

# Radio Only™

**EDDIE FRITTS  
THE MAKING  
OF THE NAB  
PRESIDENT**

**HOW IT FEELS  
TO LOSE  
YOUR RADIO JOB**

**SPECIAL POLL:  
RADIO EXECUTIVES  
GRADE ARBITRON**

**GRADING  
NEXT YEAR'S  
FORMATS**



PROD. MAKING OF AN NAB PRESIDENT

SCENE

TAKE

ROLL

4

3

AIR

2

DATE

AUGUST 13, 1982

SOUND

V.O. / WILD

DIRECTOR

W. VA.

World Radio History

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## NEW FROM TRANSTAR

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# NEVER BUY ANOTHER CART AND MOVE A STEP CLOSER TO EXCESSIVE REVENUES!

The TRANSTAR Radio Network has pioneered yet another inexpensive *flexible* benefit designed to improve your bottom line—**TRANSTARMATION**—a technological breakthrough in automated assist at about 1/3 the cost of comparable systems.

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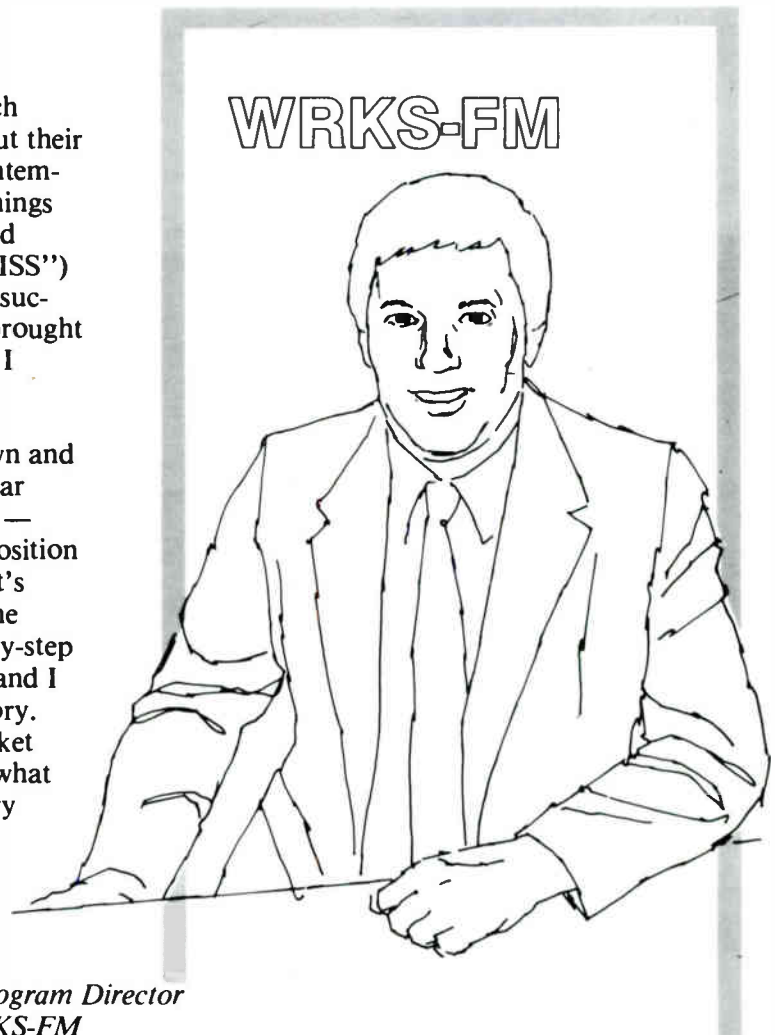


For further details about Transarmation or any of our exclusive benefits, call Dwight Case or Ron Ruth at (303) 578-0700.

“It surprised me that they could even help create strong growth in this format.”

“I’d known the people at The Research Group for many years. And I knew about their quality and their success in the adult contemporary format (where we’d done great things together), Rock — A.O.R., Country, and News/Talk. But at WRKS-FM (98.7 “KISS”) we’d been in an *urban* format, rather unsuccessfully, for quite some time when we brought them in to help us strategize for success. I wasn’t sure what the outcome would be.

Now, at that time — when we sat down and discussed the applications of offensive war strategy to come up with a winning plan — WRKS-FM had an overall #21 market position with a 1.6 (12+) share in Arbitron. That’s what we in New York call “red ink”. The Research Group laid out a careful step-by-step plan which Lee Simonson, Barry Mayo and I set about to accomplish. The rest is history. Our last book showed an overall #2 market position with a 5.9 (12+) share. That’s what we in New York call “black ink”. . . very black ink.”



*DON KELLY, Program Director  
“98.7 KISS” WRKS-FM*

In almost every field there is a company that has *earned* a reputation as the leader.

# The Research Group

*Radio’s Strategic Research Team*

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Torbet Radio

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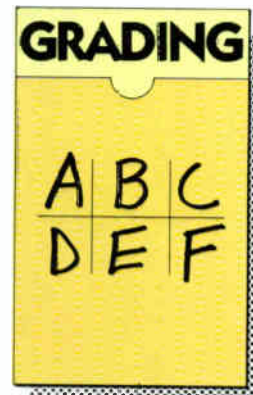
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**“I’m Philip Till Reporting Live from West Beirut.”**

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# NBC RADIO NEWS.

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**OUT OF THE STUDIO.  
ON THE SCENE.**

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10AM NYT Newscast, July 16, 1982

"Cars are stalling in the streets, out of gas. Hospitals are desperately short of supplies and could not handle another wave of victims if heavy fighting breaks out again. The American Hospital of Beirut has put out an urgent appeal for trained nurses. Many of theirs have either had nervous breakdowns or been killed. This is Philip Till in West Beirut."

For radio reporting that's live and "in color" count on the unique sound of NBC Radio News.

We take your audience to the scene of history-making events, anchoring newscasts live.

On a day-to-day basis, NBC provides consistent, high-quality, "full color" radio news, offering more actualities and newscast feeds than anyone else.

We take the story—big or small—and bring it to life for your listeners.

NBC Radio News. We're there when you need us the most.

---



For stations committed to news.

# “WE DIDN'T HAVE TO GO ALL THE WAY TO HAWAII TO FIND A SATISFIED SPONSOR, BUT..”



Mike Nabriga and the crew at MAUI SODA WORKS, Wailuku, Maui, Hawaii.

We didn't have to go all the way to Hawaii to find a satisfied sponsor, but any excuse to go to Hawaii is a good one.

After nine years of hearing about satisfied stations and sponsors of AMERICAN COUNTRY COUNTDOWN, we figured we deserved a personal visit.

We learned that, besides the beautiful countryside, Mike Nabriga and KVIB Sales Manager Kris Engel both love country music. Just like

the 75,000 local residents who tune in to AMERICAN COUNTRY COUNTDOWN with Bob Kingsley every week.

Mike and the product he represents on Maui, Coca Cola, sponsor AMERICAN COUNTRY COUNTDOWN because they believe in its consistency, dependability and solid entertainment value.

AMERICAN COUNTRY COUNTDOWN. It is a listening tradition on Maui. And over 300 other places around the world.



WITH BOB KINGSLEY

Carrying the tradition forward.



Watermark  
ABC RADIO ENTERPRISES



# MR. NOT-SO-ORDINARY

**B**ehind every good publisher is a good staff. Behind every good staff is a well-conceived magazine. Behind every well-conceived magazine is an enthusiastic, energetic and honest sales force. But in front of every good magazine is the designer.

One thing RADIO ONLY readers know moments after they page through it is that no ordinary person designed it. That not-so-ordinary person is Charles Leipham, a designer and artist from Grand Rapids, MI. We call him Chuck. He's a thinking man. Not just the type to throw color on a page. Not the type to concoct a corny layout for an important article. Not at all like the others.

First, he has caught the same disease that we all have. He loves radio. He and his very special photographer sidekick Bob Jackson braved the humidity and Creole sauce to take full-color file photos of this industry's top executives.

When Chuck was assigned to go with Bob to film our cover for this month, he arranged to have newly-elected NAB President Eddie Fritts meet with them on the Mississippi. Their intent: to film the Southern gentleman in his native habitat. These guys will think nothing of commandeering a stemwheeler for a couple of hours to get the right shot.

Photographing last month's cover subject, Ellyn Ambrose, was sheer ambrosia to them. They got all the usual interior shots, but the sharper RADIO ONLY reader could see the symbolism in the positioning of Ellyn with the statue on the cover. They put poor Ellyn through a long photo session just to get the

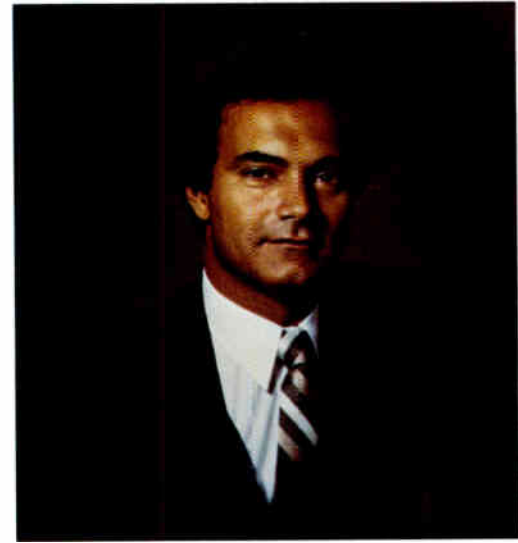


*Chuck Leipham*

right shot at her health club. Ellyn said, "do you know how hard it is to be in the water an hour and a half without getting your hair wet?"

It goes beyond photography. Look at the pages and see how organized and unified the copy is. Look at the use of silver to make the magazine more attractive. The layouts are creative and even the most mundane matters become important. Chuck and his wife, Joann, toil incessantly for this labor of love.

Chuck is the consummate practical joker. At the New Orleans NAB Convention he, Bob, Managing Editor Laura Loro, Sales Manager Jim Carnegie and I were eating at Brennan's. When Jim excused himself, Chuck



*Editor Publisher Jerry Del Colliano*

asked Laura to smuggle a loaf of bread out of the restaurant under her suit jacket so he could slip it into Jim's bed to help him cope with loneliness. But the joke was almost on Laura and me. We returned to the Hyatt Regency before the others and were waved over to the Larry King live satellite-feed by Mutual President Marty Rubenstein. Laura held her breath because wrapped in the jacket tucked under her arm was Chuck's practical joke. If the bread had slipped out, we would have egg on our faces (or is that crumbs?). Thanks to Chuck.

We love him. We respect him. We laugh with him.

One of the important reasons why RADIO ONLY is like no other trade publication in broadcasting is because of an uncommon friend named Chuck Leipham.

\* \* \*

RADIO ONLY mourns the passing of *Broadcasting Magazine* founder Sol Taishoff. Sol was a pioneer and an exemplary journalist evidenced by Broadcasting's unparalleled 51 years as the industry's Fifth Estate.

In his own way Sol made it possible for other entrepreneurs to share in and report on the industry we love. And all of us, I'm sure, agree that Sol Taishoff's legacy goes beyond what he meant to his own publication.

Even though RADIO ONLY and Broadcasting are fierce competitors for readers and advertisers, Sol Taishoff's passing is seen here as a loss for all of us.

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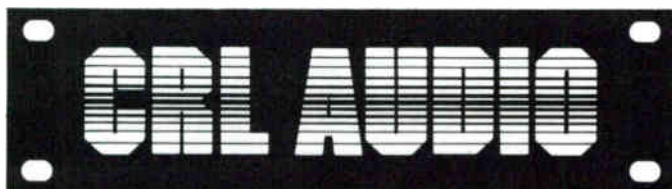
Within an hour you'll be listening to the dramatic difference CRL precision controlled sound makes.

Put your ears to the hearing test. Check the greater fidelity. Notice how the extra loudness improves your coverage.

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When the two weeks are up, consider how little it costs to increase your competitive advantage with new enhanced sound.

The answer should be very clear.



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# LETTERS

## A few good men

I just read with interest your editorial in the August issue of RADIO ONLY. I agree—there are many intelligent, qualified women in this business who could be doomed to nowhere jobs (I'm one of them).

One way to solve this problem would be a method whereby women could develop contacts with a "few good men" to know when opportunities are available. We know we're good—how do we get the word out? Chances are slim that they will find us. In radio, especially, the guys on top, whether they be a group owner or a network, don't know what's really going on at the local level.

Perhaps some sort of clearing house could be established, to connect qualified women with qualified employers. I'd sure like to find someone interested in promoting a multi-talented, hardworking (and award winning) woman!

Thanks for your thought provoking article.

Carol (Briggs) Breigenzer  
WRJN  
Racine, WI

## Golden Woman?

I'm not sure you mean what you say about promoting women. If you're looking for ideas on solving the problem let us first start with your cover. Simply by referring to Ellyn Ambrose as NBC's Golden "Girl" you managed to put her in a one down position unless, of course, you believe NBC counterparts to Ms. Ambrose are boys. When female children grow up they become women—not girls.

If you want to wake up the industry how about a comparative study of salaries? The article on Ms. Ambrose only broached the subject on income in one brief paragraph. It would be interesting to see a comparative study on the salaries of women in radio as compared to men in radio as well as a comparison to women in other industries.

Walt Steffen, *Station Manager*

WMEE/WQHK  
Fort Wayne, IN

## Beautiful music takes a licking and keeps on ticking

I have just read your article "Is Beautiful Music Dying?" with much interest. While as an operator of a beautiful music station I must agree with your view of the problems facing beautiful music stations as a whole, I don't think dying, as defined by Webster is the proper word.

In almost every market in the country you'll find a beautiful music station at or near the top of the ratings. In spite of the complaints about music repetition, the audience is still there. When beautiful music stations are properly programmed, they can compete in any market, and with careful attention to details can attract new, younger listeners to replace those who stuck with us to the grave.

The ultimate solution for the industry will come, however, from the marketplace itself. As long as there is a demand from the audience, we will find new sources of music. Someday the troubled recording industry may wake up the graying of America and by supplying a product designed to meet their demands, save their own industry as well as ours.

Chris Hubbard, *Vice President*  
WGYL  
Vero Beach, FL

## Defending NRBA

The real impetus for this letter centers on the recent study you published concerning "Are there too many fall conventions?" Perhaps a more realistic title would have been "Too many conventions?" (Deleting the reference to fall).

As a small market broadcaster in attendance at most conventions and conferences since the days of the old NAFMB, I usually judge the various conventions by the amount of useful information or concepts I can bring back to my

station. Using that as a guideline for comparisons, NRBA is a winner, hands-down!

RAB would rank as a somewhat removed second choice, and NAB in dead last place.

I applaud most of your positions, and question others. But, I also appreciate the stimulating points-of-view, even those I personally fail to endorse. Let's hope that your visit with the NRBA at their convention will temper what appears to the typical reader to be a vendetta in ink.

Larry Keene, *President/GM*  
Avalon Broadcasting Company  
Avalon, NJ

## August appraisal

The August edition of RADIO ONLY was my first exposure to your publication. Comparing it to other broadcast publications is like trying to compare a sirloin to a hotdog!

I hope you'll be able to build upon your present format in the future without widening your appeal to the point of where it ceases to be a publication for RADIO ONLY. The all things to all people format has seldom worked on the air, and yet most trade publications have tried to make the unworkable work in trying to serve our industry.

I encourage radio people to support your efforts from the beginning, to ensure that they won't end.

Dale Dawson, *Program Director*  
WAKE  
Valparaiso, IN

## Dream on

Congratulations on a fine publication dedicated to the imaginative minds of radio!

It's a classic example of what can happen if you dream big enough and back it up with persistence and determination.

Mark Prichard, *President*  
24 Karat Productions  
Rancho Mirage, CA



# IT WORKS IN SALT LAKE!

And in Carlsbad, California. Benton Harbor, Michigan. Coos Bay, Oregon. And in Lebanon, Pennsylvania, too!

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The RADIO ONE concept is simple: it capitalizes on the strengths of two powerful formats - contemporary and easy listening. RADIO ONE achieves the high come associated with a contemporary format and the average quarter-hour maintenance the easy listening format is noted for. How do we do it?

- The right music, of course, fully produced in cross-faded and blended matched flow segments of about 10 to 12 minutes each. Mood, tempo, chronological sequence, artist protection and audience acceptance as determined by research are among the considerations.
- A base library of 120 hours, plus special holiday music.
- At least 200 new tapes each year guaranteed. That keeps your station current, ahead of the competition, exciting to listen to!
- Superb technical quality. Churchill Productions' national reputation for technical excellence backs every tape you receive.
- Consistency - your station sounds great 24 hours every day.

This pays off in rapid audience growth. Here are the results in Salt Lake City:



And what do some of our clients say about the RADIO ONE service?

Bunk Robinson, General Manager of KISN says; *"I just wanted to let you know how pleased we are to be able to enjoy that rare phenomenon in the broadcasting business known as 'overnight success.'"*

Jeff Chandler, President of KKOS, Carlsbad, California writes; *"We are truly delighted with our Arbitron showing. I think the biggest thing separating your firm from the "also-rans" is your burning desire to see your format, and thus your clients radio station, successful."*

Kent Slocum, General Manager of WHFB, Benton Harbor, Michigan says; *"RADIO ONE enables WHFB to present current material quickly and gives us consistency within the format. The service is excellent!"*

## RADIO ONE<sup>SM</sup>. WE CAN MAKE IT WORK FOR YOU, TOO!

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## YOU CAN BE SURE IT'S CABLE IF IT'S WESTINGHOUSE

If you think Westinghouse is a big name in radio, you ought to take a look at it in the growing field of cable. It had \$200 million to spend in broadcasting this year and almost none of it was spent on radio (or TV). CEO Dan Ritchie is the one who is apparently betting on cable and the new technologies that satellite broadcasting brings to our industry.

Meanwhile back at radio, Group W has been forced to cut its corporate staff. It's difficult to look at it as a hardship case, because the radio group is highly successful, but nevertheless a cutback was ordered.

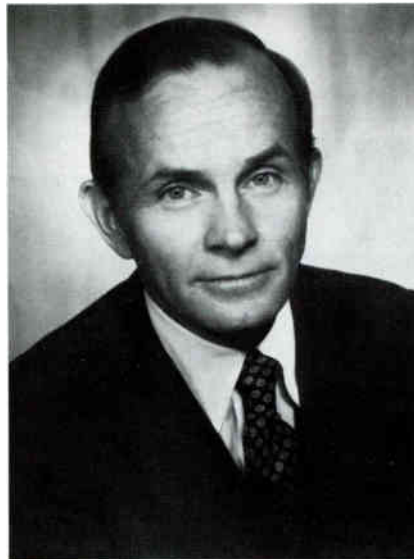
RAR rep firm head Bob Richer was given a pink slip for lack of seniority. Marketing VP Roy Shapiro replaced him. You see, Shapiro had been around more years. Radio Sales VP John Waugaman became the new WINS-AM, New York General Manager replacing Tony Hirsh. Hirsh went to head Group W's Muzak division. Muzak President Ed Fuhrman was shown the door. Only two of Radio President Dick Harris' staffers remain. Engineering Director Harrison Klein



*Westinghouse Broadcasting and Cable President/Radio Group Richard Harris just initiates cut-backs for his corporate division.*

and newly-promoted Radio Development VP Steve Fisher.

This year Westinghouse purchased Teleprompter (now called Group W Cable) making them the third largest cable company in the U.S. Included with Teleprompter was Showtime, a R-rated movie channel; Muzak, an environmental music service and Filimation Associates, a children's production company. Westinghouse was said



*Westinghouse Broadcasting and Cable CEO Daniel Ritchie looks toward cable and new technologies as wave of future.*

to invest approximately \$1 billion for the entire package. Sticking with their conservative image, they sold Showtime (a joint venture between Viacom and Teleprompter) to Viacom for \$75 million.

Muzak (primarily instrumental, background music) is distributed by satellite to 190 franchise operations and provides tapes for 21 foreign countries. Westinghouse is looking to expand Muzak's functions and to capitalize on satellite distribution.

Also in the cards is a possible cable/audio venture for Group W stations. It would be an audio program for cable, but distributed over cable. This differs from Turner's CNN 2 which is distributed via satellite.

Even parent Westinghouse Electric is getting in on the act. It will be utilized to help improve the

electronics to make cable services more efficient.

Already Westinghouse is getting its feet wet with home banking, home security and home shopping. Maybe someday cable will be used to manage traffic lights at your local intersection. And make libraries available for home use.

Even with all its services, some feel that cable is on its way out with the birth of satellite. That the cost for cable is too high and technology for satellite is moving faster and more efficiently.

Don't tell that to Westinghouse, a company that has invested tons of money in tomorrow's technology. It recently changed its name to Westinghouse Broadcasting and Cable. It's the most meaningful statement about where the company is putting its future.

## THE BIGGEST OWNER OF A TROUBLED FORMAT

Bonneville Broadcasting System bought FM 100 Plan for \$5.6 million making it the biggest little beautiful music syndicator in America. Over 160 client stations. Sounds impressive.

But all Bonneville has done is bought more headaches. VP John Patton feels that the main problem with other beautiful music syndicators over the years has been their unwillingness to change. The real question is not whether they are willing to change, but what to change to.

Even Jim Schulke, the founder of modern beautiful music, is looking for answers. Patton is being promoted to Chairman/CEO overseeing Bonneville's New York and Chicago divisions. FM 100 founder Darrel Peters will head Chicago. President Marlin Taylor will head New York. Both companies will continue to operate independently. They may merge later.

The strange thing is that Marlin Taylor has forgotten more than what most people know about beautiful music—even Patton. It might serve the company well to remember that when trying to

solve the ills of beautiful music. Taylor is upbeat. He acknowledges problems. He isn't wearing rose color glasses. But feels that beautiful music can be salvaged.

Even Patton, a former RAM Research executive, sees beautiful music's limitations. That's why Bonneville is committed to what it calls "The Million Dollar Sound" using a house-orchestra to record tunes that record companies wouldn't touch with a twelve track recorder. No more chorals. Vocals instead. Instrumentals continue to be the meat of the sound.

Bonneville is also out on a pretty high limb. A satellite to be exact.



*Bonneville VP John Patton was recently promoted to chairman/CEO overseeing the company's New York and Chicago divisions.*

It rents space from Satellite Music Network in a joint deal that allows it to deliver a live beautiful music format via satellite. After an abortive campaign by former Bonneville executive Gary Donohue to muscle tape clients to satellite, Bonneville has become very sensitive about the issue.

Satellite delivery would have meant giving Bonneville a minute an hour for it to sell nationwide. Beautiful music is a limited inventory format. It only has so many spots to sell. It's not like rock or all-news. Tape clients are generally

happy with tape.

They are not happy with beautiful music's aging audience. They are concerned about the fact that the leaders in beautiful music syndication are groping for answers. More beautiful music stations are dropping the format entirely instead of switching syndicators which is what they used to do when they became dissatisfied in the past.

Now, Bonneville's fate is in John Patton's hands. He'll either prove that bigger is better or that to get better you have to think bigger.

Right now, no one including the pioneers of beautiful music, has a clue.

## WITH MEREDITH TV IS RED HOT

If Meredith Broadcasting didn't send signals long ago that radio was not in its future, it sure has now. It apparently has sold KCMO/KCEZ, Kansas City to Indianapolis-based Fairbanks Broadcasting. It had been asking approximately \$8 million.

WOW/KEZO, Omaha is on-the-block, too. WOW is tentatively being sold to Wichita-based Great Empire Broadcasting for \$2 million. The only radio stations it is keeping for the time being are WGST/WPCH, Atlanta.

Back when Dick Carr was running Meredith it looked like acquisitions were in the future. They weren't. Before you knew it Carr left to go into the department store business in Atlanta. Now he's a program executive with Mutual.

Meredith's commitment to radio has been waning for quite obvious reasons. TV is in the picture. If the FCC approves their application for KSEE-TV, Fresno, Meredith's total will reach six stations. The price is \$17.6 million. Then in 1984 Meredith will be able to buy out part owner Omega Communications to take total possession of WOFL-TV, Orlando. That will give the company its full seven station complement.

Unless, of course, the FCC does away with the seven station re-

striction, as it is expected to do. Then, despite Meredith denials that they are getting out of radio, look for the company to aim its sights on more TV stations.

## US HANDS MEXICO A HOT TAMALE

Ronald Reagan has a thing about broadcasting free speech to Cuba. The Cubans don't want his proposed Radio Marti which will broadcast on 1040 AM.

Fidel Castro doesn't appreciate Reagan's programming skills. After all, Mike Joseph has programmed in Puerto Rico without causing a big stink, but the President can't seem to program a US station that the Cubans want to hear.

So, Castro socked it to US radio stations recently. He jammed stations in Miami, parts of Texas and Iowa on 570, 650, 1040, 1160, 1380 kHz for four hours on August 30. He is waving his cigar at the US and promising more if Radio Marti ever signs on. Up to 200 stations could be affected in 32 states and Mexico.

The US House has approved it. The radio industry is against it for obvious reasons. The NAB even took a stand. They don't want to be unpatriotic, but.

Now the Mexican version of the NAB has agreed to be the intermediary between the US and Cuba to try to avoid a showdown. The State Department is delighted. The NAB, which made it happen, is delighted. But, the President seems pretty stubborn on this issue.

Frankly, US broadcasters are very worried about the repercussions. Now that we've handed this "hot tamale" to the Mexicans, the US doesn't know whether to siesta or go blind in fear of what may happen.

Maybe President Reagan ought to borrow one of Mike Joseph's rules and apply it to Cuba. If someone is doing a format successfully, do something different. Cuba is successfully programming its propaganda to Cuba. Maybe the something different would be to do nothing at all.

# Statement to the Industry

## The Birch Report

Dear Broadcaster:

The Birch Report has already achieved what many thought to be highly improbable - if not impossible. We are the first major competitor in radio audience measurement to be fully in place and available to Radio broadcasters and advertisers on a nationwide basis in many years.

This achievement did not occur by chance. It took us three years to gain the grass roots support of more than 1000 broadcasters buying The Birch Report in well over a hundred markets. By implementing tactics in a long term marketing strategy to establish The Birch Report as a credible National ratings service, we're now poised for the next stage of our growth: Support and use of The Birch Report by America's advertising agencies.

Last fall, we commissioned an independent attitudinal and perceptual study to solicit attitudes towards the ratings services of radio station owners, managers and group executives. Here are the highlights:

- 1) A telephone based methodology was preferred by nearly 60% of the sample.
- 2) 96% said they'd like to see a successful competitor to Arbitron (4% said "don't care". No one said "no").
- 3) The biggest complaints towards one of the services were cost, small sample sizes, monopoly, arrogance and slow delivery time. (The Birch Report was perceived as the fastest growing and best-regarded service; and, even then, second only to Arbitron in total subscribers).
- 4) Qualitative/Product Usage data was named as the most desired information not currently available in ratings books (at that time).
- 5) And, last but certainly not least - agency acceptance was at the top of the list in evaluative criteria used to choose a ratings service.

We're positioned for success and believe we now have a superior service to market to local, regional and national agencies.

Agencies want frequent reporting. The Birch Report now provides 16 complete reports annually (12 Monthlies and 4 Quarterly Summary Reports) in more than 50 markets, nationwide.

Agencies want convenience. The Quarterly Summary Report provides a convenient, easy-to-use ratings book that is custom-designed for planning and buying. Convenience will be further enhanced when Birch data is available on computer tape in the near future.

Agencies want the complete story. The Quarterly Summary Report provides complete duplication tables, county by county estimates, location of listening (home, car and other away-from-home) estimates, ethnic and demographic composition data, and most importantly, qualitative and product usage data. No other syndicated ratings service offers this kind of information in a standard published report.

Our marketing efforts to local, regional and national agencies have been accelerated. In addition to regularly scheduled agency presentations in local and regional markets, we recently began addressing the Madison Avenue agencies. The fruits of our labors are already paying off: The Birch Report is undergoing serious evaluations by many of the major shops. In fact, several key national agencies and buying services are now using the Quarterly Summary Report.

Hundreds of local and regional agencies are already relying on Birch data to aid in buying and planning. And, like our radio support, we're building our agency business on a solid grass roots foundation.

Bottom line: We've systematically addressed almost every industry requirement for a viable national ratings service. Low Cost. Monthly reports for monitoring market trends. Quarterly Summaries for complete, in-depth analyses. The largest annual samples in most markets. And a strong, viable methodology. The last, and most important requirement - agency acceptance - is now a reality in many local markets, and rapidly increasing at the regional and national level.

If you're not a Birch Report subscriber, now's the time to join us. We're committed to the long term. We've got the broad support and financial strength we need to continue our efforts. But our most valuable asset is you ... using The Birch Report to sell your station.

In 1982, The Birch Report is an investment in the future of a competitive radio ratings marketplace... an investment you can make money with now.

Sincerely,



Tom Birch  
President

3200 North University Drive / Coral Springs, FL 33065 / (305) 753-6043



# PEOPLE

## RALPH GUILD'S BUYING SPREE

McGavren Guild President Ralph Guild is at it again. He bought another rep firm. Latest is Golden West Broadcaster's Major Market Radio for \$2.9 million.

Golden West Radio President Bill Ward unloaded a rep firm he wanted to get rid of. Major Market's sharp leader Warner Rush closed a long term, six-figure a year, deal to run it and Ralph Guild has added another flower to his bouquet of rep firms.

When last we left Ralph, he was closing a deal with Bernie Howard. He snagged Buckley Radio Sales. Started Hillier, Newark and Wechsler which is now drenched in red ink. No matter. Ralph Guild is doing something about the dying rep business. He's buying it up when its stock is down.

The joke at the recent NAB Programming Conference in New Orleans was, "What rep firm didn't Ralph Guild buy?" We know it is not going to be Katz and Blair, but there are still others left for him should he be interested.

Ralph's plan is to build a network so immense that he can offer advertisers just about any efficient buy their greedy little hearts desire. But, he's careful not to make all the reps into one company. It might seem like he is reping too many clients in the same market. Which he is, but it looks different this way.

A New York executive said Guild's New York-repped stations can deliver a 13 share of New York. Imagine what he can do demographically if that's the total.

Now we can understand that even though we joke about him buying up the entire rep industry, according to Ralph Guild's master plan, it's no joke at all.

## EGGS BENEDICT

WCAU-FM, Philadelphia General Manager Vince Benedict has been fighting mad about the way INSIDE RADIO has been taking him to task for apparently blowing the ratings lead at his "Hot Hits"

rocker. The hiring of consultant Mike Joseph. The meddling with Joseph's format. The personality conflict between the two. And finally, the beginning of WCAU-FM's ratings decline.

So, if Benedict couldn't cry, at least he could laugh about his somewhat questionable predicament. On July 27 he wrote a memorandum to the entire FM staff poking fun at INSIDE RADIO.

In what could be construed as libel against the weekly newsletter, Benedict mockingly instructed his staff's captive readers that INSIDE RADIO headlines "must be negative in nature".

Borrowing on the old, tired jokes playing on "First prize is a week in Philadelphia. Second prize is two". Benedict writes that winners of his mythical contest "will receive a one-year subscription to INSIDE RADIO. Losers will receive a two-year subscription and Jerry Del Colliano's (Publisher) home phone number."

INSIDE RADIO staffers howled at the memo. But higher up CBS executives may not think it is so funny. CBS executives usually conduct themselves in quite a dignified manner. And even if they feel like writing a memo of this nature, they would probably never do so to avoid any possible embarrassment to CBS. Certainly, if they wrote it they wouldn't have been foolish enough to sign it. Benedict did. Can you imagine the very distinguished William Paley approving of it all?

You never know when your memo is going to be printed in radio's only executive magazine. So here it is. Benedict could wind up with egg all over his face.

Just as Benedict told his staff "Be the first on your block to 'Guess the INSIDE RADIO headline'," some embarrassed CBS executives might be playing "Guess Vince Benedict's next memo." If Benedict's ratings don't improve, there's always writing.

## CBS MEMORANDUM

FROM: Vince Benedict  
TO: WCAU-FM STAFF  
DATE: July 27, 1982

Wow! Here's a great opportunity for all of you to test your creativity and ESP. In light of the consistent -- ahem -- publicity in "Inside Radio," I'm instituting a "GUESS THE INSIDE RADIO HEADLINE" contest, effective immediately.

Headline entries can be no more than ten words in length, and must reasonably reflect what "Inside Radio" uses for a headline in the following Monday's sheet. The following headlines have already been used, so they are not valid:

"MANAGEMENT RIFT THREATENS CBS FM RADIO DIVISION"

"BENEDICT BOMBS AS PROGRAM DIRECTOR"

"BENEDICT INSTITUTES GAG RULE AT WCAU-FM"

Also, headlines must be negative in nature (no "WCAU-FM SETS SALES RECORDS" or "WCAU-FM SALES STAFF WOWS PHILADELPHIA.")

Winner will receive a one-year subscription to Inside Radio. Losers will receive a two-year subscription and Jerry DelColliano's home telephone number.

Don't delay! Be the first on your block to "GUESS THE INSIDE RADIO HEADLINE":







# We're the One

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**We're Westwood One, America's largest producer/distributor of nationally sponsored radio programs.**

-  **WE'RE THE ONE FOR CONCERTS** with "Live From Gilley's," heard on over 400 country stations; "In Concert," airing on over 250 great rock stations; and "The Budweiser Concert Hour," on over 100 black, urban and R&B stations.
-  **WE'RE THE ONE FOR SPECIALS** like "Off the Record with Mary Turner," "The Rock Years: Portrait of an Era," "Rock & Roll Never Forgets" and "Special Edition."
-  **WE'RE THE ONE FOR WEEKLY FEATURES AND PROGRAMS** like "Dr. Demento," "The Rock Album Countdown," "Star Trak," "Tellin' It Like It Was," "Shootin' the Breeze," "Off the Record," "Coleman Country," "Spaces and Places," "Wheels," "Daybook," "The Competitors," and "The Playbook Advisor."
-  **WE'RE THE ONE FOR GREAT RADIO STATIONS.** Over 2000 stations carry our programs for rock, country, black, urban and A/C formats. Nobody produces more programs for more stations than Westwood One! Not ABC, NBC, CBS, RKO or Mutual. Our programs are among radio's highest rated, delivering the largest possible audience for our stations and our national advertisers. **We're the one . . . for you.**

# WESTWOOD ONE

Los Angeles: 9540 Washington Blvd., Culver City, CA 90230 • (213) 204-5000

New York: 575 Madison Ave., Suite 1006, New York City, N.Y. 10022 • (212) 486-0227

**America's number one producer/distributor of nationally sponsored radio programs, concerts and specials.**

# STIMULATING CASH FLOW IN A BAD ECONOMY

Some tough ways to collect from  
advertisers who owe money  
and how to avoid getting burned again.

By Miles David

Every station has its own method for collections. It's a good idea in this current economy to be aware of how other stations stimulate cash flow. Here are some suggestions on collection strategy that come out of RAB interviews with managers in markets around the country.

- Pay salespeople on collections. How a station compensates its salespeople depends on many factors. But managers generally believe it makes sense to pay commissions based on collections. This assures maximum attention to the account by the salesperson. Most managers see collections as part of the selling process. "A sale isn't made until the money is in hand," one manager said. However, there are some stations which pay on billing. In this case, there is a charge-back, generally 90 or 120 days down the line.

- Get money up front from new accounts. Particularly today, make the advertiser establish credit step-by-step. A general rule: cash-up-front with the first schedule. Keep some advertisers on a cash-up-front basis permanently. Be particularly careful about local advertisers who sell liquor (restaurants and night clubs), boutiques, mom-and-pop operations, training schools and relatively untested businesses (video cassette stores). Also watch out for advertisers in business with a low inventory and one-shots like concerts, dances, etc.

*Miles David is vice-chairman/CEO of the Radio Advertising Bureau.*



*David: "The days when you could depend on gut feel are long gone."*

- Get payment promptly. Nice guys get paid last. "If an advertiser goes into Chapter 11, stations get paid after the paper boy," one manager said. "Shake the tree early," another manager told us. "If they won't pay now, they won't pay in 60 days."

- Start worrying early. Some managers (particularly now) red flag accounts after 15 days, others 30 days. But they all agree that the collection process must begin early. There has to be a procedure for staying ahead of slow-paying accounts.

The best organized stations have an orderly collection letter system and/or phone calls by financial people to augment the salesperson's collection control.

- Make credit policies clear early on. The important thing is to discourage deadbeats. Lay out exactly how you expect to be paid—

cash in advance before 30, whatever. Establish rules before the first announcement goes on the air. One manager said, "If advertisers balk at our payment policies, they generally don't intend to pay."

- Rely on formal credit applications and check them out. The days when you could depend on "gut feel" are long gone. Have the new advertiser fill out a formal application—be sure to get detailed payment histories, find out how fast they pay their bills, and check credit references.

- Don't carry long-time advertisers. Be on the lookout for regular advertisers who take a long time to pay. They may be in trouble or keeping your money longer. One place to watch is advertising agencies. Managers feel some advertising agencies reduce their own cash flow problems at the expense of the media. The agencies pay people who demand to be paid. Laid-back stations get paid last.

Image is another, less tangible reason why you should cut off non-payers early. Other advertisers in the market know who the slow payers are. When they hear commercials for these deadbeat accounts on your station, they might just decide to slow pay as well.

The thing to remember is collections are controllable if you get the money up front from new and doubtful advertisers, move decisively and early, and have a firm credit policy. One manager added, "The real key is a good, positive relationship between clients and salespeople. We're not spot sellers, we're problem solvers. If we can perform positively for the advertiser, we'll be paid. And promptly."

# AT DOUBLEDAY, WE'RE ALWAYS RIGHT ON TARGET



## Denver's KPKE(FM) is NUMBER ONE in Men 18-34

Nobody likes running up big total numbers better than us. It's exciting, and it gets attention. But this is, after all, a business ... and nobody knows that better than Doubleday.

That's why our stations are specifically targeted to do the job with the audience we've identified. In Denver,

KPKE continues to do the job where it's supposed to! Number One in 18-34 Men ... and there's plenty more audience in the other cells as well.

In its first year of operation, KPKE beats all the others in the target demo. Nobody does that kind of job but Doubleday Broadcasting.

**DOUBLEDAY BROADCASTING . . . WE DON'T MISS**

**WAPP(FM)**  
New York

**WLLZ(FM)**  
Detroit

**WAVA(FM)**  
Washington, D.C.

**KWK AM/FM**  
St. Louis

**KDWB AM/FM**  
Mpls./St. Paul

**KPKE(FM)**  
Denver

**db DOUBLEDAY BROADCASTING CO.**

100 Park Avenue, New York, N.Y. 10017

Represented Nationally by McGavren Guild,  
HN&W, CBS/FM National Sales and Major Market Radio  
WAPP(FM)/Lake Success-New York City,  
WAVA(FM)/Arlington-Washington,  
KWK-FM/Granite City-St. Louis, KDWB-FM/Richfield, MN

# INDUSTRY THINKS ARBITRON IS A MONOPOLY

The most recent poll shows the majority think it is very overpriced and not responsive to industry needs.

**A**rbitron, who takes quarterly measures of radio, was itself measured recently in a survey of 471 radio professionals (mostly general managers and corporate executives) – with the following results.

Not surprisingly, use of Arbitron is pervasive throughout the industry. According to the radio executives surveyed, some 80 percent subscribe to Arbitron at their station, and a whopping 94 percent concede that the service is at least fairly well respected and used by media buyers and agencies.

When asked to evaluate Arbitron, almost half (48%) of these professionals rate the service positively; the great bulk of votes, however, reflect a qualified “pretty good” estimation – “excellent” marks are quite sparse (accounting for just 3 percent of the total mention). A lukewarm (“just fair”) reception is also encountered among a sizeable 36 percent of the sample; and, in the minds of a not insignificant (16%) minority, Arbitron is perceived as actually doing a “poor” job of providing radio listening measures.

The spring survey also points out some dissatisfactions among radio executives with respect to Arbitron’s competitive posture – which, notably, 81 percent of the sample categorize as “downright monopolistic.” These broadcast professionals specifically take exception to Arbitron’s pricing policy: 91 percent feel it is “very overpriced.” Arbitron is also faulted for its lack of responsiveness to broadcasters’ concerns; in fact, for just over half (52%) of these professionals, Arbitron is, to the contrary, domineering: “Prone to push radio broadcasters to what Arbitron wants.” Some 33 percent allow that Arbitron’s attention to broadcasters is “minimal.”

## Qualidata

Among those acquainted with Arbitron’s “Qualidata” service – 59 percent of the sample – about half (48%) find its information useful but elusive: “Very helpful...but a bit difficult to read and use.” A sizeable (36%) portion of professionals, however, question the value of Qualidata altogether: “(It’s) just more numbers – confusing and not easily usable.” Just 13 percent of those familiar with Qualidata find it both valuable and easy to use.

Data Collection and Data Processing by The Research Group. The Research Group is headquartered at 2517 East Lake Avenue E., Seattle, WA 98102

MONTHLY RADIO POLL

**ARBITRON SUBSCRIPTION**

**Question:** "Do you subscribe to Arbitron at your station or stations?"

	TOTAL MENTION	GENERAL MANAGER	OTHER DEPT. MANAGERS	CORPORATE EXECUTIVE
Yes	79.8%	77.4%	80.7%	85.8%
No	18.3%	20.9%	14.0%	13.3%
Don't Know/No Answer	1.9%	1.7%	5.3%	0.9%
Raw Totals	N = 471	N = 301	N = 57	N = 113

**ARBITRON STANCE**

**Question:** "Do you feel Arbitron is very well respected and used by buyers and agencies, fairly well respected and used by buyers and agencies, or not very well respected and used by buyers and agencies?"

	TOTAL MENTION	GENERAL MANAGER	OTHER DEPT. MANAGERS	CORPORATE EXECUTIVE
Very Well Respected And Used By Buyers And Agencies	39.7%	37.9%	38.6%	45.1%
Fairly Well Respected And Used By Buyers And Agencies	54.1%	55.5%	54.4%	50.4%
Not Very Well Respected And Used By Buyers And Agencies	5.9%	6.3%	7.0%	4.4%
Don't Know/No Answer	0.2%	0.3%	0.0%	0.0%
Raw Totals	N = 471	N = 301	N = 57	N = 113

**EVALUATION OF ARBITRON**

**Question:** "Do you feel Arbitron does an excellent job of measuring radio audience listening, pretty good, only fair, or poor?"

	TOTAL MENTION	GENERAL MANAGER	OTHER DEPT. MANAGERS	CORPORATE EXECUTIVE
Excellent	3.0%	2.7%	1.8%	4.4%
Pretty Good	44.8%	44.9%	45.6%	44.2%
Just Fair	35.9%	34.6%	38.6%	38.1%
Poor	15.7%	17.6%	14.0%	11.5%
Don't Know/No Answer	0.6%	0.3%	0.0%	1.8%
Raw Totals	N = 471	N = 301	N = 57	N = 113

MONTHLY RADIO POLL

**ARBITRON COMPETITIVENESS EVALUATION**

**Question:** "Do you feel Arbitron's competitive and pricing policies are very fair, aggressively competitive, somewhat unfair, or downright monopolistic?"

	TOTAL MENTION	GENERAL MANAGER	OTHER DEPT. MANAGERS	CORPORATE EXECUTIVE
Very Fair	0.2%	0.0%	0.0%	0.9%
Aggressively Competitive	2.3%	1.0%	8.8%	2.7%
Somewhat Unfair	16.3%	15.9%	19.3%	15.9%
Downright Monopolistic	80.7%	82.7%	71.9%	79.6%
Don't Know/No Answer	0.4%	0.3%	0.0%	0.9%
Raw Totals	N = 471	N = 301	N = 57	N = 113

**REACTION TO ARBITRON PRICING**

**Question:** "Do you feel Arbitron is very overpriced, a bit overpriced, reasonably priced, a bit underpriced, or a real bargain – quite underpriced?"

	TOTAL MENTION	GENERAL MANAGER	OTHER DEPT. MANAGERS	CORPORATE EXECUTIVE
Very Overpriced	91.1%	93.0%	86.0%	88.5%
A Bit Overpriced	8.1%	6.0%	14.0%	10.6%
Reasonably Priced	0.6%	0.7%	0.0%	0.9%
A Bit Underpriced	0.0%	0.0%	0.0%	0.0%
A Real Bargain	0.0%	0.0%	0.0%	0.0%
Don't Know/No Answer	0.2%	0.3%	0.0%	0.0%
Raw Totals	N = 471	N = 301	N = 57	N = 113

**FAMILIARITY WITH QUALIDATA**

**Question:** "Are you familiar with Arbitron's 'Qualidata'?"

	TOTAL MENTION	GENERAL MANAGER	OTHER DEPT. MANAGERS	CORPORATE EXECUTIVE
Yes	59.0%	59.8%	59.6%	56.6%
No	38.9%	38.5%	35.1%	41.6%
Don't Know/No Answer	2.1%	1.7%	5.3%	1.8%
Raw Totals	N = 471	N = 301	N = 57	N = 113

MONTHLY RADIO POLL

**ARBITRON RESPONSIVENESS EVALUATION**

**Question:** "Do you feel Arbitron is very responsive to radio broadcasters' needs and concerns, only minimally responsive to radio broadcasters, unresponsive to radio broadcasters, or prone to push radio broadcasters to what Arbitron wants – not what they want?"

	TOTAL MENTION	GENERAL MANAGER	OTHER DEPT. MANAGERS	CORPORATE EXECUTIVE
Very Responsive To Radio Broadcasters' Needs And Concerns	3.0%	2.3%	8.8%	1.8%
Only Minimally Responsive To Radio Broadcasters	33.3%	31.2%	45.6%	32.7%
Unresponsive To Radio Broadcasters	11.3%	11.0%	10.5%	12.4%
Prone To Push Radio Broadcasters To What Arbitron Wants	51.8%	55.1%	33.3%	52.2%
Don't Know/No Answer	0.6%	0.3%	1.8%	0.9%
Raw Totals	N = 471	N = 301	N = 57	N = 113

**EVALUATION OF QUALIDATA**

**Question:** "Do you feel 'Qualidata' is good, helpful data that is easily usable; a bit difficult to read and use, but very helpful; or just more numbers: confusing and not easily usable?"

	TOTAL MENTION	GENERAL MANAGER	OTHER DEPT. MANAGERS	CORPORATE EXECUTIVE
Good, Helpful Data That Is Easily Usable	12.6%	12.2%	11.8%	14.1%
A Bit Difficult To Read And Use But Very Helpful	47.8%	41.7%	76.5%	50.0%
Just More Numbers: Confusing And Not Easily Usable	36.3%	42.8%	11.8%	31.3%
Don't Know/No Answer	3.2%	3.3%	0.0%	4.7%
Raw Totals	N = 278*	N = 180	N = 34	N = 64

\*Answered only by those who say they are familiar with "Qualidata." (Question 38, foil 1)



# IF YOU ARE COMPARING COUNTRY FORMATS, WOULD YOU RATHER SEE A RATINGS STORY FROM:

## COLUMN A

LOS ANGELES

DALLAS

HOUSTON

ATLANTA

ST. LOUIS

OR

OR

OR

OR

OR

## COLUMN B

LIVE OAK?

DOTHAN?

HENDERSONVILLE?

ATMORE?

SHEFFIELD?

If you chose Column A, you picked the Burns/Somerset CONTINUOUS COUNTRY format. If you chose Column B, you picked Drake-Chenault's Great American Country.

The reason so many smart broadcasters are choosing CONTINUOUS COUNTRY is simple. The format delivers strong ratings and saleable demographics without expensive personalities or costly on-air promotions.

Call Jim West, Al Mangum or Bob Harris today at (214) 243-7800 for the full facts on CONTINUOUS COUNTRY.

# FairWest

3341 TOWERWOOD DRIVE ♦ SUITE 204  
DALLAS, TEXAS 75234 ♦ (214) 243-7800

## SELLING FACT—BENEFIT

Too many sales reps aren't prepared to answer advertiser's objections. Here's how to train them to think better on their feet.

By Pam Lontos

Often salespeople have a fantastic presentation filled with facts about their station and at the end of their presentation they don't understand why the client is not excited about buying time on their station. They blame the client for ignorance and never realize that they are the ones at fault because they didn't show the client what was in it for him. The clients we sell (direct or agency) really don't care whether or not you make a sale. They care about what's in it for them. A client would buy the worst sounding format in the world if he thought it would increase business.

But put yourself in the client's shoes. If you owned a business and someone came in to sell you something, you would most likely not be interested unless they showed you how it was going to benefit you.

When your salespeople give presentations stating facts only, the client is usually sitting there thinking who cares. When they see what's in it for them and how it will increase their business—that's when they'll buy.

Train salespeople to take two extra steps in the sale. Start with the fact then the advantage and then the benefit. When you make the client want what you have to offer that's when you get repeat sales, which in turn leads to higher billing. Fact-advantage-benefit statements have three parts. Salespeople need to know that the advan-

*Pam Lontos is president of Pam Lontos, Inc., a Dallas sales consultancy firm.*



*Lontos: "When you make the client want what you have to offer that's when you get repeat sales."*

tage to a fact is not the benefit. The benefit is only when you talk in terms of how he/she will increase his/her business.

For example, our station has 100,000 watts is a fact. Our station covers a larger area and reaches more people is an advantage, but that's only the advantage to that fact. That still is not a benefit to the client. In order to get to the third phase of fact-advantage-benefit selling, the salespeople should say, "because we reach more people, there will be more people who hear your commercials and respond to your ad and come into your store and buy your product." Your salespeople should end every fact talking about how that fact benefits the client. They should also mention the client's product when they are in the benefit statement. That's when you get their interest.

Here's a good exercise to do with

your sales staff while in a meeting. Have your salespeople take notes and come up with 15 facts about your station. After the most important facts are listed, go through each one and ask your salespeople the advantage to the fact. After they've listed 15 advantages to the 15 facts, have them list the benefit to the client to those 15 fact-advantages-statement. The very last benefit statement is mentioning the client and his product or services profiting.

**FACT:**

With the November promotion you get 200 free frisbees to put in your store.

**ADVANTAGE:**

In order to receive the free frisbees the listeners will have to come into your store.

**BENEFIT:**

And isn't that what you really want—to have your advertising actually put the customer in your store so that your salespeople here can show them your product and sell it to them.

I've taught the fact-advantage-benefit steps to sales staff and it has doubled and tripled many salespersons' billings in only a few months. Your salespeople should take these fact-advantage-benefit statements and have them memorized so they don't even have to think about it when they're in front of a client. It's too late to figure out what the benefits are when standing before a client.

# “OPEN LETTER II...”

Dear Fellow Broadcaster:

Great things are happening at Surrey Communications Research that can be of real benefit to you.

First, we've expanded our staff and moved to much larger facilities in Denver. Now, it's much easier for us to reach you so we can serve you better.

Second, our MAX music testing system has been improved and now we guarantee the most unique and effective way to test your oldies. Now the question is not “Can you afford a music test?”, the question must be “Can you afford not to make sure you're playing the right music?”.

Surrey's MAX can answer your music questions accurately and quickly. There's nothing else like it.

Surrey also does focus groups, telephone studies and consulting.

Call Surrey today at (303) 989-9980 and let's talk about making your radio station more successful.

Best wishes,



Al Brady Law  
President



**SURREY COMMUNICATIONS RESEARCH, INC.**

Union Commons Building, Suite 270 66 South Van Gordon  
Denver, Colorado 80228 Telephone (303) 989-9980

# THE DO'S AND DON'TS OF POLITICAL BROADCASTING

Here's some rules and regulations for radio executives to keep in mind at election time.

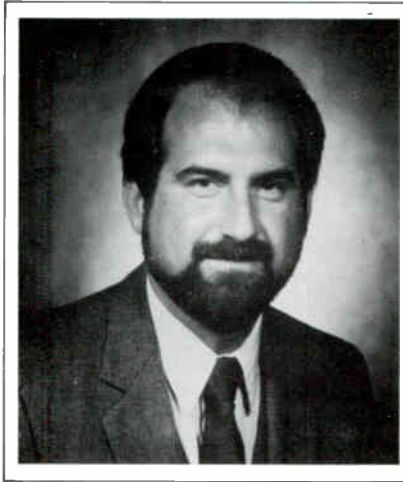
By Robert Olender

With elections approaching, broadcasters are frequently confused by the requirements imposed upon them by the Communications Act of 1934 and the various Commission rules and regulations interpreting and administering the sections of the Act that apply to political broadcasting.

Section 315 of the Communications Act governing political broadcasting deals with equal opportunities for candidates, forbids censorship, and proposes a ceiling on the amount stations may charge for time. Section 312 also requires stations to give or sell reasonable access to candidates for federal elective office. Since Congress forbids stations from censoring politicians, the Supreme Court has ruled that a station may not be subject to libel suits for anything that a candidate might say during a broadcast.

The rates to be charged for time by a political candidate have frequently been a source of confusion. As a general rule, a broadcaster may not charge a candidate more for time than it would charge a regular commercial advertiser. However, during the 45 days preceding a primary election and the 60 days preceding a general election, the station may not charge a candidate more than its "lowest unit charge" for "the same class and amount of time for the same period." This special rate only applies to uses by a candidate and not by others speaking on his or her behalf.

*Robert Olender is the managing partner of Baraff, Koerner, Olender & Hochberg, a Washington, D.C.-based communications law firm.*



*Olender: "A broadcaster may not charge a candidate more for time than it would a regular commercial advertiser."*

Normally, any broadcast of a candidate's voice is considered a "use" if the candidate's participation is such that he or she can be identified by the public. In addition, the lowest unit rate only applies to legally-qualified candidates and to their uses in connection with a political campaign. Thus the lowest unit rate charged is applicable only in situations where an election is being held in the service area of the station on which time is being purchased. It would not apply to persons who are candidates for nomination by a party convention or caucus.

In determining the lowest unit rate, it is important to understand its components. The term "class" refers to rates for fixed position spots, pre-emptable spots, run-of-the-schedule spots, and special discount packages. The "amount of time" refers to the length of the period purchased, i.e. thirty seconds, sixty seconds, five minutes, or one hour. The term "same period" applies to the time of the

broadcast day, such as prime time, drive time, and various classifications of time that a station may establish for rate-making purposes.

Consequently, the lowest unit charge requires that stations give candidates the benefit of all discounts based on volume, frequency, or any other factors, that are offered to the station's most favored commercial advertiser for the same class and amount of time for the same period, regardless of how few programs or spots the candidate buys. This includes discounts that are given off the rate card.

Another area of frequent confusion is the requirement that candidates for the same office be given "equal opportunities" or "equal time." Equal opportunities forbid any discrimination between candidates in rates, amount of time available, and placement of the broadcast during the day. A candidate must request his/her equal opportunities within seven days of his opponent's use of a station. The station need not notify a candidate of his/her opponent's broadcasts. The equal opportunities requirement does not apply during exempt broadcasts such as bona fide newscasts, interviews, news documentaries, and on-the-spot coverage of bona fide news events.

The FCC has just recently proposed a new interpretation of the Communications Act to include an exemption for broadcast of debates between legally-qualified candidates arranged and sponsored by the licensee. In addition, the FCC is inquiring whether broadcasts or re-broadcasts of a bona fide news event should be exempt from equal opportunities even if the broadcast occurs several days after the event. This should be decided by the fall.



SEARCH COMMITTEE PRODUCTIONS

P R E S E N T S

# EDDIE FRITTS



IN

# THE MAKING OF THE NAB PRESIDENT

WITH  
**W.M.**  
**C.T.**  
**D.T.**

*"So funny you  
would die laughing..."*

*"So sorry you can cry  
from embarrassment"*

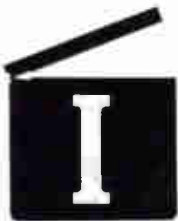
Special Appearances by  
**THE SEARCH COMMITTEE  
PLAYERS**

*Written by  
Jerry Del Colliano*

*"The story of jockeying  
for better jobs..."*

*"Brokering power...  
looking to win favor."*

**Eddie Fritts has true grit. He must. Here's the story of how some NAB executives thought more of themselves and what Broadcasting Magazine wrote than of its membership.**



Imagine. The NAB had to look for its first president in 17 years and they blew it.

Not that the choice of Mississippi broadcaster Eddie Fritts was a mistake, but that the successor to Vincent Wasilewski should have been found through a larger search, with much less politics, without fear of what Broadcasting Magazine would write and with respect for those like defeated Don Thurston who served the NAB so well.

Almost to a man, industry executives like and support Eddie Fritts. He's seen as a shrewd politician, a personable lobbyist. A formidable replacement for the bigger than life Wasilewski.

You have to understand Vince Wasilewski before you understand the debacle of choosing his successor. Wasilewski is a lawyer. He is also smart politically. He wanted to make sure the once powerful Broadcasting Magazine Publisher Sol Taishoff was with him and not against him. NAB longtimers remember how Sol helped get former NAB President Governor Leroy Collins canned and Wasilewski didn't want that to happen to him. That's why Taishoff was the only trade publication executive he dined with weekly at the same restaurant. At the same table. This much too healthy respect for Broadcasting Magazine is one of

*Jerry Del Colliano is the editor and publisher of RADIO ONLY and INSIDE RADIO.*

## COVER STORY



the factors that helped make already paranoid NAB executives more paranoid. It helped take an honorable Eddie Fritts and elect him in a dishonorable and sometimes dishonest manner.

It wasn't easy to chronicle "The Making of the NAB President." First of all Fritts wants to forget it. NAB Board members don't want to cross Fritts. Fritts doesn't want to slam Wasilewski. Wasilewski doesn't want to talk. Runnerup John Summers won't comment. No one is being too candid which is where NAB's trouble began and where it threatens to continue in the years ahead.

The only consoling fact for the radio industry is that outside of elected NAB delegates, no one is really affected by the infighting and politicking going on at the NAB. NAB board members might think they are as important as members of Congress, but the industry is more worried about the problems that affect radio.

What the whole NAB affair has become is a giant soap opera loaded with everything from ambition and greed, but not sex.

It's not fair to say the industry is laughing at the folly of the recent NAB presidential election, but one thing's for sure. It certainly doesn't take it as seriously as NAB board members who are hypersensitive to a trade press that has long lost its political clout.

Here's how the Fritts election came about.

Eddie Fritts is a self-made man. He parlayed a \$40,000 investment

## COVER STORY

in Indianola, MS into an eight station small market radio group which he claims is very profitable. He added WNLA-FM to WNLA-AM in Indianola, MS in 1969. Built the FM from the ground up. Had a serious auto accident while making sales calls in Memphis in 1971 and was out of work for over a year-and-a-half. He was in traction for 13 weeks.

Fritts says, "I learned to be patient in the hospital and not to be overly concerned about time tables, because prior to that I had been a hard-driving, perfectionist. I looked at other horizons."

spun off WJLJ which was only a 200-watt daytimer.

Not bad for a man who learned patience in a hospital bed.

Fritts became involved with the NAB seven years ago. He was president of the Mississippi broadcasters in 1972. A year after that was on the Small Market Radio Committee and in 1975 the NAB Code Board. Fritts ran for the NAB board in 1977 and won the first time out as an at-large nationwide Class D small market delegate. He was re-elected two years later. Ran for the Joint Board and won a year and a half ago.

ing for a Washington law firm when his NAB days are over at the end of the year.

Eddie Fritts swears he never had an eye on Wasilewski's job either before or after Wasilewski decided to quit. Fritts says his wife would never want to move to Washington. It's hard to take the South out of the woman. He swears he didn't make a run at the job. He's almost believable, but not quite. Eddie Fritts is so talented that he can make his ambition seem charming. The only way Eddie Fritts would run would be a sincere and honest draft. If this sounds like politics, you're right.

Fritts was head of the Joint Board and somehow became head of a group known as The Search Committee. Fritts claims the Executive Committee consisting of eight people including ex-officio Wasilewski wanted to have a say in the talent hunt. The Search Committee was supplemented with other executives to make it appear more representative.

For example, Group W's Dr. Bill Baker was added to represent large companies and television. Past Board Chairman Wilson Wearn was tapped representing Multimedia. They even added Stan MacKenzie as a single station owner (KWEB, Seguin, TX). Attorney and broadcaster Wade Hargrove was picked. Marty Beck from Beck-Ross and



Former NAB President Vincent Wasilewski talks with President Eddie Fritts about NAB's future.

He may not have been a type-A personality, but when Fritts got out of the hospital he went full steam ahead and assembled his small radio group acquiring KMAR AM/FM, Winnsboro, LA in 1973. In 1975 he bought KCRI-FM, Helena, AK. In 1977 WJLJ-AM, Tupelo, MS. Then WKDL, Clarksdale, MS and moved it to West Helena which gave him an AM and FM in that market. He bought WELO, Tupelo and WZLQ-FM there in 1979 and

So much for Eddie Fritts' quite enviable political talents. He was a proven winner.

Even though Vince Wasilewski has threatened to quit in the past no one really took it seriously this time. Wasilewski was hit with unfortunate health problems this time forcing him into the hospital for life-threatening surgery. He survived and seems fit, but apparently now more than ever wants a different pace. He'll enjoy work-





## COVER STORY

Jerry Holley from Stauffer were scheduled to rotate, but they remained as a rep from the FCC Bar Association (Herb Forrest) was added. CBS' Don Wear represented the networks.

In theory, the groundwork was laid for a very representative industry-wide search for a qualified replacement to Wasilewski. Then, somehow, Fritts got appointed to head the Search Committee. He doesn't remember anything formal happening, just an informal, "why don't you do it, Eddie"? The appointment put Fritts in the driver's seat to see who the presidential candidates would be, how strong their support was and gave him an overview as to whether the office was worth running for.

Now, if you abide by the theory that Fritts hadn't an inkling that he wanted Wasilewski's job, you probably won't buy the bizarre events which followed.

Fritts claims he became interested in the job only when it became apparent that former FCC Chairman Dick Wiley did not want the job. Fritts recalls, "He (Wiley) was the only consensus candidate that could be named. One of the reasons there was a lack of applications for the job was that Wiley's name was so prominently mentioned." Actually, Wiley had never been truly interested in the NAB presidency. He had money, prestige. Even Fritts said, "Wiley said he was not seriously interested in the job all along." Only Fritts could appreciate Wiley's position, because as head of the Search Committee, he knew it better than anybody.

You can begin to see the advantages of heading the Search Committee.

The frontrunner search was limp from the very beginning. Doubleday Broadcasting President and NAB representative Gary Stevens claims, "The search wasn't as wide as it could have been. The current procedure allows for potentially good people to be overlooked. People who are gainfully employed wait to be asked. They don't actively look."

But Fritts claims the NAB solic-

ited candidates and suggestions from every NAB member through a direct mailing. He said the list totaled some 60 people. But in the end, no one but Fritts had a chance to win. His victory was to be a hollow one when you consider that for all practical purposes, the NAB presidential election was as good as rigged.

Fritts insists his recollections of the events leading to his candidacy and election are hearsay. He remembers various broadcasters coming to him and asking him to run for the job. Fritts said, "As names began to surface and appear, the pressure (on me) mounted to get involved."

No one on the Search Committee representing television urged Fritts to run. But then again, there wasn't a lot of television representation on the Search Committee that Fritts helped pick.

Jefferson-Pilot executive Cullie Tarleton (a Fritts supporter) said the accusation that Eddie stacked the Search Committee in his favor is rubbish. Tarleton says, "The idea that Ed named the Search Committee so it would be favorable to him is pure nonsense." Tarleton claims *he* recommended some of the people on the committee.

Remember that Tarleton is a Fritts man. Tarleton is the same guy who aspired to be Fritts' replacement as Joint Board Chairman if Fritts had been successfully elected to replace Wasilewski. Tarleton even went far enough to ask his company for permission to sit as head of the Joint Board. When this leaked out prematurely, Tarleton's NAB goose was cooked.

This is beginning to sound like a coverup, because as the truth becomes known, it is very embarrassing to the NAB elected-representatives who were supposed to be serving their constituents rather than their own egos.

Events began to quicken. Fritts won the support of his wife who suddenly had a change of heart about residing along the Potomac. He admits to sounding out the executives about the best way to make himself available. Fritts says, "They said what you should do is

Fritts said, "I resigned from the Joint Board because it gave the appearance that I had the inside track, so I stepped aside to avoid the perception." Slowly, but he stepped aside.

Things became suspicious. Search Committee members were stinging from Broadcasting Magazine's editorials attacking their integrity. Apparently these Board members are avid readers of Broadcasting editorials. Fritts reveals, "It's no secret that the Search Committee resented being chastized by Broadcasting Magazine. They felt they were being ridiculed and didn't deserve the bum rap they were getting."

The Search Committee, according to Fritts, knew that he would resign from the Search Committee." Which he did. But he held on to his Joint Chairmanship long enough to raise some eyebrows.



*Fritts on the move in New Orleans during NAB Radio Programming Conference.*

## COVER STORY

be the nominee, but somehow, and no one knows exactly why, they decided to take a straw vote on who else was available for them to recommend. Unfortunately, instead of pitting one candidate against the other, they pitted Fritts against Thurston even though they already knew Fritts was the one who would be recommended.

Eddie Fritts insists that "Because of the furor that was in the trades, Broadcasting said the Search Committee was a sham, they began to read their own reviews. I think the Search Committee found themselves reacting to Broadcasting Magazine. They felt if they sent my name forward they would be subject to criticism."

Fritts' second-hand recollection is that, "The Search Committee said Fritts' name is going to be nominated from the floor. Let's see if there is any sentiment for anyone else."

The Search Committee took a straw vote. Dr. Bill Baker is the only one who counted the results and he didn't reveal the actual count to the others. He just uttered Don Thurston's name. Thurston, the President of Berkshire Broadcasting and a former NAB Joint Board chairman, was a credible choice. It would perhaps make the whole process look more believable. But Thurston didn't have a prayer. The network representatives were still stinging from Thurston's even hand as Joint Chairman. He wouldn't play footsies with them.

The Search Committee revealed Thurston's name. Not Fritts. It never mentioned that Thurston won in a straw vote that was never officially tallied. Broadcasting Magazine went on to hail Thurston as Wasilewski's heir apparent. Broadcasting was embarrassed in the one area where it should have had the inside track. One wonders whether the Search Committee actually intended it to be that way.

It is said that Eddie Fritts can count votes better than Broadcasting Editor Don West. In any case, Broadcasting had egg on its face and the Search Committee probably snickered.

Fritts went on to win the elec-

tion by four votes. Up to the end, the atmosphere in Chicago was political. Fritts campaign manager Walter May was twisting arms in a special suite at the hotel. Fritts admits that some of his supporters did have conversations with people on the fence prior to the vote. Fritts retorts that "Thurston people were doing the same thing at the Carosel Bar downstairs."

That's radio's NAB elected representatives campaigning like its the Democratic or Republican National Convention.

In the end, Fritts wins. Thurston not only loses, but is dragged around for convenience by surely unappreciative people. He deserved better than to be included into what some people feel was a rigged election.

The nerve of the NAB board. Many members were actually irked at the Search Committee because it saw the Search Committee as being in a power struggle with them.

Now, Eddie Fritts is doing all the politically right things. Mending fences with NAB people who are bent out of shape. Complimenting Thurston's integrity. Calming the television powers who are scratching their heads wondering how this seemingly inconspicuous Mississippi small market broadcaster could steal the NAB election away from the big boys. Fritts claims the TV people are behind him now.

"Everyone got a bum rap if I got one," Fritts claims, "I would have preferred that it not happen the way it happened. I would have preferred three names to come forward. They (the board) were somewhat surprised by the Search Committee's resolution to send one name."

Surprised or not Fritts is the only one who seems to know what was really happening at any time.

Gary Stevens says Fritts' timing was bad. So does Tarleton even though both support Fritts to the hilt now.

But Fritts' timing may actually have been good. He had input into the selection of the Search Committee. His most vocal supporters were on it. He resigned to avoid conflict, but did it at a snail's pace

never too quickly.

Fritts knew how to talk "draft" instead of "campaign." Knew when to enter the race. Was astute enough to know how to beat the big boys at their own politicking.

That's why Eddie Fritts and NAB's elected-representatives deserve each other. They, in various ways, made the process of picking broadcasting's top association president, a backroom thing. They imagined Broadcasting Magazine to have the clout of the New York Times or Washington Post.

This election comes with jockeying for better jobs, brokering power and looking to win favor.

It did everything but search our industry for the best qualified (and perhaps not obviously ambitious) candidates.

Consider this. The Search Committee made one recommendation (Thurston) and it wasn't even on a hard vote. The NAB didn't actively seek the more reluctant, but better qualified candidates for Wasilewski's job. Not even one woman was considered for the presidency. It tolerated shoddy interpretation of the obviously inadequate rules to elect their president and in the end, voted the new man in with a circus atmosphere.

Fritts says he's concerned. Says he wants new Joint Chairman Bill Stakelin to investigate better ways to choose the NAB president. But don't look for early reform. Fritts is no doubt hoping to stay in his NAB presidency for a long time to come. He's moving to Washington with the family. He's politically astute. He's going to leave the everyday administration to John Summers and "My job is going to be more involved in the lobbying efforts and not involved with the day-to-day efforts." You obviously can't hit a moving target.

The ultimate analysis lies in this. The NAB overestimates its own importance.

Just at a time when the consensus is that NAB should rise above politics, it's self-serving representatives are apparently sinking to a new low.

*Research Associate: Alice Urbanski*

At Satellite Music Network, we're in the business of making radio stations more successful.

We offer live, 24-hour satellite programming in three different formats, each with the flexibility to ensure local identity, and all for a fraction of the cost it takes to run a conventional station.

So far, that's been a pretty successful formula. For us, and the 175-plus affiliates whose fortunes continue to rise.

**||** We're a brand new station built entirely around the satellite system. After 4 weeks, it's unreal what we're doing to this market.

We figure to average about \$40,000 a month in sales. We have 4 salespeople already and we're getting ready to hire another one. A lot of the businesses around are calling us!

Our AM competitor is shaking in his boots. They put up a big sign saying they weren't a network. People told us, "We don't care where it comes from, it sounds good!" — **Cliff Edwards, GM, KECO-FM, Elk City, OK**

"We decided to use satellite programming only because of its cost-effectiveness. Our local economy is extremely soft in the Peoria SMSA and unemployment is extremely high.

If sales continue at the present level, our billing will double over last year! Not only is your programming salable, it's listenable. Listeners and sponsors alike love it! We've received scores of letters and phone calls from happy listeners just keep pouring in.

I've worked in this market for a dozen years

and I've never seen anything this good. The competition can't even come close, and they've been playing country music for

15 years.

If anyone's skeptical about Satellite Music Network, have 'em call me . . . it's the best thing to happen to radio since the invention of the transistor!" — **Bill Bro, President, WTXR-FM, Peoria, IL**

"First, the sound is terrific! We have had nothing but positive responses on the quality of the audio and the quality of the personalities.

Second, I have never worked with a network (and I've worked with all of them) that shows as much concern

for its affiliates as you people do. I realize that it's your first year, and all, but with you calling regularly it makes an affiliate feel as though the local station really matters.

Third, we seemed to have dazzled the competition. They were not expecting the quality of programming we are putting out.

We had our doubts before we signed on, whether SMN was as good as we'd been told. In fact, we were just plain scared! After two weeks of operation, we couldn't be happier. You've delivered everything you promised, and more." — **Neil Nelkin, President & GM, KXNP-FM, North Platte, NE**

"As you know, we have been very happy

with the operational end of our SMN formats because of their easy operation, low

overhead and live sound, (something we can't get with automation). We also have enjoyed the consistent quality of the different announcers and the unbiased rotation of music.

However, we were totally unprepared for the incredible, fantastic, overwhelming ARB ratings we received in our very competitive small market.

Imagine our amazement when we found our FM, KZZK, the number one station overall with men, women and adults 18-34 (21.5), 18-49 (16.3), and 25-49 (16.0). We also were number two with teens. Such strength in all these categories has been unheard of in our market of twelve stations.

— **Brett Stephenson, Mgr., KZZK-FM, Tri-Cities, WA**

Becoming a satellite affiliate could give you an unheard of advantage in your market, too. With our Country Coast-To-Coast, StarStation adult-pop and Stardust MOR formats, Satellite Music Network offers your station the quality programming to raise audience awareness and the cost efficiency to raise profits.

Call us at **1-800-527-4892** (In Texas, 214/343-9205) and we'll be glad to discuss our programming in detail.

Or, call any of our affiliates. And find out for yourself why it's satellite's critics who aren't being quoted much these days.

**THE LATEST QUOTES ON**

**RADIO FUTURES**

## Your Future's Looking Up.

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A photograph of an office interior. In the center, a large, white, cloud-like shape contains the text "HOW IT FEELS TO LOSE YOUR RADIO JOB" in bold, black, sans-serif capital letters. The office background shows a desk with a lamp, a framed document on the wall, and a window with curtains.

# HOW IT FEELS TO LOSE YOUR RADIO JOB

Getting fired in radio is a fact of life. We laugh to keep from crying, but in the end the emotions and insecurities are painful and damaging. Here's a special report reliving how it feels and suggesting what to do if it happens to you.

By Laura Loro and  
Jerry Del Colliano

How many rating books does a program director get? Two.

How many program directors does a general manager get? Two more.

It's a joke, but it's close to real life. In radio, the firing chain of command is sacred. Program directors get fired more frequently than their superiors, the general managers. By the same pecking order, general managers don't usually last as long as their bosses, the corporate head or owner.

It may be discouraging to read, but it's the standard by which our industry has been getting fired for too many years.

The emotions vary. It can start with relief or surprise. Disappointment or self-doubt. Embarrassment can set in. Financial problems can transcend money when it comes to the damaged executive ego.

Firings are filled with horror stories. One west coast radio executive was on vacation. The owner's son barged in while he was away and fired his entire management team. He said, "If someone was my GM for six years, I wouldn't have the son of the owner come in there. It is embarrassing, amateurish and not even the worst human being would deserve that type of treatment."

Vacation time is a popular time to get fired because most radio bosses don't know how to break the news to the victims face-to-face. Another popular time, for some odd reason, is Christmas or holiday time. It's not really humane, but radio stations are at a lull then.

Radio is susceptible to high turnover because it is an entertainment industry. "It compares to the

movie industry," said former WOR, New York General Manager Rick Devlin. "You are only as good as your last movie."

Radio is not tangible and it's based on a rating service which allows its success to go from phenomenal to abysmal.

Radio seems to be full of insecure people with big egos. It's personality. It's showbiz. In radio you need the "show" as well as the "business."

Former Metromedia executive L. David Moorhead was both. A creative programmer and a highly successful salesperson. He had the ratings and billing to prove it as KMET-FM soared in Los Angeles. Moorhead got fired several years ago when he got into a personality conflict with

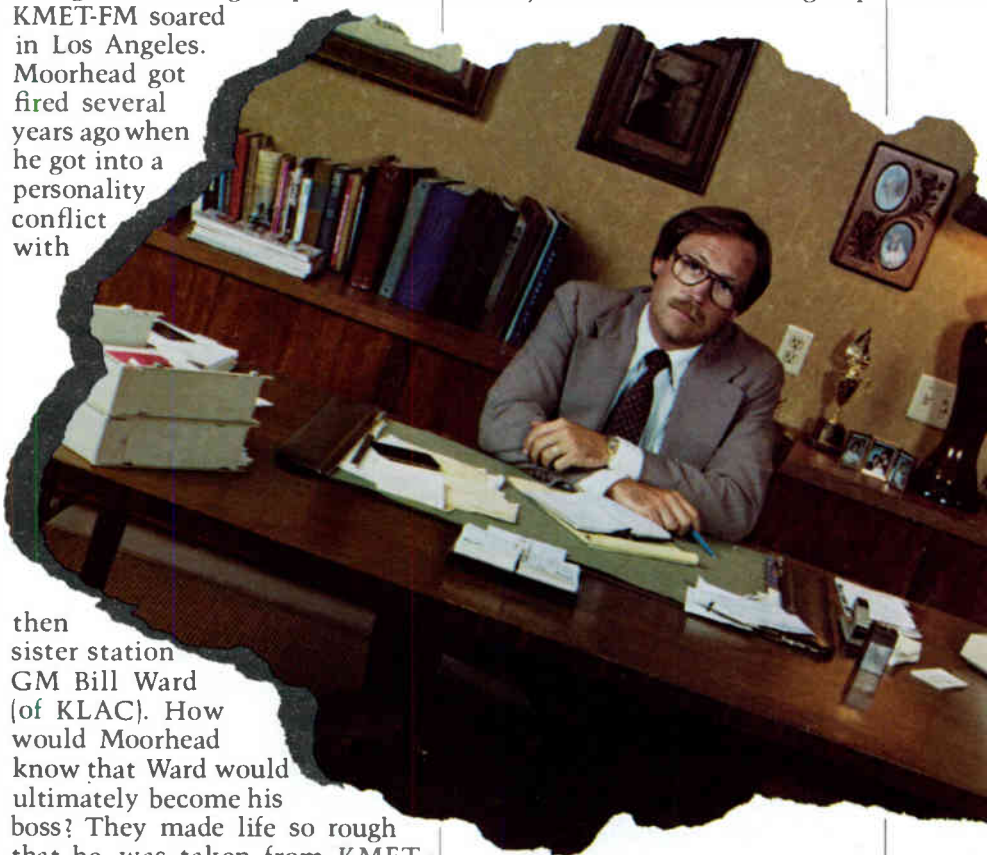
then sister station GM Bill Ward (of KLAC). How would Moorhead know that Ward would ultimately become his boss? They made life so rough that he was taken from KMET. Sent to troubled KSAN, San Francisco where he was given few resources to win.

Then put in an office at Metro-media west where his main job was

to help schedule the Harlem Globetrotters for their worldwide tour. Then, mercifully, the end came.

"I'm just starting to recover from it. Psychologically, it's worse than a divorce when you've been with an outfit for 12 years," he remembers. "All of your friends are with the company you are with. Some people become afraid to associate with you. Whatever made you go from being a fair-haired boy to a goat might rub off." Moorhead hadn't looked for a job in 20 years. "It was traumatic."

No one is ever prepared for the ax. Columbia Pictures President Ed Boyd was hired to run a group



that only consisted of four stations, but he remembers the "lofty aspirations" of more stations, someday cable and software. But, under Coca Cola's leadership, Co-

lumbia Pictures decided to get out of radio. "I hoped that we'd grow into a recognizable group, and it is not going to happen." Boyd says, "I haven't written a resume in 13 years and I forget how to write one."

When Gary Donahue was fired from Bonneville, he was out of work four months. Now he's an account executive at WPKX, Washington. Not exactly the same as his Bonneville job. Frequently, the new job is nothing like the old one. Donahue recalls, "People were hesitant to hire me because I worked in so many different places and none of them long term. It was a financial disaster. My family took it real rough. I tried not to fall apart. Instead I regrouped. I bought a million books on management. I read, learned and set new priorities, but when I reassessed my skills, I knew they could not be transferred to any other field."

Radio people frequently can't do anything and almost always don't want to.

Former KRLY, Houston GM Mike Raymond may have to. Raymond says, "I'm trying to hang in there. My severance pay is getting down to the bottom. If I don't get something soon, I'll get something locally doing anything." Raymond lost his job when SJR sold to Gulf Broadcasting. Allan Henry took over and installed a new GM but demoted Raymond to General Sales Manager on the promise that the next job that comes up would be his. "They kept me hanging on until I trained the new GM. I was on vacation in Ft Lauderdale and they tracked me down. The new GM told me I was through."

It's bad enough to get fired, but somehow in radio the firings are not done in person and not done by the boss. It can be so impersonal.

Imagine how former Heftel executive John Piccirillo felt. Four kids and a station that felt like his fifth (WYYS, Cincinnati).

Piccirillo laments, "Just when WYYS was ready to take off, they fired me. I felt as if I developed it. I created it. I hired everyone. It was

like them removing the driver from the thoroughbred."

Sometimes, you're caught in a corporate cutback. RAR Vice President Bob Richer was let go to protect Roy Shapiro who with his 14 years of Westinghouse tenure was sent to replace him. "They gave Roy my office and they gave me Roy's office. What can I do here, type?" But Richer admits he would have done the same thing as Group W President Dick Harris if the decision was his.

When WFIL/WUSL, Philadelphia President Jim DeCaro was fired, he supposedly heard it from his secretary first who didn't know DeCaro didn't know. When DeCaro confronted new LIN President Dick Verne, Verne at first didn't mention it. He just wanted to get together for a meeting. DeCaro reportedly said, "Come on Dick, why don't you tell me what everybody else already knows."

Korn/Ferry International Managing VP Gary Kaplan says, "As Dwight Case once told me, In radio there are 21 top jobs and 22 guys to fill them. It always seems to get juggled around a bit'." Radio is a closed, incestuous industry.

The entry fee for radio is low compared to the high entry fees for medical and legal professions. In those professions, there is less turnover.

Kaplan claims, "Radio is a growth industry now—a dynamic industry. Tomorrow's radio executive will be the business executive. Their credentials will be more sophisticated. We will see radio staffed by the intelligencia."

The Yankees have George Steinbrenner. He can be demoralizing because of his trades and firings. The Dodgers are a stable organization as witnessed by Manager Tommy Lasorda. Radio has their Dodgers. The ABCs, the Capital Cities are representative of a management philosophy that recognizes the need for long term commitment, patience and sophistication. They are by no means alone. But, too many George Steinbrenners still run wild in radio.

Some radio executives don't know how to fire someone. The consensus seems to be a straightforward approach. Be honest. Or better yet, clearly set goals and ambitions first. Let your executives know what is expected of them. If they don't reach those goals, they won't be shocked if you fire them. At least they will have a clear gauge of why they are terminated.

Work contracts are fast becoming a big part of our industry. One or two year contracts are most prevalent. Executives may still be fired but at least they will still get paid. Some contracts contain a termination provision which offers a sometimes lucrative package (benefits, use of an office, secretary, severance).

Piccirillo thinks, "Radio's future will be like major league sports. An entrepreneur owner running the risk to spend more. Higher stakes. Draft choices and free agents will eventually be in radio's future."

Whether deserved or not, there are some key things to remember if you become the next radio management victim.

Contact everyone you know. Send them a one or two page (at most) resume. Contact everyone else in the trade like the NAB or trade press. Call anyone wired in well with new opportunities. Call a search firm if you think it can be helpful.

The best way to handle losing your job tomorrow is to prepare for it today. Most executives are so busy working to be successful that they fail to stay in touch with what's happening or with those who could help them. When you do something successful, share it with the world.

The Japanese idea of employment is a lifetime commitment between worker and company.

It will never be that way in radio and most executives wouldn't want it.

But, how about a little stability. Honesty. Clearly established objectives and plain old-fashioned class.

## SPECIAL FEATURE

Mr. Jerry Del Colliano  
Publisher  
RADIO ONLY  
1930 East Marilton Pike, Suite C-13  
Cherry Hill, New Jersey 08003

Dear Mr. Del Colliano:

I have never written an unsigned letter before, but as you read on I think you will see why I do not wish to be identified in a national publication.

The unwarranted firing of Rick Devlin of WOR, New York which you mentioned in your June, 1982 issue of RADIO ONLY, is a much more common occurrence than most people in the radio business realize. This situation is receiving national attention because it happened at one of the most successful radio stations in the country in one of the largest cities in the world.

It's sad to say that most of us who hold the position of vice-president/general manager live in constant fear of our stations being sold out from under us, or the arrival of a new corporate "hot-shot" who is out to make a name for himself, usually at the expense (and profits) of others. It is more important to one of these division chiefs to impose their ego on their various stations in the name of "Bottom Line" than it is to have a smooth running, community oriented property.

I have been a general manager for twelve years at three different radio stations (this also means three different markets). The first time I lost my job, I foolishly believed that because I was running a profitable station that I would be safe from the ax. I wasn't. It seems that the new owner had bought the station for his son to manage. In addition, I was not compensated in any way by the seller, even though he made \$2.5 million in profit on the sale.

The second time I lost my job was extremely painful because I was out of work for over six months which devastated me financially. Again I was running a highly rated and very profitable radio station, when the principals decided that the company had gotten large enough that it needed a "Radio Division Chief!" The "Chief" made his presence felt immediately by instituting sheaves of corporate procedure. This was annoying, but manageable. Again, I naively thought I was in a very strong position by virtue of the fact that I was running the most profitable station in the chain, and had been with this company several years before the arrival of the "Chief." Wrong again. When there was a conflict I would stand my ground and argue for what I thought was best for the station and the market. The "Chief" convinced the company principals that I was a malcontent, and I was fired within two years after the arrival of the "Chief."

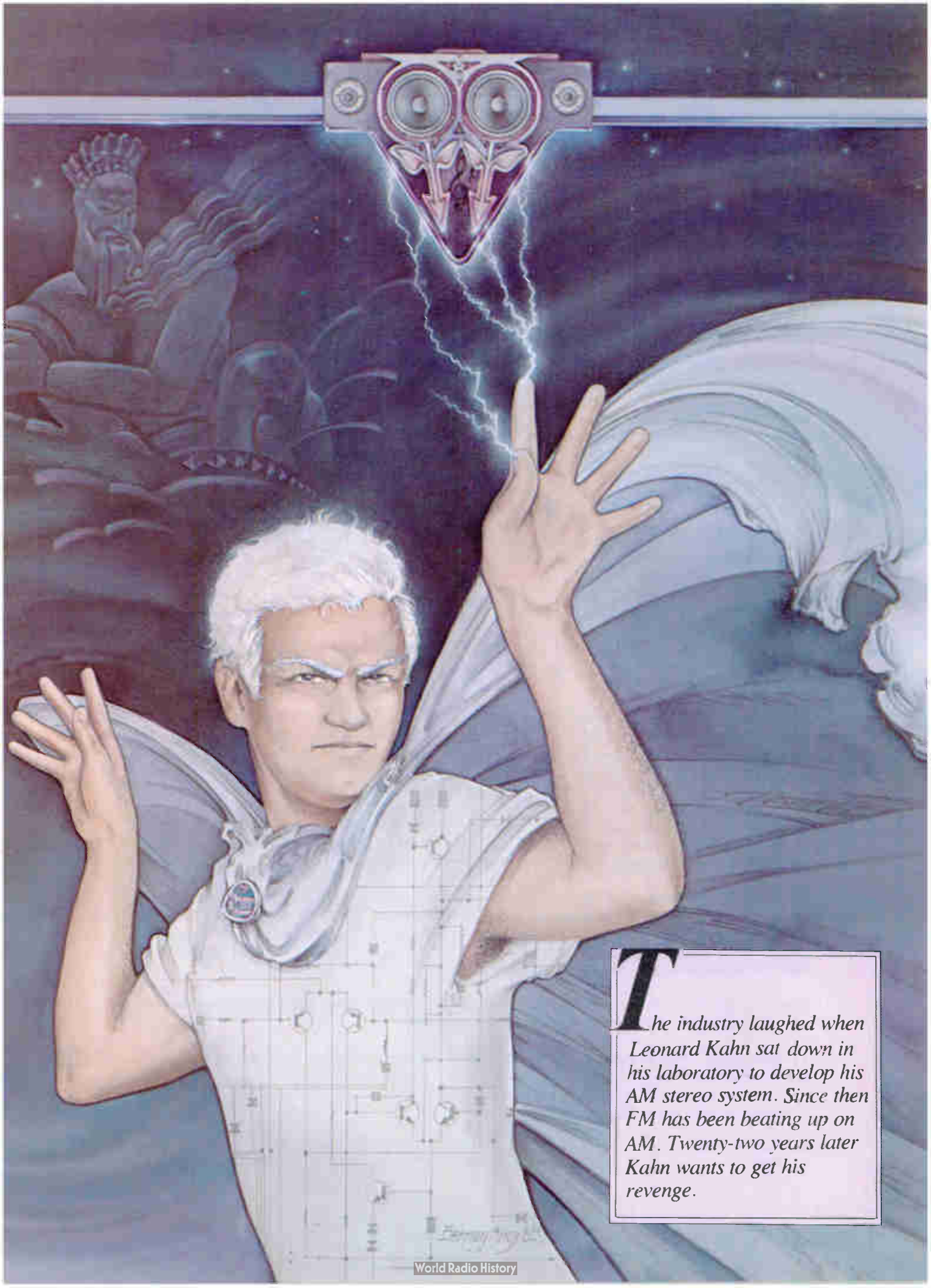
I have been in my current job for three years, and I can assure you that I don't argue with my boss. In fact, I don't even make suggestions. I carry out everything he wants done exactly the way he wants it done, and I don't make a move at the station without his prior approval, even though I know there are better and more efficient ways of doing things. My boss is very happy and thinks I am a terrific manager, even though this station is the least successful of the three that I have run.

Nowadays it seems that the corporate ego is more interested in procedure rather than performance. I feel that my job is secure, but I also feel that my talents are being wasted.

I hope Mr. Devlin knows that he is not alone. There are hundreds of us who have fallen prey to, or will fall prey to corporate egomania.

A sad state of affairs for a really fine business.

One from the heart,  
Unsigned



**T**he industry laughed when Leonard Kahn sat down in his laboratory to develop his AM stereo system. Since then FM has been beating up on AM. Twenty-two years later Kahn wants to get his revenge.



# THE WRATH OF KAHN

By Laura Loro

He's stubborn. A fierce competitor. Technically talented. A man possessed.

It's Leonard Kahn, who at the age of 26 first introduced his AM stereo system to a radio industry that frankly couldn't care less. At the time he was a consultant for RCA Laboratories. He had all the qualifications. Masters degree in electrical engineering from Polytechnical Institute of New York, an inquisitive mind and endurance.

There was only one problem. Leonard Kahn was a man ahead of his time. In 1960, AM stereo wasn't such a big deal. Giant AM stations dominated FM. Obviously, AM operators didn't foresee the need for stereo. As a matter of fact, most myopic managers couldn't take FM competition serious. The reason? There was no FM competition to speak of.

Even FM operators, left to struggle for respectability, didn't know the value of stereo. FM was doing so poorly that the paternalistic Federal Communications Commission offered the stereo olive branch to FM broadcasters surely without realizing they were laying the groundwork for an AM upset. According to Kahn, "While okaying stereo for FM, the FCC refused to give AM the same advantage. I don't think a single FM station was making money 22 years ago. In fact, you could buy an FM for \$1,800 worth of material. That station now sells for \$3.2 million."

All the while Kahn was peddling his AM stereo, FM was sneaking up on AM in ratings respectability. But it didn't matter. Faced with an increasing FM threat, "people still laughed," says Kahn, "you don't know how bad it is to have some-

one laugh at your work." Things got so bad for AM stations that they needed parity with FM. AM stereo finally became a priority.

Kahn remembers the uphill battles. In 1980, the Broadcast Bureau decided to let the marketplace decide which system was the best. There were several. Among them Harris, Magnavox, Motorola, Belar and Hazeltine (who merged with Kahn). Lobbyists persuaded the FCC that such chaos would destroy the industry. In the last days of the Carter Administration, the Commission picked Magnavox. The storm that followed led the FCC to pull back and reconsider. Recently, the free market Reagan Commission decided once again to sidestep the issue and let the market decide. And, Kahn is grateful. In fact, he almost makes you believe that the decision was better than if the FCC chose one single system, even his.

Kahn says, "This time we were ready. We would have gone to court if the FCC decided on one system instead of ours and if they chose ours, the others would have gone to court." With countless appeals in sight, Kahn thinks the marketplace decision will expedite the reality of AM stereo.

Now the battle has switched to two major arenas. One involves the manufacturers who will ultimately be producing radios capable of receiving AM stereo. One Kahn competitor, Motorola, spends its time convincing equipment manufacturers that its system is the best. Motorola isn't making a major effort to talk radio stations into installing their equipment.

Another strategy, which Kahn initiated, is to sell the system to radio stations in major markets in hopes that the equipment manufacturers will soon have to respond to the marketplace. Unfortunately, each AM stereo system is not compatible with the other. The risk factor is that when a standard is adopted, it is likely that only

one of the major AM systems will emerge as the winner.

Kahn AM stereo is now on WFBR, Baltimore; WBZ, Boston; WLS, Chicago; WGN, Chicago; KHJ, Los Angeles; KMBZ, Kansas City; WNBC, New York; WOW, Omaha; WFIL, Philadelphia; KDKA, Pittsburgh; KSL, Salt Lake City; KTSA, San Antonio; KFRC, San Francisco; WMAL, Washington. Kahn expects KNBR, San Francisco soon. These stations represent major broadcast companies like NBC, ABC, RKO, LIN and Westinghouse. Kahn AM stereo costs \$12,000.

Kahn has invested over \$1 million in it. "It is a constant drain. There are times that I thought I should let go of my dream," says Kahn. "A few years ago, I thought how much better off I'd be without fighting for AM stereo, but I never let go." He has been married to AM stereo longer than to his wife of 20 years, Ruth. But she helped him hang on. "I'm a very secretive person," says Kahn, "but my wife is my confidante. We work many hours in the office and even when we leave the office it never stops."

He is a fierce competitor. Ignores Magnavox and Motorola. "They will never get the support of broadcasters," he asserts. Sees Harris as his chief competitor, but claims they will bow out.

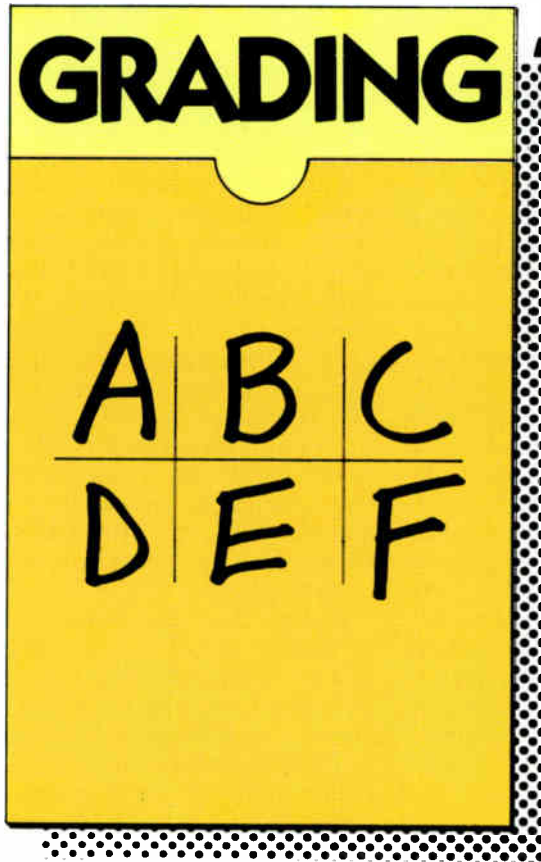
But competitors think Kahn is the victim of his own stubbornness. Kahn steadfastly refuses to go along with General Motor's Delco electronic's testing. Some think the conclusions could be crucial. Kahn competitors hope to win Delco's favor to help them win the fight. But Kahn thinks Delco testing could result in anti-trust suits and he wants no part of it.

It took only one year for Leonard Kahn to develop his initial AM stereo system and a lifetime to defend it. If he loses, he'll go down fighting. The Wrath of Kahn goes on.

*Laura Loro is associate editor of RADIO ONLY and managing editor of INSIDE RADIO.*

# GRADING THE FORMATS

By Jerry Del Colliano



Some rate A's, but others don't earn passing grades as markets splinter and listening tastes begin to change.

Radio executives have not been the pioneers that founded our industry. Today, it's tough to make a living operating a radio station. So much is literally up in the air. Some stations have enough trouble earning money to service their debt let alone turn a profit. Others see red ink more than they see black because local economies are depressed, competition is keen, or basic radio signals are not sufficient to win the large audiences needed to prosper.

As a result, what goes on the air is more important than any other single element of radio broadcasting next to the quality of the facility. Even at that, how many

*Jerry Del Colliano is the editor and publisher of RADIO ONLY and INSIDE RADIO.*

times have we heard of quality signals like WCAU-AM, Philadelphia being beaten by an FM station (WWDB-FM) in the same format, but with a lot less reach.

Things are changing rapidly today as competition is keener. The major formats dominate the country's listening. Very little is experimental, but within the major formats important developments are happening that could affect radio executives looking to switch their stations' formats within the next year.

The following rundown of formats is compiled on their viability within the next 12 months. A format earning an A is the best bet. Formats earning an F are bad risks. The report is based on interviews and assessments of RADIO ONLY editors.

## ADULT CONTEMPORARY

This is America's format.

Every city has an adult contemporary station. It's the music that attracts 25-54 year old prime demographics. But some changes are underway.

While WIP, Philadelphia; WNEW, New York and WJR, Detroit used to be the types of stations that characterized adult contemporary, today's AC stations are quite different.

Adult contemporary comes in at

least three different formats with one common denominator—the prime adult audience.

Today, Greater Media's "Magic" format is an adult contemporary leader. First Media's WPGC AM/FM, Washington is a more liberal adult station. WYNY-FM, New York is the prototype FM contemporary station using personalities, jingles and more music.

The one thing that is not as necessary today as it had been in the past is news and information. Perhaps because news and talk stations are beefing up coverage, adult listeners apparently do not demand the services of these stations that they once did.

Some still include sports or play-by-play. WYNY features a sex therapist on Sunday nights for two hours, but by and large adult contemporary is a music format.

Even though the demographics are perfect, this format has heavy competition among itself. For this reason it gets a C for performance as a format of tomorrow.

## ALBUM ROCK

Imagine exciting rock music. Then imagine a boring, laid back dj playing it. This format worked well from the protest days of Vietnam back in 1968 right through the seventies, but it's getting tired today.

Another problem is the format's inability to program to a wide, youth target namely 18-34. The main reason is that an 18-year-old and a 34-year-old are not very likely to care for the same musical trends.

The answer is narrowing the target demographic. The younger formats go for the New Wave artists and do not heavily feature album oldies. Stations aiming more at the 34 end of the scale will heavy up on the roots of album rock.

One of the reasons this format can be so boring is the several album rock consultants who mimic each other nationwide. No one

is taking any chances. This very fickle audience is probably up for some experimentation.

The only excitement in this format is when Doubleday converts another station over to its fusion-rock format. It's more commercial in nature and perhaps a bit too laid back, but the idea is to break out of the stereotype of the progressive rock days into the Twenty First Century.

It's risky. The audience will love you and leave you. It's hard to program to the entire age demographic. Album rock is a C+ plus until someone comes along to revolutionize its presentation.

## Beautiful Music

Everything is going wrong for this format lately. First, there is no music. Second, no programmer knows for sure whether the addition of more vocals will make the format more popular.

Shares are declining in many markets. Jim Schulke's theory is that where there once was three beautiful music stations, you'll now see two. Where there were two, you'll see one. A sizeable market exists for instrumental music played in segments, but the way syndicators are trying to reach them may be in question.

Bonneville is one of the biggest suppliers of beautiful music programming to stations. They are investing heavily in pumping the format up with their own "Million Dollar" music orchestra.

Schulke is torn between adding more vocals and returning to the past when the format was more instrumental. Clients seem to like vocals convinced that they will bring larger shares. Schulke is not so sure. He may feel that beautiful music can only be beautiful if it is instrumental. So, Schulke, through

parent Cox Broadcasting, will witness a test of their entire beautiful music library at Jerry Lee's WEAZ, Philadelphia. This is a first-time project which could ultimately lead to knowing the top 10 or even top 300 hits of the beautiful music world.

Unfortunately, if various orchestras are not recording them, someone will have to. Schulke is prepared to do this, too. But the problem with all custom recording is that the tunes take on a sameness that does not help to make beautiful music's prospects any better.

The smaller syndicators are at the mercy of the bigger ones. If the bigger ones with all their resources can't solve the problem, then how will the smaller ones? Some of these companies may go out of business.

FM 100 sold out to Bonneville recently and founder Darrel Peters is assigned to trying to convince clients to use Bonneville's new satellite service.

Quality conscious Churchill Productions seems to be benefiting from the war between Bonneville and Schulke which leaves casualties along the way.

By and large beautiful music is in for tough times ahead and is rated F as a growth format despite the fact that many stations including several McCormick stations are dominating their markets.

## BLACK

This format works only where ethnic audience exist and at that the type of black format can vary.

The latest rage is what radio executives call Urban Contemporary. This is designed to sound like the Adult Contemporary that has appealed to white folks. But it is a misnomer to black radio.

Some black stations pull 25-54 year old listeners without sounding like Uncle Tom. Others pull attractive, young Black audiences

with more uptempo, FM beats.

But the idea that black music in itself is the basis of black adult contemporary does not wash. It's as if we said album rock is the adult contemporary format for 34-year olds.

Black radio is a great bet for stations in ethnic markets, but it cannot work without the black base. Format desirability under most other situations is a C- minus.

## CLASSICAL

These are tough formats to do. The audience is upscale, but the numbers are slim. The availability of music is sometimes a question, but the audience is loyal.

Every market should have a classical station, but not everyone is going to volunteer to perform that public service. And, that's exactly what classical is—a public service.

It's not the format to get rich on. It won't get big ratings. And, it may give you big headaches.

It should come as no surprise that although many listeners love it, the mass audience is not there to be a hot format of tomorrow. The grade: F.

## COUNTRY

Country is the south's adult contemporary. It's big in the southwest and popular out west. It's iffy in sections of the midwest and is virtually non-existent in the northeast. Country is a misnomer. According to its performance, it should be called Regional, because that's what it is.

There is no one formula for success in this format. Several differ-

ent types of country formats exist including bluegrass, hillbilly and sophisticated (like WHN-AM, New York).

Country stations thrive where blue-collar workers live and reside. The audience must be exposed to country influences including concerts and personal appearances. The music is very basic to the American people, but the format is not a format of choice where existing stations are failing.

Country artists are unlike rock artists in that they are the audience. Rock artists are on-stage, apart from their fans. Country radio stations must reflect this advantage.

Because it's still impossible to bring country to some cities, the format rates a C for executives looking to make a format change within the next year.

## hot hits

This version of rock is characterized by lightening ratings increases as witnessed at WCAU-FM, Philadelphia and WBBM-FM, Chicago. While both stations are tampering with the original Mike Joseph format, they both did well when they followed it.

Hot Hits is a term owned by Joseph and cannot be duplicated without his permission, but the format is very basic. The top 30 records, no oldies, uptempo jingles, energetic djs, a key-contest, reverb on the audio chain and hardly any news. The one thing that is key is a program director who can keep a dj staff disciplined enough to follow the format. This is a lot harder than it sounds because discipline is alien to djs who quickly become bored with playing the same records over and over again.

Learn from CBS' mistakes when two major market general managers tried to become program consultants. Find out the changes

WCAU-FM's Vince Benedict and WBBM-FM's Brian Pussilano made and ignore them.

For instance, Benedict allowed newly-appointed Program Director Scott Walker to order a new, prettier jingle package less than a year after the format hit the air. A jingle package makes a radio station sound very different. This one makes WCAU-FM sound more adult. Adult is not the way you want to sound in this format. You want to be a jukebox playing whatever is popular and doing it with a passion.

Hot Hits earns an A when done in a strict, top 30 format. Once it is established and maintained, it should be good for hot ratings for a long time to come.

## NEWS

One thing radio does better than any other medium is news because of its ability to quickly and inexpensively cover current events. While the cost of running a news station is not inexpensive, the overall cost is compared to television and cable news operations.

News was the one format made for radio and its discovery by Group W about 15 years ago shows you just how long it took this industry to discover its own natural resources.

The news format works best when it is a headline service. News on radio must follow a strict format with half-hour (or less) blocks. There apparently is room for feature-oriented material, sports and weather in each half hour, but listeners have to rely on news stations to give them constant updates.

Local news is preferable over national. Local broadcasting is better than network. Flexibility is the key. Extensive coverage of state legislatures, city governments or Congress can be frustrating because newspapers do this best.

But radio can't be beat for on-

the-spot coverage of accident, fires, events and activities affecting the radio audience.

News stations of the future must avoid trying to do what newspapers do. Radio stations are headline services. TV brings you the picture. Newspaper the extensive coverage and analysis. Radio executives who forget their place, will never rank with the top ratings getters in their market.

News is a natural and should be available in every market. Cheating is not allowed. Radio executives who think they can plug into a network for national news will be disappointed as to why their listeners can't warm up to their stations. While network feeds (especially actualities) are valuable to news stations, be prepared to do news locally for full effectiveness.

It takes years for a news station to pay off. Several years to earn ratings. Several more to become profitable. Ask Group W. But once the price is paid, an all news station is an investment that will last for a long time. Because it is prohibitively expensive to do properly, it misses a top ranking, but is still strong enough to get a B.

## NOSTALGIA

No one under 50 likes to admit that a big band/nostalgia format can be an up-and-comer. But the ratings show it is. They used to laugh when Al Ham sat down at the tape recorder to make "Music of Your Life" tapes. Today, Ham can laugh as his service is aired on well over 130 stations. Toby Arnold's "Unforgettable" format is second to Ham's in clients and between the two of them and other syndicators, this format, while not flashy, is certainly attractive.

The audience is older than most other formats, but the advantages are attractive to station owners looking to write more business. For instance, imagine sending a salesperson in to sell a retail shoe store

operator on the Ham format. If the proprietor is over 50, no doubt he or she feels neglected by radio's lack of programming in the nostalgia/big band area. Who needs ratings when your format rates number one with the very audience that has truly been neglected for years by radio's rock movement.

Anyone looking to switch to nostalgia should be careful not to mix too much current music in with it. Nostalgia freaks want nostalgia. Remember also that music of this era is hard to find. There are no new recordings of nostalgia artists. But the format is perfect for AM because stereo is not needed to play recordings recorded before the stereo revolution.

Due to its tendency to pull older demographics and a questionable endurance, nostalgia/big band pulls a B-minus. But if your market is without this format and your facility is either AM or a poor FM facility, big band is even less of a risk.

## RELIGION

No ratings needed here. And little audience will be attracted, but religion makes a lot of money for its owners.

If you have a poor facility and want to keep the overhead down, religion will probably turn a profit for you.

Never a growth format, religion may get high marks from up above, but only earns an F from our experts.

## OLDIES

Some markets love it, but the latest trend is for "Magic"-type adult contemporary stations to

heavy up on oldies. The result is that these stations have all the advantages of an oldies station (including familiarity) without the disadvantages (including the inability to make new music fit in to an oldies format.)

If you insist on oldies, stay away from do-wap Fifties records. They don't wear well and they frequently alienate younger listeners. They don't fit in with recent music.

Oldies is not the growth format it was ten years ago so the format is in the D category.

## TALK

Gone are the days of the controversial talkshow host and it couldn't happen too soon for our listeners who were either bored to death or driven away.

The rage of the future is informational/consumer-oriented talk. It lends itself to what networks like NBC TalkNet and ABC TalkRadio are offering. But local is still preferred in this format, too. The network feeds are good for supplementing local hosts.

Mutual's Larry King overnight should be snapped up if available. Some experts like Dr. Toni Grant from ABC and Bernie Meltzer from NBC can build big audiences anywhere.

This is a real growth format. It costs money because to do it right intelligent producers are needed not just college interns. Expenses can be high and if your presentation is a little slow, your audience can be greyer than you might like.

Talk must be consumer-oriented. The key topics are health, work, coping, sex and money. Stations should not only play to these topics, but help their audiences on the air to create mini soap operas.

Talk done right is another natural for radio. Some pioneers are needed to make this format work. The industry is still afraid to create tomorrow's talk station, but if it does the format earns a B.

# MEETING DATES

## MEETING DATES

### OCTOBER

**October 3-5**—TENNESSEE ASSOCIATION OF BROADCASTERS convention. Sheraton Hotel, Gatlinburg, TN.

**October 3-5**—NEW JERSEY BROADCASTERS ASSOCIATION. Annual Convention. Tamiment Resort and Country Club, Tamiment, PA.

**October 3-5**—ILLINOIS BROADCASTERS ASSOCIATION. Marriott Pavilion. St. Louis, MO.

**October 3-7**—NATIONAL BROADCAST ASSOCIATION FOR COMMUNITY AFFAIRS. National convention. Warwick Hotel, New York. Information: 212-764-6755.

**October 5**—RADIO ADVERTISING BUREAU. Sales clinic. Sheraton Denver (Airport), Denver.

**October 6**—RADIO-TV NEWS DIRECTORS ASSOCIATION. Region seven. Lewis Faculty Center. University of Illinois, Champaign, IL.

**October 6-8**—OHIO ASSOCIATION OF BROADCASTERS fall convention. New Marriott North, Columbus, OH.

**October 7-10**—MISSOURI BROADCASTERS ASSOCIATION. Fall meeting. Cape Girardeau, MO.

**October 8-12**—TEXAS ASSOCIATION OF BROADCASTERS management and engineering conference. Hyatt Regency, Houston, TX.

**October 8**—RADIO ADVERTISING BUREAU. Sales clinic. Chicago O'Hare Marriott, Chicago.

**October 10-12**—NATIONAL RELIGIOUS BROADCASTERS. Southwestern convention. Holidome Holiday Inn, Tulsa, OK.

**October 10-12**—PENNSYLVANIA ASSOCIATION OF BROADCASTERS. Fall convention. Host Farm & Corral Inn. Lancaster, PA.

**October 12**—RADIO ADVERTISING BUREAU. Sales clinic. Springfield Hilton, Springfield, VA.

**October 13**—RADIO ADVERTISING BUREAU. Sales clinic. White Plains Hotel, White Plains, NY.

**October 13**—NAB MEDIUM MARKET RADIO COMMITTEE MEETING. NAB Headquarters. Washington, DC.

**October 13-14**—KENTUCKY BROADCASTERS ASSOCIATION. Annual

fall convention. Hyatt Regency Hotel, Lexington, KY.

**October 13-14**—ARBITRON RADIO workshop. Colony Square, Atlanta.

**October 14**—RADIO ADVERTISING BUREAU. Sales clinic. Sheraton-Tara Hotel, Framingham, MA.

**October 13-17**—AMERICAN WOMEN IN RADIO AND TELEVISION southeast area conference. Peabody Hotel, Memphis, TN.

**October 19**—RADIO ADVERTISING BUREAU. Sales clinic. Sheraton-Northlake Inn, Atlanta.

**October 20**—RADIO ADVERTISING BUREAU. Sales clinic. Americana Inn, Cincinnati Airport, Cincinnati.

**October 20**—INTERNATIONAL RADIO AND TV SOCIETY newsmaker luncheon. Waldorf-Astoria, New York.

**October 20**—CONNECTICUT BROADCASTERS ASSOCIATION. Hotel Sonesta. Hartford, CT.

**October 20**—NAB METRO MARKET RADIO COMMITTEE MEETING. NAB Headquarters. Washington, DC.

**October 22**—COLORADO BROADCASTERS ASSOCIATION. Colorado State University.

**October 22-23**—FRIENDS OF OLD TIME RADIO annual convention. Holiday Inn-North Holiday Plaza, Newark, NJ. For information: Jay Hickerson, 203-795-6261 (late morning/early evening) or 203-248-2887 (evenings/weekends).

**October 22-24**—MASSACHUSETTS BROADCASTERS ASSOCIATION. Sheraton Lincoln. Worcester, MA.

**October 22-24**—AMERICAN WOMEN IN RADIO AND TV. North Central conference. Amway Grand Plaza, Grand Rapids, MI.

**October 25-26**—NAB SMALL MARKET RADIO COMMITTEE MEETING. NAB Headquarters. Washington, DC.

**October 26**—RADIO ADVERTISING BUREAU. Sales clinic. Red Lion Inn-Airport, Seattle.

### NOVEMBER

**November 5**—GABRIEL AWARDS BANQUET. 17th annual. Presented by Unda-USA. Palmer House, Chicago.

**November 6-8**—NATIONAL BROADCASTING SOCIETY. Alpha Epsilon Rho. Southern Illinois University

chapter. Mid-East regional convention. SIU Student Center. Carbondale, IL.

**November 18-20**—ARIZONA BROADCASTERS ASSOCIATION. Fall convention. Carefree Inn. Carefree, AZ.

### JANUARY 1983

**January 30-February 2**—NATIONAL RELIGIOUS BROADCASTERS. 40th annual convention. Washington. Sheraton.

### APRIL 1983

**April 10-13**—NATIONAL ASSOCIATION OF BROADCASTERS 61st convention. Convention Center, Las Vegas.

### MAY 1983

**May 3-7**—AMERICAN WOMEN IN RADIO AND TELEVISION. 32nd annual convention. Royal York, Toronto, CN.

## STATION SALES

### PROPOSED

**Carson City, NV, KPLT/KKBC.** Price: \$1.55 million. Sold by MBC, Inc. to group owner Woodward Communications.

**Greenwood, SC, WCRS/WSCZ.** Price: \$850,000. Sold by Grenco Inc. to Eaton Broadcasting Corp. partially owned by former VP of operations at LIN Broadcasting, NY William P. Easton, Jr.

**Winston-Salem, NC, WTOB.** Price: \$450,000. 80% sold by John Woods (retains 20%) to Southway Inc.

**Commerce, GA, WJJC.** Price: \$350,000. Sold by WJJC Broadcasting Inc. to Oscar Wiseley and Henry Asbury.

**N. Myrtle Beach, SC, WNMB.** Price: \$1.5 million. Sold by N. Myrtle Beach Broadcasting Corp. to Ogden Broadcasting. Broker: Walker Media & Management.

**Brunswick, ME, WKXA-A/F.** Price: \$575,000 (plus non-compete \$125,000). Sold by Amcom Corp. to Clipper Communications, Inc. Broker: The Keith W. Horton Co.

**Charles Town, WV, WXVA/WZFM.** Price: \$400,000. Sold by WXVA Broadcasting Corp. to WGMD, Rehoboth Beach, DE owners Heritage Broadcasting Co.

# FCC DATA

**Port Arthur, TX, KOLE/Orange, TX, KZOM.** Price: \$1,325,000. Sold by North Star Broadcasting Inc. to Center Group Broadcasting. Broker: Dan Hayslett & Associates.

**Beloit, KS, KRZJ-A/F.** Price: \$325,000. Sold by KRZJ Broadcasting Inc., principally owned by Marjorie and Robert D. Zellmer to Solomon Valley Broadcasting, Inc. Broker: Chapman Associates.

## APPROVED

**Columbia, MO, KTGR/KCMQ.** Price: \$1,286,250 (plus \$375,000 non-compete). Sold by Tiger Broadcasting Corp. to Kelly Communications, principally owned by WJOY, New Bern, NC (principal owner Jim McCruden).

**Waco, TX, KKIK.** Price: \$600,000. Sold by KKIK Inc. to Brown Broadcasting of Waco, TX, Inc.

## FACILITY CHANGES

### EXISTING STATIONS

#### AM Applications

##### Tendered

**Albertville, AL, WXBK**—Seeks CP to increase power to 2.5kw.

**Atlanta, GA, WAEC**—Seeks CP to increase power to 5kw.

**Vancouver, WA, KAAR**—Seeks CP to increase day and night power to 2.5kw. Install DA-2, change night TL: 11197 N. Portland Rd., Portland, OR.

**Ft. Lauderdale, FL, WAVS**—Seeks CP to change city of license to Daive, FL. Change frequency to 1170 KHz. Is 1150 KHz. Change hours of operation to UNL by adding night service with 250w. Install DA-N, change TL: approximately 1 mile N. of intersection of Flamingo Rd. and Griffin Rd. Cooper City, FL. SL & RC: to be determined.

**Plainfield, NJ, WERA**—Seeks CP to change hours of operation to UNL by adding night service with 500w. Install DA-2 and make changes in antenna system.

**Nelsonville, OH, WYNO**—Seeks CP to change frequency to 1120 KHz and increase power to 2.5kw. Frequency now is 1130 KHz.

**Morovis, PR, WGFE**—Seeks CP to increase power to 2.5kw.

**Ceres, CA, KLOC**—Seeks CP to change hours of operation to UNL by

adding night service with 2.5kw. Install DA-2, night site: ¼ mile E. of Waterford-Hickman hwy., 0.3 miles S. of Tuolumne River, near Waterford, CA.

**Bartow, FL, WPUL**—Seeks CP to change hours of operation to UNL by adding night service with 500w, DA-N and make changes in antenna system.

## Approved

**Melbourne, FL, WMEL**—Application for direct measurement of antenna power accepted.

**Springfield, MA, WMAS**—Application for direct measurement of antenna power accepted.

**Williamsburg, VA, WMBG**—Application for direct measurement of antenna power accepted.

**Bristol, CT, WBIS**—VOL AL from Radio House, Inc. to Dawn Broadcasting, Inc.

**Boca Raton, FL, WSBR**—MP CP for extension to unspecified time period.

**Coral Gables, FL, WRHC**—MP CP for extension of time to 11/10/82.

**Clayton, GA, WGHC**—VOL TC from Carroll S. Lee to Dr. Richard J. Turner.

**Brazil, IN, WNSA**—Invol. TC from Richard Kaufman, Douglas V. Rigler, et. al. to Susan Elaine Rodgers.

**Milwaukee, MI, WEMP**—MP CP for extension to unspecified time period.

**Honolulu, HI, KKUA**—VOL TC from Beatrice Foods, Company to Beatrice Beverage Company.

**Scottsboro, AL, WKEA**—License to cover for changes.

**Neon, KY, WNKY**—License to cover for changes.

**Wishek, ND, KWSK**—License to cover for new AM station.

**Bridgewater, NJ, WBRW**—License to cover for changes.

**Millwood, WA, KCKO**—License to cover for changes.

**Athens, AL, WJMW**—Application for direct measurement of antenna power.

**Deland, FL, WDLF**—Application for direct measurement of antenna power.

**Oakdale, LA, KREH**—Application for direct measurement of antenna power.

**Cambridge, MD, WCEM**—Application for direct measurement of antenna power.

**Wiggins, MS, WIGG**—Application for direct measurement of antenna power.

**Cleveland, OH, WWWE**—Application for direct measurement of antenna power.

**Pittsburgh, PA, WEEP**—Application for direct measurement of antenna power.

**Arecibo, PR, WMIA**—Application for direct measurement of antenna power.

**Tamahawk, WI, WJJQ**—Application for direct measurement of antenna power.

**Yuma, AZ, KVOY**—License to cover for changes.

**Orangeburg, SC, WIZX**—Modification of license to change SL to interstate US hwy. 601 to South Carolina hwy 906, Orangeburg.

**Dillon, SC, WDSC**—License to cover for changes.

**Merced, CA, KYOS**—MP CP for extension of time to 10/1/82.

**Modesto, CA, KFIV**—VOL AL from Kilbro Broadcasting Corp. to Community Modesto Broadcasting Corp.

**Salinas, CA, KTOM**—VOL AL from Monterrey Peninsula Communications, Inc. to Community Salinas.

**Ridgefield, CT, WVFR**—MP CP for extension of time to 10/15/82.

**Flemingsburg, KY, WFLE**—VOL TC of permittee corp. from Robert J. Spradlin to Richard Hacker.

**Las Vegas, NV, KNUU**—Modification of license to operate transmitter when installed at new site by RC from main SL at 2001 E. Flamingo Blvd., Paradise.

**Payette, ID, KYET**—Application for direct measurement of antenna power accepted.

**Nacogdoches, TX, KSFA**—Application for direct measurement of antenna power accepted.

**Delta, CO, KDTA**—VOL AL from Jimmie D. & Ruth M. Gober dba Delta Radio Co. to David J. Watts & Kathleen A. Watts dba Columbine Broadcasting.

**Littleton, CO, KDKO**—CP to replace expired permit.

**Washington, DC, WMAL**—MP CP for extension to unspecified time.

**Crestview, FL, WCNU**—VOL TC from Sam F. Townsend to Jerry W. Milligan, Sr.

# FCC DATA

**Commerce, GA, WJJC**—VOL AL from Jackson County Broadcasting Co., Inc. to WJJC Broadcasting Company, Inc.

**Ft. Wayne, IN, WOWO**—VOL AL from Westinghouse Broadcasting and Cable, Inc. to Wayne Broadcasting Corp.

**Fairway, KS, KCNW**—MP CP for extension of time to 2/15/83.

**Fair Bluff, NC, WWKO**—VOL TC from Richard H. Marshall and Theodore J. Gray, Jr. to Michael G. Orr.

**Syracuse, NY, WNDR**—MP CP for extension of time of 1/15/83.

**Cincinnati, OH, WCIN**—VOL AL from Beni of Ohio, Inc. to Klm Communication, Inc.

**Newport, OR, KNPT**—MP CP for extension to unspecified time period.

**Sioux Falls, SD, KXRB**—MP CP for extension to unspecified time period.

**Springfield, TN, WSGI**—MP CP for extension of time to 11/30/82.

**West Lake Hills, TX, KTXZ**—MP CP for extension to unspecified time period.

**Abingdon, VA, WBBI**—VOL TC from Lindy M. Seamon & Frances L. Seamon to Southern Communications, Inc.

**Frederick, OK, KTAT**—Application for direct measurement of antenna power.

**Annapolis, MD, WANN**—MP CP for extension of time 3/4/83.

**Kingsville, TX, KINE**—VOL TC from James H. Clement and Mary Lewis Kleberg, executrix, for the estate of Richard M. Kleberg, Jr. to Richard M. Kleberg, III, Stephen J. Kleberg, et. al.

## NEW STATIONS

### Tendered

**Colorado City, CO, UNITED COMMUNICATIONS NETWORK, INC.**—Seeks CP for new AM on 1560 KHz, 2.5kw, day operations, TL & SL: 3.4 miles W. of intersection of State Highway 165 and Interstate 27.

**Webb City, MO, DON AND GAIL STUBBLEFIELD**—Seeks CP for new AM on 1100 KHz, 5kw, DA-1, day operations. TL & SL 1.2 miles SE of center of community, 1 mile E. of hwy. 66.

**Andalusia, AL, H & H BROADCASTING CO.**—Seeks CP for new AM on 1400 KHz, power 250w, 1kw, hours of

operations: UNL. TL: Chestnut St. at Van Buren Ave., Andalusia. SL&RC: to be determined.

**Pembroke, NC, PEMBROKE STATE UNIVERSITY**—Seeks CP for new AM on 940 KHz, power: 10kw, hours of operation: day. TL: N campus, W of Rt. 1340, Pembroke. SL & RC: Old Main Bldg., Pembroke.

**Huntsville, TX, BROADCAST COMMUNICATIONS, INC.**—Seeks CP for new AM on 800 KHz, power: 1kw, DA-D, hours of operation: day. TL: N side of FM 1374, 1.95 mile S of I-45 and FM 1374, Huntsville. SL&RC: to be determined.

**Miami, FL, WOMEN'S FLORIDA ASSOCIATION OF BROADCASTERS, INC.**—Seeks CP for new AM on 990 KHz, 5kw, DA-1, UNL, TL: Southwest intersection Sunset Dr. and Southwest 107th Ave., near Miami. SL: 1779 W Flagler St., Miami.

**College Park, GA, CLAYTON BROADCASTING CORP.**—Seeks CP for new AM on 890 KHz, 2.5kw, DA-D, hours of operations: D. TL: 4 miles W of hwy. 285, 2 miles due W of Cowaet Lake, S of Camp Creek, College Park. SL/RC: to be determined, College Park.

**Annandale, VA, ANNANDALE PAN AMERICAN BROADCASTING CO.**—Seeks CP for new AM on 840 KHz, 2.5kw, DA-D, hours of operation: D. TL: ¼ miles NW of intersection of hwy. 95 & 395, Annandale.

## EXISTING STATIONS

### FM Applications

#### Tendered

**St. Thomas, VI, WIUJ**—Seeks modification of CP to increase ERP: 150w.

**San Angelo, TX, KWLW**—Seeks CP to change TL: near hwy. #277 and Panhandle Santa Fe Railroad. 18.5 miles NE of San Angelo, near San Angelo. Change ERP: 100kw. HAAT: 698 feet and make changes in antenna system.

#### Approved

**Brazil, IN, WBDJ-FM**—Invol. TC from Richard Kaufman, Douglas V. Rigler, et. al. to Susan Elaine Rodgers.

**London, OH, WSYX**—VOL AL from Crista Ministries, Inc. to Kix Broadcasting, Inc.

**Honolulu, HI, KQMQ**—VOL TC from Beatrice Foods, Co. to Beatrice Beverage Co.

**Los Angeles, CA, KJOI**—VOL TC from Beatrice Foods, Co. to Beatrice Beverage Co.

**Florence, AL, WQLT-FM**—Request to change name of licensee to Big River Broadcasting Corporation.

**South Lake Tahoe, CA, KRLT**—Modification of license to change SL to: 297 Kingsbury Rade, Stateline, NV.

**Jensen Beach, FL, WHLG**—Waiver of section 73.1201 (B) (2) of rules to identify as Jensen Beach-Stuart, FL.

**Bradenton, FL, WDUV**—Request waiver of section 73.1201 (B) (2) of rules to identify as Bradenton-Sarasota-St. Petersburg.

**High Point, NC, WGLD-FM**—Request waiver of section 73.1201 (B) (2) of rules to identify High Point-Greensboro-Winston Salem.

**Poteau, OK, KLUP**—Modification of license to change station location from Poteau to Ft. Smith, AR.

**Germantown, TN, WLVS**—Request to change name of licensee to Big River Broadcasting Corp.

**Gainesville, GA, WBCX**—CP to replace expired permit.

**Portland, OR, KBPS-FM**—MP for extension of time to 1/8/83.

**Dumas, AR, KDDA-FM**—Subsidiary communications authorization on subcarrier frequency of 67 KHz.

**Carnelian Bay, CA, KH TX**—Accepted for operations on 103.7 MHz, #279, change TL to: Slide Mountain, near Incline Village, NV. Change ERP: 1.0kw, change HAAT: 2874 feet and change TPO.

**Gilroy, CA, KFAT**—Invol. TC from Harvey Levin to William Horwich, executor of estate of Harvey Levin.

**Vacaville, CA, KUIC**—Invol. TC from Harvey Levin to William Horwich, executor of estate of Harvey Levin.

**Denver, CO, KLIR**—MP for extension to unspecified time period.

**Big Pine Key, FL, WWUS**—VOL TC from John T. Galanses to Robert F. Bell.

**Whitesburg, KY, WKKQ-FM**—License to cover for changes. Expired 8/1/82.



## FCC DATA

Carlisle, PA, WDCV-FM—CP to replace expired permit.

Brownville, TX, KBNR—MP for extension of time to 2/19/83.

Weed, CA, KSQU—MP for extension to unspecified time period.

Modesto, CA, KFIV-FM—VOL AL from K-102 Broadcasting, Inc. to Community Modesto Broadcasting Corp.

Rossville, GA, WOVE-FM—Modification of CP to decrease ERP: 2.0kw, increase HAAT: 380 feet and change TPO.

Bethesda, MD, WLTT—CP to increase ERP: 22.4kw, decrease HAAT: 744 feet and change TPO.

La Plata, MD, WXTR-FM—Request for subsidiary communications authorization on subcarrier frequency of 67 KHz.

Big Rapids, MI, WAAQ—Request for subsidiary communications authorization on subcarrier frequency of 67 KHz.

St. James, MN, KKKA—Modification of CP to change SL and RC to hwy. 30 and 4 NW., St. James.

Harrisonville, MO, KIEE—Request for subsidiary communications authorization on subcarrier frequency of 67 KHz.

Dickinson, ND, KRRB—Modification of CP to change TL to Radar Base Hill, 3.9 miles NE of Dickinson Center, Dickinson. Change ERP: .867kw. Increase HAAT: 573 feet and change TPO.

Amsterdam, NY, WMVQ—VOL AL from WMVQ Corp. to Rickbern Broadcasting Corp.

Anderson, SC, WANS-FM—Request for subsidiary communications authorization on subcarrier frequency of 67 KHz.

Abingdon, VA, WABN-FM—VOL TC from Lindy M. Seamon & Frances L. Seamon to Southern Communications, Inc.

Parkersburg, WV, WIBZ—Request for subsidiary communications authorization on subcarrier frequency of 67 KHz.

Oneonta, NY, WIEZ—VOL AL from Cimmerian Comm. Corp. to Corgi Communications, Inc.

Kingsville, TX, KINE-FM—VOL TC from James H. Clement and Mary Lewis Kleberg, executrix, for the estate of Richard M. Kleberg, Jr. to Richard M. Kleberg, III, Stephen J. Kleberg, et. al.



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# FCC DATA

## NEW STATIONS

### Tendered

**Redmond, OR, PEREGRINE BROADCASTING CO., INC.**—Seeks CP for new FM on 107.5 MHz, #298, ERP: 100kw, HAAT: 537 ft. TL & SL: Awbrey Butts, near Bend, OR.

**Klamath Falls, OR, WYNNE BROADCASTING CO., INC.**—Seeks CP for new FM on 95.9 MHz, #240, ERP 3kw, HAAT: minus 108 ft. TL & SL: 1301 Esplanade St.

**Victoria, TX, S. TEXAS EDUCATIONAL BROADCASTING COUNCIL**—Seeks CP for new educational FM on 88.5 MHz, #203A, ERP: 3kw, HAAT: 295.87 ft. TL: intersection of Port Lavaca, hwy. #87, loop 175, Victoria. SL: 4455 S. Padre Island Dr., Suite #38, Corpus Christi.

**Eagar, AZ, EASTERN ARIZONA BROADCASTING CO.**—Seeks CP for new FM on 92.5 MHz, #223, ERP: 25kw. HAAT: 42 ft. TL: 1.3 miles NE of Post Off, Springerville, AZ. SL & RC: to be determined.

**Pagosa Springs, CA, DAVIS BROADCASTING CO., INC.**—Seeks CP for new FM on 106.3 MHz, #292, ERP: 1.175kw, HAAT: 1300 feet. TL: Oak Brush Hill Electronic Site, 6.5 miles SW of Pagosa Springs. SL&RC: to be determined.

**Leisure City, FL, RADIO LEISURE CITY**—Seeks CP for new FM on 95.7 MHz, #293C ERP: 100 kw, HAAT: 500 feet. TL: 1 mile N of US 1, Leisure City. SL&RC: to be determined.

**Newnan, GA, WCOH-FM**—Seeks CP to change HAAT: 364 ft. and change TL: Groover & Posey Rds., near Madras, GA.

**Newberry, SC, PROFESSIONAL RADIO, INC.**—Seeks CP for new FM on 106.3 MHz, #292A, ERP: 3.0kw, HAAT: 300 ft. TL: 5.6 miles NNE of Newberry. SL&RC: to be determined.

**Wichita Falls, TX, MS. KIMBERLY RENEE STEPHENS**—Seeks CP for new FM on 106.3 MHz, #292A, ERP: 3.0kw, HAAT: 300 ft. TL: 700 Onaway Trail, Wichita Falls. SL&RC: to be determined.

**Naples Park, FL, JUAREZ COMMUNICATIONS CORPORATION**—Seeks CP for new FM 105.5 MHz, #288A, ERP: 1.7kw, HAAT: 403 feet.

TL: 2 miles SSW of Bonita Springs on Old hwy. 41, Bonita Springs, FL. SL&RC: to be determined.

**Rotterdam, NY, WOMEN'S COALITION FOR BETTER BROADCASTING**—Seeks CP for new FM on 98.3 MHz, #252, ERP: 3kw. HAAT: 299.88 feet, TL: 6.05 miles SW of Rotterdam. SL/RC: to be determined.

### Approved

**Breckenridge, TX, BRECKENRIDGE BROADCASTING CO. PARTNERSHIP**—License to cover for new station. Expires: 8/1/83.

## AM ACTIONS

**Evanston, IL WEAU (1330 KHz).** Application granted license or modification for AM broadcast station. License to cover for changes.

**Florence, AL, WXOR (1340 KHz).** Application granted license or modification for AM broadcast station.

**Haverhill, MA, WHAV (1490 KHz).** Application granted to AM broadcast station VOL AL from WHAV Broadcasting Co., Inc. to Northeast Broadcasting Co., Inc.

**Las Vegas, NV, KNUU (970 KHz).** Application granted to AM broadcast station modification of license to operate transmitter when installed at new site.

**Hyde Park, NY, WHVW (950 KHz).** Application granted to AM broadcast station VOL TC from Warren Gregory to Warren Gregory and Peter Ascuitto.

**Memphis, TN, WWEE (1430 KHz).** Application granted license or modification for AM broadcast station.

**Bedford, VA, WBLT (1350 KHz).** Application granted to AM broadcast station VOL acquisition of positive control by James E. Synan due to return to treasury stock of the interest held by Gordon L Synan.

**Payette, ID, KYET (1450 KHz).** Application granted direct measurement of antenna power for AM broadcast station.

**Olney, IL, WVLN (740 KHz).** Application granted direct measurement of antenna power for AM broadcast station.

**Nacogdoches, TX, KSFA (860 KHz).** Application granted direct measurement of antenna power for AM broadcast station.

**Big Springs, TX, KHEM (1270 KHz).** Application granted to AM broadcast station VOL AL from The Cobra Corp. to Big Springs Broadcasting.

**Florence, AL, WXOR (1340 KHz).** Application granted license or modification for AM broadcast station.

**St. Louis, MO, KSTL (690 KHz).** Application granted to AM broadcast station invol. TC from Edward E. Haverstick, Jr. to Doris Mather Haverstick, executrix of estate of Edward E. Mather Haverstick, Jr.

**Miami, FL, WQBA (1140 KHz).** Application granted to AM broadcast station MP CP for extension of time to 1/1/83.

**Quebradillas, PR, WJYT (960 KHz).** Application granted to AM broadcast station MP CP for extension of time to 1/1/83.

**Aguadilla, PR, WABA (850 KHz).** Application granted to AM broadcast station MP CP for extension to unspecified time period.

**Houston, TX, KENR (1070 KHz).** Application granted to AM broadcast station MP CP for extension to unspecified time period.

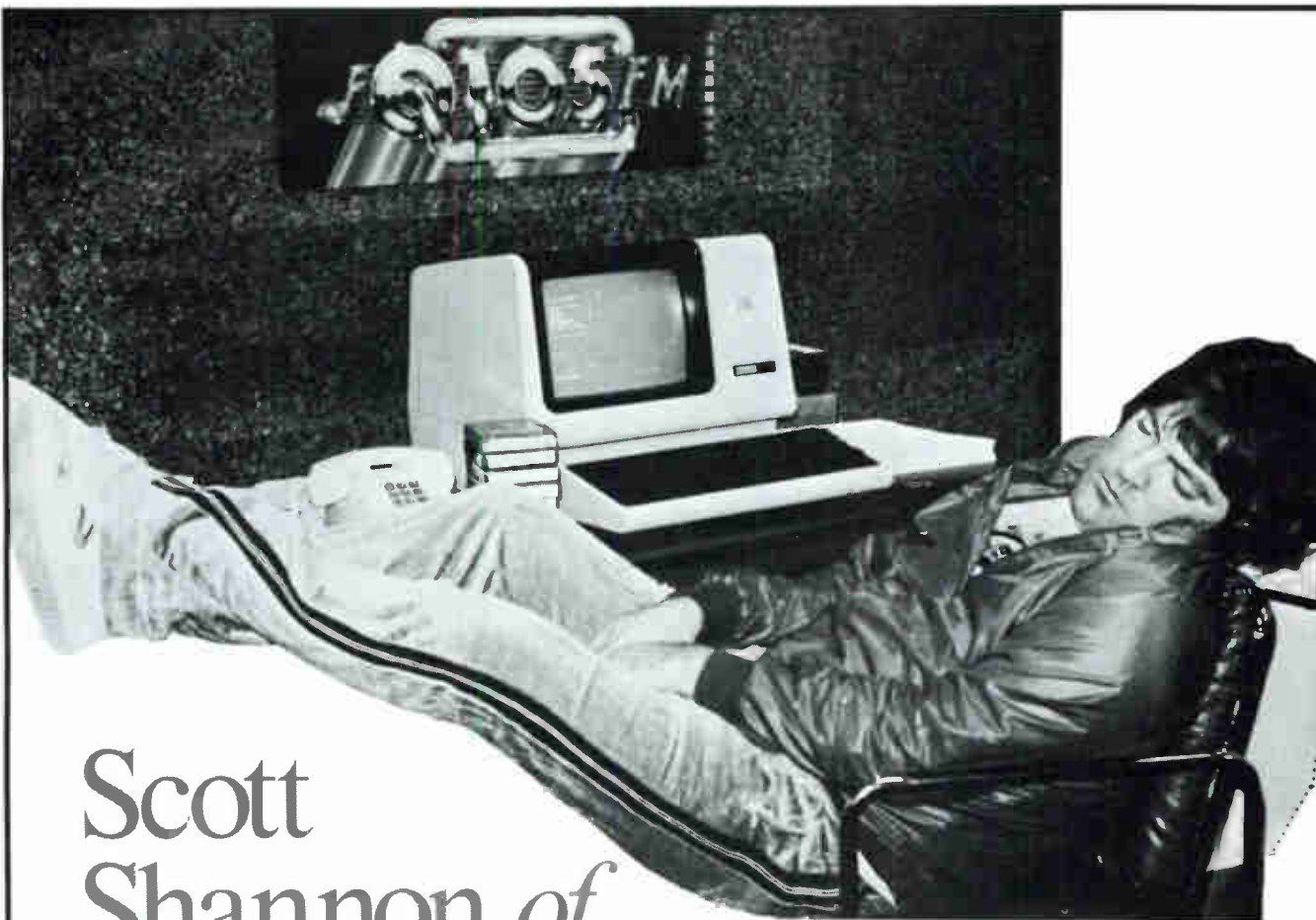
**Miami, FL, WQBA (1140 KHz).** Application granted to AM broadcast station MP CP for extension of time to 1/1/83.

**Quebradillas, PR, WJYT (960 KHz).** Application granted to AM broadcast station MP CP for extension of time to 1/1/83.

**Watkins Glen, NY, WGMF (1500 KHz).** Application granted to AM broadcast station CP to increase day power to 1kw.

**Loudon, TN, TELICO BROADCASTING CO., INC. (1140 KHz).** Application granted to AM broadcast station CP for new AM on 1140 KHz, 1kw. Hours of operation: UNL. TL: New Skeekee Rd., 1.2 miles S. of center of Loudon. SL&RC: 407 Wharf St., Loudon.

**Roseville, CA, KPIP (1110 KHz).** Application granted to AM broadcast station invol. assignment of license and CP from Donnelly C. Reeves, Gene Ragle, Henry Gonzales and Wesley Meyers dba KPOP Radio to Donnelly C. Reeves, Elizabeth F. Ragle, administratrix, of the estate of Gene Ragle, Henry Gonzales and Wesley Meyers dba KPOP Radio, owner of KPIP.



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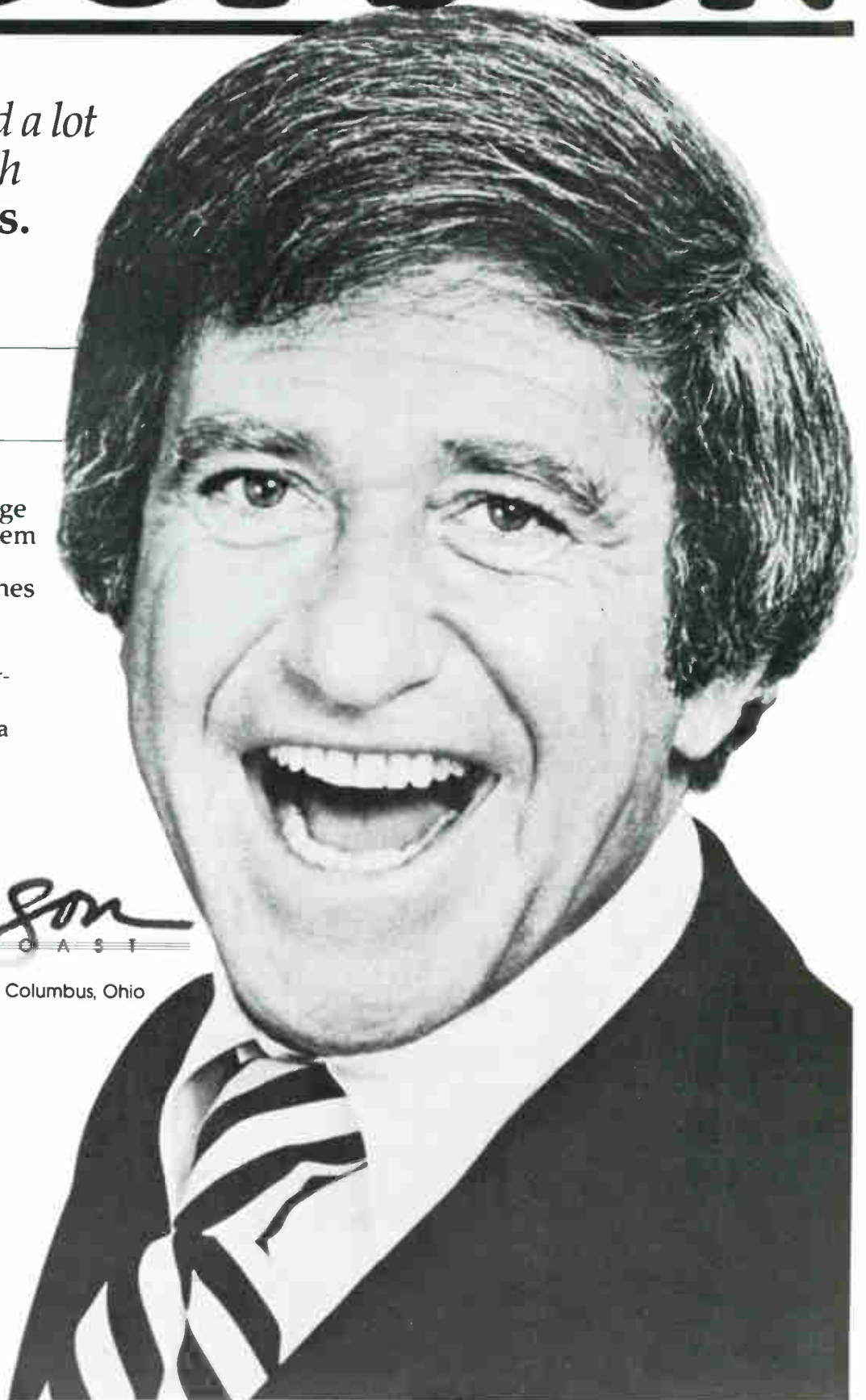
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# FCC DATA

**Brazil, IN, WWCM (1130 KHz).** Application granted to AM broadcast station invol. TC from Richard Kaufman, Douglas V. Rigler, et. al. to Susan Elaine Rogers.

**Honolulu, HI, KKUA (690 KHz).** Application granted to AM broadcast station. VOL TC from Beatrice Foods, Co. to Beatrice Beverage Co.

## FM ACTIONS

**Fayetteville, AR, J & J BROADCASTING (100.1 MHz).** Application granted to FM translator MP to change TL to Mt. Kessler, 4.5 miles SW of community.

**Laguna Beach, CA, MT. WILSON FM BROADCASTING, INC. (92.7 MHz).** Application granted to FM translator MP to increase power to 10w.

**Petoskey, MI, ALPINE BROADCASTING COMPANY (100.9 MHz).** Application granted to FM translator CP to change TL to Perry Davis Hotel, Bay and Louis Sts., Petoskey.

**Dead Indian, OR, STATE OF OREGON (88.5 MHz).** Application granted to FM translator CP to change translator to T.V. Tech. XL10FM2, 10w.

**Stafford, VA, LOUISA AREA CHRISTIAN RADIO ASSOC. (92.1 MHz).** Application granted to FM translator MP to change TL to 1 mile W. of intersection US 17 and I-95 on State Rt. 700. Make changes to the antenna

**Lakewood, CO, WESTINGHOUSE BROADCASTING CO., INC. (94.3 MHz).** Application granted to FM translator CP for new translator to serve Lakewood on channel 232, 94.3 MHz. Primary station: KOSI, channel 266, Denver. TL: 3960 S. Wadsworth Blvd., Lakewood.

**Eugene, OR, LANE COMMUNITY COLLEGE (91.5 MHz).** Application granted to FM translator MP to change trans. to television tech., XL 10FM, 10w and make changes to antenna system.

**Northport, WA, TRI-COUNTY BROADCASTING (94.3 MHz).** Application granted to FM translator CP for new FM translator to serve community on channel 232, 94.3 MHz, primary station KCRK, channel 221, Colville, WA. TL: Flagstaff Mountain, Northport.

**Tucson, AZ, KLPX (96.1 MHz).** Application granted to FM broadcast station

CP to install aux. trans and ant. at main TL. ERP: 39.5kw and 16.9kw. HAAT: minus 54 feet and change TPO.

**Atherton, CA, KMAH (88.9 MHz).** Application granted license or modification for non-commercial educational FM. License to cover for changes. License expires: 12/1/82.

**Palm Springs, CA, KPLM (92.3 MHz).** Application granted to FM broadcast station modification of CP to change TL to section 35 T3S, R7E, Riverside. Increase HAAT: 370 feet and change TPO.

**Eureka, CA, KPDJ (92.3 MHz).** Application granted to FM broadcast station CP to install emergency antenna at main TL, to be operated on 176w, HAAT 1544 feet and change TPO.

**Escondido, CA, KOWN-FM (92.1 MHz).** Application granted to FM broadcast station CP to change TL to 21851 Washington Dr., San Marcos, CA. Change type transmitter, change ERP: 0.170kw and decrease HAAT: 1024 feet. Change TPO.

**Mendocino, CA, KMFB (92.7 MHz).** Application granted to FM broadcast station VOL AL from Stephen M. Ryan to Anderson Broadcasting, Inc.

**Sacramento, CA, KZAP (98.5 MHz).** Application granted to FM broadcast station request for subsidiary communications authorization.

**Ocean City, NJ, OCEAN CITY RADIO OF NJ, INC. (98.3 MHz).** Application granted to FM broadcast station CP for new FM on 98.3 MHz #252, ERP: 3.0kw, HAAT: 288.3 feet. TL & SL: 5835 W. Ave., Ocean City.

**La Follette, TN, LA FOLLETTE BROADCASTERS, INC. (104.9 MHz).** Application granted to FM broadcast station CP for new FM on 104.9 MHz, #285A, ERP: .120kw, HAAT: 1240 feet. TL: Walnut Mountain Road, La Follette. SL/RC: to be determined.

**La Follette, TN, POWELL VALLEY BROADCASTING CO. (104.9 MHz).** Application dismissed to FM broadcast station 104.9 MHz, #285, ERP: 0.625kw, HAAT: 683 feet. TL: Cumberland Mountain at Rogers Gap, La Follette. SL/RC: to be determined.

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San Francisco — 2125 Union Street  
San Francisco, Ca. 94133/415-543-0829  
Dallas — 3815 LBJ Freeway  
Dallas, Tex. 75221/214-965-1781

# FCC DATA

**La Follette, TN, PRIMO COMMUNICATIONS, INC. (104.9 MHz).** Application dismissed to FM broadcast station CP for new FM on 104.9 MHz, #285A, ERP: 0.794kw. HAAT: 600 feet. TL: Eagle Bluff Cumberland Mountain, La Follette.

**Boulder, CO, KBCO (97.3 MHz).** Application granted license or modification for FM broadcast station. License to cover for change. License expires: 4/1/83.

**Hampton, VA, WHOV (88.3 MHz).** Application granted license or modification for non-commercial educational FM. License to cover for changes.

**Prosser, WA, KACA (101.7 MHz).** Application granted license or modification for FM broadcast station. License to cover for changes. License expires: 2/1/84.

**Buckhannon, WV, WV WESLEYAN COLLEGE (92.1 MHz).** Application granted license or modification for non-commercial educational FM. License to cover for changes. License expired: 10/1/81.

**Grass Valley, CA, KNCO-FM (94.3 MHz).** Application granted to FM broadcast station MP for extension to unspecified time.

**Anderson, CA, KEWB (94.3 MHz).** Application granted to FM broadcast station MP for extension of time to 11/15/82.

**Arcadia, FL, WOKD (98.3 MHz).** Application granted to FM broadcast station CP to replace expired permit.

**Ft. Wayne, IN, WLHI (88.3 MHz).** Application granted to non-commercial educational FM CP to increase ERP: 100w, HAAT: 100 feet.

**Madison, IN, WCJC (96.7 MHz).** Application granted to FM broadcast station CP to make changes in antenna system. Change type transmitter, change type antenna. Increase HAAT: 263 feet, and change TPO.

**Ft. Wayne, IN, WXKE (103.9 MHz).** Application granted to FM broadcast station MP for extension of time to 2/18/83 for changes.

**Owingsville, KY, GATEWAY RADIO WORKS, INC. (107.1 MHz).** Application granted to FM broadcast station CP for new FM on 107.1 MHz, #296A, ERP: 2.07, HAAT: 367 feet. TL: Washington Branch Rd. near Owingsville. SL/RC: Henry at Sudith St., Owingsville.

**Baltimore, MD, WRBS (95.1 MHz).** Application granted to FM broadcast station CP to make changes in antenna system.

**Allendale, MI, WSRX (88.5 MHz).** Application granted to non-commercial educational FM CP. Change TL to Main Campus Grand Valley State College. Increase ERP: 147w. HAAT: 500 feet.

**Senatobia, MS, WNJC-FM (88.9 MHz).** Application granted to non-commercial educational FM CP to make changes in antenna system. Change frequency to 88.9 MHz, change TL to: Roof of Humanities, Building NWJC Campus, Senatobia. Change type transmitter, change type antenna, decrease ERP: 2.54kw, decrease HAAT: 147 feet, change TPO and utilize former transmitter and antenna as auxiliary.

**Exeter, NH, WERZ (107.1 MHz).** Application granted to FM broadcast station CP to change TL to: Long Hill, 2 miles due east of Stratham and Exeter. Decrease ERP: 2.09kw, increase HAAT: 352 feet and make changes in antenna system.

**Clifton Park, NY, WIAK (96.7 MHz).** Application granted to FM broadcast station MP for extension of time to unspecified time.

**Hudson Falls, NY, WENU (101.7 MHz).** Application granted to FM broadcast station MP for extension of time to 12/31/82.

**Woodward, OK, OMNI COMMUNICATIONS, INC. (101.1 MHz).** Application granted to FM broadcast station CP for new FM on 101.1 MHz, #266, ERP: 97.7kw/100kw. (H) minus 97.7kw/100kw (V) HAAT: 1005 feet. TL: Sharon-Shattuck Rd., 6.1 miles W. of Sharon, OK. SL/RC: to be determined.

**Kane, PA, WRXZ (103.3 MHz).** Application granted to FM broadcast station MP for extension of time to 2/13/83.

**Columbia, SC, WNOK-FM (104.7 MHz).** Application granted to FM broadcast station MP for extension of time to: 1/31/83.

**Corpus Christi, TX, KBCB (99.1 MHz).** Application granted to FM broadcast station MP for extension of time to 12/1/82.

**Warrenton, VA WWWW (107.7 MHz).** Application granted to FM broadcast station modification of CP to increase ERP to: 20kw and change TPO.

**Cheney, WA, KEWC-FM (89.5 MHz).** Application granted to non-commercial educational FM MP for extension of time: 8/14/83.

**Junction City, KS, KJCK-FM (94.5 MHz).** Application granted license or modification for FM broadcast station.

**Trenton, NJ, WWFM (89.1 MHz).** Application granted to non-commercial educational FM MP for extension of time to 8/15/82.

**MacClenny, FL, WBKF (92.1 MHz).** Application granted to FM broadcast station VOL AL from Woodrow W. Rhoden to John Locke.

**Haverhill, MA, WHAV-FM (92.5 MHz).** Application granted to FM broadcast station VOL AL from WHAV Broadcasting Co., Inc. to Northeast Broadcasting Company, Inc.

**Fairfield, OH, WYYS (94.9 MHz).** Application granted to FM broadcast station VOL AL from HBC, Inc. to Hefelt Broadcasting Co.

**Big Spring, TX, KFNE (95.3 MHz).** Application granted to FM broadcast station VOL AL from the Cobra Co. to Big Spring Broadcasting Co.

## ERRATUM

**Arizona City, AZ, KKAF.** Application incorrectly listed May 20. Correct listing: Application accepted for filing and will be considered ready and available for processing after July 6, 1982.

**Washington, DC. Country Broadcasting Co., High Springs, FL and Alachua Broadcasting, Inc., Alachua, FL.** Initial decision, released 4/27/82 is corrected as: page 34, paragraph 29, line 2 - "Country" should read "Alachua."

ERRATUM is printed whenever corrected FCC release are sent to Radio Only.

## IN CONTEST

## RULINGS

**COPPEROPOLIS, CA—**Reconsidered ruling of 7/19/82 (which denied request of ZIDO Corporation). Amended FM Table by assigning channel 288A to community as its first FM channel. Effective: October 18. (BC Docket 82-175).

**LAWTON, OK—**FM proceeding. Broadco, Inc. and James E. McCuiston. Granted request by McCuiston and

# FCC DATA

withdrew his application. Granted Broadco's application and terminated proceeding (BC Docket 82-155-56) Action: August 4.

**BEAVERTON/MILWAUKEE, OR**—AM proceeding. Dale A. Owens and Grant & Spillane. Dismissed as moot motion by Owens for extension of time (BC Docket 81-919-920) Action: August 3.

**AGUADA/SAN SEBASTIAN, PR**—AM proceeding. Aurio Matos and Otilio Serrano. Granted motion by Serrano and extended response time to Aug. 5 for a petition by Motos to enlarge issues (BC Docket 81-287-288).

**ST. MARYS, VA**—FM proceeding. Seven Ranges Radio Co. Received exhibits by Seven Ranges into evidence and ordered the record in the proceeding closed (BC Docket 81-604-605).

**SIMI VALLEY/SANTA YNZE/VICTORVILLE, CA**—AM proceeding. Manuel A. Cabranes, et. al. Granted motion by broadcast bureau. 14 day extension (after Cabranes submits engineering exhibit) for commenting on Cabranes' motion for a summary decision (BC Docket 81-601-603) Action: August 2.

**WESTERVILLE, OH**—FM proceeding. Mid-Ohio Communications, Inc. and Metro Broadcasting, Inc. Granted motion by Mid-Ohio. Time for answering interrogatories, and motion for production of documents by Metro Broadcasting has been extended 14 days. (BC Docket 82-282-283) Action: August 2.

**TAHOE CITY, CA**—FM proceeding. High Sierra Broadcasting, Inc., et. al. Granted petition by Tahoe City Wireless Limited. Is for leave to amend to report the B&D Wireless, Inc. filed an application to construct new FM station at Fountain, Co. Also that Diane M. Greenlee is VP/director and 35% stockholder and Robert D. Greenlee is VP/director and 15% stockholder in the B&D Wireless. (BC Docket 81-637-643) Action: August 4.

## SCHEDULED FOR HEARING

**QUINCY, CA**—FM proceeding. Set prehearing conference for Oct. 7 at 9 am and hearing set for Nov. 10 at 10 am (BC Docket 82-460-461).

**ZAREPHATH AND SOMERVILLE, NJ**—Renewal for WAWZ and Radio New Jersey. Advanced prehearing conference from Oct. 12 to Oct. 8. Also set procedures governing prehearing conference (BC Docket 82-471-2).

**ONTARIO, OH**—AM proceeding. Set procedural dates including hearing for November 9 at 10 am (BC Docket 81-606).

**NEWARK, NJ**—FM proceeding. Before Review Board: Applications of Joseph Bahr, Balkan Echo, Inc., The Global Broadcasting Group, National Black Media Coalition, Multi-Ethic Radio Philanthropies, Latino TV Broadcasting Service, Inc. and Alarcon Hernandez & Cossio Associates. This is for interim authority to operate facilities of former station WHBI, channel 280B (BC Dockets 82-529-535).

Contact FCC for more information on the above upcoming hearing.

## ALLOCATIONS

### PETITIONS

**WAIMEA, HI.** Proposed amending FM Table to add channel 256 at community as first assignment (BC Docket 82-483).

**CALDWELL, ID.** Proposed amending FM Table to add channel 269A at community as third assignment (BC Docket 82-486).

**OXFORD, MS.** Proposed amending FM Table to add channel 221A at Oxford as second assignment (BC Docket 82-484).

**WEBB CITY, MO.** Proposed amending the FM Table to add channel 232A to community as first assignment (BC Docket 82-485).

**LONG BEACH, WA.** Proposed amending FM Table to add channel 232A to community as first assignment (BC Docket 82-481).

**FRISCO, CO.** Proposed amending FM Table to add channel 221A at community as first assignment (BC Docket 82-482).

**SUTTON, WV.** Proposed assigning 97.1 MHz, class B, channel 246 to community. Comments due: Sept. 6. Replies: Sept. 21 (BC Docket 82-462).

**CALEXICO, CA.** Proposed amending FM Table by assigning 88.7 MHz, channel 204A to community to provide first non-commercial FM service. Petitioner: San Diego State University. Comments due: Sept. 23. Replies: Oct. 8 (BC Docket 82-539).

**DELTA JUNCTION, AK.** Proposed assigning 93.5 MHz, channel 228A to community as first FM. Comments due: Sept. 24. Replies: Oct. 14 (BC Docket 82-555).

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**OCEAN VIEW, DE.** Proposed assigning 101.7 MHz, channel 269A to community as first FM. Comments due: Sept. 24. Replies: Oct. 14 (BC 83-556).

**KAILUA AND HONOLULU, HI.** Proposed deleting 96.3 MHz, channel 242 for Kailua and reassigning it to Honolulu as sixth FM assignment. Comments due: Sept. 23. Replies: Oct. 8 (BC Docket 82-542).

**REDFIELD, SD.** Proposed assigning 101.1 MHz, channel 266 to community as first FM assignment. Comments due: Sept. 24. Replies: Oct. 14 (BC Docket 82-554).

**PANAMA CITY, FL.** In response to petition by WANM, Inc. Proposed amending FM Table of assignments by adding channel 292A to Panama as fifth commercial FM allocation. Comments due: Oct. 4. Replies: Oct. 19 (BC Docket 82-563).

## ASSIGNMENTS

**SPRINGERVILLE, AZ.** Assigned channel 269A at community as first FM assignment. Effective October 12 (BC Docket 82-171).

**ASHDOWN, AK.** Assigned channel 221A to Ashdown as second assignment. Effective October 12 (BC Docket 82-172).

**PARACHUTE, CO.** Dismissed petition to amend the FM Table to add channel 252A to community (BC Docket 82-146).

**HAYDEN, CO.** Assigned channel 240A at community as first FM assignment. Effective October 12 (BC Docket 82-179).

**HUGHESVILLE, PA.** Assigned channel 280A to community as first assignment. Effective October 12 (BC Docket 82-173).

**BELZONI, MS.** Assigned channel 296A to Belzoni as first assignment. Effective October 12 (BC Docket 82-148).

**BREEZY POINT, MN.** Assigned 95.3 MHz, channel 237A to community as first local radio service (BC Docket 82-125).

**LOST CABIN, WY.** Assigned 99.1 MHz, channel 256 to community to provide first local FM broadcast service. Effective: October 14 (BC Docket 82-111).

**FT. MYERS VILLAS AND SANIBEL, FL.** Assigned channel 285A to Sanibel. Effective October 8. This is community's first FM channel (BC Docket 82-63).

**BUFFALO, WY.** Affirmed decision to grant application of Buffalo Communication Corp. for new FM station on channel 224A at community and denied competing application of KBBS, Inc. (BC Docket 82-723-4).

**ROCK SPRINGS, WY.** Amended FM Table of assignments to add channel 236 at community as third assignment. Effective October 19 (BC Docket 82-170).

**ALVIN, FREEPORT, HOUSTON, SAN MARCOS, SINTON, TX.** Amended FM Table. Assigned channel 277 to Freeport at first FM assignment. Substituted channel 278 at San Marcos (was 279). Substituted channel 279 at Sinton (was 277). Reassigned channel 271 to Houston (was at Alvin). Modified licenses of San Marcos' KEYI and Sinton's KOUL to specify operation on channels 278 and 279, respectively. All this is effective Oct. 19 (BC Docket 21513).

## CALL LETTERS

### APPLICATIONS

#### New AM

Spindale, NC, Moonglow Broadcasting Co., Inc.—WGMA

#### New FMs

Duluth, MN, North Central Christian Broadcasting—WNCB

Martinez, GA, Columbia County Broadcasters—WMTZ

#### Existing AM

North Charleston, SC, WKXZ—WKCN

#### Existing FMs

Oklahoma City, OK, KLNK—KZBS

Cortland, NY, WNOZ—WOKW

Monroe, MI, WVMO—WTWR

Big Spring, TX, KFNE—KWKI

Huntingdon, TX, WPVG—WPBE

New Ulm, MN, KNUJ-FM—KXLP

Honolulu, HI, KIOE—KKAI

Montour Falls, NY, WXXY—WNGZ

NEW CALLS: Effective Aug. 30, 1982

EXISTING CALLS: Effective Sept. 27, 1982

### GRANTS

#### New AMs

La Follette, TN, La Follette Broadcasters, Inc.—WWGR

San Antonio, TX, Inner City Broadcasting of San Antonio—KSJL

Samson, AL, Carol Stanley—WRDJ

#### New FMs

Columbia, MO, Columbia FM, Inc.—KARO

Twin Falls, ID, Christian Radio of Magic Valley, Inc.—KCIR

Charleston, IL, Eastern Illinois University—WEIU

#### Existing AMs

Salt Lake City, UT, KWMS—KDYL

Waynesboro, PA, WEEO—WBZT

Portland, OR, KPAM—KCNR

Phoenix, AZ, KXIV—KSUN

#### Existing FMs

Huntington, WV, WKEE-FM—WKEE

White Plains, NY, WWYD—WFAS-FM

Kannapolis, NC, WRKB-FM—WJZR

Portland, OR, KPAM—KCNR

Muskogee, OK, KMMM—KAYI

### APPLICATIONS

#### New AMs

Tucson, AZ, Doylan Forney—KGLY

Blowing Rock, NC, Mountaineer Broadcasting Service, Inc.—WOIX

#### New FMs

Winnsboro, TX, Winnsboro Broadcasting Co.—KWNS

Blairsville, PA, Blairsville Broadcasting Co.—WCQO

#### Existing AMs

Rochester, NY, WSAY—WRTK

Greenfield, WI, WZUU—WLZZ

McCook, NE, KBRL—KSWN

#### Existing FMs

Traverse City, MI, WCCW-FM—WMZK

Brownwood, TX, KLSN—KXYL-FM

Sylvania, OH, WXEZ—WWWM

Clinton, TN, WYSH-FM—WNKX

Greeneville, TN, WOFM—WIKQ

NEW CALLS: Effective September 13

EXISTING CALLS: Effective October 11

### GRANTS

#### New AMs

Solvang, CA, Santa Ynez Valley Broadcasting Co.—KVKG



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Winston, OR, Gospel Hymn Time, Inc.—KGRV

## New FM

La Follette, TN, La Follette Broadcasters, Inc.—WQLA

## Existing AMs

Braddock, PA, WCKG—WHYW

Richmond, VA, WGOE—WFTH

## Existing FM

Braddock, PA, WFFM—WHYW-FM

## APPLICATIONS

### New AMs

Russell Springs, KY, James Wesley Bottoms—WIDS

### New FMs

Thermopolis, WY, Long Lines Broadcasting, Inc.—KLYX

Hampton, IA, Wayne E. Grant—KWGG

Wray, CO, KRZD Broadcasters, Inc.—KRQZ-FM

### Existing AMs

Madison, TN, WJRB—WLKZ

Knoxville, TN, WHEL—WIMZ

Opportunity, WA, KZUN—KGGP

Winston-Salem, NC, WSMX—WSOG

Wray, CO, KRZD—KRQZ

Monette, AR, KBIB—KXXA

Waco-Marlin, TX, KKIK—KBBW

Watertown, SD, KSDR—KLSC

### Existing FMs

Evansville, IN, WVHI—WYNG-FM

Riviera Beach, FL, WNJY—WPBQ

Newman, GE, WCOH-FM—WRNG

Clarinda, IA, KQWI—KQIS

San Diego, CA, KEZL—KSDO-FM

NEW CALLS: Effective September 7

EXISTING CALLS: Effective October 4

## GRANTS

### New AMs

Honolulu, HI, Wilson-Tipton Broadcasting Co.—KHNL

Pearl City, HI, Alan Adams—KLNI

### New FMs

Montevideo, MN, Western Minnesota Stereo—KMGM

Westover, WV, Falkenstine Broadcasting, Inc.—WJCF

## Existing AMs

Clemens, MI, WBRB—WWHK

Conway, AR, KVEE—KTOD

Dahlonega, GA, WAAH—WDGR

Madison, WI, WWQM—WHIT

Ava, MO, KSOA—KKOZ

Globe, AZ, KGJM—KSML

St. Ignace, MI, WIDG—WLVM

Phoenix, AZ, KIFN—KVVA

Bakersfield, CA, KNTB—KLYD

Myrtle Beach, SC, WMYB—WQOK

Colorado Springs, CO, KKCS—KCMN

Seattle, WA, KAYO—KSPL

Evergreen, AL, WBLO—WEGN

## Existing FMs

Lake Village, AK, KLVA—KUUZ

Lake Charles, LA, KLCL-FM—KHEZ

Lebanon, TN, WUSW—WYHY

Gettysburg, PA, WGET-FM—WGTY

Jonesboro, AR, KBTM-FM—KJBR

## TOTAL STATIONS-ON AIR

AM Radio	4658
FM Radio	3367
FM Educational	1111

Total stations on air as of September 1.

## ARBITRON SURVEY DATES

Fall: September 23 - December 15, 1982

Winter: January 6 - March 16, 1983

Spring: March 17 - June 8, 1983

Summer: June 23 - August 31, 1983

## FCC NOTES

**FOREIGN AM BROADCAST STATION NOTIFICATION AVAILABLE.** FCC has Mexican change list no. 298. Copies are available from Downtown Copy Center, 1114 21st St., NW, Washington, DC 20037, (202) 452-1422. Copy also available: FCC's AM broadcast station data base in public reference room, room 239, 1919 M St., NW, Washington, DC during normal business hours.



## Continental's 1 kW AM Power Rock: a sound winner that's ready for AM stereo.

Tough market or not, the Power Rock is designed to give you the best signal around. Listen to the loud, clear signal, and you know you have a winner. The Power Rock is ready for AM Stereo and accepts sophisticated audio.

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# MANAGEMENT CHANGES

## MANAGEMENT CHANGES

### MANAGEMENT

**RICHARD TREGESER** now general sales manager at WBCS-A/F from WGHQ/WBPM, Kingston, NY as GSM.

**CRAIG WILBRAHAM** named general sales manager at WLOO-A/F, Chicago. Was VP/manager of Christal Company's Chicago office.

**DANA WELCH, BARBARA STEVENS, JERRY DELCORE** join as local sales managers at KLIT, Phoenix.

**LARRY CHAMBERS** promoted to sales manager from account executive at KRLA, Los Angeles.

**LINDA MCARTHUR** joins KYUU, San Francisco as promotion manager.

**SCOTT DAVIS** now local sales manager with Harte-Hanks' KYND, Houston from WFAA, Dallas as sales training and business development head.

**BOB GREEN** fills new sales manager position at WDBO, Orlando.

**SHELLEY SAFIAN** joins WDBO, Orlando as director of promotion and advertising. Was president of Sunshine Advertising, Orlando.

**STEVE STOCKMAN** promoted to national promotion director of Katz Broadcasting from company's WAAF, Worcester as promotion director.

**MARTY RUBENSTEIN** elected to American Advertising Federation Board. Is president and CEO of Mutual Broadcasting.

**JO ANNE ADAMS** named VP/GSM from VP/National Sales Manager-West for Hollywood-based Creative Factor.

**DAVE PENNINGTON** joins KMEO-A/F, Phoenix as local sales manager from WGAR, Cleveland as sales consultant.

**JOE WALKER** joins KLVI, Beaumont, TX as GSM.

**SCOTT K. LOWE** promoted to GM from operations manager at WBVP/WWKS, Beaver Falls, PA.

**JOHN DURHAM** joins WZXR, Memphis as GSM from Joe Haines Advertising as account supervisor.

**MIKE POWELL** moves to sister station WREC, Memphis from WZXR as account executive.

**RENEE GAIA** joins WZXR as account executive from sister station WREC, Memphis.

**JOHN DUNCAN** fills newly created WQFM, Milwaukee position of director of marketing. Was PD for KPRI, San Diego.

**J.C. ADAMSON** now director of marketing and research for KDKO, Littleton, CO from account executive there.

**JIM WALKER** named senior account executive at KDKO, Littleton, CO.

**JAY CHILDRESS** promoted to GSM from local sales manager at WHBQ, Memphis.

**JUDY VEAZEY** moves to local sales manager at WHBQ, Memphis. Was sales executive.

**SHELLEY ARMSTRONG** now GSM at WFAA, Dallas from same capacity at WWJ/WJOI, Detroit.

**JON QUICK** named director of advertising/promotion at WCCO, Minneapolis from audience promotion manager there.

**LINDA PAULSON** promoted to director of sales and research at WCCO, Minneapolis from sales promotion director.

**SIMONA MCCRAY** moves to director of sales for RadioRadio, New York from CBS-FM National Sales as NY sales manager.

**JEFFREY SCHWARTZ** appointed to GSM at WBBM-FM, Chicago.

**SANDY WEGGELAND** now joins WINS, New York from Westinghouse's Radio Advertising Representatives as an account executive.

**MARY CASHMAN** returns to assume duties of national sales manager at

WXKS/KISS, Medford, MA.

**RICK PORTER** now named sales manager of WDAE, Tampa from sister station WKRQ-FM.

**HARRY GREENBERG** joins WGBB, Merrick, NY as GSM from WBAB, Babylon, NY as GSM.

**JOHN GUTBROD** now at Gannett Radio-KSD/KSD-FM, St. Louis. Was with KEZK-FM, Crosstown.

**ROXANNE TURNER** joins KIXK, Dallas as promotion director.

**CINDY PELTON** named public affairs director at KGW, Portland from coordinator there.

**BRUCE MITTMAN** moves to WRKO, Boston as national/local sales manager.

## ABBREVIATIONS

**AL:** Assignment of license. **alt.:** alternate. **ant.:** antenna. **aur.:** aural. **aux.:** auxiliary. **CH:** critical hours. **CP:** construction permit. **DA-D:** directional antenna-day. **DA-N:** directional antenna-nights. **E:** east. **ERP:** effective radiated power. **HAAT:** height of antenna above average terrain. **KHz:** kilohertz. **kw:** kilowatts. **m:** meters. **MEOV:** maximum expected operation value. **MHz:** megahertz. **ML:** modification of license. **N:** north. **RC:** remote control authority. **S:** south. **SH:** specified hours. **SL:** studio location. **TC:** transfer of control. **TL:** transmitter location. **trans.:** transmitter. **TPO:** transmitter power output. **UNL:** unlimited hours. **w:** watts. **W:** west.

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Burt Sherwood

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# HOW TO BETTER EDUCATE FUTURE RADIO EXECUTIVES

Tomorrow's executive is at a big disadvantage today.  
Too many inexperienced teachers and antiquated textbooks.

By Jim West

Summer vacation and summer romances are over. Another school year will soon begin. Trooping out of high schools and into colleges all over the country come a steady stream of intelligent young men and women questing for a future in broadcasting. They peruse the college catalogues. Pick and choose from the radio and T.V. courses that most schools offer.

And so they enter accredited institutions of higher learning, studying and working toward degrees in these modern communications mediums.

In my opinion, most colleges and universities have no idea what our radio business is all about. Very few communications departments have any relevant textbooks and most of their departments are staffed with well intentioned, but totally inexperienced teachers.

I've spent a few hours counseling and listening to young people's questions about themselves, our business, and their futures in it. I've also visited quite a few college radio departments with an honest attempt to expose these young minds to the basis of my corner of the business.

Often, I find communication departments a dumping ground for students aimlessly wandering through college catalogues. In many cases, the radio/T.V. departments are considered snap courses.

*Jim West is vice-president and general manager of Fairwest Studios in Dallas.*



*West: "Most colleges and universities have no idea what radio is all about."*

This past year, I lectured at a college nearby where the professor's only practical experience in radio was as a drama critic on an FM radio station in a small community.

At another school, the head of the communications department had worked in a couple of small town radio stations during his undergraduate days. He's now holding a Doctorate in Communications.

There are isolated cases of schools whose departments are of high quality, but they are the exception. There are a few real professionals whose commitment to teaching sometimes benefits young people, but the vast majority of colleges and universities haven't the resources to staff a decent department and in many cases are without current knowledge of

the state of the art to design courses that will really benefit young people.

I think that we in management are overlooking a vast potential resource for the future of our industry. Each station should effect meaningful intern programs (and many do!), but I feel local industry broadcast groups should design lecture and teaching seminars at nearby schools that will afford communications majors the opportunity of meeting and hearing real working pros talk about the techniques and realities of our business. It's time for us to tell the educational institutions what we need as future employees and what their obligations are in meeting those changing needs.

I also think that the NAB, RAB and NRBA have an obligation to exchange dialogues with communications departments so that these resource groups can feed the professional advice that they are capable of giving.

And if the universities would only do some peripheral research, they'd find valid materials available and highly usable as course texts. George Burns, of Burns Media, has published at least three books dealing with pragmatic subjects well worth textbook accreditation. I daresay there are dozens more!

By reacting in an organized way to the growing need for these bright young people, I think we'll be investing in our industry's future and also in the future of many of our young people. After all, we do want to leave something behind! Don't we?

# Why AOR programming, as unique as your market situation, will bring your station higher ratings...

Your station is unique. The city in which you operate is like no other. Your listeners' lifestyles and programming preferences are unlike those in a city on the other side of the country—or even a few miles away.

To find out how Frank Felix, Noble Broadcast Consultants AOR expert, helps stations get higher ratings on a one-to-one basis, read on.

If you think your station's programming needs are special, we agree. That's why every station that uses Frank Felix's AOR format, called Album Oriented Hits (AOH), gets a format made *exactly* to fit the needs of the market.

## Not a "cookie-cutter" format

Felix's programming concept, "Pleasing most of the people, most of the time," means playing the songs people *in your market* want to hear by their favorite AOR artists.

So, stations that use Noble's AOH programming service play music that is *synchronized* to the preferences of their listeners; instead of getting a "one size fits all" format stamped out of a programming cookie cutter.

## Here's how it works

First, the Noble Research Division provides focus group and telephone studies, *at cost*, to gain in-depth knowledge about your listeners.

Then, based on research information, the music is selected. Noble supplies day-by-day computerized programming logs that help your on-air staff maintain the format and play the music, hand-picked for your station, in the correct rotation.

Finally, Noble's service group stays in touch with each station, on a continuous basis, to prevent problems before they start.

## AOH gets ratings results

As Frank Felix says, "When the ratings go up, the station's management should get the credit; they make the format work."

And Noble's AOH has been working at stations like these:

WAQY—Springfield, Mass. Up from a 4.9 to a 7.4 share, they're now the #1 rocker in town.

WIQB—Ann Arbor, Mich. Competing against Detroit stations, went from a 4.3 to a 12.7 share.

WGIR—Manchester, N.H. Up from a 4 to a solid 14 share even with powerful Boston stations booming into the market.

WIBA—Madison, Wis. Starting four books ago with a 3.7, they've increased shares with each rating, against stations using other well-known consultants, to capture an 11.6 share.

KRSP—Salt Lake City, Utah. From a 4.8 up to a 5.8 share and still climbing.

KMGN—Bakersfield, Calif. Even though they're just outside Los Angeles, their 2.8 share is their best rating ever.

91X—San Diego, Calif. In this highly-competitive market, the station increased their cume audience by 30,000 people.

## More listeners, more sales

If your AOR station isn't generating the rating numbers needed to reach your sales projections, consider synchronizing your programming with Felix's Album Oriented Hits from Noble Broadcast Consultants.

**General Managers: Call collect today for immediate response: (714) 291-8510**

If you are considering using a consulting service, call Noble. The broadcasters that help other broadcasters. The consultants that get successful *bottom line* results by helping to synchronize stations for maximum profit.



Noble Broadcast Consultants  
4891 Pacific Highway  
San Diego, CA 92110  
(714) 291-8510

Rating Source: Spring, 1982 Arbitron • Total Persons: 12+. A.Q.H. 6AM-Midnight

# HOW TO MAKE ADVERTISING EASIER

Some simple rules to help do more effective advertising.

By Margaret Digan Sinclair

Marketers frequently take a greater interest in what to say rather than how to say it. However, if the "how-to-say-it" or the execution is inept, no one will pay attention to the commercial or read the ad.

Execution is creating something tangible out of an idea. To do it successfully, one must transmit the idea to the intended prospect in a simple, memorable and persuasive way. Nothing is harder to achieve than simplicity. It demands focusing all elements toward the key selling idea. Once you've achieved simplicity, take that message and portray it in a dramatic way. That makes it memorable.

A simple message has a good chance of being heard, understood and remembered. A simple message done dramatically can't miss. One must keep the product and the message in a context that is consistent to the way the product is used or perceived by consumers to ensure that it is relevant and persuasive.

As an example—a relevant portrayal of a classical music listener would likely be an affluent, professional person in a relaxed, up-scale environment. This listener would be more at home at a Mozart concert than at a rock concert and should be reflected as such.

Application of these standards calls for different skills and techniques, depending upon the medium. The tools also vary, whether they be words, drawings,

*Margaret Digan Sinclair is president of Digan Sinclair Associates, an advertising and public relations firm based in Greenwich, CT.*



*Sinclair: "The difference in getting attention or not getting it, is the most critical moment in the life of an advertisement."*

photographs, music, motion or sounds.

Billboards usually involve both words and pictures. Although a picture can sometimes tell the whole story, it is rare. A picture, words and the advertiser's identification combine to produce the successful elements for a billboard or poster. The words should be few and the picture large. Simply remember—simplicity.

Most print advertising studies measure its ability to attract attention and be retained. The difference in getting attention or not getting it, is the most critical moment in the life of an advertisement.

Simple rules to keep in mind:

- Large illustrations tend to make readers stop and notice. Full-color ads have greater impact than black-and-white. Show the product in use as well as the end result of having used it.

- Don't tease readers with trick headlines. Talk to them directly

and offer information in the headline. If attention can be captured in the headline, prospects will be more inclined to read the copy. It is in the copy that the sale is made.

The text should be written in a personal, unstilted style. The key points should be presented in a logical order and the prose be written clearly and persuasively.

- Information offered in print ads can be quite ample. Whereas a broadcast message is predetermined—usually thirty or sixty seconds. Memorability and drama are two vital considerations in radio and television execution.

- Radio requires the expert use of sound. The words of a radio commercial should be colorful and moving; the music penetrating and memorable; and the spokespeople convincing and involving.

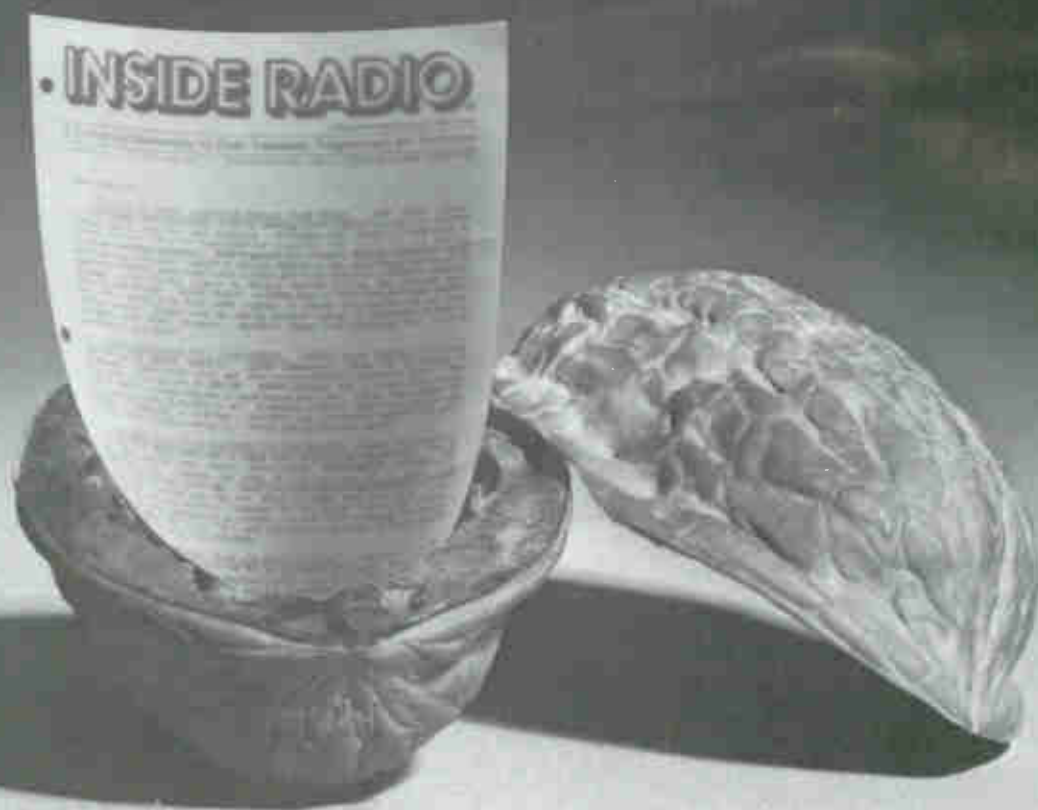
- Television techniques that have worked successfully are slice-of-life, testimonials, demonstrations, problem solutions and humor.

- Start with the key selling idea to hold attention and persuade the viewer. Words on the TV screen tend to add to a commercial's effectiveness, while many short scenes and changing situations detract from it. It's also quite vital to show the product or the brand name.

- The role of emotion is important in nearly all advertising. Few decisions of any kind are made for entirely rational reasons. It pays to use an emotional approach when a product does not differ significantly from its competitors.

- The one thing all advertising execution has in common, regardless of the medium, is communication. Communicate the strategy-based idea of the message simply and convincingly—and meet the media deadlines!

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# Greater Media's Reappearing Magic Act

The New Jersey-based radio group once bragged "The magic is the music." After numerous successes, this mysterious group of radio executives still keeps its secrets under the hat.



By James A. Smith

## Exam question number one:

The whole is—

- a) equal to the sum of its parts,
- b) less than the sum of its parts,
- c) greater than the sum,
- d) all of the above,
- e) none of the above.

How would a radio group chief answer that question? His answer may say a lot about their operating style. The way he sees his company (the whole) and the component stations (the parts). The high-profile exec who spends too much time on PR-of-the-whole may be

*James A. Smith is a Chicago-based research and programming consultant.*

neglecting his parts. His low-profile counterpart is content to let the stations' success stories speak for themselves.

Peter Bordes is so low-profile that he is almost invisible. Peter Bordes is co-founder and president of Greater Media. Greater Media owns twelve radio stations, many successful. Peter Bordes doesn't even do interviews.

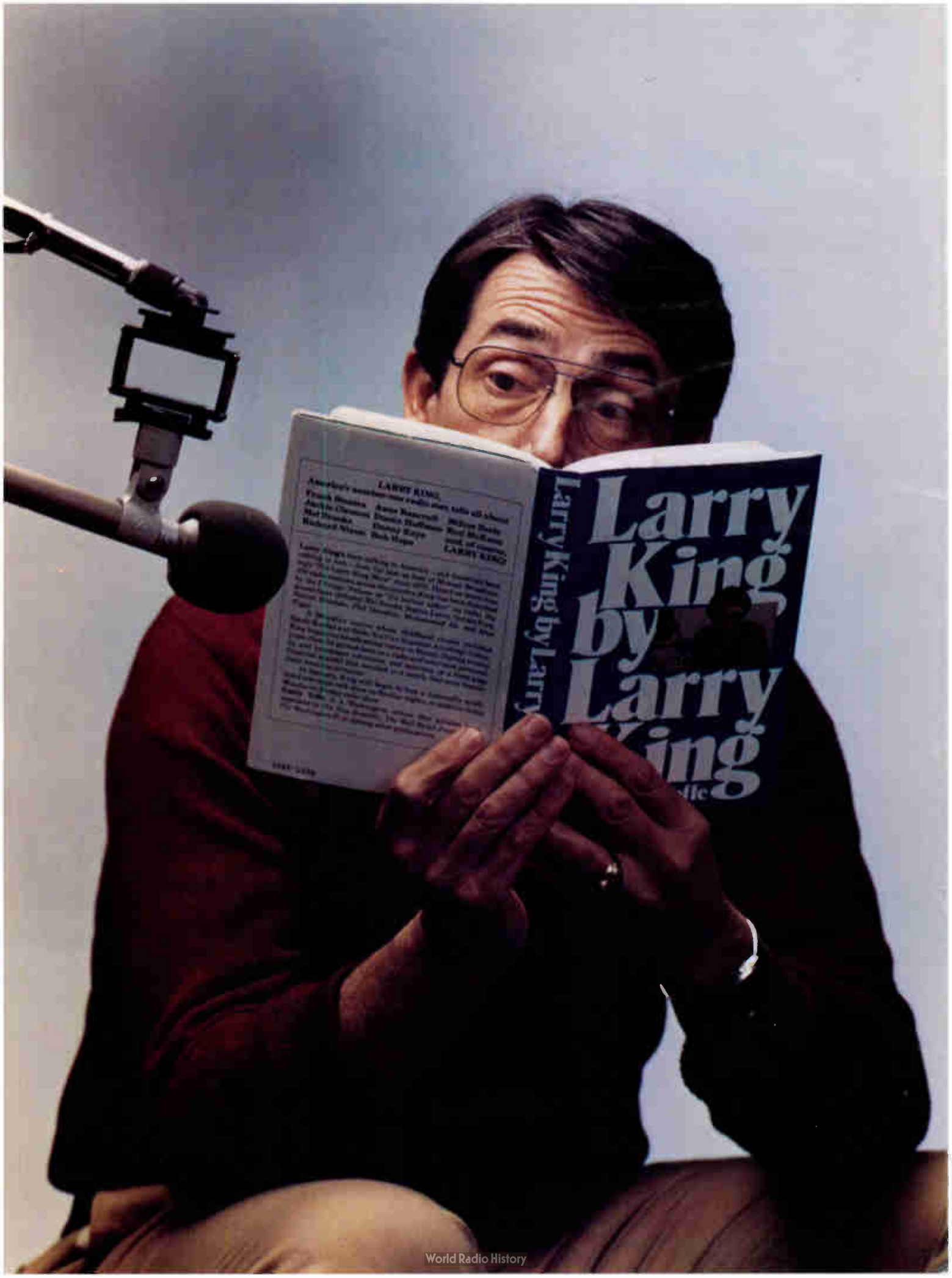
"As a matter of overall philosophy, we generally don't try to get much national publicity about ourself," admits Frank Kabel, the chief operating officer. Some corporate folk give interviews or make speeches on the future of the electronic media. Why bother? Better,

he figures, that the local GMs speak to the rotary club on how good their radio stations are. The company policy seems to be virtually hiding behind its winners.

Like "Magic." "Magic" in Philadelphia (WMGK), "Magic" in Detroit (WMJC), and now "Magic" in Boston (WMIX). Not to mention KHTZ in Los Angeles, WPEN in Philadelphia, and — the best 12 + share of any top-ten-market beautiful-music station — WGAY in Washington, DC. Just don't hold your breath waiting for them to toot their corporate horn.

"The reason that people listen to our radio stations is because of the individual radio stations, and they don't particularly care who Greater

Continued on page 64



**LARRY KING**  
America's most famous radio star, tells all about  
Frank Sinatra, Bruce Springsteen, Willie Nelson,  
Jackie Chan, Dennis Hopper, Steve Jobs,  
Mad Men, and many more.  
Richard Nixon, Bob Hope  
LARRY KING

Larry King's most popular radio show, *Larry King Live*, has been a major force in American radio for over 20 years. King has interviewed some of the most famous people in the world, including politicians, entertainers, and sports figures. His show has won numerous awards and has been a major force in the success of his radio network, WABC Radio.

A *Larry King* radio show, *Larry King Live*, is a major force in American radio. King has interviewed some of the most famous people in the world, including politicians, entertainers, and sports figures. His show has won numerous awards and has been a major force in the success of his radio network, WABC Radio.



By Alice Urbanski

Larry King is the nice little Jewish boy from 86th and Bay Parkway in Brooklyn. He chases after his American dream. Rises to the top. Becomes one of the country's best-known radio talk show hosts on Mutual Broadcasting's The Larry King Show. Now carried by 250 stations with an estimated five-and-a-half million listeners.

Chit-chat, controversy, chaos happen on the show. More than 1,000 listeners try to call nightly. About 100 make it on the air. The show takes barometer readings of the public's mood.

King rarely struggled professionally. But his personal life was erratic and unstable. In and out of marriages. Blacklisted as a Florida broadcaster early in his career. Participated in an elaborate scam with a jailed millionaire. His major downfall: love of the horses. He bet heavily at the track. Racked up astronomical debts.

King's career took off in the mid-sixties. A radio talk show on WIOD, Miami. A TV talk show. Several newspaper columns. His salary would never stretch far enough to cover his gambling debts. He hooked up with millionaire Lou Wolfson. Pocketed several thousand dollars that Wolfson earmarked for legal fees. News of his scheme hit the press. King first heard the report on his own radio station.

"I used the money to keep my musical chairs going . . . It was nearly four years . . . before I worked regularly in broadcasting again . . . For years, I dreaded every phone call, knowing from experience that the person at the other end of the phone was more likely to be a creditor than a fan."

"I was unemployable in Miami . . . I was 37-years-old, in debt; I had a young daughter to support and no prospects . . . For a long time, I just holed up in my apartment licking my wounds."

*Alice Urbanski is an associate editor of RADIO ONLY and INSIDE RADIO.*



*Larry King with Emily Yoffe. \$13.95*

King finally picked up the pieces of his crumbled career. He latched onto friends such as jockey Bill Hartack who got him a public re-

lations job at a Louisiana race-track. A small radio station hired King part-time as a color man for a sports team.

Fate stepped in. WIOD called King and offered him his old job back.

"No matter how low things had gotten, and things were pretty low, I always believed I would make it again in broadcasting . . . Part of me wanted the vindication, the recognition that the station had let me go. And part of me felt that perhaps I could never shake the taint of my very public fall."

Not long after this, former Mutual President Ed Little called King, offering him The Larry King Show.

King broke in to the business at age 23. He finagled his way into WHAR, Miami. Larry Zeiger had become Larry King. His first night on the air: "The light went on and I faded down the music to utter my first words . . . Nothing."

King moved on to WKAT, Miami. He then hosted the Pumpkin show. His next big break came with WIOD where he did the Surfside 6 show.

"I also paid a price for my success in not being able to handle it. In part, my problem was due to the fact that everything fell into my lap.

"In spite of my craziness, I was never irresponsible about my work. It's as if I were two people."

King's personal life reads like a soap opera script. He married at 18. That was quickly annulled. He then married Alene, a Playboy bunny. They were divorced. Alene ran off with one of his friends. King later re-married Alene. Brief flings with models and another ill-fated marriage followed. At the time he joined Mutual, he filed for bankruptcy, and married Sharon Lepore. This marriage disintegrated.

King's contract with Mutual Broadcasting has four years left. Eventually, he wants to stop working late-night hours. Feels perpetually out of sync with the rest of the world.

"It's a pleasure, a gift, an honor, to go in front of a microphone. It's brought me notoriety as well as fame . . . 'It sure beats working'."

Media is." So says Herb McCord, VP for radio. "We don't think that the audience particularly cares, and we don't think the timebuyers care particularly." Yet Kabelá admits, "We don't mind going to an advertiser in New York and saying, 'Look, you liked us in Philadelphia; you're gonna love us in Boston'."

They do love them in Philadelphia. WMGK has the numbers, has the demos, has the time sales. 18-34, 25-54. Consistent sevens and eights, 12+. One of the more healthy examples these days of the straight-ahead ACs. Guess they've got magic in their music.

And listeners have already fallen head over heels in Boston. In the first six months, this newest Greater Media station has exploded. From fractional shares up into the fives. The demos may skew younger than in Philadelphia. But the growth, and vaulting past a stronger competitive array, has been quite impressive.



Yet is Boston a clone of Philadelphia? McCord says the air-sound differences can be "extremely subtle". Kabelá maintains they "don't have a national book of the way you do things." He repeatedly stresses the "autonomy locally . . . local decision-making . . . local sensitivity in the radio station operation." And even among the similarly formatted properties, Julian Breen, VP of programming, won't discuss common elements much at all. No, "commonalities of thought". Uh, OK. "If we learn that the wheel is round and has fifty spokes in Detroit, then we don't have to go through the expensive and laborious process of finding that out everywhere else." Square wheels, now that would be magic.

But of course at this point, even magic isn't what magic was. Early WMGK was "soft rock". Breen says

it was "more eclectic" than today; others may say it was more obscure. Philly bought it. They tried to translate it record-by-record onto WMJC; Detroit didn't buy it. They also tried to syndicate it; others didn't buy it. Instead others picked up the "Magic" handle if not the format; Greater Media didn't buy that. They went to court. Some of the others dropped the name.

The syndication was junked anyway. Herb McCord says it took too much time away from concentrating on the owned stations. Julian Breen adds that the concept of the live service was too complicated, too cumbersome for any but a major market operator. To salvage it for medium-market automation would have required drastically changing the concept. They could have compromised the sound. Modified the magic. Pulled a different rabbit out of the hat. They pulled out of syndication instead.

And then subsequently changed the concept anyway. Breen refers to the "learning experience" and how they revised the "various notions of what music did what and how to put the thing together." Soft rock became adult contemporary; "eclectic" gave way to "familiar". (Predictably, the audience showed its preference for "familiar.") And similarly, song-by-song exporting to other markets was replaced by local-research-based music programming. (Here, too, the listeners voted in favor; Detroit, no longer being regurgitated Philadelphia, improved its performance.) Frank Kabelá says they no longer have "canned formats", just concepts.

Consultant Bob Henabery works closely and quietly with Breen.

Market to market, some say their research is interpreted strictly by the numbers. Some say it's blindly by the numbers. "Some" say, but Breen won't discuss. Won't even confirm the use of such research. "We have all sorts of rather bizarre marketing notions that we'd really like to keep for ourselves." Let someone else re-invent that wheel with fifty spokes.

One might once have predicted that the company was going to do "magic"—whatever the term

meant at the time—on every facility. But Greater Media seems to have a broader sense of what is appropriate in the context of each market. Bought a beautiful music AM and FM in DC. Kept them as such. And produced their own format instead of using a syndicator. They want their fate in their own hands. Schulke and Bonneville have been tried against them, but the homebrew boys keep winning.

The lack of new beautiful music releases from the record companies causes no concern. "Historically," says Breen, "if there is a demand for a given kind of music, that demand will be filled by either radio stations or record companies or both." So in conjunction with the International Beautiful Music Association, they roll their own at no small cost. Yet just as the studio orchestras existed years before the playing of records on the air, "producing original programming," he reminds us, "is not a new concept."

By contrast, KHTZ was inherited as a rocker, having been launched as such by the previous owners just before the sale was complete. But lacking the format heritage of a WGAY, this inheritance was declined and the station shifted to adult contemporary. Kept strong-name morning talent, found a niche, built cume, stayed consistent while others gyrated around them. Rankings in contemporary formats can fluctuate wildly in LA, but "K-hits" seems to be holding its own.

Adult contemporary does seem to be what they do best. Or at least do most. Herb McCord sees the format as the "linear descendant of what top forty was. It's a mass-appeal format aimed at the largest cluster of the population. When top forty was aimed at the teen base, the same audience that we're now aiming at were the teenagers." Whether their ACs are more alike than different becomes like splitting hairs. Ignoring fineline distinctions in audience targets, says Breen, is "like trying to look at an electron with a magnifying glass." Some observers, who may claim to have properly calibrated microscopes, dwell on the inevitable

similarities. All their round wheels have fifty spokes, perhaps.

Others fault the company for not having translated the Philly-FM success completely to their other FMs. Maybe, just maybe, there is a better happy medium. Like somewhere between the present level of pooled sharing and a copying a full 100%. Did Philadelphia have more than just the earlier head start? And of course there's always the chicken and egg: Does WMGK do better because there's less competition in Philly? Or is there less competition in the format there because WMGK is doing better?

Meanwhile on the AM band, one might once have predicted that the creeping trend was toward all-oldies. WHND ("honey") in Detroit remains pure in that narrow definition. Maybe the longest surviving station in the format. Others can claim to have gone to solid gold earlier. But none of them play nothing but gold. Honey plays no currents. No recurrents. Like Seven-Up and caffiene: never had it, never will.

WPEN as an oldies station, however, was not allowed to slip out of the ballgame as they once appeared destined to do. They were steered back into their MOR roots. Put a rehabbed rocker dj on mornings. Afternoons, brought back the team which predated Dick Clark on American Bandstand. Not nostalgia. Herb McCord draws the distinction between playing a type of music and playing an era of music. This is type.

Clearly a labor of love for Julian Breen. He grew up with the old 'PEN. Missed it. Saw the niche. Filled it. "An awful lot of radio programming people back through the late 60s and 70s went through radio stations throwing out all the records that we're now playing. What ensued was an under-served group of people, perhaps 40 and above, who grew up listening to not necessarily Big Band music per se, but certainly melodic non-rock-and-roll music."

The only two of their markets where they are FM-only are Boston and Los Angeles. Turning bearish on AM? Not so. Those two are

merely the most recent of their acquisitions. Find the right properties, and they can round out their seven-seven complement in those cities as well.

Greater Media started in radio. Other properties include newspaper and cable. But radio still dominates the balance sheet. "We consider ourselves a radio company that has gotten into other things," says Kabela, "rather than radio just being a little part of a big company." McCord did several years with CBS, Breen with ABC. No doubt they notice the difference. They seem to like it. And don't seem to care a whole lot if they're not supposed to say much about it.

The corporate muzzle. A common thread with Greater Media for as long as most outsiders can remember. The company is privately owned. Herb McCord admits that means "we don't have to be concerned about influencing the price of the stock" and the like. But Frank Kabela insists it's "not a secrecy financial thing; it's an operational concern. We try to select very very strong local general managers and support staffs locally. We really put that emphasis on good people, turned loose."

The local-is-everything focus is so pronounced in each conversation that one almost wonders if each VP is reading from the same policy manual. Can't be. There is no national book, remember? Yet the avoidance of press for press' sake is thorough. "I always holler at our managers for making speeches and getting their name in the paper if it's not helping their local business," claims Kabela. "I may as well do that myself. You never see my picture or Peter Bordes' or the other people around here. We don't get our name in the papers; that's okay with us. As long as the name's on the paycheck, I'm alright."

But the cynical may always wonder. It's just the opposite of so many other group owners. There's an answer there somewhere. There has to be. Who knows, maybe there's a clue in the "Magic" slogan. After all, how many magicians explain their tricks?

STATION	FORMAT DESCRIPTION	RATED MARKET OR TRADING AREA	12+ AQH TRTP MSA ARB SPRING 82
WMJX—FM	AC	Boston	5.3
WHND—AM	OLDIES	Detroit	1.0
WMJC—FM	AC	Detroit	3.7
KHTZ—FM	AC	Los Angeles	3.5
WCTC—AM	MOR	Middlesex-Somerset	8.4
WMGQ—FM	AC	Middlesex-Somerset	5.4
WCTO—FM	BEAUTIFUL MUSIC	Nassau-Suffolk	1.5
WGSM—AM	MOR	Nassau-Suffolk	1.8
WMGK—FM	AC	Philadelphia	7.6
WPEN—AM	MOR	Philadelphia	4.4
WGAY—AM	BEAUTIFUL MUSIC	Washington, DC	0.4
WGAY—FM	BEAUTIFUL MUSIC	Washington, DC	7.7

# DO YOUR OWN RESEARCH

Pick up where Arbitron and Birch leave off by building qualitative research to help sell advertisers on your station.

By Sam Paley & Thom Moon

Qualitative research has become a significant tool in many stations' research programs of late. Until recently, however, most stations have relied on qualitative research to assist them in developing greater audience acceptance of their on-air product. Now, many managers are turning to qualitative research to help them identify the socio-economic status of their stations' audiences, giving the stations new ammunition to help boost buys from current clients and provide salespeople with guidance on new prospects. And with the continuing fragmentation of audiences and advertising budgets, unique and credible data is a must.

Arbitron and the Birch Report have recognized the value of qualitative data and have initiated programs designed to provide certain qualitative audience estimates: Arbitron through its Qualidata service, currently available in several major markets; and Birch through its upcoming Quarterly Reports. Qualidata, for instance, provides data on newspaper readership, television viewing, credit card usage, department store purchases, and a good deal more, for both metro and ADI survey areas. However, the demographic information available is limited in the Qualidata report to total persons 12+, men and women 18+, and, in some cases, teens, although

*Sam Paley is president and Thom Moon vice-president of Custom Audience Consultants in Landover, MD.*

more refined demographics are available through Radio AID.

These general services may be beneficial to many of you. But, if your station is not located in one of their markets, the alternative is to commission your own study. Several such studies over the past two years have been coordinated and show what is involved in having sales-oriented qualitative research conducted in your market and suggested uses of the data once you have it in your hands.

You must first determine for yourself what information you wish to collect. Ask yourself:

- What data will be most useful to our sales effort—what products, what services should be advertising on our station?

- What socio-economic data should we know about our listeners—Income? Home ownership? Car ownership? What else? Educational levels? Job categories?

- Is it important to know our listeners' leisure-time activities?

- What other stations in the market should be included in the sample base for comparison purposes?

- How much can we afford to spend? How much return should we expect to see from our investment?

## PRODUCT/SERVICE USAGE DATA

Think back on all the times you've pitched a prospect on your station and had him shoot back at you, "Well, that's all fine, but I don't listen to your station, and I would imagine that not many of my customers do either." A typical objection, right?

Consider those objections when you are determining what data you wish to collect. A Black station in a major market encountered such an objection when pitching a major supermarket chain in its market. The objection was that Blacks all lived in the inner city and didn't shop at suburban supermarkets—the place where this chain had its stores. A qualitative research project helped the station discover that its audience did not wholly live in the inner city, and that a large percentage of its listeners shopped at suburban locations—more, in fact, than shopped downtown.

Information that is important to your clients is: credit card usage; business/pleasure airline travel; types of restaurants visited; beer, wine, and soft drink consumption; banking services used; types of investments, and their values; and number and makes/models of cars owned. Once again, consider what would be of value to you, and, of value to your clients.

## SOCIO-ECONOMIC DATA

Knowing what products and services your listeners use is valuable, but it is also necessary to show their socio-economic profile to receive maximum benefit from the survey. Such as their employment status, occupation, home ownership and the value of the home, or whether they rent and how much they pay, and, of course, yearly household income. This will provide you with a detailed picture of your listeners—one that will help you and your advertisers more effectively plan and execute marketing plans.

# STATUS REPORT: TRACKING THE COUNTRY FORMAT

In some parts of the country it's the new adult contemporary.  
Here's how it has grown over the past ten years.

By Mariann DeLuca

When country music strikes a chord with listeners, it does more than twang. It can make it big. In some markets, there's room for new competition in the country music arena. Established stations haven't overcrowded the market. New country stations haven't caused competitor's ratings to nose-dive.

But some newly-formatted country stations are little more than a fad. Success is temporary. Short-lived. The success of country-formatted stations is sporadic, inconsistent. Largely dependent on factors, such as geographic location.

For years, the hottest format was "Top 40," which evolved into adult contemporary. As broadcasters ran around in search of their niche in the contemporary circle, the country format lay dormant.

Country began to grow dramatically in the mid-70s. Last year, it hit an all-time high. From 1975 to 1981, the number of full-time country stations jumped from 1,116 to 1,785 (60%).

Country filled a void in many markets as a fresh format. Reached the prime 25-54 demographic. KIKK-AM/FM, Houston VP/GM Nick Trigony, remembers: "In the late sixties and through the seventies, equipment in studios recording country music improved immensely. More elaborate, precise arrangement and production became possible. Records experienced higher sales. "When it became evident that more people were listening to country music,

*Mariann DeLuca is vice-president of research for Torbet Radio.*



*DeLuca: "It was once thought that the country listener was an older male with a blue-collar position. Now, this is no longer a typical country fan."*

more stations began exposing the music to larger audiences. More artists and producers became involved in creating music."

"Radio stations saw the opportunities. Sought larger audiences by formatting country music with a pop/adult approach on the air."

KEBC, Oklahoma City GM Don Hodges, says: "Today, you can sweep across the dial in most markets and hear country artists on almost every station."

In Houston, KIKK-AM/FM had been programming country music for 25 years. KILT-AM/FM began programming country music two years ago. The result: overall country listenership in Houston increased by 24 percent

A similar pattern developed in Oklahoma City. KEBC dominated the country market for several years. In the Spring of 1980, country music accounted for 19.6% of

the total radio listenership. In Fall, 1980, KOMA adopted a country format and boosted total country shares to 21.7%. By Spring 1982, roughly one-third of the Oklahoma City market was listening to country radio. An increase of 66% in two years. In the face of increased competition, KEBC now holds a 14.7 share as compared to a 10.9 in Spring, 1980.

In Tampa, country-formatted WQYK substantially increased its audience without disrupting its competitor. WQYK grew from 6.2 share in Spring, 1980 to a 9.7 in Fall, 1980. Country station WSUN stayed rather consistent in ratings (6.8 to 6.5).

According to the Country Music Association, in 1980, country music was the second largest selling category of music, with a 14.3% share of the entire market.

KFDI, Wichita Executive Vice President Mike Oatman comments: "I don't think it will continue to be a hot format. I think many of the newly-formatted country stations will fall by the wayside when the next fad comes in.

Country listeners were once thought to be older blue-collar males. Research proves listeners are cosmopolitan. Attracts both males and females equally. Primarily 25-54 year-olds. Emphasis on 25-34 year-olds. Listeners are active in professional/managerial positions. Earn: \$25,000 or more.

The format is listened to on both AM and FM. Buying habits, income, and demographic profile are no different than other listeners. United Stations VP/Programming Ed Salamon says: "Country music has had growing pains. But, it has thrived and grown, and the music has been refined."

## THE NAB ELECTION

What a disgrace.

Radio executives should hold their elected  
NAB representatives accountable.

**N**othing against Eddie Fritts, but the way he got elected to replace NAB President Vincent Wasilewski stinks.

Fritts is certainly qualified. He's bright. A people person with sharp political skills. If you doubt them, when was the last time the NAB presidency was in the hands of a radio executive. It's not easy defeating the TV interests, but Fritts was able to rally small market support and do it. That's not bad.

But, the way he got himself elected is unfortunate. Fritts, as Joint Board Chairman, was selected to head the so-called Search Committee to find the best possible successor to Vince Wasilewski. Wasilewski had had enough. He pulled through serious surgery and, after 17 years at the NAB helm, decided to go back into what could be a more leisurely law practice.

Fritts supporters swear up and down that Eddie had no interest in Wasilewski's job while he headed the Search Committee. That he had to be coerced. That he had to convince his family. That he was the reluctant candidate. Now, if you believe that, you'll believe that Fritz Mondale is not going to run for president because he has not yet announced his intentions. Savvy NAB executives knew that Fritts had his eye on Wasilewski's job.

Eddie Fritts even went as far as to publicly deny any interest in it. So, you can imagine how surprised some people were when Eddie Fritts said he would temporarily leave his Joint Chairmanship and resign from the Search Committee.

What's worse is that the Search Committee did not do an adequate job at the thing it was appointed to do—search for qualified executives. Radio is blessed with many high caliber executives who could distinguish themselves as head of the prestigious NAB.

But, apparently it looked for only the ones with obvious ambition. As it turns out, Search Committee Chairman Eddie Fritts had the most obvious ambition and he was not supposed to.

What followed was an embarrassing smoke-filled room sequence of political events that is best left to Republicans and Democrats. The Search Committee voted to recommend former Joint Chairman Don Thurston for Wasilewski's job. They did it with the support of Fritts backers who turned around right after the vote and lobbied for Fritts election by Board members—the vote that really counted.

They were concerned that if the Search Committee, formerly headed by Fritts, recommended Fritts it would look bad. What they didn't count on was what was engineered looked worse. They embarrassed a loyal and hard working Thurston, a former NAB executive. They embarrassed themselves with petty politicking. And, they sent Fritts off to the worst possible start in trying to fill the big shoes of Vince Wasilewski.

Some say the system should be changed. That politics should be eliminated. Others claim the NAB should look at executives not so anxious to run for the job. After all, the NAB Presidency is an honor for an honorable man or woman. And, speaking of women, the NAB never considered any. What a search!

It's lucky radio people mostly depend on the NAB for a convention or two. It's lucky we don't need them more, because many NAB representatives elected by us have let us down. We should remember this the next time NAB holds regional elections. The best way to give present members who helped perpetrate the sham your message is to vote them out.

Radio deserves better.

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