

Radio Only™



**SATELLITES AND SYNDICATION
BOOM OR BUST?
A SPECIAL REPORT
& RESEARCH**

**BAD DAYS BREWING
AT ALBUM ROCK**

**MUTUAL'S
MARTY RUBENSTEIN
RADIO'S "ROCKY"
FIGHTS THE
KNOW-IT-ALLS**





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

NBC RADIO NEWS.

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

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."

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



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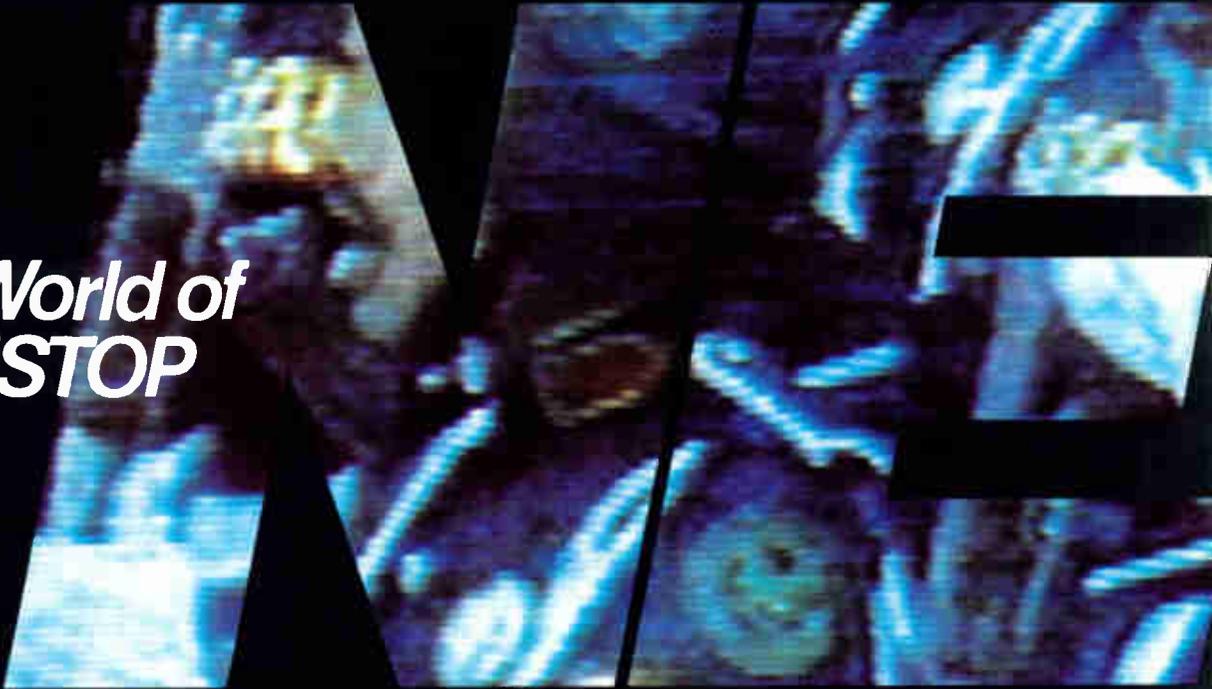
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Radio Only

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THE GREATEST STORY NEVER TOLD

Now, it can be told. The inside story of RADIO ONLY. This magazine wasn't given a ghost of a chance of succeeding a year ago. The industry thinking was how can you compete with Broadcasting. One year later, we have the answer. By not being Broadcasting. By being radio only.

If there is anything we never lose sight of it's that. RADIO ONLY is designed for the radio executive on-the-way up. It isn't meant to look at yesterday, but to investigate the promise of tomorrow. This is not to take anything away from the others. They serve a purpose, too. But RADIO ONLY captures the essence of radio.

You might not believe what we've been through to get to this point. Would you believe it is not uncommon for someone to try to buy the cover story. Obviously, it's not for sale at any price.

We have had stories submitted to us in RADIO ONLY imitation style written by PR firms for their clients. We pass.

Once we asked ad agency executive Jack Trout to write a piece for us as an updated extension of his book "Positioning". Trout did it, but his secretary called sheepishly to say that he was sending it to Ad Age instead for publication.

Someone inquired about purchasing 1,000 subscriptions if we would discount the price. We wouldn't. He didn't.

One of our first advertisers refused to sign his contract because we wouldn't delete the binding clause. We argued that he doesn't do business without a binding contract and neither do we. He said, "but the other trades do it". Our line is that we are not the other trades. We lost the deal for \$18,000, but after they saw the first issue, they started buying ads one at a time (with binding clause retained).

I have had more women attack me (verbally) since the "Women in Radio" feature in August because they have been left out. One, an advertiser, became a former advertiser. Life is tough in the trade publication business sometimes.

We've been advised by some respected executives not to be "too honest" or else we'll offend people. Can you believe that?

Arbitron got irked at us because they bought a six-page spread in the June issue and we came out with an editorial against them. They ultimately cancelled our agreement to print Arbitron ratings. I told them we don't



RADIO ONLY Publisher Jerry Del Colliano

need any editorial writers from Arbitron. We'll decide what to print ourselves. At this writing, they still haven't paid \$18,000 for the spread.

Once we got an unsigned letter from a person who attacked Ralph Guild (our June cover story). This writer dared me to print the letter if I wanted to know his/her identity. I would never. But, he or she may want to investigate their own identity. Obviously, there is a screw loose somewhere.

The joys are many.

When we decided to switch to paid subscriptions, we received 2,000 in less than six weeks. Within a matter of months, RADIO ONLY's entire circulation will be entirely paid. Quite a tribute to the folks who put this magazine together and the subscribers who are willing to pay to get every issue.

We run more radio advertising in one average month than most of our weekly competitors do in four issues (revenue-wise).

RADIO ONLY is the recipient of "love letters" from its readers every month. And, I do mean "love letters". Apparently, we have provided a much-needed publication and your letters are our inspiration.

The fun is just beginning. As each month goes on, our magazine gets better. The features are more on-target.

Make no mistake about it. The thing that keeps us most motivated is the enthusiastic reception you have given us to our new, slightly irreverent and beautiful publication.



Which radio network is the only one to bring you the National Symphony LIVE?

Only the Mutual Broadcasting System offers you weekly classical musical programming: a brilliant radio concert series with the National Symphony Orchestra, under the musical direction of Mstislav Rostropovich. Mutual, alone, brings you the National Symphony from the Kennedy Center for the Performing Arts and other concerts from the Symphony's recent European Tour. And with Mutual's new satellite multicasting capabilities, some of these concerts will be coming to you live, in stereo.

For radio stations, it means that Mutual, the full-service network, is now the one and only source of network fine arts programming. For advertisers, it offers a new way to reach a more affluent audience, coast-to-coast.

And to make sure those upscale listeners won't miss a performance, Mutual is backing the National Symphony concert series with national consumer advertising.

With the addition of exclusive, weekly classical concerts to its popular rock and country programs, Mutual now presents you with a full range of music. And with the National Symphony, the answer to fine arts programming is Mutual.

The answer is Mutual. 

MUTUAL BROADCASTING SYSTEM

Beautiful not dead yet

When the August issue of RADIO ONLY arrived on my desk, I tore into the item "Is Beautiful Music Dying?"

I did this because RPM is in the beautiful music and MOR syndication field.

Our information shows that RPM (Radio Programming and Management) is #3 in total station subscribers behind Bonneville/FM-100 and Schulke Radio Productions. We are many times the size and resources of several of the firms you covered in your article.

RPM pioneered a format called Contemporary Beautiful Music. The format name is in trademark registration. We feel CBM is a real alternative to the beautiful format as we have known it.

I am disappointed that our product and philosophy were absent in your coverage of the subject. If a broadcaster seeks to make a selection based on the merits of all major products, he must have complete information.

Thomas Krikorian
President
RPM
Southfield, MI

Congrats on women

Congratulations on your August issue of RADIO ONLY. Your feature story "Women to Watch in Radio" was informative and enlightening. We're proud to have been represented in this article.

Richard Mendelson
Executive VP/Chief Operating Officer
Katz Communications
New York, NY

I enjoyed your August issue, with "Radio's Women To Watch," "Ellyn Ambrose, NBC's Golden Girl," and Mr. Del Colliano's editorial "It's Time To Promote Women." I find the FCC data very informative and an easy way to keep tabs on things.

The August issue was like finding water in the desert.

Debra Clay
Program Director/MD
KOHI
St. Helens, OR

Encouraging expletive

You've done it - a hell of a magazine.

It's fun to not have to leaf through 98 percent of the book to get two percent about my living.

Allen Embury
Packerland Consultants
Oshkosh, WI

RADIO ONLY kudos

After reviewing the past two issues of RADIO ONLY, I can't do anything but join the many others that have praised the publication and the incredible progress you have made in the relatively short period of time that you've been publishing.

John Schoen
VP/Director of Marketing
Noble Broadcast Consultants
San Diego, CA

Continue to keep the industry on its toes and informed.

Both of your publications are a superb evaluation of this business we call home!

As I said, I'm for radio.

Kent Burkhardt
President
Burkhardt/Abrams
Atlanta, GA

Your publication just keeps getting better. I like to see someone "call it the way they see it."

Bob Richards
Sales Manager
Circuit Research Labs, Inc.
Tempe, AZ

After reading RADIO ONLY since its inception, it's now a must.

Congratulations on all your insight and hard work coming to fruition.

R.W. Skip Schmidt
General Manager
KORQ
Denver, CO

I find RADIO ONLY to be the most refreshing and interesting magazine in the broadcast industry in some time.

J.J. Jordan
Executive Director
McLendon Broadcasting, Inc.
Dallas, TX

It's about time radio people had a magazine to themselves.

Phil Cascio
Music Director
WJPZ
Syracuse, NY

At long last radio people have their own publication!

In rapture I read the articles on selling radio. These have long been all too infrequent in the other electronic medium publications.

You have found your niche!

Randy Rogoski
Assistant Manager
KQDS-FM
Duluth, MN

I think RADIO ONLY is an excellent magazine, very well written and professionally produced. The graphics and art work are excellent.

I sincerely wish you the greatest success with RADIO ONLY.

Gerald Hroblak
President
United Broadcasting
Bethesda, MD

I have been looking for many years for the one magazine that keeps my interest from cover to cover. I have finally found the magazine.

RADIO ONLY is in my opinion the complete magazine for anyone in radio.

Mark Neely
KADI-FM
St. Louis, MO

Just read your great magazine.

I am the only woman account executive employed here and do have ambitions to move up in management. I feel your publication can be very helpful in my "education."

Denni Brouhard
KMGK/KIOA
Des Moines, IA

BLAIR LOOKS FOR BIG BROTHER

Why would a non-regulated rep firm go to the government for guidance? Blair's John Boden wants Guild's Interep network to play fair. He can't get Guild to do it on his own. So he's run to the FCC and filed an informal complaint against Guild's selling practices. Why? Guild says its because Blair has fallen from second to third place in the industry. Guild is second.

Guild suspects Blair may be looking to get out of the non-wired network business. And he points



Blair President John Boden

out that Blair once applied to the FCC to do business the way he is doing now. Insinuates Blair is just a sore loser. Running to the FCC like a dinosaur storming out of the woods. Attempting to stop Guild from what he does best – or at least better than Blair.

Guild thinks Blair's chances with the FCC are slim. Blair won't comment on any aspect of the complaint. The lawyers are battling it out. Guild's Michael Bader says, "I'm baffled by the complaint. Blair is moaning and groaning – missing the point of the FCC's combination pricing rule and losing business." Blair's lawyer Paul Berman comments that Blair just wants the commission to decide the rules of the rep game. Once and for all. Fully and fairly. And, there's nothing new about drawing the FCC into rep industry matters.

The FCC's Jeff Malikson has determined that Blair's complaint isn't frivolous. One ruling already on the books: stations in the same

market can't get together and offer combination rates – even if no discount or rep firm is involved. The FCC is waiting for Guild to formally respond to Blair's allegations.

The FCC doesn't have jurisdiction over reps. And doesn't necessarily want it. But that's just a technicality. Now that Boden has called the FCC in as the Big Brother brigade, the FCC has no choice. They're tangled up in the situation. If it's determined that stations are being used in a way that violates FCC's rules, the FCC would gain jurisdiction.

An FCC ruling in Guild's favor would force Blair to go to the Justice department or the Federal Trade Commission if they feel like being persistent. Or Blair could just get in on the action and copy Guild's style. If the FCC decides against Guild, it would amount to little more than wrist-slapping. Guild's owned stations might be more vulnerable to a challenge at renewal. Or Guild might consider altering his operational structure.

Guild maintains he's doing the radio industry and advertisers a favor. He's a rebel with a cause: making small broadcasters more competitive with the major networks. And, he says his operation cuts down on paperwork. He's taken the stand that his way of doing business fits the American way. Guild's lawyer feels Blair lacks competitive spirit and insists Guild doesn't offer combination rates, rather aggregate totals.

The accusations continue. Blair says Guild has violated the FCC's combination pricing rule so often, it's become standard practice. Everyone has their own interpretation of the law which states: Stations in the same market, not under common ownership can't offer advertisers combination rates. The law was designed to prevent advertisers from being forced into unwanted buys.

Blair builds its claim around situations like the one with the California Table Grapes Commission. It contends that stations under different ownership in the same markets, namely New York and Chicago, were in on the deal. Incidentally, Blair lost the account

twice to McGavren-Guild.

Protest or no protest, Guild's network keeps growing. It just closed a deal to purchase Major Market from Golden West. The parent Interep is also comprised of separate companies: McGavren-Guild, Bernard Howard, Hillier, Newmark & Wechsler. Guild may be eyeing RKO radio sales and Selcom.

Ralph Guild has so upset the traditional rep industry that Blair would rather ask Big Brother for help than to standby helplessly.

SURREY CHARTS NEW GAME PLAN

Little Tucson-based Surrey Broadcasting is finding out what it is like to be in the major leagues of radio.

After becoming an overnight radio giant with the acquisition of six Charter properties, Surrey hit financial problems. Now it's losing two stations in an attempt to keep the other four. And it's manager, President John Bayliss decided not to be president.

If the old adage "Three strikes, and yer out" applies, then Surrey is surely a goner. But it hopes to get another turn at bat.

It was last December when word broke. Six Charter stations were sold. They included: KIOI, San Francisco; KCBQ-AM/FM, San Diego; KSLQ (now KYKY), St. Louis; and WOKY/WML, Milwaukee. To say the industry was surprised would be untrue. It's no secret that Charter was having its problems both in publishing (Philadelphia Bulletin, Ladies Home Journal) and radio.

But when it was announced that Tucson-based Surrey Broadcasting was the buyer, the industry was amazed.

After all, Charter had sent inquiries to the biggies. Viacom, Scripps-Howard, Hearst, Golden West. Surrey was owned by an oil company Devon Energy which also dealt in real estate. The company only owned two radio stations – KJYK/KAIR, Tucson. Now they added the six Charter stations, refusing to buy Charter's only other offering, WDRQ, Detroit because of the market's troubled economy.

A whopping \$32 million offer by

Surrey (headed by John Nichols) clinched the buy.

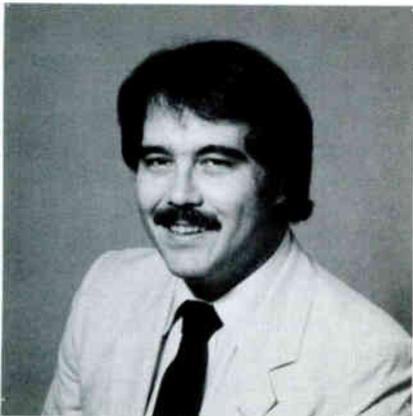
Bayliss checked with Charter management then relayed what he wanted to Surrey. They agreed. Bayliss entered the room to a smiling broker Frank Kalil who said, "Well John, you just sold yourself a broadcast group." It was December 1st. The deal was completed in five hours. Surrey's split-minute decision outmaneuvered a Sunbelt Communications bid.

John Bayliss not only negotiated the sale but eventually accepted a Surrey offer to head their soon-to-be larger group.

Months flew by and Surrey bought KATT-AM/FM, Oklahoma City. That received approval before the Charter package. Rumors surfaced. What was holding up the FCC approval?

The FCC had to make sure Surrey's European investors didn't own more than 20% of each of the six stations. A commission rule stipulates that alien money must not exceed 20% for licensee itself or 25% of the parent company. Soon, Surrey's top foreign investor fell through. The financial package was in disarray.

A new package spinning off the San Diego stations was worked



Surrey COO Al Brady Law

out. Eliminating KCBQ-AM/FM would delete \$9-10 million from the \$32 million price tag.

Initially, plans were for Surrey to buy the rest. So far, the FCC says Surrey was still not "financially qualified." The end of October is supposed to be the deadline for the financing to be worked out.

Now, Bayliss is staying with Charter. Insiders say there were too many chiefs at Surrey for an entrepreneurial guy like Bayliss. But the real reason may be Bayliss' hopes to buy the San Diego pair with former business associate Karl Eller. And if the Surrey deal doesn't make it, Bayliss will be back to the bargaining table for Charter.

Al Brady Law has been promoted to Chief Operating Officer in charge of Surrey's operations. He remains president of Surrey Communication Research. John Nichols is chairman, Vice Chairman Kent Nichols adds Chief Executive Officer and Howard Duncan is chief administrative officer.

Time is running out for Surrey to stay in the big leagues. Don't rule out a last minute pitch.

DAMNED IF THEY DO

Arbitron usually deserves the criticism it gets from radio executives. The company takes a hardline on their high rates, does not respond quickly to industry concerns and sometimes acts like Arbitron is the only act in town. Maybe because they are.

Now, Arbitron is being criticized again by the industry for trying to make its ratings more meaningful.

The controversy is over DST (Differential Survey Treatment). DST offers 18-34 year old black Arbitron diarykeepers a \$5 incentive for filling in their radio listening information instead of the usual \$1. It also involves more follow-up calls to retrieve the diaries. Traditionally, 18-34 year-old black males were as interested in filling in Arbitron diaries as they were in joining a Barry Manilow fan club.

Arbitron's strategy has apparently paid off in at least one way. More young black men are returning their diaries. The result: black stations are zooming up in ratings all of the sudden. The fallout: non-black stations are seeing red!

It's really a basic black and white issue. In California, a group of stations led by KZLA AM/FM General Manager Vern Ore have commissioned a study to probe the validity of recent ratings. Most non-ethnic stations in the market

plummeted. Hispanic and Black stations edged upward.

Significant ethnic increases also appear in New York, Detroit and Philadelphia. Ethnic stations making up for lost audience due to previous poor diary participation.

Of course, there is another way for Arbitron to make money. All non-ethnic stations in DST markets wishing to see numbers without increased black shares can order an AID (Arbitron Information on Demand) study. AID studies cost additional money.

Some California non-ethnic stations have been burned by the DST ratings and they are commissioning this new study. They include: KNX-AM/FM, KBIG, KMET, KFI, KHTZ, and KZLA-AM/FM. Beautiful music station KBIG lost one full share from 5 to 4. KZLA-AM normally a low-runner in the book didn't even make it this time. Stations admit that sports may have played a minor role in lowering their ratings. KABC which carries Dodgers baseball added to its already sizeable chunk of the market (6.7 to 8.6). But they always increase during baseball season. KBIG GM Jack Adamson claims that non-ethnic stations are feeling the brunt of DST method as ethnic stations reap all benefits. Research firm Hiber & Hart will investigate the probable impact of the ethnic diary system.

The feeling is that Arbitron is tampering too much with its methodology. The Radio Committee of the Electronic Media Rating Council and RAB's Goals committee are looking into the matter.

Among the 78 DST markets measured for the first time in the winter of 82, all time highs for ethnic stations have been reported in Detroit, Los Angeles, Birmingham and Washington D.C.

There is also question whether a five dollar premium makes diarykeepers feel obligated to do more listening.

The main problem is that some demographics are not as likely to respond to diarykeeping requests as others. This is Arbitron's main problem regardless of the color of the diarykeeper. A 100% response rate is impossible no matter what

the incentive.

KMJX-FM, Little Rock General Manager Richard Booth contends that the black population hasn't increased significantly, and black station KOKY hasn't changed appeal. Nevertheless this black station has jumped in 18-34 audience as much as 12 points from Fall, 1981 to Spring, 1982 rating books. Booth suggests that Arbitron also offer DST incentives to white males 18-34 since this is also an elusive group of diary respondents.

You can bet that there exists no way Arbitron could increase its 18-34 year old black diary participation that wouldn't ruffle anyone's feathers. It's not very enjoyable to see your competitors ratings increase without them doing something extraordinary on or off the air.

But for years black stations have been undercounted in their youth demographics and they, too, feel that the time has come for Arbitron to correct taxation without representation.

DELCO MAY DRIVE AWAY WITH AM STEREO

After all this hullabaloo about AM stereo. The pussyfooting FCC. The childish equipment manufacturers all fighting their separate battles while running the risk of losing the war. And, a radio industry obviously underwhelmed by future prospects. The final decision might be in the hands of a manufacturer of car radios. If it happens, it would be fitting. Everything else has gone wrong with AM stereo.

First, when the not-too-wise Commission approved FM stereo, it could have approved AM stereo. Some think the wisdom of the day was that FM needed stereo and AM which was clobbering its sister, did not. So much for foresight.

The Delco Division of General Motors may be the deciding factor. Delco is testing all the various AM stereo systems now with the exception of the Kahn System. Kahn wants no part of Delco's tests. Instead, he is the only manufacturer to win widespread radio industry support for his device. In fact, more US stations are presently using Kahn AM Stereo than any

other system. He frankly likes a good fight.

Delco's engineers are trying to determine which AM stereo system is the best and the most cost-efficient. If you remember what a garden variety car radio sounds like now - so much for the best. As a matter of fact, if you remember what a garden variety car radio costs - so much for cost.

Delco engineers are expecting to complete extensive lab and field tests soon on Motorola, Harris and Magnavox systems. The company is not saying whether Kahn's refusal to submit to testing eliminates his system, but wouldn't it be fitting if Delco chose a system which is not presently installed on even one radio station.

The company apparently thinks it has enough clout to influence the marketplace. But when Delco finally reveals its results, it may find itself as yet another casualty of the snakebitten AM stereo idea.

On the other hand, what if Delco decides that one or more of the present AM stereo systems is nice, but they are not ready to make AM stereo available to its car buying public.

There is precedence for this. After all, the auto car radio industry still hasn't gotten around to putting FM radios in all its new cars as standard equipment.

THINGS GO SOUR WITH COKE

When Karl Eller joined Columbia Pictures as head of their Communications division, everyone naturally assumed it would mean a turnaround for the company's four low-key radio stations.

Wrong again.

One of his major responsibilities was to acquire media properties. And that meant making a small market company into a big one.

This may have happened if the deal between Columbia and Outlet Broadcasting had gone through. Columbia would have had 11 stations instead of four.

But then came the sweet merger with Coca Cola in June. Coke had a bitter taste in its mouth when it came to radio. Eller claims it was Coke's decision to undo the Outlet

deal.

Whoever made up the saying "You oughta be in pictures" must have been thinking about Columbia. That's exactly what they intend to do. Their only stations KCPX-AM/FM, Salt Lake City and WWVA/WCPI, Wheeling, WV were recently sold to Salt Lake City-



Entrepreneur Karl Eller

based Price Broadcasting for approximately \$15 million.

That sent Radio head Ed Boyd out the door. But Eller still remains on the board of Columbia Pictures and acts as a consultant advising the company on future acquisitions.

Eller is an entrepreneur and is likely to surface elsewhere soon.

It was part of his agreement with Columbia that he'd receive part of the stock if the stations were sold. And indeed he did. \$1.3 million to be exact. You can see why he is an entrepreneur. Now he admits to mulling over the purchase of Columbia Picture's remaining New York Transit Advertising Company.

But Eller doesn't stop there. He and former business associate Charter President John Bayliss are talking about purchasing KCBQ-AM/FM, San Diego (one of the six stations which was eliminated from the Surrey-Charter deal).

Eller won't rule out the possibility of Columbia getting back into radio someday. Yet on a clear day you can see that radio is out of the picture for Columbia.

When television arrived on the scene to steal radio's glory, radio people used to call TV "Radio with Pictures." For Columbia Pictures it's pictures without radio.

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MAX is short for **Music Acceptance EXam** – a Surrey Communications Research system for accurately testing your oldies with your target audience.

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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

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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.

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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.

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Rating Source: Spring, 1982 Arbitron • Total Persons: 12+ AOH, 6AM-Midnight

SCHULKE MOVES UP

When word came that beautiful music pioneer Jim Schulke was being promoted to Chairman of the Board at Cox's SRP, rumor has it that he was being kicked upstairs. VP/GM Larry Adams had apparently earned the right to move up to president. Since SRP has been taking a beating from arch-rival Bonneville lately in lost clients, the rumor sounded good.

But premature notices of Schulke's demise are untrue. He's a fox who is aiming to devote his time now to re-inventing beautiful music.

SRP losses have been great lately. A weak 1981 fall and winter rating book gave competitor Bonneville Broadcasting a real edge. Bonneville merchandized it well.

Schulke doesn't do things quickly. He thinks everything through. Maybe he's too thorough at times and loses momentum. But Jim Schulke began to see the need to begin merchandizing. He wanted to fix the product base.

He worked a four-year deal with The Research Group to test the beautiful music library. It's the first time this has ever been done. And Schulke's promoting it to the fullest. It is SRP's merchandizing ploy, if you will, that parallels Bonneville's promise of beautiful music via satellite.

The constant battles continue. Schulke believes that Bonneville's newly won affiliates can return to SRP anytime and will when the research project is complete. Bonneville may well be on its way to forgetting satellites. It initially tried to ram it down their taped subscribers throats. Bonneville backed off after it lost a few.

Bonneville is threatening to do its own research project to remain competitive. For the first time in years it has Schulke on the run and isn't about to let up.

Bonneville did the unthinkable. They apparently, through intermediaries, contacted Cox about buying SRP's contracts. Not the company, but the contracts. Cox's Stanley Mouse denies that type of deal, but admits Bonneville "approached us with a situation...if we took one of their stations or vice versa, to negotiate contracts out as rep

firms do. We were not interested."

Insiders say that Bonneville head John Patton called Cox O&O head Jim Wesley around June 30th about a possible buy. Of course, Wesley was the wrong man to contact. Mouse took the call.



SRP Chairman Jim Schulke

Bonneville points to Cox's O&O's. WWSH, Philadelphia unloaded SRP for Mary Catherine Sneed's soft hits format. SRP closed a deal with Jerry Lee's WEAZ. WHIO-FM, Dayton is very successful with beautiful music - Bonneville's. And KOST, Los Angeles airs FM 100 now a Bonneville division.

Of his O&O's, Wesley says, "Schulke just became available in Los Angeles (KJOI switched to Churchill). And evaluations are underway as to whether we will air Schulke." Wesley also claims that SRP was not available in Miami, Charlotte. Or in Dayton (it was on a Cincinnati station) although he admits he doesn't know whether that still holds true.

Schulke is featured on Cox-owned WLIF, Baltimore which has done very well by it over the years.

Jim Schulke sold 90% of SRP to Cox on July 6, 1979 after operating it himself for nine years. He got about \$5 million. Some say he got out just in time. Lately beautiful music has been facing problems.

Jim Schulke will be the one to reverse SRP's fate. He's betting on The Research Group for that.

For a guy who says, "Programming by the gut is a thing of the past", Schulke is demonstrating that he still has a gut feeling about beautiful music.

AL HAM MAY SCRAM

One of the hottest syndication items (if not the hottest) right now is Al Ham's "Music of Your Life" nostalgia music format. And, Ham is perhaps the most in-demand industry figure. It's not everyday that someone invents a new radio format, but Ham did it.

Now, while he's riding high, Ham apparently wants to sell his company. Of course he'd have to (and probably wants to) stay on, but he's the type of guy who just isn't satisfied standing still.

Gannett took a cold, hard look at purchasing "Music of Your Life" but backed away. Involved is a fairly costly operation based in Connecticut with favorite Ham staffers. And, a sweetheart deal for Dallas-based entrepreneur Jim West who put Ham in the driver's seat. Gannett didn't like the bottom line figures. Ham supposedly also talked with the Mutual Broadcasting System, but nothing came of it.

Ham's prospect of selling is excellent. His format is airing on over 130 stations. "Music of Your Life" seems to have found respectability even though its critics say the format attracts largely older demographics, not the prime people advertisers seek.

Ham's still pretty potent against his competitors. Taft's "Primetime Radio" has begun an assault on nostalgia lovers. It picked up WJJD, Chicago; WBBG, Cleveland; WCOL, Columbus as part of its first nine clients. All three carry Ham's format. Some are buying "Primetime Radio" just to keep it out of their markets. Others may consider using portions of "Primetime Radio" with Ham. Will Ham stand for it? He's got all the cards, because the likelihood of another station in any one of these markets affiliating with "Music of Your Life" is very likely.

Al Ham is always looking for new challenges. He may become involved in international radio/music production.

Either way, Ham stands to profit from his brainchild. They laughed when he sat down to program for older adults. Now, with more possible suitors courting him, Ham has the last laugh.

MORE RADIO DEREGULATION IS ON THE WAY

The much-talked about changes are beginning to become evident at the radio station.

By Robert Olender

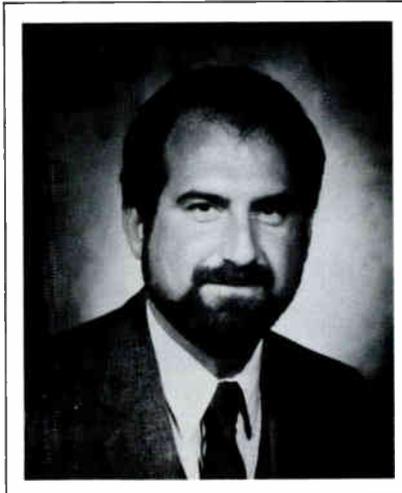
The FCC is continuing with its policy of deregulating the broadcasting industry. It has proposed several major rulemakings which will significantly affect broadcasters.

These proposals will not only reduce station operating expenses but could provide new revenue sources. Targeted deregulation areas are: Eliminating the requirement for retaining operating and maintenance logs. Relaxing restrictions which limit operation by daytime-only AM stations. Expanding the use of FM stations' subsidiary communications authorizations for non-broadcast services.

The FCC now questions the necessity of imposing the obligation of keeping operating and maintenance logs. In light of the state-of-the-art communications technology, periodic recording of specific transmission system information is unnecessary. The FCC feels the broadcaster's cumulative inattention to its operation will result in a lower quality signal that the station's audience will ultimately perceive. Complaints to the Commission, litigation expenses, and/or forfeitures will result. So, it is in the broadcaster's own self-interest to take necessary steps to insure its operation complies with the Commission's technical rules and the station's license.

The Commission also proposes to eliminate the periodic meter and monitor readings, inspections and field strength measurements.

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



Olender: "The FCC has proposed several major rulemakings which will significantly affect broadcasters."

The Commission is not proposing any change in the operating tolerance of broadcast stations, nor in the licensee's obligation to maintain its technical operation within authorized units and terms.

Daytime-only AM stations anxiously await the results of the Commission's proposal to relax restrictions which limit broadcast operation by daytime-only AM stations to daylight hours.

Some of the areas proposed include: a) removing the restriction to pre-sun operations by Class II stations located east of co-channel Class I-A stations; b) permitting Class II stations located outside the 0.5 mV/m fifty percent skywave contour of co-channel Class I-A stations located east of them to commence pre-sunrise operation at 6 a.m. local time, regardless of the time of local sunrise at the co-channel Class I-A station.

The Commission is initiating a *Notice of Inquiry* to examine whether daytime-only stations might be able to apply for unlimited time AM assignments on

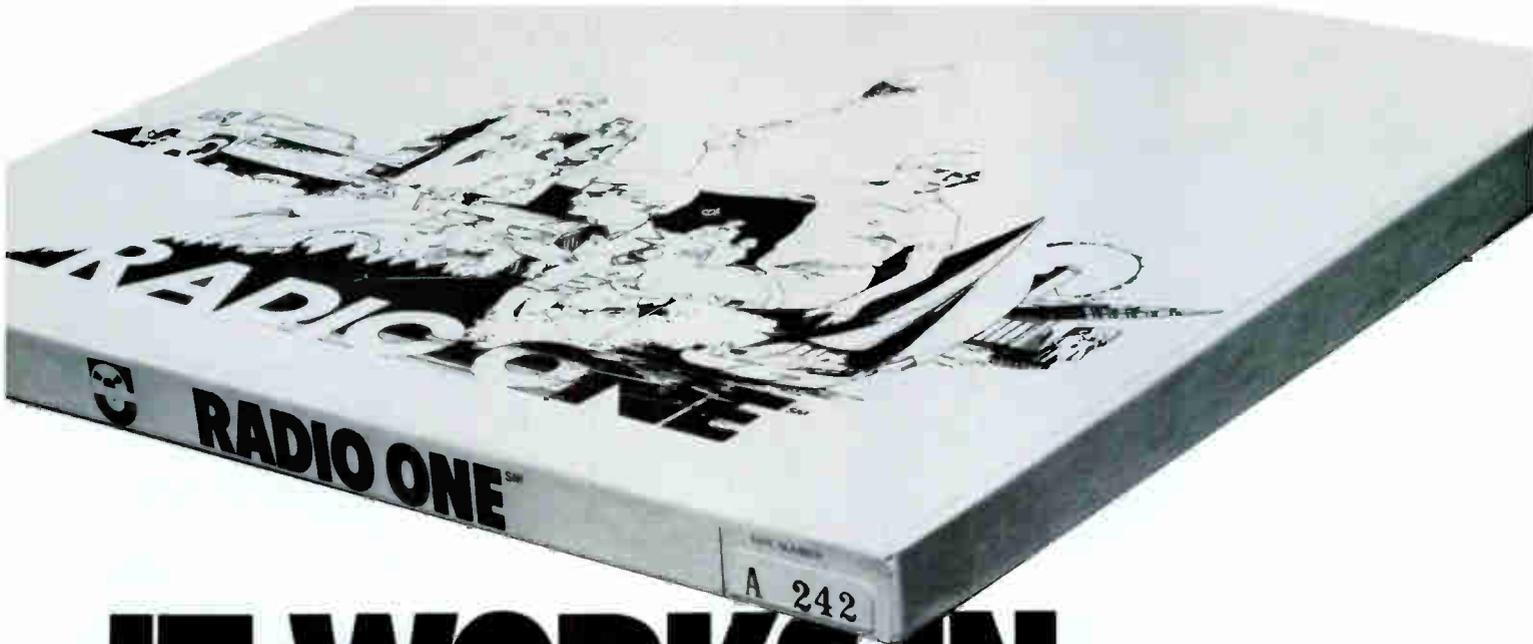
Class I-B clear channels and regional channels, possible use of low power for nighttime AM operations by daytime-only stations, unrestricted to stated hours, but affording appropriate protection to unlimited time stations.

The Commission also proposes to eliminate restrictions on the use of the subsidiary communications authorization (SCAs). Present FCC rules limit the use of SCAs within prescribed technical parameters and impose record-keeping requirements.

The Commission now seeks to remove this artificial restraint. This would allow FM stations to provide new and innovative services, such as traffic signal control, electronic mail delivery, paging service, FM quadrasonic sound, transcription of medical information, and digital electronic message service. In expanding the SCA's capacity, the FCC proposes to abolish the requirement for filing an SCA application form, and remove current time-use restrictions which limit SCA transmission to periods when the main channel is operating. If the Commission removes use restrictions, licensees may use SCA subcarriers to provide practically any type of information for which there is a demand. This extended use should not be limited solely to the transmission of additional SCA-type services. But may be provided on either a restricted basis to subscribers or on an unrestricted basis to the general public.

The Commission also proposes changing certain technical restrictions that limit the subscriber base band, its modulation methods and levels.

With these new provisions on the horizon, broadcasters can look to a more profitable and less restrictive form of operation.



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- 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!"

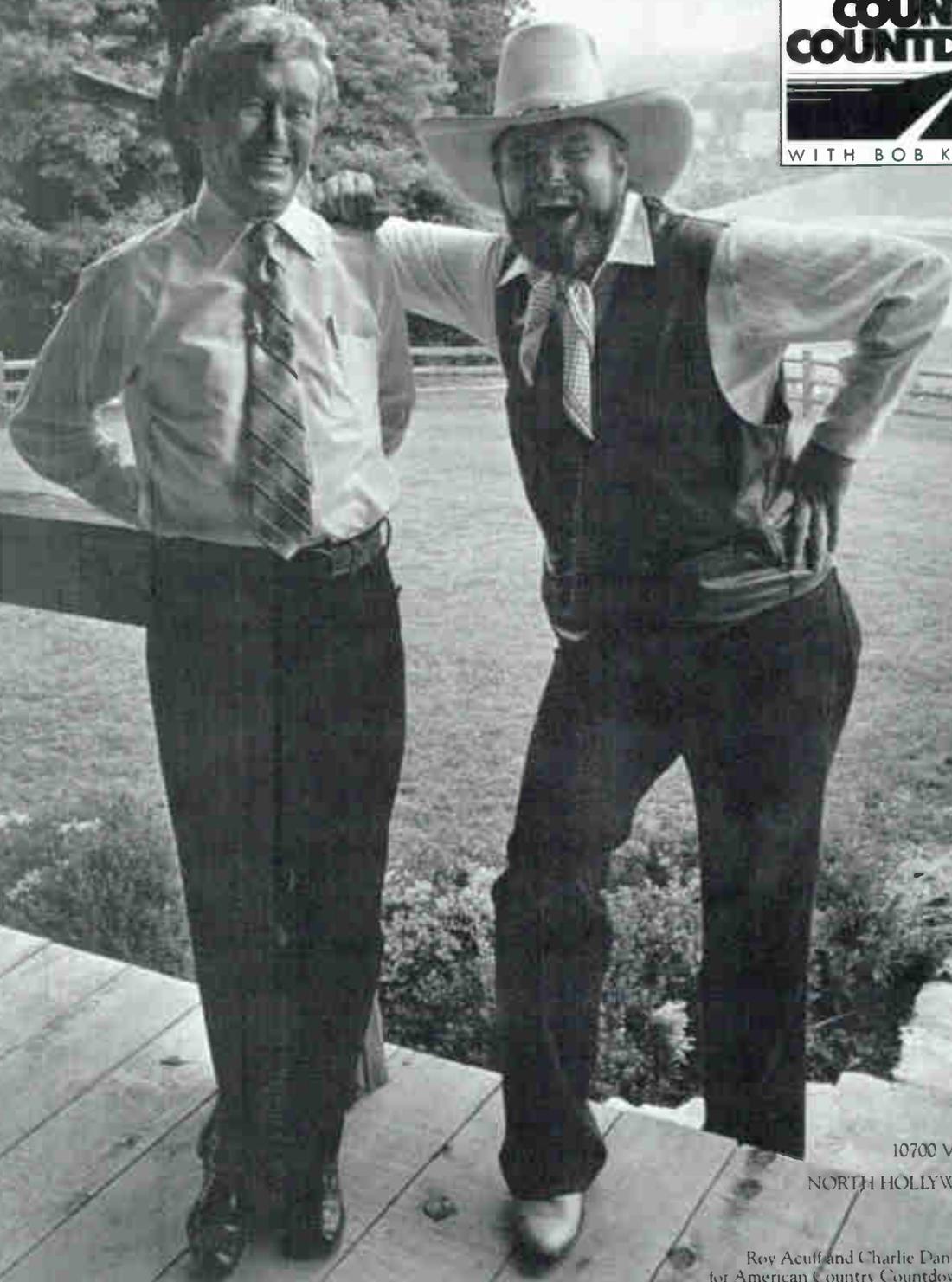
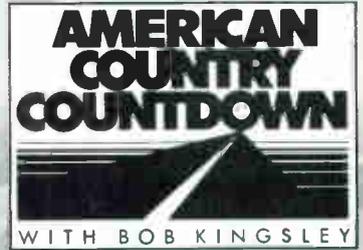
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Roy Acuff and Charlie Daniels, photographed
for American Country Countdown by Les Leverett.

RADIO EXECUTIVES HIGH ON SATELLITES

Three out of four radio stations use syndication programming raising speculation that the two fields are increasingly becoming one. Here's the industry's first satellite/syndication survey.

FUTURE OPERATIONS IMPROVEMENTS BRINGING BETTER PROFITABILITY

Among the 285 radio executives who returned their questionnaires, one area clearly surfaces as holding the most promise for making their businesses more profitable: satellites and new technology. A dominant 46 percent of these respondents feel that technological change involving satellite broadcasting and services will help make their businesses better and improve their bottom line. Ten percent of these broadcasters feel that the use of professional research and marketing will add to greater profitability, while an additional seven percent cite AM stereo. All other responses garnered only three percent of the total vote or below.

USE OF SYNDICATED MUSIC AND FEATURES PROGRAMMING

A majority (58%) of these broadcasters say that they *do not* use syndicated music programming on their stations. However, a hefty 78 percent of these folks say that they do use some syndicated features or short programs on the air.

TOP FEATURES – SYNDICATION COMPANY

Watermark, receiving 17 percent of the total mention, is the syndication company that most broadcasters feel is tops in providing short programs or "features." Westwood One is the second most named syndicator with 11 percent of the vote, while O'Conner and TM each receive five percent mention. Drake/Chenault receives the accolades of three percent of these broadcasters.

FUTURE USE OF TAPED SYNDICATED FEATURES AND PROGRAMMING

The perceived future use (between now and 1985) of programs and features distributed by tape appears to be a stand-off. 27 percent of these broadcast respondents say that taped syndication use will stay the same and nearly equal numbers of people say that the tape distribution of programs and features will either increase or decrease. While 35 percent of the sample says that taped syndication will increase at least some, 38 percent counter by stating that they feel usage will decrease at least some.

FUTURE USE OF SATELLITE FEATURES AND PROGRAMMING

The future use of satellite distributed features and programming (by 1985) is seen by these broadcasters to be dramatically on the rise. The majority of respondents (51 percent) say that the use of satellite delivered services will increase greatly. An additional 46 percent feel that satellite programming and features use will increase some. Only two percent of the total sample feel that satellite use will decrease.

CURRENT USE OF SATELLITE PROGRAMMING

A majority (50 percent) of these broadcast respondents say that they do presently use a program which is delivered via satellite.

EXPECTED USE OF SATELLITE PROGRAMMING BY 1985

A resounding 82 percent of these executives say that they expect to link up to one or more satellites by 1985.

ADVANTAGES OF 24-HOUR SATELLITE-DELIVERED STEREO PROGRAMMING

The biggest advantage to using full-time satellite-delivered programming (such as Transtar Network, Bonneville, or SMN) named by these radio executives is saving money. The economics of using 24-hour satellite programming is cited by 51 percent of the sample. An additional 22 percent perceive the superior programming that satellites deliver as the primary advantage.

DISADVANTAGES OF 24-HOUR SATELLITE-DELIVERED STEREO PROGRAMMING

When asked what is the greatest disadvantage of using a satellite-delivered service, 51 percent cite a perceived loss of local image in programming. An additional 16 percent name a loss of programming flexibility and 11 percent feel that a loss of programming control is a disadvantage. Interestingly, only four percent of these executives cite the initial cost of dish installation as a deterrent.

ADVANTAGES OF 24-HOUR SATELLITE- DELIVERED STEREO PROGRAMMING

Question: "As of today, there are three suppliers of twenty-four hour satellite-delivered stereo programming: the Transtar Network (Adult Contemporary), Bonneville (Beautiful Music), and SMN (Pop, Stardust, and Country). If their product was appropriate for the situation, what would you see as the biggest advantage of using a service of this sort?"

TOTAL MENTION	
Economics/Save Money	51.2%
Superior Programming	21.8%
Convenience	3.5%
Other	15.1
Don't Know/No Answer	8.4%
Raw Total	N = 285

DISADVANTAGES OF 24-HOUR SATELLITE- DELIVERED STEREO PROGRAMMING

Question: "What is the greatest disadvantage of using a service of this sort?"

TOTAL MENTION	
Loss Of Local Image In Programming	50.5%
Loss Of Programming Flexibility	15.8%
Loss Of Control Of Program	11.2%
Initial Cost/Dish Installation	3.5%
Danger of Malfunction	2.8%
Don't Know/No Answer	6.3%
Raw Total	N = 285

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

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Pittsburgh KDKA
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TEN WAYS TO KEEP UNIONS OUT OF YOUR STATION

The best way is to remove the causes that promote union activity.
Here's how to lay the groundwork.

By Howard Pardue

Any company that gets a union deserves it. Unions do not unionize employees. Employees unionize themselves.

From a historical perspective of the organized labor movement, these statements contain remarkable authenticity and are factually substantiated.

Considerable insight can be gained in organizations today with on-going evaluative systems which assess the potential vulnerability of unionization with multiple work force profile measurement programs.

Conclusive evidence, supported by findings of expert behavioral scientists and assessments of "cause" after union organizing attempts are completed, provides further insight into the need to continually profile the work force. The following profile is representative of today's work force:

- Minus-Minus 5% (--5%) – the employee who dislikes management, impossible to satisfy, habitual chronic acute complainer, will never be happy.
- Minus 20% (-20%) – the employee who complains constantly, suspicious of all changes which occur in the organization.
- Fifty percent (50%) – the silent majority of the work force. This employee does not possess strong convictions either pro-management or pro-labor. The questionable segment of the work force.

Howard M. Pardue is Director of Human Resources for Winston-Salem, NC – based Summit Communications.

- Plus 20% (+20%) – the employee who is a solid citizen. Employees who become supervisory or managerial personnel up through the ranks of the organization. Articulate, good decision makers. Fast track. Have ability to think for themselves.

- Plus Plus 5% (+ +5%) – employees who have immense company loyalty. The Company can do no wrong in the eyes of this employee.

Obviously, the bottom line to this work force profile scenario is to have an employee-relations program in place which enhances the organization's ability to control its destiny. The organization must focus and redirect its efforts, as needed, in the development of a preventive labor-relations program which insures the silent majority segment of the work force is committed to being part of a union-free organization.

Remaining union free is both a science and an art. The science encompasses the policies, procedures and programs necessary to afford a firm, fair and equitable system for all; the art concerns the creative use of a multitude of human relations skills.

A great deal has been written about the evils of unions; as much has been written about the decadence of management. It is futile to try to assign guilt to either party. This is a negative approach and today positive approaches are required. We no longer need the anti-union, pro-company polarization that has persisted: business, industry and people today need positive response to people needs.

The need for unions has its origin in people's concern for job security and their rights both as human beings and members of an

organization.

The positive approach contends that unionization is not inevitable or necessary and management will conduct a business in the way that makes labor unions unnecessary in the first place. There is no compulsion in human behavior to join unions. Approximately 75% of the 100 million employees in the United States are not members of unions. But the 25% that do carry union cards influence critical industries within the economic system. Efforts should be made to identify means for a "win-win" system of making unions unnecessary. The approach should be neither pro-company nor anti-union but rather pro-people.

Successful implementation of ten basic personnel/human resources areas is critical to maintaining non-union status:

1. *Commitment and management credibility* – Credibility is essential; clarity is necessary. Management's candor in communicating its position on unions is generally met with appreciation by the majority of employees. Establishing the pattern today rather than after an organizing drive is underway goes a long way toward shaping the attitudes and thinking of employees so that later, should an organizing drive occur, the company has established a basic theme upon which to build. The initial step to remain union-free is management's commitment to that objective. This commitment must exist at all levels of management from the top to the bottom. It should be communicated to all levels of management and to all employees as well.
2. *The management team* – Supervisors can either win national

MANAGEMENT

labor relations board elections for you or they can lose them for you. The second step to building a union-free defense is the selection of capable management personnel and the training of supervisors to bring them up to the level required of a union-free management team. The first line supervisor is, in many cases, the forgotten and unsupported person on the firing line.

3. *Employee complement* – Union-free employers should be aware that it is a violation of the National Labor Relations Act to fail to hire an employee because of his union background or sympathies. However, the law does not require an employer to hire employees who are unproductive. It does not require employers to hire unreliable or irresponsible employees. It does not require employers to hire employees who possess low self-esteem. In a nutshell, it is the employees who will directly determine whether or not the employer will remain union free; it is the disposition of employees toward unions, combined with the employer's treatment of employees, who will indirectly determine whether or not the employer will remain union-free. The ultimate objective then is to have employees who will refrain from signing that first union card.

4. *Policies and Procedures* – The fourth requirement of a union-free organization is the implementation of fair and equitable policies and procedures. The best way to implement rules are: (a) publish and distribute to all employees; (b) make sure a fair and equitable system exists through which rules of conduct can be consistently administered; (c) discipline should be corrective instead of punitive. A positive progressive discipline system should be in place. Above all, if and when major policy changes are announced, full explanation should be given to all employees. Discontent grows when employees feel they are not being given the truth about major changes.

And finally, a cardinal rule of a union-free employer is to never take away an employee benefit once it is given. Once improvements are made in the fringe benefit

package or wages, that should be an irreversible decision.

5. *Participative management* – Recognize all employees at all levels and allow them to be a part of the organization. Effective communication programs should be in place, such as; orientation programs, individual performance appraisal systems, employee attitude surveys, frequent staff meetings, company newsletters, up-to-date bulletin boards, and an effective open door policy. In summary, the use of participative management techniques are not an end in themselves, but are means of designing systems and procedures that improve both productivity and job satisfaction.

6. *Due process* – The sixth step to maintaining union-free status is a sound and responsive procedure to which employees may protest adverse action taken against them. For example, the open door policy, or a formalized written grievance procedure. One of the key factors in the effective use of the open door policy is the "24-hour turnaround." Under this concept, employees who have problems may contact management. In any case, they are assured of receiving a response within 24 hours. The "24 hour turnaround" is a far better grievance handling procedure than unions can provide.

7. *Employees' rights* – The seventh ingredient in a union-free environment is the requirement that traditional employee rights are protected through fair and equitable policies. Be sure that the following policies, such as promotions and transfers, layoffs and recalls, and overtime are in place and defined. That standards of performance are reasonable and objective, a genuine and sincere interest in the health and safety, working conditions and an on-going affirmative action program is published and communicated.

8. *Elimination of undesirable working conditions* – The eighth step to maintaining a union-free environment is the elimination of sources of constant irritation that have a negative effect on the employee's sensitivity over a long period of time, such as restrooms,

eating areas and breakrooms, parking facilities, water fountains and housekeeping.

9. *Measurement of employee performance* – The ninth area of union-free status is the prompt elimination of employees and supervisors who do not meet the standards of the union-free employer. An employer must always be aware of the potential dangers in terminating an employee both from legal and practical considerations. The union-free employer must understand both. Consideration must be given to the following legal areas: Civil Rights Act of 1964, the Equal Pay Act and the National Labor Relations Act, as amended.

10. *Competitive wages and benefits* – The tenth and final requirement to maintaining a union-free posture is that the union-free employer must have a competitive wage and benefit program that is equitably administered. Fringe benefits should include health insurance, holidays, vacations, leaves of absence, sick days, life insurance, retirement plans, disability insurance, differential pay as deemed appropriate, a salary merit system, which is tied to performance, current job descriptions, and salary ranges which are periodically updated.

In the immediate future, work patterns will probably change to become more compatible with the changing composition of the work force, changing attitudes toward work, the urbanization of society, the emerging multiple-worker family, the desire to reduce occupational stress, and the growing demands for more family and leisure time.

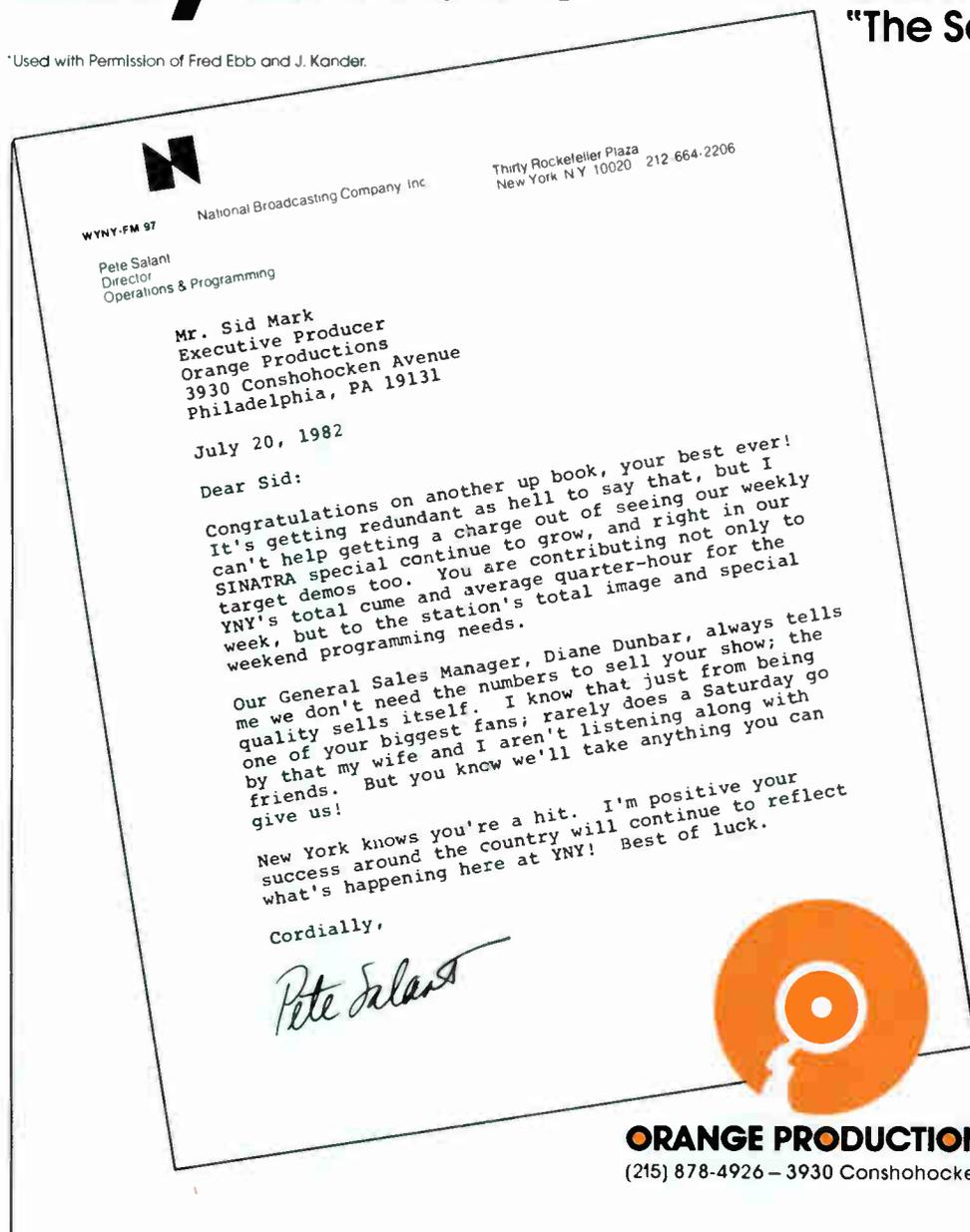
Involvement of the individual worker in making work decisions on matters which affect him directly will be a key issue and a troublesome part of the working agreement. This issue must be moved out of the adversary process with the opportunity to develop meaningful job responsibility, pride in the product and positive commitment of the "silent majority" which will enhance the organization's opportunity for maintaining union-free status.

New York New York

"If we can
make it there,
we can make it
anywhere"*

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Pete Salant
Director
Operations & Programming

Mr. Sid Mark
Executive Producer
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July 20, 1982

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MARTY RUBENSTEIN

By Jerry Del Colliano



Mutual has been known as the odd ball of radio networks for so long, it seems impossible that it could be on the road back. When all networks are based in New York, Mutual somehow finds a way to be based in Washington.

When all other radio networks are offshoots of TV operations, Mutual lives and dies from radio alone.

When ABC first started its four-network concept, Mutual was looking back to yesterday. Arthur Godfrey's sidekick Tony Marvin did the news. Hardly a great way to prepare a major turnaround.

Mutual Chief Executive Officer Martin (Marty) Rubenstein half-jokingly tells how Mutual got into the satellite field before the others. Of course, it was before his tenure there. Marty claims there was so much talk of Mutual going Chapter 11 that the phone company used to give Mutual its worst landlines. So Mutual was forced to go to satellite to give their affiliates better fidelity.

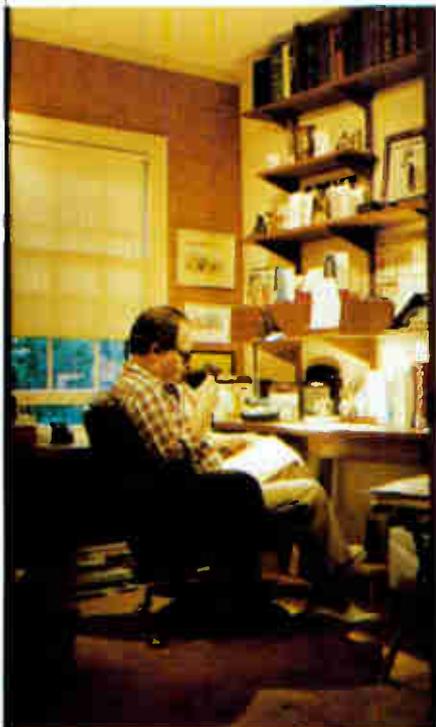
RADIO'S ROCKY FIGHTS THE KNOW-IT-ALLS

Some call it being in the wrong place at the right time. Others say his bottom line, no-nonsense approach not only turned Mutual around, but saved it from the mistakes now plaguing other networks.

Now, as 1982 approaches, Mutual is looking very healthy. It has avoided the mistakes other networks are still suffering from. The main reason is not so much the fact that giant home products company Amway bought Mutual several years ago and pumped much money into it. It's more thanks to the bizarre act going on daily in Washington called "Radio Marty." Like it or not Rubenstein himself is the reason Mutual is regaining the industry's respect.

Rubenstein was lured to Mutual from ABC in 1978. He was recruited by an executive search company whose fee was paid by Amway. Amway was looking to replace then Mutual President C. Edward Little. But it started in a strange fashion.

Rubenstein was hired, but was not told that he would be part of a three-man executive board. Gary Worth (now with Wold Communications) was to be an executive vice president along with Marty, and Amway executive Dr. Bernard



(Top left) Marty's day begins at 4:30 am in his home office with memos on his mind and sounds of several stations in the air.

(Lower left) The 8:45 executive meeting is a daily ritual. Says Marty, "This is where we make it happen – where decisions are made."

(Below right) Washington is a great business-lunch town. A regular at Dominique's, Marty is warmly greeted by hostess-owner, Diana Damewood.



Schaafsma was to represent the parent company. Rubenstein claims he didn't mind the arrangement even after he figured out what it was going to be despite the fact that he insists, "I am by nature a person who works best at being a decision-maker."

He got his way. In November of 1979 Worth went his way. Schaafsma went back to Amway's Michigan headquarters and Rubenstein was given the power to help Mutual rise from the dead. Marty claims he was a true soldier. They called him in. Told him the news. He took the job and he was off and running. There was never any mention of a power struggle to gain control. Rubenstein insists it never happened.

Amway is doing \$1.6 billion

worldwide this year with the leadership of owners Rich DeVos and Jay Van Andel. They apparently butt out of everyday operation. Marty sees "our responsibility to the board of directors as financial."

Rubenstein claims that Mutual is in a profit-making situation today. He won't reveal figures so there is no way to know for sure, but Amway is still pumping money into Mutual as if it has a tremendous future. Remember, Amway paid somewhere between \$15-18 million for Mutual. They have a very important investment here.

The smartest thing Mutual did was something that was done before Amway and even Rubenstein joined Mutual – make plans to go on satellite. Rubenstein gives

ample credit to his predecessors for this moment of vision. But, he'd like to think that he and Amway had a lot to do with making it all happen.

Amway provided \$10 million for the satellite distribution system which is now in place. It decided to give every Mutual affiliate a receiving dish. Plus, it promised many channels of different programming for them to choose from. Today, Mutual has made good on all its promises while other networks are still trying to get their affiliates to pay for dishes. RKO recently relented, but otherwise, the affiliate usually bears the expense.

It seems odd that Rubenstein would be the man to offer such a sweet deal to affiliates. After all, he's tight with a buck. Anybody's. His philosophy, "I believe in a bottomline operation first. Everything we have done has been cost-effective. The whole satellite distribution system with 11 channels still costs us not more than if we had the skinny little line Ma Bell was giving us."

Rubenstein didn't get into the network boom of two years ago. He had enough trouble making his one network boom. But the others went full steam ahead. Marty thinks, "These people declared instant networks and the next thing you know they have five VPs and their overhead goes crazy. The team that I have here is constantly looking for the most effective, cost-efficient way possible. We never forget the fact that we are a business."

Some call it tunnel vision. Marty couldn't then, and still can't see what all the excitement is about new networks. He brazenly predicts, "We started with four companies who were in the network business and I think we are going to end up with four companies in the radio network business. And, one of them is going to be Mutual."

In other words, the 24-hour music formats don't impress him. The demographic youth networks don't impress him. The news and radio show networks don't impress him. Nothing impresses him.

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According to Rubenstein, "I just don't think that these 'turn key' networks are going to have staying power. If you say you're going to program a radio station 24-hours a day long distance, it moves you away from localism which is so essential to running a radio station. Our philosophy is to provide to radio stations that which they could not better provide for themselves."

Mutual is a supermarket of shows. Regional football. Dick Clark's National Music Survey. Country specials. Soon, an album rock special produced with Doubleday. And, of course, news. There's Larry King, an overnight talk sensation which gave the Mutual net something to be proud of long before it deserved the compliment.

Now Rubenstein uses the term "multicasting" not only because Mutual has 11 channels to use, but because their chief engineer has found ways to split each channel into three voice-quality channels. Even Marty doesn't have enough programming to fill them right now.

Marty thinks that the industry "latched on to a burgeoning network market with their extra dollars." But times got rough. The new networks had to readjust their sights. Rubenstein remembers, "I was faulted a year or so ago because Mutual didn't declare a new network. It was a case of why didn't the 'sticks in the mud' do what everyone else was doing. If there is a format where we can furnish programming, I'd be happy to furnish it."



There's a mutual admiration between once poor Jewish kids from Brooklyn Larry King and Marty Rubenstein.



Marty attributes Mutual's engineering excellence to young whiz Bill Check and seasoned whiz Gene Swanzy.

"Mutual is a supermarket and you can come in and examine the products on our shelves. We're not going to run your station. That's what you're there for. How can we help you?"

Rubenstein is likely to go beyond traditional radio broadcasting. The temptation to use some extra satellite channel space for data transmission is too great. Look for it to happen soon. In fact he thinks that "Mutual will be generating as much revenue from non-broadcasting as broadcasting by the end of the decade."

Now, it has 900 affiliates with another 500 available for special programming. There is new special programming coming including the National Symphony live from Kennedy Center in Washington. All seems to be going well.

With the exception of Mutual's owned and operated stations. It bought WHN-AM, New York which is doing far better than WCFL, Chicago. But to that Rubenstein adds, "It's an unfortunate situation which I'll take the responsibility for. I brought in a new station manager, Bill O'Donnell. We're looking at a lot of different options." One of them is not likely to be another purchase of a radio station for a while.

Rubenstein just turned 47.

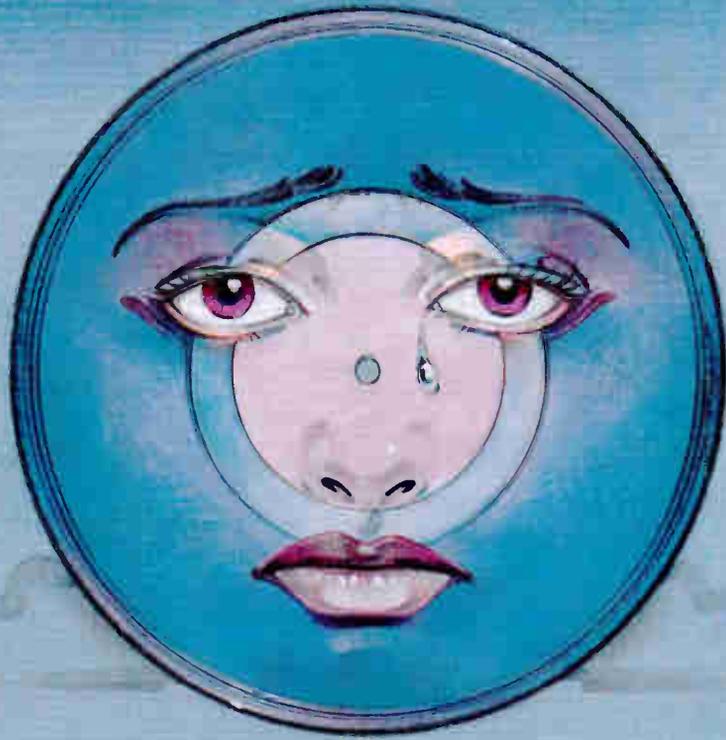
When his network days are through, he'd like to be an ambassador to a foreign contry.

He's a workaholic. Rubenstein admits, "Never travel with me on an airplane. I catch a few z's right off. I've always been this way. I love those hours in the morning. I monitor the network line, have tapes going.

"I delegate as much as I possibly can," says Rubenstein, "I delegate, but don't abdicate. I follow-up. I have a tickler system to follow-up every day."

If you're Senior Programming VP Jack Clements, Engineering VP Gene Swanzy, Corporate Services Senior VP Jerry Wallace, General Counsel Bruce Goodman or News VP Tom O'Brien you have no choice but to pick up some of Marty's habits. Like his 8:45 am daily meeting. It only lasts 15 minutes, but it's designed to let one executive know what the other is doing. Marty's excuse, "It gives the people who run the company a knowledge of what's going on."

Which is what Mutual has needed for sometime. Now it has it in Marty Rubenstein. He may not be one of the New York establishment anymore, but for the first time some of his competitors are looking at Marty's Mutual with respect if not envy.



BAD DAYS BREWING AT ALBUM ROCK

The format attracts fickle listeners. Rock music is held hostage by record industry woes. And album rock consultants are remarkably similar which is why the format may be headed for "High Noon".

By Alice Urbanski

What does album rock have in common with beautiful music? Nothing, you say. Some researchers believe album rock may go the way of dinosaurs. They will either be extinct or at best, one survivor per market.

You'll never get an album rock manager or programmer to voice public concern over a format which has enjoyed much success for many years. But, now there are extenuating circumstances.

The record industry is in the toilet. It is fighting for survival as the spendable youth-oriented consumer dollar goes to video machines and apparently movies once again.

To make matters worse, the programmers who are the movers and shakers of album rock are not rocking the boat. While not exactly clones, the industry's top album rock consultants come close to being carbon copies.

They're battling away in major markets: Dallas, Denver, Seattle and Los Angeles. Scraping for

Alice Urbanski is an associate editor of RADIO ONLY and INSIDE RADIO.

edges in the smaller markets. Their favorite habit: exaggerating successes. Charting one-point rises in Arbitron ratings as major victories over competitors.

The trouble is, they're all armed with the same equipment – comparable programming ideas, promotional stunts, research techniques. And their successes are subject to change without notice.

Album rock formats are getting fuzzy around the edges. Programmers are broadening appeal to retain original core listeners. The counter-revolutionaries of the late 60s. The leftover hippie generation. At the same time, album rock stations are desperately trying to attract the under 25 crowd. The fickle 12-24 year-olds.

Most album rock consultants play a follow-the-leader game with Lee Abrams, sometimes called the father of the album rock format. It's a sophisticated version of monkey-see, monkey-do. Ask album rock program directors to come up with major differences among consultants, most come up blank.

That's not to say that there aren't minor differences in consultants' personalities, philosophies. Burkhart/Abrams' Lee Abrams

is considered the most credible based on longevity. He's been in business the longest – nine years. His vulnerability is whether he has kept up with the times, or if he's plugging away with format ideas that worked in the early 70s. Burkhart/Abrams has the greatest number of album rock client stations at 65. Some feel because Abrams refuses to use 1980s types of research, he falls behind musically.

Radio President Lee Michaels says this is just a competitive jab. "We don't put all efforts into one type of research, we do cumulative research with call-back cards to sample record buyers and tabulated requests." Abrams doesn't take a tyrannical, hard-line approach with stations.

He offers talent development workshops. He is considered by some an image man, a specialist in promotions. Some competitors suspect that Abrams is starting to idle away in a rocking chair – the oldest in the business now lacking innovation.

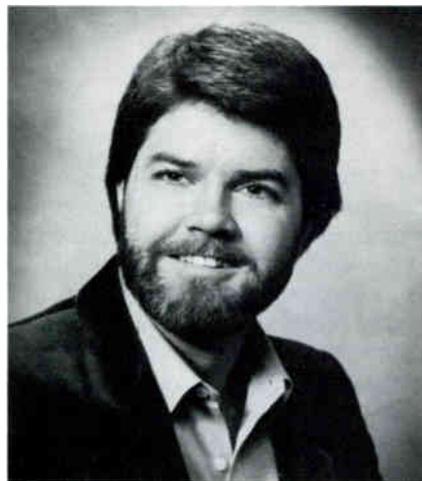
Jeff Pollack seems concerned with overall station sound. He relies on call-out research. In some markets, he's adventurous. He'll take a chance with music that tests

well, but not necessarily sells well. He is viewed as a good marketing, promotional person. Pollack contends, "The juke box approach to album rock gets boring after a while."

He tries to make client stations more fun with a well-rounded mix of music, news, and on-air personalities. Pollack Communications has 22 clients in the U.S. and Australia.

Sebastian Casey & Associates is sometimes criticized by competitors as being too dictatorial. He is said to program for listeners who use radio as background music. He's considered extremely research-oriented.

Will depart from the basics of radio and experiment a bit. Known for good music mixes. He seems



*Sebastian Casey & Associates
President John Sebastian*

willing to go out on a limb to play new artists. Sebastian says his firm deals largely with traditional areas of radio. He takes periodic progress trips to client stations and conducts bi-weekly reviews. Sebastian aims to be a full-service consultant. He claims to be the fastest growing firm, picking up 23 clients in less than two years.

John Sebastian takes credit for formulating the roots of call-out research back in the 60s with associate Steve Casey. Now he's out to fill the gaps in the smaller markets.

Bob Hattrik left Doubleday in May to form his own firm. The story is still unfolding on his four client stations. He hopes for eight clients by year-end. Hattrik

thinks of himself as the computer wiz kid among consultants. Research intensive with focus groups, music and market studies.

He likes to start stations lean and mean. He downplays djs. In



*Nobel VP of Contemporary
Programming Frank Felix*

some markets he will opt for strong on-air personalities, but he won't directly confront a competitor who already operates in such a manner. Says imaging, TV ads are crucial to station success. Tries to appeal with a fusion approach directed at more than just one lifestyle.

Frank Felix of Noble Communications is known for his work in smaller, less competitive markets. Now has eight clients. Started in '79. Not heavily research-oriented. An idea person who has turned around some troubled stations.

"Looking at the top album rock consultants, they're all close to doing the same things. They all know the business," says Research Group president Bill Moyes. "Each has different tricks that apply to different strategic situations, but basically, they just stick their formats into stations. They really don't differ greatly."

Since the early 70s, Hattrik has been developing a mass appeal format. When he left Doubleday, he took his format ideas with him, and he doesn't hesitate to take credit for improving Doubleday's lot of album rock stations. Hattrik says he got along well with

Doubleday President Gary Stevens, but he just didn't fit the corporate mold. His client station KKCI, Kansas City has shown some initial strength.

Another client WWDC, Washington D.C. is now in head-on competition with Doubleday's WAVA. WWDC uses Hattrik for research; Abrams for promotions.

"We decided to go with Hattrik and Abrams because we view them as specialists - Abrams in the promotions area, Hattrik in research. The other consultants appear to be generalists. Hattrik has a way of unearthing distinctive week-end music features. We're not afraid to try silly, even corny promotions. We recently gave away Pink Floyd tickets to listeners who came up with the most creative uses of the color pink," says WWDC Program Director Don Davis.

"Hattrik seems to excel in applying research data to music rotations, flow and selections. We can also get advance information on concerts and syndication tips."

Consultant Jeff Pollack admits that a lot of consultants are doing the same things. Plugging the same formats into stations market after market. Pollack points to KLOS in Los Angeles as one of his biggest success stories. "We were able to shift the format to match the shift in audience," he says.

His client station KZEW and Abrams' client KTXQ are in stiff competition in Dallas. Program



*Hattrik Communications
President Bob Hattrik*



*Burkhart/Abrams Director
Lee Abrams*

Director Tom Owens, KTXQ comments, "It's a real close battle. One Arbitron book we'll be ahead, then in the next they'll have an edge. Actually, there are more similarities among consultants than differences. It's the little variances that make a station sound a bit different, but it's the local program directors and general managers that make stations unique."

Pollack's client station WCMF, Rochester is waging war with Sebastian's client station WMJQ. WCMF PD Frank Holler notes a significant programming difference: "We're trying to hit the 18-34 target, not the 12-34 that characterizes WMJQ. We want strong street awareness."

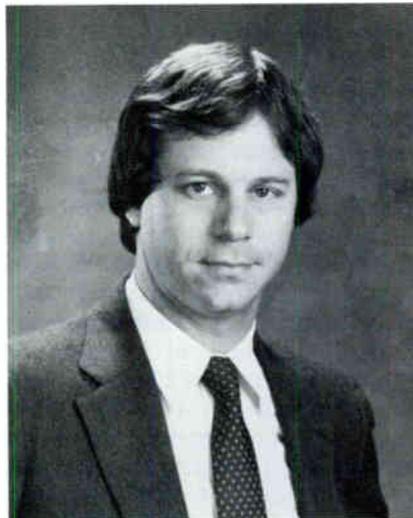
The Seattle market stands out as one of the most competitive with Pollack's KZAM, Sebastian's KZOK, Abrams' KISW, and Rick Carroll's new music station KYYX. Pollack bows out of the competition saying his station has more of a soft rock format. Lee Michaels says KISW remains solidly on top because it relates to listeners on all levels - entertainment, on-air talent, telephone communication.

"In almost all major markets, the ratings edges bounce back and forth due to fickle audiences," says PD Don Davis. Consultant John Sebastian agrees: "If a station does something slightly wrong, and someone else across the street programs just a little better, the audience will go their way."

Album rock is considered by many a vulnerable format psychologically and demographically. "For a long time 18-24 year-old men were viewed as the core audience. That's definitely a heavy user group, but not all there is," says Hattrik. He contends that AOR stations can go broader in age appeal. "Some stations are squeezing into tight corners, committing suicide."

In the future, Pollack projects a greater reliance on TV ads and outdoor advertising. "Station managers won't be able to simply take 20 minutes and devise a TV spot. They're going to have to carefully think out their advertising strategies."

Listed as a major limitation of album rock formats: lack of new music. Some consultants and programmers argue that music is going stale. Others say there's a great deal around. According to Lee Michaels, listeners are noticeably more receptive to new sounds, less traditional types of album rock.



*Jeff Pollack Communications
President Jeff Pollack*

Several consultants commented that lack of music is nothing more than an easy complaint for programmers still searching for groups like the Beatles. Pollack notes, "Satisfying the core audience while not losing younger listeners has become a problem. Rock formats are getting more fragmented, blurred."

"Album rock audiences are get-

ting older, and there are so many possible variations of rock formats. The 25+ audience is interested in radio benefits other than music. But for the under 25 listeners, music is their lifestyle. They're closer to the on-air personalities," says Bob Hattrik. The consensus among consultants: Teens are extremely fickle, but the older side of the target demographic are loyal to rock and roll.

"Traditionally the solution to the lack of music was to throw out more artists," says PD Don Davis. "The record industry can't afford to do this now. The industry has to find solid artists; they're not doing that." PD Frank Holler adds, "The album rock audience is a cynical breed, a prove-it-to-me audience. They don't spend a lot of time listening to radio. They're easily pulled away - enticed by video technology."

The easiest way to give stations a boost in ratings or launch a new album rock station: offer commercial free weeks. But, most of the consultants admit this is the easy way out. A remedial, one-shot method at best.

Most don't worry about Hot Hits stations grabbing away younger listeners. Most feel Hot Hits stations can't sustain success. They claim it's no surprise Hot Hits has taken off fast, because the format was abandoned in the past and is just making a temporary comeback. It may turn out to be wishful thinking.

Consultants are closely watching the "new music" or "new wave" experiments going on in Seattle and Dallas. Some have tried sprinkling their formats with new wave to pick up female listeners. But it appears new wave just won't make it big anywhere.

The disposable income of album rock listeners is the smallest of any other age group. "The bottom line of the album rock format is being challenged. There isn't a lot of money in the target age group. Buys are reflecting this," says Research Group President Bill Moyes. "Album rockers may go the way of beautiful music stations. One per market."



SATELLITES & SYNDICATION

WILL IT BE BOOM OR BUST?

Some satellite networks will remain in orbit. Others will crash. And syndicators are now assuming a new role. But for those with staying power even the bad times are good. Here's a special eye-to-the-sky report.

By James A. Smith

There once was one way to go for non-local programming. You picked a network. And when you said "network", the definition was pretty clear.

Ever since TV soaked up the soap operas, drama programs, and other shows, a network was generally known for its hourly newscasts regular or occasional specials. The news and other items came with spots. Spots the networks sold to national advertisers. Spots you carried. That was the price.

Likely you got compensation for the spots, and just as likely the "comp" was less than what you could get for a regular spot. But then, you got that newscast essentially for free. Simple enough.

Somewhere along the line, it got less simple. ABC, for instance, decided that if one network was good, four would be better. And for

James A. Smith is a Chicago-based research and programming consultant.

them they were right.

NBC and CBS have since each started younger-targeted entities. Nor did ABC stop at four. More recently, organizations such as AP, UPI, and NPR have delivered as much news and feature material as some of the traditional nets. RKO has launched a couple of their own.

There's the program syndicator. Any number of companies will sell you tapes and systems for playing those tapes 24 hours a day. Some full-service syndicators now have more networks. And some firms with programming specials can command more stations than either. And what used to be all-cash may now be barter like a network. But they're not networks in the usual sense. Nor do they generally claim to be. Yet for some they've made networks redundant.

In the past year, one network, one syndicator, and a couple of new entries have put all-day programming on a satellite. Night and day, no tapes. They sell national ads. They may even pay compensation. So are they networks?

And if they are networks, what

about the only several-hour-a-day on-the-bird suppliers? All one format but not your whole station. But part of the deal is that they take some of your inventory to sell nationally.

Where do you draw the line? And when did the semantic scorecard get so fuzzy? Some call the original bunch – including their rabbit-like multiplication within themselves – "line networks". That may be enough to separate them from the rep networks which have little to do with programming. But the distinction between line nets and some of the newcomers can get fairly thin and arbitrary. Not so simple anymore.

What is simple is just how we got into this mess: Supply to fill the demand. Demand on both sides – radio's demand for outside product and advertisers' demand for spot vehicles. Mutually supporting demands. It got to the point in 1981 where the people on the, pardon the expression, supply side thought they could all do no wrong. Expansion led to more expansion that led to over-expansion.

SPECIAL REPORT

Gerald Baldwin is group supervisor for network radio at Young and Rubicam. He sees the numbers of networks getting out of control. "ABC had four, now six. NBC had one, now they have two. RKO came out with one, they went to three, now they have two. Even CBS has finally gone to two. Mutual, really it's hard to count how many they have. Our business is probably about the same this year as '81 in aggregate dol-

end of 1981 there was a general state of euphoria, both in networks and national radio syndication, because there was so much more money in the market than there ever had been before. It went away in 1982, relatively, and so the growth – as far as new product and new programs and new ideas and people wanting to be innovative and take chances – has kind of gone away in 1982. We're hoping it comes back in 1983."

But just try to get most of the present players to say there's a problem. Understandably, no one seems to want to say his company is not doing well. Even those who have clearly cut back speak only of "retrenchment;" some won't even accept that description, pointing to future plans as proving the growth is still there. The positives are all in place. If '83 is a good year for the advertising dollar, everyone is ready to take it.



24 track – MCI 500 computerized board, at TM's state-of-the-art musical production studio.

lars. But from the networks' standpoint, it probably looks like it's less cause we're spreading it out over more of them."

So what happens? "They all can't last. There are just too many of them. Ten or twelve is plenty; you get up to twenty and there's not enough money out there." And beyond the traditional ones? "With all the line networks expanding and having trouble filling in, I can't see the satellite networks coming through."

Tom Rounds, president of Watermark, explains how it came to be. "The amount of money that was available stopped growing at the rapid rate it had been. By the

What went wrong? "It's been very difficult for the radio network and barter business to predict the future as far as how much money is going to be available – I'm talking about advertisers and sales nationally. All the predictions for '82 were wrong, they were way over what actually happened; all the predictions for '81 were wrong, they were way under what actually happened. And if \$20-30-40 million extra comes into the market in a particular year, then everybody goes apeshit and all of a sudden you've got thirty networks instead of the fifteen which maybe the market can support."

"We'd had a little higher hopes for the economy," admits Dick Brescia, VP of the CBS radio network, in discussing the 1982 startup of their RadioRadio. "But we knew how much time it would take, and we knew there would be a period of time when we'd have to go through a questioning on the part of advertisers and agencies: Are they in it? Is this for real? Are they going to stay around? What does CBS know about programming for youth-oriented stations? All those questions. So we're not distressed with where we are in terms of costs and returns. We may miss our target but it won't be by a degree that's going to alarm

SPECIAL REPORT

anyone this year."

Whether we'll see more players coming onto the field is an open question. Bonneville VP Jeff Mathieu, for instance, points to



*Watermark President
Tom Rounds*

several reasons for BBS to keep the exclusive franchise on satellite-delivered beautiful music: the recent bad press for the shrinking format, Schulke's expressed reluctance to go on the bird, and the too high cost-of-entry for any of the smaller syndicators. Jim Kefford, president of Drake-Chenault, similarly sees the "expensive crankup" keeping the barter-syndication field limited. TM President Pat Shaughnessy has the same expectations in his area, even expecting "another network acquisition or two" as the majors fortify their software.

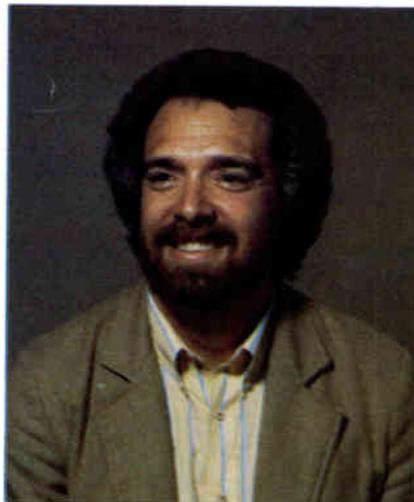
And Norm Pattiz, Westwood One's founder and president, also sees the number of independents on his end of the business shrinking, citing ABC's gobbling up – in whole or in part – of Watermark and DIR.

Is that the future for the syndicators? Even if not being completely absorbed, perhaps what's in store is in being only producers, rather than producers and marketers and distributors. Several syndicators claim they have no such interest, no such plans, and no such expectations. Pat Shaughnessy, however, makes no bones about it. "We are a supplier. Certain networks have certain needs, specific

needs of their own. If we can fulfill a specific need at the Source or RadioRadio or RKO, we'll do it." Mutual president Marty Rubenstein fully expects to see "the traditional syndicators evolving into program producers because they're the ones who have that knowhow." If this happens, those principals may or may not be happy with their redefined role.

As for numbers, many predict both expansion and contraction. RKO Radio Network President Tom Burchill expresses the sentiments of several, "If someone can find the right network vehicle, the right programming approach or format approach to service radio stations, and can build a lineup with that approach, there'll be others. And maybe some existing ones will go away that aren't faring well."

That right vehicle or right approach, no surprise, is something everyone is always seeking. "We're constantly turning over rocks," claims Fairwest VP/GM Jim West. The bad services in his opinion are the ones who are "copiers just to cpy, whether they know anything about it." TM, however, has no hesitation to be a follower. "If a particular sound takes off, either



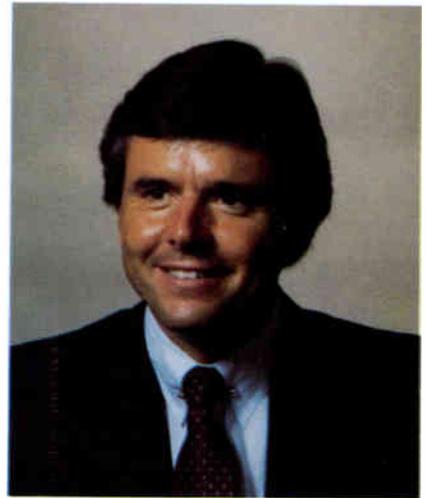
*Westwood One President
Norm Pattiz*

on a live basis or live-assist or automated," Shaughnessy counters, "there's always room for two or three or four more to enter into that field."

Marty Rubenstein expects to

find the right vehicle by covering every base, "all the popular formats. Our attitude is that it doesn't matter what the format is; if a station can't do something better itself, then we'll try to step in and help it" (with Mutual's satellite multicasting capabilities).

Ellyn Ambrose, VP/GM of the Source, details how that net is "constantly changing" and points with pride to their use of affiliate feedback in searching for the right features to offer. "That's why," she claims, "we're number one in seventeen demographics."



*TM Companies President
Pat Shaughnessy*

Dick Penn, VP/GM of the NBC Radio Network, shares the affiliate-needs orientation of his Source counterpart. "Too often," he cautions, "people sit in a room this side of the Hudson River and say 'Wouldn't it be neat if—' and create a project and then think the stations are dumb if they don't use it. We on the other hand are saying to the radio stations 'What do you need to serve your audiences?'"

What some thought would serve audiences was to put twenty-four-hour-a-day programming on a satellite. Much like the full-day tape syndication services, but live and instantly delivered on the bird. From our studio to your dish. Best known of the bunch, and not just for their generic name, is the Satellite Music Network. SMN President Ivan Braiker calls it "turnkey radio station. All you need is your sales department and a production

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 200 affiliates whose fortunes continue to rise.

W "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, call collect 214/343-9205) and we'll be glad to discuss our programming in detail.

Or, call for a list of our affiliates and discuss it with them. Find out for yourself why it's satellite's critics who aren't being quoted much these days.

Meet with Success.

Your Future's Looking Up.

Satellite
Music
Network

11325 Pegasus, Suite E-241, Dallas, Texas 75238
1-800-527-4892

SPECIAL REPORT

guy." For a thousand bucks a month, a tiny-town owner can have wall-to-wall programming – in three flavors: adult contemporary, country, and now new middle of the road – and not have to worry about bad record service and worse program direction of the worst air talent he would otherwise have.

Bonneville's beautiful music actually was the first. They debuted only days ahead of the rest of SMN, of which they were then a part; now they are apart.

Transtar jumped in with a 24-hour adult contemporary format a few months later, soon followed by ABC with their multi-daypart Talkradio. Other regular but not all-day offerings have come from the likes of NBC's Talknet, AP's Music Country Network, RKO's Radio Shows, the Global Satellite Network, and what seems like it could soon become a cast of thousands from Mutual.

The number of entries may support those who see satellite programming as the coming thing. Whether it is, however, is an argument which may last until one of two extremes happens: either



Transtar President Dwight Case

until the last station in America becomes satellite-fed...or until the last satellite-delivered programming source shuts down. The battle lines are drawn.

On the latter side, only one has completely shut down – Continental. But two other much-ballyhooed start-ups never made it on



*Satellite Music Network
President Ivan Braiker*

the air. Program supplier United Stations backed out at the last minute from their country satellite service. Their Nick Verbitsky explains, "We're all geared up to do it. The studios are in place. The mechanics are done. When it becomes a viable business, we will be ready to seize the opportunity." What held them back was the lack of major-market affiliates. "When there's an opportunity to sign up stations in (rated) markets one through 171, not 25 through or 50 through – you don't really have a network that way. It's difficult charging \$1,000 a month to stations to make ends meet; that takes very deep pockets for a long long time. The advertising potential at this point for small market clearance is non-existent on a national basis."

This sort of stopping at the starting gate, some say, can deter other entrants from even getting interested. "I really don't think there's going to be many more jumping into satellite-type situations because of the demise of ABC (Superadio) so gracefully dumping ten to twelve million dollars," suggests Drake-Chenault's Jim Kefford. "Burkhart (SMN) is doing ok; they're getting some affiliates, but they're certainly not knocking the world dead." The ABC failure – er, uh, indefinite postponement – with the admittedly very expensive Superadio seems to have been as much discussed as the ones which are in operation, particularly by those firms which have chosen to

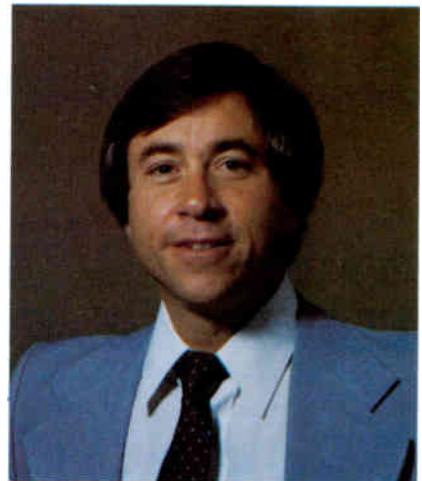
stay out of the field. ABC Radio Enterprises seems uniformly to have attracted the same sort of criticism – cockiness – as CBS did after its recent debacle in cable. Just as uniformly, no one else now seems to want to move in the same direction.

The most frequently mentioned advantage of satellite transmission seems to be the technical quality which is vastly improved over "land lines," the telephone-company lines which have traditionally connected network centers and their affiliates. "Stereo vs. mono," says Tom Burchill, and frequency response of "15 kilohertz vs. seven-and-a-half or five or worse."

And with that signal quality comes what Transtar President Dwight Case calls "the obvious savings using satellite versus land lines, because it's ludicrously less expensive. It isn't just a little bit less; it is a bunch."

Ellyn Ambrose simply gushes in her description of hearing the voice-grade quality newscasts and Source's features in stereo.

Marty Rubenstein is equally



*Drake-Chenault President
Jim Kefford*

enchanted at the thought of "fine music live in full-fidelity stereo" in their National Symphony Orchestra broadcasts.

But even here there is no unanimity. Schulke President Larry Adams insists they won't go in the air to be on the air. He cites as many technical-quality defenses

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as one can imagine, everything from sun outages to signal-to-noise ratios. And Norm Pattiz claims that generally "listeners can't tell there's any difference" between a live satellite-delivered concert and one which Westwood One has taped "unless you tell them."

Any definitive conclusion on the programming side of the argument is just as elusive. Jim West decries the sterility of satellite-syndicated programming. "How can you make it a locally oriented product? The marvelous quality of radio is one-on-one."

But Ivan Braiker just as deftly defends the charge that his networks are, of necessity, common denominator. "It's a common denominator world. We are now a homogenized world." Braiker accepts as positive the consistency, the predictability which he claims people want from radio. He applauds the flexibility, the immediacy of "talking about today's events now," and the ability to make instantaneous music adjustments.

Jim Kefford is more interested in station-to-station variations. Variations they could not maintain with satellite-fed programming. "Every one of our winning stations is different. We meet the needs of the marketplace." Schulke services on tape, says Larry Adams, can be dayparted for the market; satellite delivery can't do that without separate feeds for each time zone. Other adjustments, accomplished in automation by random access, are unthinkable on the bird. This is, he points out, "a very sensitive format."

But because of the "long shelf life" of syndicated tape, as competitor Jeff Mathieu points out, "You have to play pretty bland music to make sure it's not going to burn out", not a problem for their satellite delivery of carted songs. Even with that shortcoming in the past, he says, beautiful music – or "easy listening," as its supporters now seem to prefer – is the only "proven syndicable format." The country and contemporary "failures to date" of United Stations and ABC's Superadio are

explained by there being "no track record on being able to syndicate those formats on a full-time basis in all market sizes nationally." Easy listening, he says, has precisely that track record.

Radio sophistication in this field is clearly up. In the past year, as Transtar's Dwight Case sees it, "Almost every radio station guy got his Ph.D. in satellite-delivered product." And yet, even among satellite-delivery syndicators, there is a sense of a business not yet living up to its potential.

The Global Satellite Network beams in "Rockline," an audience-participation music-and-interview program, and plans to start another in 1983. They were a pioneer in the area, and yet GSN partner Howard Gillman chides, "Unfortunately a lot of people got all excited about satellite transmission, but all they were using it for was to distribute the same programming they were distributing before. They weren't doing anything unique or creative with it. I think these people should sit down and rethink what they're doing and try to come up with what satellite is all about and make use of its immediacy as opposed to just another distribution vehicle." Up in the air, perhaps, but not yet reaching for the sky.

Dick Penn adds, "I never accepted the term 'a satellite network'; that implies there's something special that happens with satellites. Satellites are just a new delivery system, only like a new telephone line that's more flexible."

Jeff Mathieu echoes, "It's the difference between sending the mail by truck and sending it by airplane; it's the same mail." Marty Rubenstein admits, "The technology is leading us, rather than vice versa." He defends this situation because, he feels, anybody not into satellite with both feet, as Mutual is, is "not in this decade, not in this century. This is obviously the way; the technology is such, the economics is such."

But Pat Shaughnessy is not so high on being in the sky. As he is fond of saying, "Necessity is the mother of invention, but the invention is not the mother of neces-

sity. I think that's what has happened in some of these cases. These guys have said, 'We've got a satellite; we gotta go this way.'"

Burchill is bullish on the bird. He has RKO giving away expensive dishes just to lock in their users. After all, he feels, "the whole industry will be there eventually. When we were new in the business, starting from scratch, it was easy for us to adapt to new technology. We didn't have to undo an old technology." Mutual had also put in and paid for several hundred ground stations in the past couple years. Rubenstein figures, "Why the heck should the stations now foot the bill for distribution? The networks have been paying for it all along."

But most others, on or off the record, dismiss the RKO and Mutual moves as they won't do. And every traditional "line network" – and several others – has moved, or is moving, to satellite-delivery. Some quite reluctantly, some almost religious in their zeal.

Specific to the 24-hour formatic networks on satellite, however, Transtar's Dwight Case observes, "Where it looked at the beginning as if there was going to be a great run on this, nobody really came up and stepped into the batter's box except Turner (Ted Turner CNN2 24-hour news service), ourselves, ABC, and SMN. Isn't it interesting that only one of the four is a (line) network operator? The rest of us are radio people."

In the end, Y & R's Baldwin may be right. "There's not the economics for as many networks as they're all projecting."

However cautiously, the plans for 1983 expansion seem to be progressing right on schedule in most places. New features, new shows, even new networks. And if the economy stays down as it has been, they're not all going to work.

But if the recent turnaround in network sales is any indication, more than just satellite watchers could be looking up. And maybe – just maybe – if there's a recovery in our future, there could be a lot more money to be made on the radio. And that's not just for the birds!

HOW TO SELL WITH REACH AND FREQUENCY

Stations can no longer rely just on Arbitron ratings as a successful selling device.

By Mariann DeLuca

Much has been written in trade publications recently concerning buying beyond the numbers, and the limitations of cost per point as the sole buying criteria for radio. The element missing from most criticism of current buying practices is the suggestion of a plausible alternative that is practical – given the constraints that (like it or not) most buyers are under.

The problem with buying on ratings alone: they cannot tell the story for radio, as they can for television. A television program starts at a given time and ends at a given time – people watch programs, not stations. A rating point in a television program is fairly valid as an estimate, as most people watch a program in its entirety. Radio listening, however, is quite different.

The dayparts defined by rating services are arbitrary. People turn their radios on and off at their convenience. Therefore a rating in morning drive is not an expression of how many people are listening to a station from 6-10 am, but a composite of many different times during a week that the stations' listeners turn the station on and off during the 6-10 am time period!

What is the solution? Qualitative data can be useful – but it has its limitations. The information it provides is generally not available in small and medium markets, and it is not as current as the most recent rating book in many cases.

We need a set of criteria that takes more than cost per point into account, utilizes research every-

Mariann DeLuca is vice-president of research for Torbet Radio.



DeLuca: "Adding reach and frequency goals to radio buys does not revolutionize the way the medium is sold or bought, but it adds depth to the process."

one has at their disposal (buyers and reps alike) and is practical given the time limitations of most buyers!

It is nice to speak in platitudes about selling beyond the numbers, but the simple truth is that we do not even sell all of the numbers in our beloved Arbitron books.

How often does an avail request come down with reach and frequency guidelines? They are far less arbitrary than GRP's, because they take an entire radio schedule

into account – including factors like overall cume of a complete radio buy, and duplication within the schedule!

Chart "A" illustrates this point in a commonly requested demo (adults 25-54 in Chicago).

Chart "B," a better buy increases reach with an acceptable sacrifice in frequency but delivers virtually the same amount of GRP's at a lower cost.

Each market is different and no radio station exists in a vacuum. Reach and frequency guidelines in conjunction with GRP goals, would add dimension to any buy, and could be handed down from the planner. Reps should, rather than simply slug it out over cost per points, put their computers to work, and submit the best schedule they can develop, not just the least expensive!

Adding reach and frequency goals to radio buys does not revolutionize the way the medium is sold or bought, but it adds depth to the process. Any buyer who considers reach and frequency (as a result of agency policy) will realize that a GRP in radio is quite different from a GRP in television! That realization would signal a refreshing change for our industry and its clients!

A			Sp '82 Arbitron	TOTAL	TOTAL	TOTAL NET	%	AVG
SCHEDULE			STATIONS	SPOTS	GRP'S	REACH (00)	REACH	FREQ
MON-FRI.	6-10am	3X	WGN-AM					
	10am-3pm	3X	WBBM-AM					
	3-7pm	3X	WAIT/WLOO	252	268	15407	49.71	5.39
SAT	10am-3pm	1X	WLS-A/F					
SAT	3-7pm	1X						

B			Sp '82 Arbitron	TOTAL	TOTAL	TOTAL NET	%	AVG
SCHEDULE			STATIONS	SPOTS	GRP'S	REACH (00)	REACH	FREQ
MON-FRI.	6-10am	2X	WCLR-FM					
	10am-3pm	2X	WVON/WGCI					
	3-7pm	2X	WLS-A/F	248	273	17322	55.89	4.89
SAT	10am-3pm	1X	WGN					
SAT	3-7pm	1X	WJEZ/WJJD					

HOW TO CONDUCT EFFECTIVE SALES MEETINGS

Follow these ideas for sales meetings and watch as your salespeople become more productive.

By Miles David

The only thing more universal than sales meetings is the desire to make them more effective. Sales meetings give you communication and contact with your staff. They motivate, instruct, inform. Handled properly they get your salespeople working together positively. Here are some important ideas for meetings.

- **Vital—You Run The Meeting:** It's okay to let salespeople talk, but remember you're in control. Start meetings promptly. They should last an hour at the most with salespeople out on the street by 9 am to take advantage of what many managers feel is prime selling time.

- **Bring In Customers as Sales Trainers:** Many managers invite retailers, manufacturers' reps, or advertising executives to speak. Outside experts tell salespeople what they need to be sold, and how their business works. And there's a bonus: It's a stroke for the customer who likes to be recognized as an expert in business.

- **Stress Role Playing:** Use customers in actuality role-play situations with your salespeople making sales calls. Have salespeople alternate in playing the customer's role. Managers stress role playing. Reason: "Short of going on an actual call, it's the only way to find out how a salesperson handles selling situations," one manager explained. But don't just throw the situation at the salespeople. You want them to learn, improve their selling, not be embarrassed in front of their peers. Suggestion:

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



David: "The only thing more universal than sales meetings is the desire to make them more effective."

Give salespeople an advance assignment and time to prepare.

- **Use Meetings as Source of Market Information:** Use part of the meeting for a controlled forum on what's happening. One manager asks: "What's going on in the market I don't know about?" The responses include competitive rates, store openings, business conditions, new moves by the competition including newspapers, etc. This technique taps what salespeople learn everyday on the street.

- **Hold Meetings Away from the Office:** Occasionally hold a meeting out of the office. Have a breakfast meeting at a restaurant or at a hotel suite. One manager runs this neutral ground meeting at the home of a different salesperson every month. Reason: The tactic gets you all away from phones, routine, etc. You can cram a lot of uninterrupted work in a relatively short time. Also a change of scene stimulates ideas and opens salespeople up.

- **Make Rewards Tangible:** If you offer sales incentives, show them. If it's a vacation trip, post a brochure. Display the merchandise you're giving away. If it's cash, consider putting it on display. "We offer \$2,000 in prizes every quarter. We take the cash out of the bank, bring it to the meeting in a briefcase, and spread it on a table during the meeting. And we pay bonuses on the spot at the meeting," one station manager said.

- **Meetings Must Be Planned:** There should be at least one subject that's new at every meeting. Among topics covered by one manager at a recent series of weekly meetings: positioning the station in the market; how to help a client plan a media budget; understanding waste circulation of audited newspapers.

- **Meetings Must Be Uplift:** It seems obvious, but managers criticize negative meetings. Don't put people down. Praise good performances, keep salespeople up. Keep criticism private.

In our survey we discovered a few managers who hold frequent meetings during the week. Typical reason: "Daily personal contact is essential, particularly with our sales staff, which is young and relatively inexperienced."

We also found a manager who didn't believe in more than a couple of meetings a year. "It's far more important to have your people out on the street selling. Meetings cut into selling time."

Managers generally fall between these two extremes. But no matter how often you schedule meetings, make sure they start on time, and conclude on a positive note that sends your salespeople out enthusiastic and energized.

MEETING DATES

MEETING DATES

NOVEMBER

November 2-5—UNDA-USA national association for Catholic broadcasters and those in allied fields. Palmer House, Chicago.

November 3—RADIO ADVERTISING BUREAU. Sales Clinic, Marriott Hotel, New Orleans.

November 4—RADIO BROADCASTERS OF CHICAGO/RADIO ADVERTISING BUREAU. Midwest radio workshop. Marriott Hotel, Chicago.

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

November 5-7—NATIONAL BROADCASTING SOCIETY, Alpha Epsilon Rho. Southern Illinois University chapter, Mid-East regional convention. SIU Student Center, Carbondale, IL.

November 7-10—NATIONAL ASSOCIATION OF BROADCASTERS. Executive seminar. Scheduled to examine new technology from a marketing perspective. Williamsburg Inn, Williamsburg, VA.

November 8-10—NATIONAL ASSOCIATION OF BROADCASTERS. Radio management training seminar. Airport Hilton Inn West, Oklahoma City.

November 8-12—ABC RADIO NETWORKS annual advisory boards meetings. Sheraton Plaza, Palm Springs, CA.

November 9-14—NATIONAL FEDERATION OF COMMUNITY BROADCASTERS. Second conference on "Minority Programming in Public Radio." Four Seasons Hotel, Albuquerque, NM.

November 10—OHIO ASSOCIATION OF BROADCASTERS. New technology seminar. Stouffer's North, Columbus, OH.

November 10-11—ARBITRON RADIO workshop. Grand Hyatt, New York City.

November 10-12—OREGON ASSOCIATION OF BROADCASTERS convention. Jantzen Beach Red Lion, Portland, OR.

November 12-14—LOYOLA RADIO CONFERENCE. 13th annual convention. Conrad Hilton Hotel, Chicago.

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

November 23—INTERNATIONAL RADIO AND TV SOCIETY. Newsmaker luncheon. Speaker: Dan Rather, CBS. Waldorf-Astoria, New York City.

DECEMBER

December 2-5—CALIFORNIA CHICANO NEW MEDIA ASSOCIATION. National Hispanic media conference. Town and Country Hotel, San Diego.

December 6-9—ARBITRON RADIO ADVISORY COUNCIL. Meeting, Sheraton Plaza, Palm Springs, CA.

JANUARY 1983

January 29-February 1—RADIO ADVERTISING BUREAU. Annual convention. Amfac Hotel, Dallas-Ft. Worth (airport).

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.

AUGUST 1983

August 28-31—NATIONAL ASSOCIATION OF BROADCASTERS. Radio programming conference. Amfac Hotel, Dallas.

NAB—MEETING DATES

ATLANTA, March 18-21, 1984
LAS VEGAS, April 14-17, 1985
KANSAS CITY, April 13-16, 1986
ATLANTA, April 5-8, 1987
LAS VEGAS, April 10-13, 1988

AMERICAN WOMEN IN RADIO & TV

NEW YORK, May 7-11, 1985
DALLAS, May 27-31, 1986

STATION SALES

PROPOSED

Omaha, NE, WOW-AM. Price: \$2 million. Sold by Meredith Broadcasting to Wichita-based Great Empire Broadcasting.

Kansas City, MO, KCMO/KCEZ. Price: \$9.5 million. Sold by Meredith Broadcasting to Fairbanks Broadcasting Co., Inc.

Ft. Worth, KXOL; San Antonio, KBUC-A/F; Corpus Christi, KRYS/KBCB; Belton, TX, KTON-A/F. Price: \$9.2 million. Sold by Sigmor to Tetco Inc.

Wichita, KS, KGCS-FM. Price: \$750,000. Sold by Swanson Broadcasting, Inc. to Misco. Also sells KWKN-AM to Sampson Communications.

Salt Lake City, UT, KCPX; Wheeling, WV, WWVA/WCPI. Price: \$20 million. Sold by Columbia Pictures Communications, Radio Group to New York Subways Advertising Company.

Chicago, IL, WMET-FM. Price: \$9.5 million. Sold by Metromedia Radio to Doubleday Broadcasting Company, Inc.

APPROVED

Cincinnati, OH, WCIN. Price: \$2.25 million. Sold by BENI of Ohio, Inc. (subsidiary of Philadelphia-based Broadcast Enterprises National Inc.) to KLM Communications, Inc.

Jacksonville, FL, WJOV. Price: \$600,000. Sold by Gulf United (Florida-based) to Rowland Broadcasting Inc. also owner of WQIK, Jacksonville and WIZY-A/F, Gordon, GA.

Watertown, WI, WTTN-A/F. Price: \$650,000. Sold by Watertown Radio Inc. to Select Communications.

Charleston, SC, WGCA. Price: \$500,000. Sold by Charleston Sports Enterprises, Inc. to O'Grady Communications Inc.

Elberton, GA, WSGC/WWRK. Price: \$505,000 (combo). Sold by Elberton Broadcasting Inc. to WWNS/WMCD, Statesboro, GA owner Radio Elberton Inc.

Peekskill, NY, WLNA/WHUD. Price: \$4.2 million. Sold by Highland Broadcasting Corp to former VP of General Communicorp (New Haven, CT) Gary B. Pease.

FACILITY CHANGES

EXISTING STATIONS

AM Applications

Tendered

Greensboro, NC, WCOG—Seeks CP to increase night power to 5kw and make changes in antenna system.

Approved

Petersburg, AK, KRSA—License to cover for new AM station.

Rochester, NY, WWWG—DM of antenna accepted.

Waterbury, VT, WDEV—DM of antenna accepted.

Birmingham, AL, WCRT—VOL assignment of license and CP from Magic City Communications Corp. to KSJ, Inc.

Louisville, KY, WLOU—VOL assignment of license and CP from Summers Broadcasting, Inc. to Johnson Communications, Inc.

Dimondale, MI, WDTB—MP CP for extension of time to 9/30/82.

Mt. Airy, NC, WSYD—VOL TC from Erastus F. Poore to Reidsville Printing Co., Inc.

Middletown, NY, WALL—MP for extension of time to 3/29/82.

Dayton, OH, WONE—CP to modify nighttime standard radiation pattern.

Hot Springs, VA, WWES—MP for extension of time to 12/31/82.

Two Rivers, WI, WRTR—MP for extension to undetermined time period.

Atlanta, GA, WSB—Request to change name of licensee to Cox Communications, Inc.

Lemoore, CA, KQIQ—VOL TC from Brian Fernee, Anthony Naish and Roger Riddell to RNF Holdings, Inc.

Miami Springs, FL, WCMQ—Modification of CP to change TL to 1.1 miles E. of NW 107th Ave., 0.7 miles S. of NW 122nd St., Medley, FL and increase height of tower.

Glendive, MT, KGLE—CP to make changes in antenna system. Decrease tower height.

Quebradillas, PR, WJYT—Modification of CP to change TL to Road 446, KM5-H5, Barrio-Llanadas, PR.

Clintonville, WI, WRJQ—CP for extension of time to 3/30/83.

Madera, CA, KHOT—VOL TC of permittee corp. from Brian Fernee, Anthony Naish and Roger Riddell to RNF Holdings, Inc.

San Antonio, TX, KBUC—VOL AL from Turner Broadcasting Corp. to Tetco, Inc.

Belton, TX, KTON—VOL AL from Belton Broadcasters, Inc. to Tetco, Inc.

Ft. Worth, TX, KXOL—VOL AL from Metro Broadcasting Corp. to Tetco, Inc.

Corpus Christi, TX, KRYS—VOL AL from Big C Broadcasting Corp. to Tetco, Inc.

Platteville, WI, WSWW—VOL TC from Robert J. Bodden to Edward A. Kramer.

Williams, AZ, KBWA—MP for extension of time to 12/31/82.

Leavenworth, KS, KCLO—VOL AL from KCLO, Inc. to Wodlinger Broadcasting Company.

Aitkin, MN, KKIN—DM of antenna power accepted.

Wallace, NC, WLSE—DM of antenna power accepted.

Muskogee, OK, KBIX—DM of antenna power accepted.

Chester, PA, WVCH—DM of antenna power accepted.

Kennewick, WA, KOTY—DM of antenna power accepted.

Shreveport, LA, KRMD—Request waiver of section 7391201 (B) (2) of the rules to identify as Shreveport-Bossier City, LA.

Waynesboro, TN, WNBG—License to cover for changes.

Rivertown, WY, KVOW—License to cover for changes.

EXISTING STATIONS

FM Applications

Tendered

Spokane, WA, KEZE-FM—Seeks CP to change TL: 3 miles SE of Spokane on Krell Hill, Spokane. Change ERP: 100kw, HAAT: 1910 feet. Change type transmitter and make changes in antenna system.

Alamogordo, NM, KKEE—Seeks CP to change TL: Long Ridge Electronic Site, NM. Change ERP: 0.1kw, HAAT: 1642 feet and make changes in antenna system.

Approved

Bristol, TN, WXBQ-FM—Waiver ac-

cepted (section 73.1201 (B) (2) of rules to identify Bristol-Kingsport-Johnson City, TN).

Dearborn, MI, WHFR—MP for extension to undetermined time period.

Stamps, AR, KMSL—VOL TC of permittee corp. from D.O. Talbort, Joseph P. and Elizabeth Gail Robillard to Joseph P. Robillard, Elizabeth Gail Robillard, et. al.

East Moline, IL, WZZC—VOL AL from BJM Broadcasting, Inc. to Mississippi Valley Broadcasters, Inc.

Birmingham, AL, WQEZ—VOL AL from Magic City Communications Corp. to Capitol-Birmingham, Inc.

Ozark, AL, WOAB—License to cover for changes.

Atlanta, GA, WSB-FM—Request to change name of licensee from Cox Broadcasting Corp. to Cox Communications, Inc.

Aitkin, MN, KEZZ—License to cover for changes. SL/RC: hwy. 169 N. Aitkin, MN. TL: hwy. 30, 0.45 miles west of hwy. 32, Rabbit Lake Township, MN.

Siloam Springs, AR, KMCK-FM—VOL AL from John Brown Broadcasting Inc. to Apple Broadcasting, Inc.

Santa Ana, CA, KWIZ-FM—CP to make change in antenna system, increase ERP to: 2.85kw, decrease HAAT: 199.5 feet and change TPO.

Madera, CA, KUUL—VOL TC of permittee corp. from Brian Fernee, Anthony Naish and Roger Riddell to RNF Holdings, Inc.

Lemoore, CA, KQYZ—VOL TC of permittee corp. from Brian Fernee, Anthony Naish and Roger Riddell to RNF Holdings, Inc.

Kellogg, ID, KCJF—CP to replace expired permit.

Topeka, KS, KMAJ—CP to make changes in antenna system.

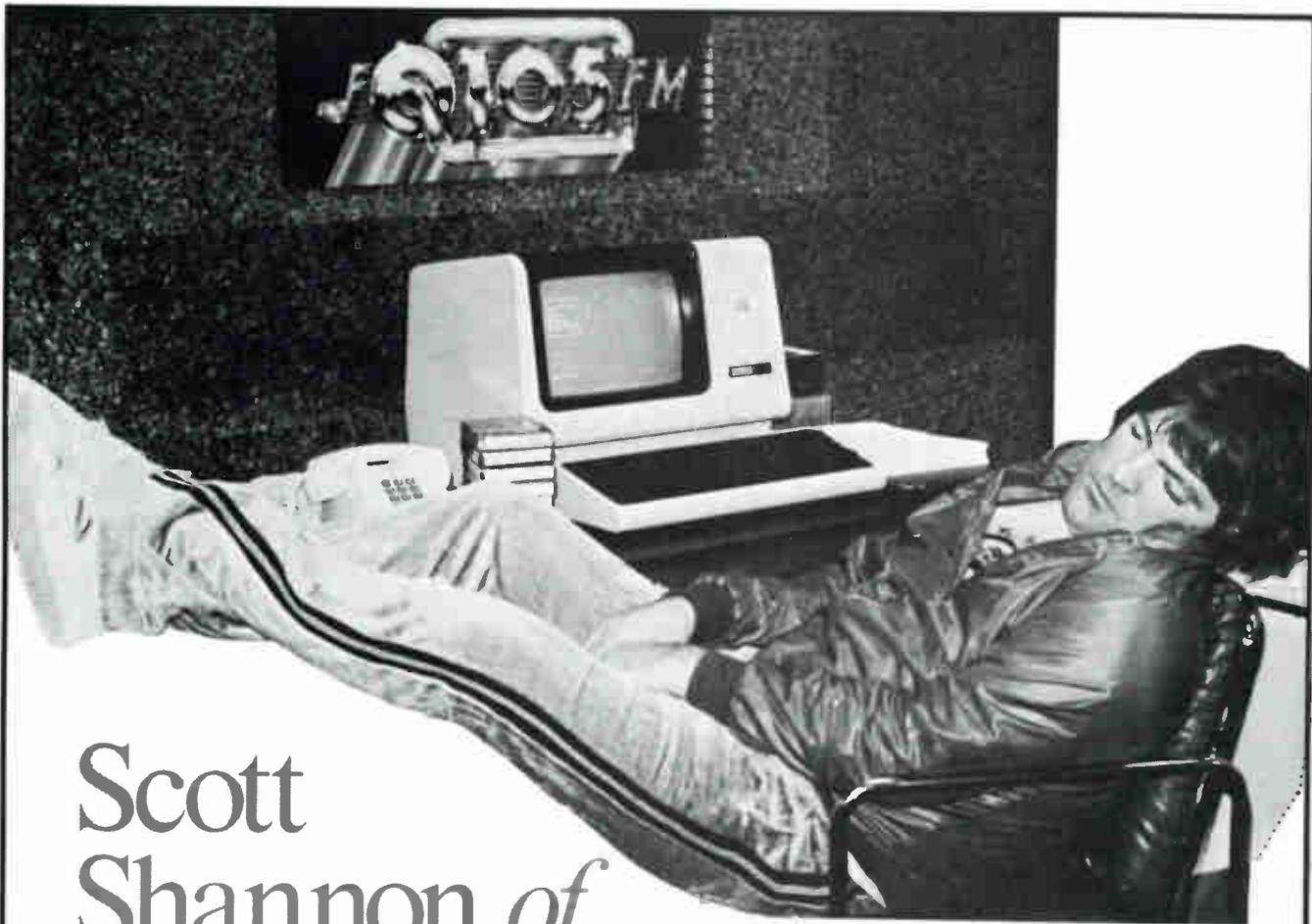
Big Rapids, MI, WAAQ—Modification of CP to correct geographical coordinates to read: 43 40' 50" 85 35' 15".

Creswell, OR, KRNN—VOL TC of permittee corp. from Brian Fernee, Anthony Naish and Roger Riddell to RNF Holdings, Inc.

Houston, TX, KRBE—MP for extension of time to 4/7/83.

Bremerton, WA, KWVA—MP for extension to undetermined time period.

Keyser, WV, WQZK-FM—CP to increase ERP to: 15kw, increase HAAT: 801 feet and change TPO.



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Leavenworth, KS, KTRO—VOL AL from KCLO, Inc. to Wodlinger Broadcasting Company.

Lebanon, TN, WYHY—VOL AL from Mooney Broadcasting Corp to Hendersonville Broadcasting Corp.

Memphis, TX, KLSR-FM—Request for subsidiary communications authorization on subcarrier frequency of 67 KHz.

San Antonio, TX, KBUC-FM—VOL assignment of license and CP from Turner Broadcasting Corp. to Tetco, Inc.

Belton, TX, KTON-FM—VOL AL from Belton Broadcasters, Inc. to Tetco, Inc.

Corpus Christi, TX, KBCB—VOL assignment of CP from Big C Broadcasting Corp. to Tetco, Inc.

Milwaukee, WI, WLUM—CP to decrease ERP: 2.02kw, increase HAAT: 325 feet and change TPO.

Shreveport, LA, KRMD-FM—Request waiver of section 73.1201 (B) (2) of the rules to identify as Shreveport-Bossier City, LA.

Patchogue, NY, WALK-FM—License to cover for changes.

Riverhead, NY, WRCN-FM—Modification of license to install new transmission system.

Richland, WA, KHWK—License to cover for changes.

Kingston, RI, WRIU—License to cover for changes.

Gainesville, GA, RADIO ATHENS, INC.—VOL AL from Radio Athens, Inc. to Trefoil Broadcasting Co., Inc.

Metropolis, IL, WRIK—Modification of CP.

Aurora, IL, WKKD-FM—MP for extension to undetermined time period.

Platteville, WI, WSWW—VOL TC from Robert J. Bodden to Edward A. Kramer.

NEW STATIONS

FM Applications

Tendered

Hays, KS, WESTERN KANSAS BROADCASTERS—Seeks CP for new FM on 99.5 MHz, #258, ERP: 100kw, HAAT: 760 feet, TL: 4.3 miles NW of Downtown Hays. SL/RC: to be determined.

Phillipsburg, KS, NORTHWEST ENTERPRISES, INC.—Seeks CP for new

FM on 92.5 MHz, #223, ERP: 100kw, HAAT: 511 feet. TL: 9 miles on US 183, Phillipsburg. SL/RC: to be determined.

Allen, KY, FLOYD COUNTY BROADCASTING—Seeks CP for new FM on 100.1 MHz, #261A, ERP: .78kw, HAAT: 560 feet. TL: S. of Allen off of Hwy. 80, Allen. SL/RC: to be determined.

Middletown, MD, BARBARA D. MARMET—Seeks CP for new FM on 103.1 MHz, #276A, ERP: 3.0kw, HAAT: 300 feet. TL: off Holter Rd., 1/2 mile S. of Deer Springs Rd. junction and Holter Rd., Middletown.

Middletown, MD, PORT ROYAL BROADCASTING, INC.—Seeks CP for new FM on 103.1 MHz, #276, ERP: 1.3kw, HAAT: 429 feet, TL: 0.23 miles NW of joint intersection of Clifton Rd. and Poole Land Rd., 0.85 miles S. of Braddock Heights.

Cadillac, MI, MIGHTY-MAC BROADCASTING COMPANY—Seeks CP for new FM on 107.1 MHz, #296A, ERP: 3.0kw, HAAT: 300 feet. TL: approximately 5 miles S. of Cadillac near US 131, Cadillac. SL/RC: to be determined.

Missoula, MT, B.J. RUNKLE—Seeks CP for new FM on 102.5 MHz, #273C, ERP: 43kw, HAAT: 2554 feet. TL: Big Sky Mountain, 11 miles N. of Missoula. SL/RC: to be determined.

Billings, MT, B.J. RUNKLE—Seeks CP for new FM on 103.7 MHz, #279C, ERP: 41kw, HAAT: 367 feet. TL: Site of KIDX-FM on Coburn Hill, 2.6 miles ESE of Billings. SL/RC: to be determined.

Missoula, MT, KGVO BROADCASTERS, INC.—Seeks CP for new FM on 102.5 MHz, #273, ERP: 100kw, HAAT: 226 feet. TL: 1.25 miles N. & 1.6 miles W. of Lolo, MT. SL/RC: to be determined.

Billings, MT, STROMQUIST BROADCASTING SERVICES, INC.—Seeks CP for new FM on 103.7 MHz, #279C, ERP: 100kw, HAAT: 681 feet, TL: approximately 1.6 miles NNW of Hesper, Mt. SL/RC: to be determined.

Billings, MT, BENNY BEE—Seeks CP for new FM on 103.5 MHz, #279, ERP: 100kw, HAAT: 489 feet, TL: Coburn Rd., 2 miles E. of Billings, South Yellowstone. SL/RC: to be determined.

Kermit TX, HISPANIC BROADCASTING CO., INC.—Seeks CP for new FM on 106.3 MHz, #292A, ERP: 3.0kw, HAAT: 300 feet. TL: 3.0 miles NE of Wink on Hwy. 1232, Wink, TX.



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SL/RC: to be determined.

Edinburg, VA, ALL KOUNTRY MUSIC BROADCASTERS—Seeks CP for new FM on 95.9 MHz, #240, ERP: 3kw, HAAT: 29 feet, TL: 2.5 miles E. of hwy. 81, 3.5 miles NE of community. SL/RC: to be determined.

Kingswood, WV, BUCKWHEAT BROADCASTING CO.—Seeks CP for new FM on 96.7 MHz, #244, ERP: .305kw, HAAT: 798 feet, TL: S. of Rt. 7, Briery Mtns., WV. SL/RC: to be determined.

Sinnston, WV, GILCOM CORP. OF WV—Seeks CP for new FM on 94.3 MHz, #232A, ERP: 1.41kw, HAAT: 427 feet, TL: 3.5 miles WNW of Fairmont P.O. & 1.3 miles N. of Rt. 19, near Fairmont, WV. SL/RC: to be determined.

Billings, MT, ARNLUD BROADCASTING—Seeks CP for new FM on 103.7 MHz, #279, ERP: 100kw, HAAT: 534 feet, TL: 2.7 miles E. of community. SL/RC: to be determined.

Amarillo, TX, HORIZON BROADCASTING INC.—Seeks CP for new FM on 96.9 MHz, #245, ERP: 100kw, HAAT: 679.6 feet, TL: 2.8 miles N. of city limits at the intersection of Broadway & Cherry Ave., Amarillo. SL/RC: to be determined.

Cuero, TX, CUERO COMMUNICATIONS CO.—Seeks CP for new FM on 97.7 MHz, #249, ERP: 3.0kw, HAAT: 300 feet, TL: hwy. 87 S., Cuero. SL/RC: to be determined.

Woodstock, VA WOODSTOCK BROADCASTING, INC.—Seeks CP for new FM on 95.9 MHz, #240, ERP: 3kw, HAAT: 46 feet, TL: N. of Chapman Dam, SE of Woodstock. SL/RC: to be determined.

Riverton, WY, WIND RIVER COMMUNICATIONS, INC.—Seeks CP for new FM on 93.1 MHz, #226, ERP: 100kw, HAAT: 1731 feet, TL: Boysen Peak, 31 miles NNE of Riverton. SL/RC: to be determined.

Billings, MT, MESA BROADCASTING ASSOCIATES, LTD.—Seeks CP to change frequency to 103.7 MHz, #279, ERP: 98kw, HAAT: 632 feet, TL: on Sacrifice Cliff, 4.6 kilometers SE of community. Main P.O., SL/RC: to be determined.

Las Vegas, NV, TERRELL BROADCASTING CO.—Seeks CP for new FM on 103.3 MHz, #277C, ERP: 100kw, HAAT: 1250 feet, TL: 1.5 miles SW of Henderson, NV. SL/RC: to be determined.

Uvalde, TX, SINGING FOR JESUS MINISTRY—Seeks CP for new FM on 102.3 MHz, #272A, ERP: 3.0kw, HAAT: 135 feet, TL: state hwy. 65, 1.1 miles SSE of Courthouse, Crystal City, TX. SL/RC: to be determined.

Crystal City, TX, ACELGA BROADCASTING CO.—Seeks CP for new FM on 94.3 MHz, #232A, ERP: 3.0kw, HAAT: 135 feet, TL: state hwy. 65, 1.1 miles SSE of Courthouse. SL/RC: to be determined.

Tomahawk, WI, R.A. JONES, P.A. KRANZ & J. SMITH—Seeks CP for new FM on 92.7 MHz, #224A, ERP: 3.0kw, HAAT: 262 feet, TL: 81 Mohawk Dr., Tomahawk, WI. SL/RC: to be determined.

Kingwood, WV, PRESTON COMMUNICATIONS, INC.—Seeks CP for new FM on 96.7 MHz, #244, ERP: 0.80kw, HAAT: 530 feet, TL: 3.7 miles SW of Kingwood on state Rd. 23, near community. SL/RC: to be determined.

Ortonville, MN, C.G.N. CORPORATION—Seeks CP for new FM on 101.5 MHz, #268, ERP: 97.6 MHz, HAAT: 1001 feet, TL: .08 miles E. of Rt. 81, 4.6 miles N. of town of Summit, SD. SL/RC: to be determined.

Hot Springs, AR, WERNREICH COMMUNITY BROADCASTING, INC.—Seeks CP to change TL: Trap Mountain, near Lake Hamilton. Change ERP: 100kw, HAAT: 870 feet and make changes in antenna system.

Ellijay, GA, LEE BROADCASTING CO., INC.—Seeks CP for new FM on 93.7 MHz, #228A, ERP: 3.0kw, HAAT: 300 feet, TL: 2.5 miles W. on Roberts Ridge Rd., Ellijay. SL/RC: to be determined.

Gainesville, GA, RADIO ATHENS, INC.—Seeks CP to change TL: 3.5 miles SW of Chestnut Mountain. Change ERP: 96.9kw, HAAT: 1889 feet and make changes in antenna system.

AM ACTIONS

Childersburg, AL, COOSA VALLEY BROADCASTING SERVICE, INC. (1140 KHz). Application dismissed to AM broadcast station CP for new AM on 1140 KHz, 500w, day, TL: 0.5 miles S. of State Rt. 76, Childersburg.

Corrales, NM, KXAK (1310 KHz). Application granted to AM broadcast station CP to change hours of operation to UNL by adding night service with 500w. Increase day power to 5kw, install DA-N, change TL: Rawnchitos Rd., E. of Edith Blvd., SL&RC: to be de-

termined, make changes in antenna system.

Lompac, CA, SUNSHINE WIRELESS COMPANY OF CA (1410 KHz). Application dismissed to AM broadcast station VOL TC from Eric T. Esbensen to Richard Berlanti.

Caldwell, ID, KCID (1490 KHz). Application granted direct measurement of antenna power for AM broadcast station.

Akron, OH, WAKR (1590 KHz). Application granted DM of antenna power for AM broadcast station.

Aiken, SC, WAKN (990 KHz). Application granted DM of antenna power for AM broadcast station.

Falfurrias, TX, KPSO (1260 KHz). Application granted DM of antenna power for AM broadcast station.

Eastland, TX, KERC (1590 KHz). Application dismissed to AM broadcast station VOL AL from Carnette Broadcasting, Inc. to Marverick Broadcasting, Inc.

Ephrata, WA, KTRQ (810 KHz). Application granted to AM broadcast station VOL assignment of CP from Read Broadcasting of Ephrata, Inc. to TRMR, Inc.

Tamahawk, WI, WJJQ (810 KHz). Application granted DM of antenna power for AM broadcast station.

Jacksonville, FL, WVOJ (1320 KHz). Application granted to AM broadcast station VOL AL from WVOJ, Inc. to Rowland Broadcasting Company, Inc.

Winston-Salem, NC, WTOB (1380 KHz). Application granted to AM broadcast station VOL AL from 1490, Inc. to Southway, Inc.

Charlestown, WV, WXVA (1550 KHz). Application granted to AM broadcast station VOL AL from WXVA Broadcasting Corp. to Heritage Broadcasting Company, Ltd.

Crestview, FL, WCNU (1010 KHz). Application granted to AM broadcast station VOL TC from Sam F. Townsend to Jerry W. Milligan, Sr.

Atlanta, GA, WSB (750 KHz). Application granted license or modification for AM broadcast station.

Wilmington, DE, WDEL (1150 KHz). Application dismissed to AM broadcast station invol. TC from Caroline S. Nunan & Donald H. Nikolaus, trustees under article fourth of James H. Steinman will to Caroline S. Nunan, Donald H. Nikolaus and Beverly

FCC DATA

Steinman, trustees under article fifth of James H. Steinman.

Spanish Fork, UT, KONI (1480 KHz). Application granted to AM broadcast station VOL AL from Mountain States Broadcasting Corp. to Sace Broadcasting Corp.

New Haven, CT, WAVZ (1300 KHz). Application granted DM of antenna power for AM broadcast station.

Bay City, MI, WBCM (1440 KHz). Application denied license or modification for AM broadcast station.

Marietta, OH, WBRJ (910 KHz). Application denied license or modification for AM broadcast station.

Watertown, WI, WTTN (1580 KHz). Application granted to AM broadcast station VOL AL from Watertown Radio Inc. to Select Communications Inc.

Boca Raton, FL, WSBR (740 KHz). Application granted to AM broadcast station MP CP for extension to undetermined time period.

West Lake Hills, TX, KTXZ (1560 KHz). Application dismissed to AM broadcast station MP CP for extension to undetermined time period.

Lampasas, TX, KCYL (1450 KHz). Application granted to AM broadcast station VOL AL from Tafoya Broadcasting Co., Inc. to Drew Ballard.

Poultney, VT, WVNR (1340 KHz). Application granted to AM broadcast station VOL TC from Richard N. Ramson, Norval K. Ramson, Donald A. Prescott to John A. Colagrande and Burton K. Barlow.

Goldendale, WA, KCLICKITAT VALLEY BROADCASTING SERVICE, INC. (1400 KHz). Application granted to AM broadcast station CP for new AM on 1400 KHz, 250w, 1kw, UNL hours of operation. TL: 500 feet S. of hwy. 14, 1000 feet W. of city limits, Goldendale. SL & RC: to be determined.

Clayton, GA, WGHC (1570 KHz). Application granted to AM broadcast station VOL TC from Carroll S. Lee to Dr. Richard J. Turner.

Scottsboro, AL, WKEA (1330 KHz). Application granted license or modification for AM broadcast station. License to cover for changes.

FM ACTIONS

Safety Harbor, FL, WXCR (92.1 MHz). Application granted to FM broadcast station modification of CP to make changes in antenna system. Change

TL to 2555 Philippe Pkwy., near Safety Harbor. Change type transmitter. Change type antenna. Decrease ERP: 1.7kw, increase HAAT: 400 feet. Change TPO.

Weed, CA, KSQU (100.9 MHz). Application granted to FM broadcast station MP for extension of undetermined time period.

Denver, CO, KLIR (100.3 MHz). Application granted to FM broadcast station MP for extension to undetermined time period.

Wilmington, DE, WSTW (93.7 MHz). Application dismissed to FM broadcast station invol. TC from Caroline S. Nunan and Donald H. Nikolaus, trustees under article fourth of James H. Steinman will to Caroline S. Nunan, Donald H. Nikolaus and Beverly Steinman, trustees under article fifth of James H. Steinman will.

Marco, FL, WEIB (101.1 MHz). Application granted to FM broadcast station.

Gainesville, GA, WBCX (89.1 MHz). Application granted to non-commercial educational FM CP to replace expired permit.

Augusta, GA, WBBQ-FM (104.3 MHz). Application granted to FM broadcast station MP for extension of time to 12/16/82.

Lihue, HI, KPOY (93.5 MHz). Application granted to FM broadcast station MP for extension of time to 1/31/82.

Freeport, IL, WXXQ (98.5 MHz). Application granted to FM broadcast station modification of CP to increase ERP to 10kw, decrease HAAT: 401 feet and change TPO.

Greenfield, IN, WIKS (99.5 MHz). Application granted to FM broadcast station MP for extension to undetermined time period.

Concordia, KS, KVCO (88.3 MHz). Application granted to non-commercial educational FM CP to replace expired permit.

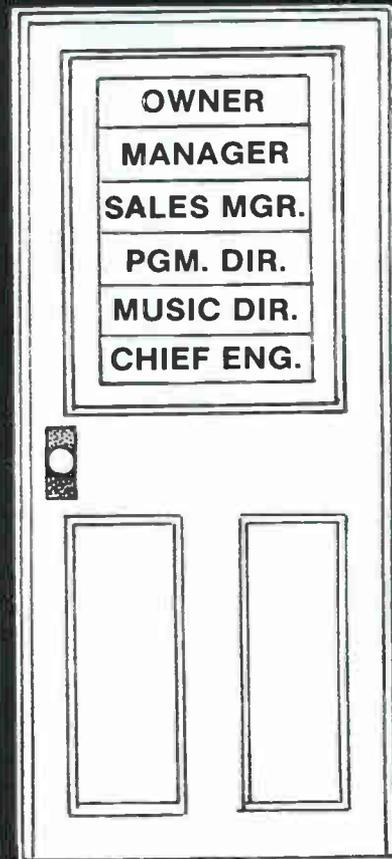
Wichita, KS, KFDI-FM (101.3 MHz). Application granted to FM broadcast station MP for extension of time to 12/15/82.

St. James, MN, KKKA (104.9 MHz). Application granted to FM broadcast station, modification of CP to change SL&RC to Hwy. 30&4, NW, St. James.

Concord, NC, WPEG (97.9 MHz). Application granted license or modification for FM broadcast station.

Santa Fe, NM, KSNM (95.5 MHz). Application granted to FM broadcast sta-

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tion VOL assignment of license and CP from Cammar Broadcasting, Inc. to Radio Santa Fe, Inc.

New York, NY, WHCR-FM (90.3 MHz). Application granted to non-commercial educational FM MP for extension to undetermined time period.

Bethany, OK, KJIL (104.9 MHz). Application granted license or modification for FM broadcast station.

Pittsburgh, PA, WYEP-FM (91.3 MHz). Application granted to non-commercial educational FM, modification of CP, change TL to: 599 Bolton St., Pittsburgh. Change type antenna, change HAAT and TPO.

Media, PA, WKSZ (100.3 MHz). Application granted to FM broadcast station. Modification of CP to make changes in antenna system, change TL to 0.4 miles SE of PA highway 3, Newtown, PA. Change type transmitter, change type of antenna. Decrease ERP: 24kw, increase HAAT: 720 feet and change TPO.

Sioux Falls, SD, KCFS (90.1 MHz). Application granted to non-commercial educational FM CP to replace expired permit.

Arlington, TX, KWJS (94.9 MHz). Application granted license or modification for FM broadcast station.

Conroe, TX, KJOJ (106.9 MHz). Application granted license or modification for FM broadcast station.

Austin, TX, KUT (90.7 MHz). Application granted to non-commercial educational FM MP for extension of time to 10/1/82.

Whitehouse, TX, KFML (99.3 MHz). Application granted to FM broadcast station VOL TC of permittee corp. from William & Ann Sheehy, Glen & Virginia Hine and Gary & Judy Willingham to William & Ann Sheehy and Glen & Virginia Hine.

Harlingen, TX, KIWW (96.1 MHz). Application granted to FM broadcast station VOL TC from Pedro Diaz, Jr. to Diaz Enterprises, Inc.

Alta Vista, VA, WKDE-FM (105.5 MHz). Application granted to FM broadcast station MP for extension of time to 12/31/82.

Randolph, VT, WCVR-FM (102.3 MHz). Application granted to FM broadcast station modification of CP

to change TL to: W. of Town Garage of Randolph.

Richland, WA, KFAE-FM (89.1 MHz). Application granted to non-commercial educational FM, modification of CP to change TL to: Johnson Butte, 7 miles S. of Kennewick, WA.

Centralia, WA, KCED (91.3 MHz). Application granted to non-commercial educational FM MP for extension of time to 10/25/82.

Milwaukee, WI, WUWM (89.7 MHz). Application granted to non-commercial educational FM MP for extension of time to 12/15/82.

Clarksburg, WV, WKKW (106.5 MHz). Application granted to FM broadcast station VOL TC from Warren Riddlebarger to Jack T. Cloyd.

Charlestown, WV, WZFM (98.3 MHz). Application granted to FM broadcast station VOL AL from WXVA Broadcasting Corp. to Heritage Broadcasting Company, Ltd.

Bethlehem, WV, WHLX (105.5 MHz). Application granted to FM broadcast station MP for extension of time to 3/5/83.

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Atlanta, GA, WSB-FM (98.5 MHz). Application granted license or modification for FM broadcast station.

Des Moines, IA, KGGO (94.9 MHz). Application granted to FM broadcast station CP to change TL: NE 38th St., ½ mile E. of NE 72nd Ave., Des Moines. Change HAAT: 1059 feet, change type of transmitter, change TPO and make changes in antenna system.

Swan Quarter, NC, WHYC (88.5 MHz). Application granted to non-commercial educational FM CP to increase ERP: 2.79kw, HAAT: 262 feet.

Gardner, MA, WMMC (91.7 MHz). Application granted to non-commercial educational FM to increase ERP 10w, HAAT: 329 feet.

Ortonville, MN, TRI-STATE BROADCASTING CO., INC. (106.3 MHz). Application granted to FM broadcast station CP for new FM on 106.3 MHz, #292A, ERP: 3.0kw, HAAT: 300 feet. TL/SL: 3.1 miles NNW of center of business district, Ortonville.

Watertown, WI, WTTN-FM (94.1 MHz). Application granted to FM broadcast station VOL AL from Watertown Radio Inc. to Select Communications Inc.

Stillwater, OH, KVRO (105.5 MHz). Application granted for FM broadcast station.

McMinnville, OR, KSLC (90.3 MHz). Application granted license or modification for non-commercial educational FM. License to cover for changes.

Eugene, OR, KLCC (89.7 MHz). Application granted license or modification for non-commercial educational FM. License to cover for changes.

Carlisle, PA, WDCV-FM (88.3 MHz). Application granted to non-commercial educational FM CP to replace expired permit.

Brownville, TX, KBNR (88.3 MHz). Application granted to non-commercial educational FM MP for extension of time to 2/19/83.

Monahans, TX, KGEE (99.9 MHz). Application granted to FM broadcast station CP to replace expired permit.

Santa Ana, CA, KYMS (106.3 MHz). Application granted to FM broadcast station CP to change TL: Peralta Hills, 7 miles NE of Santa Ana City Hall. Change ERP: 1.33kw, HAAT: 425 feet and make changes in antenna system.

Fayetteville, AK, KEZA (107.9 MHz). Application granted to FM broadcast station modification of CP to correct geographical coordinates to read: 94 01' 33" 35 51' 22".

Richardson, TX, KSSL (88.1 KHz). Application granted to non-commercial educational FM VOL assignment of CF from St. Luke's Educational Foundation to Southern Methodist University Students' Publishing Company.

Lampasa, TX, KLTD (99.3 KHz). Application granted to FM broadcast station VOL AL from Tafoya Broadcasting Co., Inc. to Drew Ballard.

Dot Lake Village, AK, EVANGELISTIC MISSIONARY FELLOWSHIP (107.1 MHz). Application granted to FM translator CP to reinstate the expired CP.

Flagstaff, AZ, CHUCK CRISLER dba DOUBLE EAGLE BROADCASTING (101.7 MHz). Application granted license or modification for FM translator.

Fayetteville, AR, FRED H. BAKER dba MEGAMEDIA (94.3 MHz). Application granted to FM translator CP for new FM transmitter to serve community on channel 240, 95.6 MHz, primary station: KISR, channel 229, Ft. Smith, AR. TL: Mt. Sequoyah Assembly.

Booneville, AR, FRED H. BAKER dba MEGAMEDIA (94.3 MHz). Application granted to FM translator CP for new FM transmitter to serve community on channel 232, 94.3 MHz, primary station: KISR, channel 229, Ft. Smith, AR. TL: Mt. Magazine Electronic Site, 6 mile, E. of Magazine, AR.

Garberville, CA, WESTERN TRANSLATORS, INC. (105.5 MHz). Application granted to FM translator MP to extend completion date.

Longview & Kelso, WA, LOWER COLUMBIA GOSPEL ECHO (103.9 MHz). Application granted to FM translator CP for new FM transmitter to serve Longview & Kelso on channel 230, 103.9 MHz, primary station: KPDQ, channel 229, Portland, OR. TL: 23 Cedar Gates Rd., Longview.

Longview & Kelso, WA, LOWER COLUMBIA GOSPEL ECHO (94.3 MHz). Application granted to FM translator CP for new FM transmitter to serve Longview & Kelso on channel 232, 94.3 MHz, primary station: KBIQ, channel 287, Edmonds. TL: 23 Cedar Gates Rd., Longview.

Panama City, FL, WKGC-FM (90.7 MHz). Application granted to non-commercial educational FM CP to make changes in antenna system, change TL to: City Sewer Plant, adjacent to Back Beach Rd., Panama City. Change type transmitter, change type antenna, increase ERP: 50kw, decrease HAAT: 340 feet and change TPO.

IN CONTEST

RULINGS

MIAMI, FL—AM proceeding. Granted petition New Continental for leave to amend. This is to show that Emilio and Emma Milian have acquired all ownership interest from the other stockholders in the company (Action: Aug. 26). Also granted petition by The New Radio America Broadcasting Co. for leave to amend to show a residence change of principal Carmen S. Rosado. Action: Aug. 27 (BC Docket 79-305-312).

DUMFRIES-TRIANGLE, VA — AM proceeding. Granted motion by Happy Broadcasting. Extended due date until Sept. 22 for exchange of exhibit. Also extended date for cross examination of witnesses to Oct. 6 and continued hearing to Oct. 13. Action: Aug. 27 (BC Docket 82-284).

DEFIANCE, OH — FM proceeding. Granted request by Wolfe Communications, Inc. Extended time for parties to file motions (to enlarge issues) to Sept. 3. Action: Aug. 26 (BC Docket 82-427-431).

CARTHAGE, TX — FM proceeding. Granted request by K-106 and extended the time to respond to petition by East Delta (to enlarge issues) to Sept. 1. Action: Aug. 27 (BC Docket 82-97-98).

POUGHKEEPSIE, NY—FM proceeding. Granted petition by Harmony Broadcasting Corp. for leave to amend to report that a principal is a 50% partner in Thunder Radio. Thunder Radio is an applicant for new FM station at Peoria, AZ (BC Docket 82-442-445).

BERLIN, NH—AM/FM proceeding. Two separate actions. Granted petition by Christian and Joel Martin. Extended time to respond to petition by New England Broadcasting, Inc. (to enlarge issues) to Sept. 1. Granted motion by Broadcast Bureau and extended time to Aug. 31 for response to joint request by the New England Broadcasting, Inc. and Sico Communications and motion by the Martins for summary decision. Action: Aug. 27 (BC Docket 82-267-273).

BEAUFORT, SC — AM proceeding. Granted motion by Broadcast Bureau and extended time to file proposed findings and replies to Sept. 27 and Oct. 1, respectively. Action: Aug. 27 (BC Docket 82-922-923).

MEXIA, TX—FM proceeding. Granted motion by Broadcast Bureau and extended time to respond to joint motion



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(for approval of agreement) to Aug. 31.
Action: Aug. 26 (BC Docket 81-887-888).

DECATUR AND MT. ZION, IL—Granted the application of Mary Ellen Burns for new FM station to operate on 99.3 MHz, channel 257A at Mt. Zion. Denied the competing application of Town and Country Broadcasting, Inc. for a station at Decatur. Action: Sept. 3 (BC Docket 81-802-803).

HOPE, AK—Granted request of Freddie Riley to amend FM Table by assigning channel 269A to community as its second FM assignment. Effective: November 16 (BC Docket 82-193).

GIBSON CITY, IL—Granted request of John R. Nobleto to amend FM Table by assigning channel 292A to Gibson City as its first FM assignment. Effective: November 16 (BC Docket 82-210).

ATLANTIC CITY, NJ—Granted request of Dr. R. Grants, Jr. to amend FM Table by assigning channel 240A to community as its fourth FM assignment. Effective: November 16 (BC Docket 81-725).

TERRELL HILLS, TX—Granted S I T Broadcasting Corporation an extension of time through Oct. 1 to file reply comments in proceeding to amend FM Table of Assignments and modify license of its station, KESI (BC Docket 82-357).

MECHANICSVILLE, VA—Granted request by Hanover Radio, Inc. to reverse refusal to suspend procedural dates in proceeding for new FM station at community (BC Docket 80-664-65).

NEWARK, NJ—Granted Sound Radio, Inc. a CP for facilities of WNJR, 1430 KHz at Newark. Reverses a June, 1978 review board decision that found all applicants in proceeding unqualified to operate the station (FCC 82-415).

PAXTON, IL—Denied review of order for Ford County Broadcasters, Inc., applicant for new FM station at community. Designated its application and that of Plowshares Broadcasting, Inc. (BC Docket 82-157-158).

AGUADA, ARECIBO, CIDRA, LAJAS, MANATI, MAYAGUEZ, QUEBRADILLAS, UTUADO AND ABO ROJO, PR—Extended to Sept. 27 and Oct. 7 the time to file comments and replies, respectively to a petition for reconsideration in this FM assignment case (BC Docket 80-520).

NEWARK, NJ—Set procedural dates for oral argument. Competing applicants for interim authority to operate facilities of former station WHBI, Newark, 105.9 MHz, channel 290B (BC Dockets 82-529-35).

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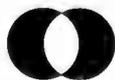
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PEORIA, IL—Denied license renewal to Peoria Community Broadcasters, Inc. for station WWCT at Peoria and granted the competing application of Central Illinois Broadcasting Company for new FM station on the same channel at community (BC Docket 80-331-2).

HIBBING, MN — AM proceeding. Granted (limited extent) motion by WKKQ, Inc. for summary decision and resolved in its favor the prohibited overlap issue designated against it. Denied it in all other respects (BC Docket 82-227).

BRIDGE CITY, NEDERLAND AND GROVES, TX—FM proceeding. Granted joint motion of Voice in the Wilderness Broadcasting, Inc., Bridge City Broadcasting Corp. and Mid County Communications and approved rescheduling of depositions (BC Docket 82-327; 329-331).

MOUNTAIN HOME, AK—FM proceeding. Granted (limited) motion by B&M to strike portions of joint exhibit by Mountain Valley Broadcasters, Inc. and Dr. Ambrose Walker (BC Docket 82-56-58).

SANTA FE, NM — FM proceeding. Granted motion by United Broadcasters of NM and extended to Sept. 27 the time to respond to interrogatories (BC Docket 82-403-405).

FT. WALTON BEACH, FL—FM proceeding. Denied motion by Vacationland for leave to appeal ruling which denied its request to adduce evidence of WFTW and its past broadcast record (BC Docket 81-855-856).

ALVA, OK—FM proceeding. Ordered all supplements to joint request for approval of agreement be filed on or before Sept. 17 (BC Docket 82-25-26).

NEW BOSTON AND HOOKS, TX—FM proceeding. Granted motion by Bowie for summary decision and resolved issue to which seeks resolution of a main studio location in favor of Bowie. Action: Sept. 3 (BC Docket 82-301-302).

LOS ANGELES, CA—FM proceeding. Dismissed as moot. Motion by Broadcast Bureau to compel Faith Center to produce documents and granted motion by Inspiration Media of Southern CA Inc. and Coronado Broadcasting of Southern CA, Inc. to dismiss the application of Faith Center and dismissed with prejudice the application of Faith Center for renewal of license for station KHOF. Action: Sept. 9 (BC Docket 82-213-214).

BEAUFORT, SC—AM proceeding. Granted petition by Merritt & Klatt and accepted the amendment pursuant to paragraphs 8 and 9 of the designation order (BC Docket 81-922-923).

MISSION, TX — FM proceeding. Granted request by Citrus and amended interrogatory 10 to take into account certain changes. (BC Docket 82-153-154).

EL DORADO, AR—FM proceeding. By two separate actions, granted motion by Broadcast Bureau and extended to Sept. 23 the time to respond to motion to enlarge issues by Sun Belt; and granted motion by Sun Belt for a partial summary decision and resolved in its favor the air hazard issue (BC Docket 82-395-396).

SCHEDULED FOR HEARING

ALBUQUERQUE AND RIO RANCHO, NM—FM proceeding. Hispanic Owners, Inc. et. al. Prehearing conference for Oct. 20 at 9 am and hearing set for Nov. 23 at 10 am. Action: Aug. 26 (BC Docket 82-570-580).

MECHANICSVILLE, VA—FM proceeding. Granted (to a limited extent) the motion by Hanover Radio, Inc. Extended to Sept. 17 and Oct. 16 the time for filing proposed findings of fact and replies, respectively. Action: August 27 (BC Docket 80-644-665).

HAZARD AND JUNCTION CITY, KY—Designated for hearing the application of Perry Broadcasting Company for new AM station on 1170 KHz, 250w-D at Hazard, together with mutually exclusive application of Alum Springs Vision and Outreach Corporation for new AM station on 1170 KHz, 500w DA-D at Junction City. No hearing date given by FCC (BC Docket 82-615-6).

STUTTGART, AK—Designated for hearing the competing applications of Chudy Broadcasting Corp. and Rice-land Communications, Inc. for new FM station on 105.5 MHz, channel 288. No hearing date given (BC Dockets 82-633-634).

CONROE AND MADISONVILLE, TX/BOSSIER CITY-SHREVEPORT, LA—Designated for hearing. Mutually exclusive applications of Family Group Enterprises, Inc. to change frequency and hours of operation of daytime only KIKR, Conroe from 900 KHz, 500w, DA-D to UNL on 880 KHz, 5kw, 10kw-LS, DA-2, U. Also Red River Radio, Inc. for a new unlimited time AM station on 880 KHz, 5kw, 10kw-LS, DA-2, U at Bossier

FCC DATA

City-Shreveport. Also Madison County Radio, Inc. for new unlimited time AM station on 880 KHz, 500w, 5kw-LS, DA-2, U at Madisonville. No hearing date given (BC Docket 82-612-4).

JONESBORO, AK—Designated for hearing the applications of Radio Jonesboro, Inc., Becmar Communications, Inc., MSB Communications Corp., Larry A. Wood, Whispering Sounds, Inc., Wesley Godfrey, Jr. and A.T. Moore dba CLB of AK for new FM station on 100.1 MHz, channel 261A at community (BC Dockets 82-641-646).

PARADISE, CA—Designated for hearing the application of Butte Broadcasting Company, Inc. for nighttime operating authority for its station KEWQ, Paradise (BC Docket 82-626).

HENDERSON, TN—Designated for hearing the application of Wolfe Communications, Inc. and Chester County Broadcasting Company, Inc. for a new FM station on channel 240A at Henderson (BC Docket 82-631-2).

ELY, NV—FM proceeding. Rescheduled prehearing conference for Oct. 15 at 9:00 am in lieu of Oct. 1 (BC Docket 82-409-410).

specify operations on channel 298. Effective: November 1 (BC Docket 80-75).

BREWER, ME. Amended FM Table by assigning class C channel 293 as community's second FM channel. Denied petition by Stone Communications, Inc. insofar as it requested modification of its license for WGUY-FM to specify operations on channel 293 in lieu of channel 265A and the deletion of channel 265A at Brewer. Effective: November 1 (BC Docket 81-917).

ST. MARYS, RIDGWAY AND SMETHPORT, PA. Amended FM Table by assigning channel 248 to St. Marys and channel 292A to Smethport. Effective: November 1 (BC Docket 82-33).

BELLEVILLE, KS/HASTINGS-HOLDREGE, NE. Amended FM Table by assigning channel 221A to Belleville and channel 251 and 268 to Hastings. Ordered KEZH's license modified to specify operation on channel 268 (in lieu of channel 228A — subject to certain conditions). Effective: November

8 (BC Docket 80-565).

LAHAINA, HI. Amended FM Table of assignments to add channel 266 at community as third assignment. Effective: November 19 (BC Docket 82-234).

PAXTON, IL. Denied Ford County Broadcasters, Inc. review of Order by chief, broadcast bureau, designating applications of Ford and Plowshares Broadcasting, Inc. for new FM station at Paxton for comparative hearing (BC Docket 82-157-8).

FRENCHTOWN, NJ. Denied petition of Frank W. and Virginia Napurano asking assignment of channel 285A to community.

GIBSON CITY, IL. Amended FM Table of assignments to add channel 292A at community as its first local FM assignment. Effective: November 19 (BC Docket 82-210).

HOPE, AK. Amended FM Table of assignments to add channels 269A, 285A to community. Effective: November 16 (BC Docket 82-193).

ALLOCATIONS

PETITIONS

PINE BLUFF, AK. Proposed amending FM Table by assigning channel 257A as community's third FM channel. Comments due: Oct. 15. Replies: Nov. 1 (BC Docket 82-595).

PRINEVILLE, OR. Proposed amending FM Table by substituting channel 236 for channel 237A at Prineville (BC Docket 82-640).

ASSIGNMENTS

WILLIAMS, AZ. Granted reconsideration petition by Soho Broadcasting. Amended FM Table by assigning channel 244A as community's first FM channel. Effective: October 18 (BC Docket 81-714).

CHINOOK, MT. Amended FM Table by assigning class C channel 267 to community as its first FM channel. Effective: October 18 (BC Docket 82-263).

COLUMBIA, JAMESTOWN, SMITHS GROVE, KY AND LEBANON, TN. Amended FM Table by assigning channel 296A to Smiths Grove. Substituting channel 298 for channel 297 at Lebanon. Ordered license of WUSW, Lebanon to be modified to



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MANAGEMENT CHANGES

CALL LETTERS

APPLICATIONS

New AMs

Marysville, OH, Mid America Broadcasting Co.—WUCO

Gonzales Broadcasters, Gonzales, CA—KKMC

New FMs

Lawton, OK, Broadco Incorporated—KMGZ

Tallahula, LA, SCO-KIM, Inc.—KBYO

Existing AMs

Eustis, FL, WLCO—WEUS

Anchorage, AK, KANC—KTNX

Brainerd, MN, KVBR—KQBR

Beloit, KS, KRJZ—KVSU

Abilene, TX, KEAN—KIKX

Tallahula, LA, KTLD—KZEM

Existing FMs

Humboldt, TN, WIRJ-FM—WZDQ

Beloit, KS, KRJZ-FM—KVSU-FM

Jupiter, FL, WCEZ—WVSI-FM

Existing Calls: Effective November 15.

New Calls: Effective October 18.

GRANTS

New AM

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

Opportunity, WA, KZUN—KGGR

Waco-Marlin, TX, KKIK—KBBW

Knoxville, TN, WHEL—WIMZ

San Jose, CA, KRRX—KHHT

Existing FMs

Knoxville, TN, WIMZ—WIMZ-FM

New Ulm, MN, KNUJ-FM—KXLP

Monroe, MI, WVMO—WTWR

Cheboygan, MI, WCBY-FM—WQLZ

TOTAL STATIONS-ON AIR

AM Radio	4668
FM Radio	3380
FM Educational	1112

Total stations on air as of October 1.

FCC NOTES

FCC SHUTS DOWN UNLICENSED OPERATIONS. Transmissions identified as "The Voice of Independent and Democratic Cuba." Broadcasted in Spanish on 5106 KHz and 7355 KHz. Traced by Miami Field Office and Ft. Lauderdale Monitoring Station to Miami area. Determined unlicensed transmissions based in fixed station in house and mobile station (in a van). Action expected to be taken. More information: Joe Casey, (202) 632-6345 or John Theimer, (305) 350-5542.

MANAGEMENT CHANGES

MANAGEMENT

TERRI BARRETT joins as director of promotions and public affairs at KEGL, Ft. Worth. Was production director for KATT, Oklahoma City.

MELINDA FITZGERALD promoted to local sales manager from account executive at WCPQ/WMSQ, Havelock-Cherry Point, NC.

JAMES W. WOOD joins as sales manager, New York at National Black Network.

TOM SCHAEFER named local sales manager for KCBQ, San Diego. Was regional and retail sales manager at KOGO/KPRI, Crosstown.

BILL KREUTZ appointed GSM at KNUS, Dallas from account executive there.

DAVID HEADLEE named local sales manager of WHKC-FM, Evansville, IN.

PATRICK CLAY now with KRFX-FM, Brownsville, TX as GSM from account executive at KONO/KITY, San Antonio, TX.

CRAIG HARPER promoted to AVP at Florida-based Birch Report.

LOU FERNANDEZ named local sales manager at KJQY, San Diego from account executive there.

CALVIN BOOKER moves to WGBU/

WGBZ, Youngstown/Warren as GM. Previously associated with WKIE, Richmond.

BOB BAKER promoted to president/GM of CKLW/CKJY, Detroit from VP/Finance at CKLW.

JERE PATTERSON now station manager at KNAC, Long Beach, CA from sales manager there.

JIM SHEARIN moves to new GM post of Arkansas Radio Network.

ALLEN GANTMAN heads as sales manager at WVCG/WYOR, Miami, FL from GM at WAKY/WVEZ Louisville.

ROY DITTMAN expands post as VP of parent Sundance Broadcasting.

DICK TAYLOR now GM of WUHN, Pittsfield from station manager there and at sister station WUPE.

RAY MINEO appointed GSM at KKBB, Denver. Was with KLIR, Crosstown as GM.

JACK EDWARDS promoted to marketing director with Leo Payne Broadcasting. Was GSM at KKBB, Denver.

JAKE GURLEY upped to GSM at WEZC, Charlotte, NC from account executive.

JOAN HISER named advertising/promotion manager at KFMB-A/F, San Diego from advertising/promotion manager for WKQX, Chicago.

PEGGY HOWELL WATKINS promoted to assistant sales manager at WRAL, Raleigh, NC from account executive there.

DEBORAH R. MCLAUGHLIN moves to GSM at KDKA, Pittsburgh. Was sales manager at KYW, Philadelphia.

ELLEN M. BERK expands account executive position to include director of marketing/research and RAB specialist at KAZY, Denver.

ROBERT M. HOUGHTON named GSM for WCCO, Minneapolis/St. Paul from Chicago sales manager for CBS Radio Spot Sales.

VICTOR A. (BUCK) BUCHANAN appointed national sales manager at WCCO, Minneapolis/St. Paul. Was local sales manager.

PETE PANDE now operations manager of KCNN, San Diego from new director at KPRO, Riverside, CA.

JEFF LUCIFER crosses town to assistant PD post at KEZL, San Diego from operations manager at KCNN.

CAT SIMON jumps to operations manager at KYST, Houston. Was air person.

FCC DATA

PROGRAMMING

SHERMAN COHEN takes post of PD for KHYT, Tucson from KRLA, Los Angeles assistant PD.

JOHN STEEL joins KITY, San Antonio as PD from KZFM, Corpus Christi in same capacity.

DAVE VERDERY promoted to VP/Programming at Bonneville Manager/Client Services.

BARRY MAYO expands to PD from assistant PD at WRKS, New York.

LEE MALCOLM named new PD at WHYT, Detroit from WIRL, Peoria as PD.

HOLLAND COOKE joins at WSNE-FM, Providence as PD from WKBW, Buffalo.

STEVE SCHY now at KOAX-FM, Dallas as operations manager from KMEQ-FM, Phoenix.

MARTIN ROSALES crosses town as operations manager for KOKE-AM, Austin from KMXX in same capacity.

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

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-night. **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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HOW TO SELL THE CONCEITED BUYER

To get that big sale remember to appeal to the emotions of the conceited buyer.

By Pam Lontos

When you sell, buyers will clue you in on how to sell them. Different people require different techniques. Closing ratios will increase if salespeople look at the buyer's personality type. Gear their personality, their sales technique to that type of buyer.

Emotional sells work with many people. Being enthused works with others. But if someone gets put off by that, you're going to hurt yourself in that sale.

Once you go in, determine the type of client you're dealing with. Some people do well with facts and logic. With others, you need to close on emotion. Here are tips for dealing with the conceited buyer.

Conceited buyers are very big in the ego department. They use the word "I" a lot. They put emphasis on their accomplishments. What they've *done* in the business. How long they've been in the business. The volume they have, and the sales they've generated.

They voice their opinions frequently. Let them talk. Ask questions to get them talking. They love it. They like to talk about advertising, radio in general, and how they feel about their business.

They have a lot of pictures on the wall. You will see mementos all around the room. Ask them about the sports they play.

Conceited buyers are impatient.

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



Lontos: "The conceited buyer may seem the hardest type to sell because they come across very aggressive, some times even rude."

They have nervous habits like drumming their fingers. They need an immediate response to any objection. If you're selling them, giving them your product's benefits, and right in the middle they give you an objection, deal with that objection right away.

If their objections aren't answered, they're not going to listen to anything you say later. You have to stop them – even if you have to change the subject. Deal with what they're thinking about.

The nice thing about conceited buyers is they can be sold quickly on the first call. They seem the hardest type to sell because they come across very aggressive, sometimes even rude. But under their gruff exterior shell they are very emotional. If you can appeal to their emotions, you can sell them!

Once you get into the emotions, you can even get away from the sales pitch. Even if you are no longer talking about your radio station, but they're interested emotionally, start to close the sale.

They're very interested in "what's in it for me." Do not give these types of buyers facts. Stress benefits to them. Talk about the buyers business, how he/she can increase sales, make *more money*.

This buyer is often sold more on enthusiasm. The buyer will lift himself up to meet your level of enthusiasm. You want to come across on a *very high* enthusiasm level. They buy the minute they reach your excitement level.

Buying is 90% emotion. With the conceited buyer, it's almost 100%. You don't need to go into a long written presentation. It will only end up in the trashcan. You need to go more on the verbal level. Get them talking.

They want to look good to other people. Stress how your product will make them look good. They like to feel important. You should listen to them and compliment them in a sincere way. Talk about their accomplishments. Make them feel important. Use an emotional sell.

We'll later profile the non-flexible buyer. The distrustful buyer. The obstinate buyer. The careful buyer. Knowing different personality types and different techniques needed to sell them not only increases your closing ratio and makes you more money, but adds the polish needed to make your salespeople true professional persuaders.

THE TIME TO TRAIN YOUR SUCCESSOR IS NOW

The secret to becoming an objective manager is the ability to seek, find and train your successor.

By Jim West

Over the many years that I've been active in the radio service business, I've met all kinds of owners and managers. I've been witness to every flavor of management from the "shoot from the hip" entrepreneur to the Harvard Business School devotee. I've found good and bad examples of each of the various "styles" – and they really are styles. The styles change over the years and they change about as frequently as the clothing business.

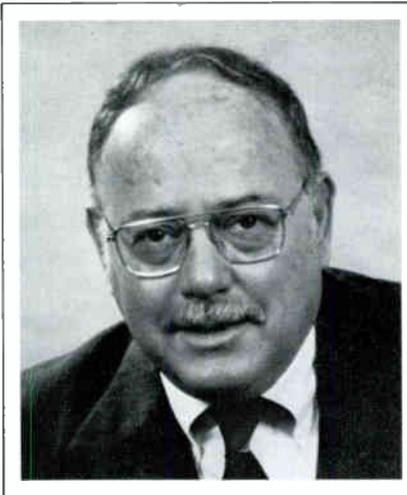
For a time, they came from programming, then from sales. More recently a new wave has come from the financial community and we are finally getting a few lawyers involved. However, the vast majority still comes from a sales or programming background.

Recruiting and training good managers is a problem that many owners talk to me about, especially in medium and small markets.

There are many outstanding young managers in our business who are already recognized by their peers as the future leaders.

But it does seem that with the constant playing of musical chairs that accompanies most Arbitron sweeps, the need for fresh fodder is constantly there. I think that constant changing represents a great opportunity for young people in moving up and making the kind of career advancements which they

Jim West is vice-president and general manager of Fairwest Studios in Dallas.



West: "Coping with paranoia is a very real issue and one that runs rampant in the radio industry."

seem to want. But, that constant changing of jobs in radio, while offering opportunities, creates a challenge that I believe management is long overdue in facing.

It's a responsibility that is really incumbent upon every good manager. What is it? Well, I learned it from a very successful corporate executive and teacher outside of our business who was a great inspiration in my life. His first dictum was that one of the manager's first responsibilities was to seek, find and train his successors. (Did I read that correctly? Find my replacement?)

That's a pretty heavy thought to consider for most people in radio. Just the consideration of that issue, I believe, can cause grown men and women to exercise one of the truly bad traits of our industry ...Paranoia!!

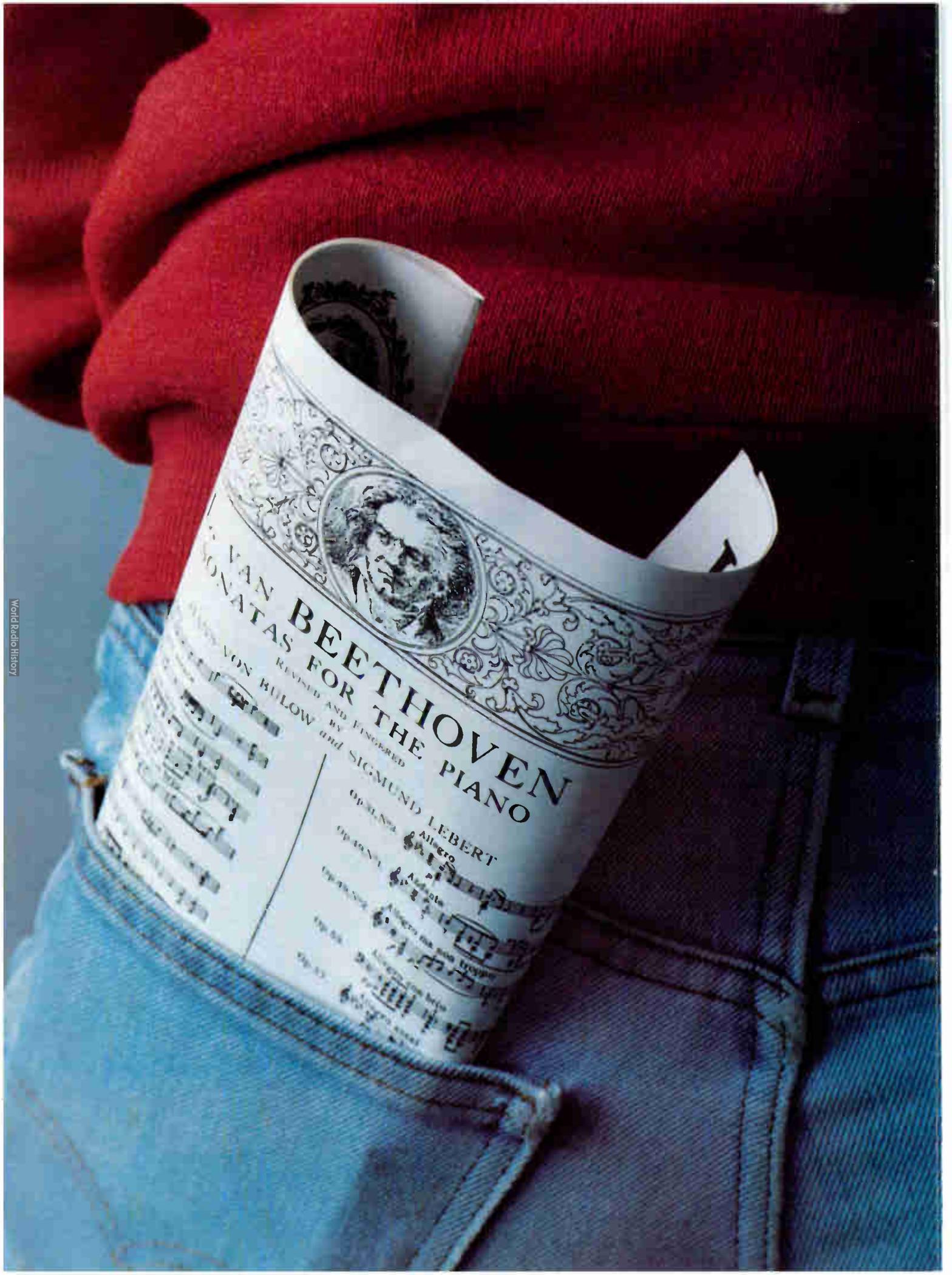
What does finding and training your successor really do for you once you get beyond the ego block? It makes you a more objective manager. It allows you the time to judge the needs and duties of your own job and consider ways you might accomplish them more efficiently.

Next, it dignifies your sense of responsibility to those for whom you work. It tells them you are not only aware of their investment in you, but that you are already thinking of moving up on the ladder and you will be ready if an opportunity arises. You'll also be considerate and objective enough to know that something unforeseen could happen to you that might cause ownership costly problems if you were incapacitated.

It also shows that a good management style is based on finding good people – then delegating authority to those people so that they know that there is really a future for them.

By sharing and teaching responsibility you're developing loyalties and trust in those you hire. You are really giving back to those who have given to you.

Coping with paranoia is a very real issue, and one that runs rampant in the radio industry. The exercise of finding and training your replacement will do a lot for you in dealing with your own insecurities. It will alert you to the areas in which you may be weak and where you need to work on yourself to become a better manager and feel more secure. After all, isn't that what being a professional is all about?



LUDWIG VAN BEETHOVEN
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BY FRIEDRICH VON BULLOW

Musical score for piano sonatas, including titles like 'Allegro' and 'Andate'.



THE CLASSICAL ODD COUPLE

WGMS, Washington Vice President Jerry Lyman is a rebel. He loves classical music. Programs and sells it. But refuses to do it like any other classical station putting him at odds with a highbrow approach to radio.

By Christine Noonan

Classical stations are eight-balls. Let's face it. The stations are radically different. The announcers are sometimes strange. And it takes a very special general manager to run a classical or so-called fine arts station.

RKO's Jerry Lyman certainly doesn't want to be characterized as an eight-ball, but no doubt he would agree that by and large classical stations are odd ducks. His success and the success of RKO's WGMS, Washington may be derived from the fact that Lyman for some reason or another thinks the only thing different about a classical station is the music. Otherwise, it's radio. That's what he preaches and that's what he does.

For years classical stations have been called everything from boring to snobby. Frankly, it's true in too many cases. That's one reason why they rarely do well in the ratings.

These things are not true for WGMS.

Christine Noonan is associate editor of RADIO ONLY and INSIDE RADIO.

Most radio people look upon a listener who tunes in to Beethoven's Ninth Symphony for enjoyment as the sort of person who would also find insect-studying fascinating. If that's true, WGMS wants to be a giant can of Raid.

When pitching national agencies, Lyman makes sure his 35-year-old station comes out interesting. He even brings air-checks of other classical operations to the agencies for comparison.

WGMS does something most classical stations are afraid to do—have fun. Each year the staff attacks April Fools Day like a kid given cotton candy at a carnival. Imagine Program Director Peter Teare's face when the sound of howling wolves came over the air during the haunting tune of "Bercluse" from the *Tempest*. And his surprise at hearing chickens clucking during one of the commercials. Just the staff's way of making his first night one to remember.

Lyman attributes the station's main success to his announcers. He claims their normal-sounding voices are what attracts and keeps the audience. Unlike most classical stations, the dj's are high personality oriented and trained to

involve the listeners every chance they get. They stress strong community involvement. Offer contests giving away tickets, cash prizes and cars. Even risk being so bold as to play jingle-filled commercials. They don't have degrees in musicology yet they don't stumble on pronouncing "Die Entführung aus dem Serail" either.

Lyman doesn't hire dj's with a background in classical music. "If we did, we'd have a bunch of dead-beats on the air."

Does this sound like an eight-ball to you? A little different, but not an eight-ball.

WGMS believes their listeners can like both baseball and Beethoven. Lyman admits the classical listener is well educated, but not always wealthy. "And they're definitely not stuffed shirts."

"Most classical stations want to ignore ratings," says Lyman. Not WGMS. Their latest book (summer) showed an increase from 2.9 to 3.1. Lyman admits that all but two stations agreed not to subscribe to the summer Arbitron.

Washington broadcasters failed to make the ratings service understand that the government virtually shuts down in August and

most people are away for the summer. And just like any station, WGMS goes after its advertisers with numbers. Lyman reveals the station's top advertisers include



WGMS VP Jerry Lyman

corporations (ITT, Amoco), airlines (Pan Am, American) and savings & loan associations.

One of Lyman's biggest problems is that competitor (WETA) is a public station that is able to record live performances at substantially lower prices. Washington is also a city where people lack roots. "You won't find the civic pride here that you see in Philly," claims Lyman. But it raised \$95,000 this year for the opera – their highest so far. Compared to New York or Chicago, Washington is relatively small in size and holds fewer major corporations. This means the money comes right out of people's pockets.

Lyman admits there are also many advantages to broadcasting out of Washington. Where else could you hear concerts live from the Kennedy Center, receive daily reports straight from congress, and be kept up to date on events in the Smithsonian. Yet he firmly believes you could place the station's format in any city and it would be a success. The secret is in the structure. "WGMS is a personality radio station. We operate it just like any other contemporary station." It carries Mutual network news, traffic reports and a morning weather service. "If you took the music out, we could be any adult contemporary station. And that's

what we're trying to achieve."

Lyman calls the Concert Music Broadcasters Association's (CMBA) propaganda unrealistic. "They're trying hard to promote the classical music format, but the fact is it's really a non-growing format in the top 50 markets." Only 18 stations in the country today qualify as full-time (7 days, 24-hours) classical stations. Lyman cites the main reason is the stuffy image classical stations have.

Which is one reason why Lyman practices such aggressive selling. "Since the RAB doesn't do anything about starting new business, the only answer is to go out on the streets and get it ourselves," says Lyman. This is especially important in a city where the *Washington Post* out bills all of radio and television.

Jerry Lyman claims last year's sales revenue figures increased 45 percent. This is mainly due to his emphasis on retail selling. He believes "for too long radio has been agency-oriented." Lyman teaches WGMS salespeople to go directly to the client, remember that they're always first and to reach beyond the agency level.

There are some rules the station is careful not to break – never split up a symphony. "We won't ever pull out a section of a major work with a commercial. We either play the whole thing or not at all." Apparently some classical stations are guilty of doing just that. Program Director Peter Teare believes in utilizing dayparting. In the

morning WGMS plays shorter, lighter pieces. New recordings and full-length concerts are saved for the evenings when the true hardcore classical listeners tune in. These are the listeners who can tell Beethoven from Bach.

Not exactly Hot Hits, but it's as strictly formatted.

Contrary to what most people think, promoting classical stations doesn't have to be boring. Each year for one weekend WGMS turns into the Hot Hits station for classical music. The "Annual Great Weekend Promotion" gives listeners a chance to vote for their favorite classical, jazz works. The station's biggest event "Annual Beethoven Promotion" is held every year in the fall for those composers who owe a lot to the famous music master. Clues to the contest are given over the air and as many as 200 prizes are awarded.

Lyman wants bigger Arbitron shares. He's not ashamed to admit it. One of WGMS' main goals is to attract new listeners.

Of course Lyman has a background in classical music. He began piano lessons at five-years old and formed his own rock 'n roll band while attending the University of Wisconsin.

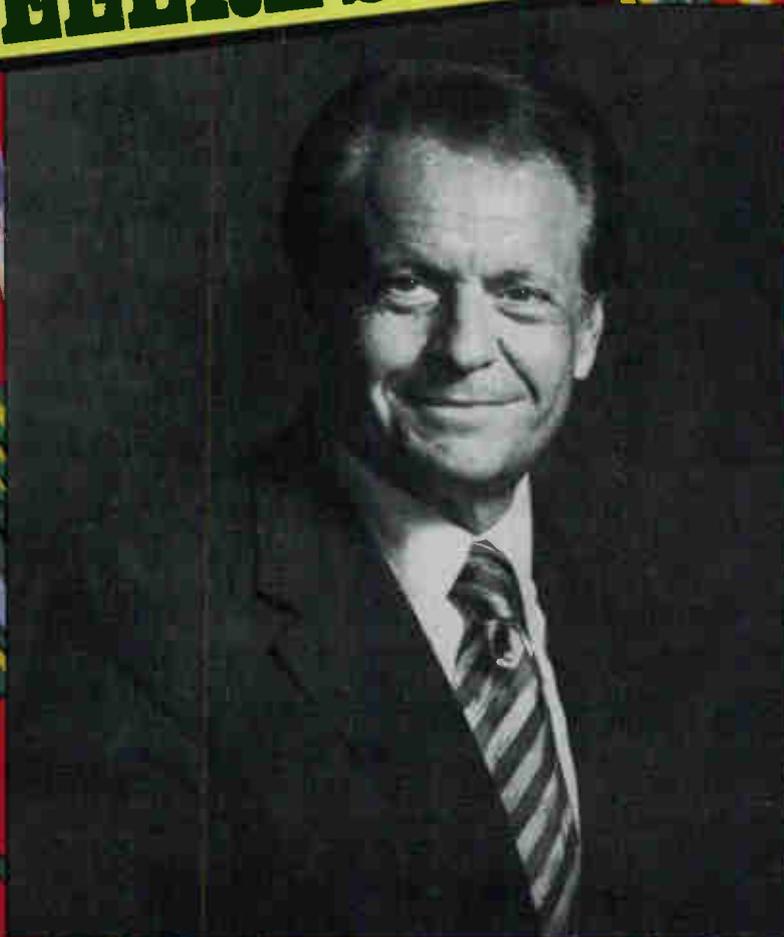
But, that's where the comparison ends. Jerry Lyman runs WGMS, a station which he'd like to think distinguishes itself by being good not by being odd. Oh, the station happens to play classical music.



(L.to R.) Afternoon drive personality, Renee Channey, Program Director, Paul Teare, and Jerry R. Lyman, Vice President and General Manager.

FROM THE GREAT STATE OF HAWAII

HEERE'S CECIL



Hawaii Congressman Cecil Heftel may be his district's favorite son, but some broadcasters see him as an SOB. Supercharged, obstinate, bright, Cecil has lost interest in radio for the third time.

PROFILE

By Laura Loro and
Jerry DelColliano

The worst kept secret in radio has been the financial hot water that has been plaguing Heftel Broadcasting. The main reason is when enough people and companies don't get paid for their services, the word leaks out. Former Heftel President Tom Hoyt spent most of his time juggling bills and trying to pay creditors. Heftel Broadcasting needed a recession like it needed a hole in the head.

A hole in the head is exactly what a lot of broadcasters think Cecil Heftel has. He's not your average executive. As a matter of fact there is a lot of folklore about Cecil Heftel which qualifies him not only as a colorful personality but a very crazy guy.

One thing he's not is a dope. His IQ is 170. His chief advantage is his impatience. He is unwilling to let things sit. He's a man of action. Heftel's chief disadvantage is his impatience. He's not one to pussyfoot around when there is something to be done. More often than not, he'd rather be the one doing it.

He's changeable. A man of variable moods. But one of the few things that has remained constant is his immense popularity with the voters in Hawaii. He's so popular that the Republicans think the best person to run against Democrat Heftel is Heftel himself.

Heftel is a super-achiever in Congress as well. A member of the powerful House Ways and Means Committee, Heftel has also served on Social Security and Select Revenue subcommittees. He's reportedly the highest paid representative with a \$60,000 annual congressional salary, \$9,000 in maximum outside earnings and capital gains which range in some years from \$60,000 to \$2 million. This year's (1982) projection:

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

Jerry DelColliano is the editor & publisher of RADIO ONLY and INSIDE RADIO.

\$300,000. Poor Cecil he's not.

Cecil Heftel may well be radio's most colorful personality. If not the most loved. After 25 years spent exclusively in radio and TV, Heftel was elected to Congress from the first congressional district in Hawaii on November 2, 1976. Since he has been re-elected to the 96th and 97th Congresses, Heftel says, "I simply don't have the time and inclination to focus on radio as a company."

Heftel may not have the interest, but he shrewdly picked Washington communications attorney Jason Shrinsky to watch his investment. Shrinsky is the real power behind Heftel's investment. He assembled many of the station acquisitions for the Heftel family interests and has engineered the sale of some. Both Heftel and Shrinsky have profited from this dynamic duo.

It's too bad more of the Heftel stations were not better run. Buying and selling has been their strong point. Of course, Heftel has had some successful stations. Some very successful ones. But as a group they leave something to be desired which is one of the reasons Cecil is apparently cashing in his chips for the third time.

Heftel currently is dealing WIKS, Indianapolis to WLTT, Washington GM Ken Wolt. The station has been plagued by red-ink. The plan evolved after Liggett Broadcasting President Bob Liggett's negotiations with Heftel fell through. Heftel says, "If Liggett signed the \$4 million check, WIKS would have been his." Liggett didn't. Apparently Bob was wrapping up his purchase of Century's WABX, Detroit.

Heftel named Wolt Vice Chairman of the Board operating WIKS and supervising WYYS, Cincinnati (now marginal after years in the red). "Wolt is an employee with a method of gaining participation in the company to be majority or part owner." He now has minority ownership with the future option to buy WIKS and WYYS, Cincinnati.

Heftel's KSSK/KULA, Honolulu long-time manager Earl McDaniel will travel to the mainland to over-

see all remaining Heftel stations now that former top executive and WXXS-AM/FM, Boston GM Richard Balsbaugh is no longer involved with Heftel Broadcasting.

Balsbaugh and investors bought the successful Boston stations from his boss for \$10 million cash and \$4 million terms. Balsbaugh is one of many executives shifted to fill power vacuums in Heftel. Now that he's out, he seems glad. Don't look for him to become a member of the Cecil Heftel fan club.

Heftel's story on why he's apparently getting out is different. He insists, "I like to stay liquid and solvent and this was a way of staying comfortable. I didn't want to be encumbered with debt." Insiders say the Boston station closing was hampered with Heftel's problems of servicing his debt.

Heftel says, "Radio is not immune to an economy that is sick." Yet, he still adamantly claims that he has no current plans to sell WLUP, Chicago (The Loop). "I turned down an offer from a large public company that wanted to purchase the Loop." He's talked tough before. Then went on to sell. The industry wouldn't be surprised if it happened again.

In his infamous broadcasting career which spans over 20 years, Heftel has owned: KIMN, Denver; KLO, Odgen, UT; KGEM, Boise; WHYI, Miami; WSHH, Pittsburgh/13Q, Pittsburgh; KEZK, St. Louis; KJQY, San Diego; KPUA, Hilo, Hawaii; KQMQ in Honolulu; KJMB-TV, Honolulu. His most current group consisted of: WXXS-AM/FM, Boston; KSSK/KULA, Honolulu; WIKS, Indianapolis; WYYS, Cincinnati; WLUP, Chicago; KGMD-TV, Hilo and KGMV-TV Maui.

The first time Heftel cashed in his radio group, he received \$18 million. The second group went for \$23 million. Both times, Heftel reaped a hearty profit.

Most executives wonder why Heftel would get out only to get back in again. "I didn't want to spend time and energy in radio," he admits, "I wanted a political life. I anticipated the recession and depression of 1981 and 1982 would have occurred in 1977 and 1978, so

PROFILE

that was part of the reason for selling the Honolulu TV station, Miami, St. Louis, and Pittsburgh properties."

But then, "When I recognized inflation would continue, the prudent thing would be to invest dollars on the basis that inflation was continuing, which I did and I bought Boston, Cincinnati, Indianapolis, and San Diego." Then there was the understandable problem of what happens to a radio group that is not run by the owner.

The problems that plagued his group, Heftel says, have to do with the underperformers. "There just weren't enough people to do it. People were not delivering as they should have." He thinks Heftel President Tom Hoyt is better suited to spend, not produce.

But nobody can match Heftel's production. He's a tough man to work for and a trying man to work with. He knows it. Others find out. Some, too late.

His strategy now seems iffy. He hopes the group will run as independently as possible, with the right people in charge. Heftel says McDaniel, Wolt, and WLUP General Manager DeCastro will produce according to his current objectives. Don't bet on it. Heftel's objectives are something else.

He contacts his managers once or twice a week. Former employees are quick to comment that Heftel's phone conversations can be incredibly demoralizing, if their station is not measuring up to Heftel's projections.

Heftel's Controller, Efraim Andrews, will continue to watch the corporate books. The company is in the process of moving from Chicago to Heftel's Hawaii homeland. Not exactly a move which gives credibility to Heftel's assertion that he wants to retain a Chicago radio station.

Why is Heftel a man people love to hate? Heftel says the reason is, "I am motivated. I enjoyed buying properties that had no audience. Miami and St. Louis had less than a share, and Pittsburgh had a miniscule audience." When Heftel was active he brought them from zero base to competitive viable forces - WSHH, WHYI, WEZK,

KJQY are still dominant.

A track record like that intrigues people, even if some question his methods. Even Heftel's harshest critics are quick to admit he is a great radio operator. Says one, "He took marginal stations and turned them around."

His Hawaii TV station was an also-ran that eventually achieved 50% share of audience. Heftel reportedly got the FCC to okay the sale of that station before the required three years of ownership were met. Apparently Heftel felt that ownership conflicted with his constituents' needs.

Building from nothing to a higher caliber can be attributed to Heftel's high expectations. "I insist on performance. So not everyone is going to love you. To me there is no room for low performers."

The man is, simply stated, a genius. He admits it with a flash of slight humor, "If you believe Stanford Benet." According to that testing standard, his IQ is about 170.

"He is brilliant," says Rich Balsbaugh, "If you assimilated the best accountants with calculators around a table and gave them a problem, Heftel would have it figured out in his mind - first."

Heftel admits, "Sometimes it is easier to do it myself," rather than have his employees do it. He takes full credit for the turnaround of the Boise, Honolulu, Denver, Pittsburgh, St. Louis and Miami properties.

His strongest assets on running stations, he asserts was "programming, promotion and people."

Heftel says, "You need people who can put up with the unreasonable demands the business dictates." He counters that he is not an unreasonable boss by expecting the utmost, "since the industry dictates this."

Obviously, Heftel's problem is dealing with people. He apparently rubs them the wrong way. One former employee said, "You have to be hard pressed to find someone with something nice to say about him."

Heftel says his biggest fault is

his impatience. "I expect people to measure up to me and if they don't, I guess they are underachievers. You can't get anywhere without that type of attitude."

That type of attitude got Heftel where he is today.

Cecil Heftel was born in 1924 in Cook County, IL, where he attended high school. After graduation, he entered the army and served three years in the air corps as a cryptographer. Heftel entered Arizona State University in Tempe after World War II and was awarded a Bachelor of Science degree with highest honors. He attended graduate school at both New York University and University of Utah.

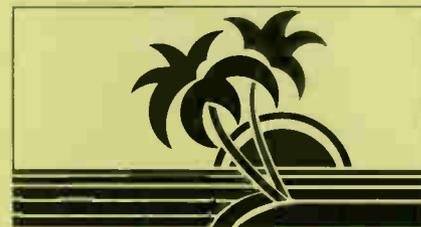
Heftel and his family have lived in Hawaii since 1965. He has seven children, four girls and three boys. His wife, Joyce, is currently undergoing operations for cancer.

Radio's "most famous" politician has no interest in leaving his governmental career. But the same can't be said about radio. Heftel sold Boston. He'll keep Honolulu. His deal with Ken Wolt may eventually take him out of Indianapolis and Cincinnati. Although some detractors say Heftel is smart enough that if Wolt turns around the two stations, Cecil will find a way to keep them.

Heftel's future is unfolding today. At the center is his Congressional seat. He'll retain it for a good long while. He's likely to sell WLUP, Chicago. It will surely bring megabucks to a money-starved company. The Indianapolis and Cincinnati stations may be sold to partner Ken Wolt in time.

But it doesn't end there. Heftel might go for a fourth try. If he does, his son may be interested in participating. Certainly Jason Shrinky will be there.

Don't feel sorry for Cecil Heftel. He may be colorful, controversial and unloved. It may bother you, but it certainly doesn't bother him.



OUR OWN WORST ENEMY

Radio executives complain about television, cable, newspapers. You name it. But when you look at what ails us, we are the enemy.

What other industry invests tens of thousands of dollars in on-and off-air promotion without doing market research?

What other industry employs salespeople to run radio stations without having spent career time learning and appreciating the problems of programming?

What other industry covers up its management problems by firing the person faced with them. If sales are down, the sales manager goes. If ratings are off, the program director is shown the door. If the station fails to make money, the GM exits.

What other industry changes what it does before the marketplace can get used to what it is presently doing?

This isn't a putdown of radio. It's an honest look at some of the things we do as an industry that cause us problems.

Would Proctor & Gamble put out a new product without researching it? Without testing it? Never. But we do it routinely in radio.

The trouble with our industry is that we are impatient. We are in the communications business and think we have our finger on the pulse of what's happening. But, our problem is, we rarely give our solutions a chance.

That's why when a station's ratings go down, the format goes off. We should take a lesson from the all-news broadcasters who have become accustomed to waiting a long time for a payoff on their investment. One wonders how many good ideas were scuttled because radio executives couldn't give them time to succeed.

One of the main reasons we are so impatient is because of corporate pressures. Every manager knows what he or she can get away with before their position is in jeopardy.

A major market CBS general manager lasted almost ten years by commuting to New York to convince company bigwigs that he had re-invented a radio format. One thing a manager learns quickly is how to buy time.

But they rarely know how to give time. The

program director is expected to deliver the numbers in short order. No matter that the competition is a factor. Never mind that he or she may not be given the financial resources. Forget that the audience sometimes has to get educated to new things.

This paranoia also exhibits itself at the dj level. You see, the program director knows he or she only has so many down Arbitrons before it's time to clean out the desk drawers. So, the PD must convince the general manager that the ratings went down because one or more disc jockey was not up to standards.

If it sounds ridiculous, it is. Radio has come of age in so many other ways. It survived television. It offers the best buy for the money against print. Now it's time to run our stations and radio groups like businesses.

Here's how to begin. Set goals. Hire people you are convinced have a reasonable chance of achieving the goals. Commit them to writing. Review them periodically. Decide on a time frame and stick to it. No more panicking due to corporate paranoia. The plan is the ticket to more business-like operations.

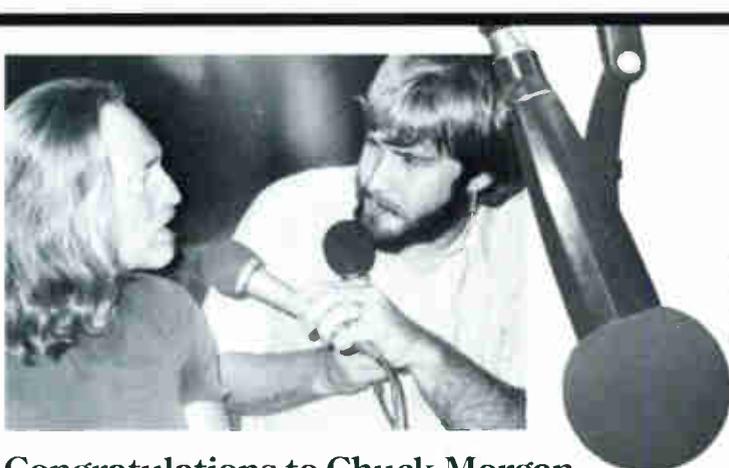
It has so many advantages. If you are hit with unexpected competition or an unresponsive local economy, adjust the plan. Don't scrap it. And, if worse comes to worse and the person chosen to carry out the plan doesn't do it in the agreed upon time, parting company can be objective and civil instead of barbarian as it is now in many cases.

Radio executives may argue that this industry is different. That the colorful and unpredictable people who make it show business are an asset.

Don't be fooled. Radio has too many media competitors to be acting like knee-jerk executives. The smart survivors will employ the skills necessary to inact a management program from corporate to station in scope and with a definite timetable.

Those who don't know about such things would be smart to learn. Before their competitors do.

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