

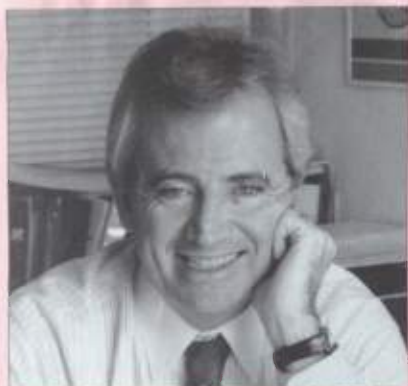
The Pulse

RADIO'S MOVEMENT WEEKLY
of Radio

Volume IV, Number 3 March 3, 1989

Tom Turner Named A Group W Prexy

Les Goldberg, President, Interep, has appointed Tom Turner President, Group W Radio Sales. Turner had been VP/Eastern Regional Manager.



Tom Turner

"I returned to Interep in 1986 because...it was a company of vision growth and opportunity," said Turner, "I'm proud of the people, stations and our unique positioning in the national radiosales arena."

Prior to joining Group W Radio Sales, Turner held positions with Select Radio, Blair Radio and McGavren-Guild.

Sports Trivia Phone Is New Revenue Source

March 1 is the scheduled rollout date for the Championship Sports Trivia contest in which radio stations anywhere in the country can take part. A joint venture among AT&T, MCI and CISCORP, a Dallas based telecommunications company, developed the contest. Radio stations can be the promotional media for this national 900 number contest.

news continued on page 6

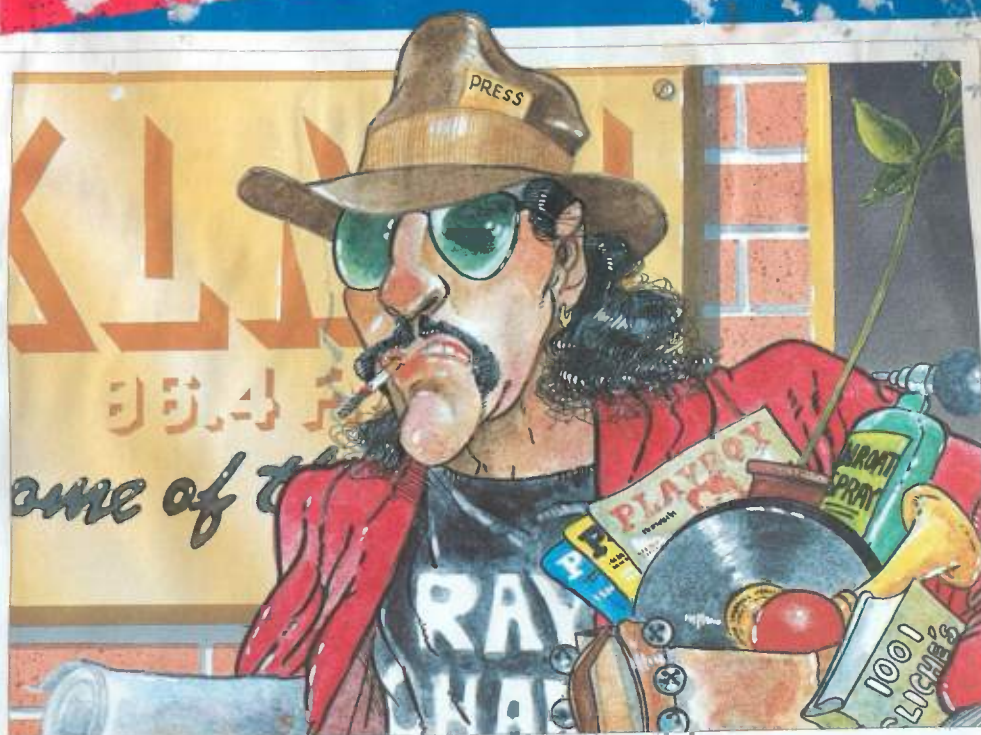


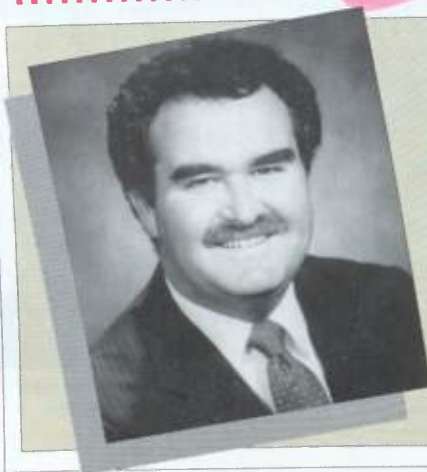
Illustration: Rick Martin

Breaking Up Is Hard To Do

Part One

In 1983 Scott Shannon stormed into the Big Apple and began cranking out his Z-100 madness from the top of the Empire State Building, and in the process took WHITZ-FM "from worst to first." On January 27th he walked, packing up his zoo and taking his bells, whistles, considerable talent and, (management fears) his ratings and headed west. And therein lies the rub for any station that relies on a megatalent: "Where do we go from here?"

continued on page 10



Pulsemaker Interview

RAB's Bill Stakelin Says Goodbye

"With The Fragmentation Of Television, Radio Is Being Looked At As A Lot Sexier."

INTRODUCING INTEREP'S RADIO STORE EXECUTIVES



INTEREP's Radio Store is one stop shopping for radio buying opportunities. The Radio Store is uniquely positioned to respond to expanding the role radio has in the advertising mix.

The Radio Store not only addresses new business dollars, but also extends to agencies and clients additional vehicles to support their campaign.

We believe that through The Radio Store we serve our client's best interest by doing what's best for the advertisers.

We are proud to introduce to you our Regional Executives who will be coordinating all Radio Store efforts.



ELLEN HULLEBERG
President



TOM POULOS
Boston



MARC GUILD
New York



BOB LION
New York



PAM LITTLE
Philadelphia



TONY MAISANO
Atlanta



MIKE DISNEY
Chicago



JIM HAGAR
Detroit



GARY AHRENS
St. Louis



RICK FROMME
Dallas



AUSTIN WALSH
San Francisco



JEFF DASHEV
Los Angeles

The *Pulse*

RADIO'S MANAGEMENT WEEKLY

Volume IV Number 3 March 3, 1999

Features

Cover Story 14

"Breaking Up Is Hard To Do" by Ingrid Daultt

Part 1. When the Golden Boy splits for A Greener Grazing Place, The Smart GM doesn't Panic— He's Ready

Pulsemaker Interview 10

Bill Stakelin, former President, RAB

The Man Credited With Bringing the RAB Back to Life Leaves A Signpost for Radio's Direction in the '90's

Sales Marketing 23

"In Search of the Marketing Plan" by Narcisse S. Cadgène

Sound, Constructive Advice for The GM In Quest of A Map to Greater Sales

Guest Column 9

"Have Am and FM Flipped?"

by Matt Edwards

Regarding the Flight of Classical Music to AM



Departments

Editorial: 4

"The Rules Keep Changing"

News/Radio Ink™ 6

Programming 12

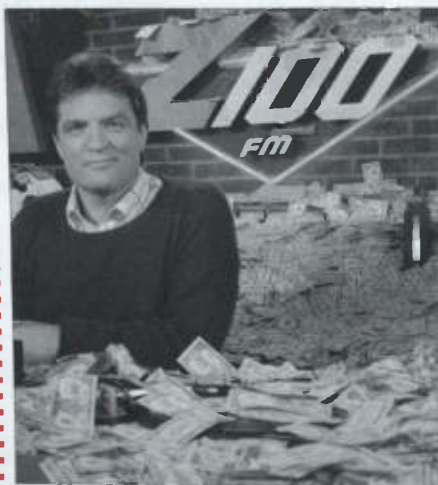
"To the 35-64 Market"

Selling Radio 21

"Radiophobia: Causes And Cures"

Pulse Of D.C. 26

Rules, Regulations And Legislation Affecting the Radio Industry



The Ol' Rule Changer Himself, Scott Shannon.

D.C. Databank 27

Who's Selling, Who's Buying, Who's Ready to Move

The Bottom Line 31

Information To Improve The Profit Picture

Calendar 32

Meetings Not To Miss

Classified 33

The Rules Keep Changing

With baited breath, we've all been watching the circus surrounding Scott Shannon's transition from New York to Los Angeles. Will the *Wunderkind* from the east coast storm into Tinseltown like Attila the Hun, wreaking ratings havoc on a radio town already approaching meltdown? The speculation knows no bounds.

Even without Shannon, LA Radio is always good copy. KIIS and KPWR have been waging war for sometime now and the plot is now thickening in anticipation of Shannon's arrival. KPWR now has a morning zoo. We hear that KIIS added reverb to it's audio chain and promotion departments have been awake nights working out positioning strategy to block Shannon's holes.

What everyone has missed is that Shannon isn't about to do what he did in New York. How dumb do you think he is?

Shannon blew New York apart by doing *different* radio. He didn't do Howard Stern or Don Imus. His zoo was crazy, funny, irreverent and full of show biz. Why would he come into LA to do the same thing he did in New York? It's already been done.

Let's look in someone else's backyard for a minute. Ten years ago General Motors sold one out of every two cars in America. They were a company that could do no wrong. Ford, on the other hand, was in deep trouble, losing over a billion in one year and heading for insolvency.

But Ford rolled up its collective sleeves and turned the tables, inventing some brilliant automobiles. The Taurus, taking Audi's cue, took styling into the next decade. Ford's quality took annual quantum leaps. They developed a very successful relationship with Mazda. They knocked the critics dead with their Probe, putting good looks and performance together. And the new Thunderbird's first year production is sold out.

GM on the other hand slept through the decade. Their share of business slipped to a third. While Ford can't make enough Thunderbirds, Cadillac is discounting Allantes by \$10,000 and rebates abound throughout GM's entire line. For the past several years Ford has been much more profitable than GM in spite of a still smaller share of the auto business. GM assumed there would be no rule changes. Indeed,

they may have even thought they made the rules. Ford was forced to realize the rules had changed and were, moreover, in continuous evolution.

I cringe when I hear managers say, "When things get back to normal...". If you really believe that things are going to stay the same, you would probably be a much better civil servant than a radio exec.

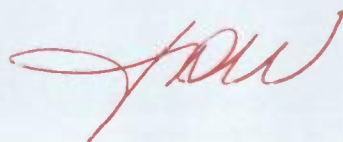
Eric Hoffer said, "It is a paradox that in our time of drastic rapid change, when the future is in our midst devouring the present before our eyes, we have never been less certain about what is ahead of us."

Radio, even LA radio, is no different. I may not be absolutely certain, but I think Scott Shannon will move into LA with a very different show than we've heard before. He's smart enough to understand when a 'schtick' is over, it's time for a new one. I think Shannon is being badly underestimated. He knows the rules are always changing.

Radio people are the most lemming-like group since the Pied Piper landed his gig in Hamelin. Radio brags of it's innovation. And yet, the first words off of most general managers'/program directors/sales managers lips are "What other markets is this working in?" A fair question. Hardly an innovative one.

To only stay even, we must remember the rules are always changing. Emmis' success with KPWR came because they broke the Urban format in LA. In the most competitive market in America, Emmis changed rules that everyone else thought were carved in stone.

LA remains on of the most insular markets in America. But in the Shannon story we can all find an allegorical parallel to what we all do every day. What 'Shannon' have you underestimated in your market? What rules have changed that escaped your notice?



Jackson Dell Weaver

The **Pulse** RADIO'S MANAGEMENT WEEKLY
of Radio

Chairman of the Board
B. Eric Rhoads

President/Publisher
Heidi Swanson

Executive Editor
Dwight Case

Vice President/Editor-in-Chief
Jackson Dell Weaver

Managing Editor
Doug Richardson

Washington D.C. Editor
Matt Edwards

Financial Editor
Barbara Smith

Contributing Writers
Narcisse S. Cadgène, Ingrid Davitt,
Everett Aspinwall, Bob Andelman

Art Director
Marty McHugh

Asst. Art Director
Denise Martzo

Circulation Director
Debra Bottcher

Marketing Assistant
Alohalani DeMoss

Executive Assistants
William Huelsman, Nancy Wilms

Executive Assistant/Los Angeles
Nikki Safavi

Classifieds Director
William Figueroa

Director
Stephen T. Butler

Chief Financial Officer
David Resnick

Local Counsel
Arnold S. Weisler

Washington, D.C. Counsel
Michael H. Bader

Computer Systems Manager
Dennis Rhoads

Copyright © 1989 by Streamline Publishing, Inc. and The Pulse of Radio. The Pulse of Radio is published each week, fifty times each year by Streamline Publishing, Inc., 1212 U.S. Highway One, North Palm Beach, FL 33408. First class postage is paid at Ft. Lauderdale, FL, and additional offices. No part of this publication may be reprinted or otherwise reproduced without written consent of the Editor.

Advertising Office: All camera ready advertising or advertising production work to be sent to The Pulse of Radio Production Offices, 1212 U.S. Highway One, North Palm Beach, FL 33408. For further information call (407) 626-3774.

Postmaster: send changes of address to The Pulse of Radio, 1212 U.S. Highway One, North Palm Beach, FL 33408. Subscriptions: Subscription Rate: One Year \$249.00, 2 years \$499.00. All subscriptions, renewals and changes of address should include address label from most recent issue and be sent to the Subscription Department, The Pulse of Radio, 1212 U.S. Highway One, North Palm Beach, FL 33408.

LIVE GUARD TAPE

Promotion Plus Crowd Control

Keeps curious onlookers at a safe, quiet distance
Allows your live shot to run smooth!
Helps prevent accidents and stolen gear
Custom Live Guard tape gets your name or logo to the public
High visibility black letters on yellow tape (3" width, 2" letters)

Customize with your TV, radio, production or movie company logo and message
Tears and ties to anything
Convenient dispenser box
Used in over 40 markets coast to coast

1000 foot roll
Free shipping
\$50.00 one-time plate charge

SPORTSCENE UNITED CABLE SPORTS

NewsCenter 8 Live Broadcast

YOUR HOMETOWN STATION: **WDBJ 7**

WTVG TV 3 LIVE TELECAST

WZZM 13 abc LIVE BROADCAST

99.1 FM LIVE BROADCAST

WSAZ television 3 PROGRAM AREA! CAUTION!

KTAR RADIO LIVE BROADCAST



Great for Sporting Events and Festivals!

ORDER FORM

SEND CAMERA READY ARTWORK NO LARGER THAN 2" HIGH BY 22" LONG OR WE WILL PREPARE CUSTOM ARTWORK FROM YOUR LOGO FOR A FEE OF \$70.00.

Name _____
Address _____
City, State & Zip _____
Attention _____ Telephone _____

Quantity x Price per roll

| | | LIVE GUARD TAPE | = |
|----------------|------|------------------------------|---------|
| Price per roll | | ONE TIME CUSTOM PLATE CHARGE | \$50.00 |
| 8-15 | \$33 | SHIPPING | FREE |
| 16-23 | \$30 | CUSTOM ARTWORK SERVICE FEE | |
| 24-31 | \$26 | TOTAL | |
| 32+ | \$22 | | |

Make check or money order payable to
VIDEO PROTECTION CO.
P.O. BOX 1131 GRAND RAPIDS, MI 49501
1-800-722-9010 in Michigan (616) 453-5599
Allow 6 - 8 weeks for delivery.

Pulse News

Sports Trivia Phone Is New Revenue Source

continued from cover

Listeners call a 900 number, available nationally for the first time with this venture, and play a sports trivia contest. Answer six consecutive questions correctly and the player will win \$100. Anyone with a Touch Tone phone can play. The phone call costs 95 cents per minute during the time necessary to play the game. CISCORP claims the average call in test markets is about 3 minutes. The participating radio stations share approximately 28% of the revenue of each call.

Participating radio stations need only promote the Sports Trivia Number on the air. There is no cost to the station other than promotional time.

To hear the Championship Sports Trivia contest, call 214/960-2967. For more information, contact Mark Mulch at 214/960-9281 in Dallas.

KB Means Business To Buffalo

Another major historic radio channel, WWKB (50Kw @ 1520) which was a legend as WKBW, is going all business news effective March 6.

In making the announcement, WWKB Vice-President/General Manager, Jim Metzler, said "KB radio will be delivering everything from financial news and stock market analysis to insurance and marketing tips for the small business person." Both Business Radio Network and ABC Radio will be utilized in addition to a local staff.

WWKB and FM sister station, WKSE (KISS 98.5) are both owned by Price Communications of New York.

RADAR RADIO RESULTS

RADAR 38 REPORT
PERSONS 12+ ALL RADIO NETWORKS
Monday-Saturday, 6AM-7PM

| NETWORK | (000) | % Change* |
|-----------------------|-------|-----------|
| 1 ABC Entertainment | 2,017 | 4.9 |
| 2 Transtar | 2,004 | 21.2 |
| 3 ABC Information | 1,978 | -2.7 |
| 4 Mutual Broadcast | 1,641 | 4.9 |
| 5 ABC Contemporary | 1,551 | -0.1 |
| 6 NBC | 1,479 | 17.8 |
| 7 CBS | 1,364 | -1.7 |
| 8 ABC FM | 1,218 | 6.6 |
| 9 The Source | 1,207 | -5.2 |
| 10 ABC ROCK | 1,143 | -1.6 |
| 11 ABC Direction | 1,097 | 14.5 |
| 12 SMN 1 | 1,095 | 2.0 |
| 13 US Network | 1,086 | -4.7 |
| 14 CBS Radio Radio | 1,024 | -2.9 |
| 15 US Network | 839 | -22.4 |
| 16 Transtar 2 | 704 | 18.7 |
| 17 National Black Net | 444 | -2.8 |
| 18 Sheridan | 423 | 13.1 |

*Source: RADAR 38 Fall 1988 & RADAR 37 Spring 1988

NETWORK AUDIENCE SHARE COMBINED AUDIENCE VALUES A25-54

| | |
|--------------------------|-------|
| ABC/Satellite Music Net | 48.4% |
| Transtar/US Net | 21.3% |
| Westwood One (MBS, NBC,) | 20.3% |
| CBS | 10.0% |

*Source: RADAR 38 Fall

Hired, Fired And Rehired

Jeff McCartney joins KTFM, San Antonio as Operations Manager. McCartney was most recently Program Director at WMMS, Cleveland and his first act was to name Kevin Buchar (Dr. Drex) Program Director. Rod West has been named General Manager of ABC Watermark in Los Angeles. Previously Retail Marketing Manager for Glamour Magazine, Betty Jane Jucke joins Katz Radio as an Account Executive. Also in New York, HNW&H appointed Graham Keenan as Account Executive replacing Tom Byrne who moves to the Atlanta Hillier office. Richard Carroll has been named Senior Vice-President, Greenwood Performance Systems. He was VP/GM KALO/KHYS, Houston. KYNO, Fresno's Brown Broadcasting outlet, has appointed Trini Amador General Manager. Amador previously was with KWHL/KFQD, Anchorage. Bill Elliot has left Harris Corporation to join WELV AM/FM in Ellenville, NY as General Manager.

REP CHANGES INCLUDE:

| | | |
|------------|---------------------------|----------------|
| KIKI AM/FM | Honolulu, HA | Christal Radio |
| WTAW/KTSR | Bryan-College Station, TX | Kaiz Radio |
| KVKI AM/FM | Shreveport, LA | Christal Radio |
| KUJ/KNLT | Walla Walla, WA | Republic Radio |
| WGNE/FM | Daytona Beach, FL | Banner Radio |
| WHKS/FM | Harrisburg, PA | Banner Radio |
| WOHT/FM | Jackson, MS | HNW&H |
| WCRT/AM | Birmingham, AL | Banner Radio |
| KPUR/KHWK | Amarillo, TX | Republic Radio |

Fixed Tune, An Ear Full

Now comes a fixed tune radio you can stuff in your ear. Micro Commercial Corporation of Toledo has introduced a fixed tune radio called Soundsetz. It fits easily in your ear and has plenty of room for a station logo. Available in either AM or FM, Soundsetz cost as little as \$3 each and make a unique promotional tool. The included battery is good for 200 hours. Call (419)244-8780.



Nothing Could Be Finer Than To Be In The Diner Directory

Sound Approach, of Exton, PA, is offering a menu directory promotion to radio stations. This sales promotion involves producing a menu directory compiled and published for your station. The directory is a reprint of the actual menus of your market's best restaurants. Sound Approach does not charge listed restaurants.

Sponsoring stations are given ten full pages of the directory. The station can sell this space, merchandise it, tie into a charity or use it any way they see fit. Additionally, the stations call letters or logo appear as the sponsor on the front and a full page ad on the back cover.

The promotion was originally developed for WDOK in Cleveland. For further information contact Rich Weber at (800)443-8872.



Radio Ink

KNX/FM is at it again. They actually have sounded very good lately. But some apparent market positioning confusion has made them prey to CBS' passion with Oldies. So the station is rumored (again) to be going oldies.

Had a chance to see the Arbitrends for Boston the other day. In the top 10, 12+, there are four AM stations. WBZ (AC), WRKO (N/T), WHDH (Talk) and WEEI (CBS All News) sucked up almost 24% of the listening in Boston. With the exception of WEEI (5Kw @ 590) all of these stations are 50Kw with great dial locations.

To compete today an AM really has to pump serious power to cover the metros that have geographically grown over the years. Smaller power signals simply can't cover the market anymore. Greater Media's WMEX, once a Boston powerhouse, has a hard time doing it with 5Kw at 1150. The rule of thumb is quickly becoming if you don't have 50,000 watts at a decent dial location, it's going to be a tough haul for a mainstream format on AM. Again FM has the advantage of relative parity between stations. Somebody once thought that by making their markets larger with the addition of outer counties, they could get more national business. Nice try,

but the only real stroke went to egos. National is seldom bought on the basis of market size. Distribution, national rollouts, and TV network fill are far more important to determining which markets are bought.

Interest rates making you nervous? With as much debt as this business is floating in, the hunch is there are some very concerned people. One industry honcho commented, "One more point and watch the bath." Actually, what will probably happen is some of the more highly leveraged groups will need to spin a station or two, much as Carl Brazell did with **Metromedia Radio**.

Kind of an unusual twist on the simulcast routine...Chris Devine's KBER has leased an AM, KZZI (1510) outlet in Salt Lake City to better bump the signal north.

Remember Cat Stevens? His "Moon Shadow" has fallen over the industry again. He is SUPPORTING the Moslem death threat on the author of Satanic Verses. **WEBE** VP/GM Vince Cremona brought it to our attention. They have dropped all of Stevens' songs on **WEBE**. Since he hasn't recorded since '77 that may only mean a couple of records. I guess the engineer on "The Peace Train" got derailed in Tehran.

Washington Bullets This Week

The United States Court of Appeals for the District of Columbia Circuit has upheld the FCC's decision to eliminate the fairness doctrine.

High Country Broadcasting has been ordered to forfeit \$5,000 for twice engaging in unauthorized transfer of control of KIRM-FM and for not failing to file timely copies of network affiliation and ownership agreements.

The FCC has conditionally renewed the licenses of WGBR and WEQR at Goldsboro, NC for a short-term and subject to periodic reporting conditions. The Commission also notified the licensee, Eastern Carolina Broadcasting Co., Inc. of an apparent liability of \$7,000 for its repeated failure to comply with the commission's affirmative action provisions set forth in the rules.

South Dakota has abandoned its proposed tax on advertising but now Connecticut has imposed taxes effective April 1, 1989, unless mass media interests can dissuade the assembly.



WIMC Direct Mail

is pleased to announce
the exclusive representation of
Harte Hanks Direct Mail
Radio Promotions

**WIMC Direct Mail offers complete services in
all areas of direct mail marketing including:**

- Business Mailers
- Marriage Mail
- Solo Mail
- Syndicated TV Commercials
- Mailing List Negotiation
- List Maintenance

For more information call:
David Bryman, Sr. Vice President
(213) 658-MAIL



8544 Sunset Boulevard, Los Angeles, California 90069
Atlanta • Boston • Burbank • Chicago • Cleveland (Opening Soon) • Dallas • Denver • Detroit
Ft. Lauderdale/Miami • Indianapolis (Opening Soon) • Las Vegas • Newport Beach • New York • Philadelphia • Phoenix
Portland • Reno • Sacramento • Salt Lake City • San Diego • San Francisco • Seattle • Toronto • Washington, D.C.

Guest Column

by Matt Edwards

Have AM And FM Flipped?

The Flight of Classical Music Stations to AM

Portland, Oregon's KYTE-FM is dropping its long-time Classical music on FM, and putting it on the sister AM channel. The FM would adopt a New Wave format, and the Nostalgia format which had been carried on the AM is in limbo until another station picks it up. What makes this change so unusual is that both AM and FM had been getting some respectable numbers in the Summer Birches: the FM had a 2.9 and the AM a 2.2, not bad in these days of fragmented audiences in the major markets.

What is happening appears to be part of a trend: other markets in recent months have reported a migration of classical music to the AM band. Part of this trend is purely economic; FM channels have become too valuable to risk on formats with limited potential. Sound familiar? This is the same rationale that was used in the early days of FM, when AM was still king.

Recent changes to a Classical format include WWAZ, Providence, and WCIN, Cincinnati as well as an AM in the Pittsburgh market and an AM in the Palm Springs, CA area. Now that KFAC-FM, Los Angeles, has been sold (at 22 times earnings for 55 million), is there much doubt that a format change is too far off, even though the new owners deny that intention. Already an AM is planning to bring classical music to Los Angeles on its AM frequency.

Chrysler Corporation announced late last year that it was discontinuing AM-MONO radios in its cars; hereafter all radios would be AM-Stereo capabilities of its recently upgraded TX-11-A stereo tuner. In short, the generally upscale audience for classical music on radio is going to have to adjust to dial settings that read in kHz rather than MHz. This

will not be too great an adjustment, since demographically speaking, they are prime AM targets anyway.

One major obstacle in the path of classical music to AM is public broadcasting. Public stations have adopted the format with reasonable ratings success in many markets; in both Boston and Washington, the public stations outpull the commercial classical FM's in the books, and are making strong inroads into selling the quasi-ads that pass off as underwriting grants. Niche format broadcasters get chills listening to these "statements" because, thanks to recent FCC

**FM Channels
Have Become Too
Valuable To
Risk On Formats
With Limited
Potential.**

Sound Familiar?

policy changes, they can be virtually full-fledged commercials, prohibited only from comparisons or value judgements. In many markets they are competing for advertising dollars that would go to classical or other specialty formats.

There is one radio station for approximately every 22,000 people in this country; the number is higher in the big cities, smaller in the miniscule suburban and rural markets. As broadcasters fight for a share of this vacillating market, they ought to keep in mind that even in the big markets, only a few tenths of ratings points separate the top five or ten stations.

In New York, for instance, the top-rated stations were tied with 6.9 shares (total people 12-plus), followed by 6.4, 5.7, 5.3, and 4.8;—audience fragmentation illustrated. Beyond the obvious problem of selling the numbers, there is the difficulty of identifying the target audience. The only way to sell in this environment is to push the station's identity, and its unique demographics delivery through specialty programming. It also means developing new sources of revenues, until such time as the time buyers recognize the breadth of radio's audiences.

Using the 22,000 listeners per station average, every station should, theoretically have an annual revenue of about \$660,000 (based on working revenue per pop of \$30.00 per year). The reality is skewed by the monstrous revenues of the big city full-service stations, and the fact that in most markets there is usually only one revenue leader, which by itself will take 20 to 25 percent of the total market revenues.

Decision time is at hand for AM owners. Z-rock, Jazz, New Wave, Classical, BizNews, Comedy, Sports, Ethnic, Health Topics, Children's formats are all possibilities for direction and growth. If Radio history repeats itself, the same (or smaller) creative minds that catapulted FM to the ratings stratosphere will bring AM back to life. Owners of an AM-FM combo with a talented staff, might consider holding a staff meeting and offer the AM, programming, and sales, to the team of workers with the greatest enthusiasm. They are likely the ones who already feel restrained by management policies on creativity. FM, they feel, has become too safe in its programming; set them free on AM; it will likely pay in the long run.



STAKELIN TO INDUS

Before Warren Potash was appointed head of the Radio Advertising Bureau (RAB) last week, *The Pulse* did an exit interview with the man many credit with bringing the RAB back to life. Bill

Stakelin, newly appointed President of Apollo Radio, LTD in New York City had some comments on his tenure at the RAB, his optimism about the future of radio and his personal goals.

PULSE: As an industry, how must Radio address the future?

STAKELIN: I must say that one of the real encouraging things as we leave the RAB, is to see the change in attitude of radio personnel all across the country. Radio people are now expanding their definition of competition. Fewer people are stuck in the mud of history; they realize that if we are to grow, the share of advertising can't come from the station across the street. It must come from competing media.

I think it's important that this change in attitude and way of doing business continues. With the fragmentation of television and the changing emphasis in advertising from a national to a regional/local scenario, radio now has a wide open window of opportunity. If we don't dive in head first, it may close quickly and leave radio out in the cold.

PULSE: Is TV's fragmentation going to hurt radio?

STAKELIN: Actually you come up with a great opportunity for radio. The positive side is that the fragmentation in video creates confusion in the local marketplace.

Localism is the key word. Whether it's Campbell Soup or the local Buick dealer, no medium is better positioned to provide local support, added value marketing, or contest merchandis-

ing...the tools that every advertiser is looking for today.

PULSE: Does that apply nationally too?

STAKELIN: Absolutely. Rather than just handling avail calls and brokering radio spots, you now see much increased activity, new ways of packaging and delivering our product.

PULSE: But has radio oversold that tool? It seems everyone today wants a promotion.

STAKELIN: I don't think so. What is the reality in the marketplace? If the client is now looking for a full marketing package, we must be able to deliver one-stop shopping and provide a campaign instead of a few spots.

The way we have been selling, we make a presentation we say "OK. Here are these spots and they cost X number of dollars." Then the guy says, "How about marketing support?" Instead of letting them suggest it, we need to make it part of our plans and charge for it.

PULSE: We've talked about television a couple of times. Everyone talks about their declining shares, but the networks had a record up-front season this year.

STAKELIN: The local reality is the declining compensation from the networks. This has come to be a huge chunk of revenue. At a television station you sit and anxiously await the arrival of that network comp check. With that compensation declining (and some networks even talking about charging for affiliation) you must realize that the only place that lost revenue can be replaced is the local market. And the smart operators realize that they have to teach their people to sell. Television is going to have to be sold instead of bought.

PULSE: Is radio's primary competition going to become television instead of newspaper?

STAKELIN: I think that shift is al-

ready occurring. Look at the major department stores who were running double truck ads in the local papers. The frequency of those big daily ads is greatly decreasing. A lot of the newspaper budget has shifted to television. Some of it has moved to radio, but predominantly, the dollars have been shifted into television. And local stores are falling in love with television the same way national advertisers did.

We need to ride that gravy train. If retailers are using TV, that means people have finally said that electronic media is replacing print. Radio is part of electronic media.

PULSE: Radio just isn't as sexy as TV to many clients. What can we do to address that?

STAKELIN: With the fragmentation and the decrease in quality of television programming, I think that radio, in many markets is being looked at as a lot sexier than it was in the past.

PULSE: Would you say that to be better at narrowcasting (which radio is) we need to be better generalists?

STAKELIN: We certainly need to be better at knowing what's going on and affecting our business...whether it's Wall Street, the local bank, another medium like TV or other local market conditions. There are too many people who say, "I'm a radio person and as long as I know how to play records, read news, sell spots...what do I need to know about anything else for?" Many other factors influence that person's business... So we need to grow and expand ourselves.

PULSE: Of what have you been most proud the past five years?

STAKELIN: The thing I am most proud of is restoring the credibility of the Bureau, not only in the eyes of the member stations but with many clients. Secondly, I am proud of the

TRY: STAY HUNGRY

increased unity of the members of the industry. We are more unified today than ever before.

PULSE: Some people are critical of the way the RAB Board of Directors is structured. What is your feeling?

STAKELIN: Just look at the board--the members represent every segment of our business. It is, at one sitting, the most powerful group of radio broadcasters that is ever assembled. It spans small market guys to the major corporations in the country. They come to talk, discuss and make decisions; not to politicize it...but to say, 'let's do it'.

PULSE: You're a very persuasive speaker. Will you miss the limelight?

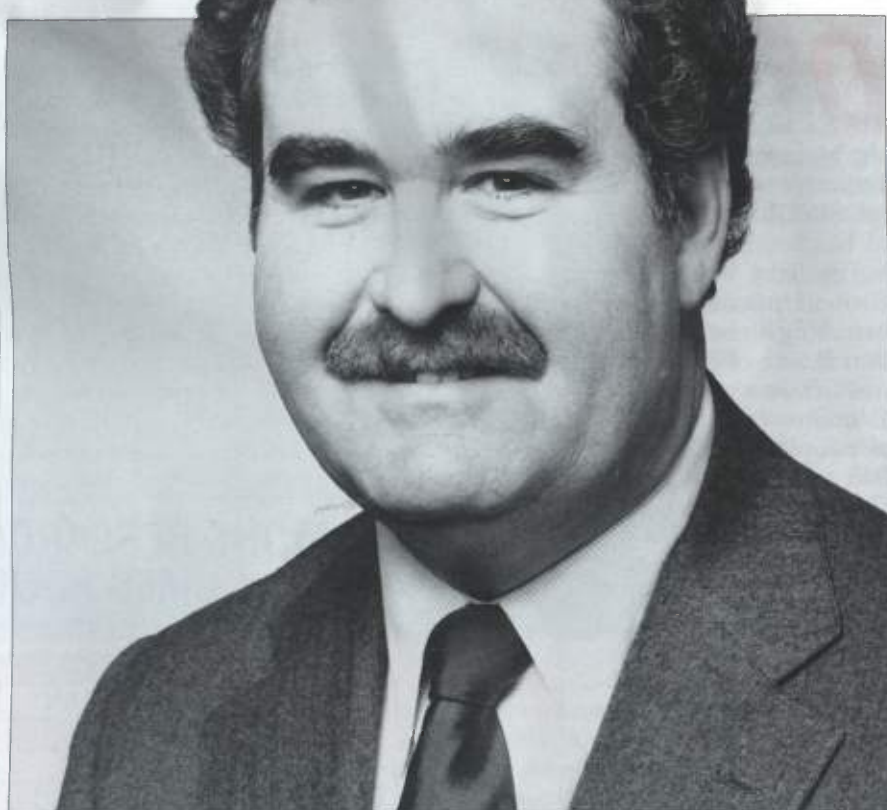
STAKELIN: To say that I won't miss the exposure that goes with the honor of being the president of the RAB, would be foolish. However, I don't plan to miss any opportunities to continue to speak on behalf of radio.

PULSE: How do you think the RAB stacks up against other media trade organizations?

STAKELIN: Thank you very much for asking that question. It's never been asked of me in more than five years and I've often wanted to answer it. Our credibility is judged against the likes of the Newspaper Advertising Bureau and the Television Advertising Bureau (TVB). When we first came in people were saying if we could just be like TVB, gee, that's a great organization. Well, it's now very gratifying to see TVB adopting many of the RAB programs. And as far as personnel, I stack the RAB up to anyone's staff.

PULSE: Tell us about your plans with your new company, Apollo Radio.

STAKELIN: I am very fortunate to be able to join as partner with three broadcasting professionals, Terry Elkes, George Pastel and Ken Gorman. They are all former Viacom



executives who left after Sumner Redstone's LBO. They formed Apollo Limited Partners for the purpose of investing in communications companies.

One of the things that they wanted to do first was build a strong radio group and that's when I joined them as a partner.

PULSE: What kind of stations and markets are you interested in?

STAKELIN: We are looking for markets between the 15th and 80th market size. Our plan is to have a full complement of stations on both bands.

PULSE: Why not major top 15 markets?

STAKELIN: We have no desire to run into a top ten or 15 market from scratch and start competing with all those

guys with deep pockets who have been in those markets for years. But we will get there.

PULSE: Are you interested in cash flow-ing properties?

STAKELIN: Our criteria calls for positive cash flow situations which are underdeveloped and can be improved. We feel certain that we have the capability and somewhere down the road we'll get into a turnaround situation.

PULSE: How do you feel about being back on the station side of the business?

STAKELIN: I can't wait.

PULSE: Do you have one parting word of advice for a GM running a radio station today?

STAKELIN: THINK. And remain customer focused.

Programming

by Everett Aspinwall

Programming To The 35-64 Market

QUESTION: What has tremendous purchasing power, the inclination to use it, save it and invest it, and comprises the biggest segment of the U.S. population?

ANSWER: The 35-64 demographic.

The Baby Boom has become the Grown Up Boom. When Johnny came marching home in the wake of World War II, one of the first things he did was to take a wife and raise a family. Estimates vary on the sheer number of people born between 1945 and 1954, but in that nine-year period, a demographic was born that has done more to shape the economy than any other in previous history. Those first "boomers" are celebrating their 44th birthdays in 1989 and are just beginning to hit their earnings peaks. And that is very good news to a smart sales manager and his team who have these big spenders in their sights.

According to the U.S. Census the 35-44 age group has been the fastest-growing segment of the population since 1980. In eight years it has grown by more than a third and the rapid expansion is expected to continue. Smart marketing people (and radio station managers) will continue to determine the special needs and desires of this very diverse group and seek ways to satisfy them.

The 35-64 group is attractive for another reason:

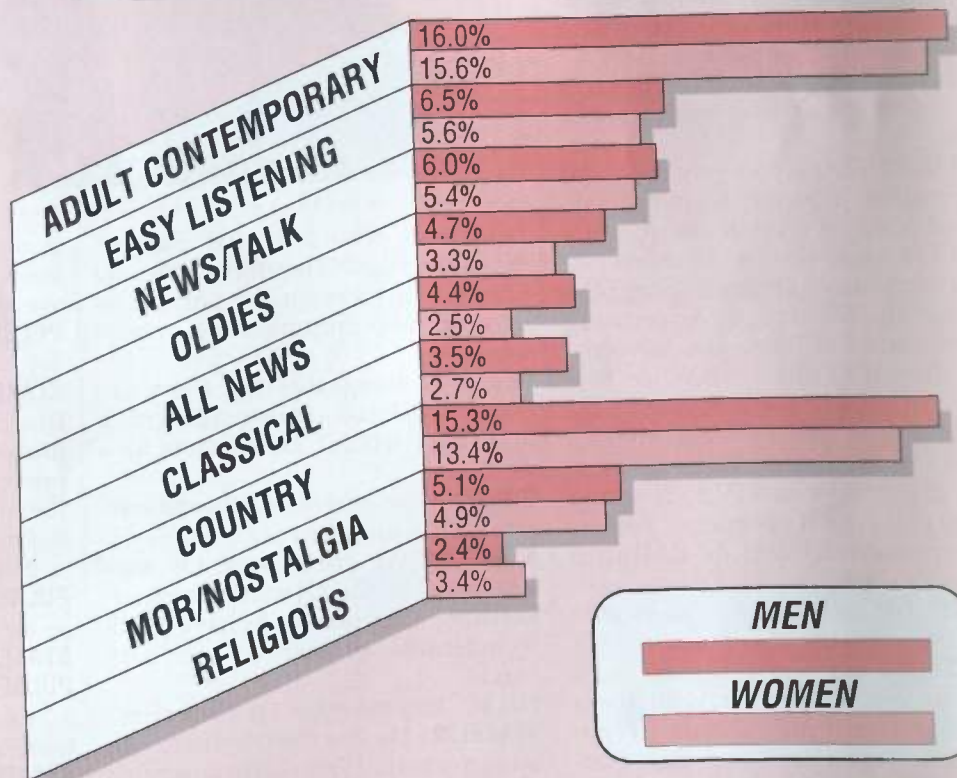
it's deep pockets. Between 1982 and 1987 household incomes, when adjusted for inflation, have increased the most for householders aged 35 to 54 while income actually decreased for householders under the age of 25. Median household income of those aged 55-64 went up six percent and householders aged 65-plus enjoyed a ten percent rise.

So how does a rapidly expanding portion of the population with increasing annual income spend its money? A remarkable report issued

recently by the Simmons Market Research bureau shows that 35-64 purchasing patterns are from five percent to 82 percent higher than those of all U. S. adults in an incredible 1,024 categories of products and services. They include acquisition of Keogh accounts, paint sprayers, home equity loans, trash compactors, home computers, canoes, airline tickets, travel tours, pleasure ship cruises, stocks and bonds, home mortgages, certificates of deposit, 35 mm cameras, video tape cameras and recorder/playback units, clothing for men and women, golf shoes, snow blowers and power boats to name but a few.

Radio reaches the booming 35-64 growth market in a variety of ways. The Radio Advertising Bureau recently published a study called "Pro-

SIMMONS RESEARCH DAILY FORMAT CUMES ADULTS 35-64



files of Radio Listeners by Format" summarized from the 1988 Simmons Market Research Report. According to this analysis, from a qualitative point of view, the following formats appeal to adults 35-64 who, when compared to all U. S. adults, are much more likely to be well-educated with good jobs and with household income of over \$30,000:

Adult Contemporary has the highest average daily 'cume' in the country with 16% for men and

15.6% for women. The highest percentage of listeners (29% in each case) are men and women 25-34. It has good strength with men and women 35-44, limited appeal for 45-54 and less for 55-64.

Easy Listening has an average daily 'cume' of 6.5% for men and 5.6% for women. The format has particular appeal to men and women 45-64. The highest percentage of listeners (22.3%) are women 25-34.

News/Talk has a 6.0% daily 'cume' for men, 5.4% for women. The highest percentage of listeners (23.4%) are men 35-44 with considerable strength for both men and women 45-54 and 55-64.

Oldies is defined in the survey as popular music of the 50s, 60s and early 70s. It has a 4.7% daily 'cume' for men, 3.3% for women. The highest percentage of listeners (32.6%) are men 25-34 with heavy strength among men and women 35-44. It has limited



Where The Dollars Are: 35-64 Is Good Business

appeal for audiences 45-54 and less for those 55-64.

All News has an average daily 'cume' of 4.4% for men, 2.5% for women. The highest percentage of listeners (25.9%) are men 35-44 but the format has great appeal to men and women 45-64.

Classical has an average daily 'cume' of 3.5% for men, 2.7% for women. It enjoys solid strength with men 45-64 and with women 35-64. The highest percentage (22.1%) of male listeners are 18-24.

The Simmons study shows that the following formats appeal to adults with less formal education, more modest jobs and lower household income:

Country has a daily 'cume' of 15.3% for men, 13.4% women. The highest percentage of listeners (25.6%) are men 25-34 with strong appeal to men and women 35-64.

MOR/Nostalgia has a 5.1% 'cume'


for men, 4.9% for women. Men 25-34 represent the highest percentage (27.3%) of listeners with considerable interest among men and women 45-64.

Religious with a 2.4% 'cume' for men and 3.4% for women has particular strength among men and women 35-64 but the highest percentage of listeners (25.5% each) are men and women 25-34.

Urban Contemporary, Contemporary Hit Radio and Album Oriented Rock have no strong appeal to audiences 35-64. These are national figures and do not reflect the individ-

ual characteristics of each marketplace and each station which has adopted some variation of each of the above formats.

There was a time when station managers could develop a format which would be viable for five or ten years. Now, with markets evolving so rapidly, smart managers with an eye on the future will research the rapidly expanding 35-64 audience on a continuing basis to determine its changing needs and to modify their formats to meet those needs.

This evolution is precisely why new formats, such as All Sports, All Business, Motivational, etc. are now appearing in markets all over the country. The jury is still out on these newer variations but one thing is certain; radio recognizes the vital importance of and will continue to serve the emerging interests of the Booming 35-64 Growth Market. 

Part One

Breaking Up Is Hard To Do

by Ingrid Davitt

Disc jockies are a peripatetic bunch. Electronic nomads, they flow around the country like the gulf stream, moving from gig to gig and leaving each under a variety of circumstances, most of which are not of their own volition. But radio's talent stratosphere is different; ratings empires are built around a drive-time mouth and cult of personality. And when the Golden Boy splits for a greener grazing place, the vacuum in his wake can be a black hole that sends ratings into oblivion.

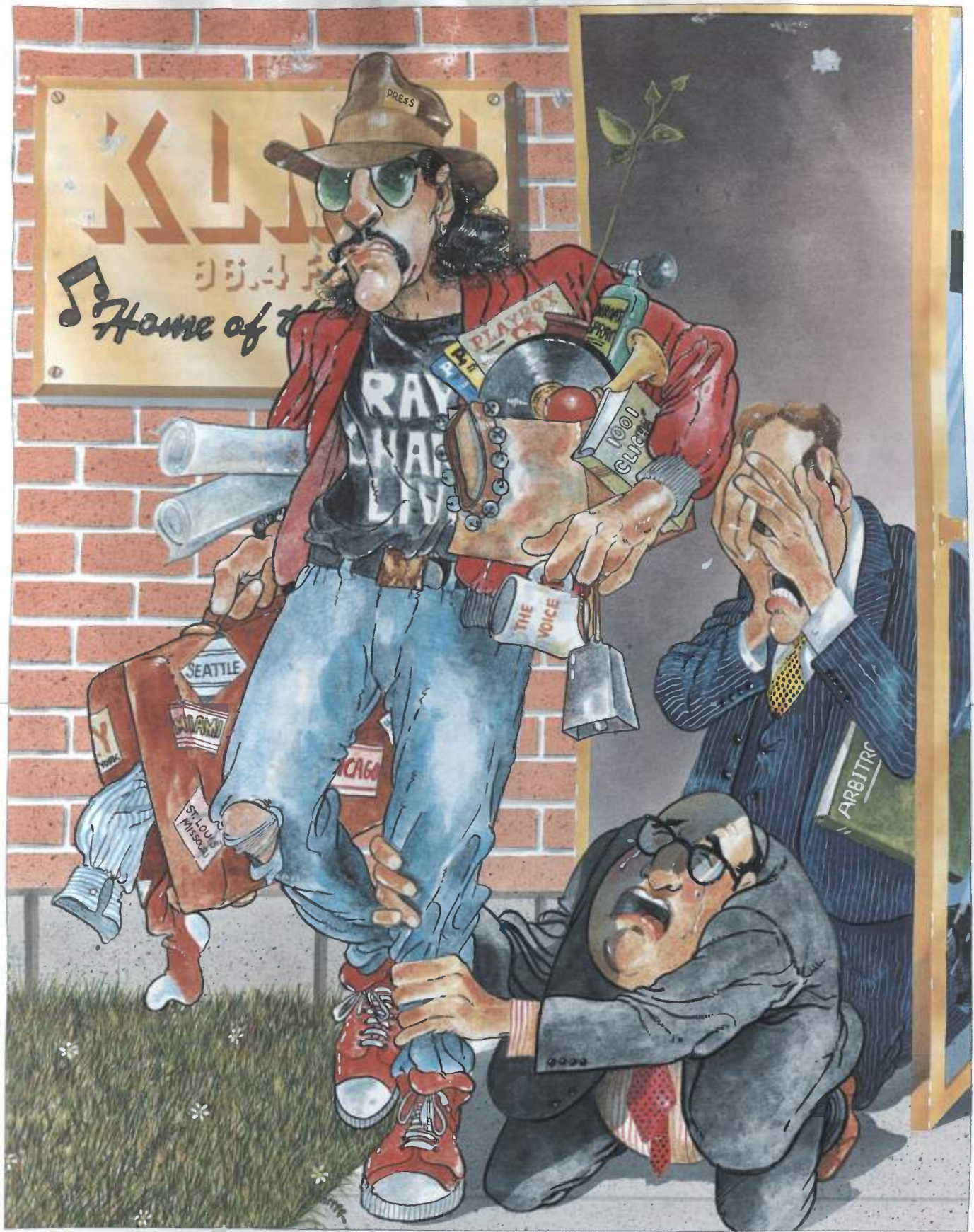
"There are certain people who are just not going to listen any more," says Amy Hamill, director of research at Frank Magind Associates, speaking of Shannon's Z-100 departure. "When you have a situation like that, you just have to accept the loss, which doesn't mean you can't rebuild with someone else."

Finding that "certain someone" is often critical to maintaining audience and advertisers. "If you've got a cast

of characters, you can hold the show together—sort of," says Hamill. "But I've found you really need a driver." Though the industry may be small, it varies from market to market and from format to format. Experts concur that both format and market should be considered when looking for a new personality.

"What you really need is someone who is in tune with your listening audience; someone who is able to

strike a chord," explains Hamill. "On some shows, everyone tunes in to hear the personality. On other shows, the personality is only part of why they listen, but they are there mainly for the music. Then there are shows where people want to hear a warm, friendly voice telling them what time it is, what the temperature is, whether or not anything major happened today, and after that it's 'shut up and play the music.'"



FULL SERVICE RADIO RESEARCH

**The Highest Quality Research
at the Most Competitive Prices**

- **Strategic Research**
- **Format Testing**
- **Music Testing**
- **Media Buyer
Perception Studies**

Complete Capabilities

- **All Methodologies**
- **Unmatched Secondary Research Resources**
- **In-House Central Telephone Facility**



A DIVISION OF WESTERN INTERNATIONAL MEDIA CORPORATION
8544 Sunset Boulevard, Los Angeles, California 90069
Call Mark Blaszkiewicz at (213) 854-4869

Breaking Up Is Hard To Do

When asked what a station should do in the wake of a major talent departure, Roy Meyer, Exec VP of McHugh and Hoffman, Fairfax, said "It varies from place to place and format to format. If a station is heavy on records, it is not going to mean that much to the listeners. However, when a middle of the road station with older listeners loses its radio personality, that station will probably suffer. These listeners are not very accepting of change. In this situation, a station is well-advised to have a backup talent. For example, it is a good idea to develop a good afternoon drive team to plug into that particular day spot."

These people may be temporary until a new talent is found or, if successful, may be permanent. "If the backup team is temporary, there are



GM's facing the departure of a major talent can get emotional.

two different approaches a station should take in finding new talent." Meyer continued. "The first is continue as many elements of the program as possible to keep the show's appeal." In the middle of the road station situation, minimal change is best whomever the talent is.

If the station has relied heavily on a major talent, once he is gone a total reassessment might be in order. The station has the option of trying to reinvent the wheel or adapting to change which can range from replacing the personality with another all the way to changing format and adopting new call letters. It's very hard to replicate someone like "The Greaseman" (see sidebar). Again, knowing one's audience is a key factor in this decision—"To how great a change will this audience adapt?"

While new talent can be found either within the station or outside of it, Hamill feels that it is often best to hire within. "I find that evening shifts provide possible morning talents," she says. "There has to be a feeling of creativity and camaraderie, both between the personality and the listeners, and the personality and staff."

For the station that elects to try and maintain continuity as much as possible, the trick is to find someone who is familiar with the elements of the show, and with what the market's listeners expect. That person is more likely already on board. Such was the case of Cleveland Wheeler; he and Scott Shannon shared a shift at WRBQ in Tampa before Shannon left to start WHTZ in New York. Wheeler took on the entire show on WRBQ and grew into it, maintaining and building a loyal audience.

Regardless of the path chosen out of this talent dilemma, the GM with a cavity to fill needs to move quickly; time and Arbitron wait for no station and the show must go on.

In Part two of this article; some plans GM's can make to deal with the inevitable talent departure.

Filling The Talent Gap: One Station's Story

Approximately six years ago, Howard Stern left WWDC for New York City. His departure had an immediate impact on the stations - the ratings dropped and the revenues went up. "People didn't want to advertise while Howard Stern was on the air."

Geoff Lebhar, GM, WWDC, Washington, began to search in earnest for a replacement, and had a great deal of difficulty doing so, until, "Someone recommended The Greaseman, who was on the air at the old WAPE-AM in Jacksonville. I listened to some of his tapes, liked him and gave him a call."

"The Greaseman" was interested, but didn't want to talk about leaving WAPE because of his contract, which was to last another three years.

"What he didn't know, was I had been in contact with the General Manager at WAPE who wanted to sell the station and change it to a religious format. If he were to do

this, he'd have to pay The Greaseman three years salary on his contract, even though he would be getting rid of all his staff.

"I wasn't allowed to mention this to The Greaseman. But I told the General Manager, 'Look, I think he's interested in the job, but he wants to honor his contract.'"

WAPE's general manager broke the news about the selling of the station, and four months after Stearns departure, The Greaseman was the morning drive personality for DC101.

"The ratings remained the same for awhile," says Lebhar. "The Greaseman is, shall we say, an acquired taste; you may or may not like his style at first - you have to listen to him for awhile."

After about six months, the ratings began to pick up, and so did the revenues. Today, DC101's ratings "are excellent, and the revenues are great," says Lebhar.

If You Think AP Newsports Are Sports, You've Got

With over 1,500 newspeople in 221 bureaus worldwide, the Associated Press covers virtually every major story as it happens. But we don't just cover the hard



Everyday you get Today in History.

newest release to the latest on the royal family. It's anything and everything interesting.

The Flip-Side Side Of Life

Newspower's features bring your listeners the lighter side of the news. Take Segue (SEG-WAY), Newspower's inside look at show biz. It's a daily package of

news stories people need to hear, we also cover the stories they want to hear.

From Bruce Springsteen's

news capsules like Music Tracks, Star Watch and Show Biz. All designed to let your listeners follow their favorite celebrities. There are also

other programs including Where There's Life. Which brings you the off-beat side of the news. Stories that

Whether they're born in the USA or on a royal estate, Segue takes you behind the scenes.



Power Is Just News. Whether Another Thing Coming.



Where's There's Life features stories that make listeners squeal. make people roll their eyes, shake their heads and remember there's a flip-side of life.

Information That Counts

Newspower's agriculture and business reports give listeners the latest economic news from around the world. Features like



Opening Wall Street will keep commuters tuned in all morning long. And the Sunrises reviews major farm market trends and follows their impact from the commodities market all the way to the supermarket.

For the newest developments in health and fitness, there's *Feeling Good*. Plus throughout the year there are special programs that offer Christmas gift suggestions, tax tips and more. But whether it's big news or small, it's sure to be news both you and your listeners can use.

It's Not Just Good News. It's Good Business.

Every week, Newspower delivers over 500 ready to sell programs like Sports Quiz, People in the News and Today in History. And every one can be sold without AP clearance. Which means that Newspower can create over 1,200 new commercial breaks and adjacencies each week. Providing the programs that are sure to bring

in more advertisers. And more advertising dollars, too.

So if you want the power to attract more listeners and more



Our Wall Street coverage stacks up with the best.

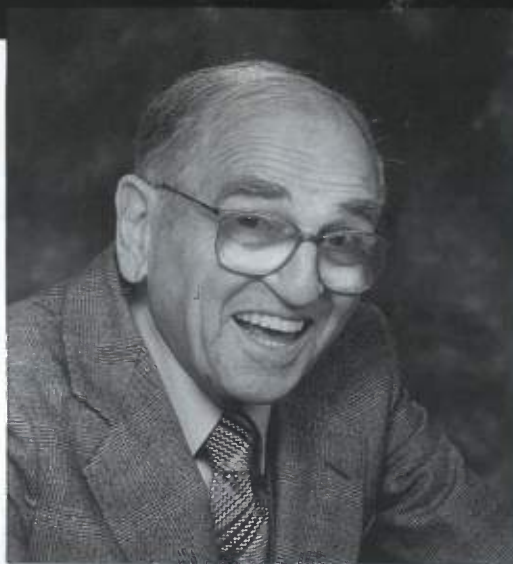
advertisers, call Rosie Oakley at 1-800-821-4747 and ask about Newspower. It's the best way to get more out of the news.



Associated Press Broadcast Services

ALAN CIMBERG AT RAB '89

NOW AVAILABLE ON
VHS VIDEO CASSETTE



See the man who "stole the show" at the RAB-MSA! Alan Cimberg's speech will move and motivate your sales staff!

Only \$59.00

And don't miss Alan Cimberg's complete 6 cassette series—with even more motivational sales information than given at the RAB.

Only \$119.00

Buy both the video and audio cassette package for

Only \$178.00 *A \$208.00 value!*

ALAN CIMBERG AT RAB '89

☐ Video And Audio Set @ \$178.00

☐ Audio Tape Set @ \$119.00

☐ Video @ \$59.00

TOTAL (note quantity ordered)

Name _____ Station: _____

Address _____

City/State/Zip _____

☐ Check ☐ MC ☐ VISA # _____

Signature _____ Exp. Date _____

Mail to: Streamline Publishing, 1212 US Highway 1, North Palm Beach, FL 33408

Selling Radio

by Bob Andelin

Radiophobia: Causes And Cures

They hate spending money on radio.

They absolutely, positively won't buy a schedule under any circumstance and nothing anyone says or does is likely to change their minds.

Newspapers, television and direct mail are the advertising mediums they believe in. "This is how we get results," they say. Or, "I don't understand radio." And how about, "Tried it once for a week. Didn't work."

"They" are the clients who hate radio.

Joe Armao, general sales manager for WFLA/WFLZ in Tampa, knows the problem. "It's either creative or the schedule they used," he says of clients who have turned up their noses at spending money on radio. "Maybe they were promised too much, maybe they expected too much." While rejection varies among clients, big negative categories for Armao include real estate and office leasing, which are big print buyers in Florida.

In Des Moines, KGGO/KSO sales manager Dan Abula has had the same experience, mostly with family-run businesses. "They may have tried radio," he says, but "they just don't understand how to use it properly. I've got one that combines print, direct mail and TV. They say, things are going fine, it's not broke don't fix it. They'll be like the dime stores of the '40s. People change."

The frustration isn't limited to local advertisers, either.

"The Proctor & Gambles of the world put 99 percent of their budgets into other media," laments Carl Butrum, President, Eastman Radio in New York, a national rep firm representing 180 stations. "If we knew the answer, we'd have them into radio more."

Experts say over-zealous radio salespeople, confusing language and ratings interpretations, disinterested advertising agencies, insufficient budget allotments and time commitments all contribute to creating a class of advertisers who feel their time and money would be better spent elsewhere.

Butrum says creative departments at agencies don't get excited by radio, thus discouraging inclusion in client budgets. "Nobody has ever gone on a radio 'shoot,'" he says, comparing it to television. "There is not that much glamor involved in radio spots. There's not that much profit in creating radio. You also don't have the visible side which makes the client

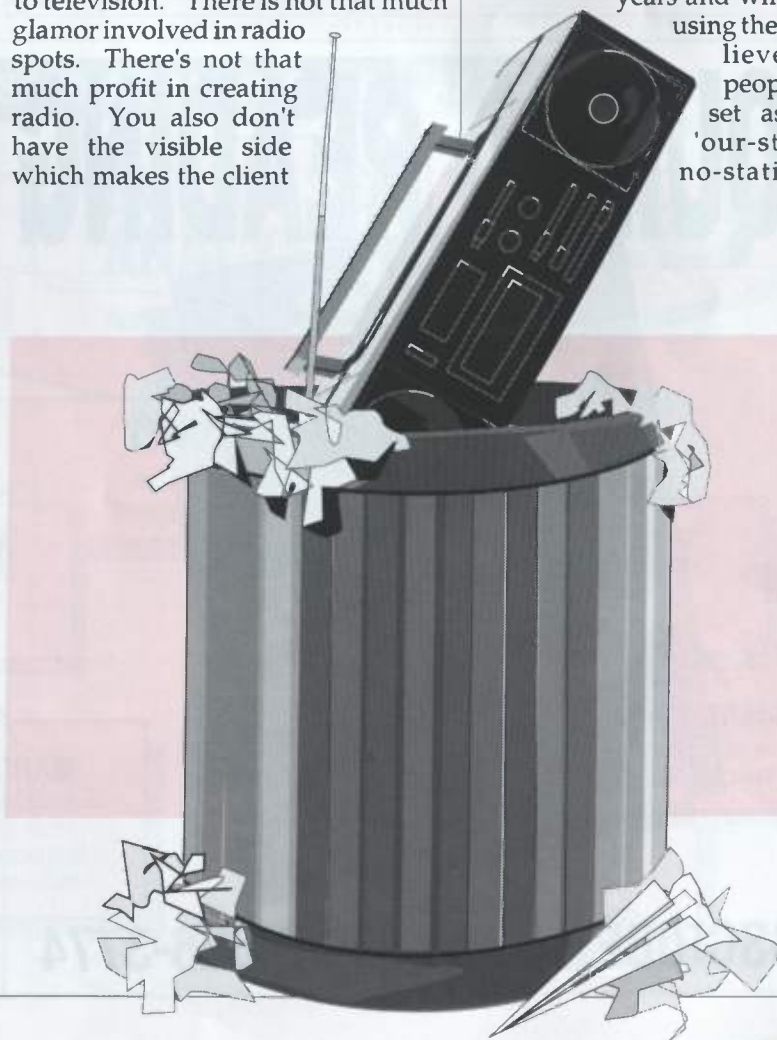
comfortable—the tearsheets they can hang on the wall."

"Most clients believe they have to have pictures," agrees Andy Giagnola, executive editor of the Radio Advertising Bureau's Sound Management magazine. "Most of the agencies have their eyes on television. Radio people have to come back with the theatre of the mind. That's the radio salesperson's ultimate challenge."

If there's a problem, there are also solutions.

Dino Ianni Jr., sales manager for KBCO, Denver, says when someone is stuck on one media, the radio salesman has to focus on what works for them.

"Look at radio as a complement," says Ianni. "Newspapers? People have been using newspapers for years and will continue using them. He believes salespeople should set aside their 'our-station-or-no-station' atti-



Ten Ways To Turn A Radio Hater Into A Radio Lover

- "Listen. Find out what they're afraid of. They will show you a way you can help solve their problems rather than just selling the medium."
- "Persistence. Keep after them, supply them with information."
- "You ask the guy, 'Do you not have room for expansion? Do you not want to make money? If you use radio, you're going to be able to retire a lot earlier.'"
- "Show the client radio's advantages that other media don't deliver."
- "You never want to tell a guy who made his business in newspapers he should drop print for radio."
- "Tell the client that by decreasing newspaper and television budgets and trying radio, they can increase their reach."
- "Sell your niche. 'Retailers are tired of stations who sell against each other, of every station saying, 'We're number one!' There are lots of number ones in demographic sales."
- "Do a series of spots on spec."
- "If the client is trying to build generic or institutional name awareness, you've really got to do it for six months. If you want something to happen, you have to make a commitment."
- "Get a long enough commitment from the client to make the radio campaign work. He's been in print for 20 years, but he expects a three radio flight to blow his doors off."

tudes. "You have to roll up your shirt sleeves and ask the retailer, 'What's the game plan? Six months? A year?' It's going to take some tough decisions to pass on business and say 'It's not the right time for you.' Do what's right for the client. If they're a small potato, help them to buy an efficient station for their budget."

"You have to get them dedicated to radio," continues Ianni. "They know radio is out there but they're afraid of it and all the choices. In most markets, we've got 30 or 40 choices of radio stations, as opposed to two newspapers and a handful of weeklies. To do direct mail is easy. But the radio vernacular is Greek to them and they approach it timidly. They say, 'I'll give you \$500.' When it doesn't work, they pull the shutter down and that screws it up for the rest of us."

If the buyer is small potatoes, encourage them to buy a small station. Build them up, says Ianni. "We take a long-term approach. Is it better to sacrifice short-term dollars for long-term growth? Yes."

One of the best bets for winning over a hard "no" to radio is a series of clever, effective 'spec' spots. Investigate the client's business, his competition, problem areas and if his business is important enough, work up some speculative ads.

"A lot of times," says Armao, "when the client hears his name repeated on a cassette, you'll hear him talking about it and then you've got him sold." "Show the approach you would take," says Eastman. "Ask them to commit 'X' amount of money to a test market. The problem is, it has to be given time. You don't do a four-week flight and expect results."

Butrum thinks the growing demands of debt service at merged and heavily leveraged operations like RJR Nabisco will force them to use advertising dollars to their best advantage. That should mean Radio. "What we have to tell the world is, 'radio works,'" he says. "It's an action medium."

REQUIRED READING



SUBSCRIBE TODAY (305) 626-3774

by Narcisse S. Cadgène

In Search Of The Marketing Plan

Take up the sword; it's time to face that yearly dragon, The Marketing Plan. Drawing up a marketing plan is a little like kissing a sweetheart: the initial shot takes guts; the second time it's much easier. The good news is that, like kissing, a good marketing plan can lead to some interesting developments.

First, no matter what some nouveau misinformed advertising agency zealot may imply, marketing is not advertising. Marketing is a term which describes *all* activities which

bring a product to the attention of the public and convinces that public to buy. Packaging, promotions, user clubs and sponsored events or performers, and yes, advertising, are all marketing tools.

A marketing plan is a series of guidelines for decision-making and action-taking during the coming year to achieve revenue goals or objectives. Like a map, the plan should show the route to the destination, and checkpoints along the way which allow the user to see if he's still on course, and if he's reached his proper

destination.

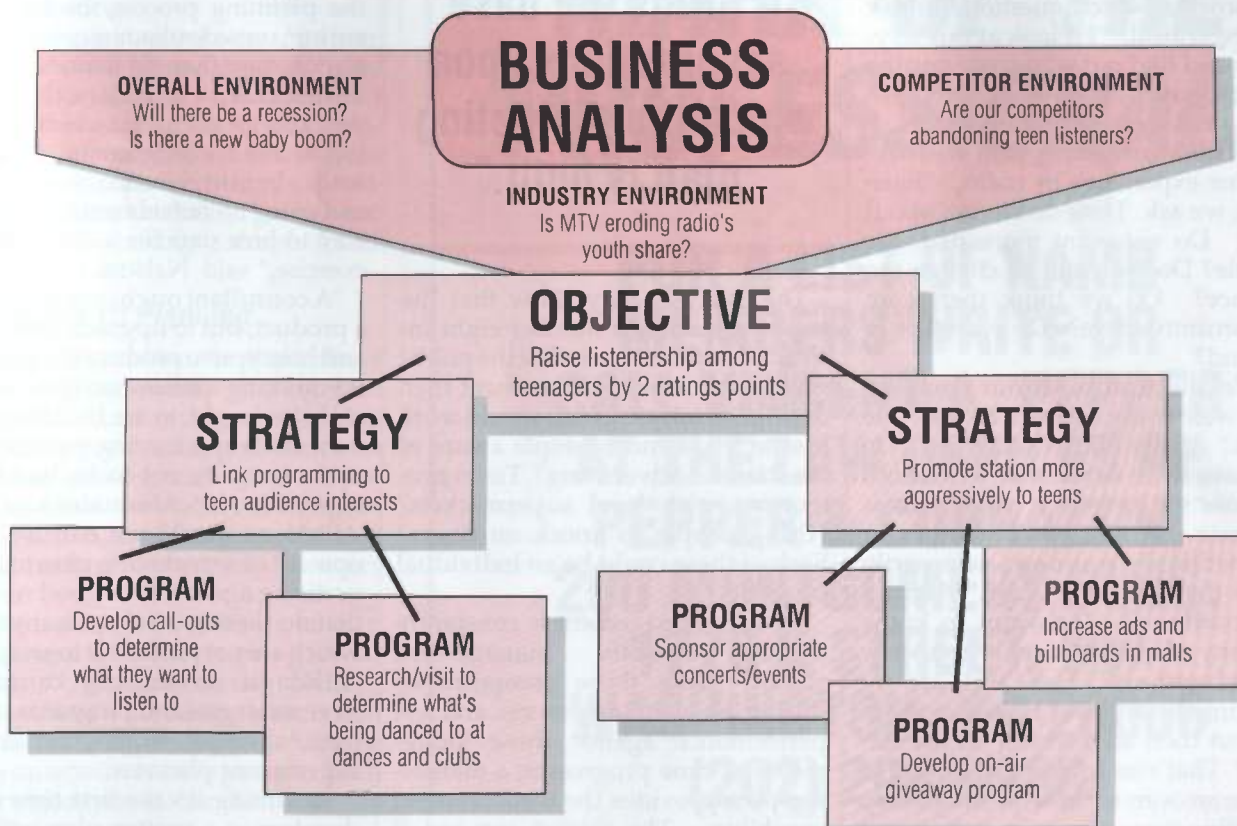
A marketing plan, as a document, incorporates four basic elements: a business analysis; objectives; marketing strategy or strategies; and the specific programs to be implemented. (See sidebar)

How Does A Station Plan?

A station begins to develop a marketing plan by understanding its environment. As most GM's will modestly admit, they already know most of it. Articulating the station's business environment does not have to be extremely involved, but it is important because it forms the base assumptions upon which the marketing plan is built.

"You have to understand the environment that you're working in to understand how you're doing," said Douglas K. Nelson, a New York

SIMPLIFIED MARKETING PLAN



marketing and strategic planning consultant specializing in the entertainment and sports industries. "First look at the economy: Is a recession projected? Then look at the industry environment that any station has to deal with: Is automobile advertising increasing? Then look at the other stations likely to reach your audience: Are you losing share?"

Defining the environment or the station's position is fact gathering. It doesn't have to be a lengthy exercise, but it must be done. Management determines the station's position in the environment in order to make some judgements about where to go from there, what goals and objectives to set.

"You're trying to appeal to a certain target segment," said Nelson, "and the questions are 1) Have you picked a segment that's reasonably available and 2) Are you any good at reaching them? The result should go a long way toward what your marketing plan should be."

Knowing which questions to ask can be critical. "I'd look at our day-parts and find out who we're getting in each," said Robert Alexander, president of Alexander & Associates, a New York consulting firm with extensive experience in radio. "Basically, we ask 'How do we feel about that? Do we want more of those people? Do we want to change the balance? Do we think there's an opportunity there? Do we want to expand?'"

"We'd look at what our competition was doing against us. Is one weak? Are we being challenged? Do we have to be defensive? With both of those we look for a clue. How is our rate card doing relative to our competition? You don't necessarily know that, you have to dig," Alexander continued. "I'd want to know who my advertisers are. Who are my top advertisers? How well are we meeting their needs? How happy am I about their advertising on my station? That's an important aspect."

The answers to these questions help to define some near-term targets and

realistic objectives. The next step is to figure out what to do. "A good place to start is just to list all the things that you could do," suggested Alexander. "Some things will drop off right away, and you try to come up with some sort of budget for the rest."

"What you're trying to do with a plan is allocate your resources properly during the year," concluded Nelson. "If you do the analysis, you see where you're short and where you're strong. Presumably you allocate your resources to overcome your weaknesses and capitalize on your strengths."

"Articulating the station's business environment is important because it forms the base assumptions upon which the marketing plan is built."

The analysis may show that the reason a station is number eight instead of number one is that the public isn't aware of it. Management then decides which programs would work best to make more people aware of the station. Advertising? Tie-in promotions with local supermarkets? Hiring people to knock on doors? Each of these could be an individual program.

Station management is constantly making trade-offs. Management should make those compromises during the planning process, and test performance against those judgements as time progresses; a marketing plan provides the measurement capability. The station can see if

employee A is doing his job, since he was assigned one or more individual programs.

Timing

In a typical large corporation, it takes a couple of months to do a marketing plan; for a small corporation, it might take half that time. The amount of time necessary is dictated primarily by the amount of understanding which already exists; the first time together, to do an analysis, and to understand the semantics, it takes longer. The next year, it goes a lot more quickly.

While it sounds complicated, a marketing plan does not have to be a major task. A station can develop a plan that is not more than 20 or 25 pages long. The key is whether the skills are available to ask the right questions and come up with the right answers.

Using Consultants

It's valid for a station to go through the planning process the first year with an outside planning person. The station may then do it alone the following year, or do it alone the second year but go back to the outside person to ask for judgments. "Stations tend to be fairly lean in their structure and using an outside entity is a good way to hire staff for just a one-time exercise," said Nelson.

"A consultant ought not to provide a product, but to upgrade your skills and help you to produce the product. If you bring a fellow in from the outside, he ought to be building your own skills and leaving you the tools to do it again, not to be building a dependency," Alexander said.

Stations should not entrust development of a marketing plan to an advertising agency. One good reason is that marketing involves many things which are not profitable to an agency. Although advertising campaigns have strategies and programs of their own, agencies employ advertising experts, not planners.

Assuming it's the first time effort, developing a written plan with out-

side help could take any where from 2-4 months, and cost as little as \$7,000 to as much as \$40,000, depending on the size of the market, stations or group. For that price a station should expect 1) a working knowledge of how to develop a plan; 2) a clear understanding of its own situation in its own environment; 3) the ability to articulate a strategy to employees; 4) and a measurement capability to understand whether the station is on track during the year, and, at the end of the year, how well it did. All of this is facilitated by a document which could be any number of pages in length. That document also needs to reinforce that the plan must be adhered to and referenced regularly; in other words, 'use it or lose it.'

For the smaller market station that is unable or disinclined to spend the money, there are a variety of ways to build a marketing plan in-house. Bookstore shelves are laden with titles and computer software for the do-it-yourselfer, and the RAB can provide the radio focus.

How can a station know if its plan is good? "We have a product called the audit. It's not an accountant's audit - there are no tax forms filed at the end. We come in and measure the gap between performance, expectations, and market reality," said Alexander. "It's strikingly simple for an outsider to do."

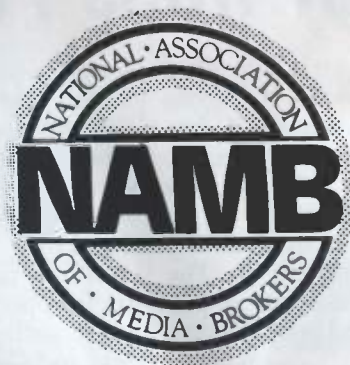
The Value Of Planning

One characteristic of a plan is that it is a living document: putting it on paper doesn't mean the end of it. What the plan provides are guidelines for decision-making, and some indication of what the station is trying to shoot for during the year. In that sense management revisits it every day.

Like a map, a marketing plan can help keep a station from going too far afield. "Ultimately," said Nelson, "the value of a marketing plan is that you have the capability to determine early on whether you're going to reach your objectives, rather than after the fact."



TO FIND BROKERS DEDICATED TO PROFESSIONAL STANDARDS...



LOOK TO THE MARK OF THE PROFESSIONALS

**FOR A LIST OF NAMB
MEMBERS WRITE OR
CALL VINCENT A. PEPPER
AT THE LAW OFFICES OF
PEPPER & CORRAZZINI
200 MONTGOMERY BLDG.
1776 K STREET, NW
WASHINGTON, DC 20006
(202) 296-0600**

The Pulse Of DC

by Michael H. Bader

Washington Counsel: The Fairness Furor

In two days of furious legal activity this month, Congress made it clear that the FCC fairness doctrine will soon become law, and a federal court seriously assailed the underpinnings of the doctrine. The fight has traditionally impacted radio management. The concern now extends to on-air people, news departments and public affairs personnel.

Congress is so intent on acting that it will not address any other broadcast law issue until fairness is legislated. This holds up any broadcast license renewal law, must-carry for TV, and other issues such as HDTV. There was no mistaking congressional emotion on the matter in the wake of the House of Representatives' Subcommittee on Commerce and Finance adjournment on February 9, 1989. The panel heard testimony from two broadcasters opposing the fairness doctrine, one mildly agreeing to live with it, and two public interest groups violently attacking it. Passage soon seems inevitable. When that occurs, broadcast fairness would be a federal law, not just an administrative rule.

The day after the congressional hearing, however, a federal court in Washington affirmed the FCC's abandonment of the fairness doctrine on the ground that it is contrary to the public interest. One of the three judges went so far as to say the FCC was correct in ruling it unconstitutional as well. But because his two colleagues failed to go that far, the constitutional argument will await decision another day.

Station management, ownership and programmers nationally ask, "Why all the fairness furor?" Is it really that important? Congress apparently thought so. During the hearing, members complained vio-

lently that their aborted pay raise was unfairly treated by the networking of DJ's who pushed the famed public "tea-bag" campaign to congress. The networks, particularly CBS, and newspapers also caught congressional fury.

At one point in the hearing, the prime opponent, Phil Jones, Meredith Broadcasting's Executive Vice President and General Manager of KCTV (CH. 5, CBS), Kansas City, caught the chairman's ear when he pointed out

**"Congress' current
fairness fixation does
threaten broadcaster
freedom under the
First Amendment."**

that a station and its personnel could go to jail, be fined, or both for violating the law, if it's passed. Apparently no one ever thought of Jones' concern before. Jones testified for the NAB as well as his company.

Meredith, by the way, was the only fairness "violinist" of the 1980s. It was ultimately "cleared" by the FCC. Jones' point prompted the chairman's assurance that no one would go to jail, and no one had been so threatened. The chairman apparently is unaware that, less than two years ago, the FCC itself tried (unsuccessfully) to get the U. S. Attorney in Los Angeles to prosecute KPFB, Los Angeles for another law violation; so, in fact, a broadcaster could realistically fear the consequences of having fairness codified as a federal law. Questions are then raised, as to whether the same prosecution could

result for a fairness law violation.


Management and owners also ought to take note of another not-so-subtle feature of the proposed law. One congressman chimed in that the fairness law should be enacted with EEO staffing and hiring mandated, too, not at 50% of parity with the work force, but 100%.

Some observers think congress ought to pass the law, and then get on with other matters such as a license renewal bill. But they gave no assurance that such a law would then follow, or what it would say.

Broadcasters must be fair as a matter of business ethics, good journalism and common sense. With a federal law on the books, however, they will continue to be chilled by the specter of fairness. John Spain of WBRZ-TV in Baton Rouge, Louisiana, testified precisely how he and his news department were forced to avoid coverage of public issues by the fairness threat. He represented the Radio Television News Directors Association, which has vigorously fought the Fairness Doctrine.

The bottom line? Congress will pass the fairness doctrine law. President Bush will be put on the spot because his predecessor had vetoed the 1987 bill when congress passed the same bill. Whether Bush will have the gumption to veto the bill is a big unknown. "Dutch" Reagan, the ex-broadcaster also threatened to stop the entire government if congress later tacked fairness onto the federal appropriations bill. Congress blinked.

Congress' current fairness fixation does threaten broadcaster freedom under the First Amendment. Now that the industry has seen a practical demonstration of why there is such concern on Capitol Hill (DJ's tea bags and the pay raise) perhaps industry opposition will stiffen.

One thing is certain: the fairness doctrine fight will continue. 

Michael H. Bader is a member of Haley, Bader & Potts, Washington, D.C. The firm represents Meredith in the fairness fight. Bader owns radio stations in Maryland and Pennsylvania.

DC Databank

FORMAT CHANGES

(#=change accompanies new ownership) (//=simulcast)

| | | | | |
|----|-------------|--------------|---------------------|------------------------|
| AL | Cullam | WXXR-1340 | Formerly | Becomes |
| GA | Macon | WMAZ-940 | # country | Tran.- oldies |
| ME | Bangor | WPBC-92.9 | easy listening | adult standards |
| | Bath | WJTO-730 | easy listening | soft AC "Lite 93" |
| | Ellsworth | WKSQ-94.5 | # AC oldies | news, talk, oldies |
| NH | Berlin | WZPK-103.7 | AC-CHR | adult contemporary |
| | Manchester | WKBR-1250 | WMOU, AC | CHR "Peak FM" |
| PA | Cresson | WBXQ-94.3 | adult standards | adult contemporary |
| | Ebensburg | WEBG-1580 | CHR | AC |
| | Honesdale | WWCC-1590 | oldies | reported silent |
| | Loretto | WAMQ-1400 | #WDNH,SMN-standards | SMN-country |
| TN | Harriman | WWBR-FM-92.7 | CHR // WBXQ | AC // WBXQ |
| | Harriman | WWBR-1600 | AC/religion | religious contemporary |
| | Knoxville | WHJM-1180 | AC/religion // FM | silent |
| | Knoxville | WEMG-1430 | SMN-oldies | adult standards |
| VA | Suffolk | WAFX-106.9 | gospel, urban | reported silent |
| WA | Seattle | KSEA-100.7 | WSKX, country | classic rock "The Fox" |
| WV | Moundsville | WQPN-1370 | easy listening | adult contemporary |
| | | | religion | SMN - o |

NEW STATIONS: APPLICATIONS

(* =non-commercial station) (&=reapplication) (+=competes with existing application) (MX=mutually exclusive)

| | | | | |
|----|---------|-------------------|-----------------|-------------------------------|
| AR | 101.1 | North Little Rock | 3000 w, 328 ft. | Thomas A. Rusk |
| CA | 104.9&+ | San Clemente | 420 w, 846 ft | San Clemente FM Service Part. |
| IL | 104.7+ | Nashville | 3000 w, 328 ft | KMB Vidio, Inc. |
| WA | 102.5 | Davenport | 3000 w, 72 ft | Davenport Radio Partnership |
| | 106.5+ | Dishman | 410 w, 866 ft | Patrick W. Fale |

RETURNED/DISMISSED APPLICATIONS

| | | | | |
|----|--------|-------------------|----------------|-------------------------------|
| CA | 107.5+ | Santa Barbara (R) | | Deborah Lynn Sczudlo |
| IN | 107.7+ | Corydon (D) | | Corydon Broadcast Ltd. |
| MO | 97.7 | Potosi (R) | only applicant | John E. Dalton |
| OK | 95.1+ | Shawnee (D) | | McKee Broadcasting Associates |
| PA | 107.7+ | Tunkhannock (R) | | Endless Mountains Bcstg, Inc. |

NEW STATIONS: GRANTS

| | | | | |
|----|-------|---------------|-----------------|-------------------------------|
| IN | 107.7 | Corydon | 5000 w, 492 ft | Harrison County Broadcasting |
| | 101.5 | Fort Branch | 1000 w, 561 ft | Music Ministries, Inc. |
| LA | 104.7 | Washington | 3000 w, 328 ft | Dee Broadcasting, Inc. |
| MN | 101.7 | Crosby | 3000 w, 328 ft | First Radio Station of Crosby |
| NJ | 96.1 | Margate City | 3000 w, 226 ft | Margate Communications, LP |
| NY | 101.1 | Fort Plain | 1400 w, 485 ft | Whilliam H. Walker, Jr. |
| PA | 88.5* | Erie | 350 w, 11 ft | Mercyhurst College |
| | 94.9 | Port Allegany | 527 w, 753 ft | L-Com, Inc. |
| SC | 100.5 | Marion | 3000 w, 328 ft | John W. Pittman |
| TX | 97.5 | Olney | 50000 w, 408 ft | Wes-Tex Broadcasting, Inc. |
| VA | 107.9 | West Point | 3000 w, 253 ft | R. Tyler Bland, Jr. |

FM ALLOCATIONS: PROPOSED AMENDMENTS

| | | | |
|----|---------|--------------|--|
| CA | KPZE | Brush | to 107.1 C1 from A (corrects state MSJ 1/30) |
| NC | new | Saint Pauls | to 107.3 A from 106.9 A, with Clinton Proposal |
| | WCLN-FM | Clinton | to 106.9 C2 from A, com. Apr. 7, rep. Apr. 24 |
| OH | new | Mount Gilead | add 95.1 A, com. Apr. 10 replies Apr. 25 |
| SC | new | Chesterfield | add 107.3 A, with Clinton NC, proposal |
| | new | Pine Ridge | to 93.5 A from 96.5 A, with KZMX-FM proposal |
| | KZMX-FM | Hot Springs | to 96.7 C1 from A, comments Apr. 10, replies Apr. 25 |

FM ALLOCATIONS: GRANTED AMENDMENTS

| | | | |
|----|------|---------------|--|
| GA | new | Floekston | to 92.5 A from 92.3 A |
| | new | Hinesville | add 104.7 A, window opens Apr. 4, closes May 4 |
| | new | Richmond Hill | to 105.3 A from 105.1 A |
| | WKUB | Blackshear | to 100.3 C2 from 104.9 A |
| HI | new | Kahalu'u | add 106.1 A, window opens Apr. 4, closes May 4 |
| | new | Kawaihae | add 106.9 A, window opens Apr. 4, closes May 4 |
| NC | new | Highlands | add 104.5 A, window opens Apr. 4, closes May 4 |

FM ALLOCATIONS: DISMISSED AMENDMENTS

| | | | |
|----|-----|-------------------|-----------------------------|
| FL | new | Panama City Beach | to 100.1 C2 from A (denied) |
|----|-----|-------------------|-----------------------------|

CALL LETTER CHANGES

(#=applied for by new owners)
becomes

| | | | |
|----|---------------|-----------------|-----------------------------|
| AZ | new-107.5 | Sedona | KSED |
| CA | KPZE-1190 | Anaheim | KORG |
| | KJCC(CP)-540 | Carmel Valley | KPUP |
| | new-94.5 | Ellwood | KCQR |
| | KPLS-1150 | Santa Rosa | KVRE |
| CO | KYOU-92.5 | Greeley | # KDHT |
| | KRYN-1490 | Manitou Springs | KXRE |
| FL | WLPP(CP)-730 | Lake Placid | WWTK |
| GA | new-103.7 | Irwinton | WSYI |
| | WPNX-1460 | Phenix City | WIQN |
| IN | new-93.9* | Clinton | WPNL |
| | new-101.5 | Fort Branch | WBGW |
| IA | KXXK-102.3 | Dubuque | KDFX |
| KY | WOAM-1070 | Elkton | # WEKT |
| MD | WLWV-105.5 | Salisbury | # WDVH (requested) |
| | WSBY-960 | Salisbury | # WLWV (requested) |
| MI | WBDM(CP)-88.9 | East Lansing | WDBM |
| | WSNX-1600 | Muskegon | WSNZ |
| MN | new-102.7 | La Crescent | KQEG |
| | KJJO-950 | St. Louis Park | KZOW |
| MS | WMSU-88.5 | Hattiesburg | WUSM-FM |
| NE | KKTY-FM-97.7 | Holdredge | # KUVR-FM |
| NE | KEYR-690 | Terrytown | KOAQ |
| NV | new-1200 | Virginia City | KDXA |
| NH | new-1340 | Madbury | WWNH |
| NM | KZIB-101.7 | Rio Rancho | KZKL |
| NY | WKGL-92.7 | Middletown | WKQJ (requested) |
| NC | new-1200 | Atlantic Beach | WBYY |
| | WCKZ-1450 | Gastonia | WBIG |
| | WEQR-96.9 | Goldsboro | # WKTC (requested) |
| OR | KYTE-FM-101.1 | Portland | KKCY |
| | new-91.5* | Roseburg | KSRS |
| | new-104.3 | Tri-City | KTRQ-FM (corrects FCC 1/16) |
| PA | WFLN-900 | Philadelphia | # WURD "Word" |
| SC | new-92.9 | Abbeville | WZLA-FM |
| | WSDC-1490 | Hartsville | WTNI |
| | WORG-103.9 | Orangeburg | # WKSO-FM (requested) |
| TN | new-93.9 | Spring City | WAYA |
| TX | KKHT-96.5 | Houston | # KNGY (requested) "Energy" |

CALL LETTER CHANGES con't

| | | | |
|----|--------------|--------------|----------------|
| UT | KDUV-97.5 | Kingsville | WVSS |
| VT | KBZE-99.5 | Bountiful | KLVV |
| VA | new-90.5* | West Rutland | WVNH |
| | new-99.7 | Coeburn | WZQK |
| | new-810 | Dublin | WKNV |
| | WMVA-FM-96.3 | Martinsville | WROV-FM |
| | WLEE-1480 | Richmond | WJRW |
| WI | WSBW-99.7 | Surgeon Bay | WZZZ (2/24/89) |

NEW CALL LETTERS NOT USED (Station Retains Old Call Letters)

| | | | | |
|----|-----------|------------|---------|------------------------|
| CA | KFNI-1430 | Fresno | remains | KFIG (KFNI never used) |
| FL | WWKY-1450 | Sarasota | | WSPB |
| TX | KDFX-1260 | Huntington | | KAFX |

PROPOSED STATION TRANSFERS (r=reorganization of existing ownership)

| | | | |
|----|----------------------|-----------------|--|
| AL | WTXN-910 | Pepperell | to Glen H. Ward |
| AR | KOKY-1500 | Jacksonville | r to Richard L. Ramsay, Trustee |
| CA | KKAL-1280 | Arroyo Grande | to KZOZ Radio, Inc. |
| | KREO-92.9 | Healdsburg | to Fuller-Jeffrey Broadcasting Corp. |
| | KFAX-1100 | San Francisco | r to Golden Gate Broadcasting Co., Inc. |
| | KZOZ-93.3 | San Luis Obispo | to KZOZ Radio, Inc. |
| CO | KSRO-1350 | Santa Rosa | to Fuller-Jeffrey Broadcasting Corp. |
| | KDMN-1450 | Buena Vista | to Randall & Dorothy Jacobson |
| | KXRE-1490 | Manitou Springs | r to Springs Communications Corp. |
| FL | WYGC-100.9 | Gainesville | to Gator Country Broadcasting, Inc. |
| | WSUZ-800 | Palatka | to Palatka Broadcasting, Inc. |
| | WWSD-1230/WIQI-101.7 | Quincy | to Sterling Communications, Inc. |
| GA | WCLB-1400 | Camilla | to McMinn Communications, Inc. |
| HI | KANY(CP)-104.3 | Kaneohe | r in Kaneohe Radio, Inc. |
| ID | KHEZ-103.3 | Caldwell | to Price Broadcasting Co. |
| | KACH-1340 | Preston | to Zeldon & Mary Lynne Nelson |
| IL | WCIL-FM-101.5 | Carbondale | r in the McRoy Corp. |
| | WCIL-1020 | Carbondale | to Paul H. McRoy |
| | WJEQ-103.1 | Macomb | to Central IL Broadcasting Co., Inc. |
| IN | WYNG-FM-105.3 | Evansville | to Pinnacle Southeast, Inc. |
| IA | KOSG-92.7 | Osage | to Mega Media, Ltd. |
| KY | WLLK(CP)-102.3 | Somerset | to Kerry Rich & Joel Kenamer, Part. |
| MI | WHMI-1350/93.5 | Howell | to The Livingston Radio Company |
| MN | KKCQ-1480 | Fostston | to North Country Radio, Inc. |
| MS | WZFL-1580/104.9 | Centerville | to Dixie Business Investment |
| MO | KTCB-1470/KMAL-92.7 | Malden | to BBC, Inc. |
| | (CP)-106.7 | Mount Vernon | to Southwest Missouri Broadcasting, Inc. |
| NE | KMMJ-750 | Grand Island | to KMMJ, Inc. |
| NH | WBNC-1050/WMWV-93.5 | Conway | r to North Country Acq. Corp. |
| NY | WHWB-FM-92.1 | Port Henry | to The Radio Active Group, Inc. |
| NC | WRTP-1350 | Chapel Hill | to WTRP, Inc. |
| | WSVM-1490 | Valdese | to R. Hilker & W. Rollins (JSN Comm.) |
| | WDRP-98.9 | Windsor | to WDRP FM 98.9, Part. |
| OK | KADS-1240 | Elk City | to Bennett Broadcasting Corp. |
| | KKNG-92.5 | Oklahoma City | to Allentown FM, Inc. |
| OR | KYTT-98.7 | Coos Bay | to J. Lemon, D. Seleshanko, H. Abel, Part. |
| | KTMT-93.7 | Medford | to R. Johnson, G. Johnson, J. Brazofsky |
| PA | WBEM-1350 | Windber | to Jotocon Communications, Inc. |
| RI | WEAN-990 | Providence | to North American Broadcasting Co., Inc. |
| SC | WTMA-1250 | Charleston | to Jett Communications, Inc. |
| | WYAV-104.1 | Conway | to Pinnacle Southeast, Inc. |
| TN | WATO-1290 | Oak Ridge | to Frank & Violet Treece |
| | WTBP-1550 | Parsons | to Ralph D. Clenney |
| TN | WKQD-FM-93.3 | Tullahoma | r to Plantation Media, Inc. |
| TX | KSFA-860/KTBC-107.7 | Nacogdoches | to Center City Communications, Inc. |
| UT | KREC-98.1 | Brian Head | to John E. Dierks, Living Trust |
| VA | WAPP-105.5 | Berryville | to Liverrier Broadcasting Co., Inc. |
| WA | KQBE-103.1 | Ellensburg | to Peak Broadcasting Co., Inc. |
| WV | WKQY-1240 | Bluefield | to Mountain Broadcasting Corp. |
| | WKMY-100.9 | Princeton | to Mountain Broadcasting Corp. |

**WE!
NER
NOW**

AM STATIONS • FM STATIONS • FREQUENCIES •
POWER • HAAT • OWNER • ADDRESS • PHONES
• PENDING APPLICATIONS • CPs GRANTED •
SALES • FORMATS • CALL SIGN CHANGES •
BIRCH /SCARBOROUGH RATINGS • ARBITRON
RATINGS • FOR ALL RATEL • TICKETS • MORE!

THE NEW INDUSTRY STANDARD! RADIO: THE BOOK

• STATIONS • FORMATS • RATINGS • MARKET DATA

THE INDUSTRY'S COMPLETE AND ACCURATE GUIDE TO AM•FM RADIO FROM ITS MOST ACCURATE
DATA BASE. OVER 500 PAGES OF INFORMATION YOU NEED

ORDER NOW!
PRE-PUBLICATION
PRICE \$24.95

AFTER 4/1/89 \$29.95
INFORMATION CURRENT
TO MARCH 1, 1989
COMPLETELY CROSS-INDEXED
BY CALL AND FREQUENCY
AND MARKET SERVED.
EVERYTHING IN ONE HANDY BOOK

SEND TO: THE M STREET JOURNAL, BOX 3568, ALEXANDRIA, VA 22302

☐ Please send ___ copies of RADIO: THE BOOK at 24.95 each (until 4/1/89) + 2.50 shipping
and handling per copy

☐ Please send me RADIO: THE BOOK plus a one year subscription to the M STREET JOURNAL
(52 issues) of weekly updates at \$95.00 + 2.50 shipping and handling

☐ Please send me 52 issues of the M STREET JOURNAL \$75.00

NAME _____ CREDIT CARD ☐ MASTER CARD ☐ VISA

CREDIT CARD BILLING ADDRESS _____

ACCT # _____

CITY _____

STATE _____

ZIP _____

EXPIRATION DATE _____

SHIP TO: _____

SIGNATURE _____

BOOKS WILL BE SHIPPED FIRST WEEK OF APRIL, 1989 VIA UPS
OR PP. MUST ACCOMPANY ORDER. MAIL TODAY

OR CALL 703-684-3622
TO ORDER

A PUBLICATION OF RADIOPHILES, INC.

The Bottom Line

by Barbara Smith

Wall St. Indicators: A Resilient Market

Moderately higher interest rates and increasing inflation continue to be tolerated by investors both here and abroad. The Dow averages have been resilient lately and have managed to disregard increasing short term rates, a weakening dollar, and a widening trade deficit. The Dow Jones Industrial Average pressed 2350 several times, but failed in its attempt to penetrate this very significant resistance point. The other two widely followed Dow averages, Transports and Utilities also performed well but faltered at key resistance levels.

A significant increase in the reading volume in late January suggested more investors were willing to get their feet wet and return to the stock market. This increased volume slowed, however, when the averages began to stall. Again, public skepticism managed to overrule good, common sense: The appropriate time to buy stock is not when everybody else is doing it and prices are overheated.

Perhaps this strategy is meaningful in the beginning stages of an economic recovery when interest rates are falling, because declining rates stimulate demand and increase corporate profits. Share prices will increase along with revenue. It is much more likely that equity prices will continue higher and afford a substantial reward in the case of an economic recovery than in an uncertain environment.

Another significant reason that causes investors to stay away from the stock market is the relatively high yields on short term "paper" (CD's, Treasury bills, money market funds). If the average yield on stock is about three percent and the market is show-

ing signs of weakening thus reducing the chance of significant capital gains (share appreciation), investors are likely to park their funds in the safer instruments that yield about four percent more. In a relatively stable environment, it is appropriate to purchase stock on weakness or "dips" in the market. The public tends to do just the opposite. They buy on strength and sell on weakness.

**In a stable
environment, it is
appropriate to
purchase stocks on
'dips' in the market.
The public does just
the opposite—they buy
on strength and
sell on weakness**

Witness the trading volume in the first two quarters of 1987. The volume was at an all-time high and share prices were approaching that level as well. Once the market collapsed in October, the volume fell dramatically as did the public sentiment, but this is exactly when the market should have been bought. To those who trade professionally, the crash created an excellent buying opportunity.

The market also signalled us to retreat in August, 1987. Signs of a heating economy were evident. One of the most important signs that we had came by way of increases in the discount rate, which has historically caused pullbacks in the market. Of course, a dip of five hundred points

in a single day was totally unexpected. But once the "shake out" occurred and the selling pressure appeared to be expended, professional traders started to go bargain hunting and have managed to enjoy excellent rewards by riding the tide to post-crash highs.

Since the market seems to be only somewhat "toppy" at the present time, and not extremely overbought as it was in 1987, it is prudent to establish positions in the market when pullbacks occur. However, since various cycles operate in the market and sectors tend to rotate, purchase candidates have to be meaningfully chosen. Sectors that have performed well relative to the S&P of late have mostly been those groups that had not participated in the huge run up of the 1984-87 bull market. The economically sensitive groups took much longer to recover from the recession because rates, inventories and a very strong dollar created an unfavorable environment. But the more recent economic climate has been enjoyed by these groups and their share prices have increased much more quickly than the market overall. Therefore, purchases in these areas would not be prudent.

The best performers will probably come from the sectors that have lagged recently, due to higher rates, fear of higher inflation, or just plain investor apathy. The steel group, for instance, was thought of as a total wash in the not so distant past. The Steels stocks have done incredibly well, however, and were one of the best performing industries in share price as well as revenues in 1988.

Broadcast stocks as a group have been lackluster lately with notable exceptions. Viacom, Outlet Communications and ABC have made new highs recently to \$37.25, \$26.25 and \$385, respectively. Price Communications also enjoyed a run up in its share price, reversing a downtrend that started in July, 1987. Scripps Howard Broadcasting was the nemesis of the group, falling to a post-crash low of \$62.50.

Calendar Of Events

March 7-10—**Audio Engineering Society Convention**...Congress Centrum Hotel, Hamburg, West Germany. Info: (030) 831-28-10.

March 8-9—**Ohio Association of Broadcasters Congressional Salute**...Sheraton Grande Hotel, Washington D.C.

March 12-14—**West Virginia Broadcasters Association Spring meeting**...Beckley, West Virginia. Info: (304) 344-3798.

March 13-14—**National Association of Broadcasters Group Head Fly-in**...Dallas, Texas. Info: (202) 429-5420.

March 15—**International Radio and Television Society Newsmaker Luncheon with speaker John Malone, Pres./CEO, TCI**... Info: (212) 867-6650.

March 16—**Radio and Television Correspondents Association Dinner**...Washington D.C. Info: (202) 828-7016.

March 22—**NAB Radio Station Acquisition Seminar**...New York, New York. Info: (202) 429-5420 or Paul Kagen Seminars (408) 624-1536.

March 22—**Broadcast Pioneers Mike Award Dinner**...New York, New York. Info: (212) 586-2000.

March 23—**National Association of Black-Owned Broadcasters Fifth Annual Communications Awards Dinner**...Info: Ava Sanders (202) 463-8970.

March 24-25—**Collegiate Broadcasting Group's 11th Annual Black College Radio Convention**...Atlanta, Georgia. Info: (404) 523-6136.

April 9-12—**Broadcast Financial Management/Broadcast Credit Association Annual**

Conference...Dallas, Texas. Info: (312) 296-0200.

April 29-May 2—**National Association of Broadcasters Annual Convention**...Las Vegas, Nevada. Info: (202) 429-5300.

May 2—**Broadcast Pioneers Annual Breakfast at NAB Convention** (see above)...Info: (212) 586-2000.

May 11-15—**American Women in Radio and Television Annual Convention**...New York, New York. Info: (202) 429-5102

May 17-21—**Annual Public Radio Conference**...St. Francis Hotel, San Francisco, California.

June 21-25—**Broadcast Promotion and Marketing Executives Broadcast Designers Association Annual Seminar**...Renaissance Center, Detroit.

Sept. 13-16—**Radio-Television News Directors Association Annual Convention**...Kansas City Convention Center, Kansas City, Missouri.

Sept. 13-16—**Radio '89 Convention**...New Orleans, Louisiana. Info: (202) 429-5300.

Oct. 5-8—**Society of Broadcast Engineers Convention, Kansas City, Missouri**...Info: John Battison (614) 888-3364.

Pulse Retail Focus

Beer: Who's Who

Few categories have been better to radio than the beer business. To work the category well, you need to go beyond the agency buyers. If you don't have a first name relationship with the big beer distributors in your market, you miss twice. Once when you may not be recommended on spot buys and twice when you can't go after the additional discretionary promotional dollars they all have to spend.

Pulse Point:

Start with a copy of WHO'S WHO IN BEER WHOLESALING. This complete list of more than 1700 firms covers the core of the "malt beverage distributing industry". Contact:

NATIONAL BEER WHOLESALERS ASSOCIATION

5205 Leesburg Pike, Suite 1600
Falls Church, VA 22041
703/578-4300

Classifieds

HELP WANTED-MANAGEMENT

Are you an effective, aggressive sales rep with management potential? Growing central New England FM in beautiful booming market needs sales pros. Call Richard DeFabio. 800-242-WYRY. In New Hampshire, 603-336-5000 or write 130 Martell Ct., Keene, NH 03431. EOE.

LOCAL SALES MANAGER

Top 10 market. Looking for individual with strong local sales management history to lead a staff of 8-10. Experience in sales training and maximizing revenue a must. Resume to Fran Epstein, KREB/KKZR Radio, 9801 Westheimer, Houston, TX. No phone calls please. EOE.

HELP WANTED - RELATED FIELDS

Salespeople needed for company selling products to the radio industry. Strong income possibility, very little travel, relocation to Florida possible (but not a must). Send resume to: Box 422 c/o The Pulse, 1212 U.S. Highway One, North Palm Beach, FL 33408-9591.

Ideas wanted for products to sell to the radio industry. If you have ideas and are looking for someone to market them, contact us at: IDEAS c/o PULSE Box 421, 1212 U.S. Highway One, North Palm Beach, FL 33408-9591.

JINGLES SALES

Experienced only please for America's hottest (and one of the oldest) jingle companies. 1-800-368-0033.

The New Pulse is looking for radio people with editorial background to fill additional editorial positions. Send resume to Pulse Box 125, 1212 U.S. Highway One, North Palm Beach, FL 33408-9591.

Sales to Vendors of the radio industry. *The New Pulse* is already expanding it's sales staff. Contact Heidi Swanson c/o The Pulse, 1212 U.S. Highway One, North Palm Beach, FL 33408-9591.

ENJOY THE GOOD LIFE & COME TO VERMONT!!!

Wanted - Marketing & Sales people. Contact Dick Vaughan, WSYB & WRUT P.O. Box 294 - Rutland, Vermont 05701. Phone 802-775-5597.

SITUATIONS WANTED - TALENT

PROFESSIONAL ATTITUDE AND SOUND.

Experienced announcer available immediately. Midwest, South, anytime. Bill 308-353-4565.

Young, natural sportscaster with experience looking for big break. Strength in play-by-play. Call Steve 309-353-4565.

Experienced, Professional Announcer.

Great pipes, even better attitude. Ready to become a member of your team. Call Michael, (H) 301-932-8435, (W) 301-870-5550

Tools...Talent...Desire:

Dynamic announcer/production animal. Experienced morning host & news man. Seeking Northeast gig with room to grow. Chris Dowd. 305-296-3574.

SITUATIONS WANTED -MANAGEMENT

General Manager; If you're looking for a people oriented, bottom line manager give me a call. I'm ready for a Northeast challenge. My experience covers: 4 years sales management and 2.5 years Pres. and G. M. Ready to move this month. 218-483-4492.

California Broadcast Job Bank

For application information call
(916) 444-2237
California Broadcast Association

General/sales manager.

Young, aggressive, seasoned professional. Impeccable references. Prefer Ohio-Indiana, all markets. 317-962-0854.

Classified

SITUATIONS WANTED - NEWS

Aggressive, award-winning

radio anchor/reporter, with production, live remote and talkshow experience, seeks advancement at your medium market station. Hard working, thorough and diligent with degree. Richard Gieser, 312-668-5263.

CONSULTANTS

Adult (35-64) formatted stations:

Not achieving top performance in ratings and/or revenue? Call the action-oriented Radio Doctor. We know the audience and how to satisfy them - for profitable results. 215-348-0707.

SITUATIONS WANTED - PROGRAMMING

Experienced

air/production/News/talk; M.A. degree, good voice, tight air/production board, news writing/production skills, professional, winning attitude. Also good knowledge of oldies and programming concepts. Looking for small/medium market—not big bucks, just competitive. Available immediately. Dave 513-423-7204.

STATIONS FOR SALE

CENTRAL ILLINIOS FM CP

FM TRANSMITTER BUY-SELL-TRADE 1-5-20 KW NEEDED

Call Pat Martin
414-482-2638

ATLANTA SUBURB

FULL TIME, CLASS IV RECENTLY WENT BACK ON AIR WITH IDEAL AND EXCLUSIVE FORMAT FOR THIS VERY AFFLUENT MARKET. PURCHASE FOR \$10,500 MONTHLY.

404-237-3345

PRODUCTS AND SERVICES

QUESTIONS OF LAW?

CONTACT BROADCAST MEDIA LEGAL SERVICES™

a service of McCabe & Allen
**FOR IMMEDIATE LEGAL
ASSISTANCE CALL
1-800-433-2636**
(In Virginia, call 703-361-6907)

**QUALITY, FLAT FEE
LEGAL SERVICES**
AMEX MC VISA CHOICE

COMPUTERS

COMPUTERS
XT Compatible
Buy or Lease
as low as \$150 per month
Call ASCII (800) 227-7681

Owners/General Managers

Thinking of changing formats?
Ask us about CompuCount™
Not a new format...a new way to change it!
Broadcast Software International
(919) 552-0780 [Demo available]

PULSE CLASSIFIEDS GET RESULTS!

Classified listings for help wanted or situations desired over 20 words are \$1.00 per word, with a \$20.00 minimum per week. Category desired must be specified when ad is placed.

Categories available:
Management, On-Air, Sales, Programming, Technical/Engineering, Related Industries, Promotions, News.

The Pulse of Radio also offers at no charge (20 words) classified listings to those offering employment opportunities in radio industry as well as positions sought by people in those fields.

Display advertisements are available at \$20.00 per column inch per week. Black and white only. Blind boxes are available at an additional \$10.00 per ad plus forwarding charges.

All classified advertising is payable in advance with typewritten copy accompanied by a check payable to "The Pulse of Radio." Copy must be received no later than the Friday prior to cover date. All classified and display advertising must be paid in advance.

All listings by mail or facsimile to Pulse Classifieds, 1212 U.S. Highway One, N. Palm Beach, FL 33408. 407-626-3774 FAX: 407-626-3505

Nothing else is as good as



"Century 21, I love those HitDiscs®. They help my 'Weekly Top 40' have CD quality, & all of us at KIIS appreciate their CD convenience."

Rick Dees
KIIS
Los Angeles, CA



"We're proud to use Century 21's Compact Discs on American Top 40. I love the quality and clarity of HitDiscs® & GoldDiscs®. And they save us time."

Shadoe Stevens
American
Top 40



"Century 21 CDs quality is terrific! It's so much easier running a radio station when you've got GoldDiscs® and HitDiscs® at your fingertips."

Charlie Cook
Consultant
McVay Media



"We're using Century 21 Mellow AC, Gold and Country CDs with complete satisfaction. We couldn't be more pleased with their sound quality."

Randy Michaels
VP
Jacor



"Century 21 GoldDiscs® not only have been a time-saver, but have significantly increased the fidelity of our on-air sound!"

Robert G. Hall
VP of Programming
Satellite
Music Net.



"At Digital Cable Radio, CD quality is priority one. Century 21 CDs deliver stunning clear audio. Just what our listeners demand!"

Dave Del Baccaro
Vice President
General
Instruments



"We are most enthusiastic about the incredible quality of Century 21's Country CD Gold. We're now using GoldDiscs® on four stations in our group!"

Bill Hagy
Operations Manager
Bristol B'C.



"Thanks to your GoldDisc® CD library, WBIG has the clearest, cleanest sound in North Carolina. I give full credit to Century 21 oldies & HitDisc® CDs."

Kevin O'Neal
Program Director
WBIG
Greensboro, NC



"Century 21 GoldDisc® CDs deliver good clean sound...again and again. Just what we needed for oldies-based AC on FM & MOR on AM."

Mark Thomas
Operations Manager
WLTY/WTAR
Norfolk, VA



"GoldDiscs® are one of the reasons we're now #1! Their quality is excellent. I don't usually hand out such high praises but Century 21 CDs are the best!"

Jim Jacobs
General Manager
WSYA
Montgomery, AL



"When we went all HitDiscs® & GoldDiscs® last year, our competition adjusted their processing daily but couldn't equal our hot Century 21 sound!"

Reynold Hawk
General Manager
Lazer WMMZ
Gainesville, FL



"I became familiar with Century 21's Compact Disc oldies at WSB-FM in Atlanta. They use only the best. I wanted that same great audio quality here."

Tom Paleveda
Program Director
WWRM
St. Petersburg, FL



"Our ratings have increased five-fold since we started using GoldDiscs®! I certainly have to give some credit to Century. Our music jumps right out of the radio!"

Rob Rizer
Operations Manager
WARK/WARX
Hagerstown, MD



"GoldDiscs® give the cleanest possible audio and great dynamics. I first went with Century 21's CDs in Greenville, SC & had to have them here!"

Keith Hill
Program Director
"K-Joy" WKJY
Long Island, NY



"Four Beatles CDs are *mono* from the record company, but those songs are great in *stereo* on GoldDiscs®!"

Bud Buschardt
Free-lance Show Host
KVIL Oldies
Dallas, TX



"Nobody wants record clicks, pops or scratches. Our listeners expect the best. That's GoldDiscs®."

Gary Bruce
Operations Director
84 WHAS
Louisville, KY



"We're pleased! Century 21 GoldDiscs® make us sound 'Clearly ahead of the competition.'"

Ed Zelle
Operations Manager
WEZN FM
Bridgeport, CT



"Century 21 GoldDisc® CDs provide us with the very best music sound in our market."

Vince Genson
General Manager
WFVA
Fredericksburg, VA



"GoldDiscs® position us in listeners minds as 'high-tech'. Century 21 has the best source material!"

Scott Robbins
Program Director
WHBO
Clearwater, FL

**Over 500 Other
Happy Century 21
CD Users Agree:
"Nothing Else Is As
Good As GoldDiscs"**

Great-sounding Oldies & Hits: AOR, Urban, CHR, AC, Mellow AC, Classic Hits, Classic Rock and Country!

century21
PROGRAMMING, INC.

14444 Beltwood Parkway
Dallas, Texas 75244-3228
Toll-Free 50 States: (800) 937-2100

100% OFF
ORDER BEFORE MAY 15.

RECEIVED SALES

start at the county line.

Radio County Coverage delivers the county-by-county ratings you need to boost your station's sales. It's the perfect targeting tool.

Target retailers where you'll get results.

Target newspapers where you're most effective.

Target promotion where your dollars count.

We deliver! We've published County Coverage like clockwork for 10 years.

Order now! Order before May 15 for your 10% prepublication discount and get ready to bring in more sales for your station.

**ARBITRON RATINGS
RADIO**