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An annual checkup of the radio industry shows that while the patient exhibits some sluggishness—in national spot business, specifically—and is being taxed by at least one major controversy—parents concerned about the lyrics of popular songs—its overall health is good, with strong vital signs in local sales, specialized long-form programming and the network radio marketplace, all of which are attracting strong advertising support.

The consolidation among national radio representation firms, which appeared rampant over the past two years, has leveled off. And nonwired networking (spot selling that allows advertisers and agencies to purchase a group of stations as a single buy) remains at about 8% to 10% of the annual national spot pie. But the selling emphasis for many group operators and local station managers continues to be on local advertising dollars which, they say, gives them more of a “controllable” base from which to build. “July has been the best month for local sales in the history of our station,” said KIIS(FM) Los Angeles vice president and general manager Wally Clark.

The horizon is not without its cloud. The music industry has come under attack by some, including the newly formed Parents Music Resource Center, for what are described as “pornographic lyrics” in some contemporary songs. National Association of Broadcasters President Eddie Fritts alerted radio and television group operators to the issue and requested record companies to supply copies of song lyrics with

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1985 STRATEGIC PLANNER

MARCH	APRIL
✓ RECRUIT CHARLIE COLOMBO FOR BLAIR RADIO. BARBARA CROOKS FOR BLAIR RADIO REPRESENTATION DIVISION.	✓ EXPAND BLAIR RADIO'S STATION LIST. SIGN ON: WOHD, WWW/M, TOLEDO
✓ CHET TART TO ORGANIZE IDEAS EXCHANGE FOR AM MUSIC STATIONS.	WGNT, WAMX, HUNTINGTON, W.VA.
✓ EXPAND RAR'S NY OFFICE SALES CAPACITY. ADD: STEVE APPEL	✓ ANNOUNCE BOB LION AS VP, GENERAL MANAGER, BLAIR RADIO NETWORKS, BLAIR'S RECOMMITMENT TO UNWIRED NETWORK REPRESENTATION.
CARYN JACOBY	✓ RECRUIT MARISA KESHIN AS AE, NY NETWORK SALES.
✓ BRING TOM TURNER BACK TO RAR BY END OF MONTH.	
MAY	JUNE
✓ TRANSFER SCOTT LAZARE AS VP, GENERAL MANAGER, TO STRENGTHEN BLAIR RADIO'S NEW YORK OFFICE.	✓ MAKE OFFICIAL BLAIR RADIO REPRESENTATION DIVISION AND CBS NEW UNWIRED RADIO NETWORK DEAL.
✓ ADD KAREN WALD AS WEST COAST DIVISION/VENDOR SALES MANAGER.	✓ BLAIR/RAR ADDS: KQKT (FM) SEATTLE
✓ LAUNCH SPORTS & SPECIALS SALES DEPT. WITH FRANK KELLY AS HEAD.	✓ GROUP W STATIONS SIGNED UP FOR VENDOR SALES PROGRAM.
✓ BLAIR RADIO SIGNS UP WABY, WWOM, ALBANY.	
✓ ADD NEW AE'S TO BLAIR RADIO, NY SALES STAFF. ROSEMARY ZIMMERMAN &	

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1985 STRATEGIC PLANNER

NOTES

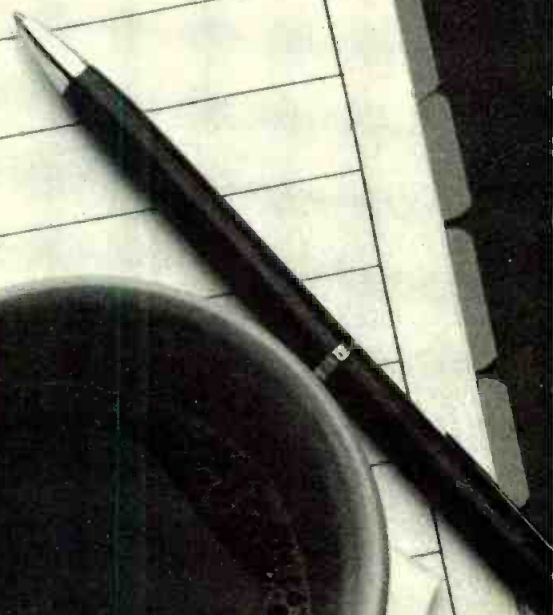
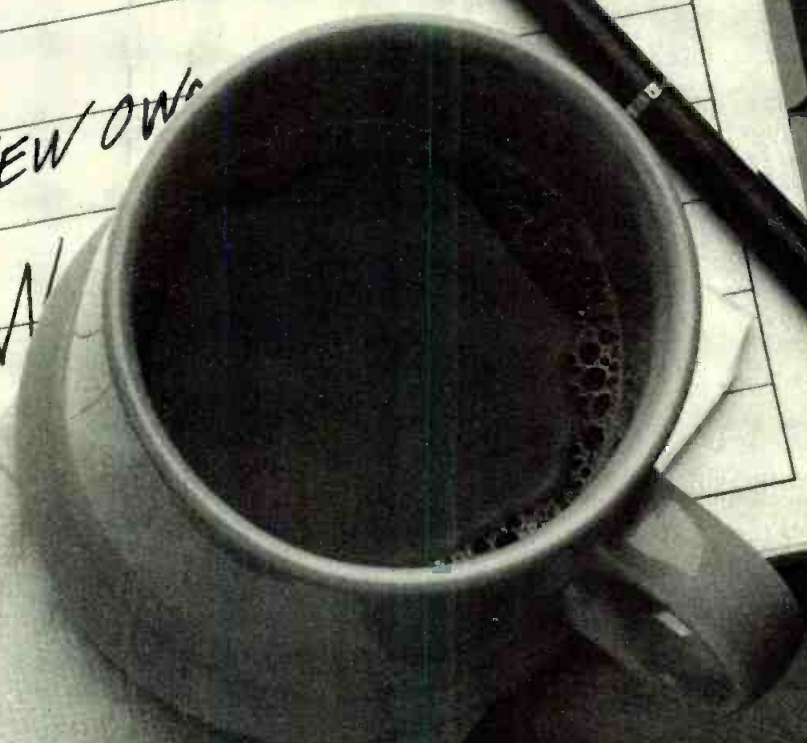
7/29 1/2 YEAR CORPORATE REVIEW

PICK UP NEW YORK TICKETS

MEET WITH NEW OWN

DINNER - V

SET UP CH



recordings sent to broadcasters. However, record company executives have said that the issuance of lyrics is up to the music publishers who, for the most part, own the copyrights to the songs.

On the technology front, Motorola and Kahn Communications are still slugging it out for marketplace acceptance of their rival AM stereo systems, although Motorola seems to be ahead. The year also saw Mutual Broadcasting enter the FM subcarrier data distribution field and ABC announce plans to get into that business.

As for programming, contemporary hit radio stations WHTZ(FM) in New York and KIIS(FM) in Los Angeles dominate the airwaves among persons 12 years of age and older in the nation's two largest markets, while talk remains a strong format for AM stations.

KIIS(FM), according to Clark, is not only the top station in Los Angeles, but also the "top billing radio station in the country," receiving as much as \$2,100 for a 60-second spot. He attributes KIIS's success to a perceptiveness on the part of station personnel to be "in tune" not only with what's current in musical tastes, but with other aspects of the community. "We strongly believe in promotion, but it's only icing on the cake. If you don't have a good product, promotion won't help," said Clark.

What allows KIIS(FM)'s cross-town rival, Talkradio to KABC(AM), to draw healthy Arbitron 12-plus shares is its programming "consistency," according to the station's vice president and general manager, George Green. He said KABC's daytime (5 a.m. to 4 p.m.) lineup of talk show hosts has been in place for over 10 years.

With the new RADAR 31 report (Vol. 1) showing that for the average quarter hour, AM Radio reaches only 29.4% of the total [12-plus] radio audience, other AM stations are trying to find a programming niche in their respective markets. The answer for some is block programming.

RKO's contemporary hit KFRC(AM) San Francisco has adopted a game show format in which the station airs games and contests from 9 a.m. to 3 p.m. each weekday. According to KFRC program director, Mike Phillips, station management "felt it necessary to set aside traditional thinking about radio programming and concentrate more on audience entertainment as a whole."

Adult contemporary WNBC(AM) New York has shored up its entire programming schedule with top name personalities, building upon popular morning and afternoon drive-time hosts Don Imus and Howard Stern, respectively. The station hired comedian Soupy Sales, who is now wedged between Imus and Stern, and popular New York radio personality Jack Spector to do a nighttime variety sports program which will include music. The station also airs a customized version of the syndicated *Wolfman Jack Show* in the overnight slot.

"We are becoming the most personality-oriented station in the country," said WNBC(AM) vice president and general manager, John P. Hayes Jr., who describes the station as a "classic old-line radio outlet [block programming] with a 1980's flare."

Group W Broadcasting reached a milestone this year. In April, company-owned WINS(AM) New York celebrated its 20th anniversary on the air with an all-news format, which, in 1965, was considered to be a bold format move.

Doubleday Broadcasting President Gary Stevens sees a trend for "long-time, established" stations, which, he says, are getting stronger because of the volatile nature of the radio business today with more managers apt to change formats faster. "Format changes alter the dynamics of the marketplace. . . . Listeners are gravitating back to established stations because they feel more comfortable with them."

Here is the state of the radio art, 1985.

Optimism on the radio network front

1985 is off to a good start with many predicting double-digit rise over '84

By most accounts, the radio network business is expected to have double-digit growth in 1985—maybe not the kind of growth that has businessmen and entrepreneurs scrambling all over each other to break into the marketplace, but still enough to quell fears that the industry is moribund. Executives are estimating that 1985 gross billings for the major radio networks will be up between 10% and 15%, significantly better than the lackluster 5.5% increase the industry experienced in 1984.

Reasons for the rebound vary among network radio executives, but all attest to a greater willingness among advertisers to steer their budgets toward radio, and many point to Procter & Gamble's return to the medium after a multi-year absence as significant. In addition, 1985 might be called the year advertisers discovered that Yuppies listen to radio—executives report that business among young adult-oriented networks and formats is especially brisk.

A picture of how 1985 might turn out for network radio is already taking shape in figures published by the Radio Network Association, which are based on data collected confidentially by the accounting firm of Ernst & Whinney from 10 major radio networks. For the first five months of 1985, reported RNA, gross billings were up 12.8% to \$121,489,687 over the same period a year ago, while billings in May posted an increase of 7.4% over May 1984 for a total of \$31,554,580. Unlike last year at this time,

however, the figures include the revenues generated by four other networks not previously reported: Transtar Radio Networks, Satellite Music Network, Westwood One Radio Networks and United Stations Programming Network. (Those four networks brought in \$20 million in 1984.) The other six major radio networks included in the tally are ABC, CBS, Mutual, NBC, RKO and Sheridan.

■ Edward McLaughlin, president of ABC Radio Networks, said that ABC's seven radio networks are running about 12% ahead in billings this year when the Olympics, which posted extraordinary gains for ABC last year, are excluded. In addition, he said the second quarter was up 8% for ABC, a new second-quarter record. But rather than benefitting from a flood of new advertisers, McLaughlin explained, he sees "more products from the same advertisers" being included in their radio mix. In addition to P&G's adding radio, he mentioned Warner-Lambert, too. "The brand managers talk to

each other," said McLaughlin.

Another new way advertisers—principally retailers—are employing network radio, he said, is through two-to-three-day flights to promote coupons or newspaper promotions or "advertising advertising," as McLaughlin labeled it. Although he admitted that this new revenue stream does not represent "big bucks," McLaughlin said advertisers are able to directly measure the impact of the medium through consumer response to the promotional campaigns.

■ Dick Brescia, senior vice president, CBS Radio Networks and chairman of the Radio Network Association, is one of the more bullish in projecting that industry-wide growth for network radio will be up 15% in 1985 to reach a total of more than \$300 million. A 15% growth rate, Brescia pointed out, "when compared to other businesses is pretty damn good." He warned that projecting industry-wide growth this year, however, is hampered by the addition of four networks for which no previous growth record is publicly available.

So where is this fabulous growth coming from? "I think that advertisers who are primarily concerned with the young adults—we have more of them in the marketplace today—and the networks geared to attracting the younger demos are doing quite well," said Brescia.

Another reason for network radio's current health, said Brescia, lies in the fact that some of radio's competitors are pricing themselves out of reach. "Over the past several years the cost factors of other media have been helpful to network radio because



ABC's McLaughlin



CBS's Brescia

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we are an efficient buy. When agencies scrutinize their budgets and see that costs of other media have risen dramatically, they have to look to other alternatives. The planners and buyers have stepped back and looked at other alternatives and radio has come up pretty good. And that has been an important reason for the growth."

As an example, Brescia pointed to CBS's youth-oriented RadioRadio network, which now has a lineup of 149 affiliates, including stations in 24 of the top-25 markets. "The adult-oriented networks, which are primarily AM station based, have suffered the same fate that AM stations around the country have: erosion of their share of the audience." To emphasize he wasn't poo-pooing adult-oriented networks (CBS operates the adult-oriented CBS Radio Network), Brescia said adult-oriented networks "have to do more than sell numbers; they must sell the environment." Brescia explained that as far as seeking sponsors for adult-oriented radio networks is concerned, "it's important for us to point to Charlie Osgood and Dan Rather. ABC will do the same with Paul Harvey. Those kinds of shows can still sell because they're environment shows."

■ But one executive who probably would take exception to parts of Brescia's remarks about adult-oriented networks is Jack Clements, president of the Mutual Broadcasting System. The Mutual Radio Networks, which serve about 850 affiliates, have been up in both the RADAR 29 and 30 reports "and I expect to be up in 31." Although traditionally an adult-oriented network, Clements says that Mutual in the past year has made important inroads into younger audiences—or at least audiences that are on the younger side of older. "A year ago, a quarter of our affiliates were FM's; now more than a third are FM's. That doesn't mean we're giving up on AM's, but it does mean we're broadening our base," Clements said.

"We are still a 25-54 demo network," Clements said, "and plan to stay that way. But we are affiliating with FM's in order to bring aboard more 18-34-year-old bodies so we can strengthen the younger end of the 25-54 demo." Most adult-oriented networks, said Clements, "have a tendency to be heavy up on the high side [the 34-54 part of the 24-54 demo], and I don't want that." Programs such as the *National Lampoon Show*, Clements pointed out, are some of the things Mutual is doing to attract youth-oriented stations, "and we may bring on more of those as time goes on." But with programs like last week's introduction of a political face-off show between New York Governor Mario Cuomo and former U.S. Senator Howard Baker—not the kind of programming likely to attract the MTV generation—Clements made it clear that Mutual is not backing away from its adult-oriented format. With sales at Mutual running 15%-20% ahead of last year (above the industry average), an enthusiastic news operation under Ron Nessen and a reorganized sales staff in New York and Detroit, the recently appointed president is sure the once-beleaguered network is back on its feet. And for that he credits Mutual's owner, the Amway Corp., which "pumped

in millions of additional dollars to invest in people and product to do the obvious."

But Mutual is not the only radio network to have undergone more-than-routine changes in the past year. The RKO Radio Networks One and Two were acquired by the United Stations last spring. They are now called United Stations Networks One and Two and are separate from the United Stations Programming Network, the long-form program service that made up the United Stations before the RKO acquisition.

■ Nick Verbitsky, president of the United Stations, said the acquisition has "brought more of an entrepreneurial spirit" to the old RKO networks. To some that may mean staff cutbacks, as have been reported, but to Verbitsky it means a situation where "department heads function as department heads

Network tote board

Network	Affiliates
ABC Radio Network and Talkradio	1,800
Associated Press Network	1,005
CBS Radio Network	394
RadioRadio	141
CNN Radio Network	177
Mutual Broadcasting	850
National Public Radio	310
NBC Radio Network	366
The Source	123
Talknet	230
Satellite Music Network	486
Sheridan Broadcasting	110
Transtar	260
United Radio Networks (I and II)	650
UPI Radio Network	1,000
Wall Street Journal Report	80

and everybody is accountable. Decisions can be made quickly rather than having to run things through a board of directors or a committee."

One of the changes United brought to the old RKO networks was the elimination of the feature programs—which, Verbitsky said, were "a major part of the [staff] reduction." Verbitsky said dropping the features does not reflect on the desirability of radio feature programming per se, but was due to those particular shows not being cleared and advertisers not participating.

■ A strong first half does not a bang-up year in network radio make, reminded Randy Bongarten, president of NBC Radio. "The marketplace has been very strong over the first five months," Bongarten agreed, "but there are question marks because of the lateness of the upfront television season. We're still waiting to see how the second half of the year will develop." (Network radio, like certain dayparts in television, also has an upfront season, but it usually follows the television marketplace by a few weeks.)

Bongarten is in agreement with his competitors when he estimates "the marketplace will finish somewhere in the area of \$300 million in 1985." But because everybody will be competing against a strong fourth quarter in 1984 "it's going to be a lot more challenging to reach 15% growth the latter

part of this year. We as a network haven't planned for it."

And the "youth business," Bongarten said, "has been stronger than the business as a whole," although Bongarten noted that when it comes to the youth business, "we're dealing in small numbers relative to the total size of the market." According to Bongarten, "There are more viable youth networks today than in the past." For example, he noted that in addition to NBC's youth-oriented The Source network, there are also such syndicated youth networks as Westwood One "that are doing a good job." But doesn't the proliferation of youth-oriented services tend to split the market? "Sure there's fragmentation," Bongarten acknowledged, "but there's also incrementation. Each individual entity might be getting a smaller piece, but the pie as a whole is getting larger."

■ Among the 24-hour satellite format networks, the Dallas-based Satellite Music Network has 488 affiliates on-line and another 57 under contract. According to SMN President John Tyler, the affiliate base is 57% AM stations and 43% FM's for SMN's four formats—nostalgia, country, adult contemporary and rock. The most popular format is country with 185 affiliates, followed by adult contemporary with 168, nostalgia/MOR with 96 and rock with 37.

There are also economic incentives to affiliate with SMN, claimed Tyler. "Generally speaking, we can reduce station operating cost by 25%-30%," because it requires a smaller staff to run the station. Another advantage Tyler cited is that a "very high percentage of our stations have had increased sales because of improved on-air product and re-direction of managers' time, away from personnel time so that they can spend more time with advertisers."

Publicly owned SMN turned a modest profit for the first time during the first quarter of 1985. On revenue of \$2,880,000, reported Tyler, SMN earned \$5,791. In the previous year, SMN lost money on \$1,039,000 in revenue. And for the first six months of this year, Tyler said, revenue was \$6,305,000 compared to \$2,492,000 for the first six months of 1984. Six-month profits have not been determined yet, he said.

■ Terry Robinson, president of Transtar Radio Networks, a subsidiary of Colorado Springs-based radio group owner, Sunbelt Communications, said the kind of stations signing up for his 24-hour music services are "usually looking for a programming alternative and feel we can provide that." Transtar offers three 24-hour formats: country, adult contemporary and "Format 41," a light contemporary format targeted toward an audience with a median age of 41. They have a combined total of 279 affiliates. But Robinson denied his service can, in itself, be the magic that turns around a faltering station and makes it profitable. "Most of the people who utilize our service successfully are already very good managers."

Robinson reports fast growth for his "Format 41" service, which is a joint venture with Viacom and is based on the light-contemporary format developed at Viacom-owned WLTW-FM New York. In the past year,

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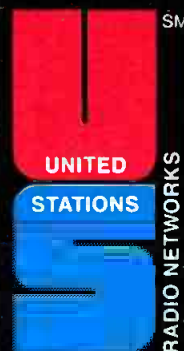
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We've got the programming.
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temporary format developed at Viacom-owned WLTW-FM New York. In the past year, 42 "Format 41" stations have gone on the air, and contracts are in place for 19 additional affiliates. "Format 41" 's affiliates are "increasingly" coming from the ranks of major market stations, Robinson said, because "it filled a niche that was available." That niche, he goes on to say, is the segment of 41-year-olds who probably grew up listening to the AM band but long ago switched to FM (80% of "Format 41" affiliates are FM stations). A median age of 41 "is where the population is headed," says Robinson.

■ CNN Radio, Atlanta, has undergone major changes over the past year. It weened itself off the audio portion of CNN Headline News and, in turn, expanded its top-of-the-hour and bottom-of-the-hour newscasts and introduced several news feature feeds. According to Bob Pates, vice president for radio, Turner Program Services, CNN has invested \$1.1 million over the past two months expanding CNN Radio's operations.

Pates also revealed that CNN Radio is developing a "high energy" news format for contemporary hit radio-formatted FM stations. The newscast will be designed to last no more than a minute and "provide as complete a package [of the news] in the shortest period of time as possible." The kind of station that will be interested in CNN's youth-oriented newscast, Pates explained, is the urban CHR station that "doesn't want to take a five-minute break for news." He hopes the new format will be launched by Aug. 1.

Additionally, Pates said that CNN is also developing its first music format, which he declined to detail other than to describe as a "high-powered format."

■ The Associated Press Radio Network, which currently serves about 1,500 affiliates, has added several features recently to its steady flow of news programming. Among the latest additions are *Newsweek on Air*, a joint venture between AP and *Newsweek* magazine. It's a weekly 54-minute program featuring interviews with major newsmakers conducted by both AP and *Newsweek* correspondents. Other introductions include a 60-second daily feature on the home video market, *Home Video Update*. AP also has started a 60-second feature called *Eye on TV*, which offers interviews with television personalities, industry news and reviews of programs. In addition, AP recently started a daily 90-second feature on home and personal computers called *Tip Talk* and a new 90-second feature on nutrition, *Eater's Digest*.

"We put out about 10 features daily and expand and contract according to what our members want," explained Pat Hazen, director of station services for AP. Among the features AP member stations apparently didn't want this past year were *Looking Good*, a personal health program, and *One on One*, an interview show—both of which AP dropped.

Last March, AP also increased the frequency of its feeds for the *AP Business Barometer*, a daily, 60-second business report originally fed 12 times a day and now sent 16 times daily, to cover both East and West Coast drive times. And AP has also moved



Mutual's Clements



United's Verbitsky



NBC's Bongarten



Transtar's Robinson

to beef up its regional coverage, said Hazen, by hiring staff "to do nothing but work on specialized regional" news.

In addition, AP, in conjunction with WSM Inc., Nashville, airs the Music Country Network (MCN), an eight-hour overnight music/talk programming service transmitted nightly via satellite beginning at 10 p.m. NYT. According to Hazen, MCN now airs two 60-second series: *Music Country Minute* and *Artist Profiles*. Hazen said ad revenues for MCN, which clears about 100 stations nationwide, are pacing about 27% ahead of the comparable period in 1984.

■ In the face of financial woes, the United Press International Radio Network appears to be holding its own. The network continues to offer its 1,000 affiliated stations five-minute, top-of-the-hour newscasts, 24 hours a day, and two-minute, half-hourly newscasts from 5:30 a.m. to 9:30 p.m., Monday through Friday.

■ At Pittsburgh-based Sheridan Broadcasting Network, satellite operations have been moved from Cocoa, Fla., to Pittsburgh, where the company's corporate offices have always been. Explained Jerry Lopes, news director for SBN: "It's obviously always healthier to consolidate whenever possible, and the arrangement we were able to strike was for substantially less dollars" than at the Florida uplink facility. SBN also switched satellites, from Satcom IV to Westar V.

"We're concentrating on our bread and butter," said Lopes, of programming developments at SBN. He said that SBN is increasing the amount of sports programming it's providing to its 110 affiliates, including adding

morning and afternoon drive time sports feeds, raising its sports feed to eight per day. But, Lopes acknowledged, "in terms of feature programming, we had to take a good, hard look," noting that SBN had to abandon both short- and long-form programming in favor of a "music/entertainment posture." Although Lopes said there are "plans on the table" to start up such a service again, including public affairs and information programming, they are "on hold."

■ *The Wall Street Journal Report*, a news service of Dow Jones & Co. (publisher of *The Wall Street Journal* and *Barron's*) that delivers two-minute, hourly business/economic reports to about 80 stations, "is exploring the possibility" of designing a financial network of shorter reports for FM beautiful music and classical stations, according to Bob Rush, director of broadcast services for Dow Jones.

Currently, the nearly five-year-old *Wall Street Journal Report* feeds 19 reports daily from 5:20 a.m. to 9:50 p.m. NYT, including a 4:20 p.m. stock market final report each weekday. Rush reports that sales revenues for the first half of 1985 were up between 20% and 25% over the same period a year ago. Among the list of regular advertisers on the network are: American Express, E.F. Hutton, AT&T, Dean Witter Reynolds and Pitney-Bowes. Rush said open rates for 60-second spots for 12 weeks or less usually begin at \$3,900.

The company also offers *Barron's On Investment*, a scripted news service taken from the advance copy of that week's *Barron's*. To date, 48 stations use the service. □

Reps express "cautious optimism"

Renewed push by airlines, computer industry may help radio industry's national spot advertising dollars; increase may hit low double digits

According to most radio representative executives, national spot radio advertising should pick up as the third quarter proceeds, and most of them are optimistic about the fourth quarter. That could put the overall yearly percentage increase in national radio spot dollars in the high single digits or low double digits. The root of that optimism is the belief that complications which have reduced expenditures among some key radio advertisers, including airlines and computers, will be resolved. There is also the hope that increased competition in the automotive

industry will cause an influx of additional dollars into radio.

Ralph Guild, president of Interep, the holding company for McGavren Guild Radio; Hillier, Newmark, Wechsler & Howard; Weiss & Powell, and Major Market Radio, said July has been "very soft," but August should be on target and September and the fourth quarter stronger. But for the year, he projects a sales increase on the conservative side, projecting gains of about 6% over 1984.

Jerry Kelly, president of Republic Radio, which, along with Christal Radio and Katz Radio, make up the Katz Radio Group, was expressing "cautious optimism" about the remainder of the year. "Talking just about stations that we have been repping all along,

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it is difficult to get good months back to back. Overall, we are looking at 7% to 10%. But at this time last year, I felt the same way and we had a terrific second half come out of the blue. I hope the same thing happens again." The Republic Radio president said one good sign for business was that "everybody seems to be holding rates pretty well and seems to be approaching it in a business-like manner."

Jerry Schubert, president of Eastman Radio, agreed: "If we get a good flurry of activity in September to wind up the third quarter, we could be seeing 8%, 9% or 10%." That number would not make Schubert, and some other reps, extremely happy because, as he noted, it would just cover economic growth plus inflation.

Schubert and Kelly said the pattern of the first two quarters, with a weak first month followed by a medium second month and then a strong finish, appears to be happening in the third quarter. "This is a roller coaster year, not unlike 1983," said Schubert. He said one factor contributing to this situation may be the delay in orders being placed for television: "They are scraping for the dollars too, and radio unfortunately follows television."

Expressing hopeful optimism for the fourth quarter was Vince Gardenia, president of Selcom Radio. "At Selcom about 30% of our billing is in beer and wine, which traditionally does well in the second half of the year." Still Gardenia admitted to a little disappointment at how things have worked out: "We did a study that showed the year after the presidential election year would be good. We projected 10% to 15%, but it hasn't worked out that way."

Also noting that the year may be below expectations was Tony Fasolino, executive vice president of Torbet Radio. (Both Torbet and Selcom are owned by Selkirk Communications Ltd.). For the second half of the year, he said, Torbet was predicting between 9% and 9.5%: "Instead, I think we will see about a 6% to 7% increase. The fourth quarter probably will have to be in the 7% to 8% area in order to make that number."

Phil Newmark, president of Hillier, Newmark, Wechsler & Howard, said the second half of the year may turn out to be a six-month ascendancy: "I think things will start out slowly and build with successive marks. July was off from last year, August is about even. September should show a 10% increase and the fourth quarter a 12% to 15% increase. Overall, I think the year will finish about 8% to 10%."

Blair Radio President Charlie Colombo

agreed that July has not been a very good month, but he said August and September are "pacing ahead" of last year and he projects the year to finish ahead by 9% to 10%. Looking at trends, Colombo notes that both the computer and beer businesses this year have, thus far, been "questionable."

Colombo noted that Blair Radio is active in nonwired network sales and recently signed a joint nonwired agreement with CBS Radio Representatives. He said the company is also setting up some new creative approaches to nonwired selling by tying it together with some of the parent company's (John Blair & Co.) direct marketing capabilities.

Bill Fortenbaugh, president of Christal Radio, said he thought the industry would experience a percentage increase in the low teens in the third and fourth quarter.

Meanwhile, Katz Radio Group President Ken Swetz said that for the group, on a comparable station basis, 1985 should be 12% ahead of last year.

The third quarter appears to be "reasonably strong," according to Peter Cleary, president of Concert Music Broadcast Sales (CMBS), which represents most of the commercial classical music stations in the country. "Confusion" in the computer business was one of the factors affecting recent adver-



Colombo



Fortenbaugh

tising, and putting the second quarter only "marginally ahead" of last year, he said. Cleary noted that it was difficult to project for the year, but said the industry should be up 10% to 15%.

Marv Roslin, president of Roslin Radio Sales, said the industry for 1985 should post a 15% increase, excluding political dollars.

At least two reps expressed the view that what was good for the economy wasn't necessarily good for radio. Jack Masla, president of Masla Radio, said, "Last year the third quarter showed a 13.1% increase. This year it could turn into a good quarter, especially if the economy is slowing down to push it. If the economy remains sluggish, then I think fourth-quarter radio activity will be strong also." Masla said the reason radio does well when advertiser sales are weak is that they use radio to "plug" the problem.

In agreement with Masla was Ed Kiernan, president of CBS Radio Representatives: "I think the uncertainty of the economy will help radio rather than hurt us. The best of times for radio previously was when inflation was rampant and people were struggling."

Kiernan said that, so far, the third quarter has been "a little soft," but that from September on it should be "pretty good." The

latter assessment, he said, was not based on any "scientific facts," but rather that there were certain advertisers which had not been as active but showed promise for returning before the end of the year.

One such category is the oil companies, which he said were reassessing their marketing strategies following the wave of mergers in that industry. Another recently reduced category, Kiernan noted, was the airline industry: "The airline business coming off the United strike hurt us considerably, in two different ways. First, because they are a big account for us and they cut back considerably. And their competitors, such as American, cancelled their schedules because they were overbooked." Another category the CBS Radio Representatives president said should be reappearing in strength was the high-tech area: "The computer business is the future, there is no doubt about it."

Newmark also thought "business type" advertising should be picking up in the fourth quarter. He pointed to personal computers, cellular phones and the airlines.

Masla sees some advertisers providing a boost. "Just in the last couple of days, Pride airlines, made up of ex-Continental personnel, has been checking rates through Needham Harper, Los Angeles. They intend to duplicate the routes operated by Continental." And Church's Fried Chicken was opening up in a number of new markets, Masla said.

He also saw the automobile industry turning to radio if their sales remain "sluggish." "We foresee interest rates and rebates remaining part of their campaign. Already, the Ford Dealers Association in New York came in with a campaign." He also said Volvo, BMW and Mercedes are "imminently beginning" campaigns. The Japanese, Masla said, would be starting up new campaigns to introduce cars not sold before in this country, now that the automobile import restrictions have been relaxed.

Republic's Kelly noted that it could be a mistake to focus on just the positive news among major advertisers: "United is coming back but TWA and Pan Am are predicting strikes. We are having difficulty getting a consistent effort by advertisers." Another uncertain category, he said, is beer and wine. While he said organizations such as MADD (Mothers Against Drunk Driving) were for the overall good, he thought broadcasters were being unfairly discriminated against.

The number-one advertising category for the Spanish-formatted stations represented by Eduardo Cabellero, president of Cabellero Spanish Media, is beer, but he's not too



Concert's Cleary



Cabellero's Cabellero



May 20, 1985

Mr. Don Crisp
Satellite Music Network
12655 North Central Expressway, #600
Dallas, Texas 75243

Dear Don:

As incredible as it may seem, it was one year ago this month that we signed on as a StarStation with SMN. What's even more incredible, though, is the tremendous success we have experienced since becoming an affiliate.

Though we're not in an Arbitron-rated market, there's no doubt that our listenership is way up. We know this is true by the level of response we get to station promotions and contests.

The most important measurement, of course, is in the bottom line. Billing was up 42% and collections were up 52% over the same period the previous year.

Expenses are also way down. Payroll is only 40% of what it was at this same time last year, and we've lowered our break-even point by about \$9,000 a month. We never would have been able to accomplish any of this if we hadn't joined SMN.

So our town of 1,600 people now has a station with a big city sound, we've increased our listenership, advertising is way up, expenses are way down, and we're doing it all with seven employees instead of 16.

God bless Don Crisp and the Satellite Music Network.

Sincerely,

Robert E. Johnson
President and General Manager

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Phone 301/475-8937 DC Toll-free 870-3466 JBJ Communications, Inc.

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worried about pressure from some quarters of the public on beer manufacturers to reduce advertising: "Although beer advertisers have done a lot they have always measured what they have done, in the sense of not running spots early in the morning. They also do a lot of community service and community promotions. Anheuser-Busch and Miller have been very conscious."

Also stating a concern about beer advertising was Bob Weiss, president of Weiss & Powell. "The one area where I have been hurt to some degree has been the beer business... It has affected national sales and will probably have an effect in the third quarter as well."

Torbet's Fasolino said the situation was even more serious: "Beer advertisers are practically nonexistent and I think the beer industry is probably laying low... And when they ask for demos now, they are asking for 25-34. But I don't think their primary targets have changed."

Concerning airline advertising, Fasolino said the strength of the dollar has encouraged traveling but, at the same time, reduced international carriers' need to advertise. Domestically, he said, fare wars and mergers have forced carriers to reduce their costs and

re-evaluate their marketing.

A resurgence in airline advertising would be good news to Concert Music's Cleary. Carriers are among the chief advertisers trying to reach the classical music listeners of the stations the company represents. The imported automobiles and financial services who also advertise on those stations are less seasonal in nature in their budgets.

As for youth-oriented advertisers, Newmark noted a slowing down of activity for such products as soft drinks, beer, shampoos and candy. Newmark said that one particular concern for station reps must be to find new industries that are interested in reaching young adults.

Among the regional offices placing orders, New York, Los Angeles and Dallas were among those which showed continued strength, said Newmark. Minneapolis, however, was showing some weakness. That office used to book orders from K-Tel International, he said, but that the record company is now "out of business." Business from Philadelphia offices was off a little, he said, because the Atlantic City, N.J., casinos were now being placed out of New York, and some orders from Boston had also gone to New York.

As to what markets those dollars are being distributed to, Republic's Kelly said there is no particular pattern. Likewise, Eastman's Schubert said that markets that were off, including Phoenix; San Diego; Portland, Ore.; Columbus, Ohio, and Buffalo, N.Y., revealed an "indiscriminate" pattern.

Caballero added that business for Hispanic stations is doing well in many markets, especially in Los Angeles; Albuquerque, N.M., and San Antonio, Tex. This is because, he said, there has been a shift by advertisers to put more money in Mexican-American markets whereas before there had been a focus on the Cuban and Puerto Rican markets of Miami and New York.

The national spot radio business from January to May, according to Larchmont, N.Y.-based Radio Expenditure Reports, reached \$324,808,800. That's an increase of 10.3% over the comparable period of a year ago when RER adjusts figure to compensate for variance in standard billing weeks and 5.3% unadjusted.

How will the radio industry perform overall in 1985? Radio Advertising Bureau President Bill Stakelin has projected that business (local, regional, national and network) will reach \$6.5 billion by year's end. □

Shakeout after the CHR goldrush

Some major markets are witnessing a shakeout in contemporary hit radio and stations still airing the format further redefine their audience; AOR, country also undergoing fine-tuning

Last year contemporary hit radio was the hottest program format trend to hit the radio airwaves since the "urban cowboy" country radio phenomenon some six years ago. Like most trends in the radio business, however, those that jump on the bandwagon of a format that has become popular with listeners and thus in demand by advertisers, find there isn't enough room for everybody. That is the lesson that some of the late-comers to the CHR format are now learning, as evidenced recently by two stations in the New York market that switched out of the format—WAPP-FM and WKTU(FM)—leaving two CHR stations in the market to battle it out head-to-head—WHTZ(FM) and WPLJ(FM).

Radio executives and program analysts insist the CHR format is as strong as ever in appeal, but that it simply can't sustain all the stations trying to make a living off it. At last count, according to data compiled by the Radio Information Group, New York, almost 900 stations claimed a CHR format, about 10% of all commercial radio stations currently on the air. That represents a more than 7% increase in the number of stations programmed for CHR compared to a year ago when there were close to 800 CHR stations on the air.

"CHR is very strong," said Chet Tart, manager of program research and marketing, Blair Radio. "The problem is that there [are] too many CHR stations in the market-

place. Boston has four, New York had four. Some markets have five. Every time you punch the dial it's Madonna, Madonna, Madonna, over and over again," he said, so that listeners may be getting "fried on the songs themselves." He said the solution, in part, lies in what he sees as the inevitable shakeout in the number of stations carrying the format. "It's just a matter of time. WAPP got out of the format in New York. It will happen in Boston too [and other markets]. It hasn't matured to the point where people are getting out of it in droves yet because they are still making money. But I think it's definitely at the peak of its popularity," in terms of the number of stations embracing the format. He added, however, that the format may command a large enough following to keep a lot of stations thriving. "We are living in a contemporary world right now, so I don't see the contemporariness falling off. I just see some stations getting out of the format and switching to something else. The music and the product are strong and good and I think it will be around."

Gary Stevens, president of Doubleday



Blair's Tart



Pollack

Broadcasting, agreed that the number of stations programming a pure CHR format will "diminish." He had first-hand experience with Doubleday's WAPP-FM, which switched from a pure CHR format to hybrid top-40/album-oriented-rock format in May. "If you can't make a buck, you go," he said. "It's hard to support more than two of any format in market."

Radio program consultant Jeff Pollack concurred. "The format is terrific," he submitted, "but there isn't room for five people." He also believes that the CHR shakeout experienced in New York will spread to other markets as well.

Top-40 consultant Mike Joseph said that while "some of the weaker [CHR] stations may fall off," the format will thrive, "in one configuration or another, because it is popular music." CHR, he said, "flows with the audience. You're going to play the hits regardless. The greatest advantage that a mass appeal format has is the fact that it encompasses everybody, every demographic, every race and every nationality."

Format segmentation is a trend that continues as stations try to broaden their core audience targets and counterprogram against similar formats in their market. Most recently, CHR has split into two directions, according to Pollack. The basic CHR format is a mass-appeal, 12-plus format. Pollack describes a newly emerging variation on that theme as "adult CHR," which attempts to be "more relatable" to the 25-to-34 age group with "less of the shouting kind of announcer," and with a dose of oldies songs added to the musical mix, rather than all current hit music. Adult CHR, said Pollack, "is de-

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KIIS	Los Angeles, CA	McGavren Guild
WVOR	Rochester, NY	McGavren Guild
KGO	San Francisco, CA	Blair
WRSC	State College, PA	McGavren Guild
WKYS	Washington, DC	Eastman
KEYN	Wichita, KS	McGavren Guild

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signed to take audience away from adult contemporary stations.”

Album-oriented-rock radio stations gained substantially in the winter 1985 Arbitron measurement period (BROADCASTING, May 6) and many in the industry attribute the success to many AOR stations' shift from teen-agers to a core audience skewing 25-34, which Lee Abrams, partner in the Atlanta-based radio consulting firm, Burkhart/Abrams/Michaels & Douglas, describes as AOR's "natural audience." That is the demographic that was in its teens and listening to AOR when the latter broke on the scene 15 years ago, said Abrams. By eliminating most of the heavy metal material, he said, and adding a few oldies and jazz pieces to a mix of old and new AOR cuts, the format, in effect, has "matured" as its audience has grown older.

According to Tart of Blair Radio, AOR stations are doing more to serve the older audience than simply realigning their music rotations. The stations are providing "full service" to listeners and not just wall to wall music. "AOR has become an adult radio station," he said. "The successful AOR's are providing things that the average 25- to 34-year-old person needs, which include news and information, traffic reports, conversation, and even comedy in the morning. Also, musically it's an alternative because a lot of the AOR's have changed formats leaving one to a market. [The Radio Information Center calculates that there are about 237 AOR stations on the air now, down from 272 a year ago]. They are now by themselves and they offer a unique blend of music, they play currents and they play oldies, and are providing full service on the FM band with AOR music. That's a very unique blend."

"The format has matured a lot to the lifestyle of the people listening to it," continued Tart. "It's growing along with its original demographic. The music is not as raucous as it used to sound. It is more of a mainstream adult station. It's now a 19-plus kind of format that goes up to 35." As for the longevity of AOR, Tart offers that the audience is "growing along with them... It might be a Music of Your Life format shortly."

Pollack suggests that the drive by AOR stations for the older audience may be due in no small part to the fact that advertisers want the older skew. "A lot of stations have been doing that very quietly for the last several years," he said. "I think we are seeing a lot of emphasis from the sales departments in terms of getting stations to skew older, with many just totally abandoning teens to CHR."

John Sebastian, the Scottsdale, Ariz.-based radio consultant, takes some of the credit for the shift of AOR stations toward an older audience. He is the creator of the EOR format, or "eclectic-oriented rock," which he has now placed in five markets (Seattle, Anchorage; Fort Pierce, Fla.; Baltimore, and Casper, Wyo.), up from two markets a year ago. EOR, says Sebastian, which is programed at a core audience of 25-40, got AOR programmers to thinking about an older skew.

A year ago, he said, the AOR playlist focused primarily on the 15- to 24-year-old

segment, with groups such as Motley Crew and Iron Maiden. "Now the list is very soft in comparison," he contends, offering as evidence the fact that a recent *Billboard* AOR playlist showed the top 14 songs were also charted on the CHR list. Embracing CHR material, suggests Sebastian, is a "mistake." Album-oriented listeners prefer, he contends, a mix of the "great product" by rock artists both current and past, which is what EOR offers, with a dash of progressive jazz for diversity.

Format segmentation continues to influence other program genres as well, such as adult contemporary and easy listening. The AC camp is divided among those that stress more contemporary, but softer rock, and those that focus on oldies. The evidence that

Number one. Country music is the most widely programed format on commercial radio stations followed by adult contemporary. That's according to the New York-based Radio Information Center (RIC), which tracks format additions and changes on a regular basis from over 8,000 stations in its files. Highlighted below are the top radio formats as of July. (The list includes 140 stations in the U.S. Virgin Islands, Puerto Rico and Guam.)

<i>Format</i>	<i>Number of stations</i>
Country	2,346
Adult Contemporary/Soft	1,940
MOR/Nostalgia	964
Rock/CHR	855
Religious	499
Easy Listening	437
Variety	252
AOR	237
Black	174
Oldies	168
Spanish	154
News/Talk	148
Urban Contemporary	91
All News	47
Classical	46
Ethnic	30
Jazz	15
Total	8,403

Tart has seen this year indicates however, a shift toward the contemporary sound, as listeners "get tired of hearing 'The Long and Winding Road' and 'Yesterday' by the Beatles." And, according to his reports, "the more contemporary music stations are doing better than the ones playing all over."

According to Pollack, AC stations are "losing a lot of audience to CHR stations." He said the AC stations are countering with a number of contemporary approaches, including a hybrid AC/CHR approach he describes as "AC music and a CHR sensibility."

A third AC approach having some success in the market is Transtar's Format 41 which, in effect, is a bridge between AC and easy listening. The 41 in the title, says William Moyes, a partner in Sunbelt Communications, which operates Transtar, stands for the median age of the target of the format, which

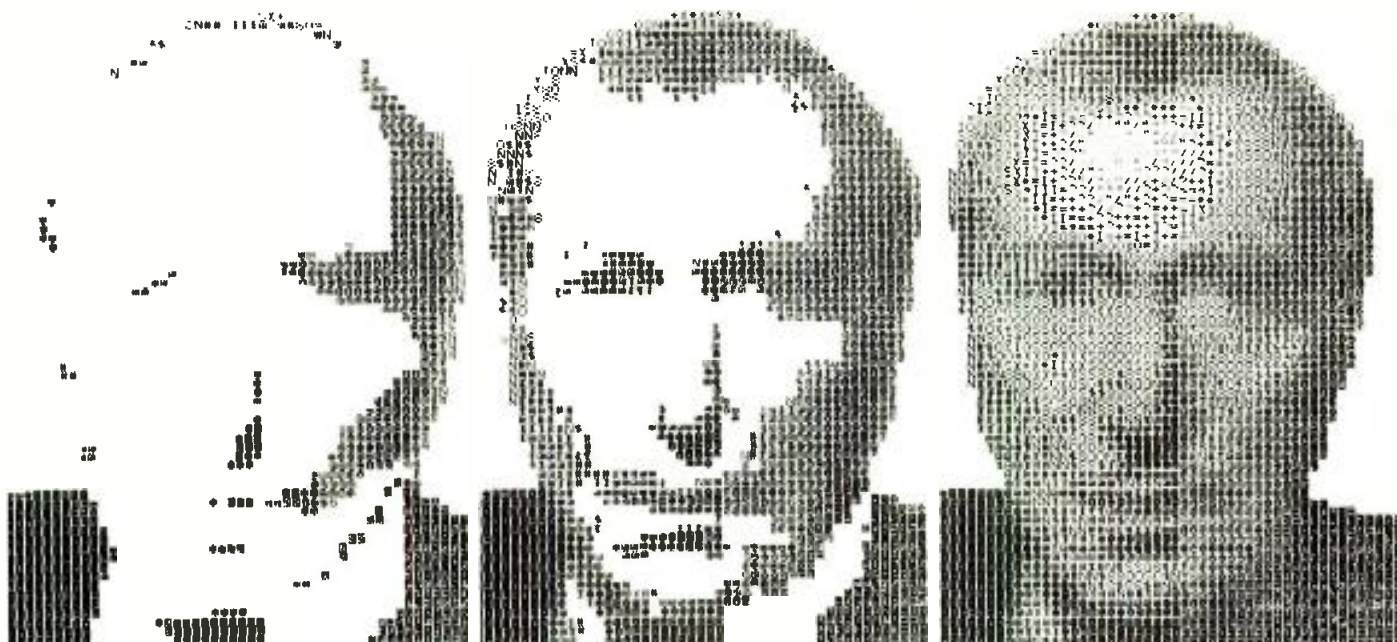
he says falls right in between the median-age AC listener (31) and the comparable easy listening listener (52). "It's a very easy going form of AC," said Moyes, "with very little current music and almost all memories and fairly relaxing." The format also features all original vocals material and none of the instrumental renditions that Moyes says the 40ish crowd is not quite ready for.

Meanwhile, the easy listening programmers are struggling to make their product more appealing to younger audiences, with the addition of more up-tempo material and some vocals, while at the same time not alienating their traditional audience (35-plus). "The trend for easy listening," said Dave Verdery, vice president, programming of Bonneville Broadcast Consultants, the largest syndicator of easy listening music, "is the knowledge and the acceptance that today's easy listener is different from yesterday's easy listener and that today's listener grew up with rock-oriented roots. In order to capture new listeners for this format we must be able to play artists that they can relate to and those artists are going to come from adult contemporary and country formats that have crossed over into our sound."

But Verdery stressed that while easy listening has taken on a contemporary flavor in some variations of the format, it will always be based on the instrumental sound. "The ultimate goal is to provide a relaxing but refreshing instrumentally-based format with vocals that people of all ages can relate to," he said. "We will make sure not to offend our core audience. In the restaurant business if you have a good business you don't want to change your menu. But you can add some new recipes."

The way Bonneville sees it, the easy listening format is giving adult contemporary stations a run for the 25-54 demographic advertising dollars. Verdery said that 82% of his company's client stations (over 100 in rated markets) are ranked third or better among adults 35-54. "What we are trying to say is given that the 25-54 demo is the most coveted by advertisers, if you take away the front third of that demo, we are so strong that we will really fulfill two thirds of that demographic." With challenges from CHR for its younger listeners and an assault by easy listening for its older listeners, it's no wonder that AC programmers are divided as to which way they should skew. It's also not surprising that 50 AC stations dropped the format in the past year. The Radio Information Center counts 1,874 AC stations in the market now compared to 1,924 a year ago.

The situation is also a little dicey for country radio stations. Despite the fact that shares and advertising sales are down for country music stations, about 50 more country stations are in the market this year than were last year. The current total is almost 2,350 stations. "The big problem for country," said Pollack, "is there is so little crossover material; except for the megastars, there's very little country that is crossing over to the other formats, such as AC and CHR." He adds, however, that "things should level out. Country had to have a shaking out period after everybody jumped on the bandwagon"



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several years ago.

Dan Halyburton, general manager of country stations KLAJ(AM) Dallas-KLPX(FM) Fort Worth, described the current period for country as one of "moderate growth that will separate the men from the boys." Halyburton suggested that the more traditional stations are perhaps a bit worse off because many of the recording artists "who brought [country] through the 1960's and 70's are not recording as much," such as Mel Tillis and Charley Pride. And the country recording industry, he said, may be having bigger troubles than the stations. "They are kind of sitting at the switch deciding which way to go," he said, i.e., more modern, skewing almost AC, or more traditional.

Gregg Lindahl, program director and manager of operations at WSM(AM) Nashville, said there was some "concern" about the product from the record companies. While the primary record buyer is in the 18-24 demographic, he said, the core country audience is 35-49. While it's one thing for the record companies to try to bring country music to the younger record buying core, "it's a concern" if they do it by ignoring the musical tastes of the primary country audience. Country radio wants a "fair balance," he said.

Joe Gallante, president, RCA Records, Nashville, said the goal of country record producers is to develop product that will appeal to a core country audience of 25-49. By expanding that core audience 10 years on the front end, he said, record sales (which for country have been flat lately) would improve

significantly. "The tendency among persons 45-plus to buy albums diminishes 70%," compared to younger age groups. "We can't survive that," he said. Gallante said he didn't "know any record company in town" that was targeting younger age groups to sell country music to at the expense of the core listening audience.

As to radio news, research done by the Mutual Radio Network, indicates that listeners want to be kept more up to date with brief headline summaries, said Ron Nessen, Mutual's vice president, news and special programming. He said the network "is committed" to adding a one-minute hourly (perhaps twice hourly) news headline summary into the network's news mix. The plans will be spelled out further at the upcoming Radio-Television News Directors Association convention.

On the local level, said Lou Adler, vice president and news director WOR(AM) New York, "the general trend is toward doing news, beyond the top three or four major stories, that is shaped for the target audience." The types of stories and amount of air time allocated to news, he said, is determined by the demographic.

Talk radio, according to Diane Sutter, general manager of WTKN(AM) Pittsburgh, is one format that doesn't necessarily have to be local to succeed. In fact, given the costs of producing talk programming, she said, it is more efficient for a network to provide talk programs. WTKN is both a both an ABC Talkradio affiliate and an NBC Talknet affiliate.

"We do a great deal of local input," she said, such as news, sports, weather and traffic. "But the issues listeners are concerned about and want discussed are universal," such as financial and health issues. She said research her station had done concluded that, "if [the talk programming] is interesting and meaningful, it doesn't matter where it originates from."

On the nostalgia-format front, reports Jim Lowe, program director, WNEW(AM) New York, Linda Ronstadt, with her recordings with the Nelson Riddle Orchestra, has helped "considerably" in getting a new and younger audience to sample nostalgia formats. Other contemporary artists are cutting albums featuring more traditional music, as well, Lowe said. Toni Tenille, he reports, has also recently produced an album featuring songs by Cole Porter and George Gershwin.

On the classical music front, the launch a few months back of the Concert Music Satellite Service, said Robert Conrad, vice president and general manager, WCLV(FM) Cleveland, should help to generate more classical syndicated material, as well as more live programming. "The cost factors of distribution by satellite are so much less," he said. The question is, he added, "how much syndicated product can you program without losing your local identity?"

Conrad said that early Renaissance classical music was making a comeback and that classical stations were programming less vocal music, in an effort to attract younger demographics to the format. □

The burgeoning business of program supplying

More and more stations are looking to producers and syndicators for something special to give them an edge over the competition

An increasing number of stations are turning to radio program suppliers/syndicators for specialized programming which, the following pages illustrate, is not in short supply. And according to many of the executives surveyed, advertising support for most of the long-form programs is very strong.

The capsule summaries that follow also show the preferred method of sales to stations remains barter rather than cash and that the full service syndicated music format companies still prefer tape delivery of their products over satellite.

ABC/Watermark, the wholly-owned unit of ABC Radio Networks, is focusing a good deal of its attention on the international syndication marketplace. Although the company continues to produce *American Top 40*, which just celebrated its 15th year on the air with Casey Kasem at the helm, and *American Country Countdown* for the ABC Radio Networks, it is now representing those two shows along with several others internationally. They include: DIR Broadcasting's *King Biscuit Flower Hour*, *Silver Eagle Cross Country Radio Show* and *Supergroups*, all of which DIR produces for ABC; TM Commu-

nications' "Goldpics" music library, and Ron Cutler Productions' *Musical* program.

ABC/Watermark President Tom Rounds said that the Pacific area, including Japan, has been the best market for these programs followed by Western Europe. He said *American Top 40* is very popular in France, especially with the advent of new commercial FM stations in that country. Rounds added that a German translation of *Top 40* is slated to go on the air in Cologne, West Germany, later this month.

□

The American Comedy Network offers seven short comedy features (30-90 seconds) that are heard in 86 markets, including the top 10, on a cash basis. The all-original material, often relating to current events, consists of fake commercials, parodies of popular songs and impersonations, according to Andy Goodman, president. Now in its second year, the network last year provided, free of charge, *Not the American Top 40*, as an introduction to stations. The show was a parody of ABC/Watermark's *American Top 40* countdown show. "We'll probably do another music/comedy special in the near future," said Goodman.

Presently, work is being done on a detective series styled after Firesign Theater's Nick Danger, titled *Crash Barlowe*, *Private Guy*. Goodman said that the series is being given a trial run in test markets and would be available for 1986.

It is hoped that the a 90-second sponsorable strip will result.

Goodman also mentioned that the American Comedy Network was responsible for the book, "The Method to the Madness," a manual for radio morning shows, featuring actual interviews with 70 morning personalities (such as the "Greaseman" of WWDC-FM Washington) about what it takes to do a morning show. Goodman added that his troupe was planning another publication for an upcoming convention that will be less serious and factual.

□

Five formats and two production libraries are distributed by Dallas-based **Toby Arnold & Associates**, which plans to release a sixth format at next April's National Association of Broadcasters convention. The addition, still untitled, will be an "adult contemporary oldie" format. One of its selling points: "Our library goes 3,000 deep so you're never without fresh material," said the company's president, Toby Arnold. Arnold's five current formats—"Unforgettable" (nostalgia), "Unforgettable II" (foreground MOR), "Your Favorites" (adult contemporary), "Music Radio" (contemporary hit radio) and "Country Magic" (adult contemporary country)—are distributed to 93 stations on a cash basis. Its production libraries—Production Master and Production Bank—serve 500 stations, both by barter and by cash. Toby Arnold & Associates does not use

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satellite. "Like all the other tape syndicators, we are in strong competition with satellite right now," said Arnold. But, because satellite transmission prohibits localization and personalization, Arnold said, "I feel that there is room for both of us out there."

Toby Arnold is also "still very, very active" in retail sales promotion and direct mail. The company produces a 12-minute VHS cassette, "Target Market Selling System," designed to help stations overcome advertisers' negative perceptions of their audience. The system, customized for a specific market on a monthly basis, sells for between \$200 per month in a small market to \$500 per month in a large market. Arnold also markets Sales Mail, a campaign "utilizing direct mail to support your spring or fall Arbitron with a sweepstakes." Sales Mail has been extremely profitable for WZZO(FM) Bethlehem, Pa., said Arnold. The station distributed a 165,000-piece mailer at a cost of \$90,000 (for art, printing, postage, mailing list, labor and other expenses), and grossed \$138,000 by selling 26 participating sponsors. "Direct mail seems to be the buzz word right at the moment," Arnold said.

Barnett-Robbins Enterprises, Encino, Calif., offers stations several long-form, weekly shows. In its fold are: *Superstars of Rock*, a one-hour music profile program (on about 135 stations); *Superstar Portrait*, a 60-minute music profile of adult contemporary artists (140 stations); *Street Beat*, a one-hour music and artist interview show geared for black and urban contemporary formatted outlets (92 stations), and *National Lampoon's True Facts*, a two-minute comedy feature the company produces for the Mutual Radio Network.

According to Lance Robbins, executive vice president of Barnett-Robbins, the company has two other programs set for an October launch: *Memory Makers*, a three-hour-weekly, satellite-delivered show for adult contemporary stations with music, artists, trivia segments and listener participation, and *American Country Portraits*, a one-hour-weekly music profile program. Barnett-Robbins earlier this year introduced holiday specials under the umbrella name of the Big Event Radio Network.

Robbins said the company's business "tripled" over the past year. There are some 50 major companies that advertise "periodically." Among the advertisers are: Lee Jeans, U.S. Army, Blue Nun wine and Anheuser-Busch. Robbins said that Barnett-Robbins hopes to move more toward satellite-delivered programming in the next year. All of the company's programming is offered on a barter basis.

Jazz Beat From Berklee, the jazz music series offered by the **Berklee College of Music** in Boston, begins its fourth year next fall. The 30-minute show is distributed free on disk to more than 1,000 stations worldwide with about 600 in the U.S. That is an increase from last year's total of 400 stations worldwide. However, according to Berklee College's director of development, Bruce MacDonald, the 90-to-110-minute concert version of the show which had been distributed to National Public Radio stations over the NPR satellite was discontinued because the ex-

pense was too great.

Also in the fall Berklee will release *High Felicity*, a special program presenting rock and other contemporary styles of music, with many original works by Berklee students and faculty members. *High Felicity* will also be available free of charge on disk.

Bonneville Broadcasting System, Northbrook, Ill., offers stations three easy-listening taped formats available in match-flow or random-select or under the umbrella title of the "Ultra" sound, which combines both match-flow and random-select elements. Within the Ultra format are three classifications: contemporary, mainstream and traditional.

According to James Opsitnik, Bonneville Broadcasting System president and chief executive officer, the easy-listening format of Schulke Radio Productions (a company purchased by Bonneville last summer) melded into the match-flow offering. Bonneville's easy-listening formats air on about 200 stations including 73 of the top 100 markets. Opsitnik said single station rates range from \$900 to \$13,000 depending on market size.

Bonneville also distributes two formats developed by Darrel Peters, a consultant to the company: big band/nostalgia and soft contemporary "love sounds."

Now in its second year, **The Broadcast Group**, Washington, continues to provide political programming. "We seem to have found a niche for ourselves," said President Pegge Goertzen. *Face Off*, a weekday two-minute mini-debate between Senators Edward Kennedy (D-Mass.) and Robert Dole (R-Kan.), is "doing very well" in its second year, according to Goertzen. The show, which is distributed by the Mutual Radio Network, is in 195 markets. Goertzen said that the debate between the two has been "heated" throughout the budget battle this year.

Goertzen reported that *American Voices*, a twice daily, 90-second commentary series that was airing on 100 stations, was to be canceled, as was *In Depth Magazine*. But added to The Broadcast Group's offerings is *Assignment Small Business*, a daily, 90-second feature that focuses on entrepreneurial success stories and

"small business views." The show is sponsored by the National Federation of Independent Businesses, and is cleared on 245 stations.

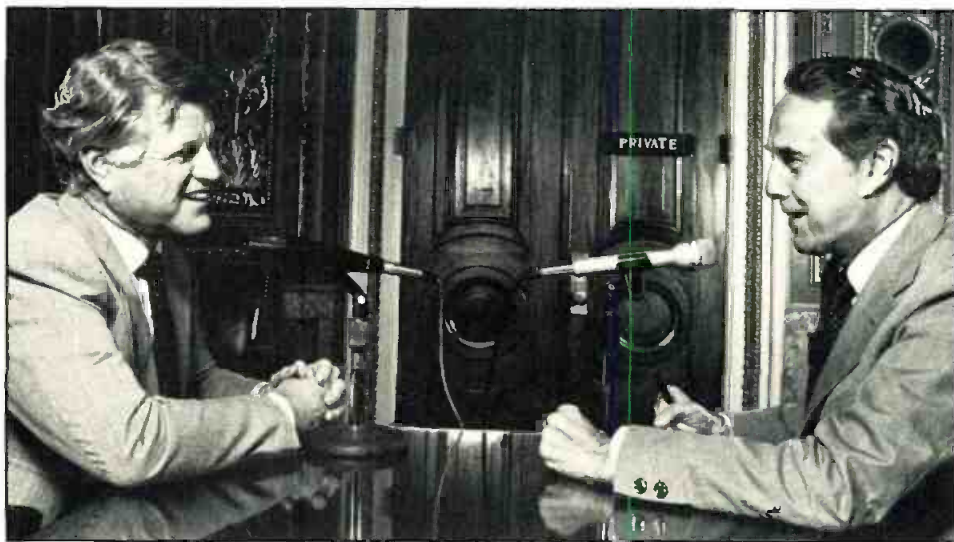
Broadcast Programing Inc. (formerly Broadcast Programing International), Seattle, offers several tape-distributed formats including adult contemporary, modern country, easy listening, traditional MOR classical and "Hitrock," which is a hybrid of contemporary hit radio and album-oriented rock formats. Company President Bob English said BPI next month will add an oldies format composed of rock music mainly from the 1960's and 70's.

All formats are available in both personality and unannounced versions, with rates ranging from \$600 to \$2,200 per month depending on service and market size. The company also has a consulting service that includes its CompuList computerized playlists that are updated weekly for the adult contemporary, country and rock formats.

English also reported that John Sherman, director of contemporary programming for the company, has recently been named vice president of BPI. He will continue his duties as director of contemporary programming, English said.

Gert Bunchez & Associates of St. Louis distributes seven programs to more than 200 stations on a cash and barter basis. The five-minute *Breakfast Serials*, a collection of "telescoped down" successful comedies and radio dramas, was originally syndicated five years ago. *The American Way* features one-and-a-half-minute profiles of successful Americans. And *Dr. Paul Donohue* answers letters with medical questions in a minute-and-a-half format. Rates for the programs are adjusted according to market size.

Cavox Stereo Productions, the 17-year-old division of Tape-Athon Corp. in Inglewood, Calif., offers nine formats designed for live, automated and semi-automated stations in small to medium-sized markets. They include contemporary hit, MOR, easy listening, beautiful music, country and adult contemporary. Cavox formats are distributed to 200 stations at a price range of



Senators Kennedy and Dole on *Face Off*

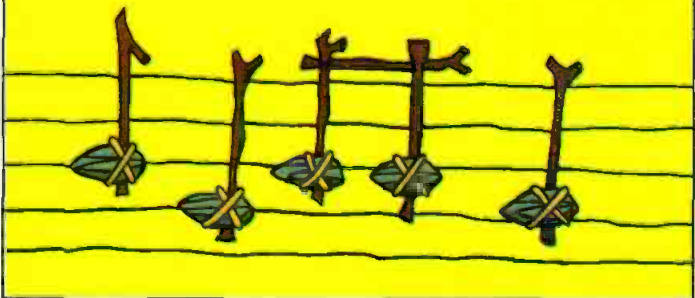
**SCOOBY
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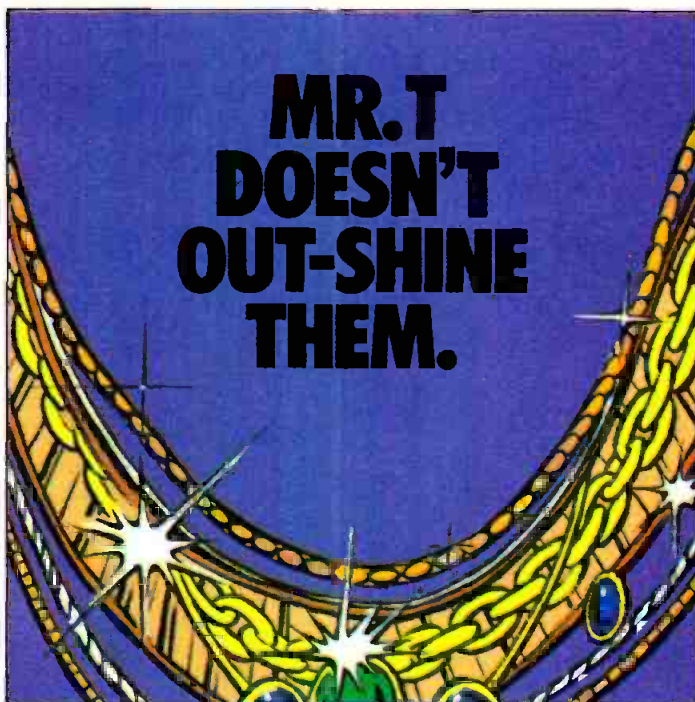
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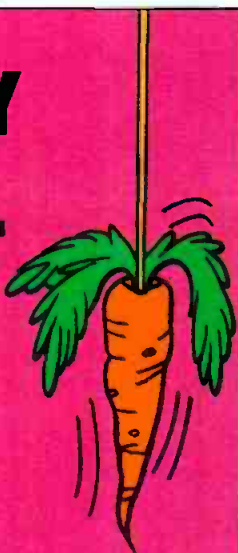
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OUT-ROCK
THEM.**



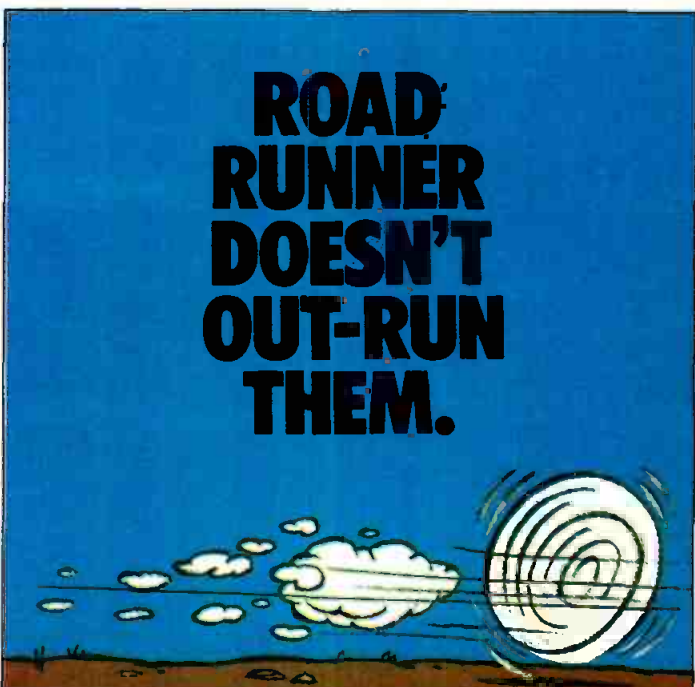
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**BUGS BUNNY
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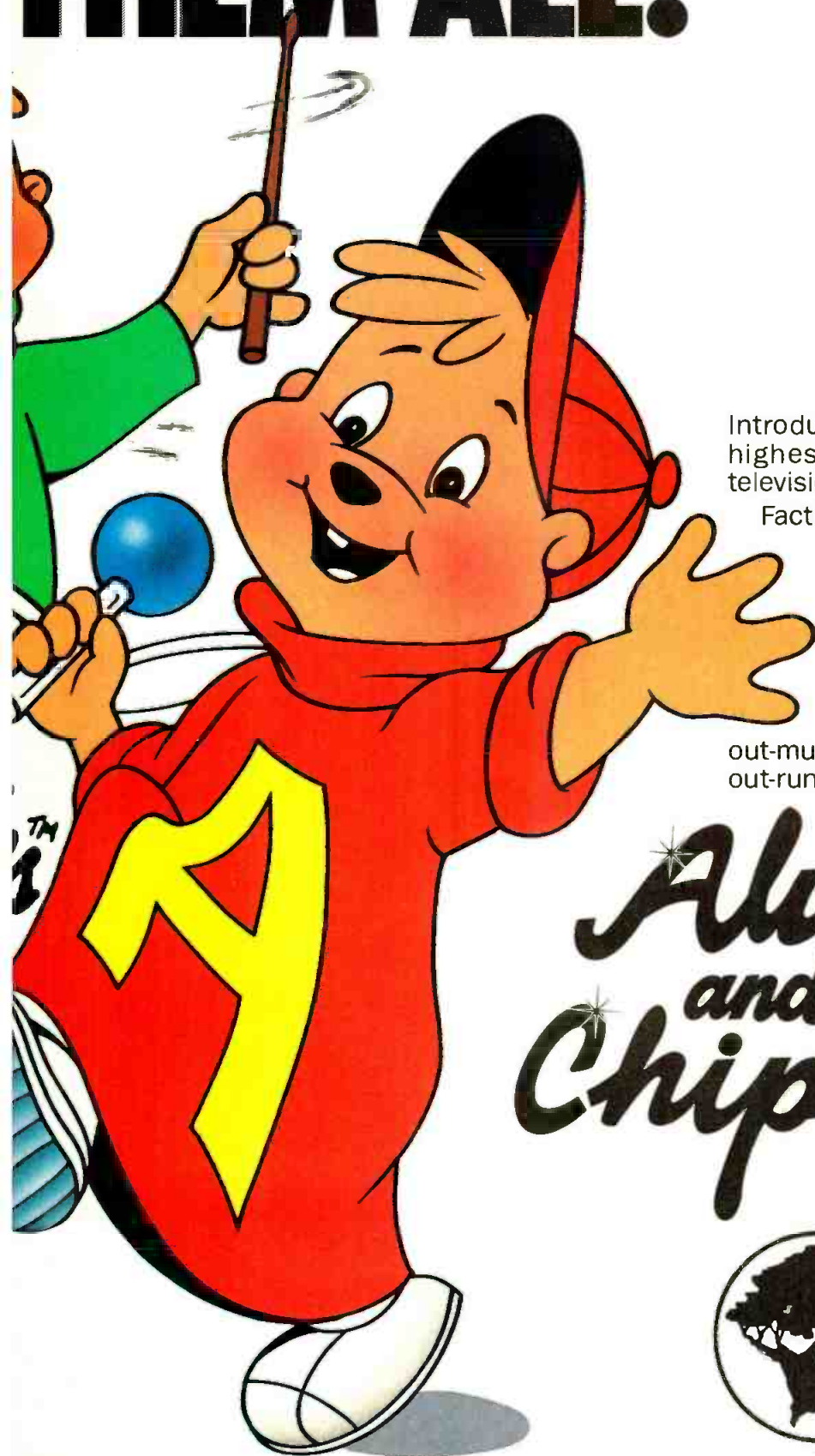
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\$200 to \$400 a month. According to Robert Mayfield, director of sales, the Cavox system gives station managers flexibility in programming their stations. The formats are distributed on tape in blocks that can be assembled in any order. Cavox also offers advice on how to use its products. Said Mayfield, "We do not tell stations how to program, but we do give suggestions."

□

Century 21 Programing President Dave Scott says his Dallas-based company currently supplies 19 formats on both cassettes and tapes to more than 400 stations. Scott said the best sellers are adult contemporary (108 stations), rock (97) and country (53). The company also distributes AOR and sacred music formats. Prices range from \$700 to about \$2,000 per month, depending on the market.

Scott also noted that the past year has been the best in the company's history, with sales up about 20% over last year.

□

Churchill Productions, Phoenix, distributes three programming services to about 50 clients (up from 40 last year), according to Tom Moran, Churchill's vice president. The company distributes *RadioOne*, adult contemporary music, and *Churchill Easy Listening Format*, both 24-hour-a-day, seven-days-a-week programs, as well as a religious-oriented program called *Hymns of Praise*, played once a week and updated quarterly by Churchill. The programs are leased, with fees ranging from \$950 to \$6,000 per month, depending on market size, and are tape-distributed. Churchill "is considering," Moran said, syndicating a new program which he described as being "possibly between easy listening and adult contemporary."

□

Joan Franklin, president of **Cinema Sound Limited**, says that her company continues to distribute *Info Radio* to 375 stations. The daily, 90-second show, from Warner Publisher Services, consists of information-related features culled from articles from such magazines as *Playboy*, *Psychology Today* and *American Health*. Also offered is the *American Museum of Natural History 1985 Radio Series*, three-minute conversations with Dr. Thomas Nettleton, director of the museum, talking to some of its specialists. Thirteen episodes of the series, underwritten by the museum, have been produced and will be provided to 575 stations free in 1986.

Also planned by Cinema Sound, on behalf of the Carnegie Corp., are 13 half-hours available in 1986 titled the *Aging Society Project Radio Series*. The series explores the impact of an aging society on social institutions. Among the guests are Dr. Benjamin Spock, Gloria Steinem and Daniel Yankelovich. Alan Pifer, director of the project, is the host.

Other series provided for free are: *Between the Lines*, a monthly half-hour book and author interview program, and weekly inspirational messages from Dr. Norman Vincent Peale. The messages are carried on 100 stations and are funded by Peale's Foundation for Christian Living.

□

St. Louis-based **Clayton-Webster**, now in its eighth year of business, distributes five pro-

grams to about 1,300 stations, its president, Steve Bunyard, said. In addition to *The Comedy Show with Dick Cavett*, a two-hour weekly program, the syndicator offers four two-minute daily shows: *The Comedy Spot with Dick Cavett*; *The Sporting News Report with Bob Costas*; *Country Calendar*, and *Sports Flashback*. The last, which began in April, features vintage news broadcasts of "great moments in sports," Bunyard said.

Clayton-Webster's programs are sold on a barter basis and distributed on disks, with at least one program in every measurable market nationwide, according to Bunyard. In addition to syndicating programming, the company also develops sales promotions for individual stations.

□

Concept Productions, Roseville, Calif., offers five music formats to 103 stations: "Concept 1" (adult contemporary), "Concept 2" (contemporary hit), "Concept 3" (AOR), "Concept 4" (country) and "Concept 5" (contemporary MOR). Stations have the option of using music programmed by Concept announced by the station's own announcers or using Concept announcers on voice tracks computer synchronized with the music. Concept's director of marketing, Renee Montero, described the company's service to stations as personalized. For each 24 hours of music programming Concept employs five announcers for each format. Each announcer records 50 minutes of material relevant to individual stations every day. "We strive to make our announcers as involved in the communities as possible," Montero. Cash rates begin at \$450 a month and vary according to size of market and whether voice synchronization is used.

□

Since its introduction last year, *Gary Owens Supertracks* has been a success for **Creative Radio Networks**, according to President Darwin Lamm. The show is similar to the *Soundtrack of the 60's* program Owens did for ABC Watermark. Sold for cash, the three-hour weekly program is heard on 282 stations domestically and 42 internationally. Lamm also said that a one-hour version for striping has "worked out well because it's timeless," but he added "we haven't really pushed it." The one-hour version is heard on approximately 33 stations.

Lamm said that all of Creative's sales were on a cash basis. He said that small-market prices for a two-hour special are \$75, while larger market command \$2,000.

Creative Networks also sell *Country Profiles*, a two-minute daily feature hosted by Harry Newman. The show is in its second year and is in 160 markets. CN also sells *Musicline*, a one-hour daily adult contemporary/oldies show, and the *Country Special of the Month*, one-hour profiles of country's greatest artists, which is now in its third year.

Among the special programs offered by the company is a two-hour *Lionel Richie Radio Special* available for Labor Day and beyond; *The Spirit of American Rock*, three hours also available for Labor Day; *A California Saga*, a two-hour Beach Boys special; *Marty Robbins Remembers*, two hours; *Country Music's Year in Review*, three hours hosted by Harry Newman, and *The Elvis 50th Anniversary Special*, six



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hours originally cleared on 376 stations last Jan. 12 but continuing on sale.

Washington-based **DC Audio**, offers *The Daily Feed*, a 90-second political and satirical examination of national and international news, to about 100 stations, according to John Dryden, president. The feature, which Dryden said has "sort of an underground appeal," is tape-distributed to stations each weekday on a barter basis and via the Associated Press Radio Network and National Public Radio satellite systems. As for the future, DC Audio may develop a "comedy soap opera," he said, geared "more to the kids"—the 12-plus age group—on contemporary hit radio stations.

DIR Broadcasting, New York, last week was scheduled to launch a new, 90-minute, live variety program hosted by comedian David Brenner. The show, according to a DIR spokeswoman, will contain a weekly top 10 music countdown, listener call-in segments, interviews with contemporary music stars and other celebrities and occasional performances by some "unusual acts." Titled *David Brenner Live*, the program originates from the RCA studios in New York with a studio audience of about 100 and is fed to stations every Wednesday night via satellite.

Additionally, the company is gearing up for the launch of *Pioneers in Music*, a weekly, 60-minute program featuring "classic rock concerts," brief artist interviews and trivia question



Rod Stewart (*) during a DIR broadcast

segments. The show, hosted by WNEW-FM New York personality Dave Herman, is also slated to debut this week. And planned for October is a weekly, one-hour, talk program called *Success in America* to be hosted by author George Plimpton.

DIR also produces and distributes Scott Muni's *Ticket to Ride*, a weekly, one-hour Beatles program hosted by WNEW-FM's Herman; *Mu-*

sic of the 80's, a one-hour contemporary music series, and *The Annual Rock Radio Awards* show. On "hiatus" is *Inside Track*, a monthly, 90-minute program hosted by rock journalist Lisa Robinson featuring music and artist interviews.

In other programming areas, DIR has a long-term agreement with ABC Radio to produce *The King Biscuit Flower Hour*, *The Silver Eagle Cross Country Radio Show* and *Supergroups*, along with some specials. The shows are cleared and sold by ABC Radio Networks.

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Denny Adkins, president of the Canoga Park, Calif.-based **Drake-Chenault Enterprises**, said that the company will launch a new format targeted to 35-44-year-old women in September. The format package will include a complete marketing campaign, including television commercials.

Drake-Chenault continues to offer eight formats that are heard on 280 stations. The formats are: "Lite Country," contemporary country for 25-44-year-olds, now in its second year; "Contempo 300," adult contemporary for 18-to-44-year-olds; "Supersoul," urban contemporary aimed at the 12-49 demographic; "XT-40," contemporary hit format for the 12-34 age group; "Hit Parade," MOR/nostalgia for those 45 and older; "Lite Hits," soft contemporary for the 25-49 demographic; "Great Gold," oldies for the 25-49 age bracket, and "Great American Country," modern country aimed at 25-54-year-olds.

Compared to last year, when it was "on hiatus," the company's features division is "actively back into features" with offerings including the *Number One Radio Show*, which includes every number-one song from 1964 to 1985. The show is in pre-production and will be available next fall. In another development, Randal-English Radio Enterprises, Newmarket, Ont., has been named exclusive sales representative for Drake-Chenault in Canada.

San Diego, Calif.-based **Fairwest** produces "The Class Format" (an adult contemporary format patterned after KVIQ[FM] Dallas), which is currently airing on about 40 stations in the U.S. and

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Canada. The company, according to Reg Johns, vice president for programming, is composed of three other firms: The Johns Co., a program consultancy firm; Johns & Johns International, a sales and marketing representative for formats and individual consultants, and Heritage Broadcasting, a group operator of radio stations. Fairwest licenses Jim West, former partner in Fairwest and president of the Jim West Co., Dallas, to sell "The Class Format."

□

Hollywood-based **Far West Communications** has continued to keep a third untitled format, country, on the back burner and instead is concentrating on expansion of its "Master Service." "Sound quality is what we're here for," said Ray Oresco, program director. Stations may lease the service, which provides 1,800 selections in dbx-encoded cuts on Ampex 406 two-track reels at seven-and-a-half inches per second.

Far West still offers two formats to 32 clients representing 118 stations. "Gold Plus" is adult contemporary for the 25-54 age group. Oresco said that there are 80 reels of the hits from 1955 on in the Far West library. "Progressive Adult Contemporary" has been retitled "A/CHR," and is described as progressive adult contemporary for the 18-34 demographic.

□

Formerly Primetime Radio, **Gannett Radio Productions** offers formats heard on 24 stations, according to manager Jim Nettleton. "Prime-time" is MOR/nostalgia for the 45-54 age bracket;

"AC1" is current hits and "The Greatest Memories" (adult contemporary) for 35-to-64-year-olds; "AC2" is a "cozy" or softer version of adult contemporary for the 25-plus group, and "Klassic Kountry," is for 18-to-54-year-olds. Formats begin at \$750 per month, and include a custom jingle and full-scale consulting.

In the specials area are four nostalgia programs: *Sentimental Journey*, six hours for strip or block programming; *Glenn Miller Time*, one hour weekly; *Moments to Remember*, a daily, 60-second show of musical glimpses of the past, and *Big Band Dance Party*, a three-hour, weekly show. Gannett also offers *For Your Consideration*, a 60-second daily topical news feature hosted by Dave Steele, and two "tales of the strange" programs hosted by Nettleton—*The Unexplained* and *Where Are They Now*, both two-minute strips.

□

Gladney Communications Ltd., New York, produces *Mutual of Omaha's The Best Years*, a daily, two-minute public affairs commentary that covers a variety of topics aimed at listeners 40 and older. The program, which is hosted by 85-year-old actress Helen Hayes, is heard on nearly 200 stations. According to company vice president, Betine Bauer, Hayes's 1,000th broadcast of *The Best Years* will air on Aug. 9. The show is syndicated by Independent Radio Network Inc., Greenwich, Conn.

A book based on the series has been written by Hayes and Marion Gladney, wife of company

President Norman Gladney, and has been published by Doubleday.

□

Al Ham Productions, Huntington, Conn., creator of the "Music of Your Life" format (big band and MOR music airing on more than 150 stations nationwide), has added several major-market stations to its fold during the past year. Among the additions are: KMPC(AM) Los Angeles, WPEN(AM) Philadelphia and CKLW(AM) Windsor, Ont. (Detroit). In the planning stages is a syndicated *Music of Your Life* television series, co-produced with Bob Banner Associates, Los Angeles, which is now being targeted for a midseason debut.

Additionally, Al Ham Productions, through an agreement with Columbia Records special projects division, has an MOYL label featuring popular artists of the last 50 years. The albums are distributed to MOYL-formatted stations, which use them in conjunction with special promotions. "And Columbia is investigating new ways of marketing this product to consumers," said President Al Ham.

The "Music of Your Life" radio format is represented by Weiss & Powell, which created the MOYL "family of stations" rep sales network. The format is distributed by the Jim West Co., Dallas.

□

House of Music, Irvine, Calif., distributes three formats: easy listening, which is subdivided into traditional and contemporary; adult contemporary, and oldies to about 30 stations. According to company President Doug Peck, House of Music also plans to launch a country format by year's end. "There is a good healthy climate out there for business," said Peck. The company was established in 1981.

□

Six programs—three of them in Spanish—are distributed by Columbus, Ohio-based **Jameson Broadcast Inc.** "We saw that no one else was doing" Spanish programming, said President Jamie G. Jameson. The company, which had been distributing a program in English based on *Family Circle* magazine, tested a Spanish version, *Circulo Familia*, when it learned that *Family Circle* wanted to reach the Hispanic market. Jameson has since moved into syndicating *Boletin de Salud y Bellaza*, a two-minute health and beauty bulletin, and *Capsula Deportiva*, a two-minute sports report, in addition to *Circulo Familia*, and has plans for a Hispanic entertainment show. The Spanish programs are cleared in the top 40 Spanish ADI's, Jameson said.

Other programs distributed by Jameson are the three-minute *Mother Earth News*, based on the magazine of the same name (500-plus commercial stations, 200-plus noncommercial); two-minute *Prevention Health Report* (340 markets), and five-minute *On-Line Computer Connection*, which is being cleared only in top 100 markets and has entered 33 since May. Most of the programs are bartered, Jameson said. The company is exploring satellite delivery.

□

During the past year, the Kalamazoo, Mich.-based **KalaMusic** added a big band to the

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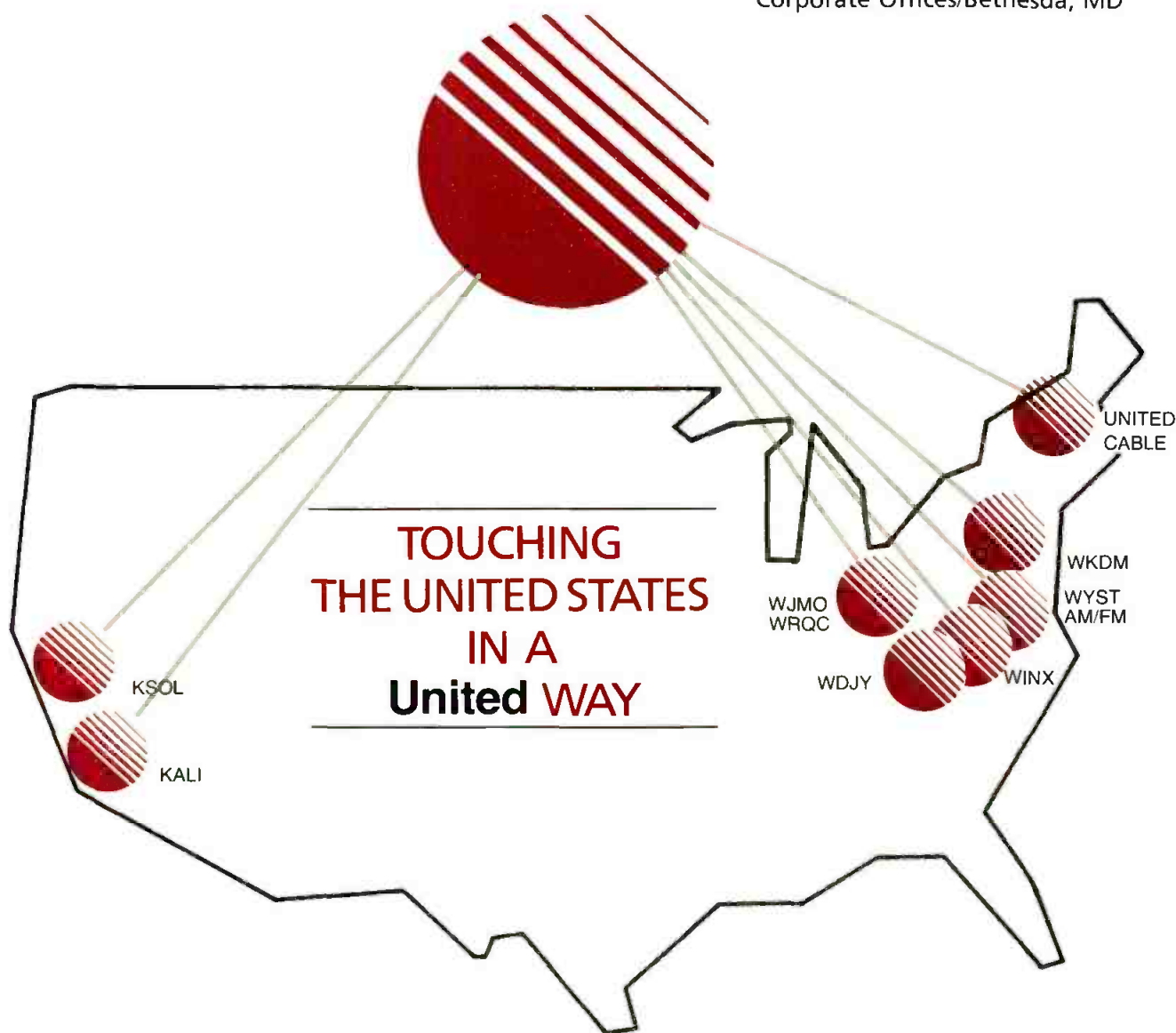
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Stations	Location	Format
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KSOL-FM	San Francisco	Urban Contemporary
WJMO	Cleveland	Urban Contemporary
WRQC-FM	Cleveland	CHR
WKDM	New York	Contemporary Spanish
WINX	Rockville, MD	Adult Contemporary
WDJY-FM	Washington, DC	Urban Contemporary
WYST	Baltimore	Oldies
WYST-FM	Baltimore	Adult Contemporary
UNITED CABLE of New Hampshire	Manchester, NH	CATV
G.O. Enterprises	Bradford, VT	CATV

United Broadcasting Company's radio and cable properties span the country from the Pacific coast to the Atlantic seaboard, serving hundreds of thousands of people. Through programming, United Broadcasting Company demonstrates a commitment to serving the diverse cultural communities in eight of our nation's largest cities. Whether the format is adult contemporary, urban contemporary or spanish contemporary, each United Broadcasting Company station successfully provides its audience with news and information, a dedication to the community through public affairs programming and promotions, and quality music. Each station is a true example of United's standard of service:

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easy-listening and country formats that have been staples of its service, according to the company president, Stephen C. Trivers. He said that the easy-listening programming accounted for more than half of the firm's revenues. The 10-year-old company sells its tape-distributed programming on a cash basis with the cost ranging from \$600 to \$4,000 monthly, depending on the market.

□

Twenty classic radio mystery and drama series are distributed by Beverly Hills, Calif.-based **Charles Michelson Inc.** The most popular titles, according to company president, Charles Michelson, are *The Lone Ranger*, *Dragnet*, *Gangbusters*, *The Green Hornet*, *Sherlock Holmes*, and *Sergeant Preston of the Yukon*. A new release for the Christmas season will be *The Greatest Story Ever Told*. All shows are sent on quarter-inch tape at cash rates ranging from \$15 to \$100 per 30-minute show depending on market size. The series are aired on 45 stations, all in the top 25 markets, and on the Armed Forces Radio Network.

□

M.J.I. Broadcasting, New York, has launched two new weekly, one-hour programs in the past two months: *Country Today* and *Rock Today*. *Country Today* is a country music magazine program integrating music with news and lifestyle features. *Rock Today* is a satellite-delivered series featuring both music and news from "today's rock music scene." As an option, the company offers five, 60-second rock artist profiles each week, usable as a daily strip. And new this summer, as part of the *Rock Today* package, is a series of four *Live From London* one-hour, music/talk shows on the British music scene.

M.J.I. Broadcasting also produces and distributes five short-form, music trivia features: *Trivia Quiz*, *Star Quiz*, *Country Quiz*, *Rock Quiz* and *Rock Quiz Weekends*. Additionally, M.J.I. Broadcasting offers *Metalshop*, a one-hour weekly music/interview program billed as featuring the best of "heavy metal" rock music. The show airs on about 100 stations. All M.J.I. programming is available on a barter basis.

According to M.J.I. President Josh Feigenbaum, the six-year-old company has, in the past year, nearly doubled its full-time staff, which now numbers 25, and has also put the finishing touches on a second recording studio. "We

have become a major player in the barter programming field," he proclaimed.

□

Musicworks Inc., Nashville, produces and distributes four taped services: "Alive Country," "Casual Country" (easy-listening country), "Country 80" (an announced and unannounced music library), and "Factor 5," a new adult contemporary format targeted to 25-to-49-year-olds that is available in both announced and unannounced versions. Each service is distributed on a cash basis, with prices ranging from \$300 to \$1,200 per month, depending on format and market size.

Musicworks also offers *The Jim Reeves Radio Special*, a five-hour tribute to the late country artist hosted by singer Eddie Arnold and featuring more than 40 performers. Additionally, it markets a Christmas music service, according to Skeeter Dodd, sales manager for Musicworks.

The company has discontinued distribution of *The Ralph Emery Show*, a five-hour-weekly country music/interview broadcast.

□

Narwood Productions, New York, entering its 29th year in syndication, continues to offer two major products to stations. One is the weekly, one-hour *Music Makers* series, hosted by band leader Skitch Henderson and airing on about 150 stations. The other is *Country Closeup*, a weekly, one-hour music and interview show also carried on about 150 stations.

Ted LeVan, president, said Narwood also plans to offer about six, three-hour music specials over the next year. All programs are sold on a barter basis. Narwood distributes its shows on disk, but LeVan says he is exploring the possibility of shifting to satellite in 1986, noting that "the economics seem right."

□

Nightingale-Conant Corp., Chicago, has been producing and distributing the informational/inspirational programs of Earl Nightingale for 25 years and, according to Bryant W. Gillespie, vice president of broadcast, "business has been quite good this year." The company distributes two versions of the program—the five-minute *Our Changing World* and the one-minute *EN's 60 Seconds*. The features are carried on more than 800 stations around the world.

Gillespie said the programs' content covers

"a wide spectrum of subject matter on life, the world and people." The programs are sold for cash at prices ranging from \$16.50 to \$200 per week. He also noted that the shows have a record of longevity, having been broadcast on some stations for 15 years or more, often with the same sponsors.

□

O'Connor Creative Services Inc., based in Playa del Rey, Calif., has successfully shifted its emphasis from radio features to music and sound libraries, said the company's president, Harry O'Connor. Although it no longer distributes *Hollywood Production Library* or *Apple Production Library*, the company offers a 12-disk library of standard sound effects—autos, jet planes, dogs barking, people talking—acquired from TM Communications in 1983, that it has broken down so that stations can choose elements individually. Its *O'Connor Crazies*, launched in May, is a package of four 12-inch disks of cartoon sound effects, music cues and character voice tracks that O'Connor calls "the only one of its kind." O'Connor also distributes a 150-disk producer sales and production library featuring vocal and instrumental material, sold through direct mail and trade ads. In addition, the company will develop a new adult contemporary/contemporary hit radio library, to be ready in October, that will be priced according to market size on a "usage and perpetuity" basis.

O'Connor still distributes four features: *Kids Say the Darndest Things*, a comedy show hosted by Art Linkletter, who talks with small children; *The Art of Positive Thinking*, an inspirational/motivational program also hosted by Linkletter; *You're the Judge*, an entertainment feature based on actual court cases, with narrative done by Ralph Story, and *The Best of Groucho*, featuring edited excerpts from the Groucho Marx comedy serial, *You Bet Your Life*. It also has a foreign marketing division, based in Sydney, Australia, that represents TM productions in all foreign markets other than Canada and Mexico, and distributes Dick Clark Productions' three-hour weekly countdown of top 40 hits, *National Music Survey*.

□

Orange Productions, Narbeth, Pa., syndicates the weekly, two-hour *The Sounds of Sinatra* program which is on in 60 markets, up considerably from a year ago, according to company president, Lita Cohen. The series is produced by Sid Mark, vice president and executive producer for Orange, who also serves as the program's host.

"The big news for us in 1985 is that we've made our first international sale on *The Sounds of Sinatra* in Switzerland," Cohen said. "We're hoping to gain acceptance in other international markets," she added.

Another Orange show in distribution is *The Music Machine*, a weekly, one-hour offering featuring big band and pop adult artists. Mark also produces that show and serves as its host. It is being carried in about a dozen markets.

Other shows in preparation are: *The Auto Show*, a 90-second, weekday feature, and *Blacks in America*, a 90-second feature with Mark Hyman as host. Cohen said sales are on a



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cash basis, and the Sinatra program ranges from \$125 weekly to \$350.

□

A year after building a \$2-million production facility in north Dallas, **Otis Connor Productions** President Otis Connor says that his company is among the largest producers/sellers of production libraries in the country. In addition, the company continues to sell *Celebration of America*, a 24-hour special featuring patriotic and contemporary music.

Otis Connor Productions has also cleared *An All American Christmas* in 250 markets on a barter basis. Also offered is *Wheels*, 12 hours for strip or block programming that feature songs about automobiles. Connor said that the company is preparing to begin syndicating a three-hour, weekly country show in three to four months. No longer being sold is *The Hot 30*, three hours hosted by Bobby Rich.

□

Bethesda, Md.-based **Parkway Communications** distributes 70 hours of programming to about 300 stations per week, according to Andy Bitsko, station relations. The company concentrates on classical music programming, but plans to expand into easy listening and beautiful music crossover programming two months from now. Currently, it distributes *The Steinway Hour*, *Starlight Concert*, *Vocal Scene*, *First Hearing* and various BBC programs, and offers three services: The Library Service, The Daily Service

and The National Service. The Library Service features 120 hours of classical music for use as filler by stations during all-night or weekend shows, and was introduced in the fourth quarter of last year. The Daily Service is a 25-hour package of three classical music programs that sells for \$155 per week, while The National Service is a 70-hour package selling for \$425 per week. Parkway does not barter programming, and no longer distributes by satellite, although Bitsko said it is considering returning to satellite. Next fall, Parkway will introduce *Variable Feast*, a classical music "potpourri or a mixture of a lot of different titles," to be hosted by Paul Hume, an announcer formerly with classical WGMS-AM-FM Washington.

□

Peters Productions, San Diego, reports improvement in its sales picture during the past year with formats placed in more than 200 markets, as compared with fewer than 180 last year. The company syndicates eight formats including "Music Just for the Two of Us" (beautiful music), "Your Music" (traditional MOR), "For Today's People" (easy contemporary), "Great Ones" (adult contemporary), "Natural Sound" (adult contemporary/crossover country), "Country Lovin'" (modern country), "All-Star Country" (contemporary hit country), and "Super Hit" (contemporary hit music).

Rates vary from \$500 to \$2,000 per month, depending on the market, according to Debbie Welsh, music director of Peters. Programs are

distributed on tape.

□

The Bronx, N.Y.-based **Progressive Radio Network** has fared "reasonably well" during the past year, according to Jim Wynbrandt, executive editor of the 13-year-old production-distribution firm. The company specializes in informational-entertainment programming that includes: *The News Blimp*, a 90-second segment that combines news with contemporary music and airs on 170 stations; *The Laugh Machine*, eight, 60-second offerings per week that air on stations in 75 markets; *The Computer Programs*, a 60-second series that focuses on the microcomputer in both the home and office, now airing in 50 markets, and *Sound Advice*, 90-second informational segments on audio products and developments that airs in 35 markets. Programs are available on either a cash or barter basis.

□

Public Interest Affiliates, Chicago, continues to produce and distribute two, half-hour weekly programs that are titled by each station. One is a public affairs show based on the station's issues and problems list, and the other a health-care program. The company, however, dropped all its 60-second features including *MedScan* because, according to PIA President Brad Saul, the marketplace "was so overcrowded with these kinds of programs that even with good clearances, we couldn't get enough money for spots."

PIA also discontinued the *John Doremus Show*, a five-hour talk show targeted for adult contemporary stations, and *Rare & Scratch Rock 'n' Roll*, a weekly three-hour oldies show.

New for the company this year is a two-hour Pete Townsend special, featuring the former member of the British group, the Who. The show, which is PIA's first venture into the rock field, is slated for Oct. 20. PIA is also readying itself for the spring 1986 debut of a new, 30-minute, weekly series titled *Sports Explosion*. Saul describes the show as "counterprogramming to play-by-play sports" which will be designed for fans who "aren't necessarily sport fanatics." It will feature personality profiles along with topical events.

Saul added that in May, PIA picked up the rights to *The Northwestern Reviewing Stand*, a topical, 30-minute weekly news program covering three subjects per show. The program, which airs on about 30 stations, is targeted to 18-34-year-olds, said Saul. In January, PIA began distributing *Page One*, which is produced by the Simon Wiesenthal Center. Saul called the show a half-hour, weekly "cultural magazine."

The company also produces in-flight audio talk shows for the airlines and syndicates radio contests and promotions. Additionally, PIA distributes public service announcements for the Broadcasting Industry Council To Improve American Productivity and recently entered the rep business for other syndicated programming.

"During the last six months, we wrote more business than in all of 1984," said Saul, who added that the number of fulltime employees has climbed from 10 to 23.

□

Radio Arts will soon add "Pure Gold," a rock oldies format, to its fold, according to Larry Van-

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derveen, president. The format is currently in production. Radio Arts continues to provide six formats to 130 stations. The price for smaller markets now starts at \$500, and goes to \$6,000 for larger markets. The formats are "American Rock" (top 40), "The Country's Best" (modern country); "Encore" (nostalgia); "Sound X" (adult contemporary); "Soft Contemporary," and "The Entertainers" (from "Sinatra to Manilow").

In sales, Vanderveen said "we're developing national advertiser-supported networks in the top 125 markets." Sales will be for cash in smaller markets.

In development are *Milton Berle's Mad, Mad, Mad World of Comedy* a three-hour special, and the five-hour *A Country Gold Countdown*, featuring the top 10 songs from 1975 to 1985 hosted by country performer Hoyt Axton. The company also offers a *Tribute* series, consisting of six hour specials on Bing Crosby, Nat King Cole, Johnny Mercer and Perry Como and will soon add three more featuring Frank Sinatra, Johnny Mathis and the singing team of Steve Lawrence and Eydie Gorme.

□

Southfield, Mich.-based **Radio Programing Management** offers three tape-distributed formats: "Contemporary Easy Listening," "Top Hits A/C," which is a blend of adult contemporary and contemporary hit music, and "Classic A/C," a "light hits" sound. Additionally, a music production library is included as part of the format packages.

The company's leading format, according to RPM President Thomas Krikorian, is easy listening which, he said, accounts for about 65% of the company's revenues. Krikorian claims to be the second largest syndicator of easy-listening music, next to Bonneville, in terms of subscribers. He said 57 of the company's 85 client stations program easy listening. However, he noted that there was a "big push" for the marketing of the adult contemporary formats and that within a year, they should account for 50% of RPM's business. Rates for the services range from \$500 to \$5,000 per month, depending on market size. Krikorian said that company revenues, thus far, are up about 20% over a year ago.

Krikorian added that RPM is looking at the possibility of production on compact disks.

□

Radio Works, in Hollywood, is now distributing five daily programs by barter. Its *Forbes Magazine Report*, based on the business magazine, has been covering the nation's business for six years and is the longest running business program of its kind, according to Radio Works President Stacie Hunt. "We're famous for taking publications and extending them into electronic communications," she said. "We were the first company to do it successfully." Radio Works has also launched *California Business Magazine Report*, a 60-second program focusing on business in the West and airing on 65 stations in 11 Western states. Hunt hopes the program will appeal to businesspeople across the country because of California's importance in the national economy.

New this year are two programs designed for Spanish-speaking audiences. *Comentario Deportivo* is a 90-second, twice-daily sports commentary hosted by Fernando Escandon, the Clio Award-winning spokesman for Tostitos tortilla

chips. *Comentario Deportivo* airs in 40 markets and is sponsored exclusively by Coors beer. *Conozca A La Estrellas* (Meet the Stars) is a half-hour entertainment program airing once a week in 40 markets. Sponsored by K-Mart, it features an entertainment news report and two celebrity interviews with film, recording and stage stars of the Latin world.

Planned for launch in September is *The Best Sellers*, a series of one-minute pieces in which authors including former President Jimmy Carter and Tom Peters ("In Search of Excellence") talk about their best-selling books. "Nobody quite knows what to do with [programs about] books," said Hunt. "You've got to find 20 minutes of air time somewhere, and that usually

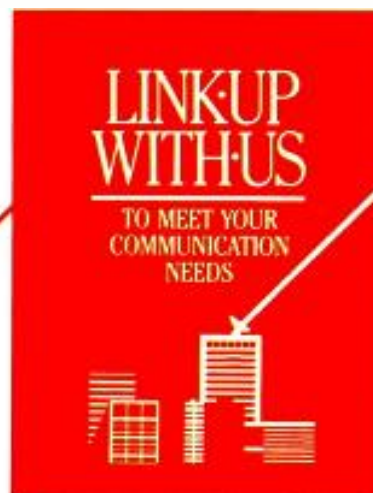
means 3 o'clock in the morning." She said stations will be able to use the pieces in news, as filler, or as a series.

□

The **Smithsonian Institution, Office of Telecommunications**, in Washington, syndicates two regular radio programs. *Radio Smithsonian* is a 30-minute show that announces and describes the many exhibits at the museums and scientific projects the Smithsonian conducts around the world. It is distributed to 85 stations at different cash rates depending on the size of the station and its market. *Smithsonian Galaxy* is a two-minute version of *Radio Smithsonian*, and is sent free to 220 stations. Both

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The nouveau networks: Rewriting the rules of the game

From the host of independent program suppliers comes a new breed of radio producers that distribute all of their programming—mostly long-form shows—both on disk and by satellite. Described by certain segments of the industry as "programing" networks, they are quickly becoming a major competitive force in the advertising community, especially for the youth-oriented buys. Among the leaders in this category are the Westwood One Radio Networks and the United Stations Programing Network, both of which are members of the Radio Network Association.

United Stations Programing Network launched two daily (Monday through Friday) one-hour shows over the past year: *Solid Gold Country*, which was formerly a three-hour, weekly program, and the *American Music Magazine Starring Rick Dees*, which made its debut on Feb. 25 and is hosted by the KHS-AM-FM Los Angeles personality.

Other program offerings from the company are: *Rick Dees Weekly Top 40*, a four-hour countdown broadcast; *The Weekly Country Music Countdown*, a three-hour program hosted by Chris Charles; *Dick Clark's Rock, Roll & Remember*, a four-hour, weekly broadcast co-hosted by Clark and Mark Elliot, and *The Great Sounds*, a four-hour, weekly program hosted by Ray Otis.

The United Stations Programing Network also produces *Hot Rocks*, a summer series of 90-minute rock programs that airs from Memorial Day weekend through the Labor Day weekend, and the *Country Six Pack*, holiday country music specials. Programing is available to stations on both disks and via Satcom I-R. United Stations President Nick Verbitsky said that a new series would be launched next fall, but declined to offer specifics.

The company was formed nearly four years ago by three former Mutual executives: Verbitsky, Ed Salamon and Frank Murphy, along with entertainer Dick Clark. Earlier this year, United Stations purchased the RKO Radio Networks (One and Two) and set up a new company called United Stations Radio Networks One and Two Inc. (see network radio story, page 46). Former RKO Radio Networks President Bill Hogan has become executive vice president and general manager of the United Stations Radio Networks as well as the fifth partner in the United Stations company.

Westwood One Radio Networks, Culver City, Calif., last week acquired Boston-based Starfleet Communications from Sam Kopper, its president and founder. Starfleet specializes in live concert music broadcasts for radio stations. Kopper will join

Westwood One as director of special projects.

In recent months, the publicly held Westwood One joined forces with Coca-Cola USA to co-sponsor the current Foreigner tour and with Chewels Sugarless Gum to co-sponsor the Rick Springfield tour. And Westwood One, according to company President Norm Pattiz, has exclusive radio broadcast rights to about two dozen contemporary rock artists.

Among the new programs from Westwood One over the past year are: *Future Hits*, an hour-long, weekly look at the "hottest new records;" *Scott Shannon's Rockin' America Top 30 Countdown*, hosted by WHITZ(FM) New York's morning personality; *Encore*, a weekly, three-hour big band program hosted by WNEW(AM) New York personality William B. Williams; *That's Love*, a three-hour, weekly adult contemporary program featuring "love songs," and *Musical*, a three-hour, weekly broadcast featuring songs from "classic" Broadway and Hollywood musicals. The last two shows are produced for Westwood One by Ron Cutler Productions, Los Angeles.

Other programs on the Westwood roster include: *Rock Chronicles*, *Star Trak*, *Star Trak Profiles*, *Off The Record*, *Off The Record Specials*, *Rock Week*, *The Countdown*, *Shootin' The Breeze*, *Dr. Demento*, *Earth News* and *The Waldenbooks Review*.

There are also five continuing concert series: *Superstar Concerts*; two versions of the *In Concert* series, one for album rock stations and the other for adult contemporary outlets; *Live From Gilley's*, and the *Budweiser Concert Hour*. In addition, Westwood simulcasts several concert events with pay cable networks and has an exclusive simulcast agreement with Showtime. And last year, Westwood launched a Spanish-language programing division called Radio Espanol.

The company also feeds reports of major entertainment events such as the July 13 Live Aid concerts in Philadelphia and London, but offers no regular news service.

All programing is satellite-delivered to stations via RCA's Satcom I-R—the same bird that is used by ABC, CBS, NBC, United Stations Radio Networks One and Two and CNN Radio. Westwood owns its own uplink in Los Angeles, which is managed by IDB Communications. Stations can also receive Westwood programing on disk. Pattiz said that approximately 3,800 stations air one or more of Westwood's shows.

Pattiz said he expects to make another public offering of the company this week noting that the value of the company has "more than doubled" in the past year.

shows are sent out on the NPR satellite and by tape to stations with no satellite access. Two special radio series are now in the planning

stages. Jesse Boggs, producer of *Radio Smithsonian* and *Smithsonian Galaxy*, expects the first, a special on tropical rain forests and the

steps being taken to preserve them, to be released in December. The other will be a comprehensive history of American music. Neither series has been titled yet.

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A new company syndicating programs and promotions is **Starstream Communications Group** of Houston. Its first two programs will be available in September. *Today's Woman* will be an interview show with themes important to women, such as jobs, finances and self-help. *Power-on* will be a daily 90-second educational show on computers. Both shows will be bartered.

According to chief executive officer, Ken Kramer, two large radio promotions have already been produced by Starstream. Stroh's Superstar Talent Search was a nationwide contest to find new rock talent. More than \$100,000 worth of musical equipment was given away to winning bands. The winner of the final contest received a recording contract with MCA Re-

cords. The Budweiser Talent Search was produced with the same format to find new black talent. The national finals for that competition were held July 12 and hosted by Lou Rawls and Jayne Kennedy.

□

The Oakland, Calif.-based **The Syndicate** continues to offer *Byline*, a free, 90-second, daily political commentary, sponsored by Washington's Cato Institute. The show is distributed by Associated Press Radio Network and National Public Radio to approximately 80 markets and by tape to another 100. *Perspectives of the Economy*, sponsored by the Reason Foundation, publisher of *Reason* magazine, is offered free in return for a guaranteed regular time slot and is carried in 165 markets. Another continuing program is the *Sound Economist*, a three-minute program hosted by Dr. William Allen, UCLA professor and president of the Institute for Economic Research, which sponsors the free series. The show is heard in 50 markets. A Spanish-language version of *Perspectives*, planned for introduction late this year, will be funded by the Reason Foundation.

The Syndicate is also offering its "Album Country" format, designed for automated or live-assist and providing programming up to 24 hours a day, seven days a week.

It is no longer offering *Barnstormin'*, a six-hour weekly country music series.

□

"Our main emphasis has been and is on quality production," said Bob Dockery Jr., president of **Syndicate It**, based in Burbank, Calif. The company handles about 12 daily and weekly programs and specials on a barter basis, distributing them to between 75 and 150 stations. On July 1 it began syndicating *The Jesse Jackson Commentary*, a 90-second, weekday series, to 100 stations. The program features the Rev. Jesse Jackson's views on issues—such as apartheid, crime and hostage-taking—that affect Americans in general and black Americans in particular. *Music of the City* is a weekly, one-hour, black music program that concentrates on themes ranging from the Motown sound to the Apollo Theater. It features profiles and historical and current perspectives, and is hosted by J.J. Johnson and a celebrity guest host. *Gospel Live* is a one-hour inspirational music show, also thematic, hosted by the Rev. Billy Ingram. *Playback* is an oldies program that "gives a perspective to a period of time," said Dockery, by highlighting a year's fashions, food, movies and music.

King: A Musical Tribute is the company's "very successful" special remembering Martin Luther King. It has sold to 150 stations for the past four years, said Dockery, and beginning in 1986 will be aired on the second Monday in January, the national holiday commemorating King's birth. Also a popular special is *Story of a People*, which Dockery describes as "the history of black America with music." This year's *Story* has been increased to 24 hours, from 16 last year, and each hour is produced separately so that stations can choose how much of the special to air at one time.

In addition, Syndicate It distributes a two-hour artist profile program and a five-minute exercise program, and is planning another five-minute

exercise program to begin airing the first quarter of 1986. Its only product available for cash is a library, *Jazz Chronicles*. Syndicate It will be "branching out into the general market this year," Dockery said.

□

The Detroit-based **Those Guys in Detroit Inc.** has opened a new office in Fairfield, Iowa, to handle its radio syndication. The company is now distributing *The Sounds of Science*, a two-minute, daily feature airing on 50 stations in the top 100 commercial markets and on 40 noncommercial stations. The show began on May 6 and will complete a 26-week run. The sponsor for *Sounds* is duPont.

Two shows Those Guys had planned to pre-

miere last season are still in development: *Inside Pro Football* and *A Tale of Two Seasons*. *Inside Pro Football*, a weekly, 60-minute football magazine, is still in consideration but is not expected to premiere this season. Sponsors are now being sought for *A Tale of Two Seasons*, which the company hopes to premiere in 100 markets in the winter. It is to be a 90-second, daily show providing consumer advice involving the summer and winter seasons. According to the president of Those Guys in Detroit, Stuart J. Goldberg, three other new shows for this year are expected to be announced later.

The company deals in barter only and distributes all of its products by tape except for *The Sounds of Science*, which is received by non-

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□

TM Communications, Dallas, added a format called "Prime Demo," which is described as a "mature adult contemporary format" aimed at the 35-to-44-year-old audience. The format was introduced last April at the National Association of Broadcasters annual convention in Las Vegas.

The company also produces and distributes six other taped formats: beautiful music, country, "Stereo Rock" (top 40), "TM-O-R" (MOR), "TMAC" (adult contemporary) and "Urban One" (urban contemporary). The formats cover about 265 stations across the country. Additionally, TM has an extensive music library known as "Goldpics," which includes 1,000 top songs from 1954 through 1977. "We are getting more involved in program consulting as well," said TM senior vice president, Neil Sargent.

TM also offers stations extensive sales and production libraries including concept and image songs under the titles of "The Master Plan," "The TM System" and "The Production Source" as well as a sound effects library called "TMX-1." TM also produces customized syndicated television spots and campaigns for radio stations and, over the past year, has stepped up production of audio-visual/multimedia presentations.

□

WCRB Productions, Boston, produces and distributes concert music including that of the New York Philharmonic, the Boston Symphony, the

Boston Pops Orchestra and *AT&T Presents Carnegie Hall Tonight*. The *Carnegie Hall* series is one hour in length while the others run for two hours.

John Emery, vice president and general manager of WCRB Productions, a subsidiary of WCRB(FM) Waltham, Mass., noted that the abundance of classical music on radio forecloses the opportunities to expand.

For the Philharmonic program, 1985 marks its 10th anniversary on the air and, according to Emery, the sponsorship by Exxon is the longest continuous sponsorship of an orchestral radio program. The Philharmonic and *Carnegie Hall* productions are transmitted both by satellite and tape to 200 and 170 radio stations, respectively. The Boston Symphony and the Boston Pops are carried in 73 and 97 markets, respectively, and are distributed by tape. All programs are offered to stations on a cash basis.

□

Weedeck Inc. President Lloyd Heaney noted that the company received responses from 2,000 of its *Country Report* listeners to a request in May for a list of their all-time favorite country songs. The list has spawned *The Top All-Time Favorite Country Songs*, a six-hour special hosted by Ron Martin. Weedeck's other new program offering is *Celebration*, 62 three-minute vignettes (stations get one minute to sell), on the careers, lives, goals and music of country music stars. Both are offered on a cash basis.

Weedeck continues to offer *Country Report*, 10 three-and-a-half-minute updates consisting of country music news and interviews bartered each week on 180 stations, and *Country Report Countdown*, a four-hour weekly country top 40 cash/barter series now in 60 markets.

Canceled this year were the *Charley Tuna Show*, an adult contemporary series; the *Masterworks Hour*, a weekly classical music/interview program hosted by actor William Conrad, and *Financial News with Mike Piazza*, a weekday three-and-a-half-minute business news and interview series.

Available through Weedeck's representative in New York, Newman Communications, but not currently on the air, is the feature *Odyssey of the Black Olympian* and *Black Champions with Reggie Jackson*, a barter series consisting of six two and-a-half-minute features.

□

WQXR Syndication, New York, distributes seven radio programs, five of them based on the resources of the *New York Times*, owner of classical-formatted WQXR-AM-FM New York. According to Larry Krents, vice president, sales and syndication for WQXR, the two series not connected to the *Times* are the daily, five-minute *Health Line* series with Dr. Joe Novello, sponsored by Pfizer Pharmaceutical in six markets, and the monthly *Scientific American Chamber Festival*, a one-hour, studio broadcast on five stations which is sponsored by the monthly science magazine.

The other daily, five-minute programs derived from the *Times* are: *Front Pages of Tomorrow's New York Times*, sponsored by IBM in five markets; *The New York Times Washington Report*, with Hedrick Smith and John Finney, sponsored by *Scientific American* magazine in five markets; *Frank Rich on Theater*, sponsored by Prudential Bache Securities in five markets; *Personal Finance*, with Leonard Sloane, sponsored by Shearson/Lehman/American Express in 10 markets, and *The Topic is Wine*, with Frank Prial, sponsored by Heublein in five markets.

Radio technology coming of age

AM stereo use continues to make strides as Motorola and Kahn vie in the marketplace; subcarrier use finally getting off the ground; CD's becoming wave of the future

For the technology of radio broadcasting, 1985 appears to be a pivotal year. Technological developments that have shown the promise to change the business of radio, but have fallen short until now, may finally be ready to boost the medium's quality and money-making capacity.

Industry attention is mainly focused on the improvement of AM by stereo sound and other means, the use of FM subcarriers and the growing movement toward digital audio, in particular to compact audio disks. Status reports on each are presented here.

Upgrading AM

The effort of AM broadcasters to stand equal with their FM brethren has intensified in the past year.

Nearly 400 AM stations are equipped for stereo, and there are reportedly over 1.5 million AM stereo radios now on the market from two dozen different receiver manufacturers.

But the effort to implement the service still retains its dark side: the ongoing battle between the two remaining AM stereo broadcast system manufacturers to achieve for their technology the status of "marketplace standard."

Even with the original field of five competing systems narrowed in the past six months to two, Motorola and Kahn Communications (Belar, Continental and most recently Harris have been being licensed to make Motorola's C-Quam system), the battle shows little sign of an easy resolution.

By many accounts, the numbers appear to fall heavily in favor of the Motorola system. Some 225 stations in the U.S. broadcast with C-Quam (the majority Motorola products, with approximately 30 using Delta Electronics and Broadcast Electronics gear). Another 80 to 85 stations are believed to be on the air with the Harris stereo system, which uses a pilot tone enabling detection by C-Quam receivers. The stations are expected to be converted soon to full C-Quam systems.

Motorola also claims to have sold 3.2 million stereo integrated circuit decoders for use in C-Quam-only receivers, with 1.5 million already in radios. It says only 50,000 of the

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multisystem receivers made primarily by Sony and Sansui and used to receive the Kahn system have been sold.

But Leonard Kahn, president of Kahn Communications, says some numbers are on his side. His gear is in such major markets as New York, Los Angeles, Chicago, San Francisco and Washington.

Motorola claims that although Kahn station growth has remained flat over the past year, with several defections and new additions, Motorola's numbers have climbed from around 150 a year ago to nearly 300 worldwide, and the conversion of Harris system stations will bring its total to 400 by the end of 1985.

"We do give him credit for some markets where he is pretty strong," said Chris Payne, AM stereo broadcasting manager for Motorola, "but he has nothing, for instance, in Boston or Detroit, where we have stations, and on the whole we have more clear channel 1-A 50 kw stations than he does."

For Kahn, however, the battle of AM stereo is far from lost. His scenario has Kahn system presence in major markets creating consumer demand for multisystem receivers capable of decoding both systems, replacing single-system C-Quam receivers, and then, eventually, because of what he argues is the superior technical quality of his system, replacing multimode radios with single-system Kahn receivers.

Illustrating Kahn's tenacity in the struggle is a recent flap following a NAB radio board

meeting June 19 in which the status of AM stereo broadcasting was discussed.

In a July 9 letter to NAB board members, Kahn took the association to task for what termed a "false" and "grossly misleading statement" made by an unnamed NAB employee during the meeting.

Kahn characterized the statement as a declaration "that the AM stereo contest is over, that Motorola had won," and he added: "This NAB employee statement comes at possibly the worst time and may well severely damage my firm and indeed AM broadcasting."

"This recent unfortunate statement is only the latest step in a long-standing pattern, violating NAB's announced neutrality policy and supporting Motorola at the expense of AM broadcasters," Kahn also wrote.

According to Kahn: "This unauthorized activity goes back at least to the time when Mr. Chris Payne, then an NAB employee, made a public statement that he, 'by various devious means' would get the type of AM stereo system" NAB favored as an industry standard.

"Payne, now a full-time employee of Motorola, has apparently maintained a close relationship with NAB," he wrote.

Jeff Baumann, NAB senior vice president and general counsel, denied there had been discussion of endorsing any system, because of the "obvious" antitrust implications. The radio board's discussion was on AM stereo progress, he explained, and its final resolu-

tion was simply to encourage the industry to use AM stereo.

Eddie Fritts, NAB president, in a July 15 Mailgram to board members, wrote: "NAB has taken all steps possible to maintain this organization's neutrality with respect to the selection of a specific AM stereo system by the AM radio industry. I believe that an official NAB response to Mr. Kahn's letter is essential. Therefore, I will recommend that the executive committee draft a response to Mr. Kahn at its next meeting on July 31."

Payne refused to comment on Kahn's remarks about him. Payne was, however, reported by BROADCASTING seven years ago to have made a statement at the 1978 NAB annual convention (BROADCASTING, June 19, 1978) similar to that quoted by Kahn, and then-NAB president Vincent Wasilewski wrote Kahn shortly afterward, acknowledging the "slip of the tongue," and expressed his "regret" over the comment.

"There's so much water under the bridge it's not relevant any more," argued Payne. "It serves no interest to broadcasters to get into a who-said-what-when battle with Kahn's old garbage. It's nothing more than another annoyance. He's lost and this is a bunch of sour grapes."

"Trying to go after an NAB employee is very unfortunate and improper," he said. "NAB can't favor one system, but it can analyze and report facts. Any reasonable person would come to the conclusion that Motorola had won the marketplace battle."

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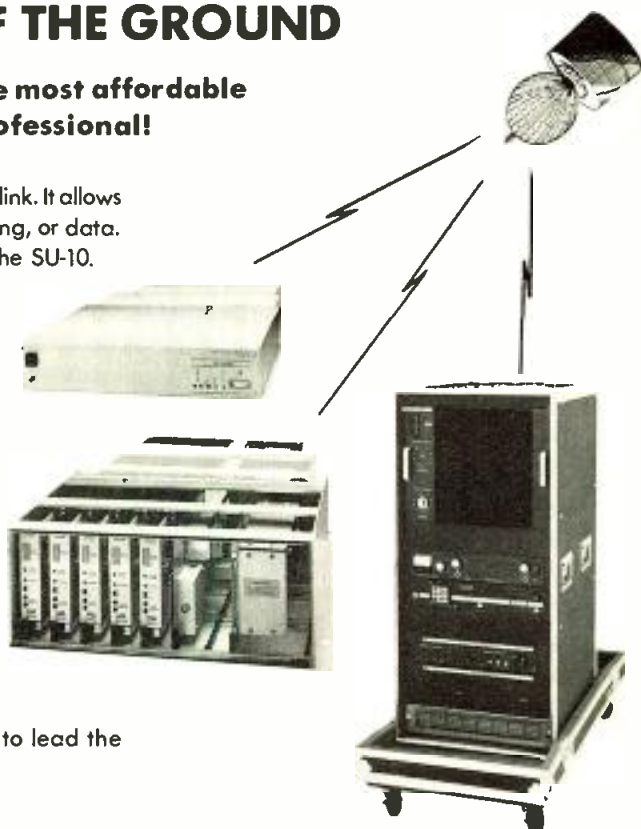
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Other AM Moves

AM stereo was intentionally left out as a topic when NAB formed a committee in November 1983 to examine the technology of AM broadcasting. But engineers working with the NAB group developed and have since begun striving for implementation of a long list of other methods with which their medium could reach the goal of technical parity with FM.

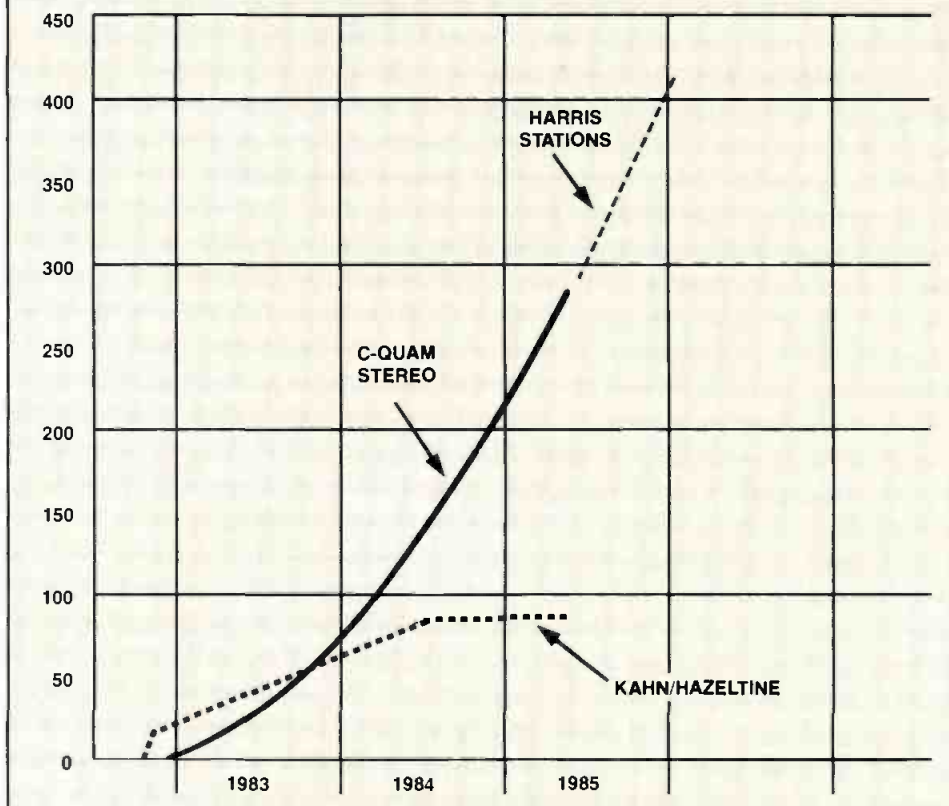
The result of months of work and meetings of that AM technical improvement committee was a 55-page report issued last fall, suggesting such advances as improvements in broadcast antenna design, limiting boost on high frequencies and working with manufacturers to better receiver quality. More than 1,200 copies have been distributed throughout the industry since the report was first made available.

One major push, in meetings of a joint NAB-Electronics Industries Association group chaired by Charles Morgan of Susquehanna Broadcasting and Bart Locanthi of Pioneer, has been to bring together receiver manufacturers and broadcasters on improved receiver design. The group first met at the June Consumer Electronics Show in Chicago.

The key issue for the joint group, explained Rau, is to develop voluntary standards for de-emphasis curves in radio receivers.

The upward curve of AM stereo

AM broadcasters airing stereo worldwide with C-Quam, Kahn-Hazeltine and Harris systems are shown in the chart below. Harris stations, receivable on C-Quam radios, are expected to convert to full C-Quam systems by the end of 1985. Chart was supplied by Motorola Inc.



Another effort, Rau noted, has been the development of a technical reference center for AM broadcasters, the first results of which will come in September in a bibliography of several hundred articles available from NAB and concerned largely with AM antenna and transmission issues.

NAB is also preparing to release results of a three-month, \$20,000 research project into the potential for interference to AM broadcast frequencies from new radio frequency lighting devices being considered for approval by the FCC.

The study was conducted by Bob Culver of Lohnes & Culver, consulting engineers in Washington, and according to Rau, when it is submitted to the FCC in August, NAB's science and technology office will seek NAB executive committee approval to petition the FCC to develop a rulemaking on the question.

Subcarrier Ups And Downs

Since the spring of 1983, when the FCC authorized FM station use of subcarrier channels for a variety of auxiliary services, broadcasters have ridden a rollercoaster of promises, disappointments and renewed expectation.

But with the introduction in the past six months of two new subcarrier commercial data services designed to compete with other overnight business delivery services and involving Mutual Broadcasting and ABC, rev-

enues from the potentially lucrative subchannels appear ready to be realized.

Mutual first focused the attention of its new \$10-million Satellite Services division on subcarriers in January, when it announced the impending launch of the Multicom satellite-to-subcarrier data delivery service (BROADCASTING, Jan. 28).

Now, six months later, the outfitting of participating stations with satellite receive terminals and subcarrier generators has begun, and service in most of the top 50 markets should be ready for kickoff in September. Two customers have so far opted for the service, a joint sports news subscription service of United Press International and American Sports Advisers and, on a trial basis, the Dow Jones News Service (BROADCASTING, May 27).

Subcarrier coverage will extend over 60% of the country, according to Gene Swanzy, Mutual senior vice president and manager of the satellite division. Eventually Mutual hopes the service will reach 85% to 95% of the U.S. business population, with subcarrier stations in 110 to 115 markets.

"How to get subcarrier coverage nationwide—that's the hard part," Swanzy told BROADCASTING last week. "We know how to network, so we got the very best available stations. But it was longer and harder than we thought."

Disagreeing with Swanzy on the difficulty of networking, however, is Phil Giordano,

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vice president for finance and administration, ABC Radio, who was one of the principals in the newest subcarrier entry, Indesys, a joint venture between ABC Video Enterprises, microcomputer-terminal-maker Epson America and others (BROADCASTING, July 15).

"Establishing the network is not the problem," Giordano commented. "There are some 4,000 FM radio stations to avail yourself of. The problem is having a customer base so you can present the revenue possibilities to the station's business manager in the form of a real business opportunity."

Giordano maintains that although the Indesys service will begin operation in October of this year in only five cities (with four ABC owned-and-operated stations in New York, Chicago, Los Angeles and Dallas, plus an ABC affiliate in the San Francisco market), the business can become national if there is a national marketplace. "This is designed as a marketplace-responsive system. The technology is there, we are trying to adapt it to the marketplace," he explained.

"What we do have is a client base," he added, including Avon, Peat Marwick Mitchell & Co., Businessland and Telerate Corp.

Mutual and ABC are not the only broadcasters involved in subcarrier services. Bonneville International Corp. in Salt Lake City, for instance, is involved in electronic mail delivery, and Snider Communications in Little Rock, Ark., has paging and weather wire service in that state. CBS Radio also agreed earlier this year to work with Costa Mesa, Calif.-based American Diversified Corp. in its effort to develop a nationwide paging service.

Paging via radio subcarriers, expected to be a new source of income to broadcasters when subchannel use was first authorized, turned out to be a bitter disappointment to many, explained Alan Reiter, editor and publisher of the Washington newsletter, *Subcarrier Communications*.

"The promise of subcarrier paging hasn't been fulfilled," he said, "in large part because manufacturers broke their promise for reliable pagers. The first generation was so unreliable the failure rate for units was estimated at 40% out of the box. That put a bad taste in the mouth of broadcasters."

But that sentiment may be changing, Reiter added, with pager manufacturers now marketing a new generation of products, the effort to develop a nationwide service by American Diversified, and other successful experiences with paging.

Compact Disks Cometh

Inside the FM station itself, one of the fastest growing phenomena is experimentation with compact digital audio disk players, with as many as 500 broadcasters using CD's on the air, according to some estimates.

"Most stations use them on a partial basis, although a few are full-time CD," commented Marc Finer of Sony's consumer audio division. "And although a quantity of dedicated professional players are sold, the majority in use are adapted from consumer

units, mainly because they are the most accessible."

Perhaps the most common users of the technology so far are classical music stations around the country.

The reason for this may be, according to Craig Simon, director of operations and engineering for NBC Radio, that classical stations are taking promotional advantage of the relatively large classical CD inventories at record companies, as well as CD's appeal to the upscale, "classical" audience in many cases already familiar with the technology.

WQXR-FM in New York is one example of a broadcaster using the CD technology to its promotional advantage. The station put its first CD player, a Sony unit, on the air in March 1983 and has since used models from a half-dozen manufacturers. According to Zaven (Doc) Masoomian, chief engineer, there are now two Studer players and a Technics in the main control room and nine others spread around the station's listening and control rooms.

Currently, 40% of the station's programming is from compact disk played directly on the air, and that percentage is increasing rapidly.

"Fidelity and reliability are of utmost importance to us," he commented, "and for that the CD is best. It does a superb job."

Although recent comparisons with analog master disks demonstrate for Masoomian that with analog, "the quality can be there, wear on LP's creates hiss, pops and repeats,

while for CD's there is little or no wear." Among the other advantages Masoomian notes for the CD players are the capability for fast accurate cueing, as well as reverse cueing.

Some of the differences created by CD use, in particular the expanded dynamic range, may or may not be improvements over analog disks. Masoomian admits that with analog disks, louder segments can be seen coming by an operator and levels "judiciously brought down," while with CD this is impossible.

The cost of the players, ranging from \$1,000 to \$4,000, is comparable to turntables, Masoomian explained, especially when considering the high cost of arms and stylus replacements. The cost of the compact disks themselves, however, is still high, although he believes the price will continue to come down.

Simon noted that CD's won't match LP's in cost terms until the stations are "served" with free or bartered disks in the same way they are with LP's.

Added Sony's Finer: "The record companies insist on having uniform and consistent procedures for providing CD's at a nominal fee. The record labels want to support the station use of CD's, but there are still a limited number of disks out there and the consumer suppliers are pushing for them. Once demand stabilizes in the next year or two, record companies may reconsider that policy." □

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