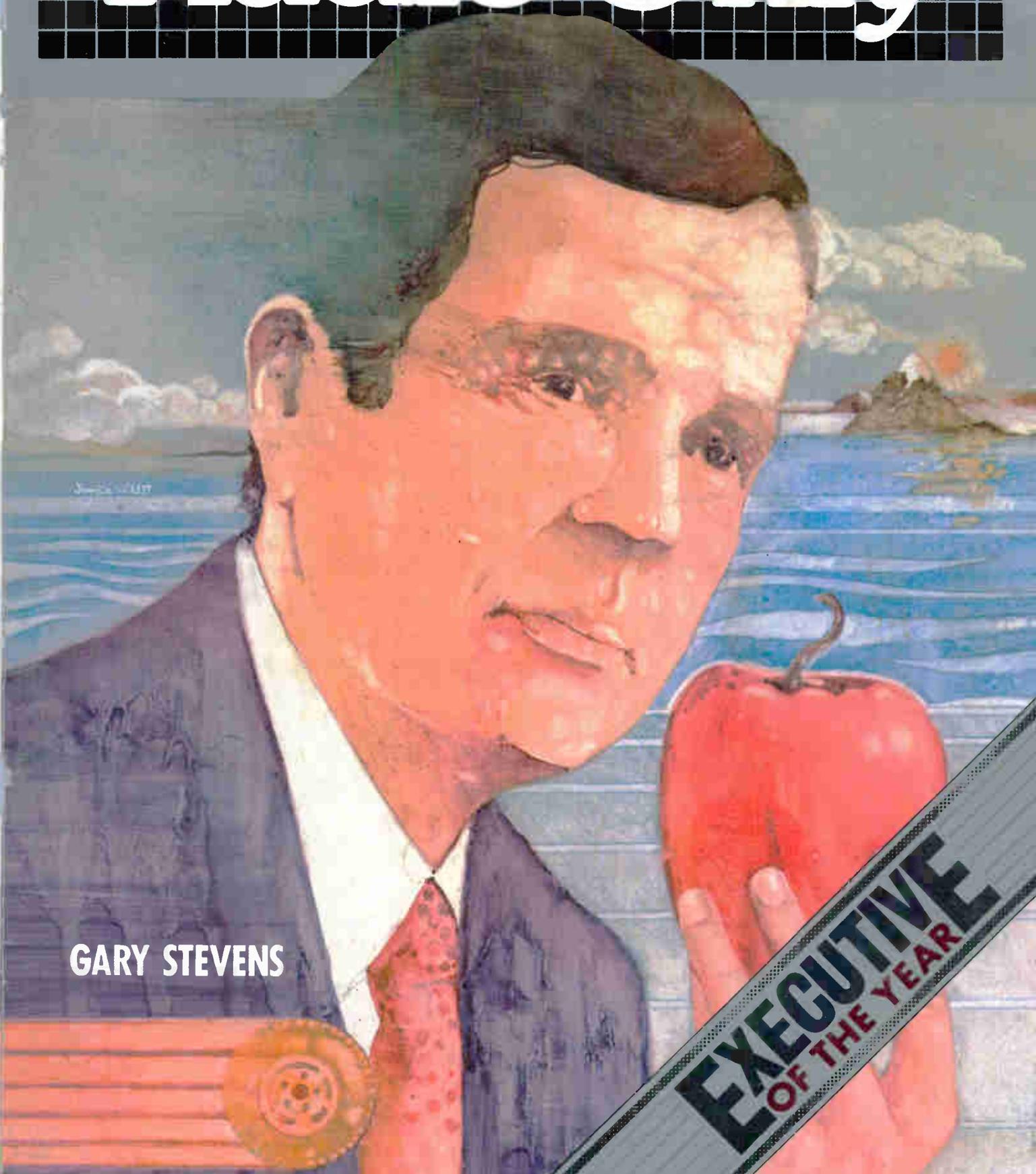


Radio Only™



GARY STEVENS

EXECUTIVE
OF THE YEAR

KCBB

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***TM CONSULTS IN 100 OF THE 256 ARB RATED MARKETS . . . 40 ARE #1 IN TARGET DEMO AND 14 ARE #1 PERIOD!** WIXX, APPLETON-OSHKOSH, WI., #1 12+ KSSN, LITTLE ROCK, AR., #1 12+ KEJO, ALBANY-LEBANON-CORVALLIS, OR., #1 ADULTS 18-34 WXTC, CHARLESTON, S.C., #1 ADULTS 35+ WTKC, LEXINGTON, KY., #1 ADULTS 35-64 WUOA, TUSCALOOSA, AL. #1 ADULTS 25-54 KWEZ, MONROE, LA., #1 ADULTS 35+ WBNQ, BLOOMINGTON, IL., #1 ADULTS 18-34 KCMC, TEXARKANA, TX., #1 ADULTS 18+ KNIN-FM, WICHITA FALLS, TX., #1 ADULTS 35+ WBEN-FM, BUFFALO, NY., #1 ADULTS 18-34 WHOO-FM, ORLANDO, FL., #1 ADULTS 25-54 KMGQ, SANTA BARBARA, CA., #1 12+ KDES-FM, PALM SPRINGS, CA., #1 ADULTS 18+ WBKR, OWENSBORO, KY., #1 12+ WQSM, FAYETTEVILLE, N.C., #1 12+ WJCL, SAVANNAH, GA., #1 ADULTS 35+ WIXX, GREEN BAY, WI., #1 ADULTS 18-49 KJCS, NACOGDOCHES, TX., #1 ADULTS 18+ KWYT, SALINAS-MONTEREY, CA., #1 ADULTS 18+ WLAP-FM, LEXINGTON-FAYETTE, KY., #1 12+ WWQQ, WILMINGTON, N.C., #1 ADULTS 25-54 WRFY, READING, PA., #1 ADULTS 18-49 WIOG, SAGINAW, MI., #1 ADULTS 18-34 WSOC-FM, CHARLOTTE, N.C., #1 12+ KDON-FM, SALINAS-MONTEREY, CA., #1 12+ WJFM, GRAND RAPIDS, MI., #1 WOMEN 18-49 CHRE, NIAGARA REGION, ONTARIO, #1 ADULTS 35-54 KCNB, WATERLOO-CEDAR FALLS, IA., #1 ADULTS 18-34

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*ARB, Spring, 1982

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MEMORIES ARE FINE.....

(as long as

Reading Time: Several short but exciting minutes . . .

Beautiful music ratings are slumping. Their sister "nostalgia" formats — playing the *exact same songs* — but with different artists, treatments, or tempos, are doing better. Much. Why? More life. But whether we call the music beautiful, or MOR, or big band, or easy listening; or "music of your life" or "unforgettable", or whatever — all *melodic* music formats are suffering the same *terminal illness*. But don't call the doctor or undertaker *yet* — not till you read this.

That terminal illness is the now total *absence* of *brand-new songs* — not new recordings of old standards — but new recordings of *new music* — the standards of tomorrow!

Why is new music *necessary*? Why do television networks run new programs, when they could save money by running nothing but old ones? Why do publishers print new books instead of endlessly reprinting "Gone With the Wind"? Why don't *you* broadcast yesterday's news? How long would rock or country formats prosper if they only recycled the product of ten or thirty years ago? What makes the melodic-music radio industry think that it *alone* can *continue* to defy logic, and still prosper? Nostalgia is wonderful, up to a point. But for how long? Into the next century? When much of the present audience may be in their graves? Or deaf? Think.

Where would *new song* programming come from? Not from the major recording companies. They have already given up, because this type of music simply does not sell in record stores. Kids have always been the major buyers of records — in 1930 or 1983 — and the kids want their own music, not that of their parents or grandparents.

How bad is the problem? The late great Johnny Mercer said shortly before his recent death: "I co-wrote 'Moon River' 15 years ago, and today it's the most-played song on radio. Had I written it this year, it would not even have been *recorded*."

■ THE SOLUTION

The producers of MUSICADE (us) recognized this problem *five years ago*, when they began to record privately (even secretly, if you will) *new* songs by the same great songwriters who have written 90% of the songs we call "standards" — the songs which comprise most of the beautiful and MOR library. New songs as good or better than their great ones!

At that time, five years ago, we decided to bide our time, to wait for the right moment. Why? *Timing!* The beautiful format was doing well by living in the past, and pro-

grammers had the notion that their listeners wanted *only the familiar* — forgetting that these *same* listeners had formed their musical taste in the 1930s, 40s, 50s and early 60s, when there were a *hundred* new hits a year.

In recycling only the familiar, listeners were deprived of the thrill, electricity and excitement we knew when we all *first* heard our *own* now-favorite song — and couldn't get it out of our head, and wanted to hear it again and again and *again*. Some formats have lately introduced "new" (*unfamiliar*) music without first identifying and featuring it. So it remains so much *unidentifiable* filler — "mystery music". That's *not* the MUSICADE way, where all selections are potential *hit* songs — and will be *popularized* the same way all hits were originally popularized.

Beautiful music/MOR/easy listening/big band (or what ever you call your *melodic* format — music that does not sound like it was composed on a drum, or sung falsetto) is *superb* programming. The audience is a sponsor's dream, the adult with *money*. You won't sell a lot of Clearasil, but you'll sell bank deposits and new cars. (2/3 of all U.S. income is earned by persons 35 years and up.) But be careful your music isn't so *background* that your listeners miss the commercials.

So don't think of switching formats. Instead, just add MUSICADE ... a small constant stream of *new* songs to be interspersed with the old. And *featured*. . . in short program form twice daily.

Schulke, Bonneville, RPM, Churchill, Ham and the others are marvelous programmers. Just *add* our service to *theirs*, and refreshen, enliven and rejuvenate your present format with the excitement of great new songs each week! We are recording new music *specifically* for radio — as entertainment — music to use to sell *products* — and not for record store sales.

We have an around-the-clock *melodic format* of our own — if you have no present format. But if you do, we don't encourage switching. Our main interest is *new music*.

The existing formats are excellent, but must be focused on *tomorrow* as well as yesterday.

■ THE DEMOGRAPHICS

Have you noticed the *change* in older people lately? Not only are they growing in *number* (the over-65 population will double in the final 17 years of this century) — but they are getting *younger* in lifestyle. They jog; they go to exercise salons and aerobics; they get face lifts; they buy books on improving their diets and even sex lives. They don't want to be relics of yesterday, and that

you keep making *new ones*)

is exactly where the *music* problem lies. If they wanted *new* music when they were young, then being young again means wanting some new music! Elementary.

What about new, younger listeners (30-40) as their tastes moderate from rock to something more mel-low? These must be attracted to replace the older audience who have died off. You're not going to entice them with old dad's favorite music — not unless you add something new — because these people grew up on the excitement of a constant flow of new songs.

■ HOW IT ALL WORKS

Is our service *exclusive* with us, or can you get it somewhere else? The answer is, you can't get it somewhere else, not unless you want to wait the *five years* it has taken us to record two full years of new song programming — all potential hits — and spend a goodly fortune in doing it. And can *find* and evaluate the great material we have — in a search that has taken us not only domestically, but to Europe, Australia and Latin America. Even Japan. And then have a producer like ours, known in Hollywood for years for his "golden ear", the rare ability to hear a new song for the *first time*, and then predict its success with uncanny accuracy. . . even when the experts have turned it down. There might be three people in the United States who can do that.

Most of America's legendary songwriters live in Hollywood, minutes from our office. We have worked with these writers (and talented newcomers) for many years, *encouraging* their writing of new songs, and then recording only the best. Great songwriters keep on writing, just as birds keep on

singing, and those who have died have left us a rich melodic legacy for our purpose. So we have taken the cream of their song production: have hired the best name singers; the great Hollywood studio musicians; employed famed conductors and arrangers with many hits themselves, and so have produced our rich and unique catalog. Will our programming be successful? Was "Star Dust" successful? Was "Moon River"? Any talented person might write one good song, but it takes a grand master to keep on producing hits, and we've got 'em all. (28 Academy Awards).

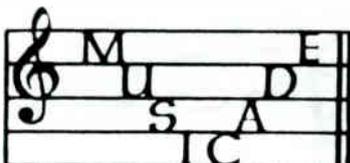
But if there's any question of success, hear this: In a special Arbitron test on a beautiful music station in a major western market, we lifted the rating of that test station in *one week* by SIX HUNDRED (600) PERCENT. Rating changes usually take years, if not long months. But *one week*? And the audience was still *escalating* at the end of the test. (Details on request.)

What does our programming cost? *Nothing*, if you follow our specific marketing plan. We can even furnish pre-sold sponsorship in many markets. If there's no cost, what about *profit*? Profit is virtual-ly endless, if you follow our plan.

Our programming is available on a limited basis in each market, so contact us early for choice seats. Full confidential details, including demo and brochures, upon written request on your letterhead of the decision-maker at your station. Please include your volume 60-second spot rate, and a brief description of your present format and mode — since we tailor our presentations.

MUSICADE will feature a statewide and national "PICK THE HITS" Contest to add further excitement to your format. We'll have our own hit parade of *new music* with major monthly cash prizes available to your listeners. Entry blanks at your sponsor's place of business, adding valuable foot traffic. The contest locks the listener to your station.

The question has been asked: "Can I add new music if my format contract forbids it? The answer: No contract may legally forbid it. Only the FCC *licensee* may dictate his station's programming. (FCC Regulation)



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(2% of total)

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Till There Was You . . . I'll Be Seeing You . . . All The Way . . .
I'm In The Mood For Love . . . That Old Black Magic . . .
Buttons & Bows . . . Blues in the Night . . . April Love . . .
Over The Rainbow . . . Time On My Hands . . . You Don't
Bring Me Flowers Anymore . . . Days of Wine & Roses . . .
Mona Lisa . . . Chattanooga Choo Choo . . . April in Paris . . .
To Each His Own . . . Somewhere My Love . . . Sunny Side of
the Street . . . Secret Love . . . The Way We Were . . .
It's Only A Paper Moon . . .

* (Music, Lyrics or both)

How to win the radio paper chase



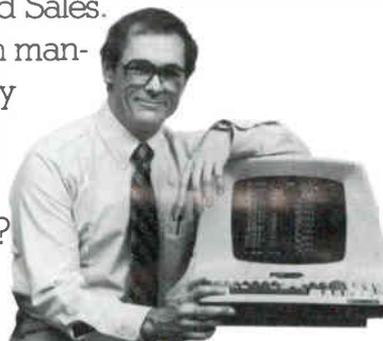
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WHAT'S AHEAD IN '83

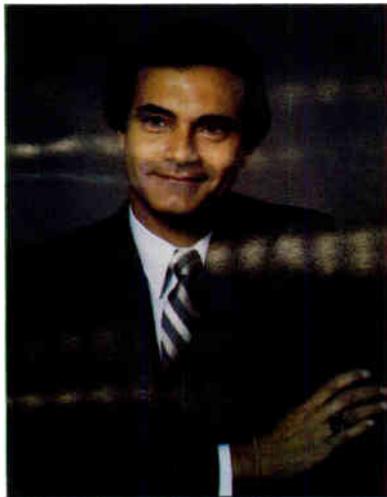
I'm not a mindreader. I wish I were, but I'm not. That's why each year when RADIO ONLY's editorial staff gathers to plan the upcoming issues, we try hard to assemble the right topics.

I know from personal experience, however, that intuition is a most powerful support mechanism. When I first started the weekly newsletter INSIDE RADIO eight years ago, I wondered whether it would work. It was priced higher than the existing Hall Report and I never dreamed that the weekly news magazines would be my real competitors. If I had had the money to hire a research company, no doubt they would have told me the market was crowded then for another newsletter, let alone another trade publication. Luckily I didn't have the money and INSIDE RADIO turned out to be the sleeper of the decade.

There is still a lot of that old intuition left for RADIO ONLY. That's why some of the things we plan to bring before your eyes in the coming year are truly unique. Of course, we offer the usual convention issues for traveling executives, but we are not going to recommend where to eat. In fact, we are not even going to list the convention program. That's one thing that's very easy to find at convention time. Look for RADIO ONLY to cover issues that affect top station and group executives at convention time. We'll offer the best of our experts, a liberal dose of "How to do it" articles and informative features.

This month is the first annual Executive of the Year issue. We hired the Research Group to do the polling and for the first time offered executives everywhere a chance to see the people our industry chose as the best. Next month you'll read about the top up-and-coming executives of the year and how they are making it.

Still ahead is a special Financial Outlook issue with information on national spot radio, network, local, rep and syndication industries. Then you'll be treated to the Nation's Top Corporations. Who is in charge?



*RADIO ONLY publisher
Jerry Del Colliano*

What are they doing to make it? What's in it for you? Special sections on research will also be offered.

One of the most popular features of last year was the Fall Programming Guide which graded the top formats by their future potential. While all readers don't agree, most find it essential reading. This year we'll offer the Fall guide in the summer so our readers can get a head start on competitors.

There's a special satellite/syndication/new technology report coming up. Too frequently this area is one of the weakest for the modern radio executive. Most are schooled in programming or sales, so the area of technology can be an intimidating one. Our special report will shed light on what's new and what you have to know to stay in the know.

One of the innovations we're most proud of is the special report on surviving the first quarter of 1984. It will take more than a special on-air or sales promotion to get billing up in the tough times ahead. That's why we're planning to bring you useful information on how to raise revenue, increase sales and cut costs.

Don't forget that this is just the basis of other news coverage. Our policy is to zero in on the news and trends that are happening at deadline, to make the reading more current and perhaps more helpful to the busy radio executive.

Our editorial staff is larger than ever. Our resources have widened considerably in the past year. Because RADIO ONLY has been catching on with radio executives, a lot of new opportunities are opening up. We'll be giving our best to you every month with many thanks for your generous support and kind encouragement during our growth stages.

Remember that our best ideas have come from readers. We intend not only to make RADIO ONLY a bigger success in 1983, but in some way to contribute to making our reader's lives more profitable for paging through their monthly issue of radio's only executive magazine.

Now... We Are Group W Radio Sales

From this moment on, Radio Advertising Representatives (RAR), the national radio sales organization established by Group W in 1966, will be known as Group W Radio Sales.

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LETTERS

Classical kiss-off

I'm rather pained at the kiss-off you give the classical music in your article in the October issue of Radio Today.

I can only surmise that the reason for your negative attitude is simply one of not being familiar with the current state of affairs in concert music radio, in spite of the fact that I spent a good half hour on the phone with one of your reporters last September.

Remember success in radio is not necessarily tied to being No. 1 in a market. All that is required is to have enough listeners for your advertisers to receive a return for their investment. Most classical music stations do this in spades today.

Lincoln-Mercury started a 30 market, 52-week, one-hour per week program on the Concert Music Network that presents a budget in excess of \$500,000. Shearson-American Express has begun a national campaign on the Concert Music Network that will mean an annual expenditure of \$700,000.

Other major national accounts that you'll find on many concert music stations include Payne Webber, Eastern Airlines, American Airlines, Merrill Lynch, Exxon, Amoco, and INA Insurance.

You are correct in stating that the format does not get big ratings (many of us, though, get very respectable numbers), but the beauty of the format is that we can thumb our noses at the ratings as our demographics are the best in the industry.

Contrary to your statement, it is a format you can get rich on, and the headaches are long gone.

Robert Conrad
Past President
Concert Music Broadcasters
Association

RADIO ONLY flunks

Jerry Del Colliano earns an "F" in his Grading the Formats article. Religion as defined by Jerry is supposedly only one format. That of wall to wall preachers begging for

money. Why must anything that has to do with religion be lumped in the same category!

I wish to take exception to this close-minded, pre-historic thinking. There is something new and exciting happening in so-called "religious radio". It's called adult contemporary christian radio.

It's just like adult contemporary radio. Only the lyrics to the music have taken on a new meaning. The format is doing well, and growing across the nation. Especially here at KCFO-FM.

Out of a 19 station market we rank in the top half. Out of the same 19 stations we rank sixth in commercial spot billing. All of this with a so called "religious station" which plays contemporary christian music 24 hours a day, has traffic, sports, news and real live jocks.

When done professionally not only can there be high marks above for adult contemporary christian radio, but also high marks from fellow broadcasters and ratings services.

Dennis Worden
General Manager
KCFO-FM
Tulsa

RADIO ONLY passes

The October Radio Only arrived today and, as usual, I had to defend my copy from clutching hands all around. We are a great fan of this publication.

The article, "Grading the Formats" is a particularly well done, objective look at all the various formats.

Ambert Dail
General Manager
WGH
Norfolk

Applause

Bravo for Jim West's column, "How to Better Educate Radio Executives" in the October issue! I've been saying the same thing for the past ten years.

I think it would be a good idea if the chairman of every university communications department was sent a copy of Jim's column.

Glen Slaats
Station Manager
WGBW-FM
Green Bay

Fanfare

Opinions are like a—holes! Everyone has one and we just read yours in the October Radio Only.

It's obvious you do not know Eddie Fritts or you would know that he is a hard working, honest man that will roll his sleeves up and get to the task of making the NAB better than ever.

Some of the events you write of may have taken place. Not as much as a premeditated power grab but as circumstance. Articles such as this serve no purpose other than to start more fires for Eddie Fritts to have to put out before he can get to the job at hand.

I for one, and all the broadcasters I am affiliated with, are proud to have Eddie Fritts as our NAB president. We support him all the way.

Fritts does have true grit. I'm sure he could care less what Broadcasting Magazine does or doesn't write. However, between the lines, it appears that you do.

I am sorry I had to write this letter, but I was compelled to let my a—h—speak.

James P. Karr, Jr.
Vice-president/General Manager
WNIX
Greenville
Pine City, Minnesota

RADIO ONLY SCORES 100.

RADIO ONLY is just the publication I have been looking for. Rather than sorting through 100 pages to find the 10 of interest to me, I find 100% of yours to be of value.

George Nadel Rivin
C.P.A.
Miller, Arase, Kaplan, Sheets & Co.
N. Hollywood, California



RADIO'S MARATHON MEN

What do running and radio have in common? Hard work, determination, the drive to be number one, and three radio execs who ran – and finished – the New York Marathon in October. And according to the three, running toughens them for the competitive radio world.

Rick Sklar, vice president of ABC Radio Enterprise, said that his mind works back to the earlier stages of

evolution when he runs, giving him access to his subconscious.

“Broadcasting can dominate your thinking,” said Sklar, who won’t reveal his age but said he was heading towards a second half

of a century. “People think it’s their whole life sometimes. They overthink to the point of obscurity. Running helps me put things in perspective.”

He began running eight years ago when he became concerned about his foot falling asleep at an ABC meeting. He could barely run 200 feet then, but says that was all



Pat Shaughnessy

FINISH NEW

RUNNER * INNERCITY BROAD



PEOPLE



Bill McCleneghan

psychological. In fact, now he thinks that running 700 miles between training and the New York Marathon is "the most logical thing in the world."

Sklar trained for three months at 60 miles a week – up early in the morning to put in eight miles, and spending his weekends pounding away at another 20 miles. "When you want to do something, you get it done." It's the same in business. His determination is built in.

Sklar subjected himself to ultrasonic treatments, and hot and cold immersions to heal an ailing arch that bothered him until two days before the race. "I figured, let's take a chance. If the arch goes, it goes." He pumped himself with dolomite (mineral supplements)

and carbohydrates. He wore orthotics to keep his knee in place. And at the start of the race, a guy in front of him kicked him so hard in the shin that his leg cramped up and he did not expect to finish. At one point over the Verrazano Bridge, Sklar looked up to the heavens and asked, "God, what are you doing to me?"

Sklar finished the 26 mile race in four hours, 21 minutes and 36 seconds, and felt "sensational."

"In this business, people like to be #1," "I was at WABC for 12 years and we were the number one station for ten years at a time. I used to get a real thriller when the rating books came in. This was better than that. This was one plus."

After running a marathon, there aren't too many things that come across your path that can get in the way, according to TM Productions president Pat Shaughnessy. Running helps him to develop patience and discipline which he applies to the job. In running and radio, there's an "awful lot of day-to-day planning to get to the end result."

It takes months to get in shape for a marathon. "You've got to get out six times a week and on the weekends. It gets in the way of other things," Shaughnessy said. "It's that sort of persistence and discipline that you need in work to develop a new product that gets great ratings, to hit that home run."

Competition keeps his wheels going. When a 50-year-old friend tried to persuade him to make the trip from Dallas to New York to run the marathon, Shaughnessy, 37, was hesitant, but thought "If he can do it, why can't I?" He finished in 3 hours, 34 minutes and 47 seconds.

Five years ago he "couldn't run around the block." Now he's got "marathon fever" and says he's in the best physical condition he's been in since his junior or senior year in high school.

Maintaining good health is Bill McCleneghan's main motivation

for running. He's been doing it for 30 years. He's 51. McCleneghan, vice president of ABC Research Services, said that his cholesterol, blood pressure and heart rate are down to that of a 25-year-old's.

"I'm alive and well," he said. "I know that's basic. But in this kind of business, I've never had an ulcer, and I worked at Arbitron for 14 years. I didn't know any executive there that didn't have a stomach disorder. ABC gets about 50% more work out of me because I run," he said. And, he has a more successful sex life. "I don't want any phone calls, but it's true."

The New York Marathon was McCleneghan's second. Over the past year, he's been in 25 races. He runs them so he can see younger guys coming in behind him. He also doesn't like having a 25-year-old son that can do something better than he can. He set a goal of three hours and 38 minutes for the marathon. He missed it by four minutes. He competes in everything.

"It doesn't matter if I come in first, second or third as long as I beat someone," he said. But he doesn't think he always has to be number one either. In that way, running is like business. He looks at the competition, figures out the best way to win, and then tries his best. "One can't be number one in everything. What's important is going out there and doing the best that I can."



Rick Sklar

It's about time radio had its own trade publication.

The broadcasting industry has had no shortage of trade publications over the years. But most of them also aim for television, cable, engineering or the record industry with the hope of attracting more advertising revenue for them. It does nothing for you, the advertiser.

Now, there's RADIO ONLY. Radio's only full-color, monthly executive magazine. Over 25,000 Radio executives from programmers, managers, corporate executives to Madison Avenue read it from cover to cover.

It's the only radio magazine with the radio executive on the cover each month instead of an ad. It's the only trade that writes incisively about management, programming, sales, corporate radio and people. It has the only "Expert" section providing "take home pay" for you and your management team. The only complete FCC databank (no television). Research from The Research Group. Hard hitting, gutsy editorial and beautiful full-color printing. No wonder advertisers looking to reach radio executive decision-makers are putting their ads in RADIO ONLY. They insure against being last in a sea of television or record company advertising. Desk life is 5 weeks (not 1 week). And, no one throws away RADIO ONLY.

Discover how RADIO ONLY can deliver more readership for your advertising dollars. It's on-target.

Radio executives respect advertisers who put their money where their mouth is—in radio. Call for rates and the latest information on upcoming issues. (609) 424-6800.

Radio Only

NO TELEVISION. NO CABLE.
NO RECORD INDUSTRY AD WASTE.



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THE "TELEVISIONIZING" OF RADIO

The Baby Boom is over but that doesn't stop advertisers from trying to treat radio like television. It's important to know the latest before embarking on your station's next format change

By John Parikhal

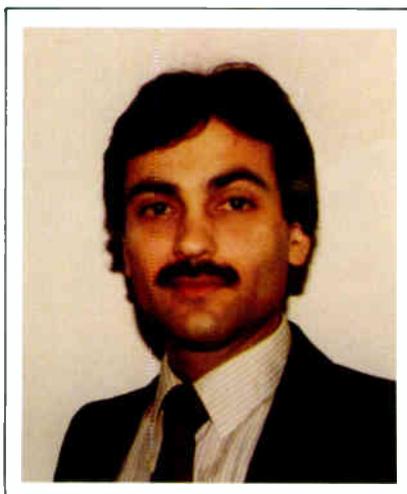
One of the most popular games in radio is called Format Roulette. The players are owners, general managers and program directors. The chips are "potential audience," which can be redeemed for cash by the game's banker . . . the advertiser. This banker determines winners or losers, not by looking at the wheel himself, but by trusting an "independent" observer—the rating systems—to report on who placed the right bet. And this is what makes Format Roulette such an unpredictable game.

The game is made more unpredictable by the fact that certain numbers pay more than others. For example, 25-54 pays much better than 12-18. To complicate things more, the bankers change the numbers from time to time. Once, 18-34 paid well. Then, 25-54 and 25-44 suddenly became "better" numbers.

How did all of this happen? How do the agencies/bankers determine which numbers win? How do the players decide which formats are going to work? Who benefits from the Roulette game? Is it the advertiser? Is it the audience? Does anybody?

First, consider the agency. Advertising is the only business in the world which fails at least 50% of the time and still makes a profit. No manufacturer, raw materials producer or high technology specialist can make that claim. Therefore, advertisers are selling something more than results. They use a lot of sizzle to sell the steak.

John Parikhal is Vice-President of Toronto-based Joint Communication Corporation



Parikhal: "Agencies keep mumbling about the 'aging Baby Boom' as a rationale for forcing television demographic patterns onto radio."

Part of the sizzle means coming up with something NEW on a regular basis to show that they are planning ahead, getting ready for the future, bringing us tomorrow today. At the same time, agencies have to make money, so they want to keep their overhead down. Therefore, it's very convenient to maintain a process of "televisionizing radio". First, they wheel in cpm. And now, another ludicrous step with the increasing use of GRP in radio time buys.

While streamlining their buying for their own convenience, agencies keep mumbling about the "aging Baby Boom" as a rationale for forcing television demographic patterns onto radio.

The only problem is that the latest demographic census data doesn't support a lot of the agency claims. There are 42 million Americans aged 15-24 and only 37 million aged 25-34. And a mere 25½ million Americans aged 35-44. There are a full 18 million aged 10-14. Most important, the

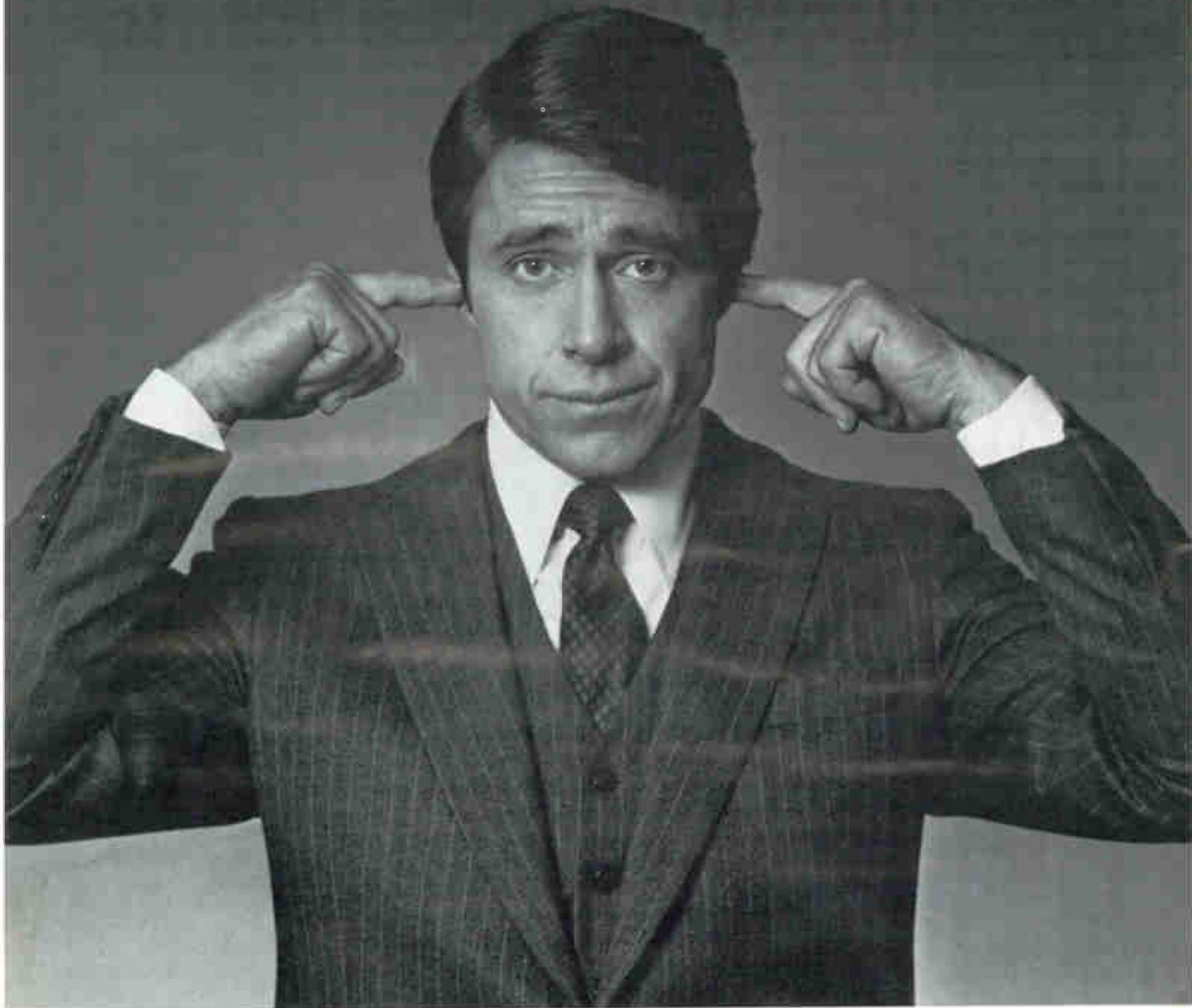
leading edge of the Baby Boom is 36. This is where simple demographic data can mislead advertisers and format planners alike.

A great deal has been said and written about the Baby Boom but very few people understand clearly its impact and ramifications. Some of the essential characteristics of the Baby Boom's influence are worth considering.

The Baby Boom started just after the war and ended in 1965. The "Boomers" were raised during a period of unprecedented prosperity and incredible technological change. The technological change is a crucial element in the mix which is regularly overlooked. Technological change made possible a tremendous fragmentation and increase in choice.

The sheer numbers of the Baby Boom focused manufacturer and advertiser interest on the group. Therefore, the media reported significantly more youth-based events than in previous generations. Most important, the Baby Boom created a generation of social conformity, significantly different in attitude and behavior from the generation preceding it. Also, the leading edge of the Baby Boom influenced two generations which followed it but had very little social impact on the generations which preceded it, evidenced by the musical demarcation which exists musically between the leading edge of the Baby Boom and older audiences.

This has a very important bearing on planning radio formats. Because, for a few years, the lower end of the 35-44 cell will contain the leading edge of the Baby Boom while the top end of the cell will contain another generation. Targeting for that group will present significant problems.



IS YOUR RADIO MESSAGE FALLING ON DEAF EARS? QUANTIPLEX CAN OPEN THEM UP.

Radio is an extraordinarily effective medium for local advertising. Because it's a station select medium rather than a program select medium, radio can be a far more cost effective media buy than television, or even print.

You know that and we know that. But trying to get that message through to your potential customers can be like talking to a wall.

Now, for all you station managers and reps, here's good news. You can prove it with Radio Audience Profile.

RAP is an audience measuring service that goes a lot further than Arbitron in pinpointing a radio market. In addition to age and sex, RAP tells you exactly who your audience is, how big their families are, their education and their income, how and how often they travel, what they buy, from blue jeans to furs, from soft drinks to wines and where they buy it.

But, what's more important, we can prove it. To you

and your media customers.

The RAP cross media comparison clearly shows the indisputable position of radio in a media mix—up front when the planning begins. With RAP your sales staff can now fully target an audience for a customer with a precision never before possible, resulting in more sales for you and more sales per advertising dollar for the customer. Station clients have increased their sales by as much as 20 times using Quantiplex data.

What they've done, you can do. Find out more about RAP. Call Bill Morris at Quantiplex.



RADIO AUDIENCE PROFILE

c/o Quantiplex,
919 Third Avenue,
New York, N.Y. 10022 (212) 980-7117

USE OF CO-OP SALES EXECUTIVES AND OTHER NEW ACCOUNT SOURCES

Three hundred and twenty-seven radio executives were asked about two aspects of their advertising programs: co-op advertising and sources for new accounts.

Co-Op Advertising

Thirty-two percent of these national radio executives say that they make use of a special salesperson dedicated to co-op advertising sales. We asked this group if making a special effort to go after co-op advertising is worth the added paperwork, expense, and trouble. Eighty-two percent feel that it is worth the effort, while 15 percent feel that it is not worth the extra effort.

New Accounts Sources

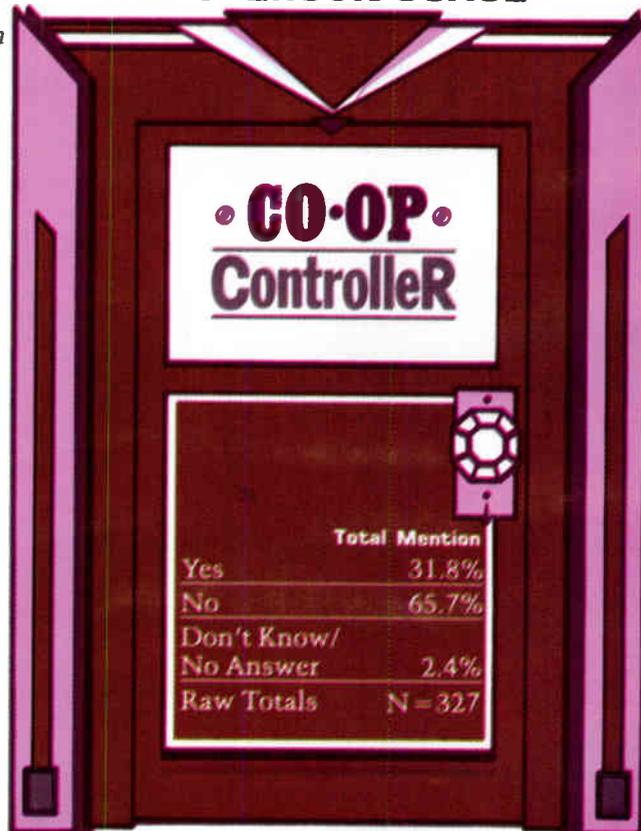
We then asked these broadcast executives how often they obtain new advertising accounts from television, newspapers, and other radio stations. The following breakout reveals the percentage of stations experiencing success in gaining new accounts from the stated source "Often":

Other radio stations	67%
Newspapers	61%
Television	22%

Other radio stations are most often cited as the source of new accounts for radio stations, according to these managers, rather than competitive media.

CO-OP ADVERTISING SALESPERSON USAGE

Question: "Does your station have a special salesperson dedicated to co-op advertising sales?"



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

MONTHLY POLL

CO-OP ADVERTISING FEASIBILITY

Question: "Do you feel that making a special effort to go after co-op advertising is worth the effort or is the paper-work, expense and trouble not worth it?"

	Total Mention
Worth The Effort	82.3%
Not Worth It	15.0%
Don't Know/ No Answer	2.8%
Raw Totals	N = 327

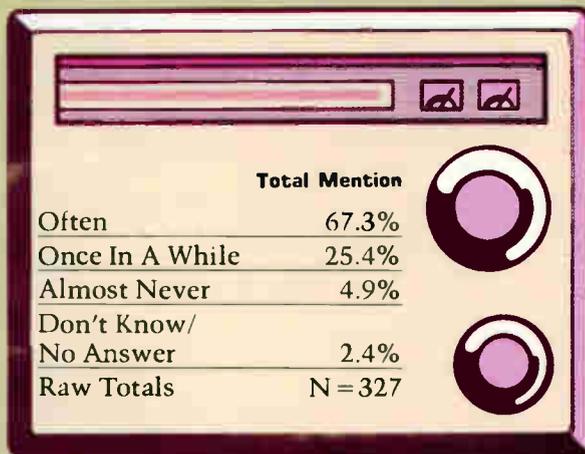


NEW ACCOUNTS SOURCE

Question: "In getting new accounts on your station or stations, how often do you get advertisers from... other radio stations?"

Other Radio Stations

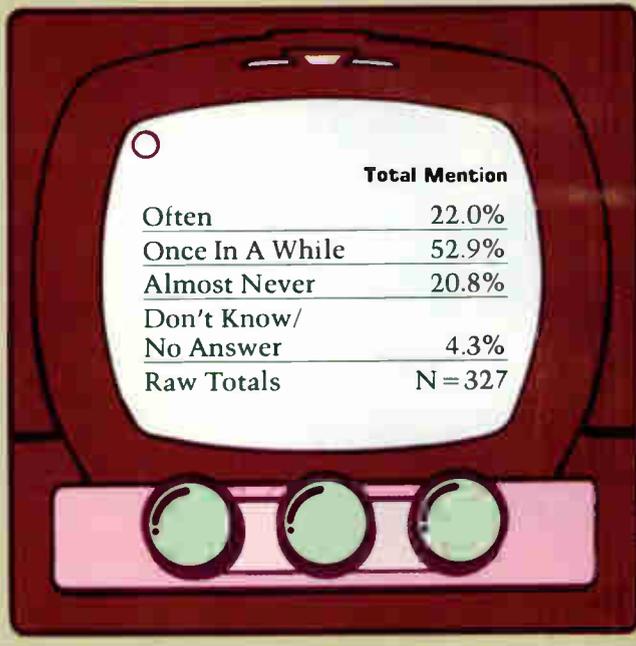
	Total Mention
Often	67.3%
Once In A While	25.4%
Almost Never	4.9%
Don't Know/ No Answer	2.4%
Raw Totals	N = 327



NEW ACCOUNTS SOURCE

Television

	Total Mention
Often	22.0%
Once In A While	52.9%
Almost Never	20.8%
Don't Know/ No Answer	4.3%
Raw Totals	N = 327



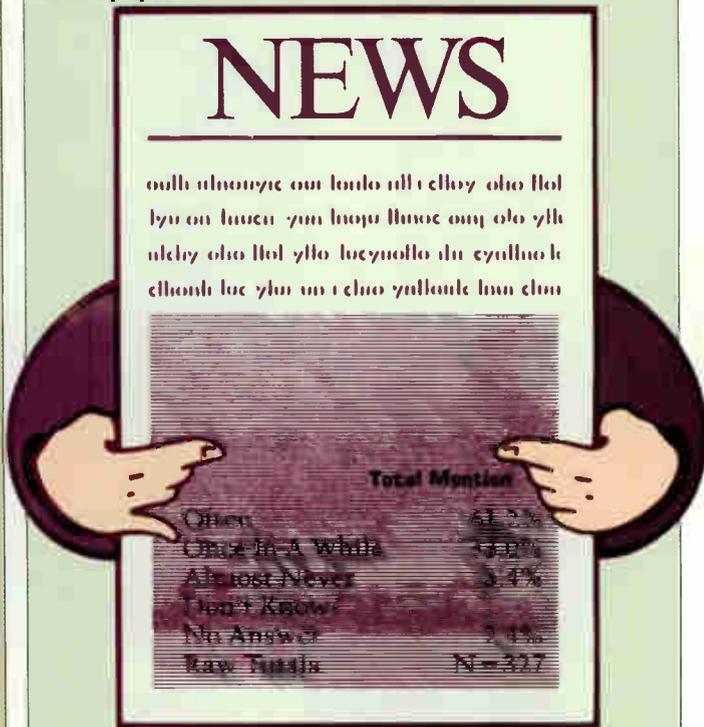
NEW ACCOUNTS SOURCE

Newspaper

NEWS

oult ulnourc out ludo nll elloy oho llo
lyu on luca ym lupo lluc ouy olo ylh
ukly oho llo ylo luyullo du cyulloh
elionh luc ylu on l cho yullonc luo cho

	Total Mention
Often	61.3%
Once In A While	34.8%
Almost Never	3.4%
Don't Know/ No Answer	2.4%
Raw Totals	N = 327



NEW YORK WAS SUPPOSED TO BE DIFFERENT... IT WASN'T



Doubleday's WAPP (FM) Is Now The Most Listened To Rock Station In America.

When we started WAPP in New York on June 15th, there was a lot of curiosity about what would happen. After all, Doubleday had scored big in other start-up situations ... but this was New York City ... the toughest market in America.

Well, the summer Arbitron is in. In just three short months WAPP has become the number one station in New York among 18-34 year old adults. In many dayparts,

the sum total of the two major competitors doesn't even equal our share. With a weekly cume audience of nearly 2 million people, WAPP delivers more listeners in the metro than any other rock station in America.

What everybody forgot was ... New York is our hometown. Nobody knows the Big Apple like "New York's Apple." And nobody does that kind of job but Doubleday Broadcasting.

DOUBLEDAY BROADCASTING ... AT THE CORE OF THE APPLE.

WAPP(FM)
New York

WLLZ(FM)
Detroit

WAVA(FM)
Washington, D.C.

KWK AM/FM
St. Louis

KDWB AM/FM
Mpls./St. Paul

KPKE(FM)
Denver

db DOUBLEDAY BROADCASTING CO.
100 Park Avenue, New York, N.Y. 10017

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

Source: Arbitron, Summer 1987.
Adults 18-34 Mon-Sun AQH.
Total persons 12+ Metro Cume.
Subject to stated limitations.

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.

““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

Why AOR programming, as unique as your market situation, will bring your station higher ratings...

Your station is unique. The city in which you operate is like no other. Your listeners' lifestyles and programming preferences are unlike those in a city on the other side of the country—or even a few miles away.

To find out how Frank Felix, Noble Broadcast Consultants AOR expert, helps stations get higher ratings on a one-to-one basis, read on.

If you think your station's programming needs are special, we agree. That's why every station that uses Frank Felix's AOR format, called Album Oriented Hits (AOH), gets a format made *exactly* to fit the needs of the market.

Not a "cookie-cutter" format

Felix's programming concept, "Pleasing most of the people, most of the time," means playing the songs people *in your market* want to hear by their favorite AOR artists.

So, stations that use Noble's AOH programming service play music that is *synchronized* to the preferences of their listeners; instead of getting a "one size fits all" format stamped out of a programming cookie cutter.

Here's how it works

First, the Noble Research Division provides focus group and telephone studies, *at cost*, to gain in-depth knowledge about your listeners.

Then, based on research information, the music is selected. Noble supplies day-by-day computerized programming logs that help your on-air staff maintain the format and play the music, hand-picked for your station, in the correct rotation.

Finally, Noble's service group stays in touch with each station, on a continuous basis, to prevent problems before they start.

AOH gets ratings results

As Frank Felix says, "When the ratings go up, the station's management should get the credit; they make the format work."

And Noble's AOH has been working at stations like these:

WAQY—Springfield, Mass. Up from a 4.9 to a 7.4 share, they're now the #1 rocker in town.

WIQB—Ann Arbor, Mich. Competing against Detroit stations, went from a 4.3 to a 12.7 share.

WGIR—Manchester, N.H. Up from a 4 to a solid 14 share even with powerful Boston stations booming into the market.

WIBA—Madison, Wis. Starting four books ago with a 3.7, they've increased shares with each rating, against stations using other well-known consultants, to capture an 11.6 share.

KRSP—Salt Lake City, Utah. From a 4.8 up to a 5.8 share and still climbing.

KMGN—Bakersfield, Calif. Even though they're just outside Los Angeles, their 2.8 share is their best rating ever.

91X—San Diego, Calif. In this highly-competitive market, the station increased their cume audience by 30,000 people.



More listeners, more sales

If your AOR station isn't generating the rating numbers needed to reach your sales projections, consider synchronizing your programming with Felix's Album Oriented Hits from Noble Broadcast Consultants.

General Managers: Call collect today for immediate response: (714) 291-8510

If you are considering using a consulting service, call Noble. The broadcasters that help other broadcasters. The consultants that get successful *bottom line* results by helping to synchronize stations for maximum profit.



Noble Broadcast Consultants
4891 Pacific Highway
San Diego, CA 92110
(714) 291-8510

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

OPEN LETTER III...

Dear Fellow Broadcaster:

A lot of you are wasting a lot of money.

As I've traveled around the country talking to broadcasters, one thing has become painfully obvious:

There is a tremendous confusion about the many research services offered by the various companies.

Many radio stations are buying research when what they really need is consulting. Many are buying Focus Groups when they actually need a telephone study, and the list goes on and on.

At Surrey we are committed to making sure that you buy only what you need, and that you get maximum value for your money whether you buy from us or someone else.

Surrey is offering a free pamphlet called "The Right Steps To A Successful Research Project".

This impartial pamphlet will give you all the information you need in planning a research project and hiring the right company.

You should be receiving your pamphlet soon, but just to make sure, call us at 303-989-9980, and we'll send you one. The cost of the phone call could save you thousands of dollars.

Sincerely,

SURREY COMMUNICATIONS RESEARCH, INC.



Al Brady Law
President



SURREY COMMUNICATIONS RESEARCH, INC.

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

**“In Their First Year,
MMR Nearly Doubled Our Sales!”**



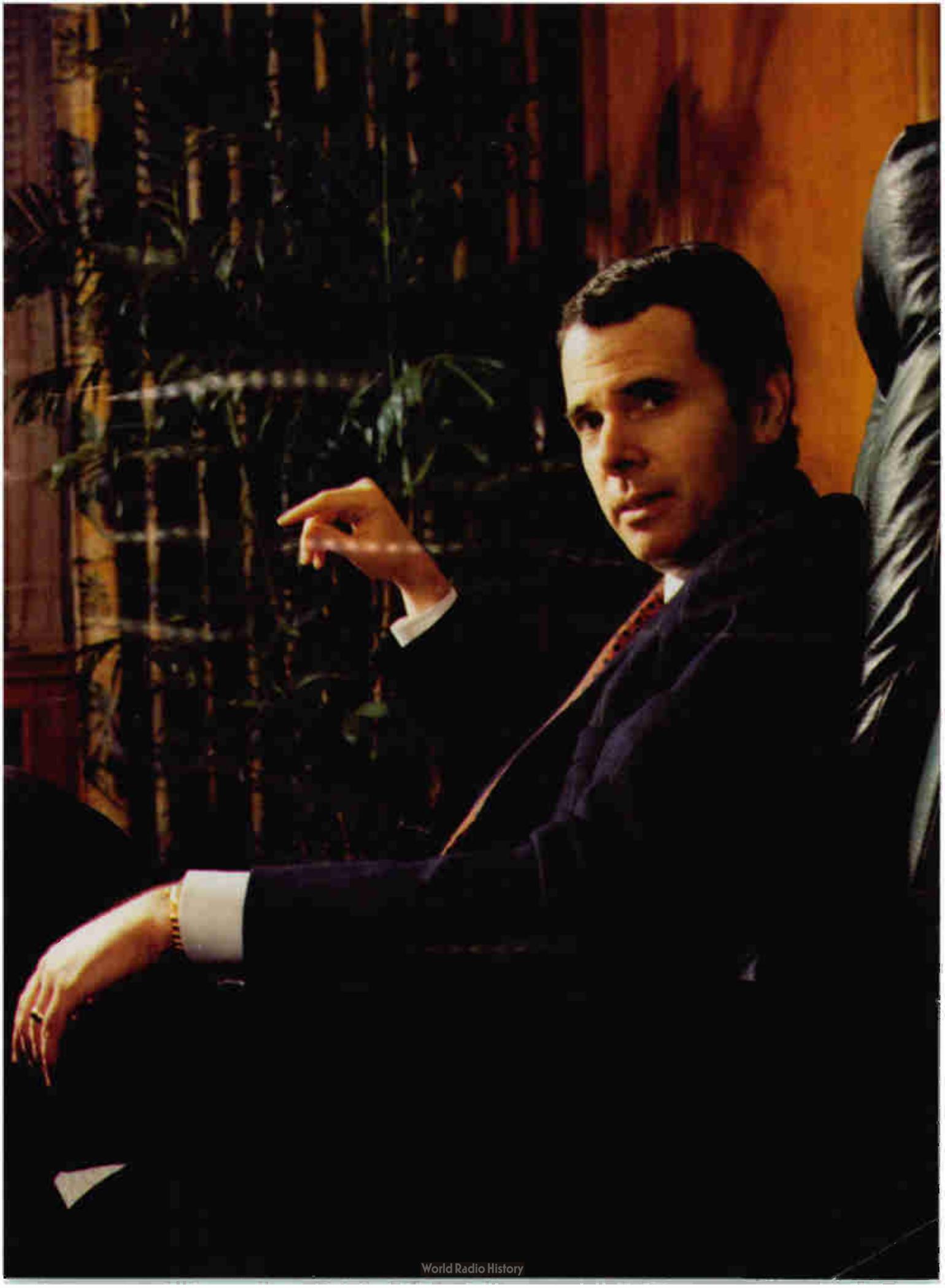
Christopher Snell
General Manager
KEEN, San Jose

Steve Snell
General Manager
KBAY, San Jose



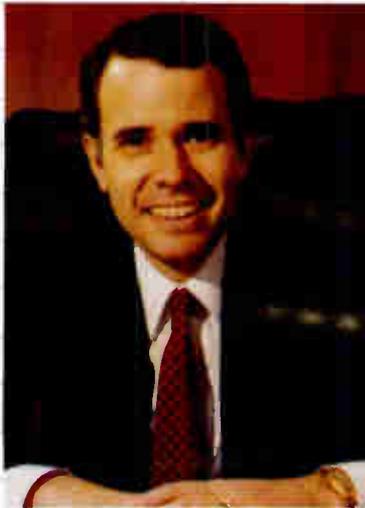
MAJOR MARKET RADIO
“Your Success Is Our Success”

NEW YORK • CHICAGO • LOS ANGELES • PHILADELPHIA • ATLANTA • DETROIT • BOSTON • SAN FRANCISCO • DALLAS



DOUBLEDAY'S Gary Stevens

By Jerry Del Colliano



How does a former disc jockey with no programming experience go from spinning records to running the "best" radio group in America? Gary Stevens does it with steel-eyed determination, motivation and some shrewd station trading that salvaged Doubleday from the junk heap.

Gary Stevens has been president of Doubleday Broadcasting since December of 1977. What he inherited was a book publishing company that owned radio stations mostly in smaller markets. Burned by television. Not quite ready to enter cable TV. And, frankly, harboring a bleak outlook for broadcasting.

That might seem discouraging to the average executive, but Gary Stevens is no average executive. He was a disc jockey who never once programmed a radio station. A man who, at the ripe old age of 28, decided to leave WMCA, New York where he had been a popular disc jockey, to wander abroad.

What many people don't know is that Gary Stevens dropped out

of radio. His wife, Frankie, was a native of Great Britain. He moved to Switzerland then London to peddle old TV reruns to European broadcast organizations. A real radio fanatic never drops out of radio as Stevens discovered. He kept up with the trade papers. Saw his friends moving ahead in an industry that was rapidly changing. So much for the old TV reruns.

H-R Radio executive Jim Alspaugh put him in touch with the Doubleday chain. Stevens wanted to run a radio station after gathering the experience to head his European

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

venture. Alspaugh tipped Doubleday President Dave Scribner who hired Stevens midway into a luncheon interview. Then, it was off to Phoenix to resurrect KRIZ-AM which at 250 watts couldn't even keep an Arizona cactus warm at night.

It's been the story of Stevens brilliant career. He's turned lemons into lemonade. What others see as problems, Stevens sees as opportunities.

Case in point. KRIZ. He took the job for \$22,500 and a car. He was 30 years old. Two years earlier at age 28 he made \$75,000 at WMCA. To most people that arithmetic does not compute. The station Stevens was sent to turnaround needed a mercy killing. Either

RADIO ONLY COVER STORY

someone forgot to tell Stevens he had an impossible task ahead or he forgot to listen.

Ken Wolt (then known as Dan Clayton) was PD. Tom Dooley was there. Todd Wallace was kicking the station's ass across the street at KRUX. Stevens remembers, "I damn near bankrupted the place. In retrospect it was an uncomfortable period of time, but it was the best thing that ever happened to me."

He learned fast. Hired consultant Buzz Bennett fresh from victory at KCBQ, San Diego. Picked up Gerry Cagle (known then as Gerry Peterson). Before you knew it, KRIZ became the number one station in Phoenix despite its unusually low power. When Buzz Bennett went to work for Heftel, Stevens shrewdly hired Todd Wallace from his competitor.

Wallace was a music research freak. Stevens encouraged him and gave him the funds to develop the first passive music research system in the country. When he hired Steve Casey to do the all night show, little did he realize that Casey's area of expertise was computers. Then Doubleday became the proud possessor of the

first computerized passive music research.

Stevens says, "I was never a PD, but had the sensitivity to know what people needed, because I do know a good programmer from a bad. I was able to have the foresight to nurture what these guys were doing. It was right on target. We started passive research because I was willing to divert promotional dollars that were supposed to buy billboards and I bought computer time instead."

That's when Gary Stevens learned perhaps his biggest lesson. You solve problems one at a time. "A lot of people in this industry feel the solution is to avoid the problem."

Stevens moved on to KDWB/AM Minneapolis to do wonders for Doubleday's ailing station. Buzz Bennett again assisted. He saw the need for an FM companion and purchased WYOO-FM. It took a long time to get it operating from the tallest building in Minneapolis, but, again, Stevens' foresight paid off. AM was on the decline. FM was no longer a luxury, but a necessity for music stations. Stevens ultimately switched KRIZ night dj John Sebastian to become

PD of his Minneapolis stations. Today, Sebastian and Casey are top consultants in the album rock field.

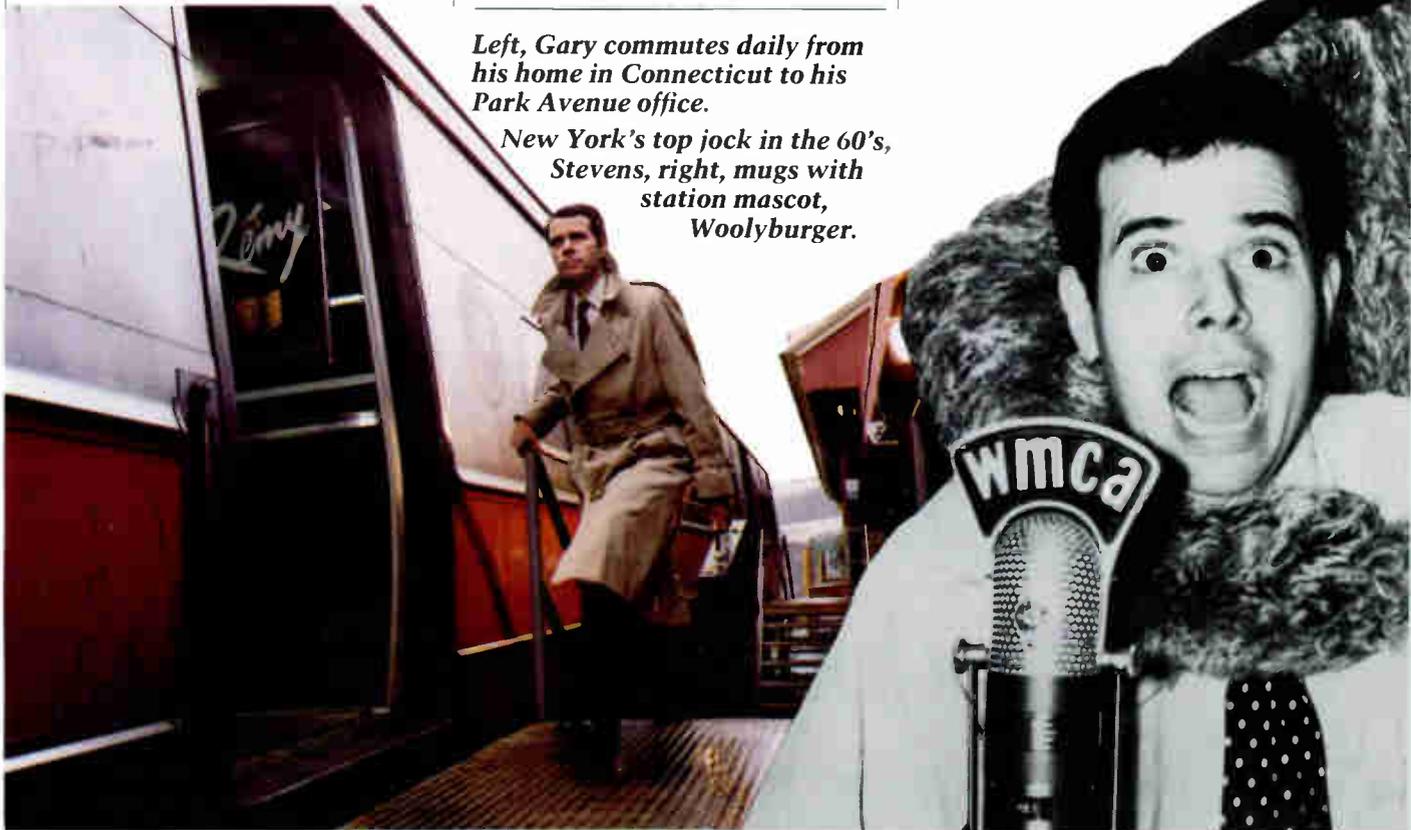
Stevens' executive growth began in Minneapolis. He was promoted to senior vice president and put in charge of computerized music research at all stations.

Then, in December 1977 he replaced his mentor Dave Scribner as head of the entire company. That in itself would have been a fairytale story. Here's a disc jockey whose mother used to bring him to radio stations in Buffalo, now running an entire group of stations.

But, it wasn't a very healthy group of stations. The most successful of the bunch was KHOW-AM, Denver. But even that began its decline. Stevens was troubled to find the company needed a strategic direction. After all, he had inherited a company that owned a mixture of stations concentrated in the southwest and dominated by AM signals. Doubleday had enormous resources, but no strategy. Certainly, no one could fault Doubleday for being cautious about expanding in radio.

Left, Gary commutes daily from his home in Connecticut to his Park Avenue office.

New York's top jock in the 60's, Stevens, right, mugs with station mascot, Woolyburger.



RADIO ONLY COVER STORY

That didn't stop Gary Stevens. He made two quick decisions. One was to sell off any station outside the top 20. He sold KRIZ, Phoenix and KITE AM/FM, San Antonio. And, he decided that every AM market needed an FM companion station.

Here's how he went to work on his strategic game plan. KHOW-AM and KKKX-FM, Denver had to be bolstered. The AM ratings were slipping and the FM rocker was a flash in the pan. He held a construction permit for KWK-AM, St. Louis which had been off-the-air. Stevens put it back and turned it into an album rocker. He later acquired an FM station (WGNU)

to be true to his AM/FM companion philosophy. Stevens and his young turk programmers tore up the market.

He was cautioned not to sell stations lest he give the impression that Doubleday was getting out of radio. As usual, Stevens did exactly what he wanted. He claims, "All I did for the first year and a half was to take phone calls from people who wanted to buy our stations and tell them they weren't for sale. Then, after I hung up, they'd call Nelson Doubleday directly who told them the same thing."

In 1979, the St. Louis stations debuted with high ratings and rocketed two years ahead of company revenue projections. Minneapolis was in the cash column. Denver had been restored to profitability. The company then gave the green light for another acquisition. Stevens says, "I decided to redefine the top 20 strategy to top 10. The larger the market the better the position."

Stevens engineered the purchase of WBFG-FM, Detroit. It was an obscure religious station that probably had the best signal in the

market. It could be heard from Bay City to the outskirts of Cleveland. He made the owners true believers when he coughed up a record \$8.25 million. The same programmer who did St. Louis, Bobby Hattrik, was dispatched to Detroit. Lightning struck again and another turnaround was complete.

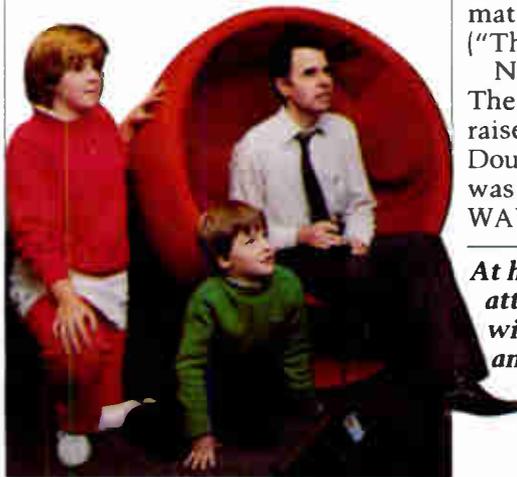
Just about when Stevens was getting Doubleday to commit to acting like a big company, it seized an opportunity to buy the New York Mets baseball team. Stevens recalls, "It really cut down on our available acquisition dollars for broadcasting. I then proposed that we take our most productive asset and sell it." That asset was KHOW-AM, Denver.

Stevens figured he could get \$21 million for the AM and FM there. Others figured Stevens had lost his mind. KHOW was Doubleday. It was unthinkable. Stevens sold it to Metromedia for \$15 million (which tied a record) but Metromedia didn't want the FM. He kept it and put the new fusion rock format on air there, too. Soon KPKE ("The Peak") rose to new heights.

Now, it gets more complicated. The \$15 million that Stevens raised from selling KHOW while Doubleday was buying the Mets was used in part to purchase WAVA-FM, Washington and ulti-

At home, Gary targets his attention to the 7-13 age group with son Christopher (a twin) and older daughter Kristen.

Stevens seldom sits while working, despite a "lucky" executive chair he's carried with him from job to job.



RADIO ONLY COVER STORY

mately WTFM-FM, New York. Stevens wanted Washington. It fit his major market criteria. It was political and close to the FCC. He peeled off \$8 million for WAVA. That station had been doing album rock. Stevens simply brought his programmers in so they could do it Doubleday's way. That way brought the station more success than it had previously known.

Heftel representatives contacted Doubleday about purchasing WTFM when it had decided to back out of the deal. Stevens desperately wanted a New York flagship now that he moved his office to New York. He agreed to pay \$8.5 million for the station which was to become WAPP "The Apple."

The whole time he was purchasing the Washington and New York stations, he was basically doing it with money derived from the previously unthinkable sale of KHOW-AM. It was this kind of resourcefulness that helped Stevens not only build a reputation for Doubleday but for himself as well.

Not long ago he bought WMET-FM, Chicago from Metromedia. He paid \$9.5 million and expects to take it over this spring. WMET was a dying album rocker. Stevens has a proven album rock format in the wings waiting to go.

From 1977 to 1982, Doubleday went from two AM and two FM stations and a St. Louis construction permit to six markets with FMs in each. Of those six, three are in the top ten. Exactly what Stevens had anticipated when he drew up the plan that was to resurrect the company.

A soon-to-be-released RADIO

ONLY/Research Group industry study shows that most executives feel Doubleday is the best run radio group in the country. That makes it a full circle from also-ran to number one. It beat ABC, CBS and all the others. Stevens says one of the reasons Doubleday succeeded was, "we know where we're going."

Now, he's got growing pains. There are 300 people in the company. Stevens is trying to bring their sales skills up to their considerable programming skills. It's a youth oriented company with the average employee in his or her upper 20's. Most of the growth has come as a result of evolution. Music research led to computers. The computers ushered in a new era of PD epitomized by John Sebastian. The times called for a new rock format. Stevens and Bobby Hattrik pioneered "fusion rock," an album rock format that plays more than just albums.

His corporate staff is really a line staff with corporate responsibili-

ties. David Barrett runs WAVA, but is Stevens' assistant. He also supervises KWK in St. Louis. KDWB VP Lou Buron oversees WLLZ, Detroit. Group PD Dave Hamilton splits duties with Larry Moffit who programs Denver.

Stevens corporate staff is almost non-existent. Only Controller Dick Anderson and a secretary work out of Doubleday's New York office.

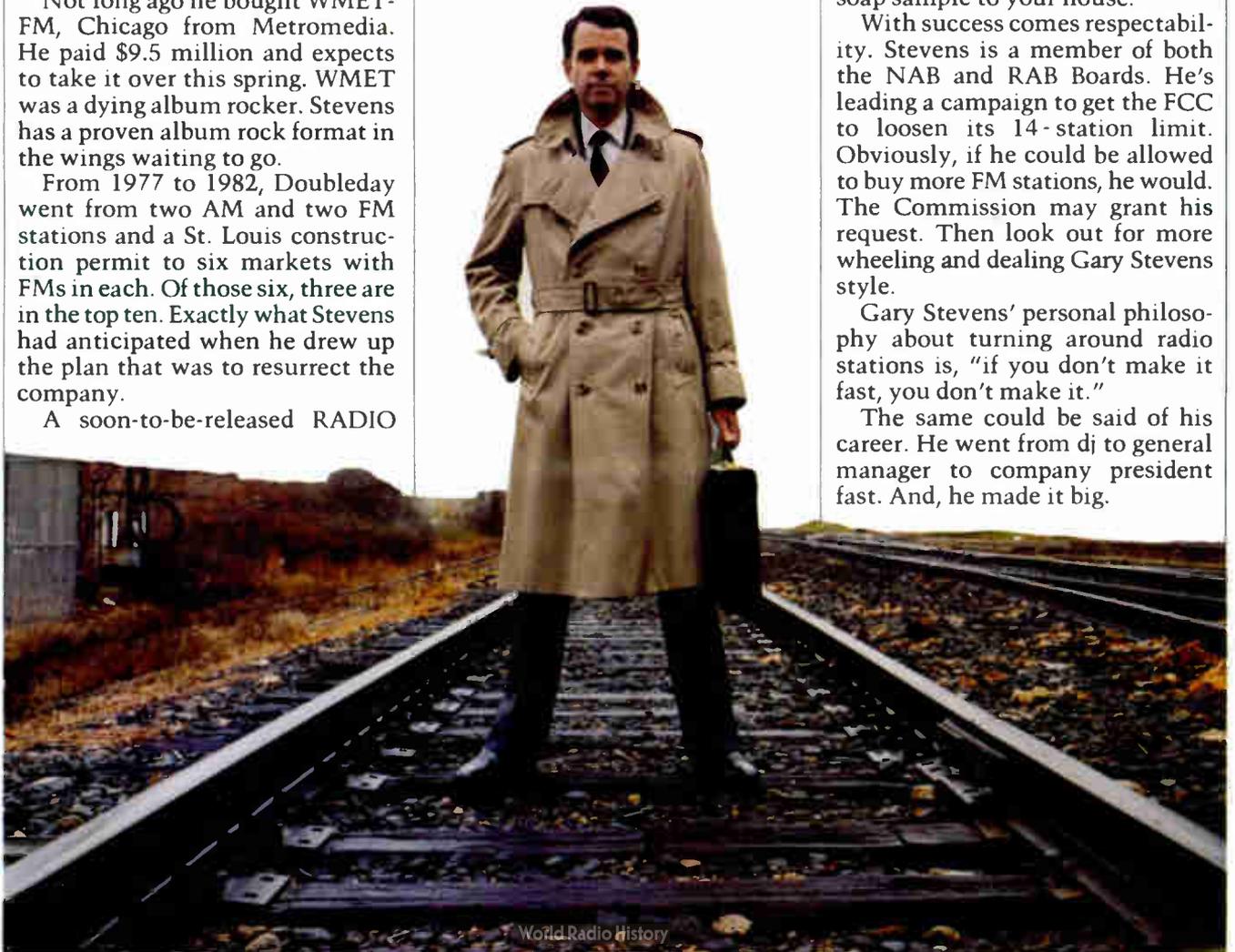
The success of Doubleday is really impressive when it's considered that not only did Stevens have to install winning programming, but buy the stations to program. He started with nothing and today Doubleday is one of the most respected radio groups in the industry.

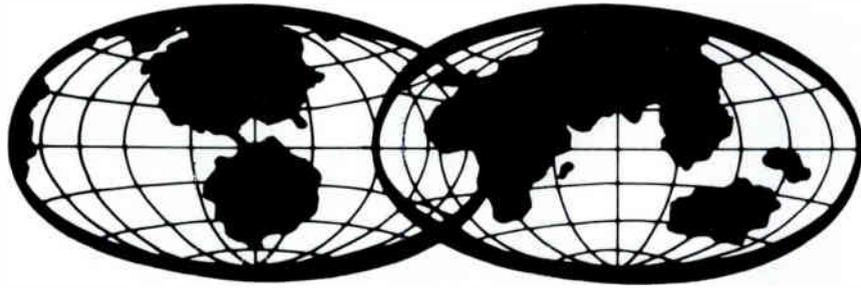
Stevens is somewhat sensitive to the criticism that Doubleday's big kickoff promotional campaigns amount to buying the market. Stevens says, "We're not buying an audience, we're forcing sampling. We're no different than Proctor and Gamble sending a soap sample to your house."

With success comes respectability. Stevens is a member of both the NAB and RAB Boards. He's leading a campaign to get the FCC to loosen its 14-station limit. Obviously, if he could be allowed to buy more FM stations, he would. The Commission may grant his request. Then look out for more wheeling and dealing Gary Stevens style.

Gary Stevens' personal philosophy about turning around radio stations is, "if you don't make it fast, you don't make it."

The same could be said of his career. He went from dj to general manager to company president fast. And, he made it big.





Sandusky Radio

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Toney Brooks

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We're proud of you as well as the growth and
success you've brought to all of our stations.

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Denver

KDKB-FM
Phoenix

KZAM-FM
Seattle

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Denver

KDJQ-AM
Phoenix

KJZZ-AM
Seattle

KLSI-FM
Kansas City

KEGL-FM
Dallas

KWFM-FM
Tucson

The Radio Division/Sandusky Newspapers, Incorporated

R A D I O ' S • T O P

EXECUTIVES

O F • T H E • Y E A R



A recent Research Group study names radio's outstanding achievers over the last 12 months. Here's an up-close, personal look at how they made it.

By Aphrodite Valleras

The most compelling – and telling – fact about the executives of the year is not their ability. Nor is it their clout. They wouldn't be on this list without both. But for a group of executives at the top of their field, they didn't take very long to get there.

Five of the seven are still in their 30's. The other two are in their 40's. And yet they all have the intangible qualities of success that one might expect in an executive with years of experience behind him.

What that means is that they still have as many years ahead of them as they've had behind them.

★ TONEY BROOKS ★

If there's one thing Toney Brooks has learned after 20 years in the radio business, it's that sometimes you have to go against all the established rules and follow your gut instincts. And the 39-

year-old Sandusky chairman is doing just that.

Brooks made his reputation in Denver where, as a general manager at KBPI, he brought a hybrid-album rock format to the station and the ratings soared from 4.7 to 9.0. And as Sandusky's chairman, Brooks has instigated the purchase of four stations last year. ("Anyone who buys four stations in one year should have their head examined," he jokes.) But Brooks



Toney Brooks

says he knows the stations will be highly successful in 1983. "I don't let the fear of not succeeding haunt me. Then, you're managing to prevent failure, not managing for success."

Toney says he has never regretted the career he's chosen, and indeed, he has advanced in a straight line since he started as a music/program director in Tuscaloosa, Ala. in 1962. Even a three-year stint in the army didn't dissuade him. "I moonlighted for KSWD in Ft. Sill, Okla. – the army brass looked the other way." A tour in Vietnam was a continuation of his civilian career. "I worked for American Forces Radio," Brooks says, adding that it wasn't your typical tour – "I lived in air-conditioned hotels with maid service. I was one of the fortunate ones."

For someone whose career progressed in a straight line, Brooks tends to look at the radio industry much differently than others. "I absolutely abhor Arbitron because you have to program your station on a short-term basis (to get good ratings). The emphasis is on monthly or quarterly ratings." Trying to attain long-term solu-

Aphrodite Valleras is an associate editor of RADIO ONLY and INSIDE RADIO.

SPECIAL REPORT

tions – and success – is the goal, and short-term solutions are an “anathema” to Brooks.

“I don’t think about things a lot,” Brooks says, and his decision to play modern music – otherwise known as punk or new wave – on already highly-successful Sandusky album rock stations flies in the face of all the research that he’s commissioned. “I don’t think it’s being done anywhere,” he claims, but his instincts tell him that rock and album rock stations will be “left behind if they don’t figure out a way to play new music.” And, he admits, it’s rather fun to play new music because it reminds him of rock music’s hey day in the 1960’s – “If we ever stop having fun (in our job), then something’s very wrong.” It’s no fun to fail, either. That’s why Toney Brooks is enjoying the sweet smell of success.

★ BOB DUFFY ★

Christal Radio Sales head Bob Duffy knew Christal was in financial trouble when he took the helm in 1973 after leaving Eastman Radio Inc. Little did he know how much trouble.



Bob Duffy

The rep company ranked “22nd out of 22” rep firms back then, and had only \$4 million in billing. “I almost passed out when I saw the figures,” says Duffy. “Technically, we were bankrupt.” But Duffy did the seemingly impossible. The man who says he likes to “take things that are sick and make them well,” performed the

medical miracle by 1977, when Christal reached fifth place, where it remains today.

Duffy says, “If someone hits you in the chops, you have to fight back,” a philosophy he developed not in the cut-throat rep business but in the cut-throat basketball business, which he played professionally for two years after graduating from Colgate University. After coaching for two more years at Colgate, he joined Eastman radio.

Like Vince Lombardi, Duffy thinks that winning is the only thing. “I’m not the brightest son-of-a-gun, but I’m gonna find a way to win,” a trait he credits to his growing up on the weak side of the tracks near money-glutted Westchester County, New York. While caddying at the Westchester Country Club, Duffy thought to himself, “Someday I’m going to come back and own this country club.” It turned out to be a self-fulfilling prophesy. Duffy now lives on the country club grounds.

Duffy’s goals in the near future include the purchase of two FM radio stations, and he plans to eventually own the FCC-allowed seven FM’s. But his real goal is to buy a sports team, preferably baseball or basketball. “I would have gone on playing it if I could. It was so much fun.”

★ DICK FERGUSON ★

Katz Broadcasting Chairman Dick Ferguson admires Ted Turner. And like Turner, he often rolls the dice to see what happens. Although the 37-year-old Ferguson says he tries to keep a low profile, he admits there were moments in his career when he could have played it safe. But instead he bet the house.

Like the time he and two other investors “hocked ourselves to the wall and really went for it,” buying out Bob Williams Inc., a small group of radio stations, in 1978. The three borrowed \$3 million, put “every dime” into buying the company’s stock, and took out personal loans to buy even more. Renaming it Park City Communications, they risked Park City to buy a dilapidated Birmingham,

Ala., station long on promise but sadly lacking in equipment and personnel. At 1980’s 20% interest rate, no less.

Ferguson admits that in retrospect the moves were “tremendous risks,” but they payed off. And when Katz Communications decided to get into the broadcasting end of radio in 1981, it bought Park City on the agreement that Ferguson would head the entire company, telling him, “We want you guys to run it for us.” With Katz’s tremendous capital resources, Ferguson has spearheaded the acquisition of four stations in the past year.



Dick Ferguson

Dick Ferguson is quick to give credit where credit is due, pointedly explaining that Katz is a “team effort.” But he acknowledges that he sometimes “gets on a roll.” Now he is looking forward to the possible abolition of the FCC seven-station rule “so we can buy some more. A lot of people today play it safe. But there are times when you just have to go for it.”

★ RALPH GUILD ★

McGavren - Guild President Ralph Guild thinks that advertising ideas are a dime a dozen. The trick is implementing those ideas, and that’s one thing Ralph Guild knows how to do.

“You don’t have to be clairvoyant,” Guild says. “The decisions just pop out at you.” One decision in particular has aroused the ire of his competitors – the ac-

SPECIAL REPORT



Ralph Guild

quisition of several major rep firms over the last year. Guild calls it "expansion through acquisition," something that megacorporations such as General Electric and Ford Motors have been doing for years. His competitors call it a blatant attempt to monopolize the rep market.

Guild says — probably to the relief of other rep companies — that he's "not at all interested in expanding" until he sees how the national economy shapes up in 1983, but pointedly refuses to rule out further purchases in the future. He also claims that his profits are up 16% as opposed to the rep industry's 3-4%. But he doesn't believe that he should be credited for that. He sees himself as a "teacher" to the younger executives. "The teacher is not on the street doing a lot of stuff," he says. "But the same stuff he learned years ago still applies today."

He also claims he only refined what Katz Communications started — representing more than one station in each market. And that he did so out of necessity. "The fact is, when an industry — like radio — grows at the rate of inflation, there's going to be a shake-down. Sales don't go up fast enough. In order to prosper, not just survive, you must find ways to share the cost of overhead. And you don't have much more overhead for four companies than for one."

Guild refuses to take credit for the decision to expand McGavren-Guild, explaining that the deci-

sion was made by the company's Executive Committee. "So many ideas are attributed to me and most of them are other peoples' ideas. My strength lies in finding people who can implement those ideas." Although he laughingly explains that all he's looking forward to in the future is a vacation in Puerto Vallarta, Guild's strength is knowing what to do and when to do it. Don't be surprised if he buys more rep companies in the future.

★ AL BRADY LAW ★

Surrey Communications head Al Brady Law just can't sit still for long. The 38-year-old Brady Law acknowledges he tends to "get a little bored" when not confronted by a challenge, and the result has been a rather nomadic existence — even for a radio executive.



Al Brady Law

"I enjoy a challenge, and I enjoy going to new places. I admit to a little wanderlust," he says of his stints in Miami, Denver, Boston, New York and Washington D.C., among others, from 1971 to 1980. He got out of the DJ business for management ("I decided I wasn't going to be another Dan Ingram — frankly, I didn't have the talent").

Brady Law left a trail of successful radio stations in his wake, such as WHDH-AM in Boston ("a real dog"), a station that was on its deathbed when he became Program Director in 1976. Brady Law instituted format changes that made the station number one for 13 consecutive weeks. He also

turned around WYNY in New York, a station that had never shown a profit in its 40 years of existence.

But he was also ruining his health, as workaholics are wont to do — "everything was wrong" with him, says Brady Law. It didn't help matters that at the time he was program director of legendary top 40 station WABC-AM in New York, a station that was then on a tremendous downslide. "Everyone was looking for me to save it. I'm not sure there was anybody who could turn it around, but I wasn't doing it, so I left. It hurt my pride that I couldn't.

Brady Law visited a doctor and began to change his work habits, deciding he was going to enjoy life. And he says that working at Surrey fits in perfectly. "I no longer have the day-to-day responsibilities of running a radio station." He even admits to an urge to settle down — "I want to stick in one place. I want to work for a company that I can grow old with, and that might be Surrey." And it might not.

★ BILL MOYES ★

Bill Moyes, President of The Research Group, is a driven man. "I'm a nasty competitor," he says. "I'm ruthless because there's only one thing to do and that is to win, and that is what I get paid for doing."

Moyes doesn't pull any punches when he talks about his formula for success. He even admits that war tactics are the basis for his strategy. Although he says "We have facilities and approaches that work," his strength lies not just in the ability to research accurately ("anyone with a social science background can do that") but in working out a plan to apply the research. "Research by itself doesn't do a hell of a lot, but strategic planning using a lot of research does do a hell of a lot of good." The aim? "To beat the hell out of the enemy."

He's done just that — indeed, he cannot recall any failures since he adopted this philosophy, and his greatest victory is legendary. "I'm very proud of WRKS-FM," a New York station, formerly

SPECIAL REPORT



Bill Moyes

WXLO, that was number 22 in the Arbitrons when Moyes was hired to turn the station around. It is now second in the market and is inching toward the top spot. It has also inspired numerous clones, which Moyes goodnaturedly says he doesn't mind.

Moyes started The Research Group as a means for doing highly localized research for a radio group in which he had invested. When the Group took off, other stations came to Moyes asking him to do strategic research. Today, the Group is far vaster than the radio group which it first serviced in 1977.

The Research Group services 84 radio stations today, but Moyes says it could service 200 more because of the demand. "We do a lot of picking and choosing," he says, preferring to research for stations that already have a strong local staff but need direction. He is derisive of consulting, which he calls "a baby-sitting service," preferring to call his service "advising." But the crucial factor in Moyes' success is his relentless perfectionism—a demand for painfully high

quality work." He calls it "just being true to your job."

★ BILL STAKELIN ★

Bill Stakelin doesn't like the word workaholic. But perhaps it's the only way to describe the youngest NAB Chairman ever.

The 39-year-old Bluegrass Broadcasting Company VP is wedded to his two jobs — "I'm single, and I don't have too many other interests going". Driven by a self-admitted fear of failing, Stakelin began his meteoric rise in the radio industry at the tender age of 14 when he was forced to take a job as a radio announcer in his hometown of Georgetown, KY, to help his family make ends meet.

Stakelin's career as an attorney and politician was put on hold permanently when he went to work for Bluegrass in 1966. He moved steadily up the corporate ladder, when in 1974 he asked to be sent to manage WHOO-AM, Orlando,



Bill Stakelin

to boost that station's sagging ratings. The move proved to be highly advantageous for both Bluegrass and Stakelin — WHOO's ratings went up and Stakelin returned to company headquarters in Kentucky as a vice-president.

Instilled with a working-class ethic by his German immigrant parents, Stakelin says he's not super-intelligent, so he has to work harder than others to get ahead. And for someone who always looks ahead to the future, the next obvious move was to the NAB, first as chairman of the radio division, then as chairman of the whole Association.

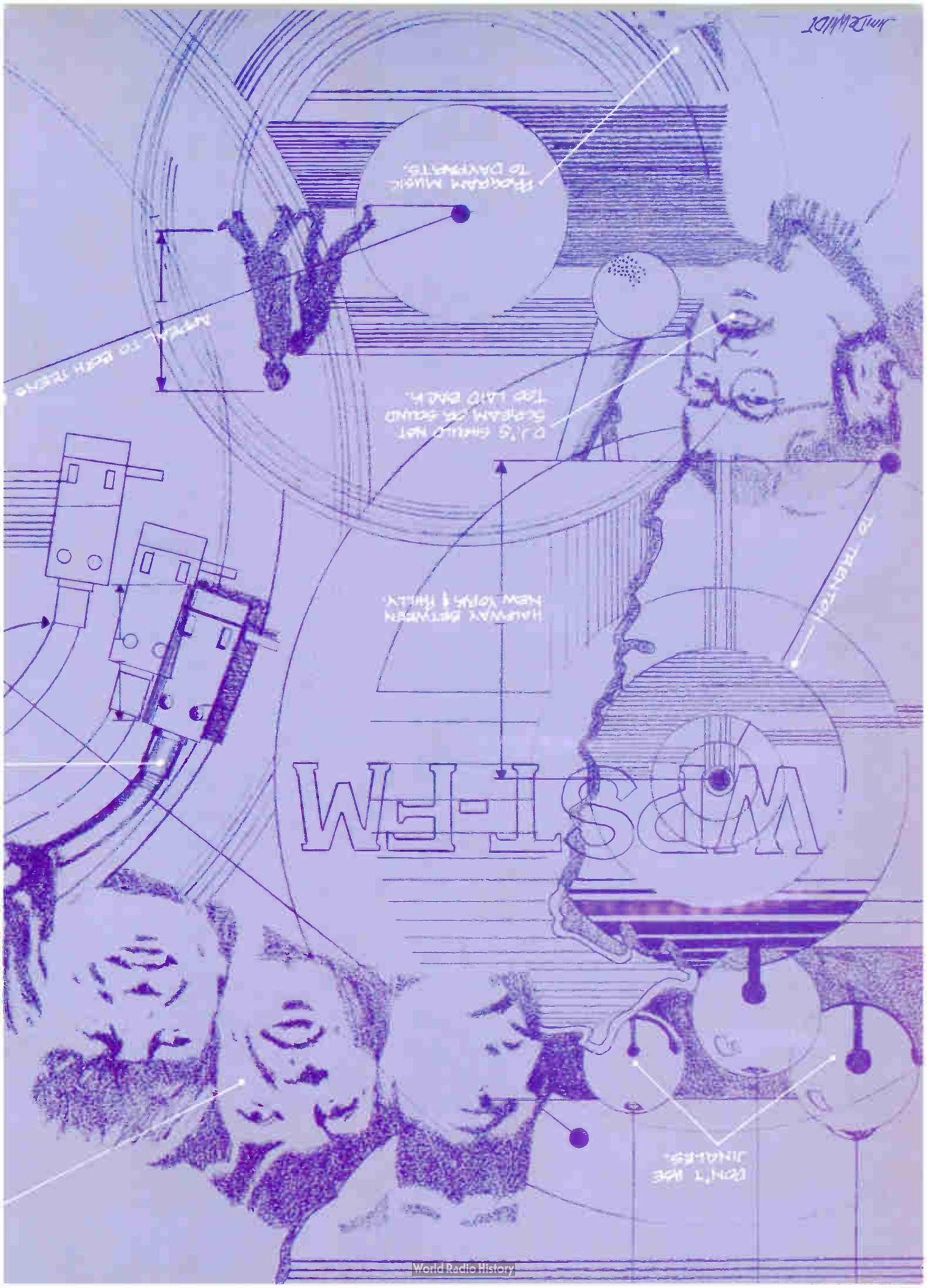
Stakelin is now looking forward to what may come next, saying he's fantasized about running for the U.S. Congress or working for one of the major networks. He professes to love the Washington, D.C. scene, and divides his time between there and his job at Bluegrass.

Although his personal life suffers, Stakelin says he doesn't look back to ask, "Why am I doing this? I always kind of hoped I knew what I was doing."

Question: Considering all the executives in the radio industry today — in groups and stations, and businesses serving radio such as rep firms, syndicators, researchers, and consultants and industry associations (NAB, etc.) what three executives would you list as most outstanding?

	Total Mention
Gary Stevens	27.2%
Ralph Guild	13.5%
Bill Moyes	5.8%
Bob Duffy	3.1%
Dick Ferguson	2.8%
Bill Stakelin	2.1%
Toney Brooks	1.5%
Al Brady Law	1.5%
Herb McCord	1.2%
John Sebastian	1.2%
Carl Hirsch	0.6%
Dan Vallie	0.6%
Mike Osterhaus	0.3%
Walt Sabo	0.3%
Raw Totals	N = 327

Jim Ward



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TO THENTON

WEST-S&M

DON'T BE JINAFES

PLAY OLDIES - STARTING WITH MID 60'S. SPECIAL EMPHASIS ON: BEATLES, THE STONES, SIMON & GARFUNKEL, CHICAGO...

USE TURNTABLES. DO NOT TRANSFER MUSIC TO CARTRIDGE.

COMBINE OLDIES WITH PAT BENATAR, FLEETWOOD MAC, JOE JACKSON...

Project:

FEATURE

Title:

PROTOTYPE ROCKER OF TOMORROW

Designed by:

TOM TAYLOR, PD/STN. MGR.

Audience:

18-34 year olds

Format:

Special

Location:

WPST-FM
Nassau Broadcasting
Trenton, NJ

Revisions:

Modify format from adult contemporary to somewhere between "Hot Hits" and album rock.

Remarks:

There's a world of difference between rock and album rock stations. But both are fighting for the same audience. Now in Trenton, New Jersey a program director has discovered a sound which might appeal to both types of listeners. Until now, no one really knew about the Jersey Giant.

By Christine Noonan

One of radio's biggest problems is also one of its biggest advantages. Radio makes its living by specializing. And specializing often means special problems for those who attempt to program to the audience. Album rock stations, for example, have very fickle listeners not unlike traditional rock stations. Both strains of rock radio appeal to exactly the same demographics, but who is to say which one is the right format for reaching the most 18-34 year old listeners. Now, the major concern is not which format to choose, but is there any format which can appeal to the majority of 18-34 year old listeners.

Some researchers say no. An 18-24 year old is very different than a 25-34 year old even though both fall within the 18-34 year old pop-

Christine Noonan is associate editor of RADIO ONLY and IN-SIDE RADIO.

ular target. They may prove right. But halfway between New York City and Philadelphia there is a program director who doesn't seem to understand or care that he's programming what could be the prototype rocker of tomorrow.

He's Tom Taylor, the Station Manager/PD of Nassau Broadcasting's WPST-FM, Trenton. The station is powerful. It reaches from the Jersey coastline to the Pocono mountains of Pennsylvania, but it's not the biggest population belt in the world. Taylor may be brewing up a viable new youth format, but because of the station's signal, it may fall on deaf ears. He was certainly up for the challenge. Necessity called.

Taylor remembers trying to turn around WPST when he first arrived at the station in 1975. "We had to change people's thinking that just because we were in New Jersey, listeners would rather tune in to a Philly or New York station."

It took Taylor six months to a year to finally get the music and staff where he wanted them. "It was an adult contempo-

rary station that would play Ella Fitzgerald and Jefferson Starship back to back. There was some good talent, but we tightened it up and gave it more control."

Eventually a whole new on-air staff was added and WPST's sales staff merged with sister station WHWH-AM. Taylor admits "At the time, the owners weren't crazy about having a rock and roll station since everyone was doing it, but they believed in us."

A native of North Carolina, Taylor moved from Lexington, KY to Trenton shortly after Phil Geiger took over WPST as general manager. They had worked together at WCHL, Chapel Hill, NC where Geiger was GM and Taylor program director. Geiger then hired Taylor as WPST's PD. Eventually he became more tied up in sales for both stations and Taylor began running WPST as station manager. Then Geiger died in 1979 of cancer.

WPST was once owned by local newspaper, the Trenton Times, from 1948 until 1964 when Nassau Broadcasting President Jim Morris took over. Morris paid less than \$100,000 for the station and later changed the call letters from WTOA ("Times on the Air") to WPST which stood for a promotion then called "Passport" radio.

Whatever the station is experimenting with is apparently working. Morris claims revenue figures for WPST are up 15.5% over last year. "Both stations (WPST/WWSH) are debt-free. Not too many owners can say that about their stations."

Here's how the prototype rocker of tomorrow evolved. Back in the mid 70's WPST was directed in between the high-energy, jingle-filled Top 40 stations like Philadelphia's WFIL and the mellow album rockers. Today Taylor thinks the term Top 40 has changed. In fact, he likes to think of WPST as a Top 40 station without the jingles and the hyper DJ's—somewhere between "Hot Hits" and the hardcore album rockers. There are a lot of programmers who will swallow hard when listening to a station described like that, but somehow Taylor makes it work.

Artists like Neil Diamond,

Kenny Rogers or Eddie Rabbit are too soft. And Aerosmith, Black Sabbath, Judas Priest are too hard. But Pat Benatar, Joe Jackson, and Fleetwood Mac are just right. WPST plays only oldies starting from the mid 60's with an emphasis on the Beatles and Rolling Stones. Taylor finds that some of the older groups like Simon & Garfunkel and Chicago are still favorites today.

Taylor does not transfer the music onto tape cartridges unlike most stations today. WPST continues to play records. And they still don't use jingles, consultants or outside research.

"I want WPST to be more adult than it was a year ago. People don't stop liking rock and roll when they turn 36," says Taylor. Even some of WPST's top advertisers (banks) are unique to album rock stations. There are a lot of rockers that would love to have one bank as a sponsor. Taylor is either a magician or the magic is in the music mix.

Taylor admits the station often acts as a training ground for DJ's who want to move on to major markets. "I support that. It's foolish to lock doors. A good manager should recognize when it's time for a person to move on." It goes with the territory when doing business in a small market.

"I'm amazed that we keep our jocks as long as we do being so close to New York and Philly. From 1980 to 1982 we actually had no full-time turnover," says Taylor.

The on-air presentation is very important to WPST's approach. The DJ's do not sound like album rocker personalities. They are not real laid back. On the other hand they are not uptempo screamers traditionally found on rockers. They are somewhere between the two and any ex-dj turned program director will admit that that's easier said than done.

While Taylor may defend Trenton, he still feels "New Jersey is really odd. There's a strange line that divides the state. People north of Princeton don't know that Philadelphia exists. And the people south of Princeton see New York as a jungle—a place to visit twice

a year to see a Broadway play."

A program director could have nightmares with such a varied audience. Taylor believes "Many suburban FM's go after the big city, but you can't forget the city you're licensed to." That's one reason why he is big on mentioning neighborhood names that make the listener feel at home. That includes people in Trenton, Philadelphia and just outside of New York.

Taylor may call New Jersey odd, but admits "It's one of the few places where a band can make a living playing in clubs." WPST helps support new talent through its "Unsigned Heroes" program which gives local bands an opportunity to be heard on the radio. The support sure looks like it's paying off. The station's top local advertisers includes club owners. "Once we got a few, others joined in."

This year WPST will select some of the best tapes and produce its first album called "Unsigned Heroes." "It's part of the all-American Dream," says Taylor, "to have your song recorded on an album." Of course, this promotion is not new. It's been done plenty of times elsewhere, but it sure works in Trenton. And given the fact that WPST's music is so carefully positioned, the promotion becomes even more effective.

Taylor believes in dayparting, but is careful not to overdo it. The station plays younger music at night. "We program to who's available. This 25 plus audience disappears into the den to watch television."

"We don't want people telling us we sound like two different radio stations. We make it fit our image." And that image includes not blowing away the older listeners by playing "Stairway to Heaven" in the morning.

So somewhere halfway between New York and Philadelphia, halfway between album rock and Hot Hits, lies a station doing its own thing. The Jersey Giant may not have the most polished DJs. It may not have the best fidelity. It may not be aimed at a populous city.

But, it's a new type of radio station that can appeal to a teenager as well as to a 34 year old.

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TRANSTARMATION Automated Interconnect joins the list of exclusive benefits that are producing revenues for stations all over the country:

- “Never a Moment of Dead Air” Adult Contemporary Programming—Focus 25–34.
- S.C.P.C. Transmission.
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- Landmark National Study of 25–34 Heavy Radio Users.
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THE LATEST FORECAST ON WEATHER SERVICES

There may be stormy weather ahead if radio executives ever realize that their expensive custom weather reports may be no more accurate than the National Weather Service freebies. The additional expenses may be justified anyway if your audience perceives the weather forecasts as being better.

Whether to carry weather service
There is little question that doing the
middle of a blizzard is as powerful as playing
record by Lionel Ritchie. Rock programmer
"when you get a major news story, play it like a
weather makes news. There are a lot of other
is a vital concern to radio listeners and even in
of the nation's best weather, someone some-
to know whether a light jacket is necessary.
rains there. The trick is to know when. Of the
gramming fads currently is custom weather
vate weather services. In the past the US
provided the forecasts for free. They

weather. That is the question.
weather in Buffalo in the
the number one hit
Paul Drew used to say,
hit record." In Buffalo
cities where weather
San Diego, home
where will want
Sometimes it even
most popular pro-
forecasts for pri-
Weather Service
still do, but

By Alice Urbanski

station executives looking for a quick way to get a leg up on competition have helped the private weather field grow beyond its wildest ambitions.

Researchers agree that weather services can be worth the extra money, depending on the station's goals. "For full-service stations, weather is important," says Jon Coleman of Audience Analysts. "But not all services do what they claim—attract listeners. They don't deliver what they pitch."

Some services may be trying to throw broadcasters a curve ball by over-estimating their effectiveness. There's some doubt whether they are more accurate than the National Weather Service. There's also speculation over their ability to create a positive station image.

Chicago Programming Resources' Kurt Hanson raises a pertinent point. "Listeners don't keep boxscores on accuracy. For the most part, they really don't remember who predicted what." They may not even care. After all, the majority of Americans have somehow learned to forgive the Weather Bureau for all their bad forecasts. They may curse an incorrect forecast, but they certainly don't look skyward and thank the Weather Service for a sunny day. Weather is not the kind of thing listeners actually get too involved in.

More important is the perception that one radio station's forecast is more accurate than another's. Since most listeners don't keep tabs, a radio station's ability to convince its listeners that they carry better, more accurate weather is much more important than whether it rains or snows.

A major criticism of the services: They try for the local touch. Often it just doesn't come across.

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

WCCO, Minneapolis Program Director By Naphier found this out with the Finckle Forecast. Finckle lasted a year at the station. "We liked his personality. He chit-chatted with the on-air personalities. Became a real human being with our listeners," Naphier says. "He wasn't on-call all of the time. He tried to relate to our listeners, but basically his forecasts were national."

To solve their weather crisis, WCCO-AM/FM and local TV station WCCO made a heavy investment. They set up a weather center with three full-time meteorologists/broadcasters. "Meteorologist salaries are extremely high," Naphier notes. "In Minneapolis, weather is a prime topic so it's worth the cost." WCCO doesn't stick to a hard weather format. The station's nature consultant adds tidbits to the forecast—features on woolly worms for example. Obviously, weather is big in the blustery state of Minnesota and WCCO covers the state from woolly worms to snow storms from North Dakota.

"All the services can be beaten and out-imaged by radio stations if they know how to do it," says researcher Jon Coleman. "Teaming up with a local TV station or hiring the TV weatherperson on a part-time basis are good ways. The link between radio and TV gives instant credibility. And, it means thousands in free advertising. Local effort is better than the services." He cites success stories in Tulsa, Dallas, Portland, Charlotte.

Metroweather's Pat Pagano advises stations not to join forces with TV weather personalities. "It's not a good idea since the majority of TV weather people have no meteorological experience."

Weather services are coming out of the woodwork, promoting heavily and pushing for clients. They may

not always have the ability to predict the weather, but they sure know when the climate is right to make a buck. This is not to say that they are no good. It's just that some users are not so convinced that they are as good as they claim to be.

Accuweather is the oldest and largest. It serves 100 stations, primarily radio, in the US and Canada selling exclusively to a maximum of one radio and one TV station per market. The name carries weight. With a staff of 42 meteorologists, Accuweather regards itself as the Rolls Royce of the industry. It has a star-studded cast with well-known personalities such as Elliot Abrams. Abrams may sound like a banana to some listeners with his rhyming weather poems, but he sure is popular.

The Rolls may be running out of gas. Other services are hot on its heels. Expanding. Developing more sophisticated systems for weather analysis.

Metroweather started about nine years ago. It has 15 staff meteorologists, forty radio and ten TV clients. It sticks to using the same broadcaster on the same shift. Claims others juggle their staffs around throwing out the personality effect. Metro personality Joe Zona gets fanfare. He works local events, such as rodeos, into the forecasts.

Compuweather started five years ago when Metroweather's Pat Pagano and former Metro VP Tod Gross split up. Pagano says their stormy business relationship ended when he bought Gross out. Compuweather objects to being called Metro's spin-off. It now has 50 radio and TV clients primarily in the Northeast.

Earl Finckle has been in the business about 20 years. He has 30 radio clients. It's a worldwide operation with 13 staff meteorolo-

gists. Clients range from highway departments to baseball teams. Known for his folksy forecasting. Takes a down-home approach. Might caution listeners to put the cow in the barn when it's cold. But Finckle contends, "Weather is serious business." He won't tolerate on-air people poking fun at the weatherperson.

Allan Archer's Tampa-based operation is a relative newcomer. As yet, it doesn't have the credibility or client-list to rival competitors. But he thinks his forecast is sunny.

Researcher Jon Coleman lumps the services together. "They're all lukewarm. Sometimes Accuweather has a positive image among listeners. It's a bit more local sounding."

WHDH, Boston General Manager David Croninger feels Accuweather gives his station an edge over competitors. Especially one that has teamed up with a local TV station. "Because of the unpredictability of the weather in Boston, weather reporting is crucial. We use Accuweather's Elliot Abrams for a light touch, and Dr. Joel Abrams for straightforward reporting," Croninger says.

Shooting for accuracy, no one really knows which service has the best track record. Accuracy tends to flip-flop among the services. Most agree private services are better than nothing. Or the next-to-nothing quality of the National Weather Service—one of the latest victims of governmental cutbacks. It lacks staff and can't cater to broadcasters' needs.

WVCCG, Miami GM Pete Vincette points out: "Private services are a lot better than the national service. They give a personality effect. Metro's Pat Pagano fits in well with our format. There's bantering back-and-forth with the on-air personalities. It's entertaining." That raises the question: what are they supposed to be, weather forecasters or entertainers? Don't ask.

Researchers have found that sometimes listeners just crave the impression of localism. Some stations successfully use the National Weather Service by renaming it. An example: Radarweather.

Such stations probably have not tested how the audience perceives such shortcuts. No doubt the name change is no more effective than the weather forecast itself.

The biggest drawback to the national service: it's just too general. Teletype forecasts are provided on a zone basis. They tend to be conservative. There aren't enough updates. And stations who rely on the service can't expect any sort of competitive edge. "They become rip and read operations," Coleman says, "They have nothing unique to offer listeners—no marketing advantage."

How a service goes over with listeners hinges on its packaging and how the station promotes it. "It's an imaging thing. Effectiveness depends on how a station showcases the weather," says Research Group President Bill Moyes. "If a station needs an edge it should try to do something local. Everyone gives the weather. If a station can make its report stand out, even a little bit, it can make a difference."

Large market stations and smaller market stations with savvy can pick the broadcasters they want. Others tend to be stuck with what they get from the services, and a hefty price tag as well. Medium market clients can expect to pay \$450-\$900 per month. Major market all news stations pay up to \$5,000 per month. Accuweather is at the high end of the pay scale.

Format is a crucial forecasting factor. Album rock listeners don't want detailed weather information. Research suggests they don't even hear it. But listeners of news, MOR, and full-service adult contemporary stations often tune in specifically for weather information.

Bill Moyes says flatly: "Weather services are important only in markets where weather varies and the target market views weather as important. The advantages a station gets from a service are strictly perceived pluses." Researcher Kurt Hanson notes, "Weather reporting is just one of radio's strengths over other media. Weather services aren't all that important unless the region's weather is unpredictable; the format is news

or adult contemporary, and there's heavy competition."

What most radio executives don't know is that all of the weather services rely on the National Weather Service—heavily. It's the foundation for most forecasts. Most services combine this data with in-house computer systems. In Accuweather's case, the hardware costs \$100,000 alone. Most services use additional weather data from the Federal Aviation Administration, other military sources, and the Mexican and Canadian governments.

Most have direct lines with the national weather satellite in Suitland, MD. Accuweather says it analyzes satellite photos every 15 minutes. It's the most elaborate service with its consensus forecasting. Teams analyze the photos on a regional basis. The team forecast is compared with individual forecasts.

Accuweather's Joel Meyers says, "Clients get our trademark since we sell exclusively." Metroweather, Compuweather, and Finckle allow clients to call their service anything they want. "Listeners can believe we're broadcasting right from their home town. They develop rapport with our weatherpeople," comments Metro's Pat Pagano.

Formats vary. Services provide a number of options: live Q and A's, scripted three-minute discussions, reports with trivia questions, farm reports. "We give stations whatever they want to hear," comments Earl Finckle.

That includes promises of better ratings. More positive images. More accurate forecasts.

The forecast for private weather services is optimistic. Radio stations are buying their services like never before and paying high rates to do so. The question of whether stations need such services depends on one thing—will the acquisition of such a service help listeners perceive your station as better because you do. If so, the expense may well be worth it. If not, radio executives may be whistling in the wind, singing in the rain or imagining blue skies ahead with no reason to do so.

Bill Mandel



Panpourri

THE PLUG: I've been listening to the new KFOG (104.5 FM) with growing wonder. About two weeks ago the station switched from marmalade-heaven "easy listening" or "elevator" music to rock.

Just what Bay Area radio needs, I thought, another rock station. KMPX had just switched over to rock as KQAK (the Quake), featuring a morning talk show hosted by Alex Bennett. KCBS-FM had become KRQR (the Rocker) less than a year ago. We were awash in rock and roll.

But KFOG, so far, has been the rock station I've dreamed about for years. Rather than pick a sub-segment of rock, the station has been programming music from Jimi Hendrix to the newest of the New Wave. An hour's set can include Vanilla Fudge, Romeo Void, Beatles, Who, Donovan, Police, the Fix, the Band, Pete Townshend, the Doors and A Flock of Seagulls.

The format seems to be aimed at people who really love rock music and have a sense of history about it, spinning as it does from the late '60s to progressive new material too experimental for most commercial stations. The effect is one of deep 3-D rather than the narrow range of most rock radio. The listener is gratified and a little challenged by a mixture of old favorites (not oldies, though) and new music.

KFOG has introduced two particularly fine innovations: All new music is introduced as such, allowing listeners to switch their mental antennae into listen-analyze mode. The problem with listening to familiar music is the laziness it induces. KFOG feeds that cozy, lazy feeling but wakes us up from time to time to learn something new.

That was the first innovation. The second is the hiring of Brooke Jones, formerly music director of KMEL, to work air-shifts. Jones is my favorite '80s-to-the-present DJ. KFOG is the perfect place for her.

If you're a serious rock fan, I highly recommend giving KFOG a listen.

★ ★ ★

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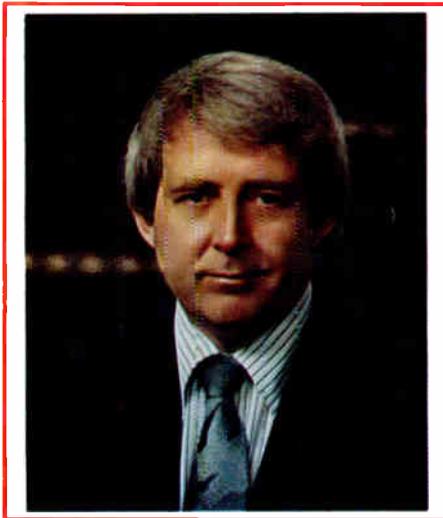
Bill Mandel is the media critic for The San Francisco Examiner
Consulted by Burkhardt/Abrams/Michaels/Douglas & Associates

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PROFILE

LUCKY

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Luck and skill might have gotten Charter president John Bayliss where he is today, but his deal to sell Charter's stations to Surrey Broadcasting has been one pitfall after another. Now he needs all the luck he can get.

By Laura Loro and
Aphrodite Valleras

Charter president John Bayliss' management philosophy is "no secrets, no surprises." But his career has been virtually one surprise after another.

Consider this. When he was a general manager for CynTel Combined WSAI AM/FM, Cincinnati, he was going to leave to buy his own radio station. Something hap-

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pened. A deal was in the works and before you knew it John Bayliss was running the entire company. Surprise.

Then consider the time when Bayliss went to work for Charter Oil Company. He had been running the new stations he purchased in Santa Maria, California, but decided to take on this tremendous challenge. Charter's interest in radio dried up faster than a used oil well. That was no surprise. But what happened next was.

Bayliss almost sold the company off lock, stock and barrel to a little southwest radio group known as Surrey Broadcasting. The original deal never happened. An amended deal went in the

works, but it's fair to say Bayliss took the industry by surprise.

He also wound up becoming the head of the new Surrey group after the deal was negotiated, but when the original deal fell through Bayliss was back at Charter trying to sell off its stations again.

Bayliss leaves behind a path strewn with station management jobs, corporate posts, acquisitions, and negotiations.

Since November 1980, Bayliss has headed Charter Broadcasting's eight-group chain (KCBQ-AM/FM, San Diego; KIOI, San Francisco; KYKY (was KSLQ), St. Louis; WOKY/W MIL, Milwaukee; WDRQ, Detroit). In his first year as president, Bayliss claims to

PROFILE

have reduced operating losses by \$4 million; and projects that Charter will show over \$1 million profit for 1982 (a \$6.25 million swing in only two years).

Last December Bayliss packaged a \$32 million deal with Tucson based Surrey Broadcasting for 6 stations – the entire group except for WDRQ, Detroit (which was later sold to Amaturio group). The deal would make the small Surrey into a major broadcast group overnight. Bayliss announced his intentions of joining Surrey, and Surrey named him president with chance for equity.

"I remember negotiating with Surrey, going to the phone and talking with the Charter home office. I said, 'I think we'll get what we want, \$32 million.' JP Smith telephoned Ray Mason and they gave me the go ahead. I struck my proposal and left. (Broker Frank) Kalil spoke with Surrey. When I returned, I remember Frank said, 'Congratulations, you just sold a radio group.' There was the typical hand shaking and all the while my stomach was doing a tap dance. A \$32 million deal."

It seemed like a dream come true. Bayliss admits it was the perfect arrangement for him. He got to remain president of his same stations, with some stock, plus keep two Santa Maria stations that he had bought and turned around. But alas, the glad tidings came too soon. Surrey investors were pulling out. The broadcast business was very different from the business they were used to—oil. Surrey's foreign investors, following the lead of a key European investor, also had cut out. The deadline to file with the FCC was fast approaching, and with Surrey's murky financial position, it looked as if the deal would never be completed.

Surrey made it – barely. Literally an hour before the deadline, a year to the day after the initial deal had been struck, Surrey offered \$10 million in cash for three stations, a long way from the original \$32 million deal. The remaining three will be sold directly by Charter. Bayliss' baby, KCBQ-AM/FM could run \$9 million or so. Bayliss

wants the duo for himself. There was talk he'd re-associated with his former business partner Karl Eller to purchase the pair.

The Charter group has really begun to pick up in the ratings since the announced intention of Charter to sell. Take a look at WDRQ, Detroit. When Joe Amaturio inked the deal to buy it at \$5 million, Bayliss says, "he was buying the #12 station in the market. Since the fall, the station has shifted to its urban contemporary format, which placed #2 overall in latest summer Arbitrons." You won't hear Joe complaining.

Bayliss got his start in radio while he was enlisted in the U.S. Air Force, where he ran the first Far East network station at Iwo Jima. From there he jumped from job to job, always moving a step up after turning profits around.

In 1970, he was named vice president of Pacific & Southern Broadcasting, and when that company was sold to Karl Eller's Combined Communications Eller was impressed enough with Bayliss to ask him to head the Combined's operations in Cincinnati, Ohio. And when Gannett Broadcasting Group bought Combined Communications, the corporation selected Bayliss to run it.

Bayliss was president at Gannett for four years. During that time, the division bought or sold 15 stations (establishing an FCC transactions record). Gannett, known as much for its bureaucracy as its vast media holdings, profited greatly from having Bayliss at the helm of its radio division – 32 percent better, against net revenues, in fact. But Gannett, above all, is newspaper country, and Bayliss just wasn't used to all these newspaper guys – "They have a different philosophy on radio. I was used to running a company which was very lean. Not with a whole bunch of chiefs."

Columbia Communications head Karl Eller was at Gannett at the time – he'd joined after selling them Combined Communications. And when Eller, Bayliss' mentor, indicated he was going to leave, Bayliss decided to strike out on his own.

He bought two Santa Monica stations (KSMA AM/FM) in 1980 as co-owner of Charter Company's communications division. That's when Eller stepped into the picture and bought Charter. Bayliss was named President of the revamped Charter Broadcasting Company's eight-station group, where he remains today. And where he looks out at a somewhat cloudy tomorrow.

There was the matter of WMIL-FM, Milwaukee. Charter needed an FM for WOKY-AM. "We were tied up with petitions for two and a half years," says Bayliss, but notes that no one from the previous management had ever gone to the licensee to try to solve the problem. Bayliss did. The problem, overlapping signals, turned out to be nothing, and after reimbursing the licensee \$20,000 for FCC costs, signed on in February of this year with a George Burns-influenced country format borrowed from station KCBQ, San Diego.

Bayliss purchased KCBQ-FM for Charter to go with its AM counterpart in 1981, a deal negotiated in Dallas' Airport. The stations are now ranked second in the market among 25-49. And it is these stations that Bayliss is turning to now that he won't join Surrey.

"I will not be a part of Surrey," Bayliss says adamantly, so he's putting together a package deal through an investment banking firm to buy the two Charter stations. He says he'll never run another broadcast group without an equity deal, but would rather build his own company.

John Bayliss has earned the respect of many radio executives for his conduct and personality as well. He tries to be a straightshooter.

They say you have to be in the right place at the right time, but for Bayliss, he may very well have been in the wrong place. Gannett was not the kind of operation for the entrepreneurial Bayliss. Charter was never really interested in radio in the first place. Yet John Bayliss has made the best of it all and enhanced his own reputation as well.

Which is why he is known as Radio's Mr. Lucky.

HOW TO START FAST FOR BETTER 1983 SALES

Salespeople can turn their first quarter into a successful one by strengthening sales strategies.

By Miles David

Compared to recent years, 1983 will demand a better-organized sales strategy in the first quarter. If the long-heralded recovery is underway by then, managers will want to make sure that salespeople take advantage of it. And if the economy remains sluggish, it's even more important that you manage aggressively.

Here are some ideas on how radio executives are planning to launch this year.

- **Set Activity Rather Than Sales Goals:** Have salespeople make eight or more face-to-face calls a day. Put quotas on phone calls, new-business calls. Reason: first-quarter sales are often slow at the retail level and salespeople can't control the attitudes of merchants who won't advertise. But they can have the gratification of accomplishing the goals their managers have assigned.
- **Target Shopping Centers Now:** They've just come down with a crash after Christmas. That's where radio can help. Sell radio's ability to generate sales, traffic and awareness for sales events, like traditional January white sales. Go into shopping malls with an idea that will make shoppers respond.
- **Schedule Cold Calls On All April Advertisers:** Lawn-care retailers are flat all winter then suddenly go into their big season during April and May (total sales for those two months are more than 45% of annual business). Some other advertisers with big April business curves are auto dealers, boating dealers, and farm equipment.
- **Cover Trade Shows In Your Mar-**

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



David: "Use the first three months of the year to condition your sales team for the year ahead."

ket: Many industries have first-quarter trade shows. Make your salespeople attend. Cover every retailer participating. It's an easy way to make a lot of sales calls in a concentrated time span.

- **Organize Your Own Trade Show:** Many stations use January-February to stage a version of a low-price or discount sale (merchants are given a booth in an armory or exhibit hall in exchange for a schedule). KATT, Oklahoma City signed 50 local advertisers to such an event and drew 50,000 on a cold winter weekend.

- **Now's The Time For Promotions:** Promotions are an exciting way to keep your sales staff motivated and busy. One station runs a highly successful bridal show at the end of January. It rents booths to tuxedo rentals, bridal shops, travel agents, etc. Advertisers must buy equal schedules January, February and March.

- **Monitor Morale:** Your salespeople have just experienced good sales in the last quarter and are suddenly faced with a slump in activity. Go back to basics. Empha-

size discipline, sales training, record-keeping. "When salespeople have a great month they tend to relax. Go back to real selling."

- **Go After Long-Term Contracts:** Many advertisers like auto, repair and banks are service-oriented. They don't face sharp seasonal business swings. Go after these institutional advertisers for long-range contracts. Build up a solid base of annual contracts. Selling annual contracts can boost a salesperson's morale.

- **Sell Radio's Immediacy:** If you're a snowbelt station, you can be particularly helpful to retailers. One manager said, "If there's a snowstorm coming, we keep in touch with retailers, switch their copy to snow items. Advise them that if the forecast is rough enough, to hold off their schedules and spend the money later. You can't do that in newspapers."

- **Newspapers Are Major Target:** Your inventory in the first quarter may allow you to give big newspaper advertisers better avails than ordinarily. Go out of your way with service and ideas to convince these big retailers you can do the job better.

- **Think Of The First Quarter As Spring Training:** Salespeople tend to be sluggish after November-December. Use the first 3 months of the year to condition your sales team for the year ahead. Challenge salespeople to produce new business. Have them drop notes to and make service calls on every advertiser they saw during the Christmas rush.

You can keep your salespeople motivated and interested by putting quotas on sales-call activity and doing all the things that managers suggest. Then your first quarter can be a good growth quarter and a foundation for the whole year.

HOW RADIO CAN REACH THE WORKING WOMAN

Advertisers used to think of television as the medium to reach women. But today they're putting their money on radio.

By Mariann DeLuca

One of the fastest growing segments of today's population is working women. Currently 41.3 million adult women work (62% of women, ages 20-64). By 1990 working women are expected to number 52.2 million, an increase of 139% since 1960.

There is no denying that this fast-growing group is also extremely valuable. Working women are more affluent. Buy more than their nonworking counterparts. More than half of the nation's working women earn \$20,000 or more per year. More than one-third earn \$25,000 or more.

With this income the working woman is buying products that used to be considered traditional male buys. Men are no longer the only people buying homes and cars, obtaining mortgages and traveling. A recent Simmons study on working women shows: 66.1% own a home, 86.0% own a car, 72.6% have a checking account, 61.1% have a savings account, 24.3% have a mortgage, 64.8% travel domestically and 46.9% stayed in a hotel/motel in the past year.

Working women buy for themselves as well as for their households. Sixty percent of all working women are married. Only 21.4% are single. Contrary to the belief that working women are either very young or very old, the bulk of working women are in the popular 25-44 demographic:

1) 18-24 (20.9%)	4) 45-54 (17.7%)
2) 25-34 (27.5%)	5) 55-64 (10.3%)
3) 35-44 (21.4%)	6) 65+ (2.2%)

It is widely agreed that working women are a vital marketing segment and should not be over-

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



DeLuca: "Working women are a vital marketing segment and should not be overlooked in both programming and product targeting."

looked in both programming and product targeting. For years advertisers had been using television to reach women with the assumption they were at home. As times and women have changed, television has witnessed a steady decline in female audience. This has reduced its attractiveness to these same advertisers. In turn radio has become an extremely effective alternative. Working women listen to an above average amount of radio compared to the overall adult population.

For example:

Mon.-Fri.	Adults 18+	Working Women 18+
6-10 A.M.	23.2%	25.9%
10 A.M.-3 P.M.	21.5%	23.1%
3-7 P.M.	17.7%	19.8%
6 A.M.-Mid	8.5%	8.7%

Radio reaches more full-time working women than newspapers on an average weekday [84% vs. 67%]. Radio also leads TV with full-time working women, average daily time spent (3:57 vs. 3:32).

Radio enjoys many advantages today but this does not mean advertisers are going to immediately

convert their TV dollars. At the same time these advantages could rapidly slip away to more innovative media alternatives.

Radio programmers and marketers must take the challenge to find new, better ways to interest and reach this vital and somewhat elusive audience segment. Working women do not have the time they once did to spend in front of a television and they seem to be tiring of mass TV fare. Cable, cassettes and other forms of alternative video are also helping to fragment viewership patterns.

Radio can't sit back and just watch this happen. It must provide new opportunities and alternatives for both working women and the advertisers that want to reach them.

The foundation for being able to do this is well-conducted listener research. It can provide useful input to help understand the attitudes, values, interests and behavior of working women. Find out:

- How working women differ from your other listeners.
- Why they are drawn to your station.
- How much do they like or need your programming and conversely what don't they like.
- Who are your potential listeners and what are they currently reading, watching or listening to instead of your programming.

This research will be invaluable to programmers. It will better equip your sales and marketing departments to develop effective advertising strategies and programs. It is essential to understand your advertisers' needs every bit as thoroughly as your listeners. Know the realities and concerns of a company. Then you can provide insight and ideas to help them increase sales.

HOW TO KNOW WHAT BELONGS IN A PUBLIC INSPECTION FILE

Often stations overlook this FCC regulation. Here's a list of what to include and what to leave out.

By Robert Olender

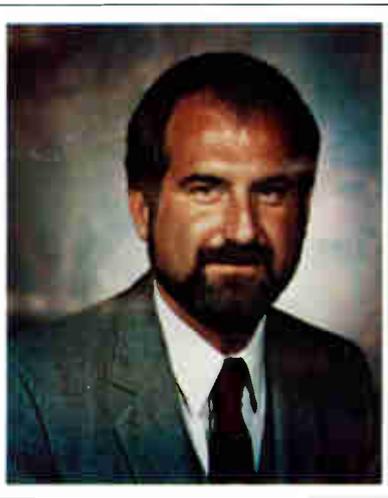
Many times station owners or managers become so involved in the day-to-day ordeals that they neglect to insure the complete maintenance of the Federal Communications Commission's required local public inspection file. The Commission requires that each broadcast licensee maintain a local public inspection file containing information about the operation of the station for the use of its listeners. There appears to be considerable confusion and/or misunderstanding of the required contents of these files.

The public inspection file may be maintained either at your main studio, or at any accessible place, provided that it is within your community of license. It must be made available to the public at any time during regular business hours. At one time, the rule required an appointment be made to inspect the file. The FCC has since modified the rules somewhat, requiring that you make the file available to any person presenting proper identification during regular business hours without any advance notice being required.

The public can machine-copy the material in the public file. The licensee can select the location for making copies and must fulfill the request within a reasonable time, but in no event greater than seven days.

The required retention periods

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



Olender: "This is an area where FCC inspectors first start an inquiry and where stations will find themselves most vulnerable for a fine or sanction."

for items in the file range from two to seven years. The licensee must maintain: 1) the material showing requests for time by or for candidates for public office; 2) the disposition of those requests for two years; 3) letters received from the public on file for three years.

Stations must retain in the file ownership reports, employment reports, program reports, program-problems lists, and applications for seven years, or until two subsequent renewal applications have been granted.

A licensee must keep material that has a "substantial bearing" on a complaint or investigation by the Commission.

The following items should be in your public inspection file:

- A copy of any application or amendment to an application for which local notice must be published.

- Other applications that propose a change in program service, an extension of time to construct a new or change in facilities, and short-form transfer or assignment applications, along with related correspondence and amendments

- Ownership reports

- Network affiliation contracts, contracts relating to ownership and control, and certain management contracts

- Requests for time by candidates for public office, along with the disposition of the request

- Annual employment reports

- A copy of the Commission's Procedure Manual

- Letters from members of the public concerning the station's operation

- The licensee's annual list of problems and needs of the area served by the station, along with the programs broadcast during the preceding year and response to each listed problem or need

The following items are sometimes placed in the file and do not need to be made available to the public:

1. Music license agreements with ASCAP, BMI, or SESAC

2. Contracts with regular employees

3. Contracts with station representatives

4. Contracts with performers

5. Labor union agreements

6. Contracts with consulting engineers.

Although the Commission has undertaken substantial deregulation of broadcasting and reduced the burden on licensees, the public inspection file requirement has still been retained, and it must be given close attention by licensees.

BEWARE OF BUYERS WITH DIFFERENT PROFILES

To be truly effective, it's a must to know what type of buyer you're dealing with. Then you can determine how to make the best of his or her personality.

By Pam Lontos

How to Sell the Non-flexible, Distrustful, Obstinate and Careful Buyer.

The first step of any sale is building a good emotional rapport between the salesperson and the buyer. Studies have shown that the top salespeople have the ability to pace their voice tone, volume, speech rate, posture, body language and mood to the customer they are talking with. Mediocre salespeople jump into their sales pitch immediately without building emotional rapport and find the customer defensive. There are different techniques which prove to be more effective for certain buyers. The buyer's personality and surroundings give you the clues. This determines the technique which will increase your chances of getting the sale.

Using techniques for different buyers can increase your sales ratio. But using the wrong technique with some buyers will do you more harm than good.

You can spot the non-flexible buyers easily because their offices are simple, very neat, very orderly. They don't have a lot of pictures or decorations—everything is there for a reason. Non-flexible buyers have an over-controlled personality. They sit straight in their chairs and are not very expressive. They are very controlled and show little emotion. The neatness of their desks and office reflects a need for order in their lives.

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



Lontos: "Part of good sales technique is knowing the proper way to respond and sell different types of buyers."

Be very basic and direct when you deal with the non-flexible buyer. This is the kind of buyer that a written, organized presentation works very well for. If you get too emotional, you're going to confuse him. You must gain his trust, act low key and sincere. You should show concern for his problems. The non-flexible buyer is not impulsive, so it will probably take several calls to sell him.

The distrustful buyer needs proof. You can distinguish a distrustful buyer by the way they question almost anything you say. They are interested in facts and details. Give them a presentation containing statistics. They are not an emotional sell but a logical sell. If you can get the distrustful buyer to buy—he is really sold. They will buy every month as long as you service them correctly and

keep them updated with new facts and statistics.

The obstinate buyers contradict you. They will even tell you, "You are just wasting your time because I'm not going to buy anyway." They have to believe that they are making the decision. Let the obstinate buyer do most of the talking. Ask them questions that direct them to the answers you want. Get them to say that they want the benefits that your station has. The more talking they do, the better off you are. Ask their opinion to make them feel in control. Never get into an argument with them. "Win the argument and lose the sale."

The careful buyer is afraid to make a decision. He says things like, "I don't really know," or "I haven't decided." They like someone to tell them what to do. The careful buyer can be sold with testimonial letters. If they see that other people have used your radio station and are happy with it, it makes them feel more comfortable. You need to win their confidence. Show them that you care about them and that you are on their side. Then you become the authority and you tell them what to do (which is, of course, to advertise on your radio station).

Your salespeople need to become more professional in their relationship with buyers. Part of good sales technique is knowing the proper way to respond and sell to different types of buyers. By doing this, salespeople will increase their sales and in return increase your station's billings. But even more important, this extra polish will give your station a better image in the community.

HOW TO MAKE NON-LOCAL PROGRAMMING SOUND LOCAL

There are several ways a station can turn a network or syndicated program into a feature with its own sound.

By Ed Shane

Talkradio, TalkNet, Satellite Music Network. They've each sparked questions about whether local radio is the best radio.

Well, local radio is the best. Even when it's produced elsewhere.

A network's news-on-the-hour has traditionally been accepted as part of local programming. The same network's long-form talk is not. Right?

Wait a minute. Why is carrying a 24-hour music network by satellite not local programming while carrying the same programming on tape is?

What about a tight list of records manufactured by California companies and played in a sequence constructed by a distant consultant. That's local programming, right?

I learned that it's what's between the records that makes the radio station. That should also apply to what's between the network talk segments. Or between network music segments. Or in the breaks during syndicated specials.

The way a short non-local feature is presented determines whether the feature is yours or theirs. The listener doesn't care. Especially if it's a worthwhile

Ed Shane is president of Houston-based consultancy firm Shane Media Services and Program Director for KTRH-AM, Houston.

program.

KTRH, Houston repackaged a program from Mutual so that the local host read the commercial intro and set up the program during the station's sports talk show. The network spot was next. Then two afternoon members of the station's sports staff went on air to voice their own brand of counterpoint. At the end of the feature, the local host opened his phone lines for listeners to argue their topic. Instead of an interruption, the station had an addition to local programming.

Affiliates of network talk programming should see to it that the national program hosts do local inserts. Not just call letters and local phone numbers. Promotions of the local line-up. Recycling to the next program.

Don't leave the network people in the dark, though. Give them time specifications or examples. If your local promo has to drop over a 26-second music bed, then tell them so. And write the copy yourself. The network production department doesn't know you call yourself "The Giant of the Badlands" unless you give them the information. Also send a taped example of the way you say your call letters. "kBfm" is not the same as "kbFM." Being thorough can save disappointment and wasted time.

"But those tapes never sound the same when I play them on my local equipment," you say. Then check your local equipment. ABC

Talkradio officials point with pride to WTKN in Pittsburgh and the equalization of that affiliate's production facility. It matches the sound of the ABC signal.

Many stations that use non-local programming do it on a non-regular basis. In a word, "special." If you've bought a special program, go out of your way to make it just that—special. Casually dropping it into the weekend schedule defeats the purpose.

A music special should be pre-sold with cuts from the artist and brief excerpts. One of the special presentations that stands out in my mind is KTXQ's selling of TM's "Album Greats." They previewed an "Album Greats" artist every hour. They even played AG's opening montage in the morning show. They made a syndicated program their own.

It's more important to promote the event than to actually play it. The audience for a special may be limited, especially if the program is cleared on a weekend. The audience for the promos is much greater. With promos you'll create the perception that the program is yours. That it aired. And that it was wonderful.

Promotion and delivery are the two key elements of any radio presentation. Tell 'em you're gonna do it. Do it. Then tell 'em you did it.

It doesn't matter if the program was produced by you, by a network, or by a syndicator.

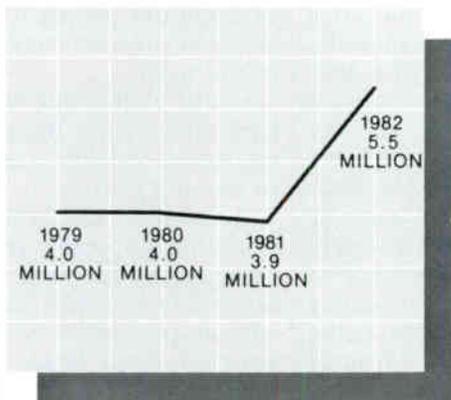
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Hot Hits!

WCAU-FM
Philadelphia
Hot Hits!

WCBS-FM
New York
Solid Gold

WEEL-FM
Boston
Hitradio

The CBS Owned FM Radio Stations

Represented nationally by CBS FM National Sales

THE SMART WAY TO USE PUBLIC RELATIONS

The best way to get good PR is to think like the publication you are attempting to attract. Then give them what they really need to help both of you.

By Margaret Digan Sinclair

An organized public relations program can be a company's most effective and cost-effective communications tool. The days of the brash, glib press agent are over. Today, intelligent and well-spoken publicists are a powerful force in both industry and government. They directly reflect on the public image of the corporations they serve.

Publicity and public relations must be taken seriously. Unfortunately, when something appears to be free, we tend to treat it lightly. It is only when we have to pay for something that it gets attention.

Stories just don't appear. Someone conceived and developed the idea, communicated it to the right person and followed through, providing information, coordinating schedules, interviews and photo sessions.

If your bottom line cannot afford to keep or hire someone in this capacity, be prepared to fade into the woodwork or do it yourself. Taking on added responsibility demands added time and energy, and who has that?

There are no guaranteed keys to getting press. If your product or service is dull, there is little you can do to get your story told. But if you have information of value to the readers, your chance of getting coverage will be good.

Begin by developing detailed knowledge of all the publications

Margaret Digan Sinclair is president of Digan Sinclair Associates, an advertising and public relations firm based in Greenwich, CT.



Sinclair: "Publicists today are a powerful force in both industry and government."

that serve your market and industry. Every newspaper and magazine has its own format and requirements. Know what they are.

Additional knowledge of a publication will come when you get to know the respective editors. You may find that one of the editors has a special issue ideal for featuring your product or you may be able to provide a few ideas yourself.

Invite editors and reporters to your station or office. Introduce them to the key people who make your operation work. And naturally have something newsworthy for them at the time of the visit.

In developing a relationship with a reporter or editor, take them into your confidence. If you have something coming up that requires more attention than usual, let them know about it. They will respect the confidentiality. And if you promise an exclusive, make it exactly that. There's no faster way to

lose an editorial friend than to abuse trust and honesty.

Never misrepresent facts or timing. If you tell an editor that your product or service will offer a certain something on a specific date, it better be so. A reporter's integrity is his livelihood.

Phone communication is handy for quick-breaking stories and one-on-one meetings for exclusives. But the news release is often the mode of communication. One rule to remember in writing a release is that the opening paragraph should contain the answers to these five questions: Who? What? When? Where? and How? The less rewrite work you give an editor and the closer you stick to proper journalism form, the greater the chances your material will appear in print. Avoid adjectives, superlatives and exclamation points. If your material is too overdone it could end up in the trash.

Send a photograph with your release. It provides more interest to your story and gets you more space in the publication.

Remember the better publications have specific standards for newsworthy material. If your material does not make it, accept rejection gracefully. Never go over your contact's head; discuss the reasons why the material wasn't used with the writer and not the boss. It may be simply a matter of space or a missed deadline. Whatever you do, do not use your advertising dollar as leverage.

If you succeed at getting substantial positive press coverage of your operation—enjoy it. Merchandise it and let the writer know how you feel about it.

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MEETING DATES

MEETING DATES

JANUARY 1983

January 7-11—THE RADIO FOUNDATION Air-lie IV conference. Barbizon Plaza Hotel, New York.

January 17-22—NATIONAL ASSOCIATION OF BROADCASTERS. Joint board meeting. Posada Vallarta Hotel, Puerto Vallarta, Mexico.

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. Sheraton Washington, Washington.

FEBRUARY 1983

February 6-8—LOUISIANA ASSOCIATION OF BROADCASTERS Convention. Lake Charles Hilton, Lake Charles, LA.

February 17-19—ORGANIZATION OF COUNTRY RADIO BROADCASTERS. 14th annual Country Radio Seminar. Opryland Hotel, Nashville.

MARCH 1983

March 23-26—ALPHA EPSILON RHO, NATIONAL BROADCASTING SOCIETY. 41st annual convention. Sheraton Hotel, Atlanta.

APRIL 1983

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

April 17-21—NATIONAL PUBLIC RADIO. Annual conference. Hyatt Regency, Minneapolis.

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. St. Francis Hotel, San Francisco.

NAB—MEETING DATES

LAS VEGAS, April 29-May 2, 1984
LAS VEGAS, April 14-17, 1985
DALLAS, April 20-23, 1986
DALLAS, April 5-8, 1987

AMERICAN WOMEN IN RADIO & TV

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

STATION SALES

PROPOSED

Honolulu, HI, KKUA/KQMQ. Price: \$1.35 million. Sold by Aloha Broadcasting Co. to Kadota Hawaii Inc.

Dawson, GA, WDWD/WHIA. Price: \$450,000. Sold by Dawson Broadcasting Inc. to Dawson Wireless Communications Inc.

Tacoma, WA, KMO. Price: \$2 million. Sold by KMO Inc. to Starbrite Corporation.

Gainsville, TX, KGAF FM. Price: \$600,000. Sold by First IV Media Inc. to Mel Wheeler Inc.

Rochester, MN, KWEB/KRCH. Price: \$1.1 million. Sold by Rochester Communications Corp. to Sheehafer Broadcasting Corp.

Longview, TX, KLUE. Price: \$540,000. Sold by McLarty Communications Inc. to Pine Tree Media Inc.

Fort Wayne, IN, WXKE. Price: \$1 million. Sold by Templar Broadcasting Corp. to Robert B. Taylor.

Baldwyn, MS, WESE. Price: \$300,000. Sold by Superior Broadcasting Inc. to Magnolia Communications Corp.

New Orleans, LA, WSHO. Price: \$920,000. Sold by Swanson Broadcasting Inc. to Cascade Louisiana Inc.

Espanola, NM, KDCE. Price: \$625,000. Sold by Chamisa Broadcasting Inc. to Richard L. Garcia Broadcasting Inc.

Waukegan, IL, WKRS. Price: \$650,000. Sold by News-Sun Broadcasting Co. to WKRS Inc.

Omaha, NE, KOOO/KESY. Price: \$3 million. Sold by Centennial Communications Inc., debtor-in-possession, to Richard Marshall Capital Corporation.

Gordon, GA, WIZY-A/F. Price: \$550,000. Sold by Sun Coast Radio Inc. to Broadcast Services Inc.

San Juan, PR, WQII/WZNT. Price: \$850,000. Sold by Pueblo Communications Inc. to Huella Broadcasting Corporation.

APPROVED

Charlotte Amalie, Virgin Islands, WCRN. Price: \$500,000. Sold by Radio Virgin Inc. to Caribbean Communications Corporation.

Hilton Head Island, SC, WHHR. Price: \$2.4 million. Sold by Hilton Head Radio Corporation to Hilton Head Broadcasting Corporation.

Odessa, TX, KOZA. Price: \$700,000 (including \$35,000 consultancy and brokerage fee). Sold by Harris Enterprises to Capital Communications Inc.

Tyler, TX, KTYL-A/F. Price: \$1.6 million. Sold by Oil Center Broadcasting Inc. to Big Thicket Broadcasting Inc.

North Myrtle Beach, SC, WMNB. Price: \$1.5 million. Sold by North Myrtle Beach Broadcasting Corporation to Ogden Broadcasting. (Also CP for new AM.)

Derby, KS, KGCS. Price: \$750,000. Sold by Swanson Broadcasting Inc. to Misco FM-96 Ltd.

La Grange, GA, WLAG/WWCG. Price: \$1,370,000. Sold by La Grange Radio Inc. to LWB Atlanta Corporation.

Staunton, VA, WTON. Price: \$1.65 million. Sold by Augusta County Broadcasting Corporation to Ogden Broadcasting of Virginia Inc.

Anchorage, AK, KANC. Price: \$1,106,750. Sold by Mount Susitna Broadcasting Corporation to Community Anchorage Broadcasting Corporation.

Minneapolis, MN, WLOL. Price: \$6 million. Sold by Liggett Broadcasting Group to Emmis Broadcasting Corporation.

Detroit, MI, WDRQ. Price: \$5 million. Sold by WDRQ Inc. to Amaturo Group Inc.

FACILITY CHANGES

EXISTING STATIONS

AM Applications

Tendered

Danville, PA, WPGM—CP to increase power to 2.5kw.

Marion, NC, WBRM—CP to move night site to day site: State Rd. 1214, 0.25 miles E. of State Rd. 1221, Marion, NC.

Dahlonega, GA, WDGR—CP to change frequency to 1210KHz and increase power to 10kw/2.5W and make changes in antenna system.

Hyden, KY, WSLK—CP to increase power from 500W to 1kw.

Farewell, TX, KZOL—CP to change frequency from 1570KHz to 1060KHz.

Pine Bluff, AR, KYDE—CP to change hours of operation to UNL by adding night power with 5kw, increase day power to 5kw, install DA-N, and make changes in antenna system.

Collierville, TN, WMSO—CP to increase day power to 10kw and change TL: Just E. of Byhalia Rd., 1.8 miles N. of Barton, MS.

Torrington, WY, KGOS—CP to increase day power to 5kw and night power 1kw, install DA-N. Change TL: U. S. 26, 5 miles SE of City, Torrington, WY.

New Bern, NC, WBIC—CP to change hours of operation to UNL by adding nighttime service with 5kw, install DA-N, change city of license to Trent Wood, NC. Change TL: 0.5 miles NNE of Jct. Old U. S. 70 and County Rd. 1243, Clark, NC. Make changes in antenna system.

Harrogate, TN, WSVQ—CP to increase power to 1kw.

Approved

Long Island, AK, KABN—VOL TC from the shareholders of Valley Radio Corp. to Thomas Locke.

New Haven, CT, WAVZ—VOL AL from Kops-Monahan Communications, Inc. to Northeastern Broadcasting Corp.

Rome, GA, WLAQ—VOL AL from Clarke Broadcasting Corp. to Forrest Broadcasting Co., Inc.

Athens, GA, WGAU—VOL TC from H. Randolph Holder and Thomas Lloyd to H. Randolph Holder.

Dawson, GA, WDWD—VOL TC from W. C. Woodall, Jr. to Dawson Wireless Communications, Inc.

Northfield, MN, KYMN—VOL TC from Stan Stydnicki to Wayne Eddy and M & M Associates.

Benson, MN, KBMO—VOL AL from North Star Broadcasting Co., Inc. to Joseph John Garamella, M. D.

Tacoma, WA, KMO—VOL AL from KMO, Inc. to Starbrite Corporation.

San Juan, PR, WQII—VOL TC from Pueblo International, Inc. to Huella Broadcasting Corporation.

San Rafael, CA, KTIM—License to cover for changes.

Durham, NC, WSRC—License to operate antenna as an auxiliary.

Swainsboro, GA, WJAT—Application for direct measurement accepted.

Lenoir City, TN, WBLC—Application for direct measurement accepted.

Elgin, IL, WRMN—CP to move daytime site to nighttime site, S. of Elgin, IL, on State Rt. 3.

Shreveport, LA, KBCL—MP for extension to unspecified time for changes.

FCC DATA

Detroit, MI, WCXI—ML to establish remote control point at Suite 1550, Twr. 100, Renaissance Ctr., Detroit, MI.

Fosston, MN, KEHG—CP to replace expired permit.

Bismark, ND, KBMR—MP to change TL to: One mile NE of Mewoken, ND, between Interstate 94 and Hwy. 10.

Lincoln, NE, KLMS—MP for extension of time to 4/1/83.

Omaha, NE, KOOO—VOL AL from Centennial Communications, Inc., debtor-in-possession, to Richard Marshall Capital Corporation.

Lebanon, TN, WQDQ—MP to increase antenna height from 198 feet to 306 feet.

River Falls, WI, WEVR—Invol. TC John I. Hanten (deceased) to Carol A. Hanten, Executor of the Estate of John I. Hanten (deceased).

Xenia, OH, WELX—Invol. TC from LaRue Turner and E. Darnelle Turner to Norman L. Livingston, Artie J. Sheets, Timothy Livingston and Velma Livingston.

Mt. Pocono, PA, WPCN—Application for DM of antenna power accepted.

Tucson, AZ, KTKT—MP for extension of time to 2/1/83 (for changes).

Salisbury, MD, WICO—MP for extension of time to 5/9/83 (for changes).

Espanola, NM, KDCE—VOL AL from Chamisa Broadcasting Co., Inc. to Richard L. Garcia Broadcasting, Inc.

Fort Worth, TX, KTIA—Mod. license to establish remote control point at 616 One Tandy Center, Ft. Worth, TX.

Warrenton, VA, WPRZ—VOL assignment of license and CP from Robert L. Purcell and Bruce A. Houston D/B/A Northern Virginia Broadcasting to Bruce A. Houston.

Knox, IN, WKVI—Application for DM of antenna power accepted.

Berwick, PA, WBRX—VOL AL from Berwick Broadcasting Corp. to Neyhard Broadcasting Corp.

Martin, KY, WMDJ—License to cover for changes.

Laconia, NH, WLNH—Mod. license to change SL to No. 1 Village West Country Club Drive, Gilford, NH. Request waiver of Sec. 73.1125 of the rules.

Buffalo, NY, WGR—License to cover for changes.

Chicago Heights, IL, WMPP—MP for extension to unspecified time (for changes).

North Myrtle Beach, SC, WSWM—MP for extension of time to 4/15/83 (for changes).

Sumter, SC, WSSC—VOL TC from Thomas J. Rogers, Katherine Damron and James V. Dunbar, Jr. to Airwaves, Inc.

Blacksburg, VA, WKEX—MP for extension to unspecified time (for changes).

Spokane, WA, KXLY—Invol. TC from First Bank (N.A.)-Duluth as co-trustee under trusts created by last will and testament of Morgan Murphy (deceased) to First Bank (N.A.)-Duluth and Richard R. Burns, trustees under agreement with Elizabeth B. Murphy of 2/3/81 and First Bank (N.A.)-Duluth as trustee of residuary trust under last will of Morgan Murphy (deceased).

EXISTING STATIONS

FM Applications

Terdered

Santa Barbara, CA, KCSB-FM—CP to change ERP: 0.62kw H&V; HAAT: 2,879 feet H&V; change type transmitter and make changes in antenna system.

Cumming, GA, WVEV—CP to change ERP: 8.91kw H&V; HAAT: 965 feet H&V; change in antenna system and change coordinates.

Canton, MS, WDMG—CP to change TL: SW of Madison, near the Natchez Trace, Madison, MS; change HAAT: 298 feet H&V; and make changes in antenna system.

Pocatello, ID, KZBQ-FM—CP to change TL: 3.6 miles W. of Pocatello, ID; change ERP: 98.7kw H&V; HAAT: 940 feet H&V; and make changes in antenna system.

Richmond, IN, WECI—CP to change TL: College Avenue and SW "D" St., Richmond, IN; increase ERP: 1.0kw H&V; HAAT: 106 feet H&V; and make changes in antenna system.

H.igh Point, NC, WMFR-FM—CP to change TL: WFMY-TV Tower, 3.7 miles NE of Sophia, NC; change ERP: 100kw (MAX-DA); HAAT: 1500 feet H&V; and make changes in antenna system.

Page, AZ, KXAZ—CP to change ERP: 1.15kw H&V; change HAAT: 477 feet H&V; change TL: 8 miles S. of Page, E. of Cooper Mine Rd., Page, AZ.

Jackson, MI, WIBM-FM—CP to change TL: 1.3 miles NE of Springport, MI; change HAAT: 40kw (H&V); and make changes in antenna system.

Norman, OK, KGOU—CP to change TL: Land Section #1, T. #9N., R. #2W., a 5.7 miles to the NE of the city of Norman, OK; change HAAT: 300 ft.; change type trans. and make changes in antenna system.

Lake Jackson, TX, KGOL—CP to change frequency to 107.5 MHz; #298.

Middlefield, CT, WPBH—CP to change TL: West Peak Meriden Mtn., Meriden, CT; change ERP: 15kw (H); HAAT: 724 ft. (H); change TPO; and make changes in antenna system.

Elsah, IL, WTPC—CP to change frequency to 95.9 MHz; #238D; change ERP: 0.0173 (H); HAAT: 186 ft. (H); change transmission line; and make changes in antenna system.

Greeley, CO, KUNC-FM—CP to change ERP: 100.0kw (H&V).

Approved

Redding, CA, KSHA—Request for SCA on a sub-carrier frequency of 67 KHz.

Hamden, CT, WKCI—VOL AL from Kops-Monahan Communications, Inc. to Northeastern Broadcasting Corporation.

Athens, GA, WNGC-FM—VOL TC from H. Randolph Holder and Thomas Lloyd to H. Randolph Holder.

Dawson, GA, WHIA—VOL TC from W. C. Woodall, Jr. to Dawson Wireless Communications, Inc.

Fort Wayne, IN, WXKE—VOL AL and CP from Templar Broadcasting Corp. to Robert B. Taylor.

Grand Rapids, MI, WFUR-FM—Modification of CP to make changes in antenna system.

Gaylord, MI, WEGS—VOL TC from James J. Shinners, Michael E. Ryan, C. Allen Willmar et al to Barr Broadcasting Corporation.

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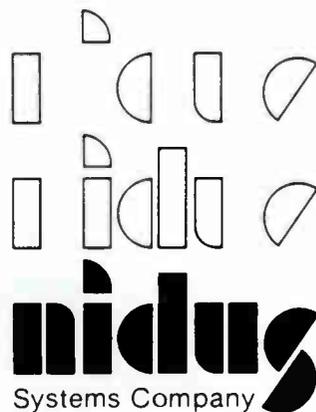
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Behan Broadcasting Company

Belo Broadcasting

CBS-FM Owned Stations

Cosmos Broadcasting

Doubleday Broadcasting

Gannett Broadcasting

Outlet Broadcasting

Viacom International

FMR ASSOCIATES, INC.

ATTITUDE RESEARCH IN ACTION

6408 E. Tanque Verde Rd., Tucson, Arizona 85715, (602) 886-5548

FCC DATA

#221 A, ERP: 3.0kw H&V; HAAT: 300 feet H&V; TL: Pleasant Ridge Rd., Minor Hill, TN; SL/RC: to be determined.

APPROVED

Valley City, ND, INGSTAD BROADCASTING, INC.—Modification of CP to change TL to approximately 1 mile SE of city. Increase HAAT: 300 feet and change TPO.

AM ACTIONS

Cedar Rapids, IA, WMT (600 KHz). Application granted VOL acquisition of Dejure control by the Hipp Family Group of the Liberty Corp.

Columbia, SC, WIS (560 KHz). Application granted VOL acquisition of Dejure control by the Hipp Family Group of the Liberty Corp.

Grass Valley, CA, KNCO (830 KHz). Application dismissed for CP to increase power to 1kw (Re: overlap).

Louisville, MS, LOUISVILLE BROADCASTING CORP. (1270 KHz). Application dismissed for CP to increase antenna height, reduce antenna input to 4.22kw to maintain existing radiation.

Westbrook, ME, WMER (1440 KHz). Application granted; MP for extension of time to 11/17/82.

Alamo, TN, WCTA (810 KHz). Application granted; MP for extension of time to 2/1/83.

Grand Prairie, TX, KKDA (730 KHz). Application granted; MP for extension of time to 12/31/82.

Batesville, AR, KAAB (1130 KHz). Application granted; license to cover for new AM station.

Vail, CO, MOUNTAIN WIRELESS, LTD. (1360 KHz). Application granted to AM broadcast station.

Vail, CO, EAGLE RADIO, INC. (1360 KHz). Application dismissed to AM broadcast station.

Flomaton, AL, WPIK (990 KHz). Application granted; license to cover for changes.

Pensacola, FL, WCOA (1370 KHz). Application granted; license to cover for changes.

Chicago, IL, WJPC (950 KHz). Application granted; license to cover for changes.

Walnut, MS, WLRC (850 KHz). Application granted; license to cover for new AM station.

Hendersonville, NC, WHVL (1600 KHz). Application granted; license to cover for changes.

Rochester, NY, WWVG (1460 KHz). Application granted DM of antenna power.

Toledo, OH, WCWA (1230 KHz). Application granted; license to cover for changes.

Toledo, OH, WCWA (1230 KHz). Application granted DM of antenna power.

Lawrenceburg, TN, WCMG (1520 KHz). Application granted; license to cover for new AM station.

Conroe, TX, KSKS (1140 KHz). Application granted; license to cover for changes.

Edna, TX, KQTI (1130 KHz). Application granted; license to cover for changes.

Two Rivers, WI, WCUB (980 KHz). Application granted; license to cover for changes.

Bessemer, AL, WSMQ (1450 KHz). Application granted VOL AL from Mel Allen Broadcasting Inc. to C S Broadcasting, Inc.

Napa, CA, KVON (1440 KHz). Application granted; license to cover for changes.

Thousand Oaks, CA, KGOE (850 KHz). Application granted; license to cover for changes.

Washington, D.C., WMAL (630 KHz). Applica-

tion granted MP CP for extension to unspecified time for changes.

Iowa City, IA, WSUI (910 KHz). Application granted; license to cover for changes.

Burnside, KY, WKEQ (910 KHz). Application granted; MP for extension to unspecified time for changes.

Crowley, LA, KAJN (1560 KHz). Application granted; MP CP for extension to unspecified time for changes.

Fall River, MA, WSAR (1480 KHz). Application granted; MP for extension to unspecified time for changes.

Gorham, ME, WDCI (1590 KHz). Application granted; license to cover for a new station.

Moorhead, MN, KVOX (1280 KHz). Application granted; license to cover for changes.

Elizabeth City, NC, WGAI (560 KHz). Application granted; CP to replace expired permit.

Salem, NJ, WJIC (1510 KHz). Application granted; MP for extension of time to 2/28/83 for changes.

Yabucoo, PR, WXEW (840 KHz). Application granted; license to cover for changes.

Waynesboro, TN, WNBG (1480 KHz). Application granted; license to cover for changes.

Lebanon, TN, WQDQ (1600 KHz). Application granted; MP CP for extension of time to 11/30/82 for changes.

Altavista, VA, WKDE (1000 KHz). Application granted; MP CP for extension of time to 12/31/82 for changes.

Riverton, WY, KVOW (1450 KHz). Application granted; license to cover for changes.

Madera, CA, KHOT (1250 KHz). Application granted; MP CP for extension to unspecified time for changes.

Toccoa, GA, WNEG (630 KHz). Application granted DM of antenna power.

Gaithersburg, MD, WJOK (1150 KHz). Application granted; MP for extension of time to 1/3/83 for changes.

Brewer, ME, WMLI (1250 KHz). Application granted; MP for extension to unspecified time for changes.

Carthage, MS, WECF (1080 KHz). Application granted; MP for extension to unspecified time for changes.

Ashland, OH, WNCO (1340 KHz). Application granted; license to cover for changes.

Kingston, TN, WTNR (1410 KHz). Application granted; MP CP for extension to unspecified time for changes.

Mountlake Terrace, WA, KKNW (1510 KHz). Application granted; CP to change power to 500W/250W (CH), DA-D; and change TL: 1515 228th St. SW, Brier, Washington.

Monroe, WI, WEKZ (1260 KHz). Application granted DM of antenna power.

Charleston, WV, WKAZ (950 KHz). Application granted DM of antenna power.

Williams, AZ, KBWA (1240 KHz). Application granted; MP for extension of time to 12/31/82 for changes.

Modesto, CA, KFIV (1360 KHz). Application granted VOL AL from Kilibro Broadcasting Corp. to Community Modesto Broadcasting Corporation.

Salinas, CA, KTOM (1330 KHz). Application granted VOL AL from Monterey Peninsula Com-

munications, Inc. to Community Salinas Broadcasting Corporation.

Ridgefield, CT, WVFR (850 KHz). Application granted; MP CP for extension of time to 10/15/82 for changes.

FM ACTIONS

Sarasota, FL, WSRZ (102.5 MHz). Application granted; VOL acquisition of Dejure control by the Hipp Family Group of the Liberty Corporation.

Cedar Rapids, IA, WMT-FM (96.5 MHz). Application granted; VOL acquisition of Dejure control by the Hipp Family Group of the Liberty Corporation.

Show Low, AZ, KBW ASSOCIATES, INC. (96.5 MHz). Application granted; CP for new FM on frequency 96.5 MHz; #243C; ERP: 100kw H&V; HAAT: 738 ft. H&V; TL: Pinetop Mtn. S. of Rim Rd., near Pinetop, AZ; SL/RC: Show Low, AZ.

Kansas City, MO, KTSR (90.1 MHz). Application dismissed to non-commercial educational FM; CP to change TL: 1700 E. Meyer Blvd., Kansas City, MO; add RC at transmitter location; increase ERP: 0.150kw H&V; HAAT: 100 ft. H&V; change type trans.; make changes in antenna system.

Grafton, ND, KGPC COMPANY (100.9 MHz). Application granted; CP for new FM on frequency 100.9 MHz; #265A; ERP: 3.00kw H&V; HAAT: 125 ft. H&V; TL: 1.5 miles W. and 1.0 S. of 12th St. & Western Ave., Grafton, ND; SL/RC: 45 W. 6th St., Grafton, ND.

Ruston, LA, KLPI (89.1 MHz). Application granted to non-commercial FM; Mod. of CP to change TL to: Wyly Tower of Learning, Louisiana Tech. University, Ruston, LA; change SL/RC to: 900 Gilman St., S. Campus, Louisiana Tech. University, Ruston, LA; change type trans.; change type antenna; change ERP: 4.00kw (H&V); change HAAT: 283 ft. (H&V); and change TPO.

Seminole, OK, KSLE (105.5 MHz). Application granted; VOL AL from KXOJ, Inc. to KSLE, Inc.

Woodlake, CA, KUFW (88.7 MHz). Application granted to non-commercial FM; MP for extension of time to 1/31/82 (new station).

Oakhurst, CA, KAAT (107.1 MHz). Application granted; MP for extension to unspecified time (new station).

Macomb, IL, WJEQ (103.1 MHz). Application granted; MP for extension of time to 12/31/82 (new station).

Houston, TX, KRBE (104.1 MHz). Application granted; MP for extension of time to 4/7/83 (for changes).

Ephrata, WA, KTRM (95.9 MHz). Application granted; MP for extension of time to 4/8/83 (new station).

Modesto, CA, KFIV-FM (102.3 MHz). Application granted; VOL AL from K-102 Broadcasting, Inc. to Community Modesto Broadcasting Corp.

Salinas, CA, KWYT-FM (100.7 MHz). Application granted; VOL AL from Penmont Broadcasting Corp. to Community Salinas Broadcasting Corp.

St. Joseph, MO, KSFT (105.1 MHz). Application granted; VOL TC from Everett to Cowle Enterprises, Ltd. & J. O. Ramsland.

Lebanon, TN, WYHY (107.3 MHz). Application granted; VOL AL from Mooney Broadcasting Corp. to Hendersonville Broadcasting Corp.

Abingdon, VA, WABN-FM (92.7 MHz). Application granted; VOL TC from Lindy M. Seamon & Frances L. Seamon to Southern Communications, Inc.

Buffalo, NY, WYRK (106.5 MHz). Application granted; license to cover for changes.

FCC DATA

Benson, MN, KBMO-FM—VOL AL from North Star Broadcasting Co., Inc. to Todd Jonathan Garamella.

Kirkville, MO, KTUF—MP for extension to unspecified time (new station).

Oklahoma City, OK, KJYO—Modification of SCA to make changes in programming and equipment.

Gregory, SD, KKSD—Modification of SCA to make changes in programming and equipment.

Carthage, TN, WRKM-FM—MP for extension to unspecified time for changes.

Carthage, TN, WRKM-FM—Modification of CP to change type trans.; change type antenna; increase ERP: 1.9kw (H&V); decrease HAAT: 364 feet (H&V); and change TPO.

Bellows Falls, VT, WTJJ—VOL TC of permittee corporation from Brian Dodge, Patricia Dodge, Don Allen and Jed Snyder to Brian Dodge, Patricia Dodge and Don Allen.

Edmonds, WA, KBIQ—CP to change type trans.; change type antenna; correct geographical coordinates to read: 47 46' 08" 122 21' 04".

San Juan, PR, WZNT—VOL TC from Pueblo International, Inc. to Huella Broadcasting Corporation.

Baldwyn, MS, WESE—VOL AL from Superior Broadcasting, Inc. to Magnolia Communications Corporation.

Omaha, NE, KESY-FM—VOL AL from Centennial Communications, Inc., debtor-in-possession, to Richard Marshall Capital Corporation.

Gainesville, TX, KGAF-FM—VOL AL from First IV Media, Inc. to Mel Wheeler, Inc.

River Falls, WI, WEVR-FM—Invol. TC from John I. Hanten (deceased) to Carol A. Hanten, executrix of the Estate of John I. Hanten (deceased).

Framingham, MA, WDJM-FM—Mod. of CP to change type trans.; change type antenna; decrease HAAT: +87 ft. (H&V); and change TPO.

Kingston, RI, WRIU—CP to change TL: Dog Kennel Bldg., Plains Rd., Campus of University of Rhode Island, Kingston, RI; change type trans.; change type antenna; increase ERP: 3.44kw (H&V); increase HAAT: +415 ft. (H&V); and change TPO.

Leroy, IL, WMLA—VOL AL from SMC Broadcasting Corp. to W. Russell Withers, Jr.

Baltimore, MD, WRBS—Mod. of CP to increase ERP: 50kw (H&V); increase HAAT: 500 ft. (H&V); and change TPO.

Trenton, NJ, WKXW—CP to make changes in auxiliary antenna system; change ERP: 47kw (H); change HAAT: 120 ft. (H); and change TPO. (For aux. purposes only.)

Albany, NY, WROW-FM—Request for SCA on a subcarrier frequency of 67 KHz.

Laredo, TX, KRRG—Mod. of CP to decrease HAAT to: 698 ft. (H&V).

Suring, WI, WRVM—VOL TC from Harry Erickson, Rev. Lynn Herman, et al (members of the Board of Directors) to Donald Abel, Ray Dow, et al (members of Board of Directors).

Elkins, WV, WELK—VOL TC from Garry Bowers and Eleanor Freed to Richard McGraw.

Ketchikan, AK, KRBD—CP to make changes in antenna system; change TL to: 415 Main St., Ketchikan, AK; change SL to: 716 Toten Way, Ketchikan, AK; change type trans.; change type antenna; decrease ERP: 7.0kw (H&V); change HAAT: -372 ft. (H&V); and change TPO.

Lewiston, ID, KLHS FM—MP for extension to unspecified time (new changes).

New Bern, NC, WTEB—MP for extension of time to 11/2/83 (new station).

Philadelphia, PA, WRTI—MP for extension of time to 4/29/83 (new changes).

Red Bluff, CA, KRBO—MP for extension to unspecified time (new station).

Chico, CA, KPAY-FM—CP to increase ERP to: 8.17kw (H&V).

Paradise, CA, KNVR—CP to make changes in antenna system.

Stockton, CA, KFMR—VOL TC from Robert D. Carson and Clarence L. Elfman to Susan V. Carson.

Greenfield, IN, WIKS—Mod. of CP to increase ERP: 12.6kw (H&V).

Lexington, NE, KRNV-FM—CP to increase ERP: 100kw (H&V); increase HAAT: 359 ft. (H&V); change type trans.; change type antenna; and change TPO.

Pittston, PA, WTLQ—MP for extension to unspecified time (new station).

Roma, TX, KBMI—Mod. of CP to make changes in antenna system; change TL to: N. of Rt. 83, Roma, TX.

Warrenton, VA, WWWW—VOL assignment of license and CP from Robert L. Purcell and Bruce A. Houston D/B/A Northern Virginia Broadcasting to Bruce A. Houston.

Antigo, WI, WRLO-FM—Request for SCA on a subcarrier frequency of 67 KHz.

Laconia, NH, WLNH-FM—Mod. of license to change SL to: No. 1 Village W. Country Club Dr., Gilford, NH (outside city limits). Request waiver of Sec. 73.1125 of rules.

Lewiston, ID, KJLC—CP to replace expired permit.

Ocala, GA, WOWZ—MP for extension of time to 4/22/83 (new station).

Laramie, WY, KIOZ—CP to utilize former antenna as auxiliary at main TL; to be operated on ERP: 38.3kw (H&V); HAAT: 1088 ft. (H&V); and change TPO (for aux. purposes only).

Ellsworth, ME, WKSQ—VOL AL from Mark L. Osborne and Natalie K. Osborne, D/B/A Acadia Broadcasting Co. to Acadia Broadcasting Co.

Adrian, MI, WTWR-FM—VOL AL from Monroe Broadcast Co. to Lesnick Comm., Inc.

Bay City, MI, WHNN—VOL AL from Trimedia, Inc. to Liggett Broadcast, Inc.

Columbia, MO, KFMZ—VOL TC from Michael S. Rice to Contemporary Media, Inc.

Edenton, NC, WBXB—MP for extension to unspecified time (for changes).

Spokane, WA, KXLY-FM—Invol. TC from First Bank (N.A.)-Duluth as co-trustee under trusts created by last will and testament of Morgan Murphy (deceased) to First Bank (N.A.)-Duluth and Richard R. Burns, trustees under agreement with Elizabeth B. Murphy of 2/3/81 and First Bank (N.A.)-Duluth as trustee of residuary trust order last will of Morgan Murphy (deceased).

NEW STATIONS

AM Applications

Tendered

Harrisburg, IL, UNITED BROADCASTING SYSTEM, INC.—Seeks CP for new AM on 1100KHz, power: 2.5kw, DA-D; hours of opera-

tion: Day; TL: 0.4 miles SE insteccion of Rt. 142 with Louisville and Nashville RR, SSE of Eldorado, IL; SL: to be determined, Harrisburg, IL.

Vernon Hills, IL, FRANK EDWARD KAVENIK—CP for new AM on 1030 KHz; power: 500W, DA-D; hours of operation: Day; TL/SL: 25505 N. Hwy. 21, Mundelein, IL.

Virginia City, NV, A. M. RENAISSANCE, INC.—CP for new AM on 1160 KHz; power: 10kw, DA-D; hours of operation: Day; TL: approx. 3.5 miles NW of Virginia City, just north of Hwy. 17, Virginia City, NV; SL & RC: to be determined.

NEW STATIONS

FM Applications

Tendered

Coeur D'Alene, ID, CROSSROADS MEDIA—Seeks CP for new FM on 102.3 MHz; #272A; ERP: 3.0kw H&V; HAAT: 240 feet H&V; TL: near top of Best Hill, Coeur D'Alene, ID; SL/RC: to be determined, Coeur D'Alene, ID.

Emporia, KS, GREGORY RAY STECKLINE—Seeks CP for new FM on 101.7 MHz; #269; ERP: 3.0kw H&V; HAAT: 300 feet H&V; TL: 3.5 miles E. and 3.0 miles S. of Downtown, Emporia, KS; SL/RC: to be determined.

Emporia, KS, COMMUNICATIONS GROUP, INC.—Seeks CP for new FM on 101.7 MHz; #269; ERP: 3kw H&V; HAAT: 269 feet H&V; TL: Sec. 5, Twsp. 20, Rg. 12, Emporia, KS; SL/RC: to be determined.

Cozad, NE, TRICITY BROADCASTERS, INC.—Seeks CP for new FM on 104.5 MHz; #283; ERP: 100kw H&V; HAAT: 356 feet H&V; TL: 6.2 miles SSW of Cozad, NE, near Cozad, NE; SL/RC: to be determined.

Justin, TX, WORD OF FAITH WORLD OUTREACH CENTER—Seeks CP for new FM on 99.1 MHz; #256; ERP: 100kw H&V; HAAT: 1500 feet H&V; TL: 1.75 miles W. of Hwy 1810, Chico, TX; SL/RC: to be determined.

Lake Dallas-Denton, TX, NORTH TEXAS COMMUNICATIONS GROUP—Seeks CP for new FM on 99.1 MHz; #256; ERP: 100kw H&V; HAAT: 920 feet H&V; TL: Seven miles SE of Gainesville on Rt. 372, TX; SL/RC: to be determined.

Denton, TX, R. THOMAS GIBSON—Seeks CP for new FM on 99.1 MHz; #256; ERP: 100kw H&V; HAAT: 1156 feet H&V; TL: 1.3 miles N. of Olad Decatur Rd., 5 miles E. of Alvord, TX; SL/RC: to be determined.

Spokane, WA, PACIFIC METROCOM NORTHWEST—Seeks CP for new FM on 103.9 MHz; #280; ERP: 3.0kw H&V; HAAT: 300 feet H&V; TL: .2 miles E. of Dowdy Rd., .75 miles N. of Jct. of Dowdy Rd. and Evelid Rd., Spokane, WA; SL/RC: to be determined.

Spokane, WA, CLAIRE CORDON—Seeks CP for new FM on 103.9 MHz; #280A; ERP: 3.0kw H&V; HAAT: 300 feet H&V; TL: end of Dowdy Rd. 0.7 miles from Jct. of Euclid and Dowdy Rds., Spokane, WA; SL/RC: to be determined.

Clintonville, WI, CLINTONVILLE BROADCASTING, INC.—Seeks CP for new FM on 92.1 MHz; #221; ERP: 3kw H&V; HAAT: 300 feet H&V; TL: Deer Creek Rd., Clintonville, WI; SL/RC: to be determined.

Kailua-Kona, HI, MAKAI BROADCASTING, INC.—Seeks CP for new FM on 93.5 MHz; #228A; ERP: 3.0kw H&V; HAAT: Minus 2065 feet H&V; TL: E. of Kuakini Hwy. at Oni Oni St., Kailua-Kona, HI; SL/RC: to be determined.

Minor Hill, TN, BURWOOD BROADCASTING LTD.—Seeks CP for new FM on 92.1 MHz;

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Yakima, WA, KATS (94.5 MHz). Application granted; license to cover for changes.

Kellogg, ID, KCJF (104.3 MHz). Application granted; CP to replace expired permit.

Fulton, KY, WFUL-FM (99.3 MHz). Application granted; CP to change TL: 4.0 miles SW of Fulton S. of US 51 and 45, near S. Fulton, TN; change ERP: 3.0kw H&V; HAAT: 300 ft. H&V; and change type of transmitter.

Watertown, NY, ST. LAWRENCE VALLEY EDUC. TV COUNCIL (89.5 MHz). Application dismissed to non-commercial educational FM; CP for new FM on 89.5 MHz; #208; ERP: 4kw; HAAT: 1150 ft.; TL: State Rt. 194, 0.7 miles SW of Pinckney Corners near Watertown, NY; SL/RC: 1056 Arsenal St., Watertown, NY.

Annisston, AL, WHMA-FM (100.5 MHz). Application granted; CP to replace expired permit.

Page, AZ, KXAZ (93.5 MHz). Application granted; CP to replace expired permit.

Los Altos, CA, KPEN (97.7 MHz). Application granted; MP for extension to unspecified time (for changes).

Silverton, CO, KDRW-FM (103.9 MHz). Application granted; MP for extension to unspecified time (new station).

Brunswick, GA, WPIQ (101.5 MHz). Application granted; filed by William R. Rollins, request waiver of Sec. 73.1201(B) of the rules to identify as Brunswick-St. Simons Island, GA.

Cartersville, GA, WCCV (91.7 MHz). Application granted to non-commercial educational FM; MP for extension to unspecified time (new station).

Pocatello, ID, KRBU-FM (104.9 MHz). Application granted; proposed operation on frequency 102.5 MHz; #273; make change in antenna system; change TL: Hilltop loc. 3.5 miles WNW of Focatello City Hall, Pocatello, ID; change type trans.; change type antenna; increase ERP: 100kw (H&V); increase HAAT: 957 ft. (H&V); and change TPO.

Taylorville, IL, WEEE (92.7 MHz). Application granted; VOL AL from Delta Media, Inc. to Sky Communications, Ltd.

Fulton, KY, WFUL-FM (99.3 MHz). Application granted; VOL AL from Ken-Tenn Broadcast Corp. to WENK-FM of Union City, Inc.

Dearborn, MI, WHFR (89.3 MHz). Application granted to non-commercial educational FM; MP for extension to unspecified time (new station).

Exeter, NH, WERZ (107.1 MHz). Application granted; filed by John R. Wilner request waiver of Sec. 73.1701(B)(2) of the rules to identify as Exeter-Portsmouth, NH.

Poteau, OK, KLUP (97.9 MHz). Application granted; mod. of license to change SL to: Fort Smith, AR. Request waiver of Sec. 73.1125 of the Commission's rules.

The Dalles, OR, KCIV (104.5 MHz). Application granted; VOL AL from Leslie L. Cunningham to Mid Columbia Broadcasting, Inc.

Pendleton, OR, KFMT (103.5 MHz). Application granted; MP for extension to unspecified time (new station).

Tillamook, OR, KTIL-FM (104.1 MHz). Application granted; MP for extension of time to 10/14/83 (new station).

Slippery Rock, PA, WSRU (90.1 MHz). Application granted to non-commercial educational FM; MP for extension of time to 3/15/83 (new station).

Yoakim, TX, KYOC (102.3 MHz). Application granted; MP for extension of time to 2/25/83 (new station).

Laredo, TX, KFIX (92.7 MHz). Application granted; MP for extension of time to 12/24/82 (new station).

Warrenton, VA, WWWW (107.7 MHz). Application granted; filed by Thomas W. Fletcher request waiver of Sec. 73.1201(B)(2) of the rules to identify as Warrenton-Manassas, VA.

Frederiksted St. Cro., VI, WVIS (106.1 MHz). Application granted to non-commercial educational FM; MP for extension of time to 12/15/83 (for changes).

Bremerton, WA, KWWA (106.9 MHz). Application granted; MP for extension to unspecified time (new station).

Winslow, AZ, KRIM (95.1 MHz). Application granted; MP for extension to unspecified time (new station).

Twin Falls, ID, KCIR (90.7 MHz). Application granted to non-commercial educational FM; VOL assignment of CP from Christian Radio of Magic Valley, Inc. to Faith Communications Corp.

Chicago, IL, WLAK (93.9 MHz). Application granted; CP to decrease ERP: 4.0kw (H&V); increase HAAT: 1581 ft. (H&V); and change TPO.

Elmwood Park, IL, WXFM (105.9 MHz). Application granted; CP to increase ERP: 4.1kw (H&V); increase HAAT: 1575 ft. (H&V); and change TPO.

IN CONTEST

RULINGS

MISSION, TX—Granted petition by Mission and accepted amendment reporting changes in business interests by a partner with certain conditions [BC Dockets 82-153-154]. Action: Sept. 27.

EL DORADO, AR—By two separate actions, noted compliance by Sun Belt of paras. 4 and 11 of hearing designation order; granted motion by Sun Belt for summary decision; accepted its amendment regarding air hazard clearance [BC Dockets 82-395-396]. Action: Sept. 29. Granted Inspirational's petition to amend to clarify number of full- and part-time employees; ordered environmental impact statement by Inspirational is available for FCC processing; by separate action, granted request by Inspirational to amend to specify corrected geographical coordinates for its proposed ant. site and clarify height of ant. Action: Oct. 6. Denied motion by Sun Belt to enlarge issues against Inspirational. Action: Oct. 15. [BC Dockets 82-395-396]

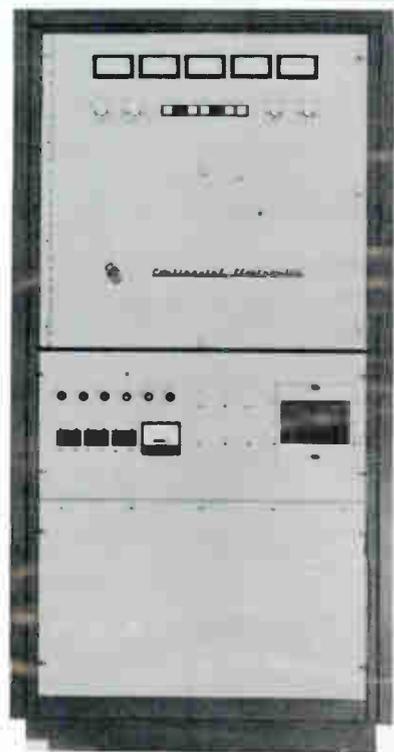
HIBBING, MN—Dismissed request by Hibbing for leave to appeal [BC Docket 82-227].

SEATTLE, WA—Dismissed as unauthorized, response by Hoffart to opposition to demand for production of documents.

ROCKVILLE, MD—Dismissed as moot, Montgomery County's motion for extension of time and Broadcast Bureau's opposition; by separate action, granted joint petition for approval of reimbursement agreement by which Montgomery Co. will reimburse Community Airwaves \$12,247.89 or some lesser amount; dismissed with prejudice, Community's application [BC Dockets 82-245-246]. Action: Oct. 5.

BLUE EARTH, MN—On request of Logos Comm., dismissed its application with prejudice; approved settlement agreement; dismissed Minn-Iowa Radio, Inc.'s application with prejudice; granted Minn-Iowa Christian Broadcasting's application; terminated proceeding [BC Dockets 82-94-6]. Action: Oct. 5.

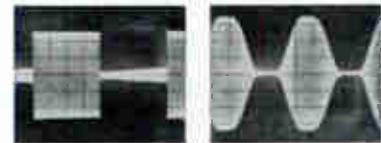
RIFLE, CO—Granted motion by KMO, Inc.; rejected Northwest Indian Women's amendment. Action: Oct. 5. Granted request by Northwest Indian Women Broadcasters, Inc. for exten-



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sion of time to respond to petitions to enlarge. Action: Oct. 8. Denied motion by The Navajo Nation to enlarge issues against Family Life Broadcasting System; by separate action, denied request by Northwest Indian Women Broadcasters, Inc. to appeal MO&O released Oct. 7. Action: Oct. 18. (BC Dockets 82-435-440)

MALAKOFF, TX—Held action on Henderson's proposed amendment in abeyance pending receipt of supplemental pleading; afforded parties time to respond. Action: Oct. 4. Denied petition by Henderson to enlarge issues. Action: Oct. 13. (BC Dockets 82-46-47)

BEAVERTON AND MILWAUKIE, OR—Denied petition by Owens to enlarge issues (BC Dockets 81-919-20).

RKO GENERAL, INC.—For renewal of licenses, granted petition by RKO to amend to show that charges were filed with U.S. EEOC and California Dept. of Fair Employment and Housing by Shannon O'Brien, former disc jockey on KFRC, for discrimination on basis of sex. By separate action, granted petition by RKO to amend to show that RKO Radio Sales, Inc. began representation of KLIF(AM)/KPLX(FM), Dallas/Tx. Worth, effective July 12 (BC Dockets 80-590-602).

DILLON, CO.—Granted petition by Grand Radio, Inc. to amend to reflect that Dwight H. Gayer (Grand Comm. Co.) tendered an application for a new FM station on channel 292A at Kremmling, CO (BC Dockets 80-712-714, 717-718). Action: Oct. 7.

CAPE MAY COURT HOUSE, NJ—Granted petition by Gilbert Broadcasting Co. to amend to show non-broadcast employment of one of its general partners. Action: Oct. 7.

MEMPHIS, TN—Granted petition by Contemporary Broadcasting, Inc. to amend to indicate certain changes in its media holdings. Action: Oct. 7.

LOCKHART, TX—Granted certain motions for leave to amend; denied motion for deletion of issue; granted petition by Cen-Tex Broadcasting Corp. to the extent of adding an issue to determine (if it is concluded that Luling has the greater need for a broadcast outlet) whether a waiver of 47 CFR 73.1125 and 73.1130 is warranted; granted motion by New Thinking to adduce evidence regarding past broadcast record of Radio Luling, Inc.; set certain procedural dates (BC Dockets 82-449-590). Action: Oct. 13.

MOUNTAIN HOME, AR—Granted motion by B & M to file corrected proposed findings; by separate action, closed the record (BC Dockets 82-56-58). Action: Oct. 14.

PASADENA, CA—Accepted into evidence BBC Ex. 39 (BC Docket 79-67). Action: Oct. 13.

WESTERVILLE, OH—Dismissed William R. Bates' request that procedural dates be held in abeyance (BC Dockets 82-282-3). Action: Oct. 12.

MANCHESTER, VT—Granted joint request; approved settlement agreement; authorized reimbursement of \$3,012.85 to North Country and dismissed its application; authorized reimbursement of \$2,500 to Radio St. Albans, Inc.; granted Northshire's application; terminated proceeding (BC Dockets 82-465-466). Action: Oct. 14.

PARADISE, CA—Granted petition by Cheshire Broadcast Group and accepted amended to engineering proposal; ordered proposed findings to be filed Dec. 15 and replies Jan. 12; closed record (BC Dockets 82-277-281). Action: Oct. 14.

ELY, NV—Granted petition by Hansen to amend financial showing; set certain procedural dates (BC Dockets 82-409-410).

BERRYVILLE, VA—Parties have reached

an agreement in principle procedural dates continued until further notice (BC Dockets 82-274-275).

BUCKHANNON, WV—Granted motion by WBUC for summary decision; resolved air hazard issue in its favor (BC Dockets 82-411-412). Action: Oct. 15.

WEST JORDAN AND MIDVALE, UT—By 10 separate actions: granted petition by Busch Comm., Inc. and accepted amendment reflecting applicant's new address; granted petition by Public Service Broadcasting of West Jordan and accepted amendment reporting that Patricia A. Griffith, VP, Dir. and 20% stockholder, has terminated her employment at KZAN-FM at Ogden, UT and has accepted employment at KLUB(AM)/KISN(FM), Salt Lake City, UT; granted motion for summary decision and resolved air hazard issue in favor of Walter P. Faber, Jr.; granted petition and accepted amendment reporting a change in Faber's address; granted petition by Public Service and accepted the amendment reporting a change in the address of a principal; and granted the petition by Public Service and accepted the amendment reporting that Bruce H. Briggs (president) is now employed full time at KLE(AM/FM), Tooele, UT; denied motions by Public Service to enlarge issues; and dismissed KSGI Broadcasting Inc.'s petitions to intervene and enlarge issues (BC Dockets 82-362-370).

TALLULAH, LA—Denied MIA Broadcasting Corp. review of a Review Board action dismissing MIA's application and granting that of Sco-Kim, Inc. for a new FM station at Tallulah (BC Dockets 81-449-450). Action: Oct. 21.

GLOUCESTER, MA—Denied reconsideration of June 15, 1982 decision denying Simon Geller renewal of lic. for WVCA-FM, Gloucester, MA and granting a CP for a new station at Gloucester to Grandbanke Corp. (BC Docket 82-461). Action: Oct. 21.

FT. WALTON BEACH, FL—Granted motion by Pinnacle Broadcasting Corp. and accepted amendment reflecting resignation of William H. Seaver, president, director and 35% shareholder of the applicant, from his position as general manager of the station proposed by Pinnacle (BC Dockets 81-855-859, 861). Action: Oct. 25.

SIMI VALLEY, CA—Granted petition by Radio Representatives, Inc. and accepted amendment modifying RRI's dir. ant. pattern; severed RRI application from proceeding; by separate action, granted petition by Cabranes and accepted amendment revising its proposed dir. ant. financial sharing and granted motion by Cabranes to dismiss Sidney King's (KCIN) filing and dismissed pleading (BC Dockets 81-601-603).

DEFIANCE, OH—Denied motion by Northwestern Ohio Comm. to produce against Wolfe Comm., Inc. with respect to para. 3 and granted it in all other respects (BC Dockets 82-427-431). Action: Oct. 21.

POUGHKEEPSIE AND WAPPINGERS FALLS, NY—by two separate actions, granted motion by Wappingers Falls Broadcasting Co. and resolved the air hazard issue in its favor; ordered Dutchess Hudson Valley Comm. Co. and Harmony Broadcasting Corp. to produce documents specified by Wappingers Falls (BC Dockets 82-442-445).

COLBY, KS—Waived Sec. 73.35(a) of the rules and granted assignment of licenses of KXXX and KXXX-FM, Colby, from Golden Plains, Inc. to Lesso, Inc. Action: Oct. 28.

SCHEDULED FOR HEARING

LAKEPORT, CA—Designated for hearing, mutually exclusive applications of Clearlake Broadcasting Co., Magic Comm. Corp. and Konocti

Broadcasting Co. for new FM on 99.5 MHz (channel 258) (BC Dockets 82-710-712).

ILION AND LITTLE FALLS, NY—FM proceeding. Paradise Broadcasting & Comm. Systems, Inc. and Cove Comm., Inc. Set certain procedural dates; scheduled for hearing 3/28/83 in lieu of 10/28/82 (BC Dockets 82-425-426).

MINNEAPOLIS, MN—Fresh Air, Inc. (KFAI FM-ED) and Center For Comm. and Development (KMO) FM-ED). FM proceeding. Set certain procedural dates; scheduled for hearing 1/11/83 in lieu of 11/23/82 (BC Dockets 82-543-4).

DEFIANCE, OH—Defiance Broadcasting Co. et al. FM proceeding. Set certain procedural dates; scheduled hearing 1/18/83 in lieu of 11/10/82 (BC Dockets 82-427-431).

NEW YORK, NY—GAF Broadcasting Co., Inc. (WNCN-FM) and Classical Radio, Inc. FM proceeding. Set certain procedural dates; scheduled hearing 3/22/83 in lieu of 10/26/82 (BC Dockets 82-371-372).

LOCKHART, TX—Arcatel, Inc. FM proceeding. Scheduled hearing 2/15/83 (BC Dockets 82-449-590).

POUGHKEEPSIE, NY—Dutchess Comm. Corp. FM proceeding. Scheduled hearing 2/1/83 (BC Dockets 82-442-445).

EL DORADO, AR—Inspirational Radio Co. and Sun Belt Comm. FM proceeding. Set certain procedural dates; scheduled hearing 1/10/83 (BC Dockets 82-395-396).

SANDPOINT, ID AND WHITEFISH, MT—Designated for hearing mutually exclusive applications: Bauer Broadcasting Co. to change facilities of KSPT, Sandpoint from 1400 KHz, 250w, 1kw-LS, U to 880 KHz, 500w, 50kw-LS, U; Bee Broadcasting, Inc. to change facilities of KJJR, Whitefish from 1400 KHz, 250w, 1kw-LS, U to 880 KHz, 500w, 50kw-LS, U. Scheduled hearing 2/3/83 (BC Dockets 82-724-725).

SISSETON, SD—Designated for hearing mutually exclusive applications of Wayne D. Tisdale and Lake Region News Corp. for new AM on 1530 KHz; scheduled hearing 2/4/83 (BC Dockets 82-722-723).

ELY, NV—Eastern Nevada Broadcasting, Inc. and Hansen Corp. FM proceeding. Set certain procedural dates; scheduled hearing 1/25/83 in lieu of 11/3/82 (BC Dockets 82-409-410).

SIMI VALLEY AND VICTORVILLE, CA—Manuel A. Cabranes and Sidney King (KCIN). AM proceeding. Set certain procedural dates; scheduled hearing 3/15/83 (BC Dockets 81-601-603).

SAN LUIS OBISPO, CA—John Brown Schools of California, Inc. et al. FM proceeding. Set certain procedural dates; scheduled hearing 1/17/83 in lieu of 11/29/82 (BC Dockets 80-227-228).

ALLOCATIONS

PETITIONS

HUDSON AND ADRIAN, MI; SWANTON, OH. In response to petition by Defiance Broadcasting Co., applicant for channel 251 (98.1 MHz) at Defiance, clarified Report and Order released February 5, 1982, allocating channel 249A (97.7 MHz) to Hudson, to indicate that applications for channel 249A must comply with a 6.4 mile SE site restriction. (BC Docket 80-476)

IMPERIAL, NE. Proposed amending FM Table to add channel 221A as community's first assignment. Comments due Dec. 17; replies, Jan. 3, 1983 (BC Docket 82-730).

CABO ROJO AND HORMINGUEROS, PR. Proposed amending FM Table to delete channel

FCC DATA

221A from Cabo Rojo and assign it to Hormigueros to reflect actual use there; and substitute channel 272A at Cabo Rojo. Comments due Dec. 17; replies, Jan. 3, 1983 (BC Docket 82-729).

ASSIGNMENTS

VALDOSTA AND NASHVILLE, GA. Assigned channel 244A (96.7 MHz) to Valdosta as its fourth assignment; channel 237A (95.3 MHz) to Nashville as its first assignment; effective Dec. 20 (BC Docket 82-305).

CLARION, EMPORIUM AND MERCER, PA. Assigned channel 244A (96.7 MHz) to Mercer as its second assignment; channel 224A (92.7 MHz) to Clarion as first assignment; and changed assignment at Emporium from channel 224A to 257A (99.3 MHz); effective Dec. 20 (BC Docket 82-249).

ISHPEMING, MI. Amended FM Table to substitute channel 298 (107.5 MHz) for channel 296A (107.1 MHz) at Ishpeming; modified lic. of WMQT-FM, channel 296A, to specify operation on channel 298; effective Dec. 20 (BC Docket 82-323).

MILES CITY, MT. Amended FM Table to substitute Class C channel 223 (92.5 MHz) for channel 224A (92.7 MHz) at Miles City; modified CP of Miles City Broadcasting Corp. for KMCM-FM to specify operation on Channel 223; effective Dec. 20 (BC Docket 82-306).

BRUNSWICK AND KINGSLAND, GA. Assigned channel 292A to Kingsland; dismissed requests to assign channel 292A to Brunswick and Fernandina Beach, FL; effective Dec. 27 (BC Docket 82-143).

MASON CITY, IA. Assigned channel 228A as community's third FM assignment; effective Dec. 27 (BC Docket 82-307).

OSAKIS, MN. Assigned channel 280A as community's first FM assignment; effective Dec. 27 (BC Docket 82-417).

OAKES, ND. Assigned channel 222 to Oakes as its first FM channel; effective Dec. 27 (BC Docket 82-332).

ANSON, TX. Assigned channel 276A as community's first FM channel; effective Dec. 27 (BC Docket 82-356).

SUTTON, WV. Assigned channel 246 as Sutton's first FM channel; effective Dec. 27 (BC Docket 82-462).

LUVERNE, MN. Amended FM Table by substituting Class C channel 266 for channel 265A; modified lic. of Siouxland Broadcasting, Inc. for KQAD(FM) to specify operation on channel 266; effective Jan. 3, 1983 (BC Docket 82-418).

CALL LETTERS

APPLICATIONS

New FMs

Joy Public Broadcasting Corp., Fredericksburg, VA—WJYJ

Weber-King Radio, Clinton, AR—KHPQ

Existing AMs

Miami, FL, WHTT—WSUA

Dallas, TX, KBCX—KMEZ

Gainesville, FL, WKGR—WMGI

Sacramento, CA, KROY—KENZ

Farwell, TX, KZOL—KIJN

Orlando, FL, WLOF—WCOT

Existing FMs

Albuquerque, NM, KNFR—KFLQ

Hazleton, PA, WVCD—WLZN

Cleveland Heights, OH, WLYT—WRQC

Caro, MI, WIDL—WKYO-FM

Existing Calls: Effective November 29, 1982.

New Calls: Effective November 1, 1982.

GRANTS

New FM

Birmingham, AL, Glen Iris Baptist School—WGIB

Existing AMs

Waupun, WI, WLKE—WGZS

Alexandria, VA, WPKX—WRMR

Dayton, TN, WREA—WKOE

Rockford, IL, WRRR—WXTA

Existing FMs

Waupun, WI, WGGQ—WLKE-FM

Greenville, TN, WOFM—WIKQ

St. Louis, MO, KSLQ—KYKY

Bristol, TN, WKKG—WHCB

Anderson, SC, WAIM-FM—WCKN-FM

Mechanicsburg, PA, WQVE—WKCD

APPLICATIONS

New AMs

Madison, AL, The Great American Broadcasting Corp.—WABT

Casa Grande, AZ, Grand Broadcasting Co. of Arizona—KWLL

Goldendale, WA, Klickitat Valley Broadcasting Service, Inc.—KLCK

Existing AMs

Bremen, GA, WWCC—WSLE

Tacoma, WA, KTNT—KPMA

Big Spring, TX, KHEM—KKIK

Existing FMs

Charles Town, WV, WZFM—WXVA-FM

Paso Robles, CA, KPRA—KDDB

Birmingham, AL, WQEZ—WMJJ

Ridgway, PA, WTMX—WKBI-FM

Existing Calls: Effective December 6, 1982.

New Calls: Effective November 8, 1982.

GRANTS

New AM

Loudon, TN, Tellico Broadcasting Co.—WLNT

New FMs

Lewiston, ID, KRCL, Inc.—KMOK

Pittston, PA, Morgan Communications, Inc.—WTLQ

Ocean City, NJ, Ocean City Radio of New Jersey—WDVR

Cairo, GA, Cairo Broadcasting Co., Inc.—WKBP

Ronceverte, WV, Radio Greenbrier, Inc.—WRON-FM

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Ocilla, GA, Irwin County Broadcasting Corp.—**WOWZ**

Existing AMs

Watertown, SD, KSDR—**KLSC**

Bismark-Mandan, ND, KBOM—**KLXX**

Existing FMs

Williamsburg, VA, WBCI—**WQKS**

Newnan, GA, WCOH-FM—**WRNG**

Montour Falls, NY, WXXY—**WNGZ**

Evansville, IN, WVHI—**WYNG-FM**

APPLICATIONS

New AMs

Sabana Grande, PR, Gauthier and Rodriguez Radio Associates—**WPRX**

Salem, MO, Twenty-One Sound Communications, Inc.—**KFPS**

New FMs

Valley City, ND, Ingstad Broadcasting, Inc.—**KOVC-FM**

Wyoming, MI, Wyoming Public Schools—**WYCE**

Existing AMs

Pampa, TX, KPND—**KSZN**

Georgetown, KY, WAXU—**WBBE**

Existing FMs

Leavenworth, KS, KTRO—**KZZC**

Existing Calls: Effective December 13, 1982.

New Calls: Effective November 15, 1982.

GRANTS

New AMs

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

Yucca Valley, CA, Lee R. Shoblom—**KYUC**

New FMs

Duluth, MN, North-Central Christian Broadcasting, Inc.—**WNCB**

Tye, TX, Griffiths Broadcasting Co.—**KTYE**

Existing AMs

Wray, CO, KRZD—**KRQZ**

Cullman, AL, WKUL—**WXXR**

McCook, NE, KBRL—**KSWN**

Existing FMs

Clinton, TN, WYSH-FM—**WNKX**

Clarinda, IA, KQWI—**KQIS**

Hagerstown, MD, WWCS—**WXCS**

Yakima, WA, KUEZ—**KXDD**

Traverse City, MI, WCCW-FM—**WMZK**

APPLICATIONS

New AM

Milan, TN, Cory Communications, Inc.—**WXKY**

New FM

Show Low, AZ, KBW Associates, Inc.—**KRFM**

Existing AM

Cross City, FL, WDKA—**WUSW**

Existing FMs

Grand Junction, CO, KQIX—**KEWW-FM**

Lyons, KS, KKAT—**KLFG**

Existing Calls: Effective December 20, 1982

New Calls: Effective November 22, 1982

GRANTS

New AM

Winamac, IN, Special Deliverys, Inc.—**WAOB**

New FMs

Willows, CA, Willows Broadcasting Co.—**KIQS-FM**

La Luz, NM, Audrey Anderson—**KALG-FM**

Crockett, TX, Amanda Steed Kelton—**KCKR**

Winston-Salem, NC, Board of Trustees of Winston-Salem State University—**WSNC**

Milan, GA, Tel-Dodge Broadcasting Co.—**WMCG**

Existing AMs

Selinsgrove, PA, WSEW—**WQBQ**

Orangeburg, SC, WIZX—**WDIX**

Existing FMs

McAlester, OK, KNED-FM—**KMCO**

Los Angeles, CA, KWST—**KMGG**

APPLICATIONS

New FM

Warrensburg Broadcasters, Inc., Knob Noster, MO—**KLUK**

Existing AMs

Reidsville, NC, WKXQ—**WRNC**

St. Petersburg, FL, WWLF—**WLFW**

Harriman, TN, WDHB—**WHBT**

Boston, MA, WITS—**WMRE**

Existing FMs

Philadelphia, PA, WUSL—**WPKS**

Dayton, TN, WNFN—**WLCY**

Casa Grande, AZ, KSAA—**KYZT**

Existing Calls: Effective December 27, 1982

New Calls: Effective November 29, 1982

GRANTS

New AMs

Marysville, OH, Mid America Broadcasting Co.—**WUCO**

Gonzales, CA, Gonzales Broadcasters—**KKMC**

New FMs

Tallulah, LA, SCO-KIM, Inc.—**KBYO**

Existing AMs

Lufkin, TX, KLUF—**KLNX**

Eustis, FL, WLCO—**WEUS**

Liberty, MO, KLDY—**KKCI**

Existing FMs

Hanford, CA, KIOY—**KMGX**

Humboldt, TN, WIRJ-FM—**WZDQ**

Cove Springs, FL, WKUE—**WSVE**

Moab, UT, KRND—**KKLX**

Santa Fe, NM, KSNM—**KNYN**

Oneonta, NY, WIEZ—**WZOZ**

Lamar, CO, KLMR-FM—**KSEC**

San Diego, CA, KEZL—**KSDO-FM**

Liberty, MO, KKCI—**KKCI-FM**

Lihue, HI, KPOY—**KIPO-FM**

APPLICATIONS

New FMs

Siloam Springs, AR, John Brown University—**KLRC**

Buffalo, WY, Buffalo Communication Corp.—**KLGM**

Santa Fe, NM, Mesa Grande Broadcasting Co.—**KNMQ**

Existing AMs

Farrell, PA, WGBU—**WMGZ**

Saline, MI, WNRS—**WIQB**

Morovis, PR, WGFE—**WGFV**

Modesto, CA, KBFE—**KHYV**

Hayden, CO, KHEE—**KRDZ**

Sanford, FL, WTRR—**WWJZ**

London, OH, WSYX—**WCKX**

Salem, VA, WUEZ—**WSAY**

Existing FMs

Fulton, KY, WFUL-FM—**WWKF**

Hendersonville, TN, WMAK-FM—**WNKS**

Winchendon, MA, WXYW—**WINQ**

Canton, MS, WDCM—**WZXX**

Moncks Corner, SC, WTWF—**WLVV**

Existing Calls: Effective 1/3/83

New Calls: Effective 12/13/82

GRANTS

New AMs

Florence, AZ, Soho Broadcasting—**KGUS**

Vail, CO, Mountain Wireless, Ltd.—**KRVV**

New FMs

Soperton, GA, Soperton Broadcasting Corp.—**WMPZ-FM**

Colorado City, TX, James G. Baum—**KAUM**

Lawton, OK, Broadco, Incorporated—**KMGZ**

Existing AMs

Beloit, KS, KRZI—**KVSV**

Athens, GA, WCCD—**WXAG**

Cumberland, MD, WCMD—**WALI**

Bradenton, FL, WTRL—**WOFN**

Norfolk, MA, WJMQ—**WJCC**

Hilton Head Island, SC, WTGG—**WHHQ**

Gorham, ME, WDCl—**WASY**

Aberdeen, WA, KBKW—**KAYO**

Existing FMs

Beloit, KS, KRZI-FM—**KVSV-FM**

Douglas, WY, KATH—**KATH-FM**

Watertown, WI, WTTN-FM—**WMLW**

Cumberland, MD, WJSE—**WROG**

Caulksville, AR, KLEO—**KEEO**

Union Springs, AL, WQSI—**WSCA**

MANAGEMENT CHANGES

TOTAL STATIONS-ON AIR

AM Radio	4668
FM Radio	3380
FM Educational	1112

Total stations on air as of October 1.

FCC NOTES

FCC ELIMINATES "THREE YEAR RULE." Requires initial permittee/licensee of new station to operate facility for one year if permit is granted as result of a comparative hearing.

REVISED CANADIAN GROUND CONDUCTIVITY MAP AVAILABLE. "Ground Conductivity Map" (Jan. 1980) replaces "Provisional Ground Conductivity Map" (June 1960) [Ref. 73.183(c) of Commission's Rules and Regulations]. As of January 1, 1983, ground wave studies for AM applications must be based on revised version. For copy of map contact: Mr. William Robson, Chief, Broadcast Applications Engineering Div., Department of Communications, 300 Slater St., Ottawa, Ontario, K1A 0C8, Canada.

NO RULING EXPECTED UNTIL SUMMER, 1983 ON FCC PROPOSAL TO EXTEND HOURS OF OPERATION OF DAYTIME ONLY AM STATIONS. Extends comments deadline to December 15, 1982; replies, February 15, 1983.

FCC ELIMINATES ANNUAL FINANCIAL REPORT FOR COMMERCIAL BROADCASTERS. Denies Petition for Reconsideration of deletion of Annual Financial Report. Cost of report exceeds usefulness. Unnecessary to file 1981 Financial Report

MANAGEMENT CHANGES

MANAGEMENT

BARRY SHRIER named GSM at WKHK-FM, New York. Was local sales manager at WBLS-FM, New York.

DICK POHOLEK appointed GSM at WGNC, Providence, RI. Was AE with WEAN/WPJB, Providence.

BERT GOULD promoted to director of operations at WPIX-FM, New York from director of advertising and promotion.

JOHNNY BIGGS promoted to executive in charge of operations at Watermark/ABC Radio Enterprises from distribution manager.

DAN CREED appointed station manager at WREN, El Dorado, KS. Was asst. sales manager and regional sales rep for KFH/KBRA, Wichita.

THOMAS MONDELL moves cross town to station manager at WYDD(FM), Pittsburgh from asst. PD at WYEP(FM).

JIM STANTON joins KFJZ(AM), Ft. Worth as GM. Was GSM at WBAP(AM) there.

JAMES DECARO joins WEAZ(FM), Philadelphia as Executive VP/GM from VP/GM WFIL(AM) and WUSL(FM) there.

DEANNA HARRIS moves to national sales manager at KCBS(AM), San Francisco from AE, CBS Radio Spot Sales there.

GEORGE MILLS now president and station manager at KSDO(AM) and KSDO(FM) (formerly KEZL), San Diego from same position, KSDO(AM). **LARRY SHUSHAN** moves up to VP and station manager KSDO-AM/FM from station manager, KEZL. **DAVE PARKS** joins as operations manager.

BARRY GORFINE, ELAINE JENKINS, and MICHAEL G. DISNEY move up from managerial positions to VP's, Major Market Radio Los Angeles, Dallas, and Atlanta offices respectively.

GREGORY REED promoted to VP/GM KSFQ, San Francisco from VP/GM, KEX, Portland.

WALTON REID VP/GM KQFM, Portland expands to VP/GM KEX/KQFM; **KENNETH BARTELL** upped to operations manager from business manager there; **DONALD MCCOUN** joins as GSM KEX/KQFM from president/GM KUIK, Portland.

JOE KOETTER, Capitol Broadcasting's WRKA, Louisville sales manager replaces GM/VP **RAY QUINN** who now heads company's new WCRT/WQEZ, Birmingham.

CARL BRAZELL promoted to president, Metro-media, Inc. from regional VP there; **VICKI CALLAHAN** moves up to VP from Eastern regional VP.

MORTON SIEGEL, GM WRKL(AM), New York upped to Sr. VP of parent Rockland Broadcasters; **BOBBI LEWIS** moves to station manager WRKL from operations manager there.

MARTIN LESSARD promoted to VP of parent Great Bay Broadcasting from GM at WOKQ(FM), Dover, NH.

BOB ZUROWESTE promoted to GSM KUDL(FM), Kansas City, MO from local sales manager there.

BEN AVERY, former AP executive, joins Mutual Broadcasting as Station Relations VP.

PROGRAMMING

ROBERT RYAN named PD at KWEN(FM), Tulsa from music director there.

BILL THOMAS takes over as PD WQEZ(FM), Birmingham; was PD WRVQ, Richmond.

RON TRAVIS named PD KOCY, Oklahoma City from air person there.

KRIS CHANDLER moves cross town to PD WKSZ, Philadelphia from operations manager, WFIL.

LARRY COATES now program and music director at WCAO(AM), Baltimore; formerly air person at WPLO(AM), Atlanta.

RICHARD SHANKS assumes responsibilities as PD at WPLP(AM), Pinellas Park, FL from air person there.

JEFF HYATT named PD WUSL, Philadelphia from assistant PD WXKS(FM), Boston.

MIKE MCMURRAY joins University of Dayton's WVUD as PD from PD, WHIO, Dayton.

NICK BAZOO promoted to PD WEZB, New Orleans from air person there.

RAD MESSICK new PD, WQXM, Tampa; was PD, WFYV, Jacksonville, FL.

JUDY KELLY upped to PD WHIO, Dayton from music director there.

DAN DICKGRAFE promoted to PD KGCS, Wichita from air person there.

BOB MCNEILL moves to PD, WMZQ, Washington from research director, KIKK, Houston.

LEE MALCOLM, air person, WHYT(FM), Detroit, takes on added duties as PD.

ARBITRON SURVEY DATES

Winter: January 6-March 14, 1983
 Spring: March 17-June 8, 1983
 Summer: June 23-August 31, 1983
 Fall: September 22-December 14, 1983

ABBREVIATIONS

AL: Assignment of license. alt.: alternate. ant.: antenna. 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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THIS TIME ARBITRON IS RIGHT

The Ratings Service Most Broadcasters Love to Hate is trying to do something about minority diary response rates. Arbitron may have alienated a lot of radio executives in the past, but this time DST deserves your support.

Nothing is tougher than trying to tell a radio executive that Arbitron is doing something right. For too long now they've known better. This giant subsidiary of Control Data Corporation has been riding roughshod over the radio industry—at least in the eyes of some executives.

True, Arbitron has been rough on radio since its ratings competitors folded. It's necessary to think back to the days of Pulse to find a time when Arbitron appeared truly responsive to the needs and concerns of radio people. Somehow when Pulse folded no one noticed, because long before Arbitron had taken a superior position in the ratings research field.

By and large Arbitron's ratings research was better than the competition's. But when it was left all alone Arbitron did very little to respond to the very special needs of radio broadcasters. Arguments ensued. At times the offended radio executives looked like zealots. Other times Arbitron officials appeared arrogant almost as if to say, "Let them eat book."

The bitterness of the past and the lack of a major Arbitron competitor has left many radio executives with a bitter taste in their mouths. Just like any other bitter taste, some don't talk about it publicly and others try desperately to rinse it out.

Now Arbitron is trying to do something about an industry problem, and there are some who have wasted no time to criticize them for doing so.

The issue is Differential Survey Treatment, also known as DST. DST is Arbitron's attempt to find a way to get more diaries returned by black, 18-34 year old males. Traditionally, this group has not been real interested in filling in radio listening diaries for an entire week, let alone put the finished product in the mail and return it to Arbitron's Laurel, Maryland processing plant.

Arbitron decided to offer this non-cooperative demographic group an extra incentive—more money and more phone calls to retrieve the completed diaries. Diarykeepers in this group could earn up to \$5 as an incentive. The diarykeepers would then receive more prompting to mail the completed diary back. The whole process, in theory at least, seemed to indicate that more black, 18-34 year old respondents would cooperate and that Arbitron would have more reliable research to base listening estimates for that demographic. The result could be higher listening levels for black-formatted radio stations.

What happened was exactly that. Black radio stations skyrocketed to the top in markets where DST was first implemented. You might expect WBLS, WRKS and WKTU to do well in New York, but would

you expect the stations to tie up the first three positions? You might have expected WDAS-FM, Philadelphia to do well in ethnic-oriented Philadelphia, but would you expect it to whip traditionally number one KYW newsradio?

Next, irate radio executives, irritated over the emergence of black formats, started to complain. Some took their gripes to the trade press in a public display of unhappiness. Others jockeyed behind the scenes for either sympathy or change. They got neither.

What's worse, a tremendous injustice replaced a former injustice. Arbitron was being rapped for trying to do something right even as it tried to correct a horribly unfair situation that left black and ethnic radio stations undercounted in the ratings. If radio executives fail to see the injustice, imagine what it would be like to run a black-formatted radio station and see your ratings report every book with barely the sample size needed for reliable audience estimates. Arbitron did something to improve ethnic response and if it can't be sincerely applauded, it surely shouldn't be condemned. Arbitron is finally doing something about an industry problem.

It may have to be left to researchers to figure out the best way to retrieve the diaries of 18-34 year old blacks. Some have suggested that all black diarykeepers should be treated to the DST techniques. Then there are non-ethnic broadcasters who feel all diarykeepers should get DST. It sounds great, but can you imagine what the new Arbitron five-year contract will look like financially if radio executives insist on costly retrieval methods for all demographic cells.

Like in the past, the only real solution to the problem is a prudent one. Arbitron can't be expected to personally pick up each diary or call every diarykeeper until the completed form is returned. If they do, radio executives must expect to pay. Too long now, Arbitron has been hiding behind its so-called Advisory Council which has often resembled a bunch of wimps who allow Arbitron to wine them and dine them at posh resorts, while they are expected by their constituents to "send Arbitron a message." In some cases, the message should have been "thanks for the good time." In others, "thanks for the frustration." But rarely was anything accomplished on issues of controversy and major importance to radio broadcasters.

That's why what Arbitron is doing about DST is good for radio. DST as it now exists may not be the best way to solve the problem, but for the first time Arbitron is taking action. It's fine to question their conclusions, but it's no time to question the results, even if you do have reservations about their motives.

Network

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Monday Evening, January 31st, 7:00 pm, Enterprise Ballroom, Amfac Hotel, Dallas

HN&H

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