or going around town hoping to find someone who likes the station and is thinking about advertising.

Here are some ways to establish a winning daily routine.

Picking up tapes from other stations or agencies. Driving across town can eat up prime selling time. In Madison, WI, the Madison Area Radio Association has gone into the courier business. The courier starts on the east side of town in the morning and picks up and delivers tapes to stations. In the afternoon the courier starts on the west side and goes to the east side. The courier is a college student. The charge for the service is \$133 per month per combo and \$65 for a single station. WISM Sales Manager Rex Hanson estimates that his eight-person sales team saves at least 32 hours a month because of the service.

Preparing proposals. A presentation can be prepared in five minutes with a changeable rubber stamp. Simply set the client's name, and stamp that name on a calendar the number of times the commercial is to run. Explain that each name represents a 30- or 60-

A PROFESSIONAL SELLING SYSTEM



second commercial. Even better, "We've made sure your name is included in the ad five times so that in this 50-spot schedule, your name will be mentioned 250 times!"

One salesperson using this system reports that when a client says that there are too many ads in the schedule, the salesperson hands him a pen and says, "Scratch out the ones you don't want, and I'll refigure the cost." It is very difficult for the client to scratch out his or her own name. And it is easier to demonstrate the advantages of frequency with a schedule like this. You can make 10 presentations per day by stamping the name right in front of the client. "Each time I stamp your name indicates another impression for you on our average quarter audience of 7,000 people." Stamp. Stamp. Stamp.

Hiring personal sales secretaries. Some radio salespeople pay a part-time employee \$4.50/hour to sit at the salesperson's desk and handle paperwork, client contacts, appointment making, auditioning ads to clients, presentation writing, co-op work and other time-consuming duties.

This frees time for the salesperson to make face-to-face calls. And the client gets better service. Saving twenty hours a week means a thousand hours per year. That's like having an additional 125 eight-hour selling days per year.

Theoretically, a salesperson should be able to increase commissions 50 percent with a personal sales secretary. In the example above, your out-of-pocket costs would have been \$4,500, which would have been deductible as a business expense.

Take a retailer to breakfast. Retailers who won't give you an appointment and who force you to drop by, waste a lot of your time. They will often meet for breakfast or before the store opens. Breakfast meetings have the advantage of being the cheapest meal to buy and the most conducive for doing business. Many successful radio salespeople report that making one or two calls on Saturday morning before 10:00 a.m. impresses clients. There are few shoppers in the stores and the retailers are impressed that you work their hours.

A winning routine is more than a full day of activities. More and more successful salespeople have exercise programs to keep them healthy and energetic. And they develop their minds with an ongoing program of reading and other educational activities. While there may be an occasional day like the one described at the top of this article, a winning routine will leave the salesperson time for leisure activities which will act as a "re-charge" for the next day's sales

calls.—By **Chris Lytle**, president of Madison, WI-based Chris Lytle and Associates, a sales consulting firm

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
6		CLIENT NAME		CLIENT NAME CLIENT NAME	
10		CLIENT NAME CLIENT NAME		CLIENT NAME	
3		CLIENT NAME		CLIENT NAME CLIENT NAME	
7		CLIENT NAME CLIENT NAME		CLIENT NAME	
Mid		CLIENT NAME		CLIENT NAME CLIENT NAME	





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The Trend Toward Custom Sales Proposals

The new thing is to throw away those "stuffed-in" printed sales brochures and replace them with well-written, totally customized pitches.

Salespeople have been packing their brief cases for years with rate cards, personality profiles, slick folders, ratings reprints, coverage maps and the like, only to find that, in the end, none of these methods actually contribute to increased probability of getting the order.

Now "new era" sales managers are removing the preprinted literature from the premises and replacing it with preprinted binder cards. It sounds unimpressive until the prospective client sees what is contained between the covers.

Custom proposals by definition are not boilerplate pitches typed by a secretary, but conclusions and propositions put forth by the salesperson only after doing some investigative research.

In the process, these "new era" sales managers have discovered that they no longer have to police their people with respect to how they use their time. The salesperson is responsible for taking the work from the initial phone call through to the final face-to-face meeting. Managers have also discovered that there is no way for a salesperson to fake a custom report. This eliminates the policing function some sales managers hate.

What is evolving is a new way sales managers can condition their people to do the very things that can help close the sale.

What is now being required are custom, personalized proposals, based on a preinterview phone conversation concerning perceived needs and interests.

For example, a salesperson representing a radio station would not just make contact by phone to set up the appointment, but would try to learn as much as possible about the needs, prejudices and habits of the potential client, by what has previously been an unorthodox means—simply by asking.

Then, the salesperson either dictates or types a custom proposal

that does not necessarily include a complete rate card in lieu of a specific proposal, based on perceived needs. The salesperson is not always right on the money, but the custom proposal is impressive, and it is very much about the client's favorite topic—himself/herself.

This customized item is being bound in a booklet with a preprinted cover that includes the station's logo and is devoid of non-businesslike boasts, slogans or pitches. In effect, it has become radio's first professional proposal and contrasts sharply with the stuffed-in look that most salespeople leave behind as a reminder of the sales visit.

What is becoming apparent is the importance of the first telephone call for ascertaining needs and predispositions. This is not the time to sell. It's the time to go to work.

Conversations should elicit responses that find out how much budgets are, which stations clients like, which stations the buyer personally listens to, which stations appear to be overpriced, what type of ad response would be considered a success and other projections of possible conditions.

It is definitely harder for salespeople to prepare these proposals because they are, by nature, individual reports. Sales managers who see that a salesperson is getting too repetitive in a pitch can help redirect the rep with new questions that fit the particular client.

A lot has been written about the way to look, act and ask for the sale, but the fact remains that most stations still leave behind too much information that actually appears to distract from the buying procedure.

In contrast, salespeople who balance the number of calls they make with the number of screening calls they arrange and personal custom proposals they write are, in es-

sence, working on the very processes that assure sales success.

By setting up a sales system that requires salespeople to do the things that help make them effective, sales managers never have to ask how many more sales calls are being made, but can establish a more comfortable ratio, that will include a serious screening process and a written proposal.

It doesn't appear to matter whether a salesperson can type, either. New era sales managers buy or trade out pocket tape recorders that can be used to dictate these special custom reports, and a very efficient sales secretary can not only type them, but bind them together as well.

One hint is to exclude a lot of extraneous information that some radio executives have previously considered to be effective. Slick booklets on disc jockeys or coverage maps that usually are not necessary are a waste of money for the station and are a distraction for the prospect.

In shorthand, the selling process can be aided by making everything in print meaningful to the prospect's concerns and predispositions. Anything else is considered a waste.

Even ratings are a distraction since it doesn't take a prospect long to be wary of how radio stations break out rating books.

This doesn't mean ratings should not be included, but they should be custom written with the prospect's goals and predispositions in mind. There is more of a chance that the proposals will be read and considered if a salesperson has taken the time to write them with the prospect's interests in mind.

This is a radical departure from traditional sales prep and procedure, but the results make questions about how many sales calls a salesperson should make suddenly irrelevant.

The emerging trend is to make the proposals readable (five minutes), effective (playing up the station's best advantage), and different (unique paper, packaging and printing). Such extraordinary sales proposals are beginning to make "stuffed kits" look ordinary. ■

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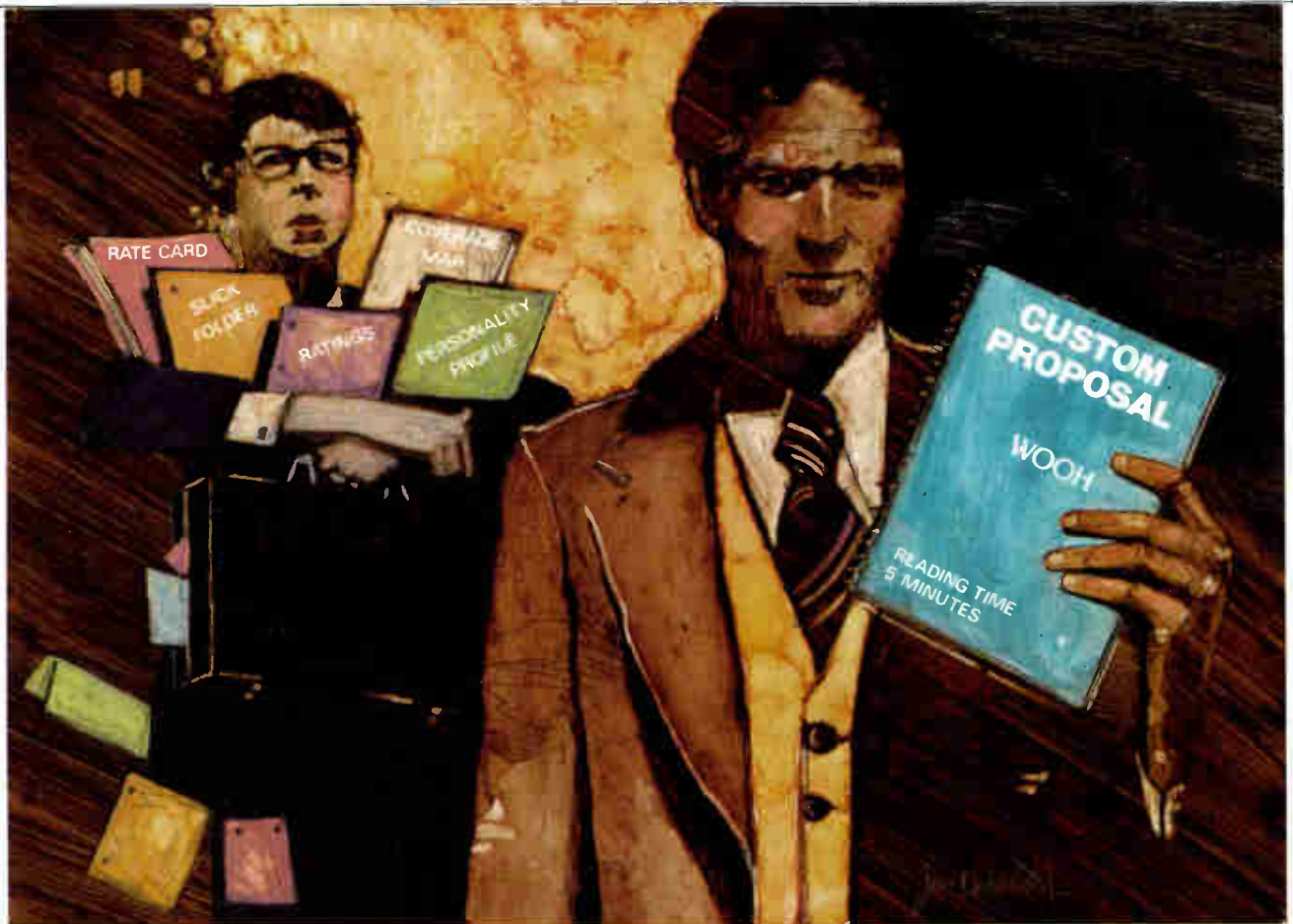
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JIM DEVILDT

How to Write a Custom Sales Pitch

Here are some of the winning habits sales executives are using to replace the stuffed-in sales brochure that frequently distracts the prospect from buying.

- Never include DJ literature that has been pre-printed. Any references to personalities should be part of the typed report.

- Only include one thought per page. Use as many pages as necessary, but deal with only one thought per page.

- Leave a lot of white space on the page so that it looks like an easy assignment to read the report.

- Include the reading time on the cover. If it says that the reading time is five minutes, a busy advertising prospect can decide when he or she will have the time to go through it. Make sure the reading time is as accurate as possible.

- Don't bind in preprinted matter to make the custom proposal look more substantial. In this case, less is more, especially if it directly relates to the prospect.

- Use the prospect's name at least once on each page.

- Number the pages so you can refer to them at a later date in one-on-one communication.

- Make sure what is written in the proposal gives 100 percent with what is going to be said in a face-to-face meeting. Chances are, a well-written, smaller

report will be remembered by the prospect, and he or she may notice disparity between what is being read and what is being said.

- Use the best typewriter in the station to type the pitch. Use the highest quality paper.

- Use a word processor when available, but resist the temptation to include so-called boilerplate language which will make salespeople lazy.

- Insist on a 100 percent new, custom letter for every client. No precanned pitches. Feel free to send the salesperson back to the typewriter if the pitches become standard.

- Use crisp language, and get right to the point.

- Use a headline on each page which, in effect, will make the point.

- Include a worksheet in the back of the proposal that allows the prospect to do some figuring or note taking.

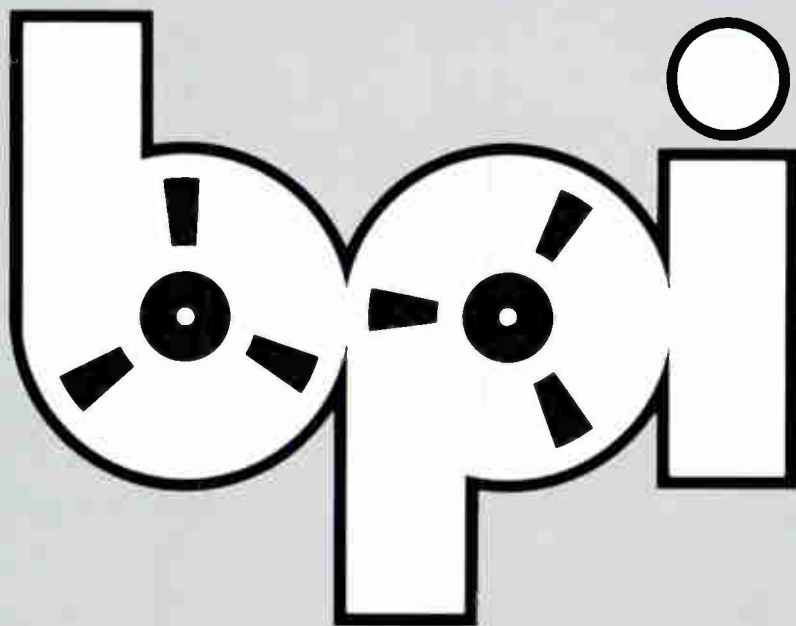
- Sincerely invite questions.

- Make sure the proposal arrives before the scheduled face-to-face meeting.

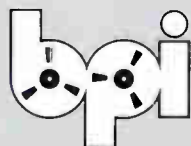
- Bring extra copies in case your prospective client mislaid it or failed to read it before the meeting.

- Consider that the custom proposal is the homework that earns the salesperson the right to take the time of the client in convincing him/her to advertise.

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Problems Plaguing Focus Groups

An increasing number of stations are questioning the value of focus groups because some fast-talking researchers are succeeding in pulling one over on eager executives.

Radio executives are really relative novices at using research. It is true that the station's program or music director may have preceded the GM in utilizing research, but not by that much.

That's why a growing number of radio executives are getting wise to a tendency by some researchers to fast talk them into a "focus group" project. There are so many ways a focus study can go off track, and only the more conscientious research companies take the time to do it right.

Connecticut Consulting Group's Thomas Greenbaum has developed a "quick study" program to help executives avoid future costly mistakes.

Focus groups consist of a discussion among a small group of people (normally eight to twelve) about a specific topic of interest. Groups are led by a trained moderator. The role of the moderator is to guide the flow of the session in order to cover the desired material, to elicit responses from each of the group participants, to utilize the group dynamics to stimulate in-depth discussions and obtain different viewpoints.

The quality of focus group research can be improved dramatically by adherence to the following simple rules.

Confirm that focus groups represent the best research method to achieve the stated objectives. It is not unusual for companies to plan focus group research, because of its relatively low absolute cost and quick results turnaround, to provide input that should be obtained via quantitative methodology involving mail, telephone or personal interviews. Therefore, it is essential to insure that the objectives of the project can be achieved by using the focus group.

Develop a clear statement of the focus group specifications. This is intended to establish such things as the characteristics of the people

who should be in the groups, how many sessions there will be, when and where they should be held, what external stimuli will be used (if any) to encourage discussion (e.g., rough concepts, product samples, advertising copy), what type of moderator report is needed, etc. This information is necessary to give direction to the supplier (or moderator) so that the logistics of the session can be properly planned, and so an accurate cost estimate can be provided.

Select the right group moderator. Frequently, moderator skills are taken for granted, and not enough emphasis is given to selecting a qualified person. At least one should interview the moderator to insure that the person selected has good listening skills, a key to successful group leadership.

Conduct an effective moderator briefing. An effective briefing is one that provides the moderator with the conceptual information which is needed to insure that the subject matter and research objectives are understood, but it should not seek to make the moderator an "expert," as that could reduce the group leader's effectiveness.

Develop a detailed moderator guide. In conjunction with the moderator, the client should develop a comprehensive discussion guide for the sessions. This outline should identify the specific topic areas which should be covered, the relative priority of each and the appropriate sequence.

Have key client personnel attend the groups. While this may seem to be very obvious, many managers rely on tapes or the moderator's report to learn what transpired. There simply is no substitute for observing the groups in progress.

Insure that the groups are conducted in a quality facility. The room should be comfortable for

the participants, free from external noises and contain a "hidden" viewing room for clients to view the proceedings.

Agree on an interactive process with the moderator prior to beginning the sessions. It is vital that the "rules" be established before the session begins, regarding whether there will be contact between the moderator and the client, and what form that interaction will take (e.g., notes sent into the group room, or session breaks for the moderator to go to the viewing room).

Rescreen all group participants when they arrive at the research facility. This step insures that the specifications of the people who will participate are consistent with the original intent.

Watch the people participating while you listen to the comments. Often some of the most valuable information which comes from focus group sessions is the nonverbal communication (facial expressions, body movements) which the respondents elicit.

Listen for big ideas rather than details. Since focus group research is qualitative (as opposed to quantitative), the key outputs should focus on broad concepts which reflect group consensus, rather than the specific ideas of one-two participants who are more vocal or articulate than the others.

Conduct a postgroup discussion with the moderator and all the client personnel in attendance immediately upon completion of the session to review the observers' reactions while the material is fresh in their minds. These discussions should focus on the key observations and the actions which should be taken as a result of the information obtained, and should not be viewed as opportunities to sell conclusions and recommendations to others present. This is a very important consideration. There is a risk that, if not handled properly, the postgroup discussion could serve to bias the moderator and reduce the probability of receiving an objective report. ■

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How to Write a Press Release

Stations are now finding that most press releases are a waste of time, but one radical alternative is working.

Radio stations, although they may be good at presenting news to their listeners, are having a difficult time reporting news which might gain them publicity in the local and trade press.

The process appears doomed from the start. First, the executive in charge delegates the job to either his or her secretary or to a member of the promotion department, if the station has one.

Usually, the chief executive, skilled in sales but not necessarily in written communication, has difficulty getting his or her ideas across. Then, the person writing the press release starts with a communication problem. No wonder press releases are of so little value.

But radio executives feel that press releases are very effective, and, frankly, it's not the kind of item that appears out of line to the cost conscious executive. Nevertheless, the fact remains that most press releases are ineffective, and they also are a waste of money.

Radio stations aren't the only industry institutions to write poor press releases. Networks and syndication companies in many cases are even worse.

Here's how publicity conscious executives are taking a new look at making the press release an effective tool once again.

Smart managers give the job of writing press releases to the person in the station with the best writing skills. This may not be his or her secretary and too frequently is not the promotion person or copywriter, either. It may be someone in the news department.

Good writers are being paid for their skill, which is why some radio executives turn to a freelance or an industry writer to generate effective press releases.

Some managers are willing to pay their staffers above and beyond their regular salary to generate an effective press release.

One key is when the writer meets the deadline, the station promptly

presents him or her with a bonus check for the writing services.

A good rapport with the writer is necessary. This means that when the chief executive is spelling out the news, the writer is asking questions to better understand the significance.

Perhaps the best advice that stations writing effective news releases adhere to is to not generate a release on minor happenings.



Sources get used to seeing station news releases, and when the station gets a reputation for announcing every promotion, every hiring, every contest, chances are the release will wind up in the trash can every time.

Actually more is not better when it comes to effective press releases. When a station actually has news to shout about, the release, more often than not, can be written in an informational form which allows a reader to make quick work of understanding the happening.

Another area that has been seriously revised is the style of writing. Flip is definitely out. Long-winded was never in. Disjointed serves no purpose. The topic of interest should be written about as if it were a legitimate news story.

If the writer finds it hard to do

so, it may actually indicate that the topic isn't worth a news release.

The hints that work best:

- Keep it short—no more than two pages.

- Write in the present tense when possible.

- Lead with the news item first.

- Believe it or not, it is better to sound like a newspaper than to sound like a PR sheet.

- List the most important information first.

- Stick with the basics. Keep the background material to a minimum.

- Smart PR writers are finding that to pose a question at the end of the press release may invite further inquiry. For example, in a news release about a new morning team written for the local and trade press, some smart managers will save one juicy detail for the question at the end to guarantee a phone call back to them. One way is to say "To find out the salary that WXXX is paying the new team, call Jane Doe." It's this phone call that will allow for the real one-on-one communication that can make the story not only better, but more accurate.

- Keep the boss's ego out of the press release. It is not necessary to get in one or two of the management names. Usually, the people reading the release will ignore the names anyway because they are ordinarily not the news.

- Reread to see that enough interesting information is in the release.

- Like any good editor, cut the copy and make it more succinct with five or more revisions.

- Test it for effectiveness on someone reliable.

The sum total of what is being discovered is that less frequent, tightly written, newsier, more timely press releases are the most effective ones. But to maximize the PR effect, executives are finding they have to withhold one big, interesting point that can only be had by a phone call to the station.

Then, the real publicity begins on the station's own terms—the verbal communication at which it is best. ■

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How to Help Sales and Programming Get Along

Managers are now proving that an easy-to-implement team concept can help the PD and sales manager work together in harmony.

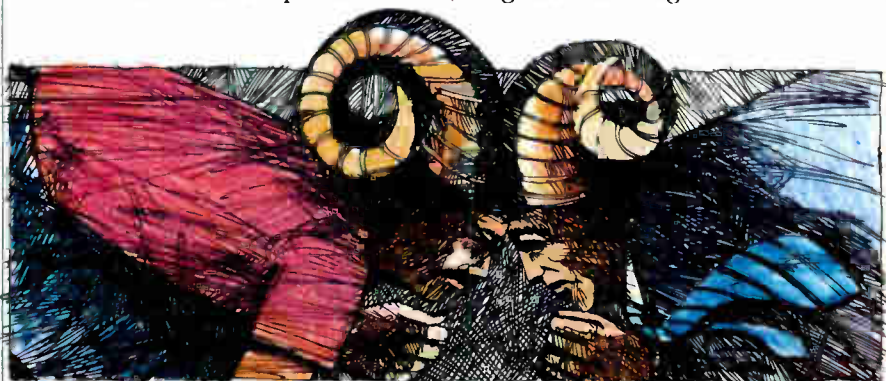
One of the classic radio battles takes place not over the air but in the station—between the program director and general sales manager.

Although general managers hate to admit it, they feel powerless to do anything about it, even though they are the superiors.

In the past the program director has been judged, hired and even fired on ratings, so he or she fights hard (sometimes against the sales manager) to present the purest programming with the fewest number of commercial interruptions.

not just a referee. When asked to be a referee, he or she refuses.

■ Stronger general managers are finding that they are able to say no to sales managers on a big order, if the sale compromises the PD's format. One of the big programming complaints is that managers favor GSMs and, for the most part, this appears to be true. The key is to make the sales manager realize that this is something he or she is going to have to do from time to time when he or she is promoted to general manager!



The sales manager traditionally is judged on billing. He or she is compensated on how high that billing gets. And, if it gets high enough, the sales manager is promoted to general manager.

With competition within the industry heating up, and outside media competing for radio's audience and revenue, a new team concept plan has been developed by radio executives who can no longer afford to mediate disputes between the two factions. In short, it's a plan which encourages two diverse department heads to cooperate, if not for the good of both, for the good of the station.

Here are some of the approaches that are being utilized with various degrees of success:

■ The general manager wishing for more harmony takes time to sit down with the PD and sales manager to be a true catalyst and

■ General managers are now taking more time when the PD or GSM brings them a problem. In effect, they table the issue until later in the day or tomorrow. Then the GM goes to the sales manager privately and says, "This is what you are going to have to decide when you are a GM." Then proceed to tell him or her the way it should be done. The last element is to add, "Why don't you get with the PD and see how he or she buys it. And, oh yes, make it your idea, not mine."

■ PDs secretly aspire to be general managers. Appeal to their nobler motives in disputes. Inspire them to cooperate with sales.

■ PDs should attend sales meetings, and GSMs should attend programming meetings. The new thinking is that neither one should participate for the first month or two, but then active participation

should be encouraged.

■ Sales managers are being encouraged to "sit in" for the PD when he or she is away, and vice versa. It usually takes a year of training before this is possible, but it helps both department heads respect the other person's problems and challenges.

■ PDs should go on sales calls. The way it is being done at some stations is to encourage the PD to go on three a month. One of them would be a carefully chosen lunch with a buyer. Another could be a presentation. It is possible that the program director can not only attend these functions but participate as well. The PD and sales manager should also be encouraged to lunch together away from the station once a month or so.

■ Another new tactic is for the general manager to appoint the sales manager and program director (alternately) as acting general manager when he or she is away from the station. This could be a one day or a one week situation.

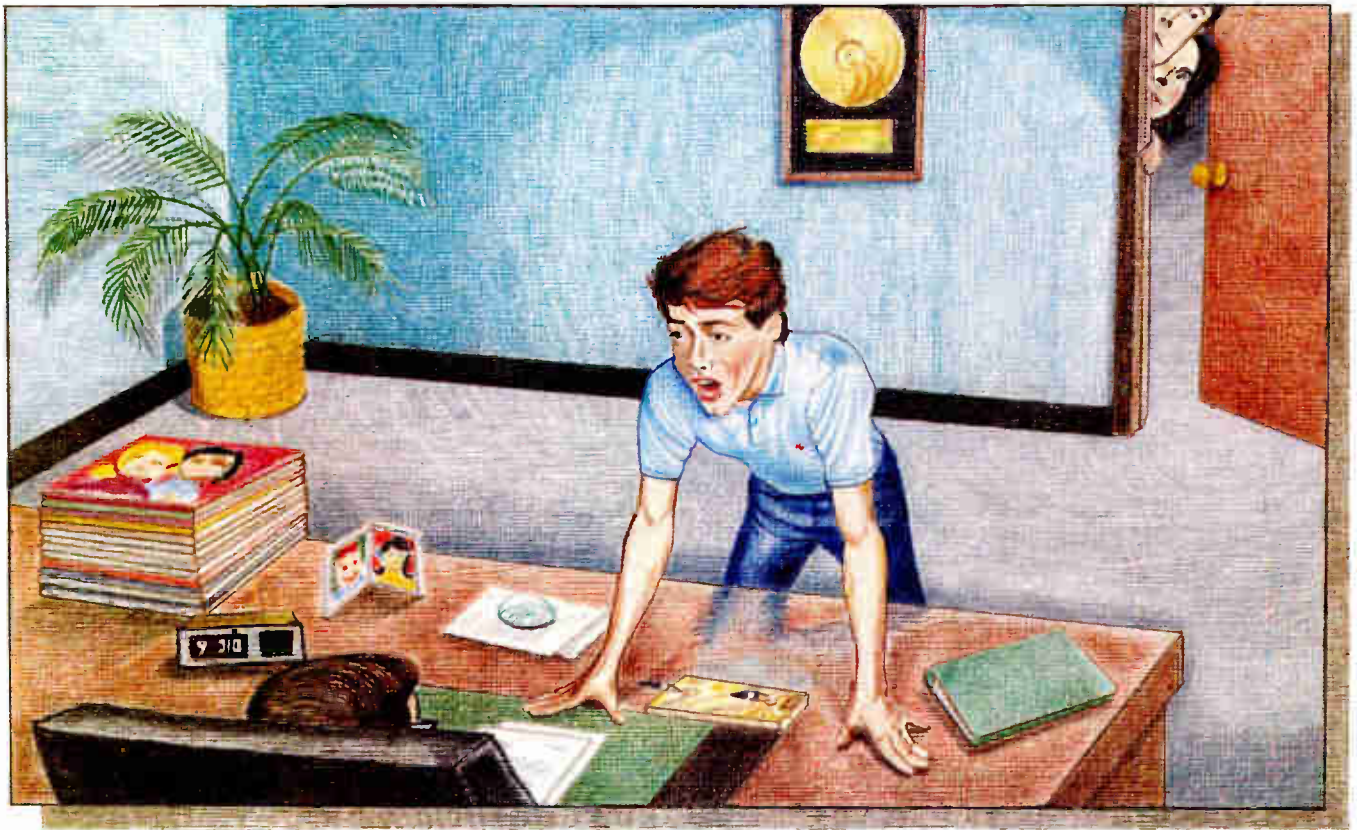
Smart managers also make sure they leave behind something fairly significant that needs action while they are away, in order to encourage the growth of leadership skills in the PD and GSM.

It also takes a fairly secure general manager to allow another department head to have his or her job, even on a temporary basis. This strength will surely be appreciated by the sales manager and program director in terms of mutual respect.

In the past sales managers have outearned program directors, but now, with increased responsibilities, the PD should be making about what the sales manager makes.

His or her incentives should be based not on ratings alone, but on willingness to cooperate with sales, resourcefulness, extra effort, economies and other things that encourage teamwork and spirit.

These techniques are at work at some stations nationwide. In the future, some or all of these teamwork tactics could become as common as the frequent battles that have needlessly existed between the PD and GSM in the past. ■



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Little Known Ways to Slash the Phone Bill

Cost conscious executives are now discovering secrets to savings, regardless of the AT&T breakup.

Many radio stations pay exorbitant phone bills every month, and some stations never even question the costs. In fact, most major market stations face phone bills totaling \$25,000 a year or more when they could easily pare the monthly bills to \$1,100-\$1,300. The problem is that most stations don't want to take the time to perform the necessary, though tedious, tasks it takes to slash phone bills.

Managers are now looking at all the phone bills for the previous six months, making a list of all the numbers assigned to the station and all the broadcast loops.

Then they are asking the chief engineer to explain each and every loop and why it is in.

Often a station had a live call-in talk program and never took the loop away, even after the program was no longer on. Or they may not have taken out a network loop, despite the fact that the station is now on satellite. It is cheaper to have the telephone company put up a loop when needed, rather than leave it up, unless it is used on an on-going basis.

Once a station has a list of all the telephone numbers assigned to it, then every number must be called until there is an answer.

Many stations are shocked to find out what numbers they are paying for. One station even discovered a personal line that was ordered for a staff member who was no longer with the station. The number was not in use, yet the station paid the service charge monthly.

Another station found it had two WATS lines. One was installed three years earlier for a contest and was never taken out. Without knowing it, the station had continued to pay a \$60 service fee for the unused line.

Most station personnel view WATS lines as free. This widely held misconception leads to a

gross misuse of the line. As a result, many managers are now announcing that they are changing systems and doing away with the WATS line. Managers are restricting access to the phones and making sure their employees keep a log of all calls placed.

When examining long distance options, it is interesting to note that, according to a Washington, DC-based firm, there are now 150 ways to place a long distance call. The options are many, including MCI, which has gained the greatest acceptance. The research required to learn of these services is great, but again it is worthwhile to the station to examine all the alternatives to determine what best fits their needs.

One little known way to decrease the bill is to go to the local phone company and read the tariffs. A tariff is a whole list of services and costs that the phone company must file with the Public Service Utilities Commission. Careful reading of these local laws enables smart operators to find real savings.

One federal tariff states that telephones used for news-gathering cannot be taxed. One major corporation (eight radio stations and four TV stations) had paid taxes on these phones, unaware of the law. When a consultant discovered this, the savings came to \$1,000 a month.

Most tariffs are local laws that differ from area to area. A station may require a staff member to read and review these carefully, since they change often. A telephone consultant may be familiar with the federal laws, and his/her services may be warranted to teach a staff member the basics.

A clerk or telephone operator could be assigned the task of justifying every call on the bill. Many executives win employees over to this task by indicating the value

of the savings. The clerks are often happy to comply since it presents a new challenge.

One corporate executive states that about 80 percent of the phone bill is in error and in need of adjustment. But executives have believed for so long that the phone company can't be wrong that they never stop to question the bill.

Some stations find long distance calls charged to them by third parties (via request lines which are so busy, operators can't get through in time to verify the charge). The station can get a refund.

Now stations are having a clerk check for the first three numbers of 976 in any area code. These numbers represent dial-a-joke, dial-a-prayer, etc. and often mean that the station is paying for an employee to get his/her kicks. While a station cannot get a refund, it can try to put a stop to this activity.

One executive wanted to do a special in Los Angeles and broadcast it in LA and San Francisco. The cost was prohibitive (in excess of \$4,000 an hour). He talked with his rep. The rep was aware that the NBC-TV station in town was doing a special in San Francisco and the lines were already hooked up. The radio manager called a friend at the TV station and arranged to have the lines switched from the TV station to the radio station when the TV program was finished. The radio manager saved the set-up fee. The fee for switching the lines came to \$25 to \$30. The total cost was \$600, a far cry from the original estimate.

Stations that are looking to buy a whole new phone system may want to consider hearing the pitches from most of the companies now offering services. One idea is to get each individual rep to name the number two system (since they will all claim to be number one). If you get 15 different number ones and a universal number two, two may be the best bet.

If stations are willing to examine all the avenues out there, the phone bill can be substantially reduced. And that may make a big difference to the overall bottom line.—By Laura Loro

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Wolfman Jack

Straight Dope Educates!

“ . . . Straight Dope is scripted from Families In Action’s Drug Information Center which is listed by the U.S. Library of Congress as a National Referral Center.”

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“ . . . After each show I’ll encourage listeners to write in questions or share their experiences. This will allow both you and your advertisers the chance to meter the effectiveness of Straight Dope.”

Straight Dope Creates High Advertising Interest!

“ . . . There’s heavy national interest in drug abuse. Major corporations are funding programs to prevent the problem . . . In short, Straight Dope will create high advertising interest, will lock in blue chip accounts.”

Straight Dope Is Free!

“Straight Dope is offered free of charge on a barter basis. In exchange for one 30-sec. commercial slot in each episode, your station will get high quality programming and one 30-sec. local avail to sell as you please.”

Straight Dope Is High Quality, Public Spirited Programming! Make Straight Dope a Part of Your Station’s Broadcast Day!!

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One Sure Way to Lose Your License

Even with deregulation, there's growing evidence that stations are still vulnerable.

Few would deny that the Federal Communications Commission has done its best in the last few years to lift the heavy yoke of regulation from Commission licensees. In all areas, including broadcasting, cable and common carrier, the philosophy at the FCC has been to let the marketplace decide which services grow and which wither on the vine.

The Commission first became enamored with the marketplace theory under the Ferris regime. It was Chairman Ferris's belief that the Commission should remove itself from broadcast content regulation while, at the same time, heavily regulating the structure of the industry.

It was under the Ferris Administration that the Commission proposed to "deregulate" radio broadcasters by dropping formal ascertainment, commercialization and logging requirements. Yet, at the same time, the Ferris Commission was deeply concerned about enforcing even stricter EEO requirements, as well as opening up the industry to new ownership through restrictive ownership policies, like the multiple and cross-ownership rules.

Under the Fowler Commission, what was a deregulatory stream has become an unregulatory tidal wave. Reflecting the Administration's pro-deregulation attitude, every regulation and policy has become suspect—if it cannot be demonstrated that the regulation or policy serves a current purpose, then it has been set aside.

Certain substantive areas will cause a broadcaster more trouble than he cares to contemplate. The first rule in dealing with the Commission is don't lie. A lie to the Commission, a Commission staffer or a Commission investigator can lead you into a serious problem.

The Commission has an enormous capacity for forgiveness. That is not to say that a licensee

who tells the truth will always get away without any sanction. Depending on the seriousness of the offense, an admonition, reporting requirement, forfeiture or short-term renewal may result. However, when a broadcaster comes clean, the chance of receiving the ultimate sanction—loss of license—decreases markedly.

In fact, it would not be a vast understatement to say that, in virtually every case in which the Commission has designated a station license for hearing, a charge of misrepresentation has been present. Often there are other charges made by the Commission in the same Designation Order. The Commission historically has believed in the "kitchen sink" theory. That is, once it designates a license for one transgression (misrepresentation), it throws in every other conceivable charge it can think of, irrespective of the fact that there would never have been any Designation Order based on those nonmisrepresentation charges by themselves.

An example of this has occurred recently. The Commission has designated the license of station WHYI-FM, Fort Lauderdale, Florida. The charges include that the licensee lacked candor with respect to its Equal Employment Opportunity program, its classification of female employees, and its statements concerning a former employee. In addition, the Commission added an issue to explore as to whether or not the licensee violated the Commission's EEO rules with respect to women and Blacks.

The WHYI-FM case is a prime example of why a station should never ever give even the appearance of lying to the Commission. The Commission strongly supports its EEO policies. Yet, it is doubtful that a station would be designated for hearing for anything short of outright intentional discrimination.

Combine violations of the EEO

rules, even relatively innocent violations, with a cover-up, and the Commission won't hesitate to designate. This is not to say that WHYI-FM is guilty as charged. What it does mean is that, unfortunately for WHYI-FM, the Commission thinks that station lied, and it faces the possible loss of its license, not for alleged EEO violations, but for an alleged cover-up.

The reason for the Commission's concern about misrepresentation is easily grasped. The Commission regulates over 10,000 licensees in broadcasting alone.

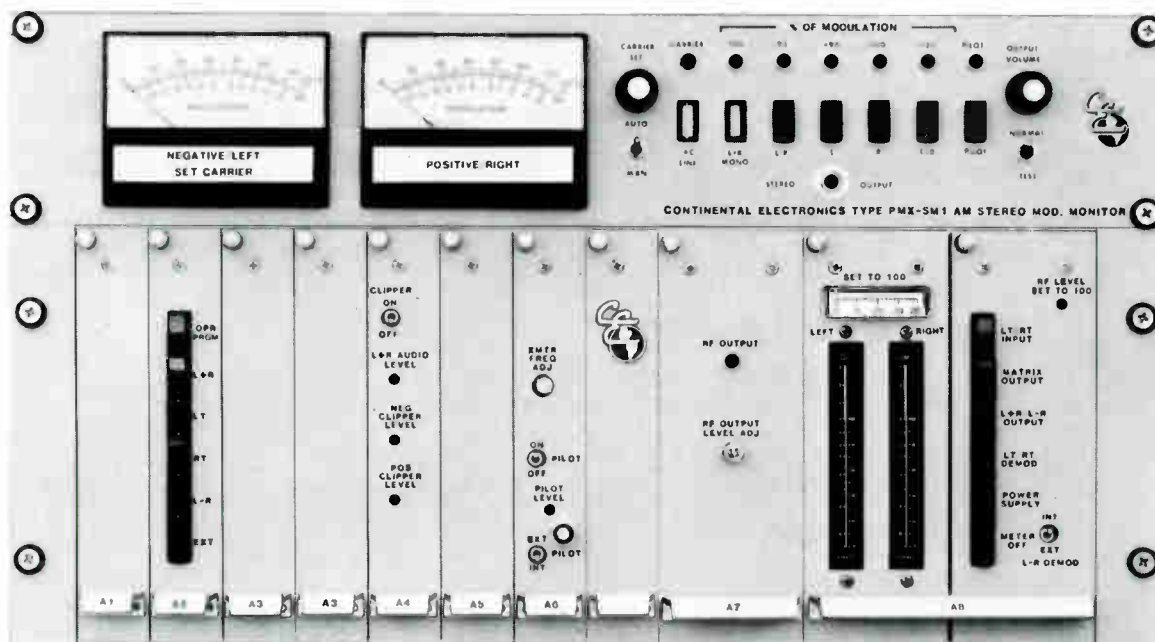
In short, the Commission in no way has the resources to administer its policies and to oversee the activities of broadcasters. Instead, the Commission is forced to rely almost exclusively on the good faith and honesty of its regulatees.

There is another reason why the Commission is concerned about candor. The present Commission is enormously proud of its record as deregulators. It honestly believes that what it has done has served broadcasters and the public well. Thus, when a broadcaster lies, the implications greatly exceed that one case. Such conduct stands as a repudiation of deregulation and is an embarrassment to the agency. It is just not worth taking a chance by lying.

There is a great misconception regarding how tough the Commission will be. True, if the station's EEO program doesn't meet current standards, it may be admonished and/or have reporting requirements imposed. If the station historically hasn't been up to standards, it may receive a short-term renewal. If it hasn't taken required technical measurements, the station stands a chance of receiving a forfeiture. Yet, not to deprecate the above, when all is said and done, the license will remain intact.

Play around with EEO records, make up numbers on logs, or be less than candid with the Commission and the license is in serious jeopardy.—*By Lee Peltzman, of Baraff, Koerner, Olender and Hochberg, a Washington, DC-based communications law firm.*

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The Emerging Popularity of Technical Consultants

Station executives have discovered 10 signals that indicate the need for outside help.

Most executives cringe when they hear the term "engineer." In fact, many managers will dismiss the need to scrutinize the technical end of station operations.

But often a station's problem is not related to programming. The format may be crisp, clean and on target. But, if the Arbitrons are not reflecting this, stations may find that technical problems are the cause. Technical consultants are gaining in popularity.

There are presently two kinds of technical consultation available. One deals with directional antenna filings, technical portions of the renewal forms and other regulatory matters that must be completed by licensed engineers to comply with FCC regulations.

But the other comes, not from an engineer per se, but from a technical or audio consultant.

Stations are finding increased need for this service, due to the fact that many chief engineers lack experience or expertise in certain areas. (Most chief engineers are not degreed engineers themselves.)

Hiring an outside advisor may improve the station's sound, teach the chief engineer the ropes and get that all-important second opinion in technical matters. But the key is having the advisor teach the chief engineer so that he or she can continue on course.

Here are some signals which may indicate that a station needs a broadcast technical advisor:

1) The latest Arbitron shows that audience turnover is high. This can be calculated by taking the cume and dividing it by the quarter hour (either metro or TSA). If this number is 10, for example, it indicates that for every ten people who tuned in to a station, only one stayed long enough to become a quarter hour statistic.

If you suspect the programming is strong, an audio consultant could come in, analyze the book, listen

to the market, and determine what the actual cause is. It just may be a technical consideration.

2) The Arbitron book indicates that overall cume is low, which could connote coverage problems (again assuming the programming is right). This may be the result of a weak or noisy AM signal. An FM



Consultant, Jim Loupas

station could have multipath (static) caused by the signal momentarily going away.

Listeners pick up on these distortions. In fact, Audio Consultant James Loupas terms this phenomenon "psycho-acoustics," which is the reaction by people to what they hear. Men are less sensitive to distortion than women. And it is possible to uncover the problem by carefully scrutinizing the book in the market and removing the flukes. Loss of female audience may be attributed to more than just programming strategies.

3) An AM station may be narrow on the dial with noisy sidebands. Listeners can't quite tune in an AM station accurately since AMs are always drifting. If a station is narrow on the dial, it could indicate a band width problem or an audio transmitter problem.

4) There may be inconsistency from event to event within the station's programming. If the audio quality differs from music segment, to live voice, to commercials, the problem may be a poor audio system and studio. The corrective action may just be to set up the studio differently, or the answer may be more complex.

5) The station is too loud. This implies that it's louder but also more distorted than others in the market. And while the loudness may indeed attract attention, it may have a negative impact. Conversely, the station may not be loud enough.

6) The station's sound is not clean or clear. This generalization encompasses cart, transmission and/or phase shift problems. An outside advisor may be able to pinpoint the trouble area.

7) The chief engineer and program director are battling with each other. Managers may want to hire an advisor to mediate the problem and fix it.

8) Capital construction (building of a new radio station) may take the expertise of a broadcast technical advisor. He or she can help with design of the studio and electrical aspects.

9) Converting to AM stereo may require an outside expert, although most often the manufacturer will handle the necessary technology.

10) Use of the station's SCA sometimes requires outside expertise. Often the individual or company that leases the SCA will provide the necessary person. But if not, an advisor is needed, especially for the contractual part.

The cost of a good technical consultant can range from \$300 to \$600 per day, and station executives have every right to pin that cost to the benefits promised within a definite time frame.

Even a competent chief engineer can benefit from having an outside consultant help solve a station problem.

Most good chiefs are not threatened by consultants, who are usually very careful not to tread on their egos or territories because they like to be invited back from time to time.—By Laura Loro

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Breaking in a New Salesperson Step-by-Step

The unfortunately high failure rate among radio salespeople is now being attributed not just to lack of ability, but also to insufficient training. Here's how successful stations are helping new recruits over the first hurdle.

By Ken Greenwood

Recently, I had the opportunity to visit at length with a manager at IBM. That company probably enjoys the finest reputation for training salespeople of any company in America. The reputation is not accidental.

During the course of my visit, this manager, who had worked with many salespeople, made two very incisive observations. "IBM has," he said, "spent millions of dollars in an effort to help their salespeople improve their skills." And then he made another observation. "Probably," he said, "more salespeople quit the first thirty days they are on the job than any other time."

"My point," he went on to explain, "is that they may not physically quit then, but they get scarred so deeply in that period that those experiences contribute to later job failure. I'm not saying new salespeople ought to be coddled, but they do need visible and thoughtful support those early days on the job."

Sales managers in radio stations now seem to have an increased awareness of this point. There seems to be a growing sense that to give the beginning salesperson a list and just turn them loose isn't practical.

If we were to draw a profile of what the most effectively managed stations are doing now, it might contain eight or ten steps.

Some managers write letters, memos and notices when a new person is join-

ing the staff, and send a letter of welcome to the person hired. This bridges the gap from time hired to going on the job. It reduces posthiring remorse. A copy of the memo to the staff can be included. The staff memo sketches the new hire's background. All this is intended to set an atmosphere that says, "You're welcome here."

The sales manager has prepared a complete brochure on the station. It contains sales material, station material and station policy material. Insurance, vacation policy, pay policy, collections, as well as other sales materials are included in their orientation file. It is given to the salesperson before they come on the job.

Stations are taking other steps in this orientation period. Interviews are arranged with the traffic people, program director, news director and perhaps promotion people. The idea is for new salespeople to interview these people to learn how the station works.

It is recommended that each new salesperson go on one interview in the first week. This may be with the Chamber of Commerce or a marketing company—any source that has information about the local market. The new hire conducts this interview, prepares and organizes the material, and then makes a stand-up presentation to all the salespeople at a sales meeting. The end result is more market knowledge for all the salespeople, new hire included.

Any new person generally wants to know, "What is my job?" The first four weeks is the time to establish the job criteria and standards of performance. It is the "climate" part of the process—that time when discipline, expectations, and job criteria are all explained

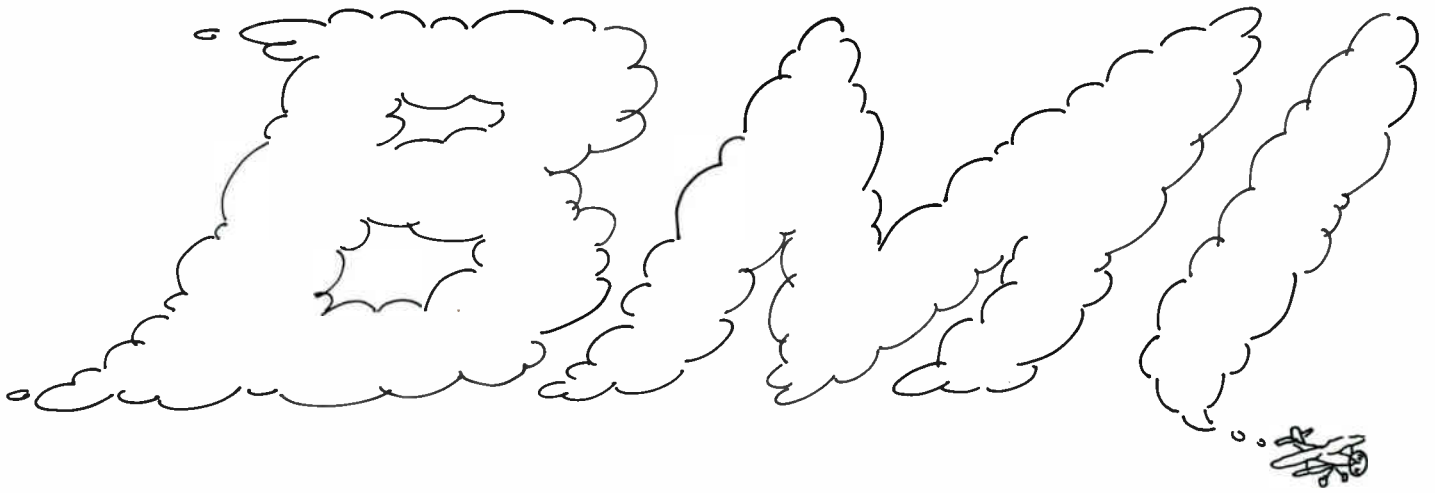
Introduction phase.

Orientation.

One interview first.

Outline the job.

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



BMI rules the air.

Others may try to sell you pie in the sky, but the down-to-earth truth is this: most of the music played on radio is licensed by BMI. That's the way it's been for almost 20 years. And that's what gives us air superiority.



Wherever there's music, there's BMI.

or contracted very clearly. It is a time when management must define the "house rules" with the new hire.

We hear sales managers discuss such things at this time as how much time will be spent prospecting, how many written presentations are required, what billing levels and what mix of accounts (agency-direct-retail) will be expected. How will the station resources be used? What role will research play? How much research is available?

Another shift is that sales managers no longer assign the full list the first day the new salesperson is on the job. There also seem to be more stations now that give any new salesperson a limited number of active accounts.

Obviously, in this assignment step or phase, the sales managers can direct and help the salesperson by the way they assign accounts. Few salespeople will contact 75 accounts the first week. They might actually call on 20. Why not help them pick 20 target accounts for that week? This direction eliminates the confusion of who to see first. It also makes call evaluation much easier. It helps establish priorities.

The reason for assigning a few active accounts (four or five is adequate) is that the salesperson begins by learning to process business through the station. Traffic orders, sales agreements, production requests are not a deep mystery when the new salesperson brings in that first piece of business. They know the process by then.

The activity phase of getting the salesperson started is the important part of that initial period when there is some agreement on prospecting. Obviously, if a station hires a new salesperson, the objective is increased sales activity. So what will the standards be for prospecting? Many salespeople have worked for several years and have never clearly understood what was expected of them here.

One of the reasons management can assign prospecting to the "new kid on the block" is that nobody really wants to do it. Let's face it. You take some abuse when you knock on doors. This is a time of great rejection and great tension. But traditionally sales managers subject the rookie to it to see "how tough they are." Why subject new salespeople to punishment to test their egos? Isn't that what the interview process is for?

Active support for, and recognition of, good early prospecting activity can

mean a great deal to the new salesperson. Even the experienced salesperson, new on the job, will tell you this support and recognition can mean a great deal to them. New call activity is the lifeblood of any sales organization. It deserves active management support.

More sales managers are making calls with their salespeople in the first four weeks the salesperson is on the job. A full day in this initial stage may be too much. A half day on a regular basis may be more realistic and more helpful. Two or three calls, thoroughly debriefed, are better than six or seven calls poorly debriefed. The emphasis ought to be on specific skills and short term goals.

In the first four weeks on the job the salesperson will probably measure activity much more than results or sales. So this activity ought to be measured in terms of daily activity and weekly activity. Daily action plans need to be reviewed and monitored.

Again, the goal is not to create the impression that somebody is putting a shadow on the new salesperson. Rather, the idea is to clearly establish the sales manager as a resource for help and support.

By the end of the first four weeks on the job, the new person should have completed the orientation phase, the initial phase and the activity phase. He or she should now be ready for the selling phase. Some of the checkoffs or final reviews would include:

- Is orientation fully completed?
- Have all housekeeping matters, pay, insurance, commission, vacation, expense policies been covered?
- Has the job been fully agreed upon in terms of prospecting new business, target accounts, category mix and billing goals?
- Have skill levels been established and goals for skill improvement been agreed upon?
- Has the account list been thoroughly established?

By this time, the new salesperson ought to have a minimum of 40 prospect accounts carded and no more than 70 total accounts carded. The salesperson is ready to go to work as a full-time, selling member of the sales team. The difference achieved by stations using a system like the one discussed, or a modification of it, is that their salespeople not only have a clear answer to the question "What is my job?" but the odds for their success have been greatly improved. ■

Hold back the full list.

Assign prospecting.

Join the newcomer on sales calls.

Monitor work plans.

Review the essentials.

"I committed to TAPSCAN months before Z-100 ever hit the air based on the success we had with it in Cleveland. TAPSCAN does more than JUST breakout the numbers. It is a well thought-out SELLING SYSTEM that offers unique approaches to the marketing of radio time. It (TAPSCAN) paid for itself several times over in the first weeks of use."

Dean Thacker
VP/General Manager
"Z-100" (WHTZ)
New York

"TAPSCAN adds AT LEAST 15% to my revenues every month. It's the most effective and useful selling tool I've ever seen for radio. The system offers us such control over our inventory that we're able to sell more evenly throughout the week. The reports have made a major impact on the agencies here in San Francisco."

Joel Schwartz
General Sales Manager
KSAN/KNEW, San Francisco

"We've made HUNDREDS of THOUSANDS in additional revenues in each of our markets that we can attribute directly to TAPSCAN. It's become indispensable at all of the Metroplex stations. . . in fact we've bought several computers that run TAPSCAN for each of our sales staffs."

Norman Wain
President
Metroplex Communications

"TAPSCAN is SO FLEXIBLE that we're STILL discovering new applications, even after nine months of intensive daily use. The system is absolutely amazing. The service and support from the company (TAPSCAN, Inc.) has been great."

Luis Albertini
General Sales Manager
Q-105 (WRBQ)
Tampa

"The TAPSCAN system is so fast, we can "fish" for selling angles without having to spend a lot of time. . . In fact, we assist in the planning stages of many major accounts because we are able to produce, in minutes, a full set of campaign options. . . a task that would take a media buyer several days to do manually."

Bill Knobler
General Sales Manager
"EAGLE 97" (KEGL)
Dallas



**The standard
has been set.**

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Sunbelt Communications	Harte-Hanks
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Winning Radio Resumes

Radio applicants are using different kinds of resumes than their counterparts in other businesses to get the job. Here's the latest.

Radio is a business where applicants learn to "send a tape and resume" in order to get the interview. For on-air people the tape is usually easier to do than the resume. It's usually better done, as well.

Since managers frequently ask those inquiring for an interview to send resumes, the most startling revelation is that, in radio at least, it is usually a stall tactic.

Managers faced with operating today's more complicated radio stations have even less time to find the right person for the job, which is exactly why some are developing "shortcuts" to get around the application process.

Here are some suggestions busy radio executives recommend for potential employees.

Radio people find that in preparing to write a resume, there is one step that is key. An individual must research himself/herself first. This is done by reviewing all past experiences, including education, previous positions, and skills that have been acquired.

After compiling this data, applicants should assess in their own minds what they'd really like to do, even if they are not sure the position could be obtained. Applicants may want to imagine a position that conforms to their abilities, likes and dislikes, feelings and background. Too often, applicants will try to fit themselves to positions that may be altogether wrong for them.

Once a job description seems to match closely with the goals, objectives and past experience of an individual, the next step would be to organize the resume.

"A resume informs the employer more than it sells the applicant," say Kenneth Roman and Joel Raphaelson in *Writing that Works*. The most commonly accepted rule of thumb suggests keeping the resume as brief and concise as possible. Most recommend one-page documents, so that

the employer will read it.

The vital information (name, address and phone number) should be clearly noted at the top.

All relevant jobs (starting with the most recent and working backward) should be included. The most important consideration is to concentrate and highlight the achievements and accomplishments in the position. Most applicants tend to describe their duties, while most resume readers are looking for measurable results. To stress the achievements, indicate that, as sales manager, "I increased billing by 67 percent," or that, as program director, "I increased rating points in four dayparts." By highlighting the positive areas, applicants are uncovering their strengths and performance.

If job-hopping has plagued your career, consider concealing the fact by writing a functional resume. This lists all the skills which have been acquired first, then lists the company/station names later. Most experts agree that the dates should be included, although they could work against you. A resume with missing dates, though, is suspect.

Education should be covered, as radio is becoming increasingly sophisticated. Many group owners are checking the schools as well as the grades received.

Clean, neat, error-free copy is as important as the content. How the resume is written and packaged reflects on the individual.

Many executives suggest that the resume be put on a word processor. This enables the writer to custom-produce a resume for a particular position. The writer can tailor all information to fit the job description. The resume can also be updated periodically without typesetting fees.

The resume that is polished, filled with achievements and packaged well can greatly benefit the individual looking to advance in radio. —By Laura Loro

60-SECOND SEMINAR

Working With a Cold

Since radio executives don't have the luxury of getting sick, here's how some of them work under the weather.

Disc jockeys can at least go on the air and tell their listeners they aren't feeling well. Office help can call in sick and leave the work to others that day. But the station's key management must work while sick.

It might be comforting to know that staying in bed won't make you recover faster. As long as no fever is present and the sick executive has no other ominous symptoms, showing up for work is acceptable. When the body temperature exceeds 101 degrees, however, no executive will function well.

There are several things that can be done to protect others at the station. Washing hands and using a handkerchief to cover hands when touching doorknobs are two ways.

Most colds are caused by viruses, and the most common way that these viruses are transmitted to other people is through hand contact, utensils and doorknobs.

The best advice is to drink a lot of fluids (nonalcoholic) and use a vaporizer to add water to the air.

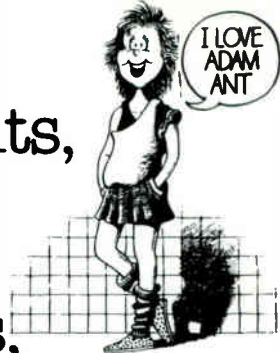
Cold viruses interfere with the body's ability to clear mucus from the lungs, nose and throat. Drinking water and humidifying the air loosens the mucus.

Aspirin is recommended to make the sick executive feel better. Many studies show that aspirin indeed will ease muscle soreness.

Doctors still cannot cure colds. They haven't improved much on the following recommendation in an 1851-era medical book: "Nail a hat on the wall at the foot of your bed. Then go to bed and drink spirits until you see two hats."

Radio executives who wear more than one hat will note how applicable this advice is to them even today. —By Gabe Mirkin, author of the new book, *Getting Thin, and a fitness broadcaster for the CBS Radio Network.*

Teens have their top forty hits,



18-24 males have their AOR hits,



country listeners have their C & W hits,



25-49 women have A-C hits,



and older people have their beautiful music hits.



Isn't it a shame 25-49 year old men don't have their own hit format?



They do! E.O.R. is the hit format for 25-49 year old men, call us and start making more money with E.O.R. than with any other format.



JOHN SEBASTIAN,
PRESIDENT

Radio Across-The-USA™

Atlanta



BIRCH MONTHLY

	FORMAT	N/D	D/J	J/F
WZGC-FM	R	13.8	13.6	12.2
WKLS-FM	A	10.6	10.0	10.6
WVEE-FM	B	10.3	9.8	9.5
WQXI-FM	AC	9.3	9.2	8.8
WKHX-FM	C	9.7	7.7	7.6
WSB	AC	6.8	7.4	7.4
WPCH-FM	BM	6.6	7.8	7.1
WSB-FM	AC	3.7	4.2	5.3
WRMM-FM	AC	3.5	3.0	4.0
WAOK	B	4.1	3.8	3.6

QUALITATIVE DATA

OCCUPATION

	Unskil	Skill'd	Prof
WZGC-FM	43.9	32.4	23.7
WKLS-FM	54.0	26.9	19.2
WVEE-FM	52.7	29.0	18.4
WQXI-FM	35.8	33.2	30.9
WKHX-FM	37.3	35.4	27.3

Percent of Mon-Sun 6AM-12MID weekly cum. Source: Birch October-December 1983.

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
WSB-F	1.10	WSB-FM	WSB	WZGC-F	WZGC-F
WPCH-F	1.05	WSB	WAOK	WZGC-F	WRMM-F
WVEE-F	1.02	WZGC-F	WVEE-F	WPCH-F	WKLS-F
WZGC-F	0.99	WKLS-F	WRMM-F	WSB	WVEE-F
WSB	0.98	WAOK	WQXI-F	WKLS-F	WSB-F
WKLS-F	0.97	WQXI-F	WZGC-F	WVEE-F	WQXI-F
WQXI-F	0.97	WVEE-F	WSB-F	WQXI-F	WSB
WRMM-F	0.95	WKHX-F	WHL-F	WKHX-F	WKHX-F
WAOK	0.95	WPCH-F	WPCH-F	WAOK	WAOK
WKHX-F	0.91	WRMM-F	WKLS-F	WRMM-F	WPCH-F

Baltimore



BIRCH MONTHLY

	FORMAT	ND	DJ	JF
WBAL	NT	7.8	11.3	11.1
WBSB-FM	R	8.4	8.6	9.6
WYY-FM	A	9.3	8.2	7.6
WXV-FM	B	8.0	8.4	7.4
WPOC-FM	C	7.5	6.7	6.3
WLIF-FM	BM	5.6	6.8	6.1
WVIN-FM	B	5.5	4.7	4.4
WCBM	NT	3.5	3.6	4.3
WYST-FM	AC	3.2	3.4	4.3
WCAO	C	3.1	3.6	4.1

QUALITATIVE DATA

DAILY NEWSPAPER READERSHIP

(Past 24 Hours)

	read	no read
WBAL	74.2	25.8
WBSB-FM	43.1	56.9
WYY-FM	42.2	57.8
WXV-FM	42.4	57.6
WPOC-FM	49.8	50.2

Percent of Mon-Sun 6AM-12MID weekly cum. Source: Birch October-December 1983.

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
WBAL	13.7	WAL	WAL	WAL	WAL
WCAO	13.7	WCAO	WCAO	WCAO	WCAO
WCBM	11.0	WCBM	WCBM	WCBM	WCBM
WLIF-F	10.7	WLIF-F	WLIF-F	WLIF-F	WLIF-F
WBSB-F	10.7	WBSB-F	WBSB-F	WBSB-F	WBSB-F
WYY-FM	10.3	WYY-FM	WYY-FM	WYY-FM	WYY-FM
WVIN-FM	10.3	WVIN-FM	WVIN-FM	WVIN-FM	WVIN-FM
WPOC-FM	10.3	WPOC-FM	WPOC-FM	WPOC-FM	WPOC-FM
WYST-FM	10.3	WYST-FM	WYST-FM	WYST-FM	WYST-FM
WCAO	10.3	WCAO	WCAO	WCAO	WCAO

Boston



BIRCH MONTHLY

	FORMAT	ND	DJ	JF
WBZ	AC	9.6	9.4	10.2
WXKS-FM	B	10.2	10.0	9.9
WBCN-FM	A	9.9	8.7	9.3
WHDH	AC	5.3	6.4	8.1
WHTT-FM	R	9.6	7.5	7.9
WVEE	N	3.9	5.2	6.1
WKQX	T	3.5	4.2	4.3
WROP-FM	AC	3.9	5.6	4.2
WJIB-FM	BM	4.4	4.1	4.1
WMJX-FM	AC	3.1	3.3	3.5

QUALITATIVE DATA

HOUSEHOLD SIZE

(includes infants and children)

	1 prs	2-4 prs	5+ prs
WBZ	20.1	68.5	11.4
WXKS-FM	11.3	53.6	35.1
WBCN-FM	12.3	65.0	22.7
WHDH	15.0	70.9	14.2
WHTT-FM	1.1	62.5	36.3

Percent of Mon-Sun 6AM-12MID weekly cum. Source: Birch October-December 1983.

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
WBZ	12.2	WBZ	WBZ	WBZ	WBZ
WROP-F	11.7	WROP-F	WROP-F	WROP-F	WROP-F
WBCN-F	11.2	WBCN-F	WBCN-F	WBCN-F	WBCN-F
WHDH	11.0	WHDH	WHDH	WHDH	WHDH
WJIB-F	10.9	WJIB-F	WJIB-F	WJIB-F	WJIB-F
WVEE	10.9	WVEE	WVEE	WVEE	WVEE
WVVE	10.9	WVVE	WVVE	WVVE	WVVE
WVVE	10.9	WVVE	WVVE	WVVE	WVVE
WVVE	10.9	WVVE	WVVE	WVVE	WVVE
WVVE	10.9	WVVE	WVVE	WVVE	WVVE

Chicago



BIRCH MONTHLY

	FORMAT	ND	DJ	JF
WGN	T	7.8	9.0	9.1
WGC-FM	B	5.7	7.0	7.1
WBBM-FM	R	5.7	6.2	6.4
WBMX-FM	B	6.6	6.3	6.0
WKQX-FM	R	4.3	4.5	4.5
WMAQ	C	4.4	5.6	4.5
WLOD-FM	BM	4.0	3.9	4.4
WLS	R	4.1	2.9	4.2
WLS-FM	R	3.5	2.7	4.2
WXRT-FM	A	3.0	3.9	4.2

QUALITATIVE DATA

WORKING WOMEN

Homemkr -30 hrs 30+hrs

	Homemkr	-30 hrs	30+hrs
WGN	63.4	11.0	25.6
WGC-FM	36.9	2.9	60.2
WBBM-FM	22.9	25.4	51.7
WBMX-FM	36.5	4.6	58.9
WKQX-FM	38.3	22.9	38.9

Percent of Mon-Sun 6AM-12MID weekly cum. Source: Birch October-December 1983.

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
WGN	11.0	WGN-FM	WGN	WGN	WGN-F
WBBM-F	10.7	WBBM-F	WBBM-F	WBBM-F	WBBM-F
WGC-F	10.7	WGC-F	WGC-F	WGC-F	WGC-F
WVVE	10.7	WVVE	WVVE	WVVE	WVVE
WVVE	10.7	WVVE	WVVE	WVVE	WVVE
WVVE	10.7	WVVE	WVVE	WVVE	WVVE
WVVE	10.7	WVVE	WVVE	WVVE	WVVE
WVVE	10.7	WVVE	WVVE	WVVE	WVVE
WVVE	10.7	WVVE	WVVE	WVVE	WVVE
WVVE	10.7	WVVE	WVVE	WVVE	WVVE

Cincinnati



BIRCH MONTHLY

	FORMAT	ND	DJ	JF
WKRC-FM	R	9.7	7.9	11.6
WWEZ-FM	BM	5.1	6.2	8.6
WEBN-FM	A	9.7	6.6	8.3
WRRM-FM	AC	8.1	8.1	8.0
WLIT-FM	AC	7.3	7.4	7.0
WCXY	NT	4.5	6.0	6.7
WKRC	AC	6.5	7.9	6.7
WB.LZ-FM	B	8.1	8.3	5.5
WSKS-FM	A	5.9	5.6	5.4
WLW	AC	4.3	4.2	4.6

QUALITATIVE DATA

TELEVISION VIEWING

(Past Day)

	-2hrs	2-5hrs	5+ hrs
WKRC-FM	43.5	36.5	20.0
WWEZ-FM	50.0	41.7	8.3
WEBN-FM	53.5	37.1	9.5
WRRM-FM	44.6	40.7	14.7
WLIT-FM	56.6	30.4	13.0

Percent of Mon-Sun 6AM-12MID weekly cum. Source: Birch October-December 1983.

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
WKRC-F	11.0	WKRC-F	WKRC-F	WKRC-F	WKRC-F
WVVE	10.7	WVVE	WVVE	WVVE	WVVE
WVVE	10.7	WVVE	WVVE	WVVE	WVVE
WVVE	10.7	WVVE	WVVE	WVVE	WVVE
WVVE	10.7	WVVE	WVVE	WVVE	WVVE
WVVE	10.7	WVVE	WVVE	WVVE	WVVE
WVVE	10.7	WVVE	WVVE	WVVE	WVVE
WVVE	10.7	WVVE	WVVE	WVVE	WVVE
WVVE	10.7	WVVE	WVVE	WVVE	WVVE
WVVE	10.7	WVVE	WVVE	WVVE	WVVE

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* Persons 12+ AQH shares, Mon-Sun, 6AM-Midnight

Percentage Change Index is the average change in average quarter hour audience as measured by comparing current period estimates with the designated base period.

* Average change since Jul/Sept 1983

Radio Across-The-USA™

Cleveland



BIRCH MONTHLY

	FORMAT	N/D	DJ	J/F
WMMS-FM	A	15.5	12.9	13.6
WGCL-FM	R	3.6	8.2	8.6
WMJI-FM	AC	6.6	7.1	8.1
WZAK-FM	B	8.8	6.9	7.3
WQAL-FM	BM	5.3	6.4	6.6
WBBG	BB	5.5	6.3	6.2
WZZP-FM	AC	3.8	6.4	6.2
WDOK-FM	BM	5.8	5.3	5.3
WDMT-FM	B	2.9	3.4	4.4
WERE	N/T	3.9	3.7	3.9

QUALITATIVE DATA

HOUSEHOLD INCOME

	-\$16,000	\$16-\$34,999	\$35,000+
WMMS-FM	22.2	55.2	22.6
WGCL-FM	13.7	57.3	22.9
WMJI-FM	16.8	54.0	29.2
WZAK-FM	55.7	37.2	7.1
WQAL-FM	54.5	28.3	17.2

Percent of Mon-Sun 6AM-12MID weekly cume.
Source: Birch October-December 1983.

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
WMMS-FM	1.19	1.00	1.00	1.00	1.00
WGCL-FM	1.11	1.00	1.00	1.00	1.00
WMJI-FM	1.07	1.00	1.00	1.00	1.00
WZAK-FM	1.06	1.00	1.00	1.00	1.00
WBBG	0.91	1.00	1.00	1.00	1.00
WERE	0.98	1.00	1.00	1.00	1.00
WZZP-FM	0.91	1.00	1.00	1.00	1.00
WDOK-FM	0.96	1.00	1.00	1.00	1.00
WDMT-FM	0.76	1.00	1.00	1.00	1.00
WERE	0.91	1.00	1.00	1.00	1.00

Dallas



BIRCH MONTHLY

	FORMAT	N/D	DJ	J/F
KVIL-FM	AC	12.1	11.8	10.5
KKDA-FM	B	8.2	7.3	8.6
KEGL-FM	R	5.5	7.2	8.4
KRLD	N	6.0	5.2	7.1
KZEW-FM	A	7.6	6.8	6.9
KAFM-FM	R	5.6	5.2	6.4
WBAP	C	7.8	8.1	5.9
KSCS-FM	C	7.5	7.2	5.5
KPLX-FM	C	5.2	5.0	5.4
KTXQ-FM	A	5.4	5.1	5.0

QUALITATIVE DATA

EDUCATIONAL ATTAINMENT

	elem	high	college	grad sch
KVIL-FM	41.0	48.7	10.3	
KKDA-FM	72.0	22.6	5.4	
KEGL-FM	53.6	41.3	5.1	
KRLD	45.5	50.3	4.2	
KZEW-FM	61.8	30.4	7.8	

Percent of Mon-Sun 6AM-12MID weekly cume.
Source: Birch October-December 1983.

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
KVIL-FM	1.00	1.00	1.00	1.00	1.00
KKDA-FM	1.00	1.00	1.00	1.00	1.00
KEGL-FM	1.00	1.00	1.00	1.00	1.00
KRLD	1.00	1.00	1.00	1.00	1.00
KZEW-FM	1.00	1.00	1.00	1.00	1.00
KAFM-FM	1.00	1.00	1.00	1.00	1.00
WBAP	1.00	1.00	1.00	1.00	1.00
KSCS-FM	1.00	1.00	1.00	1.00	1.00
KPLX-FM	1.00	1.00	1.00	1.00	1.00
KTXQ-FM	1.00	1.00	1.00	1.00	1.00

Denver



BIRCH MONTHLY

	FORMAT	N/D	DJ	J/F
KPKE-FM	R	10.0	8.6	8.4
KOSI-FM	BM	7.5	8.1	8.0
KBPL-FM	A	4.7	5.4	6.8
KOAO-FM	R	5.4	5.9	6.5
KOA	N/T	5.9	5.0	5.8
KBCC-FM	A	5.0	5.6	5.4
KIMN	R	5.4	6.7	5.1
KLZ	C	4.2	4.0	4.4
KAZY-FM	A	4.3	5.1	4.3
KYGO-FM	C	5.7	4.5	4.1

QUALITATIVE DATA

OCCUPATION

	Unskil	Skill'd	Prof
KPKE-FM	55.7	33.2	11.1
KOSI-FM	43.2	25.4	31.4
KBPL-FM	38.5	32.6	28.9
KOAO-FM	48.8	25.8	25.4
KOA	50.5	27.3	22.2

Percent of Mon-Sun 6AM-12MID weekly cume.
Source: Birch October-December 1983.

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
KPKE-FM	1.00	1.00	1.00	1.00	1.00
KOSI-FM	1.00	1.00	1.00	1.00	1.00
KBPL-FM	1.00	1.00	1.00	1.00	1.00
KOAO-FM	1.00	1.00	1.00	1.00	1.00
KOA	1.00	1.00	1.00	1.00	1.00
KBCC-FM	1.00	1.00	1.00	1.00	1.00
KIMN	1.00	1.00	1.00	1.00	1.00
KLZ	1.00	1.00	1.00	1.00	1.00
KAZY-FM	1.00	1.00	1.00	1.00	1.00
KYGO-FM	1.00	1.00	1.00	1.00	1.00

Detroit



BIRCH MONTHLY

	FORMAT	N/D	DJ	J/F
WJR	AC	10.3	8.6	7.9
WRIF-FM	A	7.3	8.0	7.9
WDRO-FM	B	6.2	6.5	6.9
WULB-FM	B	5.0	5.9	6.3
WXYZ	N/T	4.6	6.0	6.0
WLLZ-FM	A	6.7	4.9	5.8
WHYT-FM	R	3.7	4.8	5.4
WWJ	N	6.4	5.6	5.4
WNIC-FM	AC	7.1	6.1	5.3
WJOL-FM	BM	4.8	5.5	5.2

QUALITATIVE DATA

DAILY NEWSPAPER READERSHIP

(Past 24 Hours)

	read	no read
WJR	79.5	20.5
WRIF-AM	59.8	40.2
WDRO-FM	62.5	37.5
WULB-FM	60.6	39.4
WXYZ	85.3	14.7

Percent of Mon-Sun 6AM-12MID weekly cume.
Source: Birch October-December 1983.

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
WXYZ	1.21	1.00	1.00	1.00	1.00
WHYT-FM	1.17	1.00	1.00	1.00	1.00
WULB-FM	1.06	1.00	1.00	1.00	1.00
WDRO-FM	1.05	1.00	1.00	1.00	1.00
WRIF-FM	1.04	1.00	1.00	1.00	1.00
WJOL-FM	1.03	1.00	1.00	1.00	1.00
WWJ	0.91	1.00	1.00	1.00	1.00
WNIC-FM	0.91	1.00	1.00	1.00	1.00
WJR	0.89	1.00	1.00	1.00	1.00
WLLZ-FM	0.87	1.00	1.00	1.00	1.00

Houston



BIRCH MONTHLY

	FORMAT	N/D	DJ	J/F
KKBQ-FM	R	9.1	9.0	10.6
KMJQ-FM	B	9.5	9.6	9.0
KSRR-FM	A	7.9	7.1	8.1
KIKK-FM	C	9.8	5.4	8.0
KRLY-FM	B	6.2	6.4	6.7
KODA-FM	BM	5.0	4.4	5.4
KLOL-FM	A	5.7	6.1	5.5
KILT-FM	C	5.5	5.7	5.0
KFMK-FM	AC	4.4	4.5	4.1
KTRH	N/T	5.5	4.7	3.8

QUALITATIVE DATA

WORKING WOMEN

Home/mtr -30 hrs 30+ hrs

	Home/mtr	-30 hrs	30+ hrs
KKBQ-FM	55.4	9.2	34.8
KMJQ-FM	42.7	15.1	41.0
KSRR-FM	29.3	16.2	54.5
KIKK-FM	33.4	29.4	37.3
KRLY-FM	51.6	17.6	30.9

Percent of Mon-Sun 6AM-12MID weekly cume.
Source: Birch October-December 1983.

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
KKBQ-FM	1.00	1.00	1.00	1.00	1.00
KMJQ-FM	1.06	1.00	1.00	1.00	1.00
KSRR-FM	0.91	1.00	1.00	1.00	1.00
KIKK-FM	0.88	1.00	1.00	1.00	1.00
KRLY-FM	0.84	1.00	1.00	1.00	1.00
KODA-FM	0.80	1.00	1.00	1.00	1.00
KLOL-FM	0.80	1.00	1.00	1.00	1.00
KILT-FM	0.80	1.00	1.00	1.00	1.00
KFMK-FM	0.80	1.00	1.00	1.00	1.00
KTRH	0.80	1.00	1.00	1.00	1.00

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*Persons 12+ AQH shares, Mon-Sun, 6AM-Midnight

Percentage Change Index is the average change in average quarter hour audience as measured by comparing current period estimates with the designated base period.

*Average change since Jul-Sept 1983

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World Radio History

Radio Across-The-USA™

Kansas City



BIRCH MONTHLY

	FORMAT	ND	DJ	JF
WDAF	C	147	139	112
KBEQ-FM	R	82	91	91
KCMO	NT	62	81	88
KLSI-FM	AC	99	80	85
KYYS-FM	A	62	63	78
KFKF-FM	C	73	71	70
KMBR-FM	BM	43	55	69
KJLA	BB	51	48	54
KPRS-FM	B	61	52	52
KKCI-FM	A	64	64	44

QUALITATIVE DATA

TELEVISION VIEWING

(Past Day)

	-2hrs	2-5 hrs	5+ hrs
WDAF-FM	47.8	48.0	4.2
KBEQ-FM	52.4	37.0	10.6
KCMO	34.6	54.4	11.0
KLSI-FM	46.5	42.5	11.0
KYYS-FM	55.3	35.0	9.8

Percent of Mon-Sun 6AM-12MID weekly cum.
Source: Birch October-December 1983

% CHANGE INDEX

12+	18-34 M	18-34 W	25-54 M	25-54 W	
KMBR-F	117	KMBR-F	107	KMBR-F	111
KJLA	112	KJLA	KCMO	WDAF-F	KYYS-F
KBEQ-F	108	KBEQ-F	KBEQ-F	KBEQ-F	KBEQ-F
KJLA	106	KJLA	KJLA	KJLA	KJLA
KYYS-F	105	KYYS-F	KYYS-F	KYYS-F	KYYS-F
KYYS-F	100	WDAF-F	WDAF-F	WDAF-F	WDAF-F
WDAF-F	98	KYYS-F	KYYS-F	KYYS-F	KYYS-F
KLSI-F	98	KLSI-F	KLSI-F	KLSI-F	KLSI-F
KYYS-F	92	KYYS-F	KYYS-F	KYYS-F	KYYS-F
KYYS-F	88	KYYS-F	KYYS-F	KYYS-F	KYYS-F

Los Angeles



BIRCH MONTHLY

	FORMAT	ND	DJ	JF
KFI-FM	R	86	70	80
KABC	T	75	67	62
KALI	SP	57	69	83
KLOS-FM	A	48	50	50
KOST-FM	A	50	45	43
KNS	N	70	76	45
KROQ-FM	A	37	40	35
KRW	SP	19	2	36
KTNQ	SP	26	23	32
KMPC	BB	21	22	31

QUALITATIVE DATA

HOUSEHOLD SIZE

(Includes adults and children)

	1 prs	2-4 prs	5+ prs
KFI-FM	81	65.3	23.7
KABC	29.1	67.1	3.6
KALI	38	65.1	26.2
KLOS-FM	34	71.5	20.1
KOST-FM	77	76.3	16.0

Percent of Mon-Sun 6AM-12MID weekly cum.
Source: Birch October-December 1983

% CHANGE INDEX

12+	18-34 M	18-34 W	25-54 M	25-54 W
KFI-FM	120	KFI-FM	KFI-FM	KFI-FM
KABC	115	KABC	KABC	KABC
KALI	112	KALI	KALI	KALI
KLOS-FM	108	KLOS-FM	KLOS-FM	KLOS-FM
KOST-FM	105	KOST-FM	KOST-FM	KOST-FM
KNS	102	KNS	KNS	KNS
KROQ-FM	100	KROQ-FM	KROQ-FM	KROQ-FM
KRW	98	KRW	KRW	KRW
KTNQ	95	KTNQ	KTNQ	KTNQ
KMPC	92	KMPC	KMPC	KMPC
KFI-FM	88	KFI-FM	KFI-FM	KFI-FM

Miami



BIRCH MONTHLY

	FORMAT	ND	DJ	JF
WHYI-FM	R	105	129	*
WINZ-FM	R	112	97	*
WLYF-FM	BM	62	77	*
WQBA	SP	69	52	*
WINZ	N	43	4.8	*
WRHC	SP	51	4.8	*
WSHE-FM	A	4.6	4.8	*
WIOD	AC	41	40	*
WQBA-FM	SP	28	37	*

*Report received

QUALITATIVE DATA

TELEVISION VIEWING

(Past Day)

	-2 hrs	2-5 hrs	5+ hrs
WHYI-FM	19.8	70.3	9.9
WINZ-FM	25.6	60.1	14.3
WLYF-FM	8.1	62.5	29.4
WQBA	46.4	35.3	18.3
WINZ	3.1	61.0	35.9

Percent of Mon-Sun 6AM-12MID weekly cum.
Source: Birch October-December 1983

% CHANGE INDEX

12+	18-34 M	18-34 W	25-54 M	25-54 W
WHYI-F	110	WHYI-F	WHYI-F	WHYI-F
WINZ-F	108	WINZ-F	WINZ-F	WINZ-F
WLYF-F	105	WLYF-F	WLYF-F	WLYF-F
WQBA-F	102	WQBA-F	WQBA-F	WQBA-F
WINZ-F	100	WINZ-F	WINZ-F	WINZ-F
WRHC-F	100	WRHC-F	WRHC-F	WRHC-F
WSHE-F	100	WSHE-F	WSHE-F	WSHE-F
WIOD-F	100	WIOD-F	WIOD-F	WIOD-F
WQBA-FM	100	WQBA-FM	WQBA-FM	WQBA-FM
WINZ-F	100	WINZ-F	WINZ-F	WINZ-F
WRHC-F	100	WRHC-F	WRHC-F	WRHC-F

Milwaukee



BIRCH MONTHLY

	FORMAT	ND	DJ	JF
WTMJ	AC	102	112	107
WQFM-FM	A	105	97	90
WLUM-FM	B	70	79	79
WXTL-FM	R	95	81	77
WEZW-FM	BM	64	73	74
WISN	NT	46	59	63
WOLY	BB	53	57	61
WBLS-FM	C	53	41	40
WTL-FM	C	72	54	46
WMYX-FM	AC	37	35	61

QUALITATIVE DATA

HOUSEHOLD SIZE

(Includes adults and children)

	1 prs	2-4 prs	5+ prs
WTMJ	31.6	63.3	5.1
WQFM-FM	24.7	56.2	19.1
WLUM-FM	23.5	69.1	7.4
WXTL-FM	19.6	66.1	14.3
WEZW-FM	35.6	66.4	0.0

Percent of Mon-Sun 6AM-12MID weekly cum.
Source: Birch October-December 1983

% CHANGE INDEX

12+	18-34 M	18-34 W	25-54 M	25-54 W
WTMJ	100	WTMJ	WTMJ	WTMJ
WQFM-FM	100	WQFM-FM	WQFM-FM	WQFM-FM
WLUM-FM	100	WLUM-FM	WLUM-FM	WLUM-FM
WXTL-FM	100	WXTL-FM	WXTL-FM	WXTL-FM
WEZW-FM	100	WEZW-FM	WEZW-FM	WEZW-FM
WISN	100	WISN	WISN	WISN
WOLY	100	WOLY	WOLY	WOLY
WBLS-FM	100	WBLS-FM	WBLS-FM	WBLS-FM
WTL-FM	100	WTL-FM	WTL-FM	WTL-FM
WMYX-FM	100	WMYX-FM	WMYX-FM	WMYX-FM

Minneapolis



BIRCH MONTHLY

	FORMAT	ND	DJ	JF
WCCO	AC	17.9	16.4	19.3
KSTP-FM	AC	11.6	12.5	11.9
WLOL-FM	R	8.8	9.8	10.7
KDWB-FM	R	9.6	8.6	7.2
KEEY-FM	C	7.3	7.9	6.0
WLTE-FM	AC	6.2	5.5	5.9
KORS-FM	A	5.9	5.6	5.8
WAYL-FM	BM	5.8	5.8	5.3
KSTP	NT	3.7	3.8	3.8
WDGY	C	4.0	4.2	3.7

QUALITATIVE DATA

EDUCATIONAL ATTAINMENT

	elem high	college	grad rich
WCCO	56.0	39.0	5.0
KSTP-FM	55.3	41.9	2.9
WLOL-FM	53.7	39.0	7.3
KDWB-FM	60.8	36.8	2.4
KEEY-FM	64.0	32.8	3.2

Percent of Mon-Sun 6AM-12MID weekly cum.
Source: Birch October-December 1983

% CHANGE INDEX

12+	18-34 M	18-34 W	25-54 M	25-54 W
WCCO	100	WCCO	WCCO	WCCO
KSTP	100	KSTP	KSTP	KSTP
WLOL-FM	100	WLOL-FM	WLOL-FM	WLOL-FM
KDWB-FM	100	KDWB-FM	KDWB-FM	KDWB-FM
KEEY-FM	100	KEEY-FM	KEEY-FM	KEEY-FM
WLTE-FM	100	WLTE-FM	WLTE-FM	WLTE-FM
KORS-FM	100	KORS-FM	KORS-FM	KORS-FM
WAYL-FM	100	WAYL-FM	WAYL-FM	WAYL-FM
WCCO	100	WCCO	WCCO	WCCO
WLTE-FM	100	WLTE-FM	WLTE-FM	WLTE-FM
KEEY-FM	100	KEEY-FM	KEEY-FM	KEEY-FM
WOLY-FM	100	WOLY-FM	WOLY-FM	WOLY-FM

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*Persons 12+ AQH shares, Mon - Sun, 6AM - Midnight

Percentage Change Index is the average change in average quarter hour audience as measured by comparing current period estimates with the designated base period.

*Average change since Jul/Sept 1983

How to use research to increase profits

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

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

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

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

Three key findings

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

1. Familiarity. What percentage of your target audience is familiar with the song?

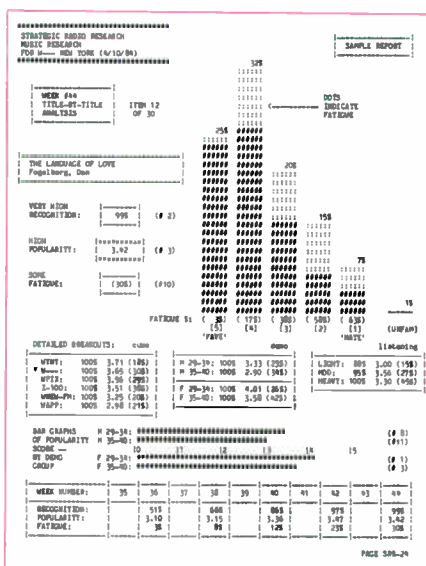
2. Popularity. Of the individuals who are familiar with the song, do they like it or dislike it? How strongly?

3. Fatigue. Has the song been overplayed in your market? (You want to know when a song becomes "burned out" among your listeners.)

Six crucial steps for effective music research

Strategic Radio Research suggests that you follow these six guidelines:

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



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

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

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

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

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

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

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

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Call or write us for more information

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Weekly in-house research	●	●	●		●
Auditorium music testing	●		●	●	●

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The
Management

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NAB booth #627

Radio Across-The-USA™

San Diego



BIRCH MONTHLY

	FORMAT	ND	DJ	JF
KJQY-FM	BM	85	111	137
KGB-FM	A	74	69	92
XHRM-FM	B	63	62	71
XTRA-FM	A	73	73	64
KSDO	NT	66	75	57
KSDO-FM	R	29	44	50
KPOP	BB	42	48	46
XTRA	R	41	52	42
KFSD-FM	CL	28	30	38

QUALITATIVE DATA

OCCUPATION

	Unskil	Skill'd	Prof
KJQY-FM	62.5	18.8	18.7
KGB-FM	42.1	43.0	15.0
XHRM-FM	75.3	16.5	8.2
XTRA-FM	55.7	26.2	18.1
KSDO	62.5	12.1	25.4

Percent of Mon-Sun 6AM-12MID weekly cum. Source: Birch October-December 1983

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
KJQY-FM	1.3	1.0	1.0	1.0	1.0
KGB-FM	1.0	1.0	1.0	1.0	1.0
XHRM-FM	1.0	1.0	1.0	1.0	1.0
XTRA-FM	1.0	1.0	1.0	1.0	1.0
KSDO	1.0	1.0	1.0	1.0	1.0
KSDO-FM	1.0	1.0	1.0	1.0	1.0
KPOP	1.0	1.0	1.0	1.0	1.0
XTRA	1.0	1.0	1.0	1.0	1.0
KSDO	1.0	1.0	1.0	1.0	1.0
KFSD-FM	1.0	1.0	1.0	1.0	1.0

San Francisco



BIRCH MONTHLY

	FORMAT	ND	DJ	JF
KGO	NT	95	95	102
KSAN-FM	C	41	43	50
KSOL-FM	B	49	36	48
KCBS	M	55	52	45
KYUU-FM	AC	37	36	42
KBLX-FM	B	36	42	39
KRQR-FM	A	24	30	35
KDIA	B	20	27	30
KIQI-FM	AC	40	32	30
KABL-FM	BM	16	19	29

QUALITATIVE DATA

EDUCATIONAL ATTAINMENT

	elem high	college	grad sch
KGO	47.7	36.9	13.4
KSAN-FM	60.1	31.8	8.2
KSOL-FM	72.3	25.6	2.0
KCBS	32.0	39.9	28.1
KYUU-FM	47.2	44.8	8.0

Percent of Mon-Sun 6AM-12MID weekly cum. Source: Birch October-December 1983

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
KGO	1.0	1.0	1.0	1.0	1.0
KSAN-FM	1.0	1.0	1.0	1.0	1.0
KSOL-FM	1.0	1.0	1.0	1.0	1.0
KCBS	1.0	1.0	1.0	1.0	1.0
KYUU-FM	1.0	1.0	1.0	1.0	1.0
KBLX-FM	1.0	1.0	1.0	1.0	1.0
KRQR-FM	1.0	1.0	1.0	1.0	1.0
KDIA	1.0	1.0	1.0	1.0	1.0
KIQI-FM	1.0	1.0	1.0	1.0	1.0
KABL-FM	1.0	1.0	1.0	1.0	1.0

Seattle



BIRCH MONTHLY

	FORMAT	ND	DJ	JF
KIRO	NT	85	95	101
KOMO	AC	65	73	62
KLSY-FM	AC	50	53	59
KISW-FM	A	60	59	58
KUBE-FM	B	54	40	53
KNBO-FM	R	59	61	48
KZDF-FM	A	56	48	44
KMPS-FM	C	24	32	43
KPLZ-FM	R	26	36	43

QUALITATIVE DATA

HOUSEHOLD SIZE

(includes infants and children)

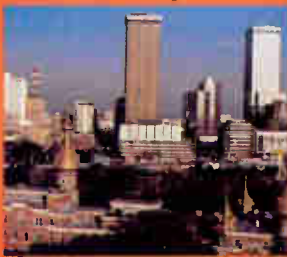
	1 prs	2-4 prs	5+ prs
KIRO	14.1	77.8	8.1
KOMO	13.9	75.9	10.2
KLSY-FM	11.9	75.8	12.1
KISW-FM	11.6	76.8	11.5
KUBE-FM	15.7	63.6	20.7

Percent of Mon-Sun 6AM-12MID weekly cum. Source: Birch October-December 1983

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
KIRO	1.0	1.0	1.0	1.0	1.0
KOMO	1.0	1.0	1.0	1.0	1.0
KLSY-FM	1.0	1.0	1.0	1.0	1.0
KISW-FM	1.0	1.0	1.0	1.0	1.0
KUBE-FM	1.0	1.0	1.0	1.0	1.0
KNBO-FM	1.0	1.0	1.0	1.0	1.0
KZDF-FM	1.0	1.0	1.0	1.0	1.0
KMPS-FM	1.0	1.0	1.0	1.0	1.0
KPLZ-FM	1.0	1.0	1.0	1.0	1.0

Tampa



BIRCH MONTHLY

	FORMAT	ND	DJ	JF
WRBQ-FM	R	159	130	120
WWBA-FM	BM	118	115	110
WQYK-FM	C	50	65	93
WYNF-FM	A	93	85	79
WDAE	BB	55	56	52
WQJC-FM	C	56	61	50
WIQI-FM	AC	66	45	49
WFLA	AC	35	38	48
WMGG-FM	R	33	37	44
WSUN	C	50	53	39

QUALITATIVE DATA

HOUSEHOLD INCOME

	-\$16,000	\$16-\$34,999	\$35,000+
WRBQ-FM	21.4	59.7	18.8
WWBA-FM	42.5	39.6	17.9
WQYK-FM	26.5	47.4	26.1
WYNF-FM	31.3	56.4	12.3
WDAE	65.8	21.7	12.5

Percent of Mon-Sun 6AM-12MID weekly cum. Source: Birch October-December 1983

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
WRBQ-FM	1.0	1.0	1.0	1.0	1.0
WWBA-FM	1.0	1.0	1.0	1.0	1.0
WQYK-FM	1.0	1.0	1.0	1.0	1.0
WYNF-FM	1.0	1.0	1.0	1.0	1.0
WDAE	1.0	1.0	1.0	1.0	1.0
WQJC-FM	1.0	1.0	1.0	1.0	1.0
WIQI-FM	1.0	1.0	1.0	1.0	1.0
WFLA	1.0	1.0	1.0	1.0	1.0
WMGG-FM	1.0	1.0	1.0	1.0	1.0
WSUN	1.0	1.0	1.0	1.0	1.0

Washington, DC



BIRCH MONTHLY

	FORMAT	ND	DJ	JF
WMAL	AC	88	84	85
WKYS-FM	B	114	102	81
WADC-FM	A	66	63	69
WGAY-FM	BM	82	76	65
WRQX-FM	R	72	66	62
WHUR-FM	B	69	77	61
WAVA-FM	R	58	51	54
WMZQ-FM	C	29	41	47
WLTT-FM	AC	28	32	41
WRC	NT	44	41	40

QUALITATIVE DATA

TELEVISION VIEWING

(Past Day)

	-2hrs	2-5 hrs	5+ hrs
WMAL	43.5	43.1	13.3
WKYS-FM	39.9	36.9	23.2
WADC-FM	45.2	40.0	14.8
WGAY-FM	44.5	42.1	13.4
WRQX-FM	47.8	42.9	9.3

Percent of Mon-Sun 6AM-12MID weekly cum. Source: Birch October-December 1983

% CHANGE INDEX

	12+	18-34 M	18-34 W	25-54 M	25-54 W
WMZQ-FM	1.19	1.0	1.0	1.0	1.0
WMDC-FM	1.06	1.0	1.0	1.0	1.0
WLTT-FM	1.06	1.0	1.0	1.0	1.0
WRC	1.01	1.0	1.0	1.0	1.0
WHUR-FM	1.0	1.0	1.0	1.0	1.0
WMAL	1.0	1.0	1.0	1.0	1.0
WGAY-FM	1.0	1.0	1.0	1.0	1.0
WAVA-FM	1.0	1.0	1.0	1.0	1.0
WKYS-FM	0.92	1.0	1.0	1.0	1.0
WRQX-FM	0.91	1.0	1.0	1.0	1.0

* Persons 12+ AQH shares, Mon-Sun, 6AM-Midnight

* Average change since Jul Sept 1983

Percentage Change Index is the average change in average quarter hour audience as measured by comparing current period estimates with the designated base period.

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*“We were the new kid in town.
But we didn’t want to sound like it.”*

Problem: “Being the new kid in town, we had to sound top-notch from the minute we signed on. We needed a turn key studio installation that sounded as great as it looked,” said Richard Dills, General Manager of WKLQ-FM.

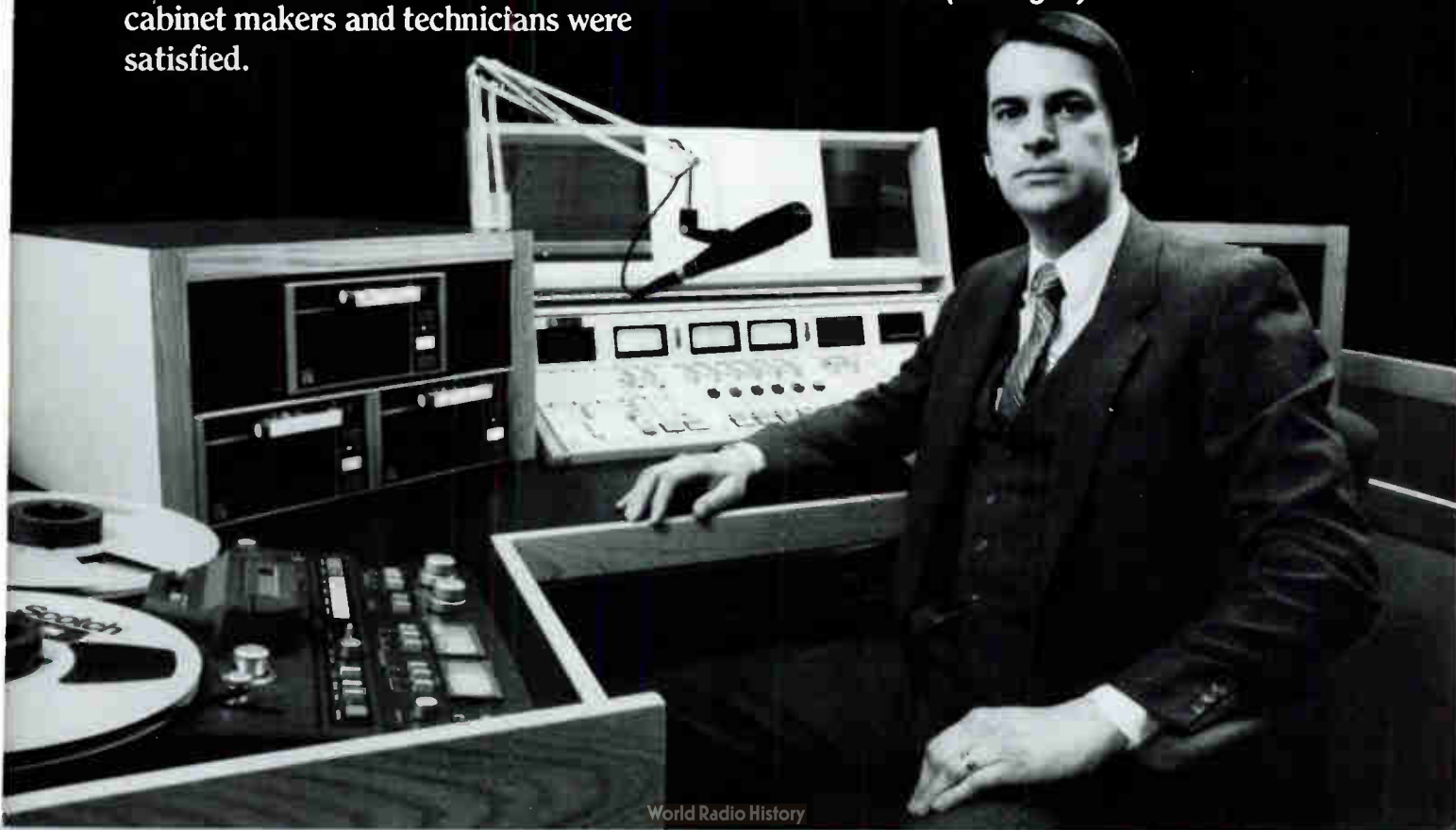
Solution: Audio Broadcast Group closely evaluated the needs of WKLQ, then went to work designing a studio to match the performance criteria of the new station. ABG cabinet makers developed a unique, low-profile design for excellent space utilization and operator visibility. The selected equipment was installed with both operator and engineer in mind. And, the final installation was completed only after ABG’s cabinet makers and technicians were satisfied.

Results: “Audio Broadcast Group installed a remarkable system to the delight of everyone at WKLQ. And, the best part is ABG came through on time... within budget.”

We have creative solutions to your studio problem. Call us toll free. Or see us at booth 637A at the NAB.



The Audio Broadcast Group, Inc.
2342 S. Division Avenue
Grand Rapids, MI 49507
800-253-9281 (outside Michigan)
800-632-4535 (Michigan)



TECHNOLOGY

A soon-to-be released study by Dallas-based Jon Coleman may answer questions about the awareness listeners have or do not have regarding AM stereo. The finishing touches are being put on it, but in-touch radio executives are betting there's bad news ahead for AM stereo.

FINANCIAL

Interest rates are headed up again. Venture capital promises to become harder to find. The current buying and selling boom is just about peaking unless interest rates become more favorable.

PROGRAMMING

Megatrends author John Naisbitt is predicting local talkshows will outperform national talkshows in the years ahead, posing potential problems for the crowded network field. Their answer might be to raise compensation levels to keep affiliates.

Waiting time on new formats will be increasing from the industry average of about one year to three to five years. The onset of 1,000 or more new competitors by 1988 will make frequent format shifts unattractive to station executives.

Album rock's trouble is just starting as programmers in general are failing to realize the depth of the crisis it faces. Among the solutions: a new approach, a redefinition of its listener, a way to live with the "rock video" revolution and imaging for the 80s.

A new study may deal a blow to AM stereo.

Rising interest rates will end the current buying/selling boom.

Local talkshows will outperform national network programs.

Waiting time for a format to take hold will increase.

Cellular radio could be tomorrow's biggest disappointment.

Managers find a new way to give raises.

In-car meters are being tested to rate auto listening.

Sales coordinators are on the increase.

Computers promise to make co-op easier.

CELLULAR RADIO

This promises to be either tomorrow's biggest flop or biggest disappointment. Many large groups have deferred funds from radio stations to cellular radio. Their optimism is not universally shared.

PEOPLE MANAGEMENT

The next innovative idea in management is giving employees "constant" pay raises, deciding a year in advance what an equitable percentage increase will be and then dividing it up over the year's

pay periods. The increases are small, but each pay check is larger than the previous.

RATINGS

An experiment is now underway to reliably report car radio listening through the use of a meter installed in the automobile. Since one of radio's strengths is its portability, industry executives will want to keep an eye on the results. If the numbers prove reliable, these statistics could augment Arbitron or Birch.

SALES

There is evidence that the new position of sales coordinator is developing at some stations nationwide with a great degree of success. This person works on a salary and commission and his or her personal remuneration is tied in to how well the entire sales staff performs.

Look for computer software advances in co-op advertising. Co-op promises future billing growth for radio, and software programs being written right now could make it much easier for stations to cash in on its benefits without delay, paperwork or red tape.

COMPETITORS

Music Television is likely to have its biggest growth year ahead. Its success in part is attributed to not mimicking radio, which is more than can be said for some radio stations programming in awe of rock videos.—By Jerry Del Colliano

Generator
 ON OFF
 COMPOSITE LEVEL

Processor
 SMP-800

Processor
 SPP-800

Processor
 APP-400

Generator
 SCA-300

Processor
 SMP-900

Processor
 SEP-400A

Processor
 SEP-400W

Processor
 SPP-800

Controller
 PMC-300A

Processor
 SEP-400A

Processor
 APP-400

Processor
 SMP-800

Processor
 SEP-400A

Processor
 SEP-400A

Processor
 SEP-400A

Processor
 SPP-800

SEE HOW OUR NEW STEREO GENERATOR STACKS UP!

Last year CRL introduced the SCA-2 Subchannel Control System. This unit was the first to incorporate a digitally synthesized carrier that provided a major improvement in FM technology.

This year, we invite you to hear another improvement: The SG-800. At last, a stereo generator designed to handle highly processed audio. Because we don't think you should give up fidelity for maximum loudness.

Separation: Typically 60 db or better.

Distortion: .009% THD and IM or less.

S/N: Better than 80 db.

This is made possible by CRL's exclusive Pulse Amplitude Modulator in conjunction with our digitally synthesized carrier. But specs don't tell the story. We invite you to stop by booth 300 at the NAB Convention and hear for yourself how it stacks up. You'll love the sound and the price.

Don't just optimize . . . maximize your signal with CRL



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ATLANTA	WPCH	UP 34%
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AKRON	WAEZ	UP 43%
BEAUMONT	KQXY	UP 51%
HARTFORD	WRCH	UP 20%
BATON ROUGE	WQXY	UP 66%
FRESNO	KKNU	UP 23%

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Source: ARBITRON, Fall '82 to Fall '83, adults 25-54 shares, broadcast week, MSA