

National Association of Broadcasters

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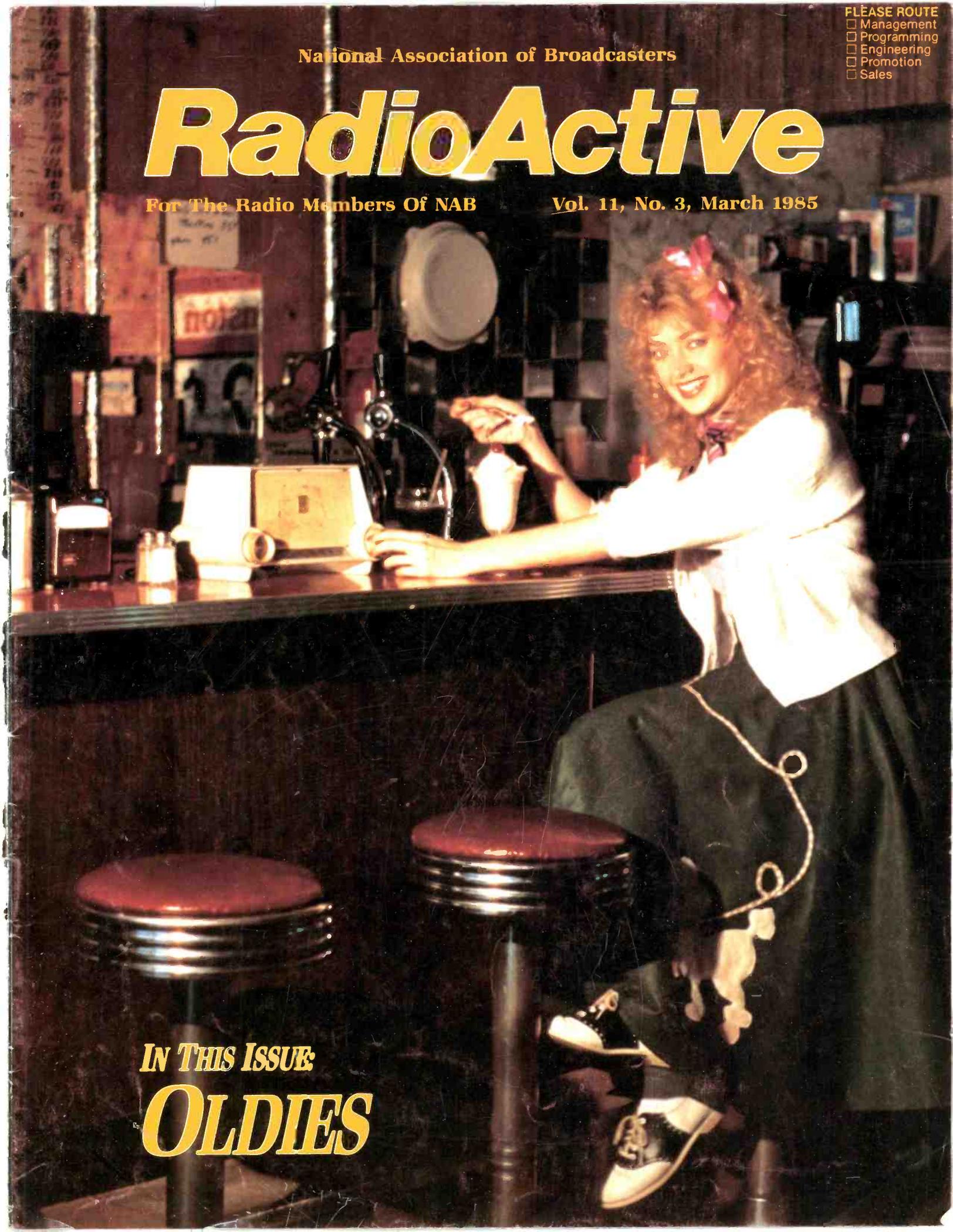
# RadioActive

For The Radio Members Of NAB

Vol. 11, No. 3, March 1985

IN THIS ISSUE:

## OLDIES



## Historical Perspective

### Who Really Invented the Radio?

"There is the *legend* of Nathan B. Stubblefield of Murray, Kentucky, as the true inventor of the radio. According to eyewitness accounts, he sent his voice and his harmonica music through the air without wires in 1892, three years before Marconi sent his first signals across his father's estate in Italy. Stubblefield tried to interest Washington, Philadelphia, and New York in his invention.

"In 1902 he twice demonstrated 'wireless telephony' before large audiences in the East, once from a steamer in the Potomac River off Georgetown. He was granted patents in 1908, but partly because of his own peculiarities, his lack of business ability, and an abnormal fear that someone would steal his idea, he never commercialized it. He disappointedly retired to a hermit's cabin near Murray, Kentucky, where he was found dead in 1928. The Kentucky Assembly's resolution in 1944 said that he was 'entitled to the highest honor and respect at the hands of the people of the commonwealth and this nation for his outstanding scientific achievement and public service'."

From: *The First Quarter-Century of American Broadcasting*, by E.P.J. Shurick; Midland Publishing Company, St. Louis, Missouri (1946).

## Station Information

### Start Those Cards And Letters Coming

*RadioActive* magazine always welcomes submissions of articles and queries from radio professionals who would like to do stories. But other things we are always receptive to are *suggestions*. Even if you cannot find the time to put pen (or typewriter) to paper and write the Great American Magazine Article, you may know of someone else who would be perfect for a particular piece—either as the author of an article or the subject of one. If this is the case, just give us a name and a phone number and we will take it from there.

Also, if there are topics you would like to see covered in the magazine which have not turned up yet, give us a call or drop us a note at: *RadioActive*, National Association of Broadcasters, 1771 N St. NW, Washington, DC 20036; (202) 429-5416.

□ □ □

### Calling All Stations

**Women In Radio:** *RadioActive's* next theme issue will be a summer special devoted to "Women In Radio." If you are a woman working in any area of radio broadcasting operations—management, programming, sales, talent, promotion, or engineering—and would like to contribute to this issue or be interviewed for inclusion in an article, call or write Editor James Dawson today at the address above.

□ □ □

### Radio Festival Deadline Is April 1, 1985

The fourth annual International Radio Festival of New York, the worldwide awards competition for radio advertising, programming, and promotion, will be held June 10-12, 1985, at New York's Sheraton Centre Hotel. Radio productions produced or first aired between March 1984 and April 1, 1985 (this year's entry deadline) are eligible for competition. The Festival is open to stations, groups, advertising agencies, networks, producers, syndicators, clients, and other professionals involved in radio. The Festival has a variety of competitive categories.

For more information, contact the International Radio Festival at 246 W. 38th St., New York, NY 10018; (914) 238-4481.

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Phyllis Miller, photographed by Joyce Tudryn Friberger at Marie's Luncheonette in Union, New Jersey.

Costume provided courtesy of Magic Palace "About-Face Costumes," 954-B Stuyvesant Ave., Union, NJ 07083; (201) 687-3444.

Ditto for page eight.

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Edward O. Fritts, President • David E. Parnigoni, Senior Vice President, Radio.

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RadioActive welcomes article submissions, and queries about ideas or topics are encouraged. Write RadioActive Editor James Dawson at NAB Headquarters or phone (202) 429-5416 between 9 a.m. and 5 p.m. EST Monday through Friday.



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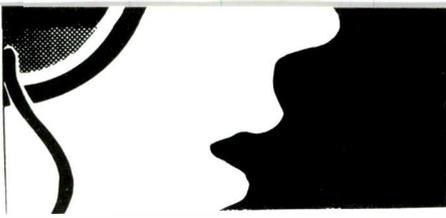
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—by Angela Couloumbis

# Shoptalk

## A Promotion With Heart

Listeners of WRDU in Raleigh, North Carolina, had the opportunity to eat ice cream to their hearts' content just before Valentine's Day this year.

The station's air personalities were some of the local celebrities who helped scoop out gallons of ice cream at 10 cents a scoop to benefit the American Heart Association at a locally-famous chain of ice cream stores called Hearts Delight. The stores have sponsored the annual fundraiser for seven years and the event has become a community tradition, says General Manager Assistant Sue Ludeke. She explains that the owner of Hearts Delight is trying to get his collection of more than 4,000 hearts, which now decorate his store, into the Guinness Book of World Records as the largest collection of hearts.

In addition to the 10-cent scoops, listeners could have their song dedications or requests aired on WRDU for a pledge to the Heart Association. Those who attended the event could register to win one of two honeymoon trips to the Bahamas. The winners' names were drawn and announced on the air on Valentine's Day. In addition to the trips, sweatshirts, balloons, and live entertainment were provided for all and special prizes were given away in the "Best Heart Contest."

For more information, call Ludeke at (919) 782-1061.

## Exchanging Pounds for Dollars

Liz Sommerville, a producer and traffic reporter at radio station WOMC in Detroit, recently donated six pounds to the March of Dimes.

The pounds were not British currency, but part of Sommerville's own body weight. She was one of a dozen local celebrities who participated in Weight Watchers' "Quick Start Weight Loss Program" for charity.

Merri Lee Bartalucci, the station's promotion director, says the fundraising drive ran for three weeks. The celebrity

## Homecoming King

When afternoon air personality Tom Carter recently returned to contemporary Christian station KGOL in Houston, Texas, after a two year absence, the people there wanted to show him that they were glad he was back.

Program Director Gem O'Brien says KGOL started a three-week promotion called "Welcome Back Carter," a take-off on the early '70s TV show "Welcome Back Kotter."

O'Brien says the week before Carter returned on the air, the other announcers urged listeners to send in cards and letters with "welcome back" messages. "As the cards came in to the station, we posted them everywhere—around doors, along the hallways, and on the windows."

Carter continued to receive calls and letters of welcome for another two weeks after he arrived and the good wishes of the more than 500 listeners did not go unrewarded. O'Brien says that during the final week of the promotion, Carter drew names of well wishers at random and awarded various prizes. Twenty sets of concert tickets to hear inspirational singer Russ Taff and tickets to an "invitation only" party hosted by the station were awarded in a grand prize drawing.

O'Brien comments that much of the station's listening audience is female. Based on the number of enthusiastic responses Carter received, O'Brien says they simply loved the promotion.

For more information, call him at (713) 797-6500.

participants could donate their earnings to the charity of their choice.

WOMC supported Sommerville's effort by publicizing the event on the air and encouraging listeners to donate to the March of Dimes. Listeners could make their pledges at various locations around the city.

Bartalucci reports that this was the first year a WOMC personality has participated in the Weight Watchers' annual event. She adds that participating helps a worthwhile cause and offers the added benefit of better health for those who take part.

For more information, call Bartalucci at (313) 546-9600.

## A Contest Nobody Wanted To Win

KMND/KNFM in Midland, Texas, sponsored a contest over the New Year's holiday that made listeners think twice before they entered. Billed as "Your Last Contest," it was designed to deter New Year's celebrants from drinking and driving. The "prize" was an all-expenses-paid funeral to the entrant who became the first DWI fatality on New Year's Eve.

Operations Manager Jim Mantel says the contest was announced in mid-December and, although a New Year's Eve promotion, it was meant to capitalize on the shock value that would result over the following couple of weeks when many Christmas parties were scheduled.

"The intention was for no one to win and, for that matter, for no one to enter," explains Mantel. Yet the contest was on the level. Mantel says the stations were prepared to pay for the funeral, provided that the victim had been legally drunk (blood alcohol level 0.10 or higher), was the driver of the vehicle, and was pronounced dead at the scene or on arrival at the hospital. The accident had to occur within Ector or Midland counties.

Mantel says the station learned a lot about its listeners from the contest: "From the phone calls, entries, and just listening to people talk when we were out in public, we knew it was the main topic of conversation everywhere for at least a week." Entry blanks and posters were placed by the doors of local bars to make people think as they were leaving about how much they had to drink, and the possible results of having too much. The entry blanks and boxes also were placed in 33 convenience stores in the the two counties for increased exposure.

Mantel explains, "The reasons for doing this were many, but the main reason was to promote our 'Topsy Taxi' program, which offered free cab rides to individuals who were too drunk to drive, as the logical alternative to driving. We also gave great thought to the results of if we had a winner, but decided to aggressively pursue the problem instead of just running announcements saying 'don't drive drunk.'" He reports that there was no winner—so, as a reward to its listeners, KMND/KNFM offered every resident in Midland and Ector counties a Dr. Pepper to celebrate their safe New Year's Eve.

For further details, contact Mantel at (915) 683-3878.

## Radio M\*A\*S\*H

KTAM/KORA in Bryan, Texas, decided to do something different for its recent annual toys for tots campaign. "To raise the amount we wanted, we knew we were going to have to do something that would grab people's attention," says Station Manager Ben Downs. What the stations came up with was a "Radio M\*A\*S\*H" promotion.

For 100 continuous hours, the stations went completely mobile by setting up their studios in M\*A\*S\*H-like tents outside a local mall. The announcers wore olive green military-type clothing and the studios were heated by propane tanks.

"On the first night out there," recalls Downs, "the temperatures dipped into the 20s, where normally this time of year it's in the 60s." However, he says that everyone stuck it out. Their dedication was rewarded—the station took in more than 11,000 toys (enough to warrant hiring two people to shuttle the donations from the tents to KTAM/KORA's toy warehouse) and \$5,000 in cash contributions for the cause.

"The M\*A\*S\*H set-up really piqued the curiosity of shoppers going to the mall. When they saw us, they would come over and want to help out," Down says. Donuts and T-shirts were given out to those who donated toys.

Down says it took a week and a half of planning to make the mobile set-up a success. KTAM/KORA had to rent a 1,200 square foot tent, obtain a temporary building permit, and move its staff and equipment into the facilities. Down credits the success of this year's drive to the M\*A\*S\*H promotion. He says the stations plan to hold it again next year.

For more details, contact Downs at (409) 779-1240.



KTAM KORA's Radio M\*A\*S\*H crew after 100 hours on the air.

## Signing Up Listeners

KTXQ in Dallas, Texas, has started a "Listener Petition" promotion to celebrate its 10th anniversary.

Promotion Director Michael Nelson says the drive began in mid-January and involves dozens of schools and organizations trying to get the most signatures. In signing the petition, a listener vows to "Party With Bo Roberts and the Q102 Morning Crew." The winning school or organization receives a concert featuring Joe King Carrasco as the grand prize.

Nelson says KTXQ decided on a petition drive because it has been a successful promotional tool in other markets. "It's an ingenious way of getting come," he explains. "What you get is an army of listeners exposing the radio station to other potential listeners."

The station sent out letters to local schools, colleges, and organizations in early January to get them involved in the petition signing effort. Nelson says he expects more than 50 groups to participate. He adds that the drive is only the "tip of the iceberg" of activities the station has planned for this year's celebration.

For further details, contact Nelson at (214) 528-5500.

## Mozart Fest

In commemoration of the 229th birthday of classical composer Wolfgang Amadeus Mozart, WGMS in Washington, DC, recently sponsored a Mozart Fest which featured record giveaways, trivia contests, and special programming highlighting the composer's famous works.

Director of Advertising and Promotion Lynn Alper says the station decided to take a "geographical look" at the exciting and colorful life of Mozart. Therefore, throughout the two-week celebration, three trivia questions were asked each day over the air by program hosts. The topics covered various events of Mozart's life such as cities he played in, places where he composed his major works, and people he knew.

Alper says listeners were asked to call at certain times on the WGMS contest lines in order to win Mozart recordings. A winning answer was recognized with a brief excerpt from Tchaikovsky's "1812 Overture," while an incorrect response was followed with Chopin's "Funeral March." Those who answered incorrectly received Salieri records as booby prizes.

For further information, call Alper at (301) 468-1800.

## Thoughts from Ted L. Snider NAB Radio Board Chairman

### Criticism of Broadcasters: Is It Justified?

Senator Packwood periodically colors us with his "paper bag" phrases. *Broadcasting* magazine and other publications sharpen their teeth on us from time to time. Sometimes our first reaction is to rise up in indignation and start recounting what NAB has done. I suggest that perhaps we are missing the point. I think when Senator Packwood says "broadcasters," he means "broadcasters" and not any trade organization.

As Legislative Liaison Committee chairman for the state of Arkansas, and as a broadcaster myself, I know how very difficult it is to find the time to make a personal face-to-face contact with a Congressman, catch the Congressman in his home office, or go to Washington. There truly are so many demands on our time and resources that the *only* alternative is to let NAB or someone else do it—and that is what most of us broadcasters do.

But it is a different game now. We must get the job done ourselves at home. I visited with six or eight Congressmen in January and they all stressed this fact.

So perhaps we are due for some criticism. Let's face up to our problems and make those face-to-face Congressional contacts. *Now is the time.* The threat to ban beer and wine advertising is the most serious threat broadcasters have faced in fifteen years. It is a frontal assault on our first amendment rights, to say nothing of our pocketbooks. It is patently unfair for anyone to legislate his opinion on us. We have the right to advertise any legitimate product if we choose to do so. If we allow an advertising ban on any legal product to get legislated at any level, we have ourselves to blame.

Make the time. Spend the money. See the Congressmen and get their firm commitment to oppose any such ban. Don't settle for any standard "Thanks for your views, I'll watch it" response. This matter is too important to us. On this issue, we must have a commitment to oppose. ■

## Radio...Bringing People Together

Radio station KIPR in Lufkin, Texas, is not in the business of matchmaking. However, a funny thing happened to one of its listeners who happened to be tuned in to the station at the right time.

Station Manager Hal Davis says that the listener was travelling through western Louisiana last year when she heard a commercial for McCollough Air Conditioning, a regular advertiser on the station. The name stuck in her mind, since

she had dated a McCollough 20 years earlier when both attended high school in Beaumont. Davis says that when the woman returned home, her curiosity convinced her to telephone the air conditioning company. Sure enough, the owner was the same fellow she had known before.

Davis says "one thing led to another," and the two got together and were married last November. He says this tale shows that radio really does bring people together.

For more information, contact Davis at (409) 634-5596.

## Automated Lovers

Being an automated station does not prevent WKPL in Platteville, Wisconsin, from sponsoring a very "human" contest. This past Valentine's Day, the station awarded one lucky listener and a guest an evening out on the town complete with dinner, champagne, flowers, and a chauffeur as the grand prize of its "Seven Famous Lovers" contest.

Operations Manager Bob Khouri says listeners were given a set of clues to the identities of famous couples each day, once every two hours, for an eight-day period prior to Valentine's Day. To win the prize, listeners had to guess all seven sets of famous lovers correctly and mail their

guesses to the station. Some of the famous lovers included Samson and Delilah, Paul and Linda McCartney, and Blondie and Dagwood. The winner was taken out on February 14th. Khouri says this promotion is one way to use radio creatively.

Khouri explains the beauty of this kind of promotion is that stations can adapt it so the categories cover almost anything. "They can highlight their music by having famous musical tunes. If they are a news-oriented station, they can have a contest about local newsmakers." He adds that a list of seven items is a good number to work with, although a station can keep a contest going longer by making the list longer.

For more information, call Khouri at (608) 348-2775.

## An Army of Toys for the Needy

Radio station WSIR in Winter Haven, Florida, recently collected several hundred toys during its second annual toy drive in cooperation with the Salvation Army. The toys are distributed each year to 400 of Polk County's needy families.

Station Manager Debra Anscombe says the station heavily promoted its drive for about a month on the air and in local newspapers. Listeners were given the chance to meet WSIR air personalities live during a special remote broadcast from a local mall to promote the toy drive.

Anscombe describes this year's effort as an overwhelming success. "The toys completely filled the two cars which delivered them to the Salvation Army." She adds that the station plans to sponsor a similar toy drive again next year.

For more details, contact Anscombe at (813) 294-4111.



General Manager Debra Anscombe (far left) helps present the toys collected from listeners to the Salvation Army.

## Traffic Report Update

Residents of Hammond, Louisiana, are truly back "on the road again" thanks to a petition drive launched by radio station WHMD.

In the November issue of *RadioActive*, we reported that completion of the road was 50 days ahead of schedule after the station presented city officials with the signatures of 3,000 angry residents.

Seeger now reports that on January 28 the Highway 51 corridor was reopened at a ceremony which included local as well as state dignitaries, such as Hammond Mayor Debbie Pope, State Senators Mike Cross and Gerry Hinton, and Governor Edwin Edwards.

Seeger says that once the corridor was reopened, the stations broadcast live remotes from various businesses along the highway for a week to commemorate the long-awaited event. Nanette Guerin, the stations' general manager, describes it as a big step in the vitality of the community.

For more information, contact Seeger at (504) 542-1400.

## Mark Your Calendars: April

**Delaware, Indiana, Kentucky, Texas, Pennsylvania, and Tennessee:** File your annual ownership report on revised FCC Form 323 by April 1.

**All stations:** Place the Issues/Programs List for the January-March 31 calendar quarter in your public file by April 10.

**All stations:** NAB Convention, April 13-17, Las Vegas, Nevada.

**All stations:** Federal taxes for stations filing individual returns and personal income taxes due April 15.

**All stations:** Daylight Saving Time goes into effect on April 28.

**Station with tower lights:** Conduct your quarterly tower light inspection and note it in your station log.

*From the NAB Legal Department's 1985 Legal Calendar.*

# Cooperative Broadcasts

## — Joining Forces With Newspapers —

**R**adio stations and newspapers have quite different advantages in the ways they present the news. Radio offers immediacy, being able to present news events as they happen. Such news reports, however, are usually brief and concise. Newspapers must present news in their next edition, but they are able to use their news columns for thorough, in-depth news analysis. This is an advantage radio is seldom able to provide.

Radio and newspapers are usually thought of as competitors for news audiences. But that is not always the case, for there are instances where radio stations and newspapers work together.

In New York City, WOR-AM broadcasts *The Daily News Tomorrow* from 6 to 7 p.m. Monday through Friday. The program originates from a studio at the *Daily News*. Engineers from WOR handle the technical duties, while the newspaper provides a host who introduces columnists, editors, and reporters. For the newspaper, the program personalizes its columnists and reporters and promotes stories and columns that will appear in the paper the following morning.

The program is beneficial for both the station and the paper. It has aired since 1978, and has drawn consistently good numbers in the crowded New York market.

A cooperative effort with many similarities, *Sentinel on Air*, was arranged between WDBO-AM in Orlando, Florida, and the *Orlando Sentinel*. WDBO is an adult-oriented station which airs hits of the 1950s and '60s during the day and talk and information at night. *Sentinel on Air* was broadcast from 6:10 to 6:45 p.m. as part of the station's news and information block. A simple remote arrangement with microphones, off-on switches, and limited tape playback capability was set up in the *Sentinel* newsrooms. Initially, personnel from WDBO handled the technical aspects of the broadcast, but *Sentinel* staffers eventually took over the job.

Like the *Daily News*, the *Sentinel* is a morning paper. *Sentinel* editors felt the program could be a good promotion of the

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by M.D. Meeske

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following day's edition. They utilized several *Sentinel* staffers as hosts of the program, which was divided into five segments corresponding to the divisions of the newspaper. WDBO paid the *Sentinel* a flat fee for participating, the *Sentinel* paid the reporters who appeared on the program, and WDBO sold sponsorships.

The program aired for six months, during which time WDBO doubled its audience for the time slot. Editors at the *Sentinel*, however, felt the broadcast interfered with the preparation of their morning edition and declined to renew it.

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### Radio and newspapers are usually thought of as competitors for news audiences. But that is not always the case.

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Following are some of the things radio programmers should know and expect when putting together a cooperative news effort with a newspaper.

1. A cooperative arrangement is most compatible with a news/talk/information format. Such programming has much in common with a newspaper's goals in terms of news, features, and commentary.

2. The time of the broadcast is important to the newspaper. If the program airs when a paper is facing deadline, the paper will have difficulty freeing reporters and columnists for the broadcasts. The preferred time for a newspaper, though possibly not your radio station, is immediately after the deadlines have been met for the morning edition—usually after 7 p.m.

3. Market size and competition is a factor. Papers facing direct competition from another daily paper, as is the case in

New York, may most want the publicity a cooperative broadcast might bring. Newspapers without daily competition may still be receptive to cooperative arrangements if they are seeking to enhance their image and gain new readers.

4. Radio programmers need to give careful thought to the type of content a newspaper can reasonably include in its broadcast. Radio stations may wish to include the paper's hard news coverage, but newspapers probably will not wish to break their hard-earned scoops on radio. Newspapers more likely will provide feature items, commentary, and in-depth analysis.

5. The program must sound professional. Newspaper reporters are not accustomed to speaking on-air. They may not have the voices radio stations would choose, and they might experience some mike fright. A program will probably sound better, but cost more, if someone with an acceptable on-air style is hired to host the program.

6. Tape recording and playback facilities in the newspaper studio can enhance the program. Not all of the newspaper staff will be able to be in the studio at the time of the broadcast. Bureau reporters and reporters or columnists on the road can best be included in the program if they can tape their segments in advance, by phone if necessary.

Cooperative arrangements between stations and newspapers offer many benefits to a station. With little effort, the station increases its news and informational resources, gains the feature services of the newspaper, and can promote the benefits of association with a full-service newspaper.

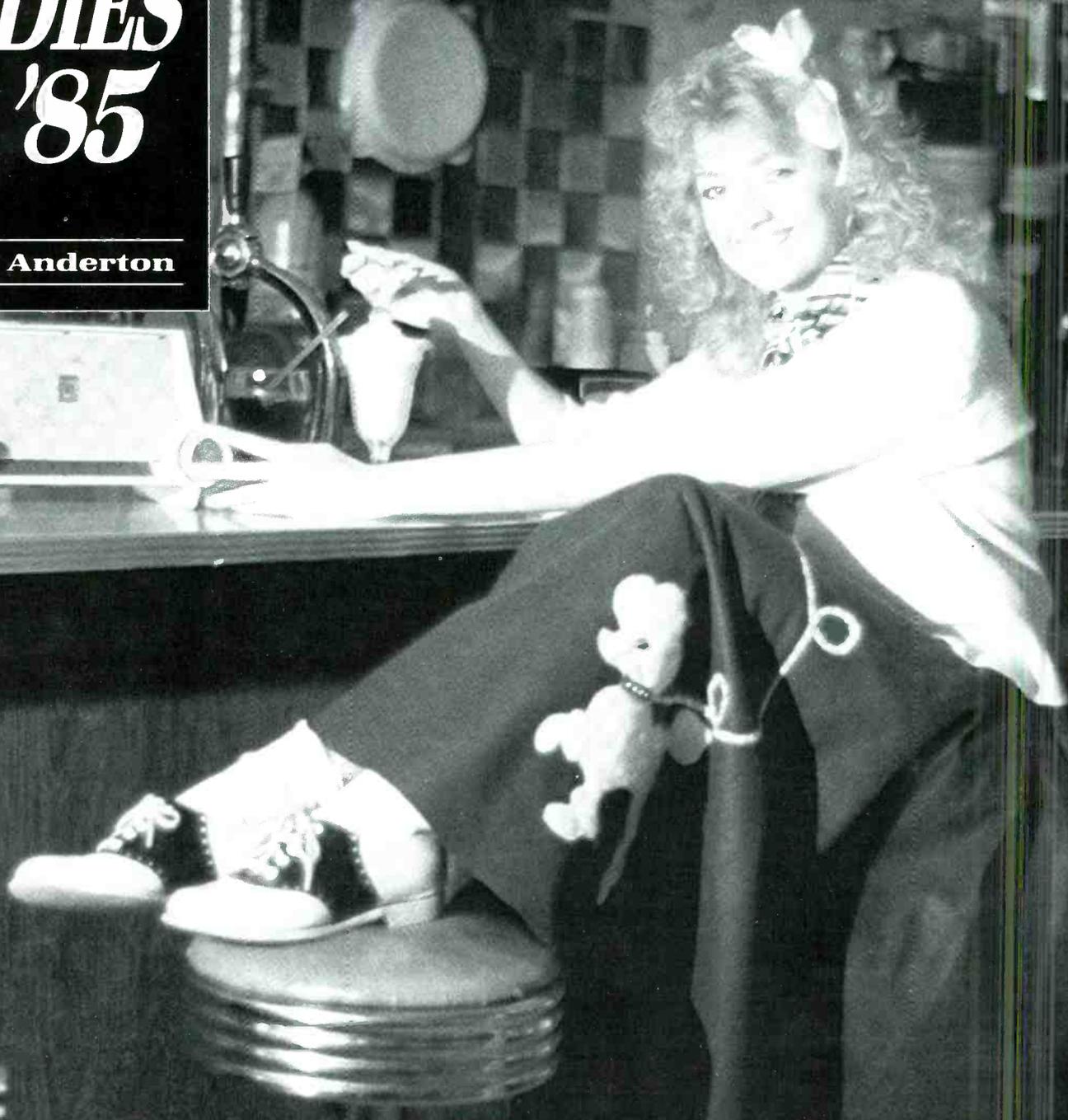
The radio station will probably have to sell the idea to a newspaper and show them how a cooperative venture can work. A cooperative arrangement is not for all newspapers and radio stations, but there is much to gain—especially for a news-and-information-oriented station. ■

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*Dr. M.D. Meeske is a professor in the Department of Communication at the University of Central Florida in Orlando.*

# OLDIES IN '85

by J.T. Anderton



**T**here is no such thing as a typical Oldies station. Every other music format has what could be called a "national" music. Easy Listening and Beautiful Music stations from Bangor to Boise program similar music. Pop music stations, be they CHR, Urban, or whatever, pick most of their music from the national charts. Even "Music of Your Life"-style stations share the same national music, because of the common experience of network radio in the big band era and before the rock era.

The Rock stations at the dawn of the rock era were among radio's most exciting, and were the first to be totally locally programmed. They reflected music tastes of their regions. Their jocks had no stereotypes to copy, and they were blazing new paths

in pop culture entertainment. Each did have a lot in common with others of the new Top-40 genre, but in a very real sense each was unique—and each was feeling its way as it went along.

To a great extent, the same can be said of today's Oldies stations. Because of location and intended target audience, each Oldies station is a unique entity. There are far more differences among these stations than might be expected.

For one thing, although a lot of stations do special "greaser" weekends and record hops with prizes for the best '50s outfits, there seems to be a general trend away from the oldies of the 1954 through 1961 period. Instead, the current trend is toward the '60s and '70s rock better remembered by the baby boom generation.

## WCBS-FM: New York, NY

Even though some say it could only work in New York, the success of America's premier Oldies station is no accident. Program Director Joe McCoy says, "We do a Top-40 approach on the air, and we treat oldies differently. We don't look on it as a music that is old. We look at it as 30 years of classic music that is as good now as it was the first time around—music that people enjoy hearing now as much as they did then. We have air personalities who did this music when it was popular, and who love the music and know how to have fun with it on the air. Our jocks are up, and we don't dwell on the past. We talk about this day in 1985."

As with all successful stations, WCBS-FM is totally geared to the local audience. As McCoy says, "We play to New Yorkers." There is also service on the station, including news and traffic reports. It might be possible to categorize the station as a full-service, high profile, personality Top-40 station whose playlist and positioning statement hinge on a very high percentage of oldies in the presentation.

In an era when many stations aimed at the "adult contemporary" audience are de-emphasizing the personality and relying on a heavily-researched playlist, WCBS-FM takes the opposite approach. The regular rotation at WCBS-FM is close to 3,000 songs. McCoy says the station is constantly looking at its music, adding songs and taking songs out of the regular rotation to keep the music fresh. He says that with this kind of station, "The music has to be right, but the rotation can't be too tight."

In addition to a personality lineup including such well-known New York jocks as Harry Harrison and Dick Heatherton, WCBS-FM has several personalities who have been connected with rock and roll radio in New York City since almost the very beginning, and showcases several of them each weekend. Oldies author and authority Norm N. Nite does a weekend countdown of songs that were popular each week in a particular year in rock history. Former WMCA Good Guy Jack Spector takes on-air requests on the "Sock Hop." The legendary "Cousin" Bruce Morrow takes time out from running his station group once a month to do the "Dance Party." CBS-FM mid-evening jock and noted doo-wop authority Don K. Reed often has vocal groups in to sing live on his Sunday night "Doo-Wop Shop."

McCoy says regular specialty shows are an important part of the station. "We do

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**"I knew there was a void here, but I didn't know people would be this hungry for this music. People are responding very emotionally to the music we are playing."**

**— Andy Bickel, GM  
WGSP-AM, Charlotte, NC**

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at least one hour of specialty programming a day, Monday through Friday. For example, at 9:00 p.m. every weeknight, Bob Shannon does the 'Hall of Fame.' It is always a show with a theme, with a title like 'Advice to the Lovelorn,' or 'Guess The Missing Title' (using songs like 'Unchained Melody,' where the actual title words are not sung in the song)."

WCBS-FM has not stood still while the rest of the CBS-FM group has undergone its major overhaul over the last couple of years. Although format consistency has played a major part in the station's success in the 25-54 demo, McCoy says, "You can't get lazy. There is always someone ready to jump in on your game and go for your audience."

One other interesting insight from Joe McCoy: "Our type of music is a good alternative. In New York, there are now four Contemporary Hit stations. Some listeners may get tired of a limited playlist and sample around. A lot of them try us and like us."

## A New Direction for AM Oldies?

How about Oldies on AM? For several years, a number of AM stations across the country have aired the Oldies format, usually on a full-time, relatively high-power facility which often had been a market leader as the pop music station in the '50s and '60s. In several cases, Oldies has served as a vehicle to bring these former giants back to significant positions in their respective markets.

One AM station in a particularly interesting situation is WGSP in Charlotte, North Carolina. According to General Manager Andy Bickel, "With a limited facility, you have to find something that is unique and compelling. A year ago, WGSP was Carolina Beach music and oldies from the '50s and '60s. The audience was not large enough to sustain us. When a major FM in the market dropped AOR for CHR, it left no one in Charlotte

playing real rock and roll. We had five of the top six FMs playing a lot of the same music. No one was playing the 'pure' rock of the '50s, '60s, and '70s. So, over the last three months, we have been undergoing a transition into a combination of AOR and real rock and roll. We have eliminated all the MOR rock. No Carpenters records. We play the Stones, the Kinks, the Who, Bob Dylan—the pure rock and roll from the '60s and '70s, a lot of compatible soul, and a few strong '50s artists who fit in, but only major artists like Chuck Berry, Elvis, and Buddy Holly. We now bill ourselves as Charlotte's only real Rock and Roll radio station. We are different from a regular AOR station in that we play album hits plus a lot of compatible pop hits."

As for response, Bickel says, "I know this sounds like a lot of hype, but the response has been absolutely phenomenal. I got here in the fall, and we didn't get this new format together until after the Arbitron, so we don't have any numbers on it yet. But I have never been anywhere in my life where the phones are as active as they are here. People are telling us that all the stations on FM sound alike, and we are giving them something no one else gives them."

Bickel elaborated on what is unique about the WGSP format. "The baby boom grew up with albums. One or two of the songs on each album were hits, and a couple more were very memorable, but did not receive much airplay. Those second two songs are very important to a person who grew up in that period. We also get into some rhythm and blues, because it is part of the rock family. We don't play the novelties, or the wimp tunes—just pure rock and roll.

"I knew there was a void here, but I didn't know people would be this hungry for this music. People are responding very emotionally to the music we are playing. Our new bumper stickers say 'I'm a

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**“You don’t have to be knowledgeable or a trivia expert to listen to our show. We opened the doors to give oldies a wider audience.”**

**— Dick Bartley, Producer/Host  
RKO’s “Solid Gold Saturday Night”  
and “Solid Gold Scrapbook”**

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Prisoner of Rock and Roll.’ We are putting out 100,000 of them.

“Possibly a big reason people are responding to the music this way is that in the ‘60s and ‘70s young people had a goal in life—a purpose. You were anti-war, or anti-draft, or pro-women’s movement, or something. Now young people read the ‘Money’ section of *USA Today*. The music we are playing was tied very closely to the times then, and elicits a strong response now.”

#### Oldies From The Sky

Over the last couple of years, one of the most exciting developments in radio has been program delivery by satellite. With so much diversity in satellite-delivered programming from companies like Satellite Music Network and Transtar, and from pioneering Satellite-delivered networks such as Mutual and RKO, could Oldies programming by satellite be far behind?

RKO’s “Solid Gold Saturday Night” began in January of 1982 and now has more than 275 affiliates. Host Dick Bartley produces the live, five-hour oldies show every Saturday night. Bartley also produces “Solid Gold Scrapbook” for RKO, a two-hour pop-music almanac show which is entering its second year with more than 300 affiliates.

Bartley says, “I was doing an oldies show in Chicago, and became very tired of the kind of cliché oldies shows I was hearing. The oldies shows up to then had been very ‘50s and doo-wop oriented—really old-fashioned oldies shows. That kind of music only works in the Baltimore to Boston corridor. I began to sense that the baby boom generation wanted to hear a different kind of music. I found that a lot of the great music of the Motown years; the British invasion; Phil Spector; the Atlantic classics of Wilson Pickett, Sam and Dave, and Aretha Franklin; and all those incredible artists who came out of that period were being ignored. A lot of

folks who ran oldies shows did not consider these records ‘real’ oldies until very recently. My show concentrates on these ‘60s classics, and also draws from the best of the early rock of the ‘50s. After I started doing this kind of show, along came ‘The Big Chill,’ and that movie kind of defined the era my show is all about.”

One of the major problems with doing a national oldies show, according to Bartley, is that many sections of the country had their own musical preferences during the early years of rock. New York had doo-wop, the Southeast had “beach” music, Louisiana had “bayou rock,” California had surf music, and there were many other regional rock styles.

“Fortunately, I’ve lived and worked in radio in several parts of the country, and have followed the musical tastes of these different sections, especially their taste in oldies,” Bartley says. “I try to find the best of the regional music and make it accessible to a national audience that might have missed it on the first go-round. But at least 50 percent of my show is devoted to national hit records—stone-cold smash hits that were hits everywhere. The other half is devoted to songs that charted at between 10 and 30 nationally. That is where I bring the regional hits. It’s a balancing act.

“Actually, the most difficult part of my show is getting to all the phone calls,” he continues. “I get bombarded every week! I don’t want to use an operator, because I want the spontaneity and I want to stay in touch with my listeners.”

The target of “Solid Gold Saturday Night” is 25-40—younger than the demos the ‘50s oldies appeal to. Bartley insists that some oldies shows are too esoteric and clubby. “You don’t have to be knowledgeable or a trivia expert to listen to our show. We have opened the doors to give oldies a wider audience.”

The two Bartley shows on RKO are offered on a barter basis. The show is free

to affiliates, and offered to other stations in a market if no RKO affiliate picks it up. There are ten commercial minutes per hour, with five going to the network and five available to the local station.

#### Regional Oldies By Satellite

It took a unique set of circumstances to make “Southern Gold” happen. First, the Southeastern states have always marched to a somewhat different beat when it came to pop music. Second, the Capitol Broadcasting Company in Raleigh, North Carolina, has developed one of the most extensive regional satellite networks in the country, with affiliates over a wide area which march to that different beat. Third, host/producer Larry Crockett had a great idea to use the network for a weekly regional oldies show featuring Southeastern favorites. All these elements came together early last year, and “Southern Gold” was born.

“Southern Gold” is a regionally-targetted oldies show, directed at the Southeast. The show originates and is uplinked from the studios of Capitol Flagship station WRAL-FM in Raleigh, North Carolina. Crockett says, “It includes a lot of rhythm and blues and what we call ‘beach music,’ which is what we grew up with in the ‘60s. When the protest movement began and all the electric groups like the Byrds and the Jefferson Airplane and the Doors started up, we really didn’t go that way. We kind of stayed with the Motown and the Wilson Picketts and the Chairmen of the Board—that is kind of where our roots are down here. That is the music people have happy memories of, from hearing it played a lot on vacations to the southern beach resorts like Myrtle Beach. We have a lot of the beach and rhythm and blues flavor in the show.”

“To our knowledge, this is the first satellite-delivered regionally-targetted music show, oldies or otherwise,” says Crockett. The show was first available to affiliates of Capitol’s North Carolina and Virginia news, sports, and farm networks. Each of these affiliates now has a satellite dish, built jointly by Capitol and the stations. “So far, we have 55 affiliates,” Crockett continues. “Most of our original affiliates are in the Carolinas and Virginia, but we have added stations in several other southern states; some are getting the show on tape. Many of our affiliates in the smaller markets are especially happy to get the show, since they are not in a financial position to do a high-caliber locally-flavored music special every weekend.”

Like the RKO oldies shows, the Capitol

show is available on a barter/first refusal basis. The network gets five minutes per hour. Crockett says four of the five network minutes are currently sold for thirteen-week flights. "It's a good vehicle for regional advertisers, like the Carolina Ford Dealers, Fast Fare convenience stores, and the Raleigh-based Record Bar chain," he says. The show is fed twice each weekend—Saturday 9-noon and Sunday 1-4 p.m.

When asked why he thinks the show is a success, aside from the obvious regional angle, Crockett says, "I may make some enemies saying this, but it disturbs me that radio has researched its list of playable oldies down to about 600 blockbuster hits. That is not programming out of love for the music, or experience with it. It is just programming by research and chart position. Most people remember the big hits by title. The other records they only remember if they hear them and get excited about them because they haven't heard them in a long time. So many of the well-researched oldies have gotten so much play you would swear they were recurrences, or that they were on the charts three months ago. I've gotten really burned-out on a lot of these oldies, and I'm sure a lot of listeners have, too.

"I view our show as a complement to the rest of the station's programming. Many stations are playing the well-researched music for the bulk of the week's programming, then adding some spark on the weekend with a show like Southern Gold or another barter/syndication special or countdown."

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**"It disturbs me that radio has researched its list of playable oldies down to about 600 blockbuster hits. That is just programming by research and chart position."**

**— Larry Crockett, Producer/Host  
Capitol Broadcasting's "Southern Gold"**

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#### The Basics

As this brief survey shows, there are different approaches to oldies, particularly with respect to which period in the history of rock has the most appeal to the widest audience right now. Doo-wop gets a strong response in the Northeast, and particularly in New York, but is not as strong in other parts of the country. "Beach" music, as such, probably would not get a rousing reception in Fargo. In addition to the regional aspects, the emotions elicited by the music in connection with listeners' life experiences are a key factor for success with Oldies. Here again, program directors vary in their emphasis on the different periods and decades of the rock era. In almost all cases, special and promotable programming plays a major role in the station's overall plan.

Oldies stations frequently cite the "sameness" of other stations as a reason people turn to, and like, their stations.

Further, it is probably safe to say that, by and large, Oldies stations get much of their spontaneity by going with "seat-of-the-pants" music decisions rather than extensive research. Last, but certainly not least, Oldies programming is not a "quick fix" or cheap solution for an easy turnaround. The most successful Oldies stations got there by hard work, and by careful and consistent attention to radio's several "basics."

In the words of Joe McCoy at WCBS-FM, "If you're running an Oldies station, you have to treat it like a radio station that is happening right now, in 1985. You have to work to make it better every day." ■

*J. T. Anderton is NAB Radio's Regional Manager for the West Coast. Special thanks to Billboard Radio Editor Rollye Bornstein for her suggestions on this article.*

## **NAB Profile: J.T. Anderton, Raised On Radio**

J.T. Anderton is NAB's resident expert on oldies trivia and "everything no one really needs to know about radio." J.T. has almost instant recall on the call letters, frequency, power, antenna height, format, directional pattern, and "who-knows-what-else" of all the stations in just about any market. Suffice it to say that if something is not in the NAB computer data bank, we call J.T.; after all, who else knows how many towers the long-defunct WKKW-AM in Albany, New York, had when it went on the air in 1948—and how tall they were?

"My interest in oldies came from living in New Orleans where rock and roll was first getting off the ground," he says. "It was the only town where

McLendon and Storz competed head-on. Storz had WTIX, and McLendon had WNOE—he consulted it for owner James Noe. Each was always trying to out-do the other, have more razzle-dazzle on the air, or come up with a more outrageous promotion stunt. And New Orleans had its own brand of rock and roll—Fats Domino, Lloyd Price, Huey Smith, Ernie K. Doe, and lots of others. Following the competition between these two stations, plus the excitement of the first couple of years of rock, is what got me interested in radio.

"I was like a lot of kids back then. My parents didn't want me listening to rock and roll. The music my parents approved of was Leon Keltner and his

Orchestra, 'live from the Blue Room of the Roosevelt Hotel,' on WWL. My dad was not quite sure about that top-30 show with all the Pat Boone music, on what was then very middle-of-the-road WDSU radio. I guess all those hours I spent listening to WWL gave me an appreciation for full-service radio at a tender age, and probably a fuller appreciation of radio than if I had totally drowned in the top 40! I don't think of oldies in terms of memories—I just think of it as great music."

Anderton has served as NAB's Regional Manager in both the Northeast, Mid-Atlantic, and Texas areas. He is currently NAB Radio's Regional Manager for the West Coast. ■

## Progress Report:

# Radio In Search Of Excellence

by Sharon Patrick

In a special Monday morning radio session at the 1985 NAB Annual Convention, McKinsey & Company will make a presentation entitled "Radio in Search of Excellence: Lessons From Some of America's Best Run Radio Stations." Building upon the research showcased in "In Search of Excellence," McKinsey's best-selling book on American management, the international consulting firm will provide an in-depth view of how some of the country's top performing radio stations are achieving success.

McKinsey's interest in management excellence has sprung from the fact that, in the past few years, their consultants have found that American industry's once legendary skills in business management are being seriously challenged. In fact, many people in the American business community expressed fears that they had been overtaken in inventiveness and efficiency by forward-looking companies in Western Europe and, perhaps most threateningly, Japan.

Although not doubting that there were real problems in American business management, McKinsey was also convinced from looking at the performance of such widely diverse companies as McDonald's, Boeing, Texas Instruments, Minnesota Mining & Manufacturing, Exxon, and Procter & Gamble that some wise and effective things were indeed being done in American business management. McKinsey believed that if they could succeed in identifying what the country's most successful companies were doing right, they might be able to provide the corporate business community at large with some truly helpful insights into what effective late-twentieth century business management was all about.

The sample of 62 companies that became the basis for McKinsey's research was never intended to be perfectly representative of U.S. industry as a whole. However, it did capture a fairly broad spectrum by examining companies in the following fields: high technology, consumer goods, general industry, project management, services, and resources. Nor

did McKinsey try to be too precise about what they meant by "excellence" or "innovation." They did not want to lose that special essence they were searching for. What they wanted—and got—with their original group was a list of companies considered to be innovative and excellent by an informed group of observers of the business scene. They applied certain criteria of financial success and innovativeness to narrow the list down to 43 companies. Of these, they did in-depth interviews at 21, as well as at 12 companies that barely missed passing all the screens. Less extensive interviews were conducted at 22 of the 43 companies. In the end, there emerged a supergroup of 14 companies that seemed to represent especially well both sound performance and the eight attributes of excellence discussed in last month's *RadioActive* article on the radio excellence project.

Both McKinsey and NAB wondered to what extent the excellence findings on large corporations in multiple industries could be applied to small business enterprises in a single industry. Specifically, to what extent are the attributes of excellence shared among top performing radio stations, and to what extent do they explain these stations' sustained financial and market performance? Are there other attributes at work in the small, locally-based business setting of the radio industry that warrant attention, and would add to the body of McKinsey's research on excellence?

In advertising these provocative questions, McKinsey returned to the methodology of its original research. Examining excellence in radio demanded selecting a sample of stations that met criteria for sustained financial and market success over a period of time meaningful to the radio industry.

McKinsey also believed that any research which might point toward a business management model for radio must also take into account other industry

variables affecting management demands and approaches, such as verifying radio formats, market sizes, geographical locations, and station maturity. In addition, the NAB Advisory and Executive Committees, overseeing the project, decided to exclude the operations of sitting Radio Board directors from McKinsey's in-depth business oriented analyses.

McKinsey believes that no one of the stations included in the study represents a unique, or sole, approach to excellence. Rather, the total group may provide us with collected insights of the attributes of excellent stations. As with their previous work for *In Search of Excellence*, McKinsey is conducting extensive two-to-three-day interviews with five of these stations, and less extensive one-day interviews with the remaining six.

To date, McKinsey has interviewed nine of the eleven stations in the sample. They believe their findings from these stations amount to a reassuringly upbeat message of interest and potential significance to the industry. Good business management is not just resident in Japan or in major U.S. corporations. There is good news from the radio industry worthy of imitation. And while many of the eight attributes are afoot, other factors worthy of attention also have emerged for presentation on April 15.

To provide a broader perspective to McKinsey's efforts, NAB is simultaneously conducting a nationwide poll to identify top broadcasters on less measurable, but important, categories. These categories include excellence in programming, staff, community involvement/image, innovation and change, billings, and overall excellence. The nominated stations—nearly 900 in all—are currently being surveyed for additional insights into radio management practices and philosophies. The results of this NAB survey will also be presented at the April convention.

So, radio broadcast managers, stay tuned—and be there! ■

*Sharon Patrick is a principal with McKinsey and Company, Inc., New York.*

# Station Listener Clubs

— *Putting Together the Basics* —

**Y**our radio station has a unique promotional tool available that could mean extra revenue, more listener participation, and better ratings. The tool is a station-organized-and-operated listener club. There are no format barriers or demographic hurdles to jump, and it can be applied to any station, anywhere!

Here at KGEN, a 1,000 watt AM daytimer, we launched our club after joining Al Ham's "Music Of Your Life" format. The club is now two years old, and just passed the 4,600-member mark. Our city of license, Tulare, has a population of only 25,000, but the club represents listeners in more than 80 cities in California's San Joaquin valley.

If you want to make money with your club, you obviously must supply club members with an advertising vehicle. That is where a club newsletter comes in. It can be as concise as one page, or as complex as a magazine. Allow room for various articles, promotions, sponsor listings, and so forth. My advice is to start small, with one or two pages. You may be able to find a printer who will trade out the typesetting and printing. You do not have to be too professional; you can use the office copier as we did for our first two issues. Select a staff employee to coordinate and edit the newsletter.

Decide on the materials you will be offering your club members. Will each member have a plastic or paper membership card? Will each member have a number? Should you send members bumper stickers? These items are your club kit, and must be consistent. Many companies will give you volume breaks.

Next, organize a system to file information from members. This is where the computer comes in handy. We ask listeners for their names and addresses, phone numbers, birthdates, and the titles of their three favorite songs. This way, the sales department can make a demographic breakout of who listens to your station; how many men and women, their ages, and where they live. This information also

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**by Larry Shaw**

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tells you where your weak spots are. Knowing each listener's three favorite songs, your program director can "adjust" the playlist to cater to the majority.

Find a computer company to supply storage of information and print newsletter labels. Our club members volunteer to come in and help with mailing. Five or six of them staple, collate, and fold, then our traffic and bookkeeping staff applies address labels and sacks the newsletters for the post office. No stamps here; have your bulk rate symbol printed on the back of the newsletter, unless you would rather lick 5,000 stamps!

Designate an office employee as club director. The director's job includes keeping the computer company up to date—and that's no small job! Our club director, Lana Cordiero, is also our bookkeeper. Her knowledge of books blends in nicely with club duties, because accuracy is of the utmost importance.

When you announce the new club, have your D.J.s sign up members on the request line. Involve the entire staff in recruiting

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**Your main objective either is to make money, such as with a newsletter coupon page, or use the club for promotion by making it a continuous part of the format.**

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members. You can also have listeners join by mail or at participating sponsors. Make it sound like the best thing since Heaven, and stress that there are no obligations in joining. Remember, you are creating a private organization for people who will not only support your station, but who will also talk about it to their friends, neighbors, and relatives.

Set a quota of about 200 applications before you send your first wave of mailings. Your post office can supply you with the necessary information on bulk mailing rates and discounts. Many stations have quarterly newsletters instead of monthly issues because this cuts down on costs, but I do not recommend this. A monthly newsletter keeps the personal contact with listeners at a higher level.

Now let's discuss reinforcement. Your main objective is to either make money or use the club for promotion. If you have a coupon page, you are making money. As for promotion, you should make the club a continuous part of the format. You should also plan exclusive events for members, such as dances, picnics, golf tournaments, excursions, or theatre showings. Your imagination is the limit. We work closely with the Holiday Inn and trade-out their grand ballroom for dinner dances featuring our very own big band! We also co-sponsor dances with big-name bands such as the Glenn Miller or Tommy Dorsey orchestras at a local convention center. Each June we hold the "KGEN Summer Social" at a park.

Running a club is a lot of work that takes a lot of energy. It is a new challenge for any station, no matter how big or small the staff. But all of us at KGEN know the effort pays off. We now have direct input from our core audience, and this makes us more knowledgeable than other stations in the market. ■

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*Larry Shaw is program director at KGEN-AM in Tulare, California. Thanks to Al Ham for permission to share his techniques of club organization.*

## Part I:

# Winning The Radio W.A.R.S.

**H**ow can today's radio stations survive and prosper? All over the industry, the competition is heating up. The rise of FM, more stations, and more on the way mean increasing fragmentation of the audience. And radio competes more than ever with other media—like MTV—as well.

In this hotly competitive environment, success will increasingly depend on more than playing the right 30 records in the right rotations. It will depend on finding out what listeners want and delivering it. And radio *has* begun to turn to marketing. Over the past ten years, and especially in the past few, we have seen a research explosion. What began as "callout" or "passive" research to help pick the "right" records has led to full-scale market studies on station images, vulnerabilities, and "holes" in the market. Even many medium market stations are now doing focus groups, market surveys, and music tests.

The next step is understanding not only the programming that listeners want, but *why* they want it. What psychological needs do listeners satisfy with radio? Does it support their self-image or social status? Does it make them feel better? Are they involved with radio, or is it another "appliance" to them?

The answers to these questions are not merely interesting from an academic point of view. They have tremendous implications for marketing your radio station. After your programming is on target, understanding what makes your listeners "tick" can give your station a winning edge over "the guys across the street" who are playing the same records!

### Psychographics: The Winning Edge

To understand the value of psychographics for radio, let's take a lesson from marketers of beer.

Ever wonder why beer commercials look the way they do? The answer dates

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by Mark Kassof

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back to psychographics studies of heavy beer drinkers—the 20 percent of the market that drinks 80 percent of the beer.

It is no secret that the members of this market segment are heavily blue collar and male, demographically. But psychographic research reveals far more about them. It found they are essentially "lonely guys"—bored and dissatisfied with their lives, with little to look forward to. Beyond this, psychographic research revealed that they have rich fantasy lives; they like to imagine themselves as rugged men in adventurous, exciting situations and faraway places. They would much prefer the camaraderie of other men to their reality of sitting in front of the tube with a six-pack.

The first implementation of this research was by Schlitz in the late 1960s. Schlitz ads portrayed macho men sailing a schooner on the seven seas, visiting distant, exotic ports, or braving death to

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**Why does one station consistently win while another playing the same music remains an "also-ran"? Because the first is better positioned to satisfy listeners' psychological needs.**

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put out a nasty oil well fire. After a hard day's work together, they would "get down and party" with Schlitz! "You only go around once in life," the ad said, "so you've got to grab all the gusto you can."

It worked. Though the popularity of the brand has since declined, Schlitz sales rose dramatically as a result of this campaign because it hit the heavy beer drinkers' psychological "hot button" that subconsciously said, "I want to be like that; I'll drink Schlitz."

What does this have to do with radio? Plenty! As radio gets more fragmented and competitive...as more and more stations air similar formats...as Lionel Richie and the rest cross more and more format boundaries...radio becomes more like beer, cosmetics, colas, or any other consumer product. Why does one station consistently win while another playing the same music remains an "also-ran"? Because the first is better positioned, by design or by accident, to satisfy listeners' psychological needs. To meet those needs, we must first know what they are. We need to go beyond demographics and even programming preferences to understand the benefits listeners seek from radio.

### Enter: Radio W.A.R.S.

In August of 1983, Reymer & Gersin and NAB unveiled research designed to give radio this new look at the audience: Radio W.A.R.S. This survey took our understanding of listeners beyond just their musical tastes and programming preferences. Instead, it studied the emotional, social, and intellectual benefits listeners seek from radio.

Radio W.A.R.S. discovered that the fans of each major format are in fact different not only in their programming tastes but in their psychology as well. Of *course* Country fans like country music more than others do! But that is not the *only* thing that makes them unique—and the same

holds true for other formats. Some of the distinctions we found were predictable. Others were quite surprising and exciting.

Lets take a quick review of what Radio W.A.R.S. discovered:

AOR fans are the most socially-conscious, most ego-involved listeners. Far from being non-conformists, they like to listen with their friends and "follow the crowd" more than any other listeners. Their choice of a radio station contributes to their self-image as music experts.

CHR fans have less ego-investment in radio than AOR fans. Radio is more of a personal than a social experience for them, one that keeps them company and gives them a "lift."

Urban fans are psychologically unique in two ways. For one, radio is a "role model" to them—something they look up to and admire. Another is the way they use radio to change their mood more than any other listeners. Urban fans are radio's most involved, heaviest listeners.

In contrast, **Adult Contemporary** fans are less involved with radio than most listeners. They listen less and radio plays less of a role in their busy lives than it does for most listeners. They want a station that does not demand a lot of their attention, a safe, predictable, and familiar "companion" that avoids obtrusiveness of any kind.

**Country** fans hold true to stereotype. They want a more traditional, more "folksy" station than other listeners, and they are more loyal than other listeners.

But the psychology of **Beautiful Music** fans was a myth-shattering revelation. Contrary to stereotype, Beautiful Music fans are as emotionally involved with radio as other listeners, and even more loyal to their stations than average. They *do* pay attention when they listen!

**Nostalgia** fans were another surprise. Demographically similar to the Beautiful Music fans, they think more like AOR fans! They are the older generation's "music aficionados." They think of themselves as music experts and listen for performers they like, not just the songs—just as AOR fans do.

**News/Talk** fans are unique listeners. Unlike music fans, who mainly seek "good feelings" from radio, News/Talkers listen for intellectual stimulation to engage their minds. Radio is an authority figure to News/Talk fans, one that reassures them, makes them feel like they "belong," and enhances their social status as "interesting people" who know their news.

**Full-Service** fans are a "hybrid" of the music and news/talk psychologies, listening mainly for intellectual stimulation but also

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## Understanding listener psychology presents a golden opportunity for marketing radio stations in tough, competitive environments. All too often, radio advertising concentrates on the product, and not the benefits.

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emotional gratifications like companionship as well. More than any other listeners, they listen for personalities. They want more personality talk than other music fans and more entertaining, "fun" talk than News/Talk fans.

### What Radio W.A.R.S. Means for Marketing Radio

Understanding listener psychology presents a golden opportunity for marketing radio stations in tough, competitive environments.

Certainly, some stations have sold psychological benefits in their advertising. Beautiful Music stations have paved the way with their "relax" spots. And News/Talk stations have often promised to make listeners more "interesting" people. But all too often radio advertising concentrates on the product, and not the benefits: "More Rock. Less Talk;" "Three in a Row;" "We play Michael Jackson." This is fine, if it gives your station an edge—but *everyone* plays Michael Jackson. It's as if they sold Pepsi by saying "We're brown and we've got bubbles!" Instead, they sell Pepsi by selling youthfulness, good times, and friendship. This approach could be very effective for many Rock stations, yet how many advertise themselves that way?

In the time since Radio W.A.R.S., we have seen new awareness and sophistication in station advertising. At 1984's Radio Convention and Programming Conference in Los Angeles, we saw more syndicated commercials that communicated images, emotions, and lifestyles than we had ever seen before.

To further this trend toward more effective station advertising, Reymer and Gersin will present Radio W.A.R.S. II at the NAB's April convention in Las Vegas.

### Radio W.A.R.S. II: How To Push Listeners' "Hot Buttons"

Radio W.A.R.S. uncovered the psychological benefits listeners seek from

radio. It put forth a new concept: understanding listeners by the way they think and feel about radio, not just by their musical tastes or demographics.

With Radio W.A.R.S. II, we will take the concept beyond theory. We will show you *how* to advertise your station, based on listeners' psychology.

Radio W.A.R.S. II will uncover the different psychological types that listen to radio, regardless of format. Why do they listen? What role does radio play in their lives?

Then we will reveal the secrets of turning those insights into effective advertising for your station. We will tell you how to develop long-term messages that motivate listening and loyalty by tapping listeners' basic attitudes, needs, and the reasons they listen to radio—their psychological "hot buttons." We will also show you examples of radio advertising that reach each type of listener.

In today's marketing era, understanding your listeners is the key to success. Radio W.A.R.S. II will add to your understanding and tell you how to use it. So stay tuned. In next month's *RadioActive*, we will give you a first look at the different psychological types of radio listeners. ■

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*Mark Kassof is Vice-President of Research at Reymer & Gersin Associates, Inc., in Southfield, Michigan.*

The findings and implications of  
**Radio W.A.R.S. II**  
will be featured in a  
special Saturday session of  
**The NAB Annual  
Convention**  
Saturday, April 13, 1985  
Las Vegas



## “How is your station using cellular telephones and how do you plan to use the technology in the future?”

**Cliff Albert**  
News and Sports Director  
KFMB, San Diego, CA

We first used cellular telephones to broadcast the World Series from Detroit back in October. It was the first time the World Series—or any major sporting event, for that matter—was broadcast via cellular telephone. The only possible exception would be its experimental use during the 1984 Summer Olympics.

Although San Diego does not have cellular phone service yet, we were able to make use of cellular technology thanks to a joint offer from AT&T through Transmedia Consultants, which is helping to market AT&T's system. We were supplied with the service for promotional consideration. It was also an on-the-job test for us to test the phones, because we plan to utilize the technology once it becomes available in our market. We expect that to be pretty soon. Initially we plan to use cellular phones as back-ups to our mobile two-way system.

Here in southern California there is a problem with frequency overload, and there are all kinds of problems with interference—one frequency jumping over another. Coupled with the uneven terrain, this results in two-way mobile radios not being as reliable here as they are in other areas of the country. Our experience using cellular telephones in Detroit convinced us that this technology was something we could use in our newsgathering operations without the interference problems.

I guess the big plus about cellular phones is their reliability. In the past, the problem with mobile two-way telephones was the availability of an operator. With cellular telephones, you do not have to

wait for an operator. I know from my previous experience at various radio stations in large markets that they often had problems getting an operator with the mobile telephones. It was almost always the situation, especially in metropolitan areas like Chicago or New York, that you would have to wait at least 15 or 20 minutes for an available line.

Our experience with the cellular telephone at the World Series was very positive. We had no problems getting through. It is virtually the same as using a regular telephone, because you are assured of getting through every time. I thought the quality was really great,



KFMB's News and Sports Director Cliff Albert uses a cellular car telephone to interview a San Diego Padre fan during the World Series.

which was sort of a surprise. The sound we received here in San Diego was very clear.

The only real drawback I can see is that it is a very expensive service. It runs about \$2,000 for equipment and installation, and then you have to pay for each minute. Whether or not it is going to be cost-effective is still to be determined. However, we are looking forward to the installation and operations of the cellular phones in our news department this year.

**Carl Dickens**  
News Director  
WBBM, Chicago, IL

For the past 16 years, we have had a news tip hotline. We encourage our listeners who witness breaking news or have a traffic report to call and let us know about it. Each week we award a prize for the news tip of the week. We also award a monthly prize. Several months ago, we began noticing that many of the tips were coming from people using their cellular telephones. One particular example was a drug deal that went sour a few months ago on the other side of town. We received a call from a person with a cellular phone on the news tip hotline, who described the shootout with police and the windows of a restaurant being blown out. Of course, he did not want to be identified and we had to verify his story, but it was very helpful to us.

The company which provides the service for Chicago is called Ameritech. Because we receive so many tips from their customers, we have worked out an agree-

ment with them in which they mention our news tip hotline in their newsletter. They have also agreed to send out stickers which people can attach to their phones with our hotline number on them. Today they have roughly nine or ten thousand customers in the metro area. That means there are potentially ten thousand cellular car units on the streets on the lookout for news. A more realistic figure may be four or five percent, which is still around 450 potential mobile units the road looking for news and traffic information.

If a cellular phone user calls us with information, we will verify their tip and get their number. If we want, we can use them as eyewitnesses or tape interviews with them. We have received several very good tips from these people—everything from plane crashes to traffic jams.

The primary advantage cellular phones have over two-way radios is their far superior quality. The two-way radios break up. There is also a lot of interference in the city, and the high buildings knock down the signal. The cellular phones are terrific because they do not have those problems. The quality is good, there is no break-up, and we can even feed tape back from the field on cellular telephones with excellent quality. The portable units are the size of a briefcase. Although they are somewhat heavy now—approximately 25 pounds—they are expected to become somewhat lighter in the future.

We expect cellular telephones to continue making it easier to cover breaking news. We are now experimenting with a portable cellular phone model which will make it easier to cover an unexpected press conference, for example. All you need to do is get near a window. With a little jerryrigging, you can string up a mike, dial the newsroom lines that go on the radio, and broadcast the press conference back through the cellular telephone.

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**Frank Sciortino**  
News Director  
WINS, New York, NY

We have been using cellular telephones to report traffic, news stories, and weather conditions for about a year. Our morning reporter uses them more heavily than anyone else. The phones especially come in handy when traffic is jammed or there is a traffic accident to report. He will report straight from the car right over the phone. We have gone live from the scenes of fires. Portable units will be even more valuable to us since they allow us to move away from the car.

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**“Chicago has roughly ten thousand cellular phones in the metro area. That means there are potentially ten thousand cellular car units on the streets on the lookout for news.”**

— **Carl Dickens, News Director**  
**WBBM, Chicago, IL**

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The primary advantage of the cellular telephone is that we get a strong signal all the way through the report, unlike two-way where you may lose your signal at any time. We have a lot more confidence with the cellular phones. We look forward to eventually being able to feed tape back through the phones. This would be an added value to us because we would be able to have stand-ups, live interviews, and maybe stand outside the car and talk to people at the scene of a fire or other news event. We find that cellular phones are especially handy at fire scenes. Where you used to get a lot of interference from fire department signals with the two-way, you now get a clear signal with the cellular phones.

We are finding that the expense is rather high. It surprised us a little bit, especially with our morning reporter calling in as often as he does. Our first bill sort of hit us rather hard. But we believe the assurance that comes with it is worth what it is costing us right now.

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**Bernard Gershon**  
Managing Editor  
WOR, New York, NY

Our news department has been using the car model cellular phones and the portable briefcase models since New York came on line last April. The ones in the car are not that worthwhile, because we have a fairly good two-way system. With the two-way system, you don't need to dial up any number, you just pick it up and have a direct line into the newsroom. However, for on-the-scene reporting, the portable cellular phone units are excellent. We used them to cover the Olympic parade in New York last summer. We also covered the Thanksgiving Day parade using them.

Before we began using the portable phones, our reporters had to either use the

unreliable walkie-talkies or phone in their reports from phone booths. The cellular phones also enable them to conduct spontaneous live interviews. In the past, getting decent sound quality meant ordering broadcast lines ahead of time and making sure everything was set up with the phone company. Now we can perform live interviews without a lot of problems.

My only objection, as far as the technology is concerned, is that there are very few ways to feed tape through the cellular phones. Most of them are made as a solid piece. However, we know that AT&T soon will have a model available that will be able to feed data. Once that technology is available, we will be able to use pretty much the same attachments to feed tape. We also hope that, in addition to feeding tape, our reporters will be able to send all their material as well as access wire copy from the scene of a story.

I also see using them with rood boxes to do live remotes without having to order any telephone or broadcast lines in advance. A rood box is a gadget that improves the quality of phone lines; you hook up two lines on the end that you are feeding from, and two lines on this end in the studio, and it runs through an equalizer so it sounds like a 5 kHz broadcast line. We use them when we are on the road when we are doing live broadcasts and hockey games, but we use them with just regular telephones, desk phones that we have to order ahead of time. With the mobile phones, our reporters will be able to go to a news or sports event and just carry the phone without having to worry about the telephone company's installation. I believe it would especially come in handy when covering breaking news stories such as a court trial. I don't see any reason why you couldn't walk into a courtroom with a briefcase model and just take out your phone and go live from the courthouse as soon as the verdict is announced. ■



## Harris AM Stereo Stations (Continued)

WCKB	Dunn NC	780
WLAS	Jacksonville NC	910
WKIX	Raleigh NC	850
WPTF	Raleigh NC	680
WSIC	Statesville NC	1400
WKSK	W. Jefferson NC	580
WMFD	Wilmington NC	630
WTOB	Winston-Salem NC	1380
KFYR	Bismarck ND	550
KFGO	Fargo ND	790
Sheyenne Valley,	Lisbon ND	890
WBCO	Bucyrus OH	1540
WGAR	Cleveland OH	1220
WCOL	Columbus OH	1230
WING	Dayton OH	1410
WSST	Wooster OH	960

WHIZ	Zanesville OH	1240
KATT	Oklahoma City OK	1140
KSPI	Stillwater OK	780
KAGI	Grants Pass OR	930
KAJO	Grants Pass OR	1270
WRID	Indiana PA	1520
WIS	Columbia SC	560
WJXY	Conway SC	1050
WESC	Greenville SC	660
WXAX	Lexington SC	1170
KELO	Sioux Falls SD	1320
Patton Brown,	Chattanooga TN	TBA
WHIN	Gallatin TN	1010
KRBC	Abilene TX	1470
KPUR	Amarillo TX	1440
KNOW	Austin TX	1490
KAGC	Bryan TX	1510
KTAM	Bryan TX	1240
KIKR	Conroe TX	880
KHEY	El Paso TX	690

KYST	Houston TX	920
KTUN	Humble TX	1180
KPRE	Paris TX	1250
KSJL	San Antonio TX	760
KDOK	Tyler TX	1490
KTBB	Tyler TX	600
WACO	Waco TX	1460
KRSP	Salt Lake City UT	1060
WRAD	Radford VA	1460
KQEU	Olympia WA	920
KJR	Seattle WA	950
KOMO	Seattle WA	1000
KIT	Yakima WA	1280
WWNR	Beckley WV	620
WRPQ	Baraboo WI	740
WWIB	Cornell WI	680
WNFL	Green Bay WI	1440
WIBA	Madison WI	1310
KRAE	Cheyenne WY	1480
KIML	Gillette WY	1270

## Motorola AM Stereo Stations

WASG	Atmore AL	1140
WKFX	Gadsden AL	930
WARF	Jasper AL	1240
WACT	Tuscaloosa AL	1420
WJRD	Tuscaloosa AL	1150
KNIX	Tempe AZ	1580
KFAY	Fayetteville AR	1250
KUZZ	Bakersfield CA	970
KFI	Los Angeles CA	640
KPRZ	Los Angeles CA	1150
KZLA	Los Angeles CA	1540
KDES	Palm Springs CA	920
KCLM	Redding CA	1330
KRAK	Sacramento CA	1140
KFMB	San Diego CA	760
KGIL	San Fernando CA	1260
KSFO	San Francisco CA	560
KJOY	Stockton CA	1280
KLZ	Denver CO	560
KIMN	Denver CO	950
KIDN	Pueblo CO	1350
KRDZ	Wray CO	1000
WLQH	Chiefland FL	940
WJAX	Jacksonville FL	930
WJNJ	Jacksonville FL	1600
WCMQ	Miami FL	1210
WOCA	Ocala FL	1370
WDLP	Panama City FL	590
WSUN	St. Petersburg FL	620
WSB	Atlanta GA	750
WPLO	Atlanta GA	590
WDAK	Columbus GA	540
WYNX	Smyrna GA	1550
KIKI	Honolulu HI	830
KBOI	Boise ID	670
KGEM	Boise ID	1140
KUPI	Idaho Falls ID	980
WAIT	Chicago IL	820
WGCI	Chicago IL	1390
WESL	E. St. Louis IL	1490
WTAQ	LaGrange IL	1300
WMOK	Metropolis IL	920
WROK	Rockford IL	1440
WIRE	Indianapolis IN	1430
WNDE	Indianapolis IN	1260
KAYS	Hays KS	1400
WALY	Gary KY	1590
WTKC	Lexington KY	1300

WVLK	Lexington KY	590
WHAS	Louisville KY	840
WFXV	Middlesboro KY	1490
WPKE	Pikeville KY	1240
WEKY	Richmond KY	1340
KSXL	Alexandria LA	970
KSIG	Crowley LA	1450
WLBI	Denham Springs LA	1220
WKQT	Garyville LA	1010
KXKW	Lafayette LA	1520
KNOE	Monroe LA	540
KANE	New Iberia LA	1240
KXLA	Rayville LA	990
KOKA	Shreveport LA	1550
KTIB	Thibodaux LA	630
WBZ	Boston MA	1030
WLAM	Auburn ME	1470
WABK	Gardiner ME	1280
WJR	Detroit MI	760
WITL	Lansing MI	1010
WSAM	Saginaw MI	1400
WKKQ	Hibbing MN	1060
KMFY	Richfield MN	980
KNSI	St. Cloud MN	1450
WROA	Gulfport MS	1390
KSD	St. Louis MO	550
KGHL	Billings MT	790
KOOK	Billings MT	970
KMON	Great Falls MT	560
KOFI	Kalispell MT	1180
KFAB	Omaha NE	1110
KOIL	Omaha NE	1290
KMJJ	Las Vegas NV	1140
WMTR	Morristown NJ	1250
WPAT	Paterson NJ	930
WHWH	Princeton NJ	1350
KRZY	Albuquerque NM	1450
WKBW	Buffalo NY	1520
WPXY	Rochester NY	1280
WHEN	Syracuse NY	620
WATA	Boone NC	1450
WCHL	Chapel Hill NC	1360
WSOC	Charlotte NC	930
WAYS	Charlotte NC	610
WNNC	Newton NC	1230
WSJS	Winston-Salem NC	600
KLXX	Bismarck ND	1270
KQWB	Fargo ND	1550

KKXL	Grand Forks ND	1440
WAKR	Akron OH	1590
WONE	Dayton OH	980
KXXY	Oklahoma City OK	1340
KRMG	Tulsa OK	740
KVOO	Tulsa OK	1170
KYKN	Eugene OR	1280
KUIK	Hillsboro OR	1360
KYJC	Medford OR	610
KTIX	Pendleton OR	1240
KGW	Portland OR	620
WSAN	Allentown PA	1470
WJET	Erie PA	1400
WLPA	Lancaster PA	1490
WRAW	Reading PA	1340
WNOW	York PA	1250
WGSW	Greenwood SC	1350
WHHQ	Hilton Head SC	1130
KKLS	Rapid City SD	920
WKPT	Kingsport TN	1400
WKDJ	Memphis TN	680
WGNS	Murfreesboro TN	1450
WSM	Nashville TN	650
KLVI	Beaumont TX	560
KIKN	Corpus Christi TX	1590
KMEZ	Dallas TX	1480
KRQX	Dallas TX	570
KRBE	Houston TX	1070
KKYX	San Antonio TX	680
KCOR	San Antonio TX	1350
KAPE	San Antonio TX	1480
KCWM	Victoria TX	1340
KRPX	Price UT	1080
KBUG	Salt Lake City UT	1320
KFAM	Salt Lake City UT	700
KALL	Salt Lake City UT	910
WDOT	Burlington VT	1390
WPXK	Alexandria VA	730
WBTM	Danville VA	1330
WDVA	Danville VA	1250
WKCY	Harrisonburg VA	1300
WHBG	Harrisonburg VA	1360
WTAR	Norfolk VA	790
WAMM	Woodstock VA	1230
KMPS	Seattle WA	1300
KJRB	Spokane WA	790
KTAC	Tacoma WA	850
WQBE	Charleston WV	950
WKEE	Huntington WV	800
WDUZ	Green Bay WI	1400
WGEE	Green Bay WI	1360
WLXR	LaCrosse WI	1490
WISM	Madison WI	1480



## Avoiding Problems With Contests And Lotteries

**P**rize, chance, and consideration—these three words are among those most often uttered by NAB Legal Department attorneys, paralegals, and law clerks in response to member calls. “If prize, chance, and consideration exist in your promotion,” members are told, “it is a lottery and cannot be broadcast without violating FCC rules and federal law.”

The thought that an ingenious and seemingly innocuous promotion could be a forbidden lottery can be maddening. Frequently the NAB Legal Department is called *after* a station or advertiser has invested a great deal of time, energy, and money in a promotion, only to discover that it cannot be aired. But at least these individuals had the foresight to determine whether the promotion constituted a lottery beforehand. Commission files contain too many examples of action taken against licensees for airing what turned out to be lotteries.

To assist broadcasters in determining whether their promotion might be a lottery, NAB published *Lotteries and Contests: A Broadcaster's Handbook* in 1980. Although the handbook did not provide all the answers, a gratifying number of NAB members indicated that it resolved most of their lottery and contest queries.

Since publication of the handbook, there have not been dramatic changes in the rules and policies regulating the broadcast of lotteries and contests. You must still ask the prize, chance, and consideration questions when determining whether a lottery exists, and contests still require disclosure of material terms. However, there have been enough relevant developments to justify revision and republication of the handbook. The revised lotteries handbook, which should be released in late February of this year, will reflect changes in the regulations and will include a number of new “sample fact patterns” to assist in analysis of promotions. Additionally, there have been numerous graphics and format changes designed to

make the handbook more attractive and easier to read.

This is an appropriate time for broadcasters to re-test their analytical skills in recognizing lotteries and problem contests. The following six fact patterns reflect member calls the NAB Legal Department has recently received. Examine them closely to determine whether there is a problem. Then read the analyses provided. At least as important as your determination that a problem does or does not exist is your ability to provide a rationale. A note of caution, however: the analyses may reflect either informal FCC staff opinions or an equally informal legal opinion of the NAB Legal Department. There is no certainty that in similar or identical circumstances formal FCC action would mirror the determinations made here. Always consult counsel when peculiar facts and circumstances make your promotion questionable.

1. Republic National Bank wishes to promote the use of its new automated teller machines, “R-Teller.” It has devised a giveaway in which a few lucky users of the machines will receive a \$100-\$500 “bonus withdrawal” during random transactions. The “R-Teller” machines may be used by Republic account holders or by account holders with other area banks participating in the “Insta-teller” network. Holders of “Insta-Teller” cards may use the “R-Teller” machines and “R-Teller” cardholders may, conversely, use the “Insta-Teller” machines. Any user of the “R-Teller” machines is eligible for the giveaway, whether an “R-Teller” or “Insta-Teller” cardholder.

May a radio station broadcast this promotion?

2. A radio station wishes to use the term “bingo” in advertisements for a local grocery store promotion. Lakeside Grocery Store has developed a contest in which everyone who visits the store may

pick up a game card and playing tokens, one per visit, without making a purchase. When the card is filled in the designated manner, the winner receives free groceries.

May a radio station advertise the contest as Lakeside Grocery Store “bingo”?

3. The voters of state A, through referendum, have approved a state-operated lottery. Adjacent state B has operated a lottery for many years. Now that a lottery has been approved for state A, a radio station wishes to take advantage of the adjacent-state lottery provisions of the rules that permit advertising of such lotteries, and immediately begin promoting state B's lottery.

May a radio station located in state A now advertise state B's lottery?

4. A radio station has been promoting a station contest in which listeners call in to identify a particular tune. All callers correctly identifying the tune win a small prize and are eligible to be selected at random as finalists for the grand prize, a new automobile. The station has advertised that finalists will be “eligible to win” the automobile, but has provided no other details. After all finalists were selected, the radio station, for the first time, advertised the fact that all finalists would be required to go to the automobile showroom, place their hands on the auto to be given away, and remain there until only one of them remains touching the automobile. The station will broadcast from the auto showroom during the expected marathon contest. A number of finalists have complained about this newly-advertised requirement and have indicated they will not participate. The station simply plans to select new finalists.

Has the radio station run the contest in conformance with FCC rules?

5. A radio station wishes to sponsor and promote a banquet, with a raffle and prize giveaway, and donate all proceeds to the

Leukemia Society. All those paying admission to the banquet are eligible for the giveaway. The radio station is paying all banquet expenses, but has decided to ask the Leukemia Society to have its employees place posters announcing the banquet around town and answer phone calls (the Leukemia Society phone number will be on the poster) from those inquiring about the banquet.

May the station broadcast advertisements for the banquet and prize drawing?

6. Flowerbud Indian reservation offers big-money bingo games seven nights a week. Also located on the reservation are a small variety store and a fast-food restaurant. Flowerbud wishes to advertise on a radio station, not mentioning the bingo games, but instead asking tourists to visit the reservation and patronize reservation businesses.

May the station air the Flowerbud advertisements?

#### The Analyses

1. The elements of prize and chance are obvious in this promotion: the prize is the "bonus withdrawal" and chance is the random selection of winners. If there is consideration flowing to the promoter, this is a lottery. Those eligible for the contest include Republic Bank accountholders with "R-Teller" cards and those with "Insta-Teller" cards issued by other banks. Generally, when the contestant must be an accountholder to have an ATM card to participate in a bank's contest this eligibility requirement necessarily requires consideration: the bank account. Remember, however, that consideration must flow to the sponsor of the event. If only Republic accountholders were eligible for this contest, it would be a lottery. However, because the "Insta-Teller" cardholders who do not have an account with Republic and who are not charged a transaction fee by Republic for use of the "R-Teller" machines are also eligible, this is not a lottery unless the other banks are co-sponsors of this promotion. The fact that some of the contest participants in fact provide consideration to Republic by virtue of their Republic bank accounts is not determinative. Holding an account with Republic is not a prerequisite for participation in this contest. This promotion may be aired.

2. There is great reluctance to use the term "bingo" in broadcast advertising because of the implication that the promotion necessarily advertises a lottery. If the contest is a true bingo game

(i.e., prize = the dollar/prize giveaway; chance = random selection of numbers and winners; and consideration = the charge for the bingo card and/or tokens) then it is a lottery and cannot be advertised over the air. Lakeside Grocery Store's bingo game, however, does not require any purchase to participate, as everyone would receive one card and/or token per visit. As long as this no-purchase requirement was advertised and purchasers and non-purchasers could participate in the contest on an equal basis, this promotion could be aired as "Lakeside Grocery Store Bingo." Remember, simply coming into the grocery store to obtain cards and tokens does not constitute consideration.

3. The Commission has not stated expressly at what point a station can begin promoting adjacent-state lotteries after its state approves a lottery. However, the

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## Contrary to what many broadcasters think, the mere fact that the proceeds of a given promotion are going to charity does not avoid lottery proscriptions.

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mere approval of a state lottery by a state's voters may not be sufficient. On the other hand, the first day state A begins operating its lottery, a station could begin promoting state B's adjacent-state lottery under the rules. If the state-operated lottery structure and mechanisms in state A are in place and promotion has begun, the radio station could probably safely advertise state B's adjacent-state lottery. Check with counsel or the FCC for a positive determination, as these unresolved questions will be addressed on a case-by-case basis.

4. Contests usually do not pose the intricate problems that lotteries do. (However, here there may be lottery implications in addition to the obvious "non-disclosure of material terms" problem of this contest which will be discussed later.) The improper disclosure

(or non-disclosure) of material terms of a contest is a problem that arises frequently. In this case, participants had no idea that finalists would have to participate in a marathon "hold-onto-the-car" contest until after all finalists had been selected. This aspect of the contest was certainly a "material term" and should have been disclosed when the other material terms were disclosed. In addition to this non-disclosure problem, there may be a lottery problem with this contest. You should have asked yourself: "Was the automobile dealer a co-promoter for this event?" If the answer was affirmative, there is a possibility that the time the finalists spend at the auto dealer's showroom to participate in the contest could be construed as consideration flowing to the auto dealer, raising the lottery issue. The radio station has clearly violated the regulations requiring disclosure of the material terms of a contest. Depending on the auto dealer's stake in this promotion, there may be a lottery problem as a result of this additional contest requirement.

5. Although the radio station is giving all proceeds from the banquet to the Leukemia Society, it may still run afoul of the lottery prohibitions. Contrary to what many broadcasters think, the mere fact that the proceeds are going to charity does not avoid lottery proscriptions. If the Leukemia Society provides the requested assistance in this case, it may become a promoter of the event whether or not it is actually listed as a sponsor. If the benefits of the promotion flow to the Leukemia Society as a co-promoter, the three elements of a lottery are present and the radio station could not air advertisements for the banquet and giveaway.

6. This type of promotion must be scrutinized closely. If the reservation has bona fide tourist attractions, distinct from the bingo games, then these tourist attractions may be promoted over the air. However, if these tourist attractions are only incidental to the bingo games (i.e., only open in conjunction with the bingo games) they may not be advertised as a way of getting around the bingo advertising restrictions. Usually it is apparent to the broadcaster when the advertiser is merely trying to circumvent the lottery prohibitions to promote a bingo game. The prudent broadcaster will check with counsel if the promotion is questionable.

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*Miguel Martin is the fellowship attorney for the NAB Legal Department.*



## Station ID

—by Catherine Seigerman

# WDST-FM: Woodstock, NY

**A**s WDST-FM President and General Manager Jerome Gillman concludes his 45-minute reading-aloud show, "The Bookstall," he leaves listeners with the kind of anticipation for tomorrow's episode that 1930s and '40s radio once did.

WDST is not a Nostalgia-formatted station. Yet the mix of Jazz, Classical, Rock, Folk, Country, News/Talk, and children's programs the station airs, with frequent live music broadcasts, gives WDST a personal style of radio entertainment reminiscent of a bygone era.

"I think more stations will return to this kind of format in the future," Gillman says, "because there is so much competition from all the new technologies." Gillman believes diversified programming can provide more interesting radio to more people.

WDST's location in Woodstock, New York is ideal for musical variety. "Since the '60s Woodstock Festival," Gillman says, "Bearsville Recording Studios here have recorded rock stars like Janis Joplin and Bob Dylan. Some of our residents include Carly Simon and jazz musicians like Dave Brubeck. Woodstock also has one of the longest-running classical chamber music series in the country."

Rather than featuring d.j.s, Gillman has hired musicians—or programmers, as he calls them—to select and air music, and occasionally perform during their show. "It is relatively easy for a musician to run a sound board," he says. "Our programmers follow the charts very closely for jazz, country, and rock hits, but they also select music with the sole consideration that it is good music." Classical pianist/programmer Leslie Gerber airs an enviable collection of rare recordings, Gillman says, and adds a wild sense of humor to his show.

"Our jazz programmer plays often at New York and Kansas City jazz festivals," Gillman continues. "Some of the top musicians she knows appear on the station as guest performers."

"Read Me a Story" was the first children's show on WDST, and has now been incorporated into "The Steve Show," a weekly one-man humor program done by Steve Charney. Charney's radio personality started evolving during his first WDST show, which was also the first day he ever spoke into a radio microphone. An audience of adults as well as children regularly listen to his far-ranging humor, although the size of that audience is a constant butt of Charney's jokes.

Gillman also mentions WDST's production of original drama by children. "We found a 9-year-old playwright who had written several plays," explains Gillman, "the last of which was called 'Women's Lib at Buckingham Palace.' The kid wrote the script, and we had all of his classmates come in to rehearse it. We taped it, adding music and sound effects like crashes and motorcycles later. It was hilarious, and we repeated it during an adult time block."

Humor seems to go a long way at WDST. The station's talk show host, Doug Grunther, announces any serious talk shows during the week by telling listeners, "It's Cerebral Cortex Day!" A trivia buff, Grunther also hosts a weekly trivia show.

On the serious side, WDST has won three *Billboard* Small Market Station of the Year awards, and has also been written up in *The New Yorker*, the BBC's magazine *The Listener*, and two Japanese magazines. It has won awards from the

New York State Broadcasters Association for public affairs series, public service announcements, sportscasts, and news. In addition, a WDST anti-drunk driving editorial won a state-wide contest initiated by New York Governor Mario Cuomo.

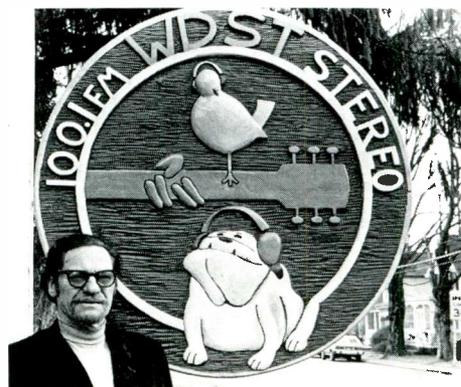
"Our editorial showed this area's awareness of the drunk driving problem, and explained what restaurants and bars are doing to address it," explains Gillman, a long-time member of the New York state legislature's Advisory Board to Stop DWI.

As many as 30 other radio signals from New York City and Albany are picked up in the surrounding Hudson Valley area, Gillman says. However, it was when Gillman bought a new stereo system and tried to get Woodstock's station that he discovered there was none. After seven years of entanglement with FCC red tape, WDST finally went on the air in 1980.

The station uses the Woodstock rock festival logo with the addition of a bulldog wearing headphones. "The station was nicknamed 'The Bulldog of the Hudson Valley,' since my wife and I are always here at the station, and have to bring the dog in with us. So the name has stuck. We get mail from everywhere addressed simply, 'The Bulldog, Woodstock, New York'." ■

*Catherine Seigerman is contributing editor to RadioActive.*

Right, WDST-FM President and General Manager Jerome Gillman stands beside the station's logo sign. Below, a mug shot of the WDST bulldog.





From the desk of

**David E. Parnigoni**  
**Senior Vice President, Radio**

**B**roadcasters know that informing their stations' audiences on the perils of drinking and driving is the answer to the national tragedy of irresponsible alcohol use, and that the answer is *not* the elimination of beer and wine advertising from the air or counteradvertising.

NAB President Eddie Fritts has urged all broadcasters to make drunk driving their number one public service campaign. Recent surveys by NAB's Research and Planning Department show that more than 92% of stations have responded to this call. NAB continues to lead the way on this important issue as we initiate the second phase of our national campaign against alcohol misuse and drunk driving.

The first phase of NAB's Drunk Driving campaign was released in December 1984. In addition, NAB Radio recently announced the availability of a reel-to-reel audio tape containing a variety of 10-, 30-, and 60-second spots for your ongoing use. Simply phone NAB Radio at (202) 429-5420 to receive your free copy.

The new program initiated by NAB is entitled "Operation Prom/Graduation," or OP/G, and comes to you by way of a variety of material in this month's Info/Pak. It includes information on how to develop your own OP/G campaign in your market, either as a station project or one which you can develop in conjunction with other stations in your community. In addition, you will receive sample editorial copy, a suggested speech you can use before local civic organizations, a sample news release, and other information that will be helpful in planning and developing your own campaign.

NAB Radio is in the process of preparing an audio tape that will contain spots you can use during the prom and graduation season. These spots are being produced in cooperation with Chuck Blore of Chuck Blore & Don Richman, Inc. Watch for the announcement of this tape's availability in future issues of *RadioActive* and *NAB Highlights*.

We are interested in hearing about the results of your efforts in the OP/G campaign, and would like to receive copies of any material in the form of programming and PSAs you air in conjunction with this issue. Please send these materials to Susan Hill, NAB Alcohol Abuse and Drunk Driving Clearinghouse, 1771 N St. NW, Washington, DC 20036.



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