Radio-TV programming

COLUMBIA RECORDS artist John Davidson, third from left, met Dallas area radio personalities at a luncheon May 6 at the Hyatt Regency Hotel. Pictured left to right are program director Ben Chapman, KLIF music director Jim Teber, Davidson, Jack Schell and Hugh Lampman of KVL and Lee Miller of KRLD-FM in Fort Worth.

U.S. Radio Is Ignoring Foreign Play Exposure, Asserts Nathan

NEW YORK — U.S. radio stations aren’t playing fair, according to John Nathan, president of Overseas Music Services Inc.

"The so-called international record business is mostly one way," Nathan said. "All you have to do is look back and count the number of U.S. hits the past few years and you see how it is overseas. The percent is very small, he said.

The fault is two-fold, he said. First, although radio stations in Europe have a tremendous percentage of U.S. hits and British hits on the air (so much so that the government in many countries has had to step in and demand that stations play a definite percentage of British product), it’s almost impossible for a foreign record to get airplay in the U.S.

"I just got back from Italy and brought copies of the top 10 singles back with me. Most of them were weak, but three or four of them could have been played on U.S. radio stations," Nathan said.

International director of operations for MGM Records until forming his own firm, Nathan spent several years in Europe, working out of Paris. MGM Records has no record play U.S. or British records even if the records weren’t released in their area, merely because the record is a hit in the U.S. when he was joining a new U.S. radio station and told the program director that this Italian record is No. 1 in Italy and I’d like you to consider it for airplay," he’d laugh.

LOWELL, Mass.—WCAP is phasing out its "home-knit" format for a program toward a 25-35-year-old target audience, said program director Eric Maranghi. The 1,000-watt station will program a more modern, nonconformist format for 100 chart oldies, blended with current hits and less widely-sold and carefully selected country and top 40 records, he said.

(Continued on page 25)

W GAR ‘Promo’ Sparks New Play

CLEVELAND—Amidst a flurry of diversionary tactics ranging from on-air promotion about "all-request" to "all-news" and "all-talk," W GAR set out this past weekend with a unique blend of oldies and current records directed at the 18-40 age group listener here.

The current records will be mostly softer-sounding, more melodic tunes, but there will be more break more new records than any station in town," stated new general manager, Jack Thayer, who unedited his format Sept. 3 at a private party and will direct a one hour talk show each day, and asking him on the air if he’d like to consider it for airplay.

W GAR actually went request for one day in its "diversity period," in order to graph music tastes and the audience flow of the show. This too, was spurred by a newspaper ad that read: "Make W GAR the "World Famous" Cincinnati station...we’ll climb all of the requests to determine the show’s audience really want listeners! That’s what the sound of W GAR will be...and it’s up to you to create it.

W GAR has received the lists against the playlists of other Cleveland stations to find out where the listeners were coming from. Thayer is the majority of the banks of the requests from the older listeners, but the requests were in the 18-40 age range by noon and from 11-17 years old by 4 p.m., Thayer said.

Thayer explained the new W GAR format in the music business from the past 10 years, and the "24-hour" dial hangover from the "break out a single from it. But even more confusion results as an attempt, Nathan said. He pointed to a recent Simon & Garfunkel album that was released by Columbia Records has just released another single. "The sales of "November" are slower because it’s appealing to different people, the album has already received airplay," he explained; the new single is for a different segment of the audience.

You just don’t have the same impact, if you don’t have the same impact where you do on a single, anyway. If you don’t have the same impact, you have a large part of your programming by the sales figures of singles records, with albums, you have to go by the sound of the charts, choosing those best suited for your format. You can research and research, but it’s a very tough situation at the moment," for example, he said, "do you play some of the cuts from the ‘Woodstock’ soundtrack? Most of those tunes are or never golden oldies."

WHNC had, for a period, gone heavy into album cuts, but Hennes had to back off. "I was finding more and more that the record companies were sending me more older albums, but for an equal number of times I’d read about which cut to play,” he’d been wrong.

"In ’still playing album cuts from time to time,” he explained, "but I had to back off.” I’ll be wondering about which cut to play.”

Wants Job Done

Hennes, who started out in radio at WRRB in Mount Clemens, Mich., said he "believes in nononsense programming." I'm interested in getting the job done. I feel that you have to be 100 percent involved in

END OF THE LINE?

Dear Editor,

Tell me something? Where do old disk jockeys go? It is with mixed feelings that I send you this letter. On one hand, there are some good things about this industry. On the other, there is the fact that I have been in the business for six years now and I woke up two weeks ago and discovered to my shock and dim that I am 30 years of age. Now I know...that's not old. But I made a promise to my family—and above all to myself—that I would be in an important position in this industry by the time I reached this age or get out. Now I have done a little traveling around the country and listened to some of the so-called powerhouse stations and I feel myself worried. Worried because I haven’t been discovered as yet. Sounds stupid? I hope not. After listening to other jocks in major markets I truly do not know why they are there and I know there. No, it’s not conceit. Kindly don’t make me an ass. I am, you see, my own worst critic. I don’t like the way I sound and never will. But...I do like it better than 90 percent of what I hear on other stations. Funny, but listeners, even from far off places such as New York and California, tell me the same thing. Can they be wrong? Can I be wrong? I guess so. So, here I sit with a firm decision made at last. I am getting out while I am still young enough to find honest work. It’s been a pleasure while it lasted. Now you’ve both been off-jobs driving a lunch wagon in Los Angeles...to tide us over until something else comes up? Funny part is that it pays more than the radio business has paid so far. Then, too, I could sell motorcycles, which is what I am doing here, to supplement my income.

A Disk Jockey

EDITOR’S NOTE: In a few days or weeks, the above air personality will resign his present job at a "good" radio station in a being the "rock and roll" radio industry. He plans to support his wife and children. How many other skilled professionals is the radio industry losing each week?

LP’s Stir Confusion in Top 40

NEW HAVEN, Conn.—Alarming continuing considerable confusion in Top 40 programing, according to Bill Hennes, program director of WHNC.

The confusion results from two separate factors: First, record companies are sending albums and relying more and more upon the radio station to break out a single from it. But even more confusion results as an aftermath, Hennes said. He pointed to a recent Simon & Garfunkel album that was released by Columbia Records has just released another single. "The sales of the single may grow slower because it’s appealing to different people, the album has already received airplay," he explained; the new single is for a different segment of the audience.

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