

MEDIATRIX MONTHLY MEMO

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MEDIATRIX MONTHLY MEMO

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With much feeling, the premier issue of the Mediatrix Monthly
is dedicated to the many wonderful memories of

BOBBY HATTRIK

A rare and true friend
who is already missed so very very much.

MEDIATRIX, INC

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

Rollye Bornstein
President

Thank you,

above all, for your faith in my ability to provide you with a quality product. Believing in me enough to subscribe to a service sight unseen is a trust I will not forget, nor take lightly.

The contents of this publication are determined almost exclusively by your input, so I urge you to let us know what you'd like to see in print. Philadelphia, our first market profile will be followed by Los Angeles next month. We've also slated Cincinnati and Dallas, but I'm not adverse to going anywhere and always open to suggestions. We'd especially like your feedback on this premier issue so we can plan the topics that will most target your interests.

While I am overcome by the significant amount of people supporting this effort, we are still far from financial success. So if I may, I'm going to ask yet another indulgence: If you like what you see in this issue; if you've used the telephone retrieval network and been pleased with the results; please tell your radio friends about us. Increasing our subscriber base will enable us to serve you better.

It's been said that you find out who your real friends are when you ask them for money. While I believe that the product you will receive will far outweigh the cost of the service, I can not begin to express my feelings in discovering that you agree.

You have my thanks-- and my friendship.



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wmgk
magic 103 fm

WWDB
96.5 FM
The Talk Station

WSNI
104.5 FM



WFLN
Philadelphia's Classical Music Station • 95.7 FM

WIPG
1540 AM



MARKET PROFILE

Philadelphia

POWER 99 fm
440 Domino Lane, Philadelphia, PA 19128, (215) 483-8900

94 WYSP

Z106
ALL HIT RADIO

56 WFIL
AM STEREO
A subsidiary of LIN Broadcasting

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

Station	Fall '84	Summer '85	Fall '85
WMMR	5.9	9.4	9.8
KYW	6.2	7.0	7.0
WUSL	6.7	7.9	6.9
WEAZ	8.3	6.2	6.5
WPEN	5.0	4.7	5.3
WMGK	5.8	5.1	5.2
WSNI	3.4	3.2	4.6
WCAU-FM	6.3	4.7	4.2
WDAS-FM	5.0	5.0	4.2
WWDB	4.5	4.1	4.1
WKSZ	3.2	2.7	4.0
WCAU-AM	4.4	5.5	3.7
WIOQ	3.7	3.1	3.7
WIP	3.7	2.5	3.7
WXTU	3.7	3.2	3.3
WYSP	2.9	3.1	3.0
WZGO	2.4	3.0	2.0
WFLN	1.7	1.3	1.8
WFIL	1.9	2.1	1.7
WHAT	1.4	1.2	1.2
WDAS-AM	1.1	1.4	1.0
WPGR	.6	.5	.7
WJBR-FM	1.2	1.1	.7
WPST	.3	.4	.7
WFMZ	.6	.6	.6
WZZD	.5	.5	.5
WCOJ	.3	--	.4

Rated outlets in the Philadelphia Metro by Format Classification:

Adult Contemporary

WJBR-FM
WKSZ-FM
WMGK-FM
WSNI-FM

AOR

WIOQ-FM
WMMR-FM
WYSP-FM

Classical

WFLN-FM

Contemporary Hits

WCAU-FM
WPST-FM
WZGO-FM

Country

WXTU-FM

Easy Listening

WEAZ-FM
WFMZ-FM

MOR/Nostalgia

WCOJ-AM
WIP -AM
WPEN-AM

News/Talk

KYW -AM
WCAU-AM
WDVT-AM
WWDB-FM

Oldies

WFIL-AM
WPGR-AM

Religion

WZZD-AM

Religion & Spanish

WTEL-AM

Urban/Black

WDAS-AM-FM
WHAT-AM
WUSL-FM

Rated outlets in the Philadelphia Metro by dial position:

AM

560	WFIL	5 kw	DA-2	
610	WIP	5 kw	DA	
860	WTEL	10 kw-D	DA	(DA indicates directional
900	WDVT	1 kw-D	DA	antenna. DA-N indicates
950	WPEN	5 kw	DA-N	directional antenna at
990	WZZD	50 kw/10 kw	DA-2	night only. DA-2 indicates
1060	KYW	50 kw	DA	separate directional
1210	WCAU	50 kw		patterns for day and night.)
1340	WHAT	1 kw/250 w		
1420	WCOJ	5 kw	DA-N	
1480	WDAS	5 kw/1 kw	DA-2	
1540	WPGR	50 kw-D	DA	

FM

92.5	WXTU	40 kw/	550 ft.
93.3	WMMR	16 kw/	670 ft.
94.1	WYSP	16 kw/	900 ft.
95.7	WFLN	50 kw/	500 ft.
96.5	WWDB	18 kw/	850 ft.
97.5	WPST	50 kw/	410 ft.
98.1	WCAU	12.5 kw/	1000 ft.
98.9	WUSL	18 kw/	830 ft.
99.5	WJBR	50 kw/	500 ft.
100.3	WKSZ	35 kw/	602 ft.
100.7	WFMZ	17 kw/	870 ft.
101.1	WEAZ	12.5 kw/	1010 ft.
102.1	WIOQ	30 kw/	650 ft.
102.9	WMGK	8.5 kw/	1140 ft.
104.5	WSNI	50 kw/	1008 ft.
105.3	WDAS	3.3 kw/	870 ft.
106.1	WZGO	22 kw/	740 ft.

Alphabetical Listing of rated outlets in the Philadelphia Metro

KYW-AM
Independence Mall East
Philadelphia, PA 19106
(215) 238-4700
VP/GM Roy Shapiro
PD Scott Herman
Group Owner Westinghouse

WCAU-AM
City Ave. & Monument Rd.
Philadelphia, PA 19131
(215) 581-5800
VP/GM Allan Serxner
PD Bob K.
Group Owner CBS

WCAU-FM
City Ave. & Monument Rd.
Philadelphia, PA 19131
(215) 581-5900
VP/GM Vince Benedict, Jr.
PD Scott Walker
Group Owner CBS

WCOJ
Box 1408
Coatesville, PA 19320
(215) 384-2100
GM/GSM Donald Kimes
PD Art Douglas

WDAS-AM-FM
Belmont Ave. & Edgely Rd.
Philadelphia, PA 19131
(215) 878-2000
VP/GM W. Cody Anderson
PD Joe Tamburro
Group Owner National Black Network (Unity)

WDVT
Newmarket
Philadelphia, PA 19147
(215) 238-3905
VP/GM John Harmelin
PD Frank Ford

WEAZ-FM
10 Presedential Blvd.
Bala Cynwyd, PA 19004
(215) 667-8400
VP/GM Jim DeCaro
PD Lee Martin

WFIL-AM
440 Domino Lane
Philadelphia, PA 19128
(215) 482-7000
Pres./GM Bruce Holberg
PD Harvey Holiday
Group Owner LIN

WFLN-FM
8200 Ridge Avenue
Philadelphia, PA 19128
(215) 482-6000
Pres. Raymond F. Green
VP/station mgr. Harry Haas, Jr.
PD David Conant

WFMZ-FM
East Rock Road
Allentown, PA 18103
(215) 797-4530
Pres. Richard C. Dean
Ops. Mgr. Dave Hinson

WHAT-AM
3930-40 Conshohocken Ave.
Philadelphia, PA 19131
(215) 878-1500
GM Art Camiolo
PD Mary Mason

WIOQ-FM
No. 2 Bala Cynwyd Plaza
Bala Cynwyd, PA 19004
(215) 667-8100
GM (and group Pres.) Joseph Chairs
PD Alex Demers
Group Owner Outlet

WIP-AM
19th & Walnut Sts.
Philadelphia, PA 19103
(215) 568-2900
VP/GM Hal Smith
PD Mikel Hunter Herrington
Group Owner Metromedia

WJBR-FM
2617 Ebright Road
Wilmington, DE 19810
(302) 475-4000
VP/GM Mike Buxser
OM Doug Welldon

WKSZ-FM (Kiss 100)
1001 Baltimore Pike
Media, PA 19063
(215) 565-8900
Pres./Owner Daniel M. Lerner
PD Chris Chandler

WMGK-FM
One Bala Cynwyd Plaza
Bala Cynwyd, PA 19004
(215) 879-6000
VP/GM Larry Wexler
PD Bob Craig
Group Owner Greater Media

WMMR-FM
19th & Walnut Sts.
Philadelphia, PA 19103
(215) 561-0933
VP/GM Michael R. Craven
PD Ted Utz
Group Owner Metromedia

WPEN-AM
One Bala Cynwyd Plaza
Bala Cynwyd, PA 19004
(215) 879-6000
VP/GM Larry Wexler
PD Dean Tyler
Group Owner Greater Media

WPGR-AM
One Bala Plaza
Bala Cynwyd, PA 19004
(215) 668-0750
VP/GM Michael B. Marder
OM Don Cannon
Group Owner Pyramid

WPST-FM
Box 9750
Trenton, NJ 08607
(609) 896-0975
Pres./GM John Morris
PD Tom Taylor

WSNI-FM
One Bala Plaza
Bala Cynwyd, PA 19004
(215) 668-0750
VP/GM Michael B. Marder
OM Don Cannon
PD Paul Michael Tyler
Group Owner Pyramid

WTEL-AM
1349 Cheltenham
Philadelphia, PA 19126
(215) 276-0500
Pres. George D. Hopkinson
PD Quentin Sturm

WUSL-FM (Power 99)
440 Domino Lane
Philadelphia, PA 19128
(215) 483-8900
Pres./GM Bruce Holberg
PD Tony Gray
Group Owner LIN

WWDB-FM
3930-40 Conshohocken Ave.
Philadelphia, PA 19131
(215) 878-1500
GM Art Camiolo
PD Jack Ellery

WXTU-FM
23 W. City Line Ave.
Bala Cynwyd, PA 19004
(215) 667-9000
Group VP/GM CJ Jones
PD Bob Young
Group Owner Beasley

WYSP-FM
One Bala Cynwyd Plaza
Bala Cynwyd, PA 19004
(215) 668-9460
VP/GM Ken Stevens
PD Andy Bloom
Group Owner Infinity

WZGO-FM (Z-106)
555 City Line Ave.
Bala Cynwyd, PA 19004
(215) 835-2350
Acting GM John Furman
PD open (Mike Joseph consulting)
Group Owner Cox

WZZD-AM
117 Ridge Pike
Lafayette Hill, PA 19444
(215) 828-6965
GM Jennifer E. Lear
PD Carl Dean

MARKET PROFILE: Philadelphia

"Hiya Hiya. I know I'm in the right place because when the plane finally landed, the stewardess came on the intercom and said 'Welcome to Philadelphia, please set your watch back 100 years.'" -- the tired old joke heralded the arrival of yet another name in the WIBG lineup. It was 1969, Buckley had purchased Wibbage, and Joey Reynolds-- had he realized how bizarre the market really was-- probably would have opened his show with real concern that he'd landed on another planet where time is calculated by some unknown method.

In Philadelphia everything remains the same-- while it's changing. Little else explains how Joe Niagara, an air personality with three decades tenure, is still able to MC record hops (yes, record hops-- high school reunions and the like) to the tune of well over 100 a year, while he plays the music of his life (or his listener's lives, anyhow) each morning on nostalgic WPEN.

Or that Hy Lit is back after several years (unsuccessful in translating to another area, the enthusiasm and love that the City of Brotherly bestows upon him) and it's like he never left. (Ratings wise, looking at WPGR some will argue it's as if he never returned, yet he also packs 'em in nightly at personal appearances.)

And what about Jerry Blavat? How is it that a whole town is familiar with this man's name, face, background and even has a story or two about a rumor concerning him-- though he never worked on a top rated station in his radio career. To be fair, his television dance shows fared much better than his radio ratings, but it was the night time stints on WCAM and WHAT in the '60s that led him to have to use a helicopter to accomodate the number of personal appearances he booked nightly-- appearances that still draw young adults (who presumably are cuming top 40 outlets) in the club he owns and those in which he appears today.

Some will say that personalities of the above mentioned variety have limited cult followings at best, and while there is no question that they are not mass appeal market factors, they are earning healthy livings from the industry while their counterparts elsewhere have long since switched to selling real estate. Certainly every market has one or two of these working legends. But Philadelphia has enough for one or two per station. It's all the stuff of a time warp. All the same as it was in 1964-- While all so very different:

Since the time we spent ensconsed in a hotel room listening to the market last month, we've already been informed of two major PD changes; a GM appointment and a GM opening; the departure of a morning man; and the major adjustment of three formats. Formats are the easiest way to make sense out of all of this, so we'll start there--

AOR

Philadelphia, the City Of Brotherly Love loves AOR? Philadelphia, composed largely of ethnics-- Blacks, Italians, Jews, Dutch, all vociferously clinging to the old neighborhoods-- suddenly embraces AOR? Philadelphia? Bandstand, Dick Clark, Cameo Parkway, The Dovells, Frankie Avalon, Philadelphia International, Kenny Gamble. The sound of Philadelphia is AOR??? Hardly. The sound of Philadelphia is 'MMR-- and if you listen closely, being AOR is not the point.

It's easier to explain what WMMR is doing wrong than what they're doing right-- and owning the market with a 9.8 overall, what they may be doing wrong becomes a moot point. Like all radio success stories, WMMR's victory is a combination of several areas of excellence not the least of which is morning personality John DeBella.

Arriving in November of '82 from Long Island's WLIR, DeBella (with the help of massive ad dollars) has taken the market by storm. They've even named a nearby state after him-- you've heard of it-- Debellaware. His morning show, patterned on the zoo concept, displays him as a confident, warm, and personable entertainer. Bits that worked-- both live and pre-recorded including three commercial parodies, were interspersed with ear catching features like the DMO (dreaded morning oldie-- one second of Last Train To Clarksville and some listener at 7:09 recognized it!) and the theme from The Jetsons. We also heard Roscoe Holland's "Stick Out Your Can, Here Comes The Garbage Man" and more predictable fare including The Who's "Pinball Wizard"; Daryl Hall & John Oates' "Back Together Again" and of course The Hooters' "Day By Day".

While still based in the AOR format; like most successful album oriented stations today, WMMR has become more mass appeal as evidenced by its number one showing in adults 25-54. That coupled with its consistency, and ability to select market tastes without programming prejudice (for instance one quarter hour we caught the following-- "Now 93.3 WMMR Philadelphia gets down with the Soul Patrol,"-- leading into "Funky Broadway"; "Shotgun" and "Baby Love" -- it wouldn't work in Denver perhaps but it plays well here) keeps it on top.

A sample afternoon drive hour included The Romantics (doing the station ID as well); Steely Day; Pat Benatar; Aerosmith; Bachman Turner Overdrive; The Hooters; The Who; The Cars; Asia; and Neil Young as part of "A sixteen song music marathon at the home of rock and roll, 93.3 WMMR!"

The jock line up on "The Home Of Rock And Roll" (by far the most used slogan on the station) includes The Morning Zoo with DeBella and side kick Mark "The Shark" Drucker followed by Pierre Robert in middays; Joe Bonadonna in afternoons; Bubba John Stevens, evenings; Michael Tearson 10 pm - 2 am; and Lyn Kratz, overnights.

Programmed in house by Ted Utz (who arrived last may from Dallas' KTXQ (Q-102), aided by Burkhart/Abrams and former PD turned consultant George Harris, WMMR has been rocking for 18 years-- but never as successfully as it is today.

Originally WIP-FM, WMMR featured an easy listening approach in the mid '60s. Owner Metromedia must be complimented across the board for either full faith (or no faith) in FM. Either way, it became one of the few major group operators to try then-novel approaches on the bandwidth (progressive here; AC in Washington; underground in L.A.).

Here it was called "The Marconi Experiment" and Dave Herman (today of New York's WNEW-FM) hosted this night time free form show. Eventually full time programming ensued headed by former WIBG afternoon personality Jerry Stevens (Hal The Computer figured briefly, too.) and it wasn't long before Stevens' former WIBG cohort Hy Lit was across town and underground at WDAS-FM.

It was relatively brief. Infact, the only thing we vividly remember about Hy Lit's tenure with WDAS-FM was watching him trying to explain it coast to coast on the Mike Douglas show to an unsuspecting audience of middle aged women.

Unlike Stevens', Lit put himself on the air. The problem there was not so much in performance as credibility. The one thing an early underground listener didn't want to be associated with was the establishment --and established AM top 40 music and jive. And when it came to that, Lit was one of the most celebrated. "Hyski Oroony McValtio Zoot. Calling here, there and everywhere. Calling uptown, downtown, crosstown baby cakes. You big time spenders and money lenders, this is your main man takin' his stand for the better sounds in life. Let's give 'em the juice and cut 'em loose!," Memorable. And vividly remembered by the late '60s youth-- then into a totally different approach to chemically induced enlightenment and protestation of whatever was handy.

Lit largely overcame those perceptions only to encounter an unsurmountable problem at WDAS-FM-- lack of commitment on the part of ownership to the new approach. By the early '70s they reverted to the black format with which they were most comfortable, predicated on the success of WDAS-AM.

While WDAS-FM was switching away, WYSP was switching to, a progressive approach. Originally WIBG-FM owned by Storer and later acquired by San Juan Racing, after Buckley (which purchased WIBG-AM) made it known its interest lay solely in AM at the time; this former easy listening outlet has been in its present format for the past 15 years. A former competitor in the '70s saw it as "having the opportunity of being the 'BCN of Philly, but they never grew up. Their high point was when Sonny Fox (now of Miami's Y-100) did mornings."

Bought by Infinity Broadcasting in 1980, WYSP has seen itself in the past few years playing catch up to WMMR. PD Andy Bloom (in the job now six months, coming from Milwaukee's WQFM) tackles that task by "breaking songs first-- taking chances that our competitors won't touch-- adopting a more aggressive approach in music and presentation." Promotion, too, is an area of emphasis.

Morning drive sees Scruff Conners compete with DeBella, and though Scruff has much talent, the morning we listened it wasn't much of a contest. Granted, Scruff has been in the position for less than a year (coming from Canada). Regardless, DeBella seems to have an illusive appeal we don't hear in Scruff's presentation, though we did enjoy the show which included a "Collect a call. Collect a prize." contest where listeners would put Scruff up to calling someone they knew elsewhere in the country, collect. If the person, unknown to Scruff, would accept the charges on faith alone, the listener won a prize. To his credit, the bit was not long winded and paid off nicely. Musically we caught Heart's "Never"; "Breakdown" by Boz Scaggs and Led Zeppelin's "All My Love".

The remainder of the day features Randy Kotz in middays; Craig Killer Kilpatrick, afternoons; Tim The Animal, evenings; Debbi Calton, nights; and Rick Allen, overnights. Listening to "the neighborhood killer" (as Kilpatrick often refers to himself), we did hear more music and fewer commercials ("Tighten down your dancin' shoes, here's the Rolling Stones kicking off over an hour commercial free on 94 YSP. Rock On Philly."), harder for the most part and more targeted to AOR fans than 'MMR.

WIOQ, meanwhile, deserves a format category all its own. Some see it as Yuppie AOR-- but the station's approach predates the term. Originally WFIL-FM when Triangle Publications owned the combo, the station was sold in 1971 to a group headed by WFIL-AM-FM's former sales manager when LIN (which purchased WFIL-AM) like most companies back then, decided against an FM acquisition.

Adopting a light approach (somewhat similar what Format 41 would have sounded like in 1971), the WIOQ calls came about because of the station's 102 dial position and the fact that a "Q" in script looks like a "2", making for a nice logo. Known for a time as "102 Stereo Island", the station-- the oldest FM in Philadelphia (signing on, Nov. 10, 1941 as W53PH)-- became AOR in 1974 under a new set of owners. By the early '80s, WIOQ had evolved into it's present approach which is-- hard to describe.

Staffers refer to it is album oriented adult contemporary, and current owner Outlet, calls it a success. A sample listen in afternoon drive turned up Steven Stills' "Love The One You're With"; Bruce Springsteen's "Survivor"; Don Henley's "Sunset Grill"; "Goodbye Yellow Brick Road" by Elton John; The Starship's "Sara"; "That's All" by Genesis and "a half hour of continuous music starting off with the Honeydrippers and "Sea of Love". But by far the station's most identifiable feature is morning man "Harvey."

"Harvey In The Morning" (he does have a first name, John, though nobody, not even his wife uses it) predates the format, the ownership, and almost the call letters. After 13 years with the station, he's at home and comfortable in his morning drive slot, and he makes listeners feel likewise. He's low key, relaxed, and if you're not paying close attention you may miss some of his brilliance. (Like his annual Harvey Awards (this year will be the eighth annual), picking up where the Grammy's leave off with a live presentation in a local hotel ball room (during morning drive); preprinted pamphlets listing the categories-- and the categories are perhaps the most humorous part of the bit. Last year Harvey had "Best Use Of Fruit By English Women" (Bananarama won); "If You Hate The Song So Much, Why Are You Singing The Chorus" (going to "Ghostbusters") and "Best Use Of Legs In A Rock Setting" (Tina Turner, who else?)-- and of course acceptance speeches. Filling in for Prince, Cyndi Lauper and Hall & Oates were such luminaries as Philadelphia's district attorney, local tv celebrities and nervous picked-at-random listeners attending the function.)

The remainder of the day has Beatles freak Helen Leicht in middays; David Dye, afternoons; Ed Sciaky (pronounced "shockey") in evenings; Michael Tozzi, nights and Rob Charry, overnights. Weekends feature two fixtures: Leicht's Sunday morning "Breakfast With The Beatles" (now in it's tenth year); and Bob Pantano's "Saturday Night Dance Party" from HBs on the Boulevard (HBs is a club, the Boulevard is Roosevelt).

ADULT CONTEMPORARY

"It's as if "Magic" plays the adult contemporary music you expect to hear, and "Sunny" plays the adult contemporary music you want to hear," observed a cross town PD in a non competitive format. No one ever claimed AC would be an exciting format for radio people to listen to, and WMGK is what you'd expect. Morning drive featured Al Green's "Let's Stay Together"; Todd Rundgren's "I Saw The Light"; "Cherry Cherry" by Neil Diamond; Dionne Warwick's "That's What Friends Are For"; Steven Bishop's "On and On"; and Stevie Wonder's "That Girl"-- all very pleasant really, and certainly music oriented. The jock never even mentioned his name. (Until a few weeks ago, Dave Thompson handled mornings. He parted under mutually agreeable terms says PD Bob Craig who is looking for his replacement. Filling in is Jim Kinney.)

The remainder of the line up is likewise pleasant but non-descript featuring Chris McCoy, middays; Mike Bowe, afternoons; Doug Schaub, evenings; Christopher Scott hosting the "Lover's Magic" (a much softer sound, obviously) 10 pm to 2 am slot; and Bill Womack on overnights-- but during our brief listens, the only time we heard a jock name mentioned was in the liner card promos. And one of the more notable features promoted was "The Original Oldies Show", a Saturday night offering hosted by Mike St. John. With over ten years on the air-- predating the current AC format-- it's claimed by the station to be the longest running oldies show still on the air in this, the oldies capital of the world.

Another listen in afternoon drive (5:30 exactly) gave us "Four in a row on Magic 103, WMGK" with James Taylor's "Fire and Rain"; "This Is Your Hometown" by Bruce Springsteen; Billy Joel's "Uptown Girl" and "Baby I Need Your Lovin'", Four Tops. If "Magic" does play what you'd expect to hear-- it seems that they research it quite well for the market.

The success of "Magic" today can be credited in large part to PD Bob Craig who has been in that position since 1979. Coming to a facility with rich history (It had been WPEN-FM, the lesser known half of the AM/FM combo Greater Media acquired in 1975, only to immediately sign them off the air that January, returning in March with such fanfare as Mayor Frank Rizzo flipping the switch initiating what was then simulcasted oldies. By August, 1975 listeners were informed that "Magic is coming" and by September it did. WMGK debuted its folk rock format with Dave Klahr as the first PD.), it was Craig's task to take the station (which had been in the 2s and 3s mostly-- not a notable showing but a nice addition when you're combo selling) in an AC direction without losing numbers.

While memory fails about his initial performance, the subsequent results speak for themselves. What continues to stand as the model Greater Media AC outlet, enjoyed the luxury of being primarily alone in the format on the FM band (from time to time others tried to copy the approach, abandoning the idea after seeing how solid "Magic" had become), until 1983-- when "Kiss" was coming on and "Sunny" had warmed up. Today Craig says, "We find ourselves in the middle of "Kiss" and "Sunny" musically-- "Kiss" being more ballady, and "Sunny" more upbeat, almost an adult top 40 with their dayparting and morning show. They're both good competitors, but we've done very well in this market and continue to hold onto the major portion of adults 25-54." Continuing in the number one slot in women 25-54, Magic saw the adults who left going not to "Sunny" or "Kiss" says Craig. "The men in particular went to 'MMR. They have an incredible amount of the market."

The task now for "Magic" says Craig, "is to hold on to what we've got. We're fine tuning, changing our sound a little (the station is using the slogan "Hits from the '60s, '70s and '80s") but we're entrenched and will stay within the framework we've built."

"Sunny" meanwhile will continue to build buoyed by the fall Arbitron book which displays their closest showing to "Magic" to date (Just behind "Magic" in the 12 plus figures, "Sunny" ranks at number seven overall with a 4.6 to "Magic" at number six with a 5.2. Demographically the story is much the same with "Sunny" actually claiming more men 35-54, while "Magic" is solidly ahead in women in that age group.). And it appears that "Sunny", forever an also ran in a variety of formats, is finally on to something big.

It took long enough. For years this lesser known FM was a part of an AM/FM combo virtually unknown to most listeners. In the beginning, so to speak, the AM outlet opted for the call letters WJMJ which stood for Jesus, Mary and Joseph. But as those three weren't around to listen to the religious programming and no one else seemed too terribly interested, the station eventually was acquired by Rust Craft Communications and the first real call letters anyone can remember were born. WRCP-AM-FM became Philadelphia's country outlet-- and it seemed that nobody was interested in that approach either. While the company was changing-- Rust Craft became Associated Communications-- the format was not. Infact the adoption of the WSNI-FM calls in 1977 merely ushered in the outlet's "beautiful country" approach.

By the early '80s WSNI opted for an AC stance and the beauty (or the country at any rate) moved to the LIN combo in 1981 as WUSL abandoned it's AC fare in June with WFIL following suit in September. The WFIL switch freed market vet Don Cannon (the WIBG alumni who joined WFIL in 1977 when Jim O'Brien went to tv) to cross town-- and he did.

It hasn't been an easy climb for Cannon who has been at it diligently as both operations manager and morning personality but it has paid off. GM Mike Marder and new owners Pyramid Broadcasting are said to be delighted.

But how does it sound? A sample half hour one evening included Mr. Mister; Dionne Warwick; Journey; Barbara Streisand; Bruce Springsteen; The Eagles; Stevie Wonder; The Pointer Sisters; and Yes, as we were informed we'd just heard nine in a row, with Elton John and Dan Fogelberg and another nine in a row in progress next on 104.5 WSNI. We also were touted on the "Sunny Big Money Call" and treated to a number of jingles as well limited chatter.

The bulk of WSNI's personality belongs to morning drive where the station's most recognizable portion "Cannon & Co." ensues. It's almost as if the music is there to break up the bits as opposed to the other way around. The few songs we did hear--a total of three in the half hour we listened included Clarence Clemmons and Jackson Browne; Smokey Robinson with "Tracks Of My Tears"; and Dionne Warwick's "That's What Friends Are For".

Music in this daypart is definitely not the star (Infact the 9 am hour after Cannon & Co. had exited was jarringly stark by comparison as Joe Simone kicked it off with Karla Bonoff's "Personally" and a promise of six in a row with the Pointer Sisters and Billy Ocean next.) but it's hard to evaluate Cannon (and Company including Dennis Malloy and Tony Bruno) which is somewhat of a compliment-- localism wins (especially here) and it seems that you have to be from Philadelphia to fully appreciate the growing appeal of this show.

Simone follows Cannon from 9 to noon with Chris Guetta on from noon to 3. PD Paul Michael Tyler handles afternoons; Eric Johnson does evenings; Verna McCay holds down the 10 pm to 2 am slot and Tom Collins does overnights.

A hundred years from now, when students study the history of radio in America, it's unknown if WMMR, or "Magic", "Sunny", "Power 99", etc. will be recalled. But it's a sure bet the frequency on which "Kiss 100" (WKSZ at 100.3) now resides will have it's own paragraph.

It all ended in 1974 when Carl T. McIntire of Collingswood, NJ lost the license. When it began is rougher to pinpoint exactly. It goes back to 1949 when the FCC came up with the Fairness Doctrine. Dealing with the fair treatment of controversial issues, the Fairness Doctrine in essence states that the licensee has a responsibility to provide equal time for the presentation of contrary positions. In 1964, the FCC added The Fairness Primer; guidelines for carrying out the Doctrine.

Back then, Billy James Hargis was a religious radio station owner in Red Lion, PA primed for his own Fairness Doctrine test. (After lashing out at the author of a political biography, the station refused him equal time claiming they did not have to offer free airtime if commercial sponsorship was available (the station basically suggested the author buy time for a rebuttal). The author took it to the FCC and won. Based on that, the FCC in 1967 issued strict policies detailing exactly how the licensee must handle a similar situation.) In 1969 the case finally reached the Supreme Court. Known as the Red Lion decision, the court affirmed the constitutionality of the Fairness Doctrine. Apparantly Carl T. McIntire missed all that. An oversight that put him and 100.3 in the history books.

In 1965, McIntire applied for WXUR, an FM station at 100.3 in Media, PA. The FCC granted the license only on the basis that McIntire would provide the opportunity for the expression of opposing viewpoints on controversial issues. Apparantly they had heard him previously. (His syndicated "20th Century Reformation Hour" is said to have spawned the bad joke, "Send a dollar to kill a commie for Christ." The line might not have originated with McIntire, but the concept wasn't far off. As his trusty sidekick "Amen Charlie" punctuated everything with Amen! (to the point that some wondered whether Amen Charlie wasn't a spotmaster cart), his reputation grew.)

It wasn't long after McIntire took control of WXUR that its now infamous nature arose. You've got to go pretty far to get the Pennsylvania Legislature to pass a resolution condemning your programming practices-- but Carl McIntire managed. The shows his station ran became known as "The Hate Clubs of the Air."

It wasn't so much what WXUR broadcast, as what it didn't that got it into real trouble. It was one sided, and so it was that the stiffest penalty ever arising from the Fairness Doctrine-- revocation of license-- was applied when renewal time came around amidst great public outcry. The obvious appeal rendered the same conclusion and in 1974 WXUR went dark.

Like the reissuance of any dark frequency, 100.3 was in dispute for years. Eight to be exact. Finally in 1982 the license was awarded and WKSZ, "Kiss 100" signed on. Initially it appeared as if the controversy at 100.3 would not end. This time the "Kiss" moniker was in contention as WUSL abandoned it's AC approach in favor of urban and began using the "Kiss" phrase so successful in New York. It took a court decision to grant "Kiss" to Media, a situation PD Kris Chandler who joined WKSZ from WUSL, would just as soon forget.

If you've heard Format 41, you know the direction "Kiss" has settled upon, and we've got to say if we had to choose a station we personally enjoyed most, this would be it. Programmed in house by Chandler, another longtime market vet who was heard in the early '70s on WFIL, "Kiss" developed this approach before Chicago's WLAK (which "Kiss" alumnus Jack Taddeo later programmed), New York's WLTW and Transtar's "41". It could have been luck, but research into their target demo seems solid-- It was the first time in years that we heard four songs in a row that we considered favorites: Stevie Wonder's "You Are The Sunshine Of My Life"; Jim Croce's "I'll Have To Say I Love You In A Song"; Gary Puckett's "Woman Woman"; and the Cornelius Bros.' "Too Late To Turn Back Now" were all featured in morning drive.

An evening listen produced Barry Manilow's "Trying To Get The Feeling Again"; Debarge's "All My Love"; The Beatles' "Here There And Everywhere" and Nat King Cole's "Pretend," and it became obvious that like Format 41, "Kiss" is playing the easy listening of the '90s. While classified as soft AC, the 40 year old woman today (who graduated high school in 1963 or '64) comes this format the way her older counterpart embraced Schulke. You hear it in dentist's offices, and elevators, and almost anyplace that used to be the domain of beautiful music. And why not. That 40 year old grew up with rock and roll. Even today's 45 year old is a former teen rocker-- And in five years there will be nothing about turning 50 that will cause these folks to crave The Hollyridge Strings redoing a Clarence Frogman Henry hit.

Even the marketing approach of "Kiss" spells encroachment into the position previously owned by easy listeners: Targeting females 35 to 50; proclaiming to sponsors that "Kiss" has the wealthiest of audiences available. The tv spot is a mood piece featuring Rodan's famous statue "The Kiss" with a voice over imparting, "There's a kiss in the middle of your dial."

With John Craft in mornings; Jay Patrick, middays; Nels Hobdell, afternoons; Frank Michaels, evenings; Phil Brady, overnights; and a 10 pm to 2 am "Lovers Kiss" show hosted by EA Wood ("Kiss" is also referred to as "The Love Song Station") aimed against "Magic's" similar fare at that hour; Chandler sees the station between WMGK and WEAZ. And WEAZ might just be seeing the future.

One thing WEAZ won't have to contend with is WJBR. Not that they were any sort of a factor in WEAZ's revenue, but none the less as an easy listening station, Wilmington's WJBR was counted on to bring at least a one share to the easy listening pot. Consequently some folks were suprised at the station's switch after 26 years in the format to an uptempo AC approach (artists we heard included Al Stewart; the Rascals; Tina Turner; Roger Daltry; Marvin Gaye; Joe Cocker; Climaxx; and Dolly Parton) as "Bright 99.5" last September. But it all depends on your vantage point-- and WJBR's vantage point is Wilmington, says PD Doug Welldon.

Welldon, whose name may be familiar from his stint as PD of WXTU, feels any share at all in Philly is just an added bonus. "We're localizing it-- from the news department to our promotion (which saw an attractive mailer go to Wilmington businesses). When we signed on, the Mayor of Wilmington read a proclamation and guest DJ'd a bit. We got coverage on Philadelphia TV news-- but we weren't trying for it."

In Wilmington, WJBR's new owners saw the need to drop the easy listening stance for a more aggressive approach. Although the initial results in the fall book showed significant audience loss, the drop was anticipated and Welldon is confident. With a city grade signal over Philly (even if it isn't a focal point), it's hard not to make comparisons. Here it is viewed as more uptempo than "Kiss" (although the approach is somewhat similar) and more laid back than "Sunny". But in Wilmington it's alone, regrouped and ready to grow.

EASY LISTENING

"I don't remember much about FM in the '60s, but when I was at WIBG the one thing that used to impress me was WDVR-- and that Rolls Royce they used to pick up clients. It didn't have the call letters on it or anything. They did it with class." Joey Reynolds.

WDVR six years ago became WEAZ, (the switch made to take advantage of the "easy" handle (EZ-101) a natural for the format) --but the class remains intact-- from positioning to personnel including general manager Jim DeCaro. DeCaro, after spending 16 years putting WFIL on the map was ousted unceremoniously in 1982 and found himself surrounded by genuine shock, concern and praise from virtually every member of the local radio community. The praise remains today. Among all the people we talked to for this profile, DeCaro's name kept surfacing-- in glowing terms from competitors and in house staff alike. No wonder long time WEAZ owner Jerry Lee was so anxious to get him. The hiring took place six months after his WFIL exit.

What can you say about a Bonneville easy listening outlet? Most are successful-- this one particularly so, but if you've heard one... The inhouse programming is overseen by Lee Martin a veteran of the format having programmed New York's WPAT and WRFM and this time around Martin finds himself alone in the approach, but not off guard.

The product is solid, promotion concrete. EZ-101 spends more on television advertising than any other facility in the market. (Infact the now syndicated Patrick O'Neill easy listening spots were originated by WEAZ.) Direct competition has come and gone (most notable of which was WWSH which Cox Broadcasting switched in 1982 (see contemporary hits/Z-106) after years in the format) yet it's the indirect competition-- the "Kiss 100"s of which Martin is most aware.

When it's not broke you don't fix it-- and EZ-101's ratings and revenue are the envy of the market-- yet the success of the Format 41 approach is being perceived by many as the future for this format. Martin, who also handles morning drive for the station, is grimly aware of that possibility. "We don't want to jeopardize what we've got, but we are looking down the road at our position ten years from now-- and we agonize over what direction to go."

With no desire to target the Philadelphia metro, Allentown's market leader WFMZ, utilizing the easy listening format from Carson Radio Services, can also be counted upon to add about a .6 share to the format here.

CONTEMPORARY HITS

Regardless of the strength of WIBG initially, and the later sound of WFIL (see Religion, WZZD; and Oldies, WFIL), rock and roll history was made in Philadelphia-- not on the radio, but on television-- years before American Bandstand put this city on the map.

It started really in 1952 when Bob Horn hosted a show seen weekday afternoons on WFIL-TV. Basically it was nothing more than a guy sitting at a table introing musical acts which appeared on film. If it were not for WPEN's 950 Club, it probably would have ended there-- 30 years or so too early for MTV. But Horn (or somebody) witnessed an interesting phenomena taking place in the building housing WPEN at 2200 Walnut Street. The soda fountain located off the lobby would pipe in the 950 Club (see Nostalgia, WPEN-- they're still running it) and when the music would play, the kids would leave their sodas and start to dance.

In 1953, Horn began the concept which is still seen on Bandstand today. It wasn't long before the East Coast was riddled with similar shows. Buddy Deane in Baltimore; Milt Grant in DC; And so it was that ABC saw the wisdom in a network offering. Philadelphia, home of the original dance format seemed logical. But Bob Horn? He wasn't the type. Not young enough. Looked too much like a used car salesman. For a national show they needed a clean cut all American type like that radio announcer, Dick Clark. But Horn had a contract. He also had a penchant for young girls and old wine-- and while all charges were subsequently dropped; he was off the air long enough to give Dick Clark the opportunity to fill-in when the show went to ABC, a move made permanent shortly there after. Horn meanwhile went to Houston-- and died penniless in 1967. (It's not a big thing but we'd sure like to see him credited just once when the history of bandstand is told and retold on television.)

Today, the contemporary hits race in Philadelphia sees WCAU-FM reigning dominant; Z-106 a distant second and Trenton's WPST, a credible third. And believe it or not, every afternoon Philly teens are still treated to a local bandstand show, "Dancin' On Air."

WCAU-FM has been in the format since 1980 when Mike Joseph revamped the station as the first top ten market "Hot Hits!" outlet. What we heard of it sounded like a top 40 reflection of the streets-- a credit to both PD Scott Walker and MD Glenn Kalina. We have to qualify that, because the last few weeks (which we have not heard) has the station going through some fine tuning, looking at spreading those demos upward-- for a few reasons, the way we hear it.

For one, it seems that CBS-FM brass have noticed how well their newly acquired Houston and Washington AC outlets are doing, and rumor has them wanting a taste at that bottom line elsewhere (never mind that a well run station of most any format can do likewise-- as Kiis (Los Angeles)'s Wally Clark says-- "I'll take whatever group programming can deliver me the most of. Body count. It's up to me to market it."). Whether the fact that Mike Joseph has surfaced (for the fifth time in the market, a record even for him) across town at Z-106, has any influence remains to be seen.

For the most part the jocks at WCAU-FM seem more seasoned than their local counterparts, though the emphasis in morning drive is definitely more music-- a competitive ploy in light of the heavy personality offered by virtually all of CAU's direct competition. "While everybody is talking, 98 is rockin!" says morning man Rich Hawkins punctuating that philosophy. Following Hawkins from 9 to noon is Bill O'Brien; Glenn Kalina does noon to 3; Billy Burke, afternoon drive; Terry Young, nights and Christy Springfield, overnights.

The first time most top 40 fans noticed WCAU-FM was around 1970. The station adopted an automated oldies approach with Jim Nettleton. John Gehron was PD for a while as well. After his departure and the addition of live drive times, the station in the mid '70s abandoned oldies in favor of dance music with Roy Laurence as PD. From that stance came "Fascinatin' Rhythm", a street beat sound-- which was where it was when "Hot Hits!" came in.

Musically today the station sounded more urban and more current than its competition did; but word is as the weather jingle exited, the recurrents entered (to broaden the demo base) so sticking straight to the facts, here's Terry Young's Top 8 at 8 countdown for January 1: 8. "Sidewalk Talk", Jellybean; 7. "Say you, Say Me", Lionel Richie; 6. "Count Me Out", New Edition; (we didn't recognize number five-- a black male vocal) 4. "Day By Day", Hooters; 3. Dougie Fresh; 2. "Fairy Tale Lover", UTFO; and 1. Dionne Warwick's "That's What Friends Are For".

Young, one of the better top 40 night jocks we've heard, did an excellent job generating excitement in his execution of this regular feature-- holding the spots to run just before the top rated song was announced and keeping his energy level high.

Such was not the case on Z-106's "Top Ten At Ten" countdown. Granted, we heard a parttimer (Tracey) filling in for Kelly Randall but it was still disconcerting to hear the basics destroyed. No fanfare or anticipation of the number one song, few intros or outros, low energy. As to what was played: Lionel Richie; A-Ha; Dionne Warwick; The Hooters; Phil Collins & Marilyn Martin; Whitney Houston; and at number one, Wham.

The word from Mike Joseph is that Z-106's format will stay, but the approach and music will change-- as it routinely has been since easy listening was dropped for AC in 1982. Known as WWSH at that point (the beautiful music outlet had, years earlier been WQAL), the WWSH calls remained as Jack Acuff spent a year working on an adult contemporary angle. At that point, Cox Broadcasting brought in Bobby Rich. Now there's one thing about Bobby-- he's the best San Diego programmer, regardless of what market he's in (and thankfully for all concerned, he's back in San Diego doing incredibly well). Rich took the station top 40. Steve Davis kept the format but changed the call letters (On July 16, 1984 the station became WZGO, All Hit Z-106.). Davis, who left last month to join former Z-106 GM Bill Phippen at Susquehanna's Warm in Atlanta, joined the station from Tampa's Z-98. Davis put his heart and soul into changing the luck of 106 to little avail. And all now wonder --Will Mike Joseph be the one to do it?

There's also some wonder about the fate of morning man Ross Brittain-- but with a solid contract, he isn't going anywhere. Billboards line Roosevelt Boulevard and other major arteries proclaiming "Brittain for Breakfast", but his initial showing-- a 1.7 overall, has him eaten for breakfast.

Brittain's a bright and talented guy, but listening to his show it seemed like he was trying too hard to earn the money they're paying him. Bits sounded forced, contrived, as compared to the easy going manner of a DeBella. Show prep was excellent, but it didn't seem to have the flow and spontaneity it should have. One would hope that a bit more time in the slot would relieve this drawback, but how easy can it be when you don't know who your PD will be-- or your GM-- or what they'll think about you?

The remainder of the day has Andre Gardner in afternoons; Chris Trane on evenings; Kelly Randall, nights; and Harriet Coffey, overnights.

Showing up in the Philly book is a pleasant by product for WPST says station manager/PD Tom Taylor who celebrated 10 years with the facility in 1985. Licensed to Trenton and housed in Princeton (with it's AM counterpart WHWH), WPST covers the suburban area between New York and Philadelphia, and provides enough tempting (and affluent) New Jersey targets to keep Taylor interested. (The call letters themselves go back to the early '70s when the station called itself "Passport Radio" sporting an easy listening mix aimed at those in a position to use a passport.)

The format heard today has been evolving since the mid '70s through AOR and top 40 approaches to what Taylor now terms "an adult leaning CHR. Four years ago we looked at where things were going and we saw we needed to refocus on the 18-34s, placing less emphasis on teens. (Sounds like the transition WCAU-FM is going through now.) The one compliment I get that I particularly like is from women in their mid '30s who'll say, 'You know you're the one station my daughter and I can agree upon!'"

The on air line up features Taylor in mornings; nine year station vet Jay Sorensen in middays with an oldies lunch hour at noon; Tom Cunningham, afternoons; Trish Merelo, nights; and David Cooper, overnights. The station's oldies library does dip into the '60s from time to time, though the afternoon drive half hour we heard included The Cars; The Hooters; Mr. Mister; Sade; Lionel Richie; and Heart in a mix pleasing to our ears.

URBAN/BLACK

There's no doubt about it. The sound of Philadelphia is steeped in urban; black; r & b music. The '70s saw Philadelphia International, the '60s came alive with the myriad of wonderful acts on Cameo-Parkway-- and the '50s: That was the decade of Jocko Henderson; Raymon Bruce; George Woods; Lord Fontleroy Bandy-- black air talent, playing the hits on WDAS and WHAT to a loyal black following and a limited group of whites who either appreciated the music, or the rappin' style of the jocks.

One who enjoyed both was a young South Philly dancer who appeared daily on Bob Horn's show named Jerry Blavat. Blavat is an entrepreneur. Loyal to Horn, he went with him to Houston, working for Pappy Daily to make ends meet. Returning in the early '60s, he found the only way he'd get on the radio was to buy the air time-- so he did, at WCAM in Camden in 1962. Moving to WHAT a year and a half later in a similar arrangement, Blavat became a cult hero. Written up nationally in the Saturday Evening Post in 1966, Blavat barely had time to do his air gig with all his outside activities. In addition to a schedule of club appearances which brought in more money than some state lotteries, Blavat was also financially involved in Lost Night Records-- the label specializing in DJ compilations and oldies including countless volumes of Jerry himself.

It's doubtful WHAS has generated as much excitement since. Today, the AM counterpart of a talk FM (see News/Talk, WWDB), the station has recently been sold by the Banks family (Billy Banks bought it years ago with the money he made as a top salesman at WIP) to a former WHAT jock, Reggie LaVong. (Originally the combo was to be purchased by Pyramid, but black interest group protestation delayed and finally cancelled that attempt and Pyramid purchased WSNI/WPGR.)

What the future holds is uncertain but at present the station is termed black adult contemporary. Following PD Mary Mason's 6 am to 11 am talk show is Steve Turner in middays; Bobby Cann, afternoons; Nat Washington, evenings; Sonny Hopson, nights; and Walter Stewart, overnights. Musically the station ranges from gospel during Stewart's show to uptempo urban.

But the real urban/black factors today, of course, are the domain of the FM band with "Power 99" in a more mass appeal stance and WDAS targeting the black community.

History is on the side of WDAS-- as one billboard on Germantown Ave. proclaims in black and dayglow green-- "WDAS. Check it out. 30 years of great sounds and community service." We did, and we found the station to be a reflection of black Philadelphia with a serious news, public affairs, and editorial commitment. While the station's approach causes it to lag behind "Power 99"s ratings, the selling power is based as much on service as numbers.

Programmed by "Butterball" (Joe Tamburro, a station fixture) who also does mornings; the remainder of the FM lineup includes Jerry Wells in middays; Mimi in afternoons; Doug Henderson the Defmaster in evenings; Tony Brown and the Extra Sensory Connection on nights; and Maurice Brown, overnights.

These days the AM half of the operation is a shade of its former self, but interesting to check out with a line up of Louise Williams' morning gospel show; Carl Helm with contemporary jazz in middays (the day we heard it, his show was excellent); Georgie Woods and Barbara Grant in an afternoon drive talk block; Rolls Royce Howard doing evening oldies (the best this side of WOL's More Better Man); Eric Costin 10 pm to midnight; followed by NBN's "Night Talk" with Bob Law and the 5 to 6 am, Dr. Martin Luther King Speaks.

If you looked at the hottest time period on WDAS-FM, you'd see that the Sunday night block garners a 33 share (or better some books) in certain demos. WFIL/WUSL general manger Bruce Holberg caught those numbers and cast bate toward Harvey Holiday-- the man who had been heard in that timeslot with the hottest oldies show in the city. He got him (as PD/afternoon drive of WFIL and host of "Power 99"s new Sunday night oldies show). But he didn't get the numbers. DAS-FM simply inserted Butterball-- a personality known equally, if not better, and the fall book shows DAS-FM's 33.3 (in women 25-34) to "Power 99"s 3.1.

The rest of the week proves "Power 99" the real urban market leader however, ranking routinely in the top three stations. Program director Jeff Wyatt recently departed for L.A.s new "Power 106" (both stations are consulted by Don Kelly) with GM Bruce Holberg quick to fill the slot, elevating music director Tony Gray.

The big controversy over the Christmas holidays was the fate of "Power 99" morning man Beej (pronounced B.J.). Coming in on time was not his strong point, so after being warned, fined, and placed on probation he was suspended. Not the best time to ask for a raise, but that's what he did. The end result is he's back at work (rumors have it on management's terms) and sounding confident. "This is a Wonder Production. Remember, if it's a good show, it's a wonder."

Quick paced and quick witted, Beej's execution more than complimented the music we heard when we cuned him which included Luther Vandross, 52nd Street, and Patti Austin-- a far cry from the days that WPBS occupied the frequency. The Philadelphia Bulletin Station (as it was called because of its ownership by the Philadelphia Bulletin) featured "FM 100" easy listening until its 1976 purchase by LIN which had learned to regret its move not to acquire WFIL-FM when it had the chance. Originally WUSL stood for "US-1" the slogan heralding LIN's new soft AC approach. Following a brief stint as country in 1981, WUSL became urban formatted "Power 99" in October, 1982.

Holberg views the station's success as attributable to "a more focused approach to programming. We're more consistent, more music oriented and more mass appeal. WDAS-FM is a black radio station and a good one. 40% of our cume is white."

OLDIES

Presently two stations sit in this format: WFIL and WPGR-- both receiving shares in the 1s this book, and both, fortunately, the AM counterparts of decidedly more successful FM outlets.

With history on it's side, WFIL is again playing the music it did in 1966 when Mike Joseph's arrival signaled the end of Wibbage's long top 40 reign (see Religion, WZZD). Signing on with Joseph's Top 40 approach programmed by Jim Hilliard (WFUN Miami's Dick Starr was Joseph's first choice); WFIL had formerly been a non-descript MOR station (describing itself briefly as "The Pop Explosion" and some forgettable phrase that tied in with 'the Pepsi generation') until that fateful day-- September 14, 1966.

The original lineup had Chuck Browning in mornings; Jay Cook, middays; Jim Nettleton, afternoons; George Michael, evenings; Dave Parks, nights; and Long John Wade, overnights. (Shortly thereafter Long John Wade and Dave Parks swapped shifts; and Chuck Browning left, replaced by Dr. Don Rose) When Jim Hilliard resigned in 1968 to return to Indianapolis managing WIBC, WQAM Miami's Lee Sherwood was brought in. Upon his departure in 1970, Jay Cook got the well deserved nod.

'FIL was slick; Wibbage, sloppy. WFIL was mainstream; Wibbage, street. 'FIL was programmed; Wibbage was still influenced by the jocks-- and within a year, 'FIL was dominant; Wibbage, not.

Sold by Triangle Publications (which also sold WFIL-FM to a local group (see AOR, WIOQ); WFIL-TV to Cap Cities; and The Philadelphia Enquirer to Knight-Ridder; retaining "TV Guide") to LIN in 1971; WFIL, like most former top 40 giants found itself in trouble in the latter '70s. In September, 1981 the move was made to country. Exactly two years later, its present oldies format debuted under PD Jay Meyers, a lifelong Philadelphia radio freak.

By far the station's most recognizable personality (discounting Blavat, who everybody recognizes since he was seen on television for years on WCAU-TV and WFIL-TV hosting some fairly slick shows considering the time frame including "Jerry's Place"; "Discophonic TV Scene" and "The Jerry Blavat Show"), is the departed Joey Reynolds (departed from the station, that is). Reynolds' brand of humor and relatability certainly was a credit to the bottom line. In short, Joey, is an entertainer. The walls of his home are lined with plaques, commendations and kudos recieved for his community involvement, and his phone continues to ring with Philly station's asking about his availability.

His morning slot is now being filled by Michael Sarzynski and his wife. (Joey could have used that woman's infectious laugh!) Scott Taylor handles middays; Harvey Holiday, afternoons; Blavat does 6 to 8 pm; Talknet runs from 8 to 1 am; and overnights feature segues from the "WFIL Jukebox".

Comparing WFIL to WPGR, two things are immediately obvious. WFIL is more mainstream musically. (We KNOW oldies, and WPGR played three we'd NEVER heard-- and we were sure we'd heard 'em all after hearing the complete Lost Night collection.) And WPGR is a daytimer.

The last fact however, is now mitigated by WFIL's airing of Talknet. In effect they have just equalized one of their competitors weaknesses (though 'PGR is counting on some type of fulltime grant in the near future).

While 'FIL has Holiday and Blavat, 'PGR (which stands for "Philly Gold Radio") has Hy Lit-- and here in his midday slot he sounds like he's found a home. Doing mornings is Christopher Cannon (Don's son) with Tommy McCarthy in afternoons.

A listen to Hy's show produced a few recognizable gems including Jackie Wilson's "Reet Petite" and the Clovers' "Devil Or Angel" intersperced with some local jewels, which brought back memories we never even had.

NOSTALGIA

In 1945 Joe Grady and Ed Hurst could be heard playing the music of the day on WPEN's 950 Club, weekday afternoons. In 1986, Joe Grady and Ed Hurst can still be heard on WPEN's 950 Club, weekday afternoons. --Playing the same songs. The teens who once danced to the tunes that the duo spun (see Contemporary Hits, Bandstand), now have grandchildren. And while there's not as much dancing going on, listening hasn't changed according to Arbitron which rates WPEN as the most listened to AM music station in town, in fifth place overall with a 5.3.

When Greater Media signed the station back on in 1975 (see Adult Contemporary, WMGK), the concept was oldies. The time was opportune since WCAU-FM had abandoned that stance leaving a hole in an oldies crazed town. Originally the playlist stopped at 1963. Within six months, a current an hour could be heard. A year after that the mix was probably 60% gold; 40% current. And while nothing seemed to pick the station up from the low ratings doldrums, the company was persistent in searching for an answer.

By 1980, they hit upon it by transitioning into the successful nostalgia approach heard today. Hiring Joe Niagara for mornings was a major coup. His name value is as solid now among the station's target demo as it ever was. Joined on the morning show by Elaine Soncini; Art Andrews; Tom Maloney; and Walt McDonald, the music we heard included The Four Aces; Jo Stafford; Johnny Ray; and Barbra Streisand. (Another listen produced Jerry Vale; Carole King and even The Beatles.) With laid back easy humor, Niagara compliments the music and maintains an effortless repartee with his on air cohorts.

Following Niagara is Andy Hopkins in middays (with a solid hour of Sinatra from 11 to noon); Kim Martin, 2 to 4 pm; The 950 Club (Joe Grady & Ed Hurst were reunited for this feature in 1981); Bill Kimble, nights; and J. Harnett overnights.

"Dean Tyler is a perfectionist." "What a nice guy." "He knows more about Philly radio than anyone." --Just a few of the comments about Tyler, the dean of Philadelphia programmers who has done battle in a variety of formats at a variety of stations, all bettered because of his efforts. Coming in as PD of WPEN two and a half years ago from New York, Tyler has taken "The Station Of The Stars" (as it bills itself) to heights it had not seen since the music it airs was current.

The 950 Club may be back at WPEN, but at WIP, some of the personalities never left. Take morning man Ken Garland-- he's been in that slot 18 years now-- and only the second morning host the station ever had (well, maybe not "ever" but nobody seems to remember anything before the late Joe McCauley, "The Morning Mayor", who Garland replaced in the '60s). Midday man Bill Webber's been heard in that shift for 17 years-- and he's also known to Philadelphian's as a former kiddie tv show host (WIPs demos remember growing up with "Wee Willie Webber".).

But the historical significance of Metromedia's WIP predates the airstaff. Signing on over 64 years ago, it was the first commercial station in town-- in more ways than one. Back then the Gimbel Brothers started to sell radios in their department stores. But there wasn't anything for their customers to hear on them, so the demand was less than spectacular. And thus WIP was operated (until the purchase by Metromedia in the early '60s) from the sixth floor of the Gimbel Building downtown.

Over the past few years, like many AM outlets, different approaches (most notable the recent "Infotainment") have been tried on WIP, but it looks like PD Mikel Hunter Herrington now has things under control. (Hunter's move to WIP marks his third stint with Metromedia, having previously served at L.A.'s KLAC and The Bay Area's KNEW. Before joining WIP a year and a half ago, he programmed Infinity's San Jose AOR outlet, KOME.) Back up to a 3.7 in the most recent book, WIP is also the home of the Philadelphia Eagles and Flyers.

Ken Garland sounds like a man whose been at it for two decades with the relaxed delivery of days gone by-- but we found we had to laugh at him instead of with him when he described the "friendly user weather." Actually, it would have been a great play on words if he realized the terminology was "user friendly".

Feeling Bill Webber's show would be as musically representative as any, we caught Mac Davis; Dan Fogelberg; Dolly Parton; Ronnie Milsap; Lionel Richie; and Marty Robbins. Afternoons feature Steve Martorano's free form talk show; Bruce Stevens does evenings; and Larry King, overnights.

The biggest problem WCOJ in Coatesville has, is being in Coatesville-- from a standpoint of Philadelphia ratings, that is. From WCOJ's revenue position however, things are just fine, thank you. Serving Chester County like nobody else can-- and sounding it, the station has carved out a nice niche with a personality AC blend including such artists as Jerry Lee Lewis; Livingston Taylor; Sade; The O'Jays; and Elvis in addition to NHL Hockey and College Basketball.

NEWS/TALK

If you've ever thought that Philadelphia radio was just like any other market; note that the most successful talk station appears on the FM band, defeating a CBS owned clear channel.

Actually, it's thanks to CBS that WWDB dropped its jazz approach in favor of talk in the first place. It seems back in the mid '70s some corporate genius came down with a dictum at CBS that the group's AM stations were to drop news/talk and adopt an all news stance immediately (presumably to compete with Group W, which in Philadelphia immediately grabbed the Phillies).

The Banks family seized the opportunity to fill the talk void-- something many FM's have done with a virtual 100% failure rate. But here, it worked-- and continues to work. Whether it will do so in the future, remains to be seen as a group headed by black attorney Ragan Henry has purchased the outlet and should take over this spring. Rumors have him doing everything but "All Black Weather".

From the listening we did, it seems that WWDB best reflects the word of the streets. Some see it as more sensational, compared to CBS' less antagonistic stance. Others say it's more interesting. Produced promos tout the night talker as "Bernie Herman. The Iron Fist In The Velvet Glove" and refer to the station as "THE talk station in Philadelphia".

Midday man Irv Homer, with the station since its talk inception on March 17, 1975, is a self employed businessman (ala Bruce Williams) who bought time and resold it on a small Delaware Co. station prior to joining 'DB. He's our personal favorite because of his ability to get in a heated discussion while keeping the show filled with a warm and human element.

Mornings feature Dominic Quinn; Susan Bray does 9 to noon; Homer noon to 4; Dr. James Corea discusses health and fitness from 4 to 6 pm; It's Sportstalk with Phil Neuman from 6 to 8; followed by Herman 8 to midnight and Bernie McCain, overnights.

Weekends highlight the only holdover from the jazz days: Sid Mark's "Friday With Frank" (Sinatra, who else?) from 6 to 10 pm and Mark's "Sunday With Sinatra", (on, you guessed it, Sundays).

In 1982 WCAU-AM got the Phillies back in an 11 year deal. PD Bob K. is hoping it won't take that long to regain consistant numbers. Since his arrival (around the time the Phillies returned) he's had his work cut out for him. For one thing, he and consultant Bruce Marr feel some of their diaries are credited to WCAU-FM. For another, the station has seen so much "fine tuning" that they're operating in another octave.

After the all news debacle, came something known as "Rescue Radio". "1210 To The Rescue", with self help programs and the like, failed to rescue a significant portion of the numbers so a talk format ensued worked on by everybody; including Mike Joseph. And at one point the station hired so many out of towners, that locals didn't recognize the Schuylkill Expressway when they heard it.

Today the line up includes a 5 to 9 am newsblock anchored by Bill Hart with Steve Highsmith, two traffic copters, one sports guy (Steve Fredericks, one of the most recognized factors of the station, who comes BACK to host the 5:30 to 8 pm Sportstalk show), a meteorologist, and a business news analyst. 9 to noon has Ron Eisenberg and general talk; with Maxine Schnall doing likewise from noon to 3. Harry Gross' well known "Speaking Of Your Money" program runs from 3 to 5:30. Old time radio classics follow Fredericks from 8 to 10 pm. From 10 to midnight it's Sports Final with Don Henderson, a former Brown player; while old time crooner Richard Hayes does overnights.

The sound is definitely CBS-- from the network news, to the local polished stance of the air people. Some, who feel Philadelphia is little more than a collection of small towns, say too slick. Yet it's no small credit to Bob K., the Group W vet who joined 'CAU from Denver's KOA, that we mention the station has seen a profit for the first time in eight years.

Like WIP, WCAU has a history steeped in advertising. Back in the early '20s, a young William Paley was left in charge of his father's cigar company while dad took a vacation. Junior tried something adventurous. He advertised the cigars on the radio. It worked so well that he decided there was a future in this business. Starting a network, WCAU was his first affiliate. In 1954 he bought the outlet.

Group W, without a doubt the most successful AM all news chain has an easily recognized sound. If you've heard it, you've heard KYW. Here the news anchors include Gene Scott; Bill Yaeger; Harry Donahue; Bill Shusta; Don Lancer; Bill Bransome; Dick Covington; Steve Yount; Pat Farnack; Harry Johnson and Bill Gregory. Like most Group W news operations, the station can be counted on to lead the market or close to it (it's number two overall this book.) But at the moment they're not offering you the world in exchange for 22 minutes. These days its: "KYW. Use us two, three, four times a day. It's the only way to keep up in a world that moves so fast."

And for those of you keeping up historically, KYW was MOR formatted WRCV until 1965 when Group W brought its Cleveland calls here (Cleveland became WKYC) and subsequently installed the all news approach now in its 20th year.

WDVT, on the other hand was WFLN-AM until last year, and a good percentage of listeners don't yet know that it's not, according to Arbitron which does not include the outlet in the current book. That's OK with Frank Ford, WDVT's well known owner. He has done something very few people have ever accomplished. He has taken a talk station, without a doubt the most expensive format to pull off successfully no matter how close you cut it, and brought it into the black after only 11 weeks of operation.

And he isn't saving on studio rent either. Regarded as a local showplace, WDVT (which stands for Delaware Valley Talk) is located in the fashionable Newmarket, a retail complex where shoppers can stroll by the studios and watch the shows in progress catching the action on outside speakers. Even the studio furniture is class. The broadcast table, for instance is crafted to look like trees with trunks and branches housing equipment.

For Ford, a long time talk personality heard on WWDB, WCAU, WFLN and WPEN, it's the culmination of a dream. For the radio community, it was initially perceived as a joke. Though jabs continue about the state of his airstaff, Ford isn't laughing at his bank balance.

Indeed, beyond Ford, none of the on-air lineup on this daytime outlet (Ford hopes for fulltime approval) have any radio experience. "My philosophy was if they had brains, everything else they could learn," says Ford who strives for a more intellectual approach than his competitors. "I'm after the well educated, more intelligent listener." His bottom line-- sponsors including three new book stores, and a buy from McDonalds ("The AE at McDonalds' advertising agency bought us because his in-laws used us to advertise their business and got great results.") says it's working, but a casual listen can cause an outsider to wonder why.

Localism is one key. Ford is adamant that the people he hire be from the area. He remembers all too well the WCAU disaster, and "Schuylkill" is among the easiest of names news people confront here on a daily basis.

A polished professional, Ford has surrounded himself with folks too new at this game to be consistant-- a criticism we found to be especially true of afternoon personality DI Strunk, hired away from a writing career including work with "USA Today". Preceding Ford's noon to 3:30 slot is Carol Saline who maintains her post as Senior Editor of Philadelphia Magazine. But it's morning personality Peter Tilden who gets the most talk-- for the produced bit that opens his show each morning.

"We signed on August 5, 1985, and the first time I heard it, I was lying in bed," remembers Ford. "I didn't know what to think." Tilden, on tape, reenacts his morning wake up routine--"Irene, get the dog off my face"-- culminating with the use and flushing of the john. The reaction caused Tilden to keep it as a standard sign on bit.

And sign off? Ford's entrepreneurial side surfaces again, "Since we're a daytimer, we sold the closing announcement to EZ-101." On a one year schedule Patrick O'Neill invites 'DVT's audience to sample the night time portion of "EZ".

COUNTRY

Philadelphia holds the distinction of being the second worst country market in America. (Only Boston tops it for lowest amount of product moved in a major city. We remember the late Bob Luman looking over his tally sheet at CBS Records which had sold tens of thousands of copies of one particular title. Under Philadelphia it said "3". Boston-- "1". Three what? he asked. "3 copies, Bob.")

For a long time, it was believed the problem lay with WRCP-AM-FM (though some pretty talented people did drift through this singularly unnoticed outlet). But LIN too, later abandoned the format -- on FM with WUSL; as well as AM with 'FIL. No wonder WXTU is alone in the approach. ("The Country Cousin", at 1590 in Delaware Co. doesn't show in the book, and with dedications to the Senior Citizen's Home and oldies predating Tammy Wynette's "Bedtime Story" (we loved it), it doesn't look like 'XTU has much to fear).

The signal problems facing the station have finally been cleaned up according to WXTU PD Bob Young who is currently promoting that fact with a series of liners that rotate increased signal areas-- "The new 92 WXTU, with a louder, stronger, cleaner, stereo signal in (list suburb here)."

Young, a veteran country programmer (who dates back to the time that "Bedtime Story" was a current) has a solid track record. Now he faces the challenge of being the first PD to put a Philly country station on the map. So far, the station remains in the 3s (ranked 15th overall at a 3.3 in this book) though it sounds significantly better.

The hour we sampled had Don Williams; Dan Seals; Merle Haggard; Eddie Rabbitt; Dolly Parton; "Flowers On The Wall" by the Statlers; Mickey Gilley; and Juice Newton-- and we tended to agree with the slogan "92 WXTU. Easier to listen to than ever before." The selections aired are solid hits, and Young has achieved the near impossible in creating a fresh sound that is neither "crossover", nor "too country".

In 1966 it was very country-- in location at least. Back then it was WIFI, located in the middle of nowhere in a brick building with the barest of necessities-- and Ron Diamond. Diamond, like Blavat, played the oldies to a loyal cult following (in 1966, owning an FM and wanting to hear rock and roll oldies on it put you in a cult to begin with). Eventually Trenton called, Diamond left and the station tried everything.

From Drake Chenault automation to progressive rock, WiFi remained unknown (though some stellar souls, including Jerry del Colliano who later programmed WIBG, comprised their programming ranks) until the mid '70s when the move to Bala Cynwyd and the switch to top 40 gave them recognition. Due to the several factors including the continued strength of AM in this market back then, "WIFI 92" (programmed for a time by Bob Hamilton, late of KRTH, L.A.) did not share the kind of success that owner General Cinema enjoyed elsewhere.

Moving to an urban approach as WXTU, the station switched to country thereafter, changing ownership to George Beasley along the way.

Mornings now feature Buzz Bowman and Lynne Adkins; with Young doing 9 to 11 am. Gina Preston does middays; Mike Brophy, afternoons; Leigh Richards, a local country fixture, handles evenings; and overnights are done by Bill Quinn. The fact that Philadelphia is neighborhood oriented has not escaped Young. "It's really a lot of little villages, and it's a very people oriented town." Consequently he tries to sound as good as he possibly can, but he doesn't see any mileage in hiding the fact that 92 WXTU is very definitely country.

And Young is committed. With memories of the combined six share once garnered by WFIL/WUSL, the goal is obvious.

CLASSICAL

Ok we admit it, we're low on culture-- but listening to classical music we feel the need for an interpreter. It would be easier for us to decipher WTEL's spanish programming (see Religion) than attempt to tell you if WFLN plays the right stuff, the wrong stuff, or any stuff actually, since it all sounds the same to us. (They're either running the Metropolitan Opera on Saturday afternoons or a choreographed mass murder.)

Therefore there is only one yardstick we feel confident in discussing. Money. WFLN makes it. The station is in the black-- a pretty rare statement about a classical outlet. Often the domain of public or collegiate broadcasting, the bottom line success of a commercial classical facility requires some pretty shrewd marketing.

WFLN has that. Heard on cable outlets well beyond its over the air reach (see coverage map at the end of this section), WFLN aggressively promotes its position as "Philadelphia's Only Full Time Classical Music Station." On the air since 1949, WFLN's AM counterpart last year became Frank Ford's WDVT.

The WFLN airstaff includes David Conant; Michael Carter; Taylor Green; Bill O'Connell; Teresa Starkey; Terry Peyton; Henry Varlock and a half hour talkshow each day at noon-- Ralph Collier At Large. --Our cultural ignorance aside; those who know, say it sounds more than fine.

RELIGION... and Spanish?

The idea to group these two approaches together was not ours. WTEL can be credited with that creativity. Seems they're religion by morning-- Spanish by afternoon, and it apparently pays the bills.

WZZD is another story. And in many ways it's an ironic one, when you consider that its 990 dial position for year's housed WIBG. Known to the teens of the '50s and '60s as "Wibbage", it originally stood for "I Believe in God". Needless to say, the current owners would love a shot at those call letters again (for another reason as well-- WZZD's derivation "Wizzard 100" isn't exactly heavenly) but it looks like it's going to take alot more than prayers to get the WIBG calls back from their current Atlantic City home.

The Wibbage story (as it's been told and retold-- and would easily fill a bound volume) really begins in the mid '50s when George B. Storer purchased the station. At that point they were pop-- Patti Page, Jim Lowe-- "Your Hit Parade" stuff. Within a year or so, they segued into the early top 40 approach where jocks programmed their own music (a practice changed largely by the payola hearings in 1960). To an extent it sounded like six different stations, all leaning heavily toward R & B. The line up featured some excellent personalities including the late Tom Donahue, The Mighty Mitchell (Bob Mitchell), and a hold over from the pop days, Joe Niagara-- whose talents all turned WIBG into an early rock and roll powerhouse. (Actually, it was so strong that WIP taking notice of their gains, briefly tried a top 40 approach (with Joe McCauley!) quickly reverting to their comfortable MOR stance.)

By the early '60s, the now infamous line up was in place: Joe Niagara, mornings; Bill Wright, Sr. (the Rebel Wright), middays; Jerry Stevens, afternoons; Hy Lit, evenings; Frank X. Feller, nights; and Don L. Brink, "The All Night Fink", overnights (Brink later changed "Don L." to "Scotty".) (And keeping history straight it should be noted that Niagara and Stevens later switched dayparts. With the station's two hottest personalities now following each other, Niagara and Lit were termed in promos as "Aces Back To Back".)

When the top of the hour ID proclaimed "WIBG, AM and FM. First In Philadelphia!" (as it did from 1956-'66), no one doubted it. Least of all the Wibbage air staff, and that, claimed Mike Joseph, was his ace in the hole when he signed on WFIL. The Wibbage airstaff became so sure they were unbeatable, that they lost touch and beat themselves. Some say the competition for outside gigs, hops and such, was so severe that the rivalry was at times less than friendly-- while WFIL, on the other hand exhibited structured team work.

In the late '60s, Storer brought in Paul Drew and "The Big 99" emerged. Voices like "Duke Roberts" entered. Jocks like Hy Lit, left. Hy is not your basic boss jock. The way he figured it, he didn't get a 56 Hooper eight years earlier sticking to the format. One can only imagine the clash of wills that sent him running to 'DAS-FM.

George B. Storer, as the story goes, sold Wibbage on the golf course and then came back and told the board of directors that he'd done it. They supposedly replied--'But George, that was our biggest radio profit center.' Regardless, Storer left and Buckley entered on October 1, 1969. (For the FM, see AOR, WYSP.)

The original Buckley line up saw Ed Richards, mornings (later repaced by Don Cannon, whose aircheck appears in the original "Rocky" movie); Garry Mitchell, middays; Joe Niagara, afternoons; Joey Reynolds, evenings; John Records Landecker, nights. George Benson did the overnight show called "The All Night Diner", "diner" being a verb, as George was known to be a man who enjoyed a good meal. (The program director was Jack Reynolds).

The most outstanding thing Joey Reynolds remembers about his tenure there was the fact that WFIL had a promotion budget. "They were giving away six cars. I had to do something-- so I gave away a garage." (He did, indeed, one of those prefab things.)

(Oh, a couple other things should be mentioned here: WAMS and Dean Tyler. Tyler's input did much to make the station great in the early '60s. And WAMS-- it might have been in Wilmington and not a competitor here, but it did one of the finest jobs of raising top 40 air talent as one will find. Tyler himself was a WAMS alumni, as were countless others.)

That brings us to 1976. Fairbanks Broadcasting. The end of Wibbage. There's a story that says Jim Hilliard wanted to buy Wibbage so he could turn around and do to WFIL, what he previously did to WIBG. It doesn't have to be true, it's just fun to think about-- as is the supposed conversation he had with Mr. Fairbanks telling him that he was fated to buy WIBG, since it was so close to the company flagship in Indianapolis, WIBC.

Fairbanks did buy WIBG. And if there is any truth to the above story, it probably didn't take Hilliard long to discover that the Philly population was shifting to an area Wibbage poorly covers.

After a noble attempt by most of Fairbanks Broadcasting including Chuck Knapp, the company brought in a young Kevin Metheny who determined an identity problem. The switch to "Wizzard 100" was made in September, 1977. On lookers claimed it would take a miracle to ressurect Wibbage-- but the new owner's deal in miracles.

By the early '80s "God Squad" entered. Actually WZZD is a combination of time sold in blocks (one preacher sounded like he must have been talking into a white Wollensak in his mother's kitchen) and a pleasing blend of gospel music hosted by PD Carl Dean. Frankly we enjoyed it, though we couldn't stop thinking of a time now long ago when 990 WAS first in Philadelphia.

Philadelphia. As so many people pointed out, the population figures can mislead you. Philadelphia. Not a city. More like a group of small towns surrounding a focal point. And because it's a collection of tightly knit neighborhoods, the people in many ways have not succumbed to the jaded outlook of so many other markets. Here a disc jockey is still a big deal. And radio still matters.

Special thanks goes to the various station staffers-- particularly the unsung promotion people for help in this compilation. Thanks also to Jay Meyers, George Benson, Jerry Blavat-- and especially Joey Reynolds, for service above and beyond.

WMMR coverage



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FM SURFACE CONTOURS
93.3 MC • 25KW • 670FT
PHILADELPHIA, PA.



A METROMEDIA RADIO STATION

Prevailing Topographic and other conditions can alter signal variances.

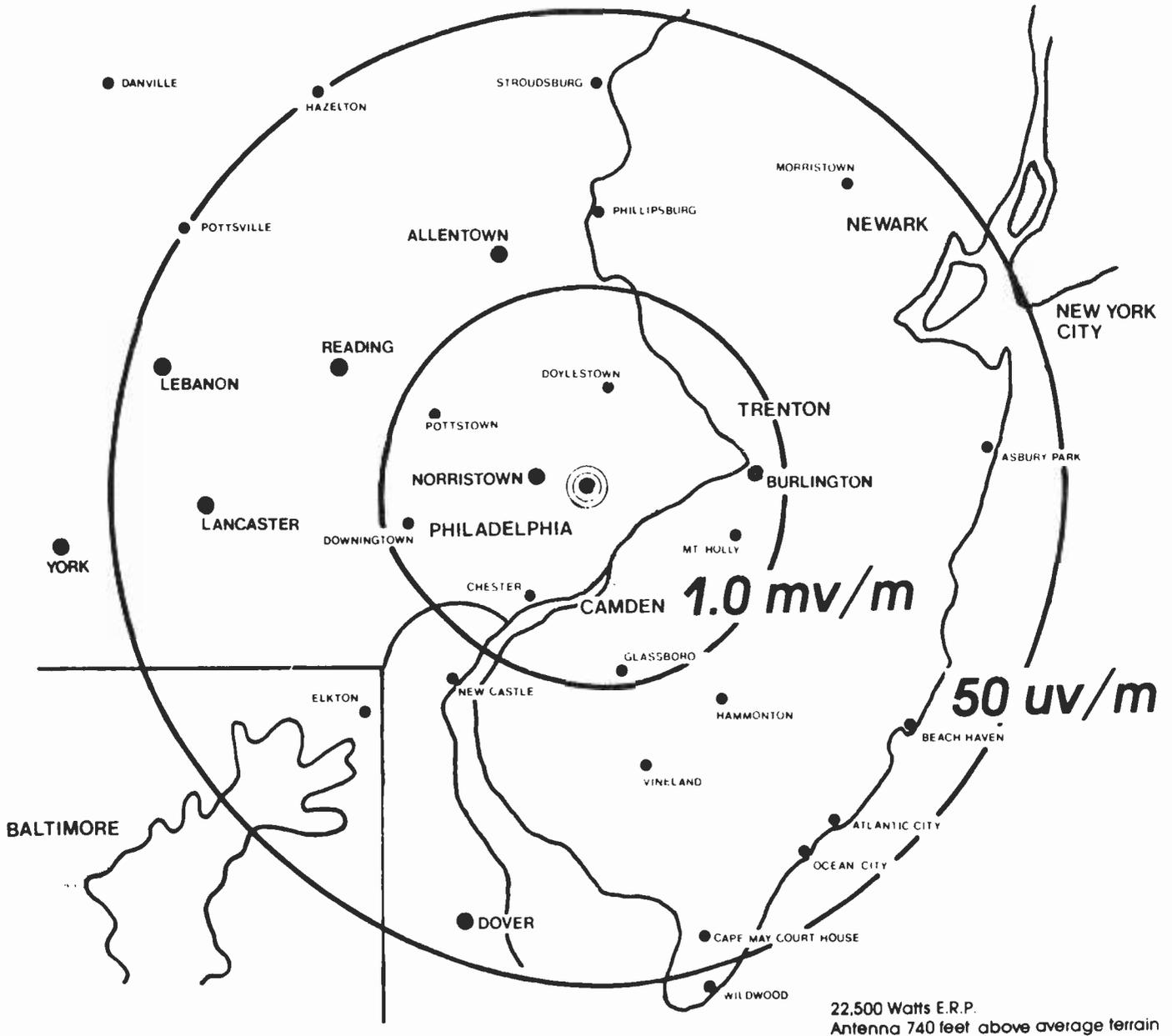


METROMEDIA STEREO
19TH & WALNUT ST., PHILADELPHIA, PA. 19103
(215) 561-0933



REPRESENTED BY
KATZ RADIO

COVERAGE MAP



PHILADELPHIA

555 City Avenue • Bala Cynwyd • PA 19004 • (215) 835-2350 **COX** COMMUNICATIONS, INC.

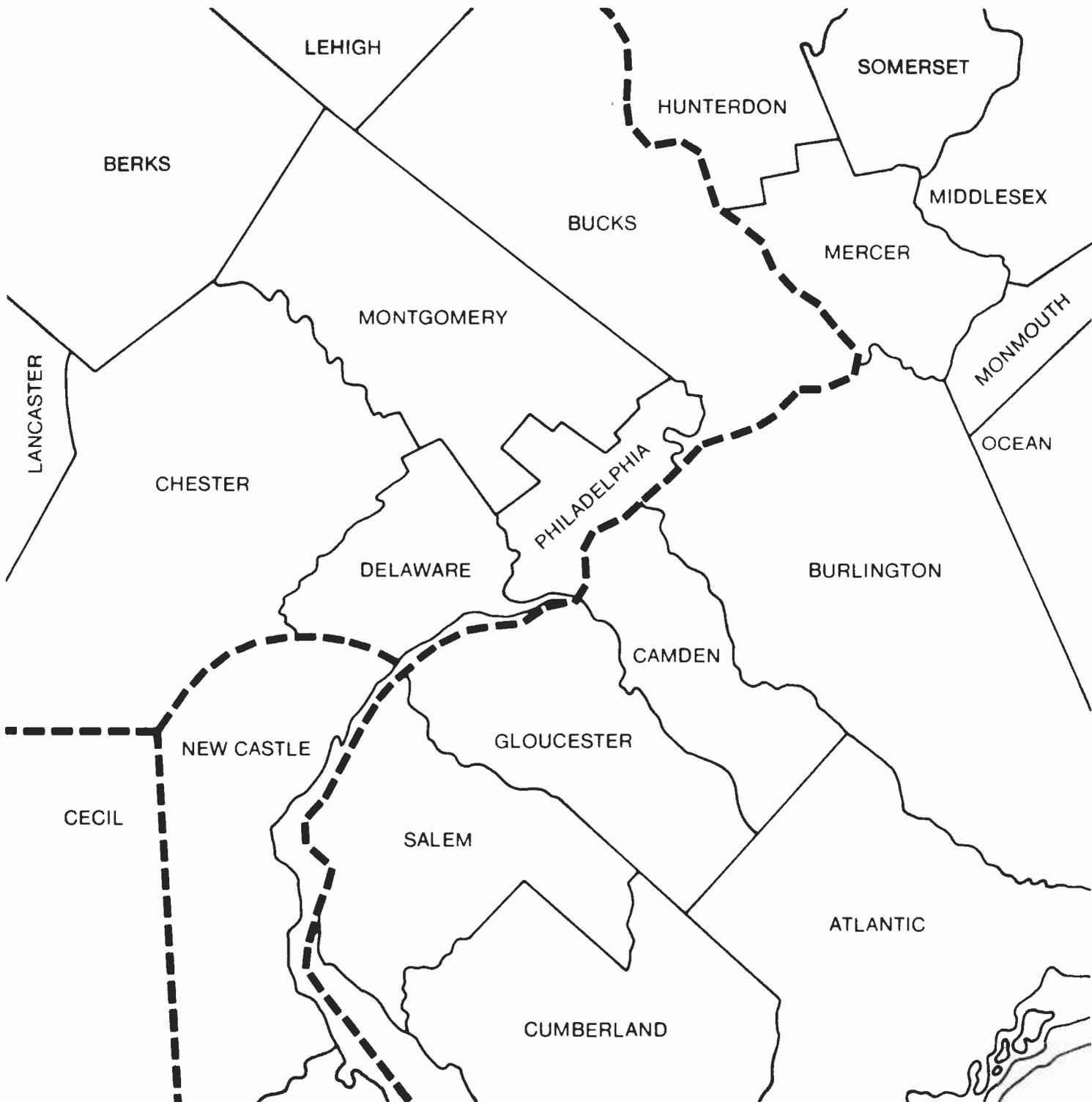
Coverage Map

WIOQ Radio Philadelphia
 2 Bala Plaza
 Bala Cynwyd, Pennsylvania 19004
 (215) 667-8100

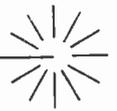


THE WWDB AREA

50,000 Watts ERP



WWDB/96.5 FM
The Talk Station

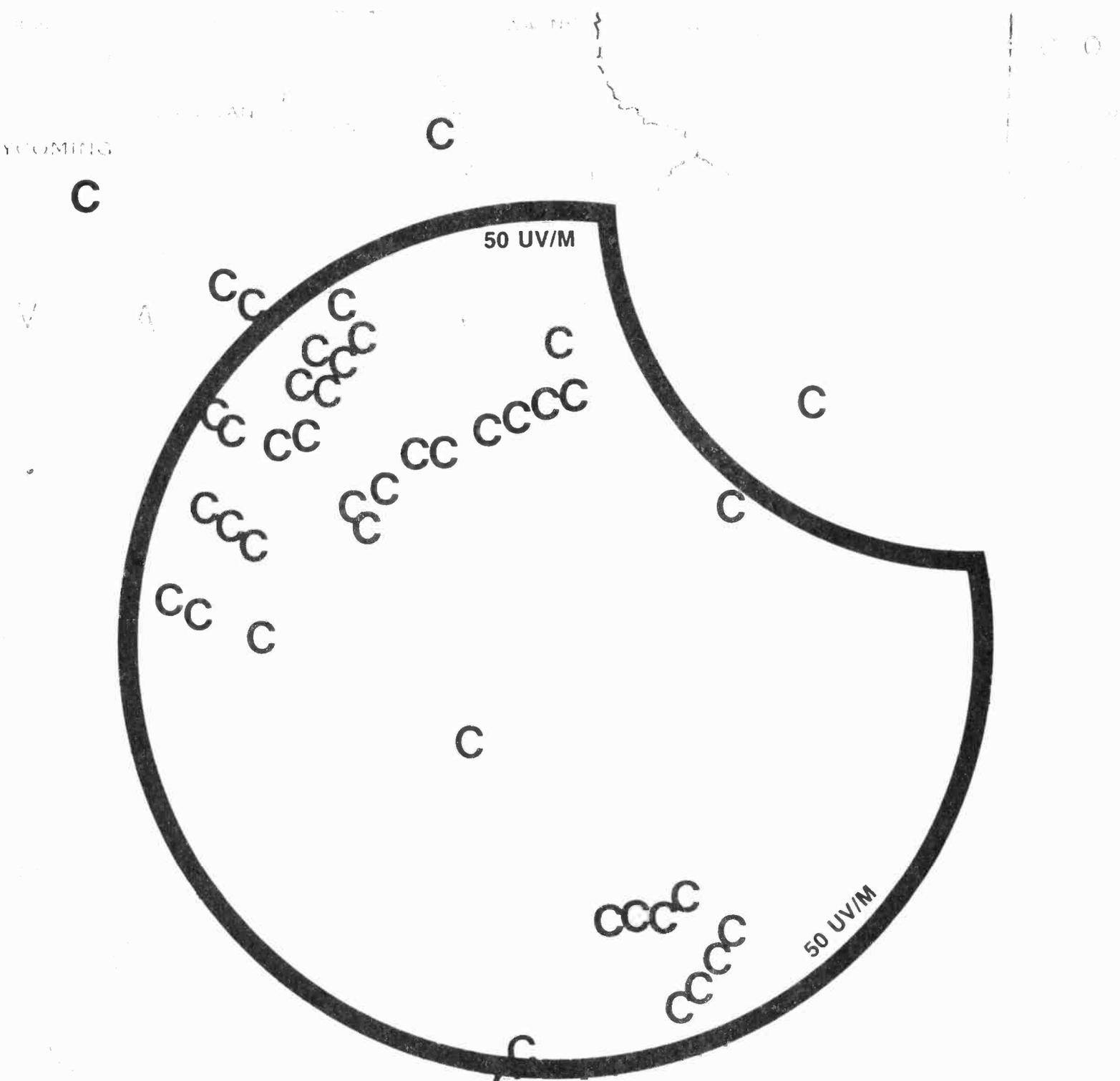


COVERAGE MAP



1 Bala Plaza □ Bala Cynwyd, PA 19004 □ 215/668-0750

"A Service of Associated Communications in Philadelphia"



WFLN

95.7 FM

50,000 watts/24 hours
Beacon • 768 feet
above sea level

Established 1949
with classical music format

8200 Ridge Avenue, Philadelphia, PA 19128 • (215) 482-6000

WFLN

Cable Population

Number of Systems

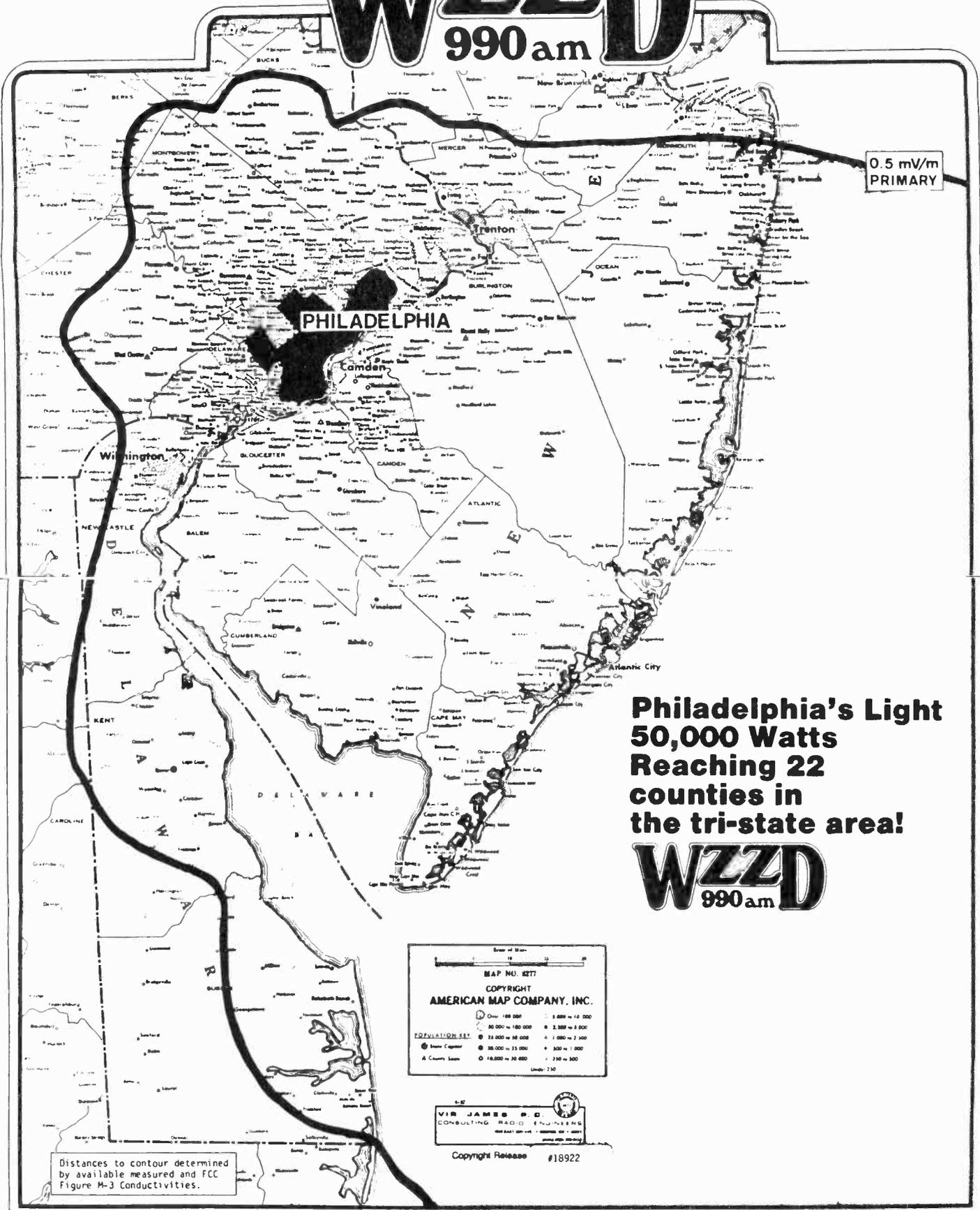
Pennsylvania 30
New Jersey 10
Delaware 9

**Number of Subscriber
Homes: 291,116***

*April 1985

• Represented Nationally by Concert Music Broadcast Sales

WZZD 990 am D



0.5 mV/m
PRIMARY

**Philadelphia's Light
50,000 Watts
Reaching 22
counties in
the tri-state area!**

WZZD 990 am D

Scale of Miles: 0 10 20

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● Over 100,000 ● 1,000 to 10,000
 ● 50,000 to 100,000 ● 2,500 to 5,000
 ● 25,000 to 50,000 ● 1,000 to 2,500
 ● None Contour ● 500 to 1,000
 ● 10,000 to 25,000 ● 250 to 500
 ● 5,000 to 10,000 ● 100 to 250

UNITS: 750

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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. Your feedback is important to your satisfaction with this feature.

Additionally, we will strive to simplify and explain any concepts or terms not common knowledge to all radio professionals. While this undoubtedly will be tedious for those financially based, it tends to clarify much for the growing group of employees-- especially talent and programming people-- who may aspire to ownership, but have little or no background preparing them for it.

Economic Insight: Bob Price

As one walks into Bob Price's unassuming suite of offices in New York's Rockefeller Plaza, there is an immediate sense of power about the place. Bob Price has an awesome intensity that demands respect and creates intimidation. Among many items on the reception area wall, hangs one framed advertisement (product not remembered, words perhaps paraphrased, but message intact): Price is what you pay. Value is what you get.

Value is something Price's investors are confident in receiving, as evidenced by the words of one of his former employees-- a night time disc jockey who grabbed the chance of investing in Price's company when it was new. 'A lot of people don't like Bob Price. He can be hard to work with. Unreasonable at times. Infact, I disagreed with him in so many areas that I finally quit. But pull out my money? Are you kidding? This guy may make me rich. I can't think of anyone I'd rather invest in.' Far more knowledgeable financial minds concur. Infact, Bob Price has been known on more than one occasion to labor over a polite refusal of funds as diligently as he might prepare a speech soliciting them.

Born (on August 27, 1932), raised and educated in New York, Price is a graduate of NYU and Columbia Law School. After serving as law clerk for a U.S. District Court Judge, he was named Assistant United States District Attorney, Southern District of New York.

From there a private law practice ensued, giving Price his first taste of radio station ownership. In 1963 and '64 he acquired an AM outlet in Brattleboro, VT; an AM outlet in Pensacola, FL; and an AM/FM combo in Portland, ME as well as some newspaper holdings.

The honor of serving as New York's deputy mayor under John Lindsay came shortly thereafter and Price was forced to liquidate. But the desire for communications ownership continued through the remainder of his career which revolved around the world of investment banking-- culminating in his appointment as a general partner with the renowned firm of Lazard Freres, the lucrative position he left in 1982 to form Price Communications, amidst speculation that he had finally lost his mind this time.

Since then he's been alternately referred to as a genius and one who may be certifiably insane-- but his equals in the investment world tend to smile as they hand over their money. As one said, 'Oh he's crazy. Crazy like a fox.'

What does Bob Price think of all this, and the current state of radio from a financial standpoint? We asked him the questions most often asked of us-- and we found him to be warm and down to earth, honest, accessible and extremely generous with his time-- and had we been in the position, I fear we too would have clamoured to offer up our investment dollars.

PRICE COMMUNICATIONS
45 Rockefeller Plaza
New York, NY 10020
(212) 757-5600

Robert Price, founder and chief executive officer

Traded publicly on the American Stock Exchange as PCCM.
(formerly OTC, PCCM was admitted for trading Feb. 24)

Projected 1986 revenue: \$100 Million
Projected 1986 net worth: \$40 Million

Current radio holdings (and acquisition years)

WOWO (1982) /WIOE-FM (1985)	Ft. Wayne, IN
K-101 (1983)	San Francisco, CA
WIRK-AM-FM (1983)	West Palm Beach, FL
WTIX (1984)	New Orleans, LA
KOMA (1984) /KIMY-FM (1985)	Oklahoma City, OK
WIBA-AM-FM (1985)	Madison, WS
WNIC-AM-FM (1985)	Detroit, MI
WLAC-AM-FM (1986)	Nashville, TN
WWKB (formerly WKBW) (1986)	Buffalo, NY

Current television holdings (and acquisition years)

WEEK-TV (1985)	Peoria, IL
KRCG-TV (1985)	Columbia/Jefferson City, MO
WZZM-TV (1985)	Grand Rapids, MI

Additionally in 1985 Price Communications acquired:

Patrick Outdoor Media, Columbia/Jefferson City, MO
The Daily Register and The Sunday Register, Monmouth County, NJ
The Ocean County Reporter (semiweekly), Ocean County, NJ
The New York Law Publishing Company (publishers of The New York
Law Journal and the National Law Journal)

It's common knowledge that you buy a facility solely on cash flow. What is the current cash flow multiple that you're comfortable paying for a station?

7 TO 8 ON RADIO, 9 TO 10 ON TELEVISION, 12 TO 14 ON NEWSPAPER

Has that gone up since you purchased WOWO (Ft. Wayne) in 1982?

THE MULTIPLES HAVE GONE UP IN AMERICA, BUT NOT AS FAR AS WHAT WE'VE PAID.

Where do you see that multiple five years from today?

MUCH HIGHER. THE 12-12 RULE ALLOWS THE PEOPLE WHO KNOW BROADCASTING THE BEST, PARTICULARLY GANNETT, MALRITE-- THOSE PEOPLE; TO PAY MORE FOR WHAT THEY KNOW BEST. AND THEY WILL PAY MORE. THE HIGHER MULTIPLES IN RADIO AND TELEVISION HAVE COME FROM THE PEOPLE WHO KNOW THE BUSINESS, NOT FROM NEW GUYS.

Does the overall status of the property, in example an AM facility in decline over the past few years as opposed to a growing FM outlet, enter into the cash flow multiple decision?

IT'S THE SAME TO ME. I BUY ON THE LAST 12 MONTH'S CASH FLOW. REGARDLESS OF MARKET, REGARDLESS OF STATION, REGARDLESS OF ANYTHING. I DON'T EVEN HAVE TO KNOW THE MARKET OR THE FACILITY. I LIKE A STRONG FACILITY-- 50,000 WATTS. BUT IF A BROKER WERE TO CALL ME OR IF AN INVESTMENT BANKER WERE TO CALL ME AND SAY, 'MAKE A BID, I'LL ANSWER ONE QUESTION'-- I'D WANT TO KNOW WHAT WAS THE LAST 12 MONTHS BROADCAST CASH FLOW-- AND IF IT'S AVAILABLE AT 7.5 TIMES THAT FIGURE I'LL BUY IT. PROVIDED IT'S NOT A DOTHAN, ALA. PROVIDED IT'S A DECENT SIZE MARKET. I DON'T CARE WHETHER IT'S AM, OR FM, OR AM/FM, OR THE MARKET. I THINK ALL OF AMERICA IS GROWING. OBVIOUSLY, FOR THE SAME AMOUNT OF MONEY I'D RATHER BE IN ORLANDO THAN IN NEWARK BUT IT IS NOT MATERIALLY DIFFERENT.

So you see no difference in bidding on a declining AM when it comes to looking at a cash multiple.

YOU CERTAINLY CAN BUY AMs AT A LOT BETTER MULTIPLES-- IT MAKES A LITTLE DIFFERENCE BUT NOT ENOUGH TO MAKE THE MULTIPLE CHANGE FOR ME.

Based on your feelings that cash flow multiples will continue to rise, you don't see sale prices like the \$44 million said to be paid for Los Angeles' KJOI as a peak?

NO, DEFINITELY NOT. WHEN I BOUGHT K-101 FOR \$12 MILLION EVERYONE SAID IT WAS A RECORD. PEOPLE CALLED ME AND SAID, YOU'VE GOT TO BE CRAZY. AND THE CASH FLOW THIS YEAR WILL BE \$4 MILLION. SO, I HAVE TO BELIEVE KJOI WILL PAY FOR ITSELF AND SO WILL THE OTHER PROPERTIES.

And how will they be able to do that, especially those which are just able to meet current debt service based on a much lower purchase price?

BECAUSE NEXT YEAR THEY'LL GET A STANDSTILL ON DEBT SERVICE. THEY WON'T HAVE TO SERVICE IT. AND THE FOLLOWING YEAR THE CASH FLOW WILL BE HIGHER-- FROM NEW ADVERTISERS AND RAISING RATES BOTH-- AND MAYBE FROM CUTTING EXPENSES.

You've been quoted as saying that ratings and revenue don't pay off debt, that cash flow does-- and you've mentioned that your cash flow has improved on every property you've owned more than two years--

WELL ACTUALLY IN JANUARY IT'S AT A HIGH IN EVERY PROPERTY WE OWN FOR THE PERIOD JUST ENDED.

Is that due in larger part to increased revenue or lower overhead?

BOTH. IN SOME, LIKE SAN FRANCISCO, IT'S INCREASED REVENUE. IN DETROIT IT'S BOTH. DETROIT CASH FLOW IS APPROXIMATELY 50% AHEAD OF BUDGET WITH A LITTLE BIT OF REVENUE INCREASE-- AND A LOT OF REDUCTION OF EXPENSES.

A public statement last year indicated that the company's cash flow for the six month period ending in June, 1985 was not sufficient to cover interest expense and preferred stock dividends--

BUT THAT WILL NOT BE THE SAME CASE FOR THIS SIX MONTHS. WE WILL COVER IT.

At the time that statement came out, you weren't expecting to cover it so early. In essence, I understand that you raised more capital than you immediately needed (which created a shortfall because the company is paying a higher rate for the money than they are receiving when it remains on deposit waiting for investment) to take advantage of as you said (in a Broadcasting Magazine article (Oct. 14, '85) "Price is right, pg. 68) "a financing window of opportunity". What was that opportunity?

PEOPLE WANTED TO GIVE US MONEY. THAT WAS IT. WE HAVE \$85 MILLION IN THE BANK.

When you've got that much capital there, do you feel pressured into investing it relatively quickly?

NO, ABSOLUTELY NOT.

How often do you bid on a property?

WELL, I BID ON AN OUTDOOR ADVERTISING COMPANY THIS MORNING. HOW OFTEN? PROBABLY THREE TIMES A WEEK.

What percentage do you purchase verses what you bid?

ABOUT FIVE PERCENT.

How do you raise the money?

INSURANCE COMPANIES, BANKS, MUTUAL FUNDS. AN UNDERWRITER, MORGAN STANLEY WILL DO AN OFFERING; A PUBLIC UNDERWRITING. WE FILE A PROSPECTUS. WE CIRCULATE IT. I TRAVEL AROUND THE COUNTRY AND SPEAK TO PEOPLE WHO WANT TO INVEST AND TELL THEM ABOUT THE COMPANY. THEY ASK QUESTIONS. THEY EXAMINE THE FINANCIAL DATA. THEY EXAMINE OUR PERFORMANCE AND THEY INVEST OR DON'T INVEST.

What instruments are you using?

TEN YEAR AND FIFTEEN YEAR BONDS.

Junk Bonds?

YES, PAYING 14 to 15%.

(Junk bonds are known as such because of their lower rating due to their more speculative nature. They tend to pay a much higher rate of interest because of the risk involved, as relative to the rate of interest and risk of, say, government backed securities. They're much in the news of late because they're often put out to help raise the necessary capital for a takeover or major acquisition. From the standpoint of the investor, an interest rate of 14 to 15% is currently high-- from the standpoint of the company, an opportunity to lock in funds at that rate through the year 2000 (a 15 year bond) will pay off handsomely as rates will most likely rise.)

Do you use bonds exclusively?

WE USE DIFFERENT TYPES OF EQUITY INSTRUMENTS ALSO-- PREFERRED STOCK, COMMON STOCK.

You hear people talking about raising capital in a myriad of ways, many of them, people who are not as sophisticated as yourself. Is there anything that you stay away from?

WELL, I'M SURE THERE ARE THINGS. NOTHING COMES TO MIND. I KNOW THE WAY I LIKE TO RAISE MONEY. I DON'T WANT TO DO LIMITED PARTNERSHIPS-- I THINK THEY'RE WONDERFUL INSTRUMENTS, BUT I'M JUST NOT PERSONALLY COMFORTABLE WITH THEM.

(With the fast trading common in today's radio climate, many management, programming and even on air personnel aspire to join the ownership ranks. For the financially unsophisticated, those not currently dealing directly with acquiring properties, it can be a very intimidating process. We imposed upon Bob Price to simplify "the big words" (for lack of a better term) such as subordinated debentures:)

A DEBENTURE IS ANOTHER WORD FOR A BOND. SUBORDINATED MEANS IT COMES IN TERMS OF LIQUIDATION BELOW OTHER TYPES OF DEBT LIKE SENIOR DEBT. SO, A SUBORDINATED DEBENTURE WOULD BE PAID OFF AFTER BANK DEBTS. IT PROVIDES A DIFFERENT LEVEL OF SECURITY FOR THE INVESTOR.

SENIOR DEBT IS THE MOST SECURE. THAT WOULD BE AN INSTRUMENT WHERE YOU TELL THE HOLDER, 'IF WE GO BROKE, YOU GET THE LICENSE.' A SUBORDINATED DEBENTURE WOULD GET WHAT'S LEFT OFF AFTER THE SENIOR DEBT IS PAID AND WE PAY WAGES AND SALARIES. THE SUBORDINATED DEBENTURE IS A JUNIOR NOTE-- AND AFTER THAT WOULD COME PREFERRED STOCKHOLDERS AND THEN COMMON STOCKHOLDERS.

Talking a bit about you personally: When you left Lazard Freres a lot of people saw it as a crazy move, right?

TO LEAVE A PARTNERSHIP WITH LAZARD FRERES? THEY THOUGHT I WAS NUTS!

And what motivated you to do that?

THE CHANCE TO BUILD A COMPANY. FRANKLY AT LAZARD I HAD MADE ENOUGH MONEY-- MORE MONEY THAN I EVER THOUGHT I'D MAKE AND I WANTED TO GO OUT AND BUILD A COMPANY. AS A LAWYER AND INVESTMENT BANKER, I WANTED TO BE A CLIENT.

Your first property was WOWO (Ft. Wayne) in 1982. At that point what did you see as the future of Price Communications and your role in it?

EXACTLY WHAT IT IS NOW. TO BUILD A LARGE COMPANY, TO GO OUT AND BORROW MONEY FROM BANKS AND DO LONG TERM PUBLIC BOND ISSUES AND KEEP ADDING WITH RADIO AND TV AND NEWSPAPERS AND BILLBOARD COMPANIES.

Apart from the thrill of running your own company, have you increased your personal income above the significant money you made when you were with Lazard Freres?

NO, BUT I'VE HAD MORE FUN. YOU KNOW A PARTNER WITH LAZARD FRERES MAKES A LOT OF MONEY.

(Insiders view that company as the wealthiest investment banking firm in America and estimate a partner's share to be in the millions of dollars annually.) At some point then in your role at Price Communications is it possible for you to achieve or exceed your intake from Lazard Freres?

NO. BUT IT'S A DIFFERENT FUN. JUST LIKE SOME PEOPLE LIKE TO TEACH AT A COLLEGE CAMPUS, THEY WILL NEVER MAKE WHAT THEY COULD MAKE BEING A SALESMAN, BUT TEACHING IS THERE LOVE. AND FOR ME, I WANT TO BUILD A COMPANY.

So you're involved in your company in day to day operations beyond the numbers and dollars?

ABSOLUTELY, I SPEAK TO THE MANAGERS OR PUBLISHERS EVERY DAY. THIS MORNING I SPENT TIME WITH THE WOMAN WHO RUNS OUR BILLBOARD COMPANY; I NEGOTIATED FOR ANOTHER BILLBOARD COMPANY; I SPOKE TO ONE OF OUR RADIO MANAGERS; I'M ALWAYS INVOLVED.

Where do you see Price Communications five years from now?

HOPEFULLY BIGGER, BUT I JUST COULDN'T TELL YOU WHERE. OWNING AM & FM RADIO; NETWORK TELEVISION; NEWSPAPERS AND BILLBOARD COMPANIES.

POSITIONING FOR PROFIT

This month highlighting:

Bob Harris
Harris Marketing Group
109 Spanish Village #620
Dallas, TX 75248
(214) 644-8733

HARRIS MARKETING GROUP IS A CONSULTING FIRM SPECIALIZING IN RADIO STATION MARKETING, SALES AND PROMOTION FOCUSING ON DIRECT MAIL AS A SALES TOOL.

(Background on Harris: Advertising degree, U. of Florida 1962; Miami Herald '62-'66; WFUN, Miami (promotion director working with lifelong friend and WFUN PD Dick Starr) '66-'68; WTVJ-TV 4 (promotion director for this CBS affiliate owned by Wometco) '68-'69; headed Miami based Harris & Starr advertising group '70-'73; president of Jacksonville, FL ad agency, Ad Associates 1973; Southeast Regional Manager for Dallas' Century 21 based in Tallahassee '73-'76; WGLF, Tallahassee (GM of Gulf 104) '76-'77; Southeast Regional Manager for Drake-Chenault based in Tallahassee '70-'80; Owned and operated The Broadcast Center, Tallahassee (consultancy specializing in sales, promotion and marketing) '80-'81; TM Companies, Dallas (national jingle sales) 1981; FairWest, Dallas (director of marketing and promotion) '82-'83; formed Harris Marketing Group, 1984.)

Positioning For Profit

The coupon book on the previous page was never mentioned on the air. It did not interrupt programming or change New Orleans' B-97 (WEZB)'s positioning. It did not increase ratings, nor was it intended to. What it did do, however, was significant to the bottom line. It increased revenue and attracted new advertisers --new to B-97 and new to radio. It also entered 50,000 homes in a targeted area with tangible proof to advertisers that radio works. (And it happened to carry the station's promotional message-- a by product achieved at absolutely no cost to B-97.)

It worries Bob Harris that direct mail pieces in radio may be getting a bum rap. He sees the problems created by some of his competitors as potentially masking an incredible sales tool. "From what I've heard from broadcasters who have done the prize catalog type mailer, virtually everybody lost money. The philosophy was it was a major ratings promotion. That's ok, if the ratings went up, but if they didn't..." his voice trails off. Harris laughs about some of the mishaps of his competitors including one major firm that left the arena after mailing 20,000 pieces touting a New Orleans station to residents in the St. Louis metro. "What apparantly happened is that mailing labels were used for St. Charles, MO instead of St. Charles, a parish in Louisiana. There are probably still a few diehards scanning their dial to find the station offering the big bucks," he chuckles. But the laughter turns to concern as he fears radio is missing the point on direct mail.

"There was a survey done in "USA Today" asking retailers what advertising vehicle does them the most good. 46% cited direct mail and only 4% chose radio," cites Harris. "You attend any of the sales seminars at the national conventions and all stress finding new avenues for revenue including a thrust toward retail dollars which many major market facilities have been ignoring and it seems obvious. It's easier to get dollars from retailers-- and we're talking significant dollars-- with something they already believe in."

By far the biggest benefit of the mailer, says Harris, is its tangibility. "Pizza Hut in Allentown for instance reported that 30,000 coupons had been redeemed the last time WZZO ran the promotion. That's 30,000 out of 150,000 mailed. That gives radio instant credibility. For the first time the retailer can establish a measurable value from the medium."

Harris views it as the perfect union, "a tangible sales piece to compliment radio's intangibility" but warns, "For the most part retailers are conditioned to think of direct mail as couponing. If you're attempting to sell them on a prize catalog type mailer, you first have to sell them on the idea and then on you. With coupons, most retailers are already sold."

From a radio standpoint new revenue is only the beginning. "It's also a vehicle for increased billing in several ways. Among retailers radio is in heavy competition with print media, and the print salespeople are trained to ask for the order way in advance. Radio is inclined to do things more last minute and because of that, the buy can be lost on timing alone. What we're doing will force practices more competitive with the print medium where the bulk of the dollars has been going," notes Harris.

"Not only do you suddenly have something of interest to an advertiser who doesn't like radio (the radio portion of the buy can be promoted as 'value added' as opposed to a focal point) but it also is something which allows you to ask your current sponsors for more money and a longer buy. Coupons tend to have a three month shelf life. They're unique in that people do hang on to them," says Harris who points out the obvious value in a coupon backed with a station promotional message. "But how are most coupons sent out?" queries Harris who answers himself, "Loosely. Individually in a val-pack or similar mailer. The recipient then goes through the contents pulling out coupons that he or she is likely to use. The rest are usually dumped immediately which means that when unexpected needs for goods and services like having to buy a new car tire or battery or other seldom purchased item arises, the coupon won't be around to influence a decision. The retailer may think he knows exactly how many households he's influencing, but with loose coupons he knows only how many he's entering."

Station's tout the coupon book to potential sponsors as an easy way to combat that problem since recipients tend to keep the pamphlet around rather than go through it and comb it for certain items. And in some markets the book itself is part of a station promotion forcing listening. "It's relatively easy to build any type of audience promotion around the concept from listening for lucky numbers to whatever fits your programming. It's adaptable to almost anything, and can look any way a station would like it to from the very slick and sophisticated to a down home approach, and that's an important consideration if a station is going to use it as an audience builder. Send out something that doesn't fit within your station's overall positioning and it can be suicidal as a ratings booster."

Ignoring overall ratings benefit and targeting a specific area of the metro (or hitting the entire metro for promotional benefit using several versions of the book targeted to specific areas) combats another major objection to radio from the retailer: Paying for reach well beyond traffic area. To many retailers serving a limited area, local newspapers are a choice over radio because the idea of paying for the radio audience a major portion of which will not frequent a given locale is not cost efficient. Regardless of scope, Harris says the care and handling of, and knowledge about the postal system makes all the difference.

"As part of the postal system, in an effort to get bulk mailers to do most of the work, the post office has broken each zip code down to carrier route, which is just like it sounds-- the route a given postal carrier will walk within his daily delivery schedule. On average, the routes run from 300 households to up to 800 or 900 households in very dense areas. That compares with a zip code which could contain as many as 15,000 households served by 30 or 40 carrier routes," explains Harris who contends the use of carrier routes in direct mail is important on two fronts: targeting prospects and insuring delivery.

Regarding targeting, "most people know that each zip code is broken down into many demographic categories, but not as many realize each carrier route contains the same information. Carrier routes are classified by over 75 different categories from income, to sex of head of household, to value of car, value of home, number of kids and so forth. What you find is that certain carrier routes within a zip code contain the group you wish to reach while others do not. Often hitting 25% of a zip code will reach the group you are after as effectively as a bulk mailing, with substantial savings."

But the most significant value in carrier route sorting says Harris is insurance of delivery. "Each carrier route is walk sequenced. That means it is set up as the carrier would walk or drive it. When a carrier route bulk mailing arrives at the post office (sorting by carrier route is a large savings in postal fees over standard bulk rate) it must be cased. That mean it has to be put in the walk sequence used by that carrier. I find that if you inquire as to the walk sequence and sort down to that detail, you're going to get faster delivery and better handling."

To further increase post office co operation Harris sends out an early warning letter to each post office involved telling them what is coming and when, and when he'd like delivery. "With that much interaction, I usually don't have a problem" which is no small claim since bulk mail can legally be delayed almost indefinitely for those with preferential mailings, adds Harris who has significantly increased deliverability with his system.

"It's a rule of thumb that 15% of typical bulk mail is not delivered. That's a figure accepted even by the R.L. Polk Co., the largest publisher of city directories and name based lists. We are experiencing a 95-98% in home placement" by adhering to the above principles and by using a "resident" based list. "We cleanse it four times a year through the postal service to attain such a high rate and while some people think that "name" based lists (i.e. Tim Jones or current occupant) are preferable to "resident", the transient nature of Americans especially in the larger cities makes that utopian at best. Maybe it's just personal opinion but I'd rather open something that says resident than Tim Jones if my name is Ron Smith-- if it gets delivered at all."

But the biggest selling factor of Bob Harris' approach to sales is that it doesn't cost the station anything. "We pay for the printing and mailing and you will make a profit. The first mailer may or may not produce a great amount of net profit, but subsequent mailers will be very lucrative. It may be more important to note however that it truly is a turnkey operation. One of the biggest stumbling blocks to radio venturing into an allied medium for revenue is the time it takes away from the sales force servicing and courting their client base. Not only time, but knowledge and skill that they may not have. In this case, we provide the printing, typesetting, interaction with clients who have an 800 number to call us about copy, proofs or anything else, and we deliver on time!"

So how does Bob Harris make money? "Commission. I ask for 10 to 15% of the gross and my expenses for coming to town to acclimate the sales staff and join them in calling on new business. That's it." But wait, there's more--

"The next generation of direct mail will soon begin to emerge thanks in part to lazer printing. We're now able to completely customize mailings from a data base." That doesn't sound like much to the untrained ear but what Harris is suggesting is intriguing. "We can take the names of everyone who has entered a station contest (and Harris is more than happy to be provided with the raw entries-- post cards, letters, phone logs-- however they now exist) or devise a list from any source. For instance if Ron Chapman on KVIL is doing a remote in Arlington next Saturday, we can send every known listener reasonably close to that area-- especially that core group who has entered a contest, a note from him to come by and say hello. That can be an added incentive when selling such a package. As a listener incentive, perhaps you want to take your core audience and put them on a schedule of weekly mailing throughout a critical rating period such as "Hi, This is Ron Chapman and I hope you'll be listening this week when we..." It's not a new idea, but what has changed is the cost (less than 10 cents a name) and the quality. It is impossible to tell that Ron's secretary did not generate each letter. It's something you've just got to see."

TRANSTAR
RADIO NETWORKS

SPECIAL FEATURE
AMERICA'S MOST REQUESTED OLDIES



America's Most Requested Oldies

It's not scientific, but interesting none the less to discover the top 100 requested titles on the two largest nationally heard weekend oldies programs: Dick Bartley's "Solid Gold Saturday Night" delivered by The United Stations Radio Networks and Mike Harvey's "Super Gold" available from Transtar. Both shows compete in the Saturday evening time slot.

Bartley's list is based upon mail in response solicited during the months of June and July, 1985 (June 1- July 27). A total of twelve on air announcements ran asking for your three favorite oldies. The final tabulation aired on August 10, 1985.

Harvey's list is based upon a completely different system-- requests received throughout the year (Jan 1- Dec 1, 1985) with no specific mentions of voting for that purpose. The results were featured on a special New Year's Eve program.

Amazingly, many similarities were seen between the two lists-- with one notable difference:

Harvey's number one song was nowhere to be found on Bartley's list and Bartley's number one song was absent from Harvey's list! Both songs reached the number one position nationally.

Nearly half-- 44 songs, appeared on both lists.

The earliest songs on both lists came from 1955-- Bartley charted three '55 hits: Chuck Berry's "Maybellene", The Platters' "Only You" and Bill Haley and the Comets' "Rock Around The Clock"; while Harvey charted the latter two.

Bartley's most current title was Don McLean's 1972 hit, "American Pie", while Harvey's chart featured Terry Jacks' 1974 classic, "Seasons In The Sun".

The median year for both charts was 1963.

The median chart number for both was 3. (Bartley featured 58 songs that ranked number one nationally while Harvey included 54-- 9 of the top 10 on both charts were national number one hits.)

The lowest ranked song on Bartley's list was The Isley Brothers' "Shout" which peaked at number 47 nationally.

In the case of Harvey's list it was a tie-- two songs, both by the Miracles-- "Tracks of my Tears" and "Ooh Baby Baby" peaked at number 16 nationally.

What follows is the complete listing of both tabulations. The number in parentheses after the chart position is the ranking on the competing chart. The numbers following the artist represent Billboard's highest chart ranking and the year it was achieved.

Dick Bartley's "Solid Gold Saturday Night" United Stations Radio Network
1985 Countdown Of America's Top 100 Favorite Oldies

1.	Bridge Over Troubled Water	Simon & Garfunkel	#1/'70
2.	(2) Hey Jude	Beatles	#1/'68
3.	(7) Satisfaction	Rolling Stones	#1/'65
4.	Light My Fire	Doors	#1/'67
5.	(5) Heard It Through The Grapevine	Marvin Gaye	#1/'68
6.	My Girl	Temptations	#1/'65
7.	(36) Duke Of Earl	Gene Chandler	#1/'62
8.	(14) Can't Help Falling In Love	Elvis Presley	#2/'62
9.	(9) Cherish	Association	#1/'66
10.	(20) Oh, Pretty Woman	Roy Orbison	#1/'64
11.	Theme From A Summer Place	Percy Faith	#1/'60
12.	(40) You've Lost That Lovin' Feelin'	Righteous Bros.	#1/'65
13.	(62) Rock Around The Clock	Bill Haley	#1/'55
14.	(25) Yesterday	Beatles	#1/'65
15.	The Sounds Of Silence	Simon & Garfunkel	#1/'66
16.	Since I Don't Have You	Skyliners	#2/'59
17.	Don't Be Cruel	Elvis Presley	#1/'56
18.	(97) It's My Party	Lesley Gore	#1/'63
19.	(85) The Twist	Chubby Checker	#1/'60
20.	(11) Happy Together	The Turtles	#1/'67
21.	In The Still Of The Night	Five Satins	#24/'56
22.	(19) The House Of The Rising Sun	Animals	#1/'64
23.	(17) Sherry	Four Seasons	#1/'62
24.	(23) Sitting On The Dock Of The Bay	Otis Redding	#1/'68
25.	(47) Jailhouse Rock	Elvis Presley	#1/'57
26.	(38) I Want To Hold Your Hand	Beatles	#1/'64
27.	Rhythm Of The Rain	Cascades	#3/'63
28.	(21) Unchained Melody	Righteous Bros.	#4/'65
29.	American Pie	Don McLean	#1/'72
30.	Mack The Knife	Bobby Darin	#1/'59
31.	Runaway	Del Shannon	#1/'61
32.	Brown Eyed Girl	Van Morrison	#10/'67
33.	(42) Peggy Sue	Buddy Holly	#3/'57
34.	Runaround Sue	Dion	#1/'61
35.	(98) At The Hop	Danny & Juniors	#1/'58
36.	(28) I'm A Believer	Monkees	#1/'67
37.	California Girls	Beach Boys	#3/'65
38.	It's All In The Game	Tommy Edwards	#1/'58
39.	Crimson & Clover	Tommy James	#1/'69
40.	(88) Locomotion	Little Eva	#1/'62
41.	Surf City	Jan & Dean	#1/'63
42.	Come Go With Me	Del Vikings	#4/'57
43.	Hello Mary Lou	Ricky Nelson	#9/'61
44.	(79) Hold Me, Thrill Me, Kiss Me	Mel Carter	#8/'65
45.	She Loves You	Beatles	#1/'64
46.	(4) Stop! In The Name Of Love	Supremes	#1/'65
47.	The Great Pretender	Platters	#1/'56
48.	(73) Louie Louie	Kingsmen	#2/'63
49.	Israelites	Desmond Dekker	#9/'69
50.	(16) Summer In The City	Lovin' Spoonful	#1/'66

51.	Maybellene	Chuck Berry	#5/'55
52. (12)	All I Have To Do Is Dream	Everly Bros.	#1/'58
53. (83)	Born To Be Wild	Steppenwolf	#2/'68
54.	California Dreamin'	Mamas & Papas	#4/'66
55. (41)	Little Darlin'	Diamonds	#2/'57
56.	Denise	Randy & Rainbows	#10/'63
57.	The Lion Sleeps Tonight	Tokens	#1/'61
58.	I Can't Help Myself	Four Tops	#1/'65
59. (13)	Blueberry Hill	Fats Domino	#2/'56
60.	Time Of The Season	Zombies	#3/'69
61. (66)	My Boyfriend's Back	Angels	#1/'63
62. (49)	Only You	Platters	#5/'55
63.	To Sir With Love	Lulu	#1/'67
64.	Time Won't Let Me	Outsiders	#5/'66
65.	Blue Moon	Marcel's	#1/'61
66. (48)	Last Kiss	J. Frank Wilson	#2/'64
67.	Bus Stop	Hollies	#5/'66
68. (44)	Chantilly Lace	Big Bopper	#6/'58
69.	Under The Boardwalk	Drifters	#4/'64
70.	A Whiter Shade Of Pale	Procol Harum	#5/'67
71. (100)	Dancin' In The Street	Martha & Vandellas	#2/'64
72.	Yellow Submarine	Beatles	#2/'66
73. (15)	Do Wah Diddy Diddy	Manfred Mann	#1/'64
74.	For What It's Worth	Buffalo Springfield	#7/'67
75. (72)	Cathy's Clown	Everly Bros.	#1/'60
76.	Ain't Too Proud To Beg	Temptations	#13/'66
77.	Don't Let Sun Catch You Cryin'	Gerry & Pacemakers	#4/'64
78.	The Letter	Box Tops	#1/'67
79.	Party Doll	Buddy Knox	#1/'57
80.	Incense & Peppermints	Strawberry Alarm C	#1/'67
81.	Build Me Up Buttercup	Foundations	#3/'69
82.	Red Rubber Ball	Cyrkle	#2/'66
83.	Glad All Over	Dave Clark Five	#6/'64
84.	Venus	Frankie Avalon	#1/'59
85.	I Fought The Law	Bobby Fuller Four	#9/'66
86. (70)	Johnny B. Goode	Chuck Berry	#8/'58
87. (60)	Soldier Boy	Shirelles	#1/'62
88. (3)	Good Vibrations	Beach Boys	#1/'66
89.	Shout	Isley Brothers	#47/'59
90.	Stay	Maurice Williams	#1/'60
91.	Kicks	Paul Revere	#4/'66
92. (22)	I Got You Babe	Sonny & Cher	#1/'65
93.	Aquarius/Let The Sun Shine In	Fifth Dimension	#1/'69
94.	Get The Job	Silhouettes	#1/'58
95. (92)	The Mighty Quinn	Manfred Mann	#10/'68
96.	Eight Days A Week	Beatles	#1/'65
97.	You Can't Hurry Love	Supremes	#1/'66
98. (82)	Da Doo Ron Ron	Crystals	#3/'63
99.	Wooly Bully	Sam The Sham	#2/'65
100.	Tears Of A Clown	Miracles	#1/'70

Mike Harvey's "Super Gold" New Years' Eve Party Top 100 Countdown
 December 31, 1985 Transtar Radio Networks

1.	Love Me Tender	Elvis Presley	#1/'56
2.	(2) Hey Jude	Beatles	#1/'68
3.	(88) Good Vibrations	Beach Boys	#1/'66
4.	(46) Stop! In The Name Of Love	Supremes	#1/'65
5.	(5) Heard It Through The Grapevine	Marvin Gaye	#1/'68
6.	I'll Be There	Jackson Five	#1/'70
7.	(3) Satisfaction	Rolling Stones	#1/'65
8.	When A Man Loves A Woman	Percy Sledge	#1/'66
9.	(9) Cherish	Association	#1/'66
10.	I Think We're Alone Now	Tommy James	#4/'67
11.	(20) Happy Together	Turtles	#1/'67
12.	(52) All I Have To Do Is Dream	Everly Bros.	#1/'58
13.	(59) Blueberry Hill	Fats Domino	#2/'56
14.	(8) Can't Help Falling In Love	Elvis Presley	#2/'62
15.	(73) Do Wah Diddy Diddy	Manfred Mann	#1/'64
16.	(50) Summer In The City	Lovin Spoonful	#1/'66
17.	(23) Sherry	Four Seasons	#1/'62
18.	This Magic Moment	Jay & Americans	#6/'69
19.	(22) House Of The Rising Sun	Animals	#1/'64
20.	(10) Oh, Pretty Woman	Roy Orbison	#1/'64
21.	(28) Unchained Melody	Righteous Bros.	#4/'65
22.	(92) I Got You Babe	Sonny & Cher	#1/'65
23.	(24) Sitting On The Dock Of The Bay	Otis Redding	#1/'68
24.	Proud Mary	Creedence C R	#2/'69
25.	(14) Yesterday	Beatles	#1/'65
26.	Baby Love	Supremes	#1/'64
27.	My Guy	Mary Wells	#1/'64
28.	(36) I'm A Believer	Monkees	#1/'67
29.	This Diamond Ring	Gary Lewis	#1/'65
30.	Old Fashioned Love Song	Three Dog Night	#4/'71
31.	Dance To The Music	Sly & Family Stone	#8/'68
32.	Wild Thing	Troggs	#1/'66
33.	G.T.O.	Ronny & Daytonas	#4/'64
34.	Love Potion # 9	Searchers	#3/'65
35.	Surfin 'USA	Beach Boys	#3/'63
36.	(7) Duke Of Earl	Gene Chandler	#1/'62
37.	Johnny Angel	Shelley Fabares	#1/'62
38.	(26) I Want To Hold Your Hand	Beatles	#1/'64
39.	Mony Mony	Tommy James	#3/'68
40.	(12) You've Lost That Lovin Feelin'	Righteous Bros.	#1/'65
41.	(55) Little Darlin'	Diamonds	#2/'57
42.	(33) Peggy Sue	Buddy Holly	#3/'57
43.	ABC	Jackson Five	#1/'70
44.	(68) Chantilly Lace	Big Bopper	#6/'58
45.	You Really Got Me	Kinks	#7/'64
46.	Respect	Aretha Franklin	#1/'67
47.	(25) Jailhouse Rock	Elvis Presley	#1/'57
48.	(66) Last Kiss	J. Frank Wilson	#2/'64
49.	(62) Only You	Platters	#5/'55
50.	Little Deuce Coupe	Beach Boys	#15/'63

51.	Yakety Yak	Coasters	#1/'58
52.	A World Without Love	Peter & Gordon	#1/'64
53.	Chapel Of Love	Dixie Cups	#1/'64
54.	Barbara Ann	Regents	#13/'61
55.	Tracks Of My Tears	Miracles	#16/'65
56.	Travelin' Man	Ricky Nelson	#1/'61
57.	The Long And Winding Road	Beatles	#1/'70
58.	Book Of Love	Monotones	#5/'58
59.	The Wanderer	Dion	#2/'62
60. (87)	Soldier Boy	Shirelles	#1/'62
61.	She's Not There	Zombies	#2/'64
62. (13)	Rock Around The Clock	Bill Haley	#1/'55
63.	Sea Of Love	Phil Phillips	#2/'59
64.	Reflections	Supremes	#2/'67
65.	Down In The Boondocks	Billy Joe Royal	#9/'65
66. (61)	My Boyfriend's Back	Angels	#1/'63
67.	You Send Me	Sam Cooke	#1/'57
68.	Hard Days Night	Beatles	#1/'64
69.	Sealed With A Kiss	Brian Hyland	#3/'62
70. (86)	Johnny B. Goode	Chuck Berry	#8/'58
71.	It's Not For Me To Say	Johnny Mathis	#5/'57
72. (75)	Cathy's Clown	Everly Bros.	#1/'60
73. (48)	Louie Louie	Kingsmen	#2/'63
74.	Sixteen Candles	Crests	#2/'59
75.	Are You Lonesome Tonight?	Elvis Presley	#1/'60
76.	Put Your Head On My Shoulder	Paul Anka	#2/'59
77.	Green Onions	Booker T & MG's	#3/'62
78.	Stand By Me	Ben E. King	#4/'61
79. (44)	Hold Me, Thrill Me, Kiss Me	Mel Carter	#8/'65
80.	Ooh Baby Baby	Miracles	#16/'65
81.	Help!	Beatles	#1/'65
82. (98)	Da Doo Ron Ron	Crystals	#3/'63
83. (53)	Born To Be Wild	Steppenwolf	#2/'68
84.	Sugar Shack	Jimmy Gilmer	#1/'63
85. (19)	The Twist	Chubby Checker	#1/'60
86.	Seasons In The Sun	Terry Jacks	#1/'74
87.	Wake Up Little Susie	Everly Bros	#1/'57
88. (40)	Locomotion	Little Eva	#1/'62
89.	Crystal Blue Persuasion	Tommy James	#2/'69
90.	Come Softly To Me	Fleetwoods	#1/'59
91.	One Fine Day	Chiffons	#5/'63
92. (95)	The Mighty Quinn	Manfred Mann	#10/'68
93.	Save The Last Dance For Me	Drifters	#1/'60
94.	Day After Day	Badfinger	#4/'72
95.	Ticket To Ride	Beatles	#1/'65
96.	Tears On My Pillow	Little Anthony	#4/'58
97. (18)	It's My Party	Lesley Gore	#1/'63
98. (35)	At The Hop	Danny & Juniors	#1/'58
99.	How Sweet It Is	Marvin Gaye	#6/'65
100. (71)	Dancin' In The Streets	Martha & Vandellas	#2/'64

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.

Ooh Baby, a little more to the right, a little more, a little... there, oh that's it!-- What caught your attention about the two voiced bit was obvious. Porno in the middle of the day? On an AM radio station? It can't be. And it wasn't. "There" was 1110, and "It" was KRLA and once again you'd be had, just as you were a couple of decades back, by the creative magic of radio.

FIND FILE
This month featuring:

BILL WARD!--- Not THAT Bill Ward-- This one is production director at Greater Media's KRLA/KBZT Los Angeles, and he's GREAT!

"Faster than a speeding 45, more powerful than a 49,000 watt transmitter, it's Steeleman!" said the pronouncer in the Superman take off on the Real Don Steele... Other recent Steele promos have had scientists harnessing his "high energy" by placing electrodes on his tongue to power the station (but of course with that much energy, they couldn't get it DOWN to speed once Steele got to talking with his notoriously fast delivery).

It sounded like the old drag strip spots-- "Sunday! Sunday! You'll hear these supercharged hits.." interspersed with portions of the upcoming thematic weekend's car songs and appropriate copy like, "taching at 45 rpms" and "smell that polyvinyl chloride burn!!"

"In the beginning the earth was null and void and then there was KRLA," saw "Rock's First Decade", another thematic weekend, handled in a more reverent vein.

As the Mad Doctor's creation came to life, his trusty sidekick Igor queried, "What will we do with them?" "We'll get them jobs in radio." The 11-10 Men are alive. From the laboratory of KRLA --L.A.'s Radio Monsters!

Christmas saw KRLA parodied as a K-Tel type ad-- with such promises as "You'll have hits up to your armpits!" and the appropriate tag line, "Not available in stores." Thanksgiving was equally strange "Celebrity turkey impersonated by program director Mike Wagner," and rarely will a week go by that one of KRLA's promos won't remind you of what you used to think was so great about radio. What used to be the norm is now cause for comment, and while he might have been commonplace in the '60s among the Dick Orkin's and Stan Freberg's; Bill Ward is a rarity today.

"About one a day," answers Ward nonchalantly when asked how many promos of the above variety he can churn out without burn out.

Utopia to Ward is a program director who says "we need a new promo about this" and then leaves the room. "I don't know where the ideas come from. They're just there. I draw upon my weird imagination."

Ward can be best termed a creative self motivator. "I do promos for me. I entertain myself. What the station gets is a positive by-product of my overwhelming desire to create. My whole life revolves around creating."

And the biggest motivation killer for someone who sees life as one big promotional announcement? "Second Guessing. It may sound egotistical, but I know what is needed and I can deliver it. When it gets hard is when a PD will come in and say, look I want you to say this, this and this, then do this-- he's producing the promo-- and usually it's not as good as it could be.

"Of course I want to sell the product or station in a manner consistant with client or programming philosophy, but beyond that I am always looking for entertainment value. A lot of people percieve promos as commercial announcements, and because of that it's especially important that the station's message stand out from the rest of the furniture store ads."

Ward's contention was proven several years ago in San Diego when a major programmer at a major station embarked upon a commercial free period. His extensive research after the fact proved that most listeners came away with the feeling the station lied-- they overwhelmingly perceived promos on upcoming contests or station events as commercials-- and in the purest sense that is exactly what they are.

Perhaps Ward's ability to cut through many of the creative restraints incurring under much of today's programming philosophies lies in his contention, "I don't consider myself a radio person. I don't have a lot of radio friends, nor do I really keep up on the latest gossip. I want to understand what management or programming or sales is trying to achieve with a particular spot and then I'll do my job and deliver it to them. Actually, I wanted to be a history teacher."

Lack of interest in academia led the dean at Kent State to suggest radio-- more to the point, he suggested Ward find something that didn't require a college diploma. The usual scenario-- makeshift station in his bedroom, talking to the walls through his high school years from his Ohio farmhouse, led his mother to suggest he get a job at the local station which ran the psa's for the various causes with which she involved herself. "They told me they'd hire me if I got a first class license. I did (through REI) and they didn't. (Eventually they did.)" The plethora of local radio gigs ensued, culminating in a tv weather gig in Cleveland.

"But my first love was radio. I kept sending tapes to WGAR-- THE station to work for in Cleveland at the time. Loren Owens, the PD took the time to critique them-- and was brutally honest, but he didn't hire me." After tv weather dried up so to speak, Ward was faced with welfare or factory piece work and chose the latter until a position at WGAR's country FM in the '70s, WNCI opened up.

"Then I got a call that WGAR wanted me to do weekends. It was the greatest moment of my life. Until they called back later that day and said forget it-- they didn't know I was on their FM and that created some kind of corporate accounting problem" which was more than solved when WNCI cleaned house. Doing weather on TV-5, and (finally!) weekends at WGAR, Ward held down the part time shift for three years until WGAR released their production director in 1978 and offered Ward the job. "I agonized over that. I wasn't sure I could do it really." Production up to that point had been something done on a single tape recorder, and then only under duress.

"The problem was, I had to quit the weather job, and I knew I could do weather. But this was WGAR, so finally I said what's the worst that can happen. They'll fire me? I gave it a shot." Initially, production amounted to co-ordination. It wasn't until 1981 that then new PD Mike Scott said "Bill, I want you to be my promo man." It was a decision that neither party regretted. Subsequent PD Jay Clark was so taken with Ward's abilities, that once he moved on to Greater Media, he extended the KRLA/KBZT production post to him.

"What I've always tried to do, was to recreate what I used to hear on radio. The excitement and entertainment I grew up with." And that extends beyond station promos. As Ward looks down the road at his future he feels the move to L.A. may have been fortuitous. "I'd really like to become more involved in commercials-- the kind of things Dick Orkin does. But then again I love the radio end of it too, so I'm not really sure where I'll be in five years."

Where ever-- the industry will be bettered with the kind of creativity Ward has to offer. For more information, contact:

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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.

If there is something about which you are particularly curious, please give us a call at (213) 623-2750.

Question Of The Month

The KJOI Los Angeles purchase price of roughly \$44 million has set new records-- not only in the price to be paid for a single station acquisition, but also for industry talk surrounding it.

Specifically, many wonder whether the debt service can be handled at the station's current earnings, and what enticed Bob Sillerman, known as a shrewd financial type, to become involved in the deal.

To find out more about the newly formed Legacy Broadcasting, we contacted:

Robert F.X. Sillerman
Chairman/CEO Sillerman-Magee Communications Management Corp.
Co-Chairman of the Board Legacy Broadcasting, Inc.

Bob: You acquired the Doubleday properties at one of the best prices the industry has seen in a while. On the other hand, Carl Hirsch's acquisition of KJOI raised more than a few eyebrows. Some observers say that at \$44 million it is not possible to meet the debt service in its present highly successful format. Is that true and what does your new company intend to do about it-- and what was it about Carl Hirsch's KJOI deal that enticed you to want to join forces with him?

LET ME FIRST SAY IT WAS NOT THE DEAL AS MUCH AS THE PERSON. IDENTIFYING L.A. AS A PHENOMENAL MARKET AND KJOI AS A FRANCHISE STATION WHICH ENJOYS A LONG HISTORY OF SUCCESS, THAT WAS STILL CONSIDERATION TWO, THREE AND FOUR. NUMBER ONE WAS CARL HIRSCH WHO IS CLEARLY AS SUCCESSFUL AND EXCITING AN OPERATOR OF RADIO AND TV STATIONS OVER THE LAST TEN PLUS YEARS AS IS ANYONE, AND IT WAS THE OPPORTUNITY TO COMBINE WITH CARL THAT REALLY MADE MY DECISION.

(Concerning the possibility of not meeting debt service--) THAT IS ABSOLUTELY NOT TRUE. THE STATION WAS BOUGHT AT APPROXIMATELY TEN TIMES CASH FLOW-- AND THAT PURCHASE PRICE INCLUDES A VERY VALUABLE TOWER SITE WHICH ALSO GENERATES SIGNIFICANT INCOME. IN ADDITION TO ITS IDEAL LOCATION, THE HOLLYWOOD TOWER SITE HAS 30 TENANTS, SO EVEN AT THE WELL PUBLICIZED PURCHASE PRICE THE DEAL IS ALREADY A PROFITABLE ONE. AND NEEDLESS TO SAY, (rumors to the contrary cause Sillerman to laugh) WE AREN'T LOOKING AT ANY FORMAT CHANGES!

Bob Sillerman can be reached in New York at Sillerman-Magee
(212) 980-4455

