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THE MONTHLY MANAGEMENT TOOL

Growing Threat of Cable Radio



**Radio's Financial
Outlook 1983**

**Digital Records
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THE MONTHLY MANAGEMENT TOOL

We Hear You

The results of a recent study on RADIO ONLY are in. Here's what we're doing about it.

After publishing RADIO ONLY for one year, we commissioned The Research Group to survey radio executives like yourself and find out what we were doing that you like and, more importantly, what we could improve.

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- Sometimes you feel we don't always check our facts. Now, we have fact checkers working over every story.
- Being totally fair and unbiased is important. Some of you feel that hasn't always been the case. We're dedicating ourselves to trying harder than

ever.

■ You want a monthly magazine. Now, RADIO ONLY has increased its frequency from eight issues the first year to 12 now.

■ You like stories about radio, the future, the people who make it interesting. Our new format highlights this information.

■ You didn't care for the silver Databank section of the early RADIO ONLY issues. We've replaced it with the colorful, fact-filled "Radio Across-The-USA".

■ You're busy and need information quickly. We've introduced the "60-Second Seminar," designed to give useful, easy-to-read information on various topics.

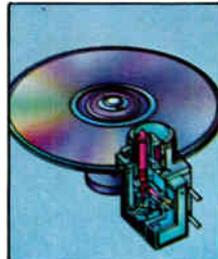
We are inspired by your confidence in us. The study shows RADIO ONLY outperforming all other publications in Reading Frequency and Thoroughness. If you're interested, write for the details and please let us know how we're progressing. —*Jerry Del Colliano*

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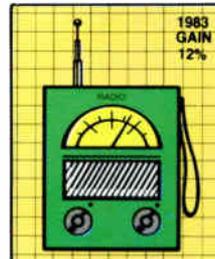
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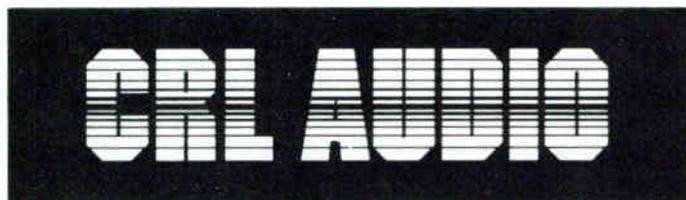
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Not the Father of Reinvention

"Reinventing Beautiful Music" (April 1983), sheds little, if any, light on the problems facing what should and still could be a timeless format. The real problem has been the syndicators, their unquenchable thirst for profits, and out-of-control egos. The music problem isn't anything new, the handwriting has been on the wall for years. New music costs a lot. Happily, Bonneville seems to be making a little headway in bringing new life to its format, at least you can hear the effort, and the use of satellite transmission seems a move in the right direction. I wonder how many listeners will relax to the tune of SRP's research. Regardless of what a poll of radio executives turns up, in the end the listeners will decide whether the format lives or dies. Radio executives are notoriously wrong and often the world's worst listeners.

To suggest that the future of the format is the domain of any one man or his company, or of just these two companies is foolish. It's time to listen and look around.

Jim Schulke may have been the first to package and exploit beautiful music as a syndicated format, but he sure as hell didn't invent it. Chances are he won't reinvent it either.

*Jeffrey Miller
Jeffrey Miller & Company
New York, NY*

Some Regulation

Congratulations on your April Publisher's Letter—"Deregula-

tion is Failing Radio." It's about time someone made the point that the direction being taken on deregulation is not all for the better. Our industry should certainly be relieved of regulation that merely supports a bureaucracy and inhibits radio from fulfilling its potential in a democracy. At the same time, there is a valid role for government regulators, as long as the regulation does not intrude on the First Amendment protection which we as radio broadcasters need and deserve.

I, for one, oppose any quid pro quo that trades carte blanche deregulation for a who-knows-where-it-may-lead spectrum fee. Deregulation is not worth it.

*Richard W. Osborne
President and General Manager
WKXL AM/FM
Concord, NH*

Radio Only—One Year Later

I was impressed with the approach you've taken with RADIO ONLY. Sharing your research findings with the industry, and your changes based on those findings is pure professionalism in my book. I admire it and applaud you.

*Louis Faust
President
Selcom Radio
New York, NY*

Congratulations on the new look of RADIO ONLY. It looks as though you have targeted a real need in the industry and I am confident you will find nothing but success.

*Frederick Polner
Law Offices of
Rothman, Gordon, Foreman
and Groudine
Pittsburgh, PA*

I'm pleased to see the way RADIO ONLY has evolved. I really think

you've caught stride.

*Paul Fiddick
President
Multimedia Radio, Inc.
Cincinnati, OH*



Jingle Power

I am compelled to point out several inaccurate areas in your recent RADIO ONLY article "Last of the Red Hot Jingles" (February 1983).

Tuesday Productions has not abandoned radio jingles. It's never been our major thrust, but we have produced more jingles for more stations than all but two of our competitors.

Regarding our competitors' criticism for developing "jingles that grow old fast," I've never heard that comment.

No device can be used to persuade consumers to a point of view as powerfully, as persuasively or as memorably as a jingle. An awful lot could be done for the quality, sameness and effectiveness in radio today if programmers knew how to buy jingles and what they can and can't do.

*Bo Donovan
Vice President
Tuesday Productions
San Diego, CA*

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

Letters may be edited for purposes of clarity or space.

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Arbitron's 33 Percent

Arbitron decided as of the first of the year to up the weight of Philadelphia county by 33 percent over the actual census population strength. At the same time, it has reduced populous Montgomery County by the same 33 percent. General Cinema's WIFI has been complaining loudly. Its signal has problems in center city Philadelphia and is gangbusters in Montgomery County. General Manager Art Camiolo quotes Arbitron's answer as: "The Arbitron numbers are correct for the entire market, not necessarily by county."

Liability Warning

WMSQ, Havelock, NC sponsored a recent doughnut eating competition where a participant choked to death during the contest. A marine ate four doughnuts, then two more and while swallowing those, gagged when he jammed several more in his mouth. Thousands of people attended numerous events which made up the day's activities. The tragic aftermath points up the importance of radio stations carrying sufficient insurance, and the necessity of assessing risk-benefit before conducting promotions to attract listeners and do good will.

NAB's Latest Merger Offer

NRBA President Sis Kaplan simply told NAB President Eddie Fritts in a letter that NRBA would be interested in exploring the possibility of a joint NAB/NRBA and even RAB convention for radio. Industry executives have been increasingly calling for a better convention set-up. But Fritts used the opportunity to say that NAB is ready to talk merger of both organizations. Kaplan rejected it. Some organization members anxious to explore total merger think Fritts missed a first step in that direction when he misconstrued Kaplan's convention offer.

Malrite Tops LIN

Malrite President Carl Hirsch walked away from talks with WVNJ-FM, New York owner Herbie Saltzman with a deal to buy the station. LIN was supposedly in line to purchase it. Both companies had sought a New York flagship. Malrite will own seven FMs, six AMs, five TV stations (when its Cincinnati TV station is approved by the FCC), making it one of the most aggressive broadcast groups in the industry lately. New York flagship or not, Malrite will remain based in Cleveland.

Metromedia's TV Leanings

Metromedia looks more and more like it is becoming television-oriented. The recent sale of WMET, Chicago to Doubleday would not have been enough to substantiate the idea, but now the

sale of KRLD-AM and the Texas State Network in Dallas to CBS for \$27 million provides additional evidence. The Dallas deal was done so that Metromedia could purchase KNBN—a TV station. Now, Metromedia—which has plenty of investment money—also has room to buy more radio stations. The question is—will they?

Rep Advisory Board

Major Market Radio's six-person Advisory Board meets quarterly to assess what it thinks of the type of service client-stations are getting. Then Major Market executives fly in to get the news personally. The latest meeting was held in Dallas April 7. Board members attend at their own expense. President Warner Rush claims actual changes have resulted from the Board's input. Among them: a new accounts receivable system and help in networking. Two Major Market salespeople were convinced not to accept opportunities elsewhere when board members intervened. After Board meetings, all Major Market repped stations get a client report.

Sunbelt's Seattle Bargain

Sunbelt bought KRAB for \$4 million as it begins its expansion program again. Look for Sunbelt to upgrade to large markets with another purchase announcement due within weeks. Sunbelt President C.T. Robinson had been laying low during the bad economy, but now that financial conditions in the industry have improved, Sunbelt is set to launch an acquisition program.

RAB's New President

Broadcaster and NAB Board member Bill Stake-lin was chosen out of left field as the replacement for Miles David as RAB President. This happened after RAB retained Korn/Ferry International to conduct a massive executive search. Stake-lin's viability as a frontrunner came about in the final weeks of the search in time for the RAB Board meeting. There seems to be some confusion concerning the new management structure with Stake-lin as president and Miles David as Vice Chairman and CEO.

Upcoming Conventions

The next few NAB Annual Conventions will be held: April 29 through May 2, 1984 in Las Vegas; April 14 through 17, 1985 in Las Vegas; April 20 through 23, 1986 in Dallas; April 5 through 8, 1987 in Dallas.

The upcoming NAB Programming Conferences will be: August 28 through 31, 1983 in San Francisco; August 26 through 29, 1984 in Atlanta; August 25 through 28, 1985 in Nashville.

There is only one set date for the future NRBA

Conferences: October 2 through 5, 1983 in New Orleans.

The next RAB Managing Sales Conference in 1984 will be in Dallas again. Future sites are not now known.

Mariner Changes

Elmer Ward resigns as chairman. William Moore is his replacement. Boston financial executive Jim Lack is the new president for the first time since Barry Dickstein left last year. Their WMRE, Boston also has a new general manager, Bill McCarthy, who replaces Frank Tenore. Mariner has had its share of financial troubles. It sold WLW/WSKS, Cincinnati to Seven Hills Broadcasting for \$10.5 million and KVEQ, Kansas City to Capitol Broadcasting for \$5 million.

Another Arbitron Suit

The latest is from Key Broadcasting's WQSR, Baltimore. They charge breach of contract and negligence as well as anti-trust violations. The company is irked because it shares its FM 105 slogan with Washington-based WAVA. Counties overlap and Key thinks call letter confusion is adversely affecting its performance in the ratings. The dollar figure is \$2.1 million filed in US Federal Court in Maryland. In the past, most of these suits against Arbitron have cost more in legal fees than made a profit for the station or company with a gripe.

SCA's Up and Away

The next big boom business in radio is likely to be SCAs. Mutual and National Public Radio are doing all they can to purchase leases for SCA (subcarrier channels) not being used by FM stations now that the FCC has relaxed rules in this area. The multitude of service possibilities that could result make the gamble worth the risk. April's RADIO ONLY featured an article on how stations can make money from SCAs.

Ted and Kent

Ted Turner's WTBS-TV, Atlanta "Superstation" has contracted with Burkhart/Abrams of Atlanta to advise on a new weekend overnight rock show called Night Tracks. B/A's Dwight Douglas will supervise. The idea is to offer an alternative to the very popular Music Television with a more mainstream rock approach minus video jockeys.

General Cinema's Radio Picture

WIFI-FM, Philadelphia is being offered again, with Beasley Broadcasting, the latest potential buyer. Major GCC investor Alex Tanager is looking to buy all the shares of WHUE AM/FM, Boston.

CBS Surprise

The CBS decision to purchase Metromedia's KRLD-AM, Dallas and the Texas State Network came as a shock to an industry that has become accustomed to the major O&O groups holding their own facilities. CBS, in an uncharacteristically aggressive move, will deal off WEEI-AM, Boston to make room for KRLD.

Boston Bargains

An unusually high number of Boston radio stations are either on the market or rumored to be. WBOS was almost purchased by NBC, which is still apparently looking into the Boston market. CBS' WEEI-AM is on the block to make way for the company's KRLD, Dallas purchase. General Electric's WJIB is for sale as part of the GE exit from radio. WJIB's price tag is said to be \$10-14 million. Financially troubled Mariner swears it's going to buy an FM sister for WMRE-AM there and swears it will be in the next month. Fairbanks President Jim Hilliard denies WVBF-FM is up for sale.

Bonneville's Noble Gesture

Bonneville Broadcasting System acquired another syndication company within the last month. It picked up the Beautiful music division of Noble Broadcasting. President John Patton claims the price was right—somewhere under \$100,000. Bonneville will give the newly-acquired Noble stations an option to switch to Bonneville formats when their contracts expire. Stations can continue with Noble until that time. Patton is shooting to get Bonneville into as many markets as possible. Its last major purchase was the FM 100 Plan, which basically operates as is under founder Darrel Peters.

Concept's Computer Games

Concept Productions teamed up with Disney Studios and will launch the "Disneyland Radioaction Telephone Game" in June. Concept agreed to conduct a national promotion with its 85 clients. A radio station simply plugs its incoming contest line into the console and connects a cassette playback machine to the computer's audio inputs. A contest caller is put through to the machine which explains the rules of the game and then proceeds to tell a short 30-second Disney "story." Every time the announcer mentions the name of a Disney character, the caller responds with the correct button on his touch-tone phone. Disney is trying to publicize the newly reconstructed "Fantasyland" at the Anaheim theme park. Concept claims that "Disneyland Radioaction Telephone Game" is the first computerized radio game in the country. —By Jerry Del Colliano



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RADIO PEOPLE



John Sebastian

Nobody can say Consultant **John Sebastian** can't keep a secret, especially about his new 25-40 year old format due July 1. Sebastian believes his format is so revolutionary that he turned down a top 5 market major client in January, and turned his consulting business over to partner **Steve Casey**. When Casey joined WLS in Chicago, Sebastian continued to consult the album rock stations he started with. Coming soon: Sebastian's new format which promises to include rock, album rock and urban contemporary as well as other surprises.



It's rare when Dallas-based TM Productions goes onto the street to get musicians for a jingle session. It usually has plenty of steady musicians available on-call. But for Doubleday National Program Director **Bobby Hattrik**, TM President **Pat Shaughnessy**

pulled out all stops. The result is the "un-jingle" package, a first-time ever album rock jingle series now airing on all Doubleday album rock stations. If it catches on, TM stands to cash in on its popularity. It is offering the 18-cut package to other stations for \$4800 to \$9000.

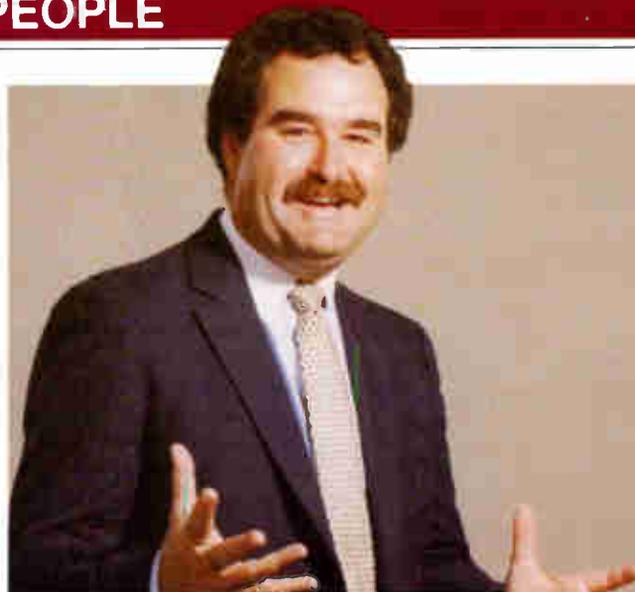


A syndicator's dream come true is to sign an owner with six radio stations interested in airing their format. Drake Chenault did just that. At the NAB convention, **Jim Kefford** witnessed Suburban Radio Group put Drake Chenault formats on WCGG, Belmont, NC; WEGO, Concord, NC; WPEG, Concord, NC; WVVV, Blacksburg, VA; WYNR, Brunswick, GA; WPIQ, Brunswick, GA for more than \$150,000.



TM Studio

Bluegrass Broadcasting President **Bill Stakelin's** name has been synonymous with the NAB for years. He succeeded **Eddie Fritts** as Chairman of the Board. Now he'll work to become as well known to RAB subscribers as **Miles David**, the former RAB president



RAB President Bill Stakelin

and now vice chairman/CEO. Stakelin was chosen after an expensive industry search and will begin his duties working with David and the executive board on July 5.



Nobel Broadcast Consultants Contemporary Programming Vice President **Frank Felix** walked into his office on March 16, wrote a simple "I Quit" note and left it on his desk. Felix's action resulted from what he felt was a lack of sales effort, financial support and owned money. Noble didn't miss a beat. They

continued without Felix with business as usual. Now Felix is consulting six of his own stations (KRSP-AM/FM, Salt Lake City; KFRX, Lincoln, NE; WIQB, Ann Arbor; WIVA-FM, Madison, WI; WGIR-FM, Manchester, NH; WOOS-FM, Canton, OH) that left with him when he left Noble.



Broadcasting investment newsletter publisher **Paul Kagan** has come a long way since his days at a 500 watt Berwick, PA station 24 years ago. He's been the



Frank Felix

RADIO PEOPLE



Paul Kagan

publisher of "Broadcast Investor" newsletter and 15 other broadcast newsletters that he and his staff write from Carmel, CA and their other offices around the country. Kagan's newsletters range in price from an annual \$350 to \$450. Kagan picked up his financial skills as an analyst with Wall Street's E.F. Hutton. When E.F. Hutton told him he couldn't write a cable TV report, Kagan listened. In 1969 he took off to do it himself. What's the outlook for radio from the expert? Radio is "as vibrant

as ever. Group ownership is building and the prices of good stations are higher than ever."



Consultant **Jeff Pollack** just signed a deal with Infinity to consult all of the company's contemporary formatted stations. He will expand in the direction of adult contemporary, but emphasizes that he is not abandoning album rock. Part of the Infinity arrangement requires Pol-



Bill Rollins, president of Suburban Radio Group, Drake-Chenault President Jim Kefford and Regional Manager Steve Sandman.

lack to work on special projects with Infinity Radio's Executive Vice President **Mel Karmazin**. Pollack also consults stations in New Zealand, Australia and Canada.



WFBR Baltimore GM **Harry Shriver** didn't know **Arthur Godfrey** when the "Old Redhead" began his broadcast career at WFBR back in 1929. But Shriver did meet him once when Godfrey came back to his "alma mater" for "Arthur Godfrey Day" in 1975. Godfrey started at WFBR when he performed on the station's amateur talent show "The Saturday Night Function." Godfrey was such a hit that the governor of Baltimore bought his way out of the Coast Guard so Godfrey could work as a regular. His show: "Reds Godfrey the Warbling Banjoist." He was sponsored by a birdseed company and made a cheap \$18 a week.



Arthur Godfrey

Godfrey went on to pitch Lipton, detergents and insurance and what he made later in life was a lot more than chicken-feed.



Former Heftel Broadcasting President **Tom Hoyt** must have made a good impression while consulting Bonneville Broadcasting for the past

year. In May, Hoyt was made Bonneville VP/Sales and Marketing. Hoyt has made the rounds in the radio business and was owner of KYSR AM/FM, El Paso which he sold this past February.



Gene Autry is reorganizing Golden West Broadcasters' corporate structure to make his eight radio stations, KAUT-TV Oklahoma, Market-by-Market and Golden West Baseball Co. separate companies, each with Autry as head. Autry will also sell

WCXI AM/FM, Detroit; KEX/KQFM, Portland; KSFO, San Francisco within six years. The stations are part of Autry's late wife's estate. Ina Autry died three years ago. A foundation is to be set up within the next year and then liquidated within five years under California state law. Money will go to charity. Autry would like to buy the stations himself, but California "self-dealing" laws prohibit it.

Growing Threat of Cable Radio

With Cable TV running into difficulty lately, cable operators are looking to cable radio for new profits. Here's a report on new developments that will be revealed at next month's cable convention and how they might affect you.

Atlanta-based Wegener Communications President Bob Placek states the threat openly and readily: "Our goal is to make satellite delivery of commercial-free audio available to all cable companies."

Placek is in the perfect position to deliver on his promise. Wegener has developed the concept that will allow local cable companies to protect the audio signals from being stolen before the cable company can charge a customer for it.

In addition, Wegener is helping the local cable operator to get into the audio delivery system for a lot less than it takes a regular radio station to sign on. Placek says, "We make a \$600 FM generator/modulator. The cable company uses it like radio stations use an expensive transmitter. It only costs a cable company \$1,200 in equipment to take cable audio off a satellite."

The low cost of cable audio delivery is only one of several compelling reasons why regular radio executives must learn more and pay attention to the potential competition.

The alarming number of Arbitron diary mentions either stating

Music Television (MTV) or a local cable radio station is so evident that had it not been for Arbitron's prohibition against listing these competitors, they would have had to be listed in radio rating books in some markets.

Plus, Home Box Office (HBO) and others are set to announce next month at the Houston cable convention their entry into cable audio. HBO's massive resources guarantee that it, at least, would have a chance to withstand the strong demands on start-up capital that smaller companies might not be able to handle.

Oddly enough, Warner Amex's Music Television has made the consumer aware of cable audio and the cable operator anxious to get into "commercial free" audio. The threat increases as cable TV's Nashville Network and the various movie channels get ready to go stereo. This puts more audio on the FM home tuner than ever before.

Here's how it works for the cable consumer: when the audio signal is imported either legally or illegally the outside cable audio channels show up on the regular

tuners in places where an over-the-air radio station does not exist. Obviously, the potential for dotting the dial with alternative music channels is only as limited as the space available in a tuner dial.

Cablecasting is "narrowcasting" and that's the nature of the coming threat to regular radio—another splintering of the audience which may be attracted to no commercials, a specialty format like jazz or classical or whatever.

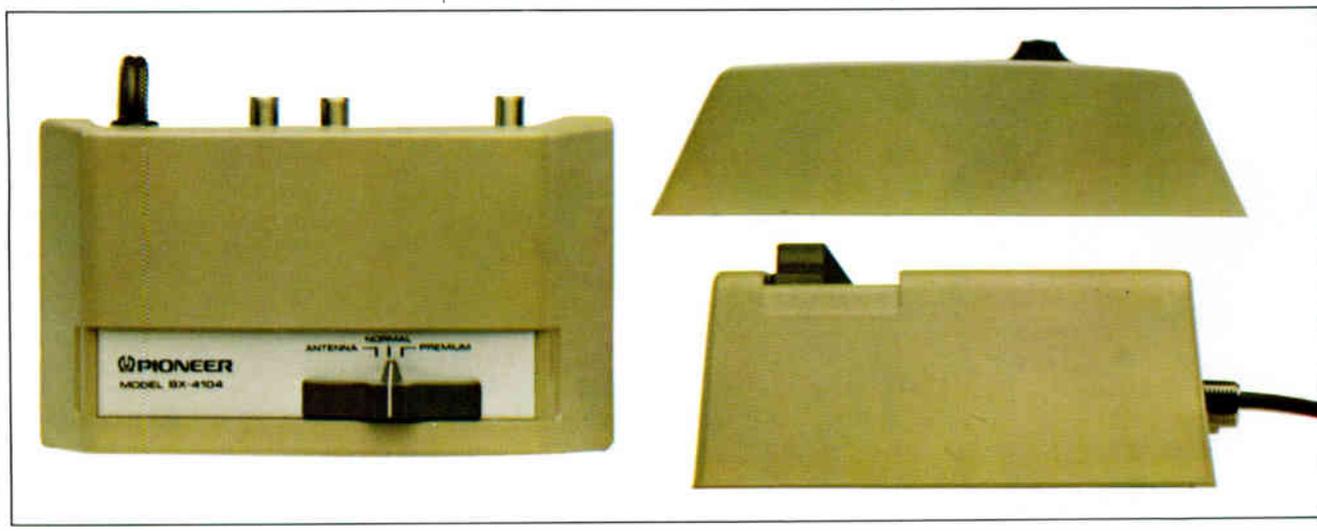
Here's where things stand right now:

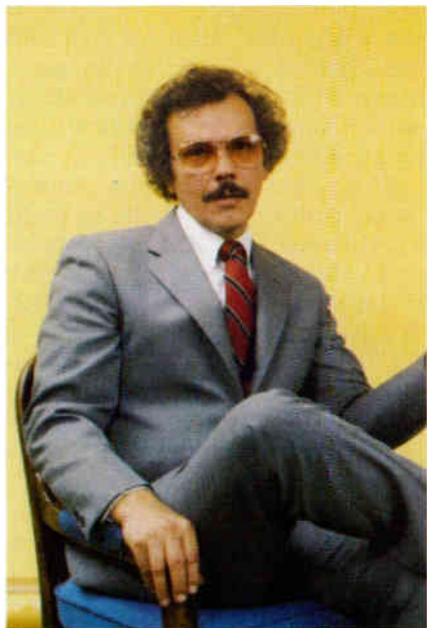
- Currently 10-15 channels of audio are available to cable operators.

- America is 30 percent cable wired right now. Sixty percent of the nation's homes are so-called Passby Residences. These are homes that can receive cable service if they so choose, but they opt not to.

- A lot of cable companies think they have gone as far as they can go—that they need something else to sell as an entree to Passby homes.

- The cable subscription "churn rate" or turnover on renewals is abnormally high. Some estimate





Bob Placek

it at 30 percent or more.

The arrival of the Audio Block Converter Box by Wegener (design) and Pioneer (production) makes it possible for cable companies to sell audio to cable households without it being pirated by homeowners for free.

Wegener's Placek insists, "The box (a security device) was the missing link. Now cable companies can charge for service."

Up until now, consumers could purchase a splitter for \$3 from the local Radio Shack and receive cable audio for the price of cable TV service. In many cases they did so to get MTV in stereo at no extra charge.

Cable audio threatens to bring the consumer an even higher degree of fidelity. Placek estimates "higher quality of audio than 99.9 percent of all radio stations." That's a 70 db dynamic range.

What's more frightening is that the Box is just the start of this new audio threat. Next, a digital system which would be much more secure would provide a new quality of playback.

Placek warns, "FM could lose its audio advantage if the digital approach is accepted by the consumer."

"The borderline between audio and video is getting fuzzy in the cable household" according to New Radio Publisher Dennis Waters.

Diarykeepers are writing down MTV and a radio frequency where it happens to show up on the local cable system's tuner dial. MTV is being used like radio. The consumer can either leave the TV on and not watch. He or she can opt to watch and listen or just listen via the FM tuner in stereo.

Waters insists that MTV and local cable audio stations have already shown up in thousands of Arbitron diaries, but Arbitron's policy is not to include such services in their regular radio reports.

Waters claims that he can back up his allegations with fact. A station known as "COOL-FM" in Ft. Wayne, IN and KWAB, Tulsa (two call letters the stations made up presumably to sound like regular radio stations) had enough reported diary mentions to make the Spring, 1983 Arbitron books in their markets. This is without the benefit of tremendous awareness, great promotion or publicity.

In Canada, by the way, the rating service there lists all radio listening, even if it is cable audio.

There is also growing evidence that record companies are beginning to think they can do without regular radio.

Here are the facts:

- Many record companies are allotting increased budgets to the production of "videos" for playback on MTV.

- MTV has proven to be a modern day "American Bandstand." Perhaps it's even better in that Bandstand was on the air for 90 minutes at the most. MTV is always on the air.

- MTV has proven it can not only sell records, but break new artists—something a sagging record industry needs to do very badly.

- Radio's album rock formats have been declining possibly due in part to the threat that a new generation of rock listeners are also rock viewers via MTV. Some are trying to associate themselves strongly with MTV via local cable channel commercials. Others think this tie-in with the enemy is a big mistake.

The cable audio attack is not



Dennis Waters

something to worry about tomorrow. It's here today.

For example, HBO plans to announce at the June Cable convention in Houston that it will commit large sums of money to testing cable audio in three or four test markets. The markets have not been finalized yet, but the cost to the consumer to get the cable converter box will be between \$4 to \$8 per month and may vary.

HBO is looking to review the results of this test in the fall with an eye toward kicking off 10 channels of "commercial free" audio nationwide come the first months of 1984.

HBO has been around the cable industry long enough to know it's going to take time to penetrate the audio market and seems to be knowledgeable enough and prepared to stay in it for a long time—even losing money.

Among the formats you can expect to see next year if HBO gives its service the green light: jazz, classical, three forms of album rock (New Wave, rock and album rock), country and adult contemporary.

HBO is looking to hire a radio consultant to help launch the project. They are also talking with radio music syndicators thinking that the initial service will be taped music with no announcers.

But, it has not made a final decision on either matter to date.

The disadvantages of tape could be: repetition, the difficulty in updating rotation in timely formats and the difficulty (but not impossibility) of inserting news segments if, in fact, that became necessary.

HBO executives flew to Japan to talk with electronics companies about building the converters.

There are others ready to jump into the cable audio sweepstakes under the right conditions.

Columbus-based Durborow & Associates is an ad agency specializing in cable. It's investigating a joint deal with several other companies including Pioneer Electronics. Right now the company is trying to get the massive funding that is needed (perhaps as high as \$20-30 million to start up).

It's hard to say for sure, but Boston-based T/A Associates may have given the financing some consideration. Durborow says they're looking to several financing sources.

Durborow has already talked with Burkhardt/Abrams' Kent Burkhardt about consulting, although such an alliance is not likely.

Pioneer and Wegener could be involved with receivers and/or converter boxes.

Durborow would like to announce its venture at the cable convention, too, but funding is its biggest obstacle.

John Doremus launched his audio service several months ago as part of Satellite Audio Network (SCAN). It now airs country, Broadway, comedy and big band formats with no announcers. It's just like listening on an airplane headset. So far these services have six participating cable systems.

National broadcasting in 19 different languages is now available via satellite to cable operators, but few have opted to take it.

Even aerobic dancing is planned for a future cable audio channel.

John Humphries is trying to put together a cable network based in Washington in the hope of selling not only audio, but hardware as well. Again, 10 channels of prog-



Bob Pittman

ramming are being discussed.

To work, cable audio will need to learn several lessons from regular radio. Consultant Kent Burkhardt agrees that cable audio will:

- Need proper music research and rotation.

- Need more than music (an identification, electronic IDs or something) as competition increases from other cable services.

- A new marketing plan that will allow local cable companies to sell it effectively.

Among its potential problems:

- ASCAP/BMI Licensing agreements. These organizations would probably want to see such services work. They might be willing to make sweet deals upfront which would make it easier for the cable services to be in business.

They could do something innovative like win an agreement to get a New Music channel to display the works of artists looking to be discovered.

- Record companies might make some music available to cable before regular radio if cable is delivering more impact. Ultimately, record companies would want everyone to have their music, but might be willing to give cable audio and video an edge.

- Some formats are more vulnerable than others, especially album rock.

- The initial start up cost and the cost of staying in business might be the best friend to regular radio. Competing via cable will be tough and will cost a lot.

Wegener's Bob Placek thinks "cable audio is only going to reach a small percentage of the population—10 percent of the total." And, to that extent, might not be so much of a competitor to regular radio.

Other radio executives might disagree. While some consumers will be willing to pay for "non-commercial" audio, some will not—just like in the cable TV business.

Just as cable TV has hurt regular TV and become another competitor for radio stations with their low cost TV commercials, cable audio could pose a similar threat in the ratings, thus lowering what regular stations can get for their spots.

But, advertisers will still need a place for their radio spots to air and this appears to be a plus for regular radio.

Formats not readily available on regular radio should be most attractive via cable. Programming such as classical, jazz, comedy and other specialties might be most appealing.

And, look out for the "Superstation." Just as Ted Turner started them in television with WTBS (WOR, WGN followed), classical WFMT, Chicago started it in radio. Now KKKGO, Los Angeles is online with jazz.

Cable radio provides a definite threat to radio if not directly by squeezing money from its pockets, then by watering down its audiences, which may have the same effect.

Wegener's Placek thinks radio has seen the real threat already and he means it literally—"seen."

"MTV is more of a threat than cable radio as it is likely to continue being packaged with FM cable audio services as it presently is."

In any event, the wise radio executive will continue to seek knowledge about the threat of cable radio, since in one form or the other it's here to stay, and the effects on regular radio broadcasting are predictably coming, even if it's not sure in what way.—By Jerry Del Colliano. Facts checked by Dottie Daily.



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How Fast do Formats Change ?

The latest research shows radio's unwillingness to stick with a format.

Over 58 percent of the nation's radio stations have changed their formats within the last two years, according to a just-released Research Group study of station general managers.

Perhaps more revealing is that slightly over 41 percent of the stations surveyed changed formats within the past year.

Only 35 percent could say it's been over two years since their station changed format.

This new information seems to indicate that about 5 percent of all radio stations switch formats each month. There may be seasonal variations or other considerations, such as the start of new rating periods that make some months heavier than others when it comes to change.

The results generally confirm the unstable nature of radio programming. No research has been done to substantiate how many format changes involve the replacement of programming or management personnel, but it is generally known that format changes usually involve personnel replacement. This makes radio a seemingly unstable industry for employment to that extent.

Although format switching is not a precise science, the follow-

ing seems true:

- Beautiful music stations are switching to other formats in higher numbers than previously. In the past, it was not uncommon for beautiful music stations to change syndicators before they would change formats.

- Country and adult contemporary appear to be the most popular formats with various styles and approaches making up stations in these categories. Adult contemporary, for example, could be a "Magic" format, a clone of WYNY, New York, or a more mainstream WIP, Philadelphia.

- First fallout from nostalgia formats seem to be happening, although the majority of stations that have switched to nostalgia to service that previously neglected market, are sticking with their successful formats.

- New stations rarely switch format. The same holds true for talk formats. They have fewer, but very considerable, competitors. The cost of doing news or talk is unusually high—much higher than most music formats.

- Most format changes occur in music formats (even though music formats make up the majority of radio formats available to listeners today).

No-Tape Syndication

Here's how computers and programmers are teaming up to give stations tighter playlists and more control.

Drake Chenault's introduction of "Playlist Plus" indicates that stations are moving in the direction of more structured control of music, and it emphasizes the impact and increasing role computers are playing in many aspects of our lives.

"Playlist Plus" is a customized, computerized station music rotation list that is detailed down to the song and second. It replaces the "old fashion" card system of music rotation that most stations use.

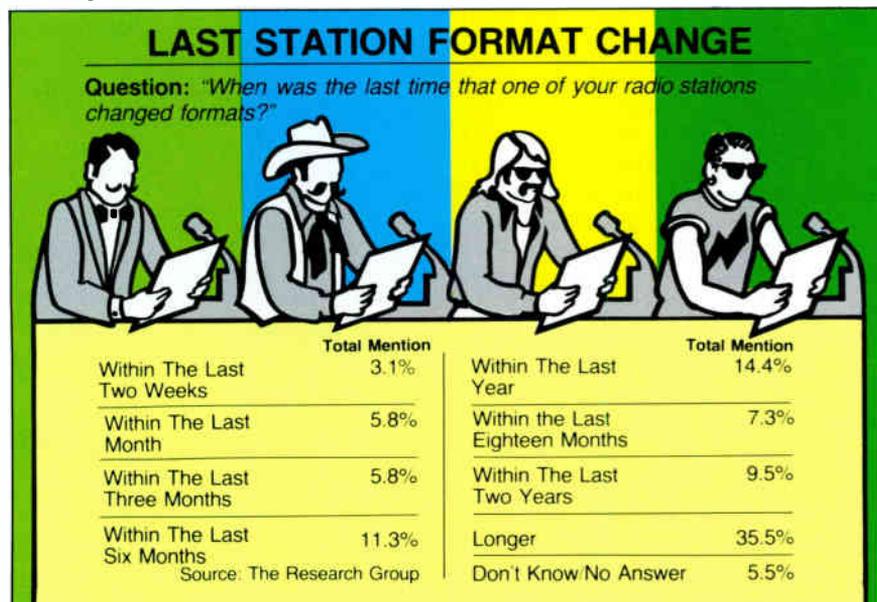
The song sheet includes programming for every day of the week. The service costs between \$1000 to \$5000 a month depending on market size. Cost includes the playlist and Drake Chenault consulting.

"Playlist Plus" was developed a year ago and is now in its second full sweep. Stations that are currently using it: WFLY, Albany; WHFM, Rochester; WQXA, York; KHOP, Modesta, CA; WSUS, Franklin, NJ.

Because the concept is new, some stations have been hesitant to use it during ratings sweeps. WHFM Program Director Kelly McCann is using "Playlist Plus" for this sweep, but worked out the programming and music rotation by hand in the past two. "We were still working out the bugs in 'Playlist Plus' then."

The first step in implementing "Playlist Plus" at a station is to send a Drake Chenault consultant to the station to listen to and assess the market competition. A format clock is developed and the information is fed into the computer which does the ordering and provides the weekly printed list.

"Stations have done the same thing for years," said Drake Chenault Senior Vice President Denny Adkins. The difference now is that there is a computer that does the mechanical work. It



Dear Diary

Here's how to keep track of happenings that may affect your ratings.

If you start to keep an accurate daily diary now, you can compare your station and market activity to your numbers when Arbitron comes in this summer. You will be better able to interpret your market share.

Track everything in your diary that could impact on your Arbitron showing:

- Special promotions and events on your station and the competition's. Include dates and times.
- News events that could change normal listening habits like a major weather disturbance or a national happening with local impact.

■ Staff illness, especially an on-air personality's.

■ Technical problems. Power failures, glitches, proof of performance, as well as equipment improvements should be noted. What if you installed a new CRL unit yesterday, will you remember in July?

■ Social occurrences that touch the community, such as the final episode of M*A*S*H, or the Super Bowl, should be in your current diary of the Winter quarter. If the local high school basketball team wins the state championship and you carry the play by play, the date and time of the broadcast is an obvious entry. Just as crucial are events you don't carry but the competition does.

Refreshing your memory of what the market was doing during the ratings period will give your numbers more meaning. Correlate events in the market in your diary with what you see in Arbitron's diary. If discrepancies surface, your diary will come in handy. Arbitron's numbers will become more credible and you'll be in a position to make assessments. —By Jay Albright, national programming consultant for California-based Drake Chenault Enterprises.

makes it easier and the rotation more fool-proof.

So far, all of the Drake Chenault playlists have been adult contemporary or Top 40. But, Drake Chenault Senior Programming Consultant Bob Lawrence said they would do any format.

The greatest advantage of the computerized list is that it gives the station more control over the maintenance of the music library, dictating the exact rotation.

DJs are less likely to cheat on songs since each cut is timed to the second. "Every DJ will cheat on rotation, no matter what the market size," said McCann. "It [Playlist Plus] is as good as any rotation system. They all work to where there is no value judgment made by the DJ. The rotations are all mechanical anyway, so it's better to make the computer do it."

and the intricate day-to-day station dealings. The list can make your worst jock sound good, but it limits your best jock." McCann also feels that he could probably make up the computerized list himself if he had the time. "Picking the right six records is easy."

Computer Concepts music formatting is similar to Drake Chenault's in that the final product is a computerized music list.

Computer Concept's "Music Management System" (MMS) helps a station to design its format. It uses the station's existing music inventory. Computer Concepts ships the station the hardware and the manual. Station people enter all of their music, codify their inventory and the computer designs the rotation.

Computer Concepts does not send a consultant to the station. Their deal costs about \$14,900, which pro-

DRAKE-CHENAULT'S "PLAYLIST PLUS"

Cart#	Artist Name	Song Title	TIME	INT	YR
7872	H HALL & DATES	YOUR IMAGINATION	3:27	32	82
9135	B STYX	MR. ROBOT	4:44	00	83
205	I CROSBY STILLS & NASH	JUST A SONG BEFORE I GO	2:06	18	77
9158	E TOM PETTY & HEARTBREAKERS	CHANGE OF HEART	3:13	08	83
3189	K WHC	WHO ARE YOU	6:01	18	78
9004	B LIONEL RICHIE	YOU ARE	4:03	17	83
8974	F CULTURE CLUB	DO YOU REALLY WANT TO HURT ME	2:45	01	83
8288	H MICHAEL MC DONALD	I KEEP FORGETTIN	3:33	20	82
7519	G OLIVIA NEWTON-JOHN	MAKE A MOVE ON ME	3:07	16	82
9061	B HALL & DATES	ONE ON ONE	4:09	20	83
790	I RICKIE JONES LEE	CHUCK ES IN LOVE	3:26	17	79
9203	E MEN AT WORK	BE GOOD JOHNNY	3:25	19	83
8102	H ALAN PARSONS PROJECT	EYE IN THE SKY	3:49	17	82
9166	F PRINCE	LITTLE RED CORVETTE	3:03	15	83
2759	I MICHAEL JACKSON	SHES OUT OF MY LIFE	3:29	40	80
7670	G RAY PARKER JR	THE OTHER WOMAN	3:58	07	82
Total time this hour			58	18	

The computerized list also gives the format a "balance," according to WSUS, Franklin, NJ General Manager Jay Edwards. WSUS has not yet put their Drake Chenault Playlist on the air, but will in the next few weeks. Edwards decided to go with the format because his station had a problem controlling its music and reaching its 21-49 "catch-all" target audience.

Drake Chenault advised them on the music flow, promotions and public service announcement presentations.

But the computerized lists do have their disadvantages. Says McCann, "Drake Chenault doesn't deal with a lot of live radio. They're not as helpful as, say, a Sebastian or a Burkhart/Abrams would be in knowing the total presentation of station localization

vides both the computer hardware and software. The computer that they supply can do everything from bookkeeping to designing formats.

Walter Dean says that eventually Computer Concepts will provide the software for a station's own existing personal computer, which will cut down on cost.

This kind of service "underscores the trend toward stations' desires to free themselves from buying services from others. Previously, no one had the time or expertise to compete with syndicators."

Dean believes the MMS can give a station a complete knowledge of its music inventory, allowing the station to specify its own parameters.

"Eventually, all stations will have a computerized system," says Dean. "It's manifest destiny." —By Cecilia Capuzzi

“We expected The Research Group to be helpful, but the results even surprised us.”

“Before we started working with The Research Group at our station—about 3 or 4 years ago—I honestly thought they just did perceptual research like other research firms. We’ve found since then that what has made their clients—and our Katz stations—successful was not just the research; it goes far beyond that.

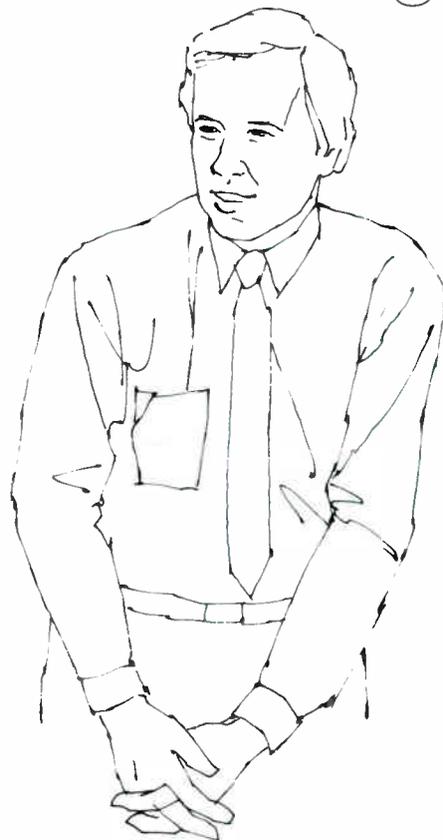
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Hyping Sales

Three ideas that are working right now.

MAXAGRID

Most radio stations have a typically "depreciating philosophy" towards radio spot sales. KISS, San Antonio Vice President and General Manager Jim Tiller's philosophy is "appreciating."

Tiller is the inventor of "maxagrid." He boasts that maxagrid has padded his station's spot rates and its numbers during rating periods.

"Maxagrid is to the grid card what the grid card was to frequency," he says.

The secret to maxagrid's success is to run fewer commercials but charge higher rates. This makes spot availability limited, which increases demand and prices. The fewer the commercials, the better the overall sound of the station. That means a larger audience and a greater desire on the part of advertisers to buy time.

KISS is number one in San Antonio. It went from 4.2 when it first entered the market in 1981 to a 12.2 today. Its lowest rate is \$60 for a 30-second Sunday morning spot. Top rate is \$200 for a Friday afternoon new advertiser, a 667 percent increase in rates since 1981. Tiller claims to have sold six spots for \$7500 for a one-day "Who" special. "Each year we double our billing. While everyone else is selling out, we're maximizing our inventory," says Tiller.

Maxagrid is based on a mathematical formula, but Tiller says "belief" is the key ingredient.

"Can you imagine what would happen to the radio industry if we charged what we're worth? If I can't get what I'm worth, I won't sell it. The concept is so obvious. Other businesses do it, but not too many in the radio business."

LIFESTYLE MARKETING

KIRO-AM, Seattle developed a method of looking at the market based on a person's values and lifestyle. They commissioned



Jim Tiller, KISS vice president and general manager

Seattle-based researcher Leigh Stowell and developed the "Marketing Partnership Program."

The program focuses on four areas of marketing: consumer spending, audience listening habits, demographic information, and the reasons why an audience is interested in particular programs or services.

Stowell's research isolates pro-



Mike Robbins, Susquehanna Broadcasting marketing director

ducts or services and determines the consumer's buying patterns, documenting when a product's users or potential users are most likely to be in the audience. Once that is determined, it is used to help advertisers effectively place their messages.

Johnson claims this is the first time this kind of research has been linked into a total selling concept.

KIRO-AM and KSEA-FM together increased billing \$1.25 million in partial year 1982.

RADIOCARD

Susquehanna Broadcasting Marketing Director Mike Robbins insists that the Radiocard is not a promotion but a new business.

The Radiocard is a direct mail program designed to "exploit a station's credibility" with advertisers and listeners and provide discounts for its members.

Potential members fill out an application that requests specific information—age, sex, income, etc.—which the station uses to build a demographic profile of its listeners. It can then tap into a particular group on behalf of an advertiser.

Members get a specially embossed card, similar to an American Express card, which they can use for discounts, contest eligibility, promotions and entrance to special activities.

Members also receive a station newsletter that contains advertisers' discount coupons and station news. Coupon redemption has been as high as 65 percent for some advertisers (5 to 10 percent redemptions are accepted national rates).

Susquehanna's seven stations have a total of 400,000 cardholders and make \$1 to \$4 per member on Radiocards.

Radiocard members' implied endorsements of the station give a station "one more weapon in its arsenal" that can help to make believers out of never-before-on-air advertisers that either cannot afford the rates, or have not been convinced that radio is a good way for them to advertise.—By Cecilia Capuzzi

Sales Body Language

How to know when a client who says 'no' really means 'yes.'

Your client will tell you when to ask for the order by giving you "buying signals." A customer may say 'no.' But watch his or her body language:

- A customer may be considering a buy if he or she touches his chin or scratches his head. It sounds funny, but it could mean he or she is hiding the fact that he or she is afraid to make a decision.

- Rubbing the nose might mean your customer has an itchy nose, but it often signals that he or she may not be telling the truth. Listen carefully to what is being said. If it's business-related, pay close attention.

- Talking with a hand over or around the mouth may indicate that a customer is telling you something that he or she shouldn't be.

- Watch the customer's eyes. He or she may be saying 'no,' while his eyes are showing excitement and saying 'yes.' Facial expression is very important. It may be the signal to keep pushing even when you feel that you've gone too far.

- "Fidgeting" is a buying signal. The customer begins to pick up things on his or her desk, twists the paper clip, takes his glasses off, puts the ends in his mouth. He or she may be considering the deal.

- Listen for key questions. They may indicate real enthusiasm: "What are your rates?" "Do I have to write the copy?" "Who produces the spot?" "How soon can I get on the air?"

- A customer is saying 'no' when he or she leans back in the chair with crossed arms. If he uncrosses his arms, leans forward and starts to listen, continue with your sell and start to close the deal.

- If you've been talking to a customer who was leaning forward and suddenly pulls back, it's time for you to back off and change the subject. You may have been com-

ing on too strong. Change the subject. Ask different questions. Go back to the first step and redevelop the emotional rapport before you go in for the sell.

- The more a customer fidgets, nods his or her head, leans forward or asks specific questions, the more you know he or she is getting excited about the deal. These are all positive signs. You are close to the time to ask for an order. Start to push a bit. No matter what a customer is saying, body language won't lie.

One of the advantages of selling is the chance to observe the person's reactions to your pitch. Body language is a clue to how your message is being received.—*By Pam Lontos.*

Sales Tips

Seven steps to sure-fired sales

- **Professional qualifying technique:** Find out *who* will be making the buying decision. Ask: "If we find something that fits your needs today, are you in a position to proceed?" If not, find out why and try to remove the obstacle.

- **Position the client.** Know the client's needs and how to put together a successful campaign or you'll never get him back.

- **Keep in touch.** See lots of clients every day, but only those to whom you have something useful to communicate from their point of view.

- **Use spec tapes.** They sell with emotion. Create a commercial after the consultant interview. The RAB has a library full of commercials.

- **Invest in yourself.** Buy books and cassette programs. Attend seminars.

- **Be business-like.** End the interview yourself. Say what you have to and then leave. Never wait more than 15 minutes for an appointment.

- **Send thank-you notes.** Whether the client buys or not.—*By Ed Allen.*

60 SECOND SEMINAR

Sales Promotions That Work

Four bright ideas to help you and your advertisers.

Retailers are relying on "event selling" to turn business around. Radio can use promotions as a sales tool. But to work, promotions must be custom designed. Here are four successful promotions:

- **Fishing Boat Giveaway.** A soft-drink bottler—aware that 60 percent of sales are made in warm weather—wanted a promotion which linked his product to summer. A new fishing boat with thousands of bottles and cans of soft drink was displayed at shopping centers and downtown areas. The person guessing the total number of ounces of the soft drink on display won the boat and drinks.

- **Free Breakfast Anywhere In The U.S.** Local fast-food franchises wanted to promote a new breakfast item. A salesperson came up with a version of the "dream vacation." Winners got a free breakfast plus expenses at any fast-food outlet in the chain, including Hawaii.

- **Write A Slogan Contest.** A bank with no specific image wanted to reflect its concern for the community. A station salesperson answered its needs with a slogan writing contest. The winning slogan, "Service to share from people who care" became the basis for a media campaign using the voices of bank employees and customers.

- **Mixed Doubles.** How do you get two retailers into one event that helps them both? A tennis tournament. A department store and a camera shop co-sponsored the event. The department store showed off its tennis wear, and the camera store gave away prizes for the best tournament action photos. Co-op funds increased the size of the budget.—*By Miles David, vice-chairman CEO of the Radio Advertising Bureau.*

Using Birch to Predict Arbitron

Here's a new way to add more meaning to monthly ratings.

The Birch report has had increasing success at signing up radio subscribers who want audience-measurement guidance between Arbitrons. But Birch has never had the necessary agency support.

Making Birch numbers sales-useful to media buyers will increase Birch's overall utility and, conceivably, its subscriber base. Focus groups with New York media people determined that buyers might use Birch monthlies as updates to the trusted Arbitron "bible."

The problem is that different methodologies may yield quite different results. And a buyer who is reluctant to use Birch anyway is unlikely to study month-to-month Birch trends in an effort to predict Arbitron movement.

Making Birch easier to use can make it used more often. Starting

in March-April, each monthly will incorporate the PCI (percentage-change index) for the major demographics and dayparts for all Birch subscribers.

The PCI is a simple index: the current two-month share is divided by the corresponding share for the first two months of the previous quarter.

An index of 100 shows the station staying the same (for that demo and daypart) and can predict relative sameness in the Arbitron. A PCI of 150 indicates a 50 percent Birch increase; a 75 change-index shows a 25 percent decrease.

Birch President Tom Birch claims it works. Based on a four-market analysis last year of stations that moved at least 0.5 in the Arbitron from spring to

"Say a station made some changes and now has an index of 250 compared to last fall. A buyer knows she's getting a very good deal on that station. She has a reference point to see where the station is, relative to the last Arbitron."

"She might even be tempted to use the percentage change index to adjust her Arbitron level and to recompute cost-per-point or cost-per-thousand. And therein lies the interface."

It should not be surprising that Arbitron challenges the validity of that interface. Because the methodologies and thus the results differ, this second-level comparison may be inferior to using Arbitron monthlies. (Those monthlies, three-month rolling averages to supplement the quarterlies, are scheduled to be re-introduced by Arbitron in late 1983 or early 1984.)

Arbitron's Rip Ridgeway thinks that they are not the same kinds of measures.

"Percent change is the relative difference between one point in time versus another. But a running average system gives a new measure of (Arbitron-measured) audience—not the percentage of change of (Birch-measured) audience. They are different concepts completely."

Does that mean the PCI, by tying Birch utility to the predicting of Arbitron, admit that Arbitron is "reality"? Tom Birch doesn't think so.

"Our feeling is that Arbitron is not reality. 1) Arbitron's sample has a definite white-collar bias; 2) we use one-person-per-household respondent selection; and 3) our cooperation rates are almost double what Arbitron is getting."

"But we're living in an Arbitron world at this point. Arbitron has become very entrenched at the agency level as a way of life. It's going to take a very long time to get them turned around. So what we're trying to provide here is an intermediate step to introduce them to data that we're producing without having to take away their pacifiers."—By Jim Smith.

fall, Birch figures showed the direction of that move more than 70 percent of the time. Stations which moved up in Birch monthlies tended to improve in Arbitron. And for moves of beyond one share, Birch and Arbitron agreed even more.

"Obviously, we can't predict exactly what's going to happen in an Arbitron," admits Birch. "I wonder if Arbitron can predict it. But we are providing a device that improves the odds when you step up to the gambling table. At 70 percent odds, I'd go tomorrow and gamble my life away."

CHICAGO

STATION	ARBITRON SPRING	ARBITRON FALL	BIRCH SPRING	BIRCH FALL	ARBITRON % CHANGE	BIRCH % CHANGE
WBBM-FM	2.7	4.1	3.1	5.0	151.8	161.2
WFYR	2.5	3.1	3.2	2.9	124.0	90.6
WGCI	6.6	5.3	4.5	5.0	80.3	111.1
WGN	7.8	9.6	8.5	9.6	123.0	112.9
WJPC	3.7	2.5	2.6	2.4	67.5	92.3
WLAK	3.9	3.2	2.9	2.4	82.0	82.7
WLOO	4.9	6.1	4.3	4.6	124.4	106.9
WLS	4.1	3.4	4.9	3.9	79.1	79.5
WLS-AM	4.8	3.8	4.9	4.6	82.9	93.8
WVON	2.4	1.6	2.5	1.8	66.6	72.0
WXRT	1.6	2.3	2.5	3.6	143.7	144.0

LOS ANGELES

STATION	ARBITRON SPRING	ARBITRON FALL	BIRCH SPRING	BIRCH FALL	ARBITRON % CHANGE	BIRCH % CHANGE
KABC	6.7	5.6	8.7	8.2	83.5	94.2
KALI	1.2	1.9	1.5	2.4	153.3	160.0
KFWB	3.6	4.2	4.1	3.8	116.6	92.6
KHTZ	3.5	2.9	2.5	1.9	82.8	76.0
KIIS	3.9	4.4	4.2	5.7	112.8	135.7
KIQQ	3.7	3.1	2.3	3.0	83.7	130.4
KLAC	2.0	2.5	2.1	2.1	125.0	100.0
KPRZ	2.6	2.0	2.1	1.2	76.9	57.1
KRLA	2.1	1.5	2.9	2.4	71.4	82.7
KRTH	3.2	2.6	3.0	3.4	81.2	113.3

NEW YORK

STATION	ARBITRON SPRING	ARBITRON FALL	BIRCH SPRING	BIRCH FALL	ARBITRON % CHANGE	BIRCH % CHANGE
WADO	1.9	2.7	2.3	3.7	142.1	160.8
WAPP	1.5	3.1	0.9	4.8	206.6	533.3
WBLS	5.1	5.6	4.9	5.3	109.8	108.1
WINS	4.3	5.2	6.1	7.3	120.9	119.6
WKTV	6.2	4.2	6.7	5.8	67.7	86.5
WOR	5.9	5.3	6.4	5.9	89.8	92.1
WRKS	5.9	4.5	5.5	6.0	76.2	109.0

Source: The Research Group

Don't Shout Station Slogans

They may be catchy, but here's a sure-fire way to avoid diary conflicts.

There's been a slogan explosion. Fewer stations use call letters in identifying themselves anymore.

Slogans such as "Light 108" or "96 Kicks Country" are unique, easily remembered methods of listener identification. But when listeners have a diary to fill out, slogans could cause problems.

Almost three of every four respondents (73.9 percent) in an analysis of 100 stations across the country used call letters alone in Arbitron's Spring 1982 diaries.

The new Arbitron diary specifically requests call letters from the respondent. Call letters are a more

precise means of station identification and require less editing. according to that proportion. Then the computer chooses a random number between 0 and 99. If the station falls within 'A's' range, station 'A' receives credit for the listening; if not, station 'B' receives the credit.

KIOI-FM and KIQI-AM San Francisco experienced such a problem. Both stations used the slogan "K-101." Now Spanish KIQI-AM uses the slogan "Big 1010." But listeners still refer to it as "K-101."

Arbitron attributes all "K-101" entries in non-Spanish books to KIOI-FM. Spanish diary entries to "K-101" go to KIQI-AM.

Viewed objectively, ascription offers a logical resolution to slogan conflict. It saves Arbitron time and money by replacing call backs, which Arbitron views as a less effective means of resolving conflicts. But if your station were one of the ones involved in the ascription process and it lost the listening, how objective could you be?

What's the sure-fire way to avoid diary confusion? Use call letters *and* a slogan. Even more ideal is to use the call letters with a frequency and a slogan: "WMGK, Magic 103 FM."

Call letters alone are not enough. Only established stations, and particularly news and middle-of-the-road stations such as WCBS New York, KYW Philadelphia, or WJR Detroit, can get away with using only call letters.

Some stations with images that have been developed over time can get away with identifying themselves with slogans: Q-102 (WKRQ) Cincinnati, Y-100 (WHYI) Miami, Z-93 (WZGC) Atlanta.

Stations should keep it simple. Allow the listener to identify the station and build association between the slogan and the call letters. Slogans should be specific and descriptive. They should point out your Unique Selling Proposition—and be used as a marketing tool.—*By Sam Paley and Thom Moon.*

60 SECOND SEMINAR

Does Radio Need Teens?

Here's what could happen to radio if the question isn't answered.

Advertisers care only about "effectively" reaching a target audience. They are attracted to the glamour of TV. This has significant bearing on radio's long-term growth.

Radio has read the advertiser's message: "Don't give us teens." This has significant bearing on radio's long-term growth. Programmers are getting rid of teens while chasing the elusive 25 plus. Meanwhile, video is reaching increasing numbers of teens, training them to TV. Teens could rely on TV as a source of the entertainment that radio provided.

The counter-argument: radio is portable and will survive.

But tape is also portable. Television is becoming portable. If imaginative entrepreneurs moved in, tape and video could change the bottom line.

And when it comes to the bottom line, there's no argument. Radio will be slowly decimated by alternate media as they fight among themselves for a smaller pie. Surviving is the trick.

It is crucial to understand how baby boomers will re-shape formats as they age. They were raised on rock 'n' roll and won't lose their attraction for it. This means trouble for Beautiful music.

Music has been a social force in baby boomers' lives. They're still interested in the names of the music they hear and in new music. Programmers will have to keep shifting their sights as the baby boom ages. They should focus on 25-39 and forget the rest.

It is important to keep teens interested in radio. Consider that AM stations developed older audience profiles as listeners aged.

This time, there is the potential to lose people from radio in greater numbers and longer periods of time.—*By John Parikhal, vice president of Toronto-based Joint Communications Corporation.*

PREFERRED ARBITRON CREDIT METHODOLOGY

Question: "Do you think Arbitron should allow: (1) Either call letters (like KXYZ or WABC) or 'names' (like 'Z-93' or 'Magic-103'), (2) Only call letters."

	Total Mention
Either Call Numbers Or Names	85.6%
Only Call Letters	13.1%
Don't Know/ No Answer	0.9%
Raw Totals	N=327

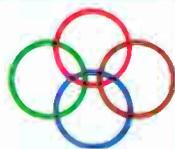
Source: The Research Group

precise means of station identification and require less editing.

Slogan conflicts can lead to ascription. Ascription causes problems.

If a slogan is used by two stations in a survey area and diaries are returned with listening identified only by the slogan, Arbitron's computer ascribes the listening. The computer examines the previous survey's TALO in the county from which the questioned diary was returned, and it sets up a proportion of the total number of mentions for the two stations involved.

If station 'A' appears in 15 diaries and station 'B' appears in five diaries, the proportion is 75/25. Each station is assigned a range



MCGAVREN GUILD RADIO
We're Making Radio Bigger Than Ever!

How to Plan Effective Promotions

The do's and don'ts are all based on a certain percentage of your gross.

There's no way to guarantee a promotion's success, but several steps can be taken to minimize the risk of failure:

- Heavy station identification that emphasizes the station's dial position rather than call-letters.
- A spokesperson surrounded by and/or repeating the call-letters.
- Focus groups to test the objections to the ad copy or the spokesperson.
- Consistency of approach.

You can determine when enough money and time have been invested in a promotion by assessing certain points along the way.

First, it is important to determine a budget that is substantial enough to give the promotion a chance.

Doubleday President Gary Stevens recommends a spending guideline of about 10 percent of a station's gross revenue. Spend more for a start-up promotion.

Sheldon Scharfberg, creator of the widely-syndicated Beautiful music campaign for WEAZ, Philadelphia using actor Patrick O'Neal, looks for 300 rating points over six weeks as an indicator of whether a promotion will be effective. That means a minimum budget of \$500,000. (Budgets would differ per market based on spot rates.)

Scharfberg syndicated the Patrick O'Neal Beautiful music promotion to 60 markets. He believes that a station promotion has to dominate so that it stands out.

"Other stations are promoting at the same time. We go on three times a year very heavily for six weeks at a time."

Scharfberg calculates the times the promotion will run. Scharfberg avoids the summer flight since kids are out of school and tend to control the at-home radio dial.

Scharfberg keeps a pulse on how the promotion is doing. He has two massive research projects done each year on the station's overall sound, audience aware-

ness, and recall.

The Patrick O'Neal campaign was a good idea. Good ideas are usually easy to sell. But what about when you've come up with a less than successful promotion effort?

A couple of years ago, Scharfberg tried a series of television commercials for EAZY which showed scenes of Philadelphia and radio spots which had considerably less weight and budget behind them. They weren't successful, so Scharfberg tuned out the idea.

WLS, Chicago General Manager John Gehron knows that "you can't sell a bad idea." You have to be willing to go the limit and "decide what it's going to take to inform the public about what you're trying to do."

How do you know when enough's enough?

- Ratings are down or are not improving. It may seem like an obvious thing to do, but keep track of your station's performance and know when to call it quits if you're not getting the desired results.

- The budget is not substantial enough to support the promotion and you're running a half-hearted promotion.

- You're not meeting your own quotas and standards for performance.

WLS' Gehron cited a successful promotion effort involving a WLS album of animal stories done by morning personality Larry Lujack. The station planned to send out 20,000 albums, but sent out 60,000. The money went to charity. There was no budget other than the allocation of air time.

The key to running a successful promotion is to first define what you want the promotion to accomplish. Give the promotion your total effort and the required financial investment. Reinforce your station's identification within the promotion. Know when to admit that a promotion is not working.—*By Herb Drill. Facts checked by Dottie Daily.*

60 SECOND SEMINAR

Writing Press Releases

How to get your station news published.

Timing is crucial for getting information in print. News must be current, and of specific interest to the publication's audience.

- Contact the publications to which you are interested in releasing the information. Find out about the publishing schedules. Speak with an editor. Find out to whom you should direct the information.

- Ask about deadlines when you speak with editors. Keep a running list of these dates. You'll have an idea as to when key publications must have your news.

- Send out information promptly. News must be fresh. Old news never prints.

- Announce promotions or new appointments immediately. Contests or other events with time limits must also be sent out as soon as the news occurs.

- Release news about station promotions or special events two to three weeks in advance. This will insure that the information prints *before* the event.

- If you are beginning a promotion or planning an event, send out the news so it will print just before the event.

- Use a calendar to work deadlines. List the date the release must be mailed, and the dates that certain publications need the information. If an editor gets the information too late it will end up in the trash; too early and the editor may forget about it.

- Note at the top of your press release when you want the news to be announced. Use the phrase. "For Release on 'date'."

Editors need fresh, up to date news. You can help to guarantee that your news gets published by providing the information at appropriate times.—*By Ronnie Lippin, head of music operations at Lippin and Grant Inc., a Los Angeles-based public relations consulting firm.*

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What's the Best Bargain—AM or FM?

After a booming sales year, the best deal may not be what you think.

Radio station brokers keep a pretty low profile in an industry that makes its living by promoting itself.

Broker Dick Blackburn blames it on the nature of the brokerage business. "Our dealings are always in confidence. People would find it a little uncomfortable if their information weren't kept in confidence or treated properly."

Whether brokers are highly visible or not, they make the radio industry hum. 1982 was a record year for radio sales. 597 radio stations were bought or sold for a total of \$470,722,833.

Brokers are more optimistic for 1983. The U.S. economy is picking up, interest rates are coming down, financing is easier to obtain, and the elimination of the FCC's three year rule is expected to stimulate radio sales even more.

Radio is probably the only medium that an individual can

and Doubleday, make it impossible for them to compete.

Broker Norm Fischer doesn't see that as negative. "It puts more money into the industry. Better dollars make radio a better operator."

There's been a substantial change in the past few years in the relative value of stations on the open market. It's a good time for buyers and sellers.

FM stations are hot and prices are up. AM stations are at a low, especially stand-alones, and buyers are controlling the AM market.

Bob Mahlman warns not to pass off AM radio. "AM is the same as FM was seven years ago. AMs are bargains now, but there aren't going to be more AMs. AMs, like WOR and WJR, are still some of the most profitable stations in the country. More AMs have sold this first quarter than the whole of 1982."

Lower tax rates make selling a station easier and more attractive. The capital gains rate has been lowered directly. The top rate on income has been lowered from 70 percent to 50 percent.

But the brokerage business itself is relatively unchanged despite rumors of competition from investment brokers, FCC attorneys, and direct sales.

Investment houses' entrance into the radio brokerage scene doesn't worry Blackburn. "They don't work in anyone's (broker's) favor, but they're not a threat."

Investment houses generally represent larger companies with whom they've had long-term relationships. They can provide the money, but seldom the expertise.

Investment companies call Blackburn for advice. "I'm happy to talk to them, but we're not interested in educating our competitors."

One aspect about the business that has changed is the make-up of the individual brokers. They're not the "good ole' boy network"

they used to be. Mahlman calls it "a younger, more professional breed of brokers."

They are no longer the founders of the industry. They use specific statistical data and advanced marketing skills to assess markets and individual stations.

Even old-timers are getting into newer methods. Robert Rounsaville (Robert W. Rounsaville and Associates) just implemented a computerized "Station Information Report." It's detailed market by market information on recent station sales, demographics, ratings, formats, network affiliation, rates and national reps.

Station buying conditions are improving. Financial institutions are more comfortable in providing financing to potential radio broadcasters.

Mahlman attended a Kagan Seminar on station buying and selling and said that bankers made up at least half of the audience.

"They are aggressively seeking entrepreneurs and group operators to use their funds."

Deregulation has also spurred on other investors looking to radio as a business. —By Cecilia Capuzzi. Facts checked by Dottie Daily.

Is a Station Worth the Investment?

Here's why bankers have turned the tables and are looking for potential buyers.

There are several reasons to invest in radio stations: psychological reward, appreciation of capital, ego, tax breaks.

But after an economically poor 1982, is a radio station investment really worth it?

Dave Schutz, president of DES Associates, a New Jersey-based broadcast, economic consulting company, believes it is. The psychological and monetary rewards in radio station ownership are there.

He warns: "You can do everything from losing money, to making 40 percent a year as your return on investment (ROI)." An ROI in excess of 100 percent has hap-

TEN MOST ACTIVE BROADCAST BROKERS IN 1982

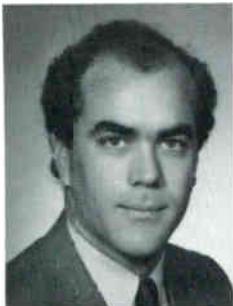
(based on million dollar volume)

Howard E. Stark	\$369
R.C. Crisler & Company	\$131
Blackburn & Company	\$128
Chapman Associates	\$33.6
The Ted Hepburn Company	\$26
Kalif & Company	\$20.2
Cecil L. Richards	\$12.35
Walker Media & Management	\$8.6
Robert O. Mahlman	\$8.6
The Keith W. Horton Company	\$4.9

Source: RADIO ONLY research

enter and make money. Broker Bob Mahlman (Robert O. Mahlman, Inc.) commented that "It's not dominated by big business. You can still get into it and make your fortune."

But there are fewer little guys entering major and medium markets. Large companies, like GE



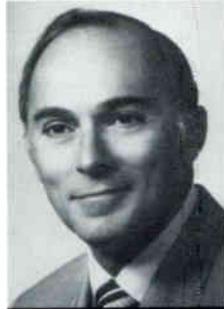
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pened, though it's unusual.

Schutz points to a norm of 12 to 15 percent compared to the current 7 to 8 percent for money market mutual funds. The radio station investment is taxed at a 20 percent rate as a longterm capital gain while the money-market fund is considered ordinary income and is taxed at a 50 percent rate.

Broadcasting investment newsletter publisher Paul Kagan notes that the return on a well-run station should be 25 to 40 percent. If a station is really run right, it can be as high as 35 to 50 percent.

To get this kind of return, the owner must have the proper "leverage" — more borrowed money (debt) than investment (equity). "Although the profit margins aren't what they were in the '40s, they haven't changed that much."

Kagan's feeling: stations are a good investment because there are a limited number of superior signals in any market.

Radio is a good tax break. "You can buy a station, write it off (depreciate it) in seven years, sell it, and write it off again (by a new owner)."

Radio station ownership falls into three main categories: individual entrepreneurs (usually former PDs, GMs or DJs), mid-sized companies, and large corporations (like GE).

Major corporations may be declining in significance, but they continue to represent the largest dollar volume.

The midsized owner usually buys mismanaged, underdeveloped stations, turns them around and moves on to the next station.

How much profit a station should expect depends, obviously, on the owner and the market. If there is any rule of thumb, it is that the rate increases as the size of the station increases. A greater proportion of each dollar becomes translated into profit as revenue goes up.

Prices are likely to be higher in Sunbelt states. Schutz emphasizes that the worth of the investment

is born out by the profit potential for the buyer. "It's a desirable entrepreneurial venture" for AMs and FMs, though AMs are not particularly "hot" right now. Schutz reminds us of the \$2.3 million sale of WXYZ Houston.

Ragan Henry, a black attorney and owner of stations in Jacksonville, Baltimore, Pittsburgh, Atlanta, Cincinnati, and Indianapolis, took \$500,000 in start-up and turned it into \$50 to \$60 million in assets. He sold some stations because they had appreciated. Then he turned around and bought others.

Chicago attorney Stan Neimark warns that radio station ownership is not a free hand in the till.

Radio station ownership is "not a license to steal. It's not for the faint of heart, or the person on a tight cash budget. The more astute investor is the person with long-term investment in mind."

Station ownership can provide a tax shelter through net operation losses, an investment tax credit, and then capital appreciation on the sale of the property on a long-term basis.

Investment return is not automatic. Henry admits losses on some stations, sometimes three years in a row; still, he knows of only two minority station owner bankruptcies last year.

There's not a lot of growth in the commercial radio market. Schutz estimates a 1 percent growth in new stations last year. (About 75 new stations.) Station owners who paid high prices in an inflated economy have fallen prey to the idea that inflation would continue to spiral.

Cable TV is radio's biggest competition, especially Music Television. Radio station buyers are also more sophisticated, a consideration for anyone thinking of investing in a station.

Banks and venture capitalists are more aware of radio — its programming, its competition, its potential returns—and are increasingly supplying loans. They are also, uncharacteristically, actively seeking potential station buyers that they can invest in.—*By Herb Drill. Facts checked by Dottie Daily.*

60 SECOND SEMINAR

Save on Travel

New money saving tips for business trips.

Traveling expense account money is a cash outlay. Executives advocate smart buys, but seldom take time to make sure they take advantage of them when it comes to travel. Often it's a simple case of keeping aware.

■ **Airlines** offer many money saving plans. Some have unrealistic restrictions for a functional sales trip, but they are worth checking out. These special rates can change as often as every week. If you make travel arrangements at least a week in advance you can save money. Keep your travel agent aware of your plans. Ask if he or she has checked on all available special flight savings plans to insure the most economical airfare and hotel bookings.

■ **Car Rental Companies** offer corporate rates. Have your business manager apply for them. Think ahead. Car rentals are for 24 hours. Six hours of overtime can cost another day's fee. Plan rentals to coincide with meetings. You can save 40 to 50 percent.

■ **Hotels/Motels:** Keep your travel agent informed of meeting locations to avoid unnecessary driving time and expenses. If appointments are in suburban office parks, avoid city hotels. Book reservations at hotels on accessible expressways and interstates.

■ **Offices Away From Home:** Many airlines provide office facilities for an annual fee. These clubs come with lounges, conference rooms, bars, telephones, and other conveniences. They are an impressive way to meet clients and save time during stopover flights.

■ **Telephone:** Save on phoning by calling your transcontinental rep office during off hours.

Watch the savings in these key areas and you'll lower your cost of doing business.—*By Bob Ardrey, vice president of sales and East Coast regional manager for California-based Drake Chenault Enterprises.*

Sales vs Programming

Nine questions PDs and GSMs can answer to get ratings and billing.

There is a continuing battle between a radio station's programming and sales departments.

It is important that sales and programming realize that *confrontation* is really short for *ego*. Cooperation and team work can only benefit a station. With the increasing availability of TV spots and promotional games, sales and programming cannot afford not to get along.

There is heavy competition in each market for audience segments. Owners or managers bring in consultants that not only dictate format changes, but also spot loads and promotion activity.

Assess every promotion in light of a station's programming and sales needs or problems. Ask yourself:

- Does it fit the positioning of the station?
- What will it cost?
- How can I pay for it?
- Is it self-liquidating?
- Can I make a profit on it?
- Will it detract from my programming?
- Will it build cume?
- Can I recycle people back to the station if it's an audience promotion?

■ Do I have the organizational ability to get it done? Are my promotion and production departments strong enough to make it happen?

Build and strengthen your sales and programming departments. If you involve both sales and programming in your decisions, you will help to eliminate the confrontation. Read the trades for fresh ideas, and watch the mail for new products and services. The real bottom line is that everyone wins.—By Jim West, vice president and general manager of FairWest Studios in Dallas.

Polling Your Employees

Westinghouse's Group W has developed a way to find out what their employees think, and then make improvements.

It's not always easy for management and labor to constructively criticize, or praise, each other.

Group W Chairman/CEO Dan Richie instituted an employee opinion survey in 1979, begun by parent company Westinghouse Electric.

Westinghouse's objective was to identify employee productivity. But the questionnaire also works to the employee's advantage by supplying the opportunity to air management gripes.

QUESTIONS FROM SAMPLE EMPLOYEE ATTITUDE SURVEY

Answer: Strongly agree; Agree; Neither agree nor disagree; Disagree; Strongly disagree.

- Considering everything, I am satisfied with my job.
- Most days, I am enthusiastic about my work.
- I usually have the necessary equipment to do my job.
- Considering everything, the physical working conditions (such as lighting, space, noise, furnishings, heat, etc.) in my work area are satisfactory.
- For the work I do, I think the money is: a. very good b. good c. fair d. poor e. very poor
- The morale of my work group is good.
- You can give your honest opinions around here without any worry.
- I believe I have adequate career opportunities within (company).
- Performance, not favoritism, is what counts in getting a promotion here.
- I respect my immediate supervisor as a leader.
- The Corporate staff makes a positive contribution to my station's/unit's objectives.
- What is your opinion of the progress your location has made in providing opportunities for women?
- I care about the future of (company).
- Our organization's direction and purpose are clear.

The survey indicates areas where Group W can improve internal operations and allows for voluntary, follow-up labor-management interviews.

The survey was developed by the Human Resource Department of Group W, and is processed by an Iowa data center.

Employees anonymously grade statements like: "I like the kind

of work I do;" "The building and materials are well-maintained;" "The relationships between my supervisor and his or her people are generally good."

An area for additional comments is provided at the end of the survey.

The survey was given a second time in 1981 and will be given every three years from now on.

Survey results are distributed to department operation heads and made available to employees. A separate task force is created to submit recommendations for improvement.

Results have been constructive. There was a 21 percent jump in approval from the 1979 survey to the 1981 survey.

Group W Director of Employee Relations & Personal Development June Clark-Doar noted other improvements made as a result of the 1979 survey:

■ *Individual employee performance appraisals.* Every employee must sit down with his or her supervisor so that each can evaluate the other's performance. Employees and managers use the same form to rate each other, compare notes and discuss each point.

■ *Salary rate ranges for non-exempt employees.* This is for employees below the professional/manager category. Group W used outside human resource consultants to survey each market to find out the market's competitive salaries. Salaries were then adjusted in employee's favor.

■ *Renovations.* Workspace was added at KDKA, Pittsburgh. WINS, New York was completely overhauled. Consideration was given to traffic flow, sound and lighting.

Furlong believes that every employer will eventually have to use a survey like this. "The Japanese have proved that power is unleashed when you tap into employees and treat them as active players rather than children."

—By Cecilia Capuzzi

Growing Interest in FM Subcarriers

Mutual and LIN look to cash in on FCC's recent decision

Much interest has already been shown since the Federal Communications Commission's decision to allow new subcarrier service (Subcarrier Communications Authorization) by FM stations. Mutual Broadcasting System Inc. and LIN Broadcasting have both made moves.

At the recent National Association of Broadcasters Convention in Las Vegas, Mutual had more than 300 of its affiliates express interest in the new service.

Under the FCC plan, permission will be granted to FM stations to operate non-broadcast communications services like telephone paging and computerized news information. The material would go out on subcarrier frequencies like those now used for stereo and shopping mall music.

The FCC advanced a plan to set up three national paging networks to provide the facilities for established paging service operators in different cities to join the three nationwide systems.

Mutual and National Public Radio appear to be in a good position to piece together national paging services and data systems since they have satellite and business contacts with FM station owners.

Mutual's Public Relations Director Daniel Flamberg says Mutual is lining up markets nationwide with intentions of building a network "as deep as 250 markets."

No leases have been signed and there is no indication of what Mutual's investment might be. But this hasn't prevented Mutual from talking to its affiliated and non-affiliated stations.

Mutual is interested in the prospects because it expects non-broadcast revenue to equal broadcast revenue by the year 1990.

SCAs would also allow for the possible provision of stock quotes, airline schedules and nationwide weather conditions. Flamberg sees it supplying all kinds of voice and

digital offerings "based on the imagination of the private users."

Mutual has assigned a task force to study a national paging network, and market analysis is now underway, with a marketing plan expected to be developed in the not-too-distant future.

FCC Communications Industry Specialist Arthur Gearheart says the FCC made its move partly because the technology exists to permit the unused portion of the FM band. It won't affect the quality of FM transmission. SCA usage would be a "good public service" with thousands of outlets across the country. The decision would also allow for voice or digital information and other potential uses.

There should be no FCC prohibitions unless there is state or federal violation. The FCC will continue to monitor the system and the programs.

Mutual has said it is interested in buying subcarrier channels. Mutual has also designed its own receiver and micro-processor to receive signals over FM SCAs.

Another approach to SCA usage is expected to be similar to subscription TV. It would deliver computer programs over the FM airwaves to subscribers who rent the black boxes which decode the signal.

LIN Broadcasting Director of Engineering Ronald Graiff cautions that "SCA is not a very big pipeline. You can send a lot of water through a 12-inch pipe, but you can send much less through a half-inch pipe."

He characterized SCAs as being akin to the half-inch water pipe because "you can't serve too many customers since the capacity isn't as high as in multi-point distribution and microwave services. With point-to-multi-point distribution services it could be any data, audio or digital, transmissions."—*By Herb Drill. Facts checked by Dottie Daily.*

60 SECOND SEMINAR

Deregulation Taboos

Four surprising ways decontrolled radio is not better off.

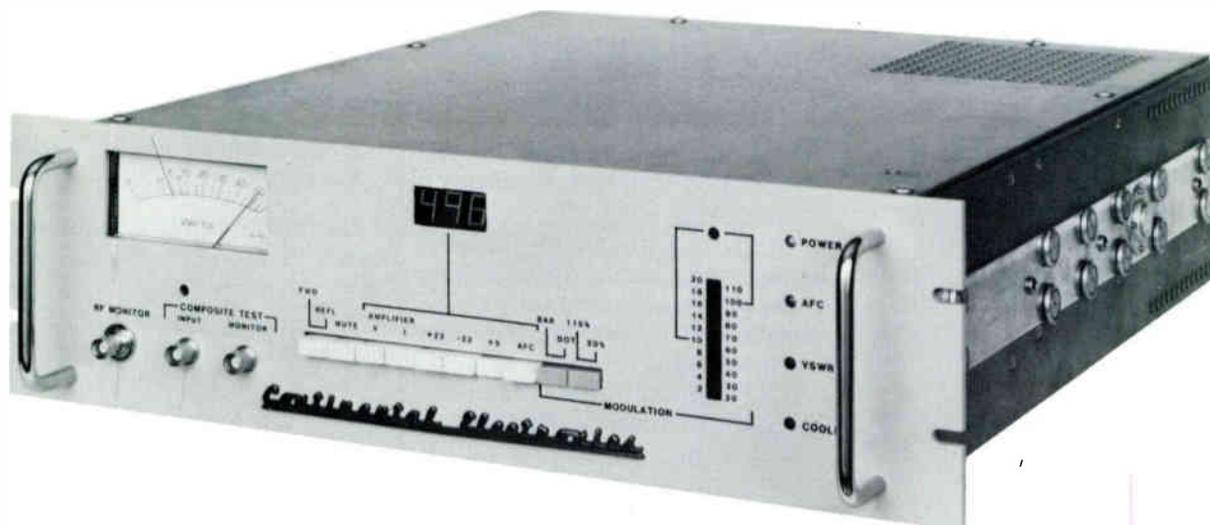
Getting rid of old regulation nuisances may have opened up a whole new can of worms.

■ **Financing Qualifications:** The FCC no longer scrutinizes financing. Applicants do not have to list sources or provide evidence. But this could create a Catch-22. In a regulated FCC, a broadcaster was able to get a six month construction permit extension. Now, without a substantial amount of construction, a broadcaster cannot get an extension. And most broadcasters cannot do substantial construction without financing.

■ **Ascertainments:** The FCC has done away with a station's documentation procedure for ascertaining community needs. But it is important to remember that the Commission has not eliminated the requirement that a station service its community. The tendency is to get lax in this area since a station doesn't have to produce the documentation. But, be careful, especially in areas of high minority population. If a station is not responsive to the community it serves, minority groups can file a challenge at renewal time. A station is still required on its anniversary to list the 10 biggest community problems and how they've been serviced.

■ **Certificate Of Engineering:** This is in the proposal stage. Currently the FCC certifies a station's engineering and screens applicants. Upon approval of the proposal, a station certifies that it has taken care of its engineering problems and considerations. The station assumes the cost and the burden of proof. A station interfering with another station could lose its authorization.

■ **Change To Come:** Hearing elimination. Station applicants will be chosen by lottery instead of hearings which will increase the number of parties applying for ownership.—*By Robert Olender, managing partner of Baraff, Koerner, Olender and Hochberg, a Washington, D.C.-based communications law firm.*



Introducing the ultimate FM Exciter!

Continental's Type 802A solid-state FM Exciter offers broadcasters unmatched performance.

The modulation performance of Continental's new FM Exciter exceeds all currently known/marketed FM exciters. State-of-the-art design includes modular construction and subassemblies: any subassembly within the exciter can be removed without removing the exciter from the transmitter. The Type 802A accepts a composite base-band signal from a stereo generator, STL system or monaural audio and SCA programming.

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Power output is 50 watts into a 50 ohm load at all frequencies in the FM band, and the exciter may be used as a low power transmitter.

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The case design is very clean: front-panel analog and digital meters, along with LED readouts, give clear and accurate indications of system status and performance. A digital LED display indicates true peak level of the modulating signal in 5% increments, with an accuracy of better than $\pm 2\%$.

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Digital Records and Radios

The latest in audio fidelity is on the air now at pioneer stations.

Radio has seen the future. And it's digital. So when Sony supplied a total of 28 album rock and classical stations with its new compact disc players and eight of the total 16 currently available discs (eight classical and eight rock recordings), the stations were more than receptive.

The digital players are the first step in a larger digital technological revolution.

During recording, audio is immediately transferred to digital numbers that permanently freeze the recorded message.

CBS' Bob Althshuler compares it to staying 18 your whole life.

What digital does best is improve sound.

■ Digital discs have a broader dynamic range—about 90 decibels which is about the same as live music. Conventional long-playing records are about 60 decibels.

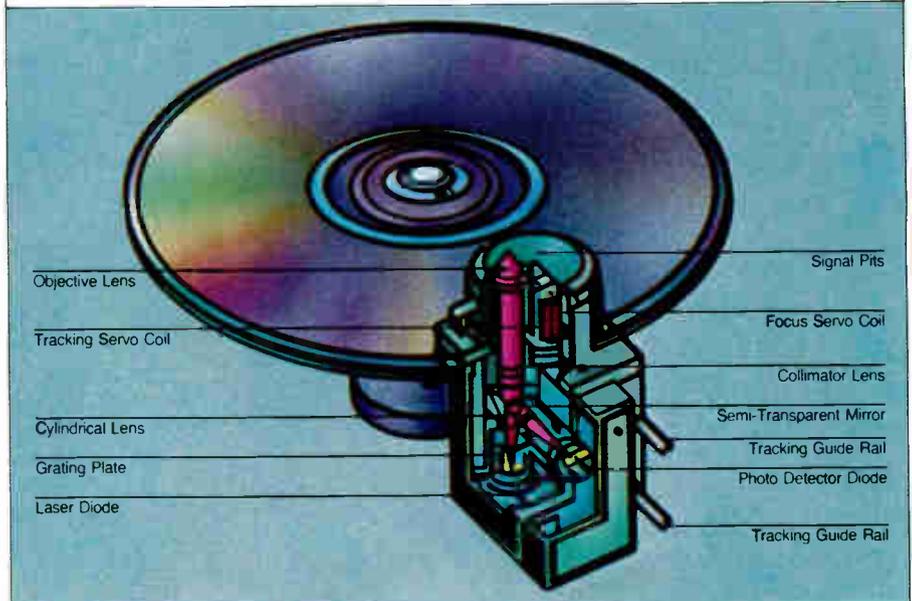
■ Digital discs turn at a more consistent speed than turntables

or tape decks and eliminate wow and flutter.

■ Digital discs are immune to the pops, clicks and scratches on conventional long-playing records.

Klein says that digital recordings and players are a first step in a future total digital hook-up. He predicts that in five to 10 years, magnetic tapes will be eliminated as a storage medium.

Associate Program Director, Tony Rudell, of classical WQXR, New York swears by his Sony digital discs and player.



■ Nothing ever touches the disc's surface, so there is no wear. Laser beams read the digital bits recorded as about 15 billion pits that are stored a millimeter below the disc's surface.

But it won't make much difference in total, overall sound "until U.S. broadcasters adopt an entire digital system," says broadcast engineering consultant Elliot Klein.

Althshuler believes that the digital novelty will eventually wear off. "It's the typical reaction of anyone with a new stereo system. After a couple of months and the 10,000 or so audiophile buyers, that will be the real acid test."

At-home listeners cannot really tell much difference unless they have a good quality stereo system, and even then, the difference in AM sound will be barely discernable.

The basic reason is that AM and FM are still analog systems. The recording may be clean digital source material, but it loses its quality when transmitted in analog.

But despite today's drawbacks,

"There's a pride being in the forefront. Our audience is made up of a lot of audiophiles who like to feel like a part of it. It's amazing when you can hear a guy in the audience coughing on a recording of Isaac Stern's 60th Anniversary Celebration."

He notes the other advantages of digital records and radio:

■ Storage is easier. The \$15 to \$20 discs are 4.7 inches in diameter. The \$900 player is about the size of a large notebook.

■ The plastic-protected aluminum discs are virtually indestructible. They are unaffected by dirt and humidity, and they cue automatically.

■ The players are easy to operate. The disc fits into a recess in the player's drawer. The drawer pulls back into the player and the on-air operator simply pushes a button to get to the desired band.

The station's cost is minimal in using the digital equipment. The players that Sony supplied to the

Stations Supplied With Sony CD Players

WNEW, WQXR	New York
KMET, KFAC	Los Angeles
WFMT	Chicago
WFLN	Philadelphia
WBCN, WCRB	Boston
WRII, WQRS	Detroit
WKLS	Atlanta
WMMS, WCLV	Cleveland
KZEW	Dallas
KBPI, KVOD	Denver
KLQL, KLEF	Houston
WXTR	Kansas City
WTMI	Miami
WQFM	Milwaukee
WDVE, WQED	Pittsburgh
KFSD	San Diego
KISW, KING	Seattle
WWDC, WG...	Washington, D.C.



Sony Compact Disc system in use at classical WCRB, Boston.

stations are home units that needed minor modifications for broadcast use.

Sony's interest is promoting the players and discs. Stations that use

the equipment have agreed to credit Sony whenever using the players during broadcast.

Additional discs will be available within the month. But even digital

believers have to admit that it will be at least 10 years before all new albums begin to come out on compact discs.

The biggest problem now is producing the discs fast enough. Digital recording studio consoles cost \$500,000. There are only about 90 in the country.

Rudell agrees that the discs will never replace records entirely. "We'll never be able to get rid of our analog history. When cassettes came out, everyone thought they would replace records. But, eventually, all stations will become digital." —By Cecilia Capuzzi. Facts checked by Dottie Daily.

60 SECOND SEMINAR

FM Changes

Many new FM stations will be created when Docket 80-90 is approved.

The FCC put aside \$550,000 in April for processing Docket 80-90 applications—an indication that approval is close at hand. Docket 80-90 is proposed rulemaking for FM station short spacing and drop-ins. Here are five changes that will occur:

- Two new classes of stations: "B1" will be an intermediate class between class "A" stations (maximum 3,000 watts E.R.P., 300 foot antennae) and full class "B" stations (maximum 50,000 watts, 500 foot antennae). The "B1" station will operate with maximum facilities of 20,000 watts E.R.P., 300 foot antennae.

- Class "C1" stations will be an intermediate class between the present "B" and "C" classes with maximum facilities of 100,000 watts E.R.P., 1,000 foot antennae height.

- Class "B" and "B1" stations will be permitted to operate in FCC Zone 2 (Southwest U.S. below the 40th parallel).

- Existing class "B" and "C" stations will have to meet certain operating minimums for power and antenna height or be subject to lower reclassification.

- New mileage separation tables will be adopted reflecting new FCC propagation curves.

- They also incorporate uniform protection criteria for all classes of stations.

- Class "A" stations will be permitted to operate on "B" and "C" frequencies in areas where "A" frequencies are not available.

Stations will be given three years from the date 80-90 is adopted to meet the minimum levels of operation. A similar requirement is proposed for new full power class "C" assignments which would allow a class "C" station to start operation with "C1" facilities.—By Elliot Klein, president of Scottsdale, Arizona-based Klein Engineering, a broadcast engineering consulting firm.

POP ALBUMS ON DISC

TITLE	ARTIST
GUILTY	Barbra Streisand
NIGHT PASSAGE	Weather Report
RAISE	Earth, Wind & Fire
THE MAN WITH THE HORN	Miles Davis
BORN TO RUN	Bruce Springsteen
SHANGO	Santana
THE NYLON CURTAIN	Billy Joel
OFF THE WALL	Michael Jackson

CLASSICAL ALBUMS ON DISC

TITLE	ARTIST
BEETHOVEN: SYM. NO. 5	Maazel/Vienna Philharmonic
SCHUBERT: SYM. NO. 8	Maazel/Vienna Philharmonic
TCHAIKOVSKY: SYM. NO. 5	Maazel/Cleveland Orchestra
SHOSTAKOVICH: SYM. NO. 5	Bernstein/New York Philharmonic
TCHAIKOVSKY: 1812 OVERTURE	Maazel/Vienna Philharmonic
BEETHOVEN: WELLINGTON'S VICTORY	Maazel/Vienna Philharmonic
R. STRAUSS: ALSO SPRACH ZARATHUSTRA	Mehta/New York Philharmonic
GUSTAV HOLST: THE PLANETS	Maazel/L'Orchestre National De France
PROKOFIEV: SYM. NO. 5	Bernstein/Israel Philharmonic
I. STERN: 60TH ANNIVERSARY CELEBRATION	Mehta/New York Philharmonic

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Radio's Financial Outlook 1983

It's good news and bad. Here's a special report on radio's year ahead and a closer look at its real enemy.

The first quarter of 1983 is pointing out some positive signs for radio's financial performance. Depending on to whom you speak, gains are projected from 8 to 12 percent.

RAB president Miles David notes that network radio is taking off strongly compared with last year and that the Radio Advertising Bureau is showing gains of 15 percent.

National spot radio is up 7 to 8 percent. Local radio is varying depending on individual market economy. David predicts more increases as the economy comes back. Even Detroit, bombarded by the auto industry's terrible showing during the recession, is seeing good spring business.

The U.S. Department of Commerce predicts a 12 percent gain for radio overall based on raw data.

The Commerce Department reports an 11.2 percent gain from 1982 to 1983. Broken down that's 12.1 percent local, 7.3 percent spot, 13.1 percent network. This compares with a 10.3 percent gain for all advertisers. 12.0 percent for total TV, 9.9 percent for newspaper, 7.0 percent for magazines.

Comments David: "In December, my preliminary estimate was that radio would be somewhat ahead of all other advertising, which was expected to rise 9 percent for the year. Now, I would say radio will be up somewhere in the range of 8 to 10 percent. But that's preliminary."

David expects radio to be over \$4 billion in dollar volume for 1983: \$200 million for network radio; \$3 billion for local radio; \$800 million for spot radio.

There are several growth areas.

- **Computers:** The computer business, including video game producers, is providing good, new revenue.

- **Movies:** More advertising ac-

tivity from youth-oriented to more mature films.

- **Book Publishers:** Publishers are realizing they can convey a plot and stimulate the listener's imagination through radio ads.

- **Co-op Advertising:** RAB will publish its co-op advertising source book containing 3,200 manufacturers, mostly in retail, who are co-op sources. This compares with only 800 sources a couple of years ago.



Researcher Maurie Webster: "For the radio industry to grow this year, we have to teach advertisers, especially local merchants, how to use radio."

What makes the situation even more encouraging is the fact that some advertisers not normally connected with radio may be showing renewed or increased interest. For example, Proctor and Gamble is beginning to consider using radio as a more regular part of its media plan. It's more inclined to use radio today than it was in the past, with a greater responsiveness to learn more about radio.

David also sees no link between one format doing better than another. "There's nothing to say

that, for instance, beautiful music will do better than contemporary. It depends on salesmanship and ratings."

David says the radio market won't be reacting on a regional basis. "It varies according to the economy in different parts of the country. If a city is doing better, the stations will do better. But there's no pattern as to the Sunbelt versus the Northeast. The recession hit some areas of the country and some cities later than it did other parts and other cities. It depended on the mix of industry."

One kink in the optimism is that media buyers are being cautious.

Drexel Burnham New York Securities Analyst John Reidy expects total advertising to go up 10 to 11 percent in 1983 and 11 to 12 percent in 1984. "Radio should do as well as advertising as a whole."

Della Femina, Travisano & Partners Senior Vice President/Media Services Ned Gelvand, sees a 10 percent growth for radio in 1983 and probably 9 percent in 1984. Network should be increasing and showing vitality with strong spot sales.

Gelvand expects activity in the area of automobiles, airlines, beer and candy. There's a lot of interest in the 18-34 sector. "Radio is a natural option but the packaged goods area is not showing a lot of vitality."

Gelvand says there should be no real dramatic changes in the radio market, overall, despite more people going into syndication and satellite.

Yet radio is not really asserting itself as a powerful advertising medium. The optimistic predictions could be more optimistic if radio concentrated on fixing some of its image problems. It's a medium usually thought of when television gets to be too expensive.

Gelvand envisions radio as "basically holding its own while cable television takes a lot of dollars. More sales organizations are being set up to sell cable, and it will be a viable advertising alternative as penetration of the market increases.

Donald Racer, senior vice president/media director of Pittsburgh-based Ketchum Communications Philadelphia office believes that radio will do better on a local level. "I'm seeing less and less major national advertisers going on radio. I don't hear about radio from my peers. It's not hot, it's not cold. It's somewhere out there, almost benign, ambivalent."

Racer notes that a Ketchum account like Pizza Hut or any other fast-food operation would usually use radio only when it can't afford TV, or on a local basis for a local entrepreneur or a local marketing problem. Radio is used as the exception not as part of the design.

Creative advertising work is not factored nationally, Racer complains. "Creative advertising work is being done by the advertiser or the station, not nationally where the greatest dollar growth would appear."

When advertisers threaten to find an alternative to the expense of TV advertising, radio is considered.

Radio is believed to be a medium that can best advertise the "old, tired established brands." Comments Racer: "There may be

renewed interest in using radio for mature brands, but you need a visual effect for a new brand."

Researcher Maurie Webster believes radio's growth will be about 8 percent for 1983. Even though network radio got off to a healthy start, it began to limp. "The networks were very good in January, showing a gain of 15 to 20 percent. The sag was basically in the local market."

If radio fails to show a consistent growth pattern this year, or in any other year, it is because the medium is not at a point where a large number of advertisers consider it to be the up-front medium.

Webster believes "television advertising is considered to be number one, while radio is not seen as the basic, fundamental medium. It's used primarily by national advertisers, anyway, to heavy up on a campaign."

If radio is bought, the network buy is the first consideration if an advertiser can't afford to get on national TV.

Webster, big on building 35 to 64 as the new demographic, believes the radio industry is attempting to make that age group a more acceptable market, especially for use in news, news/talk, and Beautiful music formats.

"But first we must persuade the advertiser that this demographic is, as we say it is. After all, these 10 years (54-64) are when people earn more money than they ever

did before."

Radio has to do a more intensive selling job for local merchants, like banks and retail. This will help the whole industry.

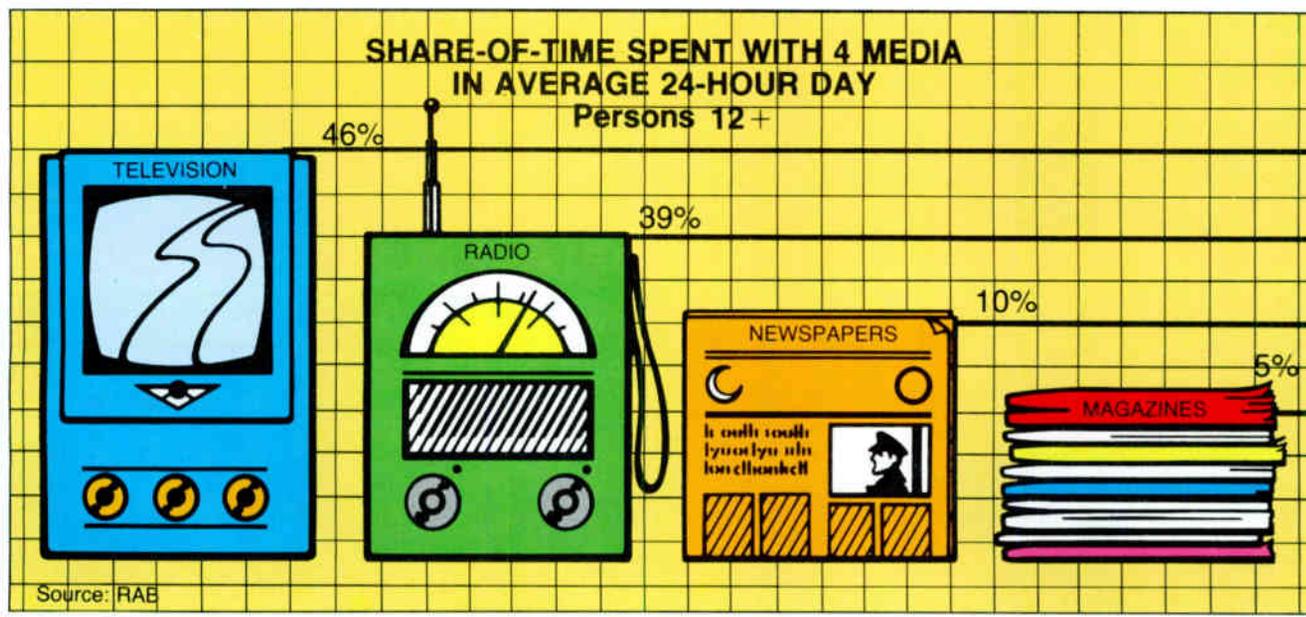
"If a product or service has to be seen to be appreciated, then you need a visual medium," Webster says. "But radio can do a better job of creating a mental image than print."

Advertisers use newspaper not because it is a better medium, but because they understand it better. Advertisers have to be taught how to use radio.

Cable television may be less of a threat to radio than radio is to itself. The big question about cable is whether it will become a local factor; then radio could be in some trouble. Cable TV is more of a problem to network TV than radio. Especially in terms of listening/watching time.

Webster blames radio people for shying away from research. "Radio guys will have to be more accomplished in understanding and projecting what radio can do for an advertiser. Research will enable radio sales people to do a better job of selling radio."

And understanding radio will foster growth equal to or in excess of the growth rates already projected for the industry in 1983—and beyond that.—By Herb Drill. Facts checked by Dottie Daily.



RADIO ACROSS-THE-USA™

Atlanta



BIRCH MONTHLY

	FORMAT	F/M	J/F	D/J
WPEL-FM	A	12.4	12.2	12.2
WZGC-FM	R	12.0	10.1	10.1
WQXI-FM	AC	11.8	10.8	10.8
WVEE-FM	B	10.4	10.1	10.1
WZLW	C	8.1	11.1	11.1
WZB-FM	AC	5.5	1.9	1.7
WPCW-FM	BM	5.2	4.4	4.4
WLTA-FM	AC	4.8	5.0	5.2
WPLO	C	4.4	3.3	3.3

QUALITATIVE DATA

VCR PURCHASE

	Plan	No Plan
WKLB-FM	—	99.9
WZLW-FM	14.1	85.7
WQXI-FM	—	99.9
WVEE-FM	16.3	83.4
WZB-FM	5.7	94.3
WPCW	—	99.9
WZLW-FM	—	99.9

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

MARKET SCAN

Burkhart Abrams President Kent Burkhart named chairman. Exec. VP Dwight Douglas new president.... Former WKBW, Buffalo PD Neil McGinley joins sister station WKHX as PD.... WAGQ, Athens erects new tower, increases power. WKHX Account Executive Gene Ferry new GM.

Baltimore



BIRCH MONTHLY

	FORMAT	F/M	J/F	JAN
WBAL	AC	12.1	12.8	12.7
WPOC-FM	C	9.5	8.3	8.0
WIYY-FM	A	9.3	10.3	11.6
WBSB-FM	R	8.4	9.3	9.9
WXYV-FM	B	8.3	7.6	7.3
WLIF-FM	BM	5.0	5.1	5.2
WITH	BB	3.7	1.8	1.3
WFBR	AC	3.4	3.8	3.7
WWIN	B	3.1	2.4	1.6
WYST-FM	AC	2.8	3.3	3.5

QUALITATIVE DATA

EDUCATION

	Coll	H Sch	Gr Sch
WBAL	42.5	42.8	14.7
WPOC	25.4	61.0	13.6
WIYY	17.7	49.1	33.2
WBSB	40.6	17.6	41.8
WXYV	17.1	44.6	38.3
WLIF	42.9	45.2	11.9
WFBR	49.4	41.0	9.6

%AQH Mon-Sun 6AM-Midnight
Source: Birch Jan-Mar 1983

MARKET SCAN

WSUN, St. Petersburg GSM Bob Abernethy now GM at WCAO/WXYV...WQSR files \$2.1 million suit against Arbitron for negligence in ascription process....WFBR air personality Johnny Walker indicted by IRS for tax evasion..WITH buys time on WBKZ to promote listener switch to WITH as WBKZ drops nostalgia

Boston



BIRCH MONTHLY

	FORMAT	F/M	J/F	D/J
WXKS-FM	C	10.6	9.4	10.0
WBZ	AC	9.5	10.6	8.6
WBCN-FM	A	9.0	8.3	9.3
WCOZ-FM	A	7.2	8.0	10.1
WHDH	AC	6.3	6.5	7.2
WEEI	N	5.1	5.1	4.7
WJIB-FM	BM	4.6	5.0	5.3
WMJX-FM	AC	4.6	3.9	3.8
WRKO	T	4.3	4.3	4.0
WROR-FM	AC	3.7	4.7	4.7

QUALITATIVE DATA

STEREO PURCHASE

	Plan	No Plan
WXKS-FM	13.9	86.1
WBZ	0.1	99.9
WBCN-FM	20.9	79.1
WCOZ-FM	13.1	86.9
WHDH	4.6	95.4
WEEI	1.4	98.6
WJIB-FM	—	99.9

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

MARKET SCAN

Mariner moves headquarters to WMRE James Lack new president. Bill McCarthy new GM as Frank Tenore exits.... Elektra-Asylum East Coast A&R Director Maxanne Sartori fills PD vacancy at WBOS.... WLYN changes call letters to WFNX. Erects new tower, increases power. Les Gray named GM.

Chicago



BIRCH MONTHLY

	FORMAT	F/M	F/J	D/J
WGN	T AC	8.4	8.7	9.8
WBBM-FM	R	8.0	5.1	5.1
WLS-FM	R	5.9	5.8	5.2
WGCI-FM	B	5.5	5.6	5.2
WBBM	N T	5.0	5.2	4.8
WLOO-FM	BM	4.6	4.2	5.2
WLUP-FM	A	4.5	4.4	4.4
WIND	T	4.4	5.4	6.4
WMAQ	C	4.0	5.2	3.4
WLS	R	4.2	4.3	4.3

QUALITATIVE DATA

VIDEO GAME PURCHASE

	Plan	No Plan
WGN	—	99.9
WBBM-FM	7.7	92.3
WLS-FM	2.6	97.4
WGCI-FM	8.0	92.0
WBBM	1.0	99.0
WLOO-FM	—	99.9
WLUP-FM	16.3	81.7

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

MARKET SCAN

Doubleday takes over WMET. GSM Bob Gould new GM. KAZY, Denver PD Rich Meyer named PD....WLAK GSM Michael Murphy now GM.... WOMC, Detroit PD Chuck Morgan named PD at WKQX replacing Randy Lane who is now VP GM at WABB-AM/FM, Mobile....WOJO GM Athena Sofios also named VP.

Cincinnati



BIRCH MONTHLY

	FORMAT	F/M	J/F	JAN
WEBN-FM	A	11.9	14.2	13.2
WKRO-FM	R	9.4	10.0	10.2
WRRM-FM	AC	9.1	6.4	6.3
WKRC	AC	8.3	9.0	9.5
WWEZ-FM	BM	8.1	8.2	8.6
WCKY	N T	6.1	5.4	5.2
WUBE-FM	C	5.7	5.1	5.1
WBLZ-FM	B	5.5	6.0	5.2
WLLT-FM	AC	5.4	4.9	3.0
WLW	AC	3.9	4.7	5.2

QUALITATIVE DATA

HOUSEHOLD INCOME

	35k	16k	35k Under 16k
WEBN-FM	31.2	46.2	17.6
WKRO-FM	19.9	10.6	23.5
WRRM-FM	50.0	25.0	25.0
WKRC	30.3	4.5	20.1
WWEZ-FM	4.1	4.9	11.4
WCKY	8.7	40.0	53.3
WUBE-FM	14.7	30.4	45.5

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

MARKET SCAN

WLW PD Bill Stedman joins WHK, Cleveland as PD. Dennis Day upheld to acting PD at WLW until takeover by Seven Hills..Ted Stecker new PD at WSAI-AM/FM replacing Jack Reno....WSAI and WKAT, Miami battle as WKAT seeks OK from FCC to up power to overcome Cuban signals.

Kansas City



BIRCH MONTHLY

	FORMAT	F M	J/F	D J
WDAF	C	11.7	11.2	10.7
KBEQ-FM	R	10.4	10.2	11.6
KFKF-FM	C	6.3	4.3	5.6
KCEZ-FM	BM	6.1	5.8	6.2
KYYS-FM	A	5.9	6.2	6.8
KMBZ	AC	5.7	4.6	4.9
KKCI-FM	A	5.5	6.6	6.3
KPRS-FM	B	5.5	6.3	6.8
KUDL-FM	AC	5.4	4.5	4.5
KLSI-FM	AC	5.3	7.2	7.5

QUALITATIVE DATA

SUNDAY NEWSPAPER

	Read	Don't Read
WDAF	62.5	37.5
KBEQ-FM	10.7	89.3
KFKF-FM	21.1	78.9
KCEZ-FM	5.7	94.3
KYYS-FM	7.1	92.9
KMBZ	16.7	83.3
KKCI-FM	4.8	95.2

MARKET SCAN

KCMO GSM Bill Newman joins KMOD/KBBJ, Tulsa as GM....KCMO signs three-year deal with Kansas City Royals after contract with KMBZ cancelled....KZZC comes to financial agreement with New West Productions for sponsorship of Summer of Surprises concert series. Beats out competitors KYYS, KBEQ.

Los Angeles



BIRCH MONTHLY

	FORMAT	F/M	J/F	JAN
KABC	T	9.0	8.9	7.8
KROQ-FM	A	5.9	7.0	7.1
KLOS-FM	A	5.6	4.7	4.9
KMET-FM	A	5.3	5.1	4.6
KIIS-FM	AC	4.2	5.0	6.5
KALI	SP	4.1	2.7	2.1
KHTZ-FM	AC	4.1	3.5	2.2
KNX	N	3.8	3.9	4.7
KBIG-FM	BM	3.4	4.0	3.9
KFWB	N	3.4	3.3	3.7

QUALITATIVE DATA

TV HOURS

(Yesterday)

	5+	2-5	Under 2
KABC	10.1	58.6	31.3
KROQ-FM	—	31.0	69.0
KLOS-FM	9.3	40.7	50.0
KMET-FM	—	41.4	58.6
KIIS-FM	4.3	52.2	43.5
KALI	13.3	30.0	56.7
KHTZ-FM	—	60.0	40.0

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

MARKET SCAN

KFI PD Tom Bigby out. Jhani Kaye now PD at KFI/KOST....RKO's KHJ switches from country back to "Boss Radio" rock. Sister station KRTH PD Bob Hamilton new ops mgr for KHJ/KRTH. KRTH Production Director Rick Scarry named PD at KHJ replacing exiting Lon Helton.

Miami



BIRCH MONTHLY

	FORMAT	F M	J F	D J
WYCF-FM	N	11.1	11.1	11.1
WINZ	N	10.8	10.8	10.8
WYCF-FM	N	10.8	10.8	10.8
WYCF-FM	N	10.8	10.8	10.8
WYCF-FM	N	10.8	10.8	10.8
WYCF-FM	N	10.8	10.8	10.8
WYCF-FM	N	10.8	10.8	10.8
WYCF-FM	N	10.8	10.8	10.8
WYCF-FM	N	10.8	10.8	10.8
WYCF-FM	N	10.8	10.8	10.8

QUALITATIVE DATA

CABLE TV

Have Don't Have

	Have	Don't Have
WYCF-FM	33.1	66.9
WINZ	25.2	74.8
WYCF-FM	18.8	81.2
WYCF-FM	14.1	85.9
WYCF-FM	10.3	89.7
WYCF-FM	8.0	92.0
WYCF-FM	6.0	94.0
WYCF-FM	4.0	96.0
WYCF-FM	2.0	98.0
WYCF-FM	1.0	99.0

MARKET SCAN

Insilco sells WYOR-FM to EZ Communications for \$3.6 million. Also sells WVCG-AM to Miami investor Jordan Ginsberg for \$1.6 million. WINZ-AM/FM Sales Manager Tim Williams promoted to national sales manager. WLYF picks up Bonneville. Presently airs Schulke I. Will erect new antenna for greater coverage.

Milwaukee



BIRCH MONTHLY

	FORMAT	F M	J/F	D J
WTMJ	AC	11.1	9.0	7.5
WQFM-FM	A	8.2	9.6	9.4
WEZW-FM	BM	7.0	8.7	8.1
WISN	AC	6.7	7.6	7.3
WOKY	BB	6.5	6.2	5.4
WKTI-FM	R	6.3	5.7	5.9
WLPX-FM	A	6.0	5.5	6.4
WZUU-FM	AC	5.2	5.1	5.0
WMIL-FM	C	4.9	4.3	3.2
WBCS-FM	C	4.3	6.0	6.6

QUALITATIVE DATA

MAGAZINES

(Past Week)

	4 hrs	2-3 hrs	0-1 hr
WTMJ	16.4	51.1	32.4
WQFM-FM	11.0	44.8	44.2
WEZW-FM	22.7	24.5	52.7
WISN	16.3	21.1	62.7
WOKY	21.3	18.4	60.3
WKTI-FM	2.4	51.8	45.8
WLPX-FM	21.8	54.5	23.8

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

MARKET SCAN

WOKY VP GM Jerry McKenna joins KITS, San Francisco as GM replacing acting GM Allan Goodman. WISN/WLPX GM John Hinkle out after 25 years with company. GSM Lee Dolnick named acting GM. Former WBMX, Chicago GSM Laddie Schaffer exits as GM at WAWA. WLUM....WXJY GM Pete Wood exits.

Minneapolis



BIRCH MONTHLY

	FORMAT	F/M	J/F	D J
WCCO	AC	20.1	21.5	17.7
KSTP-FM	AC	12.4	13.6	13.0
WLOL-FM	R	11.0	10.5	11.1
KDWB-FM	A	7.3	6.3	6.6
KQRS-FM	A	6.9	6.1	6.4
WAYL-FM	BM	5.8	5.6	5.3
WDGY	C	5.2	5.4	6.9
KEYY-FM	C	4.7	4.3	3.7
WCCO-FM	AC	3.1	3.0	3.4
KSJN-FM	T	2.7	2.5	2.6

QUALITATIVE DATA

MOVIE ATTENDANCE

(No. Tickets Past Month)

	4	2-3	0-1
WCCO	13	13	36.2
KSTP-FM	11.3	42.5	46.2
WLOL-FM	14.1	44.5	41.4
KDWB-FM	25.5	16.7	57.8
KQRS-FM	25.0	8.3	66.7
WAYL-FM	5.0	45.0	50.0
WDGY	—	—	100.0

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

MARKET SCAN

KEYY newly appointed GM Gary Swartz also named VP....KTCR halts station sale negotiations. Considers format change due to recent flood of country stations....WCCO-FM considers call letter change. Paves way for probable format change....WLLOL drops Selcom for Hillier.

RADIO ACROSS-THE-USA™

New York



BIRCH MONTHLY

	FORMAT	F/M	J/F	D/J
WOR		7.6	7.8	7.2
WINS	N	5.9	6.3	6.3
WPLJ-FM	A	5.7	5.0	5.3
WKTU-FM	B	5.2	6.1	6.4
WBLS-FM	B	4.8	5.3	5.4
WRKS-FM	B	4.8	4.8	4.9
WADO	SP	4.3	3.9	3.3
WPAT-FM	BM	4.3	4.5	4.0
WCBS	N	3.9	3.8	3.6
WABC	T	3.5	3.1	4.1

QUALITATIVE DATA

EDUCATION

	Coll	H Sch	Gr Sch
WOR	22.4	64.5	13.1
WINS	26.6	28.5	44.9
WPLJ-FM	20.9	55.8	23.3
WKTU-FM	22.9	43.8	33.3
WBLS-FM	15.6	60.9	23.4
WRKS-FM	22.8	44.6	32.6
WADO	3.2	33.3	63.4

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

MARKET SCAN

Malrite buys **WVNJ-FM** from **Herbie Saltzman**. Price: \$8 million....NAB Chairman **Bill Stakelin** new RAB president....**WQXR** President/GM **Walter Nieman** dies. Executive VP **Warren Bodow** named president/GM....**RKO** Radio Sales President **Bill Hogan** named executive VP of RKO Radio Division.

Philadelphia



BIRCH MONTHLY

	FORMAT	F/M	J/F	D/J
KYW	N	10.6	11.5	11.4
WMMR-FM	A	7.2	6.2	5.7
WUSL-FM	B	6.7	5.8	7.1
WEAZ-FM	BM	6.1	8.2	8.5
WCAU-FM	R	6.0	6.0	6.6
WMGK-FM	AC	5.9	6.1	6.4
WWDB-FM	T	5.6	5.2	4.5
WCAU	N.T	5.3	3.7	3.1
WIOQ-FM	AC	5.2	4.8	4.2
WIP	AC	5.1	5.4	3.6

QUALITATIVE DATA

OCCUPATION

	Prof	Skilld	Unskil
KYW	39.1	43.5	17.4
WMMR-FM	14.3	57.1	28.6
WUSL-FM	52.9	23.5	23.5
WEAZ-FM	40.6	59.4	—
WCAU-FM	12.5	37.5	50.0
WMGK-FM	45.7	42.9	11.4
WWDB-FM	—	85.7	14.3

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

MARKET SCAN

GCC's **WIFI** on block again. Beasley Broadcasting negotiating for station....Philadelphia Communications (owner/operator **WYCB-AM**, Washington DC; **WENN-AM/FM**, Birmingham) strikes deal to buy **WHAT** from Banks Broadcasting. Price: \$1.3 million....Classical **WFLN** installs Sony digital disc system.

Phoenix



BIRCH MONTHLY

	FORMAT	F/M	J/F	D/J
KDKB-FM	A	12.6	11.1	9.6
KNIX-FM	C	9.8	10.8	10.8
KTAR	N.T	9.1	8.2	8.2
KUPD-FM	A	8.3	8.1	9.6
KMEO-FM	BM	6.1	6.8	6.2
KZZP-FM	R	5.1	5.1	7.0
KOOL-FM	AC	4.7	5.0	2.8
KKLT-FM	AC	4.5	5.3	7.2
KSTM-FM	A	3.8	4.4	3.7
KOYT-FM	BM	3.7	3.9	3.9

QUALITATIVE DATA

DAILY NEWSPAPER

	Read	Don't Read
KDKB-FM	55.7	44.3
KNIX-FM	34.1	65.9
KTAR	63.7	36.3
KUPD-FM	66.3	33.7
KMEO-FM	67.4	32.6
KZZP-FM	68.6	31.4
KOOL-FM	83.6	16.4

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

MARKET SCAN

WROK, Inc., Rockford, IL Corporate PD **Charlie Quinn** named PD at **KZZP** replacing **Randy Stewart** who is now PD at **KALL**, Salt Lake City....Canyon Communications takes over **KWAO**. **KWAO** GM **Ed White** to buy **KUET** for \$617,000. Will upgrade station, change country format to big band.

Pittsburgh



BIRCH MONTHLY

	FORMAT	F/M	J/F	D/J
KDKA	AC	23.3	23.1	22.8
WDVE-FM	A	9.2	9.4	8.3
WBZZ-FM	R	6.9	5.9	7.4
WHYW-FM	AC	6.2	5.0	5.3
WAMO-FM	B	5.3	8.7	8.2
WJAS	BB	5.2	4.6	4.2
WSHH-FM	BM	4.4	4.0	3.9
WTAE	AC	4.2	5.9	6.0
WTKN	T	4.0	2.9	1.8
WXXK-FM	R	3.8	3.4	3.6

QUALITATIVE DATA

TV HOURS

	5-11 (Yesterday)	2-5	Under 2
KDKA	5.1	60.2	34.7
WDVE-FM	3.4	27.6	69.0
WBZZ-FM	—	45.0	55.0
WHYW-FM	—	37.5	62.5
WAMO-FM	33.3	27.8	38.9
WJAS	—	68.4	31.6
WSHH-FM	6.3	43.8	50.0

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

MARKET SCAN

KDKA PD **Konstantin Grab** resigns to return to family in San Francisco....**WTKN**/**WWSW** air personalities, station management haggle over AFTRA contract terms in last minute negotiations as employees vote to strike....**WHYY** gets FAA approval. Erects new tower.

San Diego



BIRCH MONTHLY

	FORMAT	F/M	J/F	D/J
KJQY-FM	BM	6.4	7.1	7.7
KINR-FM	A	7.8	6.9	5.8
KBS-FM	A	5.7	6.3	5.5
KMB	AC	6.1	4.8	4.4
KPH-FM	A	5.3	6.1	6.7
KRZL-FM	AC	4.8	5.6	7.1
KSDJ	N.T	4.3	4.5	3.8
KSDJ	C	4.1	6.2	7.5
KMB-FM	AC	4.0	5.9	6.1
KSDJ-FM	C	3.8	2.8	3.5

QUALITATIVE DATA

SUNDAY NEWSPAPER

	Read	Don't Read
KJQY-FM	78.5	21.5
KINR-FM	16.9	83.1
KBS-FM	61.5	38.5
KMB	76.7	23.3
KPH-FM	55.5	44.5
KRZL-FM	72.9	27.1
KSDJ	63.5	36.5

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

MARKET SCAN

Infinity Broadcasting closes deal to buy **KCBO-AM-FM** for \$8 million....**Frank Felix** exits Noble Consultants due to money dispute. Will form own album rock consultancy....Group W's **KJQY** PD **Mike Burnette** also becomes national PD for company's FM stations.

San Francisco



BIRCH MONTHLY

	FORMAT	F/M	J/F	D/J
KGO	N/T	9.8	10.9	10.5
KYUU-FM	AC	4.7	4.5	3.8
KCBS	N	4.6	4.4	5.2
KMEL-FM	A	4.4	4.1	3.1
KFRC	R	4.3	5.3	4.1
KSFO	AC	4.1	1.9	1.8
KIOI	AC	4.0	3.6	3.4
KRQR-FM	A	3.6	2.7	3.0
KDIA	B	3.5	2.9	2.2

QUALITATIVE DATA

TV HOURS

(Past Month)

	5	2-5	Under 2
KGO	1.1	46.7	52.7
KYUU-FM	—	16.7	83.3
KCBS	3.7	68	27.8
KMEL-FM	6.7	33.3	60.0
KFRC	13.5	5	84
KSFO	—	13.5	86.7
KIOI	15.4	77.9	7

MARKET SCAN

WOKY, Milwaukee VP GM **Jerry McKenna** new GM at **KITS**, San Francisco replacing acting GM **Allan Goodman**....**Price Communications** to buy **KIOI** from Charter Broadcasting for \$12.2 million.... Golden West's **KSFO** on block for estimated \$10 million.... **KQAK** pickup **Rick Carroll's** "Rock of the 80's" format.

Seattle



BIRCH MONTHLY

	FORMAT	F/M	J/F	D/J
KIRO	N/T	8.6	9.4	9.5
KISW-FM	A	7.4	6.7	6.4
KZOK-FM	A	6.2	6.9	6.2
KBRD-FM	BM	5.3	5.3	5.1
KOMO	AC	5.1	6.9	6.1
KSEA-FM	BM	5.0	5.5	4.7
KNBO-FM	R	4.9	4.2	3.9
KUBE-FM	R	4.2	5.1	5.2
KPLZ-FM	AC	3.5	3.7	3.1
KMPS-FM	C	3.3	4.1	4.4

QUALITATIVE DATA

CABLE TV

	Have	Don't Have
KIRO	44.2	55.8
KISW-FM	36.2	63.8
KZOK-FM	29.1	70.9
KBRD-FM	7.9	92.1
KOMO	31.0	69.0
KSEA-FM	48.8	51.2
KNBO	22.2	77.8

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

MARKET SCAN

Sunbelt to buy **KRAB**. Price: \$4 million. Seller: Jack Straw Memorial Foundation. Broker: Blackburn & Associates.... **KZAM** to change call letters to **KLSY**. Format change expected.... **KJZZ** PD **Jeff Hanley** and four staff members exit as station switches back to full automation.

St Louis



BIRCH MONTHLY

	FORMAT	F/M	J/F	D/J
KMOX	N/T	20.7	21.5	21.4
KHTR-FM	R	12.5	17.5	13.2
KSHL-FM	A	7.4	8.3	7.5
KJIM-FM	B	7.5	7.6	6.4
WLL-FM	C	6.7	6.4	6.7
KSD-FM	AC	6.1	6.7	6.2
KEZK-FM	BM	5.3	3.7	3.7
KWK-FM	A	4.7	4.3	4.3
KSLI	C	4.4	3.3	4.3
WRTH	BB	3.5	4.4	5.1

QUALITATIVE DATA

MAGAZINES

(Past Week)

	4- hrs	2-3 hrs	0-1 hr
KMOX	21.7	33.7	44.7
KMOX-FM	20.1	33.1	44.1
KSHL-FM	7.1	23.1	70.1
KJIM-FM	25.4	14.2	60.4
WLL-FM	16.1	17.6	66.1
KSD-FM	14.1	19.4	66.1
KEZK-FM	20.7	14.6	64.7

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

MARKET SCAN

Doubleday's **KWK AM** on block. Price: \$1-2 million. Will retain FM.... **KEZK** GM **Matt Mills** new GM of **KEZK/WRTH** as Adams takes over from Metroplex and King. **WRTH** GM **Merrell Hansen** joins crosstown **KSD** as VP Director of Sales.... **KXOK** changes from oldies to news talk.

Tampa



BIRCH MONTHLY

	FORMAT	F/M	J/F	D/J
WRBO-FM	R	16.1	14.6	14.2
WWBA-FM	BM	12.5	10.6	8.1
WYNF-FM	A	8.1	7.0	8.0
WQYK-FM	C	7.2	8.8	7.9
WSUN	C	6.9	6.0	6.7
WQXM-FM	A	6.5	6.2	5.1
WDAE	BB	5.9	5.7	6.5
WMGG-FM	AC	4.9	5.6	6.2
WFLA	AC	4.4	5.4	4.7
WQI-FM	AC	3.7	4.3	5.9

QUALITATIVE DATA

MOVIE ATTENDANCE

(No Times/Past Month)

	4	2-3	0-1
WRBO-FM	2.6	36.2	61.1
WWBA-FM	6.6	8.6	84.8
WYNF	12.2	40.5	47.3
WQYK-FM	2.5	8.4	89.0
WSUN	—	9.5	90.5
WQXM-FM	9.8	50.0	40.2
WDAE	—	4.9	95.1

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

MARKET SCAN

WMPS, Memphis **GSM Rick Snowden** joins **WSUN** as GM replacing **Bob Abernethy**.... **WFLA-FM** to change call letters to **WQJC**.... Former **WQXM** PD **Rad Messick** new PD at **WFYF**, Jacksonville replacing **Bob Church**.... Former **WMGG** GM **Jim Johnson** gets construction permit for Class A FM in Ocala.

Washington, DC



BIRCH MONTHLY

	FORMAT	F/M	J/F	D/J
WPTA-FM	B	11.5	11.1	10.1
WMAZ	AC	9.5	9.9	9.5
WPTA-FM	B	8.0	7.4	8.1
WJLA-FM	B	7.4	—	—
WASHU-FM	A	7.3	8.8	8.1
WTTA-FM	AC	6.8	6.7	6.1
WVAZ	A	6.1	3.2	3.1
WVAZ-FM	BM	5.7	5.4	5.9
WQYK-FM	C	4.5	3.3	3.3
WRC	N/T	3.7	3.6	3.3

QUALITATIVE DATA

RECORD TAPE PURCHASES

(Past Month)

	4	2-3	0-1
WPTA-FM	2.4	23.1	74.1
WMAZ	1.3	14.9	83.7
WPTA-FM	2.3	10.7	87.0
WJLA-FM	3.7	11.9	84.4
WVAZ	—	9.4	90.6
WTTA-FM	11.1	6.4	82.1
WVAZ-FM	11.1	2.7	86.1

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

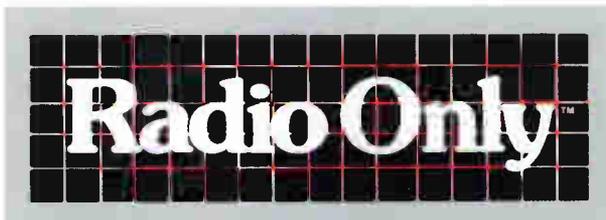
MARKET SCAN

Mutua's **WEAM** Ops Dir **Dean Tsutras** named ops mgr for company's newly formed Multicom Operations.... Former **WRC** GM **Jerry Nachman** upped to VP News NBC TV Stations. **WKYS** VP GM **Bartley Walsh** also now **WRC** GM. National Cable Radio Network to begin operations this fall.

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Mr. Givenchy Goes to Washington

It's not as convenient as the Amfac, but here's why Vista guests don't seem to care.

What could one Arab sheik and four radio executives have in common? All five could fit into the sunken bath in the Givenchy designer Presidential suite at Hilton International's Vista Hotel in Washington D.C.

The designer rooms opened in February 1983 and have attracted some pretty wealthy celebrities besides the Arab sheik: Johnny Cash, Liv Ullman, and Michael Warren.

The "regular" designer suites go for \$225 a night. The penthouse "Presidential" suite is \$550 a night, plus an extra \$125 per room.

For those prices, it may not be the place to hold a weekend station strategy meeting, but it could be ideal for an exec to unwind after a particularly bad book.

Still, the Vista has an entire floor with offices, meeting space, business machines and a reference library.

Each suite takes up an entire story of a free-standing tower in the middle of the hotel's glass-domed atrium

Hubert de Givenchy designed the suites himself. Living room,



Givency-designed suite at Washington's Vista International Hotel

dining room and bedroom furniture are all selected by Givenchy.

Each suite has original artwork and fresh flowers.

Every occupant gets to wear a robe with a profile of the artist on the back.

The hotel has three restaurants, two cocktail lounges, an executive fitness center, and business center.

Givenchy has also designed similar rooms for the Hilton International Brussels and Singapore.

—By Dottie Daily



Free-standing tower housing Givency suites.

60 SECOND SEMINAR

Pedaling Health

Stationary bikes help to re-cycle out-of-shape muscles.

Riding a stationary bike with a variable resistance is an excellent way to strengthen your heart whether you are out of shape or in top condition.

If you are in poor shape, ride sitting down and pedaling against a low resistance. Top-shape: pedal rapidly against high resistance.

- Pick a bike that pedals evenly when the resistance is set high. Bicycles that pedal with a jerking motion are not enjoyable to ride and could cause injury.

- The best bicycles have a very heavy balanced flywheel attached by a chain to the pedal. They allow you to pedal more evenly.

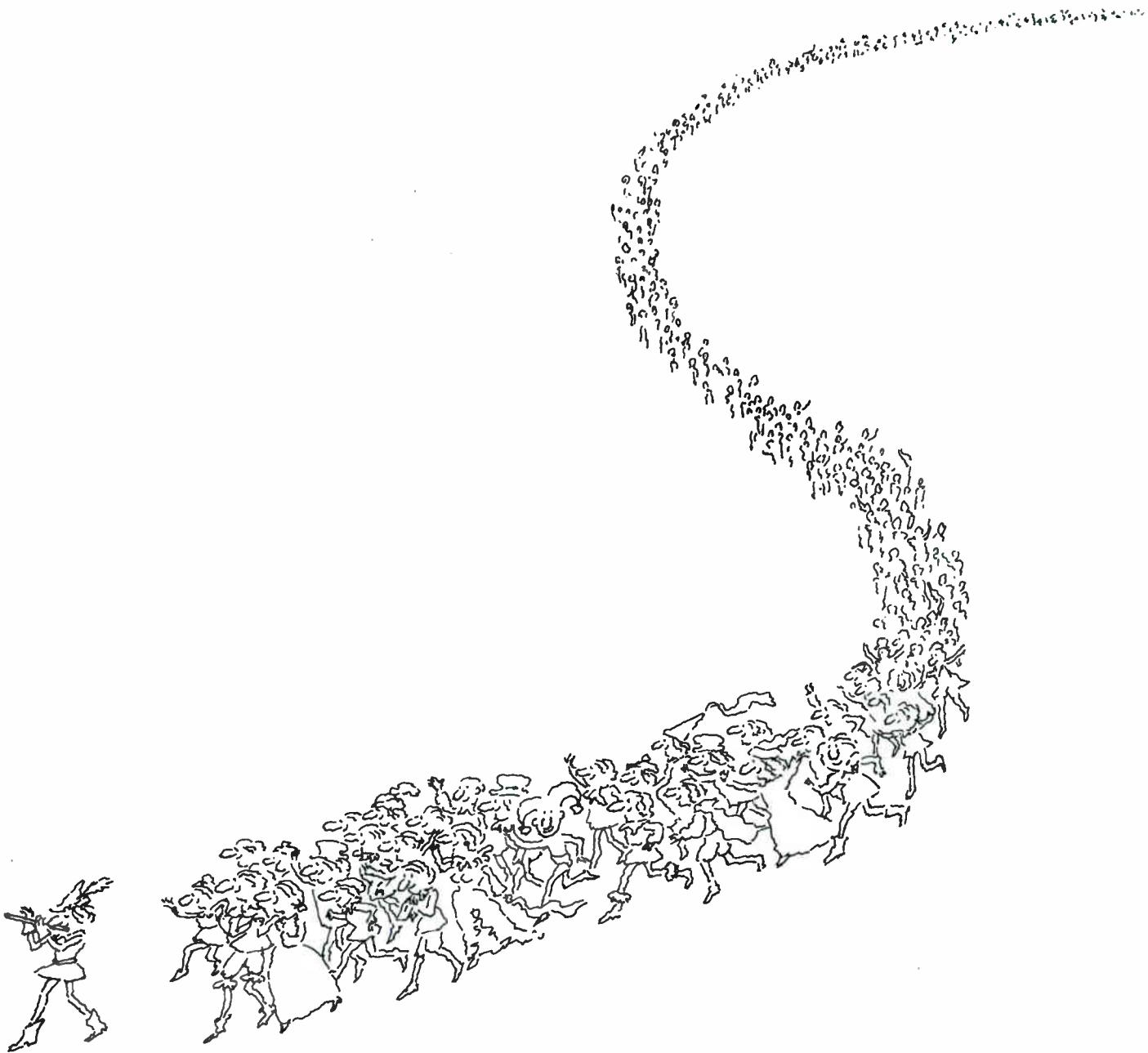
- To adjust the seat height, set the pedals so that one is at its lowest point while the other is at its highest. Stand on the lower pedal with your heel, then raise the seat so that your knee just starts to bend when you sit down. Setting the seat too low will increase your chances of developing knee pain. Too high can hurt your back.

- First day: ride the bicycle slowly against low resistance. Stop when your legs feel heavy, tired or hurt. You are more likely to injure yourself in the beginning, so it is better to do too little than too much. Remember: for fitness, you don't have to do more than 30 minutes three times a week.

- Continue to ride your bike at a low resistance every day. Within a few weeks, you should be able to ride for 30 continuous minutes.

- Progress by varying the resistance. Start out by pedaling against the low resistance. Raise it after a couple of minutes. When your legs get tired, lower it again.

As you round into shape, try to increase the time spent pedaling against the high resistance.—By Gabe Mirkin, MD, author of newly published "Getting Thin," commentator for CBS Radio, and talk show host for WRC Washington and KMOX St. Louis.

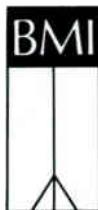


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