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- 🌐 City Marketing Associations Update
- 🌐 Format Focus on Modern Rock



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Circle 35 On Reader Service Card

Digilink is multilingual. The screen shown above is in Japanese.

Radio World[®]

M A G A Z I N E



Market Watch: Chicago has always held its legends in high regard. But now there's change blowing through the airwaves of the nation's third-largest radio market.



Profile: Arbitron gears up for the '90s with a new president and a new posture. But is it enough?

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Regulatory: On guard! Harry Cole prepares LMAs for their first-ever license renewal.

LMA

Format Focus: Modern rock has evolved into the mainstream. So now what are you gonna do with it?



Organizations: City Marketing Associations claim to have a direct impact on radio market revenues. See what a difference leadership makes.

DOUBLE TAKE

Without significant product restructuring "we simply don't have a chance of staying up with the pace of change."

—Steve Morris, Arbitron president

See page 21.



Radio: Now and Wherever

by Charles Taylor

The fact that the sun now sets before I have time to wash my car isn't the only sign that fall is looming here in the suburbs of Washington. Traffic is again reaching an irritating high: more cars, more time on the road, sure enough, vacation time is over.

I had the opportunity this summer for two getaways: one, a frenzied weekend in Chicago (it really does get warm there); and two, an emancipating nine days up the Southern California coast in a Mustang convertible, from San Diego to San Francisco.

Whenever I travel, radio is a constant. In the car, in stores and restaurants, and always in the hotel—I've carried a portable box for years in case the establishment mistakes TV as the only essential media.

Wherever I am, it's always a rush to hear what's new and who's doing what well. In Chicago, I smiled at the perpetuating presence of freestyle music in the otherwise deep-urban setting of WBBM-FM. I had my first taste of Tejano at KLAX-FM, the new runaway leader in Los Angeles; and

suffered O.J. overload on San Francisco's three prominent news/talk outlets, KCBS, KGO and KNBR (I was there the week of Simpson's trial).

The impact of radio is everywhere. Which brought to mind a recent article in Advertising Age that outlined the top 10 vacation spots Americans drove to last summer. In all, based on figures from the American Automobile Association, more than 230 million trips were taken at least 100 miles from home between June and August. More than 80 percent of those involved travel by car, AAA says.

No doubt, radio plays an integral role in the buying habits of those visiting these distant cities, from Yosemite, Calif., to Orlando to Branson, Mo. Tourists are hearing your station—and your buyers—often before they have even arrived at their destination and then, like me, everywhere they go: hotels, stores and restaurants.

Such exposure gives radio a unique selling position when that reluctant restaurant is convinced that a coupon in the Sunday newspaper is enough, or when the local convenience store figures everyone already knows it offers a full selection of suntanning products.

It's an obvious opportunity to expand on your established demographic and drum up seasonal revenues. And there's no reason to assume that visitors will not continue to discover your station throughout the autumn season. At Myrtle Beach, S.C., top driving destination number 5, for example, fall is a favorite time for Canadian visitors, I'm told.

Radio can boost an immediacy that no other source can offer as completely, as easily or with such a degree of versatility.

Radio is now, it's at hand, it's wherever America goes.

Chuck

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Here are the Top 10 destinations in 1993 for auto travel, as per Advertising Age, Aug. 8, 1994:

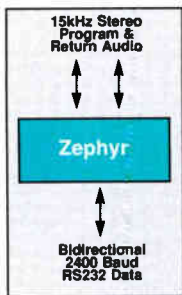
1. Orlando
2. Branson, Mo.
3. Los Angeles/Anaheim
4. Washington, D.C.
5. Myrtle Beach, S.C.
6. Las Vegas
7. Williamsburg, Va.
8. San Francisco
9. Yosemite, Calif.
10. Phoenix

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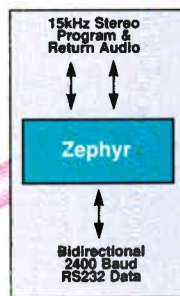


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MARKET WATCH

chicago

by Cara Jepsen

Winds of Change Compete with Loyalty in No. 3 Radio Market

It's a market where innovation and loyalty go hand in hand—where corporate players meet the winds of change head on and yet listeners embrace traditions that go as far back as the creation of *Amos'n'Andy* on WGN and the *National Barn Dance* on WLS.

It is the city where morning shock jock pioneers Steve and Garry reigned supreme for 14 years, and yet Howard Stern met resistance and failed to penetrate. Where some of the most innovative formats in the nation have gotten their start, while as many as 12 stations fixate on some hybrid of talk radio. A market expected to bring in close to \$292,000 in radio revenues in 1994.



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World Radio History

SOLD!

As it proceeds through the 1990s, perhaps the biggest distinction among the 70-odd outlets in Chicago, (the nation's number three radio market), is a move toward niching and expansion.

Since ownership rules opened up, the major players—Cox Enterprises, Evergreen Media Corp., Diamond, Infinity and Broadcast Partners—have picked up more stations and consolidated their hold on different demographic groups.

Multiple ownership

Evergreen Media, for example, owns all-talk WLUP-FM, sports talk WMVP-AM and mainstream album rocker WRCX-FM, all targeted toward young men. In addition to block advertising on the three stations, multiple ownership lets the company save money by sharing office space and personnel. It also reflects the national trend toward taking existing formats and specializing them.

"As the industry has evolved in the 1990s, radio and media in general have become more focused and less mass appeal," says Evergreen Media Corp./Chicago president Larry Wert. "We made a blueprint two years ago to let The Loop (WLUP) be what it has evolved into, a personality/entertainment station, and put it under one roof. To stay in the rock world, we purchased WWBZ (now WRCX)." Indeed, the innovated WLUP, which went all-talk last fall, ranks number one among men 25-54.

Following WLUP-FM's lead is ABC/Cap Cities, which in June separated the two-and-a-half year AM/FM simulcast of issues/talk WLS to create a youth-oriented "lifestyles and trends" talk outlet on the FM band. Like WLUP, the idea is to go where the younger listener is: the FM dial.

"We saw an appetite for non-music programming on that particular station in this particular city and decided to mount a separate talk format," says WLS General Manager Tom Tradup. "We clearly would not simulcast on two radio stations forever. It proved to me that if you put something interesting on the FM band that isn't music, the young people will listen to it."

The company is pursuing a similar strategy in Los Angeles and San Francisco; the jury is still out on whether the change will be successful ratings-wise.

AM remains healthy

Despite the new interest in FM talk, Chicago's AM market remains healthy with numerous talk stations, two all-news stations, an African American-oriented talk station and several others.

"Chicago is a very unusual market in that there are a lot of terrific AM stations here," Tradup says. Evidence WLS-AM/FM's simulcast, which ranked 10th overall in the spring Arbitron book.

The arena to watch is sports talk, where three stations—WMAQ-AM, ➤

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A Competitive View of Chicago

Stations are ranked in order of Arbitron Spring 1994 12+ ratings.
All information provided by BIA Publications.

1993 Revenue

Station	Frequency	Format	\$ in millions	Owner
WGCI-FM	107.5	urban	18.0	Gannett
WGN-AM	720	talk	41.0	Tribune Broadcasting
WBBM-FM	96.3	CHR/dance	14.5	CBS
WLS-AM/FM	890/94.7	talk	8.5	Cap Cities/ABC
WUSN-FM	99.5	country	18.5	Infinity
WBBM-AM	780	news	11.0	CBS
WKQX-FM	101.1	modern rock	8.5	Emmis
WLIT-FM	93.9	soft AC	11.5	Viacom
WJMK-FM	104.3	oldies	13.0	Infinity
WVAZ-FM	102.7	urban AC	11.5	Broadcasting Partners
WLUP-FM	97.9	AOR/talk	11.0	Evergreen Media
WQJO-FM	105.1	Spanish	6.0	Tichenor Media
WWBZ-FM	103.5	AOR	8.5	Evergreen Media
WCKG-FM	105.9	classic rock	10.0	Cox
WJJD-AM	1160	nostalgia/talk	4.0	Infinity
WMTX-FM	101.9	AC	5.5	Bonneville International
WXRT-FM	93.1	adult rock	9.0	Diamond Broadcasting
WYSY-FM	107.9	'70s oldies	n/a	Cox Enterprises
WNUA-FM	95.5	NAC	10.5	Pyramid Broadcasting
WMAQ-AM	670	news/sports	20.5	Group W

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Charlie Brown
Morning Show Host,
KUBE-FM and KJR-FM
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WMVP-AM and WSCR-AM—will duke it out next year for control of White Sox baseball and Bulls basketball games, which are currently broadcast on WMAQ. The former all-news station, which began a steady decline (losing out to CBS-owned WBBM-AM) after Gulf War broadcasts from CNN came to an end, recently began programming sports talk at night in an effort to plug into the success of the sports teams.

The change is working. But the station that grabs Sox and Bulls owner Jerry Reinsdorf's all-or-nothing deal next will inevitably win; it's likely that at least one of the losers won't survive long after.

Longtime powerhouse WGN also has seen a steady decline in ratings over the past decade. The Tribune-owned station recently began losing its long-time number one ratings position to urban WGCI-FM and urban/dance WBBM-FM. WGN's full-ser-

vice potpourri of news, talk, sports and entertainment defies the niching going on at other stations in town.

Taking a ride

"WGN is like taking a ride out at Six Flags," Tradup says. "One minute you've got Paul Harvey, another minute Ian Punnett is making jokes about Pearl Jam, plus they've got (intellectual) Dr. Milt Rosenberg. The station is all over the place."

That image was once interpreted as versatility. It was defined in the last decade by Evergreen CEO Jim DeCastro, president/GM of WLUP from 1981 to 1989. During that time, he created one of the most unique personality lineups in the nation, bringing Jonathon Brandmeier and Steve Dahl and Garry Meier to the station, and helping VP of Programming Greg Solk develop morning man Kevin Matthews. Wert, ➔

DAB Makes Mighty Debut From Chicago's Sears Tower

by Charles Taylor

From high atop the Sears Tower, Digital Audio Broadcasting proponent USA Digital has been transmitting some of the nation's first DAB signals across Chicagoland.

CBS-owned WBBM-FM and Gannett-owned WGCI-AM have transmitted the in-band, on-channel signals on the AM and FM bands for about three months.

Despite the rather prominent location atop the tallest building in the country, USA Digital has been discreet about the testing. The company made no public announcement about the broadcasts, in order to determine if they would get any complaints from listeners or adjacent stations, says Jeff Andrew, director of technical operations for WGCI-AM/FM and interim managing director of USA Digital. No complaints have been made, he says.

Project insiders say the system is working well, with no multipath problems and no trouble fitting the DAB signal on the analog signal.

Andrew says the FM system is quite immune to multipath fades—even when the analog signal fades. AM DAB quality approaches 15 kHz frequency response.

Testing of the system will endure indefinitely, Andrew says. "We're really doing it for demonstration purposes to say that this works. We'll also be conducting tests at the (NAB) Radio Show in Los Angeles and in other cities in the future."

The Chicago stations got involved in the testing through Andrew's direct involvement in USA Digital. But his commitment to the project goes even deeper.

"We got involved in DAB in 1989 when the NAB decided to endorse the European Eureka-147 system, which would propose separate spectrum for digital broadcasting," Andrew says.

"We were disturbed. We wanted to preserve our broadcast facilities and thought it would be devastating if an out-of-band system were proposed," he says. "So we went to the garage to come up with an in-band system." The result is USA Digital, which Andrew touts as "DAB by broadcasters, for broadcasters."

Since, the NAB has backed down from its support of Eureka-147, though much of the rest of the world, including North American neighbor Canada, has enthusiastically adopted the system for digital broadcasting.

In the meantime, laboratory testing of five U.S. DAB proponents continues—albeit laboriously—at the NASA Lewis Research Center in Cleveland. Testing is sponsored by the Electronic Industries Association (EIA) and National Radio Systems Committee (NRSC). Original estimates were that lab testing would be completed by the end of the summer; however, it will likely be the end of the year before that phase is complete, and field testing will begin.

Once lab and field tests are completed, the EIA and NRSC will make recommendations that will likely be reviewed by the FCC.

The FCC's course of action could range from simple technical guidelines if in-band is recommended to a new allocation scheme for a new band system. Ⓞ

John Gatski, managing editor of sister publication Radio World newspaper, contributed to this article.

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TO THE POINT



Bob Longwell
general manager
WGAY-FM/WWRC-AM, Washington, D.C.
format: FM-soft AC, AM-talk

“How is your station working to comply with EEO regulations?”



Marv Dyson
president
WGCI-AM/FM, Chicago
format: AM-black oldies, FM-urban

We've developed a grass roots relationship with the black community in Washington, primarily through our National Sales Manager Diane Earley. Our job is to identify qualified minority candidates early and not get into the practice of hiring them away from other places just to meet numbers.

We also have a minority internship program within our parent company, Greater Media, that we solicit through all black universities throughout the country. We offer two fully paid, six-month internships to a recent graduate who wants to make radio a career. We are fortunate to have one of the interns here, in sales.

Unfortunately, some broadcasters look at the EEO commitment as a quota situation, rather than looking for qualified minorities. It's important that the effort to sell radio as a career is done with sincerity. Are you hiring people because you think they have a future in the business, or are you hiring them because they meet a minority quota? If you do the latter, it's defeating to the person and not good for the radio station. Mistakes in hiring defeat the whole purpose of a good EEO program.

From that effort, the documentation that's required follows naturally. We have a watchdog at the corporate office who monitors our numbers every quarter. The standards here are higher than those set forth by the EEOC.

What it comes down to is this: If you don't have a sincere commitment, whether it's Omaha, Orlando or Washington, you're always going to be struggling.

We don't have an EEO problem here at WGCI-AM/FM Radio because our staff reflects the community we serve.

Many radio stations see EEO mandates coming from the FCC as terrible. I see it as, dammit, if you're going to do the right thing, you shouldn't worry about somebody forcing you to do it. The FCC has had to force the EEO regulations compliance because many stations haven't been doing the right thing. WGCI is owned by the Gannett Co., and Gannett has a simple philosophy that keeps us on the right track.

It's "do the right thing."

If you are an owner or a manager of a radio station and you honestly want to do the right thing, the new EEO mandates will not be a problem. And if you're doing the right thing, what difference does it make what the FCC says? It's only a problem if you're trying to preserve the old boy networks of the past or if you're trying to fight to keep the status quo.

Radio stations, in my opinion, often miss the most direct vehicle or media they have for recruiting minorities—their own air. In other words, advertise for minorities on our own radio stations. We all know it: radio works.

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KSCS-FM Ropes in the Ratings In Premiere Country Market

.....
by Marjory Roberts Gray

Imagine a market where a single format carries close to one out of every five share points. Now picture four stations vying with each other to take the largest piece of that pie—to capture and win the listener's ear for even a single ratings period.

The town is Dallas, the format is country and the top contender is undeniably KSCS-FM, 96.3. The station has maintained the number one spot in 17 of the last 18 Arbitron quarterly surveys, ranking second behind sister station WBAP-AM (820, news/talk) on just one occasion. Cap Cities/ABC owns both stations.

KSCS, based in Ft. Worth, took a 6.5 share in the spring ratings book, with a number one position in Dallas/Ft. Worth 12-plus, 18-49 and 25-54.

Consistency

The station's dependability, says Program Director Dean James, is one important component of its four-and-a-half year stint at the top of the Dallas/Ft. Worth market. "Part of our success has been consistency, even when all the new formats kicked in— young country, sunny country," James says. "We put together a game plan and stayed with it." James has been PD of the station for a year and a half; he came to the station from KFKF in Kansas City, where he also served as program director and part-time jock.

His plan for KSCS includes a programming mix of about 60 percent current and 40 percent gold. "We tend to be conservative in adding current music," James says, who makes such decisions slowly and carefully, surveying several key elements of programming before adding new material to the playlist. "We tie ourselves into the music, the artists and the local market."

Just as the station's programming pops few surprises on listeners, its on-air personalities have gradually established a similar sense of familiarity with the radio audience. "We've been fairly blessed with a good lineup of talent that's been stable in the market-

place for the last six-and-a-half years," notes General Manager Victor Sansone, creating a "relaxed,

friendly feel" across shifts.

Sansone came to KSCS six years ago from WKHX in Atlanta, where he was general sales manager.

The Dorsey Gang covers morning drive, with host Terry Dorsey, Mark "Hawkeye" Lewis, Paul Bottoms and "Commander" Mike Taylor. Bill Kinder handles middays, Chuck Edwards does afternoon drive, Clint White works the night shift and Walt "The Trooper" Troop is on overnights.

Solid image

Like GM Sansone, most of the air personalities have worked at KSCS between five and seven years, demonstrating above-average tenure for the radio industry and helping to build a solid image for the station.

Morning man Terry Dorsey, in particular, has contributed to the station's growth and consistently healthy ratings (KSCS holds its biggest lead of the day during



KSCS-FM

Sample Hour

Weekday Morning Drive

Brand New ManBrooks and Dunn
Who's That ManToby Keith
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I Just Wanted You to KnowMark Chesnutt
Fourteen Minutes OldDoug Stone
Down on the FarmTim McGraw
Love, MeCollin Raye
Half EnoughLorrie Morgan
Blame It on Your HeartPatty Loveless
Some Fools Never LearnSteve Wariner
XXX's and 000'sTrisha Yearwood
The One I Loved Back ThenGeorge Jones
One Night a DayGarth Brooks
It Only Hurts When I CryDwight Yoakam
I Sure Can Smell the RainBlackhawk



“Part of our success has been consistency.”

Dean James, KSCS PD

morning drive). Dorsey moved to KSCS from competitor KPLX-FM, 99.5, in the summer of 1988, at the height of his popularity. The station lost two to three share points shortly after his departure, Sansone says, while KSCS enjoyed a two-fold jump. Within about a year and a half, KSCS took the lead over KPLX that it has since maintained.

“Dorsey’s program became a very powerful morning show,” says Ed Shane of Shane Media Services in Houston. “This is an extraordinarily important component in the success of any radio station.”

About the time Dorsey shifted stations, country music shifted to prominence in the American musical scene, providing KSCS with additional visibility. “Country music started to congeal in 1987 or 1988,” Shane says. “Until then, it was almost an ethnic format. As country became more and more the pop music of America, KSCS rode the crest.”

With the popularity of country music at its current peak nationally, competition has intensified regionally between KSCS and Dallas’s three other country stations: KPLX; KYNG-FM 105.3; and KSNM-FM 94.9. “Dallas is the largest country market in the unisphere,” Sansone says. “You have 21 share points of country.” That kind of

demand creates a 24-hour-a-day challenge to earn and secure listener loyalty, a task that strong programming alone cannot accomplish. “You have to be able to deliver the music day after day,” says PD James. “You can’t play a bad song in a spot break. But it’s what we do in between the records that separates us from the rest of the pack.”

Emphasis on audience

The station also tries to put emphasis on its audience rather than on its competitors, Sansone says. “We’re not oblivious to our competition. But we don’t spend more time worrying about what they’re doing at the expense of what the listener wants. We’re very listener-focused,” he notes.

In the final analysis, no single strategy can fully explain the success of KSCS. “The station is one of magnitude across all day parts,” Sansone says. “When you have a good product under your belt, your marketing efforts go farther. If all of these things are in the equation, the results will follow.”

Marjory Roberts Gray is a Philadelphia-based free-lance journalist whose credits include U.S. News & World Report and Psychology Today.

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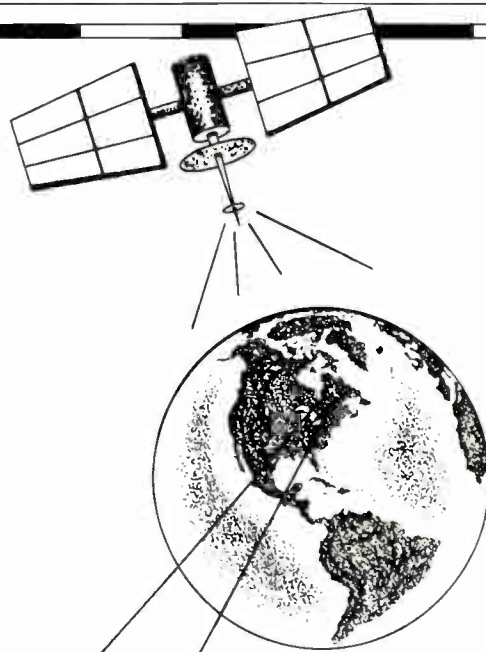
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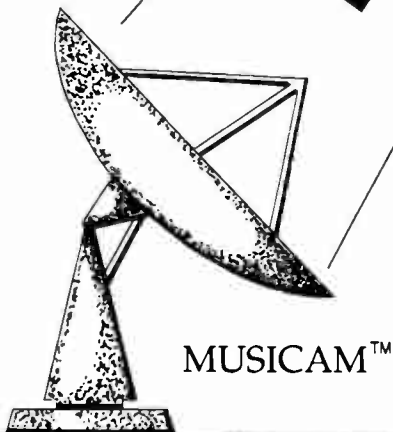
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Stop Giving Away Promotions

by Bob Harris

Why is promotion a dirty word at most radio stations? Because most time buyers ask for one, whether they understand what a promotion is, or what specific product the promotion is for. Typically, the request for a "promotion" is made after negotiations are over and the sales process has been completed.

And because the agency usually has not created its own promotional program, it would rather have a promotion put together by people at the radio station who are not aware of what the client's true message or goal is.

This same agency will be doing the same thing with three or four other stations in town. That means that the agency believes something good will happen for its client when each station is running a different promotion, with a different message, in a different voice, all promoting the same product.

No way to buy or sell

This is no way to run a railroad and certainly no way to buy or sell advertising. Good promotions cost money. Good promotions take time to organize and to professionally execute. Good promotions are win-win affairs for all partners.

Effective promotions are not just getting something from the prize closet or running a "popcorn trivia game" for an Orville buy. A useful promotion is designed to further the sale or acceptance of a product or service, whether it be the radio station or the client.

Station clutter in the form of promos that have little meaning to the consumer don't build audience for the station or sell anyone's product. Many stations now limit the number of promotions and promos they air because the listener will tolerate only so many commercials; to the listener, a promo is a commercial. Obviously, it is not good for the station when a listener tunes out. Neither is it good for the advertiser.

To still provide added value for the client and to stay customer-friendly, many stations are turning to off-air promotions. The advertiser gets his banner up at a station event, and the client's product is either sampled at the function or its logo is includ-

ed in print advertising. Many stations also use their interactive phone lines to provide strong off-air promotional value for clients.

Enlightened agencies and advertisers are willing to pay for good promotional ideas, support and execution. Radio, by using all the marketing weapons available, can earn more than its fair share of the media pie. If you're already doing it, you see the results on your bottom line.

There's nothing wrong

Never feel there is something wrong with charging a client for trips, tickets and other prizes or incentives needed to make a promotion successful. Charges for artwork, printing and every other expense are paid for in manufacturer promotional programs, so why not in your promotions?

KRLD-AM in Dallas carried the Dallas Cowboys games for years and sold numerous Cowboys' sponsorships. When they lost the broadcasts, they decided to still carry and sell pre-game and post-game programs.

One advertiser was presented a \$75,000 package. It told the station it would buy the package but wanted a sky box suite at the games for promotional use. The station added the \$50,000 cost for the suite, plus another \$25,000 for good measure. It didn't add one commercial or any other on-air expense and sold the package to the client for \$150,000.

Usually when stations bill for promotional packages, they don't separate out the commercial time charges from promotional expenses. In other words, they sell a package deal. If there is \$20,000 worth of commercial time, plus \$5,000 in promotional cost, the station will send an invoice for \$25,000 without breaking out the actual cost per commercial or charges for tickets, etc.

Obviously, there is an internal break-out of these charges, so the station doesn't pay BMI or ASCAP fees, or sales commissions on the promotional expenses.

A logical fit

When it comes to selling station promotions, care must be taken to find sponsors that are a logical fit and marry well with the promotion. Don't sell someone into a

promotion if it really doesn't work for the client or the station.


It may put some business on the books now, but it is certainly is not beneficial in the long run for either party. Promotional partnerships must make sense to the listener or they won't work.

In Salt Lake City, country combo KSOP runs a station promotion called, "The Best Seats in the House" at every country concert it promotes. Two recliner chairs are put in the front row of the venue. The station sells this promotion to a furniture retailer and a western wear store.

Listeners are promoted to visit the clothing store to register to win the concert seats. Many country fans like to dress up for the occasion, so registration prior to the concert at the western wear retailer is a natural.

**The challenge is
to maximize sales
without giving away
the store.**

KSOP also gets a very nice schedule from the furniture store, in a logical tie-in with the promotion. The contest winners not only get to sit in "The Best Seats in the House" during the concert but actually win the recliner chairs. This type of partnership creates the perfect marriage between the station, client and listener.

Radio is by far the premiere promotional medium. Radio does a far better job than TV or newspaper in providing exciting promotional opportunities for advertisers. However, the challenge for the industry is to maximize the sales opportunity without giving away the store, while creating an on-air environment that is clean and listenable. 

Bob Harris is a Dallas-based sales and marketing consultant. His broadcast services include in-market sales training, seminars and hands-on new business development.

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Arbitron Turns The Page

.....
by Frank Beacham

Ratings Service Measures Up to Radio's Radical Evolution

Less than two years into the job, Arbitron president Steve Morris has found himself riding a wild bronco along the information superhighway.

If he can hang on through the bumpy ride, his company may continue to be an important player in the next generation of electronic media. If he stumbles, Morris admits, "We simply don't have a chance of staying up with the pace of change."

Marketing wizard

A marketing wizard who once ran the Maxwell House Division at General Foods, Morris is grappling with unprecedented change affecting all electronic media. His charter is to push Arbitron's traditional audience measurement services into the computer age and to move the company into new and profitable business arenas.

This summer, Morris indicated big changes are coming in Arbitron's radio services. Jay Guyther, vice president of sales and marketing for radio station services, was appointed to the new position of VP of radio development. In his new job, Guyther will direct a number of business initiatives designed to deliver new products and services for radio stations.

A new general manager position is being created to handle Arbitron's current radio audience measurement business. The company is now interviewing candidates for that job.

"If you think about Arbitron over the years, we really have an organization built around the way the business used to be, which was a syndicated book," Morris says. "The book was the product. The book didn't change very much. And the market into which we sold it didn't change very much. Clearly that is all different now."

Today's media environment is more complex, and computers are changing research and the way research is used, Morris says.

"Duopolies and LMAs are reshaping the industry. Cable and the whole information superhighway promise more change than we've had so far. In that kind of environment it becomes mandatory to become clear about what you are doing."

For Arbitron's existing radio business, Morris is focusing on two key areas: computer software and customer service. Arbitron's Maximi\$er software, which became available in 1993, will continue to develop with new enhancements released every six months. "It's for people who want to get a better targeted media plan," Morris says. "Maximi\$er lets you slice and dice the radio data in ways a station can use it to demonstrate how effectively it delivers the target the advertiser is after."

Noting that Arbitron has moved from a book to a software-delivered database, Morris says the training requirements for the company's clients have become much higher. "There's an opportunity and need to work with our customers in terms of how they can use this information to better sell their products," he says. "We are committing ourselves to taking the level of service we put behind our products to a level substantially beyond what we have been able to do in the past."

Future radio plans

Arbitron's future plans for radio rest with Jay Guyther, who is exploring new services that the company might offer. Though Guyther says it's too early to offer specifics, he says he is experimenting with some broad concepts.

"My objective is to find new ways to help stations grow their business while giving Arbitron the ability to serve our customers outside the current ratings estimate business," Guyther says. "We have not previously concentrated our efforts on the program directors, the promotion directors, ■

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the station marketing managers and the station general managers."

Guyther offered several examples of possible new services for Arbitron:

◆ Increased information regarding P1 listeners—those who listen to one radio station more than any other.

"Right now we can tell you the zip codes they live in; but I think there are ways we can tell you a little bit more about them," Guyther says. "What is their lifestyle? Where do they shop and buy? How best to reach them?"

◆ Economical ways to do perceptual studies.

This could, Guyther says, include re-interviewing Arbitron's diary keepers, though the confidentiality of the respondents would be maintained and all their records would continue to reside within the company.

"We obviously know their age and sex, their listening records, favored stations and so forth," Guyther says. "It's kind of a foundation on which stations could build and refine their existing custom studies."

◆ New software services.

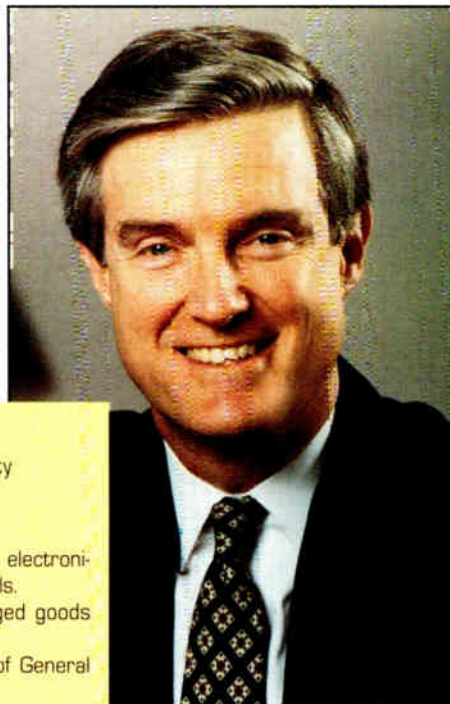
"We could integrate proprietary databases with Arbitron list information such as a loyal listener club that might be enriched with diary keeper details," Guyther says.

Arbitron's new direction comes at a time

when both the ratings company and its customers find themselves in the currents of swift change. Arbitron, once regarded by its customers as arrogant and unresponsive to customer needs, acknowledges it wants to change that image.

A new opportunity

It sees a new opportunity by aiding customers as they embrace the power of computers and more refined data to develop comprehensive consumer profiles of their listeners.



Stephen B. Morris

Current position: President/The Arbitron Co., New York City

Choice morsels:

Appointed Arbitron president in 1992.

1990-1992, president/CEO of VidCode in Waltham, Mass., which electronically monitors, verifies and reports the broadcast of TV commercials.

1987, co-founded Spectra Marketing in Chicago to help packaged goods manufacturers reach specific market segments.

1983-1987, worked up to president of Maxwell House division of General Foods in White Plains, N.Y.

Education: MBA Harvard Business School, 1969.

BA Yale University, 1965.

"Rather than the broadcasters dragging Arbitron along kicking and screaming, Arbitron is really pushing itself forward in a lot of areas because it realizes if it is going to grow in the industry, then the industry itself has to grow," says Gerry Boehme, senior VP for research at the Katz Radio Group, a New York-based company that helps local radio stations court national and regional advertisers.

"And it realizes that if it is more cooperative with the stations—which is where its money comes from—it will be able to work in partnership rather than in an adversarial (situation), which it always had been in the past," Boehme says.

Stations are quickly realizing that with listener profiles, they are better able to market their air time to advertisers.

"Advertisers are looking for better ways to target their messages, and the media environment is more competitive than it's ever been. So we are starting to investigate bet-

ter ways to look at consumers other than just defining them by age and sex," Boehme says.

One of those better ways is to use the computer to analyze the traditional audience age and sex data with qualitative data, including information like product consumption and lifestyle choices.

Specific qualitative data might include listeners' income, occupation, the stores they favor, the banks they use, the airlines they fly and the cars they drive. "The best definition for qualitative is anything that Arbitron doesn't do," Boehme says.

"Arbitron is age, sex, race and geography, and qualitative is anything else."

Qualitative information

This is where software like Maximi\$er comes in. The computer program allows stations to use the age, sex, family status and education data, gathered from Arbitron's listener diaries, with qualitative information from databases offered by other companies. By integrating and processing this data, a station can create a consumer snapshot of its listeners and present that information to advertisers.

The next big advance in audience measurement is expected to be block group coding. The block group is a fundamental unit of the U.S. Census, which takes the form of a group—or cluster—of individual town or city blocks. The number of households within a



Jay Guyther

Current position: VP Radio Development/The Arbitron Co., New York City

Choice morsels:

Promoted in June from Arbitron position of VP sales & marketing, radio station services.


1984, joined Arbitron as northeast regional manager, radio station services; then southern division manager.

Previously, sales manager at WITH-AM; and account executive at WPOC-FM in Baltimore.

Education: BA/MBA Loyola College, Baltimore.

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single block group is about 250 to 500. All the information the U.S. Census collects can be used to profile the people and households within the block group.

Using block groups to profile consumers is a far more accurate and fine-tuned method than traditional zip code analysis.

Arbitron's first radio survey took place 30 years ago. Today, 260 U.S. markets are measured year round.

"Today, when marketers from Procter & Gamble think about how they're going to target customers for a new brand, they're no longer thinking about a map of the United States," says Marla Pirner, executive VP of the Interep Radio Store, at a recent sales conference. "They're thinking of a patchwork quilt that consists of block groups strung together that describes the lifestyles of the customers they are targeting."

The clustering, or stringing together of lifestyle characteristics data from block groups within a zip code, enables advertisers to get a slant on just who and where the customers are that they want to reach.

Block code

Previously, Arbitron's paper diaries were coded on two levels: household and zip code. Starting this fall, every diary will have a block code associated with it. Once this happens, Maximis\$er software will be able to directly access these lifestyle

descriptions and connect that information to give users a detailed profile of a station's listeners.

Ultimately, through a mapping system, stations will be able to see where their audiences are and where other concentrations of likely listeners—those with the same lifestyle profile—are located.

Users of the software could merge traditional radio diary data with such information as car registrations, department store customer lists, loyal listeners and other databases that have been coded by block group.

This move to better research seems to be working. Local and national radio advertising revenues rose 11 percent in the first half of 1994 over the same period a year ago. May marked the first month ever that radio advertising revenues exceeded \$1 billion. These numbers are from the RAB (Radio Advertising Bureau), the radio industry's sales and marketing arm.

Aiding this impressive growth is the move from body count research to qualitative research, says RAB president Gary R. Fries. "There's a direct correlation here," he says. "If you study marketing on a worldwide basis you find that we've gone from mass marketing to one-on-one marketing. One-on-one is where the money is flowing at this point and radio, being able to identify that one-on-one relationship with the consumer, is a major beneficiary."

Fries calls block coding "the key in the path to the future" and says there's a defi-

nite trend toward its use as a radio marketing tool. "The cost of a name in a database today is about a thousand times less than it was 10 years ago," Fries says. "It is absolutely incredible today what a station can do once it gets information on a listener."

New research methods

Most stations, he adds, are only starting to embrace the new research methods at the entry level. "A lot of stations say 'yes, we do that,' but when you really talk to them you find the degree of sophistication is relatively low compared to the potential of what can be done. The technology is probably moving faster right now than the stations are."

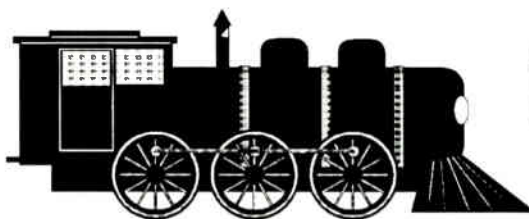
The key to Arbitron's measurement methodology is the venerable diary. Its use dates back to 1949, when Jim Sellar began using personal diaries to measure the first television viewers through his new company, the American Research Bureau (ARB). In 1964, ARB became Arbitron and began measuring radio audiences when RKO Radio commissioned a study in the Detroit market.

Since that first radio survey 30 years ago, the diary has been in continuous use and refinement. Randomly selected survey participants record the station, time and location of their radio listening over a seven-day period. Today, radio audiences are surveyed in about 260 markets in the U.S., with 99 markets measured year-round. More than 1.5 million diaries are mailed annually, producing more than half a million local market reports for Arbitron clients.

Though the diary is a well-established measurement tool, a newer

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technology looms on the horizon. With the assistance of the BBM Bureau of Measurement in Toronto, Arbitron is developing the "personal portable meter," an electronic measurement device that can be worn beeper-style by radio listeners.

The concept sounds simple. Radio broadcasters embed a unique identifying code in the transmission of their radio signal. The code can't be heard by the listener but the pocket people meter can detect and identify the code for the station being listened to.

Theoretically, the meter measures radio listening no matter where it occurs: in the home, the car, the office or anywhere else. Anytime an Arbitron survey participant can hear a radio, the pocket people meter can detect and record the identifying codes. The information collected by the meter is forwarded to Arbitron via modem or simply mailed back to the company, where the codes are extracted into a computer. This technology is still in the development stage.


Local Motion

Another new Arbitron service is Local Motion, the company's first foray into original qualitative research since a failed attempt at re-interview studies in the 1970s. The service signals Arbitron's move toward what it calls "integrated audience measurement."

Now being used in five markets, Local Motion is a local market, multiple media audience and retail database. It is designed to help radio, television and cable outlets engage in direct selling to advertisers.

"We put a TV and radio diary in the market and then follow up with a phone call to collect newspaper and retail behavior," says Thom Mocarsky, Arbitron's VP of communications. "This is a multimedia audience and qualitative study. It's a multi-dimensional measure of the electronic media audience."

For radio stations, Local Motion is a supplemental service. For television stations and cable programmers, it's a new primary service designed to expand Arbitron's client base.

Local Motion may surprise some who thought Arbitron had permanently left the television measurement business last year. Mocarsky explains, "We got out of traditional syndicated TV audience measurement. Local Motion isn't just a TV service. It is aimed at all electronic media." 

Frank Beacham is a New York-based writer, director, producer and consultant.



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Modern Rock Makes a Break For the Mainstream

by Alex Zavistovich

No more than five years ago, the terms “modern rock,” “alternative” and “new music” denoted a tiny niche—primarily the domain of college radio stations and a handful of ’70s-era progressive stations operating on a shoestring.

Today, however, modern rock is an identifiable format unto itself, a force so vital that a new group of hybrid stations are using this music to infuse new energy into their current programming strategies.

Although the format requires a commitment to playing along the somewhat precarious leading edge of music, proponents of modern rock contend that the payoff is well worth the risk.

How widespread?

How widespread has this phenomenon become? CHR and top 40 stations, including such celebrated dance-leaning stations as Z-100 (WHTZ-FM) in New York, are now either adding modern rock to their playlists or have changed their emphasis entirely to modern rock. Several markets now lay claim to more than one modern rock outlet.

For some industry observers, the trend is logical. The modern rock demographic has high qualitative scores, making it attractive to advertisers in tune with the audience’s sensibilities. Yesterday’s college students are today’s young professionals, with true discretionary income and buying power. Meanwhile, older modern rock fans have moved into the more mature 25-54 demographic, further solidifying the sales base for stations willing to embrace this musical trend.

The format has even developed sub-classifications, such as heritage modern rock and adult alternative. Some even predict that radio is not too far from a “classic” modern rock format, to serve an even wider demographic segment.

“Modern rock is still growing. It’s definitely the format of the late ’90s,” says Alan Smith, president of Active Industry Research. ➡



T. Carter Ross

“What Modern Rock Should Be”

by T. Carter Ross

In its purest form, modern rock radio brings together a musical diaspora—a free-form mix of punk, hip hop, disco, pop, rock, reggae, klezmer, metal, jazz, zydeco, country, bhangra, funk, spoken word, swing, anti-folk, agitprop, etc.

Unfortunately, such a diverse music mix is unlikely to have a long life above 91.9 on the FM dial.

For commercial stations, modern rock is much more narrowly defined as left-of-center music with a strong following among 18-34 year olds. Programmers aiming to deliver this variety of the format must closely consider the nature of the core audience and artists.

In comparison to other formats, modern rock is very politically opinionated. Modern rock artists frequently appear on CDs bene-

fitting everything from women’s issues and civil rights to animal rights, the environment and peace in Northern Ireland.

Stations can use the format’s political bent to organize station events that benefit either causes or organizations that the audience identifies with. For example, Washington/Baltimore outlet WHFS-FM named “doing-something,” a broad-based local volunteer organization, the beneficiary of several station-sponsored events, including its all-day HFStival summer concert, which drew 68,000 this year.

Not only do these events benefit worthy causes, they give the station an outlet through which it can back up an on-air “P.C.” attitude. Besides, daily environmental messages or a Sunday morning public affairs program on voting can help satisfy public-service programming requirements.

Just as having a social identity that matches the progressive nature of the modern rock audience is important, stations also need to make sure they are as “cool” as the audience.

Burn out time on modern rock tracks can be a lot quicker than at other formats. While a CHR station may be able to play the same Boys II Men song in heavy rotation for four months, the average modern rock current goes stale much more quickly. Part of modern rock’s cache is that it is hip: By its nature the music and the people listening identify with being on the cutting edge.

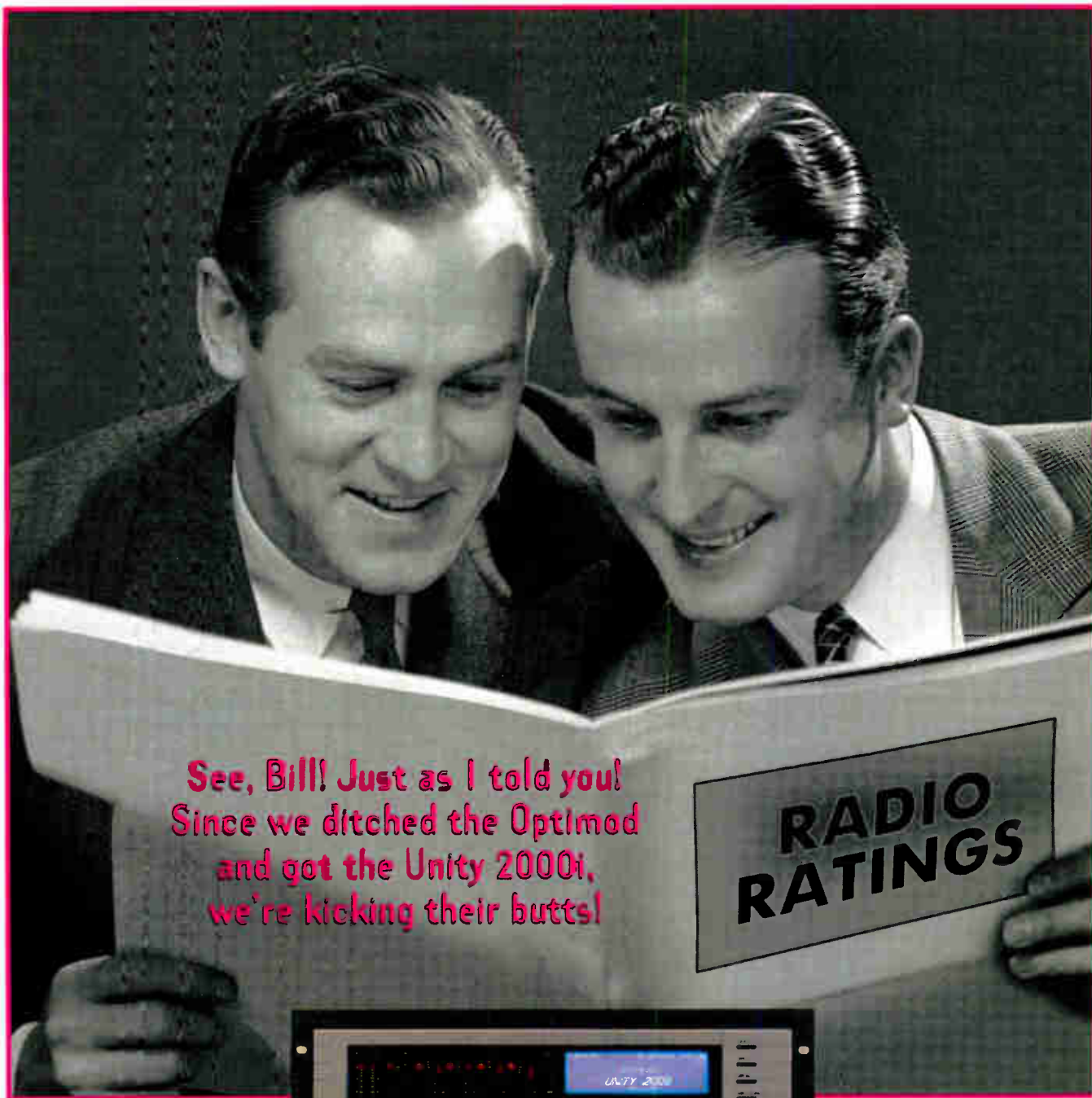
Once “everyone” discovers a band, a station can brag about how they played Green Day long before anyone else. But if the same cut that MTV and a crosstown station are playing is the modern rock station’s current, it is, in essence, at once passé, or, as we say, “so five minutes ago.”

This is not, however, a rule carved in stone. Artists like Nirvana, Pearl Jam and Stone Temple Pilots manage to maintain their “edge” despite phenomenal commercial success, and if a cut still seems strong, airplay on another format is no reason to stop playing it.

Modern rock stations should also be tied into the local underground. Featuring local artists and independent labels not only helps expose new artists, but it benefits the station’s identity. It also scores with the station’s “coolness” factor. If a station talks about Tsunami and Pavement, but never actually plays them, the audience knows something is amiss.

Programming modern rock takes both a sense of adventure and a sense of the absurd. To best grab the audience, a strong mix of core modern rock artists with independent and local artists, as well as some adventurous borrows from hip hop, metal, reggae and other formats is key.

T. Carter Ross is a former music director and general manager of college outlet KNWD-FM in Natchitoches, La., and a rabid modern rock watchdog. He is associate editor of sister publication Radio World International.



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"Many dance-leaning stations have turned, in the last year and a half, to more of a modern rock approach," Smith says. "Z-100 in New York, which was more of a dance-leaning mainstream top 40 radio station, is now a modern rock-leaning alternative radio station. KUBE in Seattle, which played a lot of street music, now is playing alternative music. WHYT in Detroit, which was a very big dance station with a lot of rap, lower demo, dance records, has just made the transition to a modern rock top 40 format."

Smith sees the modern rock phenomenon, particularly among top



A friend to all: Counting Crows fits neatly into each of modern rock's new hybrids.

40 stations, as a response to management concerns about the buying power of top 40 audiences of the late '80s. "Top 40 radio was always the best of the hits, no matter what format. Then people started getting into quick reaction, active records—those with an instant sales base," explains Smith. "When top 40 radio started to lean in that direction, they wound up cutting themselves off demographically. They'd find that when they broke down the demographics, there wasn't a person over 25 listening to the radio station."

Smith contends that media buyers were looking for 25-54 numbers that top 40 radio could no longer supply demographically. "It was time to change or die," he says. Alternative music began to prove its wider demographic appeal, and some stations gradually made the change.

This opinion is shared by David Rahn, a partner in SBR Radio, a modern rock and adult alternative consultancy. "Modern rock has been a viable option for CHR stations that have seen the demographics of their audience slip downward, or the qualitative aspect slip into some direction they're not comfortable with. "Modern rock audiences tend to be very active, better educated and forward thinking."

Rahn sees several clear subdivisions in the modern rock genre: modern rock, "heritage" progressive and adult alternative. While all sub-genres will play bands such as Counting Crows, Crash Test Dummies and Indigo Girls, the distinction comes from the other music being programmed.

The harder edge

"Modern rock leans to a little younger demo, a little harder, a little more cutting edge, whereas adult alternative is softer, more compatible with classic artists a station might play," Rahn says. "You might hear Counting Crows and Crosby, Stills & Nash on an adult alternative station. On a modern station you're more likely to hear Counting Crows and The Cure."

Some take a more mainstream, library-based approach, while others embrace an entirely new music, current-intensive strategy, he says. The reason is that modern rock now has a library of past favorites from which to draw.

Regardless of the approach, Rahn adds that such stations do well in appealing to and maintaining an important demographic segment. According to Rahn, heritage modern rock stations, like WHFS in Washington, D.C., and WXRT in Chicago, do as well in the 25-54 segment as they do in 18-34.

"You can't look at these stations and say they're pigeonholed into a younger or older approach," Rahn maintains. "That's partly because their one-time younger listeners have grown up with the station. Now,

that listening audience is in the 25-54 demo, and they're still listening to it, while younger listeners are also tuning in. So long as the new music is compatible with the classic alternative they're playing, stations can cross over those demographic boundaries quite nicely."

Still, Rahn cautions that selling the format requires sales people to have an affinity for the lifestyle of the listeners the station serves.

John Griffin, program director at KEDG-FM in Las Vegas, agrees. "You have to be on the streets, know the scene and know what your listeners are like." KEDG changed its format from a mellow rock AC to hit-driven, library-based modern rock in June 1992. Since the switch, KEDG has been number one in the 18-34 demographic segment, according to Arbitron—a significant improvement over its AC days, Griffin says.

Griffin attributes the success of his station to the programming strategy and the fact that "Las Vegas is now virtually a suburb of Los Angeles." Young people tune into KEDG because the music is familiar to them, he says.

"Of course, we'll break a new artist if we hear something we like, but our attitude is that people want to hear the hits," Griffin says. He also maintains that marketing and promoting the station has to be tailored to the audience the station serves.

Sales and marketing

Doug Abernethy, local sales manager for WHFS in Washington, D.C. adds that modern rock requires empathy with the listening audience in sales and marketing.

"Young people 25-34 make up about 50 percent of our audience. These people aren't sitting around watching reruns of 'Bewitched.'" They are into biking, hiking, exercising; they don't sit around and watch TV for four to five hours every night. So why do television?"


Among the most effective ways to sell modern rock to listeners is through event marketing. Among the strategies employed by WHFS is the annual "HFStival," an outdoor, multi-stage event that drew 68,000 people this year. "That's the best marketing," Abernethy says, "because you're actually shaking hands with these people for 12 hours. They're experiencing a very good time with the radio station, something that's memorable. Hopefully, memories turn into diaries."

As for selling air time to advertisers, Abernethy points out that "most advertising decision makers are baby boomers and think 'we have to be advertising to ourselves.'" He advises that sales people focus less on the baby boomers and more on the younger Generation X group.

"Younger adults, 25-34, are really into a stage of acquisition, whether they're out of college buying their first car or moving up and buying their first luxury car," Abernethy says. "Baby boomers already have their cars and their furniture. Why keep marketing to those people?"

"No matter what the economy is, (the younger audience) is still going to be graduating from college or getting established in careers. They've got to buy. I see this format getting easier and easier to sell. The music is becoming more popular. But what's important is that the format's not going to the people, people are coming to the format," Abernethy says.

SBR's Rahn agrees but cautions that stations considering adding modern rock to revitalize a sagging CHR/top 40 format will have to get used to taking risks they've never had to take.

"It really is the leading edge of radio programming," Rahn says. "It takes a special type of operator to want to play on that edge. Still, for folks who want to step out and make the commitment, it can be very lucrative." 

Alex Zavistovich is president of Positive Spin Communications, a Washington, D.C.-based full-service media relations consultancy. Format Focus takes a quarterly look at radio format trends.

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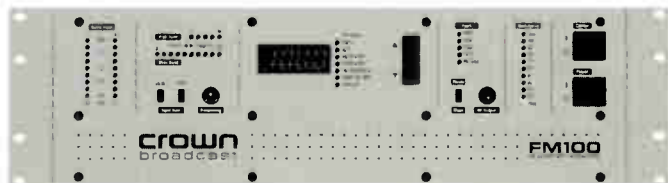
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Save Your AM by Combining Transmitter Sites

by Thomas R. McGinley

Since the advent of duopolies and Local Marketing Agreements (LMAs), it has made sense for successful owners to increase market muscle by adding another station or two.

Often, this includes an AM, particularly in situations where signal coverage is decent and a format hole may exist. There also exists the anticipation of DAB, which beckons many radio entrepreneurs with the distinct possibility that AM could well be a 15 kHz stereo medium, almost level with FM, in the not-too-distant future.

But in recent years, many marginal AM facilities that never made it as a stand-alone have either been taken over by a bank and are barely hanging on; have gone dark; or have been swallowed up by LMAs or duopolies looking to augment the coverage of an existing station.

Many such stations are finding they must clear an even more difficult hurdle in order to ensure any chance of long-term viability: Their transmitter and tower site lease is soon to expire, and the landlord is either going to sell the land or drastically raise the rent.

When a site is about to be lost, it may be impossible to secure another suitable or affordable one, due to zoning restrictions, Federal Aviation Authority (FAA) conflicts and various environmental roadblocks.

Combine antenna systems

But there is a way to save such a facility that may have been overlooked: Combine the signal into an existing antenna system that can adequately serve the market.

This might very well be the tower site of your neighbor or competitor. It may not even be another AM but could be an FM or other communications tower. The age of LMAs, duopolies and flip-flopping formats has changed the mindset of many owners and operators. That fierce competitor may suddenly become your sister station or LMA partner at any time.

The art and science of combining AM signals on a common antenna is actually very old. "Diplexing" was successfully done back in the 1930s. Combining proves to be an economical

solution in such cases where land is very scarce and, thus, very expensive. The technique will be widely used when the expanded AM band starts to become populated.

The hardware required to combine AM signals is essentially the same stuff you find in an AM directional antenna phasor cabinet—lots of coils and capacitors. The trick of any successful combiner is to pass and match the output signal of each multiplexed station on to the tower, while rejecting or preventing the signals of all other stations on the system from feeding back into the transmitter of each station.

Design architecture

The design architecture of an AM combiner includes matching and filter networks to accomplish pass and reject functions. The FCC maintains and enforces strict limits for occupied bandwidth and spurious emissions. The July 1 National Radio Systems Committee (NRSC) compliance deadline made these limits even more prominent.

There is a practical limit as to how close together two AM signals can successfully be combined. Frequency spacing closer than about 120 kHz generally causes the filter networks to become too selective and unstable, resulting in the deterioration of high-frequency modulation performance.

Combining a directional pattern onto an existing directional array can be done if the existing tower alignments can be used to produce an acceptable pattern.

More than 200 kHz spacing is generally recommended in directional diplexing. Modern computer-based design tools available only in recent years can produce rather amazing results, which would have been completely overlooked and deemed impossible by older design methods.

Adding towers to an existing site may make such a project feasible, if adequate land is available and zoning modifications can be obtained.

Diplexing on an existing tower that is not currently used for AM usually requires the addition of a ground system, guy wire insulators and a feed skirt or folded unipole. Some

of the cost of these items can be offset by not having to purchase and tune an AM diplexer.

Picking a tower that is tall enough but not too tall at the proposed AM frequency is very important. Generally, it should be at least 60 degrees tall (0.16 wavelength) but no taller than 210 degrees (0.58 wavelength, velocity factor included). To keep things simple, it should be about the same height as the original tower.

Taller tower

If you move to a significantly taller tower, you may be able to maintain existing power and increase your coverage if an allocations study indicates it would be permissible.

Adding a ground system may not require the usual buried 120 copper radial wires. Installing an elevated ground system, consisting of six stranded aluminum wires a quarter wavelength long, roughly equally spaced and elevated high enough to maintain, may be completely adequate and much

Combining signals on an antenna may be your savior.

cheaper. Installing guy wire insulators is necessary to prevent the guys from reradiating the signal and should be spaced from 0.06 to 0.10 wavelength apart.

The FCC generally will no longer license shunt fed "slant wire" towers, preferring the folded unipole instead, assuming the proposed tower is not base-insulated. Unipole kits are easily procured and installed by competent tower erection companies.

If you are involved with an AM station about to lose its site, look carefully at any and all existing towers of suitable height in the market. You never know what any given tower owner may be willing to do if it means a new source of long-term rental income. 🌐

Thomas R. McGinley is chief engineer of WPGC AM/FM in Washington, D.C.

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Of Course You Want To Own a Station... Here's How

.....
by Ray H. Rosenblum

A Primer for Those Looking Up the Ladder

In 1929, British author Virginia Woolf wrote about "a room of one's own."

In the world of radio broadcasting, one's own room would likely have call letters splashed across the wall and a framed FCC certificate with your name scribed in block lettering.

It's the dream of many of us in the industry to own a radio station. Face it—you know full well you could run your own station better than the one you're with now, what with all those rules, traditions and strange practices. If you owned the license, the stick, the box and the mic, you could write the rules your way—of course, subject to the FCC and local authorities.

The commitment toward reaching such a goal involves years of preparation, active involvement on many levels of station operation and, of course, pockets deep enough to strike oil.

1) EXPERIENCE

But the first step begins long before your capital is in place and bankers have been approached. It's called experience.

I have found that the most viable path toward ownership is through sales—at least two years. It doesn't end there, of course. More often than not, experience as a station general manager is necessary to gain the experience and credibility that will open doors that could represent obstacles.

In the role of GM, you will learn how to

meet a payroll and understand how to bring in operating funds on a reliable basis to pay for the talent, music, news and sports you hope to manage.

Engineers and program directors might also make good station managers and owners; however, based on decades of watching and learning the broadcasting business, I

**Keep in mind that
you are not merely
buying a station, you are
buying a market.**

feel strongly that sales people make the best general managers and ultimately the most successful owners for one simple reason: They know how to bring in the money to keep the place running and profitable.

If you are a dedicated programmer or chief engineer, at least consider investing a year working in sales so that you know how to hire and direct such people.

2) CAPITAL

Once you have several years experience in operations and management, you will be qualified enough to impress friends, relatives, investors and banker to invest their money with you to buy your first radio station.

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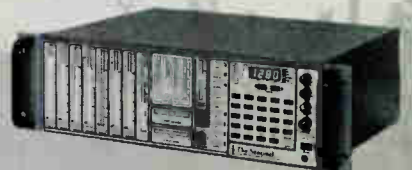
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The screenshot shows the AudioVAULT software interface. At the top, it displays the time 4:05:11 PM, the date 9/9/94, and a timer at 00:06:17. A 'Menu' button is visible on the left. The main area is divided into several sections:

- Schedule Grid:** A grid of colored boxes representing broadcast segments. Each box contains a track number, title, artist, and a 'Clear', 'Start', or 'Load' button.
 - 21 All She Can Do is Dance (Don Henley) - :37/04:24/...Cold - Clear button
 - 631 You Might Think (The Cars) - :18/03:02/..."all I want is you" (cold) - 02:54 - Start button
 - 633 Kiss Him Goodbye (Nylons) - --/03:27/...music fade - Start button
 - 1500 Tulsa Turnpike - --/01:01/...always do us right (sung) - Start button
 - 1507 Cimeron Bar and Grill - --/01:00/...bar and grill (music fades) - Start button
 - 347 More Music - --/00:07/...Capitol Radio - Start button
- Navigation Tabs:** Classic Rock, Liner's, News, Live, Sound Effects, Wednesday, History, Thursday, Commercials, Jingles.
- Track List Table:**

Name	Title	Artist	Length
347	More Music		00:00:07
1503	Turnpike Buick		00:01:02
1505	Crown Auto World		00:01:01
1507	Cimeron Bar and Grill		00:01:00
354	Mitch Jingle		00:00:06
605	What I Am	Edie Brickell & New	00:03:36
629	Mmm Mmm Mmm Mmm	Crash Test Dummies	00:03:44
626	Found Out About You	Gin Blossoms	00:03:46

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any available resource: friends, family, business people, doctors, stockbrokers. You may even know a banker who admires you. You might also find a radio station owner who will finance your purchase of his or her station, in part.

High rollers might believe they can buy their first radio station on a big-time scale in the millions. However, I recommend starting cautiously so that mistakes are not too costly or fatal.

With a commitment of at least \$150,000 and up to \$300,000, you are ready to start shopping for a good market and ultimately,

community has diversified industries or strong businesses. I would avoid a town where one industry or company is dominant. And make sure it's a community where you and your spouse would like to live.

4) WHAT KIND OF STATION?

Next comes the choice of a radio station. Don't be fooled by the common notion that you should stay away from standalone AM stations. You can discover some great opportunities, even bargains, among standalone AM stations in small- to medium-sized markets. Yes, you'll even find such

your lenders (if any).

I recommend taking these steps to ensure sound financial backing before negotiating the final price and terms with a station you hope to acquire. You can always alter the business plan to fit another station if you have to do so.

6) NEGOTIATE DEAL WITH A BROKER

Once you have financing commitments in place, focus on the particular radio station in the market you like. Frankly, it helps you to retain a dedicated media broker who has been through the process before.

The right broker, even though he or she is sometimes paid by the seller, can advise you on how to evaluate the radio station and what kind of price and financing terms to offer the seller.


The broker is a good mediator who can say things tactfully to the buyer or the seller that neither party can say directly, such as, "Your asking price is too high," or "Your offer is too low," or "To save, you ought to give up on so-and-so."

More important, a good broker is a facilitator who pushes the parties, including the lawyers and accountants, to get the deal done fairly and quickly and on its way to the FCC for transaction approval and the transfer of the broadcast license from seller to buyer. A dedicated broker will act as bird dog, keeping an eye on the closing and the follow-through beyond FCC action.

Even after commission approval of the deal, the broker should monitor the parties and their lawyers to get deeds, liens and other documents promptly checked and transferred so that the deal closes on time without needless delays.

And once the sale of the station actually closes, the buyer might find that a good broker/consultant can play a useful role in advising the new owner on how to find, hire, train, motivate and keep key management and staff personnel.

In summary, to buy your first radio station, get sales experience, line up financing, then choose an attractive market with a desirable radio station, utilize a knowledgeable broker or consultant to negotiate a fair deal and get it promptly approved by the FCC.

Certainly it sounds easy on paper, but nothing is as impossible as what you never try. Good luck. 

Ray Rosenblum is a Pittsburgh-based media broker, consultant and appraiser with a 37-year background in radio station ownership, management and brokering.

Owning a station involves years of preparation, active involvement on many levels of station operation and, of course, pockets deep enough to strike oil.

a good station in the market.

Keep in mind that in choosing your first market and buying your first radio station, you can't always expect to find your ideal situation. You will probably have to compromise and settle somewhat in a hard, real world.

3) WHERE?

Consider what size market and station your money will permit you to acquire. And remember, you are not merely buying a station, you are buying a market.

Some would-be buyers say they are willing to go anywhere in the country to acquire a "good radio station" in their price range. But for a first station, it is wise to focus not only on a particular size and type of market—for instance, major city, college town, resort area, isolated community—but also on a specific region of the country—more precise than just east or west.

Look for a small to medium market, centered around a strong town or city, usually a county seat, always a significant trading and shopping center. Your first station should not be in a market large enough to mandate station acquisition prices in the millions, where a shift in the economy or your ratings could send a station into a nose dive.

Look for a city of 25,000 to 75,000 in a county or market with at least 150,000 people.

A college town or tourist area has charm and built-in economic support if the com-

AM stations that are making money.

When you have located what you think is a viable property, pose the following questions: Does the station have the signal strength to cover its market properly? Does it have cash flow? Or, could it be turned around to profitability within two years?

Do you and your consultants feel good about the station and its potential for growth in a market that should display growth opportunities? Is the price reasonable and comparable to similar situations in the same region? Will the owner carry a note for a good part of the purchase price? Will the seller subordinate his or her note to that of the bank from which you are borrowing?

5) A BUSINESS PLAN

At some point you will likely need to prepare a business plan for your potential investors and lenders. The plan should be realistic, articulate and thorough, with realistic budget estimates for revenues and expenses of the acquired station, projected for at least three years.

Remember to include provisions for acquisition costs (attorneys, accountants, consultants) and working capital during the first year (when you want to add equipment and when revenues may not always match operating expenses).

When you have prepared your business plan, you will need written commitments from your investors in compliance with state and federal security laws, and from

LMA—Boon or Boondoggle?

by Harry Cole

Many LMAs Are Facing License Renewal For the First Time. Here's What to Watch For.

LMAs are kind of like the title characters in "Gremlins"—they can be incredibly cute and irresistible, but they can also turn into a terrible, mischievous and ultimately, destructive force.

If you know and follow the basic do's and don'ts of LMAs—or local marketing agreements—you probably have little to worry about. But if you ignore them, you could find yourself in seriously deep weeds at renewal time, with your license in jeopardy and no way to save it.

By now the concept of an LMA should need no extensive introduction. Basically, a broadcast licensee becomes a landlord, leasing the station's facilities to a tenant who will, in effect, operate the station.

Different kinds of LMAs

There are different kinds of LMAs—for example, in some, the tenant leases virtually all of the station's time, in others the tenant assumes responsibility for only the station's commercial inventory, etc.—but the notion underlying all of them is that an LMA will relieve the station's actual licensee of some, if not most, of the normal burdens of running a station.

For that reason the concept is pretty attractive. Instead of having to scratch and claw in a dog-eat-dog competitive world, the licensee landlord sits back and collects a regular monthly check from the programmer tenant.

Meanwhile, the programmer tenant is normally able to take advantage of economies of scale, since he or she often tends to own another station down the block, or maybe over in the next town. Talk about win-win situations.

As a practical matter, it is pretty darn easy to put together an LMA that will satisfy the FCC on paper. FCC rules (Section 73.3555) require that LMAs (or time brokerage agreements, as the commission prefers to call them) be in writing and that they contain two provisions: first, a certification by the licensee (or permittee) veri-

fying that the licensee/permittee "maintains ultimate control over the station's facilities, including specifically control over station finances, personnel and programming"; and second, a certification by the programmer tenant that, when the effect of the LMA is taken into account, the programmer tenant is in compliance with the commission's local and national

LMA landlords must remain responsive to their community of license, or risk losing their licenses.

multiple ownership rules.

Other than that, there are no specific rules limiting LMAs. Hard to believe, huh?

As it turns out, of course, nothing is quite as easy as it may appear. The big trouble with LMAs is that, while the lack of specific rules gives LMA participants plenty of rope to play with, it also gives them plenty of rope to hang themselves with.

One aspect of this problem is classic: The FCC appears to be interested more in what its licensees actually do, as opposed to what they say they intend to do. In other words, the commission is willing to approve without much concern the broadest of LMAs as long as the requisite magic language (tracking the rules quoted above) is there.

But the FCC is also prepared to analyze carefully the actions actually taken by the parties to the LMA to make sure that those actions are, in fact, consistent with the magic language.

In at least one situation where the FCC had occasion to assess the actual conduct of parties pursuant to an LMA, it issued a five-figure fine because the way the parties implemented their LMA was not com-

pletely consistent with the agreement's language. That is, the programmer tenant appeared, as a practical matter, to be the one primarily in control of the station's programming and finances, even though the LMA in question supposedly reserved control of those areas to the licensee landlord.

So if you enter into an LMA as a licensee landlord, you'd better be sure that you really do what needs to be done to demonstrate that you are complying with the terms of the agreement and that you really are still the licensee.

But the potential for a fine in the middle of a license term is somewhat limited, as it would require a complaint being filed with the FCC and then an FCC inquiry or investigation. So in other words, unless somebody blows the whistle on a problem situation, the FCC itself is unlikely to stumble across it on its own.

The bigger challenge is what will happen to LMA situations at license renewal time. Because we have not yet been through a full license renewal phase since LMAs became a hot and happening thing, nobody at this point can really say how the FCC will deal with them.

But we do know that, in several decisions issued in 1991, when the LMA bandwagon first got rolling, the commission made a point of reminding LMAers that the licensee landlord "must remain responsive to the needs of its community of license, or risk losing its license through the denial of a renewal expectancy."

License renewal

The FCC did not highlight this point in red letters, and did not provide any detailed explanation of how a licensee landlord might be properly "responsive" to local needs. But that's just part of the problem. What we don't know is how a licensee's "performance" during the preceding license term will be evaluated by the FCC in an LMA context, particularly if the lion's share of the station's programming during that license term was provided by the non-licensee programmer tenant.

This could pose a grave danger to incumbent licensees, since the denial of a



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“renewal expectancy” could make incumbents sitting ducks for competing applicants at renewal time. Without some such expectancy, the incumbent would have little assurance that it would, in fact, get its license renewed. The challenger’s argument would probably be pretty simple: Why should the incumbent’s license be renewed when the incumbent isn’t really personally operating the station and when I, the challenger, would be happy to personally operate the station?

That argument would likely be enhanced by claims that the incumbent, although given the chance to serve its community, chose instead to rent out his station and to ignore the community. It doesn’t take much imagination to flesh out this approach.

Again, it is not now clear just how the FCC might handle this kind of situation if it were to arise. But, as a defensive matter, it would be wise for any LMA licensee landlord to focus on this question now, when it may still be possible to take

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An FCC View of LMA's: Different Cases, Different Results

How can you tell an LMA situation that poses a matter from one that won't judge for yourself from two recent cases.

Case A—Licensee maintains its finances separate and independent from programmer/tenant. LMA reserves to licensee approximately two-and-a-half hours a day of program time, for which the licensee produces or purchases programming.

Licensee has a general manager and chief engineer on payroll, to whose supervision programmer's personnel are subject. Licensee also has the contractual right to review all of programmer's programming in advance and can preempt, suspend or cancel any of it. Available records demonstrate that licensee has reviewed programmer's programming and has insisted on at least some programming changes.

Verdict: FCC says no problem. (Joseph P. Bryant, 6 FCC Red 6121, Video Services Division 1991.)

Case B—Although licensee has right to preempt and reject programmer's programming, that right has never been exercised and it is not even clear that licensee has ever monitored programmer's programming.

The LMA does not indicate whether licensee intends to originate any programming of its own and does not address how licensee intends to be responsive to local community needs. Station's equipment is owned by programmer and leased to licensee.

While programmer does pay licensee for use of the station, the total monthly payments to licensee is just \$20 more than what licensee has to pay programmer for equipment lease payments—meaning that licensee's total net income appears to be \$240 per year.

Verdict: FCC says unauthorized transfer of control has occurred, assessed \$10,000 fine.

(Salem Broadcasting Inc., 6 FCC Red 4172, Mass Media Bureau 1992.)

steps to avoid the possible loss of a renewal expectancy.

If the only locally-oriented public interest programming you can point to at renewal time is stuff that was thrown on the air in the last month or two of a seven-year license term, any challenge applicant will almost certainly raise questions about the validity of a claim of renewal expectancy based on such a last-minute showing.

The bottom line is that LMAs can be a blessing if properly designed and properly

implemented. But they can also pose serious dangers.

If you are going to get involved in an LMA, be sure to focus on the future as well as the present. Don't get carried away thinking about all the time you can take off now, because if you lose your license, you'll probably have more time on your hands than you'll know what to do with. Ⓣ

Harry Cole is a partner in the Washington-based law firm of Bechtel & Cole, Chartered.

REGULATORY

Just How Much Local Non-Entertainment Programming Meets FCC Requirements?

.....
by Harry Cole

The fifty gazillion dollar question for any radio licensee is how much locally oriented, locally produced non-entertainment programming directed to the needs of the community of license is enough to guarantee a "renewal expectancy."

Unfortunately, there is no answer.

The FCC itself has assiduously declined to provide specific benchmarks, quantitative or qualitative. While such reticence is consistent with the First Amendment and various theories of deregulation, it is not especially helpful to those who would like to know the standards by which they might ultimately be judged at renewal time.

In the old days

As a practical matter, consider the old days, when the commission's rules suggested the following minimum amounts of non-entertainment programming as routinely acceptable: AM stations: 8 percent; FM stations: 6 percent; TV stations: 10 percent.

With respect to TV stations, the old guidelines also suggested that 5 percent of the non-entertainment programming should be locally originated, and 5 percent should be informational.

All of those guidelines were eliminated a decade or so ago, and even when they were in place they did not constitute hard and fast standards. Still, today, they give you a place to start.

Another possible source of guidance could be what other stations in the market are doing. At a minimum, it is best not to have the least amount of such locally originated or locally oriented programming in the market.

Middle of the pack

Even if you don't shoot to have the most in the market, you're probably safer if you're solidly in the middle of the pack. However, if other people in the market are doing zero non-entertainment programming, you should probably not deem that an acceptable standard.

The bottom line is that the FCC generally expects its licensees to be providing locally oriented, locally originated non-entertainment programming directed to the needs of their communities of license. If you as a licensee are not doing this, you should reexamine your programming with your communications counsel well before your next renewal. Ⓣ

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The State of City Marketing Associations

by Page Chichester

Organizations Change in Purpose and Fervor as Radio Industry Evolves

With signs that the recession of the early 1990s is good and gone, many major markets are up and radio ad dollars are flowing better than ever. We can relax, right?

Don't think so.

The very survival mentality that makes radio stations more inclined to band together when times are tough also implies a temporary state of siege and a tendency to return to the dog-eat-dog attitude of pre-war times.

Back in the depressed 1990-91 time span, radio marketing associations were formed to help increase revenue share in lackluster markets and respond to some pretty outrageous anti-radio campaigns. But now that the money's loosened up again, some associations have abandoned the cooperative approach, reverting to a "me-first" mentality.

Robust industry

"I think a healthy, robust industry is the enemy of an active association," says Wayne Walker, volunteer president of the Radio Association of Metro Phoenix. Active in the early 1990s, member interest in RAMP has slumped more recently.

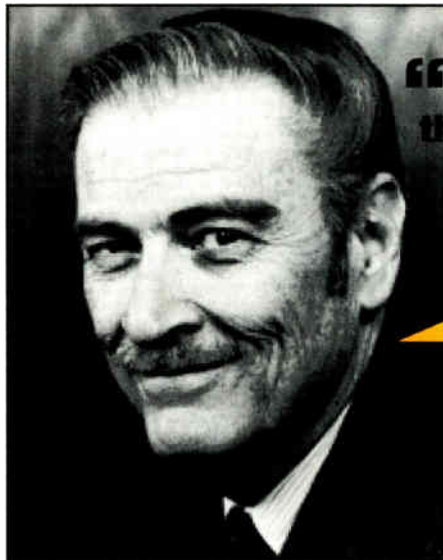
"As far as working together for the purpose of increasing revenue—since I have been in the market just two and a half years—I haven't seen that demonstrated, nor have I seen a willingness from the member stations to participate," Walker says.

Meanwhile, the market "has been extraordinary this year," he says. Last year, revenue in Phoenix was up nearly 9 percent; 1994 sales are up 18 percent. Walker projects that the market will reap upwards of \$80 million by year end.

George Hyde, executive vice president of RAB (Radio Advertising Bureau), refers

to the "inevitable ebb and flow in the intensity of involvement." He disagrees, however, with conjecture that the slump directly relates to market prosperity: "I don't necessarily think it's (only) economically related."

Some argue that this "ebb and flow" is purely a question of leadership, but the tendency toward organizational entropy is, at least to some extent, a product of necessity.



“There are still people in the business who can't see beyond their noses.”

Gordon Mason, SCBA

Station managers, saddled with the additional responsibilities of unpaid association presidents, have their own priorities: Job one is the station.

Whatever is done for the association gets done by putting in extra hours and tapping lots of volunteer legwork. And while volunteer power is not to be underestimated, neither is it limitless.

Pass the gavel

Monica Cory, the first full-time executive director of the Portland Area Radio

Council (PARC), can attest to that: "PARC has been together about 15 years, functioning solely on a volunteer basis," she says. Every year, the membership would pass the presidential gavel, and every year, a little of the association's momentum got lost as the files landed in the new leader's lap.

Impressive events

PARC certainly put on some impressive annual events—the Radio Day luncheon and the Rosey Awards for advertising. But both had pretty much reached their limits as volunteer efforts.

"A lot of good intentions weren't being executed and maximized," Cory says,

mostly because people were too busy serving their first masters, the station owners and listeners. "There were a lot of other opportunities coming and going, but we just didn't have the volunteer effort to do it."

Cory says that last year, one of the local station managers said, "Look, we can't continue doing this. We need to have an executive director to shepherd the interests of the organization."

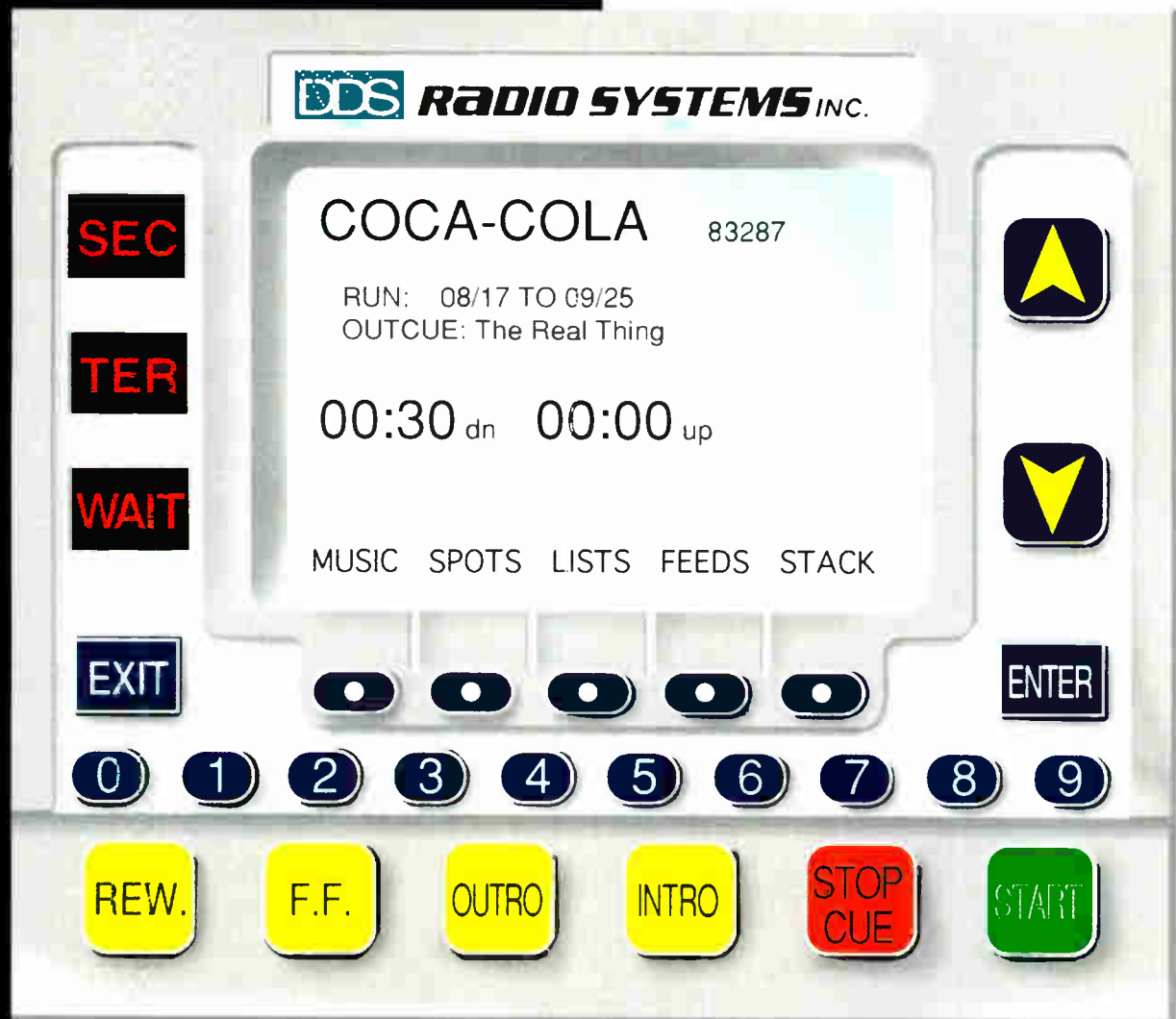
Within a year, Cory was up and running... and running.

"There's enough work to do, trust me," she says.

PARC is just one of about a dozen or so associations with a full-time, paid director, according to information furnished by the RAB. Estimates as to the number of associations nationwide vary between 80

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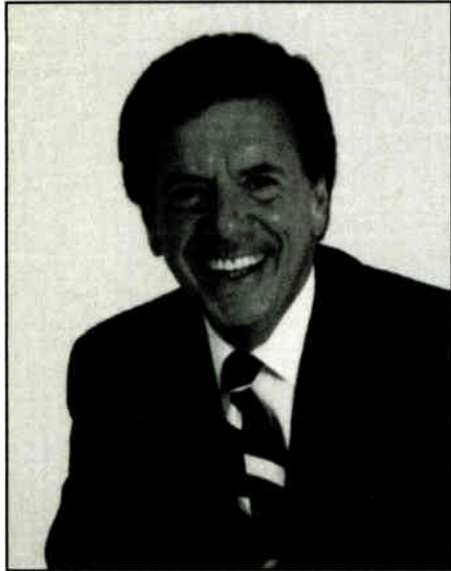
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and 100, partly because of high leadership turnover and varying membership involvement among the all-volunteer associations. These variables make tracking the trends a difficult job, but at least one long-time



“This is the time that you should be building bridges and stairways to success.”

Bill Burton, DRAG

observer says the number of full-time staff is accelerating.

Arguably, an active association is most important during good times. Bill “Be Fabulous” Burton, president and COO of the Detroit Radio Advertising Group (DRAG), draws an aphorism from his arsenal: “There’s an old line, the best place to get more business is take good care of what you’ve got. This is the time that you should be building bridges and stairways to success.”

The next level

RAB’s Hyde is more specific. “With business pretty good right now, we have a wonderful opportunity to take our business to the next level,” he says. “If we eliminate that opportunity because we’re too busy, or because we just want to take a breather for a while, then we’re missing a remarkable opportunity to push our business ahead.”

It’s good business, pure and simple—an insurance policy, of sorts—against future downturns. So while some all-volunteer associations may slow down during hey-

days, those with full- or part-time leaders are better positioned to pick up the pace as business grows.

Ronald Wayland, executive director of the New England Broadcast Association, is emphatic. “There are more reasons now to have associations and to have good, strong, active associations,” he says. “It’s a necessity, really, for managers.” But not just managers. “With technology and all the changes that are going on, it behooves everybody to be very busy right now, responding to these changes.”

Double-digit growth

In Portland, Cory is looking at a third year of double-digit revenue growth and a \$63 million market. She is busy on several fronts selling brand radio and putting the medium in the forefront. The PARC executive director recently staged a major coup by landing a full-color, Sunday newspaper business feature about Portland’s hot radio market, something one broadcaster said hadn’t been done in 10 years.

“That kind of ink on radio as a business, as an employer, as part of the community fabric—that had never been written in the newspaper,” she says. But there’s more to the job than that.

“We’re selling the positive of the medium and staying on the high ground,” she says. “We’re not going to grow the business by stealing each other’s clients. We grow the business when we convince clients to read-just their media mix more effectively and when we develop new revenues and bring new advertisers into the market.”

Among the payoffs of Cory’s neutral position is increased cooperation from Portland-area member stations. She now receives regular revenue reports; and compiles and crunches the numbers. This level of disclosure would be unlikely if Cory were also a station manager.

“For the first time we can take that \$63 million and break it down and determine how much of that revenue was automotive, how much was grocery, how much was beverage, how much was homes,” for some 30 advertising categories, she says. It provides “a better snapshot of the market” and another valuable marketing tool.

“It gave us an idea of where to concentrate our efforts,” Cory adds. “As a result, we’ve been able to do some trade advertising to specific industries, saying: ‘Thanks for the business, you’ve been a big fan of radio.’”

Good for business

So, if radio associations are so good for business, and a paid president or executive

director is such a bonus, why doesn’t everyone do it?

Cory says that market size is a factor. Many smaller markets just don’t recognize the value of an active association. And of course, an active association costs money.

But Burton dismisses the “insufficient funds” argument. “It really boils down to pulling together,” he says, “seeing a bigger picture, and quit kidding themselves—it’s not that expensive.”

Cory’s organization is funded through dues based on market share and augmented by spot banks sold to new-to-radio or nontraditional clients at a deep discount.

More important than the funding mechanisms, stations must commit to a spirit of



“We’re still selling the positive side of the medium and staying on the high ground.”

Monica Cory, PARC

cooperation. In his travels around the country promoting the value of active radio associations, Burton sees the problem again and again.

“I go into many other markets, and their single biggest problem is that they’re still trying to cut each other off at the knees,” he says. “That’s a mistake.”

Gordon Mason, president of Southern California Broadcasters Association, ➤

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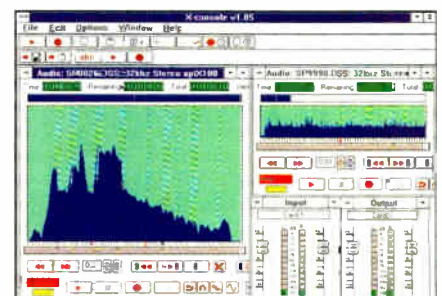
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"I've never sold radio, but I sell radio," she says.

The necessary tools include member cooperation, participation and realistic

“ We never believed in the negative, anti-newspaper sell. ”

**Sandy Josephson,
NYMRAD**

expectations. Cory credits PARC with "having done its homework as far as knowing what to expect of an executive director." The funding and office space were in place when she was hired. "They did a good job of setting up a situation that would allow me to hit the ground running," she says.

Burton seconds the notion that expectations must be realistic. "You can't hire somebody in Nashville and three months



later say, "Well, what the hell did he do for me?" It's got to be a three-year commitment. You have to grow and you have to have somebody who has the ability to get to the decision-makers and not be saddled and tied down with old thinking.

"Fifty years have gone by where we haven't done this," Burton is quick to say, "so you're not going to change it overnight. You can't expect miracles overnight."

Hyde notes that the "developmental timeline" is longer for association activity. "There's a certain amount of patience, commitment and, frankly, faith that's required," he says. And the qualifications for the "absolute, right person" at one




organization may not be a perfect fit for another.

"I don't think anyone should conclude that the only way a local marketing organization can be successful, can be productive, is if they hire a full-time executive staff person," Hyde says.

As Cory ticks off PARC's recent accomplishments and her whirlwind of activities, she adds that, so far, the members appear satisfied with their new executive director.

“ There's a certain amount of patience, commitment and, frankly, faith required. ”

George Hyde, RAB

"They're still committed," she says. "The spot banks still run, and the checks still come in." She pauses. "But then again, we haven't finished my first year yet." 

Page Chichester is a Roanoke, Va.-based journalist, and former managing editor of Virginia magazine.

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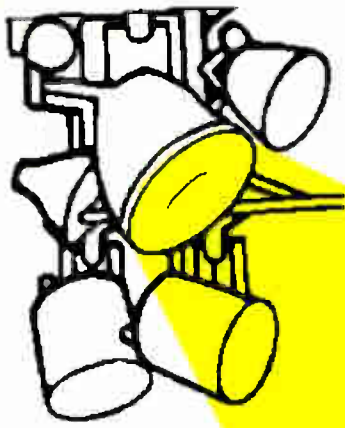
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Facility Spotlight

WFBQ-FM, Indianapolis
Owner: Secret Communications
Format: AOR

Christopher Wheat, president, general manager
Lee Ann Brooks, general sales manager
Marty Bender, programming director
Dan Mettler, chief engineer



WFBQ-FM, Q-95 morning team Bob and Tom have won just about every programming award out there, from those offered by Billboard magazine and Rolling Stone to the NAB Marconi Radio Awards.

So when the Indianapolis AOR's studios were reconfigured as owner Secret Communications added on 5,000 square feet to accommodate new duopoly partner WRZX-FM, it was a perfect opportunity for management to show its commitment to Q-95's golden boys.

"The studio was built six years ago. It wasn't large enough and didn't have things the morning guys needed," says WFBQ Chief Engineer Dan Mettler. "We sat down with the a.m. show and asked what they wanted and needed and incorporated that with things we wanted for them."

In addition to a brass motif that adorns track lights, ceiling accents and a footrest railing where up to four in-studio guests are positioned, the new studio accommodates two Pacific Recorders boards—a BMX-26 for the operator and a new BMX-14 for Tom, who also commands his own cart, CD and DAT players. It also houses the station's 2,500 compact discs.

The studio, designed in whole by assistant CE Mogan David and furnished by Harris Allied, also utilizes Telos phone interfaces, Denon 961-FA CD players and Electro Voice RE20 mics, except for one Shure SM-7—the very mic that was used when the station signed on AOR 16 years ago. "It's a nostalgia thing. I tried to change the mic several years ago, and they went ballistic," Mettler jokes.

Since the update, Bob and Tom have shown their approval by maintaining a number one rank in morning drive.

They're not alone, according to Mettler. "Morale is unbelievable. Being in a new studio designed with them in mind has thrilled the whole staff."

Facility Spotlight offers a look at innovative radio facility renovations. Share your cutting edge with us. Call Editor Charles Taylor at 703-998-7600.

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