

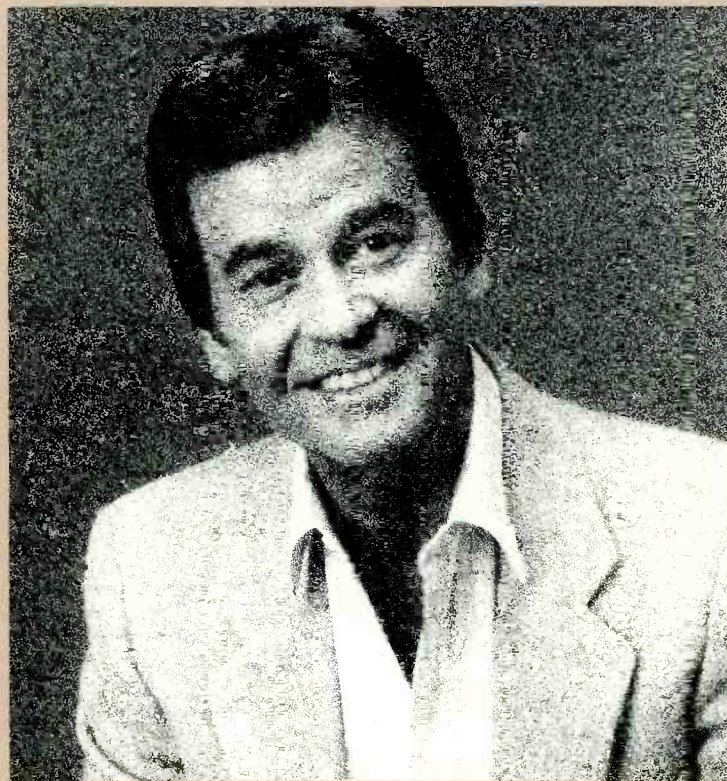
ON RADIO

January/February 1988 Volume 2, Number 1

liza minelli



AMERICAN MUSIC AWARDS



Nomination Special

HOSTED BY DICK CLARK

American Music Awards Nominations Special . . . a three-hour extravaganza focusing on those performers and groups who have earned nominations into music's elite . . . the American Music Awards. Hear the best in contemporary music and hear interviews with some of this year's most exciting nominees.

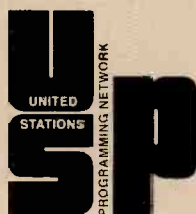
Scheduled for broadcast January 22-24, the weekend directly preceding the actual telecast, the American Music Awards Nominations Special provides an excellent opportunity to capture your audience of music fans who have made this 15-year-old music awards show one of the highest rated in the history of television.

1988 Nominees include: Paul Simon, U2, George Michael, Luther Vandross, Madonna, Bob Seger, Bon Jovi, Peter Gabriel, Whitney Houston, Michael Jackson and Whitesnake.

The American Music Awards Nominations Special is produced and distributed by the United Stations Programming Network and Dick Clark Television Productions.

For station clearance information, call the United Stations Programming Network in Washington, D.C. today at (703) 276-2900 to reserve this program package in your market.

For national sales information, call our New York office at (212) 575-6100.



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ON Contents

GROWING THROUGH UNITY: RAB UPDATE	By Bill Stakelin
Page 4	
ART IMITATES RADIO	By Steve Bloom
Page 6	
VERBATIM: A PROGRAMMER'S POLL	MOR remarks on current music
Page 7	versus standard hits
LIZA MINELLI ON STAGE, SCREEN AND LIFE	As told to Douglas Hall
Page 8-9	
ON LINE	By Reed Bunzel
Page 10	
COMMERCIAL-FREE: DOES IT EVER WORK?	By Tom Cobin
Page 11	
IS YOUR PROMOTION DIRECTOR PROMOTABLE?	By Jodi Goalstone
Page 12	
PILLOW TALK: RECOMMENDED BY MATURE AUDIENCES	By Steve Bloom
Page 14	
ON TAKES	Interview Excerpts
Back Cover	

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From the Editor

*Happy New Year
from the
staff of
ON Radio!
We Hope
1988 is a
year of prosperity
for all.*

RADIO PROGRAMMERS!

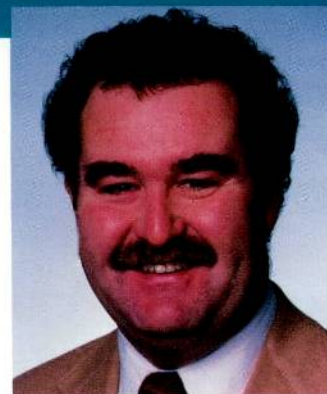
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Growing Through Unity ...



RAB Update

Unity among broadcasters is a theme that has been raised time and again since the '50s. When I started at the RAB four years ago, we were still looking for a united, strong and forceful team of radio professionals to shape a long-range, far-reaching effort to expand our medium. In the last year, a number of initiatives have encouraged my great optimism for radio.

During the last year our industry has made significant progress toward working together. The merger between NAB and NRBA allows radio to speak with one voice in the Congress and before the FCC. And while we will continue to work toward building a unified position in the sales arena, this doesn't eliminate a very healthy and vigorous debate about how we can accomplish our goals to best serve America's radio broadcasters.

Radio Futures Committee

RAB is working with NAB in the Radio Futures Committee toward the ultimate goal of a broad-based marketing plan for our medium which will increase radio's advertising share, raise the public's awareness of radio, influence opinion leaders and instill a feeling of pride and professionalism among the people working in radio. The first fruits of this combined effort is expected in early 1988.

In our quest for an increased share of ad budgets, the positioning of radio is vital. Locally more and more broadcasters are setting aside immediate competitive ideas in favor of working together as local associations to sell radio as a medium and to expand our business. RAB is committed to doing everything possible to aid and encourage these collective self-help measures. RAB's new Research Award program should stimulate local radio marketing efforts and market-wide activities to promote radio.

Regional Marketing

The National Spot Radio Marketing Task Force has initiated a targeted development program and produced a videotape to address problems and opportunities in spot radio. A by-product of the station reps association—working hand-in-hand with RAB—this group's aggressive and positive action markets spot radio directly to clients as a distinct brand of radio. With an impetus toward new business development spawned by consolidation among reps, we can expect a renewed and improved effort to develop new spot clients and to exploit trends toward regional marketing.

RAB routinely works with the Network Radio Association to improve perception of radio's national dimension and to offer national clients insights into using radio to solve their marketing problems.

State Teams

On the grassroots level, RAB is working with state organizations to build regional business development teams. Our Wisconsin pilot team, led by Lee Davis, has targeted and called on Wisconsin-based clients. Armed with RAB research, sales and marketing materials, state teams will add a new dimension to radio's overall marketing effort. I expect the grassroots marketing model to be implemented in many other states, along with communications, research and presentation support from RAB, by the end of 1988. This will be complemented by RAB's New Vendor Development programs which will empower stations to get inside the retail merchandising and distribution system to create new radio dollars.

Marketing Through Formats

RAB has also begun to work with special format associations. The 35-64

committee's "Amazing Invisible Market" presentation is the leading edge for marketing specific audiences and formats more effectively on the local level. RAB is committed to working with the CMA and other groups dedicated to marketing radio to large scale market segments.

The upshot of all this activity is: from coast-to-coast and border-to-border, radio broadcasters today are working more like a team than ever before.

In 1988, we enjoy a consensus of what must be done. That's a very positive sign, one which we haven't enjoyed in years. And while there's still a great deal of discussion about how we should do it, there's more dialogue, more ideas, more motivation, and more innovation than ever before! We must not let down our commitment to collective action even if our revenues increase as a result of the Presidential election and/or the Olympics.

Cannot Cannibalize

One of the most important areas where we need to hang together is on the local scene, where radio can do the greatest damage to ourselves. We cannot continue to cannibalize ourselves nor can we ignore opportunities to work together to bring new clients onto our airwaves. Yet, in doing so, keep in mind, that we can and should control our inventory, our prices and our commercial practices. And while agencies, buying services and clients are very willing to tell you the value of your own inventory—until we maintain rate integrity and aggressively assert the value of our stations, our audiences and our medium—we'll get the order, but take two steps backward.

RAB's Managing Sales Conference convenes in Atlanta, January 23-26.

Bill Stakelin is President of the Radio Advertising Bureau.

COUNTRY SIX PACK

1 9 8 8

Memorial Day

Hank Williams, Jr.: Entertainer of the Year

Deciding who to salute on our Memorial Day special has never been easier. Both the Country Music Association and the Academy of Country Music have awarded Hank Williams, Jr. their highest honors as Entertainer of the Year. It's about time! After recording over fifty albums and stretching the boundaries of country music by collaborating with artists as diverse as Ernest Tubb and Van Halen, Hank Jr. is rowdy, willing and able to be this year's leading country music personality.

Thanksgiving

The Waylon Jennings Story

Waylon Jennings has had a long, fascinating career. He was a member of Buddy Holly's last touring band. He's a long-time friend and collaborator with Willie Nelson who co-wrote Waylon's 1972 hit "Good Hearted Woman". And he's credited with being a part of the first purely country album to go platinum . . . and to go platinum again with the first country single ever to do so, "Theme From the Dukes of Hazzard". Ol' Waylon has had hits with styles that range from western swing to rock & roll to pure country. Recently he began work on "A Man Called Hoss", an autobiographical one-man show that will bring the Waylon Jennings story to the stage!

Fourth of July

Vocalists of the Year: Randy Travis and Reba McEntire

This year's Male and Female CMA Vocalists of the Year symbolize the fresh, back-to-basics approach of so many young country artists. In one short year Randy Travis has carved out his own, immediately identifiable place in today's country scene, right alongside his Hall of Fame idols: Lefty Frizzell, George Jones and Merle Haggard. Reba McEntire has been charting consistently fine country hits for over a decade and growing in popularity each year. You can hear the past, present and future of country music in every song that's ever been recorded by Randy Travis and Reba McEntire.

Christmas

Christmas Around the Country—1988

Here's our annual Christmas present to programmers. This three hour program mixes the best old and new Christmas songs by country's hottest artists with fresh, holiday-related interviews. Christmas Around the Country is an eight-year tradition that listeners all across America look forward to every holiday season. All new for '88!

Labor Day

The Glen Campbell Silver Anniversary Special

Glen Campbell has spent the past twenty-five years disregarding the supposed barriers between pop and country. His million-selling country/pop crossovers include "Wichita Lineman", "Galveston", "Rhinestone Cowboy", and "Gentle on My Mind", the theme from his TV series, *The Glen Campbell Goodtime Hour*. Today Glen Campbell remains a solid country favorite with such hits as "A Lady Like You", "It's Just a Matter of Time", and "Still Within the Sound of My Voice".

New Year's

Alabama's Golden Decade

The '80s belong to Alabama. Alabama is country music's #1 act. And it all began with Alabama's first charted single in 1979. Since that time, Alabama has achieved more number one singles, sold more records, and entertained larger audiences than many country artists with longer career histories. Everybody embraces Alabama, and their biggest hits have become country/pop staples, including "My Home's in Alabama", "Feels So Right", "Love in the First Degree" and "Take Me Down". The best place to ring in the new is Alabama . . . on your station!



Each Country Six Pack special is produced by Ed Salamon.

For station clearance information call (703) 276-2900.

For national sales information call US in New York at (212) 575-6100.

SOMETHING DIFFERENT EVERYDAY



New York
Washington, D.C.
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Dallas
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Your station has something to celebrate today, and every day, 365 days a year! And here's the place to find out what that is.

Country Datebook, the two-and-a-half minute *daily* feature from United Stations, makes every day a little special. Whether it's Willie's birthday... Dolly's first gold record... or the day of Randy Travis' first recording session... there's always something!

And host Del DeMontreux is always ready with a tightly-produced montage of fun facts, fantastic music and stories by the superstar eventmakers themselves.

Best of all, hundreds of stations have found that by promoting upcoming installments of Country Datebook they keep listeners tuned-in longer.

Now that's what we call worth celebrating!

Country Datebook is available on a swap/exchange basis to stations in the top 170 Arbitron-rated metro markets. For station clearance information call 703-276-2900. For national sales information call 212-676-6100.

COUNTRY
datebook



York Yankees' manager Billy Martin not to argue with the umpires.

Wrote *The New York Times*: "Imagine Lenny Bruce as a popular talk-show host and you may have an idea of the whiplash intensity and black, hard-edged cynicism of *Talk Radio*."

Radio K.A.O.S., created by the former leader of Pink Floyd, painted an even bleaker picture. Inspired by two current events — the story of a handicapped Irish boy and the demise of Los Angeles rock station, KMET — Waters fashioned a fictional relationship between the boy, Billy, and the suddenly out-of-work DJ, Jim (played on the album and in concert by Jim Ladd, who was actually let go when KMET changed formats). Waters told one journalist, "I'm concerned with the idea in this piece that rampant, unrestricted market forces are trampling over everybody's lives and making a world a horrible place to live."

The *Radio K.A.O.S.* tour, from August to October, was quite a spectacle, although it failed to sell out in many locations. About the album, *Rolling Stone* remarked: "*Radio K.A.O.S.* stands as a complex and surprisingly convincing metaphor for interpersonal communication. Waters makes a provocative case for the argument that there's far more at stake in the format wars than mere playlists." Waters is back in the studio working on a sequel to the album.

On a much lighter note, there was *Radio Days* — Woody Allen's affectionate homage to '40s radio. The story centered around the love lives of the characters played by Mia Farrow and Dianne Wiest, but much of the action occurred in living rooms and kitchens, wherever a now-antique radio was located. Without radio there was no immediate source for news. Without radio there were no Symphony Sids and "Make-Believe Ballrooms." If you haven't seen it, *Radio Days*, now out on video cassette, is worth renting. If you would rather listen to it, the soundtrack is a compilation of the stylish sounds of ten big bands from "Swing & Sway" with Sammy Kaye to Xavier Cougat & His Waldorf-Astoria Orchestra. Now those were the radio days.

—Steve Bloom

ART imitates RADIO

From Woody Allen's *Radio Days* to Eric Bogosian's off-Broadway play *Talk Radio* to Roger Waters' high-concept album *Radio K.A.O.S.* to such books as Stephen Singular's *Talked to Death* and Cousin Bruce Morrow's *My Life in*

Radio — radio was in the media spotlight throughout 1987. While Allen and Cousin Bruce waxed nostalgic about radio's powerful past, Bogosian, Waters and Singular took a more disturbing view of radio today.

Talk Radio which closed in November after 228 performances at New York's Public Theatre, was the story of a rapidly burning-out late-night host named Barry Champlain. Played by Bogosian (and later by Larry Pine), Champlain routinely cut off callers or, better yet, berated them until they

would hang up. The limited plot device revolved around the show's last night before it was going into national syndication. Sponsors were listening, so Champlain was asked to be on his best behavior which, of course, was like asking New

MOR

VERBATIM

A Programmers Poll

How much interest is there for current music at your station as opposed to the standard hits?

How do you integrate the standard artists' new music?

How do your listener's respond?

Jim Ferguson — PD
WGSM-AM, Huntington (NY)

"Whenever we get a chance we play new stuff; especially Tony Bennett's *Berlin* album [which] I think is terrific. We also have been featuring Linda Ronstadt, of course, but that's old hat by now. Teresa Brewer did a great album with Count Basie, Frankie Laine did some good stuff. And I think a lot of people are forgetting about this. There's a Jimmy Rosselli album that was produced in England that we found through one local supplier and nobody else in the world had it for a long time. And it caused a lot of talk among our listeners. So if it's a standard artist doing a standard song — or in the Rosselli case, something a little rare — it catches on like wildfire."

Victor Knight — VP/GM
WDBF-AM, Delray Beach, FL

"We're strictly Big Band. Not only was DBF apparently the first radio station 11 or 12 years ago to revert back to the all-Big Band format, but I am an all-jazz musician and we operate a live 18-22 piece Big Band. 52% of the total population of a million (in Palm Beach) is over the age of 50 — with 17% of the women over 65. We do mostly monster concerts and Big Band bashes: on the average of 75 events a year. The WDBF All-Star Big Band is comprised of all men from the name bands. So we're not remotely involved in the contemporary artists or — quote — current hits. We play those tracks which eventually relate to the Big Band genre — even though it may be Stevie Wonder. For example, "I Just Called To Say I Love You": there's an incredible Big Band arrangement of that. We include that in the playlist. All of the Barry Manilow things are of the Big Band genre, if you will, and Neil Sedaka. Now, Billy Joel's "Just The Way You Are" — that's generic. That's a standard now.



MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY



THE DAILY COUNTRY SPECIAL

Solid Gold Country With Mike Fitzgerald

Here's the network radio program that's been turning ordinary weekdays into Solid Gold for five solid years!

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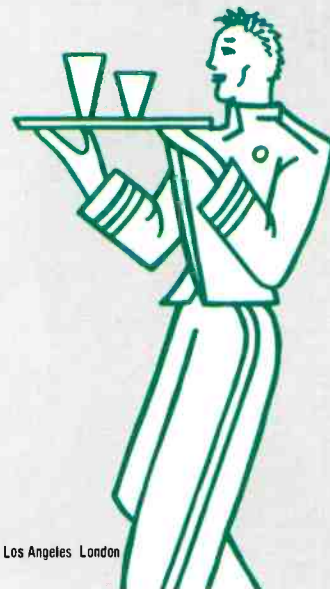
Solid Gold Country satisfies radio's hunger for tasty, promotable daily programming by dishing up five all-new one-hour specials each and every week!

For national sales information call US in New York at 212-575-6100.

Every program is another masterful blend of hot interviews and tantalizing information sandwiched between classic country music. All of it comes fresh each day, prepared especially for today's country music fan.

Listeners eat it up... tuning in every day to hear what Mike Fitzgerald is cooking up now. And stations across America are finding Solid Gold Country their daily recipe for success!

Solid Gold Country is available on a swap/exchange basis to country radio stations in the top 170 Arbitron-rated metro markets.



New York Washington, D.C. Chicago Detroit Dallas Los Angeles London

Several of the Stevie Wonder things are standards. So WDBS still attempts to cross the lines — just a little on tippy-toe."

Dean Tyler — PD
WPEN-AM, Philadelphia

"Well, there's a great deal of interest, first of all. We welcome it because it gives us a freshness that we might not otherwise have. Of course we integrate into our music not only "new things" by a Tony Bennett or a Perry Como, but also Barry Manilow and Neil Diamond to a lesser degree. But we consider them all sort of "standard artists." If it's a standard artist like a Tony Bennett doing a standard song that — either he has not recorded before, or he's recorded it and this is a new arrangement, such as his new album — then it would probably be

treated pretty much like any of his other standards because it's a recognizable song by a recognizable artist. If it's something not quite as familiar to our basic audience, say, Perry Como doing "That's What Friends Are For," we would probably treat it in one of our more contemporary categories because: although it's familiar, it may not be quite as familiar and probably doesn't stimulate quite the same kind of emotional response, but certainly deserves play. Although it may not be a classic yet due to time — it's probably going to be a standard song. And certainly (Como) lends a great deal of credibility to the song with our audience. So whether it be something new by a standard artist or a standard done again or in a new style or arrangement, we welcome them and look forward to them."

liza

ON STAGE, SCREEN...AND LIFE



As told to Douglas Hall

Liza Minnelli, winner of three Tony Awards, two Golden Globe Awards, an Oscar, an Emmy, and a Peabody Award, is currently at the peak of her performing career. This past summer she shattered all records at Carnegie Hall by appearing for three straight weeks of SRO concerts to unanimous critical acclaim.

When I was about eleven, I started to learn lyrics as a hobby. The lyric books that were around our house were Jerome Kern, Gershwin, Rodgers & Hart and Cole Porter, so I learned those like some kids learn poetry... or collect stamps. That was my hobby.

By the time I was fifteen, I really had a vast knowledge of all of these songs. And because it was during puberty that I learned them, they were very important to me. There was a song for every wrenching experience I seemed to go through. It was like somebody knew what I was thinking. I was thrilled that I wasn't by myself. And I developed great affection for those songs.

Liza On Ice

But, as a teenager, I didn't want to be a singer. I wanted to be a professional ice skater. I wanted to go to the Olympics, and everything. Then I saw *Bye Bye Birdie* and I thought, that's what I want to do! More than anything I wanted to

be in the chorus of *Bye Bye Birdie*. It looked like such fun.

Best Foot Forward

Well, there was no way to get into *Bye Bye Birdie*. So, at 17, I auditioned for the off-Broadway show *Best Foot Forward*. I got something like the fourth lead, and there I was in my first show. The theatre only had eight rows. But we had a terrific cast and we had a great time.

An album was released, and I was thrilled at the time. But now, listening back, I sang so badly! If anybody really wants to hear how hard I've worked, listen to "Best Foot Forward" followed by something from the new Carnegie Hall album. It's a vast, massive difference.

The Kander/Ebb Connection

Right after *Best Foot Forward*, I was 18, and Capitol wanted me to make a record. In those days, people looked for new songs to put on albums. And the new songs weren't rock... the crossover from pop to rock hadn't happened yet. So I went to writers who were more Broadway-oriented... because that's what they expected me to do. And that's where I met John Kander and Fred Ebb. I recorded their song, "Maybe This Time," and later they put that song into *Cabaret*.

First Tony

Kander and Ebb hired me for *Flora The Red Menace*, my first Broadway show. It was also their first show, so in a way we kind of started together. The songs they wrote for me in that show were so beautiful!

We didn't run for long, but I was fortunate enough to win the Tony. And Fred and I became such close friends that we've managed to work together ever since. He and John have really written every night club act, concert and show I've ever done, including *Liza with a Z*.

That was the first piece of special material anyone ever wrote for me. And it came out of the truth. Everybody was calling me Lisa. And I couldn't help but say, "Thank you very much, but it's Liza with a Z." Fred and John thought that was funny, and they wrote the song. And

in a funny kind of way, that's what really landed my identity for the first time.

Now I do a medley of songs by Kander and Ebb that I was lucky enough to have introduced over the years, and it's quite startling and wonderful to hear them all together and realize that there's such a body of work there. "New York, New York," one of the best-known songs written for me by Kander and Ebb, wraps up the medley quite well... especially at Carnegie Hall.

Wait For The Movie

Hal Prince, the producer of *Flora The Red Menace*, had an idea that he wanted to remake *I Am A Camera*, the 1955 British film, as a Broadway musical. Originally he wanted the same "Flora" team... Kander and Ebb and myself. But later he decided that he really wanted an English girl for the part. Since I didn't want to do another Broadway show right away, that was alright with me.

But, somewhere in the back of my head I thought... I'll wait. I'll do the movie. And that's the way it worked out. I got the movie, and I got to work with Bob Fosse for the first time.

Come To The Cabaret

They sent us to Germany to do it. At the time nobody believed in musicals. And there we were, really isolated in the hills of Munich, saying... 'I wonder if this'll work...'

But since nobody knew what we were up to, there really weren't a lot of restrictions on Fosse. He made the movie he wanted to make. And it worked.

Everybody won Academy Awards for *Cabaret*. Bob Fosse, Joel Grey, the editor won, I won. It was a terrific team effort. And it reminded me of something my father said: "If you just use your head, and think about it, there's a way to make it work."

Songs My Father Taught Me

You take for granted that certain things happen a certain way, because it seems logical. And rarely is that the way it happened. This may surprise a lot of people but it was my father who really got me interested in music.

My mom didn't particularly sing

around the house. I guess because it was her business to sing.

But my father was always singing. My father taught me "Love For Sale," "It Had To Be You," "If I Had You"... most of the songs I learned as a child.

It also didn't hurt that Ira Gershwin was my father's best friend. 'Til I was seven I had my birthday parties at Ira and Lee's house. And yes, it's true, Ira Gershwin was my godfather.

With Mom and Marvin

The only time I ever got to sing with my mom was on the live album recorded during two nights at the Palladium. Marvin Hamlisch, who was 18 at the time, did all my arrangements for me.

I've been working with Marvin ever since. He did the arrangements for the TV special, *Liza with a Z*. And we've worked together on albums through the years. But that Palladium album was the first credit he ever got.

I Gotta Be Me

I studied everybody. Helen O'Connell. Doris Day. I think Doris Day is a fine singer. If you listen to some of her records from the period, she had great intonation. Mostly I studied Kay Thompson. But I'm not happy being compared to anybody.

People sometimes ask why I don't sing any of my mother's songs. It's for the simple reason that I can't imagine anybody else singing her songs. When you have something that's perfect, I figure you don't mess around with it. I'd much rather be a first rate version of myself than a second rate version of anybody else.

Mama Said

I knew my mother mostly, not as the movie star, but as my mom. She was wonderful, loving, and she tried to give me a good sense of values. She didn't try to keep me out of show business, but she would always tell me that it was rough, and that you had to be thick skinned. So she gave me some good warnings. But I've always loved music. And, for me, the joys are far more than the tough times.

— Edited by Marty Pekar

Line



Hats off to AP's "RadioPower" news study, which reiterates the staying power of radio news. Just when the medium seems to be writing off news as simply an ancillary feature, this study—conducted by research firm **Reymer & Gersin**—illustrates that listeners still perceive radio as a primary source of news. The report also insists that listeners want harder news, not just lifestyle reports tailored to custom-consulted psychographic microsegments. Just something for local and network news directors to keep in mind.

Of course, perception and reality are very distant cousins; how else can one explain **Suzanne Somer's** consistently-high TV-Q ratings and dismal failures on the tube.

Even several months after the stock market crash, the **financial stability of broadcastings properties**—public and private—is very much evident. Station transactions are proceeding (at a less-frenzied pace), although the rush to go public seems to have slowed. On the whole, broadcast stock prices righted themselves a little more quickly than those in some other industries, but media stocks trading far above their value—some as high as 20-40 times revenue—were in for a shock. Investors are now using a bit more caution, investing their capital in stocks with good returns, and are spurning highly speculative and over-leveraged situations.

On Line
by
Reed Bunzel

As long as the economy remains healthy and advertising doesn't dry up, most analysts feel the **industry should fare generally well** in the next 12 months.

As we turn the calendar page and step into a new year, keep in mind that **1988 could prove to be a banner year**. With two seasons of Olympics and an extensive primary and general election in the offing, ad revenues could help balance an otherwise wobbly financial picture. But beware complacency, and remember 1984.

With **Procter & Gamble** squaring off with the **National Association of Black-Owned Broadcasters (NABOB)** over allegedly low advertising expenditures in Black/Urban radio, one vital question is raised: should racism or ethnicity be used to pressure advertisers to place an order? P&G says its black-targeted radio expenditures have quadrupled over the last two years, while NABOB insists expenditures are far below black consumer expenditures on P&G products.

It's no secret that **black radio suffers back-of-the-bus status** when it comes to certain Madison Avenue types, a situation that warrants prompt correction. But let's keep things in proper perspective: advertising should be targeted to radio listeners, not to radio owners.

Charges of racism also recently surfaced again at the **FCC**. The **National Black Media Coalition (NBMC)** has charged the Commission with trying to strip away minority preferential treatment programs, refuting FCC claims that some sham investors are using minority fronts to obtain minority ownership tax credits. NBMC officials claim the FCC only wants to eliminate minority ownership incentive programs, and thus has pledged to keep such programs intact.

Music videos can lead to pregnancy, drug abuse, cult worship, suicide, and alcoholism, according to a recharged **Parents Music Resource Center**. De-

agency watchdog group **PMRC** is taking another hard look at industry efforts to regulate lyrics and video content - and doesn't like what it sees or hears. With much of today's campaign contributions coming from the entertainment industry, **PMRC co-founders Tipper Gore and Susan Baker** wives of Presidential candidate Albert Gore and Treasury Secretary Jim Baker, respectively, could find their efforts becoming increasingly politically-charged over the next few months.

"**Blue radio**" also is under more fire, this time from Reagan administration officials who are proposing stiff new penalties for broadcasters (and others) who step over the pornography line. Most responsible broadcasters agree that radio should retain its self-respect and decency, but many are concerned that guidelines, at best arbitrary and at worst dangerous, could set a constructive precedent.

Meanwhile, the venerable minds at the **FCC** are still trying to define exactly what constitutes obscenity. Start with "regulated free speech."

Still, "**hooray**" to **FCC commissioners** who reversed last year's proposal to eliminate geographical delineations for "K" and "W" broadcast call letters. The "make work" plan was ridiculous from the start and served no substantive purpose than to ensure utter chaos for the next few decades.

Kudos also to the **Tennessee Supreme Court**, which recently (and unanimously) ruled that reporters have the right to keep sources' names a secret. Good news to every news operation in Tennessee, possibly the rest of the nation's reporters, as well.

Finally, good news and bad for the record labels. **Recording Industry Association of America (RIAA)** figures show almost a 20% unit sales increase over 1986, resulting primarily from brisk sales of compact discs. The bad news is that several pro-DAT support groups have emerged to fight the proposed DAT Copycode chip which will eliminate or severely hamper unauthorized digital recordings. Could it be that what digital giveth, it can also taketh away. Stay tuned.

COMMERCIAL FREE

It sounds like a listener's dream. Weeks, maybe months of music, with no commercials. But is it a sensible way to launch a station? Do the ratings last? And who can afford the start-up costs? Will it alienate advertisers—radio's bread-and-butter? In short, are the risks worth the potential benefits?

These questions are being raised anew by the inaugural 102-day "Music Marathon" held last summer at WMYI-FM in Greenville, South Carolina. It recalls the "Commercial-Free Summer" of 1982 at the Big Apple's WAPP. The debate still rages over just how well it works.

A Matter Of Necessity

AmCom General Corporation bought WMYI ("My-102") with plans to build new facilities—including a new transmission tower. But regulatory snags, rough weather and construction problems set AmCom back nearly a year in building what it claims is the highest tower on the East Coast (3,317 feet).

President/CEO George Francis, Jr. "had to get on the air." But he also had a problem: no staff and no studio. (The new facility couldn't be started while the tower was being built: "You drop something, you kill somebody.")

Francis did have lots of records, some CD players, and a new tower. So he just "hired some people to sit there and play music." Francis describes the Music Marathon as "a matter of necessity," which "turned out to be a great marketing ploy... a great marriage of convenience."

A Free Sample

When Doubleday Broadcasting took over easy-listening WTFM in NYC back in 1982 and created album-rock WAPP, then-President Gary Stevens expected major advertiser turnover. He still feels the most important thing for WAPP was "to get it sampled," since "there wasn't going to be much introductory business anyway."

So he threw down the gauntlet in front of the chief competitor, ABC's WPLJ-FM, and "found the one thing they couldn't do: take all their commercials off."

Too Much Of A Good Thing

WAPP rocketed to nearly a 5 share,

before losing 40% of its audience and leveling off around 3 in the fall and winter. But Stevens and former VP/General Manager Pat McNally insist the drop-off in ratings "had nothing to do with commercial-free."

Former PD Dave Hamilton recalls "the erosion began... before we played our first commercial." Stevens blames "poor programming," while Hamilton has another explanation: "fatigue" among listeners. "The station got to be very boring and redundant." Even McNally admits "we may have gone commercial-free too long."

The same is now being said of WMYI. Steve Green, Media Director at Leslie Advertising (Greenville's #2 agency), says WMYI "almost proved how back-to-back music can sound boring if you don't do anything else."

Advertisers Skeptical

Advertisers look at ratings from non-commercial periods with what one exec calls "a jaundiced eye." The tactic is reviled as "hype," "fraud," and "deception."

Stevens defends it as the radio equivalent of handing out free samples of any product. But J. Walter Thompson Executive VP Richard Kostyra maintains it's "a sample of another product... a product without commercials, and that's a big difference." He likens it to promoting bacon by cutting the fat off samples.

"Not A Flash In The Pan"

George Francis is "very happy with the numbers" at WMYI after two months airing commercials. He says the 90-day averages show a jump of more than a point (to 4.4) after the Music Marathon, along with steady growth in Time Spent Listening. Francis trumpets the research as proof that "we're not a flash in the pan, we're continually growing... up with shares, up with cume, up with TSL."

The station sold out soon after the Marathon, although there are more individual local clients than agency buys. One partner at Phoenix Advertising in Greenville says the firm has a "wait and see" attitude, looking for a proven "track

Does It Ever Work?

record." But with introductory avails in the \$20 range, Green says Leslie is "comfortable using the station"—if they can find room.

Call It Something Else

While radio listeners must learn to live with commercials, commercial-free promotions are also a fact of life—whether for a period of months or minutes. McNally calls commercials "the number-one tune-out in radio." Even JWT's Kostyra admits radio without commercials is "strong and appealing for the listener."

But radio is, after all, a commercial medium. At the Radio Advertising Bureau, VP of Marketing Information Kenneth J. Costa says wooing listeners by killing commercials is "prostituting our medium, and we would condemn it as deceptive."

Young & Rubicam's Lennie Stein allows that stations tend to kill spots in "time periods when they're probably not sold out anyway. But still, I've always told them: 'Call it something else.'" Many stations do, but Stevens says research shows, "Saying, 'We play more music' is never as powerful as saying 'We play fewer commercials.'"

Biting The Hand...

Eventually, spots will return after any kind of commercial-free promotion. The idea is not to denigrate commercials or antagonize advertisers, says McNally, but "to build a radio station... so we'd have an audience to which we could advertise their products."

It's left to advertisers to scrutinize the numbers and divine distortions caused by such radical changes in programming. The question is perhaps best put by Leslie Advertising's Green: "Anybody can do good for one book, but... when will you be the station you're going to be?"

—Tom Cobin

What comes from Detroit and is never out of style?



Can't forget the Motor City!

25 years have passed since artists like Jackie Wilson, The Miracles and Wilson Pickett first exploded out of Detroit and riveted our attention to a brand new beat.

Composer, producer, entrepreneur Berry Gordy took it from there and built what he called "The Sound of Young America."

Now, a generation later, everybody's calling out around the world for more, more Motor City Beat. Stations from Album Rock to Adult Contemporary have experienced bigger ratings when programming blocks of this music.

The Detroit Sound is part of rock's universal language, influencing much of the music coming out of Europe, and being played all over the radio dial today. And Motor City Beat is the best place EVER to hear the original, hot Detroit hits, and relive Big Chill memories.

Motor City Beat is an exciting three hour ride through the '60s every week. There's always a featured artist or theme, along with inside stories from the stars who started it all.

Get YOUR listeners Motor-vated each week.

Motor City Beat is available on a swap/exchange basis to stations in the top 170 Arbitron-rated metro markets.

For station clearance information, call United Stations Programming Affiliate Relations in Washington, DC at 703-276-2900.

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IS YOUR PROMOTION DIRECTOR PROMOTABLE



The perception of promotion professionals' role in radio may be changing, but some parts of the "picture" remain unfocused.

"In the evolution of the job, the promotion director has never been on the same level as the program director or the sales manager. The promotion director was seen as the person who sent out tee-shirts or ordered buttons. It's only recently that the job has had greater implications," says Lee Simonson, Vice President and General Manager, WOR-AM, New York.

Not coincidentally, this "role reversal" has evolved as radio recognizes the need to clearly communicate its attributes to listeners and advertisers.

"Stuffing tee-shirts into a mailing bag may be an aspect of the job, but it's not *the* job," notes Simonson. "The promotion manager is involved with the perception and the positioning of a station vis-a-vis sales promotion and on-air programming."

Communicating the "Product"

Station Manager Don de la Houssaye, of WWL-AM/WAJY-FM, New Orleans, believes the promotion director acts as an interpreter of radio's niche short-hand. "Our audience is upscale, 35-49, and our music is AC. How do we let the world know that?"

He says it is the promotion director who is able to communicate that essence to advertisers and to listeners as a tangible "product."

Although appealing in theory, applications differ—especially in a smaller radio market—radio executives readily admit. Notes Simonson: "There is a philosophy on the part of some broadcasters, largely because of economy, to make the program director responsible for promotion as well. That's not right... you have to have enough respect for the product to

recognize that it deserves full-time attention."

Station Dumping Ground?

And sometimes, even with a full-time promotion person on staff, there is a tendency to "use" the position as a catch-all, "dumping ground."

"Just because you designate a promotion director doesn't mean you can sit back and say, 'Okay, it's not my problem; it's yours,'" says de la Houssaye. Detail work isn't implicit in a promotion director's job description, he maintains. "The sales staff, the programming department also should share in the nitty gritty work."

These views notwithstanding, some promotion professionals see their roles—current and future—as a blur.

Last year, Broadcast Promotion and Marketing Executives (BPME) commissioned a state-of-the-art report on members' responsibilities now and opportunities for career growth in the future. Eighty radio promotion professionals—40% of BPME's radio membership—responded to the Arbor Research study questionnaire.

Where Am I Headed?

Responding to the question about where they'd be in their careers five years hence, survey participants, a majority of whom were female (67%), ages 25-49 (90%), employed in the top 50 radio markets (66%), said the following:

Don't know	21%
Expect to be in the same job . .	26%
Expect to be out of the industry .	20%

In contrast, 10% of those surveyed said they'd be general managers; 5%, operations managers or program directors.

How do radio executives explain this difference in "depth perception" from beholder—station management—to job holder?

"Someone who is plucked from production or from an administrative job and

is suddenly anointed with the title 'promotion director,' may be perplexed about career options. These people may be promotion directors, but they're not directing anything," says de la Houssaye.

Adds Lynn Anderson-Powell, President and General Manager, KIIS-FM/AM, Los Angeles, "If someone is floundering and is not sure what they're doing, then it is their fault."

Mandate Is Clear

To her, the mandate is clear: "If your station isn't #1 in the market, it's your job to help it get there. If it is #1 your job is to make it better."

Simonson puts it bluntly: "If you've got a cheerleader who hands out tee-shirts and has the creativity of a piece of plaster," that person's career vision is likely to be limited.

The 1987 BPME study reveals an uncertainty about how promotable the promotion position is—especially en route to the general manager's chair. Here again, the beholders seem more optimistic.

Anderson-Powell says KIIS' Marketing Director is one of five key department heads at the station. "There is no reason why someone from that job cannot move up to general manager," she says.

That may be true for a major station in a major market. But what about the smaller markets?

Managing To Make Money

"There is not one general manager, regardless of the size of the market, who doesn't recognize an individual's contribution to the overall success of the station," she maintains.

"Growth is up to the individual. The more value the person brings to the overall operation of the station, the more opportunity exists for that person to be taken seriously."

Adds Dean Thacker, Vice President and General Manager, WHTZ-FM (Z-100), New York, "Times are changing; the industry is changing. We're seeing general managers come from sales, operations, even news. So there are opportunities for growth."

He maintains there's little mystique about the path to station management. "The reason we're in the business is to make money. That's the understanding you need for management—no matter how and where you get it."

— Jodi Goalstone



Pillow talk

RECOMMENDED BY MATURE AUDIENCES

Aunt Minnie stays up all night listening to what's-his-name. "Oh, I love him," she gushes. Forgive her for not being able to remember his name — Aunt Minnie is 82.

Like millions of other senior citizens, Minnie Weisenberger is hooked on talk radio. "We go to bed," Uncle Joe Kaplan, 80, says about his wife, Aunt Iris, and himself, "and if we can't sleep we turn the radio on. We keep it on low. It helps get us through the night."

Charlie Alzamora, operations manager of WMCA-AM, New York, estimates that 75 percent of his audience is 65 and older. "They're the backbone of talk-radio," he says. "For many people talk-radio is a friend, it's a familiar voice. It puts a dent into their loneliness."

Radio Days

This new demographic group, the 65 and overs, grew up with radio as their only form of electronic media. Though television is now the predominant media for most Americans, radio remains a fixture for news, information and companionship among the elderly. Joe Kaplan says he watches *The Bill Cosby Show*, *The MacNeill/Lehrer Newshour* and an occasional movie — then the TV goes off at nine and the radio goes on. Another reason talk-radio stations are so popular with older listeners, suggests Alzamora, is that "they never went out and purchased FM radios. They still listen to the AM radios they've had for forever in their kitchens and bedrooms and cars. They listen all day long."

Accordingly, WMCA's programming leans heavily towards subjects of interest to seniors: health, real estate, finances, current affairs. Barry Gray, who has been gabbing for the last 37 years on WMCA, and Barry Farber, a 16-year WMCA mainstay, fill up the airwaves nine hours

each weekday. "We don't want to do anything to drive away our older, more traditional listeners," Alzamora adds.

"55-64 Is More"

WOR-AM, New York's preeminent talk station, has been content with its considerable 45-54 audience... until now. "When we visualize our average listener," explains WOR's general manager, Lee Simonson, "it's a 54-year-old woman. But what about the 55-plus audience? Do you realize that the average age of a CEO in America is 60? There is power in the over-50 market, but the media is still obsessed with younger demographics. That's why we're running the ad, '55-64 Is More Than 25-34.' Hopefully, marketers will begin to discover it."

Simonson says WOR does not "speak directly" to the 65-plus audience, "but that doesn't mean they're not in our mind. We'll get them by virtue of what we do." What WOR does, like WMCA, is concentrate on issues and answers pertinent to older listeners, and offer personalities the audience can relate to. Like Bernard Meltzer, who Simonson calls "the savior of the over-65 audience." Meltzer's expertise is in real estate and finances, but he is known as an advocate.

"If you're being screwed by somebody, call Bernie," Simonson reports. "If you have \$10,000 and you don't know what to do with it, call Bernie. He's uncle/father/friend, a warm, empathetic problem solver. He practically invented the advice genre on radio."

No-Shock Radio

Though its audience is primarily senior citizens, WMCA is looking to "go after everybody, from 25-80," Alzamora says. In an extremely crowded talk-radio

market that includes WOR, WABC and WFAN as well as the news stations WINS and WCBS-AM, WMCA can't be too choosy about its listeners. But, in attempting to lure younger ears to its format, Alzamora admits he has to be careful not to turn off the station's substantial over-65 audience. For instance, he recently hired morning jock Paul W. Smith from WABC, who he describes as "funny but not insulting. It's humor for adults, not adult humor. It's not the Zoo or Howard Stern. It's no-shock radio."

"We'd like to have a more even distribution of listeners," he continues. "We're bringing in a fresher sound, more jingles, a quicker pace. Just because we have an older demographic doesn't mean we have to be staid and not take risks. But we want to keep who we've got. The trick is quality programming."

The Gray Area

Like WMCA, WABC-AM, New York, doesn't want to be typecast as an "oldies" station. With Bob Grant on the air during the day and KABC's Ira Fistell and Ray Briem on overnight, president and general manager James Haviland is convinced he doesn't have to do anything to satisfy the 55-plus crowd, because "they'll find me. The nature of the talk format appeals to them." Would he ever design a program specifically for senior citizens? "I could never promote that sort of show well enough so that I could get a majority of that audience," he says. "And anyway, I don't want programs that would exclude certain listeners. That's painting yourself into too small of a corner."

Haviland thinks his current program list caters to seniors just fine. In addition to Grant, who is renowned for his abusive, conservative attack, WABC provides financial expert Bill Bresnan, child psychologist Joy Brown and sports maven Art Rust, Jr. as well as New York Yankees' broadcasts from March to October. While maintaining that 60 percent of WOR's audience is women 65 and over, he says that, at times, 40 percent of WABC's listeners are 55-plus. "Older people are restless at night, they sleep in two to three hour segments," Haviland points out. "Some listen to beautiful music. But more probably tune in to talk because they want to be informed. Day or night, we give them that forum."

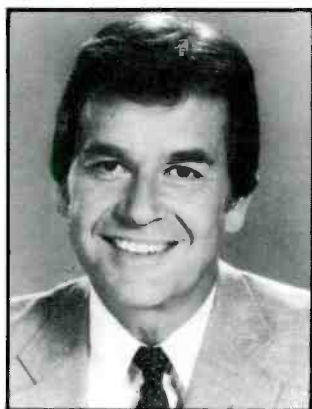
Joe Kaplan, a Bob Grant fan, is thankful. "I get up four or five times during the night — but not for the reason I used to," he jokes. "I listen for 15 minutes, then fall asleep for an hour and a half, then wake up again. I like to listen to the discussions. At least then I don't have to listen to my wife."

— Steve Bloom

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DICK CLARK MAKES ADULTS COUNT!

Program Directors' clear choice for Weekly AC Countdown Program



America has always counted on Dick Clark for quality music and entertainment. Now everyone who grew up with Dick Clark can count on being kept up to date on the latest Adult Contemporary trends with Dick Clark's Countdown America... the first Top 30 for adults on both sides of 30.

Each week you get to hear the hits *and* the hitmakers as chart-topping artists such as Lionel Richie... Phil Collins... Neil Diamond... Huey Lewis... Whitney Houston... all drop by to talk with Dick Clark on Countdown America!

Everybody loves the excitement of a countdown. And Dick Clark makes each weekly countdown an event for AC listeners across the nation. No wonder Countdown America was named the countdown program of choice by AC stations in this year's *Radio & Records* survey.

Countdown America is available on a swap/exchange basis to Adult Contemporary radio stations in the top 170 Arbitron-rated metro markets.

For station clearance information call United Stations Programming Affiliate Relations in Washington, D.C. at 703-276-2900.

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New York Washington, D.C. Chicago Detroit Dallas Los Angeles London



ON Takes

RIC OCASEK THE CARS

Travelin' Man

"When you're touring, the stage is the only place that is always the same. You don't know the hotel you just checked into. And you don't know the area or the town. But as soon as you walk up there on stage, you're home. It's almost as if you've arrived in your own bedroom, because you know every inch of the stage. So it's like people are looking in at your home. To me it's like being watched through a glass. It's voyeuristic on their part, and I can understand that because I'm voyeuristic anyway."



COURTESY OF EBET ROBERTS

BELINDA CARLISLE

Believe What You Say

"People over here have a tendency to think that anything that comes out of England is cool, so we would send back stories from England... 'Yeah, we're huge successes out here' and 'Everyone thinks we're the greatest.' Everybody believed it in L.A., so when we got back, there were lines wrapped around the block, and there was such a buzz! Just because of our little lies we told." *Belinda Carlisle, on the Go Go's*



COURTESY OF MATT ROLSTON

ANNE MURRAY

Low Key

"The records have been on the radio over the years, and people hear the voice. They see the face occasionally. But there's no big deal. I've just been there, that's all. It's been very low key. I've never been interested in hype or being at the right place at the right time... or going to Hollywood parties, or doing anything like that. I don't know if any of this is the reason why I've been around all this time or not. But I do know I've done it very quietly."



COURTESY OF CAPITOL RECORDS

DEE SNIDER TWISTED SISTER

All In The Family

"Where is this thing that if you're married you've got to be like Cosby? My home is more like the Addams Family. This is the truth—our family car is a 1950 Cadillac hearse with a coffin in the back. And boy, believe me, my neighbors love me when I go shopping. My kid's got hair down to his shoulders and we let him dress the way he wants to dress. Freedom of expression. He goes to his nursery school graduation... all the kids in their pink and yellow and their little ties... he's dressed as Rambo. My home is very similar to my stage personality. Okay, so it's not like a normal family life."



COURTESY OF ATLANTIC RECORDS



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