

MEDIATRIX MONTHLY MEMO

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The Dallas issue of the Mediatrix Monthly is dedicated to
radio's greatest living legend

GORDON McLENDON

In grateful appreciation of the pleasure he's brought us
and the heritage he's created which will live on forever
as a splendid example of what radio can be.

MEDIATRIX, INC

600 W. Ninth St. Suite 502 • Los Angeles, CA 90015 • (213)623-2750

Rollye Bornstein
President

Dear Radio Friends:

Apologies are in order for the lateness of this issue. Not only did we take time out to attend the NAB, but we spent several days trying to promote this publication. 'Word of mouth' works only when someone is talking, so talk we did.

As many of you are aware, "we" is a literary liberty for "me", and doing this solo-- sans marketing-- is more than a major undertaking. A number of you have written to say you like what you're receiving, and a good portion of you have used the "Telephone Retrieval Network". Those of you who know me have no doubt that every promise outlined in the subscription information will be carried out.

That said, I'm asking for your help. If you know of anyone who might be receptive to the concept, please pass the word along. You'll find that the last two pages of this issue contain the basic info. Tear them out and give them to someone you feel is as much of a radio freak as you are.

With sufficient subscribers, Mediatrix will be able to reach its full potential. And though expansion is the necessary goal at present, the ultimate plan is to never become so large that I can't deal with each of you personally. I consider you all friends, so if there is any way I can aid you-- don't hesitate to ask. I'll be happy to answer you personally, or if you prefer, we'll include the topic in an upcoming issue.

Speaking of upcoming, we've got Cincinnati planned for next month followed by Miami and Tampa (all reader requested). The next issue will also feature a financial primer, in response to the myriad of questions we've received concerning the onrush into ownership of late. Beyond that, it's up to you.

I appreciate your support,



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WBAP

RADIO 820

magic
KMGC
102.9 FM

The Zoo
98 KZEW

all hit
97.1 KEGL

The Eagle

KPLX 99.5

MARKET PROFILE

Dallas

TalkRadio 99
KLIF 1190 AM

KVIL
103.7

WRR FM 101
The Classical One

KLTY
FM 95

Christian Radio

Z92.5
Your Power Station

Soothing Relaxing

KMEZ
100 FM-1480 AM₅

Q102

Current Arbitron Ratings
(Mon.-Sun. 6AM-Mid., 12+ AQH Shares)

Station	Summer '85	Fall '85	Winter '86
KVIL	7.5	10.6	9.1
KKDA-FM	8.3	8.7	8.7
KRLD	6.7	7.7	7.2
KPLX	6.1	6.0	6.9
WBAP	6.1	5.9	6.5
KMEZ-FM	5.4	5.4	6.4
KSCS	5.0	5.9	5.5
KEGL	6.6	6.3	5.2
KTXQ	6.1	4.7	5.1
KZEW	4.1	3.1	4.4
KMGC	3.5	3.4	3.8
KLUV	2.5	3.3	3.3
KTKS	4.2	3.7	3.2
KQZY	3.5	3.1	2.9
KHVN	1.7	.8	2.8
KDLZ	2.3	2.0	1.7
KLTY	.7	1.3	1.5
KRQX	1.4	.8	1.4
KZPS	2.5	2.0	1.3
KFJZ	1.1	.9	1.2
WRR-FM	1.2	1.2	1.1
KSSA	.7	1.2	1.0
KESS	1.7	2.2	.9
KLIF	.8	.8	.8
KAAM	- -	- -	.6
KKDA-AM	1.0	.9	.5
KPBC	1.0	.6	.4

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Rated Outlets in the Dallas Metro by Format Classification

Adult Contemporary

KMGC-FM

KQZY-FM

KVIL-FM

AOR

KTXQ-FM

KZEW-FM

Classical

WRR-FM

Contemporary Hits

KEGL-FM

KTKS-FM

KZPS-FM

Country

KPLX-FM

KSCS-FM

WBAP-AM

Easy Listening

KMEZ-FM

MOR/Nostalgia

KAAM-AM

KFJZ-AM

News/Talk

KLIF-AM

KRLD-AM

Oldies

KRQX-AM

KLUV-FM

Religion/Gospel

KHVN-AM

KPBC-AM

KLTY-FM

Spanish

KSSA-AM

KESS-FM

Urban/Black

KKDA-AM

KDLZ-FM

KKDA-FM

Rated Outlets in the Dallas Metro by Dial Position

AM

570	KRQX	5 kw	DA-2
730	KKDA	500 w-D	
820	WBAP	50 kw	
870	KFJZ	250 w-D	
970	KHVN	1 kw-D	
1040	KPBC	1 kw-D	
1080	KRLD	50 kw	DA-N
1190	KLIF	50 kw/ 5 kw	DA-N
1270	KSSA	5 kw	DA
1310	KAAM	5 kw	DA-N

FM

92.5	KZPS	100 kw/	1685 ft.
94.1	KESS	100 kw/	1585 ft.
94.9	KLTY	100 kw/	1140 ft.
96.3	KSCS	100 kw/	1680 ft.
97.1	KEGL	98 kw/	1460 ft.
97.9	KZEW	100 kw/	1680 ft.
98.7	KLUV	100 kw/	1585 ft.
99.5	KPLX	100 kw/	1680 ft.
100.3	KMEZ	100 kw/	1280 ft.
101.1	WRR	100 kw/	600 ft.
102.1	KTXQ	100 kw/	1420 ft.
102.9	KMGC	100 kw/	1572 ft.
103.7	KVIL	100 kw/	1570 ft.
104.5	KKDA	100 kw/	1585 ft.
105.3	KQZY	100 kw/	1560 ft.
106.1	KTKS	100 kw/	480 ft.
107.5	KDLZ	100 kw/	445 ft.

Alphabetical Listing of Rated Outlets in the Dallas Metro

KAAM-AM
15851 Dallas Parkway #1200
Dallas, TX 75248
(214) 770-7777
Exec. VP/GM William J. Steding
VP/Pgm John Shomby
Group Owner Bonneville

KDLZ-FM (Z-107)
3601 Kimbo Road
Box 7116
Ft. Worth, TX 76111
(817) 831-1278
GM Garry M. Lewis
PD Joe Bagby

KEGL-FM
One Xerox Center Suite 1400
222 Las Colinas Boulevard
Irving, TX 76111
(214) 869-9700
VP/GM Norman D. Rau
PD Randy Brown
Group Owner Sandusky

KESS-FM
661 Seminary South
Box 6195
Ft. Worth, TX 76115
(817) 429-1037
GM Chuck Gratner
PD Dalia Boatright

KFJZ-AM
2214 E. 4th Street
Box 7321
Ft. Worth, TX 76111
(817) 336-7175
GM/Dir of Mktg Michael Secrest
PD Jack Bishop

KHVN-AM
3601 Kimbo Road
Box 7116
Ft. Worth, TX 76111
(817) 831-1278
GM Garry M. Lewis
PD Kelly McCann

KKDA-AM-FM
Box 860
Grand Prairie, TX 75053
(214) 647-1831
VP/GM Hymen Childs
PD Michael Spears

KLIF-AM
411 Ryan Plaza Drive
Arlington, TX 76011
(817) 461-0995
VP/GM Dan Halyburton
PD Dan Bennett
Group Owner Susquehanna

KLTY-FM
2216 S. Cooper
Arlington, TX 76013
(817) 265-3101
VP/GM Bob Hill
PD David Paris
Group Owner Statewide

KLUV-FM
Merchants State Bank Building
5127 Ross Ave. Penthouse Suite 10th FL
Dallas, TX 75206
(214) 826-9870
VP/GM Steven Dinetz
Group PD Rick Peters (local PD-- open)
Group Owner TK Communications

KMEZ-AM-FM
9900 McCree Road
Dallas, TX 75238
(214) 348-3800
VP/GM Chester Maxwell
PD Ken Loomis
Group Owner Group One

KMGC-FM
1353 Regal Row
Dallas, TX 75247
(214) 688-0641
VP/GM Ross Reagan
PD Steve Nicholl
Group Owner Shamrock

KPBC-AM
Box 470307
Dallas, TX 75247-1307
(214) 445-1700
GM Bill McCormick
PD Bill Evans

KPLX-FM
411 Ryan Plaza Drive
Arlington, TX 76011
(817) 461-0995
VP/GM Dan Halyburton
PD Bobby Kraig
Group Owner Susquehanna

KQZY-FM
400 S. Houston
105 Union Station
Dallas, TX 75202
(214) 748-0105
VP/GM Ted Jordan
PD Chris Miller
Group Owner Westinghouse

KRLD-AM
1080 Metromedia Place
Dallas, TX 75247
(214) 634-1080
VP/GM Ed Wodka
PD Gary Brandt
Group Owner Metromedia

KRQX-AM
Communications Center
Dallas, TX 75202
(214) 748-9898
VP/GM Gene Boivin
PD Dennis Anderson
Group Owner Belo

KSCS-FM
One Broadcast Hill
Ft. Worth, TX 76103
(817) 429-2330
Pres/GM Warren Potash
PD Johnny O'Neill
Group Owner Cap Cities

KSSA-AM
100 N. Central Expressway
Dallas, TX 75201
(214) 939-0882
GM Al Brooks
PD Victor M. Barrios-Mata
Group Owner Founders

KTKS-FM
8235 Douglas #300
Dallas, TX 75225
(214) 891-3400
Pres/GM John Hare
PD Chuck Morgan
Group Owner Gannett

KTXQ-FM
4131 N. Central Expressway
Dallas, TX 75204
(214) 528-5500
VP/GM Clint Culp
PD Andy Lockridge
Group Owner CBS

KVIL/KVIX
5307 E. Mockingbird Lane #500
Dallas, TX 75206
(214) 826-7900
VP/GM David L. Spence
OM Ron Chapman
PD Ken Barnett
Group Owner Blair

KZEW-FM
Communications Center
Dallas, TX 75202
(214) 748-9898
VP/GM Gene Boivin
PD Rob Barnett
Group Owner Belo

KZPS-FM (Z 92.5)
15851 Dallas Parkway #1200
Dallas, TX 75248
(214) 770-7777
Exec. VP/GM William J. Steding
VP/Pgm John Shomby
Group Owner Bonneville

WBAP-AM
One Broadcast Hill
Ft. Worth TX 76103
(817) 429-2330
Pres/GM Warren Potash
PD Bill Mayne
Group Owner Cap Cities

WRR-FM
WRR Building
Fair Park Station
Dallas, TX 75226
(214) 670-8888
GM Maurice Lowenthal
Ops Mgr Steven Sileo

MARKET PROFILE: Dallas

If ever it comes to pass that radio markets are the focus of a nationally televised awards program, Dallas will repeatedly be mentioned. The innovation and professionalism found in the Metroplex makes it a contender in any conceivable category. But one aspect emerges above the rest and it's a certainty that the vote would be unanimous. Dallas would win hands down as 'the market most likely to change'.

The Metroplex has done nothing, if not change. In the past few months alone, a number of new call signs have been noted. And if that weren't confusing enough, it should also be pointed out that more than one outlet is currently carrying a set of calls that previously appeared in the market-- on another station, in a different format.

Facilities aside, geographic changes have brought two very dissimilar markets together. As one broadcaster noted, 'Well, it isn't exactly the twin cities'. Ft. Worth, with an ambiance all its own-- in many ways, more like the television show "Dallas" than Dallas itself. Just another cowtown with K-Mart's and ladies in curlers and blue collar workers-- and a dusty old downtown, the unlikely home of Radio Shack's parent, The Tandy Company, and the likely site of the Petroleum Club, where the noontime meal will often turn up a number of down home players ready to rival a real life "J.R." at a moment's notice.

And Dallas-- from its glossy downtown to the ever growing north side, so shiny, so new (or nuevo-- say many of the old guard)-- seemingly more sophisticated, where the women are pretty and the men are rich-- or at the very least, American Express card holders ready to follow that proverbial 'fast lane'.

And though it seems that the two distinct areas share only an airport, assorted adjoining suburbs and a marketplace defined by Arbitron, the combination has netted what may very well be America's most professional radio arena. Certainly that's the feeling of virtually all of the broadcasters in residence, many of whom concede that in addition to growth and change, the stability of KVIL has been no small factor in the continued excellence found here. And with KVIL, this profile will begin.

Adult Contemporary

In 1983, KVIL made radio history. Sales manager Jerry Bobo (who is currently VP/sales for Blair's O&Os) achieved the feat about which others barely dreamed. He sold a local spot for \$1,000. (While the details now pale, Bobo remembers it as being perhaps a bottler such as Dr. Pepper. And he emphasises that the price was based upon a fixed position in Ron Chapman's morning drive show.)

The figure was so far ahead of the marketplace, the competition was sceptical about its accuracy. Then the new rate card came out. Today, the top dollar is \$1,500 with the average morning drive spot coming in at \$775-- still miles beyond comparable stations in comparable markets. And the gutsy move not only benefited the Blair owned outlet, but raised the market rates in general. Some were envious, all were thankful, and many outside the city were wondering what KVIL had that they didn't.

For one, KVIL has Ron Chapman. And they've had him for nearly two decades. His tenure in the marketplace goes back to the late '50s (See KLIF, news/talk.). A listen to his morning drive slot turns up a fast moving, well orchestrated effort involving at least eight people. The content is relatable, the pace is fast but unhurried, and Chapman achieves both warmth and humor in a relaxed style that belies the fact that he takes it all very seriously. Today he serves as operations manager, leaving the day to day programming to Ken Barnett, but his intense involvement in being the best is unchanged.

With so many elements with which to contend, the basics could easily be lost. Yet Chapman manages to cohesively bring it together to the point where even the spots are not an intrusion. He interacts well with his support staff, displaying an incredibly fast wit in his unique insights. Infact he makes it seem so easy, it may take a few listens before his discipline and brilliance become apparent. Some say his ego is sizable. If so, it's both well deserved and a tribute to his sensibilities-- keeping that ego in check far enough to appreciate, nurture, and reward several other highly talented individuals who have taken part in KVIL's continuing development.

One such performer is afternoon personality Larry Dixon. On one listen, he more than proved that the old programming adage, 'if you can't say it in 10 seconds, don't say it at all' is a workable guideline. Dixon managed-- often in less than 10 seconds-- to relate his thoughts with mirth. Moreover, he was able to take a topic and make it a running bit between two or three records, without confusing new listeners while not sounding redundant to those he carried over-- certainly a far cry from the '60s sound of KVIL when the entire staff consisted of three announcers, or its earlier days of the 'David and Goliath' format --David in particular.

Needless to say, KVIL was rich in history, long before it was rich in revenue. Signing on as an AM/FM combo in 1960, the call letters came from Highland Park VILlage, the station's city of license, an upscale suburban town located in North Dallas which gave John Coyle (KVIL's original licensee who also owned the Dallas jingle production house Commercial Recording Company (CRC)) the ammunition he needed to create the new frequencies.

(The way we heard it, Coyle filed under that wonderful loophole which entitled every town to a radio station and since Highland Park was a town... However he did it, the end result was something in which very few people were interested in 1960-- an AM daytimer sporting a six tower array and a class C FM counterpart.)

In 1963, Coyle found some buyers and so it came to pass that KVIL-AM-FM was acquired by Morgan Maxfield (a young Kansas City jetsetter) and Troy Post (seen by many as the Trammell Crowe of his day). Under their ownership the hilarity began. (Post, it seems, was never crazy about the investment, so further financing would not be forthcoming. To say GM Hal Tunis ran it on a tight budget is an understatement.)

Around 1967, Tunis abandoned the 'we'll play what the agencies like and maybe they'll buy us' format and turned to top 40. KLIF's competitor KBOX (see easy listening KMEZ) had given up the approach in favor of country leaving KLIF alone in Dallas. (Ft. Worth, then a separate market boasted KFJZ (see Spanish KSSA) and KXOL (see religion, KWJS) but neither were Dallas factors).

The sound itself, wasn't bad. Tunis had a friend in WCFL Chicago GM Lew Witz, so PD Dave Verdery-- (YES, the easy listening pro did run this top 40 outlet, sheerly by accident. Verdery, a Texan was hired by Charlie Van Dyke to be news director. Seems Van Dyke, a KLIF personality, who had worked at KVIL in the early '60s as a weekend announcer while still in high school, had a fight with Gordon McLendon. Van Dyke quit KLIF, came to KVIL, and by the time Verdery showed up for work Van Dyke was back at KLIF, having settled things with Gordon. Verdery walked in, Tunis asked him how much he knew about programming and before he could answer, Tunis said, 'Nevermind, I'll teach you.')-- took off for Chicago to see how Super CFL did it.

About that time, McLendon and Dick Clark had a falling out, so KVIL was able to promote a Dallas concert including the likes of Paul Revere and the Raiders and The Monkees to kick off the new FM top 40 sound. (FM, because it became apparent early on, that even if 1% of Dallas had FM receivers, that was probably 1% more than those who could hear the low power highly directional AM daytimer.)

KLIF back then was known as The Mighty 1190, and it was considered a giant by all-- including Tunis, who decided to become a 'giant slayer' with the new approach. Positioning KLIF as Goliath, Tunis decided KVIL would become David. Literally.

Every jock on KVIL's staff was named David (which was not a problem for Dave Verdery, but somehow Paxton Mills loses in the translation). Other 'David's included David McCoy (Ron); and Little David Jolly (Frank). Luckily Bob Hanna intervened.

By the time the David approach was tried, it was evident that KVIL would be for sale (most likely by the bank as the station was close to, if not in, bankruptcy). Investor Jim Francis, a wealthy retired attorney (chief counsel for Humble Oil) teamed up with radio vet Bob Hanna (Hanna was also involved with KMAP (now KQZY); KBOX (now KMEZ); and was the co-owner of KPCN (now KKDA-AM see urban) at the time he and Francis united.) to purchase the facility which had been priced at \$825,000 cash.

Hanna and Francis offered \$725,000 terms and even at that price, what Hanna faced (the deal was accepted with \$275,000 down) was no bargain. The debt service was \$7,400 a month and though Hanna never missed a payment, it didn't look encouraging initially.

By the time the station changed hands, the disagreements between the sellers had developed into lawsuits with KVIL the real loser. Hanna remembers walking into the studios which were inundated with a half an inch of water on the floor only to find there were no records, which as it turned out was OK since there were no needles in the tone arms either.

Enter Ron Chapman. Ron, by this point, was out of radio a few years, coming off a long and successful local television run with "Sump'n Else" (an outgrowth of a lip sync show he netted while still at KLIF-- see news/talk). Chapman was looking at going to Cleveland, until he got a look at Cleveland. At that point, he was ready to talk to Hanna. But nothing could have readied him sufficiently for this task.

In addition to Chapman, Hanna hired two announcers from WRR (the AM MOR counterpart of classical WRR-FM, the city owned facilities-- today WRR-AM is Bonneville's KAAM, see nostalgia), Hugh Lampman and Jack Schell.

And it was this trio that formed the first lineup of what has become the legendary KVIL. Chapman did 6 to 10 a.m. live and 6 to 10 p.m. on tape. Schell did 10 to 2 middays live and 10 to 2 nights on tape. Likewise for Lampman who did afternoons live and overnights on tape.

Chapman remembers one Friday evening when he, Lampman and Schell all finished recording their weekend tracks at the same time. Entering the elevator, Schell commented 'Do you realize, if this elevator fell, the entire staff of KVIL would be wiped out?' to which Lampman replied, 'Yeah, and nobody would notice until Wednesday.'

To facilitate the taped approach, the trio would record tracks of various lengths and topics onto a series of carts. Students from nearby Elkins Institute were used to handle the mechanics. As opposed to automation, this was annomation, and it wasn't bad since Chapman had foreseen most eventualities.

The weather for instance was done by each of the three on a series of carts ranging from 'Isn't it a beautiful day' through seven or eight possible gradations of severity culminating in thunderstorms. One day however, a freak unseasonal storm came up and the board op was left with no options. Chapman, the perfectionist, developed yet another cart for future use. Known as "WOW" (Weather Out the Window) it simply said, 'Can you believe this, you know what we've been forecasting all day, but just look outside the window and see what it's doing!!'

As for sales, Hanna, a former KBOX salesman himself, preferred to hire the uninitiated, training them in house. (One of them, the previously mentioned Jerry Bobo, is a source of pride to Hanna, who chuckles good naturedly about Bobo's lack of training (he had been a mechanical engineer). On the P & L sheet, Bobo was dead last, though the problem was one of collections, not sales. Hanna repeatedly chastised him for the fact that none of his accounts were paying. Eventually he made him write the definition of a sale out of Webster's Dictionary. And when Jerry presented him with 'the exchange of goods and services for money', Hanna retorted, 'that's right, but you're always forgetting the last two words.'

What Hanna discovered from his fledgling sales staff, was that KVIL was in need of an identity. Musically Chapman had a solid plan (the forerunner of adult contemporary, really-- the goal was to be positioned between top 40 KLIF and MOR KRLD, decidedly harder than easy listening KIXL (for KIXL-AM see religion, KPBC; for KIXL-FM, see urban KKDA-FM). At that point, the station was poised musically to go in any direction necessary.) but its only identity hung on the fact that it was an FM outlet (it was Chapman who first began identifying it as KVIL-FM and AM).

Looking for a gimmick, Hanna brought back something he had heard on Las Vegas' KLUC. Chapman refined it musically, and KVIL became the "three in a row" station. The ensuing years saw substantial growth for the AC combo, which by 1969 found itself in the black and in 1973, Hanna sold the station to Fairbanks Broadcasting for \$2.3 million cash.

Fairbanks' entrance gave Chapman the tools necessary to dominate the market, from the programming insights of George Johns, to the necessary capital for luxuries such as Hugh Heller jingles and major billboard showings. And it was with the latter that Chapman really showed up the competition.

It was 1975, KNUS under Bart McLendon (see oldies, KLUV) was taking a mass appeal top 40 stance attempting to dominate the market. Calling themselves the "top banana", billboards went up around town. Chapman respected their efforts, but his thrust was on the building of KVIL's empire.

It was no secret that KVIL used rotating billboards (An outdoor advertising company will designate a certain percentage of boards as rotators. Advertisers, instead of committing to a one year showing at a given location, can purchase them for 13 weeks.). Nor was it difficult to find out which boards KVIL might use. Any potential advertiser is welcome to a print out of which boards the outdoor media company selected to rotate.

This time, however, Bart McLendon beat Chapman to the punch. Securing the locations of the rotating boards, he bought KNUS boards on both sides of the rotating billboard, at every rotating location in Dallas.

It wasn't long before Chapman realized he'd been locked out of the market. One location was particularly vexing. Not only was it a high traffic area, but it was the board which normally featured Chapman's smiling face. As drivers sped by the location (at The Stemmons and Commerce) they'd first see KVIL's and then as if McLendon had the last word, the KNUS board. That gave Chapman cause to think. And finally he came up with a solution.

KVIL adorned its board, not with Chapman's face, but with several characters looking around toward the KNUS board, smiling and waving at it. The copy simply said, "Look who's still behind KVIL". The ploy netted Chapman the offer of a lifetime from a very weary Bart McLendon (he declined), gave the station front page newspaper coverage in the Dallas Times Herald, and the rest is history. (George Johns' philosophy of KVIL is discussed in the Positioning For Profit section of this issue.)

Today KVIL is in the enviable position of competing for dollars not with radio, but with television and newspaper. From the standpoint of programming, other radio is also not a factor. It's been said that good stations don't fall to competition; they self-destruct. And Ron Chapman acts as if he's constantly fighting against that possibility.

Chapman realizes he won not as much by out-programming, as out-caring. He recognizes that working at a station the calibre of KVIL is a rare opportunity and he insists that every employee treat it as such. To Chapman, and those working with him, it is not a job. It's a full blown mission. Even with years of success, he remembers the past and senses the fragility of it all. He knows how long it took to build and he feels that the market would be the biggest loser if it were to fall. From anyone else, that might sound pious. From Ron Chapman, it's merely a statement of fact.

But the fact remains that the competition, while grateful to KVIL for a myriad of market improvements, is still out to divide and conquer. And Chapman is not complacent. He's unwaivering in his desire not to compromise any of the professionalism and integrity which has become synonymous with KVIL, thus insuring the trust factor built up over the past several years. He's equally steadfast in his consistent programming philosophies. Yet, he's quite aware that KVIL walks a fine line.

Like any adult format, it's important that the audience does not grow old with KVIL. While that problem is especially significant for easy listening outlets, any adult format-- including KVIL's, must guard against aging. Chapman readily admits it isn't easy. Mistakes have been made (musically for instance-- though music is clearly not the star of this full service AC-- the station went too far, too fast a year ago in attracting younger demos-- a situation Chapman promptly corrected.)

As for what the station is currently playing, a half hour listen to Dixon's afternoon show turned up Elton John's "Your Song"; "I Think It's Love" by Jermaine Jackson; Larry Graham's "One In A Million You"; "Freeway Of Love" by Aretha; "Can't Fight This Feelin'", REO Speedwagon; and Dionne Warwick's "Heartbreaker".

Between Chapman (who's joined with a three man news team, a meteorologist, a sports personality, an airborne traffic reporter and the lady in the van) and Dixon are PD Ken Barnett from 9 to noon; and Lynn Hailey from noon to 3. Following Dixon from 7 to midnight is Jody Dean; and Terry King does overnights.

While KVIL sees music as an element, KMGC considers it THE element on which "Magic" depends. "You're listening to the mellow favorites of the '60s, '70s and '80s", said afternoon personality Bob Delancey going into a three record set and neatly summing the station's positioning. The music is both softer than KVIL and found in greater abundance, as evidenced by Delancey's later liner, "Mellow favorites with less talk."

During the hour we caught him, the mellow favorites Delaney featured included "Drivin' My Life Away" by Eddie Rabbitt; "Soul and Inspiration" by the Righteous Bros.; Elton John's "Nikita"; "How 'Bout Us" by Champagne; Julian Lennon's "Much Too Late For Goodbyes"; "Sundown" by Gordon Lightfoot; "These Dreams" by Heart; Dan Fogelberg's "Missing You"; and "Make It With You" by Bread.

The goal for PD Steve Nicholl is to target the affluent 25-44 set narrowly, giving advertisers more quality for their dollar. He readily admits the station is not a mass appeal one, though the music is definitely mainstream (as opposed to the more eclectic stances "Magic" has taken in past years) but is quick to add that he doesn't feel the present 12+ share accurately reflects the gains the station has made in the last two years since it adopted-- and consistently stuck with-- the current AC approach.

Prior to that time, the station went through a variety of phases, beginning in the mid '70s when Peter Starr (Starr Broadcasting) bought TM Productions and a little known religious FM at 102.9 which became "Magic". Somehow the "Magic" identity survived a number of positioning attempts and even an ownership change (to Shamrock Broadcasting six years ago) remaining intact to date.

As PD, Nicholl has the rare advantage of being there from the beginning. Hired as a jock in 1976 and elevated to PD five years ago, Nicholl has seen the approach change with regularity while the goal-- the affluent 25-44 set-- remained constant. Until the switch to the 'current format in '84, the stance included a variety of mellow mixes, some more familiar than others, most similar to the mellow rock sound of the CBS-FM Group in days gone by.

To many folks in the market, the move to more mainstream music two years ago was yet another gradation. Consequently, the most surprising thing about "Magic" today is its consistency. And Nicholl intends to stick with it.

The current stance taken by "Magic" had been discussed for a number of years-- and rejected for one reason: The emotional reaction of going, musically anyway, almost head to head with KVIL. As the years went by, "Magic" saw a number of stations in a variety of formats develop, if not into dominance, at least into factors, lessening the fear of treading on what might have been KVIL's turf.

Nicholl finds the current stance quite different from KVIL, both in musical texture and emphasis; and has proven that it is more lucrative to co exist with them in the same format than to attempt to avoid them by targeting the smaller avant garde crowd. And like many, he sees KVIL's dominance as uplifting to the market in general, if for no other reason than forcing broadcasters to try something beyond the formerly reliable, almost incestuous local hirings, commonplace for years. The new blood from outside the market, feels Nichols, brought new ideas, new aggression, and a new mindset to Dallas.

New to "Magic" is morning man Mike Preston. (Preston who joined the station in January had been in Cleveland (WGAR, WNCI) and St. Louis (KWK, WIL) as Mike Metzger.) His hiring ended a year search by Nicholl for "a nice guy-- a one-on-one, warm person". Currently underway is a search for a news personality since Bill McQuag is leaving the outlet.

A listen to Preston does indeed turn up the guy next door, who like the remainder of the station agrees that music will rule. But the basics are there: repeated time, temperature and other pertinent information germane to mornings; and the delivery, while warm is decidedly strait as Preston achieves Nicholl's goal of being the musical AC alternative.

Music director Dan Lopez follows from 9 to noon; Larry James (a market vet from Z97 (KFJZ-FM, see KEGL, contemporary hits) and Houston's KSRR) does noon to 4. Bob Delancey (a former KOMA personality) handles 4 to 8; Robin Jones (fresh from KAAM/KZPS across town) does 8 to midnight; and Jeff Mitchell holds down the all night slot.

The newest entry into the AC arena is Group W's KQZY, with by far the softest sound among this group. Reminiscent of Format 41, "Cozy" is positioned between easy listening KMEZ and "Magic". Done in house by PD Chris Miller who arrived from Gannett's Tampa outlet, WIQI, in March; the current approach is the outgrowth of years of sagging easy listening numbers.

In fact, the entire history of 105.3 in Dallas is one of unmet expectations, from its first emergence as KMAP in the late '50s. Back then Bob Hanna was a Kansas broadcaster, hired as a consultant by Bill Carver. Carver, the owner of a local fire extinguisher service, loved classical music and wanted his own facility. Hanna provided the necessary technical studies and on the air it went.

Does it come as a surprise that the station was for sale shortly thereafter? The purchase price of \$40,000 (\$10,000 down) was considered and ultimately rejected by Hanna and Lynn Christian who didn't want to incur such debt, with the station being sold to Duncan.

Duncan in turn sold it to Cleveland's Norman Wain and Bob Weiss, which explains the name of their company, Metroplex. (By this time the KMAP call letters were replaced with KOAX.) The duo operated the easy listening outlet until its 1980 sale (for \$7 million) to Group W.

By the time Group W took over KOAX; KIXL (the long running easy listening combo) was well out of the game and KOAX's primary competition was Group One's dominant KMEZ (see easy listening). Though much was tried, including the identity switch to "Cozy" a year and a half ago, it finally became apparent that even if it were possible to defeat KMEZ, the future for easy listening itself was not insured without a number of changes.

The current position (on Feb. 17th, "Cozy" changed to the present approach targeting 35-44), like Format 41, is poised to be the easy listening source of the next decade-- in theory at any rate. Using tv, boards and a positioning slogan of "Soft, light songs", Miller sees the initial Arbitron results, (showing the station's largest demo cell as 35 to 44) as evidence that he's on target.

With studios located inside the ball high atop Reunion Tower (and offices countless floors below in the Hyatt Regency complex downtown), KQZY's lineup includes many holdovers from the easy listening days including morning man Ken Conrad. Miller handles 9 to 11 am, with Bill Brown in 11 to 3. Rich Lawrence does afternoons, while newcomer Lisa Leigh (from KMGC) is on 7 to midnight. Nina Cunningham handles overnights.

Locally researched and implemented, a half hour listen provided "Muskrat Love" by The Captain and Tennille; "Let It Be Me" by The Everly Brothers; "Even The Nights Are Better" by Air Supply; Mike Reno and Ann Wilson's "Almost Paradise"; "A Taste Of Honey," by Herb Alpert; Michael Jackson's "Human Nature"; "Feelings" by Morris Albert; Barbra Streisand's "Somewhere", and "I'll Follow The Sun" by The Beatles as we were informed that we'd found "The New Cozy 105.3 FM, KQZY. We play songs you can sing along with."

Urban/Black

Last year KKDA-FM did what most other Dallas broadcasters aspire to do. They rose above KVIL into the number one position 12+ in the summer '85 Arbitron. Now the goal is to return to that slot and stay there. Some see the summer book as demographically kind to KKDA since the urban station has such strong teen appeal, but KKDA vice president of programming Michael Spears feels that it can be a year round reality.

For Spears, the target is anybody. Lifestyle, age group, location are all unimportant to the goal of tonnage. Narrowing it only slightly, Spears views the 12 to 40 group as a realistic audience for his more music, less talk "8 in a row" approach to urban radio.

To understand the game plan, it first must be pointed out that the black populus in Dallas is a mere 14.4. It goes without saying that bulk numbers can only be had with a format that reaches well beyond traditional urban confines. And especially with younger demos, it doesn't hurt KKDA-FM (K-104) that top 40 outlets are not as strong here as they are in many markets.

Promotionally, the station strives to think beyond the coloration normally attributed to the ethnic format. Indeed, the latest contest will award the second Mercedes given away this year. (A song is designated as the "Free Money Song" with the correct caller when it is played receiving a key.)

Well researched, the music philosophy is one of playing the hits and playing them first. A weekday evening listen gave us "What's Missing" by Alexander O'Neal; "On My Own" by Patti LaBelle & Michael McDonald; "I'll Be Your Friend" by Precious Wilson; El DeBarge's "Who's Johnny?"; and Yarborough & Peoples' "I Wouldn't Lie"; as part of an 11 record set that also featured "Pee Wee's Dance" by Morris Day and Sheila E.'s "The Glamorous Life".

With the exception of morning drive, where Tom Joyner is outstanding, the remainder of the day features upbeat performers who defer to the music, most of whom have been with the station for several years. 5 year station vet Michael Hernandez does 9 to noon followed by 8 year vet Warren Epps in noon to 3. Scott West has been holding down the "Traffic Jam" (afternoon drive show) for three years and Dick "Doo Dah" Edwards has been doing evenings for almost as long. Yvonne St. John has been in the 10 to 2 am slot for seven years, while Kyle Gibson is going on four years in overnights.

As for Joyner, his stamina still remains a mystery. What many thought was a gimmick (the fact Joyner holds down the morning slot here and flies to Chicago and back daily to do afternoons on WGCI, a station in no way affiliated with KKDA-FM beyond format similarities) has become a lifestyle. Consequently we chose the worst possible time to catch his act-- Friday morning, at the end of a hectic week, at 6:00 AM.

Lord knows how, but Tom Joyner managed to sound refreshed. He was warm, polished and professional-- much like the Ron Chapman of the urban set. The balancing act is a good one-- relating to a street level crowd without alienating their more upscale counterparts and his interaction with Chris Arnold's "All My Children" update was priceless. Complete with theme music, the duo managed to bring the plot down to the level it deserves ("Marion says to Tad, I got this Cab Calloway contract I want you to sign-- 80/20 you know, my favor.") making it entertaining to non-soap fans while divulging the story line to those involved.

For Joyner, the KKDA post is a return engagement. Prior to programming Chicago's WJPC and hosting the Ebony Jet celebrity television show there, Joyner was the morning voice of KKDA-AM-- the only facility to give KNOK-AM real competition.

KNOK-AM, (today KHVN, see religion) was an outgrowth of Ft. Worth's KWBC-- a block programmed outlet in the '40s which included a brief evening offering called "Blues at Sundown". (Brief because KNOK-AM was a daytimer.) After a while, it was rhythm and blues all the time and in the '60s under Stu Hepburn it became the dominant soul sound in both Ft. Worth and Dallas.

Like KNOK-AM, KKDA-AM is also a daytimer rich in history. Signed on in 1957 by Robert W. Rounsaville (who debuted an ebony approach slanted towards blacks but taking into account their minimal population count), the station, by 1960, had become block programmed KPCN. Licensed to Grand Prairie it was owned by Giles Miller, a drinking buddy of Gordon McLendon and one of the more colorful characters in town-- one of the few guys who started at the top of the financial ladder (his family owned the Texaco distributorship for Dallas and Tarrant Counties along with the original Dallas Texan NFL franchise (which today is the Indianapolis Colts)) and worked his way down.

By 1964, Miller had taken KPCN in an obscure country direction which as one would guess netted him a number of financial problems. Bob Hanna who at that point was selling time for KBOX agreed to help Miller work things out in return for a percentage of the facility. The next three years saw the station doing fairly well in a more modern country approach. By 1967, however, it became imperative that Giles divest his percentage to satisfy business and personal debts.

Initially Hanna was to buy the outlet (and pair it with McLendon's KNUS which he also had agreed to buy at \$140,000) but he and Giles were never able to agree on a suitable purchase price. Instead, Hanna forfeitted the KNUS agreement (McLendon refunded his deposit in full) and became instrumental in setting up the partnership that ultimately assumed KPCN.

That group in turn sold the outlet to former time salesman Hyman Childs who put the KKDA call letters in place. By the early '70s "Soul Sockin' 73" (for the 730 dial position) brought a new sound to black radio in Dallas. Polished and produced, KKDA was the black equivalent to the Drake sound and its appeal caused KNOK-AM to fall from its dominant black position. The acquisition of an FM counterpart in 1976 only strengthened its standing.

Today, KKDA-AM sounds much like it did in 1970, musically at any rate as the approach is black oldies ranging from Motown hits to choice classics by the likes of The Tams and even Ruby Andrews. A listen to Lynn Haze's midday show (Willis Johnson does mornings and Willie Mitchell handles afternoons) turned up a version of "Standing In The Shadows Of Love" done by what seemed to be Barry White with the Four Tops and perhaps two of the jocks as well; Betty Wright's seldom heard "Tonight Is The Night"; and Bobby Womack's "I Can Understand It".

Mitchell's promos for "the almost legendary first annual Dallas reunion show" including such former soul jocks as Jerry Thomas, Tricky Ricky Lyons and Cousin Lenny were more than enticing as was the musical content including Donny Hathaway, Bonnie Patterson and Jr. Walker. But clearly this is a format with limited appeal.

Mass appeal KKDA-FM is the old KIXL-FM, the market's first dominant easy listening combo, owned by Bob Strauss (It was KIXL-AM at 104 and KIXL-FM at 104. When KKDA acquired the FM, KIXL-AM was spun off to a religious operator, see religion, KPBC.). And the transfer of ownership created what might be the most jarring segue in radio history.

With no fanfare and no major announcement 104 simply went from Montovani into James Brown. The change was immediately successful and KNOK (and its FM counterpart KNOK-FM which was then simulcasting the AM fare) found itself in a catch up position. The ensuing years proved that to be too big a task for the Ft. Worth combo with the AM going first to jazz as KSAX and more recently to black gospel as "Heaven 97", KHVN; and the FM becoming KDLZ in August of '85.

The switch to KDLZ was more than a change of call letters for the outlet which has been owned for some time by Earl Graves Enterprises, publisher of "Black Enterprise Magazine". Along with the new identity came a hand picked management team, all with major corporate experience. The GM hails from RKO; the GSM is a former ABC exec.; the sales manager is from RKO; and the promotion director was with Group W.

Programmed by Kelly McCann, a former Inner City broadcaster from San Antonio; the direction of "Z-107" as it is known, is adult urban contemporary positioned between KKDA and KVIL. The desired target is 25-49 with a 60/40 black to white ratio.

To achieve that end, the emphasis is on music. And the station uses a more mainstream approach by day with an eclectic blend of mellow r & b, jazz and pop under the "Quiet Storm" banner at night and on Sundays which also feature the "Jazz Brunch" from 10 a.m. to 2 p.m. as well as the only locally produced black contemporary gospel show "Gospel Music '86" from 7 to 10 a.m.

The current line up includes Michelle Madison, mornings; Bob Stewart, middays; long time staffer "Baron" in afternoons; Keith Solis with the "Quiet Storm", 7 to midnight; while Brandon Wells and Dr. J alternately handle overnights.

Listening to Madison's morning drive show, much of what was heard was unfamiliar (with the notable exception of the Spinners' classic, "I'll Be Around") but a look at the station playlist turned up Michael McDonald and Patti LaBelle at number one; Stephanie Mills in second place followed by Junior at number three; Whitney Houston coming in fourth and Nu Shooz rounding it out at number five. The remainder of the chart was as one might expect with Sade and Prince, for instance.

Pinpointing the "Quiet Storm" is a bit more difficult, but seeing as how widespread the concept has become, the title is largely explanatory. A listen to Solis one evening provided Anita Baker, Patti Austin, Diana Ross, Peabo Bryson, Aretha Franklin and several unidentifiable artists which complemented the approach in a "107 minute mellow music sweep."

Contemporary Hits

At present, three very distinct outlets fall under the CHR/top 40 banner here: Sandusky's KEGL, which retains some of the AOR flavor of its former approach; Gannett's KTKS, skewing in more of an AC direction than "Eagle"; and Bonneville's KZPS-- both the oldest station in the format, and the one with the newest call letters.

KZPS' history dates back to the late 40s when the station signed on as KRLD-FM, owned first by the Dallas Times Herald and later by the former mayor of Dallas, Eric Johnson. The sale to Bonneville in the latter '70s came when KRLD-AM was purchased by Metromedia (see News/Talk).

At that time KRLD-FM became KAFM complementing its AM counterpart KAAM, (see nostalgia), the new stance was designed to appeal to upscale adult listeners. That failing, a move to top 40 ensued in the '80s with the initial results astounding. Until September of '84 it appeared to the outside world that KAFM, alone in the format, was on track in their approach, despite the lack luster sound some say it presented.

Then two things happened. KEGL anticipated KTKS' move, switching to top 40 two days ahead of KTKS' similar sign on. At the end of the book, it was evident that KAFM, Dallas' first top 40 station, was in third place in the format. Try as he might, PD John Shomby was unable to reverse that trend. In January of '86 it was decided an identity change was necessary.

Initially the call letters were to be KZPW, but the ascription nightmare was obvious, especially to KZEW which filed a complaint resulting in a compromise. KAFM would become KZPS. "Z92.5 Your Power Station" heralded transit boards as the station further enforced the new logo with the giveaway of a "Z car" a week. To be fair, the approach was certainly not refined in time to consider the winter numbers any indication-- but nonetheless the 1.3 showing, by far the station's lowest, is not encouraging.

The game plan is to focus on the 25-34 core, skewing more adult in approach than the competition. Setting Z 92.5 even further apart is a liberal use of jazz in both Ed Budanauro's evening show and Sunday's "Enerjazz" midday feature.

In addition to Budanauro (a recent convert to commercial radio from his well known contemporary jazz show at public KERA); the station has also lured KVIL personality Tom Dooley for mornings. Former morning man Ryan West joins Pete Thomson for a two man afternoon show (an interesting juxtaposition to both KEGL and KTKS which have morning teams and solo afternoon performers) with Pamela Steele handling middays; Stubie Doak doing 10 p.m. to 2 a.m. and John Lacy on overnights.

A listen to Dooley turned up an adult performer, in style and content: "Traffic coming up and some other things I think you'll find real interesting including furniture styles returning to a homey look." Delivered by anyone else, that line would have been a riot but coming from Dooley, listeners knew if they stuck around they'd learn of the latest in lamps.

Ironically, Dooley and both competing top 40 morning teams had been on the air barely a month by the time we heard them, making any judgement as to their viability premature at best. Musically, the liner informed us that KZPS provided "the most music and a better variety" which in Dooley's show turned out to be Wham, Pet Shop Boys, Howard Jones, Earth Wind and Fire ("Fantasy"), Phil Collins and Al Jarreau.

An afternoon glimpse of "Z 92.5, Your Power Station" showed some good interaction between Thomson and West and repeated plugs for the "Continuous Z Car giveaway, once a week, every week" with the constant promise of providing "more variety, more music"-- that afternoon in the form of Julian Lennon, Prince, Bruce Springsteen, Stevie Nicks, Robert Palmer, Patti LaBelle & Michael McDonald, Miami Sound Machine, Jermaine Jackson and Bryan Adams during the hour we listened.

Since "The Eagle" (KEGL) took the plunge into top 40, things have never been better for the facility which has continuously led the CHR race and routinely places ahead of the AOR pack as well. And while there is no question that the station has moved into a contemporary hit vein, there is also no doubt that much of its AOR heritage remains.

A half hour listen to afternoon drive, for instance, turned up Inxs' "What You Need"; "Don't You Forget About Me" by Simple Minds; Howard Jones' "No One Is To Blame"; Van Halen's "Why Can't This Be Love"; "Hotel California" by The Eagles; Charlie Sexton's "Beat So Lonely"; Mr. Mister's "Kyrie"; Lover Boy's "Lead A Double Life"; Phil Collins' "Take Me Home"; and "Tom Sawyer" by Rush.

New to the line up is the morning team of "Robins, Kinney and Cowan" (Paul Robins, Paul Kinney and Phil Cowan from Sacramento's KPOP) who replaced Stevens and Pruett on March 10. (The former duo is now in residence at Houston's KLOL.) While bright spots shine through, and Paul Robbins won our heart by sounding a bit like a young Richard Crenna (circa "Our Miss Brooks"), it's still too early to pass judgement.

Handling middays is Joe Folger; with Julie Patterson in afternoons, fresh from the 10 p.m. to 2 a.m. slot. She replaces PD Randy Brown who now has the luxury of an off air gig which lengthens Kid Kraddick's evening slot an hour (it was 6 to 10, now it's 7 to midnight) while Dave Cooley and Christi Evans rotate in overnights.

The switch to top 40 in '84 really marked a return to the format for the facility, which had been fairly successful in that approach during the '70s. Originally KQXI; this FM counterpart to Ft. Worth's major top 40 force (KFJZ, which is now KSSA, see spanish), became KFJZ-FM in the '60s under Arnold Malkin's ownership of the combo.

As for formatics, the outlet for years was an automated easy listening facility used primarily as the key station for the Texas State Network-- which is a good deal more important than it would sound since the TSN back then relayed its hourly newscasts and other features from one radio station to another over the air (hence, any problem in the link would cause everyone further down the line the same difficulty).

From easy listening, the station went in a top 40 direction, subsequently assuming the "Z-97" identity which saw some interesting talent (including PD Peter McLain) provide respectable competition for KNUS for a time. By 1980, a change in approach was indicated and it's said that PD Randy Brown (who was formerly personality Christopher Hayes on KLIF and others) came up with the "Eagle" concept. Successful in its ensuing AOR format, KEGF has more than come into its own with the current hybrid approach.

The entrance of KTKS into the top 40 arena coincided with the facility's entrance into the metro. Originally KDNT, a country FMer in Denton, north of Dallas; the station was subsequently purchased by Steve Hicks who operated it first in a country vein and later in an oldies AC approach. But Hicks will be remembered more for engineering than programming. Under his guidance (and relaxed FCC regulations) it became obvious that KIXK, as the station was then called, could move to Dallas. That was all that ABC needed to hear.

Unfortunately, right after they heard it (and bought the facility) it was also learned that Cap Cities would be buying ABC --and since Cap Cities has a very good thing going in Ft. Worth (see country WBAP/KSCS) it became obvious the station would be for sale once more. This time Gannett bought it.

As previously mentioned, when ABC took over in January 84, they intended to go top 40. And infact, they did just that-- two days after "The Eagle" stole the limelight. What effect that had on the programming strategy of "Kiss-FM" (the new handle for KIXK which adopted the KTKS calls at the time of ABC's purchase), is but conjecture on our part. Yet it's safe to assume it did have some unnerving overtones.

Here again, the morning team of Walton and Johnson (John Walton and Steve Johnson from New Orleans' WQUE) is a new one, debuting February 24th in place of original morning man Jim Zippo, the much touted Nashville personality who turned down (and as we recall, accepted in some situations only to quickly change his mind) several offers to take his chances in Dallas. Zippo now handles middays with former evening personality Billy Hayes in afternoons; Randy Chambers in evenings; John Roberts on nights; and Susan Edwards, overnights.

The current contest is a daily cash payoff where a song is played at a specified time in morning drive and when it's repeated during the day, the 106th caller wins up to \$4,000. ("Open Arms" by Journey was the song of the day, repeated at 1:45 the day we listened.)

Listening to Walton and Johnson turned up a great parody on rap records ("Talkin' White") and some direct slams at KVIL's eternally successful bumper sticker campaign, along with Jermaine Jackson's "I Think It's Love"; "Addicted To Love" by Robert Palmer; Aretha's "Freeway Of Love"; "So Far Away" by Dire Straits; and a Bobby Bare tune, used for comic relief. And while it's beginning to sound redundant, we again felt it was too early to comment on the duo's performance.

That is not the case with afternoon drive, where Billy Hayes has got to be one of the best high energy top 40 performers in the country. His rapid fire delivery, and ability to relate to the music and audience alike make him the market's biggest top 40 asset. The hour we caught him, the music included Pet Shop Boys' "West End Girls"; Madonna's "Live To Tell"; Robert Tepper's "No Easy Way Out"; Charlie Sexton's "Beat So Lonely"; "Neutron Dance" by the Pointers; "Tomorrow Doesn't Matter Tonight" by Starship; "Love Bazaar" by Sheila E.; Phil Collins' "Take Me Home"; John Taylor's "I Do What I Do"; Stevie Nicks' "I Can't Wait"; and David Bowie's "Modern Love".

AOR

A casual listen to Dallas' two AOR facilities turns up more similarities than differences. Both outlets have been in the format for over a decade; both are well run and professional; both have a personality emphasis in morning drive; and even the music on these stations is more alike than not. No wonder some local programmers in other formats say it's often hard to tell them apart.

That wasn't always the case with Belo's KZEW (licensed to Dallas and housed in the downtown complex with KRQX radio and WFAA tv) and CBS' newly acquired KTXQ (a Fort Worth licensee housed in Dallas). Traditionally K-Zew was seen as appealing more to the north Dallas upscale AOR set while KTXQ was grittier, more earthy and all of the things that CBS is generally not. (It's doubtful that the transfer of ownership, a story in itself, brought about the change-- a bigger factor might be the move of long time KZEW PD Andy Lockridge to that post at KTXQ last year, and the entrance of Rob Barnett into Lockridge's former post.)

Whatever, the fact remains the past several books show KZEW trailing KTXQ, and a brief listen seemed to provide the reason. "Q" has retained that earthy AOR image, yet musically it seems considerably broader-- more willing to air new sounds, while the Zew seems to be relying on what you'd expect to hear.

Indeed the first title we caught on Tempie Lindsey's afternoon offering (on a 'Twofer Tuesday' at the Zew) was Led Zepplin's "Stairway to Heaven", followed by "Hey Hey What Can I Do" and as Lindsey was explaining the rarity of that last item (available only on a single as the flip side of the "Immigrant Song") KTXQ's Redbeard was well into Q's Tuesday afternoon feature, "New Music Preview."

As the jingle said, KTXQ is "Everything that's rock and roll and more". More might as well be Redbeard. The long time AOR personality is the answer to a PDs dream. He sounds like an ad in the trades would read: "Wanted warm adult communicator knowledgable in AOR". If someone better answers that description, we haven't heard him.

Handling more than a mouthful about a large group of new artists, Redbeard was knowledgable and confident. It was obvious he knew much about them (and likely knew them personally) though his manner was one of being just another guy. His introductions were brief but informative, as he skillfully set up the product in a way that caused us to want to hear it based on his tidbits alone. And more importantly he never lost sight of the fact that both backells and frontsells are necessary with unknown content.

Among the titles he previewed were "One Simple Thing" by The Stabilizers' Golden Earing's "Quiet Eyes"; "Fire With Fire" by Wild Blue; GTR's "When The Heart Rules The Mind"; "Glass Tiger's "I Will Be There"; and "Lovely Lindsey" by Katrina and the Waves. (We were also found of the Chicano voiced Cheech and Chong like EBS test, as well as Redbeard's reference to the "out-of-control room".)

A listen to morning drive provided a more normal view of the station's music policy (with the exception of the country novelty, "Life Sucks Then You Die") including "Little By Little"; "Living In The Aftermath" by Bob Seger; CCR's "Who'll Stop The Rain"; and Phil Collins and Phillip Bailey's "Easy Lover" as we were told that "Q102 gives you Texas' Best Rock and Roll". (The "Q 102 Texas' Best Rock" slogan is heard and seen repeatedly.)

Mornings are handled by personality Bo Roberts who interacts with his support team (including traffic done by the "Road Warrior") and shows creativity from time checks (done by a voice synthesized clock) to produced bits. Jill Savage handles middays followed by Redbeard with Bob Eloit in the 7 to midnight slot and Sally Diamond overnights.

The switch to AOR came in 1976, stabilizing this facility for the first time. Originally KJIM-FM, it was owned with daytimer KJIM-AM, (the 870 facility now sporting the old KFJZ calls, see nostalgia) and operated as a combo until the advertising firm of Tracey-Locke purchased the AM.

The FM at that point was purchased by Bill Windsor who renamed it KFWT, as in KFWT-TV, the Ft. Worth UHF outlet at Channel 21 which he also owned. UHF tv in those days was far from profitable, and the resulting bankruptcy caused the sale of KFWT as well.

Purchased by an Amarillo broadcaster, the station became KFWD (the call letters chosen by GM Bob Bruton who was looking for an illiteration for the "T", settling on "D" which also nicely stood for Ft. Worth/Dallas.) The approach was top 40, with no pretense about it. Competing with KNUS, KFWD chose a music intensive approach which more than kept them afloat until the mid '70s sale to Southern Broadcasting which became Harte Hanks and subsequently sold the outlet to Gulf.

KFWT-TV meanwhile returned to the air as KTXA by the early '80s under the ownership of Washington tv dance king Milt Grant who made an absolute killing in its sale-- likewise to Gulf which promptly exited broadcasting, selling both KTXA and KTXQ to Taft. Ironically the old KFWT-TV and FM were paired once more, but since the pairing was a relatively new one, FCC regulations forced the spin off of one of the properties, and it was no contest which one. KTXQ was purchased by CBS last year.

The background of KZEW is considerably more stable. Owned originally and to this day by Belo Broadcasting (owners of WRQX/WFAA-TV and the Dallas Morning News), the most historically significant fact in KZEW's heritage was its original role as WFAA-FM in the '60s. At that point WFAA-AM (today KRQX, see oldies) was still involved with the unique signal swapping arrangement involving WBAP (explained fully under oldies, and if you haven't heard it before take a dramamine tablet before reading about it), consequently the only way to hear WFAA-AM's programming round the clock on one dial position was to listen to WFAA-FM.

In the spring of '66, WFAA-FM stopped providing this service, opting for a more foreground MOR sound (two vocals to each instrumental). Dropping the call letters along with the Robert Goulet and Andy Williams approach, WFAA-FM became KZEW in the early '70s sporting a variation of the AOR format in place today.

The newest thing about the Zew would have to be morning Zew master Steven Clean (who began April 7th, scant days before we sampled him). The former KMET L.A. personality is joined by newsman John Rody and Mike Rhyner with sports. While he barely had time to settle in, Clean did provide one of the funnier MTV parodies we've heard to date (a spot for NTV-- "... NTV, a whole new idea in music video. No video. No VJs. No interviews. Just a blank screen and great music 24 hours a day... NTV lets you create your own videos in a revolutionary new way-- You have to think! ...You don't have to look at it to like it. NTV. It's the way music was meant to be. Just give us \$12 a month and we'll give you back your imagination."). He interacted well with his news and sports people and brought discount brokers down to the level of the common man when he introed the traffic as being brought to you by "Chuck Schwab".

Though Clean promised to dig deep and play Frank Zappa's "Help I'm A Rock", the music we heard was a mainstream variety of Journey, Mike and the Mechanics, Johnny Cougar Mellencamp, and The Kinks. Following in middays is Charlie Jones with Tempie Lindsey in afternoons; Chas Mixon, evenings; Jon Dillon, nights; and Nancy Johnson, overnights.

In addition to the previously mentioned Zeppelin 'Twofer', Lindsey was pleasant and personable, with a hint of a Texas accent as she presented a Rolling Stones duo ("Winning Ugly" and "I'm A Monkee"); a Texas twofer from Stevie Ray Vaughn and Eric Johnson; and a couple by the Doors. (We also liked the camp Elvis imitation plugging Lindsey, especially the reference about Sonic Drive-In Cheeseburgers-- a subtle touch as Ft. Worth's Major Bill Smith indeed believes Elvis is still alive and among his proof is a Sonic Drive In waitress who claims to have served him for two weeks running, long after his demise.) And on that note, it only makes sense to discuss oldies.

Oldies

Broadly speaking both KRQX and KLUV compete in this category, but their approaches and facilities are so vastly different, that it's more of a case of two formats existing under one banner. For K-Rocks, AM KRQX, it's "Classic Rock and Roll" -- emphasis on "rock" and decidedly harder in a pre-AOR approach than KLUV.

At "K-Love" they want you to "Hit Your Memory Button" to hear the "Greatest Hits of All Time In FM Stereo," appealing to that now infamous 'Big Chill' generation. If there's sharing going on here, it's more likely that K-Love shares with the AC's while K-Rock shares with the AOR's, than it is that K-Love and K-Rocks share with each other. Though the one thing they do have in common is that both can boast a rich history, instrumental in shaping Dallas radio.

In the case of KRQX at 570, it's a safe bet that its heritage will be preserved forever in the annals of broadcasting oddities. The story goes back as far as anyone can remember. (Definitely prior to the '40s.) The initial frequency involved was 800, but it was changed to 820 in a Mexican/American agreement regarding clear channels, so for the sake of clarity we're going to take some liberties and assume that it was 820 where our tale begins.

WBAP at 820 in Ft. Worth was owned by the Ft. Worth Star Telegram and the Dallas Morning News equally. The arrangement worked out so well that when the Dallas Morning News had the opportunity to buy a facility at 570 in Dallas, rather than divest its portion of WBAP, it offered the Ft. Worth Star Telegram a half interest in that one also. It became WFAA. In essence both papers owned half of two radio stations, never equaling a whole.

Back then NBC had both the red and the blue networks. The NBC affiliation agreement had WFAA aligning with the Blue and WBAP, a part of the Red. All went along swimmingly until it was mandated that NBC could not own two networks (the red remained NBC with the blue forming ABC). At the same time, the commission further stated that it would not be possible for two entities to own 50% of two radio stations in a marketplace (though Dallas and Ft. Worth were separate at the time, the significant overlapping of signals caused the commission to rightly see the market as one).

And so it was the the Dallas Morning News kept WFAA and the Ft. Worth Star Telegram kept WBAP. But it was obvious that the network revenues of the Blue (ABC) and Red (NBC) were far from equal. Since both sides wanted their fair share of Network revenue, an allocation was devised whereby WFAA would operate on 570 (carrying the new ABC) for a portion of the broadcast day, and switch to 820 (carrying NBC) for the remaining portion. WBAP would do likewise. So when WBAP was on 820, WFAA was on 570 and vice versa.

It should become obvious that a simple split of the day would have been grossly unfair, so it came to pass that the outlets would infact swap frequencies several times a day. Here's how it worked: Listeners tuning in to 820 at say 3 p.m. would hear WBAP go off and WFAA come on thusly: An announcer would say "This is WBAP 820, a radio service of the Ft. Worth Star Telegram", at which time a cowbell would clang and another announcer would proclaim "Now you're listening to WFAA 820, a radio service of the Dallas Morning News" punctuated by a chime. The reverse scenario was taking place on 570. And to a listener standing in the control room of WBAP, it would sound like this: "This is WBAP 820 a radio service of the Ft. Worth Star Telegram (Clanging cowbell) Now you're listening to WBAP 570".

If that sounds like something out of the archaic annals, it should be noted that the bizarre arrangement existed until the '70s; ended only by the plans for the new D/FW airport which was to be located on the common transmitter site of both outlets. Once WBAP and WFAA found out they'd have to move their towers, it seemed logical to end the simultaneous time sharing agreement. Again the dilemma lay in not only an equal-- but an equitable distribution. 820 was a clear channel covering approximately 30 states. 570 was regional, at best. Ultimately the Ft. Worth Star Telegram (owned by a trust for the Amon Carter family) paid well over a million dollars to locate WBAP permanatly on 820, relegating Belo's WFAA forever more to 570.

Well not ever more actually, since the outlet today is KRQX (The call letter change came three years ago.). It's obvious from the above that WFAA started out in block programming, but by the mid '60s, even though the location changed up to 12 times a day, PD Bob Bruton offered a continuous fare of bright MOR. Once the 570 frequency was preserved, a short stint at top 40 ensued (consulted by George Burns as we hear it) followed by a variety of AC approaches culminating in the news talk stance it was airing at the time of its switch to "Classic Rock".

Today the line up includes PD Dennis Anderson in mornings; Sharon Wilson, middays; Sommerfield Horner, afternoons; "Libby", evenings; Bob Corbell, nights; and John Gentile, overnights. Musically the station is true to it's "Non Stop Classic Rock And Roll" liner, with a variety of mass appeal titles, and some early psychedelic tunes including, The Beatles' "Can't Buy Me Love"; "Tobacco Road" by The Nashville Teens; "Whammer Jammer" by the J. Geils Band; Sam & Dave's "Soul Man"; Love's "Little Red Book"; "Baby I'm Gonna Leave You" by Led Zeppelin; Bad Company's "Movin' On"; Simon & Garfunkel's "Sounds Of Silence"; Rick Derringer's "Rock and Roll Hootchie Koo"; and Steppenwolf's "Rock Me" in the afternoon drive half hour we heard. We were also promised that Eddie Floyd, Grand Funk and more Beatles would be next on AM Stereo 570.

Afternoons at K-Love meanwhile gave us "Tell Him" by The Exciters; "Obla Di Obla Da" by The Beatles; CCR's "Have You Ever Seen The Rain"; Guess Who's "These Eyes"; Ray Peterson's "Corrine Corrina"; "Valerie" by the Monkees; Cat Stevens' "Peace Train"; and the Supreme's "Happening" just prior to the start of the "5 o'clock Whistle" (an uptempo hour targeting commuters from work) which provided "Barbara Ann" by The Beach Boys; Jewel Akens' "The Birds And The Bees"; "The Horse" by Cliff Nobles; and The Beatles; "All You Need Is Love".

Sans PD during our listen, the outlet was programmed by TK national PD Rick Peters who stresses music flow as opposed to any other criteria for deciding on sets. In other words, one set may have three songs from the '60s, another may have one from the '50s, '60s and '70s, or any other combination. The determinant is the sound of the song, and how it will fit with the one behind it and the one ahead of it. It is possible to have "The Wedding Song" and "Magic Carpet Ride" in a set, but rather than a back to back abraasive segue, K-Love will likely play "Wedding Song" into "Cracklin Rosie" into "Soul Man" culminating in "Magic Carpet Ride".

In addition to the matched flow philosophy (which uses computer selections aided by a knowledgable staffer who puts four hours into the task of refining the computer's decisions), several features are included in the programming day such as the "Five O'Clock Whistle" (described above); the "Blue Plate Special" at noon; and the "60s at 6". The overall sound is decidedly softer than K-Rocks (and on a national level, softer than say, WCBS-FM) and broader in terms of years-- ranging from '55 to '79.

The line up includes Steve Eberhard in mornings; Paula Street, middays; Al Forgeson temporarily in afternoons; Hubcap Carter, the station's on air veteran dating back to the days when San Juan Racing owned the facility, in evenings; Jason Walker, nights; and Paul Medina, overnights.

A listen to Eberhart turned up a spot for the K-Love co sponsored "Old Time Rock and Roll Reunion, second edition" including the likes of Chuck Berry, Chubby Checker, Little Anthony, Chiffons, Sam the Sham, Martha & The Vandellas, Lloyd Price, Bruce Channel, and the Marcells as we began to wonder if this was a weekend event or could it have been that Murray The K and The Brooklyn Fox theatre had come back to life. Either way, it was enticing.

We were also promised a chance to win "the keys to your dreams" when one of the above mentioned artists aired. At that point the correct caller would win the right to randomly select a key, ten of which would open a car door. The ten finalists would then select an ignition key, one of which would start the car. (The station also promised to pay tax, tags and title fees, sizable these days.)

Sitting comfortably at a 3.3 again this book, KLUV's success is another notch in the 98.7 legacy created by McLendon. In the beginning ("beginning" translated: 1961), 98.7 housed a Sebring jukebox (real record changer automation) known as KLIF-FM. The outlet was fairly dormant until its latter 60s switch to KNUS (which came after a brief, little known period as KROW-FM).

The idea behind K-News was just that-- all news, as in McLendon's XTRA (Tijuana/Los Angeles) and WNUS Chicago. But the anticipated all news approach never ensued here causing Sebring to sing on until that fateful day in November 1967. To understand K-News' new approach, it's important to remember tactics in use at KLIF back then. (See News/Talk KLIF for the full story.)

In short, KLIF had been innovating playing album cuts. In addition to 20/20 news, the station aired 20/20 music-- the top 20 singles and the top 20 album cuts. PD Ken Dowe and evening personality Jimmy Rabbitt recognized the role that albums would play in the future of rock and roll and in addition to the KLIF move, the duo took KNUS in a progressive approach. Rabbitt served as PD of the FM as well as evening personality and MD of the AM.

While they might have been visionaries about album oriented radio, they were blind to FM's eventual dominance as evidenced by promos on the AM which actually encouraged listeners to turn off KLIF to sample "KLIF's little sister, KNUS." Initially Rabbitt was the only voice (via carts) heard on KNUS, which was just as well considering the alternatives such as the brief tenure when management decided the underground ambiance would be enhanced by jocks who had never been on the air. Experience shortly thereafter won out.

In 1972, KLIF was sold to Fairchild without KNUS-- and without a non compete clause. McLendon national PD Ken Dowe stayed with the chain and the remainder of the KLIF staff went with Fairchild. Without a non-compete, the direction of KNUS was obvious and the outlet, in 1972, became one of the first top 40 FM facilities.

KNUS, in '79, was sold to San Juan Racing and it was under their ownership that the first "K-Love" variation, KLVU, appeared along with several notables including consultant Paul Drew. Great success eluded SJR who sold the outlet at the end of three years to TK in '82. During the purchase it was noted that the KLUV calls (closer to the "K-Love" handle in use) were available, and TK grabbed them, evolving later into all oldies from the former AC approach.

Country

"The legend lives on WBAP" says the liner and no one has to wonder about truth in advertising. Nor is there question about the station's other slogan proclaiming WBAP a "Texas Tradition". In describing the old line giant, the fact that it is country largely pales by comparison to the full service aspect of this incredible facility.

When the outlet signed on in 1922, WBAP stood for We Broadcast A Program, and the ensuing years saw them doing it in more than one dial position (see oldies KRQX regarding the frequency swap). Shortly after that arrangement came to an end, the Amon Carter family trust disposed of its assets, selling WBAP-AM-FM and the Ft. Worth Star Telegram to Capital Cities Communications in 1974. WBAP-TV 5 went to LIN (which continues to own the VHF facility now known as KXAS).

WBAP's country approach evolved from its block programming stance which by virtue of its Texas location featured a fair amount of western and bluegrass programming. (It's said that a former governor owes his election to the outlet-- Pappy Lee O'Daniel was a regular on the Light Crust Dough Boys program, and sure enough the Dough Boys and everyone in the station were invited to the inaugural bar b que (only in Texas...)) And by the time Cap Cities purchased the outlet, it was entrenched in the dominant country position (competing back then with Dallas' KBOX, and Ft. Worth's KBUY most notably).

Through the years, Cap Cities has maintained and built upon that position, which is seen today as news, sports, traffic, weather, personalities, and then country music. Infact PD Bill Mayne sees his biggest competition not with his two FM counterparts, rather in all news KRLD. In addition to a ninety minute evening sports show (hosted by Steve Lamb from 6 to 7:30), the station is also home to the Texas Rangers and the Dallas Mavericks.

Like many full service AM country outlets, the emphasis musically is on a wide variety of mass appeal titles as opposed to a more traditional sound. With a 50/50 ratio of oldies to currents, the furthest the station will generally reach back is the early '70s (some sixties classics are notable exceptions) in its attempt to position the music as just one of many reasons to cume the station.

The current line up includes the morning team of Hal Jay and Dick Siegel (who double as the afternoon team as well, doing both 6 to 9 a.m. and 3 to 6 p.m.); Don Harris, from 9 to 11 (Harris also hosts the early morning 5 to 6 a.m. farm block); Don Day, from 11 to 3; Mike Millard, evenings; and in overnights, too, the legend lives on with the US 1 Truckin' Show (long time host Bill Mack is now heard on a small FM country outlet in Denton) with Jim Hill.

Program director Bill Mayne faces his share of challenges. Including the obvious intimidation in guiding a giant, Mayne is confronted with the fact that the majority of his jocks have been in programming positions-- some at WBAP; not to mention that the station was sans PD for a year before his arrival in '85.

A listen to Jim Hill's truckin' epic fulfills all expectations. As hellos go out to truckers across the country and weather warnings are posted for Laurel, Montana it seems like one has just joined a club threatened by extinction from the overnight network offerings which sound so sterile and impersonal by comparison.

In addition to the music one would expect (including Jim Reeves; Janie Fricke; Bellamy Bros.; Oak Ridge Boys; Sylvia; Tanya Tucker; Tom Paul & the Glaser Bros.; Charley McLain & Wayne Massey; and Sawyer Brown); and the forecasts one could rely upon from Harold Taft in "Weather Center 820"; listeners were also treated to trivia contests and a trucker who just stopped by on his way to try his hand on the Hollywood game show "The Price Is Right". And while it's hard to replace a character such as Bill Mack, Jim Hill more than held his own as he comforted listeners on interstates coast to coast, reminding them that "From deep in the heart of Texas, you're rolling with the US 1 Truckin' Show". It's nice to see that some things haven't changed.

That's not to say that WBAP is a station of ghosts. A listen to the morning team turned up a duo relating as well to their audience as anyone else in town, juggling a number of show elements with agility and speed, if not much in the way of music. The three songs we did catch in the half hour we listened included "New Looks From An Old Lover" by B.J. Thomas; "Too Much On My Heart" by the Statlers; and Barbara Mandrell and Lee Greenwood.

For the former WBAP-FM (today KSCS) the scenario is reversed; news and traffic are not ignored, but listeners are left with no doubt that the primary element is music-- "Continuous Country Music". Developed by Cap Cities' Joe Sommerset in the mid '70s, the beautiful country approach was unique at that time, both in the music emphasis and texture, as well as its FM placement (One notable exception would have been Nashville's WSIX-FM, which now out of the format, embarked on a beautiful country direction years prior to KSCS.).

While KSCS is indeed "An American Original" (as they are likely to tell you repeatedly along with the "Continuous Country Music" handle) it was evident that carbon copies were more than plausible and so it was that Sommerset teamed up with consultant George Burns for the syndicated version of the approach (live, on cart in most places) which has worked out nicely in several major markets.

The format replaced WBAP-FM's long running easy listening fare, and the original idea revolved around a concept largely in use today: airing country songs from the last ten years which reached the top ten nationally (tempered these days with a modicum of regional bias). And though morning drive does offer more in the way of news and traffic than it did a decade ago, the "Continuous Country" parameters are rigidly adhered to in other dayparts.

A listen to Annie G.'s evening slot turned up a steady diet of three record sets including Eddie Raven's "I Could Use Another You"; Barbara Mandrell's "Fast Lanes To Country Roads"; and John Conlee's "Before My Time". "Feelin' The Feelin'" by the Bellamys; "Just You And I" by Crystal Gayle and Eddie Rabbitt; and Janie Fricke's "Somebody Else's Fire". Gene Watson's "You're Out Doin' What I'm Here Doin' Without"; Ricky Scagg's "Cajun Moon"; and Loretta Lynn's "When He Touches Me I Can't Feel You Anymore". "Once In A Blue Moon" by Earl Thomas Conlee; Charley Pride's "Every Heart Should Have One; and Mel McDaniel's "Stand Up".

Annie delivered the liners with warmth and credibility informing listeners that she was "offering up to a thousand dollars for you to listen to your favorite songs on KSCS FM 96.3 Ft. Worth/Dallas." Promising that she'd play "All your favorite country songs from your favorite stars", she also mentioned, "We tell you every song we play!" --A much needed policy we heartily endorse. (Giving listeners credit for such knowledge is egotistical, at best. Radio, and music, may be a significant part of an adult's life, but not to the extent that the average listener will keep tally of titles and artists-- and when a song comes on that he likes, he will feel that the station let him down by not identifying it. Pros learned a number of years ago that giving out call letters (or slogans) consistantly was a fine idea. It should further be written in the basics that "backsells are good." It's often the biggest complaint of the casual listener-- and when it comes to adults, most are infact casual listeners. KSCS won us over by recognizing this fact, and making backsells an unobtrusive but important part of its strategy.)

Mornings are handled by Jimmy Stewart, a former WBAP fixture who delivers all the basics while tightly adhering to the format in a friendly down home manner. PD Johnny O'Neill (who joined the station from San Antonio's KAJA last September) does 9 to 1; Jack Murray handles 1 to 6 p.m. followed by Annie in the 6 to 11 p.m. slot with Andy Kelly doing overnights.

At FM country competitor KPLX, the positioning is simple: between WBAP's full service fare and KSCS' continuous music lies a strong middle ground. The concept has put them on top in the country arena, placing them fourth in the market overall. Music is, of course, a major element, but it's notable for instance that KPLX was the only FM facility in the market beyond KVIL and public radio KERA to carry Reagan's speech after the Lybian bombing. (KPLX also carried the Speaks speech for which WBAP did not break the ball game.)

Morning man Terry Dorsey is somewhat of a phenomenon, beyond the billboards touting his show and the "Hiney Wine" spots for which he is known. A listen turns up the impossible: Dorsey manages to include all the content (and the liberal use of humor) that morning shows are known for-- in half the time (or so it seems). The show moves faster than any in the market, yet it doesn't sound rushed. His repartee with news anchor Mark Watkins revealed him to be informed and quick witted, and though he's not macho to the point of alienating women, Dorsey's all American male.

The remainder of the day has Jack Monroe in middays; PD Bobby Kraig, 2 to 4; Jim Tyler, 4 to 8; MD Mac Daniels, nights; and Bob Forrester, overnights. Ironically, when VP/GM Dan Halyburton was programming Miami's WQAM, he recommended Bobby Kraig for the KPLX PD post. Kraig took it, only to later learn that Halyburton was coming in as operations manager. The two made a formidable team, as evidenced by Kraig's longevity and Halyburton's successful ascent to his current vice presidency.

The history of KPLX-- or it's 99.5 dial position at any rate, dates back to 1962 when it emerged as easy listening KXOL-FM (Licensed to Ft. Worth and teamed with KXOL-AM-- see Religion, KWJS.). Owned by Wendall Mays (his wife inherited it), the combo was subsequently sold to Bill Jamar. Moving from beautiful music to country, the adoption of the K-Plex calls and logo came around the time of the station's return to easy listening and it's purchase by Susquehanna (It was acquired in '74.).

Over the ensuing six years, the K-Plex handle ("Plex" as in "Metroplex" a term coined by a group of businessmen years earlier to describe the dual marketplace, but only coming into widespread use at this point) became synonomous with the Susquehanna's easy listening approach. Consequently management dropped the illiteration in 1980, when the facility adopted its present country stance (January 18, 1980 was the switch date).

Known for the first few years as K.P.L.X., focus groups revealed that listeners still referred to it as K-Plex, and so the moniker returned complete with a tv campaign which invited listeners to "Flex Your Plex" (the non-meaning of that phrase has increased its effectiveness).

A listen to Mac Daniels' evening show provided Ronnie Milsap's "Happy Birthday Baby"; Roseanne Cash's "Seven Year Ache"; Don Williams' "Weve Got A Good Fire Goin'"; Charley Pride's "You're My Jamaica"; "The Chance Of Lovin' You" by Earl Thomas Conlee; "I Love A Rainy Night" by Eddie Rabbitt; Reba McIntyre's "Whoever's In New England"; "Buried Treasure" by Kenny Rogers and the Gatlin Bros.; and Mickey Gilley and Charly McClain's "Candy Man", among others.

And though Daniels was friendly and informative, we've got to admit we missed the KSCS policy of back announcing every title. Daniels did tell us that we were listening to "8 of 'em back to back in a music country marathon from K-Plex", and informed us that the "K-Plex Cash Song is "Shadows In The Moonlight" by Anne Murray" which would net us \$100, and a chance at guessing the six digit combination to the K-Plex cash box (which held \$5,000 and a trip for two to Hawaii) if we were the eighth caller when it was played. We were also offered tickets to see T.G. Shepard, and reminded that there were "More ways for you to win and the best country music. We play it back to back on 99.5 K-Plex"-- a liner which was further proved when we found out the myriad of free things we'd get from our "radio card" available of course from "Best Country K-Plex"!

News/Talk

At present, two stations find their home in this grouping, newcomer KLIF sporting a talk approach, and four year vet KRLD which promises "Non stop news, sports, and information".

For KRLD, the idea of competition is not a foreign one. Adopting the format on January 16, 1982, it handily defeated WFAA, causing its switch to "Classic Rock" (see Oldies, KRQX) in the following year leaving KRLD alone in the arena until KLIF's move on January 22, 1986.

A listen to KRLD turns up exactly what one would expect from a CBS all news affiliate. "Newsradio 1080" provides a professional, no nonsense approach to news and sports (including its enviable position as home to the Dallas Cowboys); not unlike the CBS-AM Group.

Morning drive turns up an interesting and symbiotic relationship between KRLD and Houston's KPRC. The two stations, related only by virtue of format, do a cooperative news cast highlighting the happenings in Texas' two major metropolitan areas. Harry Schultz at KPRC and KRLD's Phil Adler interact as if they were sitting next to one another.

The station at the height of the Lybian crisis (the day after the bombing) provided the only possible flaw we encountered: Directly after the White House spoke, while KLIF broke format to bring listeners a spontaneous call in show devoted to the topic, KRLD was pretty much back to business as usual. Clearly the only news item of undue concern was the bombing, and it would have been a nice touch if it had been treated as such (The Oil Report did relate to the topic nicely, but the other features and vignettes ignored its significance (such as the stock market update-- even a ten second tie in would have been appreciated). As the bombing took place in the early evening, it would seem sufficient time had been available to change some copy slightly.)

In general however, the outlet should make Metromedia proud. Information is being delivered in an entertaining fashion as evidenced by the classic promo done by Alex Burton for his 3 minute morning drive feature (at 8:55) entitled "Persons". (Excuse the paraphrasing but the copy basically asked listeners to tune in to "Persons" explaining the name as 'We were going to call it 'If you're so smart, why aren't you rich?' but that wouldn't fit on the program log. We call it "Persons" because only once in the last ten years has there been anything other than a person on the show, and that was a talking dog and people are talking about it still.') If the show is half as good as the promo, Burton's got a winner.

Phil Adler hosts the morning block with Brian Burns following from 9 to 11 a.m. Richard Walker does the 11 to noon hour; with Burns returning from noon to 3. Brad Barton handles 3 to 6, while "Sports Central with Brad Sham" airs from 6 to 7:30. Mark Willis anchors 7:30 to 10:30 with Dick Wheeler in from 10:30 to midnight when Willis returns until 2, followed by Wheeler again from 2 to 5 a.m. Weekends are rounded out with some specialty features including topics fielded by horticulturalist Neil Sperry and "Superhandyman" Al Carroll.

The history of KRLD dates back to 1926 when RLD stood for Radio Labs of Dallas. Operated for years by the Dallas Times Herald, it was subsequently sold to former Dallas mayor Eric Johnson. Metromedia acquired the outlet in 1978, along with the Texas State Networks (the TSN as mentioned previously had been owned by KFJZ in Ft. Worth).

Dallas radio in the mid '50s witnessed the beginning of a phenomenon like nothing before it and nothing since. It's arguable that the birth of top 40 did not take place here (most credit Todd Storz' KOWH with the first full blown top 40 approach) but it's certain that from the standpoint of major market penetration, Dallas' KLIF ("Klif" as in Oak CLIFF, the suburb to which it was originally licensed) is the granddaddy of them all-- a forerunner on many fronts.

Alone in the approach until the signing on of KBOX (see easy listening, KMEZ-AM) in 1958, KLIF has been home to countless noteworthy personalities, with just a few including Ken Dowe, Russ Knight, Jim O'Brien, Jimmy Rabbitt, Charlie Van Dyke, Mike Selden, Dickie Heatherton, Hal Martin (Michael Spears), Jim Tabor, Rod Roddy, Dickie Heatherton, Christopher Hayes (Randy Brown), Michael O'Shea, Cousin Lenny and a number of other incredible performers including of course "Harrigan", who was none other than KVIL's Ron Chapman.

Working at KLIF was one thing, working under your own name was quite another as a number of jocks learned including Ralph Chapman (yup, he was Ralph when he came to Dallas). As "Ralph" remembers it, he was driving in from the northeast (where he had worked at New Haven's WNHC just prior to the Dallas move, hailing from Massachusetts originally) and the first time he picked up KLIF they were running a commercial that said "Vote for Irving Harrigan, his record is beyond reproach." Neither the office he was running for, nor the sponsor of the announcement were mentioned and Chapman, bewildered, simply figured things sure were going to be different in Texas-- but hey, he was so intimidated at the spectre of working for the mighty KLIF, as far as he was concerned he'd probably last about six months and have something to put on his resume.

Walking in the door, he said 'Hi, I'm Ralph Chapman' to which they replied 'Hi, you're Irving Harrigan.' Now he understood what he heard, but he certainly didn't like the idea-- until he went to a party in honor of the jocks at a local club. Not even on the air as yet, he walked in, sat down and listened. Morning man Ken Knox was announced. He got polite applause. Midday man Art Nelson was announced. More polite applause. Then they introduced Irving Harrigan and the place went crazy. Chapman thought to himself, 'Maybe this isn't such a bad name afterall.'

The KLIF line up when Harrigan started had Knox in mornings followed by Nelson, 9 to noon; Harrigan, noon to 3; Joel Sebastian, 3 to 7; Tom Murphy, 7 to midnight; and Bob Dayton, overnights. Moving to several different shifts, the switch to overnights caused "Harrigan" to take some positive action. He suggested that he and Tom Murphy team up in morning drive and the station went for it.

Murphy and Harrigan lasted a year until it became obvious that Murphy was never going to learn the art of waking in time for the show. Enter Charlie number one: Jack Woods. Woods had been doing afternoon drive as Charlie Brown and seemed like the logical replacement. Woods' subsequent exit was filled with Dan McCurdy (Charlie number two), and his departure to Boston caused Harrigan's exit as well.

By this time Harrigan had built up quite a following, netting him a Saturday night lip sync show on television. Channel 8 was so gratified with the results that they approached Harrigan for full time work. Harrigan nixed the offer, preferring to stay with KLIF. Around that time, McCurdy tendered his resignation. With "Charlie" gone, Harrigan pitched KLIF on doing the show solo under the logic that he'd withered three partners and the ratings remained constant, if not continually increasing. The idea called for "Harrigan and Company" with "Company" being produced bits and outside voice people, not a double salary for "Irv". Management agreed to consider the plan but when Harrigan heard nothing a few weeks later, he asked of their decision. Offhandedly in the hall the GM said, 'Oh, your new partner's coming in Monday.'

Harrigan accepted Channel 8's offer, but he had to change his name. (KLIF agreed that he could exit, but claimed the "Harrigan" name was theirs-- rather than fight it, "Harrigan" reverted to Chapman. But never being crazy about his given name, "Ralph" turned into "Ron" simply because it sounded better.)

To discuss the history of KLIF is in many ways to discuss top 40's greatest living radio legend. A moment of silence should be observed in reverence to his promotional genius (and in hopes of a complete recovery from a very difficult period both physically and emotionally). The son of theatre owner BR McLendon, Gordon was an aspiring actor (with some cameo appearances to his credit) who found his greatest expression in the theatre of the mind.

KLIF, owned by the family for years was the stage upon which Gordon built his now infamous baseball recreations (play by play done from wire copy complete with sound effects-- generally convincing but occasionally hilarious) which led to the formation of the Liberty Network, offering his unique sports fare to other outlets.

Try as we might, it would be impossible (and perhaps even disrespectful) to attempt to capture the magical quality of early top 40 radio thanks in no small part to McLendon. The chronology of KLIF deserves proper treatment elsewhere, but a thumbnail sketch shows McLendon to be a man immersed in the love of competition (to the point where ran for public office twice (and lost twice) complete with jingles), who saw no end to the ways a competitor could be destroyed. Every element of KLIF became fertile ground for proof of supremacy including-- no, for a time, especially-- news.

By the early '60s, news was a production, complete with sounders, reverb, and above all the ability to be first on the scene. (Things were equally, if not more heated in Ft. Worth, where KXOL at one point had more newsmen than jocks-- see religion, KWJS.) McLendon went to great lengths to be first, including the building of a mobile van complete with a series of lights suitable for messages (ala the Goodyear Blimp) which was driven up and down Central Expressway blazing news headlines.

Then came the fateful day. A friend of Gordon's was injured in an auto accident on the above mentioned expressway. KBOX got there first. Infact, suffice it to say that KBOX got there. KLIF somehow missed the story. The ensuing staff meeting called by Gordon was over in eight words: "Gentlemen, it had better never happen again."

Perhaps the most notable influence on KLIF's sound in the early days, beyond McLendon himself was national PD Don Keys. But apart from programming, a sales person figures into the product as well-- Bill Meeks. Meeks, an accomplished musician had occasionally done a musical jingle for an advertiser in the station's music studio, left over from days gone by. One day he and Gordon were talking and the idea for a jingle touting the radio station came up. The rest is, as they say, history.

While some have argued about the origin of musical IDs for radio facilities, it's an accepted fact that more of them are done in Dallas than any place else in the world, with Bill Meeks regarded as the father of the production line technique. Leaving KLIF, Meeks saw a number of very successful years as the owner and creator of PAMS, which may well hold the record for the most radio station jingles ever produced. (The history of PAMS itself is worthy of a book. Suffice it to say that the names and faces are different today, but the basic concept is alive, well and living better than ever in Dallas.)

Sales, of course, were also tackled with avengence, though Gordon steadfastly maintained that programming held the key to success. For a time KLIF was a part of "The Golden Triangle" which included McLendon's KTSA, San Antonio; and KILT in Houston, as well as Arnold Malkin's KFJZ, Ft. Worth (further displaying the two cities separateness). Not to be outdone, Dallas' KBOX (Balaban), Ft. Worth's KXOL (Mays), Houston's KNUZ (Morris) and San Antonio's KONO (Roth) joined forces forming the "Texas Quadrangle". If the market today is conceived as embracing professional competition (as pictured one broadcaster), it in the early '60s was a battlefield strewn with Treasure Hunts and countless other promotional ploys.

The latter '60s saw another generation of KLIF, this one under PD Ken Dowe, who left the outlet in '69 to join WQXI in Atlanta, returning as McLendon's national PD. And Michael O'Shea (today GM at Seattle's KUBE) remembers an experience similar to Chapman's, when he was hired for the midday slot in '68.

Prior to KLIF, O'Shea, whose real name is Michael Williams, had been Jungle Jim Williams-- not a name he was crazy about, so he wasn't upset when he learned that KLIF would rather not use it. The problem ensued when he found out that Dowe and afternoon drive personality Charlie Van Dyke had decided that the perfect name for "housewife time" (as the midday shift was long known) would be Rich Burton. Michael looked like anything but Richard Burton-- he was short, fat and red headed. As much as he desired to work at KLIF, he wasn't going to do so under that name. They assured him something else would be done, and driving to town he found out what it was when he heard a promo for "Big D's smiling Irishman Michael O'Shea starting Monday." The name fit and he wears it to this day.

In '68, KLIF's line up included Dowe (and his alter ego side kick "Granny") in mornings; Dave Ambrose, 9 to noon; O'Shea, noon to 3; Van Dyke, 3 to 6; Jimmy Rabbit, 6 to 9; Hal Martin (Michael Spears), 9 to midnight; and Lee Poole (The Coyote, who often sounded like a better wolfman than the Wolfman himself), overnights. By this time the studios had long relocated to their fishbowl location (an all glass triangle shaped control room on the second floor of a former service station building at 2120 Commerce, by the Central Expressway) suitable for the cruisin' done by teenage listeners intent on eyeing the jocks.

That last fact is important in light of Jimmy Rabbitt's show back then. As previously mentioned (in describing KNUS under Oldies), Rabbitt and Dowe were quick in coming to terms with the importance of album cuts. And even before attention was turned to KNUS, Rabbitt did his show, known as the "All Electric Psychedelic Musical Experience" complete with white turtlenecks, nehru jackets and color organ speakers in the windows. Evening cruisers who witnessed both a sight and sound show when they reached Commerce and Central, learned the truth behind Rabbitt's standard opening of the Lemon Piper's "Green Tambourine"-- it produced the best light show.

When Dowe left for Atlanta, Deano Day came on board in mornings with Charlie Van Dyke moving up to PD. Shortly thereafter Van Dyke went to CKLW and Deano was elevated to PD briefly. Dave Ambrose followed for a year, and by 1970 Dowe was back as national PD and O'Shea was both KLIF PD and morning man.

In '72 the prior noted (under oldies, KNUS) sale took place. Fairchild Industries (the Maryland war machine manufacturer) purchased the outlet for \$10.5 million dollars (as a stand alone AM with a non compete clause). Dowe remained with McLendon taking KNUS top 40 while Fairchild brought the late Bill Stewart, a former noteworthy McLendon (and Storz, among others-- It was he who joined Todd Storz in the Omaha bar that fateful night when the now infamous discovery allegedly leading to top 40 occurred.) exec. to oversee the national programming.

Stewart arrived direct from Oakland's KNEW, and one of his first moves was to institute a midday talk show similar to Bill Ballance's "Feminine Forum", in this case hosted by KLIF's Dave Ambrose. Either something was lost in the translation, or it was simply that Dallas' bible belt location made such a show problematic. In any event, PD O'Shea found himself defender of evil with alarming regularity including one stand out meeting between the GM (Al Lurie at the time) and a local church leadership group. Listening to their complaints intently, O'Shea countered with something to the effect of 'But ladies, what we say on the air isn't any worse than what your nine year old child will see on the bathroom walls at school.' --To which one of the ladies replied, "Mr. O'Shea, are you comparing your radio station with a bathroom wall???" So much for O'Shea's political career.

It would have taken more than politics to save Rod Roddy from what has to be the most hilarious talk show incident on record. Roddy, today an L.A. voice over kingpin, had moved from the morning show into an evening talk block. The somewhat controversial offering included such theatre of the mind performances as the night he stripped naked and did his show in the nude to protest the lack of sex education in schools (which listeners who cared to drive by the studio windows would have noted was pure imagination). Needless to say Roddy was liberal, and in 1972 that meant disliking the anti-feminine principles upon which many things (including the Miss America) pageant were based.

Consequently, the chance to interview a former Miss America was enticing, and so he agreed to share his show with Vonda Kay Van Dyke. Vonda was in the Dallas area representing Amway which was holding its national convention in Ft. Worth.

So the scenario was that Vonda came on the show in the hopes of pushing Amway, while Roddy invited her in order to shoot down the concept of beauty contests. Aware of the dynamics of this powder keg pairing, Roddy took great pains to properly introduce her--giving Amway more than sufficient plugs, at which time he laid the ground rules saying that Amway, a fine company, would not be mentioned in the broadcast again. Or so he thought.

He'd ask a question. She'd manage to answer it by plugging Amway. He'd remind her of the ground rules politely. Ditto, Politely. Ditto, Amicably. Ditto, upset. And so forth, until he'd had more than he was willing to take at which time he said something along the lines of, 'That's it. That's the last time you're going to mention that product on the air because I'm going to ask you to leave the studio.'

Well apparently nobody asks Miss America to leave, or not Vonda Kay Van Dyke at any rate. She went crazy. Having just being handed a hot cup of coffee, she proceeded to throw it all over him as she exited. Roddy screeched to the effect of, 'You slob, get out of my studio. Ladies and Gentlemen: Miss America is nothing but a street slob!' At which point listeners heard him gasp for breath as he passed out and hit the table live on the air.

Ambulances lined up at the door to administer aid. Turned out he had only hyperventilated and was back on the air within an hour. Resuming his show, he mentioned that no one had ever treated him with such disregard. He went on to mention Miss America's room number at the Blackstone Hotel in Ft. Worth, along with the room number of the president of Amway. He gave out the phone number of the hotel (it's fairly late at night, by this time) and urged listeners to call them both, voicing their opinion of Miss America. Exit Roddy.

The remainder of the '70s saw KLIF in continual decline (with a few notable exceptions including Jim Davis' PDship) and its December, 1979 to Susquehanna for \$3.4 million represented over a \$7 million loss. A year later, on New Years Eve, 1980, KLIF switched to country (its FM counterpart KPLX adopted the approach shortly after KLIF's purchase, in January '80).

The move to news/talk earlier this year came after six years of dedication to making the country format work (KLIF was not simply the poor stepchild of KPLX); which in the final analysis proved too difficult in light of WBAP's entrenchment on the AM side, and the success of both KPLX and KSCS on FM leaving insufficient audience for KLIF to amass.

The current stance is quite different from KRLD, beyond the fact that the outlet relies on talk while Metromedia sticks to news. Mornings, for instance, are handled by Norm Hitzges who hosts an all sports talk program. Hitzges, picked as one of the top sportscasters in Dallas/Ft. Worth, is recognizable in all media from his Dallas Morning News sports column to his televised play by play of the Maverick games. And his rivalry with KRLD's afternoon sports talker Brad Sham is legendary.

The idea was to do something different. Cohosted by PD Dan Bennett, KLIF has achieved its goal as evidenced by a single listen to Hitzges, who while opinionated, is also ready to hear the callers out in an affable manner. His emotional involvement in the sports world occasionally borders on humorous, particularly when he begins to take on "Valley Girl" affectations in describing particular teams or plays ("Oh, gag me with a fork" was his reaction to Dallas basketball.).

The remainder of the day features Dr. Lynn Weiss (shrink rap), 9 to noon; with the noon hour devoted to business hosted by John Pendelino. "At Your Service" with Karen Bloom and Art Snow airs from 1 to 3 (if there's a radio person alive who isn't familiar with "At Your Service", it's basically a 'help' show co-hosted by a wide variety of experts ranging from doctors to dog trainers); with David Gold handling 3 to 6. Gold, a political conservative hails from Miami's WGBS. While sometimes provoking, the show is also prone to a lighter side-- such as nominating items for the "Junk Food Hall Of Fame". Talknet with Bruce Williams and Sally Jesse Raphael runs from 6 p.m. to 5 a.m., followed by an hour of news prior to morning drive.

As stated, KLIF's approach scored major points with us during the aftermath of the Lybian bombings, having had the foresight to cancel an unrelated "At Your Service" show, bringing in station consultant Ed Busch to host an afternoon call in show on the topic. Busch kept it moving along, adeptly handling callers, many of whom were emotional. The show was a tribute to the engrossing potential of talk radio when handled correctly. It would have been much easier to air "At Your Service" and it's that extra mile that gives us hopes for KLIF's building task ahead.

Nostalgia

Ft. Worth's KFJZ, sporting this approach since '83 was joined in the format by Dallas' KAAM earlier this year, but before anything else is said, it must be mentioned that KFJZ is not KFJZ-- at least it's not the same one which for a number of years reigned supreme over Ft. Worth in its top 40 heyday. That KFJZ is now KSSA (see Spanish), still at 1270. This KFJZ is a daytimer, also licensed to Ft. Worth, that used to be KJIM-AM. (KJIM-FM is now KTXQ-- see AOR.)

The split in the combo came in the '60s when Tracey Locke bought the AM as a stand alone outlet (from actor Jimmy Stewart and Bill Shuler-- who purchased it from Jim Speck, where the KJIM call letters originated in place of KCNC. Speck bought the station from Velma Collins.) Tracey Locke, in turn sold the AM to Seargent Hill who took it country from its traditional MOR stance in 1975, which it remained until 1983 when the present format (not far from the MOR/big band fare heard prior to '75), KFJZ calls, and new ownership (BJ Glascock who also holds Phoenix's KNTS; KCCN, Honolulu; and KSEY-AM-FM, Seymour, TX) were put in place.

Managed today by Michael Secrest (Secrest, the chain's director of marketing holds the distinction of being the first morning man in KBOX's top 40 history--see easy listening.), KFJZ recently switched from "Music Of Your Life" to Toby Arnold's "Unforgettables". MOYL went to KAAM, which suits Secrest fine since he doesn't feel KAAM will hamper the bottom line for KFJZ in ratings or revenue (While KAAM is back in the book with a .6, KFJZ came up a tenth to a 1.2-- though it's far too early in the game to call the upcoming plays.).

For one thing, KAAM is a fulltime facility; but Secrest sees the bulk of his adult listenership tuning in primarily during the day so he remains undaunted by KFJZ's daytime only status. As to increased competition, Secrest sees the loss of MOYL as fortuitous, as he's much happier with Arnold's expanded playlist and he more than realizes that economic success depends more on marketing than programming.

And marketing is where Secrest shines. Using the station in tandem with the Fan Club Magazine it continues to publish, gives it tangibility. Secrest has built up a long list of advertisers on that basis and he doesn't see them defecting over night. Nor does he see them abandoning the countless promotional tie ins (such as dances, fan club membership cards, etc.) the outlet offers. It also helps that KFJZ's signal is strong in Ft. Worth (the bulk of its trading area) while KAAM has always been perceived as a Dallas outlet.

Mornings at KFJZ are now handled by Jack Bishop (former morning man Howard Greenblatt started March 9 at KAAM); Al St. John does middays; with Gary Jack Vance in afternoons. A midday listen to St. John turned up Perry Como, Rosemary Clooney, Dean Martin, Bobby Vinton ("Tell Me Why"), the Andrews Sisters, Jack Jones ("The Race is On"), Henry Mancini, Al Jolson, Bobby Darin, Steve and Edye, Al Hirt, Vicki Carr ("Let It Please Be Him") and Steve Lawrence ("Go Away Little Girl").

At one point we heard two ABC net feeds simultaneously, and though St. John had warned us that "There's only one Unforgettable KFJZ" we hadn't expected such an aural display of AM stereo. We were also treated to the Marathon Game (caller number three tried her hand at three trivia questions, -- What does Chanson (as in Chanson d'Amour) mean? What songstress said a little prayer? and What big band crooner recorded "I Remember Tommy"?-- correctly identifying the last one as Frank Sinatra, she hung up happily, one radio richer); a promo for an upcoming trip to Chicago to see the Glenn Miller Orchestra; and a variety of sponsored PSA's (i.e. the folks at Fred's Bank remind you that your kids may be hooked on drugs -- very loose paraphrasing, to be sure) proving that Secrest understands specialty marketing.

The history of KAAM goes back to the '20s. Owned by the city of Dallas as WRR-AM until its 1978 sale to Bonneville, the outlet was located at the fairgrounds (where WRR-FM still is, see classical), giving fairgoers a ring side view of station broadcasts.

Since KAAM appeared in place of WRR-AM in '78, Bonneville has run the gamut of musical approaches, seemingly aging with each one from AC, to oldies, to the present nostalgia format. If you've heard the "Music Of Your Life", you've heard KAAM which confines any personality to Howard Greenblatt's morning show.

A listen to the remainder of the day features the standard "beautiful music" approach to nostalgia including the mini second of dead air between selections (which displays a liberal use of instrumentals ranging from a big band version of "Bonnie and Clyde" to "Never On Sunday" in strings, as well as vocals by Englebert Humperdinck, the Rooftop Singers, and Roger Williams' "Born Free") and the expected liners ("Thanks for telling us your all time favorite tunes. We've made them a part of our brand new sound. It's the Music Of Your Life on 1310 K double A M"-- "The melodies you love with the lyrics you easily understand. It's the Music Of Your Life on 1310 K double A M") interspersed with generic artist endorsements ("This is Ray Conniff and I want to thank you for making us all a part of the Music Of Your Life"-- sans local calls).

But the format has been proven successful elsewhere (including KFJZ) and the initial .6, if nothing else, enters KAAM into the ratings arena once more.

Easy Listening

Easy listening for the past two decades, KMEZ has seen competitors come and go-- gone at the present, as the AM/FM combo finds itself alone and prospering in this approach.

When KMEZ first appeared (as KBOX-FM in 1965, the easy listening counterpart to top 40 KBOX), the major competition was KIXL-AM-FM (both 104 on the dial-- today the AM at 1040 is KPBC while the FM as previously noted is KKDA). Once KIXL was sold, KBOX-FM (which became KTLC for a few years in the early '70s before adopting the present KMEZ calls over a decade ago) saw KOAX (today KQZY, see AC) as format competition, though the victor was always clear.

Even when Group W managed to lure Bonneville away from the very successful outlet (it was thought that all Group W FMs would go Bonneville-- a move which never materialized), KMEZ continued to prosper (having switched to Churchill's approach which it still uses today).

The reasons for KMEZ's dominance seem illusive at first listen-- but even a brief conversation with VP/GM Chet Maxwell, a veteran of 18 years with the station, will turn up a thorough professional who is committed to quality. Programmed by Ken Loomis, "EZ 100", as it's known on the air, features former KLIF personality Ken Knox in mornings doing a reasonably full service show including news and traffic; Bill Woods, middays; Tim Kase on evenings and Geoff Russell, overnights.

A midday listen turned up several predictable instrumental covers, as well as Englebert Humperdinck's "After The Lovin", in addition to news headlines--- "On this date in 1942, Christopher Columbus received permission to seek a westward ocean passage to Asia, and in 1961 (audible pause) Now I want you to know that I'm reading this cold and it does say 1942. I was around in '42 and Christopher Columbus wasn't here then...", and a promo that enticed us to check out KMEZ-AM: "KMEZ presents easy listening music around the clock at 100 FM, but when FM radios are not available wherever you happen to be at any moment, remember you can dial us up on the AM radio at 1480 for a variety of soothing relaxing music around the clock. KMEZ at 1480 AM and KMEZ-FM at 100 on your FM radio."

Now its one thing to come to terms with the fact that former rock jock Ken Knox is becoming intimately familiar with the all string version of Clarence Frogman Henry's greatest hits. It's another to think of 1480 AM as soothing and relaxing. At least that wasn't the plan in 1958 when Balaban debuted the top 40 fare which often provided McLendon with an able competitor.

Named KBOX after Balaban's John Box, the original top 40 jock line up in '58 included Michael Secrest in mornings; Al Lohman, middays; PD Rob Robbins in afternoons; Ted Brown (not the New York personality) on nights and Bob Mitchell, overnights. By the early '60s, the KBOX/KLIF battle began to really heat up with Tom Murphy in mornings (fresh from his stint as Ron Chapman's morning partner on KLIF), Ronnie Rice, middays and Rex Miller afternoons.

Miller, another KLIF vet arrived in a particularly flamboyant manner typifying the competitive arena back then. Seems he had a notorious temper (chairs regularly flew towards walls in the KLIF control room) and one day decided it was time to leave. Calling up Irene Runnels (the wonderful character who managed KBOX) he offered his services and she accepted. Announcing his plans on the air, all that his fellow KLIF staffers saw was Miller walking out the door and into the KBOX cruiser.

With Pams jingles proclaiming "Wonderful KBOX in Dallas" production was never spared in creating excitement. Like KLIF, KBOX's newscasts were routinely done by a newsman aided by two or three magnacorders, five turntables, and a bank of McKenzies. When the era came to a close circa '67, the announcement of KBOX's switch to country stunned Dallas.

Acquired by Group One, which had particularly good luck with the format elsewhere, KBOX, country style, was initially programmed by Bill Ward (today president of Golden West Broadcasters). The switch to easy listening KMEZ-AM came in '84 further strengthening Group One's stranglehold on the approach giving validation to the liner, "This is where the Metroplex takes it easy-- EZ 100."

Classical

Without a doubt WRR-FM holds the record for consistency in the Metroplex. Debuting in the late '40s as a classical outlet, WRR remains a classical outlet-- nearly 40 years later. And the latest word from the City of Dallas is that it most likely will continue in that vein for the next 40 years.

The city figures into this scenario by virtue of the fact that WRR is owned by it-- allegedly the last commercial facility to be the property of a civil municipality in America. Earlier this year, rumors abounded concerning its potential sale and impending format switch, and though the city did entertain offers, a council vote on March 6 was unanimous on behalf of keeping the station-- the only fulltime commercial classical outlet in Texas. (In the way of competition, WRR faces only KERA, the public facility which as part of its broadcast day features a modicum of classical programming.)

Still located at the county fairgrounds, WRR is viewed by PD Steve Sileo as just a radio station which happens to be playing classical music, and though he jokes about the prospect of air personalities sipping champagne while playing the long haired fare, he's more than down to earth about the fact that WRR-- like any commercial facility is out to make a buck-- which they are doing quite nicely at present (Not only does the city like classical music, but they're crazy about the outlet's revenue.)

Known as "The classical 1" (as in the 101.1 dial position) and "Classical Music and More for the Metroplex", WRR's core audience like most classical outlet's is 35-50, though Sileo does see more and more of the 25-34 crowd slipping in. Johann Sebastian Bach is a yuppie fave, he notes.

Morning drive is home to one of the country's more animated classical personalities-- Steve Cumming, who has been known to bend the format on more than one occasion. The rest of the day is fairly well charted out-- a blessing considering that many of the upcoming musical interludes are printed weeks in advance in the outlet's program guide-- yet another vehicle for marketing.

And the station is nothing if not marketed- as evidenced by a commercial load reaching a maximum of 18 minutes in some hours, and a constant stream of sponsored events ranging from WRR night at the Inwood Theatre and the AMC Bijou, to promotions with the local symphony.

As a matter of policy we won't embarrass ourselves by even attempting to discuss classical music, of which we have absolutely no knowledge. Those that cotton to the stuff seem to enjoy WRR though we've got to admit with an 18 minute load, listeners are in for shorter pieces-- which to our baser ears would be a major attribute.

Religion

When black gospel KHVN shot up from a .8 to a 2.8-- leading not only the religious field, but a number of secular outlets as well including its own FM counterpart (KDLZ, see urban) some claimed divine intervention. Others felt more earthly forces entered into the amazing gain-- mainly in the form of ethnic weighting-- and the more superstitious just chalked it up to more amazement from the 970 spot on their AM dial.

Throughout the '60s, KNOK-AM (the soul facility that grew from KWBC's block programming) ruled Dallas' black populus-- from Ft. Worth. While most Metroplex outlets were confined to influencing their home territory, this AM daytimer became the most striking exception. Largely dormant for a number of years, KNOK-AM was injured by KKDA-AM's strong approach (see urban) and buried by the onset of FM. And the outlet's switch to all jazz, KSAX, in the early '80s did little to change its luck.

Enter the lord, and "Heaven 97" (KHVN). A listen to the format, in place less than a year, turns up a vibrant, relatable, alive approach to black gospel complete with upbeat personalities often reminiscent of KNOK's soul line up of days gone by, interspersing uplifting biblical verses with modern day advice ("It's an uphill journey, but He never said it would be easy. Take a look at (enter a number of relatable bible quotes here).")

Listeners are often reminded that "You've Got A Friend", and are subjected to paid preaching only on Sundays. (The station is approximately 10% paid religion, confined to weekends.) Brother Joe Bagby handles mornings with LaWanna Jackson in middays. (Weekdays at noon feature an hour talk show-- "Community Forum" with Robert Ashley.) Rev. David Green does afternoons with the 6 p.m. to sign off slot handled by Ron Woods.

While KHVN is alone in the black gospel approach (save unrated KSKY, a daytimer licensed to Dallas which has a portion of it); two other outlets do find themselves in the Arbitron book with a Contemporary Christian approach: KLTY and KPBC.

KLTY has the distinction of being the only such facility on FM-- with a religious history dating back to its purchase by Jimmy Swaggert in the '70s when the outlet became KWJS. Prior to that time, it saw a rare period as KFAD, arguably the Metro's first underground outlet. Now take notes here: the KWJS which today sits at 1360 is the former KXOL. It adopted the calls when this KWJS at 94.9 was able to pick up the KJIM calls which were relinquished by the AM daytimer at 870 (KJIM-FM by this point was already KTXQ). KJIM 870 dropped those calls for KFJZ (the calls which were given up by the fulltime outlet at 1270 which today is KSSA-- see Spanish).

But it's all somewhat of a moot point now since 94.9, licensed to Arlington, dropped the KJIM-FM handle for KLTY when Jimmy Swaggert sold the outlet to Statewide last year. With us, so far?

Today KLTU, the only 24 hour Contemporary Christian music facility in the market, sports an adult Contemporary approach consulted by Burkhardt, Abrams, Douglas and Elliott. Universally known Jon Rivers brings warmth and personality to morning drive followed by Dave Tucker in middays; David Pierce, afternoons; Don Burns, nights; and Mike Thoren, overnights. Teri Barrett is news director.

While KPBC is in a similar vein, KLTU prefers to view the secular market (notably KVIL and KMGC) as competition in hopes that symbiotic co-existence is possible among Christian brethren. (Besides, KVIL and KMGC represent significantly more audience shares than KPBC at a .4-- just barely making the book.)

Musically, KPBC, an AM stereo daytimer known as "Love 1040" is somewhat softer than KLTU; with KLTU seemingly more contemporary while KPBC sticks to an MOR sound (they wouldn't play "Wise Up" for instance, but would air some of Amy Grant's other titles).

But the real difference in the two, lies in presentation. While KLTU is slicker, more mass appeal (hence the desire to target KVIL); KPBC, the former easy listening KIXL-AM, includes a notable dose of ministry interspersed with music as evidenced by Don Evans' morning drive offering known as "The Overcomers Club". Evans' who also serves as PD considers the format "high touch", and attempts to include the audience and their needs on an ongoing basis which is sometimes a juggling act, since needs are handled with compassion but not to the extent of usurping the station's credo of being "All music, all the time in AM stereo on Love 1040, KPBC, Dallas/Ft. Worth. Your station for life."

If for nothing else than the sake of history, the current KWJS should be mentioned here. Purchased by Universal, the outlet reflects the company's commitment to specialty programming-- in this case, quite heavy on religion. But 30 years ago, as KXOL, this AM facility was beginning to make its impact on Ft. Worth as a top 40 station not unlike Dallas' KLIF in grandeur and tradition.

It took well over a decade for KFJZ to catch up, and during the time that KXOL reigned supreme, the market was in for the likes of such jocks as George Carlin (no wonder, "Wonderful WINO" ensued) and his newsman Jack Burns (of Burns and Schreiber). Even CBS' Bob Sheifer called KXOL home for a while as tribute to the emphasis that KXOL (like KLIF and KBOX) placed on news. Some feel the station made its mark based on its ability to cover local items, and to that end it's said that the first mobile news cruiser belonged to the outlet-- and more often than not you'd find KXOL's vast news team frantically driving through the streets of Ft. Worth chasing the big stories while KFJZ chased them.

Spanish

The fact that Spanish language KESS-FM has format competition from KSSA-AM will soon be of little significance in light of the fact that Founders' KSSA is in the process of being acquired by KESS, which will give the combo a lock on the Spanish market here (KUQQ, the former KBUY, Ft. Worth at 1540 is also in the format, but unrated at present.).

As it now stands, KSSA seems targeted to a younger audience than KESS, with some very able uptempo personalities, at times reminiscent of a Real Don Steele from across the border-- complete with jingles and rhymes.

"Radio Variedades" as the KSSA musical ID routinely blares, features Florentino Garcia from 6 to 8 a.m., with Jose Juan Carmond from 8 to noon; PD Victor M. Barrios Mata, noon to 2; Edmundo Lascano, 2 to 6; Adolpha Brieto, 6 to 10; news director Sal Valdez from 10 to midnight; and Jaime Luna, overnights-- and in many ways the line up would do the station's heritage proud.

With over 57 years in Ft. Worth, KSSA, the former KFJZ at 1270, was signed on by preacher J. Frank Norris, and subsequently purchased by Elliot Roosevelt (Franklin's son) followed by Gene Cagle, prior to Arnold Malkin's ownership during the outlet's heyday as it reached the pinnacle of its success in the latter '60s, defeating KXOL, once and for all.

Heard over a severe dose of reverb in the early '60s were the likes of George Irwin in mornings with Porter Randall news (Randall was so strong in his ability to take people to the scene verbally that Paul Harvey was delayed-- aired after Randall's noon cast); Jim Horn, middays; Kahn Hammons, afternoons; Mark Stevens, evenings; followed by Randy Robbins (one of the better top 40 night jocks ever); and Jim Dye in overnights. (Later line ups included several interesting names including Eddie Gale and for a few months, Bill Taylor.)

But it was mid '60s morning man Bill Ennis who really brought the station some notoriety. In addition to writing the recitation to the Bobby Bare record "Shame On Me"; Ennis-- later the play by play voice of the Houston Oilers-- and Wally Blanton (both deceased) were the creators of the original drag racing spots ("Sunday! Sunday!"--) syndicated throughout the country, and done in KFJZ's production room.

The history of KESS, seems not so compelling, signing on the air as religious, KIUL. However, what it misses in flash, it makes in profit, acquired by the present owners in '76. Targeting those who have recently come across the border from Northern Mexico, KESS-FM features "Nortena Music" in morning and afternoon drive (Mornings are done by Ermilo Oviedo while afternoons are handled by Arturo de la Cruz.).

Middays feature wider variety with Salvadore Rodriguez, while evenings (7 to 10) are devoted to "La Onda Chicana", as Ricardo Rojas targets Mexican Americans. At 10 p.m. KESS simulcasts channel 8's news block, translating it into Spanish. (The Dallas Cowboy games are handled likewise.) And rounding out the sound of "La Fabulosa", overnights are the domain of "El Norteno", Francisco Santos.

Again we are indebted to a number of people for their help-- both in assessing the present and bringing the past to life. Special thank yous go to Bob Hanna (today at KRAM/KKLZ, Las Vegas); Bob Bruton (still in Dallas at Satellite Music Network); KUBE, Seattle's Michael O'Shea; WLEE, Richmond's Tony Booth; research analyst Holly Stone; and the many professionals who are currently taking Metroplex radio to new heights. It's a tribute to their dedication that they have become too numerous to mention.

AN OPEN LETTER TO: The Music Industry

Frankly, We're tired . . .

. . . **TIRED** of today's new releases coming through rife with "raunchy" lyrics, et cetera. In the past month, six records which were on the national charts far overstepped the boundaries of good taste, and we were forced to ban them.

. . . **TIRED** of "policing" your industry. It is time consuming, not our responsibility, and an outright imposition—on all broadcasters.

. . . **TIRED** of answering complaints from our listeners, civic groups, and civic leaders who blame us for your poor judgment on what is, and what is not, in good taste.

. . . **TIRED** of sincerely promising the FCC that we will do everything to elevate the needs, tastes and desires of the community—only to have one or two records threaten to tear it all down.

Therefore, we intend to

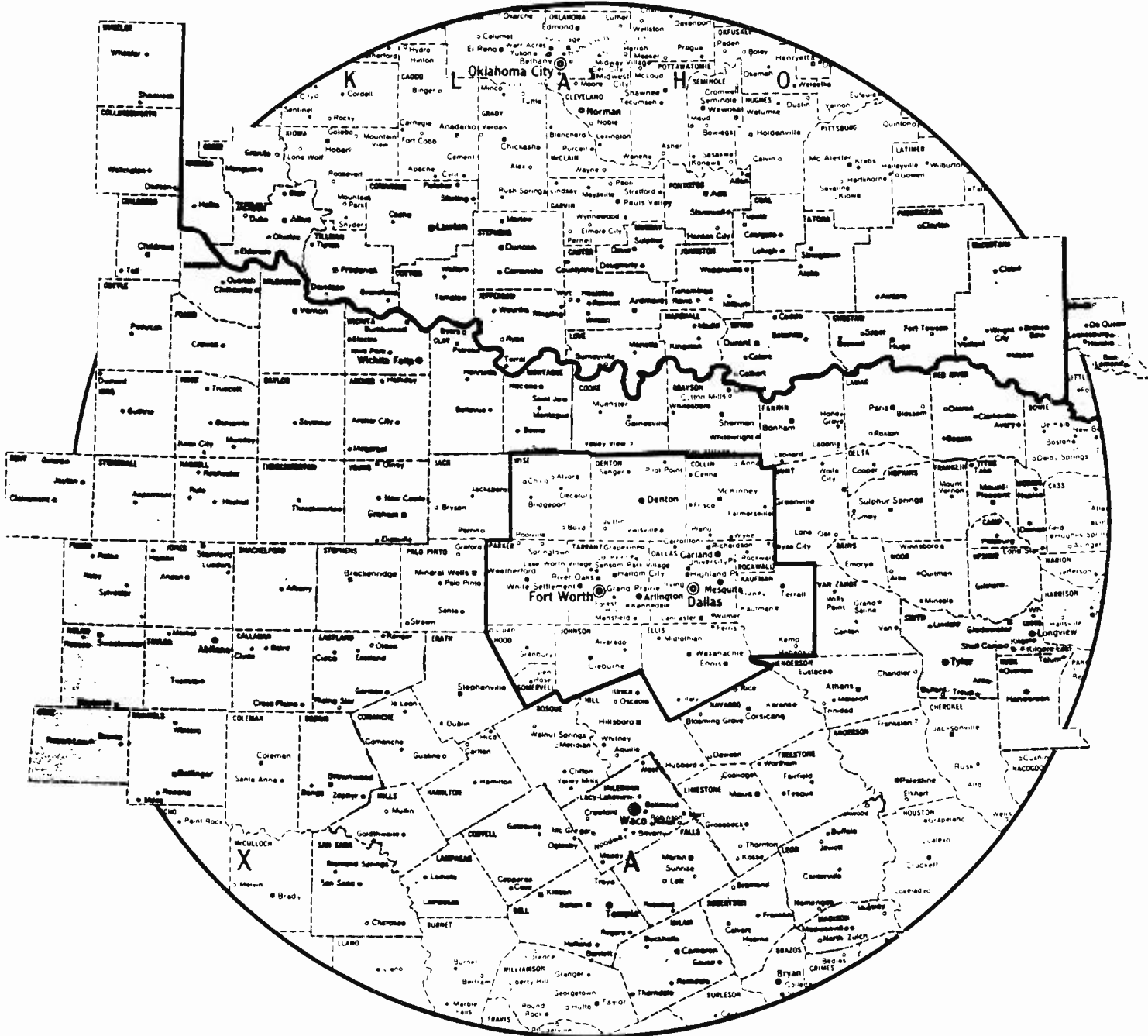
- . . . 1 **REFUSE** to review effective May 15, 1967 any record submitted to us for air play unless it is accompanied by a valid and actual lyric sheet for both sides.
- . . . 2 **REFUSE** to play record releases which continue, through "gimmicks" intonations, and nuances to either innocently or intentionally offend public morals, dignity or taste.
- . . . 3 **REFUSE** consideration of both sides of a record if one side is adjudged unfit for airplay.
- . . . 4 **URGE ALL RESPONSIBLE BROADCASTERS TO FOLLOW THIS "CODE OF RECORD STANDARDS" IN REVIEWING RECORDS IN THE FUTURE.**


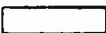

Frankly, we are tired. We want to be fair. But our success, after all, is often dependent on your success as record producers; but conversely, your success is predicated on radio airplay of your product. Please, let's work together. Clean things up before some unnecessary regulatory action is taken or before the broadcasters' listening audience indignantly tunes out.

THE *McLendon* STATIONS

WBAP

DAYTIME COVERAGE

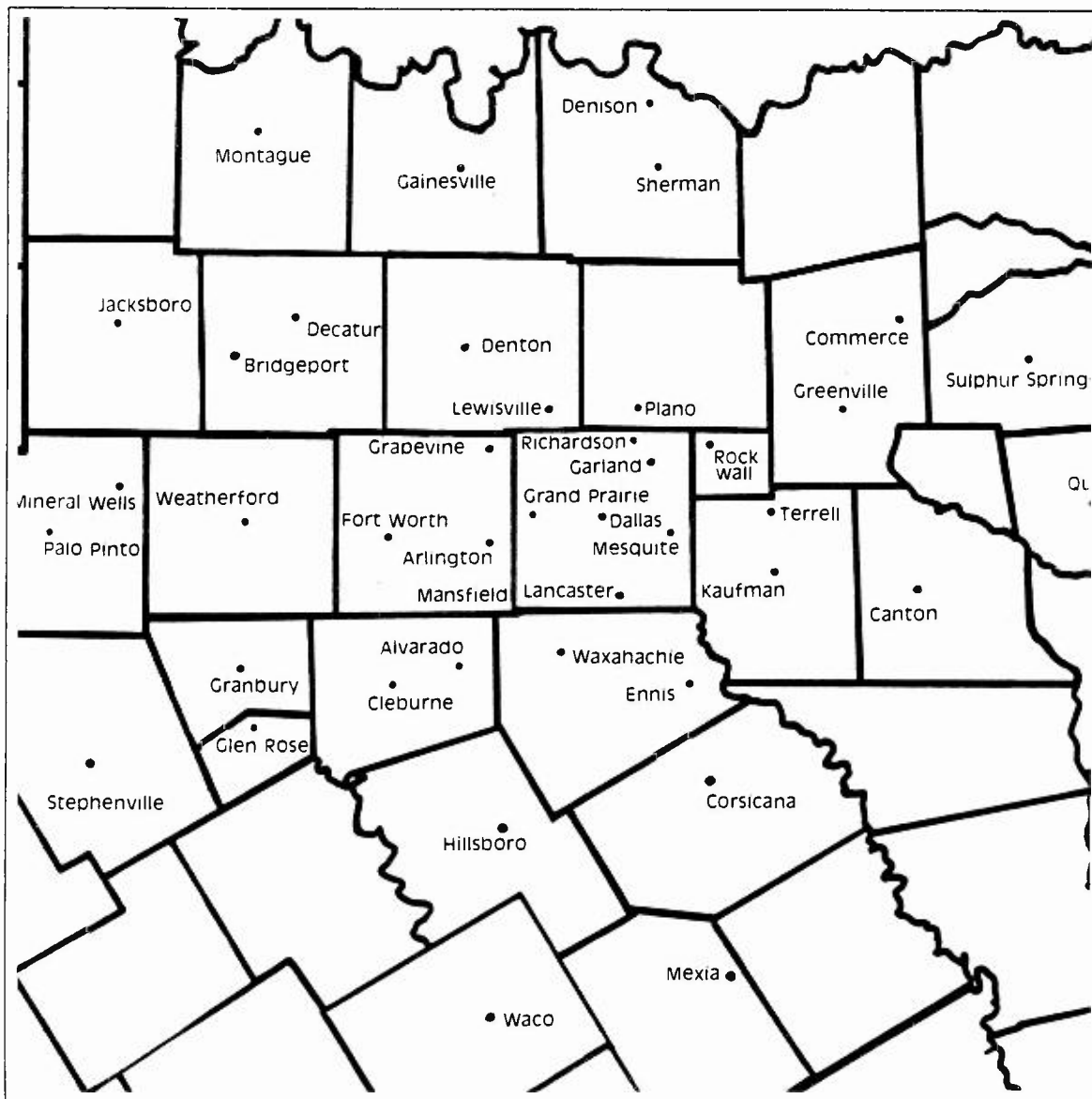


-  11 METRO COUNTIES
-  27 ADI COUNTIES
-  104 TSA COUNTIES

'RESULTS RADIO'

YOUR FORMAT FOR COMMERCIAL SUCCESS.

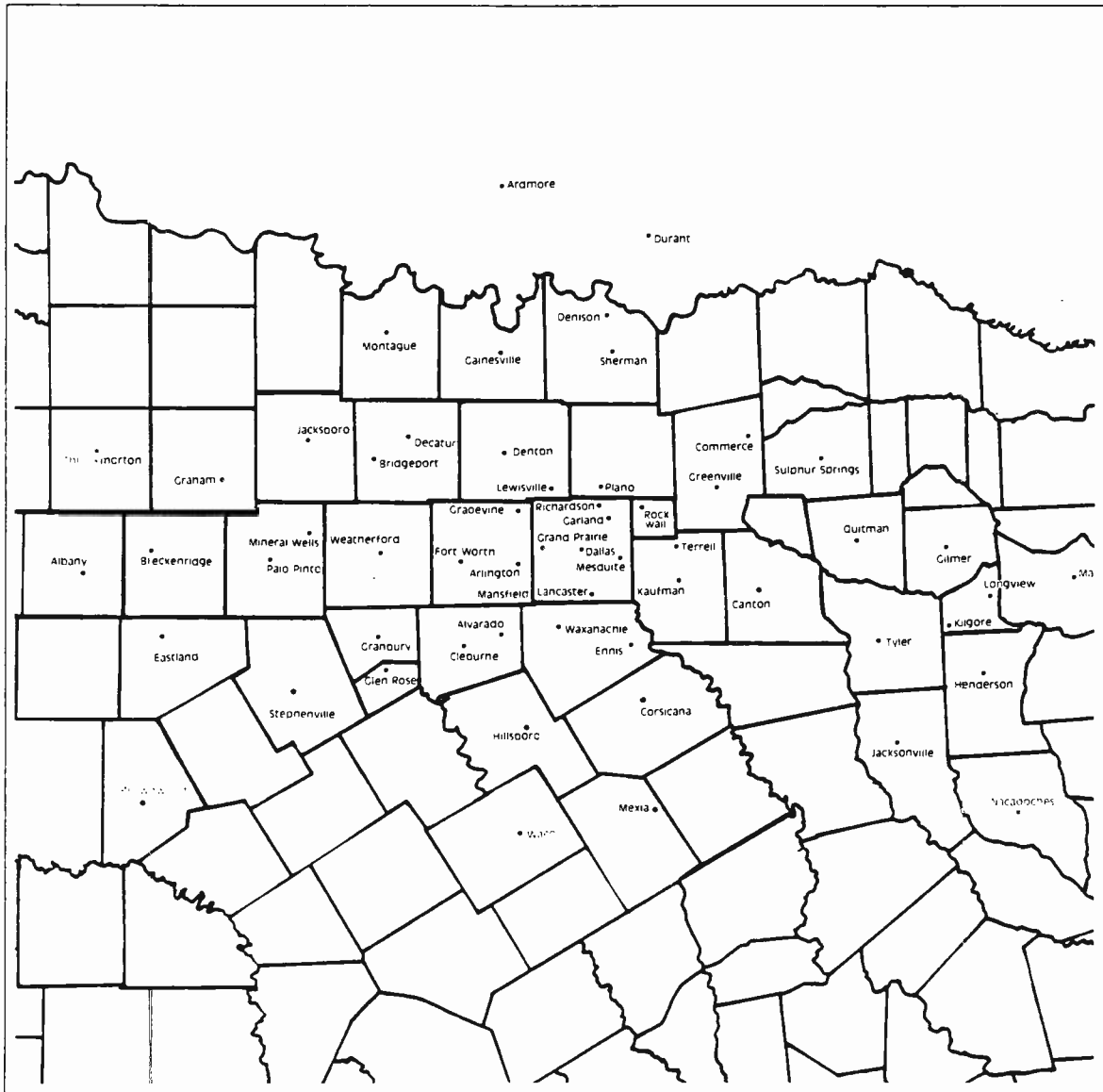
KPLX
FM
COVERAGE MAP



'RESULTS RADIO'

YOUR FORMAT FOR COMMERCIAL SUCCESS.

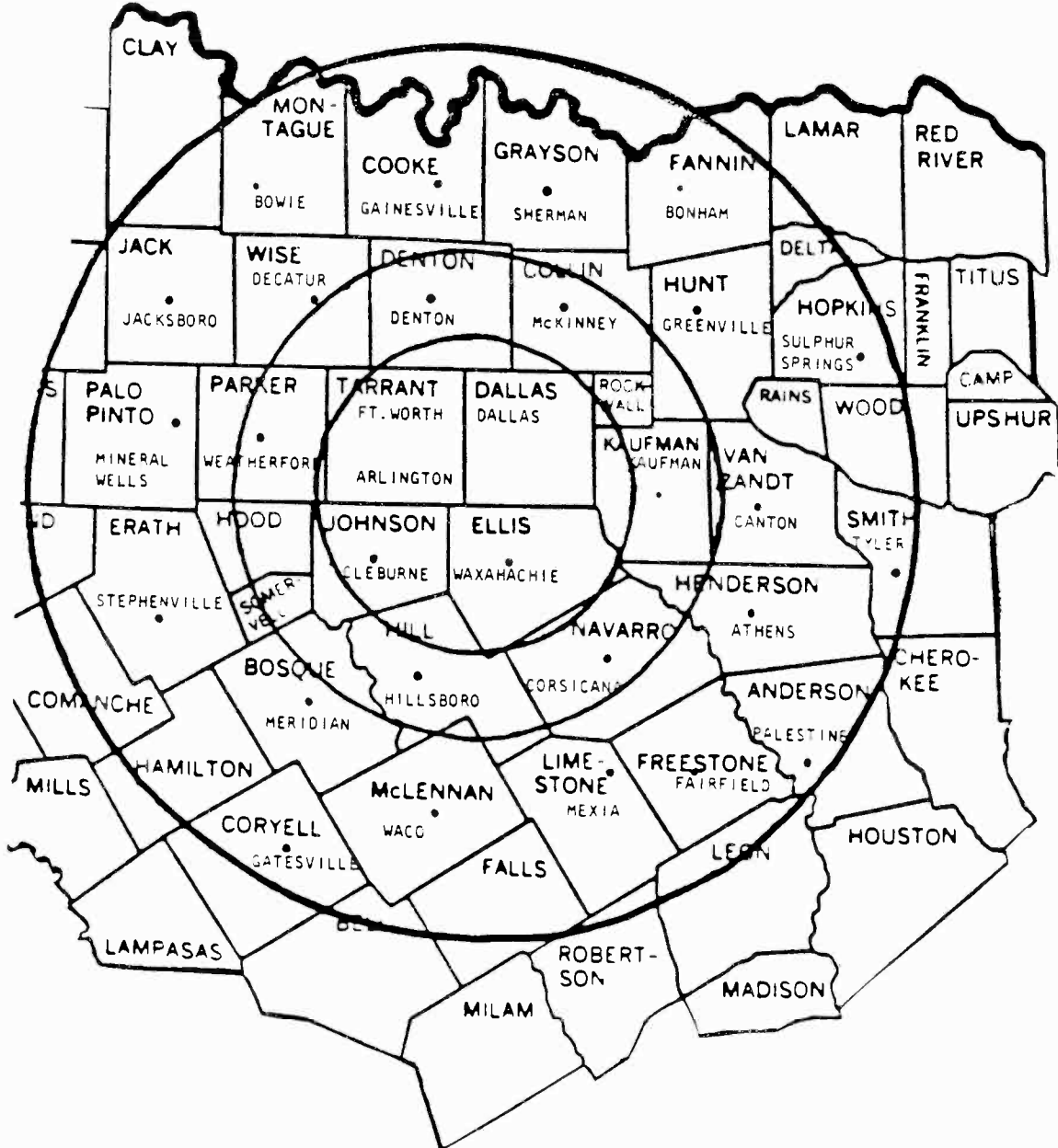
KLIF
AM
COVERAGE MAP



0.5 mV/m field intensity contour as filed with the Federal Communications Commission for 50,000 watt operation of KLIF, Dallas, TX.

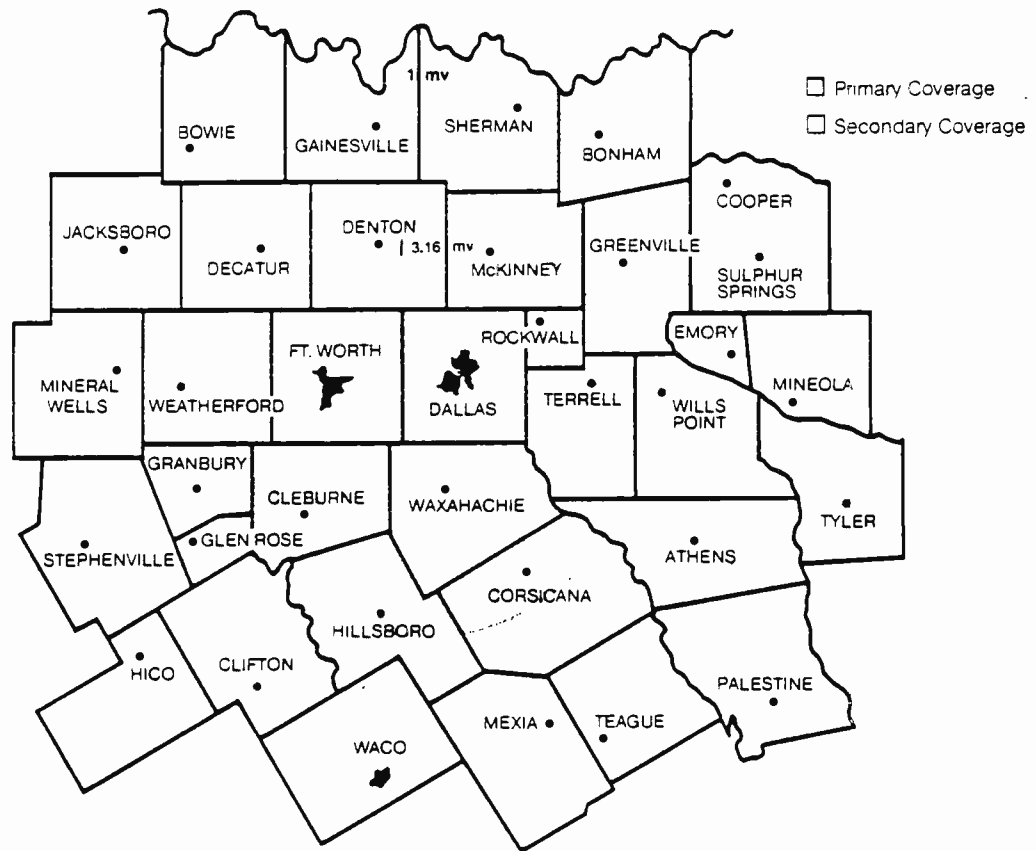
COVERAGE MAP
 KTXQ 102.1 MHZ
 100,000 WATTS
 (HORIZONTAL AND VERTICAL) ERP
 ANTENNA HEIGHT ABOVE
 AVERAGE TERRAIN 1420 FEET

KTXQ



3.16mv/m	
1.0mv/m	
0.5mv/m *	

*On occasion, subject to interference.



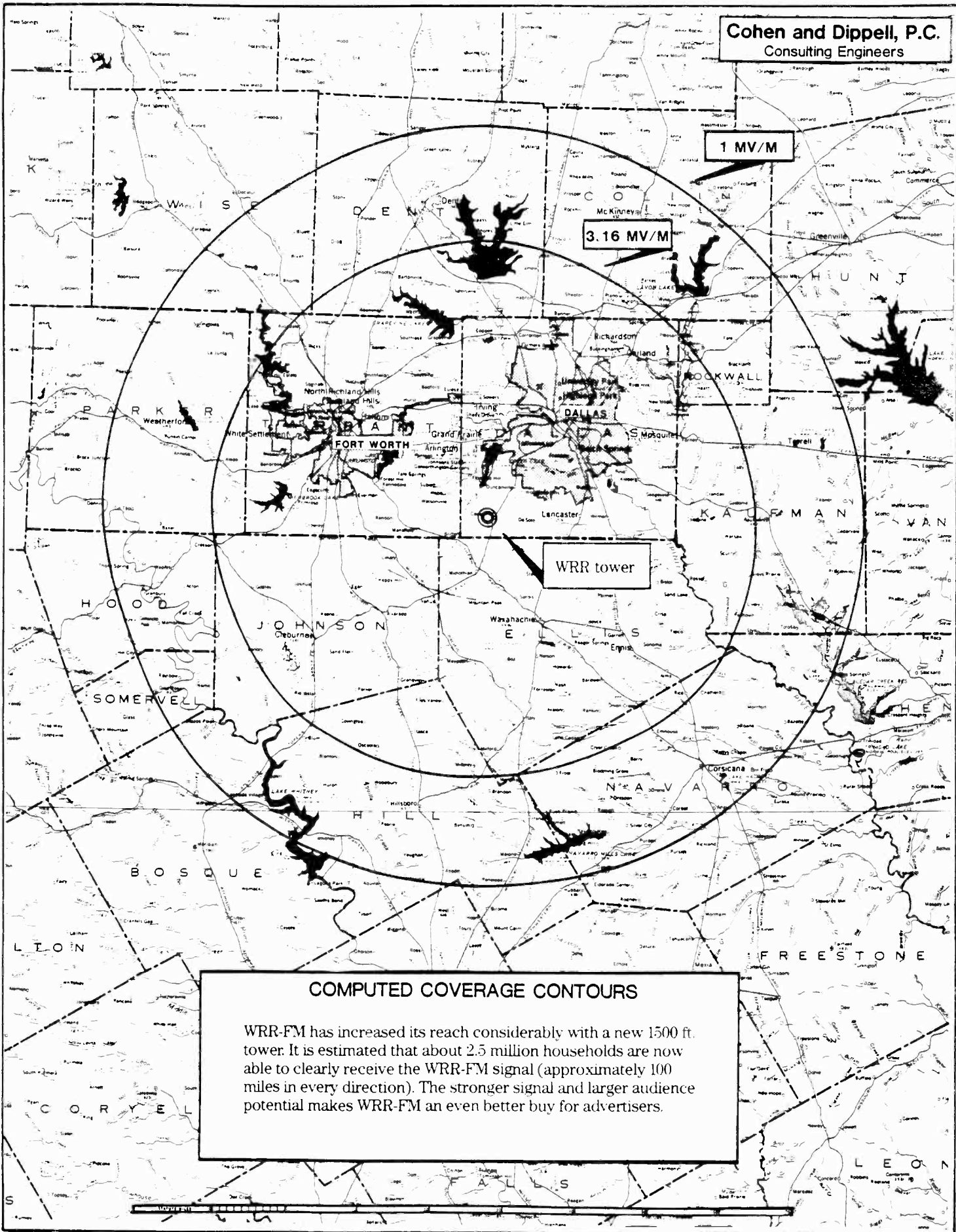
FACILITIES

ERP 100,000 W (horiz)
 100,000 W (vert)
 97.9 mhz, stereo
 Operating Schedule: 24 hours daily
 Antenna Height: 1,680 ft. above average terrain

DALLAS/FORT WORTH MARKET FACTS

Population:	** 3,299,100
Households:	* 152,190
Median Income:	* \$27,284
Median Age:	** 28.8 years

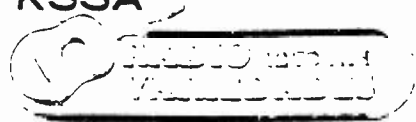
Source:
 *Arbitron Spring 1985
 **SRDS, September 1, 1985



COMPUTED COVERAGE CONTOURS

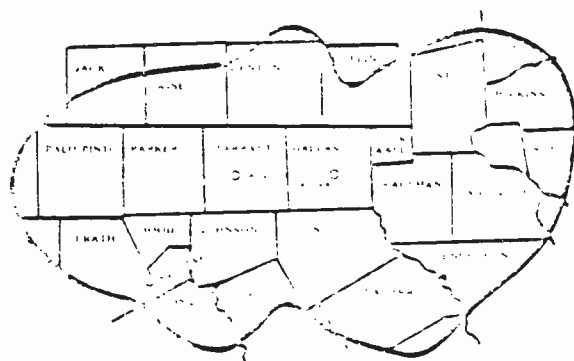
WRR-FM has increased its reach considerably with a new 1500 ft. tower. It is estimated that about 2.5 million households are now able to clearly receive the WRR-FM signal (approximately 100 miles in every direction). The stronger signal and larger audience potential makes WRR-FM an even better buy for advertisers.

KSSA



COVERAGE

**HISPANIC POPULATION
CONCENTRATIONS COUNTY**



COUNTY	1980	1985
	Hispanic Population ('000)	Hispanic Population ('000)
Bosque	0.7	0.8
Comal	7.2	9.5
Dallas	154.6	186.8
Delta	0	0.0
Denton	6.4	8.6
Ellis	5.8	7.1
Erath	0.9	1.0
Henderson	0.6	0.7
Hill	1.4	1.6
Hood	0.5	0.6
Hopkins	0.4	0.5
Hunt	1.3	1.5
Jack	0.1	0.1
Johnson	2.8	3.7
Kauffman	1.7	2.1
Navarro	1.5	1.7
Palo Pinto	1.4	1.4
Parker	1.4	1.6
Rains	0.1	0.1
Rockwall	0.5	0.6
Somervell	0.3	0.4
Tarrant	67.6	83.0
Van Zandt	0.6	0.7
Wise	1.3	1.8
Wood	N. A	0.3

KSSA 1270 AM
100 N. Central Expy
Suite 101
Dallas, TX 75201
214-339-0822

Source: U.S. Census Bureau, 1980

ECONOMIC INSIGHT

A candid interview with one of radio's "money men" exploring the financial facts behind today's transactions

Regarding this aspect of the industry, Mediatrix subscribers range from sophisticated owners to neophyte air personalities. Consequently, we will rely on your input in reaching a mean level for the types of questions asked. Your feedback is important to your satisfaction with this feature.

Additionally, we will strive to simplify and explain any concepts or terms not common knowledge to all radio professionals. While this undoubtedly will be tedious for those financially based, it tends to clarify much for the growing group of employees--especially talent and programming people-- who may aspire to ownership, but have little or no background preparing them for it.

ECONOMIC INSIGHT: Bob Sillerman

While it's obvious that Bob Sillerman is deeply committed to radio, the most outstanding feature of this young man (Sillerman, 38, was born on April 12, 1948) by far, is his uncanny ability to make money. The specialty marketing company he formed while in high school (geared toward helping various businesses get a better handle on the youth market) and continued through college (Brandeis), netted him a hefty profit upon its 1971 sale.

Sillerman's insights into marketing were certainly not hampered by his parentage-- his father being the founder and president of the Keystone Broadcasting System (designed to supply some 2,000 small market stations with programming, Keystone today has evolved largely into a rep firm), nor was he unaware of radio's potential.

And in 1978, after seven years spent on increasing the proceeds from the sale of his marketing concern through well planned investments, Sillerman embarked on his first broadcast acquisition-- in partnership with Cousin Bruce (Morrow), the WABC jock to whom Sillerman regularly listened while growing up.

The closing of Middletown, N.Y.'s WALL/WKGL in 1979 marked the beginning of Sillerman-Morrow which would go on to acquire WRAN (Morris Co., NJ) in 1980; WJJB (Poughkeepsie) in '81; WATL-TV (Atlanta) in '82; WHMP-AM-FM (Northampton, a suburb of Springfield, MA) in '83; and Cape Cod's WOCB/WRZE in '84.

It was the 1985 sale of WATL-TV which marked the end. The underdeveloped UHF channel 36 was purchased for \$500,000 terms and sold three years later for \$30 million cash, presenting the duo with a major problem. If Sillerman-Morrow were to stay in business, Bob and Bruce would be facing double taxation (first on the income to the corporation and again on their personal returns once dividends had been issued). By liquidating the company, the pair paid capital gains taxes only-- saving them both a tremendous amount of money.

From the breakup of Sillerman-Morrow, Sillerman purchased the Northampton combo personally and joined forces with Bill Magee (a senior VP at Barclays who was Sillerman's former banker) in the formation of what likely was the first investment fund dedicated to broadcast acquisitions, Sillerman-Magee Communications Management Corp.-- which is still active today.

Set up to provide mezzanine financing and equity participation, Sillerman-Magee is already involved in over 50 properties, and according to Sillerman, the company is far from fully invested. "We're looking for opportunities and operators all the time," he notes. "People who want to build businesses, who need guidance in financing, and money. People who can provide us with a reason to believe they'd be successful as a broadcast operator. Many times that's somebody who's already involved in ownership who wants to expand but based on some restrictions on their current financing or lack of available money, they just can't take advantage of an opportunity and need new investment from outsiders. Many times it's people who have never owned before, but have operated outstanding facilities."

That last group of people-- successful operators looking at an initial investment, often wind up involved with less than appealing terms solely because they don't understand their own clout in today's transactions. To Bob Sillerman, people resources are the primary concern. "The first thing I look at is the people who are going to manage and operate a property. There's no question about the fact that a deal has to make sense economically, and it must be viewed as a complete package, but one of the strengths of us at Sillerman-Magee and me in particular, is that I'm not a banker and I didn't come from Wall Street. I'm a broadcaster and I don't need to see three million dollars trailing cash flow and be willing to pay ten times that, or whatever the current multiple is. If the story makes sense and we think that there's overwhelming reasons to believe that we're going to achieve numbers, then while the past is important, our attitude is always, always focused on the future. What goes into that focus is an analysis of the technical facility, of course the history of the station, the format, the competition, but foremost, absolutely foremost, is the management."

Sillerman's views mark a sharp departure from the traditional values on which loans are based, as well as the thinking of some of his broadcasting peers. Bob Price for instance sees cash flow as the paramount, if not only, factor in an investment (see Vol. 1, No. 1-- Feb '86 Mediatrix Monthly for Price's views), allowing for a maximum multiple of eight on radio. Sillerman finds it significantly less important and considerably more variable. "I think that to make a categorical statement that you won't pay more than 7 or 8 times just doesn't pay attention to the reasons behind the cash flow," says Sillerman.

In looking for suitable operators and facilities, Sillerman stumbled on an opportunity he could not pass up. The Doubleday properties in Detroit, Minneapolis and Denver were for sale at an extremely attractive figure. While Sillerman's initial plans did not call for his involvement in the day to day operation of a broadcast group, the potential of the Doubleday stations lured him "out of retirement".

Purchasing WLLZ, Detroit; KDWB-AM-FM, Minneapolis; and KPKE, Denver (for under \$30 million as well as Metromedia's KHOW which was bought from Doubleday six years ago for \$15 million and available to Sillerman for \$11 million), the Sillerman Communications Group was formed. While Sillerman set out to find the operator he coveted; former Malrite president Carl Hirsch had announced his purchase of Los Angeles' KJOI.

The \$44 million dollar price tag on KJOI's acquisition caused Hirsch and Sillerman to discuss financing options. From those discussions came Sillerman's resolve to merge the newly formed Sillerman Communications Group with Hirsch's entity, Regency Broadcasting, into the new group to be known as Legacy.

"Obviously I had planned to bring someone on board, but I didn't know who it would be," remembers Sillerman (rumors at the time of the announcement had Doubleday president Gary Stevens a contender-- infact there was some speculation that the price was particularly favorable because of that possibility, ironic in that Stevens' well known rival, Carl Hirsch, ultimately got the post). "I was introduced to Carl in my role at Sillerman-Magee, and it doesn't take many conversations with somebody like Carl to realize that he is the best person to run this group. Operationally, I knew he could maximize these stations and with just what's happened in the first 30 days since we've taken over, that of course is true."

Since Legacy's takeover, Doug Brown has been named VP/Group Operations for the chain as well as the VP/GM of the Minneapolis properties, while another bit of irony comes in the announcement that Steve Keeney was named VP/GM of the Denver combo. It was Keeney, a few years back, who resigned his GM post at Jefferson Pilot's KIMN/KYGO to accept Hirsch's offer to manage Malrite's Denver properties. But just prior to moving across town, Keeney had second thoughts and chose to remain with Jeff-Pilot amidst much mashing of teeth-- Hirsch's mostly. KIMN PD Doug Erickson leaves with Keeney for the Legacy outlets.

While more conservative operators see the KJOI price tag (at ten times cash flow) as high, and secretly wonder about the sanity of Infinity's decision to pay \$45 million for Pasadena's KROQ-- a facility with numerous signal problems, Sillerman has a different perspective.

"The published reports on the KROQ sale has Infinity paying somewhat more than ten times cash flow, but recognizing what they as operators can do-- they're fabulous operators entering a fabulous marketplace-- they paid what they needed to in order to have the opportunity to succeed. And I don't have any question that under their operation the station is going to cash flow five, six, and seven million dollars in the very short term which is going to make their purchase price look low.

"Infinity as an operating group is not one to spend money carelessly. They've been very shrewd in their acquisition program, and they'll do what it takes to win at cash flow. If you look at their stations, they routinely out perform their audience shares. They're good competitors. The type of people you want in the business. And I don't think you can make an arbitrary statement about what you would or wouldn't pay for a property. If you have a station that last year cash flowed \$3 million dollars and should have cash flowed \$4 million this year but the station manager quit and several other things occurred which resulted in the cash flow falling to \$2 million-- does that mean you'll only pay \$16 million for it (8 times cash flow)? If it does, you're not going to be able to buy it because people will understand that the near normalization of that station is going to get it up to possibly \$4 million."

And more and more, financial concerns are understanding the ramifications of a cash flow business; making money widely available to broadcasters for the first time. "Lenders have realized that radio is infact viable, that it's not going anywhere. It's beginning to have alot of the same appeal and same positive attributes that television has. In the past, television has been an easier business to lend on because it has generally been dominated by people who could almost be considered balance sheet borrowers."

(Balance sheet borrowing can be compared to buying a home-- if a house is worth a hundred thousand dollars a lender knows that if the borrower is supplied with \$60 thousand, even if the interest isn't paid, the lender can at least sell the house and reclaim his capital. In essence, balance sheet borrowers have assets at least equal to the loan. The opposite scenario takes place with a cash flow borrower such as radio, where the price is based on the amount of net income. In other words, the lender determines the amount of debt a borrower should be able to repay based on the business' cash flow. Needless to say, in theory there is a bigger risk involved in lending on cash flow than fixed assets.)

Financing for cash flow businesses-- radio in particular, has become more attractive, says Sillerman, "for the same reason all broadcasting has. Simply, the long overdue lifting of some of the restrictions inherent in broadcasting have permitted it to become a real business. For instance, the rule that prohibited somebody from selling a station in under three years was a tremendous detriment to it as a business because it did not permit the risk capital to enter-- if somebody succeeded and did a good job, investors had to sit on that growth and were not able to redeploy that money for three years.

"The lifting of the 7-7-7 rule obviously had an impact. Clearly it gives good operators the opportunity to acquire additional stations, which of course created a seller's market to some extent; but basically it all points to lenders recognizing cash flow and recognizing that radio stations should trade in multiples comparable to tv stations. Of course, there's still a gap, but it's closing all the time."

While financiers may recognize cash flow's viability, it still remains that senior lenders such as banks are reticent to loan beyond five or six times cash flow. Since sales routinely are topping, if not doubling that figure, buyers are likely in need of additional funding, which is where a company such as Sillerman-Magee enters into the picture.

"On behalf of a client, we will raise all the necessary capital. We'll work with them on senior debt (bank financing), securing the next layer of investors if necessary, and of course we'll invest our own funds," explains Sillerman whose firm receives both an equity position for the capital they invest and a cash fee (based on an extremely small percentage of the overall deal) for the arrangements they make. "There's a variety of ways to finance a purchase and we work with the buyers on an individual basis."

While there are some similarities, the difference between Sillerman-Magee's focus and that of an investment banking firm is "that investment banks generally don't invest their own money. They'll go out and raise the capital and often times for an equity slot may come to people like us."

But Sillerman-Magee (while a growing concern beyond radio-- right now the company has letters of intent to fund eight television properties) is just one involvement for Bob Sillerman. Legacy, of course, is another. Beyond that, Sillerman's interests include Television Programs Of America (which purchased Gene Autry's Golden West Television Productions in March and is anticipated to acquire other film companies and tv syndicators); and a number of investments housed in his New York offices. Rather than have the receptionist answer the phone with a 3 minute title, Sillerman recently switched the greeting to "The Sillerman Companies".

And where does he see "The Sillerman Companies"-- Legacy, specifically, in ten years? "Wait a minute let me ask Carl... I can't believe it, he's giving me a straight answer!," says the astonished Sillerman who is unable to contain the anticipatory excitement he feels for a major deal the company is hoping to solidify and announce in the next few weeks--"I can't believe you haven't heard the rumors (about Legacy's acquisition of a major broadcasting related acquisition)," he remarks as he relates Hirsch's ten year prognostication.

"He said he 'sees Legacy at the forefront of the industry being perhaps one of the three or four preminent broadcasting companies including networks-- and preminent means not just best but largest.' I think that certainly Sillerman-Magee is into software in television programming and we're looking at radio programming. Obviously we're operators and while the core business is broadcasting I don't think that our attitude is to be in a technology driven business. Anything related to broadcasting is something that we'd be interested in. But ten years is a real long time for two characters like Carl and me."

POSITIONING FOR PROFIT

George Johns on Reverse Psychology

AC in the '80s-- an opportunity to fill a new demographic void

Positioning For Profit featuring FairWest's George Johns

There's a general consensus of opinion these days: radio is ripe. Ripe as it was when television encroached on its space, producing the genius of top 40. Ripe as it was in the '60s when Bill Drake's Boss Radio streamlined that approach. Ripe, as it was when FM came into its own not that long ago-- first with the underground sounds of the summer of love; then with the more mass appeal stance of the Bartells and such; and later with the unprecedented success of the new MOR: the AC sound of the KVIL's.

Since KVIL hit it big over a decade ago-- big in the ratings, bigger in billing-- it has become the role model for countless outlets striving to attract what had become the key demo-- the 30 year old female. But how was she chosen? And is she still a good choice today? George Johns, instrumental in the building of KVIL finds that the answer for the future is no different from-- yet diametrically opposed to-- the past.

"I guess the only way to explain what I see happening today is to go back to the origin of adult contemporary, as I knew it in Canada," says Johns, a Canadian citizen who began his radio career in his home town of Winnipeg as a gopher for Jim Hilliard.

Moving from Winnipeg to Ottawa, Johns worked for the CHUM Group, programming CFRA-- a station which was ultra successful, before, during and after Johns' tenure. "Then I moved to Toronto to a station (CFTR) that was absolutely nothing. And as I'm listening to the market-- it's the largest in the country; the New York of Canada-- I'm noticing that everything I'd ever done was already covered two or three deep. What I had to figure out was a way to reach adults with hits-- that was the only thing I could find not being done. Everyone who was adult was playing Tony Bennett, Frank Sinatra, Steve and Eyde. It really was MOR, and it hit me on a personal level. At that time, in 1972, I was 30 and I figured I was an adult, finally; and I didn't like that music. There had to be more people out there like me, right?"

The problem was clear cut, but the solution proved more difficult across the border. "In Canada, you have to register your format, you can't just decide tomorrow that you're going country. You have to apply to the CRTC (the Canadian equivalency of the FCC) and then they meet and either allow you to change or tell you to forget it." Normally the process is one which takes months, with lawyers on both sides. But Johns, having just come from Ottawa, did the unthinkable. He, a programmer, got on a plane and showed up at the CRTC. "I think it was the first time in Canadian radio history. I went in and met with the guy in charge of programming and explained that I didn't want to change the format. I wanted to remain an adult station. My dilemma, I told him, was that I was an adult and as an adult I was being forced to listen to music my parents liked. There was no radio station in Canada for me or my wife, and I said it was a total injustice.

The CRTC official asked Johns what he proposed and George explained, "There are popular records out there that appeal to adults and there are popular records out there that appeal to teens. I have no interest in teens. I want to take the records that I feel adults like and play those. He said, 'How do you know what records to play?' and I told him that's why I'm the artist. However I do it, I have to figure out what records they are and I can tell you now that they're not Tony Bennett, Ray Conniff, Percy Faith. It's none of those. And he said, 'You know Mr. Johns, I'm going to tell you something. We love to meet with you programming people because everytime we have a question about programming we try to talk to the program director and the station owner sends us a lawyer instead. Now if you think we're going to talk about programming with a lawyer, you're crazy. We send our lawyer. So our lawyer and your lawyer decide all these rules. It's not us or you. --Mr. Johns, good luck with your format.'

"So I went back to Toronto, changed the format to this-- the first adult contemporary that was ever done and the whole industry goes crazy because they think I've lost the license. There was no formal announcement that I was applying to change the format. There was no hearing or any of that. Our license hinged on us being an adult radio station, so all I was doing in Ottawa was telling them what I was going to do to serve adults. What nobody realized was I wasn't changing formats. To their ears I was playing the hits. They didn't realize the difference between teen oriented rock and roll and hit music."

CFTR's first book more than vindicated Johns. "It was incredible, great adult demos. I had barely begun to build the station when I moved to Indianapolis in April of '73 to rejoin Jim Hilliard, which was really a humorous story. When I first met Jim I was in a band and he was an MC and I wound up working part time at the radio station (CKY) where he was PD. CKY was inspirational for me because so many Americans were working there-- Chuck Riley, Gary Todd, Hilliard. Compared to Canadians who are very conservative, Americans have a real show business approach.

"A year and a half later Hilliard and the guys he brought with him went back to the States and left me with ordinary radio again. So I'm building my career in Canada, and years are going by and Jim, for some reason, liked what I was doing. In 1966, he wound up at WFIL and tried to hire me as production director (an impossibility at the time due to Johns' non-American status). That's when the procedure to get me into America started.

"By the time I could get over the border (1973) I was a station manager at CFTR. But the whole time as I'm going through my career, CKY made such an impression on me that I kept thinking, this is nothing, I'm going to be back with Jim someday.

"So now I move to Indianapolis and I'm sitting around for a week waiting for Jim to tell me what to do. Jim finally calls me in one day and when I told him I was ready to implement whatever he had in mind he said, 'I didn't hire you to implement my stuff. I hired you to do yours.' I was stunned. He said, 'Don't you understand I don't do programming anymore. I hired you hoping you had the answer. I don't have it.'"

The reluctant Johns was faced with new realities, namely Indianapolis' WIBC and WNAP; WVBF in Boston, and a Dallas property KVIL-AM-FM which the company (Fairbanks) was in the process of acquiring. "I figured if this was going to be my show, the only thing I believed in was the new thing I was starting in Toronto, so I began to make IBC more like that. NAP was album oriented, I started adding more hits. And finally I went down to Dallas.

"At that point, Jim wasn't ready to get serious about KVIL, we didn't even have a budget for it yet. Jim bought it because it was a good buy and he saw the future in FM but he, at that point, was more concerned with WIBC. About the only thing he told me was, 'By the way, Ron Chapman is the operations manager. He used to be really big as Harrigan on KLIF, working for McLendon, had tremendous ratings, very talented guy.' He warned me, 'Don't take him at the first listen, give him some time before you make a decision.'

"The thing I started noticing as I listened to the rest of the market was that everything I was hearing was male oriented. Radio was done by men, for men. The AM dial was news, top 40, country and western. The FM was hard rock, and of course beautiful music, so I began to think about what I did in Toronto. There was a big hole for that approach, but there was an even bigger hole for adult contemporary slanted towards females."

Figuring out the music was almost a comedy. "I already knew 30 year olds didn't like Percy Faith, so that part was easy. To determine the right hits, we went out and bought every record that made the top ten in the last 20 years and put them in a room. I just started listening saying, I can't see a woman liking that, or that, or that.. and in went the format. It sounded pretty good, but we decided to refine it further. We hired this house wife-- if you can believe that. It must have been somebody we met in a bar, this is January of '74, long before research. We told her to just go into the studio and take out any records she didn't like. What I discovered a long time before was that everybody knows what they hate. They don't have to hear it. They know the title, they know the artist. To this day I still don't know what that lady picked. She just threw them in the garbage and we threw the garbage out. I didn't want to know, because I knew if I saw them they'd be my favorite records and I'd put them back in."

Beyond music, Johns began to get to know the fairer sex, figuratively at any rate. "I really started listening to women and hearing what they really hate about radio. They hated sex drugs and rock and roll (a generalization, but one which has consistantly worked well for Johns). So we designed a radio station around their likes, the station becomes through thousands of other things and thousands of other people, an incredible radio property, one of the biggest in America. End Of Story.

"All of a sudden one day I woke up and thought, 'probably nothing to do with KVIL,' but I just noticed that all radio stations are for women now.' In January of '74 I thought at least 3/4 of all radio was aimed at men. Now I listen and I think more than 3/4 of it is aimed totally at women."

The revelation actually came a bit more slowly. "I'm a big fan of movies. I truly believe that behind every script is an editorial opinion. I think writers use movies to get their thoughts through to the public. If that's true, then it follows that movies are affecting people on some level, changing their lives to a degree. So if I'm going to be any good at picking records or predicting tastes, I've got to see a few of these movies. Well, what I started noticing about a year ago was all the Rocky movies, the Rambo movies, and I started saying, 'Wait a minute, these are not movies that women go to, yet the place is half full of women.'

"Around that time I was back in Indianapolis on business, and I stopped to see my friends who are mostly doctors and lawyers in their 40s and I find they're not listening to WIBC anymore. They're listening to this AOR station--WFBQ, and I'm saying 'You're listening to what?' And they tell me about the morning team adding they hate the music, but they love the content so much they're putting up with hard rock to hear it. These were the guys who when women's lib came up a decade ago, would just shut up. And now here's a station that's almost anti-women's lib and they're all listening. And if you look at the ratings, WFBQ's got incredible adult numbers. They've actually got a shot at beating WIBC.

"Suddenly a lot of things are falling into place. So once more I went up and down the dial, ths time trying to figure out what there was available for my friends, and it's no wonder that they listened to AOR. There is no adult radio for males-- unless you call all news as such. So I started saying to myself, 'What if I did KVIL in reverse?'"

To understand that philosophy, it's important to note that while females were the target, the KVIL goal was a 60% female, 40% male mix. "In January of '74 the average 30 year old female was married with two kids. She was becoming assertive and aggressive. She was trying to be something, and her husband was willing to placate her by allowing her to control at least the entertainment part of their lives. The male was busy chasing his career and the female decided what movies they would see; what records they would buy-- if any; the radio station they listened to; tv they watched.

"Once I became aware that women were controlling the entertainment in 1974, I realized if I could get them, I'd wind up with the men. And that's what happened. KVIL wound up with 60% women, 40% men. What that 40% represents to me is the fact that the male overheard what his wife was listening to. ARB does not ask what you like. It asks what you've heard.

"As you know the population is much different than it was in 1974. Arbitron hasn't caught up with the truth yet-- but the truth is that the bulk of the population is between 35 and 44. Not 25-34 which the Arbitron estimates still contend. I believe those estimates are incorrect and I think a year from now they're going to change. And when they do, you're going to see a whole group of radio stations appealing to 35-44 suddenly jump up two points in the book. And everybody's going to say-- 'Jeez, what did they do, run billboards, or tv? And it's going to have nothing to do with anything they've done.

"That's what happened with KVIL. When we were first in the format aimed at 30 year old women, we were limping along because Arbitron was still emphasizing the 18-24 year olds, which was totally incorrect. One day they decided that more people were between 25 and 34, and suddenly KVIL went up five points with everybody in the country trying to syndicate the contest we did that year which of course had nothing to do with it. We had the same amount of people, they just were weighted differently."

So Johns sees his present target as the 35 year old male. In that, he is not unique. The concept that males are underserved is being addressed by such formats as "classic rock", and consultants like John Sebastian. Even Johns' longtime friend Jack McCoy is targeting men.

"I think Jack is trying to take advantage of what Arbitron is saying is still correct demographically. Consequently, he's using an AOR approach. I'm aiming a bit older, and I think the older demos that AOR radio is seeing come from men, who if they hear another Bread record, or Lionel Ritchie, are going to throw up. They can't take it anymore. Neil Diamond, Barry Manilow, men were putting up with it before but now they hate it. And as you listen to the radio you find there's no alternative aimed at them.

"So when you look at the rating book it leads you to believe that AOR is attracting older numbers. I think it's because there is nothing else for these people. Should you give them an alternative, I don't think they'll stay with AOR radio. And I believe you'll find that to be especially true when Arbitron revises their population model."

Johns also contends the long term answer will not be found in 'Classic Rock'. "How many people are referring to the movie 'The Big Chill' and the music in it as what you should play? The music in it was great, but I'd like to point out that the movie centers around a weekend. (Not to mention a highly emotional weekend, provoking nostalgia.) After they went home, the message I got was that life returned to normal, they put the funeral behind them, and they probably never listened to those songs again. I don't think the answer is oldies."

While Johns sees the music centered around current titles, he's careful to point out that the 35 year old male (or female for that matter) formed his musical taste years earlier, and thus is not likely to embrace the newer sounds which appeal to later generations. "Somebody jokingly called it 'Rambo Radio' which is not a very good description, though we're definitely aiming at the male target using adult hit records."

It's a fine line, and George sees it best drawn with content. "It's not the adult contemporary you're hearing now with different music. With females, you can roll a bunch of music and entertain them. Males-- you've got to arm them. It's got to be a foreground approach. Men aren't going to give up the things they're getting from radio now. News is important. Most men are career oriented, they need to be armed with information when they go to work because they want to be the president of the company. Your news better be the best in town."

"The 35 year old male is an interesting animal. He's become a little more assertive. He was wimpy five years ago but now he's speaking out. I feel in America there's a whole backlash. I may be wrong but I see the male standing up again. He's been quiet, but I don't think he bought anything. He just shut up. Men are still peacocks and they still think they rule the world. They never gave that position up, and now they're once more starting to be vocal about it."

It's possible that Johns' viewpoint might be offensive to some, but history proves that his contentions mirror the attitudes of his audience. To be sure, all women are not uninterested in news, all men are not striving to achieve career status. But Johns deals in bulk numbers, ignoring sensitivities in order to define the realities that bring ratings.

"The format should be 60% content. You don't have to dwell on it but you've got to orient yourself to the fact that 35 year old males aren't listening just for music. You have to give them everything they need, and play some music they like. The bottom line is you've got to end up with 60% males and 40% females-- with the females listening because they overheard what the male turned on. Now she's tolerating it the same way the men tolerated radio a decade ago.

"With KVIL we had to give the man some incentive to listen, we couldn't be so sugary sweet that he'd turn it off. Now we can't totally ignore the woman. We can't be so macho that she'll turn away. And that's the trick."

Johns was going to unveil the concept on WMET, Chicago. "The station was perfectly set up to go in that direction. I spent a year putting the research together." But before Johns could implement his plans, the ownership agreement changed (for details on Johns' exit from WMET see last month's (Mar. '86) Mediatrix Monthly). "So guess what WMET is going to do?" he muses good naturedly about the station's plans for male AC. "Of course there's no way anyone could get inside my head and figure out how I was going to do it. It's a different book-- same title.

While Johns is somewhat reticent to discuss specific chapters in his book, he sees the ideal morning man in several people currently on the air, "with a modified approach. He's got to sound like he knows what 'up' and 'down' means. He doesn't have to spend a lot of time on it, because a lot of 35 year olds don't have stock, but everybody can relate to, 'stock market's going up, gas prices are going down, things are looking good.' Scott Shannon could deliver that line. Larry Lujack in his prime had an arrogance that would fit. Chuck Riley, when he was at WIBC would have been perfect. He was opinionated, funny-- if you cleaned up the way Riley talked in the halls, you'd have it. I'm hearing the voices on several stations, the thinking just needs to be adjusted.

Johns is in the process of executing the concept, but he won't reveal where or how. "If I do, someone will dissect it before I even get it done." But as if on second thought, he adds, "I'm not too worried about the instant radio thieves right now because it's still an experiment. Have you ever tried to convince someone in radio to try something unproven? I think that's half the reason I got into ownership, so I wouldn't have to beg people to do what's right. Now when I feel a need, I can take advantage of it. And when it works, I won't have to hear the part about how they believed it all along."

George Johns can be reached at (619) 454-3202

FIND FILE

This feature is designed to acquaint the industry with lesser known but highly talented broadcasters from all market sizes, focusing on those involved in the creative processes of radio.

Most of the individuals highlighted here are working. Their selection is not based upon their current availability. Some may be seeking new opportunities, others are not willing to make a move at present. All are dedicated professionals of whom you should be aware.

You hear it often. It's become an anticipated lament. The sound of another program director wailing (often to himself) 'Where are the up and coming talents? The bright young jocks who simply need more air time and guidance to be something? Why can't we find fresh new voices?'

FIND FILE

featuring the hidden talent of Greg Dardon

"I always liked music. I had a drum set. When I was small I tore it up, so I figured 'you're not going to be a musician so you might as well talk about it for a living' so I went that route," explains Dardon. Listening to him recount his early love of radio from doing the weather on the air as part of a Jr. High School career day to staying up late at night to pick up the distant strains of WLS and one of his biggest influences, John Landecker, it seems as if Dardon-- still in his 20s-- would be more at home in an earlier generation.

"It seems to me that talent wasn't always restricted to morning drive. When I got my first professional radio job (at upstate New York's WRUN in Oriskany during Dardon's last semester at Herkimer Jr. College) one of the jocks dubbed a copy of an aircheck of Landecker for me. I still listen to it, and it's obvious from that one tape that he was one of the all time greats. He was just on it. And he did nights.

"Frankie Crocker did afternoons. I had heard about him for years but it wasn't until our radio/tv class took a field trip to New York that I'd experienced his style. First thing I did when we got in the hotel was turn on the radio, dial around and there he was-- just as smooth as butter, I just sat back and relaxed. He really impressed me. I figured the only way that you're going to get better is to listen to people better than you. That's just common sense. I later listened to Bob Wall at 'GCI, Wally Phillips at 'GN-- as much Chicago radio as I could hear.

"And Don Burns was an influence. Infact, WTAE (in Pittsburgh, where Dardon landed his first "lucky break", doing overnights at WAMO-FM in 1980) had one of the best air sounds I think I've ever heard. The news, the jocks. Jim Quinn on middays and then Don Burns-- I admire his style and delivery as much as anyone I've heard, and again he wasn't in morning drive. I think restricting talent is ludicrous."

Another one of his pet peeves is typecasting. Talking to Dardon, his diction and delivery belie the traditional thoughts about black announcers. He's smooth, hip and colorless. "When I was at WAMO, all my friends were telling me, 'Gee you sound white'. I used to take it as a compliment until I realized that they were really saying that in general black people don't know how to talk.

"At VOI in Toledo, (where Dardon did mornings from '82-'84) it was a black station and people used to call in and say 'Is he white?'" To be sure, Dardon sounded worlds apart from the typical jive jock. Color aside, his wish was not to fall into the trap of being typecasted. "I used to tell the jocks at WVOI, look when you're watching network news and the anchor introduces a story from a reporter, you hear his voice behind an actuality. But it isn't until he does a stand up at the end that you find out if he's black or white. Until then, everyone's from Iowa. It doesn't make sense to limit yourself by sounding regional."

Acting on his own advice, Dardon's desire was to exit black oriented radio for more mass appeal formats (and dollars). Two years ago Viacom provided the necessary conduit-- overnights at Memphis' WRVR.

Today, Dardon is both thankful and frustrated. Grateful for the opportunity to work with Viacom, pleased with the treatment he's received, but ready to move forward-- out of overnights and into a situation where he can improve his skills.

A listen to his tape shows great promise, raw talent waiting to be directed. His delivery of the endless liner cards is somewhat forced (as if he's trying his darndest but just not able to become one of the nameless, faceless), yet underneath a quality exudes. You might have to listen closely to hear it, but he's got something. The illusive something that star makers love to hear.

Reaction to his production skills is more immediate. Already he's developing a repertoire of voices that are a salesman's dream. "I like playing with my voice, moving it around and challenging it. Ernie Anderson is another guy I admire. Hearing him do a national spot actually gives me a thrill. I enjoy production, but I wouldn't want to do it full time. I'd miss being on the air.

"Ideally, I'd be interested in getting the right on air gig in a top 75, top 50 market where I'd be allowed to get in there and give it my best shot. Have some fun, do a variety of spots, maybe some commercials on the outside, make a few bucks. I'd be happy.

"I suppose all jocks say this these days, but I wish that more PDs would just once in a while follow their instincts instead of depending so heavily on research. Research today is an important tool, but it's only a tool. If you've got a good staff, you've got to let them go to some extent. Not everybody's a comedian, but if a jock is good at one thing-- perhaps he's more information oriented-- let him talk a bit, as long as he's brief and entertaining.

If you give people a bit more slack I think they'll surprise you with their abilities. They'll develop and in the long run the station will be better off. People can sense a feeling when a jock is really having fun. When the staff is looser and everything is cooking people are inclined to listen a bit longer."

And though Dardon may be too young to recall it, that's the way it was when radio changed our lives two or three decades ago. When a station could mesmerize a generation with a quality that maybe is not so illusive after all.

Greg Dardon can be reached at (901) 795-7258

QUESTION OF THE MONTH

Insight into one of radio's most talked about news items.

Topics are selected from subscriber input, culled from inquiries in general conversation as well as items specifically suggested for this feature.

If there is something about which you are particularly curious, please give us a call at (213) 623-2750.

Question of the Month

Little has been said about the status of the ABC owned and operated radio stations since Cap Cities took over January 1-- what are the company's current plans for them?--- And likewise what will happen to the NBC owned and operated radio properties once GE takes over?

To find out, we talked to:

James P. Arcara
President
Capital Cities - ABC Radio

and

Randall Bongarten
President
NBC Radio

The case at Cap Cities/ABC is somewhat more involved at first glance than the GE/NBC situation, yet both come down to the same issue-- the FCC's current regulations that make it impossible for an entity to acquire both radio and television properties in the same market.

When the ABC/Cap Cities merger was announced last year, ABC owned:

WABC-AM/WPLJ-FM/WABC-TV	New York
KABC-AM/KLOS-FM/KABC-TV	Los Angeles
WLS-AM/WLS-FM/WLS-TV	Chicago
WMAL-AM/WKYS-FM	Washington
KGO-AM/KGO-TV	San Francisco
WXYZ-FM/WXYZ-TV	Detroit
KSRR-FM	Houston
KTKS-FM	Dallas/Ft. Worth

and Cap Cities owned:

WPAT-AM/WPAT-FM	New York
KLAC-AM/KZLA-FM	Los Angeles
WJR-AM/WHYT-FM	Detroit
WBAP-AM/KSCS-FM	Ft. Worth/Dallas
WPRO-AM/WPRO-FM	Providence
WKBW-AM/WKBW-TV	Buffalo
WKHX-FM	Atlanta
WPVI-TV	Philadelphia
KTRK-TV	Houston
WTNH-TV	New Haven
WFTS-TV	Tampa
WTVD-TV	Durham/Raleigh
KFSN-TV	Fresno

Never at issue was the fact that it would be impossible to operate dual radio combos (i.e. WPAT-AM-FM and WABC/WPLJ) in a given market. Consequently properties in New York, Los Angeles, Detroit, Dallas, and Houston were spun off prior to the merger. It was also not argued that the New Haven television property would be sold because of its proximity to New York. A permanent waiver to operate WPVI-TV Philadelphia (much in the same manner as WCBS-TV and WCAU-TV exist) was applied for and granted. Additionally, Cap Cities' Buffalo properties were sold. And the company acquired Plough's WPLO-AM Atlanta. Thus, the Cap Cities-ABC properties at present include:

WABC-AM/WPLJ-FM/WABC-TV	New York
KABC-AM/KLOS-FM/KABC-TV	Los Angeles
WLS-AM/WYTZ-FM/WLS-TV	Chicago
KGO-AM/KGO-TV	San Francisco
WMAL-AM/WRQX-FM	Washington
WJR-AM/WHYT-FM	Detroit
WBAP-AM/KSCS-FM	Ft. Worth/Dallas
WPRO-AM/WPRO-FM	Providence
WPLO-AM/WKHX-FM	Atlanta
WPVI-TV	Philadelphia
KTRK-TV	Houston
WFTS-TV	Tampa
WTVD-TV	Durham/Raleigh
KFSN-TV	Fresno

In addition, Cap Cities continues to own numerous publications including the daily Ft. Worth Star Telegram, which remains grandfathered since the cross-ownership of the paper and the radio properties (WBAP/KSCS) have not changed. Had WBAP/KSCS been owned by ABC prior to the merger, grandfathering would not have covered this arrangement.

Under grandfathering-- which allows properties to operate in accordance with the rules in effect at the time of the commencement of operation providing no alteration has occurred in said operation (i.e. a radio/tv combo owned before the regulations prohibiting such operation were set forth could continue to operate as always providing the ownership remains unchanged)-- it becomes obvious that Cap Cities is able to keep intact those radio/tv/newspaper combos it owned prior to the merger. It is equally apparent though, that radio/tv combos owned by ABC prior to the merger in fact did undergo an ownership change to Cap Cities and therefore are not entitled to special consideration.

In short, the current FCC regulations called for the break up of the newly acquired combos in New York, Los Angeles, Chicago and San Francisco prior to the transfer of ownership. Arguing that it was far too difficult to sell all the properties at one time, Cap Cities applied for-- and was granted a temporary waiver. Under the terms of the waiver, which took effect when the ownership changed hands on Jan 1, 1986, Cap Cities-ABC has 18 months to divest itself of the facilities in question.

While nothing beyond that temporary waiver has been filed, speculation exists that the Cap Cities plan is to try and make the waiver a permanent one. Understandably reticent to discuss the issue, Jim Arcara would only allow that nothing further had been filed and the current plan was to sell off the stations as outlined in the waiver.

Insiders speculate that it is quite likely that permanence will be sought, though the current proposed GE/NBC merger does change the picture somewhat. With GE/NBC likely to take its cue from ABC's actions, the issue is no longer that of a 'waiver'. The word in question now is 'precedent'.

Actions taken by Fowler's FCC indicate that the general feeling by the commission is that many of the imposed restrictions are at best archaic (disbanding of the three year rule, for instance); a positive indication if ABC decides to ask the FCC to rule on this issue. But industry observers agree that a decision of this magnitude would only be made with the implied support of congress, which while also likely, is not a given.

For NBC's Randy Bongarten, "The plan at the moment is to develop plans. We're looking at all options. The waiver request that we've submitted is very similar to the one ABC was awarded and it too says that we will dispose of the stations."

At present, NBC owns:

WNBC-AM/WYNY-FM/WNBC-TV	New York
WMAQ-AM/WKQX-FM/WMAQ-TV	Chicago
WKYS-FM/WRC-TV	Washington
KNBR-AM/KYUU-FM	San Francisco
WJIB-FM	Boston
KNBC-TV	Los Angeles
WKYC-TV	Cleveland

With GE long out of the radio game, the issue in question for NBC is much like the one facing Cap Cities-ABC presently. With the transfer of ownership from NBC to GE, the grandfather provision which has allowed NBC's co-ownership of radio and television in New York, Chicago and Washington will no longer apply.

"It appears that we'll have the same options that ABC will," notes Bongarten. "Whether one of those options is a permanent waiver is still up in the air." And regardless of the outcome of a permanent waiver decision should one be sought, Bongarten sees yet another possibility. With a potentially sympathetic commission (though there is no word yet on whether chairman Mark Fowler will seek reappointment beyond his present term which expires June 30), it's not out of the question that the rules regarding this issue may change prior to the expiration of a temporary waiver.

However, what some see as the major difference between the GE/NBC situation and Cap Cities-ABC has little to do with government rulemaking and everything to do with company policy. From all indications, it appears that Cap Cities-ABC would choose to retain the properties in question if given the option. What GE would wish to do with NBC's owned stations is not as clear cut.

If history were to dictate GE's decision, a sale would be imminent. But Bongarten, who has a unique vantage point by virtue of his current post and his previous position-- as head of GE's radio division, feels the matter is far from decided.

"At the same time GE got out of radio, it divested itself of tv, and cable," says Bongarten whose long tenure with GE culminated in his involvement with the sale process in 1982/83. "Why GE got out of the business probably has more to do with the nature of GE's specific involvement than it does to its general attitude toward radio or television."

GE's radio holdings constituted a relatively small business including FM outlets in Boston and San Fransisco, and AM/FM combos in Nashville, Schenectady, and Denver. "Which is somewhat of a strange combination," says Bongarten. "If you look at what GE has done as a corporate entity over the past several years you'll see them clearly established in certain fields, holding major if not dominant positions in their various marketplaces. I don't think that GE's former radio company could have achieved that kind of a position. But that is not to say that NBC will not afford them that opportunity."

While it's possible that GE will seize the opportunity to build a dominant group, speculation also exists that the current economic climate for radio, thought to be the largest seller's market to date, bringing prices unfathomed four years ago when GE sold its communications holdings, will represent an equally if not more attractive opportunity. As Bongarten said, the plan right now is to develop plans.

Jim Arcara can be reached at (212) 421-9595.

Randy Bongarten's number is (212) 664-2364.

EDITORIAL VIEWPOINT

Payola -- top ten with a bullet.

Retired from the list nearly 30 years ago, this oldie topic is back in power rotation once more-- though its doubtful that documentation will produce a valid hit.

NOTICE!

STOP

Help Save The Youth of America
DON'T BUY NEGRO RECORDS

(If you don't want to serve negroes in your place of business, then do not have negro records on your juke box or listen to negro records on the radio.)

The screaming, idiotic words, and savage music of these records are undermining the morals of our white youth in America.

Call the advertisers of the radio stations that play this type of music and complain to them!

Don't Let Your Children Buy, or Listen
To These Negro Records

Payola in the '80s...

yet another opinion

Payola is back. If not in reality, certainly in the minds of reporters and a smattering of lawmakers, most of whom seem "frustrated" (the word of record from some investigations) at their inability to prove their contentions. It seems to us that those involved with uncovering payola's return (or the possibility that it never went away) are looking for something that does not exist (and may never have) in the neat and orderly form that some imagine.

In 1984, the House Subcommittee headed by Michigan's John Dingell reached only two conclusions. Paper adds exist. And paper adds are legal. (Payola regulations address compensation for what is aired-- since "paper adds" by their nature are songs which are reported to the trades as aired-- but in fact are not heard on the station, such practices would not fall into the payola category.) It is possible that IRS violations occur, if money has been received for such purposes and is not reported on the recipient's income tax records, but the matter is clearly not an FCC concern. Nor are the potential questions of integrity and ethics.

It's likely that the first paper add was not a result of record company influence, rather the competitive nature of the business. It's the old 'Why should Macy tell Gimbels?' story. When a trade is going to print the entire playlist (and power rotation patterns) of a station, some programmers are reluctant to divulge that information. It's a certainty that a prolonged listen to a particular outlet will reveal the facts, but it's doubtful that many will go to the trouble. A song or two not reported, or a song or three reported but not aired can throw off the less perceptive competitors-- say some programmers.

To be sure, paper adds are no longer the domain of the competition conscious-- a fact even more puzzling when a closer look at the record business will produce evidence showing that support of this practice by the record industry is at best potentially harmful to their bottom line.

Going back to the first widespread Payola discussions-- an outgrowth of the Todd Storz 1959 Disc Jockey Convention (held Memorial Day weekend at the Americana Hotel in Bal Harbour, FL) resulting in the trials of 1960-- it becomes apparent that the only similarities to today's practices are the industries (records and radio) involved. And even that statement must be regarded loosely.

Those aware of the late '50s will recall that top 40 radio was hardly the bastion of broadcasting. Rising out of the turmoil radio felt in the early '50s over then seemingly unsurmountable television competition, outlets most likely willing to take a shot at a consistent diet of formatted rock and roll were hardly the ultra successful ultra conservative network powerhouses. It's no wonder that Todd Storz' KOWH was a daytimer in Omaha.

Disc jockeys touting the new music (the 'devil's music' said preachers-- as for the KKK, posters went up throughout the south imploring proprietors not to play such savage tunes (see page)) --were not exactly viewed as pillars of the community either.

And record companies? Here's a little known fact-- it was 1965-- five full years after the payola hearings-- that Columbia Records released its first albums aimed directly at the rock and roll market. The decision, the way we heard it, ultimately led to the resignation of Mitch Miller as head of A&R-- not to mention sales beyond the label's wildest dreams. (The initial releases were revealed at the company's July 1965 convention-- also held at the Americana Hotel in Bal Harbour.) The labels big in top 40 back then were independent operations ranging from George Goldner's Rama, Gee, Gone and End to the Erteguns' highly successful and well run Atlantic, boasting an all black roster.

So the picture at the time of the 1959 Payola hearings for the most part did not include the major radio stations-- nor the major labels. The medium was the 45, royalties were often illusive, sales were not always documented. If sizable dollars changed hands, its doubtful the artists or jocks saw any of the action. In short it was a case of the little guys making the big news.

The practices of top 40 promotion-- touting personalities to play product were somewhat different from the methods used previously. Promotion until the rise of rock and roll centered around "song pluggers"-- paid often by publishers. The music charts themselves tabulated titles-- not artists or labels. "Songs With The Most Radio Plugs" (title and publisher) tallied the most heard numbers without regard to who performed them. (For those interested in the growth and development of the recording industry with regard to R&B and rock and roll, the best source is an out of print book by Englishman Charlie Gillett, "The Sound Of The City" published by Pantheon Books, New York.)

In the latter '60s, the record industry went through an amazing metamorphosis. Albums-- rock and roll albums-- sold in multiples unheard of in past years. Millions and millions of units brought in even more dollars. More than anyone could have imagined. And for a time it appeared that those sales represented the recording industry's new reality.

While airplay had always been a major consideration, it began to appear as if it were the only consideration. The "listening booths" of the corner record store were replaced by outlets in mall locations intimidating to most over 25. Internally, adjustments were also made. No longer was a local rep accountable for sales and airplay. The two were split-- handled by different individuals who in many cases did not report to the same executive chain of command.

From this practice, it is easy to see how the development of paper adds logically occurred. Promotion people, paid and bonused strictly on airplay reports could begin to lose sight of the ultimate goal. For their bottom line it was only necessary to affect programmers, buyers need not be considered.

Regarding buyers-- Warner Brothers' Stan Cornyn spoke with eloquence at the 1975 NARM Convention addressing the issue in his now famous speech "The Day Radio Died". He contended that the record industry had tied itself to radio's audience-- an audience of single kids-- because of its total reliance on airplay. Many of the points were on target-- but history now shows they not only fell on deaf ears-- but blind eyes as well.

In the decade since that speech, radio has long abandoned the "single kids" (teens) as Cornyn described the former top 40 audience. The young married Sears' set which he so avidly sought to cultivate became radio's primary target. Ironic, since the record industry has largely reacted as if nothing has changed.

Promoters are asked to obtain airplay quickly (on target with high teen awareness) while radio has discovered that adults are slow to react to new titles. In a climate like that, paper adds-- at least on paper-- seem to provide a job saving solution. The fact that a direct correlation between paper adds and sales is unlikely, is of little or no concern to the promoter who remains integral to, yet far removed from the primary aspect of his employer's business (selling records!).

And independent promotion people? Lately the word makes your local bookie seem like an alter boy, when in reality the need for independent promotion people was a real one-- again fueled by record industry practices. Go back to the early '70s, pick a major label and look at its release schedule. You're likely to find that any given quarter has a minimum of twenty singles released at one time.

Now tight playlists aside, no one can convince a radio station to add 20 records. Since chart action depends not only on airplay-- but simultaneous airplay, it's important to the label that each promotion person be working on the same product. The concept creates the need for "push records" two or three titles that promo guys are asked to work (and rewarded by a bonus structure).

Problems arose when managers handled an artist with a release that wasn't slated to be pushed beyond a few copies going out in the mail. At that point, it behooved them to look to someone other than the label to promote the product. A case for the indy.

Subsequently, the labels themselves saw the wisdom in the system. With a select group of independents handling a specific group of radio people, it was possible to trim the necessary fat off the budgets during what comparatively were becoming "lean years". The solution was simple, quick, and required none of the restructuring required in facilitating the fascinating points brought up by Cornyn. Since the labels were looking solely for airplay from this arrangement, the indy too, was not immune to the potential benefit of the paper add.

Which brings us to the '80s where the topic of payola resurfaces with a focus on independent promotion people. Is it true that their function is simply to launder the consideration paid to programmers? Is the vehicle the paper add-- or are songs being aired for consideration? No one will answer.

And it may surprise the subcommittee to learn that no one can answer. It isn't as much a conspiracy of silence on the part of programmers as a lack of understanding on the part of observers, the way we see it. To be sure, payola on a small scale has always existed and will continue to exist-- but the "big names" and "big stations" that some investigators wish to implicate are guilty of at most, accepted practices germane to any business.

A program director can not help but become friendly with someone who conscientiously services his station with quality product. After some time, a business relationship ensues. The station airs appropriate records, the promo person comes through with concert tickets, or other promotional goodies for legitimate give aways. Perhaps down the road a year, the promoter is in danger of losing his position if a certain record does not receive airplay. Perhaps its a marginal record. Is there any regulation that says a programmer can not help the guy out by adding the title in limited rotation for a period of time? The guy keeps his job, and on the next big hit offers to send the PD and his wife to see the act in Vegas. Is that a payoff? Or a sound business decision?

Another program director is receptive to another promo guy. He listens to all the product, plays everything he can that fits the format. Suddenly he's blown out. The promoter, after working with the PD for some years feels a friendship. He helps the guy out while he's looking for work-- buys him dinners, even makes a house payment. He not only wants to show his appreciation for the relationship that he enjoyed when the PD was on top, but he also sees it as an investment. A chance to prove his friendship in the hopes that it will be remembered when the guy is again in the saddle. Does that create a binding illicit relationship?

These cases largely depend on the integrity of those involved and may be little more than good business-- or evidence of deceitful practices. In any event, the determination can not be made by a committee looking for a rate structure on paper adds. While it is possible that a structured 'play for pay' agreement exists in isolated instances, the overwhelming majority of favors are handled much like the above two examples-- where one is often hard pressed to determine, let alone uncover, the illegality in the arrangement.

It would seem that the issue of the '80s is not the money changing hands-- rather the money coming in (from legitimate profits). And the way it appears, record companies would be well advised to look at their own philosophies-- recognizing radio's reality.

Research, while no where near the determining factor it was a few years ago, is here to stay as a valid tool. Adults are the key, and adults-- the buyers Stan Cornyn so desperately wanted in 1975-- do not react like teens. Radio has become successful at attracting these people-- why do they elude the record industry? Could it be in part due to the orientation of today's retailers who create a haven for youth through teen oriented in store displays and counter help, not alienating an older clientele?

The business is records not radio-- where is it written that airplay is the promotion arm of the recording industry? What if as Cornyn proposed, radio did die tomorrow? In a business of creativity, shouldn't creativity extend to the marketing department?

Radio would do well to confront some of these issues from the opposite viewpoint. In many cases stations are little more than jukeboxes of the air-- positioned almost entirely on what they play. What happened to the concept of radio as an entertainment medium, with music as but one of the elements? It gets lip service today, but how often does radio capture the imagination and fascination of its audience as it did as recently as 20 years ago?

Some feel that the excitement of earlier top 40 days can not translate into the '80s-- and while it's true that the content must change-- the concept-- entertainment-- is still valid.

Granted, these are volatile topics. But certainly the ensuing debates will prove more productive to both industries than another round of insinuations and investigations into something which in the grand scheme of our present and future reality is hardly a major issue. Wally Clark summed it up best when someone questioned the practices of his above board PD a few years back-- 'How many wrong records can we be playing with a 10 share?' Your opinions are always welcome. Consider them solicited.

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President

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