

CENTURY
BROADCASTING

TEN YEARS

OF

ROCK'N'ROLL

"A Cash Box Special Feature"

CONGRATULATIONS CENTURY BROADCASTING

And Thank You
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"HOW'S TRICKS"



A New Album by

THE JACK BRUCE BAND

Best Wishes From The RSO Family



Records, Inc.

Manufactured and marketed by



THE INTERNATIONAL MUSIC-RECORD WEEKLY

We at **Cash Box** would like to take this opportunity to congratulate the Century Broadcast Corporation on its tenth anniversary. These congratulations are on behalf of the entire record and music industry for the tremendous cooperation Century has provided in the music field, as well as for their pioneering spirit in establishing individual artists.

Their tireless coverage of contemporary music is well known throughout the industry, and they are identified as an organization of broadcasters that have worked successfully in a skillful variety of formats, blending the best of the old and the new.

We trust that in the future the same relationship will exist, and that their openness and progressiveness shall continue for years to come.

It gives us great pleasure to be so closely associated with this fine chain of stations.

George Albert
President and Publisher

6363 SUNSET BLVD., HOLLYWOOD, CA. 90028 PHONE: (213) 464-8241

CITY OF DETROIT OFFICE OF THE MAYOR

Proclamation

WABX-Radio Day

APRIL 28, 1977

WABX-FM Radio began broadcasting February 1, 1968 as a "progressive rock" station. For nine years, 24-hours-a-day, WABX has entertained its listeners with its special brand of music.

WABX will celebrate entering into its 10th year of service by presenting a special anniversary live concert at Detroit's Cobo Hall on April 28, 1977.

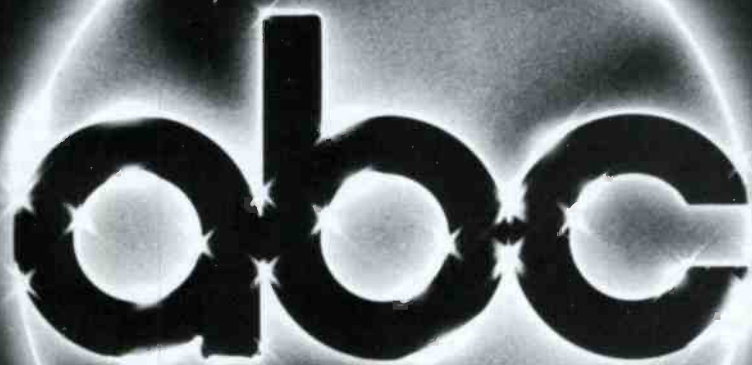
In addition to providing a new sound in music, WABX has provided the public with community services such as special announcements, updated news items, and the honoring of special requests from its listeners. The station has given the Detroit Zoo five camels and has run a campaign to save baby seals from seal hunters in Canada.

Therefore, I, Coleman A. Young, Mayor of the City of Detroit, honoring the services rendered by WABX-FM Radio to our community, issue this proclamation declaring April 28, 1977 as WABX Day in Detroit, and wish the station many more happy years of broadcasting.



Coleman A. Young

**To Shelly Grafman, Howard Grafman,
Bob Burch, Mark Cooper, Paul Sullivan,
Ken Calvert, Ted Heybeck, Tom O'Hare
and the entire Century Broadcasting
family:**



**Thanks for all the breaks.
And congratulations.**

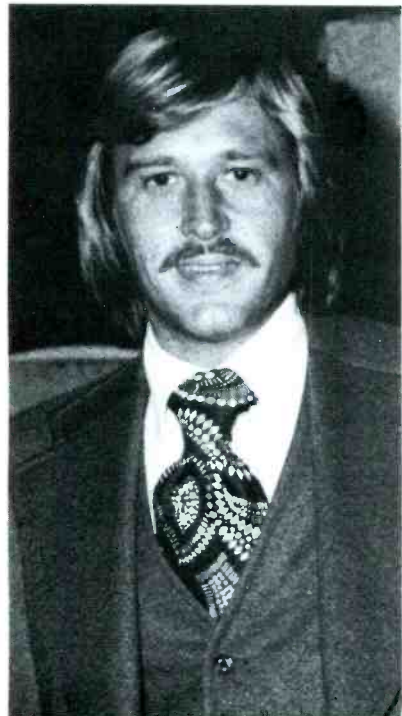
ABC Records and Affiliated Labels

CENTURY

Bob Burch On Century's Success

CASH BOX: How would you say the three stations (KSHE, KWST and WABX) that are in operation under Century at this time differ from each other, and what do you anticipate for what was formerly KFRC in San Francisco?

BURCH: Each market has a variable in terms of music taste. The base is the same but this variable does exist. St. Louis



Bob Burch, Century Broadcasting national program director.

(where KSHE is located), for example, has adapted itself to more of a southern sound, a southern rock sound as opposed to Detroit (where WABX is located), which is possibly a little bit more of a high energy rock and roll market. It has as much high energy users as any market I've ever spent any time in. In Los Angeles there seems to be a little bit of everything, and some things work here that don't work as well or seem to get off the ground as well in other cities. Or sometimes they don't seem to get off the ground quite as strongly in other cities as some things do in Los Angeles. So although the foundation is basically the same or similar in each city we try and tailor each format to that particular market, as opposed to having a standard overall format that we would use in any given city. So there are very distinctive differences in terms of spectrum of sound and tempo and things of that nature.

CASH BOX: Do the competitors in your markets or your stations have anything to do with format selection? Do you look for a space and then think, "This is where we could be effective," or do you simply take on other stations head-on and just go?

BURCH: Each market is again different in that respect. We had a space pretty much of our own in St. Louis, and it has become pretty established. It's almost become a way of life for some people there in the past

10 years, although I use that term a little loosely. They have a sound that is somewhat unto itself. The music spectrum there is much broader than any other station in the market. The audience there has come to regard us as a regular and dependable station.

CASH BOX: Bob, since you're 27 years old you must have had a pretty fast rise in the business. How did you get started with Century?

BURCH: I started with KSHE in St. Louis. The first thing I did there was the midnight to six a.m. shift as disc jockey. That was six years ago.

CASH BOX: What was your development after that time?

BURCH: It was a pretty logical progression. I took a full time air shift and worked in afternoon drive first. Then I worked the evening shift for a couple of years. I became a production director and a music director as well. Then I got the two stations and went ahead and made a change in Detroit. They had lost a little bit of direction when some of the other stations came into the market. During some period of confusion, or whatever, the station had gone in a soft rock direction, very soft rock i.e. Glen Campbell and things of that nature. The company decided at that time to send me up there and capitalize on what the station had been known for, which was the fact that it was a stellar rock station, a progressive station. It was one of the first of its type and they felt it should go back to the popularity it had enjoyed for so many years. So at that point they gave me the two stations and I went into program management. I was very happy that we were able to keep a good portion of the staff, but some changes were necessary. Musically, of course, an almost complete change was mandated.

CASH BOX: What do you see as generally happening with the four Century stations in so far as keeping up with the baby boom market, that age group that is now in the late 20s?

BURCH: If the balance is right you can expect to hold a good deal of the younger

demographic as well as the older upper demographic. The balance tells the story. If you've got too much Blue Oyster Cult and too much Kiss and things of that nature you are bound to push away a certain degree of that upper demographic. But if you're programming the Eagles or Jackson Browne, things that are pretty much universal in terms of appeal, you can start to balance your hard rock type of acts with your more acoustic groups. That way you can hold on to a degree of that wider demographic. The balance tells the story.

CASH BOX: How effective do you think the Arbitron system is? How does that affect you?

BURCH: I really couldn't find anything negative to say about ARB. It's a necessary tool for this business, something you have to have. I think that it's valuable in the sense that you can look at the various different breakdowns in the audience and see where you are with males, females, the upper ends and lower ends of isolated demographics. After looking at all the various breakouts -- you get a little better look at where you should possibly be. It also helps you keep track of disc jockeys, movement of special programming, and things of that nature. It's a valuable tool in that sense. I feel it's as good as any other gauge that we have at this time.

CASH BOX: Do you think the Arbitron book is the most important factor to advertisers?

BURCH: I wouldn't underestimate the importance of Arbitron and I would be cheating myself and you to pretend that it is not an important factor in regard to the sales. Buyers today tend to look at trends as opposed to the results of just one book now. Consistency, they've begun to realize, is very important. It's more important than any one book. A steady growth pattern is what we strive for, as opposed to a one book phenomenon.

CASH BOX: How does your capacity as national program director work? Is the same product added at the three stations or how do you handle the individual tailoring?

BURCH: In the hiring of each individual program director at each station, we've always tried to hire the best people possible and work with them within our structure. All the individual PDs are very competent people. I think that for me to put myself in a position whereas I felt that I could make all of these stations happen in all of these markets, without some strong information from the individual PDs I would be kidding myself. They have the autonomy to add records that they feel are significant in their respective cities. We talk to each other about it. It's not something that is just done, everybody independent of each other. There are certain albums that came out that I think have some tracks with universal appeal, and I'll call and say that I want a particular piece added and a particular track programmed. But it works both ways. There are some pieces we try in one market first to see if it catches on, and some are never used elsewhere.

CASH BOX: What about promotions? What do you take into consideration in utilizing promotions?

BURCH: They vary some from market to market. We've done some budget concerts that have worked well in St. Louis as well as Detroit. Last year we did \$2.50 and \$3.50 shows in Detroit and all went well. We sold out all of them and brought out acts that are now national factors. Last year we did Heart and Thin Lizzy. It's a little more difficult to do that here in Los Angeles. The promoters here have a pretty firm grip on the market and for a radio station to competitively produce concerts here is not quite as easy as in some places, like Detroit or St. Louis.

CASH BOX: What about San Francisco?

BURCH: I couldn't begin to tell you. I haven't had a chance to talk with Bill Graham or any of the promoters for that matter, but am looking forward to meeting all of them.

CASH BOX: Isn't it true that FM stations as a whole don't look to the push, push, push type promotions. You don't hear about \$25,000 giveaways on FM.

BURCH: We're into promotions as long as they comply with our image in the market. It wouldn't fit our image to come in and occasionally give away \$10,000. It would be out of context. The promotions that we use are more community-oriented types of promotions. They are promotions that are centered around the community and music. I think it's really a matter of what kind of image you are trying to project for the radio station. Let's face it, \$30,000 in 30 days works well for some stations. It just wouldn't work for us, in fact it would serve to alter our credibility.

CASH BOX: Do you keep track of what's happening in the secondary radio market, the smaller stations? Can somebody just walk in to you and say, "This is a helluva tune. Try it?"

BURCH: Well, we operate fairly loosely, but within a structure. We found it necessary to set aside two days a week as music days and that's adhered to pretty rigidly. All of our stations have endorsed an open door policy for promotion men. The guys stop by when they're in town or coming through town or whatever. But it has become necessary to set aside time for them alone

(Continued on page C-38)



HEART AND CENTURY CELEBRATE — Mushroom Records recording act Heart stop backstage after a concert to help celebrate a Century birthday party. Pictured (l to r) are: Michael Klenner of Atlantic Records; Burt Stein, Elektra/Asylum promotion; Perry Cooper, Atlantic; Dennis Frawley, disc jockey for WABX; Ken Kinnear, Heart's manager; Ann Wilson of Heart; Bob Burch, national programming director for Century Broadcasting; Nancy Wilson of Heart; Ron Douglas, Epic Records; Randy Brown, Portrait Records; and Nick Caris, co-principal of the DMA booking agency.

WABX

DETROIT

KSHE

ST. LOUIS

KWST

LOS ANGELES

AND CENTURY BROADCASTING'S NEW

SAN FRANCISCO

STATION



Chrysalis salutes real rock radio
RECORDS AND TAPES

CENTURY

Howard Grafman Discusses Century's Origin And History

CASH BOX: How did the concept of the Century Broadcast chain begin? How did you start in the business?

GRAFMAN: It was a concept that a group of Chicago businessmen had back in 1960, recognizing the possibilities of FM radio. We felt that it was a great opportunity: prices were low, growth prospects excellent, and it seemed like a wide open area. In 1964 we were able to purchase our first station, which was in St. Louis. We bought the second station in the same year, in Dallas, but we sold that one in 1968. In 1966 we bought Chicago and Detroit, in 1967 we bought Los Angeles and in 1977, San Francisco.

CASH BOX: What was your history in broadcasting previous to Century Broadcasting?

GRAFMAN: I had been involved with television film companies. I was with NBC in Chicago for awhile, and Warner Brothers Seven Arts Films, Allied Artists Pictures, and things of that nature. I had a good deal of background in television sales.

CASH BOX: In regard to sales, I imagine you met some resistance in trying to sell people on the FM market.

GRAFMAN: It was almost impossible, but we trained good salesmen in good sales techniques and ideas, and we were persistent. I think that's one of the key factors. One of the ingredients of the ultimate success is persistence. Of course, you've got to program something sensible too.

CASH BOX: Where did most of your initial advertisers come from?

GRAFMAN: Practically all of our first advertisers were retail sales outlets. There was almost total resistance from national advertisers at that point. Although it wasn't your typical market, there was still a very large market within the city. Actually it was sometimes bigger than we thought, and there was even some local agency activity. But on the national level there was practically none. In fact national action for FM is a comparatively new phenomenon. Quite recent, and still small.

CASH BOX: What do you attribute that to?

GRAFMAN: National ratings, that's all.

CASH BOX: Do you think the ratings systems in use now are very accurate or a good indication?

GRAFMAN: I think Arbitron does a good job. I'm not as familiar with the others, but I think that Arbitron probably tries to do the most accurate job. Certainly the new Media Stat system seems to be working pretty well.

CASH BOX: Do you plan to make any more acquisitions in the radio field, or does television look like a good field to you now?

GRAFMAN: Well, we're going to have a big job digesting San Francisco, as you know, but we always hope to keep growing. We're primarily in radio, but we don't rule out any area of communications.

CASH BOX: What do you see as the advertising competition for the Century chain as such? How do four different cities affect a sales approach?

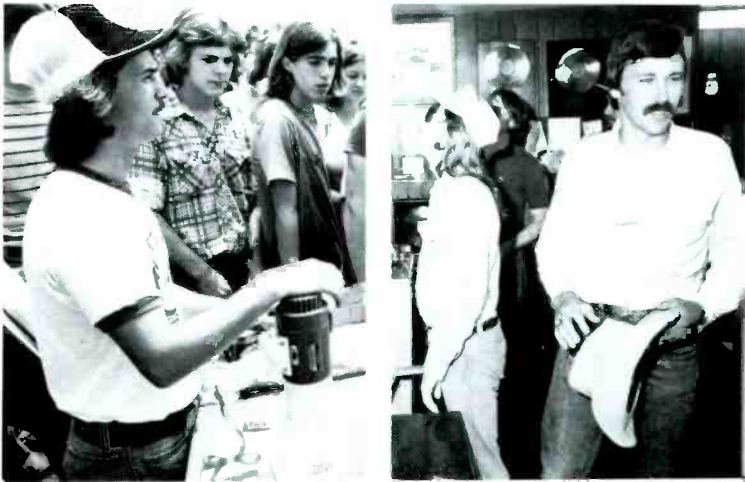
GRAFMAN: It depends on the area, but the name Century is pretty well known now and affects things on a large scale. They have to take you seriously, but when it gets down to the actual sales they have to be made and decided upon by the market itself. For instance, in St. Louis they would have to take into consideration how you rank, what you're doing, and all the other factors. Of course the sales techniques play a large role here.

CASH BOX: What is the basic philosophy in the Century chain? What do you look for in acquiring new stations or hiring of new personnel?

GRAFMAN: That's difficult to say, because I don't know how the other chains go about it. From our standpoint we try to be direct and straightforward and compete with the other large companies on an equal basis. I think all the large companies do a basically good job, trying to maintain solid legitimate operations.

CASH BOX: What prompted your field change, from television sales to FM radio?

GRAFMAN: We were totally confident that the low investment dollars that it then took might be the last great investment opportunity.



In 1975 we began promoting concerts in Saint Louis. Without your constant inspiration and support, it would have been impossible.

John Gourley Kim Krekel



REGGAE

K-SHE - 95

Salute: Shelly Grafman, Rick Lee, Ted Habeck, Bob Burch, Dan Clark, Ed Goodman, Lynn Britt, Becky Young, Mark Klose, Joel Meyers, Rick Bayles, Lou Goad, Gretchen Walker, Karen Klaus, Jim Gudermutch, Terry Brumitt, Nancy Poole, Rosemary Dix, Randy Osheroff, Gary Kolander, John Elett, Dick Elett, Jim Mitchell, WABX, KWST. and now they're humpin' to please.

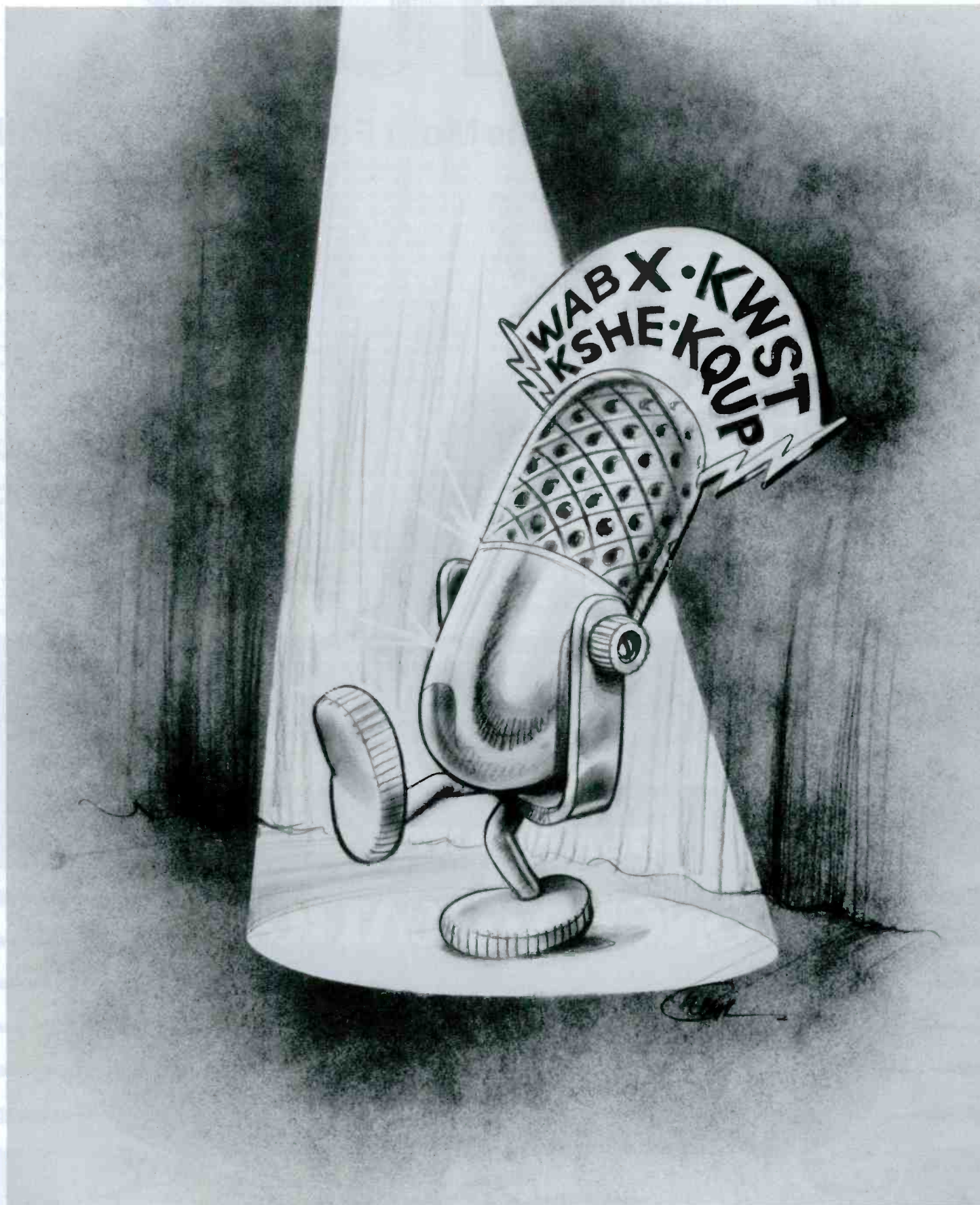
Design: Barb Rawson/REGGAE Graphics

Photo: G. Wayne Whittier



THE BABYS IN DETROIT — One of the stops in the Babys' current ten-city tour took the Chrysalis artists to the Royal Oak Theatre in Detroit. Other cities the group will visit include Columbus, St. Louis, Chicago, New York, Philadelphia, Washington, D.C., Cleveland, Los Angeles and San Francisco. Pictured backstage at the Royal Oak (seated front l-r) are: John Waite of The Babys; Karen Savelly, WABX-FM; Elliot Roberts, Lookout Management and Ken Calvert, WABX program director. Shown standing is Terry Ellis, Chrysalis president. And seated in the back (l-r) are: Mike Corby of The Babys; Ron Stone, Lookout Management; Tony Brock and Walt Stocker of The Babys and Jack Ashton, Chrysalis national album coordinator.

An Ear For The Future



**Congratulations and thank you to WABX, KSHE, KWST, KQUP
and everyone at the Century Broadcasting Corporation.
You make great music.
United Artists Records.**



CENTURY

Shelly Grafman Discusses His Multi Faceted Responsibilities

CASH BOX: You appear to wear a lot of different hats at KSHE. What titles do you hold?

GRAFMAN: One of my positions is national director of operations as it relates to our stations in Detroit, St. Louis and Los Angeles. And in the very near future we will be on the air in San Francisco with KFRC, a station we acquired. As national director of operations I work with the general managers and the sales managers and our



Shelly Grafman, Century Broadcasting vice president of operations.

national program director Bob Burch. In addition to that I am general manager of KSHE radio and I am a vice president of the parent company (Century Broadcasting)

and at KSHE.

CASH BOX: How do those jobs overlap?

GRAFMAN: I have input with the general managers of the three AOR stations and I have input in connection with promotions and sales activities. I work with programming special features with Bob Burch. My dialogue is essentially with the general managers.

CASH BOX: When did you begin working for Century?

GRAFMAN: I've been with Century ten years this October. I came with KSHE just a few weeks before it went rock in 1967. The radio station here at the time was beautiful music before it went rock. Before that I was an insurance agent and had been in the insurance business for seventeen years in terms of sales and management.

CASH BOX: How do the various Century stations differ in the various cities?

GRAFMAN: There are variables in the three different cities yet like all AOR stations there is a common ground for the established super groups. Detroit is more high energy than any other of the cities we are in. It is probably one of the highest energy cities in the U.S. KSHE is noted for a wide progressive sound and has had a history for breaking groups and introduc-

ing innovative variables of sound.

CASH BOX: What makes KSHE good breaking ground for acts?

GRAFMAN: Over the years new groups got started with KSHE and with free concerts after their first album. The town is very receptive and KSHE is very promotion minded. Over the years the station has conducted a number of innovative and entertaining promotions including kite flies and free movies and concerts and bikeathons that have always been very exciting. We'll take a chance with anything that has some sanity to it. WABX in Detroit enjoys a very similar pattern although it was noted for a number of years for being more of a counterculture station. However, over the past few years with the climate of the country having changed and with the return of soldiers from Viet Nam, WABX has changed its primary objective to entertaining like most AOR stations.

CASH BOX: Where does KWST in Los Angeles fit in?

GRAFMAN: The nature of the Los Angeles market being what it is, it's been kind of a rough ride. The town has an abundance of AOR and rock stations on the AM and FM dial both. The competitive factor is extremely tight and there's something like

seventy radio stations so the millions of people that reside in the area have a variety of what they can listen to. We're continuing our efforts there to gain a share of the listening audience. But it's a very competitive and transient element there with a very wide range of sounds.

CASH BOX: Is there anything about the Century chain that you feel makes it unique?

GRAFMAN: I think the thing that makes it unique is that we are very community-minded and very promotion-minded. We're responsive to the suggestions that come our way from the recording industry and promoters and artists. We're not aloof. You learn from listening. I think that has been a key factor in our growth.

CASH BOX: When will the format of your newly acquired San Francisco station be changed?

GRAFMAN: We hope to be on the air with an AOR format in early June. We're building our studios currently. We will have an entirely new staff too. The station is off the air now.

CASH BOX: What will the call letters be?

GRAFMAN: Right now we're entertaining KMEL. The call letters have not officially

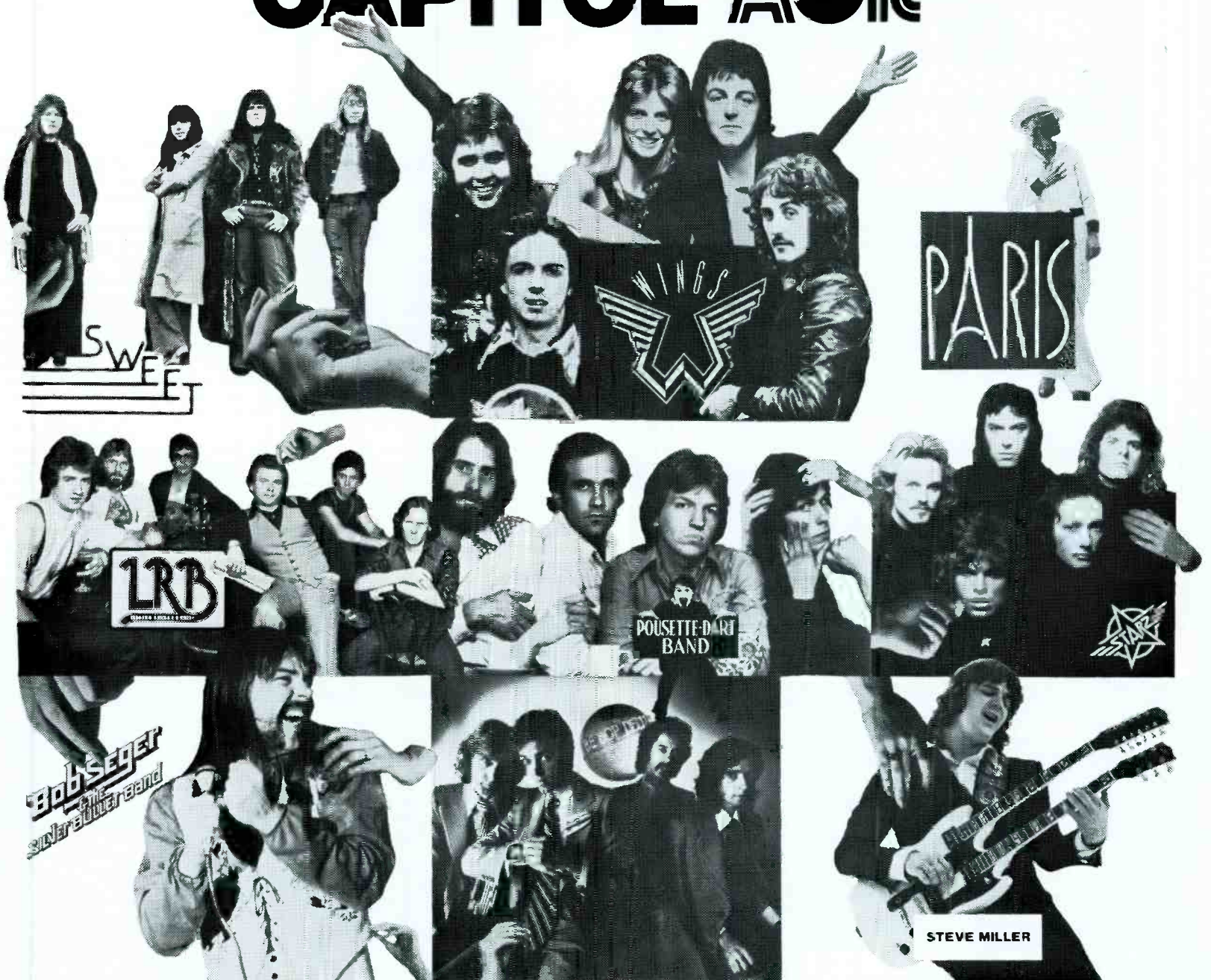
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**OUR HEARTIEST
CONGRATULATIONS
ON A DECADE OF
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CONTEMPORARY PRODUCTIONS**

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Steve Schankman
Steve Litman**

**Head East
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CONGRATULATIONS, CENTURY, FROM YOUR FRIENDS WHO PROVIDE & PROMOTE THE GROWING ROSTER OF CAPITOL AOR



Here's To The Next Ten Years...We'll Rock On Together!



Capitol®

Thank You
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WABX / KSHE / KWST

for believing in us:

AEROSMITH
 ARTFUL DODGER
 DAN DONOHUE
 WALTER EGAN
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 DAVID KREBS
 STEVE LEBER
 MAHOGANY RUSH
 ELLIOTT MURPHY
 TED NUGENT
 REX
 RICHARD SUPA
 BOBBY WOMACK

*We believe in you
 and wish you
 continued success
 for the next ten years.*

LEBER-KREBS, INC.

65 West 55th St./New York, N.Y. 10019/(212) 765-2600

CENTURY

John Detz Reflects On His Eleven Years With Century

CASH BOX: Where had you been previous to becoming vice president and general manager at KWST?

DETZ: I came to KWST in November 1974. Previous to that I was VP and GM of our Detroit operation, WABX. I've been with the company for over eleven years now.

CASH BOX: Where are the overlaps between GM and VP?

DETZ: The VP stripes are a corporate designation, and of course a general manager is in charge of running that particular operation. For about nine months I ran both Detroit and Los Angeles, commuting back and forth. I'd spend a week in L.A. and a week in Detroit. Obviously, that's very taxing.

CASH BOX: What made you come to KWST on a permanent basis?



John Detz, vice president and general manager of KWST.

DETZ: Well, from a standpoint of my health it was just very, very taxing and I had to make a decision to what market I would probably decide to stay in.

CASH BOX: How long did you do both?

DETZ: Well, on a full-time basis for a little over nine months. Actually it was a full solid year.

CASH BOX: What are some of the KWST problems in competing in the L.A. market?

DETZ: The major one is the large number of

radio stations. Coincidental with that in the past four years are the number of stations competing for the young adult demographic. Without a doubt it's more competitive here than anywhere else in the country.

CASH BOX: Why do you think that's so?

DETZ: There are two reasons. One is that there is a natural youth-image consciousness in Los Angeles. And the other aspect is that the entertainment business is based here. There's just more of a focus on that particular segment of the audience.

CASH BOX: With KWST how do you respond to other stations picking up similar formats? How do you see what do you see KWST doing in the future?

DETZ: Well, at this point as we look at the market, inevitably the station that has switched to a younger-oriented, AOR-type of sound has come so already. What I see over the next year or two is that out of the half dozen stations that are pretty well programmed to a similar demo market, some probably will, because of the necessity of the marketplace, have to make a decision to change.

CASH BOX: How does the GM position in Los Angeles differ from the one in Detroit? What problems separate the two operations?

DETZ: Methods change in your activity. There's more intensity here than in Detroit, although probably 90% of the job is the same. There's just more pressure in L.A. because of the competitiveness and the high visibility. WABX was the third station in the country to switch to what was then underground radio, and so consequently in the early days of ABX we had to find a market, to find a market and build a market for the radio station. I remember back in 1967 and early 1968 going to New York and trying to convince record companies that FM rock was a viable media. I remember taking cassettes and tapes of the station to New York, where record companies were then headquartered, explaining what FM rock was all about. ABX was on the forward edge of that whole thing, at the same time that NEW had switched over from another format, and consequently it was so new that a lot of people didn't know or understand what it was about. It took several years to

(continued on page C-39)



THE CENTURY MANAGEMENT TEAM — Pictured (l to r) is Bob Burch, national PD for Century; Al Wilson, WABX general manager; Howard Graifman, president of Century Broadcasting.

12345678910.

**ATLANTIC RECORDS
CONGRATULATES
CENTURY
BROADCASTING
ON THEIR
ANNIVERSARY.**

KSHE/ST. LOUIS
KWST/LOS ANGELES
WABX/DETROIT



CENTURY

Alan Wilson On The Evolution Of Programming At WABX

CASH BOX: Would you discuss the history of the station and your involvement there?
WILSON: This is our tenth year. We started in February 1968, so we just celebrated our tenth anniversary. We started as a free-



Alan Wilson, WABX general manager
 form progressive station and went that way for a good six or seven years. After that we decided that attitudes had been changing and that radio had also changed so we evolved into an AOR station, finely tuned with a well-structured format. We've been

in business longer than anyone else in Detroit with this type of format.

I've been with the station four years in July. I was with an advertising agency and this was the station I listened to with the kind of music I liked. I had worked along with the station on a few various things and had a great deal of interest in the station and the time was right for me to leave the agency business. I started out here as a retail street salesman selling time to direct clients. From there I went to getting a list of agencies. We used to own a rep building called Century Broadcasting and I headed their Detroit office for about a year. After we had sold Century National Sales I became station manager and was elevated to general manager last December.

CASH BOX: How does selling an AOR format differ from selling other formats?

WILSON: At this point you're selling to a younger demographic than if you're selling a middle-of-the-road station. But from selling a rock format or top 40 station we're getting a lot more national business than we've ever had before. We're getting a lot more automobile business than we've had before. These are the ages where people form brand loyalties. These people are not

hippies lying around and not getting up until three in the afternoon and turning on the radio. They're people who go to work and have responsibilities and thusly have to earn an income. So there isn't much difference at this point between us and a rock station in terms of selling to different clients. These people need a car, they need banking and insurance.

CASH BOX: What is your relationship as general manager at WABX with the salesmen there?

WILSON: My relationship with the salesmen is basically administrative. I deal directly with the sales manager, who deals with the salesmen. I still go out on calls with the salesmen at times. I've been totally involved in this kind of radio for years and know what it takes to convince an advertiser that we can do a job for him.

CASH BOX: Are you involved with programming?

WILSON: I work with the program director on promotions that we may run with a record company or an advertiser in making sure that it fits our type of format and is done respectfully on the air and does not offend anyone in the audience. As far as actual records going in the library and

whether I want something added I have virtually no say and I don't want any say.

CASH BOX: How do you feel about automated programming?

WILSON: I think it's a lot easier to be a general manager in an automated station because there are ten less people to worry about and keep track of. But I think it takes the excitement out of radio and at this point

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WABX DJs Chuck Santoni (l) and Jim Sotet.



Heart

&

Chiliwack

WOULD LIKE TO EXTEND A SINCERE THANKS TO THE FOLKS AT CENTURY BROADCASTING, FOR THEIR CONTINUING SUPPORT ...

**SHELLY GRAFMAN
 MARK COOPER
 AL WILSON**

**BOB BURCH
 KEN CALVERT
 RICK LEE**

"there's magic under our umbrella"

Dear
Shelly
Bob
Mark
+
K.C.

Where else could
you get a job!

Congratulations!

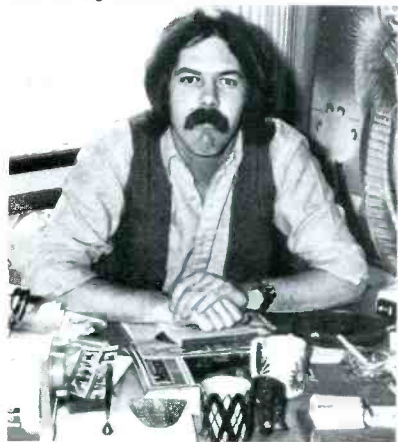
Bill
Aucoin

CENTURY

Ken Calvert Analyzes Programming Peculiarities Of Detroit

CASH BOX: What is special or unique about the Detroit market?

CALVERT: The thing that makes it such an interesting market is that there are seven



Ken Calvert, WABX program director

FM stations capable of targeting at the same audience — from 18 to 34 years old. That in itself makes it unique, I think, in that the battle is always a good battle. Other than that, Detroit is a rock 'n roll town. It's a factory town. Kids have been brought up on

rock 'n roll, and for the most part they will settle for nothing but good rock 'n roll.

CASH BOX: What are some of the things WABX does to stay competitive?

CALVERT: We stress a one-on-one relationship with the listeners; I'm sure that's in every program director's guide. But with ten years under its belt, the station really does carry that community-oriented handle. It's been around for a long time, and there's something to be said for longevity. We stay close to the community; we put on concerts — for budget prices. Last year, for instance, we put on ten concerts for \$3.99. We usually put on three acts, and if it sells out, we broadcast it live on the air. We play up the fact that the listeners have a friend at the radio station. We tend to be very visible: we get out. We do the appearances; we make the effect — and we're always open to criticism. We also try to inform the people. But we never go over their heads. And I think that's what the people relate to. They look to us as a source (of information).

CASH BOX: How do you determine what music to play?

CALVERT: Research, for one thing. I have a person who works with me and we call about 30 accounts a week. And we've tried

to develop a nice, honest, thorough relationship with the stores we call so that we can be sure it's valid information. Obviously, reputation counts for something. If a group is strong, established, chances are we'll go on the record. Other than that, I look for feedback from the staff. If the staff seems to be behind a record and we think we can start something, then we'll do it. I guess the whole idea is to play what the people want to hear — based on research, the telephone, correspondence with other stations — and it will direct itself back.

CASH BOX: Could you describe the station format?

CALVERT: It's common sense format — at least that's what I call it. As a disc jockey, you're more of a programmer than just a voice on the air. It's your job, it's your responsibility to know this market, to listen to the new music, to stay in touch with the city. Attend concerts, attend functions, answer your telephones — and then put it all together. Obviously, it makes more sense at certain times of the day to play the Cream and not Gino Vinnelli. And there are times in the day when it would probably make more sense to play Gino Vinnelli. Joni Mitchell in the morning, for instance. Bob Seger you can play 24 hours a day.

Because of the reputation and longevity of the station, people sometimes confuse it with being a really hip, sort of a 69ish progressive radio station. But the market doesn't call for that laid back type of approach. A large part of the reason is that most people here are building cars or building parts for cars. They're surrounded by racket. And when they get out you have to fight fire with fire; you have to rattle their cage a little bit. But you have to use common sense, like I said. You don't throw the Stooges on at 6:30 in the morning.

CASH BOX: Do the jocks have the freedom to select their own music?

CALVERT: There is obviously a format, but nobody is picking the music for them. The jock is given credit for being a good programmer. That doesn't mean, however, that there isn't some self-indulgence; I've never met a disc jockey that doesn't satisfy his own ego, his own music interests at some point. There is always more of a chance of getting into a rut with a system like this than there is with a very strict format. But we allow for the error. We'll give them a chance to make a mistake, as opposed to the strict format radio stations that won't. Still, if it happens on a consistent basis, I'll go in and say "Hey, are you aware

(continued on page C-30)

BEST WISHES FOR CONTINUED SUCCESS LOVE & THANKS



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CHRISTINE McVIE STEVIE NICKS MICK FLEETWOOD LINDSEY BUCKINGHAM JOHN McVIE

TO THE CENTURY BROADCASTING CORPORATION:

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AOR,
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AOK.**

THANKS AND BEST WISHES FOR YOUR CONTINUED SUCCESS.

A&M RECORDS



CENTURY

Paul Sullivan Of KWST Views L.A. Market Programming

CASH BOX: What is your personal background? How long have you been with KWST?



Paul Sullivan, KWST program director.

SULLIVAN: Only a little less than two months. I was working for a small station in Long Beach that was my opportunity to break into the Southern California market, KNAC. Prior to that, I worked for WWWW in Detroit and Drake-Chenault before that. I also worked at WABX in Detroit, another

Century station, some years ago.

CASH BOX: How does Los Angeles differ from other markets that you have worked?

SULLIVAN: For one, the listener is far more musically sophisticated because of the element of television, movies and recording industry here. Judging from requests we get at the radio station, the people are much deeper into the music. You can't really fool anybody, not that we're out to fool anyone, but you have to really supply a top-notch professional product in order for them to relate to it.

CASH BOX: What about your listeners' ages? Are they different here than elsewhere you've worked?

SULLIVAN: No, I don't think so.

CASH BOX: Who are your main competitors?

SULLIVAN: I'd say the primary three, as far as AOR stations, are KLOS and KMET with KWST just launching into a serious attack and trying to situate themselves in the market.

CASH BOX: How?

SULLIVAN: We have streamlined the station. We've shortened the average length of tunes, rearranged the jocks schedules and put some different people on the air. We've also established what I think are better systems for the station. I think we're coming

up with a more consistent and more logical approach to radio than it was prior to this.

CASH BOX: How do you determine your playlist?

SULLIVAN: I think at just about all radio stations it boils down to a subjective judgment by the person choosing the tunes. We do a very extensive retail report weekly. I would say that we call more stores and do a more accurate appraisal of how records are selling in the marketplace than any other station. Also I look at the national charts and use those for some input. We tally requests too. All of that comes through our research to be able to say 'That's just good music.'

CASH BOX: Have you made these changes or were these plans in effect before?

SULLIVAN: No, those are all new systems.

CASH BOX: Would you describe your format as AOR?

SULLIVAN: For lack of a better term, I guess that's what it is. Progressive no longer applies; I guess AOR is the one that's currently in vogue.

CASH BOX: How long has KWST been on the current format?

SULLIVAN: Two years. Prior to that, I think it was a beautiful music station.

CASH BOX: There appears to be a trend with listeners in their late twenties and early

thirties leaning toward the "mellow sounds" formats? Do you see this happening?

SULLIVAN: There is definitely a trend towards that. I think even KLOS is biting on that a little bit. The appeal is for a little more sophisticated listener and that's fine. What's happening is that they're vacating the rock and roll area, so we'll continue with a brutal rock and roll station.

CASH BOX: And go after a younger market?

SULLIVAN: It's not really that much younger. I think if you have a quality product you always get enough teens to buff out your numbers to make them look as impressive as you want. I think our station is developing into a high enough quality to where we will appeal in the 25-34 demographic as well as primarily in the 18-24s.

CASH BOX: How does your role differ from music director? Is there any difference?

SULLIVAN: Not at the moment. It's all-inclusive. I am the music director as well as program director. I've been the primary record filer and paper shuffler over the past two months. It's just a whole lot of things to do and try and get off the ground.

CASH BOX: Speaking of personnel, what do you look for in hiring?

(continued on page C-30)

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KSHE..St Louis

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CENTURY

Record Industry Promo Execs View Century Chain Impact

"Century Broadcasting has been successful in all past endeavors, and there is no reason, based on their winning format, that they will not be successful in their new station in San Francisco," said Julie Zimand, director of sales at Ariola America.

Commenting further, Zimand added, "I want to personally wish Shelly, Bob and all of the fine people at Century the best of luck."

"Century has been very valuable," says Stu Gorelick, president of Royal Ltd., a Detroit promotion firm. "WABX has been very cooperative in helping us in the theatre. We've probably had 75-80% of the people that they play on the air on stage. We've enjoyed a very good and smooth relationship with the station."

"My only complaint," says Gorelick, "is when they go into the concert business and promote concerts of the same caliber and quality that we promote."

"Shelly Grafman was the first person to pick us up in the Midwest on KSHE and he's helped us a lot," says Eddie Kritzer, producer of Rock Around The World, a syndicated concert interview show which is carried by 160 stations across the country. "We work very closely with Shelly to get his opinion on acts and we like to bounce our ideas off him before we try them out."

But Grafman is not the show's only link with the broadcasting chain, Kritzer explained. "Right now Chuck, who is a DJ on KWST, is the announcer on the show," he said. "We switched announcers when we moved from Boston to L.A. and we use the production facilities at KWST to do the show now. The people at Century have been very helpful to us. They're all really good people."

'Real Pioneers'

Billy Bass, director of promotion for Chrysalis Records, termed Century vice president Shelly Grafman and KSHE "real pioneers in rock radio." Bass cited Grafman's accessibility as a principal factor in rock music successes. "We've always been able to go to Shelly and say, 'Shelly, we've got a record that we believe in. Will you take a listen to it, and if you like it, add it?' and instantly Shelly would give you a reaction. There are groups that are important to us all that would not have been where they are now if it hadn't been for the Century Radio Corporation. It's that simple."

Bass added that Grafman played an important role in the early days of rock radio. "When I was in radio, before the trades ran regional analysis, it was always a pleasure to talk to Shelly Grafman. I was isolated in Cleveland, and a call to Shelly Grafman would always result in a honest answer. I would either have my suspicions about a record confirmed or denied. He was an advisor and an FM programmer to all of us, as well as a man who would start new product based on its merits."

Jon Scott, national album promotion director for MCA, thinks that "Century Broadcasting is becoming one of the most important broadcasting chains there are. Basically, it's because of their music policy. They still are relatively loose with their programming, of all types of music, and they seem to be genuinely fair. Their music directors and programmers are some of the most knowledgeable people around, and you can't ask anything more than that."

Pete Gideon, national singles promotion director for MCA, echoed Scott's com-

ments, adding, "When I was in Detroit doing local promotion, WABX came on the air. They were just starting at that time. But even then the station was absolutely instrumental in taking Detroit out of the musical dark ages and bringing the area contemporary music. WABX is the station that has given Detroit its rock history. A direct result is the success of The Who in the Detroit area. WABX would play The Who when nobody else would touch them. I think that's a pretty clear example of their operation."

'Century Is The Best'

"WABX, KSHE, KWST and the entire Century crew are the best. All the best wishes for future success," said Randy Brown, national director of promotion for Portrait.

"Although our label has been put together for only a year, the Century people have been very cooperative in getting us off the ground," he added.

Burt Stein, national director of album promotion at Elektra/Asylum, considers KSHE and WABX to be "more than helpful" in assisting in promotion. "They're not afraid to take a shot on a record. If they hear something they like, they'll generally play it, and that sort of station is becoming rarer and rarer these days. To me those two stations have always been important."

In contrast to most stations, KSHE and WABX are more willing to deal with the music than just the "name" artists, according to Stein. "A lot of stations won't react on a gut feel basis. They'll have to have chart proof or sales records, but these stations simply have knowledgeable personnel who listen to the music."

Although Elektra/Asylum has not worked with either KSHE or WABX in concert, Stein feels that the shows "do nothing but help an act," and thinks the stations have been "great" in helping artists gain exposure.

Stein also thinks Shelly Grafman, has been largely responsible for an even and continuing success. "Here you have a guy who's been around the business for years, and he still gets excited about records. You don't find that very often. Sometimes he'll call me and say, 'Hey, you've got a real winner on this album.' KSHE always was on the bandwagon at the beginning, often forcing other stations to follow. And it's not due, in

many cases, to something a promotion man does. They just listen and are enthusiastic."

'Household Word'

"Bob Seger has probably been a household word at WABX since the day the station opened," says Punch Andrews, Seger's manager. "WABX and KSHE were Bob Seger stations for better than ten years. That was one of the few things that made it possible for us to exist during all those years when we weren't making it. Without their help I don't think I could have kept the band together that long."

And much of the credit, Andrew says, goes to Shelly Grafman. "For those ten years he was just a voice on the other end of the phone," says Andrews, "but he was the only guy who religiously picked up my phone calls before I even met him. I was a business major at the University of Michigan and I knew nothing of the business of management or dealing with radio stations but he took the time to help me. I guess the Century Broadcasting chain has really been with us for ten years and I guess we owe a little extra thank you to WABX."

'Only 3 Progressive Chains'

"There are only three real progressive radio chains in the country," stated Perry Cooper, Atlantic director of artist development, "and the Century chain is a bunch of professionals led by perhaps one of the best professionals in the industry. Shelly Grafman. I can remember many years ago when I was working in St. Louis and FM was just coming about. He taught me many things and always gave his time. And when you consider someone like Bob Burch, who rose through the ranks, there's the feeling that the chain is really doing things correctly. They play good music, and they're always willing to tell you what will get played or won't. They are legitimate, nice, professional people, and this makes for a good operation. They're also great, in concert promotion and airplay, in breaking new acts."

Fred Ruppert, Polydor's national director of promotion, cited the Century chain as "the type of radio operation that picks new acts and goes out on them, sticking out their necks by using airplay, and making the entire thing come off as a success. Ruppert added that KSHE "was instrumental in helping us break ARS."

Sheldon Siegel, vice president of Mushroom Records, said he felt that Century Broadcasting is "one of the most influential chains in the country for FM promotion." A major factor in the chain's influence, according to Siegel, is that the individual stations are especially receptive to new talent. In addition, he said, "I've found their personnel to be some of the most professional in the business."

Siegel cited the chain's policy of presenting concerts at budget prices, and then broadcasting them live over the air, as an effective vehicle for promotion. "Two of our acts, Heart and Chilliwack, have done concerts sponsored by WABX and KSHE," he said, adding that "both of the concerts were instrumental in breaking the acts in those markets (Detroit and St. Louis respectively)."

'Open To New Music'

Ed DeJoy, president of Janus Records, said, "The thing for us with Century Broadcasting is that they are open to new music and new artists. They have meant a lot to Janus Records."

"We support them totally and try to work with them as close as we can. Besides being great people to work with, they are very good music men, which is the key for us."

He also remarked that Century people are "very accessible, very open to promotion ideas, and yet they are very selective in their music."

"I hope that San Francisco does as well for them as their stations in the other markets have done."

'Worked Real Hard'

"Everybody at Century has worked real hard to break new artists and create excitement for new product," explained Lenny Bronstein, national FM coordinator for A&M Records. "They don't wait for national chart numbers before they consider adding a record. It's getting harder and harder to break a record, and they're at least willing to give you the benefit of the doubt. If you want to go in and fight for your record, they'll listen with objective ears, which sometimes isn't true with a lot of stations around the country."

Bronstein cited WABX, Detroit, and KSHE, St. Louis, for "breaking a lot of records around the country over the years. They've always been on top of all the new product and have forced a lot of other stations on records they never would have dreamed of." He also praised Century personnel as being "among the most cooperative and music-oriented" in the business.

"Probably most of our rock 'n' roll acts have had some kind of a major start from the Century people," Bronstein continued. "In fact, WABX was one of the early Peter Frampton backers. It was one of the original stations that helped establish Frampton as a headliner and was responsible for much of his earliest success." In addition, Bronstein credited the Century stations with bringing widespread recognition to other A&M acts such as Supertramp, Pablo Cruise and Nils Lofgren.

Bronstein said that by sponsoring concerts at budget prices, Century was presenting lesser-known acts to audiences who otherwise would not have been aware of them. "It's putting the group in front of a lot of people who would not have paid the higher ticket price to see the act," he said.

(continued on page C-32)



FLEETWOOD MAC VISITS KSHE — Fleetwood Mac members (l to r) Lindsay Buckingham and Chris McVie stopped by the KSHE studios in St. Louis in August 1976.



Congratulations
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10 Years
of Programming Artistry

TEN YEARS OF



WABX-FM, Detroit
Format: Progressive Rock

Licensed to: Detroit, Michigan
On air: May 4, 1960
Acquired by Century: February 16, 1966
Dial position: 99.5
Power: 6.3 kw
Antenna height: 870 ft.
Representative: Selcom, New York City
General manager: Allan Wilson
Program director: Ken Calvert
Sales manager: Ron Kleinstiver



KSHE-FM, St. Louis
Format: Progressive Rock

Licensed to: Crestwood, Missouri (St. Louis)
On air: February 11, 1961
Acquired by Century: October, 1964
Dial position: 94.7
Power: 100 kw
Antenna height: 510 ft.
Representative: McGavren-Guild, New York City
General manager: Sheldon Grafman
Program director: Robert Burch

Heart, Kinks & Nite City Perform At Century's 10th

COBO ARENA, DETROIT — An evening of anniversaries was in full swing as Heart, whose debut in this city had occurred one year earlier, took the stage as the headline attraction of a concert commemorating WABX-FM's tenth year as a progressive music station. First albums don't often turn platinum, and the success of Heart's "Dreamboat Annie" can be attributed to a commercial sound built on an unusual concept. As they broke open with the full force of batteries of specially designed amplifiers, it seemed that not since Janis Joplin has a woman fronted such a heavy, basically male rock band. Dressed like a sassy medieval wench, Nancy Wilson more than equalled the energy of the instrumentalists as her voice soared upward in long, piercing notes. In many elements of vocal style, she is a female counterpart of Robert Plant.

Nancy has her foil in sister Annie, whose facile acoustical guitar work brings out the

band's folk aspect. She was featured as a soloist in the mellow "Silver Wheels," which gently segued into the early single success "Dreamboat Annie." Mandolins continued a delicate sound with "The Dream Of The Archer," a selection from Heart's upcoming album for Portrait/CBS, "Little Queen." Another new piece, "Soul Of The Sea," revealed further movement into progressive directions with its sectional structure, rapid changes of mood and unifying concept. Predictably, the audience was most pleased with the hits, "Crazy On You" and "Magic Man." Heart will continue to aim at the singles market with new songs such as "Barracuda," their final encore of the evening.

If Heart offered high energy, tight music and a polished performance, the Kinks took a crucial step further. Perhaps it was the benefit of twelve years of international touring, or just an innate sense, but Ray Davies seemed to know that the audience

was merely in need of a little priming, and he would not give up. He coaxed them through an extended version of "Lola" with all the patience of a school teacher, and his effusive manner made this singing lesson a pleasant one. The Kinks drew upon their lengthy catalog, performing favorites ranging from a smooth version of "Tired Of Waiting" to a solid medley derived from their latest Arista recording, "Sleepwalker."

It was the last vestige of the Kinks' "concept album" stage. "Schoolboys in Disgrace," that yielded the most exciting experience of the evening. Save for Davies' one masked appearance as the warty schoolmaster, the costuming and sets were gone, allowing the music to stand on its own. From the plaintive verses of "School-days," Davies' communicative gestures and the tasteful efforts of the entire band, including the horn section and female backup singers, worked to one purpose. The closing of the medley "Education" had

the band and the crowd at a fever pitch with a delightful blend of intelligent humor and good rock and roll.

Ray Davies did not lead the first sing-along of the evening, however. It was Ken Calvert, program director of WABX-FM, who coached listeners through a more than decent performance of "Happy Birthday," as the entire staff of the station took the stage with a blue and white birthday cake baked for the occasion.

Beginning the bill was Nite City, led by Ray Manzarek, who as a member of the Doors was at the vanguard of the progressive music revolution that occurred approximately a decade ago. The group opened with the steady pulse of "Who Do You Love," heralding the entrance of lead vocalist Noah James, who bears an uncanny resemblance to one of the song's famous interpreters, Jim Morrison.

phil dimauro

Scenes From the 10th Anniversary Concert In Detroit



ROCK 'N' ROLL



KWST-FM, Los Angeles
Format: Progressive Rock

Licensed to: Los Angeles, California
 On air: December 20, 1956
 Acquired by Century: September 1, 1967
 Dial position: 105.9
 Power: 72 kw
 Antenna height: 770 ft.
 Representative: Selcom, New York City
 General manager: John Detz
 Program director: Paul Sullivan
 Sales manager: Monte Gast



San Francisco Station
Call Letters Yet To Be
Announced

Format: Progressive Rock

Licensed to: San Francisco, California
 On air: Approximately July 1, 1977
 Acquired by Century: April 29, 1977
 Dial position: 106.1
 Power: 69 kw
 Antenna height: 1290 ft.
 Representative: (unannounced)
 General manager: Rick Lee
 Program director: Tom O'Hair
 Sales

Backstage At 10th Anniv. Show



New San Francisco Station To Aim At Progressive Audience

SAN FRANCISCO — The new Century Broadcasting station in San Francisco, call letters not yet approved, is gearing for a late June air date according to the station's general manager, Rick Lee.

Besides Lee, the station has Thom O'hair as program director and Bobby Cole as music director. The new station is the fifth in the Century Broadcasting chain.

Lee comes to the new station from a six-year stint with sister Century station KSHE in St. Louis where he was serving as general manager. He has a 13-year background in broadcasting, primarily in the St. Louis area.

Although in preparatory stages, Lee said that the new station will have "strong and continuing research to mirror San Francisco's musical tastes." He added that the station will use an AOR format but tailored to reflect the uniqueness of the San Francisco market.

Lee sees his role of general manager at the new station as "one of an interest and oversight of the entire operation, but I will leave programming decisions up to the specialists in that area. I feel that we have the best with Bob Burch, Thom O'hair and Bobby Cole.

"I like to feel that I provide direction for all of the energy that is being contributed. But I'm also extremely interested in motivating all of my people to reach their greatest creative potential."

Both O'hair and Cole come from strong San Francisco radio backgrounds. They worked together at KSAN under Tom Donahue and Willis Duff.

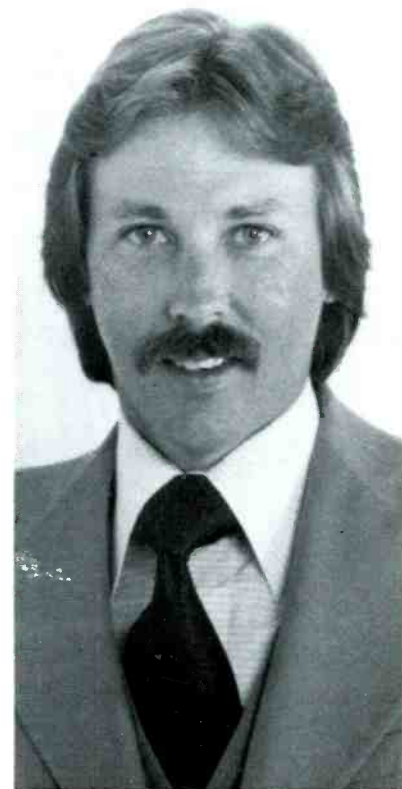
O'hair has also worked for KYS in Roseburg, Ore., KZEL in Eugene, Ore., WQIV in New York, KMET in Los Angeles and Capricorn Records.

As program director of the new station, O'hair sees "some gaps in the market which we can fill." He added that "we plan to at-

tack the same old problems in a new way."

Music director Cole has been previously associated with KMPX, KSAN and KYA, all in San Francisco.

He commented, "I feel good about the combination of people at the new station. I thrive on the challenge of competition."



Rick Lee, general manager of Century's new San Francisco station.

CENTURY

KSHE's Ted Habeck Reviews His Role As Music Director

CASH BOX: While Bob Burch is the national program director for the Century Broadcasting chain, and since KSHE does not have an in-house program director, how do you view your position?

HABECK: I am the music director for the station. The difference between a music director and a program director is that for our chain, the program director (Bob Burch) makes all the final decisions and I work hand in hand with him. Anything in the way of promotion we do here is discussed with the program director but I know what will go in and what won't. I am his right hand man here.

CASH BOX: What are the demographics of your market? Do you see any change in the near future in terms of the market?

HABECK: This is a rock and roll town and this is a hard rock and roll station and has been one for all of its nine years. It continues to grow. We are the only true, hard core rock and roll station in the town. We have been doing the same things for nine years.

CASH BOX: How do you make the selections for your playlists?

HABECK: I have been living in St. Louis for most of my life, I grew up with KSHE ever since it first went rock in 1967 and by this time I have learned the KSHE sound. It is not anything you can put your finger on. KSHE is a very unique station. I believe there are very few stations left in the country where the jocks play whatever they feel like playing to fit the mood of the day. Their personality comes through in the music they play. The jocks that work here are required to have a good background in AOR. I wouldn't hire someone who was exposed to top 40 all of their life because we are not a top forty station. We look for someone heavily into album-oriented rock.

CASH BOX: What is the main genre of rock that the station is primarily involved in?

HABECK: It's progressive rock. Our spectrum is pretty wide. We play jazz-rock, we play acoustic rock, hard rock. The selection

of which type of music to play is basically up to the jock. KSHE grew up in 1967 during the real hippie, era, the album rock and roll era. We have always been on a one-to-one basis with our audience. The jocks are on a very low key level. By that I mean that there is no screaming. Our listeners turn to us to hear new music. We have a tendency to break a lot of new artists. We have done free concerts from time to time. About three to four years ago we had B.T.O. in town before they were ever known and we brought Foghat into the town before they were ever known. We still put together concerts and our latest offering in May has a ticket price structure where all tickets are \$2.95. There is no way in the world that you are going to get a ticket price like that today. We do a lot of things like that for our audience. We recently had what we call the People's Concert and we had the Babys and Hydra and all seats were reserved at ninety-five cents.

CASH BOX: How do you break even on an act like that?

HABECK: We are on very good terms with many of the groups. I spend a lot of time on the phone with the groups. We do interviews with just about anybody that is in town and wants to come by for an on-the-air interview. We used to do an annual kite-fly contest. We would provide the music and we would turn to our sponsors who would put up the prizes for the highest flying kite, the smallest, the prettiest, etc. The last one we had was two years ago and we had some 80,000 plus people there. We even received national TV coverage on our kite fly. After the affair we found there was a ton of debris all over the area. We put out a call to our listeners over the air that we would like to have volunteers help clean up the debris and a day after the show you would never have known there was a show there. We have a very good following as far as longevity goes.

CASH BOX: What are some of your specialized programming features?

HABECK: Among our many programs like Rock Around the World and the King Biscuit Flower Hour we do a show called The Side Show where we will play one entire side at one time and at another date play the other side. In our program called Hands Across The Water, we do the same thing but for an artist not in the United States. On the Album Of The Week, we will play an album in its entirety and this occurs on Friday evenings. We also do The Midnight Collection on Saturday night at midnight, where we feature an album that is totally unobtainable and very hard to come by. We play it uninterrupted by commercials. On Sunday, our newest program is something we do in the evenings called the Seventh Day. It is seven albums, back to back, in their entirety. We play what we call continuous classic album acts. The mail is just tremendous on it and we are only in our seventh week.

CASH BOX: How important is broadcasting the news in relation to the rest of your programming?

HABECK: The news is as important here as it is at a lot of other stations. Our news isn't your run of the mill news. Our news sources are, for instance, Earth News, and some of the news services out of San Francisco that deal with what rock bands are doing. Our news itself is always put to a music bed. The news is all taped before hand and when it is finally produced, every story will have a relevant musical background. We do every story with a song that goes right with it.

CASH BOX: What, in your opinion is the future of KSHE?

HABECK: Why fool with success.

Bamboo Aided By WABX

ST. LOUIS — Gail Parenteau, vice president of Bamboo Productions, thinks that WABX, Detroit, is "just extraordinarily hip." The Southfield, Michigan promoter also cited WABX's computer work and "knowledge of the industry" as contributing to Bamboo's success in the midwest.

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Eddie Kritzer
Danny Lipman



SEA LEVEL SURFBOARDS — Capricorn Records' recent campaign to promote Sea Level featured a surfboard giveaway that netted 3000 entries. Co-sponsored by KWST and Music Plus stores, the drawing awarded a limited edition Sea Level/KWST surfboard to a winner at each of the 15 Music Plus stores. Pictured at the Hollywood Music Plus store drawing one of the winning names (l-r) are: Mike Soto, KWST; Lynne Richardson, Capricorn Records; Robin Wren, Capricorn west coast regional promotion; Mark Cooper, director of research and special projects for Century Broadcasting and Allan Schwartz, manager of the Hollywood Music Plus store.

It's been a pleasure.

Thanks, Century Broadcasting Company, for making our job of bringing good music to the public a joy. We couldn't ask for better partners. KSHE-FM St. Louis. KWST-FM Los Angeles. WABX-FM Detroit.

From Epic/Portrait[™] and Associated Labels family: Beserkley, Blue Sky, Calla, Caribou, Invictus, Kirshner, Playboy, Philadelphia International, T-Neck, TSOP and Virgin.

CENTURY

DIR Credits Century Chain With Helping Start King Biscuit

NEW YORK — Bob Meyrowitz had this crazy idea in 1972. Present taped rock concerts on FM radio, but make the shows feel as if the listener is really at a live concert. Meyrowitz called Shelly Grafman, vice president of Century Broadcasting, Inc., and described the concerts in detail. Shelly Grafman didn't think it was so crazy.

The next year 34 radio stations across the country were carrying the King Biscuit Flower Hour, an hour of taped concert performances presented as if the concert were

being broadcast live. Two of those stations were KSHE-FM in St. Louis and WABX-FM in Detroit, both part of the Century Broadcasting chain.

Four years later, KSHE and WABX are still carrying the King Biscuit Flower Hour every week. So are 227 other radio stations. Incidentally, the show's advertising spots are sold out for the rest of the year.

Obviously, Bob Meyrowitz and Shelly Grafman are men who possess considerable foresight. Meyrowitz, president of Directions In Radio Corporation, is especially appreciative that Grafman backed King Biscuit from the start.

"It's important to remember," Meyrowitz said, "that in 1973 there was no such thing as national programming for FM stations, and that for a major station to take national programming was really a breakthrough.

"Grafman's enthusiasm for the project was very important," Meyrowitz continued, "because we were trying to start something absolutely blind and cold, and to get someone like a Shelly Grafman behind it made you feel good."

Today Directions In Radio is no longer blind and very far from being cold, thanks in great part to the eyes and ears of Peter Kauff, the firm's executive vice president.

Kauff produces the King Biscuit shows and cited five essential criteria for selecting the groups whose concerts will be aired: ticket sales; record sales; the group's degree of interest; their reputations as live performers; and input from radio stations carrying the show.

Once the group has been selected and an agreement has been signed, a site is chosen and DIR sends a 24-track mobile unit there to record the concert. It must then be edited down to less than an hour in most cases, and Kauff said DIR works closely

(continued on page C-30)



Robert Meyrowitz (l) with Peter Kauff.



STARZ VISITS WABX — Capitol recording group Starz visited WABX. In addition to Starz are: Bob Burch (white jacket, center), national PD for Century Broadcasting; Craig Lambert (in Starz t-shirt), Capitol promotion; Allan Miller (extreme right), Aucoin Management; and Bruce Ravid (kneeling), Capitol promotion.

Century Broadcasting:

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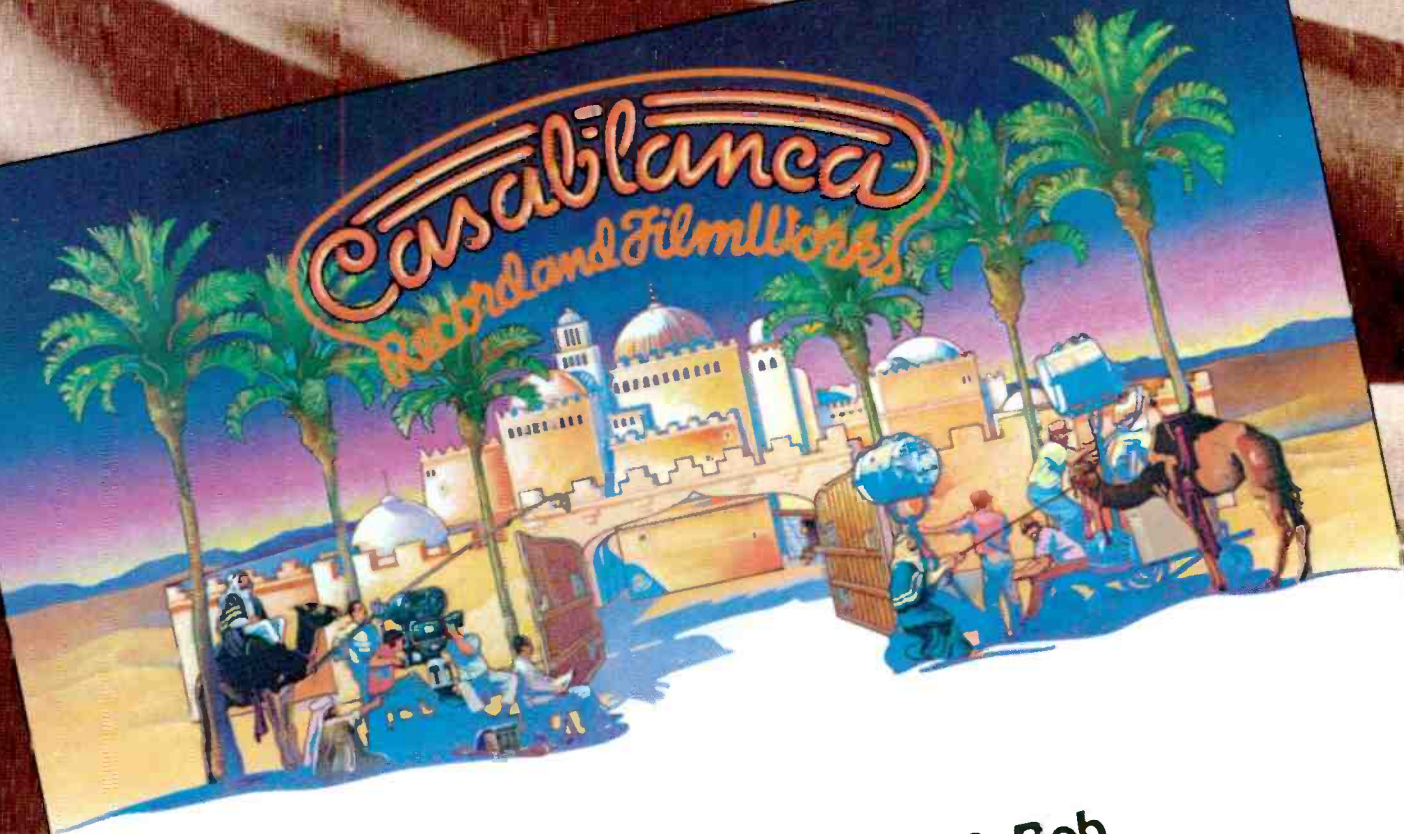
So. Plainfield, N.J.

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Happy 10th Anniversary!

Century Broadcasting & WABX

from
Bob Bageris
& the Staff of
**BAMBOO
Productions**



**Congratulations Shelly & Bob
on ten years of Real Rock
Radio.**

**We're glad to see you receiving
this honor.**

**From all of us at Casablanca
Record and FilmWorks, Inc.**



CENTURY

Detroit Accounts & Distribbs View WABX Role In Market

"The only station I feel I can get an instant add on is ABX," said Chris Hubbarth, salesman for AMI Distributor Corp. in Detroit.

"If you can get the jocks excited about a record, they can break it for you. I think they have a helluva lot of power, for the simple reason that they will play a new record and that they stay experimental, which is unique in this market."

Another element Hubbarth said is unique about WABX is that "they will take a new record and play it, whereas the other stations are big and you have to wait for sales and the whole thing."

"I know they were playing Boston real early, and now they are playing Iggy (Pop) a lot," Hubbarth said. It is unclear, he said, how much of an effect this has on record sales.

"I don't know whether it works or not, but I do know that I have gotten records played on WABX, they piloted it for two or three weeks and a good, steady little sales pattern developed there. ABX was the only station that was really playing it."

The FM station's audience also contributes to the listener-sales relationship. "I find that their listeners are mostly the rich kids who live in the suburbs who have

more money available to them to spend on records," Hubbarth said.

Expressing his own personal view of the station, he said, "It's a really good radio station."

"If they weren't here," he continued, "there would be a lot of records I wouldn't get played. Right now I've got seven records on WABX and only three on the other two stations combined. That's usually

Contemporary Prod. Calls KSHE A 'Primary Mover'

ST. LOUIS — "We feel that KSHE is the primary mover of rock and roll in St. Louis," stated Steve Litman, vice president of St. Louis' Contemporary Productions. Contemporary, which promotes an average of 150 concerts a year in various formats, has worked with KSHE and the Century chain on numerous occasions.

"It's not just promotion with KSHE and Century, but a mutual growth that has helped us," stated Litman. "They have always been the people who were not afraid to believe in artists or a new album. They've had the rare combination of foresight and guts that's so necessary to a successful operation."

the case with most of the promoters, too."

"As far as the sales impact goes, I would like to say they sell records, but I can't tell you for sure because I haven't experienced a thing like that. But, if you can get a record added there and get it to all the jocks, you can make a lot of noise, if the jocks are into the record."

Hubbarth said this was because of the station's more liberal programming policy, and the freedom it gives to the disc jockeys. "They don't have a cart (tape cartridge) system, they just have a 'new' bin where they throw everything."

"So whatever the jock wants to play when

(continued on page 36)



WABX PERSONNEL — Picture 1 standing (l to r): Ken Calvert; Jim Sotet; Gary Phillippe; Al Wilson; Michael Mayer, Chris Phaeller, Lonna Harris, Fred Detwiller, Megan Ratzow, Steve Monkiewicz, Darlene Waldowski, John O'Leary, Werpo, Chuck Santoni, Ronald Edwards, Terry Lubin, Theo Cockran. Kneeling (l to r): Jan Gore, Julie Blumenthal, Karen Savelly, Kim Culhane, Dennis Frawley and Jim Owens.

Shelly Grafman, Bob Burch and all our friends at

CENTURY BROADCASTING

Thanks for 10 years of friendship and good rock 'n' roll . . .

Ted Habeck
Lou Goad
Mark Klose
Joel Meyers
Rick Balis
John Ulett
Gary Kolander
Don Telapek
Randy Osheroff
Thom O'hare

Ken Calvert
Jim Sotet
Dennis Frawley
Karen Savelly
John O'Leary
Chuck Santoni
Jerry Lubin
Mike Mayer
Kris Phaeller
Jim Owens

Bob Taylor
Chuck Marshall
Dan Carlisle
Rich Dalton
Gerry Longden
Mike Benner
Bob B. Blue
Alexia
Paul Sullivan

from your friends at
Ariola America Records



Congratulations Century Broadcasting



- 1968 — “Hello Shelly, this is Punch . . .”
- 1969 — “Remember me . . .”
- 1972 — “I feel like I know you . . .”
- 1974 — “Hope I’m not bothering you . . .”
- 1976 — “I don’t believe I finally met you . . .”
- 1977 — “Congratulations! You’re still real and we love you. Thanks for still being there all these great years.”

Bob Seger, Punch Andrews and the Silver Bullet Band

CENTURY

Ken Calvert

(continued from page C-16)

of the fact that you're playing Poco every single day?" And nine times out of ten the person will say, "Gee, I'm not aware of that. But I'll watch out for it."

CASH BOX: What are your responsibilities as program director?

CALVERT: I'm on the air in the morning, so that's the start of the day. Then I handle the music, handle the production. I work with the record companies on promotions; work with the general manager in promoting the station; and work with the staff, bouncing ideas off them. I'm also in a position when something isn't working to go in and say, "Hey, you're doing it wrong. This isn't working, and I'm going to tell you why it's not working based on my professional judgment. At this point I want it approached differently, and here's what I'd like you to do." I guess you'd say that's where my authority comes in.

CASH BOX: What sort of working relationship do you have with Bob Burch, the national program director?

CALVERT: It's kind of difficult for me to explain. really. On the local level, I have total autonomy. But we work very closely together. I talk to him every day, probably twice a day. it's more or less a check and balance system. It's a constant feedback sort of thing: "Hey, I have this idea. What do you think of it?" "Yeah, I like it. We're going to go with that." Or, "No, it's not going to work." I know this market, so I think I know what will work here. I don't have to go to Bob to make a weekend schedule change, or to look for a new morning disc jockey, or to add a record. At this point it's been decided that I'm capable of directing the station and the staff. And when I think it's time to redirect something, or change something, then we get together and we discuss it. Then more than likely we'll make some changes. It's like a program director to a disc jockey: He's there to direct me. And then I apply it to the station. I think it's made me a better PD.

CASH BOX: Do you see any trends developing in the future?

CALVERT: For the past two or three years we were still reacting to the late '60s, trying to find our niche on the FM dial. The groove as it were. As with a great single or album, it sometimes takes two or three years before the station can find it. I think that all FM is that way now. I think it's become a highly researched, highly business-oriented system. And it's proven to be successful; in this market I think you're looking at a 54% penetration on the FM dial (FM listeners as opposed to AM listeners).

CASH BOX: What about the so-called "baby boom," which in some cases has led to more middle-of-the-road, automated-type programming?

CALVERT: I'm not aware of the actual statistics of the baby boom theory. I suppose that we could reach a point where there aren't enough 18 to 25 years olds to make it (progressive rock) work. There has to be a dropoff point somewhere, but I don't see it happening yet. In the last year or two there seems to be at least a trend toward accepting softer music, if that's the right expression. For example, we're now playing a lot of Jimmy Buffett in the morning, which was practically unheard of three or four years ago. There seems to be mass acceptance for some product, which is interesting.

Paul Sullivan

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SULLIVAN: Communication primarily. I'm not into heavy voices or anything like that. I just want someone who can play good rock and roll. The station is set up in such a way to allow for a bit of discretion for the individual on the air. We have a definite 24-hour consistency, but it's individualized enough so that the listener can identify with the person on the air without having to go into heavy personality radio.

CASH BOX: How do you work with your sales department?

SULLIVAN: Fine. I've never had a problem working with the sales department. It's the other arm of the radio station and I don't have any wars going. We have a sales manager here who is very much in tune with the needs of the programming department and I try to stay in tune as much as I can with the needs of the sales department. Together, we'll come up with a winning product real soon.

CASH BOX: Do you have a lot of creative control?

SULLIVAN: Yes. Bob Burch has been real good in that area. I think he recognized that he was running so many radio stations that it was better to get someone who understood the uniqueness of each individual market and give them a little more control over their stations. That's what's happening here and I think ultimately it will prove to be one of the best moves.

CASH BOX: How does KWST differ from KMET and KLOS?

SULLIVAN: From KLOS, I think we have more flexibility. That's not to say that the station is looser, but there's that element of individual discretion that we like to put into play. I think it allows the station to flow and be a little more cohesive than KLOS. As far as KMET, although their momentum is at a peak and will probably do very well in this book, I think we are more consistent and will prove to be ultimately more consistent



KISS VISITS KWST — Kiss members stop by to visit with KWST management. Pictured (l to r): two members of Kiss; Bob Burch, national PD for Century Broadcasting; Dan Carlisle, KWST D.J.; Bill Aucoin of Aucoin Management; Dick Williams, Casablanca promotion; and Kiss members.

which will be the winning element needed. As far as I know, they're not as precise as what we are developing.

CASH BOX: What do you think of automated programming?

SULLIVAN: I like to have warm bodies around, but some automation units, proved by KNX-FM, are great. Programmed properly and not allowing the machine to run your radio station, KRTH, KNX, KRLA and other stations like that have winning numbers. Their costs are way down so their profit margins must be phenomenal.

CASH BOX: What about the future of radio?

SULLIVAN: I think it will be a combination of everything. I don't think that machines will take over completely and we'll be living in a totally automated society. There's definitely a place for all of it. When you're in a marketplace with 72 signals pouring in, there's going to be a little bit of everything available. Things move so fast that I don't know if I can fathom what will be happening ten years from now. But one, two, three years from now, I'm sure that KWST will be kicking ass and at the top of the marketplace. I plan on this radio station sitting on the top of the heap and I don't care how severe the competition is. Everybody at this station is confident of that's where it's going to go. The station's future is just to be a savage kick-ass radio station.

DIR Credits Century

(continued from page C-26)

with the artists to decide which songs to use.

The artists are paid according to a uniform minimum union pay scale, but, according to Alan Steinberg, executive vice president of Directions In Radio, money is not a motivating factor. "The show is important as exposure," he said. "It calls attention to what the group is doing and it becomes part of their tour."

Most of the music industry's most popular groups must agree with Steinberg because included on the roster of King Biscuit shows are such artists as Steve

Miller, The Who, Chicago, The Rolling Stones, Peter Frampton and Fleetwood Mac.

Perhaps the most important reason for the success of the King Biscuit Flower Hour has been DIR's emphasis on target audience broadcasting. Meyrowitz pointed out the show is carried exclusively on selected FM stations, most of whom broadcast in stereo. "It's a different concept," he offered. "The show is programmed to people who are not normally programmed to, so we reach a very hard to get, and often unsought after audience."

King Biscuit's ratings have, in fact, spawned similar special interest shows from DIR which include "Conversations," a two hour interview with a major celebrity shown four times a year, "Live From The Bottom Line," a weekly show which began in February and was broadcast to 60 stations primarily in college markets, and "Sugar Hill," a weekly show which began in March that is essentially a black market version of King Biscuit. After three months "Sugar Hill" is already being carried by 87 stations across the country.

In addition, DIR plans to inaugurate a news division which will provide subscribing stations with hard news and news specials in the style of an audio "60 Minutes."

KSHE Concerts

KSHE goes four channel announcement.

KSHE James Gang & POCO announcement for concert.

Today We're Playing Your Song



POLYDOR INCORPORATED
A Polygram Company

CENTURY

Record Company Promo Execs View Century Chain Impact

(continued from page C-20)

"And the group gets to perform before a much larger audience than if they were playing in a club-type setting — and in front of an audience that wants to see them, play much better. Then in turn what happens, if the group played well, is that the station will get a lot of calls, up their record in the rotation, and they will sell records to people who might not have heard enough of their music to want to buy it."

'Good Ears'

"One thing that I am really pleased with about Century is that they are not afraid to play something new," says John Kostick, vice president of promotion for Leber and Krebs Management. "I think that Bob Burch and all the program directors really have good ears and they reflect what is going on in their marketplace. And that's really important."

Kostick backs his contention that Century has "good ears" by pointing to Shelly Grafman's willingness to play Ted Nugent songs before the artist broke nationally.

"Shelly Grafman has been behind Ted Nugent longer than anybody else I can think of," says Kostick. "We just presented him with two gold albums for the last two Nugent LPs on Epic Records. Nugent couldn't play that many markets for so long and we believe that Shelly Grafman was one of the reasons that Nugent finally broke through after all these years. Shelly has been playing him for so long that if anybody deserves gold albums he does."

'The Word Is Consistency'

"The one word that always comes to mind when I think of Century Broadcasting and Shelly Grafman is consistency," says Reen Nalli, principal of Nalli Productions and national promotion director for Big Tree Records. "They consistently follow through on projects and they are always the most stable and the most honest people to deal with. All the people who Shelly surrounds himself with seem to have the same qualities."

Nalli, who has worked with Century in a management as well as a promotion capacity, cited the chain's relationship with the group Brownsville Station. "We started working with Shelly when Brownsville Station was first put together. That was our first group to deal with any station and when Shelly or his stations would say that they were going to add something they would do it. When they said they were going to set up a concert it was always very well run and everything that they guaranteed us was always very solid. It was always there. And from a group's point of view that's very important."

'A Better Chance'

Roger Lifeset, head of national album promotion for United Artists Records, felt that new acts have a better chance of getting airplay on Century-owned stations. "It is not a taboo for that chain to go with a record early on all their outlets," he said. "They are not going to sit there and ask you to give them 50 other stations before they will play it. That is not something that is common in FM radio in general."

"Another important point," he continued, "is that the different markets they are in represent a broad demographic area: you can get a good feel for an album because of this. In St. Louis, you're hitting one type of person. In Los Angeles, you're hitting another type; and in Detroit, another type

still. I place a lot of weight on that, because to have them on a record gives me a lot of feedback as to what I can do with a record in the midwest, or in a northern industrial area, or in a market like Los Angeles."

Lifeset commended Bob Burch, national program director for Century Broadcasting, for always being accessible to record company promotion personnel. "He is more than willing to have you come by and talk with him, have lunch, or whatever," Lifeset explained. "A lot of people in that position tend to want to shut the promotion people off rather than listen to what they have to say. But Bob is always available; every local and national promotion person gets to see him." And this, according to Lifeset, does away with a lot of unnecessary red tape. "When he goes out on a record, the person talking to him can be prepared to discuss advertising money, promotions, contests and so forth. It isn't a case of 'Well, I'm going to have to talk it over with so and so and I'll get back to you.' You can really get down to business with him is what I'm trying to say."

'Something Unique'

Ray Tusken, national AOR promotion manager for Capitol Records: "We have had an AOR promotion department for about a year with a rapidly expanding artist roster. At the same time, Century Broadcasting has had a growth pattern. They have been tremendous people to work with. Because unlike so much of the growth in AOR radio at the present time which is leaning toward tighter playlists, less exposure for new artists and a dominance by programmers to aim for an older demographic, I think the Century chain has something unique to it."

"It probably stems from the roots of the chain in St. Louis which is part of the rock and roll center of the country and also Detroit, which is really a rock and roll city."

"A perfect parallel between Capitol and Century has been in the story of Bob Seger, a Detroit artist. When he came back to Capitol a couple of years ago, he had only been established in and around Detroit, Michigan and somewhat in Florida, but not really anywhere else in the country. We did

some concerts around St. Louis and KSHE was instrumental in establishing Bob Seger in that market, which became his next stronghold. And then some of those people from Detroit and St. Louis moved out here to work for KWST and then L.A. became a Seger city. It was really interesting and now we have a platinum-selling album."

"When those people came to L.A., they brought with them the regionalism of the midwest which is much more rock and roll-oriented and more geared to the concert-going audience which is certainly a strong part of the radio audience, but younger in general. You find the AOR stations on the coasts tend to appeal to an older, more sophisticated audience than in the midwest where the concert thing is a very dominant part of the scene. The Century chain seems to be in touch with that."

"They recognize something very important, and that is the concertgoer, which is typically a teenager, is a tremendous part of the radio audience. They will go and expose a new group like our Starz or pump Kansas before other people."

"This orientation with the concertgoing crowd seems to have given them a certain dimension that other AOR stations may not necessarily pick up on. In that sense, I'm very happy to see them grow because the mentality seems to operate as a unit under the national program director, Bob Burch, although each station certainly reflects its own market as well. They have that kind of a spirit that carries through."

"You find a Kiss, a Starz or even a Bob Seger given a shot at an earlier stage than he might get from other radio stations where the formats tend to be tighter and tighter and softer and softer. A real easy way to distinguish a Century station from its competition is that they rock hard. They don't depart for a soft sound in the daytime and then rock hard at night; they rock and roll all day long. They believe that there's an audience for that and I do too. I don't think that every station out there can do that, but 'viva la difference.' They are definitely appealing to that audience who goes out and buys concert tickets and it's a huge audience."

"They have helped us strongly in establishing many of the new artists that we have been working on since we have had an AOR promotion department. Certainly, the foremost artist in terms of growth has been Bob Seger and it couldn't be more typical considering he is a Detroit artist. I'm glad that there is a chain of stations that does rock hard because too many of them are appealing to a more sophisticated taste that represents the first rock generation grown-up."

"I go to them with artists that I know will be out there touring and will appeal to their audience. They get very involved with us on concert promotions."

"We have had situations where KWST has been the only ones playing a particular album and we have seen tremendous sales because they have a unique audience. They start with a certain male demographic and they build on it and they know what they're doing in terms of building. This coincides nicely with what we try to do with some of our album rock artists."

"If they didn't exist, I don't know who could give us a strong response about our new acts. I wish them a lot of success."

New Product A Key

In assessing the chain's value from an FM promotional standpoint, Jim Jeffries, director of national promotion for Epic Records said, "They are very susceptible to new product, without a concern as to whether the group has a track record or not. You can promote them by sitting down with them and saying, 'Hey, we're excited with this and we think this is quality stuff.' A key work release from our company is usually highly received by all their stations where they have some very qualified musical people. They seemed to be very tuned in to the music of the day and they are very aware of FM radio."

"They have been very receptive to new product," Jeffries said, "and they have been very receptive to promotional programs that we have discussed, be it a tie-in with a concert, an in-store with an artist, an intricate promotion that would encompass a store, the station, the listeners, the branch, a big prize tied in with a concert, write-ins, and everything else. Every possible promotion that we, as a company have come up with, the stations generally have been very receptive."

As a final salute to the station, Jeffries praised the fact that the chain had such a large hand in the breaking of new acts. Among those that were especially valuable to the Epic line were REO Speedwagon, Boston, Cheap Trick, The Isleys, Southside Johnny and the Michael Stanley Band.

'Work More Closely'

"I work more closely with the Century chain than I do with perhaps any other station," said Mike Bone, artist development manager for Mercury Records. In explaining the value of the Century chain to Mercury, Bone stated, "They are probably the most valuable chain to me, particularly because they are not afraid to go and play good new rock and roll artists, whereas there are other chains that are a lot more conservative in that, before they go out front with a new artist, they want to see chart action, and sales activity. If it's good, the station will go with it."

Another advantage to the Century chain as Bone viewed it is the individual station's

(continued on page C-42)



AFTER HOURS — After a free concert featuring Capitol recording group Starz promotion men relax. Pictured (l to r) are: Craig Lambert, Capitol promotion; Allan Miller, Aucoin Management; Bob Burch, national programming director for Century Broadcasting; and Bill Aucoin of Aucoin Management.

10 years ago this month you introduced a radio format which has since become one of the most successful programming creations in the history of the medium.

We are proud to have been such an important link in The Century Family's "Real Rock Radio" chain of hits and we look forward to many more years of growth... together.

Happy **10th** Anniversary

RCA
Records



CENTURY

John Detz

(continued from page C-12)

create an audience. Now, of course, it's understood.

CASH BOX: Were there a number of problems in the initial jobs of salesmanship in advertising; convincing advertisers that this was a viable market?

DETZ: I remember some record company executives who stood fast and said that the FM rock format was just not going to take off.

CASH BOX: How do you see KWST responding to the progressing age demographic that's really bothering a lot of program directors? Do you see this as a particularly tough demographic to track?

DETZ: I think there's always going to be a market for youth-oriented rock. From a pure numbers standpoint of any given city you may find a decrease but it's still a viable audience that spends a great deal of their discretionary income on this lifestyle, which is an important consideration.

CASH BOX: In the hierarchy at KWST you have a GM and PD (Paul Sullivan), but no musical director. How are you able to dispense with a musical director?

DETZ: From our end it works very well because of Paul's intense working schedule. He works seven days a week and likes it. He likes not only the control from the programming standpoint but he has the ear to listen to the music. I've had situations at both ends. I've had an MD and a PD. In this case, because of the nature of Paul, there's expert overview, and the combination in one person really works.

CASH BOX: In some cases then your personnel will determine whether there will be additional slots.

DETZ: Correct. There are some guys who are excellent PDs but don't necessarily have the ear for up-and-coming music. Some PDs can come up with incredible programming concepts but need the background of somebody who can track the music. We're very fortunate here with Paul because he can do both.

CASH BOX: What exactly is Burch programming at this point? (Bob Burch, national programming director for Century Broadcasting)

DETZ: He's in charge of the AOR stations: WABX/Detroit, KSHE/St. Louis and KQUP. He shares ideas and has constant phone communication and they coordinate promotions and things like that. Bob has an overview of what's happening nationally.

CASH BOX: What do you think of automated programming?

DETZ: I think automated programming for medium and smaller markets can be ideal but for a major market like Los Angeles I still think that you need the human element. Now there's some automation equipment that is automated "live" and that removes to a large degree a lot of the mechanical aspects because it frees the jock from the mechanics of it. But from a standpoint of automation as a totally automated unit I really don't think that it works that well in a major market. I think you need that personal approach on a one-to-one basis between the announcer and the listener.

CASH BOX: Where do promotions and contests fit in at KWST?

DETZ: We do not sponsor contests that involve anything that requires an aspect of competition between people in any other area outside of chance. We're generally low profile on contests, although we do a lot of

promotion on the air, but they're based on chance and based on a general more unified area than "we'll take the fifth caller" routine. We are running a very viable activity right now which does require some expertise, and that is the design for the Gazzari's sign. You'll notice it isn't handled like most contests. There's a different feel to it, and that's where I'm at. We've even taken the judging out of our hands and turned it over to the key art directors at some of the major ad agencies here in L.A.

CASH BOX: What do you think of formatting news and sports? How do you attack this demographic?

DETZ: It really requires somebody from a news standpoint who shares common life experiences with the audience. Not somebody who just comes on strong with "here's the news." There are some days when there is just nothing going on, and on those days, because we do have a commitment, we might concentrate a little more on feature items; items that might relate to the lifestyle of our audience. We generally stay away from the news that KNX or KFWB would hit. We're very fortunate in this town because we have two all-news radio stations. If I weren't in the business I'd be pretty well-served by these radio stations, and so what we do is news that relates to the lifestyle of the audience.

CASH BOX: How do you handle sports?

DETZ: We're doing some sports, but not that much. Years ago we stayed away from it, but we've noticed in the past several years that more and more as the culture diversified people were getting back into it. Less from a score viewpoint but we do get more features that relate to our audience.

CASH BOX: Do you farm out human interest programs to outside agencies?

DETZ: No, it's internal although we have some stringers.

CASH BOX: What do you see happening in radio on a national level in the next few years? What might happen?

DETZ: All the projections of the more conservative people is that FM is such a major aural service that it will totally dominate AM by the end of the decade, which has been happening for the past ten years. Since I've spent my career in FM, this is kind of gratifying to me. I think what's generally going to happen is that we're going to go through a period of more dilution. More and

more FM stations will try existing formats for awhile. There is more concentration on more and more selected demographics. I don't see anybody getting a nine share in L.A. again. Three or four years down the line there will probably be more specialization from a standpoint of service rather than music. A lot of new operators will find out that it's difficult to break the rock format strongholds and they will move to a more diverse format, which for the listener will be much more exciting.

CASH BOX: Do you feel that radio and record people are really at opposite ends? It's been stated that record people are in the business of selling records, while radio people are in the business of pleasing their listeners.

DETZ: Those two things appear to be opposing situations but I don't think they are. You can't sell records unless the record has a market and the record can't have a market unless it's entertaining. The two industries are very much wedded together. They're both trying to serve an audience but in different ways. On one hand the consumer has to plunk down money for an album, but the programmer also has to select music that the consumer wants to hear, whether that audience knows about it or not. So the radio has to be out on the leading edge. I've never felt that the two industries were opposing. I think that they approach the same problem from 180 degrees differently but yet it's the same problem: to excite an audience, and in our case to excite people to listen to our station and in their case excite people to plunk down that cash on the counter. In either case you've got to do the same thing: you've got to go out and search for new talent, and in that case the record company is on the leading edge. They make the actual physical investment. And radio has to take the chance on a new group that won't be immediately recognizable but the programmer thinks will have potential for entertaining the audience. It's so interwoven that the two goals are exactly the same. I totally disagree with those people who think the end product is different. It's not.

CASH BOX: What does the chain look for in hiring? Do you look for a more rounded individual or what?

DETZ: Down through the years we've hired some really great people and that's the

reason for the success of the chain. We're careful about who we hire and where they are. It appears to be such a subjective decision-making situation that it really can't be expounded on. In being on the air you can tell over a period of time whether they know and really love the music. At four hours a day, whether you know it and love it really comes through. That's one of the key factors. I've had people down through the years who had great voices and great radio personalities but could not connect with the music. The background knowledge of music helps. Even though we don't go into the long-winded history of a group, the fact that player "A" from group "B" played ten years ago with this other group might be dropped in once in awhile, and it can't be done from cue cards; it just has to come naturally. That sort of knowledge is very important.

Alan Wilson

(continued from page C-14)

I'm not in favor of it for this type of station. Our personalities are well-known and established and the audience identifies with them and they get a kick out of seeing them at concerts or a personal appearance.

CASH BOX: Where do promotions and contests fit in at WABX?

WILSON: Everything is done on a low key level. We obviously are not yelling and screaming and taking the third caller and so forth. Promotions are done to fit our kind of format. The prizes given away are prizes to fit our format. It's usually a write-in or ballot situation asking someone to fill something out and for a chance to win a bike or some other prize. It's very low key but exciting. It's not the third caller who wins a trip to Honolulu.

CASH BOX: Do you feel the low key approach is more effective?

WILSON: Absolutely. If it wasn't low key it would be very out of context for this station.

CASH BOX: What do you think the future holds for radio?

WILSON: I think radio is coming back into its own. I think radio will see tremendous growth between now and 1985. FM radio is gaining a larger and larger audience than AM radio. I don't think AM in stereo is going to make that much of a difference. I think it's going to be standard to buy an AM-FM radio unit for cars. I think it's almost going to be law like UHF on TV. FM is growing by leaps and bounds now. I think from now to the next eight to ten years we're going to see a boom in radio working on the whole and especially on FM. I would not like to think that automated radio programming is going to come more into play although research tells us that it will. I'd like to see some personality stay in radio.

CASH BOX: Is WABX planning any changes?

WILSON: We're constantly keeping on our toes. We keep in mind changes in the audience and the audience's lifestyle. We're never satisfied sitting back and saying that we've done it all. There's a lot of work to be done and a lot of work ahead of us. We're planning to stay with the same format but we will make additions or deletions when they are appropriate. From what I see now we will remain an AOR station. I don't see any reason to change that at all. We are part of a group that owns four AOR stations so we have quite a bit of research behind us and musical knowledge.



FOGHAT IN KSHE CONCERT — A packed house greeted rockers Foghat in a KSHE-sponsored concert in 1974.

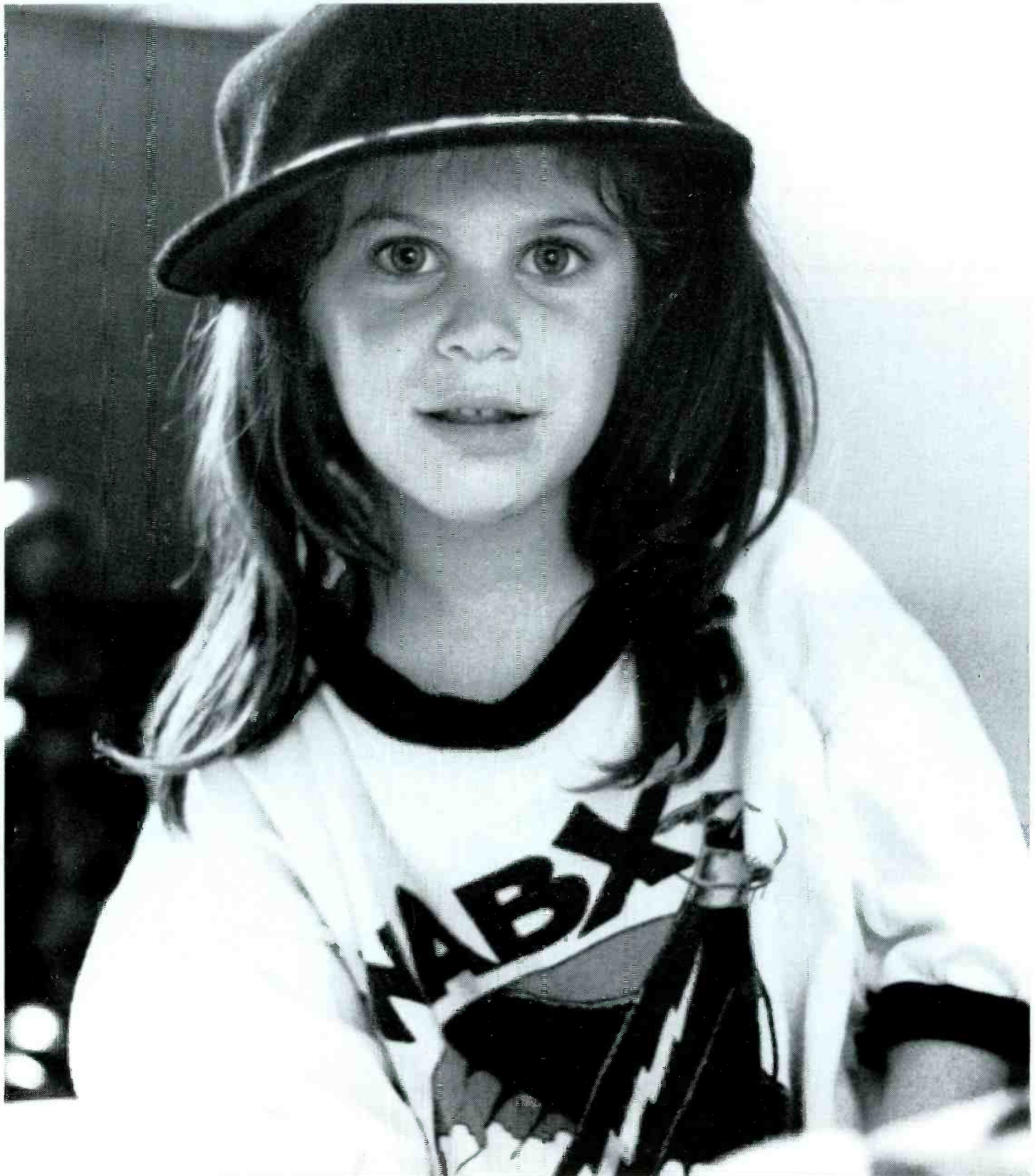
Kids of all ages have been listening to

WABX

for 10 years congratulations

Century Broadcasting

**KSHE • K-WST • KQUP • Bob Burch • Shelly Grafman
Howard Grafman • Ken Calvert • Paul Sullivan**



CENTURY

Detroit Retailers, & Distribs. Praise WABX Personnel

(continued from page C-28)

it comes time for a new record, he can choose. I like it because they are still loose like that. They are more progressive than any other station in the city save WDET, which is not a commercial station."

WABX Personnel: 'Good Ears'

"The best thing I could say about WABX, whatever the personnel there, is that they have always had good ears," said Tom Schlessinger, general manager of Arc-Jay-Kay Distributing Co. in Detroit.

"They just celebrated their tenth anniversary and they have been a factor in the market from day one. Their demographics have always been youth-oriented and we could always see a direct relationship of sales to items they were playing at a given time," Schlessinger said.

He also said Century's Detroit station was more liberal in the choice of records it played than most other stations. "That's another thing I have always liked about WABX, and it is that they have a spirit of adventure in their programming."

"They aren't stodgy, they have been willing to take a chance, they have good ears and, consequently, the pieces of product

that later became big hits were put there by ABX."

Elaborating on the station's programming policies and its relationship to other local stations, Schlessinger said, "Without mentioning names, one station in the area is super conservative and only plays things after they are home."

"It has no spirit of adventure in its programming. The other station is halfway between the two. So as far as the station we would go to break things, although there have been at times other stations, but they did not survive, for consistency over a long period of time, WABX has been a very important factor in this marketplace.

"I really have nothing to say about them except positive things, and it's easy to say them when they are true. They have been great to the record business in Detroit," Schlessinger said.

'Plays Everything'

WABX also helps Merit Distributors, Inc. in Detroit because when it comes to breaking a new record, "they do a pretty decent job," according to Scott Lathrop, one of Merit's record buyers and salesmen.

(continued on page C-43)



HAGAR'S SOLO DEBUT — Capitol recording artist Sammy Hagar made his debut as a solo artist with a concert at Detroit's Cobo Hall recently. Pictured greeting Hagar backstage (kneeling l-r) are: Linda Barber of Creem Magazine; Craig Lambert, Capitol promotion, Detroit and Sue Whitall of Creem Magazine. Shown in the middle row (l-r) are: Paul Christie, FM-100 air personality; Jim Sotet, WABX air personality; Hagar and Bruce Ravid, midwest AOR promotion coordinator for Capitol. In the back row (l-r) are: John O'Leary and Chuck Santoni, WABX air personalities; Ken Calvert, WABX PD and an unidentified fan.



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Philo Warden



**CONGRATULATIONS TO CENTURY BROADCASTING
ON THEIR 10TH ANNIVERSARY
FROM BIG TREE RECORDS.**

CENTURY

Bob Burch

(continued from page C-6)

in order to do them justice, and to be able to better organize our own time.

CASH BOX: And what about secondary radio?

BURCH: In Detroit, for example, Ken Calvert, our program director there, keeps an eye out for what is going on at the outlying radio stations. I wouldn't say that it's a main factor, but in some instances it could possibly serve as a contributing factor. Basically, albums are added to our stations on the strength of the sound and we don't want to become overweighted with new product. We do want to give the new product a fair shot. You've got to keep new product in proportion as to how much product you can play.

CASH BOX: I know you were an important factor in breaking Heart. What was the story there?

BURCH: Well, that was a very rewarding experience. I was in Detroit at the time and got a Canadian copy of their album. I listened to it. I really liked it. I played it for Shelly Grafman (vice president of Century operations) who also happened to be in Detroit at this time and he liked it too. We immediately went heavy with it in St. Louis and Detroit. The album hadn't been released yet in the

United States, but we went ahead and brought the group into Detroit for two budget shows and got a full response. In St. Louis the record was catching on and we took them down there too. Of course, a lot of this success had to do with the rapport I had developed with Sheldon Siegel, vice president of Mushroom Records.

CASH BOX: What has Grafman's role been? How has he been effective with or for you?

BURCH: Well, he's always eager to follow-up, and he's established a great degree of visibility. He sees nearly everybody. He's accessible. If somebody would come to the station, it wouldn't matter who they were, Shelly saw everybody. Consequently he got to know a lot of people in many different facets of our business, and being as likable a guy as he is, and so promotionally oriented, he established himself as a reliable and interested person who could get jobs done. I made a lot of contacts just riding the coat-tails of his credibility. His visibility has made it work for both of us. Frankly, I've learned everything I know about the business from the man.

CASH BOX: What's KWST and the Los Angeles market been like for you and the chain?

BURCH: Often times I had heard this market described as somewhat stale. The biggest radio market in the world. I haven't

been here for very long but I've made a few observations. It's very difficult to impress the city of Los Angeles. Let's say it's much harder to get to the people. Los Angeles over the years has had an incredible amount of promotion, and with Hollywood and all the attached publicity it's a little harder to impress the masses. They've been exposed to almost everything. What we've tried to do here is build a one-to-one communication factor between our announcers and our audience, as opposed to yelling over the airwaves and sounding more like we're talking to the entire city of Los Angeles. We want our listeners to feel that our announcers are talking to them and this takes an unusual type-of communications outlook and announcer.

CASH BOX: You have some direct competition here in Los Angeles. Are they attempting to do the same thing?

BURCH: Let me put it this way: it takes longer, and probably always will take longer to establish a radio station in a market of this size. There are so many little cities which make up the L.A. area, such an enormous number of radio stations, that in order to make a really serious impression, you've got to come in with literally tons of money, a la some of the big network stations, or it takes a longer period of time to establish yourself and your credibility. It's a little harder when people have heard

familiar call letters for years. For a new radio station to hit the air waves in L.A. it's not big news. If you open a new rocker in a city like Cincinnati, it's big news and everybody listens to find out what it's all about. Here, your first major task is letting people know you're around in the first place and that alone is a huge task incorporating money, time and planning.

CASH BOX: What has been happening here at KWST in the past year?

BURCH: We hired a new program director, Paul Sullivan, and for the last several months Paul and I have tried to tailor the existing format to a greater extent and establish a greater degree of consistency. We want the audience to be able to tune in KWST and know what kind of sound to expect, therefore establishing our credibility while continuing to build the station's identity. Of course, visibility is an important factor in a market this size if you're going to be a successful radio station.

CASH BOX: Century has been known as a chain that has broken big acts, or acts that would be big, as we mentioned before. What was the history of REO Speedwagon for instance? How did that come about?

BURCH: It goes back to their first album. We added the record and it caught on well with the announcers. We pulled out "Like You Do," and had a great response to it

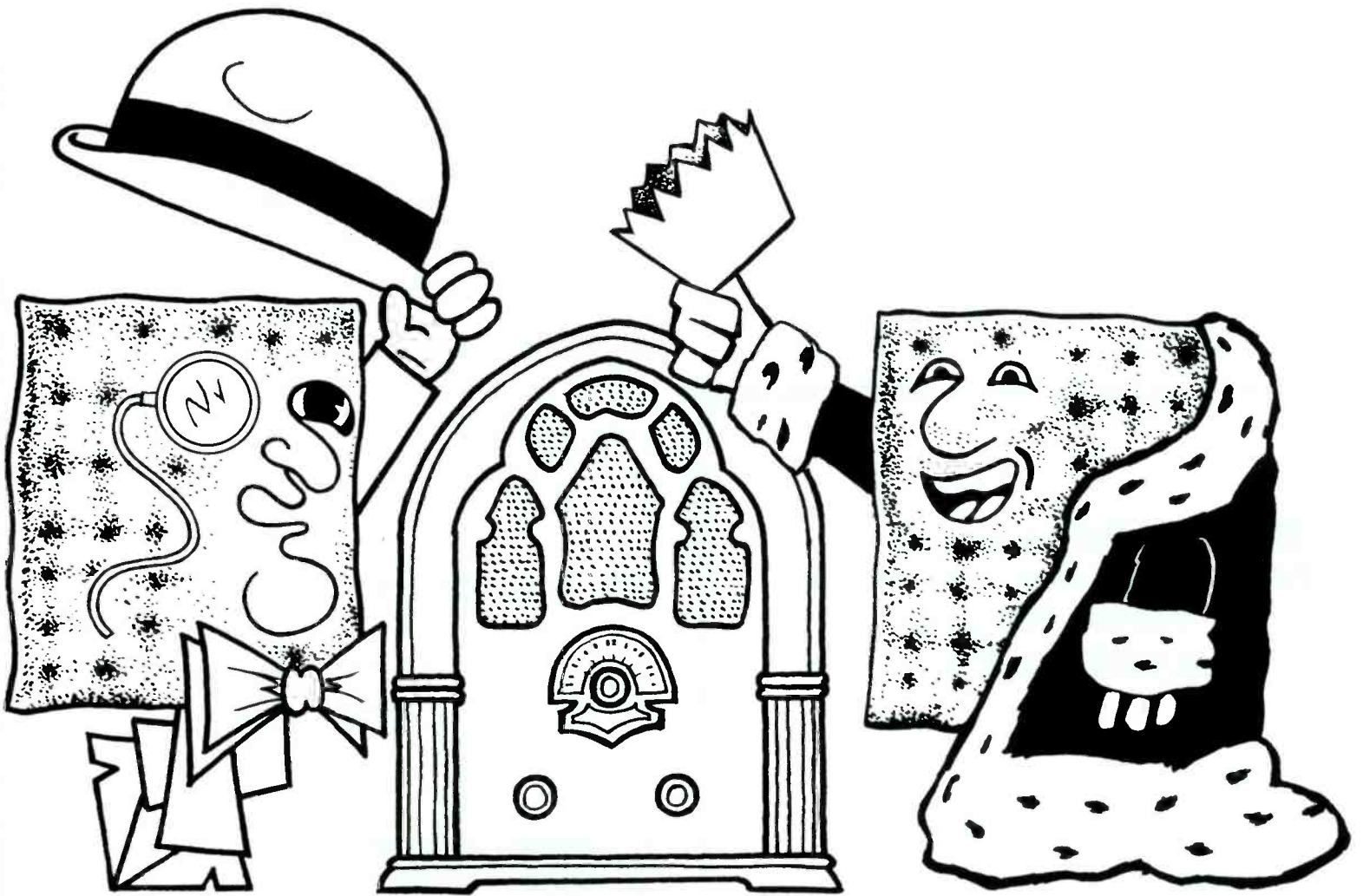
(continued on page C-40)

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DIR

CENTURY

Bob Burch

(continued from page C-38)

subsequent to that, as I remember it, the radio station sponsored a concert. We brought them into town on several occasions. The record company supported the act and it mushroomed into something that no one really expected.

CASH BOX: That always seems to be a forte with the Century chain. People, I think, tend to look at Century and regard them as a force that is instrumental to artists in many cases.

BURCH: One thing that makes that possible, in my opinion, is that the corporation itself is such a tightly knit organization.

CASH BOX: How does this differ from other conglomerates or chains in operation and outlook?

BURCH: This would have to be a personal opinion because I've never worked for another radio corporation per se. But we are, as I said, a tightly knit organization. Everybody communicates, from the president on down. Howard Grafman is very visible, personable and involved. He goes out of his way to try to see everybody. Shelly is the same way. He'll make the heaviest of corporate decisions as well as bring coffee to the guy on the air. I've never seen Century Broadcasting treat any one person who works for them as a commodity. They have always treated us like people, which is one

of the reasons that the company has had such a tremendous record for longevity in employment. You don't see that with a lot of big networks. Announcers just seem to come and go and a lot of them have never even seen the head of the corporation. We're a young station here in L.A., but in Detroit and St. Louis there are people who have been with the stations for five and six years. Even longer in some instances.

CASH BOX: In radio that's pretty unusual.
BURCH: Once people become involved, it's very easy to pick up on this feeling. That's why there are a lot of people who would like to work for Century, because we've had a great track record regarding longevity of employment. Do the job right to the best of your ability and the company is behind you 100 percent. They support you. It's important for a person to be able to go to work everyday and not be afraid that if he makes an isolated mistake here or there his job is in jeopardy. The company makes you feel secure, and that brings out the best in people.

CASH BOX: Where does news broadcasting work in for progressive stations?

BURCH: We use various news services at each station. They're not all the same. In Detroit we have a separate news department. We have a separate news director in St. Louis. So we pull from various different sources.

CASH BOX: How does your news differ

from a typical MOR station format for instance?

BURCH: We try, as a rule, not to dwell on the sensational, like murders, rapes and things of that nature. There's no reason to emphasize something which is a fact of life and a sick situation. Everybody knows about it, and I don't think it's of real interest to most people. We try to direct more attention to local news items and things which affect the community in general as well as your national headline stories and things of that nature. We also try to incorporate human nature-type stories as well as different types of rock items and news in the music world.

CASH BOX: There seems to be a resistance to sports broadcasting on many progressive stations. How do you feel about that?

BURCH: We incorporate sports into most of our news broadcasts. I've always felt that it's good to give local scores and personality items within the news broadcast. We include it, but we don't overdo it.

CASH BOX: What does it look like to you as far as automated programming is concerned? You stressed that it was important to get a one-to-one feel in the market.

BURCH: I think you lose spontaneity when you have automated stations, but I also believe that automation can obviously work better with some stations and formats than others. It's not really a proven factor in AOR radio.

CASH BOX: Has it been a consideration in some of your stations?

BURCH: No. We're on live 24 hours a day in all three cities and will be in San Francisco with the exception of some taped programming which we use as special features and public service programs. The live approach has worked well.

Shelly Grafman

(continued from page C-10)

been designated yet.

CASH BOX: Why do you think an AOR format is best?

GRAFMAN: We've enjoyed success with it, not withstanding any format that a radio station adopts and is successful with in terms of listenership, the size of its audience and its financial position.

CASH BOX: Do you think there is a growing demographic of AOR listeners?

GRAFMAN: To the contrary, I think in the year ahead, the baby boom being over, it may be affected negatively. There was a growing demographic for it in the late sixties and early seventies and currently it's peaked. But with the baby boom over you're going to have more people 25 years and over than you're going to have 18-25 year olds.

CASH BOX: How do you work with the national program director?

GRAFMAN: He keeps me aware of special features and promotions that the various program directors tell him about. He keeps me up on ads and new products.

CASH BOX: What type of promotions does KSHE utilize?

GRAFMAN: We've had a host of them over the years but we don't have so many that the listener takes offense to it. Promotions are good as long as they are not trite. Generally ours are tongue-in-cheek and a little off-the-wall or unusual. We recently conducted an air raid promotion where we had the sound of a siren which disguised thirty different sound effects from ping pong balls to fog horns. The sound effects had to be identified. We've had thousands of entries and five winners will receive tickets to concerts from June 1 to September 1 that are held in St. Louis. We've had boxes and boxes of entries mailed to us. We suspect we will have several hundred that will have answered all thirty sound effects correctly, so we'll have to have a drawing to determine the five winners.

CASH BOX: How do you feel about automated programming?

GRAFMAN: I feel negatively about it. I think you lose the one-to-one feel. There's nothing spontaneous that you can introduce, there's nothing creative or off-the-wall. Programmed radio is stilted and kind of cold.

CASH BOX: What direction do you think Century will take in the future?

GRAFMAN: We have four AOR stations and one beautiful music station in Chicago. We really don't anticipate any change of direction at any station.

CASH BOX: How does the future of FM radio look to you?

GRAFMAN: I think it looks fantastically bright and I think that in the years ahead you're going to find four-channel taking a stronger hold. Stereo, of course, has been very strong but I think four-channel will get to be a very relative part of FM radio.

Happy 10th Anniversary To Century Broadcasting's WABX/Detroit KSHE/St. Louis

*In other words...best regards
from one Century to another.*



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BOSTON VISITS WABX — Epic recording group Boston visits WABX during a recent tour.

CONGRATULATIONS

It's been an
intense ten years.



CENTURY

Industry Execs Comment On The Century Radio Chain

(Continued from page C-32)

policy of helping break new artists. "On some of our key breaking artists like Graham Parker and the Rumour, Century was one of the first chains to go out and say, 'Hey, we believe in that, and we're going to play them.' And that's just one example. We find them very receptive to new acts. They program what's in the grooves and not what's happening in the trade magazines and if it's in the grooves then they will play it."

'One Of Most Aggressive'

Charles Minor, vice president of promotion at ABC Records, said, "Basically, we find them to be one of the most aggressive chains on the type of music that they play, which is mainly rock and roll. Both Shelly Grafman and Bob Burch are very up-front about not being interested in black music in most markets. But when they find a rock and roll album, they're not a 'wait and see' type; they'll put the record on the radio and go after it."

"If they get some response, they'll say, 'give us some time and let's try and break the artist.' So we have found them to be extremely cooperative and strong in the type of music and image that they're projecting to their audiences."

'Believed In Kiss'

"The people at Century Broadcasting have been instrumental in helping us break Kiss through concerts at WABX and a great deal of air play. They were one of the few stations who really believed in Kiss and Angel from the beginning," said Larry Harris, executive vice president at Casablanca.

"It's a radio chain that believes in the music business, and they're willing to stick their necks out on an act they really believe in," he commented further. "With Tom O'Hair at the new San Francisco station, I'm sure that it will add to the prestige that Century already has. They're one of the reasons that make the business fun, and what you're doing is worthwhile. It's just been a great relationship."

"If they are really interested in a group, they will make an effort to play the group more than once a day," said Paul Fishkin, president of Bearsville Records. He continued, "I think they have a keen understanding of promotion and a keen understanding of the equal importance of the radio and record business. They don't take the stance that they are radio and they're going to play what they want when they want. Because of that attitude, they've helped to break a lot of acts." Fishkin stated that the chain was largely responsible for breaking Foghat.

"The Century chain is one of the few places that has an album-oriented approach where you can still get play and help in breaking a record," commented Jerre Hall, national promotion director for London Records. Hall added that "ZZ Top is a case in point for us. They worked with us and gave the product a serious listen. They know what their audience is like and they're willing to put an album on for a few weeks if they think it fits."

"I think they are very aggressive broadcasters. Obviously, their format has caught on in all markets that they're in, and they are certainly a viable force in the album-oriented market," noted Barry Gross, vice

president of promotion and sales at Lifesong Records.

"It's a compliment to the Century chain that they are so well respected and looked up to within their own industry," commented Barry Goldberg, national promotion director for 20th Century Records. "Without fail, every time we come out with a new release, I have found that at least a handful of very influential AOR stations across the country will ask, 'Has the Century chain added it yet?'"

According to Goldberg, "Their (Century) ability to break new acts adds to their reputation. For example, it's very helpful to me and my staff to be able to go into a station and say, 'We've picked up the Century chain.' It adds credibility to a new group. People ask not only if they've added the album, but what cuts they are playing."

David Young, national album promotion co-director for Warner Brothers, thinks that Shelly Grafman has been a large influence in breaking new records. "Because Shelley Grafman is really into music, when he gets behind a group, the stations in the Century chain have really given the group good backing." Young added that the role of Century stations in concert promotions has also helped various rock acts break. "Their attitude has been that if an act looks good to them, they'll take the initiative and contact us."

Tom Cossie, vice president of promotion at Buddah Records, noted, "The people at Century are gentlemen. I've had dealings with them, spent time with them and they are fine people. When I was vice president of promotion at RCA, Shelly Grafman helped break David Bowie, the Kinks and Lou Reed for us."

"The Century chain was very helpful when we were trying to break Kiss and Starz," says Bill Aucoin, manager of both of those acts. "I would say that they have helped us tremendously, especially Shelly Grafman and Bob Burch."

Bob Smith, national album promotion manager for RSO Records, called Century Broadcasting "incredibly important" in terms of FM promotion because it has outlets in three major U.S. markets—Detroit, Los Angeles and St. Louis. "They are very research-oriented," he said, "so they can let you know exactly what's happening with your product in the markets they cover."

Smith further characterized the Century chain as "a great catalyst for breaking new product," saying "they will give a record a shot, as long as it is viable for their markets, quicker than most heavily-formatted stations, which traditionally add new product very slowly."

Smith also explained that he had a great deal of respect for Century Broadcasting personnel. "I've found all the people at Century to be extremely aware of the trends in music and what's going down," he said. "I'm really pleased with the relationship I have with the people I've talked to—particularly Bob Burch. He's a very accessible person, and I like dealing with him because he's very direct and straightforward."

Smith was appreciative of the fact that WABX and KSHE in particular has helped bring mass recognition to Jack Bruce and Rough Diamond, two acts RSO has promoted heavily in recent months. "Those are influential call letters," he pointed out. "They carry a lot of weight with FM stations in various other parts of the country."

'Really Important'

Niles Siegel, RCA national album promotion director, says that Century Broadcasting "is one of the chains that has grown to be really important." The reason they have become important, says Siegel, "is their concern with quality rock radio and their support of artists that they believe belong in rock today, artists that they believe their audience wants to hear. They've proven themselves to be excellent judges of the rock audience."

And that excellent judgment has paid off in the past, according to Siegel. "I remember back years ago when they were one of the few stations in the country to play the first Nektar LP," Siegel explained. "That LP sold 14,000 units in St. Louis, which showed that not only did they pull an album out of the sky but that they know what to look for and that their program is effective."

"Another important factor with Century is that they are a family," says Siegel. "They act as a family and I feel like a cousin. Bob Burch is like an extension of Shelly Grafman, and Shelly and Howard Grafman are a team. It's one of the most secure situations for a radio person and it's one of the nicest situations for a record person to deal with because Century cares."

"If Century believes in a record," said Phil Rush, national promotion director for Capricorn Records, "what they will do—especially on a new artist—is give you the avenue for promotion. Once they commit to a new group, they give it that airplay and stand by their decision. They've been most instrumental in helping develop new artists." And by so doing, Rush added, Century is filling a void that exists in contemporary FM programming. "While all the other stations in town might be playing nothing but the established artists, you've got the Century chain which is willing to give their listeners more new music."

Rush traced the chain's willingness to break new product back to Century personnel. "All of the people in the chain are very knowledgeable and they're always willing to listen to new artists," he said. "That's the big thing about Century: they're very much into trying to grasp a new sound, or a new situation, and expand upon it. This seems to be true of everyone in the chain; they are very cooperative and their ears are tuned to what's happening at the street level."

Rush predicted that the chain's fourth station, soon to begin operation in San Francisco, will "absolutely be a major force in that market."

'A New Experience'

"Working with Shelly and those people has been a new experience for us," stated Bob Harrington, vice president in charge of promotion for Private Stock. "Until just recently Private Stock has not been in that kind of album business. Now with Brownsville Station and the Starbuck album we're in their type of market. K-SHE and WABX went for the Brownsville Station album right out of the box. The thing that impresses me about them is that when they get a piece of product that they know is right for the radio station, they put it on the air and really go after it. I think it's their aggressive attitude towards music that makes them a successful outfit. I really enjoy working with them."

"From a very astute knowledge of their audience, and what their audience appreciates, these stations are able to tell us almost immediately what will be a hit with their listeners and what won't be," Harrington added. "This helps everybody. They are not the type of company that makes many mistakes in putting things on the air, and by getting things on the air early they really help themselves. Their programming staff is one of the finest. In tracking the young demographic, these people are among the leaders."

'We Need More Of Them'

Freddie Mancuso, Island Records head of promotion, said, "I have nothing but the best to say about Century Broadcasting because they have been tremendously helpful toward the development of album product."

"Right now," he noted, "they're doing a great job for us on Rough Diamond. In those three cities and soon to be four, they're doing an incredible job."

Mancuso expressed the opinion that Century is "one of the few chains in major cities that take good shots on new product for every company. We need more of them."

"I commend them for what they have done for the recording industry over the past several years," he said.



GATHERING WITH RAY MANZAREK — Promotion men gather with radio personnel to greet Ray Manzarek and Nite City. Pictured (l to r) are: Jim Sotet, disc jockey for WABX; Barry Goldberg, 20th Century promotion; Ken Calvert, PD for WABX; Bob Burch, national PD for Century Broadcasting; Niles Siegel, RCA Records promotion; and Ray Manzarek.

CENTURY

Detroit Accounts Praise WABX

(continued from page C-36)

"The thing about ABX," Lathrop said, "is that they don't just play all the hit music that is out. They play almost everything, instead of just some selections. They play rock and some jazz, but almost all of the new releases."

'Large Turnout'

At Detroit's Harmony House, the sales manager said, "We have the ABX playlist, so we have a lot of people come in and say, 'I heard such and such on a radio station, which one was it?' and we say 'Oh, that was ABX,' so we do have a large turnout from that station."

The Harmony House, like most others, sees WABX as perhaps the best station in Detroit in regards to breaking new records. But besides that, "It helps us in sales and it also helps keep us aware of what's going on around the city that we don't know about, especially if it is something local."

People Important

Mike Morin, a sales representative for the Peaches outlet in Detroit, said the people who work at WABX contribute as much to Peaches sales as WABX's programming format.

"The people they have working for them, that I know personally, are on the ball; they know their business. They are aggressive, but not pushy, and I think they handle themselves real well when they deal with us," Morin said.

"The station itself has, I think, a big impact on the area. They keep real close tabs on what is happening in the retail area. The things they program show up in sales in the store, so it has an effect here, too."

He agreed with other record merchants who said WABX is a great boon to new artists. "They program some artists that hadn't appeared here before. For instance, Pablo Cruise; they started playing that album ('A Place in the Sun'), which is not the type of album you would think as being big in Detroit."

"But since they have been programming the new album, the group has been doing real well. They also just had their tenth anniversary party which was dynamite."

"They had a show with Heart, the Kinks and Nite City. And as far as working with us on promotions, they are excellent. They are really great people and I'm really glad we met up with them when we got up here. They are fine people to work with."

'Results in Hit Records and Sales'

Gene Silverman, president of Music Trend, Inc. in Detroit, said, "WABX has created new hits that might not otherwise have been created on the airwaves. It results in hit records and therefore, sales."

Looking back, Silverman noted, "ABX was really the first progressive FM station we had here in the market. They have certainly been able to maintain their identity through all of the years. Even though it is much more competitive today, ABX is still a major factor."

"They expose a lot of product for the record companies, and sell a lot of product. In addition, they are community-minded. ABX is involved in promoting concerts, groups and acts, and they have been cooperative with interviews of artists. In general, they have been a very good station."

In terms of advertising dollars, Silverman remarked that many companies are only now discovering the ABX market. "It's not new to us because we have grown up with it, but it is new to department stores, cosmetic companies, airlines or old established restaurants."

'Variety Of Music'

"It's a pretty good station; they play a good variety of music," said Ron Rogers, owner of Detroit's Angott Records.

"We sell wholesale only, but I think some of the local record shops are buying things that are being played only on WABX." Other than that, Rogers said, it is hard to judge how much effect the airplay has on sales since few retailers voice their reasons for buying a particular record.

"I don't hear it so much from the stores, but from the promotion people. They say, 'They are playing this on ABX,' so that's the only way I hear it. It is kind of hard to tell what effect it has."

"I like the station. I hear things on there I've never heard on stations, songs I really like. I have also seen some records that seemed to happen because they (WABX) were playing them."

Reggae Ltd. Lauds St Louis' KSHE For Co. Success

ST. LOUIS — John Gourley, president of the St. Louis-based Reggae Ltd. promoter group, credits Century's KSHE with "being one of the major reasons we've done as well as we have. Our big thing has been breaking new talent, or talent that had not been previously exposed in this market. KSHE has been just incredible in working in tandem along with us along these lines."

Although Reggae works in 15 major mid-western and eastern markets, Gourley singled out KSHE as being "a step above normal radio. Insofar as quality and innovation and the approach to format and advertising, it's all very unique. We've taken acts in this market and with KSHE's help, doubled previous concert attendance."

W-100

Essex, Slade Visit KSHE



ESSEX VISITS KSHE — Recording artist David Essex stopped by KSHE studios on his national tour to chat with Century Broadcasting vice president of operations Shelly Grafman.



SLADE VISITS KSHE — Two members of Slade greet concert-goer at KSHE during their national tour in 1975.

WLOO-FM Is The Century Chain's 'Beautiful' Link

CHICAGO — WLOO-FM, Chicago, is the maverick in the Century chain. While the three other stations have similar rock-oriented formats, WLOO remains a "beautiful music" broadcaster. In light of the success Century has had with WLOO this is not as surprising as it first appears. WLOO is the top-rated FM station in the Chicago market, and third among all stations in the area.

While the station has to compete with three other similarly formatted broadcasters in the greater Chicago area, its continuing success in the ratings indicate that the "beautiful music" format is as competitive as any rock-oriented designation. Crucial to the success of WLOO is the programming, which differs from other "beautiful music" stations and "rocker" alike.

WLOO-FM, Chicago Format: Beautiful Music

Licensed to: Chicago, Illinois
On air: 1947
Acquired by Century: May 24, 1966
Dial position: 100.3
Power: 6kw
Antenna height: 1170 ft.
Representative: McGavren-Guild, New York City
General manager: Darrel Peters
General sales manager: Harvey Wittenberg

Darrel Peters, who handles programming as well as being general manager of the station, says that acquisition of suitable music is an extremely competitive task. In contrast to the promotion siege that grips rock-oriented stations, Peters notes that there is "a real lack of promo people coming around. The days when people put product on your doorstep is over in this format." Although Peters thinks the product is available, he admits to having a difficult time in finding enough of it.


"With the demise of Percy Faith and a few others there's very little coming out in this area from the United States." Peters thinks the MOR programmers, who utilize more vocals than do "beautiful music" counterparts, have an easier time in making selections. "The vocals are an intrusion," stated Peters, "and although we program more vocals than some 'beautiful' stations, we have to remember this factor."

In an effort to expand the WLOO music library, reportedly the largest library of its kind with nearly 300 hours of recorded music, Peters is seeking overseas product. "Although there's more foreign involvement, we're still searching actively here. We're doing some custom work now too."

Peters runs a semi-automated play system at WLOO, which was designed by the company engineer. All announcements are "live," but the custom system allows the music to be played, and the programming changed, with almost no manual assistance. "We're looking for a consistent sound, something that's reliable and dependable, and this system just helps matters along. We spent a lot of time in putting it together, but we're always tuning it and tightening it up."

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From the  family.