

# Radio Only™

THE MONTHLY MANAGEMENT TOOL

## Reinventing Beautiful Music

**SRP's  
Jim Schulke**

**Bonneville's  
John Patton**



**“This is NBC Radio News.  
I’m Dan Blackburn in Los Angeles. There may  
never have been anything quite like it here.”**

---

# NBC RADIO NEWS.

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

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**5PM EST Hourly Newscast, March 1, 1983**

**"There may never have been anything quite like it here. A square mile of south central Los Angeles has been devastated by a violent tornado which ripped roofs from houses and businesses and left scores of people homeless. The streets are littered with glass and debris, and trucks and cars are strewn about as though picked up and dropped by some giant hand. In front of some shattered homes, people stand and just stare while others load their belongings into trucks and cars and look for new shelter."**

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

**Not content to just report the story, NBC News goes to where the story is, anchoring newscasts live. We cover significant, history-making events in ways that are relevant to your audience.**

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

**We always take the story—big or small—and bring it "home" for your listeners.**

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Katz Radio. The best.

KATZ RADIO / A DIVISION OF KATZ COMMUNICATIONS INC

# Radio Only



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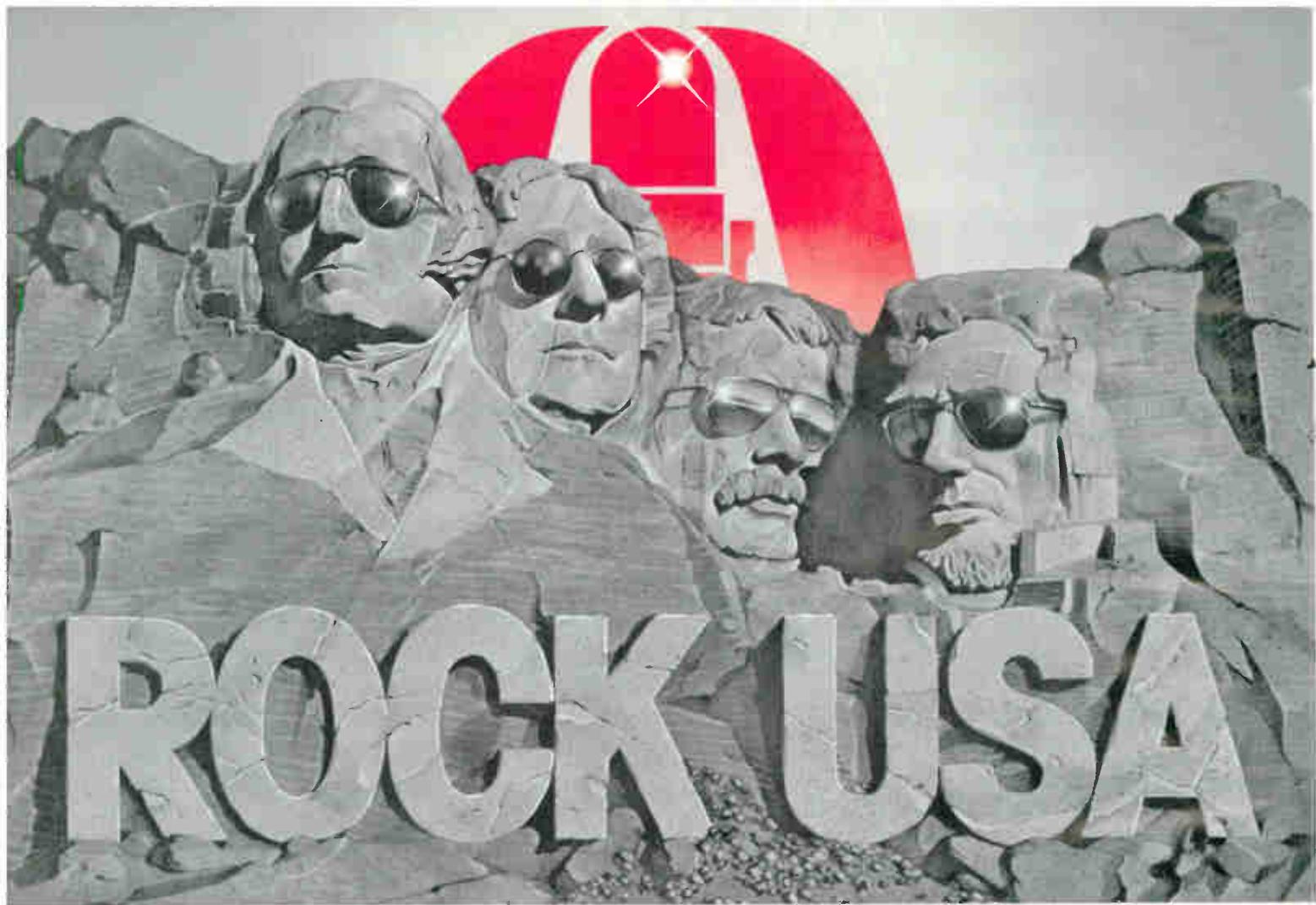
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## Who just teamed up with Doubleday to launch the hottest new rock program on radio?

“Rock USA” explodes onto radio, ignited by the power of two industry giants. Mutual — the leader in broadcast technology — has joined forces with Doubleday — the country’s largest rock station group — to bring you an eclectic, electric mix of music, news and information that’s going to rock your radio.

Every week, available live via satellite, Rock USA’s Ted Cannarozzi takes listeners behind the scenes to meet the hottest stars; up the charts to hear the hits — as tallied by “Friday Morning Quarterback Album Report” — and down a roll call of classics to relive rock ‘n’ roll history.

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Rock USA. Now, Rock USA is ready to fill radio stations with devoted rock fans.

And give advertisers a coast-to-coast following of listeners who spend as well as rock. Rock USA! Mutual’s exclusive satellite multicasting and Doubleday’s successful track record make it possible.

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is Mutual.**

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# How to win the radio paper chase



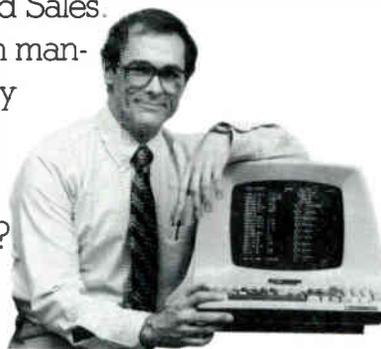
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## Radio Only

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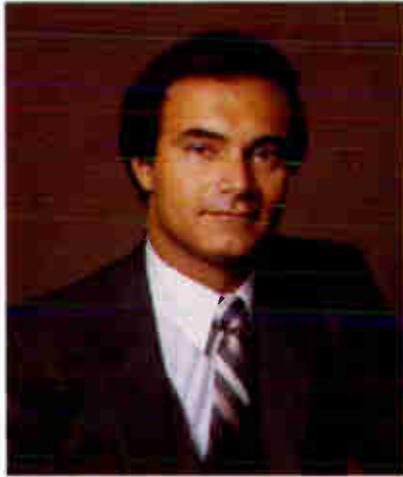
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# Deregulation is Failing Radio



*Publisher Jerry Del Colliano*

I have always counted myself as one who would have been happy to see the government get out of radio, so when deregulation became more than just an illusion, I greeted it with enthusiasm. Today, however, I am sad to confess that I don't feel the same way.

There's no doubt in my mind that the FCC doesn't belong in programming. It has no right to tell us how much of anything we must run on-air to get or retain the valuable license radio executives covet. And, there's no doubt that long, complicated forms to argue our cases for license renewal are an unnecessary waste of radio's financial resources and people, as well as a waste to taxpayers.

But just as deregulation has not helped the airline industry approach Utopia, it isn't helping radio (or all of broadcasting) get there either. As I said, this is not a thing I like to admit. On the surface it smacks of anti-radio, but when it is thought through, radio would be better served by an FCC which gets off our backs, but not out of our lives entirely.

Just as children need parameters for their successful psychological growth, we as radio broadcasters need some leadership from "Big Daddy FCC." Notice I did not say "Big Brother FCC." Mark Fowler is a nice guy, but he has been as effective as Ronald Reagan with his "let the marketplace decide" policies.

It occurs to me that the Wiley Commission was too restrictive. It doesn't service the public interest when a radio station promises to run six hours of news programming a week and some program director hides most of it on the all-night show. That's the regulation.

And it occurs to me that any time the radio industry is told that the marketplace will decide which, if any, AM stereo system will become the standard, it throws the industry into turmoil. It jeopardizes something that AM radio so badly needs while an apathetic audience becomes even more disinterested in this exciting new technology. That's not deregulation. It's irresponsibility.

The best way the government can help radio broadcasters is to do things which will aid us in being better broadcasters. That includes making a profit, but isn't limited to it. The FCC should set standards in the areas which will require that licensees are responsible.

That doesn't mean that every station must carry farm news or lots of regular news. It does mean that every station holding a valuable window to the airwaves must act responsibly.

Radio broadcasters deserve long license periods, but must be held accountable for being good broadcasters. Most radio groups and stations qualify as good broadcasters year after year, so the only ones that need worry are the ones which are not putting their listeners' interests ahead of their own.

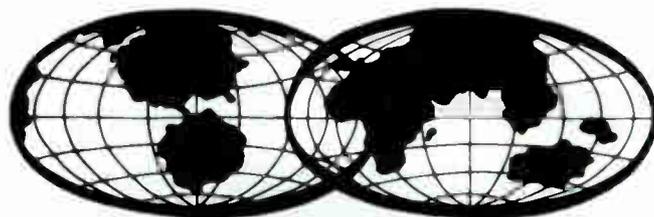
And the radio industry needs a Commission that has the guts to say to feuding equipment manufacturers "enough is enough." Study it. Think about it, but decide on which AM stereo system is going to be the standard. Some manufacturers will cry, but the radio industry and its listeners will benefit. By the time AM stereo is a reality (when you can buy it at a competitive price), AM will have suffered through too many more years of disadvantages at the hands of FM.

When the FCC was established, it was designed to keep radio stations on their frequencies. That is relatively easy today, but its 1984 purpose could be as simple. How about letting the FCC make order out of chaos so both stations and listeners benefit?

This will take some courage. It takes a departure from "letting the marketplace decide" what the Commission really should decide. And, it does not mean a return to the restrictive "Big Brother" tactics of previous Commissions.

What it means is the old way was no good and the new deregulation is not much better. One doesn't have to be a genius to know that something different is needed.

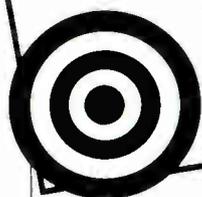
I just happen to be one who thinks that something different is needed now.



# Sandusky Radio

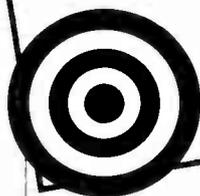
Sandusky Radio congratulates the staff and management of KLSI and KWFM on their superior performance in the Fall '82 Arbitron.

Steve Dinkel and the staff of Kansas City's "Classy" debuted with an astounding #1 position in 18-49 women and #6 in the market 12+.



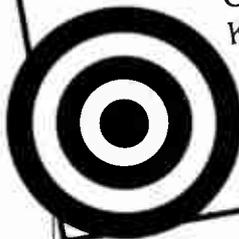
**Sandusky - Right on target in Kansas City!**

Jim Hardy and his staff at KWFM in Tucson achieved the highest come in the history of Tucson radio . . . 24.7% of the market 12+ and garnered a phenomenal 21 share of 18-34 adults.



**Sandusky - Right on target in Tucson!**

Congratulations, also, to the staffs and management of KBPI, KNUS, KDKB, KEGL and KZAM on successful showings in the important fall sweeps.

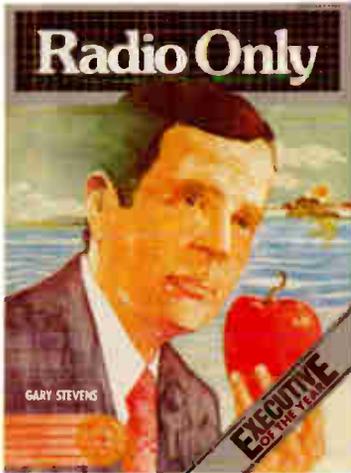


**Sandusky - On target - All markets!**

Source - 1982 Fall Arbitron Metro

The Radio Division / Sandusky Newspapers, Inc.

# LETTERS



## Stormy Weather

Thank you for the fine piece of fiction on Weather Services. Meteorologist Joe Zona has been working for MEDIA WEATHER, not METRO WEATHER since 1958. If he is moonlighting with METRO, I'm sure his boss would like to find out.

*Bill Fawcett  
News Director  
WBTX  
Broadway, VA*

All private weather services receive data from government sources, including the National Weather Service, but this is where the similarity ends. How that data and information is interpreted and transformed into a final weather forecast makes the critical difference among weather services. The assertion that radio executives just don't see the real world is dribble. They know the value of private weather services.

*Joel N. Meyers, Ph.D.  
President  
Accu-Weather, Inc.  
State College, PA*

## High Regards

My compliments on an excellent publication, beautifully planned and presented. As former business manager of *Broadcasting* and publisher of *Sponsor*, I'm high on radio. Congratulations on your high standards, as evidenced by your publisher's letter.

*Norman Glenn  
Chairman*

*Decisions Publications, Inc.  
New York, NY*

## Seeing Red

"What's the difference between a Black 18-24-year-old and a White 18-24-year-old male?": Males 18-24 years old have been just as bad in returning diaries and participating in Arbitron surveys as Blacks. Male-oriented Top 40 stations and album rock stations have suffered by this lack of DST for males 18-24. Blacks, Whites and Hispanics should be treated equally...even in research.

*Dwight Douglas  
Burkhart/Abrams/Michaels/  
Douglas and Associates, Inc.  
Atlanta, GA*

## Daytime Believer

I was impressed with "The Folly of AM Stereo." However, you should have included another important fact: that the word "daytime" is tacked on to a lot of AM stations. AM stereo will make little difference in putting AM in contention with FM as long as there are AM stations that sign off at sunset.

*Wilbur Heath  
News Director  
WVOH  
Hazelhurst, GA*



## Hot Head

Wow! With friends like you, who needs enemies? One could conclude from your tirade that all AM owners should stick their heads in the oven, and that you just can't wait to change the name of your

magazine to "FM RADIO ONLY."

*Tony Fernandez  
WKXY  
Sarasota, FL*

"Last of the Red Hot Jingles" points out shortcomings of some jingle companies, but you have unfairly lumped them all together. If it were true that JAM "lacks creative foresight," why are JAM jingles heard on the majority of winning radio stations? JAM's reputation is that a jingle will sound like the demo, and if you are not satisfied, JAM will correct it even if they lose money in the deal.

*Keith Mason  
Operations Manager  
Sangamon Broadcasting  
Danville, IL*

It is curious that Bill Stakelin is considered a rising industry leader, yet you print that "he likes politics probably more than he likes the radio industry". How did Bill garner the support to be picked by his peers to be included in your select list, unless his talents and energy were spent growing and succeeding with radio? Bill Stakelin has never sought any political office outside of broadcasting.

*Shaun Sheehan  
Senior Vice President  
NAB  
Washington, D.C.*

Your profile of Metromedia caught me by surprise. RADIO ONLY'S frankness impresses me. Having spent six years at WASH during its heyday, I share your analysis and feel that an important lesson for industry managers has been identified. None of our policies are sacred cows cast in stone. To believe that we have created the "perfect station" with the "perfect staff," image and format is to deceive ourselves into industrial suicide.

*Ed Rodriguez  
General Manager  
WXAM  
Charlottesville, VA*

Address letters to RADIO ONLY, 1930 East Marlton Pike, Suite C-13, Cherry Hill, NJ 08003.

**No television.  
No cable.  
No records.**

Now radio executives don't have to pour over trade publications that cater to their competition only to come away disappointed that radio news coverage is not equal.

Now, there's RADIO ONLY, the industry's *only* monthly newsmagazine.

It's the *only* one that covers radio's nine most important topics.

The *only* one that devotes the entire magazine to covering radio. Organizes it and presents it in quick-read format.

RADIO ONLY is the *only* full-color monthly magazine (even the TV, record, and cable publications are not 100% full-color!).

It's the *only* one that reaches an estimated 25,000 radio readers every month.

The *only* one that is consistently saved for future reference and not discarded on a receptionist's desk or lost in a crowded file cabinet.

RADIO ONLY's gutsy format, accuracy, and readability make it a *must* for the busy executive.

Even the radio ads are interesting and relevant (and readers can get FREE information from any of our advertisers without further obligation, if they wish).

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**Radio Only**



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## RKO's Remote Chance

RKO still has one last hope of retaining its radio chain. Competing applicants have until May 12th to file with the FCC. Then the Commission has promised to rule on whether RKO's parent, General Tire, is qualified to hold FCC licenses. It's no guarantee, but if deemed qualified, RKO could have a chance for competing for its own licenses.

## Bumming A List

Startling revelation from the tobacco industry. One major group president was approached to sell its 18-34-year-old list of names used for music research to a tobacco company. Going price: \$1.60 per name.

## LIN Seeks A Flagship

WVNJ AM/FM, Newark, NJ owner Herbie Saltzman stands to make plenty on the desire of large companies to buy a station in the Big Apple. No other New York stations are on the block, so Newark is close enough. Dick Verne's LIN Broadcasting has offered \$8 million for WVNJ-FM. Lotus Communications is seeking the AM for a Spanish outlet, but would have to sell one of their present seven AMers. LIN apparently needs a New York flagship. Saltzman doesn't.

## Heftel Stations On-the-Block Again

Cecil Heftel is settling outstanding debts at a record pace. He's also looking to unload WIKS/WFBQ, Indianapolis. Tom Embrescia is supposedly eying WIKS-FM to go along with recently obtained WIFE-AM there. Heftel's WLUP-FM, Chicago may be next station for sale as Cecil Heftel exits broadcasting for the second time.

## Beautiful Music Test Results

Pioneer syndicator Jim Schulke after CMT Music research was done on SRP's entire library: "Forty to fifty percent flunked." Now, only tested music winners are on-air at Schulke stations. (See Reinventing Beautiful Music article on page 16.)

## GE Overpriced?

General Electric isn't anxious to sell off its entire radio group. Don't expect to hear about new buyers soon. GE is asking for a whopping \$20 million at KOA/KOAO, Denver; \$10-14 million for WJIB-FM, Boston (profitable WXKS-FM there got \$14 million); \$7 million for KFOG-FM, San Francisco; \$8 million for WGY/WGFM, Schenectady; \$9 million for WSIX AM/FM, Nashville. Gulf Broadcasting is interested in paying \$20 million for the Denver stations where the Mile High City's price remains sky high. Gulf may be looking to sell off its medium market stations to upgrade for large ones.

## Shamrock's Lucky Day

New Radio President Bill Clark seems intent on selling off KXRL, Little Rock and WBOK, New Orleans. Both are AM facilities. Both are priced right for some lucky buyer under \$1 million per station. Company could be kicking tires or could be seriously looking at Boston (GE's WJIB), Houston, Los Angeles and Chicago. Shamrock owns TM Companies, WFOX, Gainesville; KMGC, Dallas; KDUL, Kansas City.

## FCC To Stay Out Of Rep Industry

The present FCC reaffirmed its reluctance to get into any controversy that might mean more regulation. It dismissed Blair Radio's petition against McGavren Guild which allegedly offered advertisers combined rates on separately owned stations in the same market. Ralph Guild has been buying rep firms like they have been going out of business. Some have. Now that the FCC ruled, look for Blair to get very competitive on the same basis if necessary.

## Infinity Ad Infinitum

Infinity's \$8 million offer to buy KCBO AM/FM, San Diego from Charter apparently beat Charter President John Bayliss and investors in their bid. Rumors had Bayliss and longtime associate Karl Eller as doing a joint venture. Bayliss owns two stations in nearby Santa Maria, CA, and is likely to make another bid on radio stations most likely without Eller.

## Surrey Spins Off Milwaukee

Surrey finally spun off WMIL/WOKY, Milwaukee which it picked up along with KYKY-FM, St. Louis (formerly KSLQ) in a deal with Charter. The buyer: Boise, Idaho-based Sundance Broadcasting for \$5 million. Look for Surrey to keep KYKY along with its stations in Tucson and Oklahoma City.

## New Music Untested

The new music craze affecting some album rock stations is largely untested for lasting results. Nevertheless, stations seem anxious to switch from ailing album rock formats. Early results show mostly teens. Teens do not a radio station make these days.

## What's the new Sebastian Format?

Prematurely-retired album rock program consultant John Sebastian is getting ready to debut his new upper demographic music format on July 1. It's likely to be an album rock derivative and Heftel-owned WLUP-FM, Chicago may be among the first stations to go with it.

## Black & White Shakeup Coming

Ethnic is in. Lotus rep drops 175 white stations to concentrate on 50 more profitable Spanish stations. White stations accounted for only one-third of their revenue. The big reps control the major white stations. Smaller reps must specialize to survive. So-called urban contemporary formats continue to spring up in ethnic markets. LIN's WUSL-FM, Philadelphia is into its second rating book using a compatible white hit list with black music. Successful ethnic stations in Houston, New York, Boston and Washington inspire this new breed of hit radio.

## New York's Talk of the Town

ABC wishes its talk station WABC-AM got as much publicity as trade industry whispers that it is ready to return to music if the ratings don't improve soon. ABC insisted on going talk even though WOR-AM and WMCA-AM had the market to themselves and WINS and WCBS were successfully running all-news. Speculation has Gerry Cagle going from KFRC-AM, San Francisco to WABC. It will take a resourceful programmer to rebuild the station Mike Joseph started and Rick Sklar continued.

## Satellite Network Dockings Ahead

Don't be surprised if Transtar network merges with another satellite network in the near future. Transtar and Satellite Music Network already merged sales forces using Katz Radio to market the 230 on-paper clients. Network competition is tougher than ever especially for networks without adequate national penetration.

## Mutual Can Dish It Out

Mutual commits to spending an additional \$2 million for affiliate satellite conversion. President Marty Rubenstein has already spent \$10 million to put modern technology in the hands of Mutual stations. By contrast ABC is forcing its affiliates to take it—that is to buy their own dishes. While no ABC affiliates seem anxious to switch networks, Mutual is clearly acting like it's number one and the much wealthier ABC is "standby" by watching.

## Radio Profits Not Insured By FDIC

That's one thing they have in common with money market funds. The other is the startling fact that radio station earnings are on par with money market funds. Radio profits have been dropping consistently for the past five years.

## Did NBC's Peacock Peak Too Soon?

NBC still hasn't officially purchased WBOS, Boston for the reported \$5 million asking price. Radio

President Mike Eskridge seems to have won more serious corporate commitment for expansion to the full seven compliment FM group than any of his predecessors. Even if the WBOS deal blows up, NBC seems serious now about expansion under Eskridge.

## Korean King Kahn

Leonard Kahn recently completed a deal through his Hazeltine Corporation which will allow Korean-based Samsung Electronics to produce receivers for the Kahn/Hazeltine AM stereo system. Giant Samsung (over \$6 billion per year in sales) will begin marketing their AM stereo radios in the United States later this year.

## Arbitron's Latest ADI Idea

Now Arbitron is considering a new ADI which would be called Radio Area of Dominant Influence Only (nicknamed RADIO). Arbitron would define radio markets within existing ADI's (used as a comparison with TV stations). Arbitron would then offer radio clients Metro Area, Total Area, RADIO, and ADI. Rationale: The Metro Area is fine for local selling, but something else is needed for national selling.

## Co-op Increasing

Radio's share of co-op money is on the increase in all areas except toys, according to figures released by Pinpoint Marketing, Inc. Newspapers garner about 50 percent of all co-op money out of \$100 million available to all media during the year.

## Play Ball or Else

CBS Radio Network will be paying about 12.5 percent more (\$2 million to \$2.25) to carry Major League Baseball this season. New network rights contracts are expected to be negotiated for 1984 which will substantively hike what networks will have to pay if they want to continue to carry pro baseball. CBS had significant rating gains for the All-Star Game and World Series last year. CBS Research also shows continuing increases in women listeners for CBS sports.

## Unconventional

The NAB Annual Convention (this year in Las Vegas) is not only the largest of its kind in the industry, but one of the biggest gatherings of a trade organization in the country. A Research Group study conducted for RADIO ONLY a year ago gave the NAB excellent marks for how it runs the convention. But a little known statistic is how few radio executives actually attend the annual convention. Just weeks prior to this year's, NAB reported about 3,000 convention-goers as radio registrants.

—By Jerry Del Colliano

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In just one year, 125 stations have plugged into Talknet, our unique call-in programming service featuring Bruce Williams and Sally Jessy Raphael weeknights and Bernard Meltzer and Dr. Harvey Ruben weekends. Results? During the hours that Talknet is carried, affiliates enjoyed an average increase of 36% in average quarter hour audience.\*

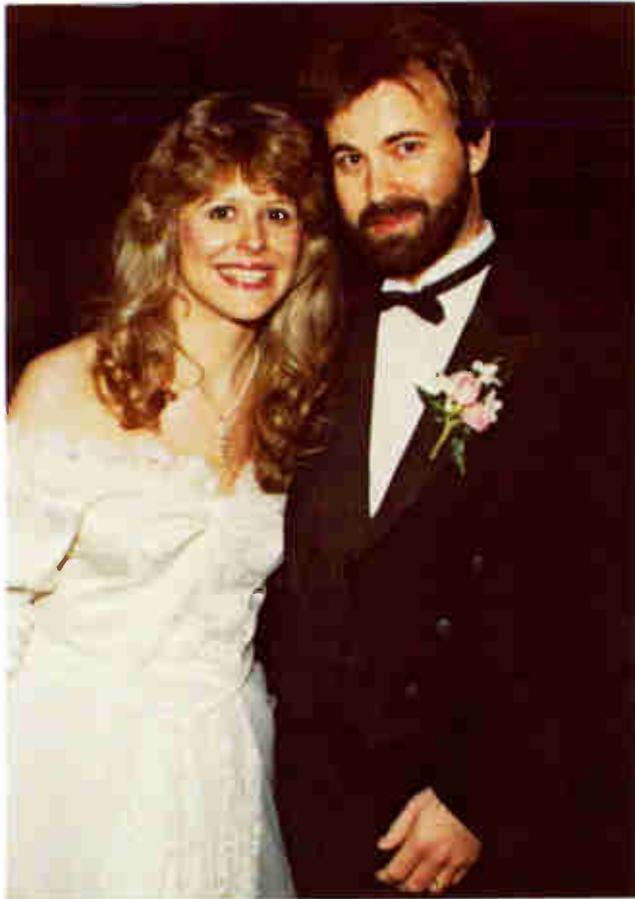
It's happening in big markets (we're heard in 39 out of the top 50), small markets and markets in between. And you know what good nighttime numbers can do for morning shares. If you're not yet on board, call Meddy Woodyard at (212) 664-4745.

**Talknet**  
FROM NBC RADIO



\*Source: NBC Estimate for measurable stations, based on Arbitron Ratings/Radio, Fall, 1982 vs. Fall, 1981, AQH, Persons 12+. Time periods various.

# RADIO PERSONALITIES



*Traci Burkhardt and Dwight Douglas*

Little did programmer Dwight Douglas realize that when he joined Burkhardt/Abrams he would not only be marrying his job, but the boss's daughter. **Kent Burkhardt's** daughter

**Traci** and Douglas were married February 5 in Atlanta. It was off to Hawaii, then right back to B/A where Traci is president of Burkhardt's Focus Research Company.



*WWMN Program Director Linda Lanci*

It's rare when a man and his son work in the same industry, let alone share the same goal, but Metromedia's **KHOW-AM**, Denver General Manager **Sam Sherwood** resigned recently to buy a radio station with his son, **Tim Kelly**. Kelly recently left Heftel's **WLUP**, Chicago. Together they set their sights on Lincoln, NE.



**WJOK**, Gaithersburg, MD owner **Robert Cobbins** has ordered a 24-hour comedy format on his suburban Washington station and he hopes to have the last laugh. Cobbins claims **WJOK** is the first full-time comedy station in the nation. He also claims to have sold a half million dollars worth of advertising even before the new format went on the air (which may be the biggest joke of all). It's George Carlin, Flip Wilson, Rodney Dangerfield and djs spinning their yuks. Cobbins, of course, would love to laugh all the way to the bank.

Someday **WWMN**, Flint PD **Linda Lanci** hopes her station will be equal—that a man will be just as accepted in morning drive on her all-women radio station. **GM Peter Cavanaugh** became a believer quickly when his daytimer's religion format began to fade in the recession. Programming features are aimed at women, but the station claims 40 percent of the listeners are male. But 40 percent of 0.3 means **WWMN** has "a long way to go, baby!"



The new **WASH-FM**, Washington Program Director **Bill Tanner** has been on the elite "Most Wanted" list for years, but he would never leave south Florida (and **WHYI-FM**) for the cold north. Metromedia lured him away with a \$150,000 salary and perks. He's most likely headed for bigger duties with Metromedia. His credits include keeping **WHYI's** rock format on top for the entire time he



*WWMN General Manager Peter Cavanaugh*

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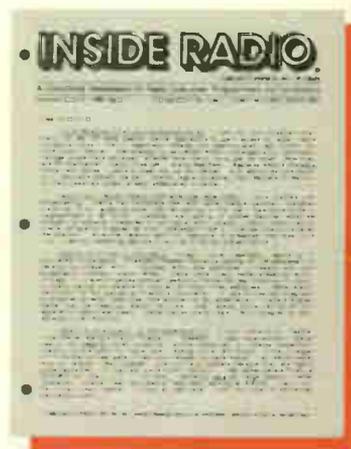
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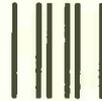


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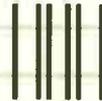


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# RADIO PERSONALITIES

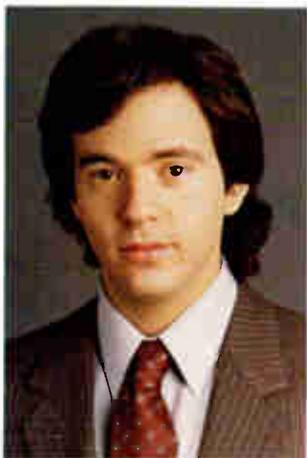


**Bill Tanner, WASH-FM PD**

was PD and his references include **Norman Wain** and **Cecil Heftel**, which explains why he can name his price today.



If New York Yankee's owner George Steinbrenner can hire Billy Martin three times, New York-based Doubleday Broadcasting President **Gary Stevens** can certainly hire programmer **Bob Hattrik** twice. Stevens is looking to Hattrik to bolster sinking ratings on some of his album rock stations. Hattrik will personally supervise



**Bob Hattrik**

programming and research and consult limited number of outside stations. Steinbrenner has a flair for the dramatic. Stevens, a flair for the pragmatic.



While most of us are attending the 1983 NAB Las Vegas convention, NAB Department of Convention and Meetings Vice President **Dr. Hal Niven** will be planning the next one. In fact, Niven has plans in the works for NAB conventions through 1989. Niven has been the brains behind NAB conventions for over 15 years. If you think you've got problems, imagine what it was like coordinating the 25,000 plus people at this year's Las Vegas convention. Niven made arrangements with the Las Vegas Hilton, the MGM Grand, and 40 other Las Vegas hotels. He reserved 600,000 gross feet of exhibit space, 100 meeting rooms, 300 hospitality suites, and he planned four major meal functions.



Drake Chenault President **Jim Kefford** will go almost anywhere to install a new format, even a shortwave station in the Mariana Islands. KHKU, Honolulu owner **Bob Berger** is targeting "Superrock KYOI, Saitan" to 18-34-year-olds. Kefford is working with Japanese record companies, using bilingual promos. The station is Japan's only full-time rocker. It's heard in the US and attracts advertisers like Continental Airlines, Seiko and Pioneer.



**Joe Dorton**

Gannett Radio's youthful President **Joe Dorton** has recently finished assembling what may be the most expensive team of personality djs at various stations. (Sources estimate Gannett's total expenditures for their announcers as upwards of \$3 million.) The most recent acquisition was stealing CKLW, Windsor, OT morning man **Dick Purtan** for WCZY, Detroit. CKLW may have considered it a steal, but the \$300,000 yearly salary

was not. Other Gannett superstars are **Rick Dees** (KIIS, Los Angeles), **Laugh-In's** famed **Gary Owens** (KPRZ, Los Angeles), **Bob Wall** (WGCI, Chicago), and **Dick Whittinghall** (KPRZ afternoon man). Dorton just put together a deal with Mutual which will carry 60-second vignettes from Gannett's new nationwide newspaper, USA Today. **Purtan**, **Owens** and **Dees** will be doing the narration. And will earn additional fees.



**Jim Kefford, Bob Berger and Adrian Perry**



RADIO ONLY/APRIL 1983

# Reinventing Beautiful Music

*An aging audience, plus a serious lack of recorded tunes to play, is forcing its inventors back to the drawing board*



Jim Schulke

Jim Schulke, for all practical purposes, invented Beautiful music. Imitators followed and grew along with FM radio. Then Bonneville took over as the largest Beautiful music syndicator.

There are a lot of major figures in Beautiful music: Bonneville's Marlin Taylor, Churchill's Tom Churchill, Bob Carson, WGAY's Ted Dorf, owner/pioneer Woody Sudbrink, Bill McCormick, Ed Winton, WEAZ's Jerry Lee and others. They all have two things in common: they are all different. And, they all face problems with the format they love to program.

Beautiful music programmers are a breed apart. They believe in their format. They program it differently (sometimes too differently) and they have been staunch supporters of the status quo.

The reason Beautiful music has to be reinvented is that the audience is aging and dying off. Younger listeners are not particularly attracted to it. Record companies rarely produce instrumen-

tal albums that would fit a Beautiful music station. They have enough problems of their own right now. Traditional things like adding vocals and increasing the mix of soft contemporary artists haven't conclusively helped the format rebound. While there are many stations that do well in Beautiful music, they are increasingly lone survivors in major markets, or one of two stations in medium or smaller markets.

Some owners still spend a lot of money promoting their Beautiful music stations, but it's a far cry from the way it was in the early to mid-1970's when Schulke clients first used TV as an influential means of attracting listeners to FM. Today, even though radio is still the second largest local television advertiser, advertising money doesn't go as far. And every other format advertises on television as well.

Beautiful music is unique. It is mostly programmed by non-local syndicators. There are exceptions, but in this format, the syndicators control the programming. In the past, that has meant they got the credit. Today they get the blame. If the format is to survive, they must also be its salvation.

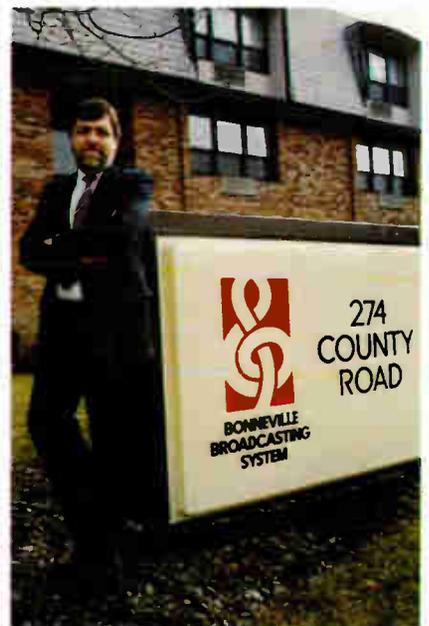
Some Beautiful music people are enraged to hear talk that their format is faltering, but a recent RADIO ONLY/Research Group study showed it as the one format with the darkest future, in the opinion of the radio executives polled. (Only 5.8 percent believe Beautiful music is the '80's most promising format. 67.6 percent (the highest scorer) believe that it is the format losing the most salability in the 1980's.)

Bonneville's aggressive President John Patton has his own approach to Beautiful music, and just as Patton differs from arch-com-

petitor Jim Schulke, so does his format. Schulke sold his company several years ago to Cox Broadcasting for \$6 million. Now Larry Adams is running Schulke's sales and operations, and Schulke is concentrating on the music.

Under Patton's leadership, Bonneville Broadcasting System has purchased FM 100 Plan from Darrel Peters. Bonneville has boosted its number of clients from 60 to 160 with FM 100 included. Bonneville is in all but four of the top 25 markets and it has done the unthinkable—unseated Schulke from his perch at the top of the field.

It's hard to accurately say how many clients each syndicator has, since they often don't tell the truth. Many report a station as a client even if the format is not on the air, but the client is still paying off a contract. Others are downright dishonest about it. But insiders say an approximate count puts Bonneville at 90 (including FM 100), Schulke at 35, TM at 11, Bob



John Patton

## COVER STORY



*"The satellite is degrading to fidelity."*

Carson at 10, Churchill with nine and Kala with seven. These apply to the top 172 rated Arbitron market possibilities.

Bonneville's major strategy: program aggressively with a large music library. Old pro Marlin Taylor programs the taped service; Dave Verdery, the new satellite operation. Darrel Peters retains control of his stations, even though they are part of Bonneville now. Bonneville has invested heavily to hire Lex de Azevedo to lead the so-called Million Dollar Custom Orchestra. This is Bonneville's way to overcome the severe music shortage.

Perhaps Bonneville's biggest and most impressive move to date is beaming its format on satellite, a move it says will not only make the format sound better but will allow it to be programmed daily. This should keep the music current and help to avoid burn-out. Schulke engineers say the Bonneville satellite deal does not provide better fidelity on the Satellite Music Network channels because the reduced band width is down from 75 kHz to 50 and increases noise.

One thing Bonneville is not doing is researching its entire music library for listener appeal. Patton explains, "We started music research over two years ago. We buy material from companies

that are doing research for contemporary or soft rock stations as second users. We've been doing this to decide what songs to record with our Million Dollar Orchestra."

Bonneville has stolen some 15 major Schulke clients since the spring of 1980, virtually leaving Schulke with holes in the major markets. Schulke claims his research shows that 12 of these 15 clients have lost both 12+ shares and 25-54 shares. Nevertheless, they are solid Bonneville stations.

What Schulke did may seem like a last straw to Patton, but it could turn out to be the shrewdest move yet to forestall additional defections.

Capital Cities President Jim Arca suggested to Schulke that

tested by the fact that numerous clients cancelled because of the ratings."

No matter. Schulke put an end to client erosion. Syndicator switching has virtually come to a halt as the industry curiously waits to see what the pioneer has come up with this time.

Schulke promised to get an entirely tested new music library on-air at all client stations by March 17, in time for the spring Arbitron sweep. It went on March 14.

The results, many of which Schulke is understandably keeping under lock and key, are somewhat surprising. But they have prompted major changes in Schulke programming. Before March 14, Patton sent a list of questions to all Bonneville and



*Schulke with VP Phil Stout: Together they'll program 3,000 fully researched songs.*

perhaps he might want to discuss his problems with The Research Group's Bill Moyes. Schulke called Moyes and they soon became research phonemates. Schulke convinced Cox to spring for a \$400,000 four-year music testing program known as Comprehensive Music Testing (CMT). It's The Research Group's patented process.

Patton thinks the move was a sham. Patton admits, "It kept some Schulke clients that were thinking of changing syndicators from changing." Patton cuts through it all with a charge that "the present Schulke library was

*Larry Adams, SRP president running sales.*



Schulke clients. Schulke responded point by point, trying to make certain that broadcasters knew his new project was a major breakthrough for a troubled industry.

Among the most startling findings: that certain vocals score very high in test group situations with younger and older respondents. So, Schulke added some 50 vocals between 6am-12noon (38 of which are single-lead vocals). He used to program six to eight during the 1970's. But times have changed.

All music on the Schulke tapes is tested. So-called high scoring "Super Winners" are evident 11 times on each tape. The other songs must also meet test standards.

The total library will be a lot

shorter than Bonneville's, which has 4-5,000 tunes in play. Schulke's is under 3,000. This prompts Patton to ask if perhaps the Schulke library with vocals included will not burn out quickly. Schulke quotes Bill Moyes directly as saying, "It is normal to feel negative about a station repeating 'that' song again (if it's one the listener does not particularly like), but have you ever heard anyone say, 'Oh damn, there's one of my very favorite songs again?'"

If this is beginning to sound to you like what happens at a Top 40 station, you're right. This kind of testing and programming is totally unheard of for Beautiful music. Schulke thinks it is going to work, "while the entire research tapes



"We started research two years ago."

Patton and Schulke insist upon doing it "My Way."

Schulke researches it. Patton custom produces it and puts it on satellite.

As usual, the ratings will tell the story. It may be like the old joke about reinventing the wheel, but both Patton and Schulke hope they will have the last laugh.

—By Jerry Del Colliano



Aggressive programming with a very large music library is Bonneville's strategy.



have been phased in over a six-week period, the new library will not be on the air in its pure form until three days before the spring rating period." But he expects definite improvements in over-all share and demographics in the spring, and further improvements in the fall.

Schulke is not a satellite believer or a big promoter. Schulke pays Patton the highest compliment by saying, "He's one of the sharpest merchandisers I have faced."

The battle lines are drawn and the differences are many. But just as the old Sinatra tune goes, both

Marlin Taylor at Bonneville's library.

#### Ten Highest Scoring Beautiful Music Instrumentals

- 1 Percy Faith Theme from *Summer Place*
- 2 Henry Mancini *You Don't Know Me*
- 3 Peter Knight *Tonight*
- 4 BBC Johnny Douglas Midland Orchestra exclusive SRP Custom recording *Words*
- 5 Roger Williams Theme from *New York, New York*
- 6 Vangelis *Charols of Fire*
- 7 Hollyridge Strings Theme from *Love Story*
- 8 Henry Mancini *Evergreen*
- 9 Lwing Strings *If I Were a Rich Man*
- 10 Hagood Hardy *As Time Goes By*

#### Top Four Current Vocals (Past four years)

- 1 Kenny Rogers *Lady*
- 2 Neil Diamond *September Morn*
- 3 Neil Diamond *Hero Again*
- 4 Kenny Rogers *You Decorated My Life*

#### Top Five SRP Exclusive Custom Recordings (non-BBC) Since June, 1981

- 1 Ron Goodwin *Through the Eyes of Love*
- 2 Ron Goodwin *Morning Train*
- 3 Ronnie Aldrich *Angel of the Morning*
- 4 Ron Goodwin *Arthur's Theme*
- 5 Ronnie Aldrich Theme from *Greatest American Hero*

\*All in order of scores.



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**Check-ups every month mean healthy profits.** If you're in a market that's increasingly competitive, you need a research service that helps you recognize symptoms early. To help you stay healthy.

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Even go beyond demographics. Every report has qualitative, product consumption, and media data on 21 categories. So you target right to heavy users.

**Birch. The affordable radio station prescription.** Monthly. Quarterly. DataNOW for fast access to our entire data base. And, if you're in a small market, we have reports suited to your needs: standard, condensed or capsule.

All that sounds expensive, but it's not. It's remarkably affordable. Even less than you've been spending on your other radio research.

Find out how much you'll save. And how much more you'll know.

Frequent check-ups cure the station blahs. Don't take two aspirins. Just call us in the morning.

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## Birch Doubles Revenues

*Arbitron still thrives while ad agencies still resist Birch – but profits soar.*

Former radio program director Tom Birch once conducted his own research to see how his radio station was doing during Arbitron sweeps. Now Birch's approximately 1500 radio station clients are using his research for the same information, and the Florida-based company reports impressive revenues.

Birch Radio (formerly The Birch Report) reportedly doubled its 1982 revenues despite expansion.

Birch has been persistently in pursuit of Arbitron since acquiring Mediatrend's business following Jim Seiler's death. Birch Radio has been showing growth because of its ability to base its costs on production rather than on what the market will bear.

Last year Arbitron started calculating price on the basis of a station's coverage instead of its highest one-minute rate (HOMR). The continuing complaints show that the problem is the cost.

Arbitron Vice President Mike Membrado claims, "We've got a million dollars a year in radio research. How do you pro-rate that? I don't know that you could come to a market cost."

Eastman Chairman Frank Boyle has a possible solution. Each subscriber would purchase the basic service, but then add on additional modules. Membrado argues, "The report now is basic, at least in some degree, for all customers."

Birch is quietly, but consistently, building its own clientele. Tom Birch is spending newly-found profits to hire a nationwide staff of account executives to bring in business.

Birch Radio lacks agency support. Hillier, Newmark, Wechsler & Howard's Chuck Hillier reminds the industry that, "I have yet for an agency to say they're buying off Birch numbers. It's still too new for them. But we make Birch a part of our presentation. Even though they are buying off of Arbitron, we'll tell a market story based on Birch as well."

"Historically," according to Membrado, "providing information with which to sell is the seller's responsibility. Since we establish the credibility of our estimates, most agencies accept Arbitron information at face value."

But, some say the buyer doesn't know what's wrong with Arbitron and doesn't care. "We're not talking about the most sophisticated person in the world. 'Gimme a number. Something to point to when I make the buy. Make my life easy and I won't ask embarrassing questions,' whether or not the number makes any sense."

Yet radio continues to pay for those numbers. And industry leaders are increasingly asking those embarrassing questions.

Agency acceptance is Birch's 1983 priority. Birch recently completed a series of focus groups this year with New York media buyers and researchers. Tom Birch's assessment: "We find openness to a second rating service. They don't want two sets of numbers measuring the same thing. What we're trying to do is give them numbers they can't get from Arbitron."

Birch pitches qualitative data and monthly audience estimates as updates of Arbitron to potential clients. Arbitron has the agency business monopolized and produces 250 metro and condensed market reports. Their demographics, day-parts and measurement definitions are the standard of the business.

Arbitron will counter Birch's two strongest points with qualitative data sold separately, and with

more frequent quantitative data with three month rolling averages. But ABC Research Director (and former Arbitron Radio VP) Bill McClenaghan thinks, "It's going to cost more money, because to access this stuff, you've got to lease a minicomputer from Arbitron – made by (Arbitron's parent company) Control Data."

While Arbitron has always had trouble profiting from the monthly market concept, Birch Radio is the undisputed leader in monthlies. Birch has also made the service affordable while he builds his base of strength.

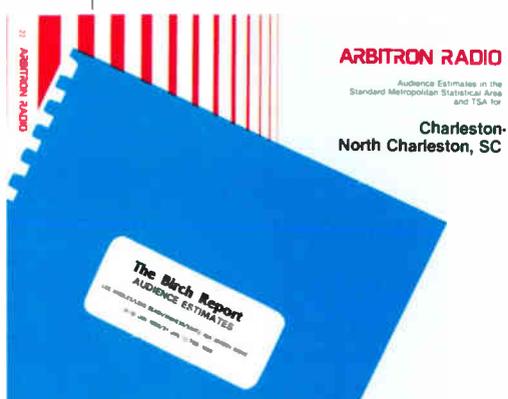
Birch Quarterlies may seem to have dubious value if agencies don't use it as they use Arbitron. But Birch realized that to compete with Arbitron, he had to put a product, not promises, on the market. Birch Radio's task is to sell a tangible product to a seemingly unwilling world of advertising agencies.

Radio has tried to take its frustrations out on Arbitron for its methodology, scope and pricing policies. The RAB-sponsored 1981 study by Weil, Gotshal & Manges prospected in the area of radio negotiating, as an industry, with Arbitron for prices. There are many anti-trust perils.

Past efforts to compete with Arbitron failed miserably. Birke Marketing got in and out quickly. Audits & Surveys TRAC-7 never made track one. Greyhound decided to stick with buses and leave the ratings to Arbitron. Pulse, Nielsen and Hooper folded radio ratings services. And only old-timers remember the name Crossley.

ABC's McClenaghan's tough talk sums it up. "Birch now is going head-on against Arbitron. If they don't make it that way, then I don't know what's going to happen. The world thinks they need two rating services, but maybe they can't afford it."

Birch Radio doubled business in one year. Station clients quietly absorbed a 15 percent price increase which gives evidence that while Arbitron continues to thrive, radio is realizing that having two quality rating services might just be worth paying for. – **By Jim Smith**



## Whose Numbers are Right?

*Sometimes Birch and Arbitron shares differ drastically, but there are no easy answers.*

Birch and Arbitron numbers not only differ quite frequently, but tend to be somewhat regular book after book. They are not statistical variations of the moment. The major market differences are impressive enough, but smaller market variations are even more dramatic.

### CHICAGO

Arbitron and Birch ranks, 12+ AQH TRTP MSA/SCSA fall quarter 1982, top twenty listed alphabetically:

	ARBITRON	BIRCH
WBBM-AM (news)	4	3
WBBM-FM (rock)	6	4
WBMX (black)	5	11
WCLR (AC)	8	15
WFYR (AC)	15	16
WJJD (big band)	10	12
WKQX (AC)	15	9
WLAK (MOR)	14	19
WLOO (beaut)	2	7
WLSam (rock)	9	10
WGCI (black)	3	6
WGN (MOR/talk)	1	1
WIND (talk)	7	8
WJEZ (country)	18	20
WJPC (black)	17	18
WLSfm (rock)	12	8
WLUP (album)	11	2
WMAQ (country)	13	14
WUSN (country)	20	21
WXRT (album)	19	13

### LOUISVILLE

	ARBITRON	BIRCH
WAKY (oldies)	9	9
WAMZ (country)	1	2
WAVG (MOR)	7	11
WCHI (country)	8	10
WHAS (MOR)	4	5
WKJJ (rock)	11	7
WLOU (black)	2	6
WLRS (album)	10	4
WOMF (album)	5	1
WRKA (AC)	6	3
WVEZ (beaut)	3	8

The question of which set of numbers is accurate and which set the standard, is similar to asking, "Is there life after death?" The true numbers may actually depend on what you believe to be true.

The advertising agencies see Arbitron as reality. They are not looking at Birch the same way, and their half-blindness may be caused by an unwillingness, rather than an inability, to see.

Blair Radio research veteran Bob Galen thinks, "With two different techniques, you expect different kinds of numbers. But going into it, you know what the technique biases are. Looking at Birch to Birch, did you go up or down?"

Former Arbitron Radio Vice President Bill McClenaghan warns, "Don't ask which is reality. It's true for the meter, it's true for the diary, it's true for the telephone - different methodologies produce different numbers."

Then is Birch to predict the Arbitron numbers or match them? Some agencies have Birch in a Catch-22 over this. On one hand, they are not interested in Birch if the quarterlies merely were to duplicate Arbitron. On the other hand, they cannot use Birch monthlies if they do not provide an Arbitron predictor.

And what of the systematic nature of the Arbitron-Birch disparities? Do the two reach age or format groups differently? Tom Birch claims, "We're trying to dispel the notion that telephone favors young and diary favors old. That simply isn't true. The differences are formatic and tied to lifestyle. For instance, we almost always show (older-skewing) talk stations with higher shares than Arbitron. And, frequently they will show (young adult) urban contemporary with higher shares than we do."

D'Arcy's Bill Benz is philosophic about the different methodologies and their resulting numbers. "Day-after (recall, as Birch uses) and diary method (as Arbitron uses) are simply going to produce different numbers. It's like the magazine readership controversy - recent reading method versus through-the-book. They produce entirely different estimates of audience. But, that's two ways they define readers."

A reassuring thought is that when a radio station is losing it or when one takes off, programmers and listeners can tell without numbers. Numbers are estimates and "estimate" is the key word. Compare Birch to Birch for growth or loss and Arbitron to Arbitron for the same trends. When it comes to reality, both have their ups and downs. - By Jim Smith

60 SECOND SEMINAR

## The New Diary

*Changes could improve Arbitron's audience measurement.*

Most important change: the new diary. Instructions are refined and supplemented with illustrations to help respondents keep better track of listening. Each page contains reminders on how to fill out the diary. Each week's diary is a different color.

The new diary considers two fundamental changes in American life: technologic and socio-economic.

Other major changes:

- Arbitron will obtain data on cable system interconnection which may make a difference in crediting listening to imported signals.

- A new question is included which asks respondents if they work away from home, and if so, how many hours a week. This provides continually updated information on listening habits of women working outside the home. Persons working from their homes will not qualify for inclusion.

- DST will be implemented in those 20 or 25 markets with substantial Hispanic population.

- If language is a problem, a bilingual interviewer will complete the interview. Arbitron will call each household three times during the week.

- Hispanic households will receive a \$2 premium for each person in the household up to \$18.

- Arbitron's new policy about "station activity" (any mention of the survey or reference to diaries) will list those stations taking part in it "below the line." The activity will be noted in the market report.

- "Station distortion" (an active effort to confuse the issue, such as a promotion requiring listeners to record listening for a prize) could result in de-listing.

Changes went into effect for Spring, 1983 sweep. -By Sam Paley and Thom Moon, president and vice president of Custom Audience Consultants in Landover, MD.

## Older is Getting Better

*Buyers want youth, but some stations are trying to convince them that buying older is not the "same old story."*

Adults 35-64 are the new growth market for U.S. marketers. They're becoming fashionable. And in marketing, fashionability is where budgets are.

Back in the 1960's, when "demographic marketing" was getting its start, 18-34 was the fashionable group. Spurred by awareness of the demographic bulge from the baby boom, marketers made "18-34" the answer to almost every targeting need.

the saleability of audiences over 50. 50-64 was an impossible move from 18-49, so it was changed to three 10-year age groups. That made 25-54 available as an alternative to 25-49. Today it's prime fashion.

But it takes more than ephemeral appeal and promotion to make a target group fashionable. There must be solid reasons to encourage emotional acceptance. And as our population lives longer, the value

pected life span. It's how well that person lives, how much he or she earns and how he or she spends time and money that makes the adult 35-64 group the prime segment in the total marketplace today. In particular, it's the awareness that the 45-54 and 55-64 age groups are so attractive that will soon make this new group more valuable than 25-54 for many products and services.

An incredible series of advances in medical care have been coupled with a heightened interest in personal health. Jogging has become a morning habit for hundreds of thousands. Health clubs flourish. Exercise and dance classes are a key element to much adult education. Medical care may be more costly, but group health plans make it more available. People today have a concern about fitness that couldn't have been imagined 30 years ago.

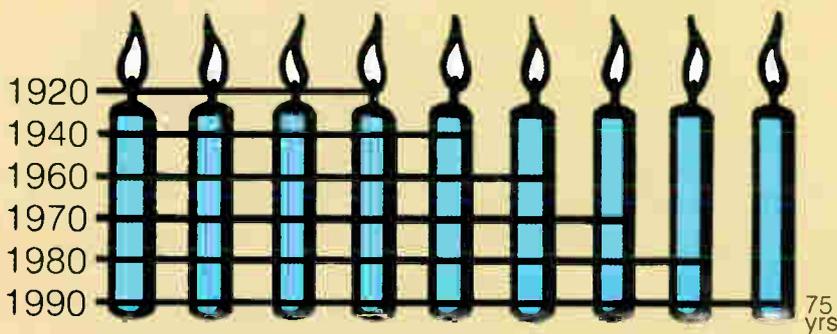
Forty was once considered middle age. Today, people of 55 look, act and think like the 40-year-olds of those early days. In fact, a recent study for Cadwell Davis Partners Advertising indicated that most adults regard themselves as about 15 years younger than their birth certificates indicate.

This picture is far different from the one in many marketers' minds. They see a great target audience for denture cleaners, laxatives and arthritis remedies. But what's really there is an ideal prospect group for scores of discretionary purchases and high-ticket items that are well beyond the pocketbooks of most people under 40.

Average household income, according to the latest U.S. Census data, peaks for the 45-54 families. And second highest is the top end of our new target group—the 55-64's. In fact, the total group 35-64 occupies all three top income categories. To exchange 55-64 (at \$27,319) for 25-34 at (\$21,394) is a poor bargain where many products are concerned.

The 35-64 Committee of radio industry executives tried to find out whether people in this age group justified their attention. The early conclusion was that 35-64 is such an attractive group for many profit-minded marketers that

### AVERAGE LIFE EXPECTANCY



### AVERAGE HOUSEHOLD INCOME

(By age of household head)

45-54	30,279
55-64	27,319
35-44	26,927
25-34	21,394
65 +	16,918
18-24	14,745

As the calendar moved and marketers sought new worlds to invade, 18-49 became the watchword. Magazines were born and died depending on their appeal to that in-fashion group. Television programming was tailored to those demographics. And radio stations that delivered the fashionable group had the big revenues.

The first example of a media-discovered target group is 25-54. It was designed as a way to improve

of older demographics will rise.

Look at some of the facts. Life expectancy—the number of years a person can reasonably expect to live—has been rising at an amazing rate. As the chart shows, a person in 1920 could expect to live to 54, but today he can reasonably anticipate reaching 74—an increase of 20 years. And 80, 90, even 100 years old is not surprising.

But the real story is far more than a 40 percent increase in ex-

it must be examined carefully and then promoted to agencies and clients.

Many marketers apparently continue to subscribe to what one agency researcher calls "the flat earth theory of marketing." From childhood on, people are studied, measured and advertised to — until they pass the magic age of 55. Then they fall off the edge of the earth.

## ADVERTISERS NOW TARGETTING OLDER DEMOGRAPHICS

### Adults 35 +

German National Tourist Office  
Pan American World Airways  
Libby Lite

### Adults 35-64

Stock Vermouth  
Smith Barney Investment Firm  
Government of India

### Adults 50 +

Marine Midland Bank

### Women 35 +

PAM  
Bongrain Cheese

### Men 35 +

Barrons Magazine  
Merrill Lynch  
Air Canada  
Mercedes Benz

The goal is to extend the earth by 10 years for now. More later. It can significantly increase radio's share of the total advertising pie.

Radio, with format-oriented selectivity, is an ideal medium for targeting 35-64. Beautiful music, adult contemporary, news and news/talk stations in particular offer a high concentration of this group.

Fashions change. And 35-64 looks like the next new fashion in audience demographics.

—By Maurie Webster

## Computerized Arbitrons

*From the ratings company that brought you higher rates, now it's a new way to get your money.*

Arbitron's latest idea is to move toward computerized ratings as a replacement for printed books. You don't need a degree in finance to understand the savings for Arbitron. You also don't need a college degree to understand that radio will be paying Arbitron a lot more for this convenience.

Arbitron will start cutting down on hard cover ratings and implement videotext readouts by the end of 1983. It recently got out of the monthly rating business, one of the few areas it has never been able to crack. The new monthly ratings will dispose of Arbitron's highly criticized "monthlies" by giving ratings in rolling averages. Ideally, computer readouts should cut costs, since stations will pay for only the Arbitron service that they want. But program directors who find keeping track of their ratings easier with this new service, won't find it to be cheaper. Stations will have to buy not only Arbitron software, but also Arbitron hardware. Since Arbitron is owned by Control Data, a computer company, the advantages appear to be many. Arbitron says it's impossible for stations to use existing hardware because of technical complications and language problems.

The Advisory Board doesn't buy it. It is an obvious attempt by Arbitron to snag a greater market share and remove even more of its competition since it will be the only ones able to operate the system. Advisory board president Ted Dorf said Arbitron has not revealed the cost of its system. "That's the \$64,000 question," Dorf said. It will probably cost more than that.

The only certainty is that over a period of years Arbitron will likely replace the regular sweep books with computerized ratings despite what could be some vocal opposition. ■■■

60 SECOND SEMINAR

## Why Formats Fade Away

*Some strong formats die while others, such as Top 40, re-emerge in mutated forms.*

The answer lies at the interface of technology and advertising.

Ad agencies are having trouble dealing with fragmentation. They continue to keep their heads in the sand, using the "cattle car" approach to media buying.

Networks may survive this way, but this attitude, coupled with Arbitron's primitive ratings methodology ensures media time-buys are made with a 19th century mentality while radio formats move into the 21st century. Technology begins to create real problems.

Technology has already wrought a number of changes in radio:

The transistor made radio cheap and portable. Teens had their own radios, and Top 40 entered its embryonic stage. Fragmentation arrived.

Tape players became portable and tightened music playlists on FM. Listeners got exactly what they wanted when they wanted it.

Then the micro-computer reared its ugly head. Cross-tabulation became inexpensive. Call-out research was done in-house. Call-out narrowed music lists. Oldies burned out. Listeners cross-tuned among a number of stations.

This resulted in a demand for New Music. "Hot Hits", New Rock and Country were born. These formats face burnout as competition increases.

Technology is here again. Consider the Sony Watchman; growth of low-powered UHF; high costs of TV programming unless it's pre-recorded rock video; Music Television's impact.

"Commercial-free" call-out research may have set the scene for lower teen erosion, sending them to TV music formats. But this is only maybe. It's not too late for radio to do something about it.

—By John Parikhal, vice-president of Toronto-based Joint Communications Corporation.

# Bill Mandel



## Panpourri

**T**HE 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 '60s-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.

★ ★ ★

# Finally, a rock station that even has the critics applauding.

WE PLAY THE GOOD STUFF.

# KFOG FM 104.5

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ELECTRIC  
BROADCASTING  
COMPANY INC**

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

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## Jason Shrinsky Turns to Sports

*Radio's well-liked lawyer gets into helping professional athletes find life after sports*

Washington attorney Jason Shrinsky is not getting out of radio, he's just getting into another field. Since deregulation came to town, it's not such a dumb move.

Shrinsky's new business is called Professional Management Associates made up of eight counselors in tax laws, banking, insurance, pension, investments and other specialties. They started a year ago and help professional athletes develop careers after their sports days are through. The group manages athletes' money, and gets them involved in careers during off-season as well.

Some of his famous clients include Frank Johnson of the Washington Bullets basketball team, San Diego Chargers lineman Ernie Barnes, former Dallas Cowboys and Redskins tight end Jean Fugget and others. Shrinsky's quite a sports buff. He's a spotter for NBC and CBS NFL football telecasts. He's a former jock, having played baseball and football at the University of Pittsburgh, so his latest career endeavor seemingly makes sense.

Representing professional athletes is not a result of deregulation, according to Shrinsky. Though he does admit that much of the Washington bar will be affected by it. "There isn't going to be that amount of work anymore. It's a changing time. I'd never say there shouldn't be any regulation at all, but a lot of what has been done away with is positive." Shrinsky believes he is singularly responsible for getting rid of programming percentages.

Shrinsky is by no means getting out of radio law. He's one of the most visible Washington lawyers. Even program directors not usually conversant with such things know his name.

Shrinsky decided early on to learn as much as he could about



Jason Shrinsky

the broadcasting business. "There are a myriad of fine communications lawyers. Why should anyone leave their law firm or lawyer for representation by anyone else?"

He represented San Juan Radio early in his career, "They were my real training ground." SJR was acquiring FMs in the 1960's before the FM boom. "People thought they were crazy." Shrinsky obviously learned some pointers in those early days. He claims that 70 percent of his time is spent on station acquisitions. Over half of the stations he represents are FMs.

Shrinsky is the senior partner in the firm of Shrinsky, Weitzman & Eisen, which boasts 275 radio station clients. Some of his clients include Katz, Josephson International and Metroplex. Some clients are not well-known in industry circles. Others, like former client Heftel Broadcasting who Shrinsky represented for 10 years, are famous.

Shrinsky is modest about his successes: "There are no important lawyers. Important clients make lawyers important."

Shrinsky didn't always prosper. His firm didn't always have 275 radio clients. In fact, at one point in his career, Shrinsky didn't even have a job.

The Jason Shrinsky much of the radio industry knows and loves today reportedly withdrew from the Chapman Radio and Television case in 1967. The reasons for his withdrawal have never been revealed, but it might possibly have led to his departure from the Putbrey and Fisher law firm. Washington lawyers have been hush-hush on the matter. Shrinsky won't comment on what may have happened.

It's unthinkable for some to realize that the wealthy, successful Shrinsky was out of work until another Washington lawyer, Arthur Stambler, hired him. The firm was known then as the Law Firm of Arthur Stambler. Stambler went on to make the ambitious Shrinsky a partner. After all, Shrinsky was supposedly bringing in lots of new business.

What happened next was even more unthinkable. Thirteen years later, Stambler left his own law firm. Stambler insists, "I voluntarily chose to go. There's no way I could have been edged out. I had a choice of staying. I didn't wish to have that kind of association. I was offended by him because he was a duplicitous kind of person. I reduced my number of headaches and stomach problems."

Broker Norm Fisher explains it like this. "When Jason and Stambler were together, Stambler was a tactician, the idea man. He knew the rules of the Commission. Jason got the clients. He was the dealmaker. The firm started to expand. Jason said he was responsible for the business coming in and he wasn't getting a fair shake. Shrinsky put him (Stambler) in a very tenuous position. There was a bitter dispute and they broke off." Fisher says the breakup hasn't deterred his ability and that

Shrinsky is "well-respected in the industry."

Stambler, meanwhile, is now with another Washington law firm, Lovitt, Hennessey, Stambler and Siebert.

Other Washington attorneys are tight-lipped about Shrinsky. They hesitate in general to talk about one of their own just as doctors sometimes do. But there appears to be a healthy respect for Shrinsky's talents. One lawyer says, "Jason is well-liked, a man's man, who can make you like him. He brings in the clients."

Shrinsky's apparent ability to secure clients is a recurring theme. A Washington lawyer said, "Jason likes high profile. He does not like the practice of law. He would be recognized as a good rainmaker—he can find business where there is none." This is not to say Shrinsky is not a good lawyer, but some Washington attorneys also perceive him as being an excellent businessman, too.

It's no secret that Jason Shrinsky was behind the broadcasting success of Cecil Heftel. Former Heftel manager and present owner of WXKS-FM, Boston, Richard Balsbaugh, says, "Shrinsky enabled Heftel to buy stations at very good prices." Even Shrinsky himself takes the credit. "I'm responsible for Heftel's success with his stations. I spent 110 percent of my time on Heftel business. I ran the company without a title. I was a diplomat without portfolio, Heftel's alter-ego."

Shrinsky no longer represents Heftel. Shrinsky says they rarely speak to one another. This breakup was not an overnight happening and seemingly was not amicable. Heftel allegedly owes Shrinsky money. Some insiders say it is as much as \$150,000. Shrinsky denies the amount, but doesn't deny that "Heftel Broadcasting owes the law firm money." Heftel was unavailable for comment.

Heftel stations were reportedly losing money except for WXKS. Balsbaugh had been promised that he could buy the station, but Heftel supposedly wanted to sell

WLUP-FM, Chicago which was losing money, and keep the Boston moneymaker.

Balsbaugh says he and the staff had threatened to go elsewhere in the Boston market if Heftel didn't sell. Balsbaugh claims Heftel said he would sell Boston to Balsbaugh if Balsbaugh took over the rest of the company and turned it around. Balsbaugh didn't want to be president of Heftel Broadcasting. He wanted to own WXKS. With the banks pressuring Heftel, Shrinsky became involved in the negotiations with Balsbaugh and the deal was done. Balsbaugh said, "Shrinsky put Heftel's thinking in perspective."

Balsbaugh said, "I wanted from day one to have Shrinsky involved, but he declined. He felt it was a conflict. When the deal closed Heftel blamed Shrinsky for not representing him properly. Shrinsky did all the work and wasn't paid. He made Heftel a lot of money and wasn't rewarded. Heftel's brilliant, but he's not a broadcaster." Heftel declined to make himself available for comment.

Whether Shrinsky left Heftel or Heftel fired him is irrelevant. Shrinsky stayed out as Heftel's attorney during the final stages of the WXKS deal. When he left the company, Shrinsky bought into WXKS to become a part-owner. This took place after Heftel had negotiated the deal with Balsbaugh. Things worked out well for Heftel. He got \$14.5 million for the station that he originally bought for \$4 million.

Shrinsky says their break-up had to do with a "difference in philosophy. I'm more people oriented than the congressman." Shrinsky gets defensive talking about Cecil Heftel. "There was life before Heftel, during Heftel and after Heftel."

Life after Heftel will certainly continue to include radio. Although Shrinsky's law firm is tiny, his client list is not. Even with deregulation, Shrinsky's business is promising.

On and off the field. *By Cecilia Capuzzi and Jerry Del Colliano.*

60 SECOND SEMINAR

## FCC's New Minority Rules

*They encourage minority ownership of radio stations.*

There are three ways to enter the broadcast industry: purchase an existing facility; challenge a license renewal; acquire an unused frequency.

Minorities have had difficulty arranging financing. They were not routinely exposed to information about attractive properties.

They constitute 20 percent of the U.S. population, but they control fewer than 1 percent of existing commercial radio and television stations.

Since that policy, the FCC has enacted regulation encouraging minority ownership. Minorities interested in station or group ownership should be aware of these changes and regulations:

- A tax certificate is now available to stations that sell to a party with significant minority interest. This certificate permits a deferral of capital gains taxation on a sale.

- Enhancement credits are entitled to applicants with minorities participating in the station's operation. If there is significant minority ownership, the FCC expedites the application process.

- Proposals are now being considered which could entitle applicants to tax certificates and distress sales. In a limited partnership where a minority owns more than 20 percent station interest, there is sufficient minority involvement to justify the tax certificate and distress sale policies.

- Establishment of The Office of Public Affairs for Minority Enterprises to coordinate with the FCC's Office of Consumer Assistance.

Financing is now more readily available to minorities through the Small Business Administration, the Minority Enterprise Small Business Investment Company (MESBIC), other government agencies, and the broadcast industry.

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

# When it comes to radio programming leadership, some say we wrote the script.

## FairWest *Adult Contemporary*

FairWest's Adult Contemporary format is patterned after Fairbanks' immensely successful KVIL in Dallas. Under the guidance of George Johns, formerly Vice-President of Programming for Fairbanks Broadcasting, this consultancy blends precisely researched music (programmed by computer), personality selection and development, and heavy emphasis on powerful promotions.

The FairWest Adult Contemporary Consultancy now airing on  
**KVIL**, Dallas ■ **WRMF**, West Palm Beach ■ **KRBE**, Houston  
**KLSI**, Kansas City ■ **KLLS**, San Antonio ■ **KZBS**, Oklahoma City  
**WMAG**, Greensboro ■ **WWDE**, Norfolk ■ **KALL**, Salt Lake  
**WCLZ**, Portland

## BURNS/SOMERSET *Continuous Country*

The "Burns/Somerset Continuous Country" format created by Joe Somerset, consultant to Capital Cities Broadcasting and programmed by George Burns of The Burns Media Group, introduces modern radio techniques to country music on FM.

The Continuous Country Consultancy includes modern country hits, thoroughly researched and programmed by computer, de-emphasizing personality and on-air promotion.

The Burns/Somerset Continuous Country Consultancy is heard on  
**KILT**, Houston ■ **KAER**, Sacramento  
**KZAN**, Salt Lake ■ **WCRJ**, Jacksonville ■ **KFMS**, Las Vegas  
**KNFM**, Midland/Odessa  
**WAVC**, Duluth ■ **WPCM**, Raleigh/Durham

# FairWest

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## Top 40 Returns

*Some say it never went away, the program directors just disappeared*

Playing the hits over and over has been radio's way of staying popular with radio audiences that seek the familiar. Over the years, so-called Top 40 has become Top 30. Then Top 20. The tried and true principles (uptempo djs, jingles, basics) have been variations of a theme.

Now, since Mike Joseph invented "Hot Hits," the industry is trying to figure out what happened. Joseph has programmed more stations individually (many of them more than once) than any other consultant. There have been rip-offs and variations of his "Hot Hits," but few work the way Joseph's does.



Mike Joseph

The secret of "Hot Hits" is in the very thing that repels programmers and managers—strict adherence to basics. Joseph is a stickler about it. Most programmers grow tired of sameness. They order new jingles when they think old ones are getting stale. They almost always loosen up on Top 40 djs who never quite become 'personalities' and certainly are not the tight-mouthed djs they were hired to be.

Lee Abrams discovered in album rock that using the principles of Top 40 works in his "Superstars" format. Sticking to

the basics is part of its success.

Album rock programmer Bob Hatrik is another "commercial" PD. His so-called "fusion rock" is a mainstream format which had until recently included a heavy concentration of album rock oldies. Now that new music is emerging, the format will no doubt include fewer oldies and more, tested current records. But even album rock programmers know that the tried and true Top 40 principles such as "keep the playlist short and familiar" applies to them as well.

The latest information on audience preferences shows that they tend to gravitate to the familiar. Familiar music almost always tests more positively than new music. Burn-out in the listeners' mind is monitored closely by program directors who are amazed at how much tolerance the audience has for songs that they should be sick of hearing.

CBS-FM is moving to seize the Top 40 positions in St. Louis on KMOX-FM. It used Joseph's "Hot Hits" format on WCAU-FM, Philadelphia and then WBBM-FM, Chicago. CBS tampered with the format in Philadelphia after several months. In Chicago, CBS undid Joseph's format before he left the station. They did such drastic things as dropping "Hot Hits" as a slogan and renaming the station "B-96". Both Philadelphia and Chicago have shown ratings declines. Tampering with the format loosened the original structure.

Strict adherence to a format is not a prerequisite for ratings success as long as there is not a lot of competition. But, as soon as competition gets tight, it is smarter for a station to have a well-defined, almost predictable position in the listener's mind. To do this, technicians such as Joseph think out everything to the "Nth" degree.

Joseph goes so far as to designate which jingles will run in what order on his stations. The "Hot Hits" format is a show-business oriented presentation. Joseph insists on every detail being just the way he designed it.

The resurgence of Top 40 is not

a surprise. The format has been around in one form or another for a long time. When the Drake format declined, program directors actually redesigned mass appeal radio in so many different ways that station general managers were more confused than the audience.

Now with Top 40 or Top 30 returning to favor with radio executives, the most important lesson learned is respect for strict adherence to format. With Top 40, predictability is preferred. ■■

## MTV Menace

*TV's 24-hour rock concert is intimidating album rock programmers.*

The biggest threat to album rock is not another radio station playing less commercials. It's Warner Amex's successful Music Television (MTV).

Album rock has enough other problems: fickle audiences, overzealous consultants, and a lack of direction. They are all putting the '70s most promising format in a compromising position. One of the compromises is playing more new music. New music has traditionally constituted the biggest risk to familiar-conscious audiences. But, album rock programmers insist this is the way to inject new life into the format.

Music Television's compromise is that it is limited by the quality and quantity of video segments it can play. It is plagued by the burn-out potential of seeing Toni Basil not only sing "Mickey," but do it in living color. Nonetheless, MTV is one of the few promising things in the financially-plagued cable TV industry.

Some album rock stations are trying to tie in with local cable companies to become associated with MTV programming. It's not unusual to see radio station commercials on local cable break-ins. Album rock stations are gladly supplying personalities for bits between MTV segments. Some stations are offering airwaves for

simulcast concerts although MTV broadcasts in stereo to cable homes willing to spring for the hook-up.

Radio critics say joining the MTV revolution will sell out radio. More pragmatic radio executives insist that album rock with pictures is better than album rock radio without. They seem willing to do anything they can to "get the picture," short of becoming a television station.

It's a losing battle when stations try to be what they were never meant to be. With Sony Watchman handheld TV's available, it's not unreasonable to think tomorrow's album rockers will not only be holding transistor radios up to their ears, but up to their eyes. ■■

## Troubled Consultants

*Now they are beginning to leave their clients flat*

For years, the radio consulting business has been plagued by the image of the out of work program director or general manager looking for employment. Most of whom never find it. Now it appears that the consulting industry might be in trouble again, but this time because of a possible breach of faith.

Album rock consultant John Sebastian shocked the industry, not to mention his clients recently when he decided to call it quits. He did so after just two successful years in business. Apparently money was not even a factor. Sebastian pulled out of Sebastian/Casey Associates and left it all to partner Steve Casey.

Casey tried to keep the consultancy together. He saved WLUP, Chicago and WQFM, Milwaukee. He might have saved a few more, but researcher Casey apparently did not have the Sebastian charisma. So, when WLS AM/FM, Chicago General Manager John Gehron offered him a newly-created operations position, Casey grabbed it. He'll be doing what he

likes best—research. And, perhaps Casey will help other ABC-owned stations, if they ask for it.

The big "Client Grab" began prior to Casey's decision to join WLS. Casey was trying frantically to hold on despite the fact that he was offered an arrangement with Bobby Hattrik.

Sebastian has no money problems. His hot shot to the top left him with money and investments. He was never one to be purely money motivated. He has the luxury of developing a new 25+ format which is likely to be a hybrid of some type of album rock.

His critics say Sebastian is too rigid to survive in the competitive marketplace. Some even say the resurgence of Top 40 helped convince him that album rock was in big trouble. Sebastian wanted to get out before it was too late. Album rock consultants have a reputation for being sharks when it comes to competition.

The radio industry has begrudgingly turned to consultants in the past ten years to help it, or at least hold its hand. Usually consultants begin their ultimate demise when they get dumped by a station. Sebastian for the first time reversed that trend. He walked away from his client stations.

Management's ultimate concern is whether it can not only put its faith in what a consultant tells it, but whether the consultant will stay the course long enough to make the difference. ■■

### LONGEST RUNNING CONSULTANTS

	Number of years as a consultant
Mike Joseph	25
George Burns	13
Burkhart/Abrams	10
Bob Henabery	9
Todd Wallace	8
E. Alvin Davis	4
Jeff Pollack	3½
John Lund	3
Sherwood & Hennes	3
John Sebastian	2
Bob Hattrik	1
Rick Carroll	⅔

60 SECOND INTERVIEW

## Lee Abrams

*Burkhart's Superstar consultant comments on album rock's problems.*

### What's wrong with album rock?

Album rock was always on the leading edge of new music. There was a lack of new music from 1978 until about a year ago. We relied on oldies and lost the new music edge. It was boring.

PDs are getting old and losing their natural instincts. Ten years ago, PDs were 20-years-old, hanging out with friends, right in with their audience. Now they're out of touch and caught up in trade sheets. They're hesitant to play new artists.

### Why are album rock listeners so fickle?

Album rock formats are too standardized. Listeners change the dial to hear a better song. They are mood listeners. They want a break. If they want to hear Stray Cats they have to switch to "Hot Hits."

### Is modal album rock dead?

"Modal" is picking a spot on the musical spectrum where lots of people's tastes exist, and going after them. It's purity within your position.

Modal album rock is dead. It was a good two-year phenomenon. Five years later, the audience that liked that gut-wrenching rock n' roll is grown-up.

### Where does new music come from?

England inspires it all. Even American groups who make it have English sounds. Major movements take about three years to develop. The Beatles took off in 1962 in England, but didn't catch on until 1964 in America. Three years ago, The Clash couldn't even play their instruments.

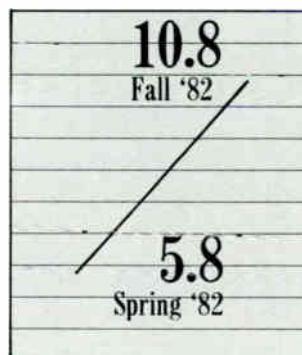
### What if new music isn't the solution?

We don't bother ourselves with options. It's so obvious. Songs have become hits and we're not playing them. Getting away from album rock's original concept is what hurt. We need new cuts, exciting jocks that are into the music.

—By Cecilia Capuzzi

# Playlist Plus

**GETS  
THE  
RATINGS**



**WFLY-Albany  
#1 18-49**

In just six months, Drake-Chenault Consultant Bob Laurence, WFLY P.D. Chuck Taylor and the staff of WFLY doubled the audience and captured the coveted #1 18-49 position in Albany. WFLY is an Adult Contemporary station using Drake-Chenault's custom consulting service Playlist Plus.

Playlist Plus is custom designed music control — music individually programmed for your market plus program consulting from the Drake-Chenault team. Drake-Chenault has specialists in Adult Contemporary, MOR, Country, Black and Top 40.

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# How to profit in the coming recovery.

As the economy turns, the race for returning customers will go to the swift. And you'll hear about these companies on the swiftest medium, radio.

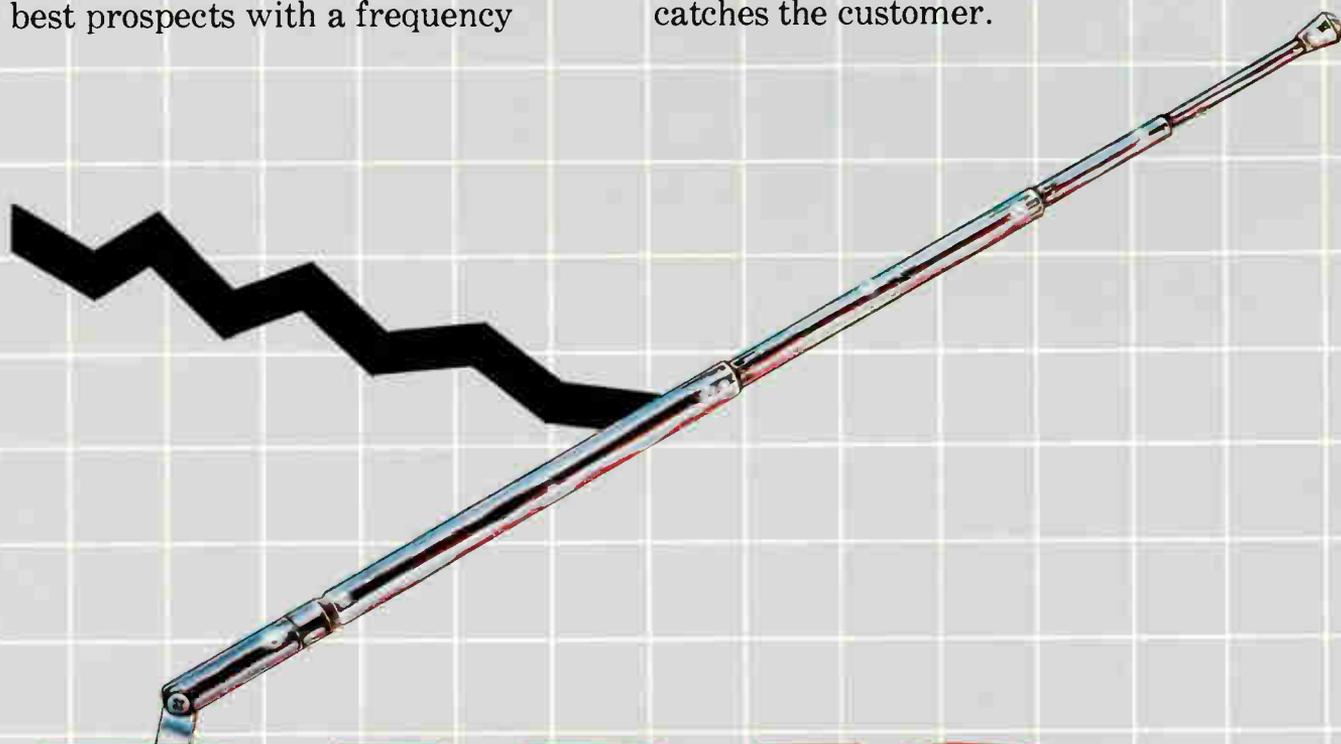
With radio they can create new commercials in hours, not days. At a cost that won't wipe out the budget.

With radio they target their best prospects with a frequency

they can afford, even after all these months of tough times. And that strong frequency can encourage consumers back into a "spending" frame of mind.

If you'd like to start your sales moving upward, just call Radio Advertising Bureau at (212) 599-6666.

Remember. The early bird catches the customer.



# RADIO

**Red hot because it works.**

## RAB Searches for a New President

*Korn Ferry is hired to scout for Miles David's replacement and avoid the embarrassing mistakes NAB made over Eddie Fritts.*



RAB Vice-President/CEO Miles David

The Radio Advertising Bureau has been searching for a replacement for Miles David. David was elevated to a newly-created chairman role and is on a long term multi-year contract.

The RAB Board wants to make sure it doesn't make the same mistakes the NAB made when it sought to replace President Vincent Wasilewski. The politicking that resulted dirtied that welcome mat for successor Eddie Fritts who, insiders say, deserved better.

RAB Board hired top management headhunter Korn Ferry to scan the country for David's successor. The job pays up to \$175,000 per year plus perks. Non-broadcast types have been ruled out. Small market radio executives probably don't have much of a chance since "big" dominates RAB's power base.

Insiders say Korn Ferry has approached some big name radio executives about the job. That seems inconsistent with what could work in a newly-structured RAB which still retains David as a power figure. Some has-beens have pitched the job, but RAB is staying away from them.

Whoever is chosen will likely have his hands full. (He is also not likely to be a woman in this male-

dominated RAB). There really isn't any reason to replace David, promote him on a high salary and hire another big buck executive. David has for years *been* the RAB, and while some critics blame him for letting the finances get out of control, he was still in power when RAB cracked down on dues-paying violations. Today, RAB's finances are in excellent shape and watched by accountant, Bill Shriffman.

The problem is that David was done in politically by Stuart Broadcasting's Dick Chapin and Taft's Carl Wagner. Insiders say these two RAB member executives campaigned for David's demise. But they are outsiders who run other businesses. David remains at RAB. He hired the staff. He pioneered the company. He is an old pro who knows his way around and has the ability to keep the new president on his toes.

In the new structure, the president is to answer to Chairman David. But any newcomer unwilling to cooperate with his chairman may have to wrestle the power away from David's hand. That won't be easy. The only type of successor who can work harmoniously with David is one who understands his place in the RAB—second to David.

Which brings up the question of why RAB is looking for a new president when they have just promoted the one they have. No matter what David's new title is, they will have him for years to come.

RAB board members are a select, powerful group sometimes given to high stakes politicking in non-threatening situations. By necessity they must tend to business back at their radio groups. This fact strengthens the hand of David. While board members are tending to radio business, only David is devoting full attention to RAB. A fact that may keep David as head of RAB until he chooses to retire, no matter who is named president.

## Convention Tips

*To make them worth the money, precise planning is required.*

It's uneconomical and impractical to attend every radio industry convention, so it is important to prioritize each and choose the ones that best answer your needs.

Here's how:

- Define these needs. Then examine the conventions. Each specializes in a different area. The NAB Spring convention in Las Vegas is useful for groups interested in engineering aspects of radio. The RAB conference in Dallas focuses on sales. The Summer NAB programming conference is designed to meet program director's needs.

- Examine the practical aspects while planning. What costs will you incur? What, if any, promotions should you consider? Should you plan a special event, such as a cocktail party, to bring together people you would like to meet? What, specifically, do you hope to accomplish at the convention? Do you need exhibition hall space?

- Watch your costs. Convention-attending is expensive. Decide who should attend after defining the specific on-site functions you need filled. You may find that you don't need to bring as many people as you thought.

- Communicate with associations and individuals attending the convention before you get there. If there are specific people you'd like to meet, give them a call before and arrange a time. This is done too infrequently. Most meetings are by chance. Get a pre-registration list. It will help you to determine who you want to meet or speak with.

- Get a list of the arranged activities before you go. There may be specific seminars or workshops from which you, or your people, could benefit.

Caution: Choose conventions that best typify your needs. Before you leave, double check reservations, registrations and appointments. —By Jim West, vice-president and general manager of FairWest Studios in Dallas.

## New Sales Test

*It screens applicants, but can it pick the right person?*

A new "screener test" offered by Princeton, NJ-based Princeton Research Institute for Motivation Evaluation (PRIME) is designed to be given to people not already working in radio sales.

The test defines traits necessary for successful radio sales: desire to persuade and conquer, the need for direct contact with people, resiliency, persistence and organization.

Its inventors believe the "screener test" saves radio stations time and money because it allows sales managers to interview only those candidates with the highest potential.

The question is, does any test take into consideration the variety of managerial structures prevalent at the nation's 8100 radio stations. The test could possibly eliminate some promising radio sales candidates. Radio Advertising Bureau's Senior Vice President Joe Vincent thinks, "Something is needed. The turnover with first year sales people is dramatic. The number one question we get at RAB is how to better recruit sales people."

Florida radio executive Carl Como tried the "screener test" at WNFY, Daytona Beach. Como believes the test "truly reflects a person's personality." In October, three people were hired as sales people at WNFY. All three have since departed. One went to another station, one left the business entirely and the one who pulled the highest score went back to school.

Como says he would never think of giving the test to his present nine member staff for fear that he might form prejudices based on results.

The "screener test" costs \$45 per person. It might screen the right people for a radio sales job, but it could be that radio sales jobs are not right for the people it screens.

No test has yet been devised for that. —By Cecilia Capuzzi

## Co-op Consultants

*"How-to" co-op training digs up new business*

A national co-op consulting service will be launched by the Jefferson Group in May to help radio nab the \$6 billion in co-op money a year that's passing them by.

Jefferson Group head Charles Pittman, who developed the co-op plan as an account executive, was so successful in developing new business for parent group Jefferson Pilot's Charlotte North Carolina properties (\$1.15 million last year), that he's extending his know-how to radio stations across the country.

Pittman claims Jefferson Pilot is the only broadcast company with a separate retail marketing division and that the Jefferson Group is the only "how-to" radio co-op group in the country.

"Co-op has made no headway in 30 years," says Pittman. Thirty percent of radio's annual revenue now comes from co-op with little station effort. With the right expertise, Pittman thinks radio co-op business could be increased to 60 or 70 percent.

Jefferson Group provides trained co-op consultants who work with station sales managers at the station or by phone. There are three different levels of service ranging in price from \$400 to \$2,000. Seminars and a "pool of co-op information" are available at their North Carolina base.

Structuring is co-op's biggest problem. "Management doesn't spend time or money on co-op. They put inexperienced people in there and expect immediate return."

Manufacturers stay away from radio co-op because of documentation problems. "Documentation is easy for newspapers. You can just rip the ad out of the paper and send it to the manufacturer." But there's a lot of paperwork involved with documenting ads that run over the air. One station Pittman consulted spent 40 days on invoicing procedures. Pittman knocked it down to 3 days. —By Cecilia Capuzzi

60 SECOND SEMINAR

## Selling Big-Budget Business

*It takes superior marketing of the numbers you have.*

Find out an advertiser's needs and create a plan for using your station to fit those needs.

An advertiser will tell you virtually anything about his business strategy if you approach him or her in the right way. "Consultant Sell" is a series of questions that point you to a successful sale, bigger budgets, and a long-term relationship. You become accepted as an advisor. Here's how to make Consultant Sell work:

- Talk to customers and store clerks. Check the shelves, the way the store looks. You can learn a lot before you ask the first question.

- Don't send a salesperson out cold. Go over questions at sales meetings. Use role playing. Position salespeople as consultants.

- See the advertiser directly. It may cause ripples with the agency but your thrust is to work directly with the person who benefits most—the advertiser. An agency won't generally know all the information required in the Consultant Sell interview so you have to go to the client.

- Tape the interview. It's professional and it provides an accurate record of the conversation. Clear it with clients first. It may make them nervous.

- Let the retailer set the pace.

- Emphasize that Consultant Sell is a fact-gathering interview. Analyze findings, form a proposal, then go back for the close.

- Use Consultant Sell as a reason for repeat calls on all prospects. Ask for a firm date to return, at least five days away, when the interview is complete.

- Sell with ideas. Discuss the client's marketing situation and problems.

The Consultant Sell makes the salesperson a "Retail Advocate" rather than a "Retail Adversary."

—By Miles David, vice-chairman/CEO of the Radio Advertising Bureau.

# WHEN YOUR RATINGS ARE DOWN WE KEEP YOUR SALES UP

A big drop in ratings is the nightmare of every station manager. It's also the acid test for every rep firm.

Anybody can sell top rated stations.

But not everybody can do what must be done when your ratings are down sharply.

Schedules must be saved. Rates must be maintained. And agencies must be resold.

That's when Masla Radio is at its fighting best.

We buy you the extra time to get your station back on its feet.

That's why Masla Radio means more business for major stations in key national and regional markets.



**MASLA RADIO**

We'll never be too big not to be hungry.

## National Business is Up

*After the worst year in 20 in 1982, eternally optimistic reps are hopeful that 1983 will finish as well as it started.*

The economy was the rep industry's biggest problem in 1982. National sales finished only 7 percent ahead of 1981, with 16 percent projected growth. National spot sales were especially low in markets deeply hit by the recession. Los Angeles was down 7 percent. Northeast and Midwest markets were soft. When advertisers reached way down, they went to television.

1982 actually finished behind 1981 when inflation and rate increases are taken into consideration.

Now, the national economy is looking up. Reps are reporting some promising statistics.

Torbet Radio has booked 34 percent more business so far in 1983 than they did at the same time last year. March billings increased 120 percent.

McGavren Guild is 24 percent ahead of 1982's fourth quarter. Last year they had a total of \$2.5 million in renewals. By February 1983, they had booked \$1.5 million.

Jack Masla sees a possibility of 14 or 15 percent in real growth for 1983 if the U.S. pulls out of the recession.

Stabilized TV inventory is also a good sign. And the New York market, usually an indicator of how

the rest of the country will perform, is healthy.

Excess television inventory was an indirect result of the economy. Ken Swetz's theory is that seven categories make up 75 percent of radio's — and television's — ad volume: airlines, auto (and accessories), fast food, retail, finance, beverage and entertainment. All of these, except beverage, were hit hard by the 1982 recession. They pulled back local advertising on radio and television, which freed up local TV inventory for national sales, and national advertisers went to television. Swetz doesn't think there was a problem with radio. Advertisers just had other places to go.

Ad agencies have been playing it safe because ad dollars are precious. They can't afford to make mistakes. They won't do anything that they could get ridiculed for — and radio, still, is high-risk. Agencies can make more money in less time buying television or other media. Chuck Hillier of Hillier, Newmark, Wechsler and Howard says: "Ad agencies are in a down economy and looking for a way to turn an easy buck."

But the 1982 economy may have

given reps an excuse to ignore some basic industry problems.

Creativity is one of them.

Agencies don't have much imagination when it comes to producing, or selling, radio. Torbet Radio President Alan Torbet calls it a lack of "radio consciousness." "We've had situations where clients want radio and the agency people don't know how to create on radio."

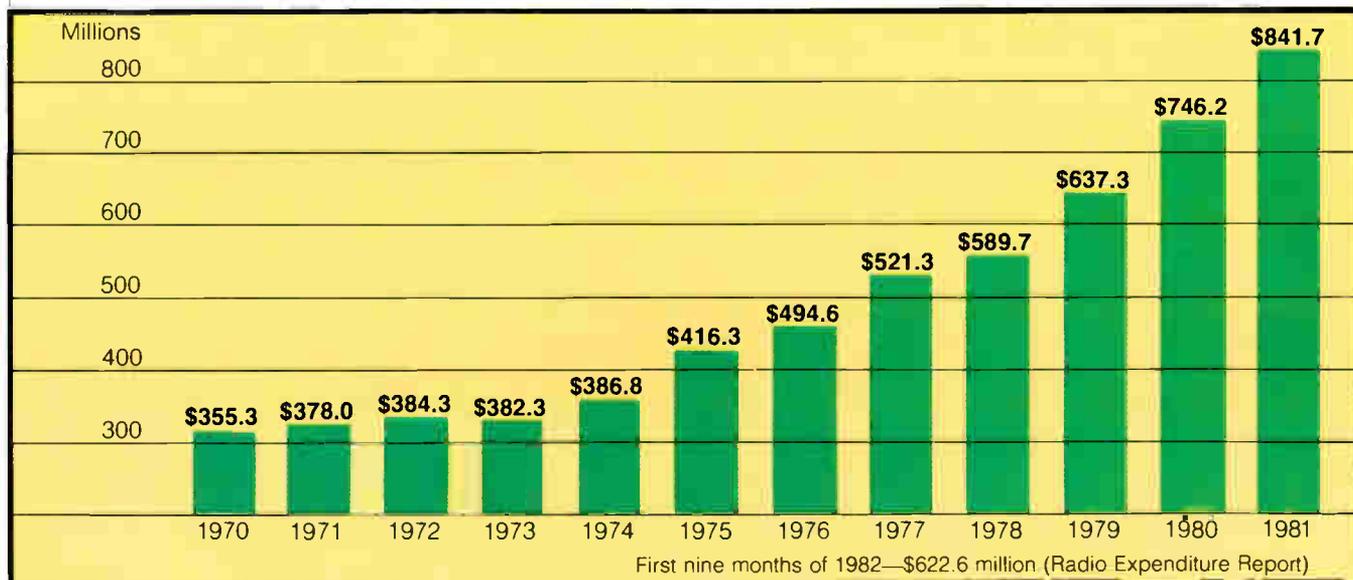
Torbet is going into smaller towns, where advertisers use more radio, and tapping local agencies for ideas. "There are some beautiful ads done by local agencies." He's showing them to national agencies.

National spot sales have not grown significantly in 20 years. Ralph Guild blames it on old-fashioned representation. "I'm going to force them to buy my station whether they like it or not" attitudes. Guild thinks reps should take a marketing approach to selling radio. Call directly on advertisers instead of agencies. Discuss their problems and needs. And then develop a strategy. With \$2.5 billion booked in new business, Guild thinks it's working. (He doesn't say how much of that billing is from mergers and new station acquisitions.)

Direct selling is a problem that still plagues the rep business. Jack Masla estimates that a minimum of 10 percent of total national ad

## TOTAL NATIONAL SPOT SALES

Source for 1970-1980: FCC  
Source for 1981: RAB Estimate



## 1983 Way to Keep More Profit

*Voluntary Employee Benefit Associations let you keep more.*

Radio broadcasters move through the corporate year with conflicting strategies for increasing profits and minimizing taxes.

One way is establishing qualified retirement plans. Since the 1982 Tax Equity and Fiscal Responsibility Act (TEFRA), sheltering taxable dollars was altered.

The law eliminates nearly all the differences between corporate and non-corporate plans and imposes new rules on "top-heavy" plans.

New "top heavy" plans are those in which more than 60 percent of the accrued benefits are provided for key employees. They require rapid investing and the provision of minimum non-integrated benefits or contributions for non-key employees.

This tax law change restricts benefits set aside for key employees and owner employees in pension and profit-sharing plans.

Voluntary Employee Benefit Associations (VEBAs) are organizations exempt from income tax which provides for payment of benefits to members.

- VEBAs allow broadcasters to fund employee benefits on a tax advantage basis with resulting lower tax costs.

- Death benefit VEBAs allow a business to obtain insurance provided by a trust in which it can deduct, for income taxes, advance deposits and accumulate funds exempt from taxation.

- VEBAs are subject to anti-discrimination rules. Participants share in an employment-related plan, permitting a limited number of members who are not actual employees.

Participation restrictions such as age (25 to 64 eligibility), years of service to the company, union activity, and geographics might be a problem. —By Stanley Neimark, managing partner of Chicago-based Kupferberg, Goldberg & Neimark, Certified Public Accountants.

sales revenue is by-passing the reps. \$630 million in national sales was reported by reps in 1982. "A minimum of \$75 to \$100 million of that — that doesn't even appear in the \$630 million — could have gone directly to the reps. Direct buying is the cancer of radio's national business. It's the J. Walter Thompsons that insist on going direct. It's part of their pitch, 'We can do it cheaper than the reps.' They wouldn't think of doing that to TV. They think we're second class."

Attrition is also high. Thirty percent of 1982's ads did not run in 1983. A result, according to Chuck Hillier, of radio's lousy job of developing new business. "For 102 years we've been hearing 'Radio will benefit because people can't afford TV! Well guess what? TV gets theirs.'"

Radio's performance doesn't have to depend on how well the U.S. economy does. There are ways to keep revenues up.

Ralph Guild's idea: Reps need "intropreneurs." People within large companies who are willing to take risks. "As a company gets older and bigger, there's a tendency for hardening of the arteries to set in. They don't want the company to change. If let alone, people will continue to walk a straight line until they drop over dead."

And, have a plan that's ready to go. "You'd have to have been deaf, dumb and blind in 1981 not to know 1982 would be a bad year."

Going after line network dollars is another McGavren Guild tactic for increased revenues. It has a built-in selling feature for broadcasters: they can make more money through reps than through networks. Sometimes as much as 70 percent more.

New business development, though not a cure-all, is probably the most important consideration. It could add 3 to 7 percent to national sales. That may not seem like a lot, but compared to other businesses, it could mean a major victory for reps.

It's either that, or risking another 20 years of more of the same. —By Cecilia Capuzzi

## Rep Rumblings

*Rep rumors can be vicious, but insiders think CBS will one day merge its AM and FM reps.*

The best way to see anger in the CBS eye is to ask its radio executives whether it plans to merge its FM reps with CBS-AM Sales. Their answer is predictably no. But stubborn talk on rep row indicates that they have the framework for such a merger should they choose to exercise it.

Most reps today are just happy enough to get and retain profitable radio stations. The only time a rep wants to get rid of a client station is if he or she can get a better one in the same market. Sometimes they are forced into accepting a group's underperformers to get the achievers. Otherwise, reps want stations for as long as they can keep them.

CBS-FM Sales reportedly has 6-month "get out" clauses in its contracts with the non-owned radio stations they represent. It doesn't in itself follow that the clause means CBS-FM wants out, but it is language that is unusual in a rep agreement these days.

Any move to merge CBS Sales with the FM Sales rep would seemingly make sense. CBS-FM attracts non-owned stations by their liberal payment benefits. The rep pays client stations almost instantly for spots run. Competitors say it puts CBS in the finance business until it collects the original money. That policy may have been attractive in William Paley's day, but when CBS head Tom Wyman gets around to scrutinizing this policy, finance may not be the business he wants CBS to be in.

Consolidating AM and FM would mean a reduction in the high cost of being a rep today. CBS could have the option of just repping its largely profitable AM group with the double benefit of repping FM as well.

Don't expect CBS to admit to it, but don't be surprised either if such a merger takes place sometime in the future. ■■

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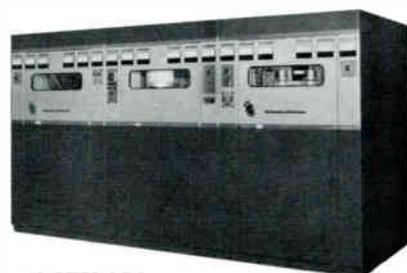
1 KW AM



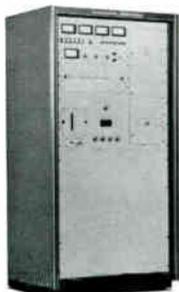
5 KW AM



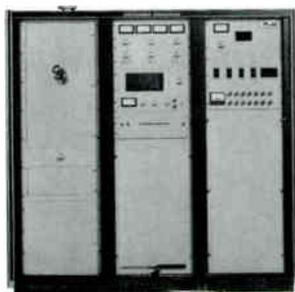
10 KW AM



50 KW AM



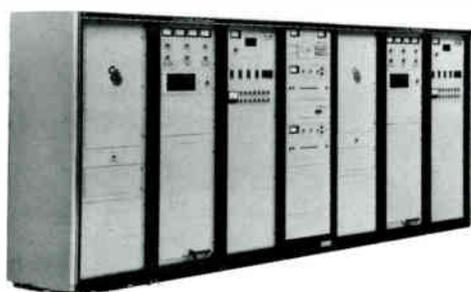
1/2.5 KW FM



10 KW FM



20/25 KW FM



40/50 KW FM

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**West**  
Steve Keating  
(213) 851-6380  
Ken Perkins  
(214) 381-7161

*Continental Electronics*



## Regional/State Nets Go Satellite

*Several are already on-air while others save by sharing uplinks*

An increasing number of regional and state networks are now in the process of installing satellite equipment they hope will not only bring them space age technology, but space age savings.

Currently, Texas State Network, Capital Radio Network, Missouri Radio Network, Louisiana Network, and Mississippi Network are beginning satellite dish installation programs, or are already on-air. All of them use multiple channels for different program services. Stereo distribution is also possible by using two satellite channels.

A growing trend of sharing uplinks to save money is evident, also. The Virginia and North Carolina Networks share uplinks in Richmond and Raleigh. The Louisiana and Mississippi Networks share uplink facilities in Baton Rouge and Jackson.

Purchasing Single Channel Per Carrier (SCPC) time on the same satellite can allow time sharing. Several state networks have service on Westar III, transponder 2. Channel sharing is also possible.

Significant developments in the last year have allowed a new class of network to use the "new technologies." Such a network is

state networks can cash in on state-of-the-air technology.

Low-powered SCPC systems were used for years by commercial satellite users transmitting data coast-to-coast. In this system, many discrete channels are placed on a single transponder. Many national networks and wire services have been using this satellite structure.

When lower-powered SCPC system is applied to radio and new equipment is designed, regional or state transmissions are then possible.

A satellite network has three necessary functional steps. First, the signal must be uplinked to the satellite. Second, a space segment or a satellite channel pathway must be secured as a conduit for sound. Third, the signal must be recovered or downlinked.

The technical formula supporting the trend toward satellites is simple. Low power SCPC requires smaller bandwidths for transmission. Smaller bandwidths use lower cost equipment and require only modest satellite tariffs.

A regional or state network using a 7.5 kHz band is a major improvement over a 3 kHz telephone line traditionally used by regional networks. Where high-powered channels cost approximately \$10,000 per month per channel on Westar III or IV for 15 kHz service, comparable low power service is \$2,000 per month. For 20 percent of what the national networks pay, you can purchase the space segment for a college sports conference or statewide newscasts.

Smaller bandwidth means less power is needed to boost the signal into space and recover it. A national network may need high-powered amplifiers with 3,000 watts. A state or regional network can get by with 5 watt amplifiers. Low-powered SCPC uplinks for state or regional networks cost \$50,000. National systems can cost over \$500,000.

The difference goes from out-of-sight to down-to-earth. -By Bill Check

## Audio Processing

*Most radio station audio is under- or over-processed*

It costs you listeners, or gets you into trouble with the FCC.

Processing is dependent on the type of programming. Beautiful music, or news/talk stations are best with an average modulation level of 60 percent. Album rock stations are better with higher modulation, 80 to 90 percent.

You can tell if your station is under- or over-processed by listening to it without interruption for about 20 minutes, and by listening to other stations in the market.

- Your station is under-processed if the other stations are noticeably louder than you. Listeners could dial by your station without knowing it.

- Overprocessing is detected by a raspy, harsh sound. It is caused from over-compressing or clipping, or over-equalization. Over-processed signals could interfere with other station's signals.

- Processing problems are easy to correct. A station can improve its sound, and increase its effective coverage by 25 to 50 percent if the proper equipment—compressors, limiters, equalizers or expanders—are installed.

Communicate with your engineering people. Ask them:

- If they are doing anything special with regard to audio processing or compression in db.

- What is the compression ratio of the audio processing systems.

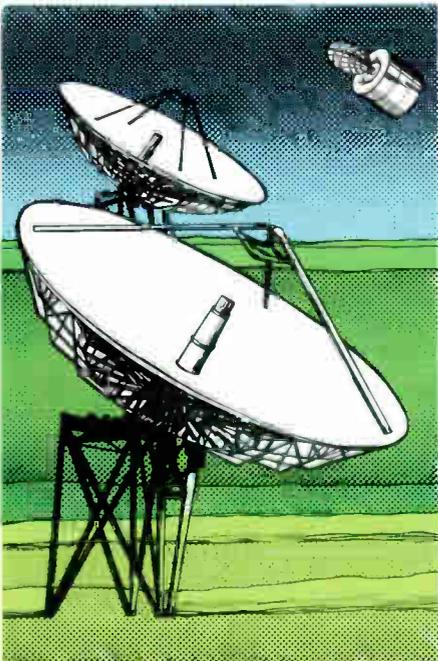
- How much, if any, hard clipping the station is doing. (Album rock can get away with more; Beautiful music and talk with less).

- What the average modulation level is. If it is below 60 percent, minor adjustments are necessary.

It is vital that management, programming, and engineering work together to develop the overall sound of the station.

We are in the communications business and often are the worst communicators internally.

—By Elliot Klein, president of Scottsdale, Arizona-based Klein Engineering, a broadcast engineering consulting firm.





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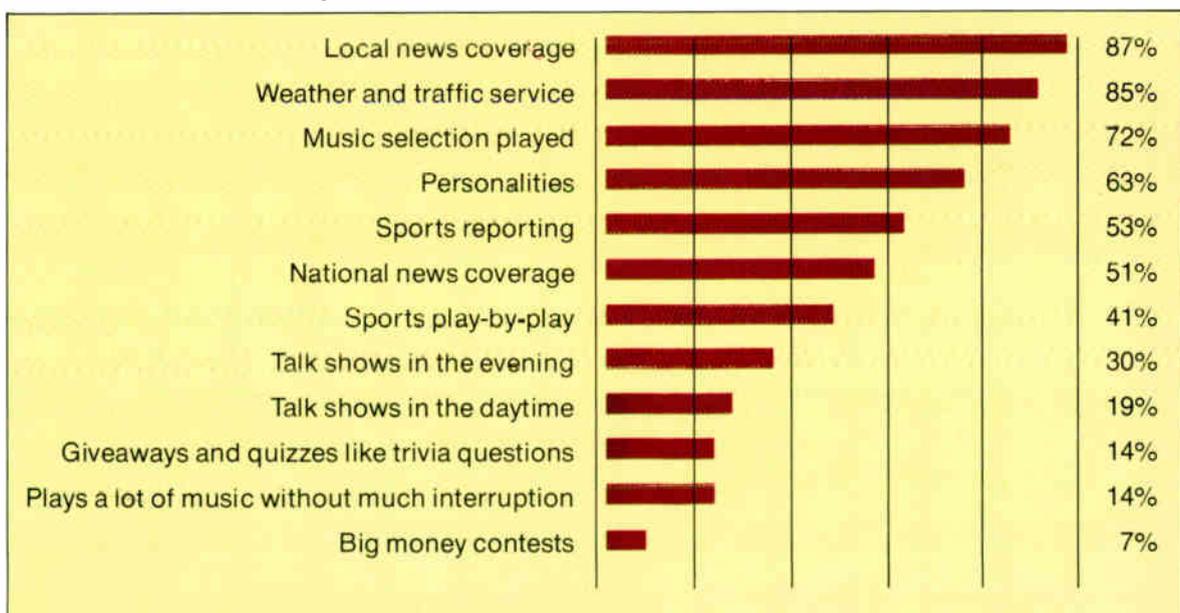
# Importance of Programming Elements to Radio Stations in 1983.

These national radio executives rate information services above music when asked to vote on the importance of various programming elements for AM stations in 1983. "Local news coverage" (87%) and "weather and traffic service" (85%) receive top mention, with "music selection played" (72%) receiving a

# AM

secondary but nonetheless *important* consideration. "Personalities" are also of noteworthy concern to a majority of these executives (63%). All other programming elements receive only slightly more than 50 percent mention as being "very important," down to the lowest vote of 7 percent for "big money contests."

Importance of Programming Elements to AM Station in 1983

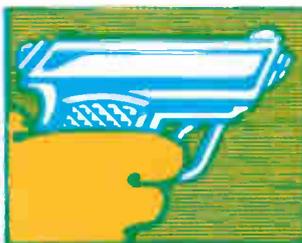


% Rated "Very Important"

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

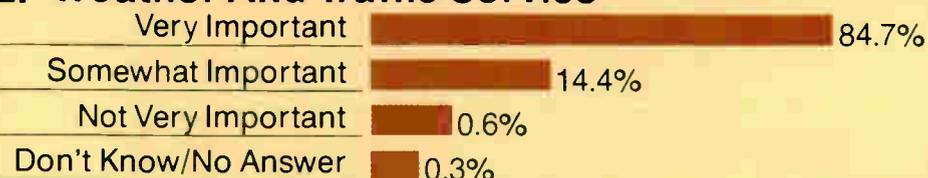
How important do you feel each of the following elements will be to the successful programming of an AM station in 1983?



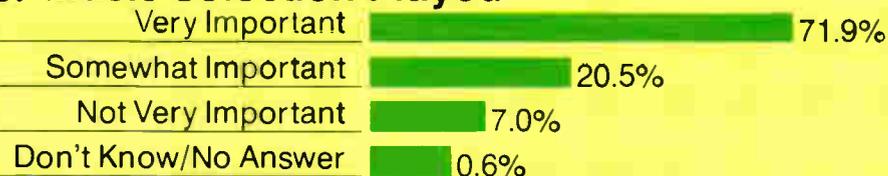
## 1. Local News Coverage



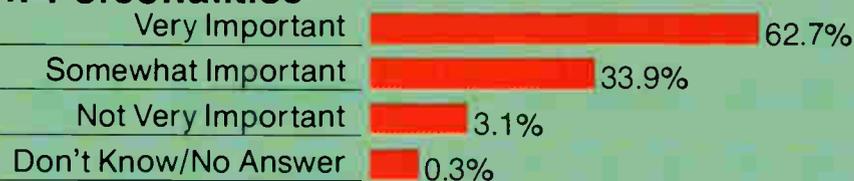
## 2. Weather And Traffic Service



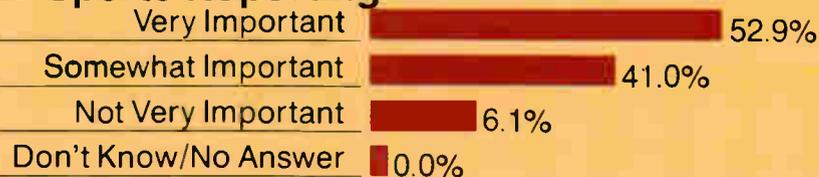
## 3. Music Selection Played



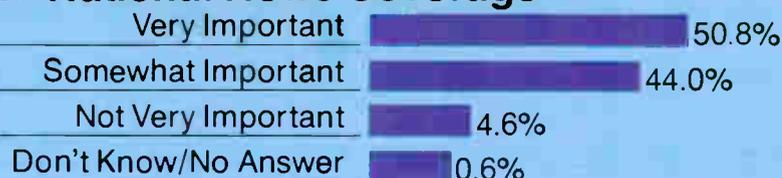
## 4. Personalities

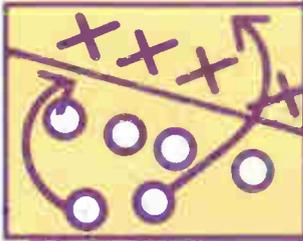


## 5. Sports Reporting

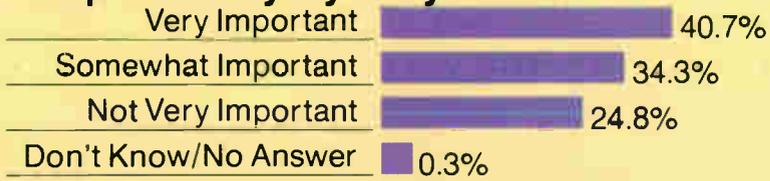


## 6. National News Coverage

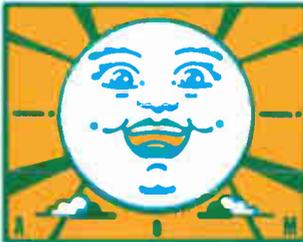
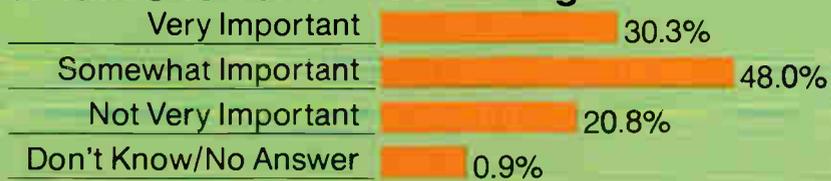




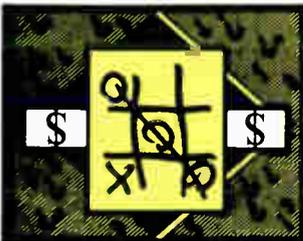
### 7. Sports Play-by-Play



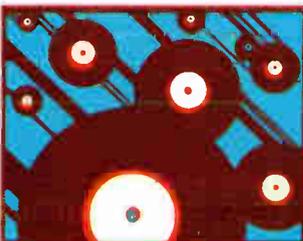
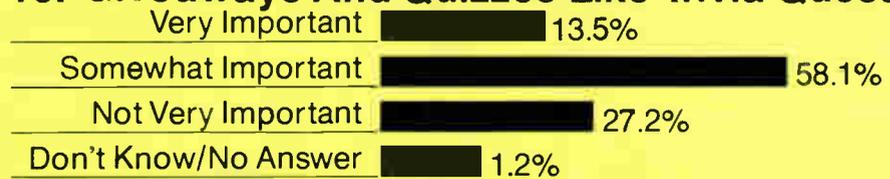
### 8. Talk Shows In The Evening



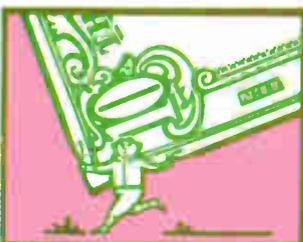
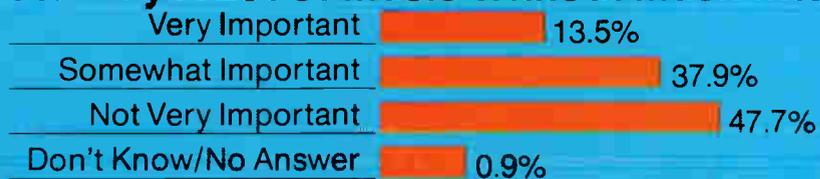
### 9. Talk Shows In The Daytime



### 10. Giveaways And Quizzes Like Trivia Questions



### 11. Play A Lot Of Music Without Much Interruption



### 12. Big Money Contests



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# THE POWER OF RADIO.

# New Profits Ahead In SCAs

*As more entrepreneurs scramble to enter the lucrative SCA area, FM stations might find themselves not only in demand, but in the dark.*

Pocket Quote, Informa and numerous other technological off-spring, are here or on their way. By early summer, the Federal Communications Commission is expected to act to permit new uses for Subsidiary Communications Authorizations (SCAs), baseband subcarrier channels. Nonbroadcast use of FM subcarrier channels is being considered. In the Technological Gold Rush of telecommunications, this is equivalent to the discovery of an extensive, rich vein.

A host of corporate entrepreneurs, including the producers of Pocket Quote, Informa and major radio networks, are preparing to bargain for long-term leases for the SCA channels of the over 4000 FM stations in the United States. Leasing prices in major markets in January were between \$5,000 and

\$6,000/month for a channel, plus percentage arrangements, but the uncertainty of future price estimates indicates the wildcat atmosphere prevailing in the telecommunications industry. The cost of data transmission on FM subchannels is estimated to be at least half the cost of land lines. FM stations in major markets all over the country are now being approached by prospective lessees. Statistically, only about one-quarter of the stations use their subchannels. Because most stations lack information about the pros and cons of leasing, corporate and radio executives are issuing warnings to station managers. The National Association of Broadcasters (NAB) speaks of "the explosive nature of the technology." It will take some long-range study and fancy footwork on all sides not to get left behind in this new technological jungle of bits and beeps.

Even more entrepreneurs are expected to enter the field with the expected FCC regulation change. Some of the names already involved include Bonneville International Corporation, a pioneer in subcarrier use; Telemet America, Inc.; CBS; Dow Jones & Co.; Radio-Systems, Inc.; IT&T; National Information Utilities Corporation; RKO; Mutual; AT&T; Dataspeed, Inc.; Xerox and many others.

New hardware for a variety of uses is rapidly being developed to take advantage of the income opportunities offered by the deregulation. Some receivers will be totally portable and pocket-size. Digital information sent via the SCA channels will be picked up by printers and computers.

Potential uses for the SCAs include paging, pricing and other financial data distribution, laboratory test results, electronic mail and message service, news,

facsimile services, copy to printers, police and traffic communications, newspaper circulation information, communications involving fire departments and public transportation, educational and training services, and software distribution. It is not a far stretch of the imagination to envision parents beeping their kids home for dinner.

Interference with the main signal has, historically, been a big reason for the low utilization of subchannels. However, network representatives, the NAB, and entrepreneurs are all in agreement that these technical problems have been resolved.

Because of the great demand expected for these subchannels, both public and commercial radio are in support of the change in FCC regulations. In an attempt to generate income, National Public Radio has entered into several joint ventures using SCAs. CBS and the NAB spoke of their support for public radio's leasing of SCA channels.

"The sort of political tone of commercial broadcasters has changed over the last three or four years," said Charles Oliver, director of legislative and regulatory policy for CBS. "There is widespread recognition that commercial broadcasters are not going to be talking to a sympathetic ear at the FCC if they take the position that potentially competitive services should be suppressed to maintain a competitive niche for established broadcasters. Of course, the leasing of SCAs is competitive. The more stations which offer SCAs for leasing, the lower the price will be. Obviously, we could make more money if educational broadcasters were forbidden to use them, but it does not apply that we could make a reasoned public interest argument at the FCC that



the noncommercial broadcaster should be forbidden to use them."

Barry Umansky, deputy general counsel for the NAB, said, "It's not a question of a threat [to commercial radio]. There will be a number of opportunities for broadcasters to use their SCAs. Their use [by public radio] is not going to be anything commercial radio has to fear. There will be substantial opportunity for everyone. There has been some concern about noncommercial stations operating in a commercial way—such as advertising. But this way, they can make a go of it without going into other efforts. The NAB's position is that FM radio broadcasters should be given complete discretion to use their SCAs. A substantial number of FM stations are in the red, and this could mean a difference to them."

There is near unanimous agreement in the radio industry with the NAB position. However, corporations and entrepreneurs are competing strongly for their share of the SCA market as they move through a maze of legal, technical, and market complexities.

Charles Oliver spoke of CBS' involvement with subcarrier channels. "Our stations carry Dow-Jones Radio 2 service. It began May 24, 1982 in Boston. It's a news and information service for businessmen and investors. Subscribers pay a monthly fee. Dow-Jones is now proposing a second service in which a brokerage firm could report financial information to their customers. Instead of broadcast, this could be used for client-oriented, confidential information using digital codes. This is not yet authorized."

Gene Swanzy, senior vice president for broadcasting at Mutual Broadcast Corporation, talked about Mutual's plans for SCA use. "We hired a consulting firm to do market research and we've identified the type of corporation that could best use this kind of distribution system. We're not yet making public this research. There are a lot of big companies that have national communication needs. We'll put together a distribution system for the whole country. We

## Notice of Proposed Rule Making

*The Commission's proposal, released on August 19, 1982, would:*

- Remove all programming restrictions relating to the services provided over SCAs
- Remove time-use restrictions so SCA transmissions may be made even when main channel is not in operation
- Remove certain technical restrictions which would allow the addition of one more subchannel for SCA use by each FM station
- Abolish the requirement for filing an SCA application and eliminate the requirement for SCA program logs

have approximately 900 stations which are basic affiliates. We will negotiate with them for their SCAs. We may or may not use Mutual stations' subchannels. If they aren't interested, we would negotiate with other stations. We'll be approaching stations on an individual basis."

Swanzy stressed that: "We're not offering something right now. We'll be doing technical and marketing tests for the rest of this year."

Other corporations are also working to develop national distribution systems. National Information Utilities Corporation, a closely held computer and communications company based in McLean, Virginia, has entered into a joint venture with National Public Radio. The venture is known as Information Network Corporation (INC). INC plans a data delivery system for national transmission of digital data and computer software. Information will be delivered over NPR's satellite network to local NPR or commercial receiving stations, which will distribute it via SCA channels to INC subscribers. They will pay a monthly fee to have the information "addressed" to their computer or printers, where a "black box" decoder will unscramble the information before transferring it.

INC claims an important facet of their transmission will be its speed. "We can broadcast 9600 bits per second over one SCA channel," said Stephen Dull, product manager for INC. A bit is the

smallest single unit of computer information.

"Most of the people approaching stations want to use their SCA for only one purpose," said Dull. "We plan to use it for many purposes. What we will have is a moderate high-speed link that is relatively inexpensive that can do simultaneous point to multi-point communications. So the applications that fall into that category will benefit the most from this type of communication. The greatest value will be to one person who wants to reach 100 people."

Dull spoke about the long-range implications of electronic communication. "What I think will happen is just what happened with the telephone, telegraph, and same-day mail. The users that were well suited to the particular form of communication used them. In telecommunications the same thing will happen. There will be a lot of ways to move information around. The length of the communication, its urgency, and how long the data will be valid will determine this. SCAs will have a niche in this."

Like most companies, INC is still working on their marketing and production plans. They hope to have their hardware ready for testing, and their marketing plans in place by late '83.

Unlike INC's proposed multi-purpose network, two companies who offer a single-purpose system are Telemet America, Inc. in Alexandria, Virginia, and Dataspeed, Inc. of Burlingame, California. The



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## SCA SERVICES THE FCC FINDS APPROPRIATE UNDER THE CURRENT REGULATIONS

- Subscription background music services
- Ethnic and foreign language programming
- Instructional programming
- Sporting events
- News and weather programs
- Medical information to physicians
- Stock – commodity and business information
- Religious programs
- Farm news
- Reading services to the print-handicapped
- Signals intended for utility load management

Source: "The FM/SCA—Coming of Age," NAB legal memo.

interaction between these two small corporations illustrates the competitive atmosphere prevailing in the SCA market.

Telemet put a pocket-size, computerized radio receiver, Pocket Quote, on the market in New York City last summer. Pocket Quote relays stock prices, after a 15-minute delay, to investors. Frederick G. Parsons, president of Telemet, is the developer of Pocket Quote. Telemet is tied in with the six RKO FM stations and plans to begin operations in Chicago this spring. In New York, it uses WRKS FM's subchannel. Parsons advertises in *The Wall Street Journal* and *The New York Times*, and as of last February, claims close to 1000 customers. The price for the system is \$20/month.

Dataspeed, according to Chairman David B. Lockton, will introduce Quotrek, a similar pocket-size, computerized radio receiver, which will relay stock prices, beginning in April in four cities. It will be priced at \$90/month. Originally, Dataspeed's system was also called Pocket Quote. "We had to change the name because Parsons beat us to it," said Lockton.

"Not so," said Parsons. "They were using our name. Our lawyers

had to issue them a stern warning."

"Parsons' system is old-fashioned," said Lockton. "He only uses a 1200 baud analog system while we will use a 9600 digital system. Ours is mobile, while his must be plugged in."

"The difference between our two systems," said Parsons, "is that ours exists and his doesn't. We use a 4800 baud system that can be plugged in or operated on batteries. It's hard to say what his is. The guy wanders around with a plastic box. We're waiting to see his, because we want to examine it for possible patent infringement."

Parsons will get his chance to examine Dataspeed's Quotrek in April, when it will go on the market in four cities. Dataspeed is also working on Informa, a hand-held receiver for electronic mail and information. It recently signed a letter of intent for a joint venture with NPR to use their subchannels for that system.

Lockton sees the market for SCA channels tapering off after 10 years. "In 10 years anyone with an unfocused antenna can receive data directly from the satellite. So, FM stations need to pick a partner now who will pay them the maximum amount over a relatively short time. In 10 years, the more profitable ventures will use the satellite."

Mutual's Gene Swanzy disagrees. "The number of Direct Broadcast Satellite (DBS) channels will be limited because of the orbital spacing requirements necessary to allow it to function with very small receiving antennas. The unique market-by-market characteristics of the SCAs will allow them to do more things better than the DBS. We think the particular characteristics of this system will always compete with the DBS systems."

Gordon C. Coffman, partner in the Washington, D.C., law firm of Wilkinson, Barker, Knauer and Quinn, and author of the NAB legal memo on SCAs, also spoke about future possibilities. "We've been working for eight to 10 years to try to get the FCC to liberalize the SCA rulings. The future situation depends on the use made of

## EXAMPLES OF SCA USES THE FCC PROHIBITS UNDER CURRENT REGULATIONS

- Paging services
- Distribution of inventory, price and delivery information by business
- Transmission of laboratory test results to doctors and clinics
- Electronic mail delivery
- Facsimile services to offices
- Page transmission to local printing plants
- Police communication to all substations
- Distribution of information from a newspaper's circulation department to distributing stations, and from distributing stations to carrier pick-up points
- Distribution from county governments to local public works garages and vehicles
- Bus dispatching for local and regional transportation
- Coordination of forest-fire fighting efforts over large geographic areas
- Municipal traffic light and sign control

Source: "The FM/SCA—Coming of Age," NAB legal memo.

the subchannels by the entrepreneurs and the stations, and on what the competition will be. Right now, major companies like AT&T do not see these channels as a major area of competition to them. But if a company like Sears, for example, could reach all of its stores by use of satellite and SCA channels, the savings would be monumental. And, at that point, your land line companies would get concerned. There could be interesting action, both legal and nonlegal."

A stern warning to member stations issued in a recent NAB bulletin talks about the consequences of inaction in this fast-moving field: "The profits lost through one's inaction will undoubtedly be picked up by a more aggressive competitor."—*By Mary Ann Larkin*

Number 13 in a Series:

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Thanks a million.

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Represented nationally by Group W Radio Sales



\*Source: Los Angeles Winter, Spring & Fall ARBITRON. Spring 1968 to present (Jan-Feb/Oct-Nov '76 excepted). All figures are total persons 12+, Monday-Sunday, 6AM to midnight cume, metro survey areas. The audience figures shown are estimates subject to the limitations of the techniques and procedures used by the service noted.

# RADIO ACROSS THE USA™

## Atlanta



### BIRCH MONTHLY

	FORMAT	J/F	D/J	N/D
WVEE-FM	B	12.3	12.5	12.9
WKLS-FM	A	12.2	13.9	13.9
WKHX	C	11.1	9.8	7.6
WZGC-FM	R	10.1	10.2	9.6
WQXI-FM	AC	9.9	7.5	7.9
WSB	AC	8.0	6.8	8.8
WPCH-FM	BM	5.5	7.3	6.3
WLTA-FM	AC	5.0	5.2	4.0
WSB-FM	AC	3.9	4.2	5.1
WGST	N	3.6	3.8	3.8

### QUALITATIVE DATA

**SOFT DRINK CONSUMPTION**  
(glasses, cups or cans per day)

	0	1-2	3+
WAOK	50.0	50.0	—
WKLS-FM	42.1	42.1	15.8
WSB-FM	40.0	40.0	20.0
WQXI-FM	33.3	—	66.7
WLTA-FM	25.0	—	75.0
WVEE-FM	23.5	29.4	47.1
WKHX	20.0	40.0	40.0

%AQH Mon-Sun 6AM-Midnight  
Source: Birch Oct-Dec 1982

### MARKET SCAN

WVCG changes call letters to WJYF. Heightens, moves tower to simulcast "Music Of Your Life" with WJYA (formerly WJYI). WLAG/WWCG GM Rick Ellis to manage WJYA/WJYF... WLTA to become WRMM... WWID changes to WWLT. Brings in GM Charles Giddens from WPGC, Washington.

## Baltimore



### BIRCH MONTHLY

	FORMAT	J/F	JAN
WBAL	AC	12.8	12.7
WYYY-FM	A	10.3	11.8
WBSB-FM	R	9.3	9.9
WPOC-FM	C	8.3	8.0
WXYV-FM	B	7.6	7.3
WLIF	BM	5.1	5.2
WFBR	AC	3.8	3.7
WYST-FM	AC	3.3	3.5
WCAO	AC	2.6	2.6
WRLX-FM	BM	2.6	3.0

### QUALITATIVE DATA

#### TOP TV STATIONS

Affiliate	Station
ABC	WJZ
CBS	WBAL
NBC	WMAR
Ind.	WBFF
Ind.	WTTG
PBS	WMPB

Source: A. C. Nielsen Co.

### MARKET SCAN

Baltimore Radio Show sells WBKZ-FM to Waverly Tower Center. Price \$1.5 million... WFBR-AM goes stereo with Kahn system... CNN news correspondent Eric Seidel joins WCBM as ops mgr as PD Dave Arlington looks to relocate with help from parent company Metromedia.

## Boston



### BIRCH MONTHLY

	FORMAT	J/F	D/J	N/D
WBZ	AC	10.6	8.6	8.9
WXKS-FM	B	9.4	10.0	12.3
WBCN-FM	A	8.3	9.3	8.7
WCOZ-FM	A	8.0	10.1	10.4
WHDH	AC	6.5	7.2	8.4
WEEI	N	5.1	4.7	4.4
WEEI-FM	R	5.1	5.1	4.7
WJIB-FM	BM	5.0	5.3	5.0
WROR-FM	AC	4.7	4.7	3.6
WRKO	T	4.3	4.0	5.0

### QUALITATIVE DATA

#### VCR PURCHASE

(Next 6 Mos)

	Plan	No Plan
WEZE	32.4	67.6
WOKQ-FM	13.6	86.4
WXKS	8.3	91.7
WROR-FM	7.4	92.6
WHDH	5.2	94.8
WJIB-FM	5.2	94.8
WILD	4.8	95.2

%AQH Mon-Sun 6AM-Midnight  
Source: Birch Oct-Dec 1982

### MARKET SCAN

NBC/WBOS deal on rocks... GE's WJIB still on block... WCMF, Rochester PD Frank Holler joins WCOZ as PD replacing Andy Beaubien who is now PD at KSRR. Houston... WHJJ/WHJY, Providence PD Jim Murphy to PD at WHDH replacing Bob Knight-Adams. WEEI changes call letters to WHTT.

## Chicago



### BIRCH MONTHLY

	FORMAT	J/F	D/J	N/D
WGN	AC	8.7	9.8	9.7
WLS-FM	A	5.8	5.2	4.6
WGCI-FM	B	5.6	5.2	5.3
WIND	T	5.4	6.4	5.4
WBBM	N	5.2	4.8	6.1
WMAQ	C	5.2	3.4	2.6
WBBM-FM	R	5.1	5.1	4.6
WLUP-FM	A	4.4	4.4	6.1
WLS	R	4.3	4.3	3.9
WLOO-FM	BM	4.2	5.2	4.3

### QUALITATIVE DATA

#### STEREO PURCHASE

(Next 6 Mos)

	Plan	No Plan
WJPC	55.0	45.0
WLUP-FM	17.2	82.8
WBMX-FM	16.7	83.3
WFYR-FM	12.5	87.5
WFMT-FM	11.5	88.5
WXRT-FM	11.8	88.2
WMET-FM	9.1	90.9

%AQH Mon-Sun 6AM-Midnight  
Source: Birch Oct-Dec 1982

### MARKET SCAN

Metromedia's sale of WMET to Doubleday to be final April 14... Sebastian Casey's Steve Casey joins WLS in newly created ops mgr position... WLUP Assistant PD Greg Solk to PD replacing Tim Kelly. Kelly to buy Lincoln, NE station with father, Sam Sherwood. WLUP may soon be on the block.

## Cincinnati



### BIRCH MONTHLY

	FORMAT	J/F	D/J	N/D
WEBN-FM	A	14.2	13.2	14.2
WKRQ-FM	R	10.0	10.2	10.5
WKRC	AC	9.0	9.5	9.7
WWEZ-FM	BM	8.2	8.8	9.1
WRRM-FM	AC	6.4	6.3	5.9
WBLZ-FM	B	6.0	5.2	5.0
WCKY	N/T	5.4	5.2	6.0
WUBE-FM	C	5.1	5.7	6.4
WLW	AC	4.7	5.2	5.0
WLLT-FM	AC	4.3	3.0	4.2

### QUALITATIVE DATA

#### VIDEO GAME PURCHASE

(Next 6 Mos)

	Plan	No Plan
WSAI	50.0	50.0
WCKY	37.5	62.5
WMLX	27.3	72.7
WUBE-FM	27.3	72.7
WKRQ-FM	21.1	78.9
WYYS-FM	20.0	80.0
WBLZ-FM	15.4	84.6

%AQH Mon-Sun 6AM-Midnight  
Source: Birch Oct-Dec 1982

### MARKET SCAN

Mariner sells WLW/WSKS to Seven Hills Communications for \$10.5 million... WYYS changes to WLLT. Awaits FCC action on separation requirement proposal. Will move tower closer to Cincinnati... Battle continues to include Butler County in metro area. To benefit most: WLLT, WBLZ, WSAI.

# RADIO ACROSS THE USA™

## Cleveland



### BIRCH MONTHLY

	FORMAT	J/F	D/J	N/D
WMMS-FM	A	16.4	16.3	12.5
WGCL-FM	R	10.6	9.7	10.3
WHK	C	6.0	6.1	4.3
WMJI-FM	AC	5.8	6.6	7.3
WOAL-FM	BM	5.8	6.2	5.2
WGAR	AC	5.5	4.3	4.5
WLRI	N/T	2.4	4.0	2.7
WJBG	BB	4.9	4.3	4.6
WDCK-FM	BM	4.3	5.2	6.6
WZAK-FM	B	3.7	3.8	5.8

### QUALITATIVE DATA

#### HOME COMPUTER PURCHASE

(Next 6 Mos.)

	Plan	No Plan
WCLV	60.9	39.1
WBEA	59.1	40.9
WDMT	18.9	81.1
WBBG	18.6	81.4
WJMO	9.1	90.9
WKDD-FM	6.3	93.7
WGCL	7.6	92.4

### MARKET SCAN

WHK Station Manager **Ron Jones** promoted to VP/GM... **WHK PD Joel Raab** joins... **WHN**, New York as PD replacing **Dene Hallam** who is now PD at **WKHK**, New York... **WGAR PD Mike Scott** now PD at sister station **WKSX**. **Mike Metzger** steps in as acting PD at **WGAR**.

## Dallas



### BIRCH MONTHLY

	FORMAT	J/F	D/J	N/D
KVIL-FM	AC	9.6	10.1	10.6
KSCS-FM	C	7.5	7.6	8.6
KEGL-FM	R	7.0	5.4	6.4
KPLX-FM	C	6.9	6.3	6.2
KTXQ-FM	A	6.7	7.6	6.8
KBLD	N/T	6.1	5.4	5.0
KKDA-FM	B	5.9	5.5	6.1
KMEZ-FM	BM	5.5	5.8	4.3
KAFM-FM	R	5.4	5.0	4.3
WBAP	C	5.0	5.0	3.8

### QUALITATIVE DATA

#### HOUSEHOLD INCOME

	35k -	16k-35k	Under 16k
KLIF	99.9	—	—
KLUV-FM	66.7	—	33.3
KXOL	66.7	—	33.3
KIXX-FM	50.0	50.0	—
KNOK FM	44.2	48.8	7.0
KAFM-FM	44.0	28.0	28.0
KKDA-FM	41.2	23.5	35.3

### MARKET SCAN

Fairbank's **WVBF**, Boston PD **Reg Johns** joins company-owned FairWest as national operations director... TM President **Pat Shaughnessy** also named VP of parent company Shamrock Broadcasting... **KIXX** to move tower to Cedar Hill... **KZEW VP/GM Jay Hoker** named to NBC Radio Source board.

## Denver



### BIRCH MONTHLY

	FORMAT	J/F	D/J	N/D
KOOL-FM	BM	8.0	7.9	7.2
KDAD-FM	AC	7.2	6.2	6.0
KPHD-FM	A	6.9	7.7	7.2
KLZ	C	6.3	7.0	5.9
KAZY-FM	A	6.4	6.6	6.1
KDVR-FM	A	6.4	6.3	5.8
KHCO-FM	A	5.9	5.0	5.8
KLIF-FM	AC	5.0	4.6	5.4
KDHN	AM	4.9	4.5	4.5
KDAR	N/T	4.3	6.3	6.5

### QUALITATIVE DATA

#### EDUCATION

	Coll	H Sch	Gr Sch
KOOL	99.9	—	—
KHCO	99.9	—	—
KDVR	99.9	—	—
KVUD-FM	99.9	—	—
KDAD-FM	78.7	20.0	1.3
KDHN	63.0	31.1	5.9

### MARKET SCAN

Gulf Broadcasting scouting GE's **KOAK/KOAO** for \$20 million... **Sandusky** becomes... President **Toney Brooks** to move to Los Angeles in June. **Brooks** resigns as VP/GM at **KBPI/KNUS**. Former **KWFM**, Tucson VP/GM **Jim Hardy** takes over as VP/GM... **KHOW** GM **Sam Sherwood** resigns to buy a station in Lincoln, NE.

## Detroit



### BIRCH MONTHLY

	FORMAT	J/F	D/J	N/D
WDRQ-FM	B	9.3	8.9	7.2
WJR	AC	9.2	10.2	10.2
WJLB-FM	B	6.8	6.5	3.6
WRIF-FM	A	6.4	6.5	7.6
WXYZ	I	6.1	5.5	5.4
WWJ	N	5.3	5.2	5.2
WLLZ-FM	A	5.2	5.2	6.1
WNIC-FM	AC	5.0	5.3	5.2
WJOL-FM	BM	4.3	4.1	3.6
WHYT-FM	R	4.0	3.6	4.5

### QUALITATIVE DATA

#### OCCUPATION

	Prof	Skill	Unskil
WOMC-FM	99.9	—	—
WXYZ	94.1	5.9	—
WDRS-FM	90.0	5.0	5.0
WJLB-FM	81.3	—	18.8
WMOZ-FM	80.0	—	20.0
WDEY-FM	80.0	—	20.0
WCZY-FM	66.7	33.3	—

### MARKET SCAN

WLLZ PD **Dave Gariano** exits after six weeks on job. Assistant PD **Joe Urbiel** to acting PD... Former **WOMC PD Bill Garcia** new PD at **WFLA-AM FM**, Tampa... **WJPC**, Chicago Ops Mgr **Jerry Boulding** to **WCHB WJZZ** as ops mgr... Circuit court denies **CKLW** motion. **Dick Puritan** remains on air at **WCZY**.

## Houston



### BIRCH MONTHLY

	FORMAT	J/F	D/J	N/D
KLQL-FM	A	9.6	8.1	10.1
KODA-FM	BM	7.8	6.8	5.1
KIKK-FM	C	7.7	6.0	6.5
KKBQ	R	7.4	8.3	9.9
KILT-FM	C	7.2	6.1	5.2
KSPR-FM	A	6.3	5.2	4.9
KRBE-FM	AC	6.0	7.6	6.6
KQUE-FM	AC	5.7	6.4	3.8
KFMK-FM	AC	5.6	6.9	7.4
KMJQ-FM	B	5.0	5.5	4.6

### QUALITATIVE DATA

#### HOME OWNERSHIP

	Own	Rent
KCOH	99.9	—
KIKK	99.9	—
KLAT	99.9	—
KNUZ	99.9	—
KTRH	99.9	—
KPRC	93.8	6.3
KILT-FM	91.7	8.3

### MARKET SCAN

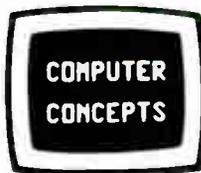
Group W's **KJQY**, San Diego GSM **David Pearlman** to VP/GM of company's **KODA** replacing **Milt Willis** who is Group W's new national sales manager... **KYST** Ops Mgr **Hank Moore** exits to join Gulf State Advertising... **KLQL** switches from Sebastian to **Burkhart Abrams** after **Sebastian Casey** folds.

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## Kansas City



### BIRCH MONTHLY

	FORMAT	J/F	D/J	N/D
WDAF	C	11.2	10.7	11.0
KBEQ-FM	R	10.2	11.6	12.6
KLSI-FM	AC	7.2	7.5	7.0
KKCI-FM	A	6.6	6.3	7.7
KPRS-FM	B	6.3	6.8	5.4
KYYS-FM	A	6.2	6.8	8.7
KCEZ-FM	BM	5.8	6.2	5.3
KJLA	BB	5.3	3.0	2.6
KMBZ-FM	BM	4.8	6.2	5.3
KCMO	NT	4.7	4.7	3.9

### QUALITATIVE DATA

#### DAILY NEWSPAPER

	Read	Don't Read
KCCV	99.9	—
KRKR	99.9	—
KXTR-FM	99.9	—
KJLA	80.0	20.0
KBEQ-FM	75.6	24.4
WHB	74.6	25.4
KMBZ	70.0	30.0

%AQH Mon-Sun 6AM-Midnight  
Source: Birch Oct-Dec 1982

### MARKET SCAN

KYYS GM Bob Garrett out. WDAF GSM Mike Costello new GM....KMBZ drops Kansas City Royals for contract violations .... Newcomers (May '82) KKCI, KLSI overtake competitors in latest Birch ratings....KCMO/KCEZ sale still pending. Market ripe for country competition. KCEZ best bet.

## Los Angeles



### BIRCH MONTHLY

	FORMAT	J/F	D/J	N/D
KABC	T	8.9	7.8	8.2
KROQ-FM	A	7.0	7.1	7.8
KMET-FM	A	5.1	4.6	6.9
KJIS-FM	R	5.0	6.5	6.4
KLOS-FM	A	4.7	4.9	7.0
KDIG-FM	BM	4.0	3.9	3.1
KNX	N	3.9	4.7	4.4
KHTZ-FM	AC	3.5	2.2	1.5
KFWB	N	3.3	3.7	4.2
KIQQ-FM	R	3.2	2.5	2.6

### QUALITATIVE DATA

#### SUNDAY NEWSPAPER

	Read	Don't Read
KFAC	99.9	—
KHOF-FM	99.9	—
KJTE-FM	99.9	—
XCTRA	99.9	—
KABC	85.0	15.0
KKGO-FM	81.8	18.2
KZLA	80.0	20.0

%AQH Mon-Sun 6AM-Midnight  
Source: Birch Oct-Dec 1982

### MARKET SCAN

Burkhardt/Abrams now consulting Metromedia's KMET .... Sandusky headquarters. President Toney Brooks to move from Denver in June. KACE PD Cal Shields to ops mgr; Assistant PD Alonzo Miller is new PD....Southcott Productions' Chuck Southcott named PD at KPRZ.

## Miami



### BIRCH MONTHLY

	FORMAT	J/F	D/J	N/D
WHYI-FM	R	11.3	13.0	12.4
WSHE-FM	A	7.1	5.8	6.0
WINZ-FM	R	6.5	6.2	6.4
WNWS	N/T	6.3	5.1	4.0
WLYF-FM	BM	6.2	5.1	3.5
WINZ	N	5.3	4.6	4.8
WQBA	SP	4.8	5.1	6.3
WKQS-FM	C	4.5	3.4	2.7
WWWL-FM	AC	3.6	3.9	3.1
WCKO-FM	A	3.4	2.8	3.6

### QUALITATIVE DATA

#### TV HOURS

(Yesterday)

	5+	2-5	under 2
WRHC	69.2	30.8	—
WKAT	60.0	40.0	—
WOCN	50.0	50.0	—
WYOR-FM	43.8	56.3	—
WQBA-FM	42.4	54.2	3.4
WLQY	40.0	20.0	40.0
WQBA	35.2	64.8	—

%AQH Mon-Sun 6AM-Midnight  
Source: Birch Oct-Dec 1982

### MARKET SCAN

WSHE Operations Director Dave Lange becomes PD since Sonny Fox leaves to join WHYI....WAWA/WLUM, Milwaukee GM Mike Elliott returns to WIOD as PD.... Golden West Subscription TV VP/GM, Dallas System Tom Reddel joins WQAM as GM replacing Ron Beckey.

## Milwaukee



### BIRCH MONTHLY

	FORMAT	J/F	D/J	N/D
WQFM-FM	A	9.6	9.4	8.4
WTMJ	AC	9.0	7.5	8.7
WEZW-FM	BM	8.7	8.1	5.6
WISN	AC	7.6	7.3	6.3
WOKY	BB	6.2	5.4	6.1
WBCS-FM	C	6.0	6.6	6.3
WKTJ-FM	R	5.7	5.9	5.5
WLPX-FM	A	5.5	6.4	6.3
WZLJ-FM	AC	5.1	5.0	4.3
WMIL-FM	C	4.3	3.2	3.7

### QUALITATIVE DATA

#### CABLE TV

	Have	Don't Have
WBBM-FM	99.9	—
WJZQ-FM	99.9	—
WGN	65.7	34.3
WIND	65.6	34.4
WRJN	64.1	35.9
WEMP	61.5	38.5
WLPX-FM	47.8	52.2

%AQH Mon-Sun 6AM-Midnight  
Source: Birch Oct-Dec 1982

### MARKET SCAN

Thomas Embrescia sells WFMR-FM to Marvin Josephson Associates. Price: \$3.2 million. Call letters to change to WMGF....Surrey Broadcasting sells WOKY/WMIL to Sundance Broadcasting. Price: \$5 million.... WAWA/WLUM GM Mike Elliott to PD at WIOD/WAIA, Miami.

## Minneapolis



### BIRCH MONTHLY

	FORMAT	J/F	D/J	N/D
WCCO	T	21.5	17.7	16.8
KSTP-FM	AC	13.6	13.0	14.2
WLOL-FM	R	10.5	11.1	12.5
KDWB-FM	A	6.3	6.6	7.1
KQRS-FM	A	6.1	6.4	7.1
WAYL-FM	BM	5.6	5.3	3.4
WDGY	C	5.4	6.9	7.0
KEYE-FM	BM	4.3	3.7	4.2
KSTP	O/AC	3.5	3.8	2.6
WCCO-FM	AC	3.0	3.4	3.6

### QUALITATIVE DATA

#### MAGAZINES

(Past Week)

	4- hrs	2-3 hrs	0-1 hr
WCCO-FM	66.7	33.3	—
KKSS	57.1	42.9	—
WAYL-FM	41.7	50.0	8.3
KLBB	33.3	66.7	—
KSTP	33.3	33.3	33.3
KSTP-FM	33.3	44.4	22.2
KQRS-FM	25.0	12.5	62.5

%AQH Mon-Sun 6AM-Midnight  
Source: Birch Oct-Dec 1982

### MARKET SCAN

KEYE GM Doug Brown to GM at KPPL, Denver. Stn Mgr Gary Swartz moves up to GM....Doubleday National PD Dave Hamilton moves to company's KDWB as PD replacing Jack Hicks who remains as assistant PD.... Birch Radio gives presentation for area ad agencies to promote agency acceptance.

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## New York



### BIRCH MONTHLY

	FORMAT	J/F	D/J	N/D
WOR	T	7.8	7.2	6.1
WINS	N	6.3	6.3	7.0
WKTU-FM	B	6.1	6.4	6.0
WBLS-FM	B	5.3	5.4	5.5
WPLJ-FM	A	5.0	5.3	5.2
WRKS-FM	B	4.8	4.9	3.8
WPAT-FM	BM	4.5	4.0	2.8
WRFM-FM	BM	4.0	3.3	1.7
WADO	SP	3.9	3.3	3.7
WCBS	N	3.8	3.6	4.1

### QUALITATIVE DATA

#### HOUSEHOLD INCOME

	35k +	16k-35k	Under 16k
WNCN-FM	35.7	57.1	7.1
WPIX-FM	21.7	65.2	13.0
WCBS	18.1	36.2	45.7
WABC	15.9	23.9	60.2
WNEW-FM	12.9	67.7	19.4
WPAT-FM	12.1	60.3	27.6
WNBC	11.6	77.5	10.9

%AQH Mon-Sun 6AM-Midnight  
Source: Birch Oct-Dec 1982

### MARKET SCAN

Burkhart/Abrams now consulting **WNEW-FM**...LIN looks to buy **WVJN-AM/FM** Newark, NJ. Price: \$8 million...**WYNY** Operations Director **Pete Salant** resigns. Forms consulting firm...**WHN** PD **Dene Hallam** to **WKHK** as PD. Succeeded by **WHK**, Cleveland PD **Joel Raab**.

## Philadelphia



### BIRCH MONTHLY

	FORMAT	J/F	D/J	N/D
KYW	N	11.5	11.4	10.7
WEAZ-FM	BM	8.2	8.5	7.5
WYSP-FM	A	6.4	7.2	7.0
WMMR-FM	A	6.2	5.7	7.0
WMGK-FM	AC	6.1	6.4	6.3
WCAU-FM	R	6.0	6.6	7.1
WUSL-FM	B	5.8	7.1	6.5
WIP	AC	5.4	3.6	3.2
WWDB-FM	T	5.2	4.5	4.6

### QUALITATIVE DATA

#### EDUCATION

	Coll	H Sch	Gr Sch
WOR	99.9	—	—
WFLN-FM	96.6	3.4	—
WDAS	66.7	33.3	—
WWSH-FM	60.0	20.0	20.0
WIOQ-FM	46.2	53.8	—
WEAZ-FM	38.9	42.6	18.5
WCAU	37.9	17.2	44.8

%AQH Mon-Sun 6AM-Midnight  
Source: Birch Oct-Dec 1982

### MARKET SCAN

Former **WYNY-FM**, NY PD **Pete Salant** now consulting **WSNI-FM**...**WIFI** switches from rock to Rick Carroll's "Rock of the 80's" format... **Jerry Lee**'s beautiful music **WEAZ** ("Eazy 101") drops **Bonneville** for **Schulke**'s new **CMT**-tested format...**WFIL** to air **USFL** Philadelphia **Stars** games.

## Phoenix



### BIRCH MONTHLY

	FORMAT	J/F	D/J	N/D
KDKB-FM	A	11.4	9.6	11.9
KNIX-FM	C	10.8	10.8	8.4
KTAR	N/T	8.2	8.1	9.5
KUPD-FM	R	8.1	9.6	9.8
KMEO-FM	BM	6.8	6.2	4.5
KKLT-FM	AC	5.3	7.2	7.8
KZZP-FM	R	5.1	7.0	7.4
KOOL-FM	AC	5.0	2.8	5.9
KSTM-FM	A	4.4	3.7	2.6
KOY	AC	4.0	2.5	3.8

### QUALITATIVE DATA

#### OCCUPATION

	Prof	Skilled	Unskil
KARZ	99.9	—	—
KNIX	99.9	—	—
KSUN	99.9	—	—
KHEP-FM	80.0	20.0	—
KDKB-FM	79.0	7.4	13.6
KMEO-FM	73.3	26.7	—
KNIX-FM	69.4	7.6	22.9

%AQH Mon-Sun 6AM-Midnight  
Source: Birch Oct-Dec 1982

### MARKET SCAN

Former **WEZI**, Memphis VP/ **GM Dave Thomas** to vice president marketing (and part owner) at **Churchill Productions**...**Lane Rogers** to ops mgr at **KMEO** from **KSFI**, Salt Lake City... **KOOL** drops adult contemporary for mel-low music... **KZZP** PD **Randy Stewart** new PD at **KALL-FM**, Salt Lake City.

## Pittsburgh



### BIRCH MONTHLY

	FORMAT	J/F	D/J	N/D
KDKA	AC	23.1	22.8	21.8
WDVE-FM	A	9.4	8.3	6.8
WAMO-FM	B	8.7	8.2	7.5
WBZZ-FM	R	5.9	7.4	8.4
WTAE	AC	5.9	6.0	5.1
WHYW-FM	AC	5.0	5.3	7.5
WJAS	BB	4.6	4.2	5.4
WSHH-FM	BM	4.0	3.9	4.3
WWSW-FM	AC	3.6	4.0	3.3
WXKX-FM	R	3.4	3.6	3.9

### QUALITATIVE DATA

#### HOUSEHOLD INCOME

	35k +	16k-35k	Under 16k
WDSY-FM	75.0	—	25.0
WTKN	50.0	50.0	—
WAMO-FM	38.5	23.1	38.5
KQV	33.3	47.6	19.0
WNUF-FM	33.3	—	66.7
WPNT-FM	28.6	42.9	28.6
WTAE	25.0	75.0	—

%AQH Mon-Sun 6AM-Midnight  
Source: Birch Oct-Dec 1982

### MARKET SCAN

**WXKX** changes call letters to **WHTX**. PD **Bobby Christian** exits. Sister station **WTAE** air personality **Cary Pell** takes over as PD...**WTAE** retains **University of Pittsburgh** football and basketball coverage after heated battle with **WTKN**. **WTKN** sets sights on **USFL** when team ownership decided.

## San Diego



### BIRCH MONTHLY

	FORMAT	J/F	D/J	N/D
KJQY-FM	BM	7.1	7.7	7.4
XETRA-FM	A	6.6	5.8	5.8
KGB-FM	A	6.3	5.6	6.3
KPRI-FM	A	6.1	4.7	3.1
KYXY-FM	AC	5.6	7.1	6.9
KFMB-FM	AC	5.3	6.1	5.5
KFMB	AC	4.6	4.4	4.0
KSDD	N/T	4.5	3.9	1.7
KCBQ	C	4.2	2.9	3.2
XETRA	R	4.0	5.8	9.8

### QUALITATIVE DATA

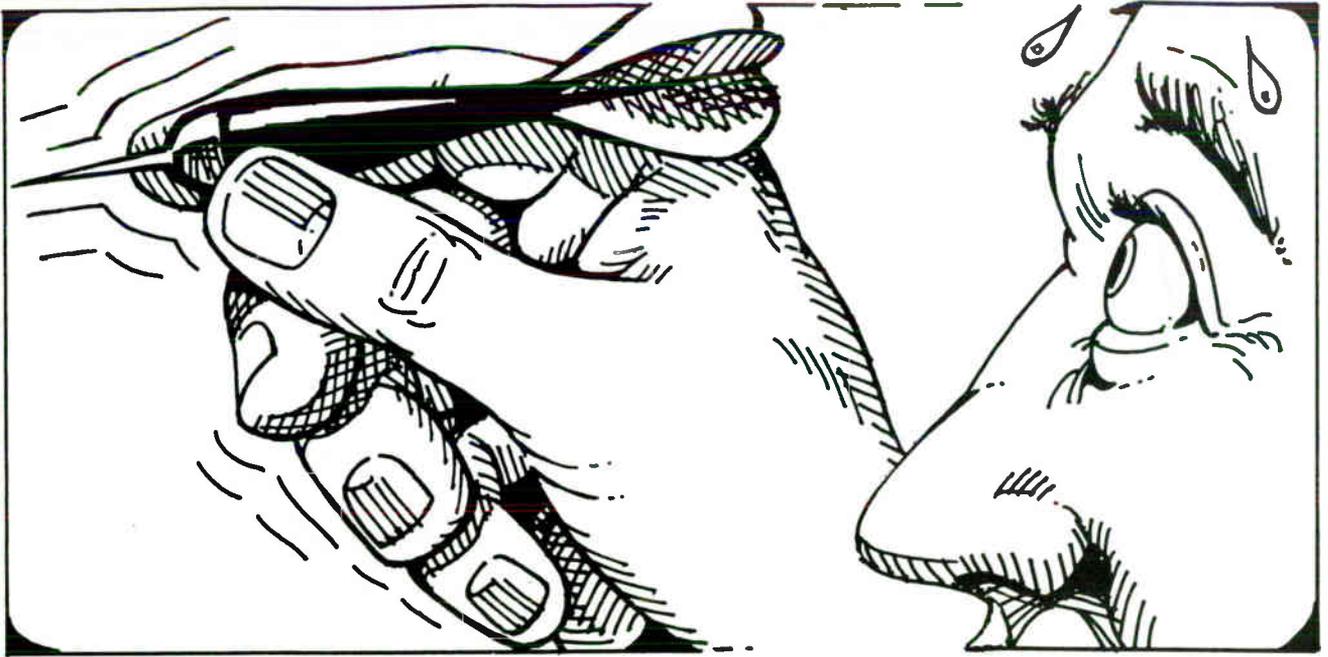
#### DAILY NEWSPAPER

	Read	Don't Read
KFI	99.9	—
KLOS-FM	95.6	2.0
KMLO	95.0	5.0
KCNN	94.7	5.3
KSON-FM	93.8	6.2
KBZT-FM	86.1	13.9
KOGO	82.6	17.4

%AQH Mon-Sun 6AM-Midnight  
Source: Birch Oct-Dec 1982

### MARKET SCAN

**KOGO/KPRI** GM **Jeff Peck** resigns...Former **KBZT** GM **Norman Feuer** to head **Viacom Radio**...**KJFM** changes call letter to **KEZL**. Drops beautiful music for nostalgia...**XETRA** MD **Jim Richards** upped to PD replacing **Jeff Hunter** who is now PD at **KITS**, San Francisco.



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## San Francisco



### BIRCH MONTHLY

	FDRMAT	J/F	D/J	N/D
KGO	N T	10.9	10.5	10.9
KFRC	R	5.3	4.7	4.7
KYUU-FM	AC	4.5	3.8	3.6
KCBS	N	4.4	5.2	5.9
KMEL-FM	A	4.1	3.1	3.2
KSJO-FM	A	3.8	4.4	3.0
KSOL-FM	B	3.8	4.1	4.2
KIOI	AC	3.6	3.4	3.2
KBLX-FM	B	3.4	3.4	2.5
KSAN-FM	C	3.4	2.4	3.1

### QUALITATIVE DATA

#### SUNDAY NEWSPAPER

	Read	Don't Read
KBAY-FM	99.9	---
KFOG-FM	99.9	---
KGO-FM	99.9	---
KIBE	99.9	---
KKHI	99.9	---
KKHI-FM	99.9	---
KLHT-FM	99.9	---

%AQH Mon-Sun 6AM-Midnight  
Source: Birch Oct-Dec 1982

### MARKET SCAN

**KNEW/KSAN GM Steve Edwards** named VP of Malrite of California....**XETRA**, San Diego PD **Jeff Hunter** now PD of newly formatted "Hot Hits" **KITS** (formerly **KBRG**). **WAYL**, Minneapolis GM **Allan Goodman** appointed acting stn mgr....**KQAK** PD **Bob Heymann** also becomes new stn mgr.

## Seattle



### BIRCH MONTHLY

	FORMAT	J/F	D/J	N/D
KIRO	N	9.4	9.5	9.8
KOMO	AC	6.9	6.1	6.0
KZOK-FM	A	6.9	6.2	6.2
KISW-FM	A	6.7	6.4	6.6
KSEA-FM	BM	5.5	4.7	4.5
KBRD-FM	BM	5.3	5.1	3.4
KUBF-FM	R	5.1	5.2	5.2
KNBQ-FM	R	4.2	3.9	4.4
KMPS-FM	C	4.1	4.4	3.4
KPLZ-FM	AC	3.7	3.1	2.5

### QUALITATIVE DATA

#### TV HOURS (Yesterday)

	5 -	2-5	under 2
KRKO	99.9	---	---
KMPS-FM	38.0	32.9	29.1
KIRO	36.1	26.8	37.1
KWYZ	28.6	42.9	28.6
KVI	26.7	43.3	30.0
KMO	25.0	---	75.0
KYYX-FM	11.9	18.6	69.5

%AQH Mon-Sun 5AM-Midnight  
Source: Birch Oct-Dec 1982

### MARKET SCAN

Tribune Publishing sells **KTNT** to Positive Broadcasting. Call letters change to **KPMA**. Don **Atkinson** new owner/GM.... **KXA/KYYX** files for bankruptcy.... **KSPL** drops nostalgia for adult contemporary.... **KIOA/KMGH**, Des Moines VP GM **Ed Wodka** to **KJR** as VP/GM replacing **Rich Robertson** who is new GM at **KOMO**.

## St Louis



### BIRCH MONTHLY

	FORMAT	J/F	D/J	N/D
KMOX	N T	21.5	21.4	21.2
KHTR-FM	R	13.5	13.2	9.7
KMJM-FM	B	7.6	6.4	8.1
WIL-FM	C	6.4	6.7	5.8
KSHE-FM	A	6.3	7.0	7.3
KSD-FM	AC	6.2	6.2	6.9
KWK-FM	A	4.4	4.2	4.9
WRTH	BB	4.4	5.1	3.8
KEZK-FM	BM	3.7	3.7	4.3
KYKY-FM	AC	3.4	3.9	3.7

### QUALITATIVE DATA

#### CABLE TV

	Have	Don't Have
WCBW-FM	83.3	16.7
WGNU	66.7	33.3
KSD	60.9	39.1
KSHE-FM	53.0	47.0
WEW	51.7	48.3
KWK	50.0	50.0
WIBV	50.0	50.0

%AQH Mon-Sun 6AM-Midnight  
Source: Birch Oct-Dec 1982

### MARKET SCAN

CBS-owned **KHTR-FM** (formerly **KMOX-FM**) ("HitRadio") holding recent dramatic audience gains.... Former Double-day Assistant National PD **Larry Moffitt** exits short-lived **KWK** PD position after Doubleday signing of consultant **Bobby Hattrik**. **KWK** Assistant PD **Beau Raines** named acting PD.

## Tampa



### BIRCH MONTHLY

	FORMAT	J/F	D/J	N/D
WRBQ-FM	R	14.6	14.2	13.2
WWBA-FM	BM	10.6	8.1	10.1
WQYK	C	8.8	7.9	8.1
WYNF	AC	7.0	8.0	8.4
WOXM	A	6.2	5.1	5.0
WSUN	C	6.0	6.7	7.9
WDAE	BM	5.7	6.5	5.7
WMGG-FM	AC	5.6	6.2	6.1
WFLA	BM	5.4	4.7	3.6
WIQI	AC	4.3	5.9	6.2

### QUALITATIVE DATA

#### MAGAZINES (Past Week)

	4+ hrs	2-3hrs	0-1hr
WHBS-FM	86.7	---	13.3
WFLA-FM	75.0	---	25.0
WJYW-FM	57.6	31.5	10.9
WRBQ-FM	42.4	25.4	32.2
WTMP	38.5	26.9	34.6
WDUV-FM	33.3	66.7	---
WDAE	31.6	55.3	13.2

%AQH Mon-Sun 6AM-Midnight  
Source: Birch Oct-Dec 1982

### MARKET SCAN

Former **WOMC**, Detroit PD **Bill Garcia** joins **WFLA-AM/FM** as PD replacing **Bob Neil** who is now PD at **WSYR**, Syracuse.... Former **WYNF** PD **George Hawras** new PD at **WOXM** replacing **Rad Messick**. **WFLA** becomes flagship station for **USFL** Tampa Bay Bandits

## Washington, DC



### BIRCH MONTHLY

	FORMAT	J/F	D/J	N/D
WKYS-FM	B	11.1	10.1	10.6
WMAL	AC	9.9	8.6	7.9
WROX-FM	R	9.1	8.1	7.2
WHUR-FM	B	7.3	7.2	7.8
WGAY-FM	BM	5.7	6.8	5.0
WWDC-FM	A	4.8	4.2	5.3
WLTT-FM	AC	4.7	4.3	3.2
WRC	N/T	4.6	4.4	4.0
WPKX-FM	C	3.9	3.4	3.2
WAVA-FM	A	3.8	4.0	6.1

### QUALITATIVE DATA

#### MOVIE ATTENDANCE (No. Times Past Month)

	4+	2-3	0-1
WRC	30.6	5.0	64.3
WPGC-FM	20.9	15.6	63.5
WKYS-FM	19.4	16.4	64.2
WOOK-FM	18.9	16.6	64.5
WHUR-FM	16.8	18.3	64.9
WHFS-FM	16.7	30.6	52.8
WAVA-FM	15.3	38.9	45.8

%AQH Mon-Sun 6AM-Midnight  
Source: Birch Oct-Dec 1982

### MARKET SCAN

**WWDC-AM** switches to **Toby Arnold's** "Unforgettable" format. **WRMR** drops "Music of Your Life" for country.... High Fidelity broadcasting looking to buy **WEAM-AM**.... **WPGC** GM **Charles Giddens** now GM at **WWLT**, Atlanta (formerly **WWID**).... **WMZQ** considering change from country to rock

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## American Express' New Envoy

*Radio execs won't leave the station without it*

Karl Malden hasn't begun to advertise it yet, but American Express' Envoy Service, introduced in Philadelphia and Houston test markets where it passed with flying colors, will be available for non-corporate travelling people in July. The new, 24-hour, on-call Envoy Service is available to American Express card holders for an annual \$25 fee.

Non-corporate radio execs who join the Envoy Service don't have to pay more than their corporate colleagues when they take off for industry conventions or other business trips. The service can even be used for vacation arrangements. The Envoy Service is designed to give non-corporate people all the amenities of corporate folk when they book travel plans.

The Envoy Service promotes American Express' 150 national travel agencies. There are many uses non-corporate radio execs will want to know about:

- A 24-hour, 7-day-a-week, toll free "800" number to make or change travel arrangements.

- Personal travel profiles. Each member is assigned a local American Express travel office where personal travel preferences are kept on file, such as information on member's hotel, airline, flight class, and car rental preferences.

- 10 to 15 percent discounts on hotel rates and Hertz or Avis car rental.

- Access to Worldwide Business Centers, a company that rents office space away from the office. Offices, conference rooms, stenographers, typewriters or typing services.

- Frequent Users Program: a point system based on the number of times you use the service. Every time an exec makes a trip (business or pleasure) and uses the Envoy Service, he or she gets a point. These points are collected and changed in for discounts on high quality merchandise, like

minks or electronic equipment, that is purchased through a special catalog. Twenty trips equals a 50 percent savings on merchandise.

Radio executives who fly to one or two conventions or conferences each year are off and running in their point gathering. Add travel to New York to pitch clients directly or see your rep, and it doesn't take long to come up with enough business travel to make the \$25 Envoy fee worthwhile.



Most radio executives can then add personal or family travel to the Envoy program—something most corporate execs can't do—to earn additional points and exchange them for merchandise.

American Express isn't the first to take advantage of travel promotions. Travel is fast becoming a highly competitive field. Airline deregulation, and the lower fares that sometimes result, is just one other aspect of a big company taking advantage of our needs, and desires, to travel.

The car rental companies are also fiercely competitive, offering customers instant gifts or points toward bigger, more valuable gifts. The trend may be away from this in the future as at least one car rental company is dropping the free gifts incentive.

The term "getting pointers" on travel now can be translated to mean earning enough points to get gifts. It may not mean more travel for the average radio executive, but it could mean more fun and most certainly it will mean more profit to American Express when this "test" venture goes nationwide. ■■

60 SECOND SEMINAR

## The Radio Exec's Exercise Plan

*Station people must become less stationary.*

A regular program will strengthen your heart, help to control your weight, and make you feel healthy and productive.

Here's how to start:

- Work up to the point where you can exercise vigorously for 30 minutes three times a week, raising your pulse to about 120 beats per minute.

- Work out for 10 to 15 minutes at a time at first. Then gradually increase that to 30 minutes. (Over 35-years-old, consult with your physician before beginning an intense exercise routine.)

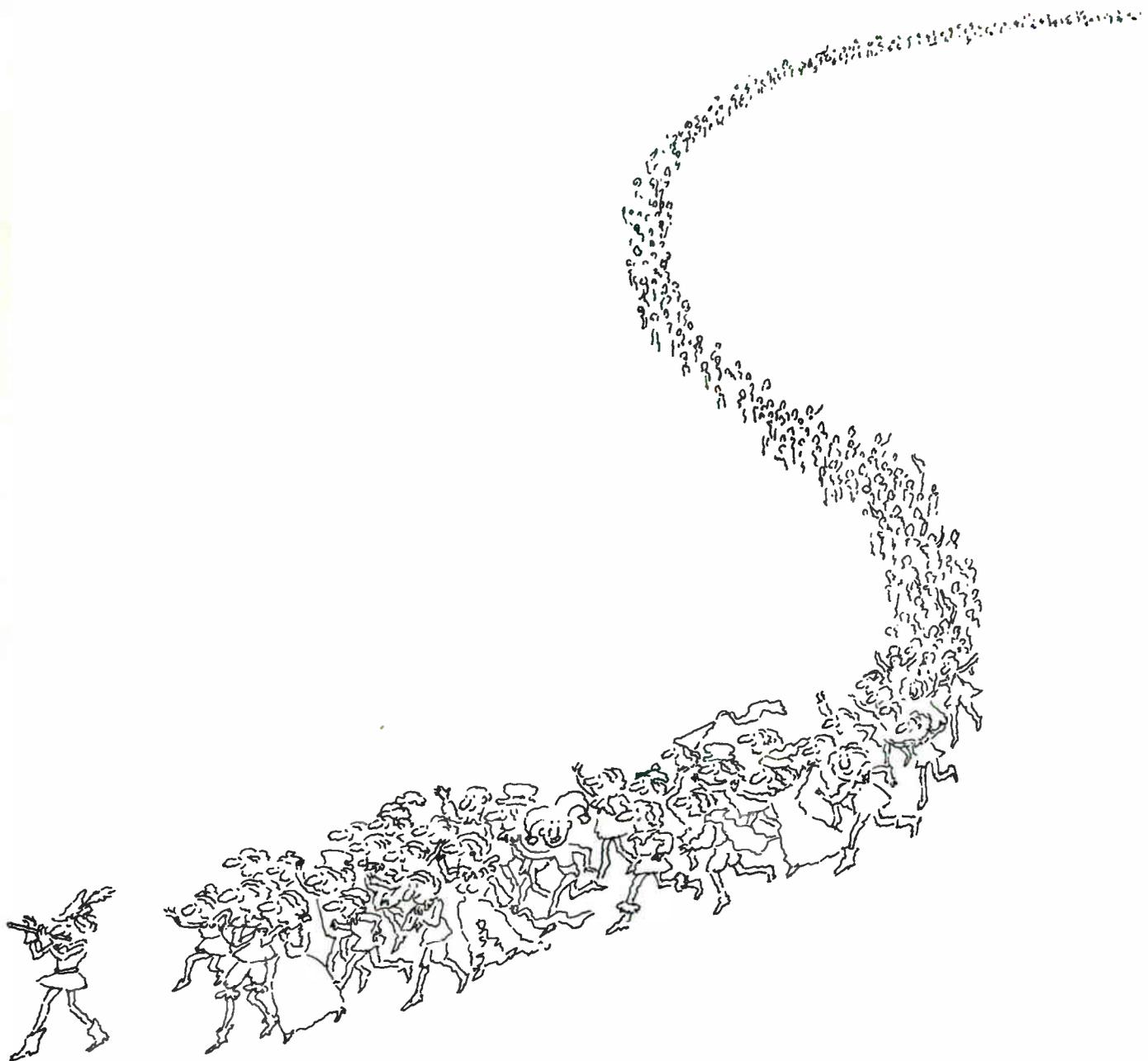
- Choose any sport that can be continuously sustained.

- You can't be fit with only one workout a week, though you can benefit from two. There is a greater improvement in heart and lung fitness when you go from two to three workouts. Surprisingly, you won't gain much fitness by exercising more than three times a week. It could even cause injury.

- Wait a day between workouts. Every time you exercise, muscles are slightly injured and it takes 48 hours for them to heal. If you exercise while your muscles are healing, you are likely to injure them even more.

- Even great athletes follow a variation of the 48-hour recovery rule. A marathon runner may run every day, but he or she will vary the intensity of the runs. A hard workout followed by an easier one follows the 48-hour rule. Exercise every other day until your muscles feel heavy or hurt.

- If you want to exercise daily, alter your sport. This allows the use of different muscles, or the same muscle in a different way. For example, alternating cycling and running requires use of different leg muscles. —By Gabe Mirkin, MD, a syndicated columnist for the *New York Times*, a commentator for CBS radio and author of *The Sportsmedicine Book*.

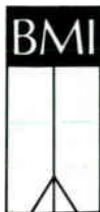


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