

MEDIATRIX MONTHLY MEMO

VOLUME 1      NUMBER 4

May      1986



MEDIATRIX MONTHLY MEMO

Volume 1      Number 4  
May 1986

Written & Edited by:

ROLLYE BORNSTEIN

Published by:

Mediatrix, Inc.  
600 W. Ninth Street  
Suite 502  
Los Angeles, CA  
90015  
(213) 623-2750

© 1986. All Rights Reserved. No portion of this material may be reproduced without the express written consent of the publisher. Mediatrix Monthly Memo is distributed through yearly subscription at the rate of \$395. In addition to the Monthly, subscribers also receive a comprehensive Annual publication and automatic membership in the telephone retrieval network. A limited number of single copies of this issue are available at the rate of \$50.00 each.

# MEDIATRIX, INC

600 W. Ninth St. Suite 502 • Los Angeles, CA 90015 • (213)623-2750

Rollye Bornstein  
President

Dear Radio Friends:

Thanks for your comments on last month's issue, and your continued help on spreading the word about this publication. Again I've included a subscription blank in the back of the book, please pass it along to someone you think might be interested.

I was gratified to hear how many of you enjoyed the Dallas issue, but let me again remind you that you are the source of ideas for the features included. We're still small enough to cater to your needs on a personal basis, so by all means speak up.

The combined Question of the Month and Economic Insight feature in this issue is in direct response to a subscriber's request and for many of you it will be basic (if not boring), but for those not involved in the financial affairs of acquisitions, it should be helpful. The first part, herewith, is somewhat of a rehash of facts with which you are most likely familiar, but to those not, it will provide a working background on which to build the more sophisticated concepts to be discussed next month.

Joe Ferguson proves to be a most interesting management candidate (in Find File); and Hugh Heller, per usual, is provocative (in Positioning For Profit). But as in the past, the highlight is the market profile. If Cincinnati is as satisfying to read as it was to cover, I have no doubt that this issue will be well received. By far, it was the most fun we've had to date in doing these analyses.

As you read this I'm off to Miami and Tampa for the next two profiles with New Orleans contemplated (since it's the site of the RCPC), but I'm more concerned with your needs than our convenience. We've had one request for Seattle-- anyone else interested? And of course we promise to get to New York and/or Chicago before year's end. So let us know what you'd like to read.

And let others know what you've been reading. Your support is needed and appreciated.

Sincerely,



MEDIATRIX MONTHLY MEMO

Volume 1 Number 4

Contents

MARKET PROFILE: Cincinnati.....	4- 86
Station Listings.....	5- 10
by Arbitron Ranking.....	5
by Format.....	6
by Dial Position.....	7
Alphabetically, including address, phone, GM, PD.....	8- 10
Analysis.....	11- 58
Contemporary Hits.....	13- 16
Adult Contemporary.....	17- 37
AOR.....	38- 40
Oldies.....	41- 43
Country.....	44- 46
News/Talk.....	47- 48
Easy Listening.....	49- 50
Urban/Black.....	51- 52
Religion.....	53- 55
Coverage Maps and more goodies.....	59- 86
ECONOMIC INSIGHT and	
QUESTION OF THE MONTH: Part One of a combined feature....	87- 98
Everything you need to know in order to buy a radio	
property-- even if you can't balance your checkbook	
POSITIONING FOR PROFIT: Hugh Heller.....	99-108
Putting art into the science of research	
FIND FILE: Joe Ferguson.....	109-113
The management candidate for which you've been looking	



Friends You Can Turn To.



MARKET PROFILE

Cincinnati



Current Arbitron Ratings in the Cincinnati Metro  
 (Mon.-Sun. 6AM-Mid., 12+ AQH Shares)

Station	Fall '84	Spring '85	Fall '85
WKRQ	9.6	10.6	11.3
WWEZ	6.0	9.4	10.5
WEBN	8.7	7.4	8.2
WLW	6.5	10.3	7.8
WUBE	4.6	4.2	7.8
WCKY	6.5	5.5	7.2
WKRC	10.3	9.6	6.8
WBLZ	5.2	6.3	6.6
WRRM	7.4	6.6	6.2
WLLT	4.3	5.1	4.2
WSKS	4.0	2.8	2.9
WCIN	3.0	2.3	2.6
WWKN-FM	4.8	2.8	2.5
WDJO	4.4	1.9	1.6
WWNK-AM	1.9	.6	.9
WHIO-FM	.4	.6	.8
WSCH	- -	.4	.7
WONE	.3	- -	.5
WPFB-AM	- -	- -	.5
WPFB-FM	- -	.7	.5
WJOJ	.7	.3	.3
WSAI	.7	.6	.3

All audience estimates contained on this page are copyrighted 1986 by The Arbitron Company and may not be quoted or reproduced without the prior written permission of Arbitron.

Rated Outlets in the Cincinnati Metro by Format Classification

Adult Contemporary

WJOJ-FM  
WKRC-AM  
WLLT-FM  
WLW-AM  
WRRM-FM  
WWNK-AM-FM

AOR

WEBN-FM  
WSKS-FM

Contemporary Hits

WKRQ-FM

Country

WONE-AM  
WPFB-AM  
WSCH-FM  
WUBE-FM

Easy Listening

WHIO-FM  
WWEZ-FM

News/Talk

WCKY-AM

Oldies

WDJO-AM

Religion/Gospel

WPFB-FM  
WSAI-FM

Urban/Black

WBLZ-FM  
WCIN-AM



Rated Outlets in the Cincinnati Metro by Dial Position

AM

550	WKRC	5 kw/ 1 kw	DA-2
770	WLW	50 kw	
910	WPFB	1 kw/ 100 w	
980	WONE	5 kw	DA-N
1230	WDJO	1 kw	
1360	WWNK	5 kw	DA-N
1480	WCIN	5 kw/ 500 w	DA-2
1530	WCKY	50 kw	DA-N

FM

92.5	WWEZ	11.2 kw/	905 ft.
94.1	WWNK	32 kw/	550 ft.
94.9	WLLT	27 kw/	640 ft.
96.5	WSKS	15 kw/	810 ft.
98.5	WRRM	15 kw/	810 ft.
99.1	WHIO	50 kw/	1060 ft.
99.3	WSCH	1.25 kw/	440 ft.
100.9	WSAI	3 kw/	300 ft.
101.9	WKRQ	25 kw/	660 ft.
102.7	WEBN	16.6 kw/	876 ft.
103.5	WBLZ	19.3 kw/	790 ft.
105.1	WUBE	14 kw/	920 ft.
105.9	WPFB	34 kw/	593 ft.
107.1	WJOJ	3 kw/	300 ft.

Alphabetical Listing of Rated Outlets in the Cincinnati Metro

WBLZ-FM  
3511 Edwards Road #202  
Cincinnati, OH 45208  
(513) 321-8900  
VP/GM Peter Eden  
PD Brian Castle  
Group Owner Ragan Henry

WCIN-AM  
106 Glenwood Avenue  
Cincinnati, OH 45217  
(513) 281-7180  
Pres./GM Earnest L. James  
PD Steve Harris

WCKY-AM  
219 McFarland Street  
Cincinnati, OH 45202  
(513) 241-6565  
VP/GM Phillip E. McDonald  
OM Bruce Still  
PD Jim Glass  
Group Owner Federated Media

WDJO-AM  
225 East Sixth Street  
Cincinnati, OH 45202  
(513) 621-6960  
VP/GM Jim Stanton  
PD Chuck Dees  
Group Owner DKM (sold to American Media)

WEBN-FM  
2724 Erie Avenue  
Cincinnati, OH 45208  
(513) 871-8500  
VP/GM David Macejko  
PD Tom Owens  
Group Owner Jacor

WHIO-FM  
1414 Wilmington Avenue  
Dayton, OH 45401  
(513) 259-2111  
VP/GM Sam Yacovazzi  
PD Gary Calvert  
Group Owner Cox

WJOJ-FM  
11308 Tamarco Drive  
Cincinnati, OH 45242  
(513) 248-1072  
VP/GM Bob DeLuca  
PD Dave Williams

WKRC-AM  
1906 Highland Avenue  
Cincinnati, OH 45219  
(513) 381-5500  
VP/GM John Soller  
PD Denny Nugent  
Group Owner Taft

WKRQ-FM  
1906 Highland Avenue  
Cincinnati, OH 45219  
(513) 381-5500  
VP/GM Mark O. Hubbard  
PD Jim Fox  
Group Owner Taft

WLLT-FM  
250 W. Court St. #300 E  
Cincinnati, OH 45202  
(513) 241-9500  
GM Frank Kockritz  
PD John Roberts  
Group Owner H&W

WLW-AM  
3 East Fourth Street  
Cincinnati, OH 45202  
(513) 241-9597  
Pres/GM J. David Martin  
VP/Pgm Randy Michaels  
Group Owner Republic (sold to Jacor)

WONE-AM  
11 S. Wilkinson Street  
Dayton, OH 45402  
(513) 224-1501  
VP/GM Don G. Schwartz  
PD Jon Reed  
Group Owner Group One (sold to DKM)

WPFB-AM-FM  
4505 Central Avenue  
Middletown, OH 45044  
(513) 422-3625  
GM Jerry D. Crisp  
AM PD Will Mason  
FM PD Sue Estes

WRRM-FM  
205 W. Fourth Street #1200  
Cincinnati, OH 45202  
(513) 241-9898  
VP/GM Gordon Obarski  
PD Tracy West  
Group Owner Susquehanna

WSAI-FM  
100 Commonwealth Avenue  
Erlanger, KY 41018  
(606) 727-2500  
Pres/GM Rev. Jack M. Mortenson  
OM Jeff Eldred

WSCH-FM  
RR No. 1  
Aurora, IN 47001  
(812) 438-2777  
Pres/GM John W. Schuler  
PD Barbara Schuler

WSKS-FM  
3 East Fourth Street  
Cincinnati, OH 45202  
(513) 241-9597  
Pres/GM J. David Martin  
VP/Pgm Randy Michaels  
PD Marty Bender

WUBE-FM  
225 East Sixth Street  
Cincinnati, OH 45202  
(513) 621-6960  
VP/GM Jim Stanton  
PD Mike Chapman  
Group Owner DKM (sold to American Media)

WWEZ-FM  
219 McFarland Street  
Cincinnati, OH 45202  
(513) 241-6565  
VP/GM Phillip E. McDonald  
Sta. Mgr. Steve Kline  
OM Bill Wamsley  
Group Owner Federated Media

WWNK-AM-FM  
W. Eighth & Matson Place  
Cincinnati, OH 45204  
(513) 471-9465  
VP/GM Jim Wood  
OM Jim McKnight  
PD CC Matthews  
Group Owner Booth

## MARKET PROFILE: Cincinnati

Cincinnati is America's best kept secret-- and we wondered why until we began to attempt to capture the flavor of this incredible area on paper. To say the least it is a market of severe contrasts that somehow blend into a homogenized force yielding "the typical American City"-- resplendent with the ideals upon which textbooks claim this country was founded.

Progressive, yet conservative, the aura of Cincy vibrates with an energy and wholesomeness that provides a fertile ground for radio (and numerous other industries) to flourish. Home of Procter and Gamble, the company doesn't have to go beyond the city limits to uncover a well balanced representative test market. While many areas face urban renewal, downtown Cincinnati never fell victim to widespread decay. An evening stroll will uncover a predominantly middle class populace enjoying dining, theatre and shopping.

The people, largely of German Catholic descent, are American through and through (Cincinnati has one of the lowest foreign born populations) but to an outsider, it seems like another world. True; McDonalds and Wendy's abound, though the biggest fast food franchise might well be chili. Not the Texas stuff, this fare (offered by three well known chains-- in order of our preference Skyline, Gold Star and Empress) consists of Spaghetti, chili (sans beans) and cheese (known as a three-way). And while the concoction was started by a Greek family on Price Hill, it somehow seems as wholesome as apple pie. (Though we admit, few outside of the market will agree to taste it and those who do vow never to do so again. But for locals, life without the delicacy is incomprehensible.)

Local beers, soft drinks and ice cream are also in abundance, topped only by local celebrities. For a time a few decades ago, it was widely known that a top 40 jock could at least equal his salary in outside appearances. Even today, radio personalities are stars. Big time stars. While that does occur in a smattering of areas (most notably Philadelphia profiled in Vol. 1 No. 1), the television phenomenon of Bob Braun and Ruth Lyons has not been duplicated. Not to mention Paul "Baby" Dixon. There are books written about these people, folks. And none explain how they repeatedly outdrew national performers in popularity.

Lyons, one of the earliest local fixtures is still alive today, and the Christmas Fund that bears her name may well be the area's largest charity-- at least in terms of publicity. The corny Paul Dixon (who used to blow up ladies dresses with an air hose, and confine sponsorship to live commercials, with products randomly placed on a display table-- including what may have been the first Wendy's burger, obviously cold by the time he chomped down, undaunted) generated block long lines waiting for admittance to his daily show for which tickets were reserved six months in advance. Dayton may have had Phil Donohue (syndicated today by the Cincinnati based Multimedia), but nothing was quite as classic as Paul Baby. His untimely funeral was aired over a two day period in the '70s.

To say Cincinnati's are not jaded is an understatement. But while an unsophisticated attitude permeates the significant blue collar population, the underlying theme is that these people know more than their intellectual counterparts-- and they continue to find enjoyment in what has become commonplace elsewhere. On the other hand, the market is the home of Jerry Galvin's "Talk Talk" which may be the hippest syndicated talk show available (see page 55).

To its credit, the city boasts the nation's first full time educational television station; what may be the only commercial AM facility with a full time jazz format (if not, it certainly is the only outlet housed in floating oil barrels on the Ohio River-- see page 56) and the nation's first, last and only 500,000 watt local license (see adult contemporary - WLW). Though past years saw other markets claim personalities similar to Cincinnati's Bob Shreve and his overnight movies; or Cash Amburgy-- the preacher turned pitchman who did his own spots for the furniture store he owned; the difference here is that localism is still significant, radio people are still stars, and even AM still matters.

## Contemporary Hits

It would seem that Q-102 has placed itself in a vulnerable position. Number one overall and alone in the format. Usually, the combination makes for complacency, priming an outlet for a hungry competitor to come along and eat their lunch. As it turns out, the "Q" (WKRQ-FM) is more than ready to meet the opposition.

To be sure, they take advantage of their sole supremacy musically but from a competitive angle, their aggression is reminiscent of the great top 40 battles of days gone by-- and it has paid off nicely as Q-102 has defeated all comers.

To say that the Taft FM outlet is innovative can be punctuated by its earlier days over three decades ago as "transit radio". The concept put FM receivers on city busses so riders could take in the joys of radio (and the wonders of commercials as well-- of course). Eventually the government ruled out the plan, saying something about a "captive audience". As it turned out though, the audience was generally more captive than the signal. Tube type receivers, rivaling the bus engine in size had yet to combat FM's most serious hindrance back then-- drifting. As the bus moved, so did the signal-- rarely in tandem.

A more stable period of classical music ensued on WKRC-FM (as it was then known) coming to an end in 1970 when Taft donated its classical library to WGUC, started an endowment supporting the music form and adopted Drake Chenault's syndicated Solid Gold. Two years later, in 1972, the WKRQ call letters were picked up along with KCBQ (San Diego) PD Chris Bailey as the station emerged doing live top 40-- for about a year.

In April of '73 Bill Todd (the former Cat Simon on KHJ) came in with a good measure of WRKO's (Boston) old staff (including Tom Kennedy and Jay Stevens) and the station briefly adopted an AOR stance. The return to top 40 in January of '74 stuck-- and the station continues to bear that format today, with over 12 years tenure.

In '75, Randy Michaels succeeded Bill Todd. The move was really a company transfer for the young programmer who had originally won his job with Taft in an on air contest. Going to college in Fredonia, NY (SUNY) as a physics major, Michaels took a job at the local radio station (WBUZ-- a 250 watt daytimer) as chief engineer. When afternoon drive came open shortly thereafter, he took it-- and when Taft's WGR in Buffalo held a contest, he entered. The contest had listeners reading PSA's. Those who recognized their voice and called the station when their taped announcement ran won a prize. The grand prize winner won the opportunity to co host an hour on the morning show. Needless to say, Randy won. Also probably superfluous, is the fact that the station denied him the "prize" when they found out he was a working jock. Instead they offered him a job.

(By this time Randy had gone full time on WDOE in Dunkirk and had switched his major from Physics to draft-evasion-with-a-student-deferment, taking to easiest courses available.) He jumped at the opportunity to join Taft; doing overnights on WGRQ briefly and moving to a full time slot on the AM shortly thereafter. In less than a year he was named assistant PD of WGR-AM, and later rewarded for his aptitude with a transfer to Cincinnati where he had spent a major portion of his high school years.

Even Randy's worst detractors will credit him with bringing WKRQ to unprecedented heights. His only real competition was WSAI-AM and like most long running AM top 40 outlets, they were no match for a well executed full power FM stereo outlet. Michaels' four book trend (6.4/7.7/8.9/12.2) was punctuated with a transfer to Taft's WDAF, Kansas City. (Taft gave him assurances that he would have total control over the future format direction, but they nearly went nuts on him when he announced he'd take it country-- hardly the Taft image.)

In '77 Randy returned to Cincinnati (spooking WSAI into going country accidentally, see (adult contemporary WWNK) just months after unnerving WUBE to the point that they popped their fall promotion in May, (see country)), heading WKRC and consulting the "Q". His surprising resignation (see adult contemporary WLW) went beyond ruffling feathers, it upset the whole flock. Tendering his notice at 9 AM on July 7, 1983, he was still resigning to various Taft officials at 9 that night.

Michaels is the kind of guy you want on your team-- or locked in a closet. As a competitor, he's down right evil. But as it turns out, the "Q" was solidly built. While Randy has become highly successful in his own right, the WKRQ mechanism run by GM Mark Hubbard and PD Jim Fox continues strong-- stronger, perhaps.

Hubbard, a Taft vet of over a decade is into his fifth year as GM, with Fox celebrating his tenth year as PD (save a three month hiatus to Houston's KSRR). The secret weapon, feels Hubbard, is the team effort; the chemistry in house including a delightful synergy between sales and programming. And the desire to win.

Over the years the "Q" has seen competitors come and go-- most notably WYYS (see adult contemporary WLLT) and to a lesser extent WSKS (see AOR)-- and its current state, alone in the format, is a mixed blessing to Hubbard who seeks to keep alive the fierce competitive nature of the legendary top 40 battles of days gone by. In addition to combatting complacency, Hubbard sees the idea of uniting to defeat a common cause as invigorating. Today, for instance, with no direct competitor, he sets up "Wink" (WWNK, see adult contemporary) as the target (though perhaps closest in sound, it isn't a contest at this point. Ratings wise, Q-102 is miles ahead of "Wink", infact the "Q" is a mirror image of 'EBN, solidly number one in females 18-49, and second in males in those demos.)



Outlets aside, the "Q"s common enemy-- uniting nothing short of the entire Taft complex in a common goal-- has more than once been former staffer Randy Michaels. One of the more humorous (and well publicized) Michaels' ploys involved the WKRQ contest whereby a large box was perched atop Riverfront Coliseum. Q-102 listeners were asked to guess the contents, and if correct, they'd win them. What actually was in the box has been long forgotten, what Michaels did, however will be long remembered.

He somehow managed to get WSKS morning man and PD Marty Bender in the box. He played it up on 96 Rock (WSKS) by saying that Bender was mysteriously missing. Calls were taken on the air to determine his whereabouts, with a winner quickly emerging. Indeed, Bender was in the "Q Box". That cleared up, Marty began broadcasting live from his new live in location while his morning partner Ed Fingers rang up the Q. He knew-- beyond any doubt-- what was in the box and he wanted the prize.

Q's morning team of Chris O'Brien and Jim Fox began emphasizing that nothing was in the box-- it was empty for safety reasons, but the item in question could easily fit inside. Little did they know. Amidst newspaper reporters, tv helicopters and a growing crowd came police who escorted Bender away in handcuffs, charging him with disorderly conduct. Not done, Michaels then staged a "Marty Music Marathon" complete with a "Free Bender Fund" and the airing of such timely classics as "I Fought The Law" until his release was secured.

Pretty invigorating, huh? If that didn't cause the "Q" to unite against a common cause, nothing would. It did. And for a time, Q-102 employees seen in the company of Michaels or his 96 Rock entourage faced termination. Even today, the proud aggressive stance of Q-102 remains ready for battle.

Musically, though, the station more than takes advantage of its solo state luring upper demos with a mix that is decidedly more AC than it might be if direct competition emerged. Though music research is a major component, gut feel for titles that fit the sound and image of the "Q" is no small factor. With a rotation pattern of 40% current, 20% recurrent and 40% oldies, the station is seen as quite conservative and generally exercising the luxury of being late on product. Oldies rarely predate the mid '70s, though a few exceptions exist. And aside from potential AC listeners, the station-- depending on the musical complexion of the moment-- tends to share with AOR WEBN and urban WBLZ. Overall, it is a very palatable outlet to young and old alike.

An afternoon drive listen for instance, produced Howard Jones' "No One is To Blame"; "No Reply At All" by Genesis; ZZ Top's "Rough Boy"; "Is It Love" by Mr. Mister; Clarence Clemmons and Jackson Browne's "You're A Friend Of Mine"; "Danger Zone" by Kenny Loggins; Billy Ocean's "There'll Be Sad Songs"; George Benson's "On Broadway"; Van Halen's "Why Can't This Be Love" and Survivor's "This Could Be The Night" among a sprinkling of personality from 2 to 6 p.m. talent J.C. McCoy who like most of the staff goes beyond the realm of liner cards while adhering to the format.

Mornings provided "Lady" by the Commodores; The Jets' "Crush On You"; Nu Shooz's "I Can't Wait", "That's All" by Genesis; along with Jack Wagner, Billy Ocean and Rod Stewart. The Morning Zoo includes the team of Fox and O'Brien (PD Jim Fox and Chris O'Brien) with Scott Shively and Jim Stadtmiller. Stadtmiller, a veteran account exec. delivers the "Squirrel Report" which carries an adjacency charge of three times the going news cast rate.

Fox, with a trace of his Texas accent, and O'Brien prove to be a pleasant blend of warmth, humor and above all promotional energy. They, like the remainder of the airstaff, strive to be involved in everything, and they're not above taking a shot at Taft's chairman of the board Charlie Mechem who joined the zoo (on cart) the morning we caught it. Mechem paled in popularity however to the remainder of the week's guests including Richard Simmons. We were especially fond of the catty movie review of "Short Circuit" complete with such barbs as "If you want to see a lifeless talking robot, get up early and watch David Hartman."

(Regarding the right to use "The Morning Zoo" phrase, Hubbard says Taft has it service marked, and the Q-102 logo is rightfully theirs; shared only with Stauffer Broadcasting in Iowa-- and KTXQ in Dallas which Taft owned for a New York minute.-- While Q-102 is the key slogan, "Cincinnati's Hot FM" is also in evidence.)

The remainder of the day has Janeen Coyle (Mrs. Chris O'Brien) in middays followed by McCoy; Bobby Maxwell, 6 to 10 p.m.; Steve Hawkins, 10 to 2; and Andy Craig, overnights. It would take volumes to describe all the events with which Q-102 involves itself-- five of them infact, which they sent along complete with pictures circles and a paragraph on the back, to borrow a phrase from Arlo Guthrie.

Visible throughout the Tri-State with their roving hot air balloon, from Grape Jumps (in connection with the Hiney Wine spots the morning team uses (they also use ACN)) to billboard sitting (on top of a huge Skyline Cheese Coney); Hubbard's philosophy is do two hundred little things every week and the big picture will come out alright. Consequently, he sees opportunity where others don't even look and he's making sure that anyone contemplating a direct assault will think twice.

## Adult Contemporary

"Adult Contemporary" has largely become a catch all phrase for a variety of formats, and no where is that contention borne out better than Cincinnati where seven outlets comprise the AC spectrum ranging from the full service AM approaches of WLW and WKRC to the younger targeted WLLT and soft mainstay "Warm" (WRRM) as well as the newest entrants into the fold-- WJOJ's "Format 41" and Booth's WWNK-AM-FM.

Looking at the FM side first, Susquehanna's "Warm 98" has longevity squarely in its favor. Adopting the approach as an outgrowth of easy listening WLQA over six years ago, the outlet has not waivered from its determination to be the soft AC leader and even with a three book downtrend, it remains firmly entrenched in that position.

Listeners know what to expect from "Warm 98" and they get it. An afternoon sample, for instance, uncovered Atlantic Starr's "If Your Heart Isn't In It"; "Black Water" by the Doobies; "Truly" by Lionel Ritchie; "Your Wildest Dreams" by the Moody Blues; Carly Simon's "Nobody Does It Better"; Styx's "Don't Let It End" "You Should Be Mine" by Jeffrey Osborne; "Tequila Sunrise" by the Eagles; The Supremes' "I Hear A Symphony"; and Julian Lennon's "Valotte".

Mornings were equally predictable with The Dream Academy's "Love Parade"; Chris Thompson's "If You Remember Me"; "That's Why I'm Here" by James Taylor; "The Glory Of Love" by Peter Cetera; "Hello It's Me" by Todd Rundgren; Atlantic Starr; and "Lowdown" by Boz Scaggs.

The current airstaff includes Tom Walker and Jim Smith in mornings joined by newsman John Edwards; Mark Tipton, middays; PD Tracy West, afternoons; Tom Michaels, nights; and Gary Keegan, overnights. And that line up reads like a "Warm" PD reunion. Morning man Walker relinquished the programming reigns to Tipton who had left cross town WSAI-FM a few years back. Tipton turned the chores over to West in January. If history is any indication, Michaels is next in line. But not for some time, as West has no plans to move on.

The presentation is just this side of easy listening, and while a two person morning team is somewhat unique in this approach, the emphasis is on content and warmth as opposed to personality or humor. The duo fill the bill quite handily, giving listeners all they need to know with a minimum of distraction-- and their practice of backselling all titles was welcome. (As we pointed out last month, we're a great believer in identifying every title played-- adults don't know them, and they appreciate the info!)

West's afternoon show was equally well paced with a contest rewarding listening at work and continual reinforcement that we'd hear "more soft rock every hour right here on Warm 98."

Promotion, like the music and presentation, is garden variety stuff. But what "Warm 98" loses in excitement, it more than makes up for with effectiveness. The positioning is acute leaving no doubt in any Tri-State listeners mind about what's going on at 98.5

The dial position is the original home of WAEF-- appropriately standing for Al and Eddie Fishman, the two brothers who owned the low budget facility housed over a two car garage behind the Swifton Shopping Center in the Golf Manor area (Losantiville Rd. to be exact).

Eddie built the equipment (infact the tower was put up by Canadian lumberjacks to avoid union wages, the way we hear it), Al was the manager and Al's wife did the bookkeeping. The format, described by one former employee was "schmaltz"-- Griff Williams, Lester Lanin, Anson Weeks.

It appeared the purpose of the outlet was to act as the background music for a well known chain of grocery stores (and as the story goes, suppliers who did not advertise on WAEF found no shelf room at the chain in question). In short, it was an over the air SCA with a loyal but little following-- and somewhat of a personality as evidenced by Gil Sheperd's ID, "From the cardboard studios of WAEF-FM, high atop broadcast bump."

Sheperd was a busy fellow. In addition to his WAEF duties he also ran a chain of "60 second drive ins"; booked bands locally and managed one hit wonder Carl Dobkins, Jr. ("Look, Look, My Heart Is An Open Book"). Former WCKY and WLW personality Gary Lee's great dulcid tones were heard on WAEF during Lee's retirement and even Allied Broadcast Electronics' sales honcho Dave Burns jocked briefly.

The outlet's 1972 purchase by Susquehanna saw the beautiful music format for which the chain was known installed-- a year after Woody Sudbrink signed on WWEZ (see easy listening). As the '70s evolved, so did WLQA complete with such former WKRC personalities as Bob Jones and the highly successful Stan Matlock. By the '80s, the concept of soft rock, and the "Warm" indentifier gave the company what it was looking for-- a clear cut format victor.

Needless to say, more than one outlet would like to challenge that position-- most notably over the past six years, WLLT. Licensed to Fairfield, this class B outlet at 94.9 first penetrated the consciousness of Cincinnati's when Joel Thrope purchased what was then WCNW (the FM counterpart of Fairfield's WCNW-- which continues to serve Fairfield today, having dropped the combo's former country fare in favor of religion) in the mid '70s.

Thrope donned an easy listening format known as "Love 95", selecting WLVV as the station's call sign for one devious reason. He noted that WLVV when written out in longhand (as most diaries are) looks an awful lot like WLW and he had high hopes of coming out on the long end of Arbitron's ascription policies. Instead, WLW got the flips and if anything WLVV received credit for less audience than it was due.

In 1979, Heftel purchased the outlet, seeing an opportunity to dethrone WKRQ. Coming on the air as WYYS ("Yes" 95); the major promotional ploy in the station's brief top 40 history centered around the big money giveaways for which Heftel was famous. Half a million dollars was to be awarded to one lucky listener. Not to be outdone-- Taft, which its rumored prints money in its basement-- simply decided to meet the "Yes" offer and raise it. WKRQ announced the giveaway of one million dollars.

August of 1980 saw WYYS become WLLT. Though the call letters and "Lite 95" identifier have remained stable, the format has undergone enough fine tuning to put it in another octave. And current PD John Roberts sees his biggest accomplishment as establishing a consistent sound.

Positioned between "Warm 98" and "Q", the most shocking facet of "Lite 95" to unexpecting ears, is the fact that a casual listener is as likely to turn up "Stairway To Heaven" as it is the usual AC fare. Roberts explains the philosophy thusly:

The goal is 25-34 women, and 18-34 adults who embrace a lifestyle somewhat hipper than the traditional AC genre. In looking over the diaries, it became obvious that the sharing with WEBN (as well as "Q" and "Warm") was more than occasional. The fall book showed 25% of WLLT's audience also cuming WEBN.

Roberts, who had been quite successful with Indy's AOR leader WFBQ, decided to experiment with the philosophy of WFBQ in reverse. (Where in Indianapolis he flavored WFBQ with some AC tunes, attractive to non rock fans and palatable to its rock core; here he sought to add some AOR titles acceptable to WLLT's core and attractive to that 25% rock audience.)

Testing 60 classic rock tracks, Roberts determined that 40 of them were quite acceptable to WLLT's listenership. Titles including "Stairway To Heaven" as well as Yes' "Roundabout" and "Nights In White Satin" were added with an emphasis on flow as opposed to dayparting. Roberts feels the time of day the title airs is less significant than the context in which it is played, hence much labor goes into title by title formatting, giving the station a hipper edge without losing the overall AC sound.

The current line up includes Corey Scott and Pam Rahall in mornings; Chris Cox in middays; Joe Zerhusen, afternoons; Ray Keller, nights; and Kelli Foxx, overnights. Roberts typifies them as his most determined staff and admits much of his motivation comes from wanting to give them a real winner for which to work.

A quick listen to morning drive turns up the Beach Boys' "Good Vibrations"; "On My Own" by Michael McDonald and Patti LaBelle; and "Babe" by Styx. Afternoons provided Sade's "Smooth Operator"; George Michael's "A Different Corner"; "Sounds Of Silence" by Simon and Garfunkel; Firefall's "You Are The Woman"; "Where Do The Children Go" by the Hooters; "Hurt So Bad" by Linda Ronstadt; "Say You Say Me" by Lionel Ritchie; David Pack's "That Girl Is Gone"; "Do You Believe In Love" by Huey Lewis; and James Taylor's "Handy Man".

The presentation is as you'd expect as we learned that an upcoming title was "From the Tri-State's largest Lite Rock library". "95 Lite Rock. All your favorites from yesterday and today. 95 W-Lite"-- "Playing more songs than ever. 95 Lite Rock"-- "Cincinnati's exclusive Lite Rock station, WLLT 95 W-Lite". We were also informed that it was a "95 W-Lite Ticket Tuesday", and starting today we could win tickets to every event in Cincinnati. If we were caller 12, we'd have won a pair of Julian Lennon tickets right then.

Entering the soft AC arena-- decidedly softer than "W-Lite"-- softer in fact than "Warm 98" is Milford's WJOJ. The approach on "Joy 107", as it's known, is Transtar's Format 41, and though mornings are live (with Dave Williams, a holdover from its past incarnation as WRXY), the music is as Transtar intended it to be.

To say this format does well is an understatement. In most markets though, the lite rock stations are left alone as "41" tends to take the largest bite out of the easy listening arena. Here, another problem complicates the situation. WJOJ's signal-- it's a class A facility with 3 kw at 300 feet. Though the station steadfastly maintains that the outlet can be heard throughout the metro due to an advantageous tower location, and chief engineer Daryl Parry does a fine job (Daryl's dad, Harold Parry put WZIP on the air, see easy listening, WWEZ); it nevertheless pales by comparison to competitors with significant power and height advantages.

Initially signed on the air in 1969 by Fran Strattman (an entrepreneur responsible for several similar FMs and cable outlets in the region), it was subsequently sold to a group of local business people who replaced its small town anything goes approach targeting Claremont County, with easy listening. The first major radio name to become involved with the outlet at 107.1, known as "Like 107" was Avco's senior VP/radio, Perry Samuels, who formed Perry Broadcasting buying what was then WLYK in 1974.

Retaining its easy listening stance, Samuels in his decade of ownership, was never able to penetrate WVEZ's stranglehold on the format though he tried-- even to the extent of hiring WLW morning legend James Francis Patrick O'Neill. In 1984, he sold the outlet to Cincinnati Broadcasting, headed by former WSAI salesman Bob DeLuca. DeLuca replaced Bonneville (the easy listening syndicator at the time) with a blend of AC and oldies changing the calls to WRXY, Y-107. Earlier this year, on March 3, WRXY gave way to WJOJ ("Joy 107") and Format 41.

Listening to Dave Williams' locally produced morning offering turned up the Temptations; Michael Gore; Neil Diamond; Linda Ronstadt; Carly Simon; Nat King Cole; Rita Coolidge; Kenny Loggins; The Carpenters; Classics 4; and Helen Reddy along with several reminders that "107 FM is Joy"-- "Thanks for listening to Joy 107 FM. Everything we do is just for you Cincinnati"-- "The music and memories don't stop. They keep right on rolling on Joy 107"-- "Thanks for listening and while you're at it why not tell a friend"-- "69 degrees. And on your radio it's 107 at Joy 107 FM. We don't just play music. We play more music with memories. Now seven special songs just for you from Joy 107 FM"-- "On your way to the playhouse or a Reds game? Take Joy with you. Joy 107 FM."

At WWNK, the move to adult contemporary in September (1985) raised more than a few eyebrows. For consultant E. Alvin Davis, it's the first time he's attempted to work with a facility third in its format category. But a quick listen to WWNK will uncover a station with different goals than "Lite" and "Warm". Basically, "Wink" would like to become the KVIL of Cincinnati-- and they realize it's going to take some time, at best.

Musically, the outlet is closest to "Lite" in texture including Whitney Houston; Smokey Robinson; Glenn Frey; Kenny Rogers; Pet Shop Boys; and the Pointer Sisters-- heard during our brief listens, but unlike "Lite" the emphasis does not rest solely on musical content-- "Wink" is structured to be a full service, personality FM facility.

The problem of course, is that positioning a new entity in that direction is a very difficult task. Hence, one local GM referred to the attempt as sounding "like an American tourist in a European city-- all mismatched with the flowered shirt, striped pants-- you know he's not from there." An overstated comparison to be sure, but it remains that AC listeners are slow to catch on to clear cut ideas, so planting the concept of a full service outlet-- without the benefit of longevity in the approach-- will not be easy. Of course, if it works, the payoff will be great.

And will it work? To be sure, the market is ready for the concept. Full service AM outlets WLW and WKRC still garner more than respectable shares, and no one on FM is attempting to provide the information image they enjoy while targeting music and personality to a somewhat younger crowd. Yet, most of the market is betting against it. Undaunted, E. Alvin, and the people at Booth are committed to the concept, recognizing and pledging the time and money necessary to roll out the station.

The on air presentation, programmed by C.C. Matthews is punctuated with a number of liners, reinforcing the concept including "WNNK-FM-AM Cincinnati. If it's important to you, its on the new Wink."-- "The new Wink gives you just the right amount of information you need. The Wink newsroom keeps you informed. Depend on the new Wink."

In addition to careful talent and programming acquisitions, the station is placing heavy emphasis on promotion luring WGN Chicago's Phil Rappoport to head that department at the simulcast outlet which is offering cash and cars at present: "The new Wink. Putting the heat on the street with the Mazda RX 7 sports machine. Sign up right now. We're giving you a hundred dollar bill because it's free money Tuesday. Sign up for the Mazda and get a hundred bucks from the new Wink at 749-3694-- caller 30."

(From a purely personal note, we're not fond of the "Wink" identifier, though it certainly did well for Keymarket's WNNK in Harrisburg, PA. To us though, it seems perhaps too cutesy (or even dated, circa the era of words like "swinger") to signify the intended approach. And if "Wink" is somehow wimpy, its exactly the opposite of the promoted image of Buddy Baron-- whose name, at best, is macho. From a female perspective, looking at a billboard displaying his likeness and moniker on I-75, we weren't expecting much. What we got was a pleasant surprise though-- a very likeable talent with a hint of a Ron Chapmanesque delivery.)

Baron's 6 to 10 a.m. offering includes newsman Fred Slazack and a name familiar to all Cincinnatians-- Lt. Jim Stanley, for years the traffic ace at WLW, now handling those chores for "Wink". Operations manager Jim McKnight, with the outlet for a number of years, follows in middays; as former WLLT PD Dickie Shannon does afternoons. Shadow Stevens (from WGCL) handles 6 to 10 p.m. with Russ Bradley on 10 p.m. to 2 a.m. Robin Stone (Bradley's x-wife) does overnights.



Historically WWNK-AM-FM (or its 1360 and 94.1 dial positions, at any rate) have played a big part in Cincinnati radio, most notably as WSAI-AM-FM. Owned at one point in tandem with WLW, WSAI-AM was sold by Crosley, picked up later by the U.S. Playing Card Company. As the story goes, the primary purpose of the AM outlet was to signal shift changes at the plant. Its most significant period however, began in the late '50s, when the station adopted a top 40 stance against WCPO (which later became WUBE, see oldies-- WDJO). It's debatable that WSAI was a better radio station-- but unquestioned that it enjoyed signal supremacy.

A fast hit, WSAI's early personalities included the likes of evening talent Ron Britain "My tucky friends and tulu babies this is Ron Brittoni"-- one of the most creative night time rock jocks ever. The '60s saw Jupiter Broadcasting pick up the outlet from Sherry Gordon and on January, 1965 WQAM Miami PD Charlie Murdock began his management career as GM of WSAI, and what was then its FM counterpart WJBI (Jupiter Broadcasting, Inc.-- offering the expected easy listening fare).

Murdock installed "Rocket Radio", an illfated concept predicated on the tremendous interest in the space program. Pams did corresponding jingles and even the weekly survey bore graphics in the shape of a rocket. PD Jim Smith was moved into sales in '66, with night time power Dusty Rhodes ascending to the PD chair. What Dusty lacked in hipness-- known on the air as "the chief Beatlebug in all of North America"-- he made up for in drive, accentuated by his later unsuccessful yet aggressive run for public office.

Other notables in the mid '60s included Tom Kennington and Roy Cooper, as the station continued to dominate the top 40 scene. In '67, Murdock brought "Rocket Radio" back to earth ("one of my more inappropriate ideas", he quips); married the receptionist; gave up the view (bar none, WSAI's studios atop Price Hill have the best view of any we've encountered); and took on the task of turning around old line WLW.

Murdock was replaced by Lou Strittmatter who left shortly thereafter, with Ted Hepburn becoming GM. By this time Jupiter Broadcasting had evolved into Pacific and Southern, and in January of '68, George Burns assumed the PD chair, which he held until being elevated to national PD for the chain in April of '69, the same time that WUBE gave up the format. (Former WUBE PD Nick Anthony became PD when George went national.)

To say that a few hearty souls trekked through WSAI, is to call the U.S. Marines a small gathering of patriots. Who can forget Casey Piotrowski? John RW Wailin? Jim Scott? Bob Goode? Robin Mitchell? Or from earlier years, Skinny Bobby Harper, Tom Clay and Ron Allen not to mention E. Alvin Davis.

Davis took over the PD reigns in September '76, moving to the corporate PD post (Pacific and Southern by this time was Affiliated) within a year. But by '77 the writing was on the wall for AM outlets and a year later on August 23, 1978, WSAI-AM went country.

As legend goes, it was Randy Michaels who spooked 'SAI into switching formats. In reality, it was just the second in a series of practical jokes he was attempting to play on WUBE. Michaels came back to Cincinnati briefly in the spring of '77 "unannounced" after a great deal of success with Taft's WDAF, Kansas City's new country format-- especially against Kaye-Smith, which also happened to own Cincinnati's country combo, WUBE-AM-FM. Liking excitement, Michaels brought country programmer Ted Cramer with him, visiting the local record stores and leaving calling cards.

Promos ran on WKRC touting 'a big announcement this Friday at 5'. Not to be outdone, WUBE GM Verl Wheeler began a series of promos that claimed WUBE would have a big announcement on Friday at 4. He sincerely believed WKRC would follow WDAF's lead and endanger WUBE's country dominance. 4 p.m. rolled around, and WUBE announced they'd be giving away a \$70,000 home-- popping their massive fall promotion months ahead of schedule. 5 p.m. came, and WKRC announced a no BeeGees weekend.

So much for fun. The following fall, Michaels returned, this time for real-- as PD of WKRC. Endeavoring to upset the apple cart once more, he again sought to create the illusion that WKRC would be country in no time (using such ploys as airing the first four notes of a Merle Haggard record and slamming into something else). He even went so far as to contact record reps in Nashville for service.

Then one day he got a call from a distant PD he knew. The bewildered guy asked if they were going country. He needed to know since Blair (WSAI's rep) wanted him to secretly dub carts for the format. Michaels' conscience got the better of him. He simply couldn't imagine WSAI throwing away all that heritage in less than a week over a practical joke. He called Klemm and fessed up.

Is it surprising that Klemm didn't believe him? WSAI-AM went country. WKRC did not. And it wasn't until last September with the simulcast arrival of WWNK that the approach (in one variety or another) was abandoned.

As for its FM counterpart, WJBI returned to its WSAI-FM handle in the '60s, becoming WJDJ (during that period of time when Pacific and Southern called everything "DJ"-- WWDJ, KKDJ, etc), returning to WSAI-FM once more, followed by WKXF and finally WWNK.

Until the mid '70s, neither WJBI's easy listening fare nor WSAI-FM's (or WJDJ, for that matter) top 40 approaches amounted to much. The first attempt to generate any audience at all might well have been WSAI-FM's 1976 switch to TM Stereo Rock under PD Bob Goode. But December of '76 saw Affiliated take over, changing the format to automated soft rock from Bonneville, positioned as "A Breath Of Fresh Air 'SAI-FM". When E. Alvin was upped to the corporate post in mid '77, he attempted to give them a breath of life, convincing management to go in an AOR direction with PD Tom Owens in early '78.

Owens did a formidable, but short term job; leaving the growing outlet for Dallas' KZEW. His replacement was KAUM Houston's Corinne Baldassano, and though she tried, by 1980 it was obvious that WEBN owned the album rock position in Cincinnati, and WSAI would be better off in another direction.

Logic prevailed and country was selected to shore up WSAI-AM's position including simulcast drive times. But WUBE proved to be entrenched. Booth's acquisition of the properties in 1982 saw PD Ted Stecker's arrival and the movement of WSAI-FM to a continuous country direction as "Kix FM" (WKXF, KX 94). The AM segued into a "classic country" stance. And though Stecker subsequently exited, both formats remained in place.

The summer '85 Arbitron results, showing the FM at a 2.5 and the AM even lower, caused Booth to look at alternatives. The decision was made to retain the services of E. Alvin Davis; moving in a full service AC direction.

Kicking off the approach over the Labor Day weekend in Randy Michaels fashion, the station went oldies for a day, then top 40 for the weekend as K-Rock, followed by K-94 and finally "Wink". As it turned out Michaels found out the new call letters were WWNK, and couldn't figure out what it stood for. Finally it hit him, and he informed the rest of Cincinnati that WWNK stood for "We Want Northern Kentucky". Nice slogan-- but the station wisely prefers to stick with "Today's Best Music".

On the AM side of the adult contemporary fold, both full service outlets-- WKRC and WLW, have been going at it since the early 20s with avengence. For WKRC, its humble beginnings date back to the days of the Hotel Alms, "Cincinnati's Premier Motor Hotel" (as the hourly announcements would tout its tower location until its move in 1974) where its transmitter was housed in a bathtub---

# History

WKRC Radio was started in 1923 by a young engineer named Howard Gates who lived at the Hotel Alms. He obtained the backing of Dan Myers who then owned the hotel and who agreed to provide the necessary space and utilities.

Gates built the station almost single-handed. For power he used 150 of the largest storage batteries available . . . 1000 cells that had to be hand-filled with pure distilled water. He used cold water running down from a bathtub on the floor above through an elaborate system of coils to cool the tubes used in the transmitter. And he stretched the antenna wires from the top of the hotel's smokestack to the roof. The whole rig cost \$6,500.

The station went on the air in 1924 with the call letters WMH, 920 kc. with 1000 watts of power. In 1925, the station was sold to the Kodel Radio Corporation, which changed the call letters to WKRC. In November of 1926, the frequency was changed to 550 kc., the ideal broadcasting channel.

The Columbia Broadcasting System bought the station in 1931 and continued to operate it until purchased by the Cincinnati Times-Star in 1939, then owned by the Taft family. WKRC was the first step in building Taft Broadcasting Company.

Now the most interesting thing about the transmitter's Hotel Alms location is the fact that with two towers erected on the hotel roof (the proximity was close, the frequency was low and the towers were obviously short), it was impossible to modulate at more than 80%. 90% modulation produced arcing, shutting down the station. Further, it was necessary to sign the outlet off the air weekly so the towers could be scrubbed down-- reducing high voltage problems.

That makes it even more incredible that personalities like morning man Stan Matlock and afternoon personality Jerry Thomas were able to garner 60 and 65 shares, respectively, in the '60s. But even more phenomenal was that little known clause in the Hotel Alms arrangement, uncovered when the station laid plans to move its towers to their present Cold Springs, KY location in '74.

The way it was told to us, the long forgotten clause gave the Hotel Alms the right to buy the station for \$1,000, if its owners elected to move the transmitter out of the building. A bargain at twice the price. Amidst furious scrambling, it was decided that Taft would compensate the Hotel, which in turn asked that the twin towers be moved from the roof.

It might have been a better deal if they sold them WKRC for \$1,000. The cost of a tower move would have been astronomical. Luckily, Motorola came along and offered to lease them, an arrangement satisfactory to all concerned (the original WKRC studios where Ruth Lyons once broadcast are now used by community sponsored WAIF).

Throughout the 20s, 30s and 40s, WKRC was as you'd expect. Likewise for the 50s, which saw the outlet begin to transition from its CBS fare and live orchestras to a more formatted approach. The early 60s saw the end of the association with CBS, as the network was intent on the station running certain programs at certain times. For once, the sales and programming ends of WKRC came to unanimous agreement-- WKRC would be run locally.

WKRC entered the '60s with Jack Remington as PD (he was upped to manager in '61) and under his authority, the station began broadcasting all night for the first time on May 1, 1962. (Jerry Thomas was hired originally to fill that slot, and moved to middays thereafter becoming PD in the early '70s, then leaving the air to serve as local sales manager before assuming the morning slot which he still holds today.) Other notable personalities included St. Louis giant Ed Bonner in afternoons (prior to Bob Jones), Gary McKee (who has gone on to great success in Atlanta) and even former WSAI personality Ron Britain (in the early '70s).

The '60s also saw the station dragged (kicking and screaming) into a more modern music format (MOR) making it the older demo's WSAI. --Both stations had huge holds on their respective audiences. WLW, meanwhile, continued much of its block programming fare (including the simulcast of Bob Braun's midday television talk show, and numerous farm blocks), as WCKY was equally dayparted (see news talk).

Overall in the '60s, WKRC owned Cincinnati. Stan Matlock's "MOA" (Magazine Of the Air) morning show was an institution. Jerry Thomas' midday offering, as noted above, drew record shares. Bob Jones followed with great afternoon drive success for his "Kaleidoscope" program (interviewing everyone including Basil Rathbone, and throwing out trivia questions before they were in vogue).

After Jack Remington, several programmers made their mark on the 550 frequency including Ted McKay, Dave Sennett, Paul Murphy, and John Patton. When Patton came in in 1970, he found a station that still owned the city. "Still" is the operative word here, since like most old line MOR outlets, the demos were dying off, and their younger counterparts were unimpressed. It was young Patton's hope to take the outlet top 40; but he had to settle for moving it from MOR to AC, still no small accomplishment. (Patton bore strong resemblance to Randy Michaels in the "anything goes" department, infuriating WLW GM Charlie Murdock when he showed up at the WLW Christmas party (unannounced and undiscovered) while promotional plans were laid out for the staff to see.)

In addition to updated AC, Patton also brought a smattering of country to the outlet, since the only country facilities at this point were truly back woods affairs, save WUBE which was plagued with signal problems. Timing was right since Lynn Anderson and her counterparts were scoring big with such cross over appeal titles as "Rose Garden".

Jerry Thomas followed Patton as PD with Jim Durham and Jim Lohse holding that post until Randy Michaels 1977 return to Cincinnati. Michaels' plan was to target WLW's weaknesses one at a time, conceding their strengths.

For instance, WLW had the Reds and Bengals, so WKRC gave up promoting a sports image, concentrating on female numbers with music and personality. 'LW threw away the weather, WKRC leaned on it. 'LW at the time was attempting to counter it's "nation's station" image with a Cincinnati Radio Campaign, which to some degree alienated Northern Kentucky. 'KRC concentrated on Kentucky-- and by the fall of '78, WKRC beat WLW 25-54.

Michaels was followed by Ted McAllister, then Dave Mason with Denny Nugent programming the facility today. The current line up includes 10 year morning drive vet Jerry Thomas (Thomas was moved into mornings after the station's unsuccessful attempts at running Stan Matlock tapes (delivered from Matlock's Florida retirement location); Dave Lee in middays (where he's been for over 11 years since Thomas vacated that slot and the PD chair to become LSM for a year); followed by afternoon personality Rich King from 2 to 6; Steve McFarland from 6 to 8; Allen Browning from 8 to midnight; and Joe Lomas overnights.

Outside of Thomas, the best known name in the lineup would have to be Rich King-- a vet of WCKY and WLW as well. Infact, a recent printed interview with David Letterman uncovered the fact that Letterman credits King for much of his style-- as a jock on the Ball State radio station in Muncie, Letterman tried to emulate King's show which he heard on WLW. (If nothing else, King's quip about the origin of the call letters while working at the powerhouse remains a classic. Unhappy with his pay scale and lack of a raise he duly noted to all of his audience that WLW stood for "Worlds Lowest Wages".)

Browning, like Thomas, Lee and King has seen more than a decade on WKRC-- joining first as Bob Jones replacement in afternoon drive when Jones segued to television news anchoring; moving shortly thereafter to the evening "Rapline" telephone talk slot.

In addition to an air staff with the the kind of longevity to rival all, the current WKRC boasts play by play of the Cincinnati Bengals as well. (WLW lost the team when an agreement between the station and the Reds pre-empted the superbowl bound players.)

While many similarities exist between current day WLW and WKRC (including the fact that both outlets host "Hot Wax" weekends), Nugent sees 'KRC's nitch in a more consistant music approach, as opposed to 'LW's somewhat block programmed nature. (Musically, WLW's AC fare is confined to drive times during the week-- predominantly mornings, with the remainder of the day devoted to sports and talk, save the overnight country program.)

Weekdays see WKRC-- if not music intensive, at least music cohesive; offering a continuous blend of 50/50 currents and recurrents to oldies. (Weekends are at least 60% gold ranging from the '50s to the '70s as 'KRC's Saturday nights feature a local request show with Bobby Leach while Jack Stahl, "Dr. Boogie" (a former WSAI jock) does the "Sunday Night Special".)

From the standpoint of presentation, it's Nugent's philosophy to flaunt personality-- hire the right people (or in this case, retain them) give them the opportunity to entertain and let them be themselves. As opposed to the more recent past, Nugent's WKRC is a bit looser. It's still well oiled, but some of the slickness has been replaced with the unexpected in the name of fun.

The slogan "Friends You Can Turn To", reaffirms the station's goal of delivering personality and service. And to Nugent, those friends are all on the payroll. With Taft's resources available, he sees no reason to run any network or syndicated offering. Where the concept of being 'Cincinnati's radio station' began with WKRC, it seems to have returned once more.

Ratings wise, WKRC and WLW have been neck in neck, trading off supremacy from book to book. The past two Arbitron's however (Spring '85 and Fall '85) show WLW ahead-- by a full point in the fall, giving Nugent a clear cut goal since his arrival eight months ago from Louisville's WHAS.

A listen to Thomas' morning show turned up a few commercial spoofs and the character voices for which he is known, some topical comments and a liberal sprinkling of information and news from Richard Hunt. Musically we caught two titles in the half hour we scanned including "On My Own" by Patti LaBelle and Michael McDonald; and Stevie Wonder's "I Just Called To Say I Love You".

Music content was about equal on Rich King's afternoon program with a 45 minute listen producing Mike and the Mechanics' "All I Need Is A Miracle"; and the Four Tops "Baby I Need Your Lovin'". King was joined by well known sports ace Phil Samp, as the two bantered back in forth. (He didn't ignore Ira Joe's news either, taking it upon himself to sing as Ira attempted to deliver the weather.)

The big item of conversation (other than the station's "Incredible Sweepstakes mailer and contest) was the charity "Jail and Bail". (It's done in many cities for various causes-- for \$25 you can have someone "arrested". That person is taken to "jail" (a makeshift affair often at a shopping center), put in front of a "judge" (usually a local celebrity) receiving a verdict. ("Guilty"--always.) "Bail" is set, and the "prisoner" is placed in a room with a telephone. It's his duty to raise the "bail" from friends and associates, with the money benefiting the charity. Here, radio is heavily involved in the act-- infact the first time we phoned Randy Michaels, we were dutifully told he was in jail. (It sounded par for the course to us, so we didn't question it.) When we attempted to reach Denny Nugent a few hours later, only to find he too was in "jail", we asked. His secretary told us the hard core truth. Michaels had called her for bail a few hours earlier, and this time around she couldn't afford to help in Denny's release.)

When Randy did manage to be freed, he immediately took off for Washington, giving us a few days to cume his station waiting for his return. (It also gave us the pleasure of visiting a number of local outlets-- the general aura of the radio community is unbeatable for hospitality and warmth.)



A listen to Gary Burbank's afternoon program proves it is he who belongs behind bars-- or at least in a rubber room. And a number of folks (especially Reds owner Marge Schott) would like to see him there. Nothing is sacred to Burbank. He picks on everything (including the EBS test) and does it with a creativity that makes even the victims (except, of course, Marge Schott) forgiving. His parody on the fact that Reds' mascot Schotzy (a St. Bernard) might have been pregnant is a classic; as are many of his produced bits (with the help of producer/co writer Dr. (Kevin) Wolfe). Reams of articles have been written on his talent (and we've included one on page 59), but from a radio freak's point of view we can honestly pay Burbank the ultimate compliment: He makes you afraid to turn the radio off because you just might miss something. Remember that feeling?

It's found here; from his "Sports Or Consequences" feature where a myriad of staffers-- including former Bengal turned sportscaster Bob Trumpy, veteran Cincy news voice Don Webb, Andy MacWilliams and a few people off the street, crowd into the control room ready to face callers trying to stump them with little known sports trivia; to his Earl Pitts commentaries ('It makes me so mad, I'd like to let a pit bull loose on a gerbil-- give electrolosis to a poodle' says Earl in response to nothing terribly significant which is the focal point of his daily diatribe.) and the character voice we caught phoning the government of some Latin American country.

If we weren't doing 65 mph on I-71 at the time, we'd have written down the details, but Burbank's character attempted to convince this receptionist (who spoke very little English) that the president of her country needed to build a better image among Americans. He went on to say that Jane Fonda used to have a terrible image politically, but as soon as she released a few exercise tapes everyone loved her. He suggested the president do likewise. We nearly hit a truck.

We can't claim we heard any music (supposedly Burbank does play some), though we didn't miss it, either. Mornings however, turned up two titles in the half hour we listened: "Slow Hand" by the Pointers and Phil Collins' "Take Me Home". We've got to admit a certain amount of prejudice against morning man Jim Scott though its strictly personal. He handles the elements adequately and interacts well with the news and sports team including station vets Bill Rideneour and Andy MacWilliams (as well as Johnny Phillips and Cathy Lehr) and to his local credit he's been in the market since '68 (save a brief stint at New York's WNBC in '72) with an impressive track record on WSAI, and later WLLT before joining WLW in '84. But to our way of thinking, he doesn't hold a candle to James Francis Patrick O'Neill. And JFPO until recently, was more than available to return to the slot!

Overseen directly by Randy Michaels, head of programming for Republic-soon-to-be-Jacor (PD Allan Furst has joined Ed Shane's consultancy); middays feature a variety talk offering hosted by Mike McConnell (a former PD of WLW's FM, WSKS) with evenings often belonging to the Reds. When the Reds aren't playing, the 6 to 9 p.m. Sportstalk block is handled by Bob Trumpy with 9 to midnight going to Bill Cunningham's talk show Monday through Thursday. 9 p.m. Friday, Dave Reinhart kicks off 'LW's version of the "Hot Wax Weekend", anchored on Saturday and Sunday nights by market vet Dusty Rhodes (who besides his long stint on 'SAI, was heard spinning oldies in the '70s on 'KRC to make matters even more confusing).

If you haven't heard Dusty, you may not want to. That's not to say he isn't just the prescription for an ailing Cincinnati oldies offering-- but he's alot like Skyline Chili. If you didn't grow up with it, it's going to take a lot of doing to make you enjoy it. But if you did, ahhh.

Dusty is the master of the cliché. In a one hour listen he described the Dusty Rhodes show as "a record of service. Not just a service of records"; referred to WLW as "the king of Queen City radio"; and left us with such wisdom as "There's no such thing as bragging. You're either lyin' or tellin' the truth" and "For those who believe, no explanation is necessary. For those who do not believe, no explanation is possible." (We were kinda hoping for an explanation, or at least a tie in as he went into Steppenwolf on that comment.)

One of the more commendable Randy Michaels decisions regarding the station's direction in our estimation was the move toward locally originated overnight programming. It isn't so much what the station is doing, as the fact that they're doing something. We're fond of "Talknet", catching Bruce and Sally whenever possible, but it still remains a sad waste when a 50 kw clear channel facility opts to carry something heard across the dial.

Some find that idea nostalgic but unworkable-- and we agree it is nostalgic-- we'll never forget those 3 a.m. listens to John R. on WLAC, or Dennison's spots on WABC, or some of the more hilarious offerings available through WCKY-- see news/talk; but its also quite workable today as proved by the profits generated from the Truckin' Bozo's overnight show.

"Bozo" is actually country personality Dale Sommers, a veteran of several Cincy outlets (including the Fishman's WAEF, see adult contemporary, WRRM) who worked with Randy Michaels at Taft's WDAF. His return to Cincinnati was good for all concerned. The station not only makes money (spelled: significant billing), but bears an unbeatable public service record ("Bozo" was instrumental in apprehending a Georgia convenience store robber who held up a woman who was talking to Bozo at the time) and holds the distinction of being one of the few (if not the only) places where country fans like us can still hear Nat Stuckey.

Needless to say, it's a wide mixture of programming heard on today's 700 and it's a credit to Furst, Michaels and their production and promotion counterparts that the station comes together in a cohesive manner. Talking with a GM hundreds of miles away in New York, the mention of WLW brought forth-- 'I try to catch them at night to hear those promos.' We missed most of them, but the feeling was contagious.

There's an old adage, that if you win in the halls, you'll win on the air. The halls at WLW are as unpredictable as Gary Burbank's comments and during his time slot when we ambled through them, they reeked of a winning aura. One local writer stopping by for an interview was assaulted by flying records-- nothing personal, just his misfortune at having interrupted an in house contest-- sailing records from point A to point B-- which happened to be under the newsroom door. (No wonder they don't play many-- they don't have many left to play. Burbank, the traditionalist sticks to destroying telephone equipment, though Michaels says he's curbed that old habit.) A walk through the building gives evidence that WKRP's creators observed WLW before choosing a setting for their mythical station.

Success and excitement have always permeated the 700 dial position. By comparison to today though, the outlet was the stately site of dignity until the '80s. It's history is chronicled in a variety of textbooks (and Dick Perry's big seller "Not Just A Sound. The Story Of WLW." Prentice/Hall 1971.). And it's doubtful that any student of broadcasting is unaware of WLW's stature as "The Nation's Station"-- America's only 500,000 watt AM outlet.

Stories about the Crosley owned outlet during its mega power days continue to flourish, with present versions largely a mixture of fact and fiction. What is true, however, is the station kicked off its brief history as a 500,000 watt outlet on May 2, 1934 (President Franklin Delano Roosevelt announced it was a pleasure to have turned the key, but at the time he was turning it the tubes were still warming up, power unchanged.) and ended full time high power the same year (Four days before Christmas, 1934 the government ordered the station to lower the power at night, or cease night time operation after a complaint of severe interference from Canada's CFRB at 690.). February 28, 1939 marked the end of any regularly scheduled ultra high power for WLW. (Crosley's purpose for wanting the wattage was short of altruistic-- he desired a way to widely market the radio's he manufactured.)

Playing with excessive power interfered with more than fellow broadcasters. It's said that nearby farmers complained that the lights in their barns never completely went out, for instance. Maintaining the transmitter was no small matter either-- involving the building of a moat employed in the elaborate water cooled system. (A complete description of the physical plant is found at the end of this section.)

The war years saw the 500,000 watts activated once more, though hours were erratic and experimental. Lore has it the station was used for coded messages sent to troops worldwide. ("Pelican Pelican" was said to be one such phrase.) But even at 50,000 watts response to the facility was amazing. One midday mention brought 75,000 replies. The same offer repeated in early evening netted out over 81,000-- and a single night time solicitation during the station's "Renfro Valley Barn Dance" returned over 166,000 inquiries. No wonder the Olsen Carpet Company was almost bankrupted by the overwhelming response from just one spot. There was no way for the firm to estimate nor satisfy the volume of business it generated.

Like many outlets in the 40s, WLW was home to a variety of folks who went on to achieve national recognition. But even the likes of Doris Day, Rosemary Clooney, Eddie Albert and Andy Williams paled locally to Ruth Lyons. For a number of years, the income generated from Ruth Lyons' midday variety show-- heard first on radio and by the '40s simulcasted on television-- more than paid the bills. Everything else done on WLW was said to be gravy.

The '50s and early '60s saw the station become somewhat of a dinosaur, holding on to older block programmed traditions while life (and WKRC) passed them by. Charlie Murdock's assignment was clear cut when he joined the Avco facility as GM in 1967 (Avco-- originally the Aviation Corporation, purchased WLW in 1945 and there's a long standing rumor that says that Avco didn't realize a radio station came with the deal. Allegedly Avco was buying Crosley to get such things as aircraft engine factories and electronic equipment manufacturers-- learning at the closing that they were also the proud owners of WLW.).

Murdock may have been laughing at WKRC's 80% modulation, but the joke ended at WLW-- where they modulated at 90%, for no earthly reason beyond the desire to attain FM quality on AM. (Like many early broadcasters, it's said Crosley turned in his original FM license-- which is now allocated to Richmond, Ind. at 101.3-- as well as FM permits in Columbus and Dayton.-- The idea of fidelity came along with a new transmitter (tested by McIntosh Labs for quality) in January of '59 as the station's slogan was amended to read "The Nation's Highest Fidelity Station".)

Sales were no better than engineering. 75% of all business was national (thanks to a 312 county "Pulse" survey) with local concerns-- especially soft drinks and beers, uninterested. Initially Murdock sat back and contemplated his decision. In late '67 he began to make what would become a series of changes, updating virtually every element of WLW. During his tenure (1967-1979) a number of hearty PDs traveled through its hallowed halls including Bill Erb (he had been in the 'LW sales department when Murdock arrived); Pat Patterson (of WKIX, Raleigh fame); Stu Bowers; Khan Hammond; Cliff Hunter; Dan Clayton; Michael O'Shea; Jack Lawyer; and George Cooper. Though each brought the station his own brand of professionalism, to our way of thinking, WLW never sounded better than it did under both Clayton and O'Shea.

Personalities too were plentiful, from Jockey Joe Kelly to Jim LaBarbera, to name a few. And for a number of years, JFPO ruled the domain of Cincinnati mornings. Coming on board in late '67 from Minneapolis' KDWB, his popularity built slowly but steadily with the final surge to dominance occurring when Stan Matlock exited WKRC in the '70s. (JFPO offered a much different scenario than the morning show Murdock originally faced, emanating from McAlpins Department store which housed the only elevator with wheel chair adaptors for the elderly audience.)

But even with the updated sound and excellent staff-- not to mention THE sports image-- the last prehistoric vestiges remained throughout the majority of the '60s: Bob Braun's midday television simulcast was faithfully heard Monday through Friday on WLW. With the expertise of Clayton (around 1970) and O'Shea (1975), however, it somehow blended into the mix.

But then again, WLW was often a station of contrasts. Murdock (to be kind) was straight laced on the surface (and maybe all the way through). Often his staff was not. He remembers one particular staffer-- Gene Packard, who unbeknownst to anyone brought his German police dog with him as company when he ran the board for the Reds game (We can sympathize. Running Reds games can be brutal.). One day, Packard got hungry (perhaps they both did). He and the animal headed for the corner restaurant. The dog spied the young waitress. The waitress spied the dog. The dog lunged. The waitress picked up a knife. A customer phoned the police, and believe it or not Packard made it back to the station in time to run the ID. Infact, Murdock might never have heard about it at all if it weren't for the police report.

Contests provided even greater mirth, with the embarrassing standout occurring in '75. The long awaited drawing for a Buick was to take place at the annual "Family Fun Fair". One of the personalities (as we recall, Jockey Joe Kelly) selected a nubile young lady from the audience to pick the winning entry. Digging deep into the pile, she made her choice and as the jock read it she shrieked "Oh God! That's My Mother!" Need we mention the jeers and shouts of "rigged" that emanated from the upset crowd?

In 1976, Avco held it's "Summer Clearance Sale" as we've always affectionately called it. But the purpose behind the divestiture of its radio and television outlets had little to do with a lack of belief in leisure time activities and everything to do with survival. Avco had just merged with Paul Revere Life Insurance and in order to remain the surviving entity, it was necessary to sell the broadcasting properties to raise the value of the stock.

It wasn't that the properties were a liability-- just the opposite in fact. But Avco was the victim of poor timing. It's real estate development in San Diego-- Rancho Bernardo-- was soft and it's technical development-- Cartravision, the forerunner to video cassette recorders, was ahead of its time. So in essence, Avco sold the family jewels to maintain its role as the parent company.

That dilemma gave Murdock the opportunity to purchase WLW, which he did (along with a group of investors headed by coal millionaire Jay Thompson) for \$8.5 million. A year later, in '77 an FM in Hamilton was purchased for \$625,000 (see AOR, WSKS). Then in '79, Joe Scallon made the group an offer that could not be refused: \$17 million for the combo. Murdock and his backers knew a better offer would never be forthcoming, infact they questioned the viability of that one. Turned out they were right.

Scallon was a flamboyant Cincinnati based financial packager who always had a yen to own WLW. His broadcasting holdings at that point were limited to the old WMEX in Boston. It's been said that Scallon, like most people who finally end up owning their dream, made more than his share of emotionally based decisions. Murdock, who had intended to stay on after the transition, left within a year. And by 1982, Scallon was plagued with unsurmountable problems. His creditors demanded that someone be installed to run WLW (and it's parent Mariner Communications which by this time had acquired a Kansas City property, in addition to Cincinnati and Boston).

"Someone" turned out to be Barry Dickstein, an officer with Aetna who had no previous radio experience. Offers to buy the facility were numerous, with the winner being-- you got it: Charlie Murdock (and yet another group of investors) in 1983 for \$10.5 million. More than one soul noted that at this rate (buying it as Queen City Communications for \$8.6 million, selling it for \$17 mil and buying it again, this time as Seven Hills, for \$10.5), Murdock could survive on the transactions of just this one property.

Needless to say, Murdock was far from the majority partner in either of these transactions-- infact his role in Seven Hills was more to provide lenders the security that their investments were being overseen by knowledgable eyes. (Murdock was spending the majority of his time with his now defunct cable programming business). Under his suggestion, Dave Martin (from WMAQ, Chicago) was brought in as general manager, with Randy Michaels tapped to head programming (lured by both equity and the promise that he'd have creative control). Bob Lawrence was selected to oversee sales. (Lawrence's move caused quite a stir since he's a direct heir to the Taft fortune but Taft seemingly has not been overly enthused about heirs, seeing as how Lawrence's dad, Jock, was relegated to head the FM side of the operation, long before FM was fashionable. Here, in an unrelated company, Lawrence could demonstrate ability not based on nepotism-- an attractive proposal, which came with attractive equity.)

To be expected, Randy Michaels created more than a few headlines in the course of his normal business mode (including an Arbitron delisting-- or almost delisting, we can't remember the outcome, just Murdock's furor). But to Murdock's credit, he gave Randy the freedom to do as he felt necessary-- even though it often shocked his sense of propriety, to say the least. In the end, though, it obviously turned out to be profitable.

The recent announcement that Republic Broadcasting (Seven Hills Communications turned into Republic when Martin, Michaels and Lawrence purchased Sun Group's Nashville and Knoxville properties) will be acquired by Jacor communications for \$34 million-- shall net major profits for all concerned.

Jacor, too, owes its heritage to Cincinnati. Formed by Terry S. Jacobs who came up the Carl Linder line at American Financial, Jacor's first radio acquisition was a little known local AM religious property known as WTSJ. (For those not familiar with Cincinnati moneymen, Linder is a local billionaire, and Jacobs was his right hand man-- but it was doubtful that Jacobs would succeed Linder when and if he retired, because Linder has a son seen likely to assume that post when the time comes. When Jacobs saw the reality, he left forming Jacor.).

But WTSJ was just the beginning of a major broadcast entity which acquired, among others, Meredith Broadcasting (we seem to recall a \$20 million price tag in '84). Jacobs recently completed the purchase of the Woods' WEBN (see AOR) with Bo Wood becoming president of Jacor.

The purchase of Republic spells sale for WSKS (see AOR) and pairs WLW with WEBN-- a pretty formidable marriage. (It's speculated that Taft, not known to sell Q-102 and WKRC in combo, may well rethink those plans in the future.) But a more interesting team is that of Wood and Michaels (Michaels will serve as VP/operations for Jacor-- Lawrence becomes VP/sales for Jacor while Martin is named president, Jacor/Cincinnati.). The duo are the components of some of Cincinnati's more colorful radio battles and though both pledge loyalty to the common cause, it's wondered what will be the outcome of two highly individualistic minds-- neither of which relate to "compromise", when faced with running a group of properties together. Smart money says it will work, as both seem focused on the bottom line: defeating the guys outside the organization.

AOR

Undisputably, WEBN is THE premier AOR outlet in Cincinnati, and never once in its past of almost two decades has that position truly been usurped. Like most AOR facilities rich in history, WEBN, too, had humble beginnings-- more humble than most.

Originally WEBN's 102.7 dial position belonged to WSAI-FM. Cast off years earlier when a more advantageous spot opened (94.1); 102.7 was dark until 1967 when Frank Wood, Sr. signed it on primarily as a hobby. (Lore has it that Wood, a high powered corporate attorney was quite ill. His doctor suggested more leisure time activities as a recuperative way of life-- and it worked. Happily, Wood, Sr. while not involved in the day to day affairs of the station, is still among the living.)

Located on Consadine Avenue in a trailer on Price Hill, Wood, Sr. built the original equipment, and even did an airshift on the station which was primarily classical and jazz-- music to meet his personal tastes. (And for a time, heard by few beyond his personal ears-- as the FM allocation granted 102.7 in Cincinnati very limited power.)

(Eventually, WEBN became a full class B outlet. Wood simply offered to upgrade the facilities and make cash payments to WCTW in Newcastle at 102.5 and WAZU (Big Wazoo) at 102.9 in Springfield and both jumped at the opportunity. As we heard it, Hamilton's 103.5 (today Cincinnati's WBLZ) was none the wiser as to the potential problems when 101.9 (WKRQ) and 102.7 mixed (102.7 minus 101.9 equals .8-- .8 plus 102.7 equals bingo-- 103.5) creating intermod.)

When Wood, Jr. (Bo) returned from college (a Harvard grad with a law degree), it hit him that control rooms were decidedly more fun than courthouses. The first hint of things to come originated with Bo's "Jelly Pudding" underground show, which he hosted under the name Michael Xanadu. The remainder of the station continued its jazz and classical stance. (Bo later spent a year as PD of Chicago's "Rock In Stereo", WDAI before returning for good to 'EBN.) By 1970, 102.7 was committed to a progressive approach. Bo was PD; Wood, Sr. was GM and Denton Marr was on board as a jock; and while the names, places, and formatics to be sure, have undergone revision; WEBN today bears a resemblance to that free form approach. (And both it and rival WSKS are decidedly more palatable to mass appeal ears than their counterparts in many areas of the country.)



Mornings on WEBN are chaired by "The Dawn Patrol" with Robin Wood (Bo's sister); Eddie Fingers, Craig Kopp and Wildman Walker. And Robin, unlike most female morning team members, seems to lead the parade. The show incorporates a good amount of personality and talk, including Walker's role as "sports commando" ("Grand slam homeruns, forever! Strike outs when the bases loaded, never!").

Wood, like most recognizable personalities draws her share of fans and detractors. Personally, we had no problem with her style. And what she lost in content, she made up for in confidence, simultaneously handling a variety of elements with ease and grace while airing the required music content. A listen around 7 a.m. one morning gave us, "All Right Now" by Free; "Like No Other Night" by 38 Special; "Back Door Man" by the Doors; "Long Cool Woman" by the Hollies; Bob Seger's "You'll Accompany Me"; and "She Said" by Simple Minds.

Afternoons turned up a catchy ID using a Blues Bros. drop: "WEBN Cincinnati-- 'We're on a mission from god'-- A different kind of radio station"; as well as Aerosmith's "Dream On"; "Every Little Thing She Does Is Magic" by the Police; the Stones' "Tumblin' Dice"; Van Halen's "Why Can't This Be Love"; "Just The Same" by Journey; "Get It While You Can" by Box of Frogs; the Hooters' "Where Do The Children Go"; ZZ Top's "Under Pressure"; and "Tuff Enough" by the Fabulous Thunderbirds.

Known as "THE Rock and Roll station", "Frog" is to WEBN what "Buzzard" is to WMMS (Cleveland). Following "The Dawn Patrol" in middays is Curt Gary. Michael Luczak does afternoons (joined by Rick Bird with "Rock Talk"); The Fat Man (Ernie Brown) is on 6 to 10 p.m.; Tony Tolliver fills the 10 p.m. to 2 a.m. slot while Ty Williams handles overnights.

Though 'EBN's position is enviable, the years have brought it little in the way of real competition. Brief attempts by WKRQ and WSAI-FM pale compared to the commitment of "96 Rock", WSKS, but even that appears to soon be a thing of the past in light of the upcoming sale.

Rumor has it that Republic (which is being acquired by Jacor, pairing WLW with WEBN and spinning off competing WSKS-- see adult contemporary) will do their best to select a buyer who has plans for something other than WSKS' present AOR approach, leaving WEBN alone in the format once more.

Though "96 Rock" has tried, it's never been close to dethroning WEBN-- infact, the outlet has been at best a near miss in every format its attempted since its purchase by WLW in 1977, giving the AM giant an FM counterpart. Owned by Detroit based Trinity, prior to its acquisition by Seven Hills, the Hamilton licensed 96.5 dial position was a source of inspiration, offering a religious approach as WQMS (which stood for "Quality Music Service"). And though the format has changed more than once, the studios haven't; still containing the alcove window where the statue of Jesus once stood.

Once acquired, Seven Hills immediately changed the call letters to WLWS (WLW in Stereo) and the format (overseen by WLW PD Cliff Hunter) was largely the metro's first modern day AC FM with a mix of 70% oldies and 30% currents. It didn't set the town on fire, but it certainly was respectable, and it might have been more so if it could have been heard citywide. (It's present tower location, at 'LW's Mason complex, while not producing the best signal, certainly affords market coverage. But emanating from New London Road as it did then, the station was elusive to most.)

As Mariner came in (acquiring the property with WLW in 1979-- see adult contemporary), the format went out-- replaced by a high energy top 40 sound as WSKS "Kiss 96" programmed by KBEQ Kansas City's Bobby Laurence (no relation to Bob Lawrence now with the outlet). "Kiss 96" 'borrowed' their logo from Heftel's WXKS in Boston (eyed regularly by Mariner owner Joe Scallon who owned WMEX there) but they didn't keep it for long.

Within six months, Heftel entered the market purchasing a Fairfield FM (see adult contemporary-- WLLT) and slapping an injunction against "Kiss 96" for infringement. While "Kiss 96" was looking at new logos, Heftel was taking his newly acquired property (which at that time became WYYS, described under WLLT in the AC section) top 40.

The switch to AOR in 1981 wasn't so much a result of who was doing top 40; as who wasn't doing AOR. WSAI-FM had abandoned the approach and WSKS snapped it up, bringing in WTUE Dayton's Mike McConnel as PD (today he's the midday talk host on WLW).

Seven Hills' 1983 purchase of the combo saw Paul Fredricks named PD, with Marty Bender (who still holds the title) succeeding him. A listen to Bender (who also doubles as the station's morning man) produces a pleasant music mix including 38 Special's "Like No Other Night"; Van Halen's "Panama"; "In The Shape Of A Heart" by Jackson Browne; "Brass And Pocket" by the Pretenders; Planet P's "Why Me"; and "Opportunities" by the Pet Shop Boys.

Bender's approach is warm and human, with an edge to it all as evidenced by the news tag line delivered by Chris Williams, "If you don't like the news, go make your own". Mary Kazan follows in middays; with Steve Dolata, afternoons. Chris Geisen, the jock with the most tenure, does evenings; Tony Kurre is on nights and Brian Rhodes (Dusty's son) does overnights.

Checking out Steve Dolata we caught Falco's "Vienna Calling"; "Sitting" by Julian Lennon; Journey's "Be Good To Yourself"; "No One Is To Blame" by Howard Jones; Springsteen's "Cover Me"; Red Rider's "The Boy Inside The Man"; "Head Over Heels" by Tears For Fears; "All The Love" by Outfield; Simple Minds' "She Said" and Van Halen's "Dreams". Dolata made us feel at home listening to him, and kept us informed as to the myriad of station specials including the lunatic lunch, the top 8 at 8, and the expected half hour free ride which promised Robert Palmer, Inxs, Fixx and Huey Lewis.

## Oldies

While oldies abound during the weekend in Cincinnati (both WLW and WKRC host "Hot Wax Weekends" as previously mentioned, and WWNK carries Mike Harvey's "Super Gold" on Saturday nights); the only outlet to offer a steady diet of sounds past is "All Oldies, All The Time", WDJO-- "Cincinnati's Oldies Station", on AM 1230.

Programmed in house by afternoon drive personality Chuck Dees and consulted by Burkhardt-Abrams, WDJO's library includes over 2,000 titles spanning two decades from '55 to '75. To be sure, the emphasis is on music (and Dees admits that many of the station's morning listeners, for instance, will come either WLW or WKRC to fulfill their news and information needs before returning to 'DJO for music) but the station is also flourishing through strong community involvement.

'DJO caters to its loyal, if not large, core; playing requests (really playing them, not just claiming to do so) from the "Call anytime line". And Dees strives to be involved in as many events as possible since the station does not have a strong image to rely upon, unlike WLW or WKRC. --Nor does it have much of a signal.

Its inner city transmitter site, in fact bears a tower not as tall as nearby terrain, but it is housed on top of a building that managed to find its way into the Guinness Book of Records. Known as "The Daylight Building", the five floor structure has the distinction of a street level garage on each floor, thanks to its placement on a steep hill. But that does nil to enhance WDJO's signal. It's fine downtown-- in fact, it's one of the few AMs that can be received inside many of the heavy concrete and steel buildings and its great under nearby bridges; but rating books, like the bulk of the populus, seem to be distributed elsewhere; hence WDJO's seemingly lackluster showing.

Fortunate for all concerned, the outlet is sold in combo with highly rated WUBE (see country). And though the numbers may be small, Dees, who targets 25-44, is proud of the fact that their distribution is equally male and female; somewhat of a departure from the male oriented results the format traditionally encourages. (Aware of that fact, Dees leaned on promotions aimed at the fairer sex including 'take your radio to work'. And he's also inspired by the fact that the time spent listening has tripled since the switch.)

Listening to morning drive, we turned up a predictable blend of well researched hits including Tom Jones' "It's Not Unusual"; "The Mountain's High" by Dick and DeeDee; "House Of The Risin' Sun" by the Animals; "The Letter" by The Box Tops; "Wake Up Little Susie" by the Everlys; Ricky Nelson's "Hello Mary Lou"; "Dedicated To The One I Love" by the Mamas and Papas; Bobby Hebb's "Sunny"; "What's Goin' On" by Marvin Gaye; and "No Sugar Tonight" by the Guess Who.

Morning host Scotty Jackson never usurped the music's position as star of the show as he stuck to the basics-- and liners ("1230 AM WDJO, where every day sounds like the weekend. All Oldies, All The Time."-- "We interrupt Cincinnati's favorite oldies for this update. Here's WDJO's Carol Harn."), with the biggest burst of personality (and nostalgia, for us anyway) coming from the running of Dick Orkin's "Tooth Fairy", reminding us that the dentist was indeed Dr. Nelson C. Armadingo and the fairy, Newton Snookers (with his nemesis Nurse Durkin of course).

Dave Roberts follows Jackson in middays; with Dees in afternoons. The remainder of the day (6 p.m. to 5:30 a.m.) is automated with partimer Marty Thompson (Marty With The Party) doing voice tracks. Overall, the approach is intended to be up, and fun-- not high energy, but resembling a top 40 delivery nonetheless.

A listen to Dees proved that to be the case, though he was in somewhat of a dream mode when he proclaimed "We're the new 1230 WDJO, Cincinnati's oldies station, covering the entire Tri State: Ohio, Indiana and Northern Kentucky" (maybe if you hung the radio out the window and attached a closet full of coat hangers to the ferrite antenna---). We were more inclined to attend the promoted "Party In The Park" and were positively envious at the winner of \$5 worth of Skyline Chili (not only will \$5 buy ALOT of Skyline chili, but it certainly seemed like a bargain when we listened again to the tapes in Los Angeles where it isn't available at any price-- if we were eligible, we'd have been happy to "Write it down-- WDJO 1230 AM. All Oldies. All the time." as we were asked. Infact, we'd have gladly forfeited the \$100 we would have won on "Take Your Radio To Work Thursday" just for one bowl of the stuff).

In addition to the nationally recognized hits, WDJO includes local faves as well. Since the Lemon Pipers are home boys, its possible that even "Rice Is Nice" will come up during a given listen. (For us, it didn't, but Dees' afternoon show delivered "Don't Say Nothin' Bad" by the Cookies; "Worst That Could Happen" by the Brooklyn Bridge; "Draggin' The Line" by Tommy James; "In The Rain" by The Moments; "Runaway" by Del Shannon; Fabian's "Turn Me Loose" (it was a request-- nobody would willingly play that song); and Simon and Garfunkel's "I Am A Rock".)

Historically its fitting the WDJO would play oldies-- its 1230 dial position was the local spot of their first airing in many cases. Originally WCPO, top 40 hit the airwaves in the mid '50s, making it Cincinnati's first rocker. Like most such outlets, WCPO was a class IV facility with nothing left to lose, so there was no harm in trying to air the new music form. Indeed, there was anything but harm. WCPO took off like a rocket (no pun to WSAI's later "Rocket Radio" attempt-- see adult contemporary), and might have continued to soar as "Color Radio" with such legends as Miles Foland if it weren't for WSAI.

Whether WSAI was better or not quickly became a moot point, compared to its superior signal (an advantage that would only grow in importance as the town continued to expand in the future). By the early '60s, WCPO recognized its own limitations and attempted to cash in on a new craze-- "Hootenany". We'd have never remembered that moment in broadcasting history had it not been for the fact that Charlie Murdock turned down the "chance" to manage that winning sound.

Several other gradations were tried with the outlet returning to top 40, eventually being sold in the mid '60s. The sale of the AM/FM combo (from Scripps Howard to Kaye-Smith) necessitated a call letter change (since Scripps was holding on to WCPO-TV). WUBE was selected (and as Murdock, then at 'SAI remembers: Jim Hilliard was brought in as GM. Murdock tried in vein to discover what the new call letters would be since Hilliard had Jim West do a jingle package for him in Dallas, but West wouldn't budge so Murdock learned of the new identity when the rest of Cincinnati did-- or most of it anyway, since the signal really was bad. Maybe that was for the best-- at least initially as WUBE countered WSAI's big giveaway ("Wheel Of Fortune" offering the possibility of winning a car each hour) with 48 hours of commercial free music and "name it and claim it".)

But how bad was that signal? Ask Bill Drake (if you can find him, and that may be easier today than locating the station was back then). He consulted the outlet in '68. But when you get so big that you believe you'll win with nobody hearing you, its time to rethink your position. In short, Drake's "123 WB", as it was known, was an excellent sounding station that nobody could hear. (Personalities included Al Brady in afternoons; Gary Corey (from QXI) in middays; and the infamous Bwana Johnny in evenings, as well as PD Nick Anthony.) It's been said of the latter '50s that WSAI was superior in every way; but by 1968, teens who could hear it, definitely sided with WUBE.

But compliments do not pay the electric bills, and economic reality forced WUBE to adopt a country approach on April 1, 1969 (and indeed, a number of listeners did believe it was an April Fools Joke). Kaye-Smith subsequently sold the outlet to Plough in 1980 (which in part, including this part, became DKM in '84) and in September of 1981, the call letters and format were replaced with Maalox, as was the industry joke. WMLX (what else could it stand for?) was "Music Of Your Life". With DKM's recent announcement of the acquisition of Group One (owners of Dayton's WONE/WTUE among others), WDJO (and WUBE) will be sold to American Media for an estimated \$9.8 million.

Philosophically, the current oldies approach could still be considered the music of your life-- but these "lives", currently in the 25-44 year old range; certainly represent a more promising target. At the very least, they'll live long enough to hear their requests.

## Country

WUBE, the only serious country contender in Cincinnati is the FM counterpart of WDJO-- and like it, is rich with history. Originally WCPO-FM, its purchase by Kaye Smith in the mid '60s saw the easy listening format remain as the call letters became WCXL. The story goes that the decision on the new calls (necessary since Scripps-Howard retained WCPO-TV after the sale of the AM/FM combo) was a simple one. WCXL would be known as "kicksl" (used, for instance, at the chain's successful Portland outlet KXL), making it easier to bicycle the homegrown tapes made back in Washington State.

Whatever the reason, the early '70s saw the outlet become country formatted WUBE-FM, automated in some day parts, simulcasted in others. As the '70s progressed and FM became dominant, WUBE-FM flourished. Its present position, alone in the format (with the exception of a few rural outlets discussed below), was won after Booth's WSAI/WKXF gave up the approach for adult contemporary (see WWNK) last year.

Mornings are kicked off with "The Waking Crew" (PD Mike Chapman who left the helm of the 5:30 to 10 a.m. offering to concentrate on programming last month jokingly says he'll steal from anywhere, acknowledging that "The Waking Crew" handle was lifted from WSM Nashville) with the current "crew" being Bill Whyte; Jackie White; White Fang (a Soupy Sales type dog character used as the station mascot when some noble staffer dons a furry dog suit); Mark John Holliday (news); Steve Horstmeyer (meteorologist); and local comedian Roger Naylor as well as a wide variety of characters including Burl F. Ledbetter, a local redneck and of course White Fang, who Friday hosts his own feature handing out advice in Ann Landers style (verbage not included). Advice is also the Wednesday morning feature as "Wanda Buffant", a check out girl at the local K-Mart, shares her pearls of wisdom.

Listening to the show just after Chapman's departure turned up a good performance from Bill Whyte, with his co-host Jackie White (no relation) clearly in a subordinate role. Interaction between the duo was good, and Bill's lead in to Mark John Holliday's news cast created a natural and relatable segue as opposed to the all too often forced dialog and obvious teases found on team shows.

Music was plentiful (hard to believe with the number of people involved) including Dan Seals' "Bop"; Merle Haggard's "Kentucky Gambler"; "Super Love" by Exile; Dolly Parton's "Real Love"; "Grandpa Tell Me 'Bout The Good Old Days" by the Judds; Ronnie McDowell's "Personally"; and "Whoever's In New England" by Reba McIntire, in the 6 to 6:30 a.m. half hour we cumed it.

The remainder of the line up includes music director Duke Hamilton in middays; John Summers, afternoons; Larry B, 7 to midnight; Curt Evans, midnight to 3; and Jackie White 3 to 5:30 doing a stand alone prior to her 'Waking Crew' assignment.

An afternoon listen turned up a few plugs for the "WUBE All American Giveaway", including the contents of prize package #3; and "Charley McLain kicking off at least another ten great songs in a row from FM 105, WUBE". Songs following McLain's "She's Got A Radio Heart" included John Cougar's "Under The Boardwalk"; "Snowbird" by Anne Murray; "The Chance Of Lovin' You" by Earl Thomas Conley; Willie Nelson's "Livin' In The Promised Land"; John Anderson's "Swingin'"; "Don't Underestimate My Love" by Lee Greenwood; and "Come On In" by The Oak Ridge Boys.

The current slogans center around a patriotic theme, with the liner most in evidence being "Every song we play is made in the USA". Consulted by Kent Burkhart, Chapman has been overseeing the station's programming for the past year and a half. Using Bob Cooper's ACC Marketing, WUBE's current promotion is the by-product of a direct mail piece (certainly not unusual in this market right now. It's as if the broadcasting community wants to insure every resident's right to life, liberty and at least three pieces of mail.).

Chapman admits the battle in defeating WKXF took longer than it should have, but he has been encouraged by DKM's aggressive commitment (DKM purchased the Plough outlet in '84) and believes American Media will share that philosophy when they take over later this year. Viewing everyone as competition, Chapman describes WUBE as a lively radio station skewing a bit differently. Here "different" can be equated to "success" since the results of targeting men 25-54 turned up an amazing sum in the Fall book: The station was number six in women 25-54, number two in men 25-54 and number one in adults 25-54.

But does being alone in the format change the sound of WUBE? Not really. The core is served but not superserved. Oldies are limited and checked for "twang content" (a certain amount of the sound is used for flavor, but by and large oldies are more mainstream than not). The cross over material is a refreshing change-- unlike some stations seeking to become more mass appeal with such artists as the Eagles, WUBE's approach is far from wimped out. The sound reflects the male 25-54 target well-- decidedly country, peppered with titles from such male appeal artists as John Cougar (note the above reference to "Under The Boardwalk").

Not really market factors, but country nonetheless, Aurora, Indiana's WSCH-FM (with a .7); and Middletown's WPFB-AM (a .5 tied with Dayton's WONE) managed to show in the fall Arbitron report. Dayton's appearance, obviously was generated by a few diaries in the northern part of the metro cuming the successful outlet which has been in the format since its switch from top 40 in the early '70s.

Aurora's FM makes its mark by superserving Dearborn County, IN with a heavy emphasis on farm information. And WPFB is a story all its own.

If you need an example of how country radio used to sound-- you've found it. WPFB-AM at 910 brings every country stereotype back to life. It's your basic "Uncle Zeke at the north 40 of the tadpole ranch" delivery with music to match occasionally. Even its history is rich with the kind of stories you'd expect to find including the one about "Brother Ivy" who held a tent revival on the station's lawn-- running off with the proceeds only to be captured in Kentucky, penniless.

Living up to its slogan: "Real Country", mornings are hosted by Moon Mullins (no relation to WHN's (Neil) Moon Mullins-- this "Moon" bears "Paul" as his given moniker) from 6 to 8:30. "The Good Guys" (GM Jerry Crisp and PD Will Mason) take over from 8:30 to 10; with Jerry Dale on middays; Chubby Howard, afternoons and John Moore, nights. Overnights feature Mutual's Larry King.

But the real flavor comes from the specialty programming including Thursday evening's 5:45 to 7 p.m. feature, "Bid And Buy" with Jean Anne Kemplin-- a station sales person since 1951. Promotions? Well, the station had a Ruth Lyons reunion recently-- producing Middletown's biggest turn out. Ruth of course was unable to attend, but other notables of the same era including Cliff Lash and Bonnie Lou-- and even Bob Braun by telephone from Los Angeles, were in full force at the mall location. The event, which kicked off the annual Ruth Lyons Christmas Fund netted another by product-- Bonnie Lou will now be doing a Saturday shift.

Signed on the air in 1947 by Paul Braden, a former WING Dayton staffer, WPFB made the full time move to country from its former block and MOR fare in the early '80s and while industry attention is minimal, all eyes are cast on WPFB-FM, a full class B outlet which has the potential of serving both Dayton and Cincinnati. Braden was steadfast against selling, but sadly to note, Braden, at an advanced age, passed on to his reward in Daytona Beach last month. Word is his wife won't sell-- but more words on that are forthcoming under religion (see WPFB-FM).



## News/Talk

AM powerhouse WCKY stands alone and credible in the news talk arena with morning drive being a news intensive effort anchored by Brian Patrick and Mark Howell from 5 to 9 a.m. The duo are joined by Shelly Bamburger (weather) Paul Scheuring (sports) and Kevin Christopher (Skywatch).

The content is a blend of local origination and national feeds including a large dose of CBS (such as "World News Roundup") and CNN actualities. To the station's credit, the local quality is more than up to par, making it a necessity to listen closely to differentiate WCKY's staff from network resources. Between the politics of Nicaragua and the fact that it was "Health Day" we were also reminded that "When News Breaks Out, We Break In" and told (via singing jingle) that we were listening to "WCKY, Federated Media, Cincinnati".

Known as "InfoRadio", the current promotion "Infomania" attempted to give a \$5,000 mink to a caller (who failed to unscramble the clues leading to the mystery person, thing or place-- WLW once had a contest like that-- but the listeners were supposed to unscramble the clues and ask the person it led them to, if they were part of the hot pants generation. Two guys in Northern Kentucky thought they had it-- at midnight, they roused two old maids in Covington who upon hearing the question, gathered it was time to phone the police. Things are a bit more dignified with "Infomania".).

9 to noon has "Mickelson in the morning" with Jan Mickelson entertaining callers followed by market vet Jim LaBarbara on noon to 3. Those who used to listen to LaBarbara's show on WLW remember talk being the greater portion of the show anyhow, so the move to WCKY was a natural one. He was doing tv trivia the afternoon we caught him, relaxed as always.

Afternoon drive (3 to 6) features "Cuthbert & Co." with Mike Cuthbert joined by Kevin Christopher (Skywatch), Shelly Bamburger (weather), Tim Moreland (sports) and Fred Anderson (news). We caught Mike in the middle of an animated discussion regarding religion in school textbooks, or lack of same and he quickly proved quite agile at handling sticky emotional topics. We liked his solicitation line, "Hey, quit talking to your wife about this and give me a call at 381-1530" and his controlled, relatively intelligent and affable responses to a myriad of stands.

Tim Moreland's "Sportstalk" follows from 6 to 8 p.m. With "Overbeck's Auto Line" featuring master mechanic Steve Overbeck from 8 to 9 ahead of the station's night time programming dominated by NBC's "Talknet". In addition to "InfoRadio" the facility also leans on a double entendre, "Get It Right" (fitting for the 1530 dial position and probably classier than "just to the left of your glove compartment" which has been used to describe stations at that end of the band), and such liners as "WCKY, your conversation station".

The history of WCKY dates back to its days as a Covington, Kentucky outlet, infact WCKY stands for Covington, KY. where it was located at 6th and Madison. It was later moved to the Sheraton Gibson (where owner L.B. Wilson lived). Little intimidated Wilson (who also put WLBW-TV (today WPLG, channel 10) on the air in Miami), except his height. Barely five feet tall, he was usually surrounded by two beautiful girls and a long cigar. Taking the stereotype even further, he had his desk built on a platform to give him parity with employees-- one of whom had the misfortune of seeing him in the halls during his first day on the job. Happy over the prospect of working at such a power, nothing could stop the guy. Spying Wilson in the hall, and totally unaware of who he was, he happily said "Hello Shorty", goodbye career.

While WCKY can claim much in the way of heritage, we'll always remember it as the country answer to WLAC Nashville's John R. While John would hawk "White Rose Petroleum Jelly -- 101 uses and you all know what that one is for" WCKY was selling "100 used razor blades-- dozens of uses" and tombstones with an emotional tie in: "Don't let your mother lay out in the cold another night. Write Tombstone, WCKY. That's spelled W-C-K-Y." Opening the clear channel giant every midnight with Spade Cooley's "Steel Guitar Rag", the likes of Jimmy Logsdon would offer in earnest "an autographed picture of Jesus Christ." He signed them himself (Logsdon, not Jesus). Wayne Raney was no better (or worse) and to the uninitiated, the secret lay in discerning if these folks were for real. They were.

At least until the early '60s. Then came Rex-- and overnight jazz. Rex, however, was more than one guy. Seems LB Wilson always liked the name Rex; hence the overnight jock-- whoever he was, became Rex with Rex Dale being the most famous of the group. Jazz by overnight and weekend, the remainder of the station sported an MOR approach with PD Bruce Still at the helm by the early '70s. (Still is still in that position today!) By the mid '70s the station was sold (Wilson by that time had passed on) to Truth Publishing out of Elkhart, Indiana (which still owns the facility and WWEZ Cincinnati among other properties, though the corporate entity is now known as Federated Media).

The move to news/talk was a gradual one which saw the station go through many phases including one which was not unlike easy listening, and many personalities (including one Rich King). The current approach though, in place throughout the '80s, marks the most consistant (and perhaps successful) in WCKY's history.

## Easy Listening

WWEZ, like its AM counterpart WCKY (described above), is alone and prospering in its format. The approach here is exactly what you'd expect. Using Bonneville's syndicated fare, the station is quick to remind listeners "You've found the right place and you know that this is EZ 92, WWEZ". And station manager Steve Kline is quick to laugh as he points out that the outlet's other slogan-- "Cincinnati's Best Music", is heard on a variety of stations-- with the chief difference being that "EZ 92" gets the Arbitron credit. ("Good Taste For All Ages" is also used.)

The current contest is called "Easy Money", with each letter in that phrase representing the name of an artist heard on "EZ" (i.e. Elgart for "E"). Listeners phone in and attempt to match their guesses with the artists preselected by "EZ" (and since the game is played with regularity, hearing others attempt it (the jock tells you when you're right, and stops the contest when you're not), provides a good set of clues.

And speaking of "jocks" (or announcers in this case), the line up includes former WCKY personality Bill Wamsley in mornings (He also serves as the station's operations director.); Gig Henderson, middays; Debbie Shrieves, afternoons; Don Leshner, nights and Pete Matthews, overnights.

Originally WZIP, the 92.5 dial position was first occupied in 1964 when Harold Parry built it atop the Vernon Manor hotel. Low power initially and experimental in nature, the station was subsequently sold, joining its counterpart (WZIP-AM at 1050, today religious WTSJ) in a country approach where the combo remained until the 1971 sale to Woody Sudbrink.

Here, the typical Sudbrink formula of the late '60s/early '70s was also used. The AM went religion while the FM sported Schulke's easy listening approach while Woody waited. He more than understood the future of FM and knew that he'd multiply his profits geometrically on the eventual sale of the property (as he did in such markets as Miami, Houston and Baltimore).

Though sale was the ultimate goal, the facility was well managed (run for a time by former Westinghouse Chicago manager Bill Miller) and aware of its competition (through the years, the only serious competitor was Susquehanna's WLQA (see AC, WRRM), though WLTV, "Love 95" (see AC, WLLT) took a stab at it as did Milford's class A outlet WLYK.

In 77, a year and a half after buying WCKY, Truth Publishing purchased WWEZ, with little in the way of on air change. Since that time, WLQA, WLTV and WLYK all gave up the easy listening ghost. The WWEZ of today remains successful and contains an air of confidence but not complacency. Management enjoys WWEZ's position, but seems not to take it for granted-- striving, like most similarly programmed outlets, to promote, update and grow without losing its loyal long listening (in both years and quarter hours) core.

Though no outlet has directly challenged WWEZ for some time, today's most likely candidate is the outgrowth of WLYK. WWEZ destroyed them when they went head to head, but its current approach, ("Format 41" as WJOJ) traditionally shares with easy listeners when successful. Whether that will be the case here, with WJOJ's class A signal, is seen as doubtful by most in the market, but interesting to watch, nonetheless.

Also traditionally garnering a few tenths of a share, WHIO-FM at a .8 in the fall, owes its local showing to diary placement in the northern metro. Licensed to Dayton, the ultra successful Cox easy listener blatantly owns that market, as it has done for years.

## Urban/Black

While WCIN superserves the Black community, WBLZ is alone in the urban arena, and to be sure-- it sounds it. At first glance, it appears that urban does not do well in Cincinnati-- and it doesn't; ranking eighth overall. But what would happen if a well programmed urban outlet emerged? We may never know, since Cincinnati has yet to hear one.

To be fair, we enjoyed Mike Motley's morning presentation-- he was up, relatable and professional as he intersperced personality with liners and a credible news anchor-- and we could easily see him shine in better surroundings. But overall, WBLZ is at best a near miss. Its not something that is easy to quantify, but in general this Ragan Henry outlet just doesn't have it as far as we're concerned.

Musically, it seems that the station is somehow straddling the impossible line between being very urban (read: rap records) and very mass appeal (read: unlikely white records), though the afternoon show we recorded for posterity was far from bad with "Rumors" by the Timex Social Club; "I Wouldn't Lie" by Yarborough & Peoples; "You Should Be Mine" by Jeffrey Osborne; "Do You Still Love Me" by Meli'sa Morgan; Huey Lewis' "Power Of Love"; "Searchin' For Love" by Midnight Star; and Zapp's "Computer Love".

The personality line up following the Motley crew, includes PD Brian Castle, 10 to noon; Joe Demma, noon to 2; Daryl Mitchell, afternoons; Linda Shane, evenings; Gary Weiler, nights; and Steve Sloan, overnights. The slogan most in evidence is "Cincinnati's Best Music FM", and while its very doubtful that the outlet shares with easy listening WWEZ, it nevertheless remains that "EZ" gets credit when that phrase appears in diaries.

WBLZ's 103.5 dial position, licensed to Hamilton, is the original home of WMOH's FM counterpart, WHOH-FM. 'HOH was partial simulcast, partial ethnic (German) until its total switch to WYCH which offered partial easy listening (by day) and partial top 40 (by night) which few were partial to. Its first cohesive format came under Ragan Henry's ownership in the late '70s as the station became WOKB, attempting a brief fling at top 40 (with Q-102's Pat Barry as PD) before becoming disco WBLZ consulted by Kent Burkhart. Disco became urban with such PDs as Mike Roberts (from co-owned WCIN at the time) and Harry Lyles before Brian Castle.

But the real heritage of black radio in Cincinnati rightfully belongs to WCIN, put on the air in the '50s by Robert W. Rounsaville (who else?). Like most of his AM black outlets, WCIN at 1480 was the home to some of the greatest shuckers and jivers the format has known. Perhaps best remembered is (Charles) Buggs Scruggs (Move your feet to the heat of the beat of concrete and tell the man you want (enter black oriented product-- hair conditioner, wine, etc-- here).)

Throughout the '60s Rounsaville kept the format in place, though more than once Charlie Murdock while managing WSAI had nightmares that Cincinnati would become Miami all over again. (Rounsaville there put WFUN on the air in 1960, creating the 790 frequency and playing havoc with better equipped WQAM which Murdock programmed. At one point, 'FUN beat 'QAM in the book and Murdock never forgot the uncanny power of Rounsaville at its best.)

Murdock would repeatedly ask Rounsaville about his Cincinnati plans, to which Robert would smile and say, "I'll never change as long as I continue to make money." Murdock only wanted to know where to send the donations.

Rounsaville did make money, and the station remained black, sold in the '70s to Ragan Henry who in turn sold it to Ken McDowell's KLM Communications (McDowell was a former Channel 5 staffer who previously was a linebacker for the Oakland Raiders). McDowell's track record was less than spectacular and the station was in turn sold to Earnest L. James' J.A.C.I. a year ago, in May of '85.

The WCIN of today, managed by James and programmed by noon to 3 personality Steve Harris, features Max Myrick in mornings followed by a 10 to noon gospel block hosted by Ann Everson. Everett Cork follows Harris in afternoon drive; Lincoln Ware handles 7 to 11 p.m., with Chaunston Brown on 11 to 4 a.m., ahead of Rev. Swanson's 4 to 6 a.m. gospel offering.

A listen to Myrick uncovers an able personality, who handles a variety of elements (ranging from Lincoln Ware's comical "All My Children Update" to "The Rowan Report" and Greyhound VP Joe Black's community oriented "By The Way" commentary) with grace.

Plugging the fact that "We're Cincinnati's ONLY black radio station. We're WCIN", Myrick also promoted the fact that listeners could win a four day stay in L.A. if they phoned when they heard King Kong's roar and correctly identified a trivia question (The listener we heard, didn't, but he walked off with a Smokey Robinson cassette for his trouble.).

An afternoon listen produced the "Survival 1480 Report-- News You Can Use"; a reminder that we were listening to "WCIN playing the vast variety of music"; the proud affirmation, "Over 33 years of service to Cincinnati's black community, we're WCIN"; and a 25 minute music sweep including Rick James "Sweet and Sexy Thing"; Mtume's "Breathless"; "Object Of My Desire" by Starpoint; "Hitman Howie Tee" by the Real Roxanne; and Midnight Starr's "Headlines".

## Religion

Two local outlets currently have enough listeners to give them a place in the fall Arbitron book-- both FM, and both suburban including Middletown's WPFB-FM at a .5 and Erlanger, KY's WSAI at a .3.

Formerly WHKK; the long standing WSAI calls, previously associated with 1360 and 94.1, came to 100.9 when Booth gave them up in favor of WWNK last year. At that time, WHKK owner Jack Mortenson saw both nostalgia and instant identity in adopting the them, though beyond those four letters, WSAI today bears no resemblance whatsoever to the stations that formerly were associated with the handle.

What you'll hear on this WSAI, is about what you'd expect from a religious FMer emanating from Erlanger. Scanning the dial, a produced ID claiming its "Talk that makes a difference, weekday afternoons on WSAI-FM" preceeded someone's rendition of Ave Maria, just ahead of that sterling not-to-miss feature, Radio Rosary.

At WPFB-FM, its music that makes a difference, talk being kept to a minimum while we listened-- treated to "Southern Gospel" (basically the country variety as opposed to black). We were told we'd found "The Tri-State's number one Christian music station" and invited to give "The Choice FM" our requests. Had we called, we probably would have chosen the home made jingles as our fave. Overall the outlet had a pleasant flavor, and though the station is attempting to confine paid preaching to the weekends, we got a big kick out of Bob Larson, as usual.

If you haven't heard Larson's Communicator Club, you might not be ready for his wisdom. In the brief listen we caught, we were admonished to be on the look out for satanic cults "teens from middle class backgrounds, curious businessmen, middle age housewives" are all fair game for the devil, don't you know. When we weren't fighting Satan head on, we were reminded that the abortion holocaust still rages, and afterall what will you tell your grandchildren when they asked what you did to stop it? Needless to say, Larson wanted our money, and wasn't shy in asking for it during the breaks from the phone in talk show, which that day centered around Christian Chiropractors.

Seeing WPFB-FM is believing, as the station is said to rely on equipment ranging from a Gates Yard console in mono (it's a stereo outlet-- achieved by utilizing two program sources for left and right, and until recently at any rate two separate transmitters and towers).

But the best part of all, as far as we're concerned, is the fact that Cash Amburgy is back. Cash you see, sold the furniture store (everyone in residence in the Tri-State area remembers fondly Cash's homegrown spots advertising his special deals), and is in the process of selling the buildings he owns in Lebanon, OH but real estate is slow. So, he still finds time to make it to the Holyland four times a year, and he's never too busy to spread the word of the Lord which he now does on WPFB-FM. (Gary Burbank's been thinking about offering him free spots on his WLW show, just for humor content.)

Programmed by Sue Estes, who aslo does the "Friday Night Special", the full time line up includes James Hall from 5 to 8 a.m.; Peggi Kinney from 8 to 2 (including the popular "Peggi's Lunch Bunch"); Mark Krumpack in afternoons; Jan Greay and Larry Keeton from 6 to midnight; and Steve Perkins, overnights.

Overall, preachers and humor (intended or otherwise) aside, the station has a pleasant feel to it. And many a soul would be more than pleased to snap up the full class B outlet and its SCA, "Musiplex", the largest independent Musak type service in America.

Licensed to Middletown/Kettering, the station marginally serves both Dayton and Cincinnati but with a minor signal transplant could easily blanket either metro. Signed on in the '50s as the FM counterpart to Paul F. Braden's WPFB (hence the call letters) at 910, the FM facility has been home to virtually every format imaginable. It's been Disco 106, Mellow 106, Country 106, top 40 (with the help of TM's live assist), gospel, oldies and for a time it sported the WPBF calls, to attempt to differentiate it from WPFB-AM. That move only confused matters further, so WPBF-FM reverted to WPFB-FM, with most listeners none the wiser.

Needless to say, a full Class B FM, located as it is adjacent to two metros and home to an impressive area (Middletown, a town of 50,000 declining in population, has its own symphony orchestra, for instance, and a thriving branch campus of Miami University); has not escaped the attention of many broadcasters whose mouths water over the prospects.

And Braden did infact sell Greenfield, Indiana's WSMJ (today WZPL) to Heftel a number of years ago. But Braden steadfastly refused all offers up to the time of his death last month. His widow claims she wishes to hold on to the property, but she isn't willing to leave her Daytona Beach home to become personally involved (infact she's redecorated her Middletown place twice without ever seeing it).

The word is her son who lives in California, will be back to run the property. He seemingly has expressed an interest in radio. But that certainly is a direct reversal on his previous stand. So unhappy with the prospects of following Braden into radio, he left home, landing on the West Coast in the insurance and real estate business, so the story goes.



Staffers feel confident that the station will remain a family property-- but a number of folks anxious to own the pearl are betting that it can be had. It's a tough race to call, even the odds are unknown; but watching the results is sure to beat anything the sport of kings has to offer.

#### Unrated But Honorable Nonetheless

No profile of Cincinnati would be complete without the mention of Newport's WNOP, and public radio's Jerry Galvin.-- Galvin is the host of "Talk Talk" (which used to be "Talkback" until it went national and ran into infringement problems), a Sunday evening satellite talk show originating in Cincinnati.

Like most talk shows, Galvin's topics are a farce. But unlike the others, Galvin intends them to be. Underwritten by Cincinnati Microwave (when its carried on public stations, and sponsored by them when commercial outlets pick up the whimsical fare), the weekly premise is set up at the opening of the program. For instance, one week he informed an unsuspecting audience that congress had just passed a law requiring all Americans to turn in four book reports a year, rather like quarterly tax estimates.

Scams are nothing new to Galvin, who has always been somewhat out of the ordinary. That quality didn't endear him to WLW a number of years ago while he was on their sales staff; however its done wonders for his advertising business. Last year, infact, the local broadcasters got together and asked him to do a campaign increasing awareness of radio among advertisers. What he came up with was much bigger than that.

He decided upon a fictitious business. (Originally he was going to promote a group of self service drive through surgery clinics, (performed in the privacy of your automobile) known as "Suture Self", but the name was used in an unrelated HBO special, so it was back to the drawing board.) The result was "Plummet Mall", and the spots were off center, but near enough to the truth that you had to listen carefully to discover all the waving flags.

The idea, was that only \$60,000 would be "spent" (stations participating donated their time, but Galvin stuck to an "actual case" buying plan so that the power of radio would be shown based on a reasonable budget). By the third week of the campaign, it was obvious that it had worked-- perhaps too well. Listeners fell hook line and sinker ignoring such suspicious lines as "The biggest savings in town are in a hole in the ground", and even more ludicrous claims, awaiting the big opening.

By the fourth and final week, listeners were informed that the opening of Plummet Mall would be delayed because cold weather had caused massive land shifts and the mall was now lost between Cincinnati and Lincoln, NE but it would be opening somewhere, soon. It was Galvin at his brilliant best. But did it work? You betcha. A follow up research study showed a 60% awareness rate for a product based only on radio penetration. That's not to say everyone was smiling. Numerous people (and businesses anxious to supply the mall with services), not to mention competing media; had major objections to being taken in-- but over their indignant protests rang loud and clear that radio works in Cincinnati. Did you doubt it?

But Galvin isn't Cincinnati's only oddity. WNOP certainly ranks as unique. As mentioned earlier, it is housed in floating studios-- three oil barrels on the Ohio River but topping that is the fact that the station floats along using turntables, tracking records that mysteriously never skip.

Its humble beginnings predate its water wings and its current jazz and comedy format, going back to 1947 when the county sherriff put the Newport facility on the air. In the '50s, it was Cincinnati's first country station of note, with its primary competitor being WCLU, 132 "Big Clue", licensed to nearby Covington (which for a time featured the likes of Nelson King and Jimmy Logsdon until its switch to top 40 in '79 around the time WSAI went country).

Located upstairs from a bar in Newport's red light district, WNOP adopted the present jazz and comedy approach in the early '60s (around the time that WZIP gave up its eclectic jazzy period for country). The sounds that followed were sheer magic. Market vet Leo Underhill did mornings, quipping one day that the ratings were in and looking at them and listening to what was being said in the market, he figured WNOP must be number two-- since everybody else was number one. Dick Pike was on middays, and Ray Scott-- still with the station-- was on afternoons.

Tasty jazz was intersperced with comedy cuts and quick thinking, such as the repeated references to the outlets less than stellar location "Broadcasting from behind the Newport curtain, this is Radio Free Newport, WNOP". WNOP had the kind of flair and hipness that made it an instant favorite among radio people. Straight WLW and WCKY jocks would secretly swear allegiance to 'NOP, giving Cincinnati just another bit of local color.

The Newport location might have been laughable, but at least the jocks were on Terra Firma. Not so, by the early '70s. In 1972, the station was acquired by its current owner, Albert W. Vontz, solely because he liked the format. Vontz, the owner of the Heidelberg Distributing Co. in Cincinnati, has a naval background so it was no surprise that he also acquired a floating restaurant.

What is amazing, is that he likewise set WNOP to sea, or the Ohio River in any case. Transforming three circular oil tanks into a two story studio complete with a view, he painted them blue and placed them in the water, where they've been ever since.

Since that time, the station has both gained and lost. Gained in that the daytimer now has a night time signal (if you can call 31.5 watts on AM, a signal-- it does cover downtown, though the faint strains of CBL are somewhat in evidence) and cable penetration (run behind Ch. 57 on Warner-Cube and at 96.9 on FM cable stereo), but somehow, that magic is gone. More than likely, the times have changed. It seems in agreement that the highbrow cultish following the station once had is no longer enthralled.

But that's not to fault GM Geoff Nimmo (who also serves as PD, promotion director and sales manager), undeniably one of the more dedicated souls around. Nimmo (the offspring of Bill Nimmo who for a time was on WLW, prior to a long career as a New York network announcer which eventually led to his retirement in Cincinnati where he was heard briefly on WNOP) is a veteran of a variety of stations (including a five year stint at WEBN, a year in New York on WPLJ in 1975, a move to QXI-FM in Atlanta, a return to WEBN, onto Rochester's WCMF, back to Cincinnati at SAI-FM (with Tom Owens), over to Guam and Tokyo, returning to Cincinnati and 96 Rock (WSKS) until his move to WNOP in '83).

Exchanging the elitist practice of playing to slumming insurance exec.s for a more mass appeal approach designed to lure people into jazz, Nimmo has created a sound he calls "Jazz Plus". Busboards state WNOP is the "Music Of Our Time" and refer to the approach as "Jazz, Blues, Comedy, and News" and Nimmo (who was known on the air as Captain Nimmo) more than most relates to that blend-- having grown up with a passion for humor and jazz that led to a stint in the US Army Band followed by study at the Cincinnati Conservatory of Music.

The current line up on what may well be the only AM commercial jazz station in the country has Kristi Heitzman in mornings; Ray Scott in middays; Val Coleman, afternoons; MD Chris Wagner, 6 to 9 p.m.; Tom Brown, 9 to 1 a.m.; and Luis Figgs, overnights. Weekends also feature "Downtown Scott Brown with "Nothing But The Blues" and though comedy cuts from PRN's "Laugh Machine" and DIR's "Live At The Improv" are used (among others), they somehow pale when compared with days past and the brilliance of Shelly Berman and his more obscure counterparts-- names from a magical era and its magical station, WNOP.

Special thanks goes to a long list of folks here whose hospitality frankly left us speechless. We were invited to view stations, share meals and even join in softball games, and for the first time, we were sad to leave a market when the week was up. Thank you Dave Allen; Mike Chapman; E. Alvin Davis; Chuck Dees; Paul Fiddick; Jim Fox; Allan Furst; Mark Hubbard; Jean Anne Kemplin; Jim Lynagh; CC Matthews; Ted McAllister; Randy Michaels; Charlie Murdock; Randy Murdock; Geoff Nimmo; Denny Nugent; JFPO; Phil Rappoport; John Roberts; Jerry Thomas; and the helpful and knowledgable receptionist at WCIN. With a list that long, we hope we didn't leave any of you out!

Finally, for taking a few thorns out of my paw, much gratitude to Dave and Joyce Burns-- and you too, Gary Burbank, it wouldn't have been the same without you.



3 EAST FOURTH STREET • CINCINNATI • OHIO 45202 • 513•241•9597

# Sports extra

The Kentucky Post, Monday, April 21, 1986



Gary Burbank reads his WLW troops for Sports or Consequences.

## Funny business

### Gary Burbank makes sport of Cincinnati's sacred cows

There once was a sportscaster in Cincinnati who liked to call the Chicago baseball team the "Cubbies."

He was fired.

The station's management had no choice. How could they employ someone so out of tune with the town?

Sports in Cincinnati, you see, has always been serious business.

That's what they say.

"Say what," says Gary Burbank, WLW Radio's editorial cartoonist of the airwaves — and owner of what he describes as the finest dandelion farm in Alexandria.

The Mississippi/Memphis native (neither takes credit for him, he says) is the ringmaster of a daily four-hour circus of improbable characters who run the gamut from sports trivia buffs to ethnically accented spokesmen for the latest world crisis.

Burbank is also the head Sports Sufficionado, presiding over a daily half-hour test of wits called Sports or Consequences. There's a commissioner in Columbus, a theme song, a two-man band to play it, cheerleaders who'll let you know you're "U-G-L-Y, you ain't got no alibi, you're ugly," and that's if you're lucky. If not you're history.

There's Burbank's panel of experts ("We take 'em right off the streets," he says) who fend off his callers' challenges and an honest-to-goodness home version of the game.

But most of all, there's the creative Burbank blending his studio cast and calling cast into some of the most fascinating radio interplay anywhere.

"It took a long time for people to catch on when I first came here," says Burbank, who shows you his tube socks that have "Louisville" spelled out on them. It's the town where he came from and his favorite college basketball team.

"I like UK, too," he says. "I'm one of those guys."

"He's got the fever," says Doug Kidd, the Bellevue native who produces the Bob Trumpy Sportstalk Show and is the resident UK buff.

"People were saying I was having fun with sports," Burbank says, still a little

puzzled after five years in town. "I guess it had never been done here. It was like telling jokes in church."

Burbank likes telling jokes in church. And on them. Not to mention every racial, ethnic, sexual, geographic and occupational group known to man.

Why make an exception for sports?

"My biggest problem is trying to be funnier on the air than Paul Brown is in some of the things he does for real," Burbank says. And Marge Schott — well, some targets are almost too easy.

He knows some don't like it. But he's never been sued. Never really been threatened.

"If they say 'lawsuit,' I say 'satire,'" Burbank says. "There's no malice intended."

Burbank has one other thing going for him when he fires off his potshots in soap opera serials like "All My Bengals."



Staff photos  
by Terry Duennes

Sports Sufficianado Andy McWilliams, standing behind the seated Burbank, is applauded by Sufficianados Kevin Wolfe, far left, Bob Trumpy and Bill Dennison for his correct answer.

"The advantage I have is I'm too little for them to go after — and I hope they keep thinking that."

Being little in stature hasn't kept him out of sports. Burbank's working on a new sliding-scale basketball game for normal-sized people and is trying to figure a way to play on the WLW-Coors All-Stars softball team this summer without getting hurt.

He's not little behind the console and in front of his mike:

"He's one of those guys with massive talent," says station manager Randy Michaels, who brought him here. "And he's signed to a long-term contract."

That wasn't the word on Burbank when he left Louisville.

"They said he was wild, uncontrollable," Michaels says. "That he'd always be trying to push you as far as you would go. But he's been less problem than anybody here. And he's consistently excellent."

"But we couldn't put him on in the morning. He's so busy making you laugh, he doesn't have time to worry about things like the weather."

AM radio, Michaels says, would not be in ratings trouble if it adhered to WLW's philosophy of "event" programming. "The Big One" — as the station bills itself — is generating 20 percent of the total radio revenue in the Cincinnati market according to Michaels.

And Burbank is almost as much an event as the Reds.

"The thing about Gary that's so rare is the way he involves the listeners," says Dusty Rhodes, whose career in Cincinnati radio spans the past quarter of a century. "He brings out the best in everybody around him."

Steve Paul, a Northern Kentucky University senior and WLW intern, has learned about writing from Burbank. "He's taught me it's better to be funny than mean," says Paul, whose material has improved since he's learned that "clever is better than nasty. People get tired of you when you're nasty."

Burbank knows. Last week, when Reds' fans reacted negatively to the one man in the radio booth on games that were also telecast, Burbank came up with the answer. He paired Joe Nuxhall and Marty Brennaman with a chimpanzee and a duck in the booth.

No amount of columns on the penny-pinching ways of the Schott regime could have been as effective as those 90-second spots. Burbank followed with a "Bill-first" pre-game show, replacing Pete Rose's "Head-first." The duck quacked his way eloquently through a serious Rose interview.

Such bits take about four hours preparation a day for Burbank and sidekick, Dr. Wolfe, the show's media-urologist.

Despite the preparations, the show still has more than a little spontaneity and unpredictability to it.

"It's great for advertisers," Michaels says. "It's so involving. You have to listen to it. You can't just have it on."

You do if you want to know what folks are going to be talking about tomorrow.

"Our stuff keeps getting better," says Burbank, not exactly sure himself why that's so. "Radio's the theater of the mind. That's why sometimes it's funnier than it really is. You're painting the picture yourself."

So is Burbank. "I couldn't think of any other way," he says. "When someone says something, I immediately think in the abstract."

Except when 12-year-old daughter Tracy walks into the studio. Then he's all proud parent. Her letter, he points out, is a high school varsity swimming award for the South Campbell County Middle-School student.

He follows with a question about who would be the right NKU bureaucrat to see to secure the college's pool for the Campbell County team's use. "These kids have to practice from 9:30 to 11 at night," he says. But not at Northern Kentucky University.

Burbank's wife Carol works for Delta Airlines and son Sean, 20 and a Campbell County High School grad, has just signed up with the Marines.

"I just found a nice house and a town I really liked," Burbank says of his landing in Northern Kentucky. "I was living in Indiana when I first got here, but I had a Kentucky driver's license, so I figured what the heck, I might as well live there."

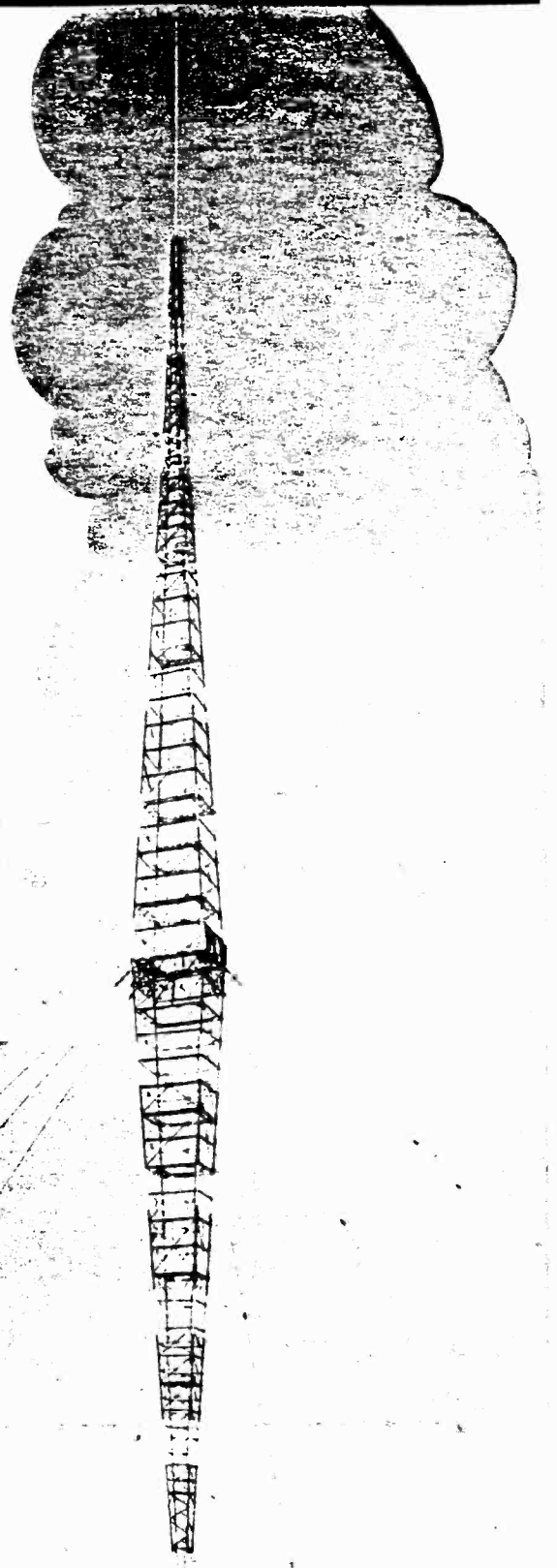
"Then I found Alexandria. You can be standing in the middle of town there and there's no way you can believe you're 15 minutes from downtown."

# WLW/VOA

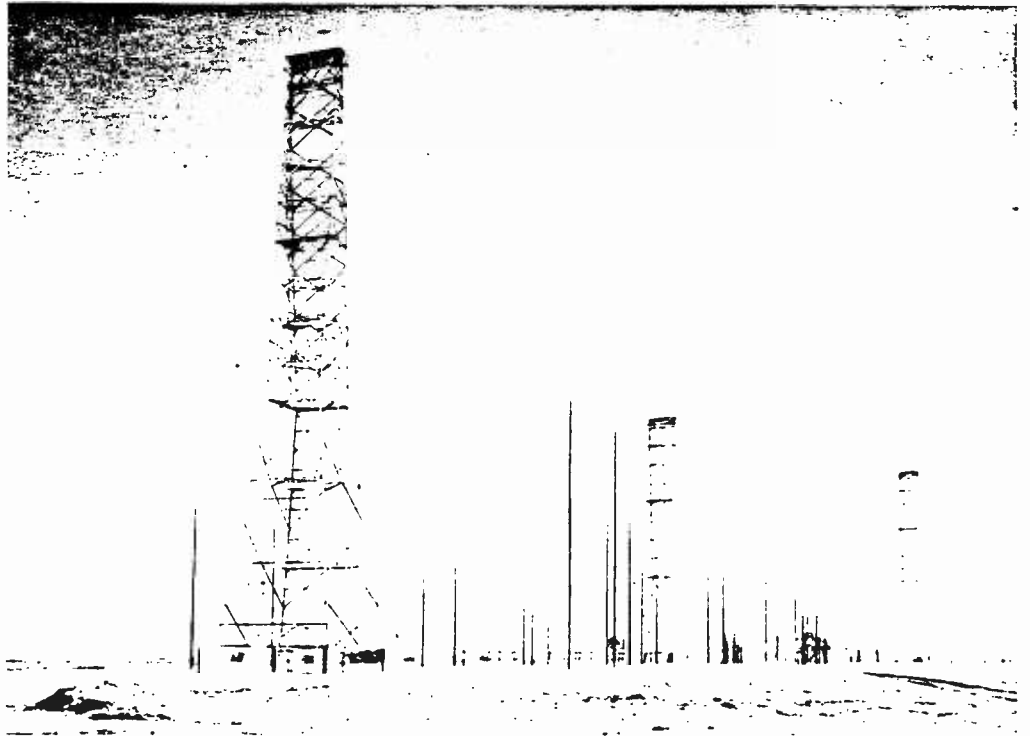


Voice of America facility, Bethany Relay Station  
Antenna Field, and Switching Structure.

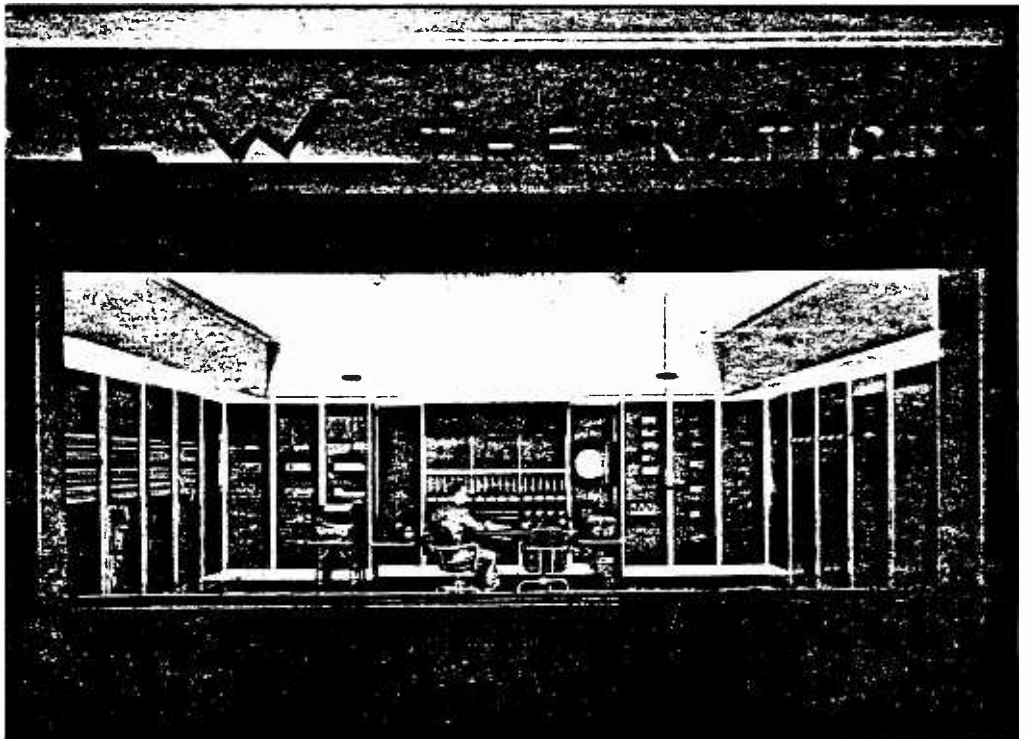
Blaw-Knox Vertical Radiator (Guyed Type)  
Broadcasting Station WLW, Cincinnati,  
Ohio. 831 ft. high. The most powerful  
broadcasting station in the United  
States.



FROM THE  
GIANT CURTAIN  
ANTENNAS  
AT V.O.A. —



TO THE  
MOST POWERFUL  
AM STANDARD  
BROADCAST  
FACILITY  
EVER AUTHORIZED  
IN THE U.S.





# Bethany Relay Station

The Voice of America is the global radio network of the International Communication Agency, which seeks to promote understanding abroad for the United States, its people, culture and policies. VOA's long-established policy of broadcasting objective, comprehensive news reports and giving a balanced

view of American society was affirmed by the U.S. Congress on July 12, 1976 when it passed a new section of the law under which the Voice of America and the U.S. Information Agency then operated.

The Bethany Relay Station, located at Mason, Ohio, was constructed in 1943 and operated by the Crosley Broadcasting Corporation under contract to the U.S. Government until 1963. Since then the station has been operated by the United States Information Agency as one of the five domestic relay stations located in the United States. Other domestic relay stations are located at Delano and Dixon, California; Marathon, Florida and Greenville, North Carolina. In addition there are many more Voice of America Stations throughout the world which receive programs from these domestic stations and re-broadcast them at close range into their particular areas.

## 10 TRANSMITTERS

3 - Collins 821A - 1	250 KW each	Total output of all transmitters is over 1 million watts.
3 - Crosley SWT - 1	175 KW each	
2 - CEMCO 617 - A	50 KW each	
1 - Collins FRT - 5	15 KW	
1 - Collins 231 - D	5 KW	

## 22 ANTENNAS

- 8 - Curtain type with a gain of 21 dB
- 14 - Rhombic types with gains of 17 - 19 dB

Each of these antennas may be switched to any one of the main high powered transmitters. The antennas are directed toward Africa, Europe and Latin America.

## FREQUENCIES

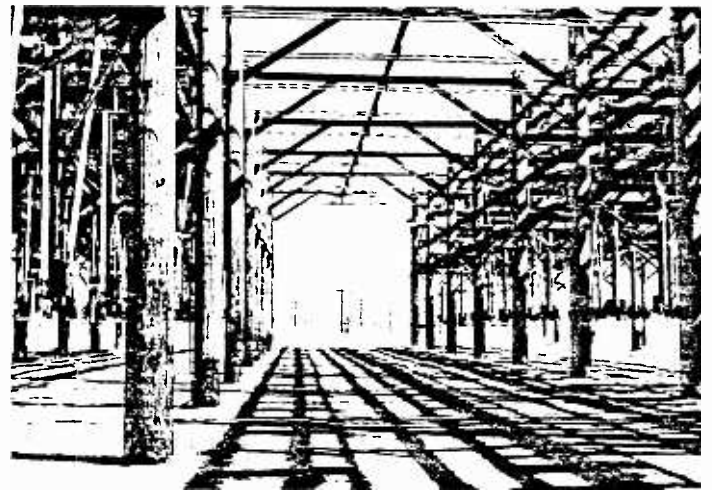
During each day's operations these transmitters operate on 20 or more different frequencies which are scheduled to provide the strongest signal in the target area at any given time. Frequencies range from 6 to 26 mHz in the International Broadcast Bands.

## PROGRAMS

A total of 4 different programs are scheduled on the transmitters consisting of English, Special English, Armed Forces Network, United Nations' Meetings as well as many foreign languages.

## MISCELLANEOUS

The power required to operate all equipment is approximately 3.5 million watts. The station occupies 730 acres with a total investment of 6.5 million dollars. A staff of 22 takes care of management, administration, operation, and maintenance of all equipment.



Antenna Switching Structure



Transmitter Building

The very first VOA antenna farm was right here at Bethany, Ohio. The first 6 transmitters were built by Crosley under the direction of Jim Rockwell. Don't forget to ask to see a sample of the square transformer wire in the WLW facility basement.

Wartime metal restrictions forced Rockwell to use 800 wooden poles. There are 216 alone in the switching unit.

# WLW

## the nation's station

*Summer, 1921:* Department of Commerce issues license for 8CR as a "special land station." Power is 20 watts, transmitter by the Standard Precision Instrument Company, of Cincinnati.

*March, 1922:* Call letters WLW assigned by the new Federal Radio Commission. WLW is 65th licensed radiotelephone station to go on the air. Letters are received from Colorado, Maine, Michigan, Wisconsin, Connecticut.

*November, 1922:* 20-watt WLW conducts DX-ing contest. Winner lives in Vallejo, California.

*January, 1923:* Power increased to 100 watts. A free box of candy is offered for the first letter from each state. Entries arrive from 42, the District of Columbia and three Canadian provinces. Requests for the *Crosley Radio Weekly* come from Maine, California, Cuba, Mexico, Panama, and the West Indies.

*Late 1923:* Power is now 500 watts. *Weekly* now mailed to 25,000 listeners. The "Lightening Bugs" club has 10,000 card-carrying members. The Crosley Orchestra plays music to be heard on Crosley radios.

*1924:* WLW power now 1,000 watts. Time shared with WMH, owned by Precision Instrument Company, at 710 kilocycles (kilohertz came later). Battles for Monday and Wednesday nights ensue — for awhile, both stations broadcast at the same time on the same frequency. Arbitrated schedule has WMH alternating with WLW and WSAI on Wednesday nights of alternate months.

*June 1, 1927:* WLW moves to 700 kc, sharing time with WMAF, Dartmouth, Massachusetts, and KFBU, Laramie, Wyoming. Former operates summers only, soon disappears. Latter moves to another frequency, leaving WLW with a clear channel.

*January, 1925:* WLW begins program tests with 5 KW.

*September, 1925:* WLW orders 50 KW Western Electric transmitter.

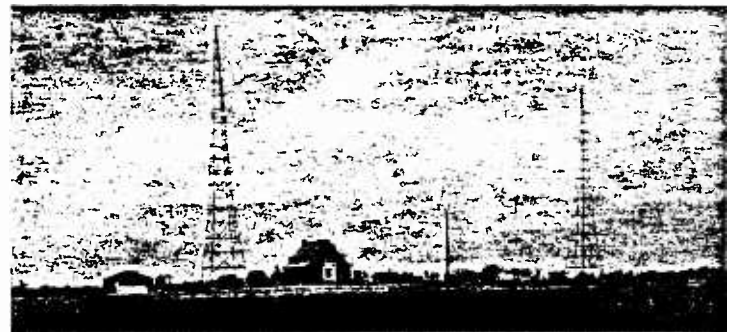
*October 4, 1928:* WLW starts 50 KW operation from new transmitter site at Mason, northeast of Cincinnati. Longwire antenna puts "local" signal into Jacksonville, Florida, and Washington, D.C.



Mason ground breaking ceremony — Powel Crosley, Jr. at the shovel. Circa 1928.



Part of the day's festivities included live music and obligatory speeches. Circa 1928.



Horizontal longwire antenna suspended between 2 vertical supports. WSAI was co-owned as was shortwave W8XAL. Circa 1928.

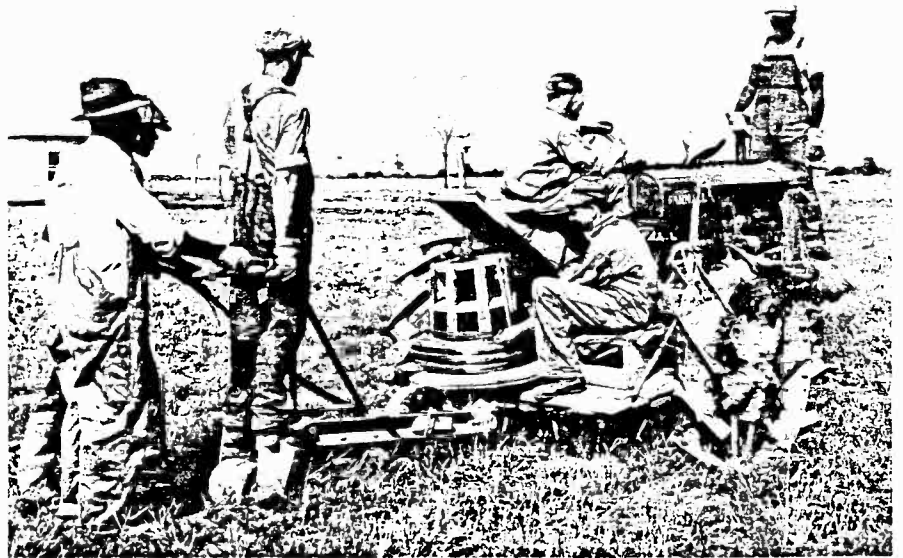


The co-owned WSAI facility studios were housed in the present Engineering VP's home. Circa 1928.

# An Era Begins



View from North of the facility. This building was to eventually have the rear wall knocked out to contain the 500 KW monster. This construction took place in 1928 to house the 1927 Western Electric 50 KW rig.

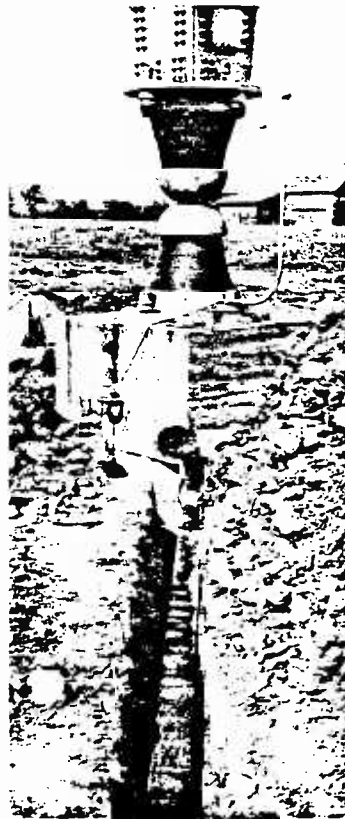


Ground system subsoiling.



50 KW facility complete. Circa 1928.

**On-site  
construction  
of the  
500 KW plant  
began in  
Mason in  
early 1933**



(A)



(B)

(A) Placing Ground System.

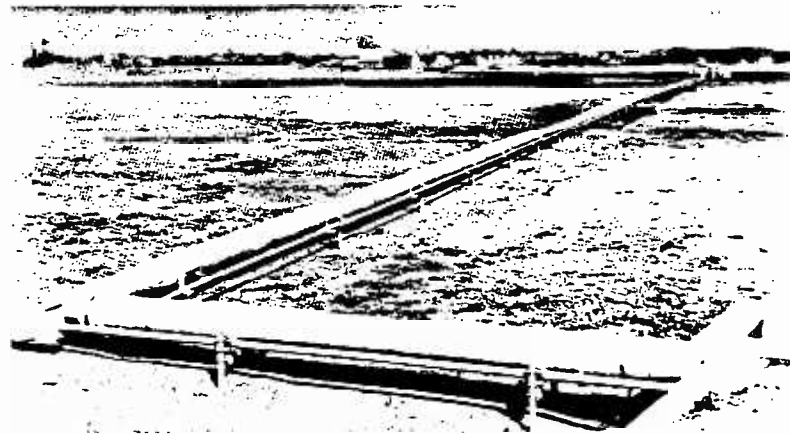
(B) Placing Base Insulator which would eventually, and to this day, support 110 tons of steel and 340 tons of guy pressure.

(C) Modulation transformers weighing 37,000 pounds each were installed in the basement of the transmitter building. Circa 1934.

(D) The RF transmission line to the antenna is 775 feet long and has a surge impedance of 100 ohms. The outer tube has an inside diameter of 9.78 inches, and the inner tube has a diameter of 1-7/8 inches.



(C)



(D)

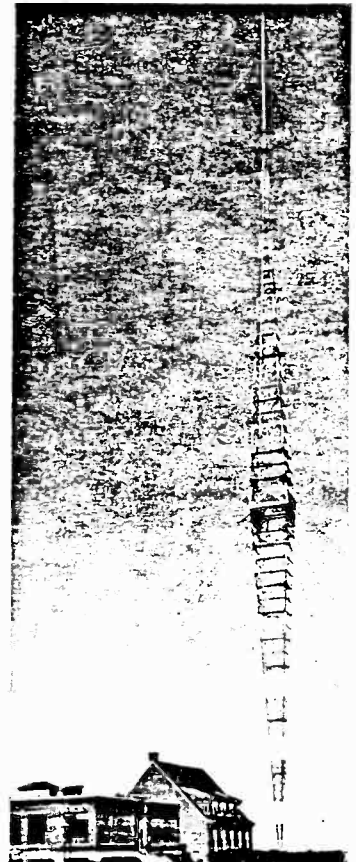
# During the Superpower Years

(A) Unorthodox on-air test. Arc drawn across several inches during super power. The sign meant exactly as read.

(B) Although over 100 feet of the flagpole shown on top has been removed, this tower still reaches over 700 feet today. At the time of this photo, (about 1935) overall height was 831 feet.

(C) An Era Begins — Transmitter log for May 2, 1934, shows 500 KW testing from 5:15 to 6:30 p.m., official superpower operation starting at 9:02 p.m. by remote control from the White House. Antenna current (circle) jumps from 19½ to 72 amperes. (Note: WSAI was co-owned by Crosley Broadcasting, as was shortwave WBXAL. Latter simulcast with WLW, later programmed Spanish-language fare beamed to South America.)

(D) Dramatic shot of master control at Crosley Square.



(A)

(B)

**THE CROSLY RADIO CORPORATION**  
**WLW - WSAI - WBXAL**  
**TRANSMITTER RECORD**

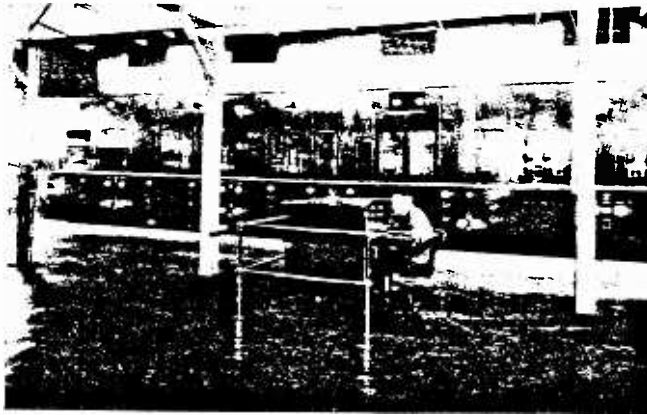
Operator W.S. Date May 2, 1934

TIME	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30
	WLW											
LINE VOLTAGE	2320	2330	448	446	446	445	446	2300	2320	2320	2320	2310
FILAMENT VOLTAGE	33.8	33.8	70.2	70.3	70.3	20.8	20.0	33.8	33.8	33.8	33.8	33.8
H.P.A. GRID BIAS	1400	1400						1420	1420	1410	1400	1400
P.A. GRID BIAS	630	630	300	300	300	300	300	740	740	650	650	650
ANTENNA CURRENT	71	71	19.5	19.5	19.5	20	19.5	72	72	72.73	72.5	72.5
H.V. RECTIFIER	11.7	11.7	16.7	16.5	16.5	16.6	16.5	11.7	11.8	11.8	11.7	11.7
P.A. PLATE CURRENT	64	65	8.1	8.1	8.1	8.3	9.1	64	63	64	66	66
D.C. GRID CURRENT	3.5	3.5	—	—	—	—	—	4.1	4.1	4.2	4.3	4.25
P.A. TANK CURRENT	95	95	38	38	37	38.5	37.2	96	95	97	98	98
L.V. RECTIFIER	3000	3000	1600	1600	1600	1600	3000	3000	3000	3000	3000	3000
CRYSTAL IN SERVICE	2	2	2	2	2	2	2	2	2	2	2	2
	WSAI											
#1 CRYSTAL TEMP.	65.6	65.6	66.6	65.6	65.6	65.6	65.6	65.6	65.6	65.6	65.6	65.6
#2 CRYSTAL TEMP.	45.8	45.8	45.8	45.8	45.8	45.8	45.7	45.7	45.7	45.6	45.6	45.6
P.A. PLATE VOLTAGE	6.7	6.8	6.8	6.8	7.2	7.2	7.2	7.2	7.2	7.2	7.15	7.15
P.A. PLATE CURRENT	800	800	800	800	410	410	410	410	410	410	410	410
LINE CURRENT	2.4	2.4	2.4	2.4	1.35	1.35	1.4	1.4	1.4	1.4	1.4	1.4
CRYSTAL IN SERVICE	2	2	2	2	2	2	2	2	2	2	2	2
	WBXAL											
#1 CRYSTAL TEMP.	44.5	44.5	44.5	44.5	44.5	44.5	44.4	44.4	44.4	44.4	44.4	44.4
#2 CRYSTAL TEMP.	52.4	52.4	52.4	52.3	52.3	52.25	52.25	52.25	52.3	52.3	52.3	52.3
P.A. PLATE VOLTAGE	9.3	9.3	9.3	9.3	9.2	9.2	9.2	9.2	9.2	9.2	9.2	9.2
P.A. PLATE CURRENT	.85	.85	.83	.83	.85	.85	.85	.85	.85	.85	.85	.85
LINE CURRENT	1.5	1.5	1.4	1.4	1.5	1.5	1.5	1.5	1.5	1.5	1.5	1.5
CRYSTAL IN SERVICE	2	2	2	2	2	2	2	2	2	2	2	2

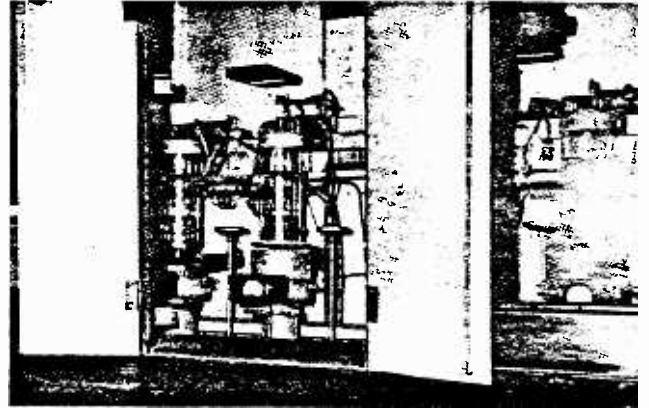
(C)



(D)



The 500 KW transmitter and control console looked like this about 1934.



This view shows water-cooled UV-862 tubes in one of the two modulators of the 500 KW transmitter.

The 831 foot diamond-shaped antenna, a half-wave, was end fed and planned with a wide middle to handle the highest point of RF current. The call letters at the mid-point are as wide as a 4-story building is high.

The 500 KW RCA was a joint project of RCA, Westinghouse, and G.E. RCA handled the design, G.E. the RF, and Westinghouse the control. Capable of peak power of 750 KW, the rig was driven by a 1927 Western Electric, still licensed as alternate standby and affectionately referred to as the best sounding rig in the Cincinnati area.

To carry a predicted 90 amperes of current, a coaxial line of 9.78 inches in diameter was custom constructed. None has been built since and it was the first.

33,000 volt lines were run to the station's own sub station with 2,300 volts actually entering the building.

Superpower officially began at 9:02 p.m., May 2, 1934. F.D.R. did the honors via a remote pair specially ordered for the occasion.

WLW was a veritable one-station network. Original programming contributed heavily toward the success of the NBC Red Network and the station was one of the originators of the Mutual Network.

Daytime listeners in Honolulu and fans with royal blood in Europe are some of the facts which are part of the legend.

During the superpower days, 63 engineers and operators were on staff. It was not uncommon to find seventeen engineers at the transmitter site at all times. This was virgin territory . . . something always required fixing.

During 500 KW operation, 76 newspapers carried the WLW program guide. The sales department claimed 345 Midwestern (and beyond) cities toward which promotion was aimed.

On a per-inquiry arrangement, the Olson Rug Company of Cincinnati came close to receivership because of one Sunday morning announcement. Enough inquiries came in to equal the cost of a 13 week contract.

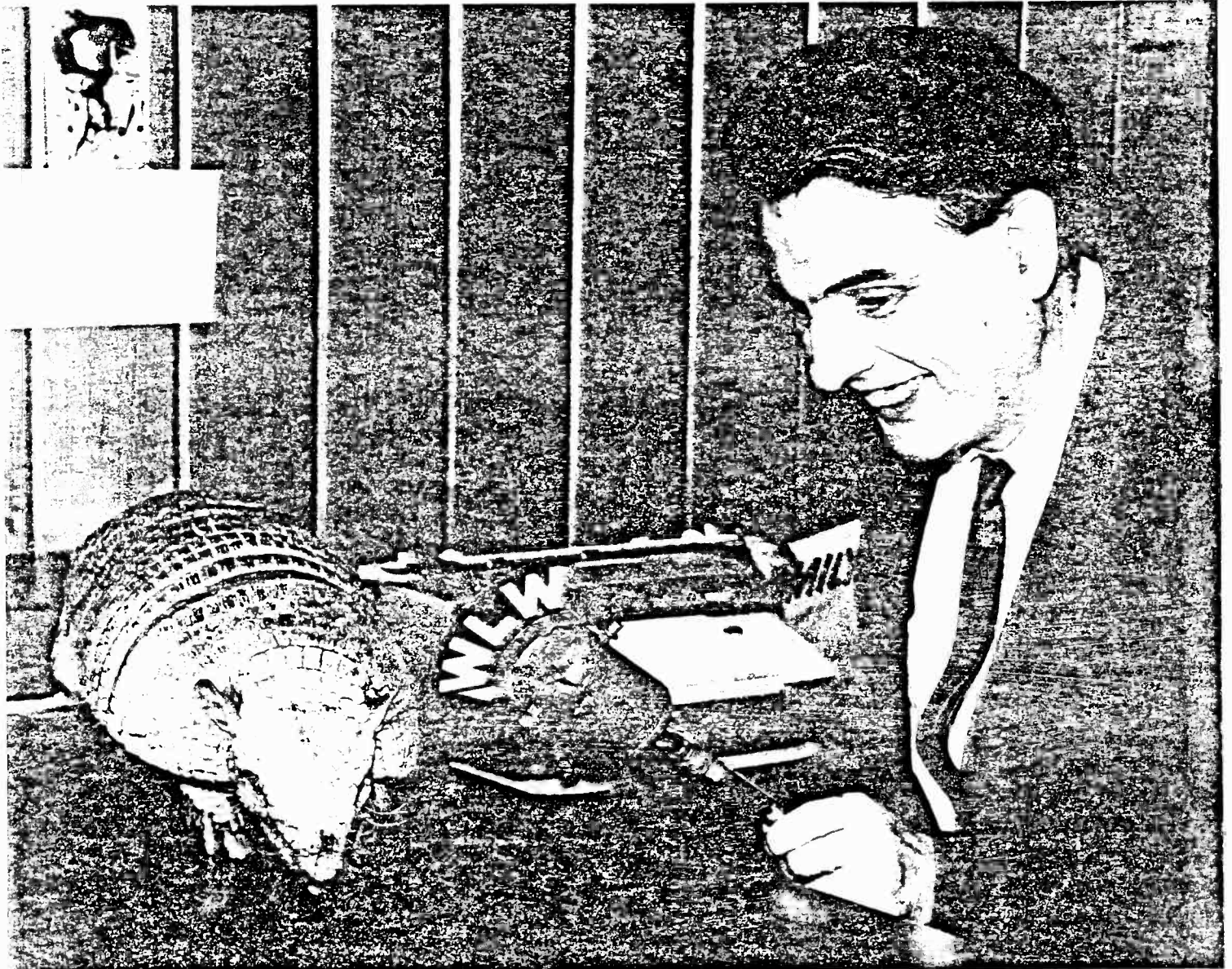
Although experimental hours were filled with 500 KW through WW II, full-time superpower ceased Feb. 28, 1939.

In 1959, Jim Rockwell finished his Cathanode 50 KW Transmitter. Rated frequency response was from 20 to 20 kHz with distortion less than 1%. The prestigious McIntosh Laboratories reported that the WLW signal ranged from 17 to 21,500 Hz with distortion of no more than 0.3%. You may remember hearing "The nation's highest fidelity radio station".

# ARE YOU PUTTING HIM ON?

JAMES FRANCIS PATRICK O'NEILL

WLW-Radio 6:00 AM-10:00 AM



He's the fellow who wakes you up in the morning — cheerfully. He gets you off to work or school on time and tells you what the weather is so you'll know what to wear. Jim is quite a warm and friendly person, even with his pal "Arnie" the Armadillo!

**GO AHEAD . . . PUT HIM ON . . .**





RADIO PROGRAM SCHEDULE FC

JAN. - FEB. 1966



Saturday, January 15, 1966

MARY WOOD

# Timing Key to Jones-Thomas Fun

Some of local radio's maddest moments happen when WKRC's Jerry Thomas and Bob Jones take off in those incredible flights of fancy they call "Improbable Interviews," in which Jones does the interview and Jerry provides the character—usually the voice of that delightfully evil old dame, Granny.

Mary Wood

The "Improbables" started shortly after Bob came to WKRC and incorporated daily interviews in his "Kaleidoscope."

"One day Bob had some weirdo on his show and later when we were laughing about him, I asked, 'Why not do a take-off on the interview?'" Jerry explained. "We had a ball doing the first so we kept on."

THE BOYS agree on a punch line to wind up the



Jerry Thomas



Bob Jones

brief "Improbables" and wing it from there.

"What makes 'em funny is timing," said Bob. "I think we both have it—Jerry's is natural and mine has been acquired over the years."

"Actually, Bob is a beautiful straight man," Jerry said, "he doesn't ask you a question for which he alone has the punchline."

With Granny in the act, Jerry and Bob can go hog wild—and they do. She has become so firmly entrenched as Jerry's alter ego that he's often astonished at the things she comes up with.

"THE CRAZY part is that I believe Granny, too," said Bob. "When we're doing these bits, she sits across the table from me and strokes my hand."

"It's true," Jerry agreed. "You have to believe or you blow the whole bit."

Not long ago, Granny caused some consternation in the Cincinnati Police Department. It happened when she was hired to do commercials for Gatchett Motors and took the opportunity to kid the auto

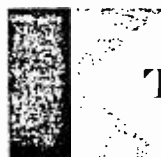
dealers.

"Karl Gatchett is a Pussycat," Granny informed the public. "Go on out and see him. He's not really a car dealer. He's got a book in the back room."

KARL LAUGHED at the commercial—and forgot it until a couple of listeners, with no sense of humor, called the police to complain: "The guy's got a book and he's advertising it on radio. Go out and raid him."

Some of "Kaleidoscope's" more serious devotees feel that Bob is being corrupted by Granny's madness, but he loves it.

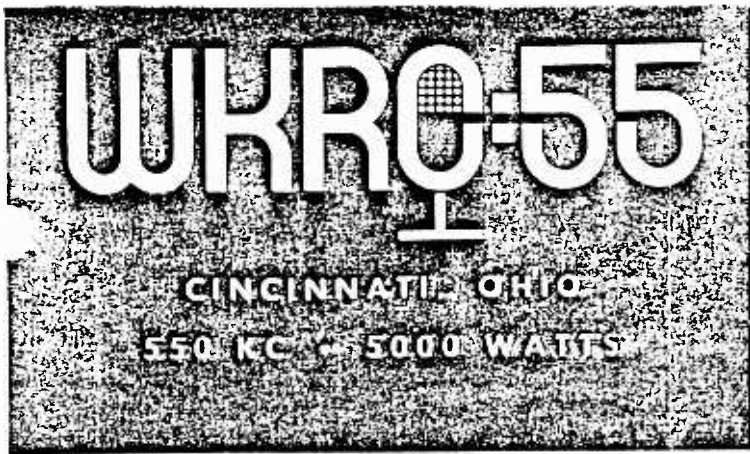
"My schtick is being a well-informed man, but God knows I'm not stuffy," says Jones. "I think people got the wrong impression of me when I came to WKRC—that I was an intellectual. The people who get upset with the 'Improbables' are the ones who make me glad we do them. I think they humanize me."



THE KATZ AGENCY, INC.

National Representatives

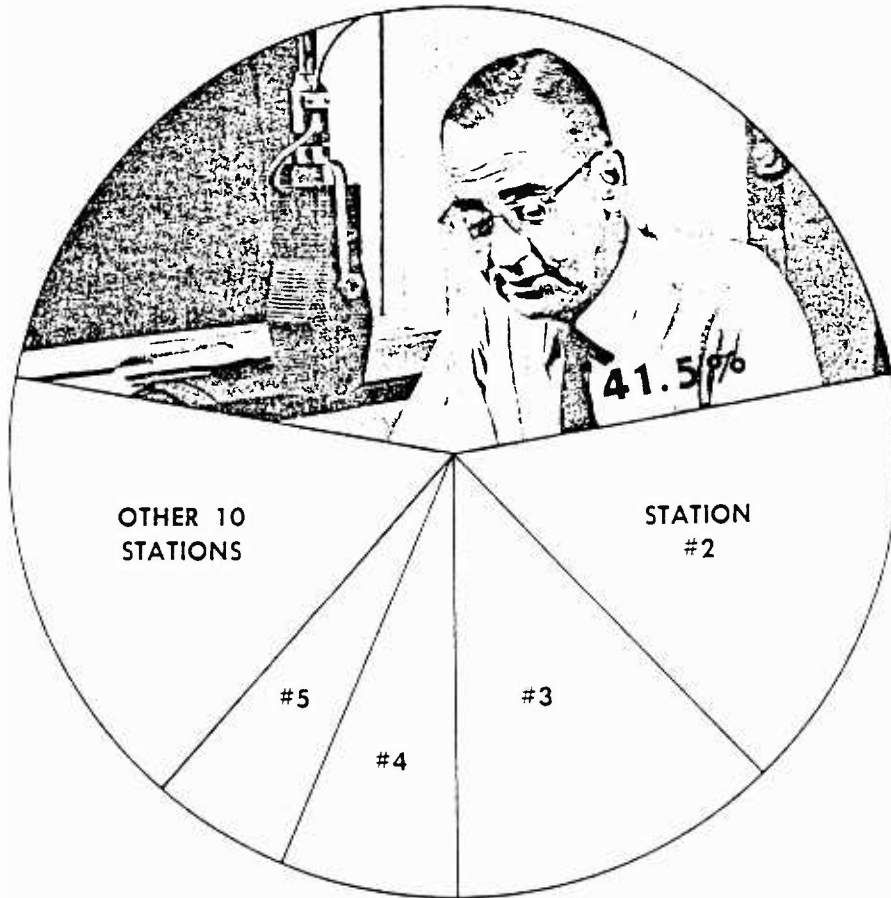




RADIO PROGRAM SCHEDULE FOR

MAR. - APR. 1967

**STAN MATLOCK'S 15th ANNIVERSARY**



**Magazine of the Air**

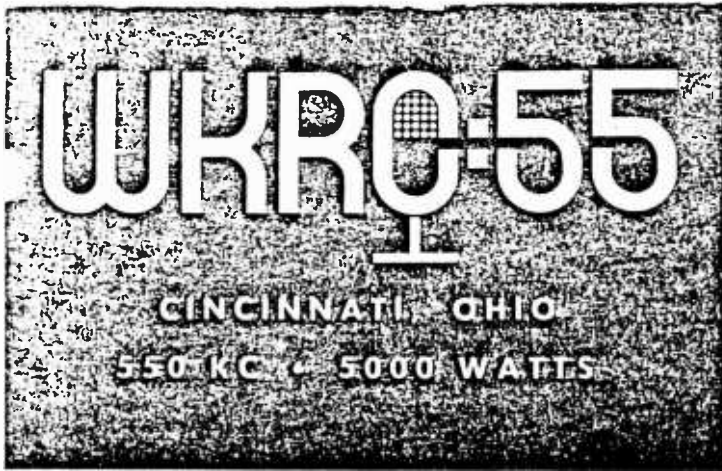
**6 - 10 A. M.**



**THE KATZ AGENCY, INC.**

National Representatives

*While standard survey techniques for measuring radio audience were employed, it should be noted that figures cited or noted above are estimates only or based upon estimates, and are therefore not accurate to any precise mathematical degree.*



RADIO PROGRAM SCHEDULE FOR

*Nov. - Dec., 1969*



This is H. B. Lightfoot

This is also Usual Lee Wong

Billy Freckles

Charlie Manifold

Granny

And, oh yes, Jerry Thomas\*

Jerry and all these other cuckoos and ding dongs pass through four hours of music and talk each day between 10 a.m. and 2 p.m. — comprising the most improbable radio fare anywhere, ingeniously called —

**THE JERRY THOMAS SHOW**

\*Caution! Daily listening to Jerry Thomas will be habit forming.



**THE KATZ AGENCY, INC.**

National Representatives



## CINCINNATI'S OFFICIAL "TOP 123" OF 1985

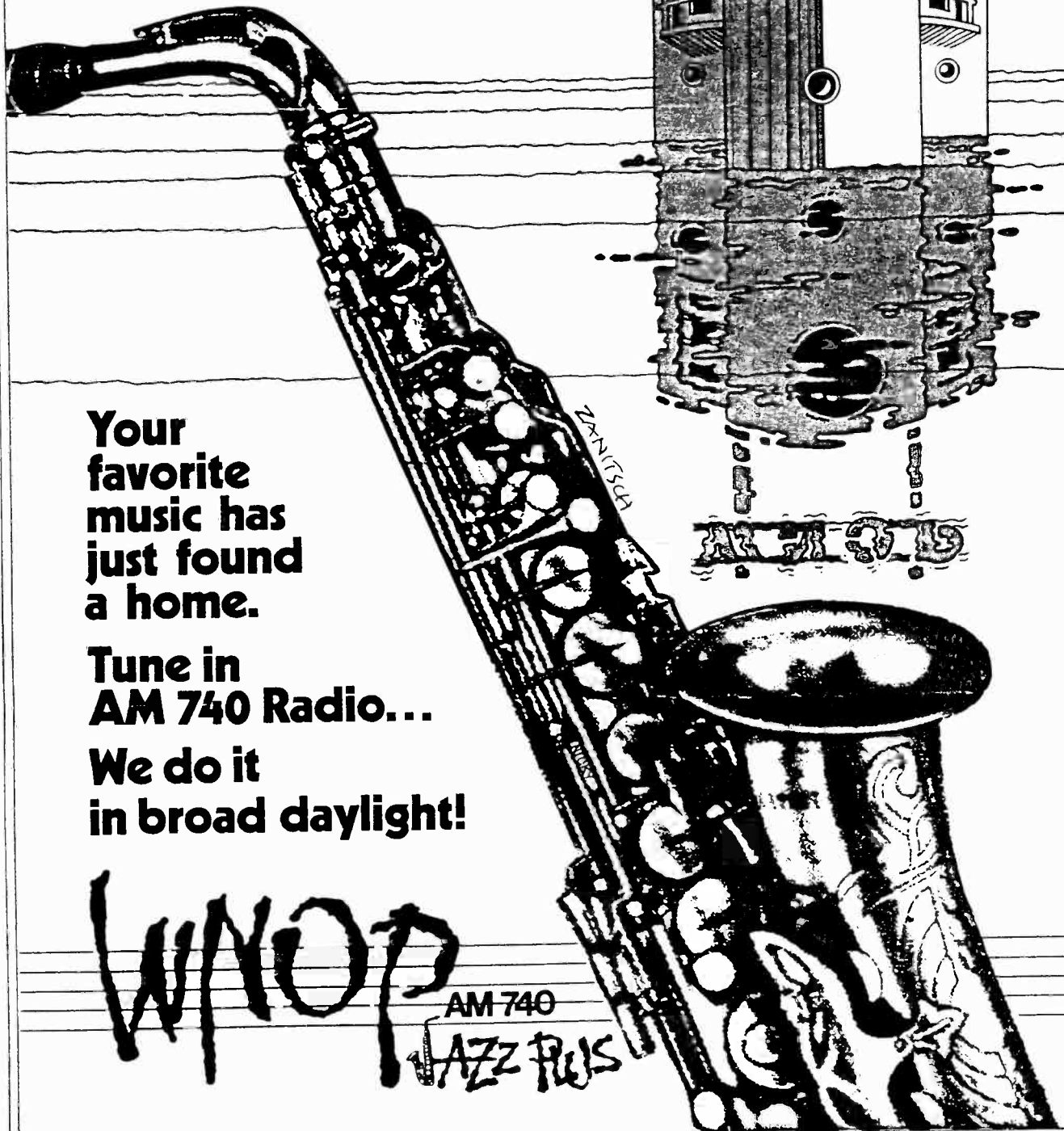
1. HEARTBREAK HOTEL
  2. JOHNNY B. GOODE
  3. LEADER OF THE PACK
  4. SATISFACTION
  5. BLUEBERRY HILL
  6. PRETTY WOMAN
  7. HELP ME RHONDA
  8. BOY FROM NEW YORK CITY
  9. SOUNDS OF SILENCE
  10. HEY JUDE
  11. THEN YOU CAN TELL ME GOODBYE
  12. HONEY
  13. KISS HIM GOODBYE
  14. GREAT PRETENDER
  15. MY BOYFRIEND'S BACK
  16. YESTERDAY
  17. SUSPICION
  18. NO SUGAR TONIGHT
  19. SUNNY
  20. HOUSE OF THE RISING SUN
  21. IN THE STILL OF THE NIGHT
  22. CHAPEL OF LOVE
  23. GOOD LUCK CHARM
  24. PROUD MARY
  25. ROCK AROUND THE CLOCK
  26. DAY TRIPPER
  27. HIGHER AND HIGHER
  28. BREAKIN' UP IS HARD TO DO
  29. COLOR MY WORLD
  30. TRACKS OF MY TEARS
  31. WANDERER
  32. AMERICAN PIE
  33. THE TWIST
  34. TWISTIN' THE NIGHT AWAY
  35. COME GO WITH ME
  36. LET'S GET IT ON
  37. CHERISH
  38. DIANA
  39. SHOUT
  40. MANDY
  41. GOOD LOVIN'
  42. RESPECT
  43. ROSES ARE RED
  44. YOUR SONG
  45. THANK THE LORD FOR THE NIGHT TIME
  46. MRS. ROBINSON
  47. UNDER THE BOARDWALK
  48. SUPERSTAR
  49. WOMAN, WOMAN
  50. CHARLIE BROWN
  51. GREEN ONIONS
  52. BE-BOP-A-LULA
  53. I'M A MAN
  54. IF YOU REALLY LOVE ME
  55. BAO, BAD LEROY BROWN
- ELVIS PRESLEY  
CHUCK BERRY  
THE SHANGRI-LAS  
THE ROLLING STONES  
FATS DOMINO  
ROY ORBISON  
THE BEACH BOYS  
AD LIBS  
SIMON AND GARFUNKEL  
THE BEATLES  
THE CASINOS  
BOBBY GOLDSBORO  
STEAM  
THE PLATTERS  
THE ANGELS  
THE BEATLES  
TERRY STAFFORD  
THE GUESS WHO  
BOBBY HEBB  
THE ANIMALS  
THE FIVE SATINS  
DIXIE CUPS  
ELVIS PRESLEY  
CREEDENCE CLEARWATER REVIVAL  
BILL HALEY & THE COMETS  
THE BEATLES  
JACKIE WILSON  
NEIL SEDAKA  
CHICAGO  
JOHNNY RIVERS  
DION  
DON MC LEAN  
CHUBBY CHECKER  
SAM COOKE  
DEL VIKINGS  
MARVIN GAYE  
THE ASSOCIATION  
PAUL ANKA  
ISLEY BROTHERS (PART I & II)  
BARRY MANILOW  
THE RASCALS  
ARETHA FRANKLIN  
BOBBY VINTON  
ELTON JOHN  
NEIL DIAMOND  
SIMON AND GARFUNKEL  
THE DRIFTERS  
THE CARPENTERS  
GARY PUCKETT & THE UNION GAP  
THE COASTERS  
BOOKER T. & THE MG'S  
GENE VINCENT  
SPENCER DAVIS  
STEVIE WONDER  
JIM CROCE

- |                                      |                                |
|--------------------------------------|--------------------------------|
| 56. CALIFORNIA GIRLS                 | THE BEACH BOYS                 |
| 57. TEDDY BEAR                       | ELVIS PRESLEY                  |
| 58. A B C                            | THE JACKSON FIVE               |
| 59. TIME OF THE SEASON               | THE ZOMBIES                    |
| 60. WORST THAT CAN HAPPEN            | BROOKLYN BRIDGE                |
| 61. SOONER OR LATER                  | THE GRASS ROOTS                |
| 62. ONLY THE LONELY                  | ROY ORBISON                    |
| 63. BEGINNINGS                       | CHICAGO                        |
| 64. HOLD ON, I'M COMIN'              | SAM & DAVE                     |
| 65. MIDNIGHT TRAIN TO GEORGIA        | GLADYS KNIGHT & THE PIPS       |
| 66. THAT'LL BE THE DAY               | BUDDY HOLLY                    |
| 67. MR. BOJANGLES                    | NITTY GRITTY DIRT BAND         |
| 68. KICKS                            | PAUL REVERE AND THE RAIDERS    |
| 69. HANG ON SLOOPY                   | THE MC COYS                    |
| 70. YOU SEND ME                      | SAM COOKE                      |
| 71. LOUIE, LOUIE                     | THE KINSMAN                    |
| 72. WAKE UP LITTLE SUSIE             | THE EVERLY BROTHERS            |
| 73. AQUARIUS                         | THE FIFTH DIMENSION            |
| 74. MELLOW YELLOW                    | DONOVAN                        |
| 75. VENUS                            | FRANKIE AVALON                 |
| 76. WIPE OUT                         | SAFARI'S                       |
| 77. THIS MAGIC MOMENT                | JAY & THE AMERICANS            |
| 78. I HEARD IT THROUGH THE GRAPEVINE | MARVIN GAYE                    |
| 79. DAYDREAM BELIEVER                | THE MONKEES                    |
| 80. I CAN'T HELP MYSELF              | THE FOUR TOPS                  |
| 81. OH GIRL                          | THE CHI LITES                  |
| 82. I GOT YOU BABE                   | SONNY & CHER                   |
| 83. YOU LOST THAT LOVIN' FEELIN'     | THE RIGHTEOUS BROTHERS         |
| 84. LOCOMOTION                       | LITTLE EVA                     |
| 85. YOU'RE SO VAIN                   | CARLY SIMON                    |
| 86. SMOKE GETS IN YOUR EYES          | THE PLATTERS                   |
| 87. CARRIE ANN                       | THE HOLLIES                    |
| 88. SHERRY                           | THE FOUR SEASONS               |
| 89. DOWNTOWN                         | PETULA CLARK                   |
| 90. REELIN' IN THE YEARS             | STEELY DAN                     |
| 91. HOW CAN YOU MEND A BROKEN HEART  | THE BEE GEES                   |
| 92. EYE OF DESTRUCTION               | BARRY MC GUIRE                 |
| 93. LIGHT MY FIRE                    | THE DOORS                      |
| 94. IT'S TOO LATE                    | CAROLE KING                    |
| 95. HAVE YOU EVER SEEN THE RAIN      | CREEDENCE CLEARWATER REVIVAL   |
| 96. BEND ME, SHAPE ME                | THE AMERICAN BREED             |
| 97. TEEN ANGEL                       | MARK DINNING                   |
| 98. PATCHES                          | DICKIE LEE                     |
| 99. MAGGIE MAY                       | ROD STEWART                    |
| 100. TURN, TURN, TURN                | THE BYRDS                      |
| 101. SECOND THAT EMOTION             | SMOKEY ROBINSON & THE MIRACLES |
| 102. YOU'VE GOT WHAT IT TAKES        | MARY JOHNSON                   |
| 103. DO YOU WANT TO KNOW A SECRET    | THE BEATLES                    |
| 104. TAXI                            | HARRY CHAPIN                   |
| 105. HEART OF GOLD                   | NEIL YOUNG                     |
| 106. THE LETTER                      | THE BOXTOPS                    |
| 107. LEAVIN' ON A JET PLANE          | PETER, PAUL, AND MARY          |
| 108. LA, LA, MEANS I LOVE YOU        | DEL FONICS                     |
| 109. MRS. JONES                      | BILLY PAUL                     |
| 110. LAUGH, LAUGH                    | THE BEAU BRUMMELS              |
| 111. DON'T LET ME BE LONELY TONIGHT  | JAMES TAYLOR                   |
| 112. TAKIN' CARE OF BUSINESS         | BTO                            |
| 113. CATHY'S CLOWN                   | THE EVERLY BROTHERS            |
| 114. CITY OF NEW ORLEANS             | ARLO GUTHRIE                   |
| 115. RUBY TUESDAY                    | THE ROLLING STONES             |
| 116. GARDEN PARTY                    | RICK NELSON                    |
| 117. BORN TO BE WILD                 | STEPPENWOLF                    |
| 118. INDIAN RESERVATION              | THE RAIDERS                    |
| 119. BORN TOO LATE                   | THE PONYTAILS                  |
| 120. SYLVIA'S MOTHER                 | DR. HOOK & THE MEDICINE SHOW   |
| 121. GIRL WATCHER                    | THE O'KAYSIONS                 |
| 122. DON'T CALL US, WE'LL CALL YOU   | SUGARLOAF                      |
| 123. SUZIE Q                         | CREEDENCE CLEARWATER REVIVAL   |

THIS COMPILATION WAS BASED ON ACTUAL  
LISTENER REQUESTS, AND INPUT FROM THE WDJQ DJ'S

**WINOP**  
AM 740  
JAZZ PUS

**TIRED OF BORING RADIO?  
YOU'RE IN FOR A TREAT.**

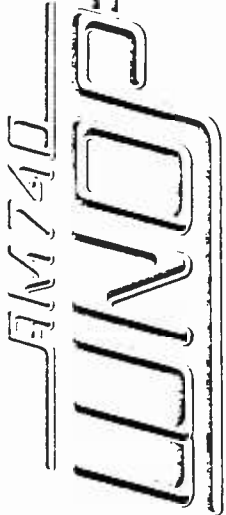


**Your  
favorite  
music has  
just found  
a home.**

**Tune in  
AM 740 Radio...**

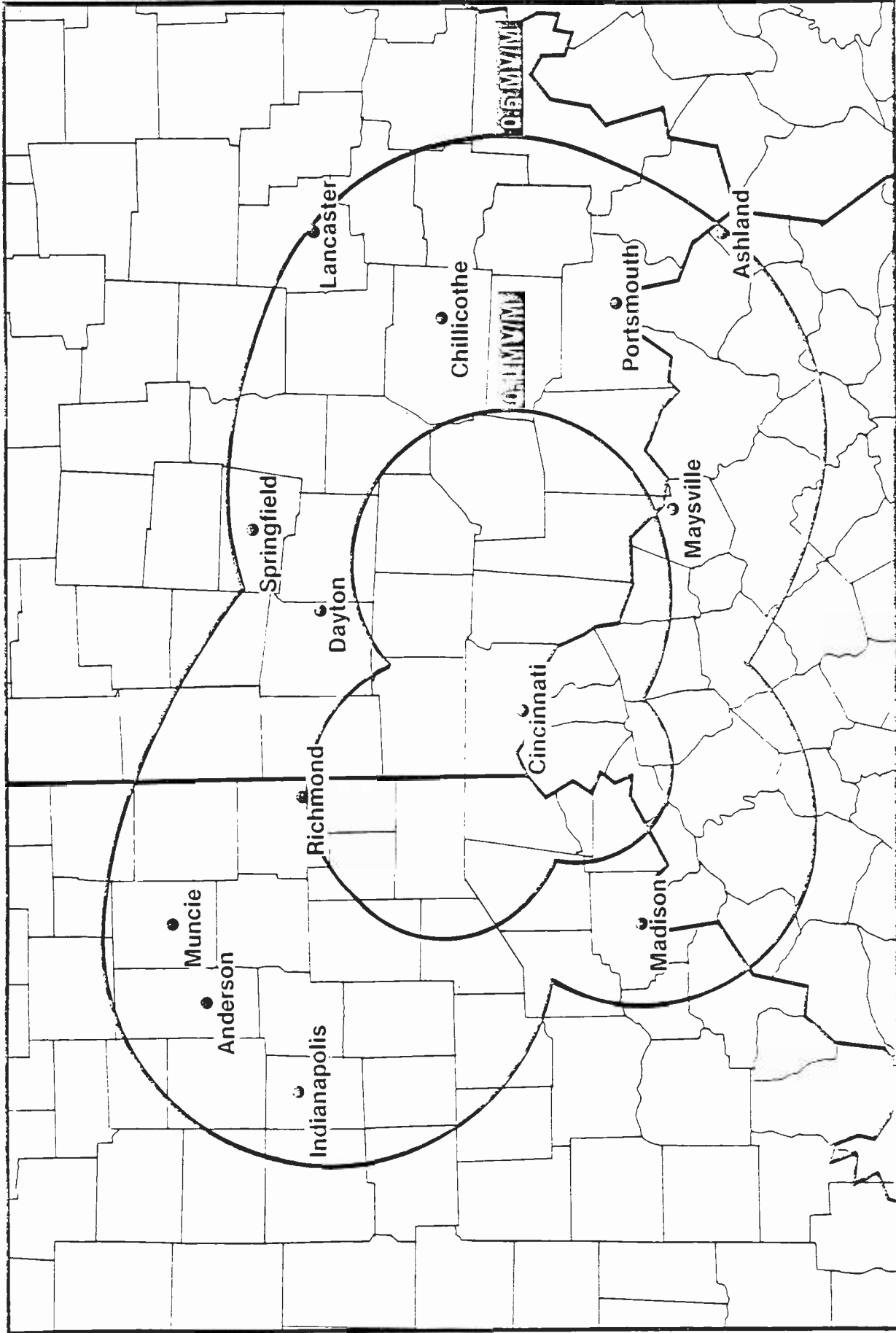
**We do it  
in broad daylight!**

**WINOP**  
AM 740  
JAZZ PUS



P.O. Box 740 • Newport, KY 41072 • 606/581-7100

# COVERAGE MAP

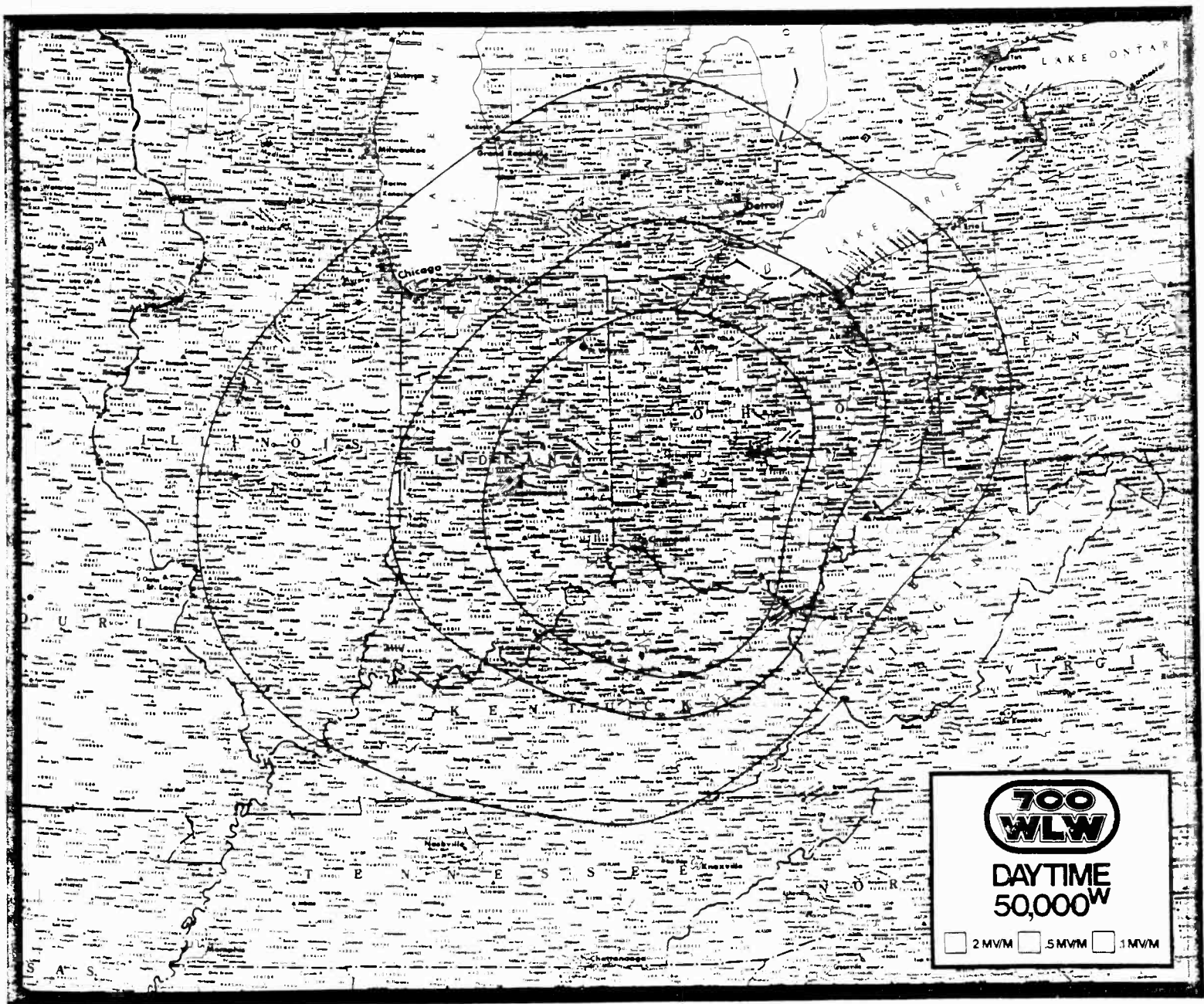




# DAYTIME COVERAGE AREA

3 EAST FOURTH STREET • CINCINNATI • OHIO 45202 • 513•241•9597

**700 WLW**  
**"THE BIG ONE"**  
**COMPLETE TRI-STATE COVERAGE**



**700 WLW**

**DAYTIME**  
**50,000W**

2MVM     5MVM     1MVM

**MARKET DATA**

7 County  
Metro Area

ADI\*

Population .....	1,381,000	1,613,500
Households .....	495,000	691,800
Passenger Cars .....	772,000	1,112,960
Total Spendable Income .....	\$ 13,771,400,000	18,418,600,000
Total Retail Sales .....	\$ 7,250,470,000	9,983,370,000
Food .....	\$ 1,575,130,000	2,177,570,000
Drugs .....	\$ 247,127,000	343,563,000
Apparel .....	\$ 344,673,000	N/A
Home Furnishings .....	\$ 370,567,000	N/A
Automotive .....	\$ 1,229,900,000	1,691,910,000

\* Area of Dominate Influence

Source: Standard Rate and Data, 1985

# NINETEEN COVERAGE AREA

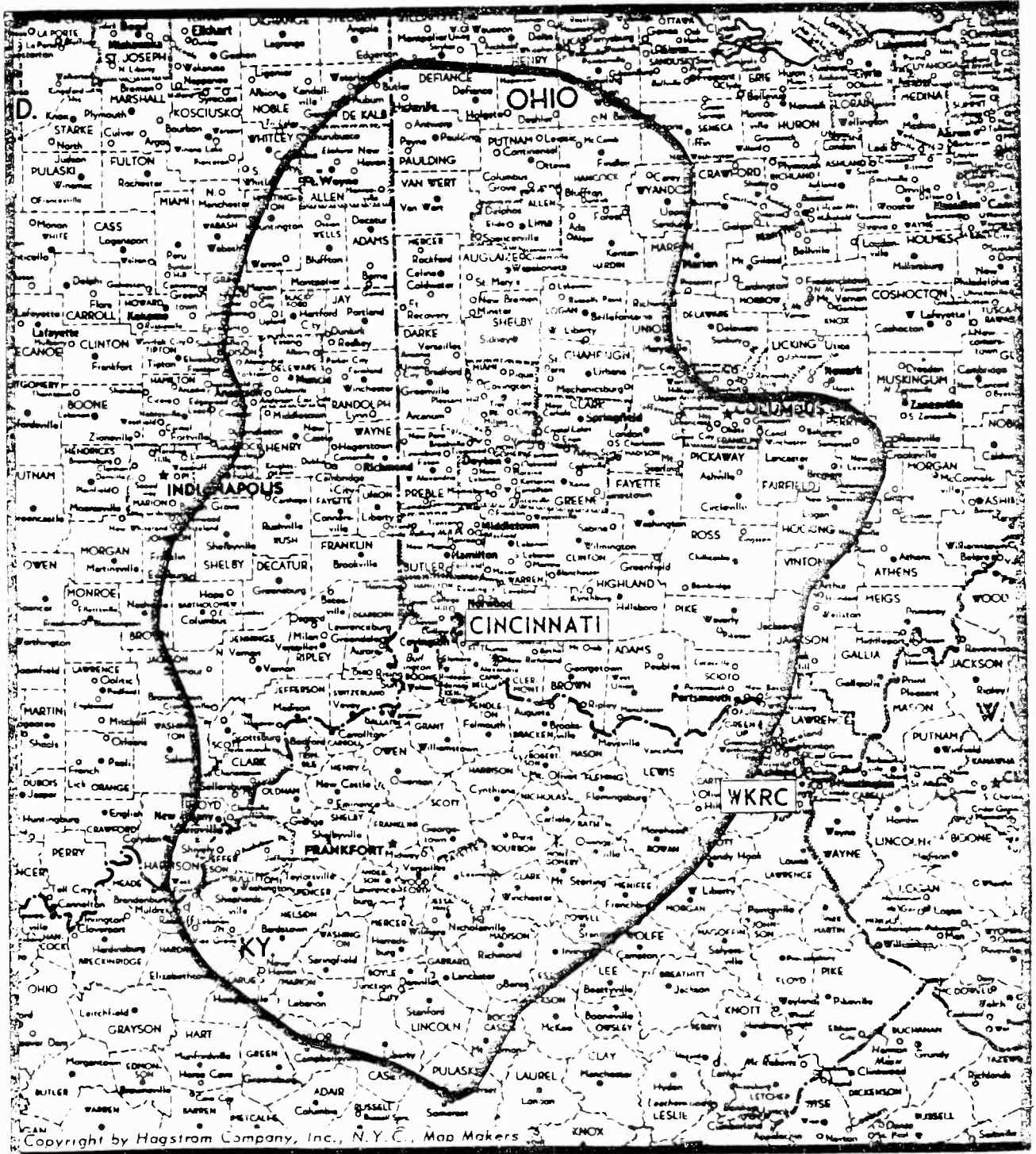
3 EAST FOURTH STREET • CINCINNATI, OHIO 45202 • (513) 421-4837





# 5WKRC

## WKRC Radio Cincinnati, Ohio

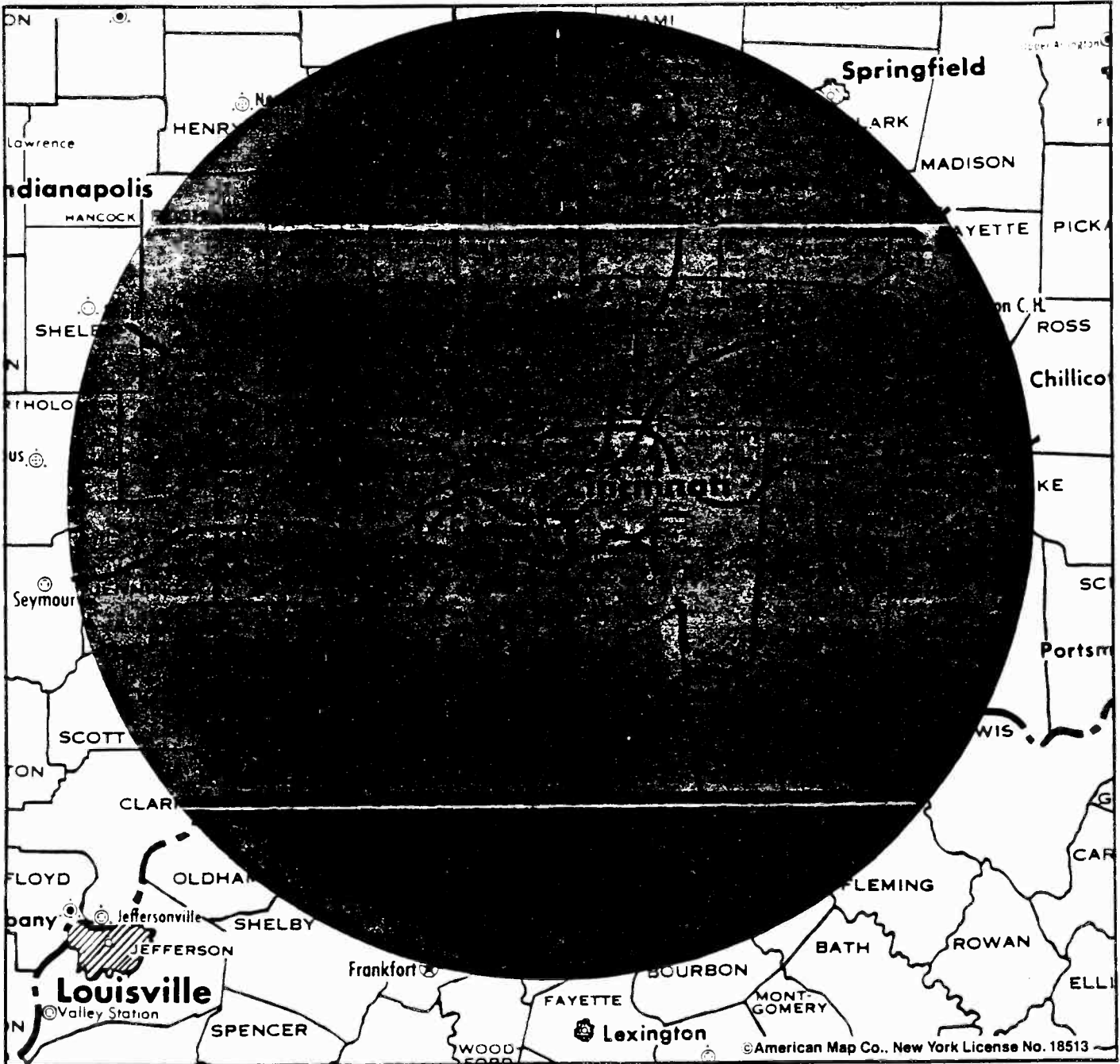


1906 HIGHLAND AVE. CINCINNATI, OH. 45219 513/381-5500  
A TAFT COMPANY

# WARM 98<sup>FM</sup>

CINCINNATI'S SOFT ROCK

## Coverage Map

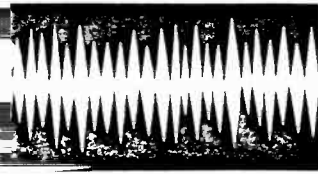


**WRRM** (FM) 98.5 mHz

Cincinnati, Ohio

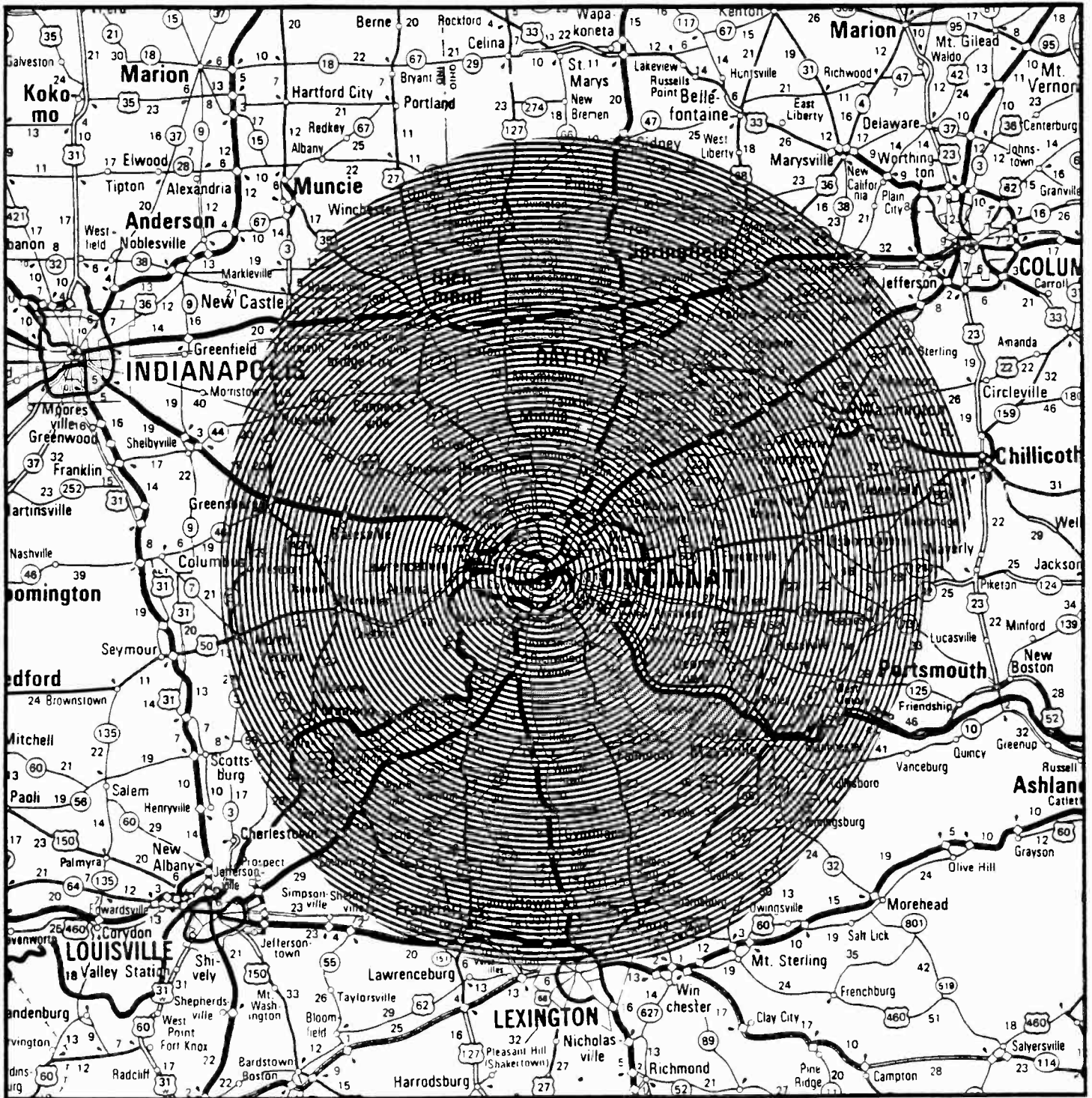
50 KW equivalent power

Coverage based on predicted 50 microvolt contours on file at the F-C-C.



**THE  
SATELLITE  
COMMUNICATIONS  
CENTER**

**DAY  
COVERAGE**



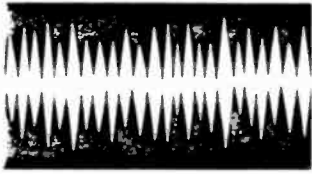
**50,000 Watts, Cincinnati, Ohio**



**A FEDERATED MEDIA STATION**

219 McFARLAND STREET, CINCINNATI, OHIO 45202, (513) 241-6565

**AM 1530  
WCKY  
InfoRadio**



**THE  
SATELLITE  
COMMUNICATIONS  
CENTER**

**NIGHT  
COVERAGE**



**50,000 Watts, Cincinnati, Ohio**

**Directional pattern goes into effect at sunset Pacific Standard Time.**



**A FEDERATED MEDIA STATION**

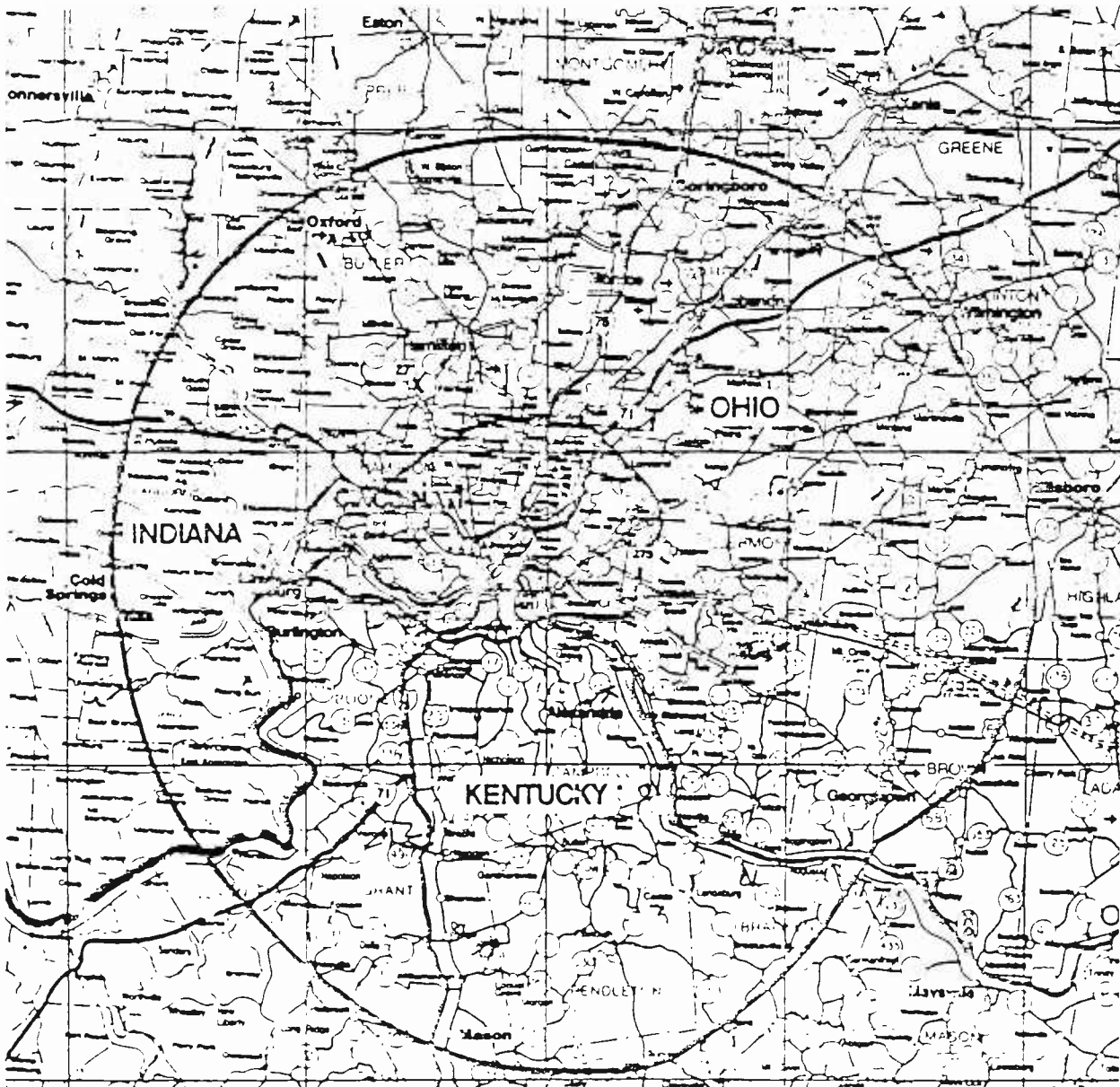
219 McFARLAND STREET, CINCINNATI, OHIO 45202, (513) 241-6565

**AM 1530  
WCKY**  
*InfoRadio*

# JOY 107 FM

All Music, All Memories

## COVERAGE MAP

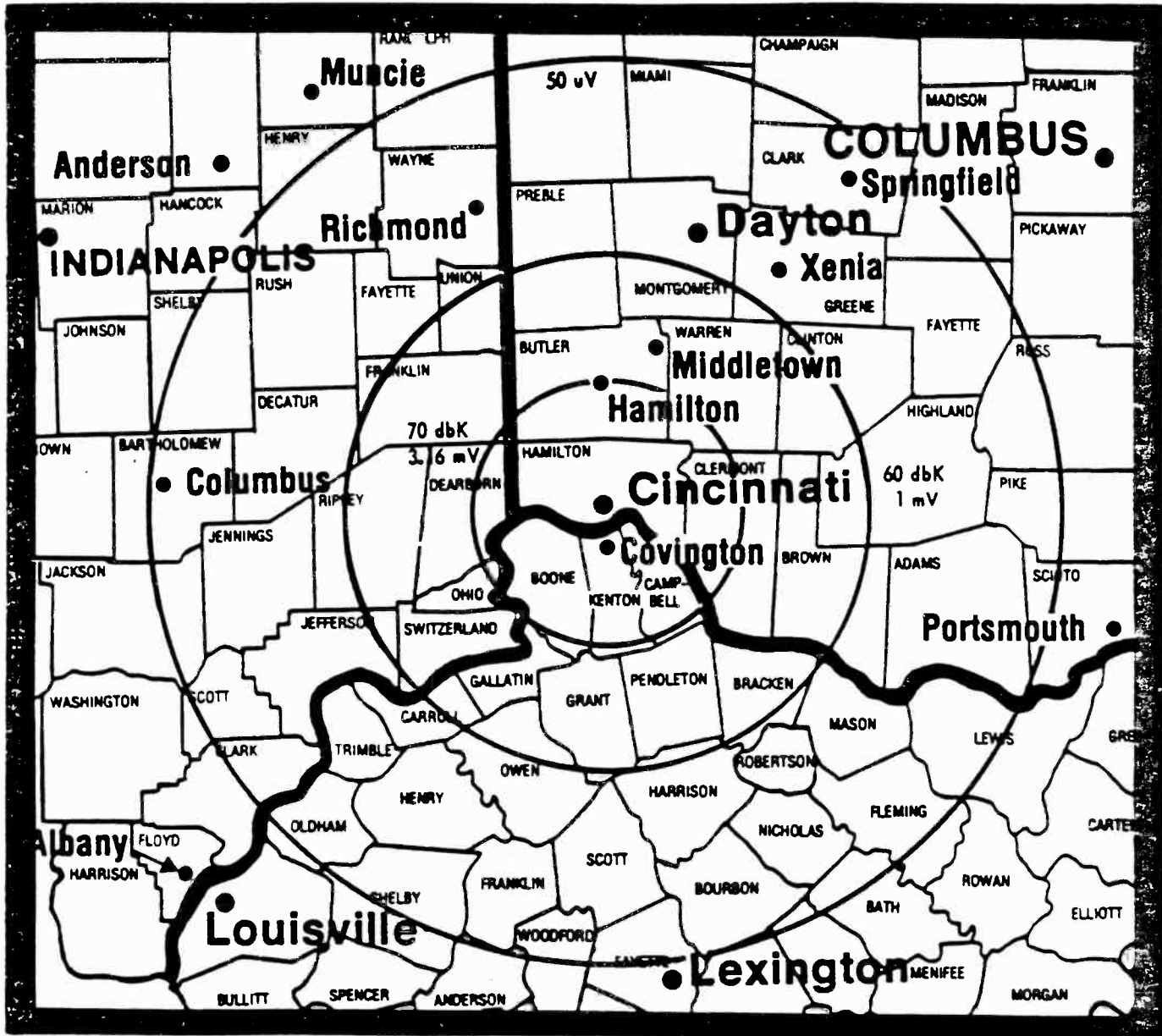


JOY-FM

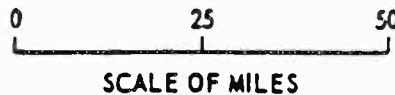
11308 Tamarco Drive Cincinnati, OH 45242 513/248-1072  
Cincinnati Broadcasting Company

# EASY TO SELL.....

## 50,000 WATTS OF "EZ LISTENING" !!



WW EZ RADIO  
ERP: 11 KW H&V  
ANTENNA HEIGHT  
910' HAAT  
1612' AMSL

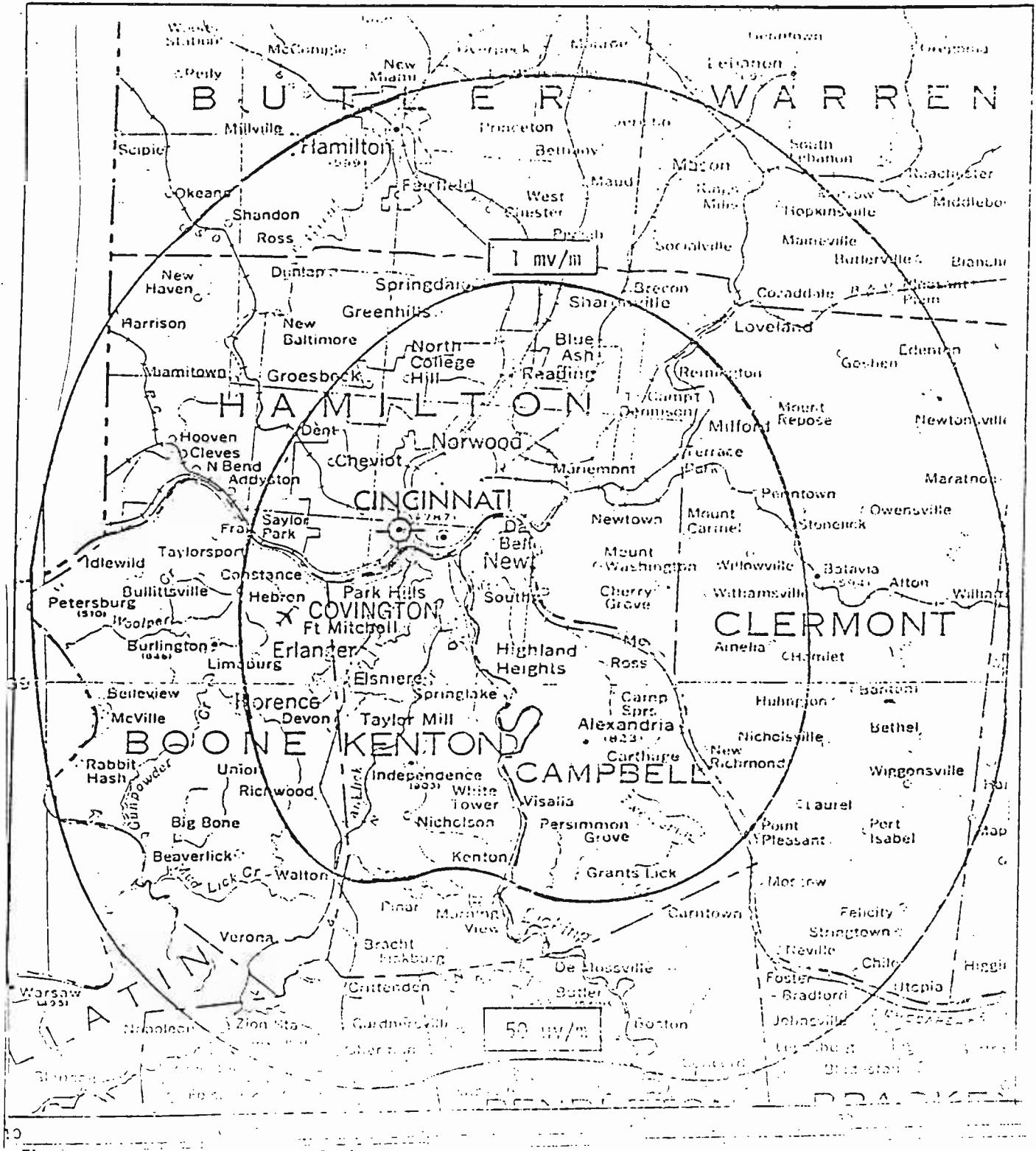


PREDICTED CONTOURS  
BASED ON DATA ON  
FILE WITH F.C.C.  
© RAND MC NALLY & CO.  
R.L. 75-Y-85

# WW EZ STEREO FM 92

219 McFARLAND STREET, CINCINNATI, OHIO 45202, (513) 721-5678







A COMBINED MULTIPART FEATURE:

#### QUESTION OF THE MONTH

Insight into one of radio's most talked about news items. Topics are selected from subscriber input, culled from inquiries in general conversation as well as items specifically suggested for this feature.

and

#### ECONOMIC INSIGHT

A candid interview with one of radio's "money men" exploring the financial facts behind today's transactions. Regarding this aspect of the industry, Mediatrix subscribers range from sophisticated owners to neophyte air personalities. Consequently we will rely on your input in reaching a mean level for the types of questions asked.

Ownership changes, by far, are the hottest radio news item this year. Transactions account for more and more headlines-- and often justifiably so. Record breaking prices are becoming the norm, with more and more employees joining the ranks of employer, buying a portion-- if not all, of a facility.

In the past few months, Mediatrix has fielded calls from a number of people interested in acquiring their first property. What is somewhat amazing, is the lack of knowledge many high successful management people have when it comes to financing. However, a deeper look at the background of the typical GM uncovers someone who has learned his business-- and learned it well-- through experience, rising through the ranks with no exposure to what many entrepreneurs would view as basic.

On the following pages, we've attempted to take the mystery out of the most asked questions we receive. Forgive us for some primitive analogies, and remember, this is not designed to ready you to own the world (or even your first station). (Nor is it designed to provide much of interest to those of you already involved in ownership.) The object here is to give the uninitiated a foundation on which to begin to build a base of knowledge.

## Question Of The Month / Economic Insight

### PART ONE

Needless to say, the first step in acquiring a property is finding a property-- and that in itself is no small task these days. In addition to the areas which should be immediately apparent (Is the signal adequate? Is there an obvious format hole? -- and a myriad of other market and individual factors which would make the station attractive); the most important determinant is a financial one-- is the station worth what I will have to pay?

Can I run the station profitably while retiring the debt, and moreover, can I sell the station in the future for more than I paid today? To an extent, a crystal ball is needed (especially for the latter question) but there are some educated guesses that can be made. (Answering "yes" to both questions, is of course ideal, but often an average producer will be a very attractive seller (if for instance, it has the emotional appeal of being located in a resort area-- always of interest to retiring broadcasters) so you're ahead of the game if you examine your motives for buying before you do so.)

In terms of dollars, then, how do you know that "great buy" is really worth what you're going to have to pay? There are as many answers as there are questions, all amounting to opinions when it comes to what figures to plug into set formulas.

Bob Price, for instance, in the February Issue (Vol. 1, No. 1) flatly states that he will not entertain a radio station priced more than "7 or 8 times cash flow". Bob Sillerman finds that to be as absurd as Price does prudent. Sillerman feels comfortable with ten times cash flow (and occasionally more) and further states that people resources outweigh cash flow considerations (Vol. 1, No. 3).

While the numbers may vary, the formulas remain constant with the most common measure of a station's worth being a multiple of cash flow:

CASH FLOW is simply a station's net operating income. In other words, it's the money left over once a station has paid its operating expenses (i.e. salaries, rent, utilities, promotion budget, etc.). It does not include taxes, interest, depreciation, amortization or extraordinary expenses.

Once cash flow has been determined, a buyer will apply a "multiple" to that figure which will indicate to him a fair market price. So a station with \$100,000 cash flow bought on a multiple of 8 would cost \$800,000.

An alternative means of determining a price relies on gross revenues:

GROSS REVENUES, are just as they sound, the total dollars taken in by a facility in a year. Here too, a multiple is used--generally 2.5 (though, like cash flow, the multiple is somewhat subjective).

Finally, some buyers rely on comparable pricing:

COMPARABLE PRICING determines a price tag by estimating a station's value based on the recent sales prices of comparable properties in comparable markets.

None of the above methods is fool proof, and a blend of all three should be considered. By far, cash flow multiples are the most reliable but a few red flags do exist. While they take into account operating expenses, it should be determined whether you will wish to operate the facility in the same manner. For instance, a cash flow determined on extravagant overstaffing, excessive promotions and an extremely high dollar location might be a bargain if obvious cost cutting measures will not reduce revenues. Conversely, cash flow determined on an operation leaner than you are comfortable with may not be realized in the future.

For that reason, a knowledge of gross revenue can be telling. (Gross revenue is also a fine barometer when there are questions about the accounting procedures a station is using-- More than one entrepreneur has distorted his bottom line to avoid excessive taxes.) But gross revenue alone does not account for the cost of doing business even in a general sense, which can vary dramatically.

Looking at gross revenue and cash flow together is a must for the inexperienced buyer, and it's equally important to put these figures into proper historical perspective. Since the multiple of cash flow you agree to pay will be based on what you believe your profit picture to be over the next several years, it's extremely important to understand the reasons behind the station's current position which can be ascertained (to a large degree) by the cash flow and revenue figures for the past five years.

Is the current cash flow abnormally high? Such a situation might exist if the station's format is enjoying unusual (but unsustainable) growth (i.e. some AM country outlets a few years back); or it may simply be a matter of an economic boom. (To be sure, there are times when revenue grows (and cash flow with it) to as much as 20% above the previous year. To assume that growth will continue at that rate (or even that the station will sustain that rate) is often foolhearty.) More than one buyer has been disappointed when his projections did not follow the recent past.

By the same token, abnormally low cash flow can not necessarily be easily corrected. "Turn-Arounds" are often not more than attractive traps. Anyone possessing a healthy ego feels they can do it better than the last guy, but history proves that such is rarely the case for the first time owner. Even in the instance where an outlying signal is underutilized, ignoring a major metro market which it could easily cover with some simple modifications, all is not as it seems. The unexpected problems encountered by well seasoned group heads could be unsurmountable for the individual owner.

As for comparable pricing as an indicator of a station's worth, it should be used with great care, and never in place of cash flow or gross revenues. It's interesting to note the selling price of a comparable outlet as a yardstick for what the market will bear, but beyond that, it's unwise to believe that any two deals are comparable. Are the physical facilities alike? Is the coverage identical? Is there real estate involved?\* Beyond the market's present economic status, is its growth rate similar? Is the status of the competition the same (and is it likely that it will remain so)? Is the structure of the deal (financing, etc.) equal? How do the ratings, demographics, and more importantly personnel, compare?

\*While real estate may indeed be a consideration, items such as property on which the antenna is erected often are not factors. (Since an antenna is essential to operation, unless an alternative site can produce the same signal requirements, the property in question can not be used for another purpose making its independent value of no real consequence.)

NOW THAT I'VE FOUND A PROPERTY AT THE RIGHT PRICE, HOW DO I GET THE MONEY?

That question is the crux of this feature. Luckily, lenders are no better (and generally not as good) as respected management pros at determining the value of a station. For that reason, the manager with an outstanding track record has more clout than he or she may realize. Infact, a deal may hinge on the inclusion of a "name" broadcaster.

Recently we were in contact with a well known and highly regarded manager. He had been offered an "equity" deal (involving a relatively small percentage of ownership) that seemed attractive to him. He was considering the deal very seriously. And he might have taken it if it weren't pointed out to him that it was HIS name in the prospectus that made the deal possible.

The idea that he would be able to head a transaction never occurred to him. Subordinated debentures, junior debt, senior debt, convertible debt, mezzanine financing; were the kind of terms that convinced our friend that we was in no position to do so. Once the process was explained in words and analogies to which he could relate, he saw himself differently.

Clearly he will need the help and advice of professionals experienced in finance when the time comes to move into ownership, but he now realizes that funding is not limited to those possessing knowledge of a process which he will never understand. He further realizes that he is the biggest asset on his balance sheet. And it was he who suggested that we take the mystery out of money so that others like him could at least make sense out of the trade reports of various intricate transactions.

To professionals with a good track record, money is available like it never has been. One programmer we know has been extended a seven figure line of credit. He's somewhat unusual, but the fact remains that financing is relatively easy to acquire-- a dramatic reversal from just a few years ago. Before "how" is discussed, it's interesting to note "why".

Actually there is no one reason which has caused lenders to reverse their traditional stand of shying away from broadcasting properties. It has been a combination of several indicators that lead to the new outlook. Among them:

Deregulation. The elimination of the three year rule allows for financial speculation as the market dictates. Previously, an investor looking to cash in on quick profits was forced to wait a minimum of three years before turning over a facility. Conversely, someone desiring to cut their losses on a particular property, was also saddled with a three year wait.

(Also on the subject of dereg: the elimination of the 7-7-7 rule allows proven, quality operators to pick up additional outlets. Such operators are seen as excellent prospects for investors.)

Regulation. Broadcast stations must be licensed, and a fixed number of licenses exist. Apart from the way a station is run, there is intrinsic value in the license (sometimes called STICK VALUE, the worth of a given frequency in a given market). Many lenders today respect that value.

The smell of success. Lenders aren't entirely different from programmers. When a PD witnesses a format enjoying great success elsewhere, his tendency is to study the situation, incorporating some of the applicable principles into his strategy. For a lender, seeing a competitor making out on a deal which is somewhat foreign to his general practices will cause him to investigate the situation. And what lenders have found is that cash flow borrowers can be viable.

(Borrowers can be lumped into two broad categories "Balance Sheet" borrowers and "Cash Flow" borrowers. Balance sheet borrowers have hard assets to more than cover the loan. Manufacturers, for instance, have machinery that can be used as collateral. On a personal level, home buyers are balance sheet borrowers. If they fail to make the payments, the bank can foreclose and at least recoup their investment by selling the property.

Such is not the case with cash flow borrowers. Their hard assets are generally far less than the loan amount. In the case of a radio station, the purchase price will likely be in the millions while the actual tangible equipment will be at most a fraction of that figure. The amount a lender will pledge is largely determined by the borrower's ability to pay (based on cash flow predictions) as opposed to collateralized assets.

But there is at least one benefit in the lack of hard assets: flexibility. Manufacturers, and others with predominantly fixed assets, are saddled with a fairly rigid set of expenses. Overhead is fairly inflexible. Broadcasters, on the other hand, are able to control the bottom line directly, cutting costs overnight when necessary to meet loan requirements.)

While some lenders are concerned about rapidly rising prices, and there is discussion centered around when (or if) the bubble will burst, others are almost in competition for the opportunity of funding a broadcast acquisition. (It seems as if the banking industry is not totally immune to the glamour or prestige associated with these transactions.)

SO I HAVE ALL THIS CLOUT, AND LENDERS ARE EAGER, BUT HOW DO I GET THIS MONEY?

Delaying the answer even further, it is important to first understand something about the capital market-- where "this money" can be found, and what form it will take: who are the lenders, how do they lend, and what conditions are imposed.

The economic reality behind any investment is a simple one: the greater the risk, the greater the return. That equation forms the basis for any loan-- be it personal debt (you'll get a lower interest rate when your credit is good enough, or your collateral sufficient to satisfy a bank than when you have to seek help from Friendly Bob's Finance Co.); personal investment (government backed securities will guarantee the safety of your money, for instance, but they'll offer you a much lower return than a non guaranteed proposition); or a million dollar transaction. (Length of time that the money will be tied up is also a factor in determining a rate of return, but by and large, the simple "greater the risk, greater the return" formula will hold true.)

Obviously some lending institutions (banks among them) are unwilling to tolerate much risk. They are likely to avoid certain transactions, or increase their safety through personal guarantees or liens on assets. Others (such as venture capitalists) are looking for greater return and will entertain a somewhat risky proposition in exchange for a substantial portion of stock. These two lending philosophies comprise the two broad categories of loans: debt and equity.

DEBT is something which most of us are familiar. It is the basis for the loans that we as individuals incur. Car loans, home loans, credit cards are all forms of debt. The terms may vary (i.e. interest rate, length of time of repayment) but the basic concept-- we borrow money and are obligated to repay it-- does not.

The primary sources of broadcast loans incurred by debt include:

- Banks (local, regional, and money center)
- Insurance Companies
- Government Backed
- Seller Financed

Banks represent the most traditional (and conservative) lenders. They are the major source of capital when dealing in smaller amounts (\$2 million and under). And though large commercial banks do loan on considerably larger sums they, like smaller institutions, generally expect the debt to be retired in a relatively short period of time (often under eight years). It is this short repayment schedule that often presents the biggest obstacle for the first time buyer who may find himself hard pressed to quickly retire both principle and interest in the face of limited cash flow.

From the borrowers point of view, the primary consideration (beyond the length of the loan) is the "price" of the money (and of course, the conditions involved in repayment). All bank loans are based on an interest rate. Like home loans, the options include fixed and variable percentage. The ultimate decision is an individual one, with both positives and negatives on both sides. Broadly speaking though, if interest rates are fairly low at the time of the loan request, it makes sense to lock in a favorable rate. If interest rates are high, a variable rate might seem preferable. In either case, it's little more than an educated crap shoot, with the personality of the borrower being a factor-- some people are more comfortable knowing what their payments will be regardless of rate.

The conditions (called COVENANTS) of the loan are also important. They spell out what the borrower must agree to do in order to obtain the loan (such as put up personal guarantees, or collateral). They also specify what can not be done (borrowers may be prohibited from making certain capital expenditures, for instance, or may be faced with prepayment penalties or balloon payments (discussed under seller financing)) during the life of a loan. Borrowers are often eager to agree to most anything to facilitate a loan, but realistic terms are crucial to future success, as well as additional financing.

Money from banks would be considered to be senior debt. (Borrowed capital becomes SENIOR DEBT when it is first in priority in terms of repayment. It is generally secured by hard assets, but in any event, if it becomes necessary to liquidate a company, the proceeds would first be used to retire the senior debt in full before other lenders are considered.)

Traditionally banks are secured lenders (meaning they hold the title to specified assets such as the lein they have on the title to a car, for instance) but a problem arises to some extent when broadcast properties are involved. The company's hard assets (transmitter, tower, equipment, real estate, etc.) will hardly satisfy the debt, and by law, a lender can not hold a lein on the major asset-- the FCC license. (A company may pledge its stock but in order for a lender to assume control, it must receive the commission's permission. Without that, not only may it not operate the outlet, but it can not sell it either.) While the bank ranks first on a repayment schedule, there is little it can do to foreclose without government approval. Consequently the character and track record of the borrower is of supreme importance when dealing with a bank.

That is especially true when dealing with a local bank. Not only are local banks unfamiliar with broadcast transactions in general, but often their lending limits (predicated on their smaller size) require them to bring in participating institutions for major loans. A local bank is an asset only when you have a previous financial track record and personal relationship with the institution.

If a long and mutually beneficial relationship exists, then the local bank may be the best source of initial financing (generally backed by personal promises and collateral). The local bank is also an asset when short term credit lines are needed (which can be very helpful if income should fluctuate (remember January billing?). And beyond the obvious convenience of working on your day to day banking needs with someone you know and trust, close connections with your local bank may well prove to be a fine reference and possible entree to larger lenders. Besides, it's good business: a good relationship with a local bank is often a fertile source of potential accounts. If a banker invests in you, it is in his best interest to see that others (namely advertisers) do likewise.



While local banks may be a help, the best source of bank financing for a single station acquisition will be found in a regional bank. These institutions, smaller than the giant money centers, nevertheless serve a statewide (or larger) area. Their understanding of broadcasting acquisitions will be greater than the local bank, as will their lending capacity.

But because of their regional nature, its unlikely that the regional bank will be familiar with you, or your radio station. Consequently, it's your written presentation that will do the convincing here so your financial proposal should be exhaustive. It must insure the reader of course that you are of upstanding character and ability but moreover, that you will be able to repay the loan based on complete station, market and operating descriptions detailing your financial expectations for the life of the loan.

For the larger borrower (such as major corporations, conglomerates or group owners), the best form of bank financing (and often the only form) will be found in a money center bank, which are institutions headquartered in a major metropolitan area (New York and Boston, for instance) that serve a national or multi-national clientele.

In the banking world, the money center bank, by far, will be most acquainted with funding broadcast acquisitions. Infact, some of these giants specialize in such transactions, openly courting qualified borrowers. But as a rule, large banks make large loans, (upwards of \$5 million) to large (or established, at any rate) corporations. To be sure, the money center bank will be best equipped to evaluate and accept a broadcast related proposal, but it is unlikely that much interest would be expressed in the first time buyer working on a single station purchase.

The likelihood of a first time owner securing financing from an INSURANCE COMPANY is infinitesimal. For one thing, insurance companies fall under strict state regulations, requiring them to obtain audited financial statements going back several years, and in many cases prohibiting loans to individuals entirely.

Consequently insurance companies tend to deal only with well established corporations possessing pristine track records. Further more, they tend to be more comfortable supporting the acquisition of several properties as opposed to a single station, and prefer to loan in larger amounts (over \$2 million).

Their negative is that their interest rates tend to be several points higher than some bank loans, but conversely their attribute is they don't expect as quick a pay off. Ten years is not uncommon.

GOVERNMENT BACKED LOANS come in a variety of forms, most notably those granted by the SBA (Small Business Association). (Information on requirements and procedures is widely available, so we'll not go into depth here, but there are a few points to be remembered.)

Most importantly, the SBA will not entertain a loan request if the borrower is able to obtain financing elsewhere. Consequently proof is required that the applicant has tried-- and failed to receive more conventional financing.

SBA loans are generally restricted to new or growing businesses and come in two forms: direct loans and guaranteed loans. By far, guaranteed loans (where the SBA guarantees a lender that the loan will be repaid) are the most common because the SBA is in a better position to underwrite a loan from a bank than it is to provide the necessary funds. Therefore a guaranteed loan will generally be of a larger amount than a direct loan.

Additionally, a number of other government agencies provide guaranteed loans and information is often available from your private lender. Even the Department of Agriculture can be of potential service. They run the Farmers Home Administration, which is a good bet if you're buying a station in a rural area. (They're potentially able to aid anyone but they're committed to farming areas in particular.) Also of note is the Small Business Investment Act, which provides funds (debt and equity) but it helps if you're disadvantaged economically and socially.

Often, though, the easiest form of financing will come from the seller. SELLER FINANCING, is exactly as it sounds-- a seller agrees to take some form of deferred payment for his property. The reasons behind his generosity range from a more favorable tax scenario for him, to presenting a more attractive package to you in order to move a facility.

The latter reason is particularly in evidence when a seller wants to unload a property quickly (for personal or financial reasons). When that is the case, the seller will likely be willing to provide more favorable terms than other lenders. The interest rate (usually fixed) will tend to be below the bank's, and the repayment schedule may be considerably longer (though "balloon payments" are common).

(BALLOON PAYMENTS cause the buyer to come up with the balance of the loan (generally a large figure) in anywhere from two to more than ten years, ideally when the buyer is in a better position to pay. They're a great help in the early days of station operation when capital is scarce. But balloon payments not only assume that cash flow will improve (making the buyer eligible for more conventional refinancing), but also come with the expectation that the loan market will not have risen appreciably. (The horror stories of the California real estate market are well known. A number of people bought homes with balloon payments in the latter '70s, only to find that five years later in 1982 or 83 that they were unable to qualify for the high interest rate loans available-- many lost their property entirely, some were under great hardship in keeping it.))

While seller financing may present the best terms, it is also important to understand the seller's debt structure which you most likely will assume when seller financing is involved. Even the rare deal which requires you only to take over existing debts may not be a good one. (If the seller couldn't make the payments, how do you know that you can?)

Further, it may be the case that the existing debt is at a substantially higher interest rate than currently available, or worse yet, may carry a balloon payment which is due in the near future. If it is impossible to refinance such a deal, at the very least, you must clearly understand the relationship of the current cash flow to what will be the current debt service. It may be the case that cash flow is not sufficient to cover both existing debt and seller paper (SELLER PAPER, is the lein the seller holds on the station, much like a mortgage). If so, it must be agreed that payments to the seller will be deferred until existing debts are paid-- an important condition when bank financing is also involved as the bank is likely to require that principal payments\* to the seller will wait until the bank loan is fulfilled.

\*Loans are amortized (and AMORTIZATION is a big word for paying off a debt) on a schedule of monthly payments which are often equal (on fixed rate loans, at any rate). While the payment is equal, the money that payment represents is not. Many loans require that the interest (the percentage you must pay for the money you borrow) be retired in large part before major payments are made on the principal (the actual sum borrowed). So equal payments of a given amount, may at the beginning of a loan represent only interest, (thus not reducing the actual amount borrowed) while the latter payments would retire the bulk of the principal.

In some cases, CONVENTIONAL FINANCING (which is the loans described above from banks, insurance companies and the like) alone or in combination with seller financing will cover the purchase price of a station. Often such is not the case. Cash flow (current and cumulative-- CUMULATIVE CASH FLOW is the cumulative total of the cash flow covering several successive combined years while historical cash flow is a look at the individual yearly total for a period of several successive individual years) in today's market may not be sufficient to generate enough lender interest to cover a loan.

A broad rule of thumb is that banks tend not to loan an amount greater than five or six times cash flow. Since few stations sell at that price, additional financing is usually required. Not only will it enable you to operate a station comfortably, but it is seen as a plus to the senior lender (the bank) which views it as further proof that his loan (first in priority) will be repaid.

Additional financing comes in the form of subordinated and convertible debt as well as equity financing and those methods will be discussed in the continuation of this feature next month.

## POSITIONING FOR PROFIT

Hugh Heller is putting art into the science of research

Hugh Heller's name is widely known, but his association with "jingles" causes him to bristle. To Heller, jingle is a dirty word. The work he does in that field he sees as "Sound Design"--not a euphemism for jingles, rather a musical identity campaign which encompasses the overall positioning of a product (or in this case, a radio station).

Heller's product is so distinct, he suffers a personal positioning problem. It seems everyone remembers that he did the KSFO "Sound Of The City" campaign, yet all seem amazed to learn that he was the national PD for Golden West Broadcasters at the time. While jingle finatics all have a favorite Heller package among their collection (KVIL being the number one choice) most are ignorant to the depth of his involvement with clients including: CBS, NBC, ABC, Group W, Fairbanks, Taft, Cox, Hearst, King, Golden West, Hubbard, Meredith and Nationwide. His non radio clients encompass the majority of America's major advertisers (virtually all the automobile manufacturers, beer companies, and fast food chains) and over three dozen Madison Avenue firms from Bozell & Jacobs to Tracey-Locke.

Prior to focusing on radio over two decades ago because of its unlimited creative potential, Heller served as a manager for what is now MCA/Universal Pictures as well as Assistant Executive Producer for Gomalco (which produced the number one "George Gobel Show" as well as "Leave It To Beaver"). A graduate of San Mateo College, San Jose State and Stanford, Heller has always been viewed as somewhat of an eccentric, a position which has been strengthened during his 20 year tenure as president of the Heller Corporation. His choices for company headquarters attest to that fact: from Hollywood to a mountain top in Spain. The current setting is a cave in the Ozark Mountains (nearest city: West Plains, Mo). The Heller Creative Cave can be reached at (417) BLO-CAVE.

## Positioning for Profit:

Hugh Heller on the art of the science of research

"Oh, it's for radio," says the dejected singer. A murmur goes through the group of studio musicians. An old line about radio being past tense draws a weak laugh and the tone for the session is set. Here the medium is indeed the message and the message is that bright young Hollywood performers are more excited about doing Grade B movie trailers than anything connected with a radio campaign. Most claim not to listen.

The session was produced by Hugh Heller and it graphically reminded him of the opportunity he saw 25 years earlier when he left a burgeoning television career over the predictable objections ("Don't you know radio is dead? Television is killing it.") of all concerned for his welfare, to return to radio. About the only thing he wasn't concerned with was radio's welfare. "The cycle was turning and the time was ripe for change," he notes in retrospect.

"That's not to say there was no excitement in the radio of the late '50s and early '60s," adds Heller who agrees that top 40 was nothing, if not exciting. "But its ratings success rarely translated to the bottom line." Gone to television were the lucrative program sponsorships as former network powerhouses afraid to embrace top 40s teen appeal (even before the widespread use of demographics) were left only to wonder what would be next.

"When someone is in trouble, it isn't hard to convince them to make a change," philosophizes Heller. "In 1962, the old line institutions were desperate. And that was all the opportunity many of us needed." Because of its reliance on the theatre of the mind, radio will always be a lure for creative thinkers. Once it became known that radio would be receptive, creative strength returned. From Chuck Blore to Stan Freberg, Alan Barzman's Studio B, Bob Arbogast and newcomers like Dick Orkin's Creative Radio Syndicate, radio again came alive.

Perhaps the biggest threat to creativity is how well it works. Once the cycle of fear over radio's future evolves into one of financial strength, a new kind of fear-- fear over losing one's position-- sets in. Management had reason to again take the medium seriously ("Don't they know, radio should never be taken too seriously," quips Heller.) and most took the safe road to protect their positions. "Creative people left more quickly this time. They sensed the opportunity was gone. Even Chuck Blore, who once swore he'd never do TV because he was sold on the effectiveness of radio, changed his mind. And Dick Orkin? He found a much greater acceptance from advertisers than radio stations."

Time passed. Imitations surfaced. Cheap solutions entered and eventually it became prudent from every angle to welcome a new cycle in radio-- one that would take us back to the basics. "And frankly things had gotten to the point where it wasn't long before stations sounded brighter and better than they had in a long time." Sure enough, stations began to win by cleaning up the clutter.

"Actually it was more involved than that," notes Heller. "Radio again presented the sounds of the day in every element they aired." That deceptively simple sentence is a big key to success. "It's the only basic that always applies. If you're looking for the much touted "answer" that some consultants claim to have, there it is. And it's really not much more than painstaking attention to detail. We have a word for it now-- positioning. And in order to win in what has become an overly competitive market today, your radio station must fit cohesively within your positioning strategy down to the way the receptionist answers the phone and the background color on your billboard campaign.

"It's ironic that in doing the basics we somehow lost sight of them. We refined them with research and the other new tools at our disposal to the point where we lost our perspective entirely, not to mention our ability to entertain. And again today, the medium is as ripe as it was 25 years ago. The cycle is again turning to creativity-- with one major difference. Owners this time are far from desperate. Radio stations are bringing record breaking prices."

Because of that good news, Heller feels the natural cycle of change is being slowed with broadcasters finding themselves locked into the kind of blandness that told the great creative minds years ago that there was no room at the inn. "It's obviously going to take a very innovative and very brave soul to break out of the mold and view his new \$40 million purchase as a creative risk." And its doubtful that his backers would even allow him to do so, if he were so inclined.

"It's much easier to rely on a solid path of proven mediocrity with that kind of money hanging over your head than it is to risk the store on a calculated chance that could double its value." That thinking left a void for urban in Los Angeles the size of the Grand Canyon. Only when Emmis saw nothing left to lose in trying the approach, did they find overwhelming success by doing something outside of the image they molded for what their properties should represent. "Interestingly, the big impedence today is not the dollars necessary to attract creativity. It's the dollars risked in doing so.

"I'm not advocating that creativity should rule. And I'm not some old guy who wants us to return to 1962. Infact, one of the biggest problems I hear when listening to a radio station, is that some of us are unwittingly stuck there. Not only in our thinking but our execution as well. Take the current musical image campaigns, jingles if you must. They're an obvious element to me since I've specialized in sound design since leaving he national PD spot at Golden West in 1963.

"Almost universally, PDs accept the concept that a jingle should precede an element that well represents the station, which is interesting in itself since commercials which PDs have held up as a great negative in their own station promotions (i.e. commercial free weekends) were one of the obvious tools used to make a station sound "Big Time" in the past." And it wasn't only Frank Ward embellishing a black station. "We did it at San Francisco's KSFO. Commercials are one of the elements that poissions your station in the listener's mind and its obvious that the guy who has the national accounts like Chevy and Coke sounds better than the guy advertising a local tavern."

A more recent example can be found in a Los Angeles adult contemporary station trying a softer approach at night. In addition to very mellow music, the formatics are similar to the easy listening philosophies of days gone by: a second of dead air between each cut. While some debate the value of that approach entirely, it becomes a moot point when another second of dead air follows the softly spoken almost somniferous announcer into an uptempo spot reminiscent of an urban anthem.

"A well executed spot can be a positive," notes Heller. "And don't delude yourself into thinking your listeners view your painstakingly produced promos as anything but a commercial." More than one PD found out the hard way that his audience felt ripped off when he aired a "commercial free weekend" resplendent with promos. The most frequent listener response is that the station lied and indeed played commercials. "The majority of the audience is unable to separate the two, and should not be expected to.

"Here's the big question in my mind: If the possible subliminal effects of jingle placement are so all important, then why is the average PD content to ignore the fact that he is airing the best of today's music, representing all the technological developments that give us a 1986 sound, directly adjacent to a musical image of their call letters done with production values that haven't been used in major recording sessions since the '60s?



"The gulf between current music and current jingles became obvious to me last year when I did the "Heller Hook Of The Month Club". What we did was to create a station identity which would blend a soundlike approach with a current title. After seeing first hand what it takes to duplicate today's hits, I've got to wonder why contemporary outlets are satisfied to identify themselves with obviously outdated sounds. Talk about the wrong subliminal impression. Boss Radio might never have worked if Bill Drake was not acutely aware of the importance of each element representing the sound of 1965."

No one would presume that one jingle package could make or break a station. But the fact that it is not a major point is just the point, contends Heller. "Great radio stations are a subtle combination of small points that come together as one glorious concept. Broadcasters seem to understand that idea, but few know how to execute it."

Claiming a spot in a potential listener's mind is an almost universal goal among programmers today, "but its interesting to note that while most PDs are fastidious about identifying their stations repeatedly few seem concerned with defining them. And without a clear cut definition, it is highly unlikely that a listener will remember you. Regardless of how often you remind them who you are, if your programming doesn't constantly attest to what you are, the game is lost.

"Definition should not be misktaken for repitition. One of the biggest negatives that causes listeners to turn to media other than radio is the fact that in the name of basics we've come up with an overabundance of sameness and not enough entertainment relief. We fell into the sameness trap when we searched for consistancy by rigidly controlling each ellement of our programming. Without such control, there was little hope for a cohesive sound, but with it, we began to reward mediocrity and punish creativity. The fact that something vital was being overlooked in the process has not escaped the attention of better programmers as evidenced by their repeated references in the trades to the goal of "a return to the fun and excitement of radio." But how can you do that without endangering your finely tuned facility?"

Heller has several answers to that question including a digital retrieval system which can put an infinite amount of information (and sound elements) at the instant disposal of an air personality, but the most noteworthy thing is his interest in music research since Heller, like most musicians, has never been among its bigger fans.

Taking an adversarial relationship to the methodology employed in today's music research, Heller is quick to point out all the pitfalls encountered when dealing with human subjects. "Playing a "hook" for a listener is a problem on several levels, for instance. Just deciding on the portion of the song to use can be a subjective decision. But even more important are the outside variables which can not be controlled."

Heller discusses the well known dilemmas inherent in auditorium testing (being influenced by the subjects around you, for one) as well as the short comings of playing pieces of hits over the phone (placement on the tape can be as crucial to acceptance as the music values) and is quick to praise today's programmers for tempering research with logic and experience.

"As a tool, I have no problem with it, but a few years ago several people based their entire identity on the results. There are just too many variables for that. Why people react to music is as much a story of the makeup of people as the composition of music. Music generates an emotional response and dealing with emotions, the mind set and physical setting of the listener can not be ignored."

The obvious examples ("The Ballad Of The Green Beret") demonstrate Heller's mind set contention, "and its fairly easy to weed out the flukes through traditional research" and common sense. Determining what to play though, can be harder than what not to play. "And most of us have come to realize that music testing is virtually worthless when dealing with new product. Unrecognized titles have never tested well."

To Heller, the answer is simple: PDs with street level awareness and gut sensibilities recognize by instinct the sounds that will lead audience tastes. He further realizes that to be utopian. "Even if you could find someone like that, the chances are that today's owners won't give him his head. Someone guarding a multimillion dollar investment gets a bit shaky when a PD moves on gut feel."

In looking for ways to validate and quantify gut feeling, Heller has come up with a computerized music test which is not subject to the limitations described above "because it doesn't involve human subjects directly. We look at what people have actually done (namely record sales) and computerize the values musically." Comparing quantifiable past preference with a current title will yield a statistical likelihood of a product's acceptance.

OK Hugh, but what does that mean? And more importantly how does it work? Infact, does it work?

"It works. It's simply a matter of inputting complete data on particular pieces of music that have been hits. If you're testing for a particular station, for instance, you first set parameters. If they're AC, you're not going to file data on Led Zeppelin. If they generally don't play titles more than four years old, you don't include them either. The only subjectivity would be to rule out obvious flukes-- and apart from sound, flukes won't stand the test of time, so that's usually not a hard job.

"After you've found a lengthy representative list, you then quantify all the technical elements involved-- dynamic range, tempo, compression, melodies and so forth and you come up with some common denominators among hit sounds. You'd be surprised at the similarities among seemingly different sounding pieces of music when you compare them on a graph.

"Once you have a representative data base, it's easy to see how a new title will relate to the whole, giving you a concept of acceptance. You see classical composers doing this without computers. The rules there are more rigid-- certain melodies must go in certain directions, no parallel fifths, no parallel octaves, what have you. Contemporary music doesn't have such a foundation in the basics, but nonetheless certain musical elements and production values are inherent in hit sounds.

"A good programmer recognizes these values subliminally. They make up his gut instinct. But guts aren't in vogue today. The first thing every new owner has mentioned to me recently has been his research study. Your opinion is only as good as the study that backs it up. This system justifies alot of our gut reactions, the things we know from experience will work."

But Hugh, if it's this easy, why not get together with Ronco, release a list of the necessary elements, and package the "Guaranteed Hit Maker"?

"That's the art verses science argument. There is a certain feel of a hit that can not be captured by a computer-- and to be sure, the elusive quality of creativity is the most necessary ingredient of a hit record, but what we find is that the other elements are also vital to the timelessness of given compositions. Those elements quantified before hand won't make a hit, but after a product is in existence, they can go far in predicting its appeal."

But most owners aren't concerned with titles added, per se. This system then has applications beyond determining what to play?

"Most definitely. In fact, determining the hit potential of a given record is actually a by product. The main purpose is to determine whether a station is properly positioned-- in and of itself, and in its marketplace.

"Looking at the station alone, you must first erect a computerized sample as we just described. Once you have the ideal values for the specific format-- taking into account the market and regional variations (you don't test a specific station under broad generalities) you can compare all the product aired.

"You then test the other elements on the station such as jingles. A station's image campaign should be as strongly aligned to the ideal values as the music it plays. Jim Hilliard tried to analyze why the cuts we gave him lasted over the years, much longer than any other campaigns he tried. Well, beyond whatever creativity might have been found-- our music and production values were based on the same elements that rendered popular music.

"Once everything's been tested, you've got a graphic display of how you sound. And if the graphs aren't similar, you've got some positioning problems. You're listeners aren't getting a cohesive message as to who you are and what you do."

But what about station's which successfully use dayparting?

"For one thing, the hit music graphs-- whether it be AOR or AC today or in 1945 will have certain similarities. Poor comparisons on certain elements will indicate lesser hit potential regardless of format or time span. From that standpoint it takes someone knowledgable about music to interpret the graphs-- to first determine if the music has hit potential regardless of format or year.

"After initial analysis points out broad based hit potential, you then look further to determine the hits within a formatic approach. The station that is successful in dayparting-- basing its strength on consistant hits, but inconsistant narrow categories such as more adult in middays, more teen at night; generally will point out a hole in a market."

But if you're basing the initial input on record sales, the age of a title is obvious, but how can you determine whether it is appealing to males or females, young or old?

"You can't. A value judgement must be made. And the only thing we know scientifically is that men tolerate shrillness-- embrace it even. Women don't like highs. But obviously that is one small factor, so the best scientific answer would be to construct the sample adhering to the results of more traditional research studies in regard to what demographics affected which product."

You mentioned determining a station's position within a market. How can that be determined without testing all the stations in a market?

"It can't. If you're going in blind, looking for a position to assume, you've got to set up broad based samples as well as narrow ones, testing every facility. The results however, are sometimes astonishing.

"For one thing you can easily see if someone is winning by default. There may be three AC stations in a market, and while its not likely, its possible that none of them are playing the hits people really want to hear. And I'm not talking about regional differences. I'm talking about qualities germane to hit music-- the kind of sound listeners have been proven to gravitate towards.

"Dayparting is very telling. A station that is very successful with that philosophy is usually moving around into some holes throughout the day. It doesn't make any difference that they're attracting different audiences because no competitor is satisfying that audience's needs. When a station comes in and grasps a particular demo, you'll find the dayparted station will have to alter their philosophy-- or face fractionalization.

"Several stations have existed filling two format holes simultaneously-- top 40 and urban for instance, only to find that they had to superserve one or the other when a narrowly targeted and well executed competitor evolved."

Are you on line yet with this service?

"No. Late September is a target date. I've been working with Dr. Arlin Diamond, a professor at SMS (Southern Missouri State in Springfield) to refine the concept. He's a bright guy who understands that research doesn't have to cost a fortune. Some of the pricing structures we've seen from others are unbelievable.

Hugh, you've never been known for cost efficiency. How are you going to price this?

"I do have a reputation for high prices in my musical campaigns, but those who have worked with me understand, I hope, that I'm not the recipient of windfall profits. My take is probably less than my competitor's. The difference is that I don't get involved in anything that isn't quality all the way. And quality, from singers to studios, costs money.

"The pricing on the research is going to vary dramatically depending on what needs to be done. If a station is up and running and is looking for a way to augment studies in existence, the fees are going to be comparatively low. But I have to admit, the idea of how much we'll make on this is the last consideration."

What's the first?

"Finding a quantifiable way to put the creative quality back into radio. We expect to have software available for programmers to use in house and I'm hoping, as I mentioned earlier, that the sharp guys will use this as justification for what they know is right."

#### FIND FILE

This feature is designed to acquaint the industry with lesser known but highly talented broadcasters from all market sizes, focusing on those involved in the creative processes of radio.

Most of the individuals highlighted here are working. Their selection is not based upon their current availability. Some may be seeking new opportunities, others are not willing to make a move at present. All are dedicated professionals of whom you should be aware.

Traditionally general managers come from sales. More and more though, they're culled from the ranks of programmers. Occasionally, a candidate has somewhat of a background in both-- but rarely is there an individual whose resume can claim programming a station to dominance (number one 12+) before moving over to sales, becoming the number one local biller (routinely surpassing national dollars). An unknown phenomenon?

#### FIND FILE

featuring the unknown Joe Ferguson

If the above sounds like a classified ad for the ideal manager, then Joe Ferguson is worried. He doesn't want this piece to sound like he's looking for work. He's not. Infact, he goes out of his way to emphasize that he's happy at Portland's KKCW where he infact, is the number one biller, and did, for over a year, routinely beat the revenue brought in by the national rep.

"I wouldn't take a job as a salesman across the street-- regardless of the money," says Ferguson who is motivated not by dollars (and clearly not by recognition-- few folks have heard the name). "I've thought about what does motivate me-- when I had a job in Italy on Armed Forces Radio, I could do whatever I wanted, play what I wanted. They left me alone, thought I was wonderful, paid me a living wage, but I got bored. There was no competition. No one to beat. I guess I've always been a very competitive person, and I'd have to say it's challenge that motivates me."

Ferguson's career backs up that contention. He generally works single-mindedly on the task at hand to the exclusion of all else --including worrying about his next career move, or headlines in the trades. For that reason, Ferguson has remained unknown and his career moves have, up to this point, been less than calculated.

Like most radio people, Ferguson's career began early. While a freshman at Marshall University, he took a job as a newsperson for top 40 formatted WCMI in Ashland, Ky. By his sophomore year he tried his hand at jocking on Huntington's WSAZ, where he remained until his graduation in 1969.

WSAZ was an unusual station for Huntington at the time-- being owned by Cap Cities (as memory served it was part of a package deal which the company took in order to obtain Detroit's WJR), it afforded Joe the opportunity of working with some quality people including GM Bob Franklin.

Upon college graduation, Ferguson returned to Europe (where he had spent his high school years in Frankfort, the son of a military man). What was intended as a vacation turned into work for AFN's Southern European Network in Italy. After a year, boredom set in and Joe became a ski bum-- almost literally.



But a season as a public relations liason for a tour package operator left him with little money and less prospects for summer employment. Returning to New York, Ferguson learned the importance of timing. "I called home for money-- I thought I was flat broke, and my folks told me they had opened a bank statement of mine which had over \$1,000 in it. Had I known I'd had that, I might have stayed in Europe."

Had he done that, he wouldn't have been inclined to work for Bob Franklin again. Actually, even back in the states he wasn't inclined to do that when he heard Franklin was offering him an air job at a country station (KFOX, Long Beach). "I wasn't interested. I didn't like country. But he called me back in three weeks and offered me the production director position. I got there in '71 and stayed til '74."

The years at KFOX saw Ferguson on the air, in virtually every day part (predominantly afternoon drive), teaching him "that radio is radio and my personal tastes need not enter into it." The lesson brought him another offer from Franklin who had moved to Arnold Schorr's and Ricahrd Stevens' Portland combo KPOK-AM-FM. This time he was given the program directorship.

KPOK-AM was country-- and like most AMs in 1974, it was the focal point of the combo. The FM became KUPL-- an easy listening outlet. Within two years it was decided that KPOK would be better off simulcasting-- giving Ferguson experience in automation. By the latter '70s, KUPL-AM adopted a nostalgia approach, to which Ferguson also had no trouble adapting, though it was obvious that the initial scenario-- concentrating on the AM while babysitting the FM, had been reversed with Ferguson spending the majority of his energy attempting to see the easy listening FM to dominance.

Upon his arrival in '74, KUPL faced easy listening competition from five outlets-- KYXI-AM, KXL-FM, KOIN-FM, KJIB-FM, and KQFM-FM. At the time of his departure, KUPL and KXL were alone in the approach.

What happened in January of '84, gave the press a field day-- Scripps Howard (who purchased the outlets from Schorr and Stevens in 1982) announced they'd be switching formats to country. Within a week the Fall Arbitron was released, showing KUPL not only defeating KXL, but number one 12+.

Not only was KUPL switching away from the number one position, but they had to do it in a hurry-- talk on the street was that John Tilson's new property licensed to Beaverton would be on the air shortly with the calls KKCW-- standing for Country and Western. (Actually KKCW stood for Columbia and Willamette-- two rivers in the area, but country was the intended approach.)

Joe and Scripps' national PD Steve Roddy worked virtually 18 hours a day, six days a week to affect the change. But here's the rub: Ferguson knew he wasn't being retained as PD. Though he was hired originally as a country programmer, and though he had taken the station to dominance as an easy listener, Scripps felt they'd do better with someone possessing more recent country experience.

"And there was nothing wrong in that," says Ferguson who feels he was treated fairly. "I think they wanted their own person in, and that was fine. People asked me why I would be willing to work so hard, knowing it wouldn't be my station-- but you don't get many chances in your career to do anything like that, and that kind of thing is a challenge-- it's fun."

In the process, Ferguson had no idea he was setting up his future employer for a change in direction. At that point he wasn't thinking about KKCW, and he certainly wasn't thinking about sales. But looking for a programming gig, he quickly discovered that being number one was not as important as being known. For the first time in his career, Ferguson was looking for work-- and he was unprepared for that challenge. His nature has never been one to credit himself-- even the achievement of taking KUPL to the top he brushes off with "timing."

"My share wasn't really much higher than everyone else's, or much higher than it usually was. AOR had been number one traditionally with KGON predominant for a long time. At that time though, there were two AORs competing, cutting down KGON's 9 share. There were two top 40s, and so on. It happened we did some interesting things, but circumstances played a big part."

Ferguson doesn't volunteer the fact that he was straddled with a promotion budget which was approximately ten times less than the big guns in the market-- nor the fact that he too, had direct competition. And looking at the KUPL/KXL race, KXL was as well equipped to compete, if not more so, than KUPL. So what made the difference?

"For one thing, we "humanized" the format-- did a two person morning show which was unheard of in easy listening. We did fun things on the air, real radio things. People tend to lump this format into an automated sound. Fine, but I had little money for promotion and I had to get the logo in front of the people.

"We needed creativity in marketing, so "scrounge" became my middle name. For instance, we'd run promotional spots for the public television outlet and in return we'd get a slide with our call letters and a line about promotional support. What I really learned, is that even if you don't have the budget, you can get the exposure if you're willing to work at it."

The exposure he didn't get, was industry recognition. Ferguson never worked at being known-- and it was a concept with which he wasn't comfortable. Consequently, the only programming positions he was offered were ones that were not economically viable. "When I couldn't find a programming job, I began to talk to people about ownership. I thought (like everyone else), I'll try and buy a little station. I did research on that and the consensus was that in order to get financing I needed to have some experience bringing money in the door. --I could see some vailidity to that logic."

So Ferguson began to think in terms of a sales position. And unlike programming posts, it was almost a decision of where he wanted to work. "I had invested ten years in the marketplace, I had a pretty good idea about the history of each outlet-- and I figured that product knowledge and market knowledge would make me valuable in terms of sales."

Looking at the alternatives and talking to various managers, Ferguson set his sights on KKCW, and it was his programming background which helped him define the choice. "I could tell from listening to the station based on the programming I heard (the station was sporting a soft AC, "love songs" approach), that it was going to be very successful very quickly. There was a hole in the market for the format and you know what that means: ratings. And ratings mean revenue, and that means commissions."

Making his first sale (to the station on the fact that they should hire someone who had never been on the street before), Ferguson quickly proved that his talents went far beyond programming. Within six months he became the station's top biller, surpassing seasoned sales pros and eventually the station's national rep. (The rep has since caught up, but the local sales staff has not.)

While he repeats his success, he also repeats his mistake: Nobody knows who Joe Ferguson is, or what he can do. But it is a mistake which routinely benefits his employer. Asked about the future, Ferguson seems directed more to the task at hand-- amassing greater dollars for KKCW. Pressed, he'll reply. "I don't know. Sure I have aspirations-- I'd still like to own a station, or have a nice equity position in one-- I feel I have alot to give the business that I haven't had a chance to do. I know there is something beyond this that will entice me-- probably management."

He ponders that for another moment, confirming his opening thoughts about his love of competition-- "Whatever that next move is, and it will be some type of management position, I know that a big part of the decision will be based on the challenge it presents. That may sound strange, but it is the big motivator."

Joe Ferguson can be reached at (503) 643-5103

# MEDIA TRIX INFORMATION SERVICES

600 W. Ninth Street, Suite 502

Los Angeles, California

90015

(213) 623-2750

## PART ONE: THE MONTHLY

Designed as a companion to the late breaking news style of the radio trade publications widely available, the Mediatrix Monthly brings readers over 75 pages of in-depth analysis and features every month. Each issue contains:

- Market Profile:** A detailed look at a top 100 market focusing on current programming and historical perspective.

- Economic Insight:** A candid interview with one of radio's "money men" exploring the financial facts behind today's transactions.

- Positioning For Profit:** Promotion ideas that build numbers in the book and on the bottom line.

- Find File:** A brief profile of a lesser known but highly talented personality, programmer or management candidate.

- Question of the Month:** Insight into the most talked about current radio news item, selected with your input.

And many additional topics of interest. Printed on high quality paper, each volume is one you will want to keep for reference indefinitely.

## PART TWO: THE ANNUAL

This comprehensive annual publication is designed to fill the current void in radio reference material. Station listings are to include:

- Complete information on every rated outlet in the top 100 markets.

- Abbreviated listings for unrated outlets and facilities rated in markets below 100.

- Categorized listings by format.
- Numerical listings by dial position...

...making this a must for programmers as well as those who serve the radio industry with related product and those who travel extensively.

Additionally, address and phone listings of related businesses are to include:

- Networks/Syndicators.
- Jingle Companies (including key collectors).
- Record Companies (including major oldies retailers and wholesalers as well as significant one stops and rack jobbers).
- Promotion Concerns (including direct mail).

Work will continue throughout the year on both the Monthly (published since February 1986) and the Annual (debuting January 1987) to revise their contents to meet reader's specific needs.

### **PART THREE: THE TELEPHONE RETRIEVAL NETWORK**

Regardless of scope, no publication can provide all the information a radio professional may require. Consequently, Mediatrix offers subscribers automatic free membership in the Telephone Retrieval Network.

When a professional question arises (such as where to locate particular goods, services or individuals) simply phone Mediatrix. If the answer is not in our files, we'll research the matter and reply within three business days.

This service has proven to be particularly helpful when anonymity is desired in checking prices and availability. Obviously, some facts are not available due to confidentiality, and occasionally even we will be unsuccessful in finding the right answer, but for the most part this cooperative system works extremely well.



# SUBSCRIPTION INFORMATION

1. Subscription fee is \$395.00. Because of the relatively low amount charged for the type of service offered, all orders must be accompanied by payment in full.
2. Subscriptions encompass all three parts of the Mediatrix Information Services. No portion is sold separately.
3. Subscribers will receive eleven (11) monthly newsletters, one (1) annual publication, and one year's membership in the Telephone Retrieval Network commencing January 2, 1986 and ending January 1, 1987. The effective dates for subscriptions received after January 1, 1986 will begin when subscription fee is received and end 365 days later.
4. For the purposes of the Telephone Retrieval Network, it is assumed that subscribers oversee one individual market. Group operators and consultants are urged to see that management and clients subscribe locally.
5. Subscribers receive a 50% discount on all service offered by Mediatrix, Inc. including Career Counseling and Market Analysis (information available upon request).
6. While it is expected that the descriptive information contained in this offering will comprise the three services indicated, Mediatrix reserves full rights with regard to any and all changes in the contents of any and all of the services offered.

## OK SIGN ME UP!

*I have read the above conditions and enclosed my check for \$395.00 payable to Mediatrix, Inc.*

*signature:* \_\_\_\_\_

*Name:* \_\_\_\_\_ *Title:* \_\_\_\_\_

*Company:* \_\_\_\_\_

*Street Address:* \_\_\_\_\_

*City/State/Zip:* \_\_\_\_\_

*Office Phone:* \_\_\_\_\_ *Home Phone (optional):* \_\_\_\_\_

**PLEASE RETURN THIS ENTIRE PAGE WITH YOUR ORDER TO:**

**MEDIATRIX INFORMATION SERVICES**

600 W. Ninth Street, Suite 502, Los Angeles, Ca., 90015 (213) 623-2750







