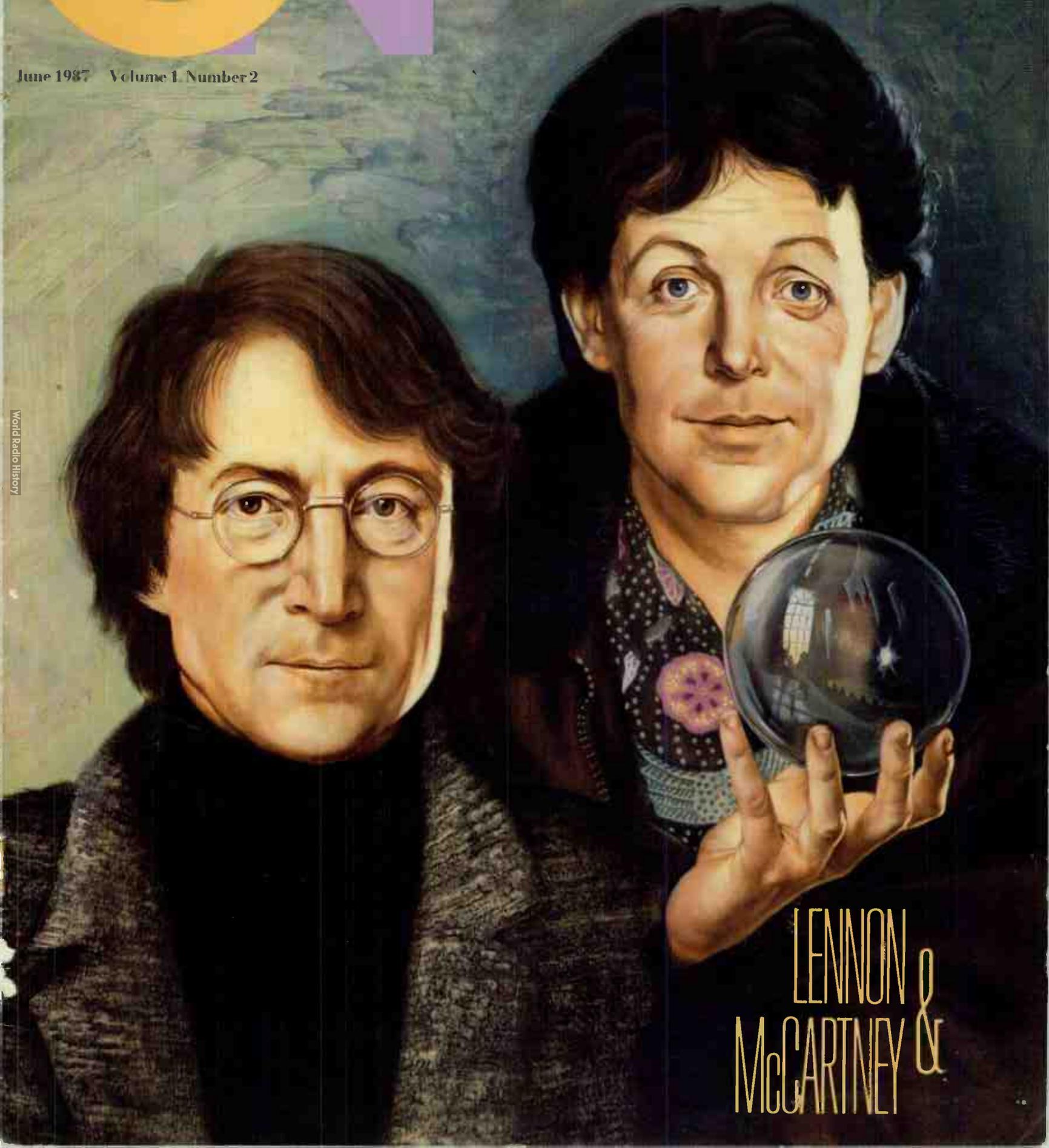


CN RADIO

June 1987 Volume 1 Number 2

World Radio History



LENNON &
MCCARTNEY

Debuts in June

ENTERTAINMENT *Express*

STARRING NINA BLACKWOOD



Take A Non-Stop Ride On The Entertainment Express With Nina Blackwood

Welcome to Entertainment Express. For one hour each week, Entertainment Express will transport your listeners right to the front of today's music scene. Entertainment Express is an all-new show from The United Stations Programming Network, geared to today's contemporary audience. And who better to reach that audience than the host, Nina Blackwood? Your listeners already know Nina from MTV and as the current music correspondent on Solid Gold and Entertainment Tonight. Because of her vast experience and knowledge of rock music, Nina's developed a great deal of credibility with your audience. What your listeners get is straight talk, candid observations and all the latest rock news from the artists themselves. Each week Entertainment Express will fill your listeners in on the latest goings-on in a timely, news-worthy and exciting manner.

But Entertainment Express isn't just news and interviews. It's music, lots of music, as Nina plays today's hits. Anyone that's breaking big will be featured on Entertainment Express.

So don't miss out. Get your ticket and journey with Nina Blackwood aboard the Entertainment Express. Pulling into your station the first week of June.

Entertainment Express is available on a swap/exchange basis to stations in the top 170 Arbitron-rated metro markets.

For station clearance information call United Stations Programming Network Affiliate Relations in Washington, D.C. at (703) 276-2900.

For national sales information call United Stations Programming Network in New York at (212) 575-6100.

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Live from London? It can bring prestige, revenue, and listeners and it can be a lot easier (and cheaper) than you might think.

"The beauty of it is when sales and programming can work hand-in-hand," says Gail McHale, National Sales Manager of WOR AM, New York. "The most important part of it is to be able to come up with the best package for everybody concerned."

McHale should know. In April, WOR returned to England for the third time to broadcast for a full week "Live from London". The broadcast kicked off "Travel Month on WOR" and was sponsored by British Caledonian Airways.

"It's a series of travel tips—anything from how to get your visa to packing your suitcase," McHale says. "B-Cal is involved in tags and IDs on all of the features."

Planning for WOR's week in London actually began last August as 1987 special events programming was being decided. British Caledonian's sponsorship was a part of B-Cal's year-long advertising program on WOR.

But this is not to say the only way a station can consider doing an overseas broadcast is to hook up with a major account with major connections. (Although it does help.)

"With a little bit of our assistance," says French Hodges of the British Tourist Authority, "just about anything can be negotiated." Hodges encourages "Live from London" broadcasts. "It's much better than a commercial," he says, "I mean they're doing our job for us." In exchange, Hodges bends over backwards to put a station in touch with the right people at the airlines to provide flights and the right people at the hotels to provide accommodations.

NO FREE VACATIONS

But Hodges cautions that he is not in the business of arranging free vacations for the staff of any radio station that calls him. "The people who come to London are the people who come for culture with

sophisticated interests," he says, "which is what our market is." As a result, Hodges says the British Tourist Authority will examine a station's numbers and demographics to be sure it is reaching the audience the BTA wants to attract.

The Two-Line Systems

"The two-line telephone system, whether it's Comrex or Rood, is important for radio stations," says Paul Stuart, Chief Engineer of WOR AM, New York, "because that makes it affordable."

"I paid \$15,000 for the Rood when it first came out back in '81 and it's paid for itself many times over. (Editor's Note: The Rood and the two-line Comrex currently sell for approximately \$9,000.)"

"It takes a five kilohertz signal and breaks it in half, translates it slightly, one down a little bit, the other up, takes it through two (telephone) lines and puts it back together on the other side. It gives you a flat signal from 50 to 500 cycles, which is a fairly good talk circuit."

"If you're going to do a music show, then I think you have to go to satellite, or, as we're doing, have all the commercials and music originate from the studio in the home market."

Neither Rood nor Comrex claim to offer quality equal to that of a satellite transmission. However, for a talk circuit both are incredibly good. With a bit of equalization prior to transmission, both systems offer the satellite strong competition, especially when costs are compared.

"It's getting simpler," Stuart says, "and it just uses standard dial-up telephones. That makes it affordable."

Editor's Note: For information on "two-line" systems, contact:

*Comrex
65 Nonset Path
Acton, MA 01720*

*Marcom (Rood Box)
4865 Scotts Valley Road
Scotts Valley, CA 95066*

YUPIES & CRUMBLIES

"We want those who have the money — the yuppies," he says, "and those who have the money and the time — the crumblies."

While Hodges can help a station barter or trade the flights and the accommodations, there is little he can do to remove what has been the biggest deterrent to distant remote broadcasts: quality transmission at an affordable price.

"I ordered up broadcast lines from AT&T for costing," says Paul Stuart, WOR Chief Engineer, "and they wanted \$22,000 for five days, five hours per day."

THE ROOD

"The first time we broadcast from London we hired lines from AT&T," says Stuart, "then, I found out about the 'rood'. (See box) When it first came out, I think KFRC in San Francisco got the first one, and we got the second one in the United States."

Stuart swears by the broadcast quality of the rood and he is equally enthusiastic about the two-line Comrex. In both cases, the distant signal is split between two telephone lines and rejoined at the point of broadcast in the local market.

"I have five telephones," Stuart says, "two to send, one to get return que, one for producer-to-producer coordination, and one for back-up. I figured out the long distance charges for four lines and it was \$5,000."

"I did Hawaii the same way. Then I got a quotation (for broadcast lines from AT&T) of \$50,000 and I did it for \$5,000—and we did three days in Waikki and two days in Maui."

Another major consideration has to be the compatibility of your remote broadcast equipment in a foreign country. Stuart has solved this problem as well. He doesn't bring any. Instead, he rents all he needs (except the rood) from Capitol Radio, London's only commercial, contemporary music station. (See Page 11) "I made a list of everything I needed, and they supplied it all," he says. "The mixer, the microphones, the PA system, even two tape recorders because we do some editing up in the hotel rooms."

Stuart says if you can't rent the equipment, be sure to go through an import-export company and fill out the necessary paperwork. For a small fee, he says, you avoid seeing your remote broadcast equipment stalled in Customs at the time you're supposed to be on the air "Live from London."

—Lou Miliano
London News Bureau

A LARGER-THAN-LIFE RADIO SPECIAL



ROCKIN' *at the* MOVIES

Today rock n' roll is big box office and America is "Rockin' At the Movies" like never before.

Hit records taken from hot feature films are the hottest hits of all ... they're the hits America has paid to see! Soundtracks like "Light of Day" ... "Ruthless People" ... and "Top Gun" ... are generating multiple top 10 singles and taking on lives of their own!

This Memorial Day weekend, United Stations Programming Network will take your listeners "Rockin' at the Movies" with a new three-hour special.

In addition to all the great music you'd expect, there'll be all you could hope for ... interviews and insights by such new-breed celluloid heroes as Phil Collins, Don Henley, Ann Wilson, Kenny Loggins and The Pointer Sisters.

"Rockin' at the Movies" is your ticket to Memorial Day ratings. It's available on a swap/exchange basis to stations in the top 170 Arbitron-rated metro markets.

For station clearance information call United Stations Programming at (703) 276-2900. For national sales information, call (212) 575-6100.



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London

World Radio History

COUNTRY SIX PACK

1 9 8 7

Memorial Day

1

Reba McEntire: Entertainer of the Year

Our annual salute to this year's Country Music Association Entertainer Of The Year. For more than ten years, Reba has been on country charts with songs ranging from rockers like "Can't Even Get The Blues" to ballads like her recent hit "Whoever's In New England." She provides her personal comments on her music from her first hits to her newest release.

Fourth of July

2

The Oak Ridge Boys: Golden Decade

It's an "American Made" success story, to borrow the title of one of their biggest hits. The group's roots may date back to the 1940's, but their nationwide popularity began in the summer of 1977 when "You'll Come Back Saloon" reached the top of the country music charts. In recent years, they've been given their distinctive vocal treatment to country ballads including "Make My Life With You," as well as uptempo songs like their million selling "Elvira."

Labor Day

3

Twenty Years of Great Entertainers

In 1967 the Country Music Association established its "Entertainer Of The Year Award." The winners of the coveted top honor have included Ricky Skaggs, Willie Nelson, Barbara Mandrell, Alabama, Merle Haggard, Dolly Parton and many others—every one of whom will be brought together for conversation and music from country's best.

Thanksgiving

4

Dolly Parton: Twenty Years of Gold

After graduating from high school, Dolly Parton moved to Nashville to take her music seriously and for twenty years songs that she has written and sung have become some of the most popular in country music. Ironically, she is both a traditionalist with hits like "Coat Of Many Colors" and a trend setter with pop crossovers like "Here You Come Again" and "Islands In The Stream" with Kenny Rogers.

Christmas

5

Christmas Around the Country 1987

The annual holiday program which has become a tradition in country radio. The best of the latest seasonal releases are combined with some of the greatest classic Christmas hits of all times. All are woven together with stories and memories by the artists themselves.

New Years

6

The Merle Haggard Silver Anniversary Special

Twenty-five years ago, in 1963, Merle Haggard released his very first single on an independent label. His talent shone through and "Sing A Song" became a country hit, breaking into the top twenty. Since then he's had countless hits that range from social commentary like "The Fightin' Side Of Me" and his signature song "Okie from Muskogee" to love ballads like "Today I Started Loving You Again" and "Always Wearing You." His songs echo the concerns and emotions of the common man, making him among America's premiere balladeers.



New York Washington, D.C. Chicago Detroit Dallas Los Angeles London

as low as 30% in rural areas, where approximately three quarters of the populace resides, radio is the most effective means of communication between the government and the peasants. All media is controlled by the Propaganda Department of the Government's Central Committee. As such, it is widely used to educate the masses. A pervasive loudspeaker system emitting broadcasts reaches those without radios. Because of the vital role radio plays in the government's campaign to retain control over so many people, it is premature to expect sweeping changes in broadcasting any time soon.

TOO MUCH TOO SOON

With the doors opening to the west, there is an eager yearning to learn. It may be a case of too much too soon, as student demonstrations and riots have broken out when they have felt that they haven't gotten the whole story. Voice Of America broadcasts Chinese language news into Shanghai and is a primary source of news, not only regarding what is happening in the world, but their own enormous country as well. Students transcribe reports and place the transcripts on public wall posters. Here, the method of communication is known as "small path news" and generally is the only way students can keep up with goings-on in other cities.

Students recently created a folk hero out of a VOA reporter. He happened to mention to a group of students that he worked for VOA. Word was passed around and soon a mob of 5,000 had gathered around him, applauding and cheering! Slightly panicked by the frenzied mass, he was chased and grabbed when he tried to "run for it", and was led away by police in an unmarked tinted glass limo, with the students chanting "They've taken him!"

The growth of print media in China might seem hopeful for broadcasting. In a country where broadcasting has served as a vital means of control over a vast population, expansion of radio is dependent upon the progressiveness of its political leadership. The still repressive broadcast environments in many freer societies throughout Europe does not bode well for the future of broadcasting in mainland China.

-J.F.



CHINA

The Great Wall Facing Radio

China, a country with as many radios as there are people in the United States—about 250 million. China, a billion strong in population—home to one out of every four people on Earth. It is the largest developing country on the planet and in conjunction with their most recent 5 Year Plan (1986-91), movements are being made to develop culturally as well as economically and technologically.

The average per capita income is between \$135 and \$240 annually. As recently as 1978, only one in two thousand people owned a TV (a TV with an average life span of 500 hours). Even today,

there are only one million vehicles or about one per 1,000 people and these are predominantly taxis and official government cars. The primary mode of transport is still the single speed bicycle.

To a billion people who wouldn't know what to do with a frisbee or a hula hoop, the path to modernization and exposure to western culture will be a long one. A loosening of media outlets has been one of the first steps taken in China's cultural expansion.

In 1979 there existed a mere 188 newspapers (over 9,000 in U.S.); now, there's more than 1,300. With the literacy rate

CHR

VERBATIM A Programmers Poll

Questions: Would you consider airing a live broadcast from another country? If so, where? If not, why not?

**Bob Case, Operations Manager,
WZGC-FM, (Atlanta)**

"I would love to do it. I think it would be wonderful. We would look for something that was topical—something specific to give us a reason to be there and be caught up in the heat of what was going on. It would be kind of fun to try to get into a little bit of fun-trouble and cause some commotion. I think it would be great. It would give people a taste of something that they may never get a chance to be a part of, just because it's so darn expensive to go anywhere. The ultimate would be Russia just because of the controversy of the whole thing. Or an Olympic site—a place that was having some event that people were talking about. That's what I'd be looking for, so I can't get real specific. I don't think we'd want to get caught up in something terribly political. Yes, I'd be open to an overseas broadcast, because we're always looking for something weird to do."

**Kevin Metheny, PD, KTKS-FM,
(Dallas)**

"Yes, we would consider it and among the considerations would be: where? I don't really have any preconceived notions at this time where would be a good location. I think that a global remote in and of itself isn't an event. NBC Nightly News does 8 or 12 of them every night. But if there is something of public significance going on, then an event is created which in turn makes the remote an event. Case in point, in recent history, the America's Cup in Australia."

**Tommy Edwards, PD, WKQX-FM,
(Chicago)**

"It would really have to be a major event involving a major act or a series of major acts because it's not our policy, it's not our format. But it's not totally out of the question."

**Mike McQueen, PD, WYDD-FM,
(Pittsburgh)**

"Well, since we did air the Live Aid presentation via satellite, we have experience in picking-up something from overseas—of course that was a major project. I guess that would qualify us in saying, 'yes, we would be interested in airing something from overseas'. It

The Beatles
Silver Anniversary

It was twenty five years ago today that the Fab Four first burst on to the music scene and forever changed the look and sound of rock and roll. Currently, Beatlemania is once again sweeping the nation as fans are swarming into record stores to snatch up the group's first four British albums, available for the first time on compact disc.

To celebrate The Beatles 25th Anniversary, United Stations will offer stations a series of 8 exciting Beatles specials that run 90 minutes each. The series will begin the weekend of July 11-12 and run through August 29-30. The eight shows will highlight the group's historic career as well as individual profiles of John, Paul, George and Ringo.

The line-up of shows is as follows:

Week 1	July 11th-12th	THE EARLY YEARS
Week 2	July 18th-19th	JOHN LENNON—CLOSE UP
Week 3	July 25th-26th	THE FAB FOUR ON FILM
Week 4	August 1st-2nd	GEORGE HARRISON—CLOSE UP
Week 5	August 8th-9th	California Cooler Presents: THE BEATLES IN CONCERT
Week 6	August 15th-16th	RINGO STARR—CLOSE UP
Week 7	August 22nd-23rd	MILLION SELLERS ONLY
Week 8	August 29th-30th	PAUL McCARTNEY—CLOSE UP

So, dust off your Beatle wigs, bubble gum cards and "I Love Paul" buttons and get ready to Come Together in celebrating 25 years of The Beatles. Yeah! Yeah! Yeah!

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New York Washington, D.C. Chicago Detroit Dallas Los Angeles London

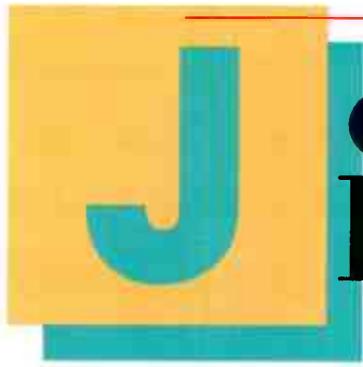
would depend on the subject matter and how pertinent it was to our core listening audience. We're always open to suggestions. If something came up that would work for us, that we felt would be beneficial to our audience then, naturally, we would consider something like that."

**Waylon Richards, PD, KWK-FM,
(St. Louis)**

"The current position at Hits 106/KWK dictates that live broadcasts are not feasible for us at this point, however, everything changes in the environment of the marketplace and the station changes at all times. We're a fairly new station so we have to be very cognizant of not losing our focus on why we're exactly here. Down the line we can open-up. So to answer the question at this point: 'No, however, the door is wide open'. As far as internationally—the locations don't make much of a difference—it's the acts involved that do."

**John Roberts, PD, KEGL-FM,
(Dallas)**

"Sure, we've never done it here but some of my people have done it at other stations and I've been involved with some things like that at other stations. Oktoberfest in Munich, Germany—off the top of my head comes to mind—or Buddakon in Japan. Well, for instance, I didn't do a remote from there but once I sent one of my jocks and some winners up to Toronto to see a Phil Collins show at Expedition Stadium. Had it been a station that was inclined to do such things as remotes, we could've easily done a shift from up there at the concert. We just took our afternoon show to Daytona Beach, Florida for Spring Break—obviously that's not international—but we're inclined to do stuff like this maybe three or four times a year. As far as any plans right now, internationally, the only thing that we've tossed around is the idea of the Oktoberfest."



John Lennon Remembers

EXCERPTS FROM HIS LAST INTERVIEW

The history of the Beatles is this: A mutual friend brought Paul to see my group, the Quarrymen, the first day I did "Be-Bop-A-Lula" on stage. After the show we met and we talked. I saw he had talent, as he was playing guitar backstage and doing "Twenty Flight Rock" by Eddie Cochran. Right then, on our first meeting, I turned around to him and said, "Do you want to join the group?" And he says, "Hmmm, hmmm I don't know." He didn't say yes until the next day, as I recall it. George came through Paul and Ringo came through George. But the person I actually picked as my partner—who I recognized had talent and I could get on with—was Paul.

PAUL & I

Paul and I turned out a lot of songs. Two or three albums a year in the early days, and a single every three months regardless of what the hell else you were doing, or what your family life is like, or what your personal life is like . . . nothing counted. Our relationship and career developed in public. We had little rehearsal in private. I started out to do rock 'n roll because I absolutely liked doing it. But it got to be format, and not the pleasure that it was. That's when I felt I'd lost myself.

ME & MY MONKEY

As I put it in my last incarnation, "everybody's got something to hide, except for me and my monkey". It means, really, that one cannot be absolutely one's self in public because the fact that you're in public makes you have to have some kind of defense. In the Beatle days it was most uncomfortable when I didn't feel I was being myself. You know, when I would have to smile when I didn't want to smile. It became like being a politician. I like to be liked, I don't like to offend people, but I'm not running for office. I would like to be a happy, contented person without having to sell my soul again, as it were, to have a hit record.

FREAKY MUSIC

In the old days I used to have a place in the house where I made kind of freaky

music at home. You would hear it coming through on "Tomorrow Never Knows" or "Rain". I would take the more usable stuff and add it to my Beatles tracks, whether it was "Walrus" or "Strawberry Fields", whatever. But at home I was really far out.

One day Yoko came over for a date, and I didn't know what to do and she didn't know what to do. So I said, "You want to go upstairs and play with the tapes?" And that night we made "Two Virgins". And that was the start of the whole shebang.

It was a complete relief to meet somebody who was as far-out as I was. People said, "WHAT ARE THEY DOING? THIS JAPANESE WITCH HAS MADE HIM CRAZY AND HE'S GONE BANANAS!" All Yoko really did was take the bananas part of me out of the closet.

TWO VIRGINS

With "Two Virgins" we weren't worried about commercial. We just wanted to put out a statement of where it was at. We shot the cover ourselves privately.

A lot of people didn't accept the fact that an Elvis Presley would take his clothes off and expose himself. We had other shots which made us look a lot more sexy and attractive as a couple in a star kind of way. But we deliberately chose the one where we were standing there, you know, in all our glory, with a little extra flab around the waist. Nothing pretty about it. It was a kind of statement, and, for me, an awakening. A way to say "you know this Beatle thing you've heard all about? This is how I really am, naked, with the woman I love. You want to share it?"

From there we became the "love and peace" couple. When I was younger, around the time of the "Rubber Soul" album, it sort of dawned on me that love was the answer. The first expression of it was a song called "The Word". "The word is love" seemed like the underlying theme to the universe. Everything that was worthwhile got down to this love, love, love thing. The struggle to love,

be loved, and to express that love. Yoko, before I met her, was protesting against war in Trafalger Square. We put together my love, love, love thing and her peace, peace, peace thing, and that's how we came up with the bed-in. It was a way to express what we both believed in the best way we could.

CARVING UP THE WORLD

People kept saying "What are you doing on Two Virgins, what are (you) doing in the bed-in, what are you doing, what are you doing?" That's where we first came out with "all we are saying is give peace a chance". It literally came out of my mouth as spoken words to a reporter after being asked millions and millions of times, "What are you doing?"

"Imagine" is the same thing. "Imagine" was a straight lift out of Yoko's book "Grapefruit". There are pieces in there saying imagine this, imagine that. Just imagine if there were no countries. No passports. Across the field is Canada and to get there you have to have all kinds of papers and pictures and stamps



and passports. When you think about it, it's insane carving up the world into little patches like that.

Imagine no denominations. Imagine that there's no Catholic, Protestant, no Jew, Christian. Imagine that we allow it all, freedom of religion for real, I mean for real. Just imagine it. Would it be so terrible?

We have to project a positive future. I think that's what Christ and Muhammad were saying, in their way, in their time, for their society. People who are projecting war in space, and men with super macho John Wayne guns on their hips are projecting our future. Do we want our grandchildren to be out in space fighting Russians, or Venusians?

I'm still talking to the same people today that I've always talked to. The guys and gals that have been through what we went through together. The sixties group that survived the war, the drugs, the politics, the violence on the street . . . everything. We've survived it and we're here and I'm still talking to them.



Paul McCartney

ON THE BEATLES

When the Beatles split up, the challenge was "Follow that!" Which was impossible to do. So the alternative was to just say, "OK, I've retired. I'm going to be a painter now. Thank you. Goodbye cruel world."

But I like singing. So I had to cope with the other option— following the Beatles. There was no other way but to just do it. And in the very beginning it was very sticky. No way I could find three guys as good as those just on the doorstep. And no way could I substitute for all that experience we had with each other. We had ten years of knowing each other inside out. You just can't pick that up.

But I wanted to sing. I didn't want to get rusty, or frightened by an audience— or interviews for that matter. So I did what I had to.

Since the break-up of the Beatles there has been a lot of friction with the busi-

ness end of things. But now George, Ringo and myself are getting on very well. We're kind of friends again, which is very encouraging.

TOGETHER EVENTUALLY

We've had this idea to do a film called "Long and Winding Road" that traces the history of the Beatles with clips and things. That's one thing we'd like to do together, eventually.

The problem with that, or even recording together again, is trying to get friendly enough. But we're working on it.

FORBIDDEN APPLE

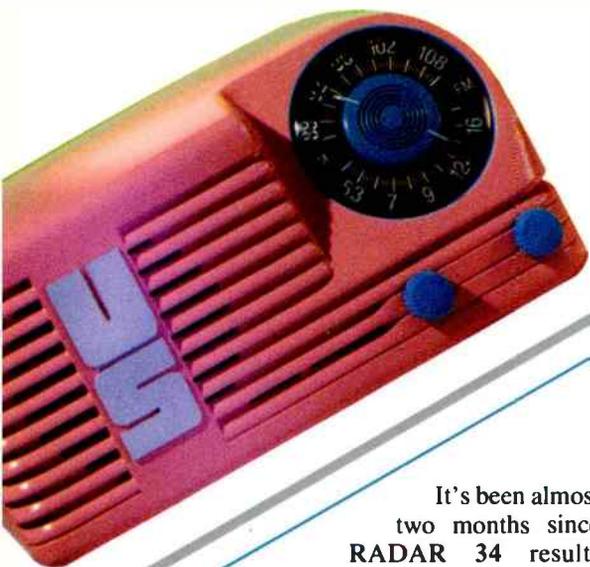
We've forbidden the subject of Apple. The minute anyone talks about Apple someone hits the ceiling. So we just never talk about Apple anymore. We get friendlier that way. If we get friendly enough—anything can happen really.

JOHN & I

Ironically, I think that John and I had finally sorted things out in the end. We'd stopped talking about Apple and unpleasant things. The last phone conversation we had was a quite friendly, really lovely conversation. In case you want to put the record straight, I love him dearly and as a brother. He was a great man. But I don't think he would want anyone to make some sort of saint out of him. He was too real for that.



ON Line



It's been almost two months since RADAR 34 results were released by Statistical Research, Inc. amidst a flurry of protests and objections from all corners of the radio and advertising industries. That a network was permitted to suppress more than 15% of its programming in this RADAR survey, however, remains **unbelievably** ridiculous. Understandable, too, since said network claims it was forming a new network which the exempted programming was part of and which, if traditionally reported, would not accurately reflect the old network's programming content and performance (or something like that). But the new network wasn't formally on-line (or at least marketed) until after the results of the old network were released, which paints a false picture of one or the other, or both.

Remember, RADAR is derived from the last two surveys conducted by SRI—the discrete Spring 1986 and Fall '86 reports. To exclude all reported listening for certain dayparts for the past year hardly gives an accurate picture of any network's performance, especially when you compare **eight oranges yesterday with six apples today**. Permitting a network to claim that its ratings rose 25%, after it threw out its low listening periods, is akin to allowing a radio station with a bad midday audience to toss out its 10:00-2:00 numbers—thereby showing an "improvement" in its performance. Adding insult to this injury is when the network publicizes its "jump"

On Line
With
Reed Bunzel

and when SRI makes no effort to alert RADAR subscribers to the discrepancy.

What brings this all to mind, especially since two months have passed since this controversy arose (and some people would have liked to put it to rest), is a slew of comments heard recently on Madison Avenue. Comments like: "Just when we thought it was safe to buy network radio again we get this," "I just don't understand network radio—they make it so difficult to buy," and "It's just not worth the headaches to try to figure out what network radio is all about" tend to make one a little squeamish.

Due to continuing clearance challenges, affidavit problems, and a wide range of other available media for buyers to buy, **isn't it about time radio networks stopped circumventing the rules** and dedicated themselves to a little professional integrity?

Speaking of ratings, it's time to resurrect a simple request (again) that results of Arbitron and Birch surveys (as published in the trades) not be limited strictly to **12+** numbers.

Neither ratings company wants to release to the general public certain demographic breakouts of its subscriber stations; proprietary information is where these companies make their profits. But by refusing to grant the trades permission to print anything other than the broadest of broad numbers, the ratings services obfuscate their own findings. Everyone know **12+** numbers are **virtually useless** when radio stations develop their rate cards; radio is a targeted medium and buyers look at target demographics. When a station shows up #1, 12+ they toot their horns and hand out bonuses, but it's the target demos—the 18-34, 18-49, 25-54, and certain men-women breakouts—that the sales department and media buyers look at.

Now that the FCC's Jim McKinney has "endorsed" the Motorola C-Quam AM stereo system, a few questions remain:

- What exactly is the FCC's **position on marketplace economics**? Is the Commission admitting a mistake and reversing its original selection of

Magnavox over the other four systems, which threw the industry into seven years of turbulence and stagnation?

- Is the Motorola system really the **top-quality system**, or simply less complex for transmitter and receiver manufacturers to produce? Many broadcast engineers insist **Leonard Kahn's** system is of noticeably higher quality, but Kahn doesn't have the name, financial resources, or worldwide market position to make a successful stand against a broadcast giant.

AM suffers from two stigma: its signal quality (compared to FM), and the perceived difficulty of manually switching from one band to the other. If the signal quality problem can be resolved by adopting a universal, FM-comparable AM stereo system, maybe the "switching" challenge can be dealt with by manufacturing radios with AM and FM on the same dial. Listeners can simply roll up the radio dial, and the unit itself would automatically switch from AM to FM.

This concept has been proposed before, most recently by **Dwight Douglas** (in another trade). The engineering and cost would most likely be minimal, and the results would probably be the same as when TV combined VHF and UHF on a linear band: increased audience and decreased confusion.

Sounds great for AM, but would **FM go along**?

We know most broadcasters (and their trade association) feel the **Fairness Doctrine** is unfair. But every once in awhile broadcasters have to be reminded that their profit-making enterprises are licensed to them by the government (a/k/a: the people), and that **First Amendment guarantees of free speech extend to the airwaves**. If radio and TV broadcasters can make a profit while recognizing and accommodating that First Amendment right, fantastic. That's what free enterprise is all about. Freedom of speech has guaranteed the existence of free enterprise for some 200 years, and you can't have one without the other.

However, radio and TV licensees cannot be exempted from their responsibility to promote First Amendment rights simply because the Fairness Doctrine would "make them shy away from covering controversial issues." If broadcasters can only offer innocuous, inconsequential programming because they lack the boldness to be controversial, maybe we have the **wrong broadcasters holding those licenses**.

To paraphrase another powerful Washington lobby: If First Amendment rights are outlawed, only **outlaws** will have First Amendment rights.

POPULATION: 15 MILLION

COMMERCIAL RADIO STATIONS: 2

The market is London. In a city the size of New York City, two lone commercial radio stations are on-the-air while no fewer than 15 daily newspapers hit the streets each and every day.

While commercial radio is burdened with costs and restrictions, newspapers are free to answer the call: target age, income, gender, status, political preference. The print media is busy carving out slices of the demographic pie.

NEW MEANING TO BLUE COLLAR

Ten of the fifteen daily newspapers available in London lean to the political right, branching out from there to attract an individually targeted reader. In London one can pick up a daily newspaper targeted to the business community, two aimed at the white collar professional and government leader. Another has the traditional conservative in its sights, while two tabloids go for the young professional who prefers a lighter spin on the news. One paper gives a whole new meaning to blue collar — their paper guarantees a full page photo of a topless model on page three in every edition. And the list goes on.

Such variety and selection — for the consumer and the advertiser — is missing, however, from the airwaves. The government continues to hold a near monopoly.

The state-run British Broadcasting Corporation — BBC — has evolved over the years into four nationwide networks, all non-commercial. Contemporary music is found on Radio One, MOR on Two, Classical on Three and Radio Four is an aggregation of news/talk, plays, quiz shows and the like. Each of the four network signals is available in London plus yet another BBC “local” station: Radio London. Simulcasting on AM and FM of nearly all signals gives the BBC blanket coverage.

PARANOIAC GRIP

In the early '70s the government finally conceded to relax, albeit slightly, its paranoiac grip on radio broadcasting. Two commercial stations were permitted to go on the air in London: London Broadcasting Company



(LBC) holds forth with news/talk and information while Capital Radio broadcasts contemporary music.

Thirteen years later these independents form a radio network which has grown to no more than 48 stations nationwide, all of relatively weak signal strength. At best, the entire network could only reach 85% of the available AM and less than 64% of the available FM audiences.

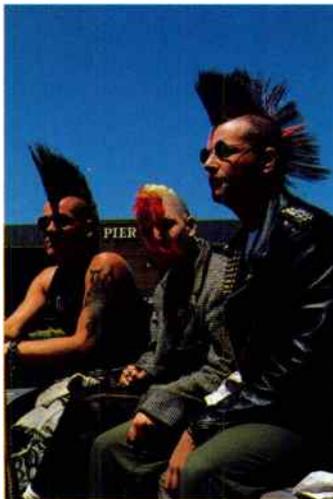
AUNTIE BEEB

It is from this dominance by the BBC that commercial radio suffers most. While the BBC touts its independence from government control, the populace seems to find comfort in hearing from the “British” Broadcasting Corporation. This is a population whose government provides cradle-to-grave care, from health and housing, to jobs when there is work and benefits when there's not. They find it more comforting in the company of “Auntie Beeb” than an outsider. As a result, the BBC commands 75% of the British radio audience.

If the remaining 25% of the audience was available to commercial radio, things might not be so bad. Unfortunately, it is not.

PIRACY

In the early 1960s, BBC reluctance to cater to the music demands of the baby



boomers encouraged the launch of Radio Caroline, literally a radio station on board a ship. Anchored in international waters off the east coast of Britain, Caroline's tightly-formatted rock signal began to attract a sizeable portion of the audience.

Today, Radio Caroline is still there, along with Laser Radio, another “pirate” similarly equipped and formatted, and an army of tiny, low-powered, land-based pirates operating illegally from basements, storefronts and attics throughout the country. Collectively, the pirates have a considerable impact.

British pirates set their sights on a specific demographic, and program to attract that segment of the audience. Although illegal to do so, advertisers buy time nevertheless, encouraged by a cheap spot rate and a specifically targeted audience.

Curiously, the legal commercial stations have opted not to compete directly with either the BBC or the pirates. The typical broadcast day, Monday through Friday, has something for everyone: 49% music; 20% information & features; 13% news; and 7% other — described as jingles, station ids and lighter speech items. Because of this shotgun approach to programming, over one quarter of the daytime spot avails go unsold.

NEEDLE TIME

Going head-to-head against the BBC and the pirates can be an even greater gamble for a commercial station. The commercial station is limited to a maximum of nine revenue-generating minutes per hour. The pirates do not pay royalties and do not abide by the rule of “needle time” — the maximum of 50% music programming. Commercial stations do not enjoy such freedoms.

London's Capital Radio, with a relatively low overhead and talkative jocks has made the system work. LBC, locked into its news/talk format and high overhead, is struggling.

In an effort to “deregulate” broadcasting in Britain, the government has recently proposed the creation of three new national commercial networks with hundreds of new community stations, some of which might well come from the ranks of the pirates. BBC executives welcomed the proposals because they didn't include selling off any of the BBC Network operations, as had been threatened. Struggling commercial radio is withholding comment for the time being.

-Lou Miliano

BREAKING THROUGH IN BRITAIN

By Jim White

If you want to crack the US market, make it in Britain first. This used to be a guiding truism for fresh American bands, struggling against the strangulation of the US market by established acts. The talent which has performed this odd reversal of the usual flow of international trade has a certain pedigree; Jimi Hendrix, Blondie and The Stray Cats all based themselves in England before breaking internationally.

INVERSE BRAIN DRAIN

The precise reason for this inverse brain drain is not at all clear at first glance. How can unheard of bands break in Britain when the entire UK boasts about as many radio stations as can be tuned into in an average Midwestern city? In London, for instance, give or take the burgeoning number of pirate specialists, pop fans have the immense choice of two stations.

According to Paul Gambaccini, an anglo-ophile American jock who has working knowledge of both stations, however, there are three principle reasons why Britain became something of a nursery for fledgling American bands.

THE BBC RED FACES

First and foremost, in America the universally influential Billboard chart is based 50/50 on airplay and record sales, which ties the two inextricably. In Britain, charts are calculated purely on sales. This means that a single which has had no airplay at all can break because the fans on the street are buying it in droves. This purely fiscal chart calculation causes particularly red faces at the BBC when records they have deemed unsuitable

for public consumption, and banned, appear at the apex of their chart. The Sex Pistols' "God Save the Queen" and Frankie Goes To Hollywood's "Relax" are just two examples of the legion of records which have appeared at the top of the heap without a single play on the radio.

HOLIDAY HITS

Add to that the fact that 12-inch single sales are included in the British chart, but not in the American, and you can see that the club and disco DJ can have almost as much influence over the chart as his broadcasting counterpart. 12-inch club mixes can boost sales into chart performance: Steve Silk Hurley's "Jack Your Body" became a British number one five years after the obscure Detroit DJ had mixed it—thanks to disco exposure. More peculiar still to the British chart experience is the holiday hit.

Every year a record becomes the theme song for British kids vacationing in the European resorts. For instance, there was Frank Sinatra's "Theme From New York, New York", which the Brit DJs moonlighting in Spain and

Greece played to death throughout the summer of '85. When the kids came home they bombarded record shops with requests for a song that wasn't even out as a single. Sinatra's record company hastily re-packaged the number and Ol' Blue Eyes' bank balance was already benefiting by an entry on to the charts at number 30 before the radio networks had given it play.

GREEN WITH ENVY

Gambaccini also reckons that despite their predictable daytime output, the British radio stations

have a much more adventurous evening schedule than any in the US. The Radio 1 jock John Peel is legendary in giving a platform to artists who have yet to sign to record labels. An enormously influential figure in the early days of punk, he is by no means the only nationally-networked DJ championing new talent. This policy makes the length of the Capital and Radio 1 playlists sufficient to turn the average US radio producer green with envy.

In Britain, too, there is a greater diversity of media providing a platform for pop music. True, the USA can boast MTV, but with its glossy video format it is hardly likely to provide a springboard for impoverished new bands. Ask a-ha how important it is to have an expensively packaged product with which to promote yourself on that station. British TV shows like "Whistle Test" and the recently squeezed "Tube" have been giving exposure to young unsigned artists for years. Furthermore, although their circulations are microscopic compared with the US market, the pop press here is legendary in scorning mainstream music and promoting anything new and unusual.

NEW FROM THE GHETTOES

But Gambaccini does not see the situation lasting. He believes the Reagan-induced period of consumerism, which is coming to an end in the US, is only just beginning here in Britain (a fair assessment as we are five years behind in everything economic). The artistic lethargy which consumerism induces is increasing its grip in this country. Hence the lack of new talent coming through and the continued success of old timers like Stevie Winwood and Phil Collins, Paul Simon and Peter Gabriel. The only fresh new musical forms are coming from the ghettoes of America: Rap, Hip-Hop, House and Go-Go are forms that get Brit kids' toes tapping. Perhaps the success of Loose Enz, a black British act who broke in America before they had a hit in their own country, is the first sign of a turnaround in musical relations between our two countries.

Jim White is a music columnist for London's The Independent



Chicago



20th Anniversary Memorial Day special

It's hard to believe it's been twenty years since the group Chicago first arrived on the music scene.

Over the course of two decades, Chicago has remained one of contemporary music's most consistent hitmakers, garnering an impressive 27 Top 40 hits. Between 1970 and 1975 alone, the group had ten Top 10 singles, including the classic songs, "25 or 6 To 4," "Saturday In The Park," "Does Anybody Really Know What Time It Is?," "Just You and Me," "Beginnings/Colour My World," and "Old Days." At one point in their career, Chicago was responsible for generating 160 million dollars in record sales for their first label. In the '80's the group's string of hits has continued including the #1 smash, "Hard To Say I'm Sorry" and their recent hit, "Will You Still Love Me?"

Peter Cetera, one of Chicago's founding members has since left the group to pursue a successful solo career which has already resulted in two #1 singles, "Glory of Love," which was recently nominated for a Grammy Award and an Academy Award, as well as "The Next Time I Fall." Peter and members of the current group join us to relive Chicago's story and music in this very special three-hour radio event.

The Chicago Story is available on a swap/exchange basis to stations in the top 170 Arbitron-rated metro markets.

For station clearance information, call United Stations Programming Affiliate Relations Department at (703) 276-2900.

For national sales information, call United Stations in New York at (212) 575-6100.

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FORMAT

vs.

EXISTENCE

International Radio

The call came from the program director of an FM rocker in Italy. He informed me that, though very interested in broadcasting one of our country (!) shows, he would have to postpone any purchase until he found another mountain for his transmitter so his station could be heard. The rules of the game, as they were written in America, are about as germane to foreign markets as cricket rules are to baseball. In the foreign marketplace existence and survival — not research and ratings — are the only Arbitrons.

One does not have to travel overseas to discern the magnitude of programming differences. Our northern neighbors in Canada must contend with their FCC counterpart, the Canadian Radio-Television and Telecommunications Commission (CRTC). The reams of CRTC regulations make those imposed by the FCC look like — no pun intended — “See Spot Run” in a first grade reader.

AMs and FM stations have varying constraints, with much more stringent guidelines for FM stations, in order to preserve the profitability of the AMs. FM stations may not air more than 50% top 40 charted music and they may only repeat a non-Canadian song 18 times per week. Thus, by definition, it is impossible for an FM station to be CHR as it is known in the US.

Both AM and FM must play a high percentage of “Canadian Content”, consisting of tracks in which Canadians are responsible for two of four components: music, lyrics, artist and production. Percentages vary on the basis of several factors and according to their Promise of Performance to the CRTC. Stations will volunteer “out of format” programming such as religious or educational segments in their POP in the hope of beating a competitor in their bid for a license.

ALL OVER THE ROAD

A PD recently told me, when I inquired of his format, “We are AOR and here that means All Over the Road!” Another programmer received a job offer from a group owner in Australia and New Zealand whose come-on was: “If you can program in Canada, you can program anywhere!”

Elsewhere in the world, private commercial radio is in its rudimentary stages varying dramatically in the areas of technical sophistication, programming, marketing—and legality.

MUSIC & GROCERIES

Ireland’s 1926 regulatory statutes, yet to be updated, acknowledge only RTE, Radio Telefis Eireann, the governmentally controlled outlet, rendering the approximately 75 commercial stations completely illegal. The illegality of the situation has not been taken seriously since 1983, when only meager fines were slapped on a few stations that dared to overstep their boundaries. Since then stations have sprung up in basements and kitchens. At least one is an in-house family affair—Liberties Local Community Radio—where the 11-year-old son spins records (anything goes) while Dad tends to the family grocery store. Equipment confiscation is not unheard of, but usually takes place only when a station strays too far outside the law that doesn’t exist—with questionable business practices such as the misappropriation of funds or the victimization of an investor or the like. When this happened to Radio Nova in Dublin, the station was back on the air within 4 hours, under a different moniker, Zoom 103, allegedly under new management, and again, two weeks later, on the same frequency, as NRG 103. With all of the commotion, it is no surprise that stations are a little behind in putting together their jingle package.

Nevertheless, the stations have achieved a respectability, if not legality and are rapidly adding “pizazz” to their programming. Q102 in Dublin has an impressive video used to “woo” national advertisers. The “Eye in the Sky” — a first in the country—took off with Fiat sponsoring the AM drive traffic reports delivered by Q102 General Manager, Mike Hogan. To keep it all interesting, the Department of Communications branded illegal the air-to-ground broadcasts. But true to form, Mike’s still flying high today.

300 PORTUGUESE PIRATES

Stations in other European countries are also experiencing similar growing pains—with Portugal claiming more than 300 pirates and the number in Belgium rapidly on the rise. The previous “only game in town” state-run radio stations have been forced to spice up their traditionally staid programming with a more upbeat and contemporary flair.

Listening to radio in Holland could cause severe vertigo. Pirate stations have been legalized by formation of private

broadcast organizations which vie for time on the government-owned “pop” Radio Network 3. Four other national networks program News, MOR, Classical and Ethnic respectively. Each of these organizations are allocated broadcast time in proportion to the number of members they claim; the larger the organization, the more air time they garner. As musical preferences vary from group to group, anything from religious to new wave to rock may be heard at any given time on Radio 3.

ITALIAN FREE-FOR-ALL

Broadcasting in Italy is a veritable free-for-all. Since 1975, when the government approved private, commercial FM broadcasting, somewhere in the neighborhood of 10,000 radio stations have cropped up, all squeezed into a country smaller than New England. Obviously, most are extremely local in flavor. There are perhaps a few hundred with any significant audience. Those in the larger cities primarily focus on a Top 40 playlist. As Grant Benson of Milan’s Network 105 says, “More than 95% of the 50+ stations in Milan chase after the same Top 40 market.” About half of Milan’s Top 40 coincides with American charts. There is very little recurrent play and even fewer oldies of any sort; airplay is extremely reflective of what is heard at the discos.

State-run German stations, ARD, have maintained their popularity while the independently owned commercial stations are making headway. ARD is a regionalized system with each of the ten regions enjoying a fair amount of autonomy in their programming. Private stations are slowly being granted licenses, although the government remains extremely cautious. An experimental move granted three separate licenses to a single frequency in Munich which at a given time of day goes by Radio M, 92 FM and Radio 44.

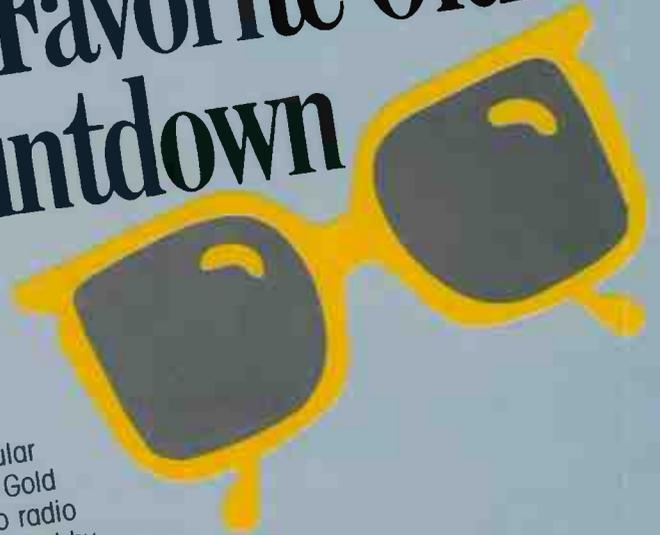
French authorities have recently approved broadcast on the FM band for four leading commercial stations. They can now penetrate most of the country and compete with the more than 500 local stations and the governmentally-run Radio Inter. France is rapidly becoming technically sophisticated with the introduction of satellite transmission and the growth of network systems.

Janet Fallon is International Sales Representative for the United Stations Programming Network in Washington, DC.

DICK BARTLEY'S

SOLID GOLD SUMMER HITS

All Time Favorite Oldies Countdown



Here's summer programming that's pure gold!

Dick Bartley, host of the popular weekly live oldies party, "Solid Gold Saturday Night", presents two radio specials that'll knock your bobby sox off!

Quick! Think of a song with "summer" in the title. Yes! It'll almost certainly be on DICK BARTLEY'S SOLID GOLD SUMMER HITS. For three hours, Memorial Day weekend, Dick Bartley will be playing music from every era of rock & roll. From the "Summertime Blues" of Eddie Cochran to "Summer in the City" with the Lovin' Spoonful . . . he won't miss a hit! To add to the fun, some of the original hitmakers will be stopping by to tell the fascinating stories behind the scores.

Then, Fourth of July weekend, all hits will break loose with the FIVE HOUR radio special oldies fans across America have been waiting all year for! DICK BARTLEY'S ALL TIME FAVORITE OLDIES COUNTDOWN will play the greatest hits of all time, as determined by your listeners! That's right, once a year Dick Bartley polls listeners and it leads up to this . . . his annual countdown of America's all-time favorite oldies!

Don't miss out on either of the Bartley Summer Blockbusters! Call United Stations Radio Networks at 212-575-6146 now to reserve them in your market!

Both specials are available on a swap/exchange basis to radio stations in the top 170 Arbitron-rated metro markets.

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MAKING AIRWAVES

life aboard a pirate

by Erin Kelly

I thought I was all washed up in radio when I heard about a station operated by Americans called Laser 558. Naturally, I was intrigued—it was a pirate station anchored off the coast of England in the North Sea and it had nine million listeners! I eventually got their attention and in less than a month's time I was off to the pirate zone—50 miles out in international waters traditionally known as the "Knock Deep" in the Thames estuary.

SPLINTER BEACH

Generally, there were between 12 and 24 people on board—DJs, skipper, first mate, a couple of engineers and a chef. On calm, sunny days we would lay on "splinter beach" and work on our tans and picnic all day. But during storms, the atmosphere would take on a dream like quality where we would sleep at all hours and be awake at all hours.

A MICROPHONE AND BUCKET

We were able to broadcast during storms

although a few adjustments had to be made: tying down the microphone to prevent it from swinging back and forth, securing the clock and carts so they wouldn't fall off the wall. In fact, I did my very first broadcast on my first night aboard during a particularly bad storm. Unfortunately, our studio was located in the worst part of the ship in terms of rolling. The girl I'd come on board with was too sick to do her show, so I did her show as well—with a bucket by my side the whole time. During the records I would refer to my bucket. I wanted to die that night. After my show I remember trying to make it back to my cabin—bucket in hand—thinking that perhaps I had made a mistake. But, I had my sea legs from then on.

STARVING US OUT

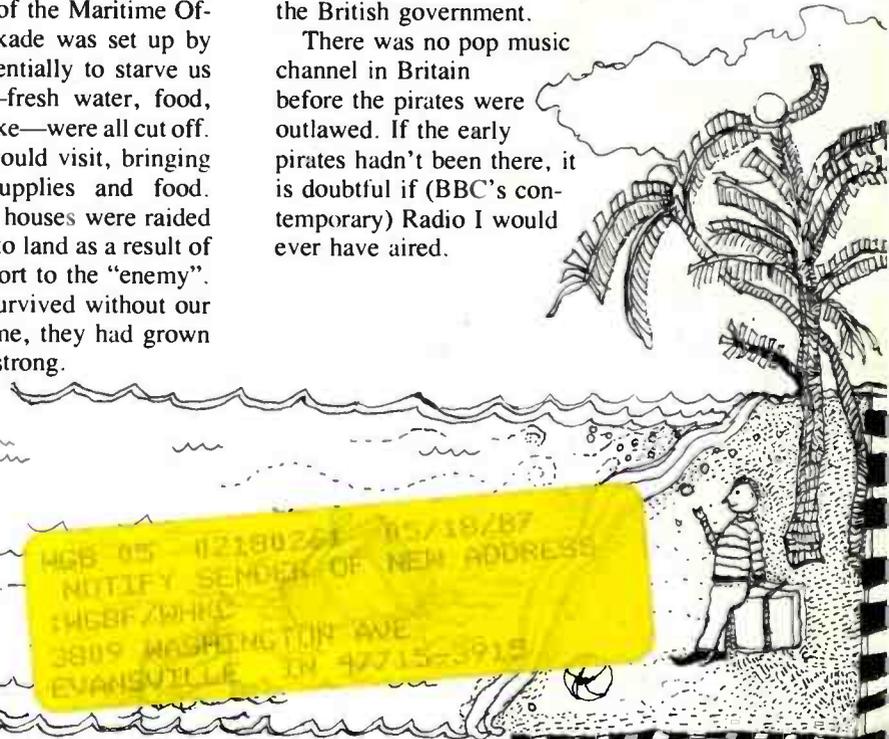
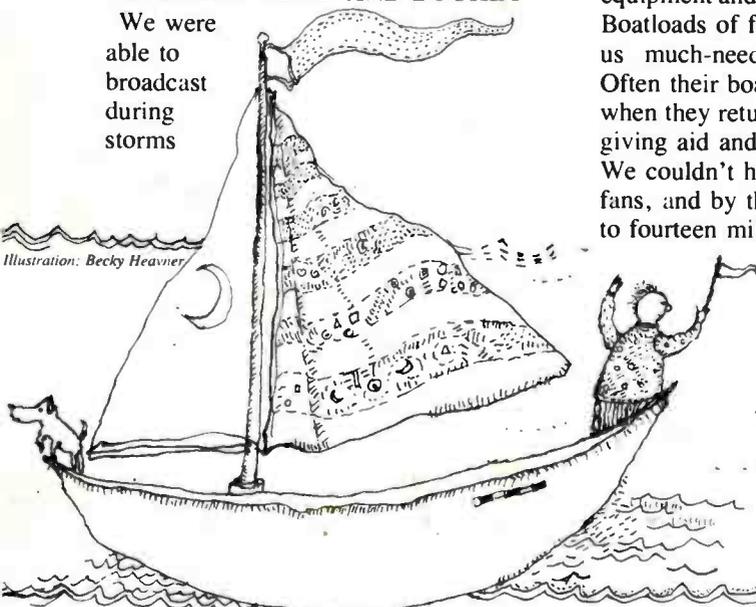
In the early '70s, the government began enforcement of the Maritime Offences Act. A blockade was set up by the government essentially to starve us out. Our supplies—fresh water, food, equipment and the like—were all cut off. Boatloads of fans would visit, bringing us much-needed supplies and food. Often their boats or houses were raided when they returned to land as a result of giving aid and support to the "enemy". We couldn't have survived without our fans, and by this time, they had grown to fourteen million strong.

The only way for us to get supplies and personnel on and off Laser was by small tug boat or speed boat under cover of darkness. For my last trip off Laser, I was dressed like a man and smuggled off on a Belgian boat. All of this during a severe storm and under the watchful eye of the British blockade.

DEAD IN THE WATER: DEAD AIR

In winter 1985 I was in America awaiting my return to Laser and it was that time that Laser aired her final broadcast. The steward said later that the engine exploded—undoubtedly due to lack of maintenance—since no equipment could get through the blockade. There is still discussion as to whether or not it would have sunk. The blockade boat followed Laser ashore where it was impounded by the British government.

There was no pop music channel in Britain before the pirates were outlawed. If the early pirates hadn't been there, it is doubtful if (BBC's contemporary) Radio I would ever have aired.



Erin Kelly was air personality aboard Laser's 280-foot trawler in the North Sea in 1985. Today, she is midday air personality at WAVA in Washington, DC.



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