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F2 Review	SPOTS			4:30
	Lynyrd Skynyrd	You Got That Right	1664	3:45 F
	[2PM]			09/11/95
F3 Time	LEGAL ID			0:00
	Aerosmith	Walk This Way	1136	3:41 D
F4 Zoom	Police		1190	E
	Every Breath You Take	Synchronicity	F	4:02
F5 Swap	PRE-RECORDED SWEEPER			0:15
F7 Update	Bob Seger	Against The Wind	1678	5:34 F
	Rod Stewart	Twistin' The Night Away	1940	3:10 G
	Traveling Wilburys	Handle With Care	1195	3:10 E
F8 Find	SPOTS			4:30
	Styx	Come Sail Away	1137	6:07 D
	Bad Company	How About That	1028	5:10 B
F9 Mult	PRE-RECORDED SWEEPER			0:15
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00:00:00 intro: 8

All Around The World
11:00:00 -> 11:49:10 00:49:02

- 04:23 All Around The World - Lisa Stansfield 19"
- 04:10 I Wish - Stevie Wonder 18"
- 04:29 Set Them Free - Sting 35"
- START DAT2
- 01:19 [Bottom of the Hour]
- 00:03 R-rrr-Radio -
- 00:45 Casual Furniture -
- 00:30 Harley Davidson -
- 00:35 News Call 1 -
- 00:34 Cancer
- 00:34 Japan

"Hot Keys"

Carts

- 1 Applause
- 2 Window Crash
- 3 Roar!!
- 4 Plane & Car Crash

Inflight M

10s 5s 0 5s

All Around The World I Wish

fade out... 00:04:108 fade in... 00:03:459 begin off... 04:23:280 att (dB) 1.0

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M A G A Z I N E



Market Watch: St. Louis. New businesses and steady formats provide a gateway for a radio boom.

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Format Focus: In the first of two parts, RWM explores jazz radio. This issue: Smooth Jazz.

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MANAGEMENT JOURNAL

Technology at Work: And you thought it was just about music and information. Now, radio can get you a date.

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DOUBLE TAKE

“Jazz has expanded to include a lot of stuff that, frankly, in my view, isn’t jazz.”

—Murray Horowitz, National Public Radio

See page 34.



Adieu

.....
by Charles Taylor

Evolution is the keynote of the radio industry of the 1990s and in that spirit, I too am preparing for change. This is my final issue as editor of The Radio World Magazine; after seven years with IMAS Publishing, I'm moving on to become radio editor at Billboard magazine in New York.

In the year since we launched RWM, I think we've come to offer the industry an unprecedented depth of coverage of radio management issues. Expect some exciting changes amid these pages in the coming months, further demonstrating the commitment this company has made to providing you with the most comprehensive coverage of the issues that impact your bottom line.

Over the past year, we've had time to define exactly where we fit into the marketplace and who we want to reach. We're ready to go the next step and evolve further into the information leader that this company's seven other publications have been founded upon.

Foremost, I'm pleased to announce that Lucia Cobo, who already ably serves as editor-in-chief for The Radio World Magazine, will take a more front-and-center role with the publication. Most of you already know Luci as editor of our sister publication Radio World newspaper and the founder of its Running Radio management section, out of which this magazine grew.

She will be assisted by Whitney Pinion as managing editor of RWM. Whitney previously worked as associate editor of Radio World newspaper and has also lent her byline to stories in these pages. I'm excited by her enthusiasm and strong skills and feel confident that you'll get to know her well in the coming months.

Obviously, I pass the baton with mixed emotions. Launching and establishing The Radio World Magazine has been an experience with one high after another. I'm indebted to the industry's players—from organization and station management to the capable writers who unfailingly make sure we give you the story in the most complete and rele-

vant way possible. So many of you have contributed to our success in innumerable ways. I thank you.



"I've been to paradise, but I've never been to... Cleveland." Or something like that.

All of that changed last month when I attended the long-awaited opening of the Rock and Roll Museum over Labor Day weekend. More than seeing the birthplace of Devo, this high-gloss event put to rest the city's unflattering persona and showed off a proud, magnificent new urban center, the birthplace of rock 'n' roll.

And what an event. In addition to the museum's launch, dozens of rock legends, a concert of historic proportion, parades and the like, this event was all about radio. Rock 'n' roll and radio have traveled through time together, ably chaperoning each other through the genre's formidable evolution; there was an innate understanding of their relationship that pervaded the weekend.

More than 40 stations camped along "Radio Row," broadcasting live to listeners in major markets like Chicago, St. Louis, Philadelphia, New York and Toronto. They were joined by network heavies such as ABC, Westwood One and Voice of America.

I like the way that Bernie Bernard, a music reporter and broadcaster with Voice of America, explained the relevance of the Hall of Fame: "Rock music is probably one of America's most successful and more enduring exports. People all over the world look to what was coming out of America in the 1950s and they're still looking at it today. Now, we have a facility dedicated to the history and the cultural impact of rock'n'roll on the world."

Hope you'll take a visual look at the opening on page 24.

Signing off,

THE Vol. 2, No. 10, October 1995

Radio World
MAGAZINE

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l.e.t.t.e.r.s

Experience Instead of Education

I just finished "Education vs. Experience" by Page Chichester in the August 1995 edition of *The Radio World Magazine*.

I found the article interesting since I have found the difference between my education and my experience a very big canyon. I attended a small university in Tennessee that offered a broadcasting degree. I worked

part-time for a 1 kW AM and also volunteered at the school's FM station. I graduated and decided to go to a technical school to learn the technical side of radio. But job opportunities did not allow me to do this and I was out of radio for about five years.

A new small commercial FM radio station came to our city and I was hired as program director. I was responsible for all training of

the on-air personnel, traffic, continuity, my own eight-hour board shift and production of all commercials, promos and PSAs. It was great to be back in radio!

Many of these things I never "learned" in college, but understanding the basics of how a radio station operated (mechanically) I was able to figure them out.

Three years later, I was offered a station manager position with a non-commercial FM that receives 99.5 percent of its programming via satellite. This was a different type of challenge. I have learned so much more about radio. I knew the mechanics but I never learned about an FCC public file or even read a CFR (Code of Federal Regulations). I've learned many other things that every on-air employee should know (e.g. transmitter efficiency), which, if I had been asked in the past, would not have known or even known I was to know.

I think schools should be able to cover both areas: hands-on training and rules and regulations. I also think that employers need to realize that college graduates have had a limited opportunity to fully develop their skills and abilities. College graduates, meanwhile, need to realize that the wider their knowledge of the field, the better their chances of finding a job. Think about what you would want someone to know if you were hiring them.

Thank you for your time. I enjoy receiving *The Radio World Magazine*.

*Matt Johnson
Station Manager
KYFW-FM
Derby, Kansas*

More Kids

I write to compliment you and your publication for its comprehensive coverage of programming and technological trends in the radio industry. As program director of a national radio network, I find it difficult to make time to read much, but appreciated the opportunity to peruse the July 1995 edition of *The Radio World Magazine*.

Of particular interest were the articles on stations and the Internet, and Page Chichester's Format Focus on kids' radio. In it, Chichester noted that Radio Aahs was "the only children's network that broadcasts 24 hours a day."

I thought it would behoove your staff and readers to understand that Aahs ➡

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Most of CSN's 30 affiliates are located in the Midwest United States. CSN also provides live interactive Saturday morning programming for religious AMs.

Thank you for this opportunity to familiarize you with our ministry to kids and their families.

Dodd Morris
Program Director
The Children's Sunshine Network
Grand Rapids, Mich.

Venture Left of 92 MHz

How can you do a story on New Orleans radio without mentioning WWOZ-FM, the independent, non-commercial station that plays black music in all its forms, including traditional, jazz, Brazilian, reggae, blues and rap? When I go to New Orleans, the radio

doesn't move from 90.7.

Many of WWOZ's on-air staff are experts and performers of the music they play on



the air. WWOZ is one of the shrinking number of non-commercial stations not affiliated with NPR, Pacific, a university or other major funding source. As the traditional non-commercial stations redefine

themselves to replace current funding sources, independent stations like WWOZ will serve an important role in presenting perspectives not heard on other stations.

On the technical end, WWOZ has ISDN links with various clubs in New Orleans, so it is able to broadcast live, and WWOZ produces the massive New Orleans Jazz and Heritage Festival, which is also broadcast live.

Sometimes, non-commercial stations get overlooked by the broadcast media because most don't have a lot of power, big ratings or an ad staff, but don't be afraid to venture left of 92 MHz; there's some great radio on the non-commercial side.

Harrison J. Chastang III
KPOO-FM
San Francisco

Why Hold It In?

Address letters to *The Radio World Magazine*, 5827 Columbia Pike, Third Floor, Falls Church, Va. 22041; fax: 703-998-2966; or e-mail: 74103.2435@compuserve.com

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New Businesses, Steady Formats Provide Gateway for Radio Boom

.....
by Rick Desloge



A year ago, St. Louis had few true believers betting professional football would return to town. Yet sure enough, Georgia Frontiere's Rams packed up from Los Angeles and moved to the Gateway City this year, following a well-executed (albeit expensive) civic effort.

Years before, fewer were betting on anything legally—aside from horse racing in the Metro East—until the approval in 1991 of riverboat gambling along the Mississippi and Missouri rivers after a century lapse.

The coming of riverboat gaming and the gridiron have been key factors in helping scrub away the city's image as a "rust belt" town. Few St. Louisans are giddier about this new prosperity than radio operators in the nation's number 17 market. The riverboats are spending \$2 million a year on radio, TV and billboard advertising, and football is bringing a plethora of new sports programming.

Add to their goodie bag St. Louis' rank as the nation's second-largest inland port and rail center; home base of Fortune 500 firms like brewer Anheuser-Busch and lead-

ing dog food producer Ralston Purina; and the second-largest U.S. auto production center next to Detroit.

An excellent shot

According to Miller, Kaplan, Arase & Co., these factors helped reap revenues of \$79.9 million in 1994, up 14 percent from 1993. The overall growth rate leveled to a respectable 9 percent during the first half of 1995, though these figures have yet to reflect the influence of the Rams.

"St. Louis radio has an excellent shot at breaking \$100 million in 1996 for the first time," says George Nadel Rivin, Miller Kaplan's partner in charge of broadcast operations.

"The market is sustaining some rapid growth. It's approximately 2 percent greater than the industry as a whole." If St. Louis maintains that pace, it would end 1995 with more than \$87 million in radio spending. ►





St. Louis' History Museum

Still, St. Louis is a tough market to make a buck. Six of the nation's biggest radio operators pull out 90 percent of the radio dollars from 15 of the nearly 40 licensed stations in the market. All but two of these broadcast groups operate as duopolies.

Revenue estimates for 1994 put CBS's news/talk KMOX and its FM sister oldies KLOU at the top of the dollar heap with \$22.5 million; EZ Communications' three stations—KSD-AM and FM and KYKY-FM—at \$14.9 million; two of Heritage Media Corp.'s three stations, country music leader WIL-FM and '70s rock KIHT at \$10.5 million; Compass Communications Inc.'s KEZK and KFNS at \$8.6 million; Emmis Broadcasting's KSHE at \$8.5 million; and one of Noble Communications' four stations, UC KMJM at \$7.2 million.

"It's basically a five or six station town. That doesn't leave a lot for other stations," says Rod Zimmerman, general manager of KMOX and KLOU-FM.

"The Voice of St. Louis"

Zimmerman should know. In many ways, St. Louis might look like any other market in the top 20, except for KMOX Radio.

"You just don't see a dominant station like that anymore," says Galen Adams, a senior media buyer with D'Arcy Masius Benton & Bowles/St. Louis. "Anybody out there who knows the St. Louis radio market knows about KMOX."

The CBS-owned (and soon to be Westinghouse Group W) news/talk AM has set the standard for other broadcasters for decades—longer than the Gateway Arch has commanded the downtown skyline. Nationally known sports broadcasters, including baseball Hall of Famer Jack Buck, NBC Sportscaster Bob Costas and ABC's Dan Dierdorf, all have come from the KMOX booth.

"The Voice of St. Louis" has seen its 12+ overall ratings slip from the high teens several years ago to 13.2 in the Spring 1995 Arbitron. Still, it is still five points ahead of its closest competitor, Heritage Media's

country WIL-FM.

Typical metro areas, Adams says, have multiple market leaders all bunched in the 6 percent to 8 percent range.

KMOX's Zimmerman attributes the station's current fallout on the untimely death of popular news host Bob Hardy and the retiring of several other signature announcers. The station is also the voice of St. Louis Cardinals baseball, a sport still suffering from the recent players' strike.

"We expect to continue to dominate the market," Zimmerman says. "We're better at marketing, and we still take over 25 percent

of the radio revenue out of the market. The bond with the listeners will be resealed."

Boost advertising rates

Even so, KMOX's slip is allowing its competitors to boost advertising rates faster than expected, says Bruce Kupper, president of Kupper Parker Communications, arguably the metro area's leading ad agency in placing radio commercials.

"As KMOX's position deteriorates, the radio rates at other stations are accelerating," he says. "This market has experienced some of the greatest cost-per-point gains of any market in the country."

KMOX's Wendy Wiese and Bill Wilkerson still sit in the catbird's seat for the lucrative 25-54 demographic weekday mornings. They divvy out a steady diet of news, sports, weather and traffic in between their

St. Louis Radio Market Overview

Station	Frequency	Format	1994 Est. Rev.	Owner	Arbitron 12+ Spring '95
KMOX-AM	1120	News/Talk	19.0	CBS	13.2
WIL-FM	92.3	Country	7.5	Heritage Media Corp.	8.1
KEZK-FM	102.5	Soft AC	6.8	Compass Radio Group	8.0
KMJM-FM	107.7	Urban	6.5	Noble Broadcast Group	7.8
KSHE-FM	94.7	AOR	8.8	Emmis Radio Broadcasting	6.9
KYKY-FM	98.1	AC	7.5	EZ Communications	6.1
KPNT-FM	105.7	Progressive	2.2	River City Broadcasting	4.3
KLOU-FM	103.3	Oldies	3.0	CBS	4.2
WKBQ-FM	104.1	CHR	2.8	Zimmer Enterprises	4.2
WKKX-FM	106.5	Country	2.7	Zimmer Enterprises	3.6
KIHT-FM	96.3	'70s Oldies	2.0	Heritage Media Corp.	3.2
KFUO-FM	99.1	Classical	1.7	Lutheran Church	2.7
KSD-FM	93.7	Classic Rock	6.2	EZ Communications	2.7
KXOK-FM	97.1	Urban AC	1.2	Saul Frischling	2.5
WRTH-AM	1430	MOR	1.1	Heritage Media Corp.	1.9
KSD-AM	550	Big Band	0.3	EZ Communications	1.5
WVRV-FM	101.1	Progressive	1.6	River City Broadcasting	1.5
KATZ-AM	1600	R&B Oldies	0.7	Noble Broadcast Group	1.3
WCBW-FM	104.9	Christian Contemporary	1.0	Continental Broadcast Group	1.3
KFNS-AM	590	Sports	0.5	Compass Radio Group	1.2
KNJZ-FM	100.3	Jazz	0.4	Noble Broadcast Group	1.2
WIBV-AM	1260	News/Talk	0.8	David Emgry (executor)	1.2
WEW-AM	770	Nostalgia	0.6	Alliance Broadcasting	1.0



Stations are ranked in order of Arbitron Spring 1995 12+ ratings. Information provided by BIA Publications, Inc. through its MasterAccess Radio Analyzer Database Software.

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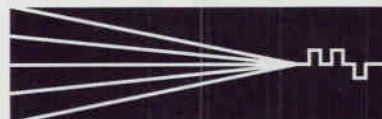
That's great. (ho hum) But what about service?

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What about Internet? NSN's InSat™ system is the world's first interactive satellite Internet server, providing Internet connectivity anywhere on the globe, regardless of telephone line availability. NSN can also deliver turnkey Internet domain hardware and software (with or without satellite access) for your company, ready to "plug and play" with any

existing Internet service provider, so that you can put the 'Net's global connectivity to work immediately.

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banter. But there are plenty of contenders for their perch.

Among the stations vying for a chance at the top is the number two 12+ WIL-FM,

St. Louis Financial Snapshot

Market Rank: 17
Revenue Rank: 18
Number of FMs: 19
Number of AMs: 20

Revenue 1991: \$66.5 mil.
Revenue 1992: \$70.0 mil.
Revenue 1993: \$78.3 mil.
Revenue 1994: \$85.7 mil.
Revenue 1995: \$92.1 mil. est.

Revenue Growth
88-93: 3.9%
94-98: 7.2% est.

Local Revenue: 82%
National Revenue: 18%

1993 Population: 2,555,300
Per Capita Income: \$16,999
Median Income: \$38,020
Average Household Income: \$44,786

Source: 

which has maintained its country format for a quarter-century, and KYKY-FM, the number six station in 12+ but number two in the 25-54 demo, largely on the strength of veteran announcer Guy Philips.

WIL began surging in the ratings a decade ago as country music stations were growing in popularity nationally. In 1992, it briefly surpassed KMOX in several key demographic categories and has stayed the number two station 12+ since.

"Until that year, KMOX was known as a monster," recalls WIL General Manager Dick Williams. "St. Louis is starting to look like every other market in America. There are more stations chasing the leaders and the format leaders stay on top."

The biggest ratings surge has come from KEZK, which now stacks up as the number three station in town with a soft rock format and an 8.0 rating 12+. The station assembled that track record during a four-year stretch that saw two owners, a receivership and a change in formats.

"We held a 3.8 share four years ago after a poor transition from beautiful music," says station manager Bob Burch. "I basically had

to start over from scratch."

One of his early hires was veteran announcer Ed Goodman, who had been with rocker KSHE. He is now teamed with Mary Phelan in the morning (who is also an evening television news anchor and reporter on the local CBS affiliate KMOV-TV). The balance of the day is filled with soft rock hits, programming that has earned KEZK strong listenership in offices.

"That's a popular demo for adults 25-54. KEZK is one of only two stations to ever surpass KMOX in that demo," boasts Burch. WIL was the other.

Rounding out the top five are Noble urban KMJM and Emmis Broadcasting's KSHE-FM, which has rocked St. Louis for more than 25 years.

KMJM, known locally as Majic, has a lock on the African American audience—a group

The Race for the Rams

St. Louis radio listeners have to go back before 1955 to remember when KMOX Radio did not have rights to a sports broadcast. That year the station gained its first exclusive rights to St. Louis Cardinals baseball.

Over the years, it picked up the football Cardinals, St. Louis Blues hockey, University of Missouri football and basketball. With a few brief exceptions, the station had a 40-year stranglehold on sports.

But in May, EZ Communications' general manager Karen Carroll outbid KMOX for the Rams' radio rights. It was an expensive proposition, believed to cost more than \$3 million in cash and a total of \$5.5 million in promotional consideration a year for seven years. KMOX's reported last offer was \$2.4 million, including veteran CBS announcer Jack Buck.

Cost in perspective

To put the cost in some perspective, Rams' rights in Los Angeles, the nation's number one revenue market, sold for an estimated \$2.3 million a year. The deal came less than two years after EZ purchased Gannett's KSD-AM/FM properties here for more than \$15 million. Even by aggressive St. Louis pricing standards, broadcasters say EZ will lose \$1 million to \$2 million a year on the deal.

However, Carroll is not talking about one year. She points out that Rams broadcast costs will be spread over EZ's three stations, each with a different focus. "You couldn't price this based on one station," she says.

EZ is also using the rights to give sports franchises in eight cities where it owns other stations the hint that it is open for business and interested in cost-promotion.

Is it a risky strategy? Carroll, known as an aggressive marketer, doesn't think so. Anheuser-Busch already has signed, as has J.C. Penney and a bevy of local advertisers.

Playing hardball

But radio competitors are playing hardball. Compass' KFNS, an all-sports station, has been covering the Rams daily with coach and player interviews. It has also signed star running back Jerome Bettis and other players to a two-hour weekly call-in show.

Both KFNS and KMOX have plans for extensive game-day coverage with ESPN-style updates on the Rams game in progress.

The situation prompted Rams president John Shaw to write Carroll in June: "It has come to our attention that a number of radio stations in the St. Louis region have been promoting, in one form or another, an affiliation with the St. Louis Rams. This causes us, and I know you, concern.

"The EZ Communications stations, KSD-AM, KSD-FM and Y-98 are the only stations with whom the St. Louis Rams have entered into an agreement. Yours are the only stations in the St. Louis region authorized to broadcast the St. Louis Rams football games, and are the only stations authorized by the St. Louis Rams to broadcast pre-game, post-game and Coach (Rich) Brooks' shows."

From a business standpoint, local advertising executive Bruce Kupper says EZ's Rams' plan already is bringing more value to the station. "In the short term, it will lose \$1 million a year. But it's a marketing move, not a profit move," Kupper says. "Look at it this way. They bought the rights to the Rams and are spending \$1 million a year to advertise the station."

—Rick Desloge

Honk If You Love Radio

St. Louis is second only to Detroit for automobile production and it shows—St. Louisans love their cars.

The metro area's 2.5 million population continues to spread further into the suburbs, making wheels a necessary part of most commutes. MetroLink, the popular light rail system that runs from Lambert International Airport to downtown, has made a small dent in the traffic.

"As people move further out, they have a longer commute. There's little mass transit, so we get them locked into radio for about 30 to 40 minutes each way," says Bill Viands, vice president of the St. Louis Radio Association and general manager of Zimmer Broadcasting Co.'s four St. Louis stations.

—Rick Desloge

that makes up about 15 percent of the region and 94 percent of KMJM's listeners, according to Arbitron.

"We exclusively target black St. Louisans. We don't care about whites and that's no exaggeration," says Steve Mosier, general manager of Noble's St. Louis operations. "We do black music, black news and we cover traffic in neighborhoods that are predominantly black."

Kinder, gentler urban

KMJM is Noble's sole urban contemporary station and Mosier's staff cross sells commercials with its KATZ-AM, a black hot talk station. But KMJM listeners hear a kinder, gentler urban contemporary than music played in New York and Los Angeles. For example, KMJM plays no rap and avoids songs with what the station considers offensive lyrics.

"We look at Majic as a separate medium. A market this size usually only supports one big urban station. Majic is it," Mosier says.

John Beck, general manager of KSHE-FM, stands by his station's heritage rock format, even as competitors nip at his fringe listeners. "Ten years ago, we were the only ones doing album rock. Now everybody wants a piece of the pie," Beck says.

One of the successful newcomers hungry for a piece of KSHE's rock pie is River City's rock duopoly—KPNT-FM The Point, broadcasting rock from newer artists; and WVRV-FM The River, with a progressive rock format. The former shot up from nowhere to St. Louis' number seven station, while the latter has struggled with ratings, a fact General Manager Linda O'Connor attributes to people not knowing what stations they're tuning in.

"A lot of people who like the River and hear artists like Hootie and the Blowfish don't know they're listening to Hootie and the Blowfish. That's the problem. But I'm sticking with it," O'Connor says. "We've got a lot of research to show we're on the right track. The kind of people who listen are not the kind of people who would bother filling out a ratings diary."

Avante garde

Sister station KPNT frequently is the topic of discussions on Washington University's internal computer network, usually for its collection of avant garde music. O'Connor says 40 percent of the station's comments arrive by e-mail.

Heritage purchased KRJY a year ago and recast it as KIHT, the first '70s rock format in the market. Since, the WIL sister station has more than doubled its 12+ ratings to 3.6, though it still lags behind rival CBS oldies station KLOU, playing songs from the 1950s and 1960s.

With the exception of Rush Limbaugh on KMOX, talk is making few inroads in St. Louis. One station that does make noise is WIBV, a 5,000 W AM in Illinois that carries Watergate symbol G. Gordon Liddy's syndicated show in the late afternoon, and Bruce Bradley, formerly of KMOX, in the morning opposite Rush.


"We're the only ones doing political humor," says station manager Dick Stein. "We live in a world where ratings are secondary to revenues."

If one were to take a look at St. Louis radio through a crystal ball, they'd most likely see a parallel of the nation's primary radio trend here: further consolidation.

In July, for example, St. Louis-based River City Broadcasting completed a \$128.2 million purchase of 18 Key Market Communications radio properties, adding them to its St. Louis stations KPNT and WVRV.

Zimmer Broadcasting Co., a veteran operator in rural Missouri and Illinois, entered the St. Louis market in 1991 with its purchase of WKKX out of receivership. Zimmer now owns four metro stations.

In fact, of the major broadcast groups in town, only KMOX and KSHE operate with fewer than two signals.

"With Congress removing these caps on ownership, we'll see even more consolidation here," maintains KSHE's Beck. "With all these media deals, nobody even talks about formats anymore." 

Rick Desloge is a reporter for the St. Louis Business Journal and writes a weekly column on advertising and the media. His morning and afternoon radio business reports are heard weekdays on KMOX.

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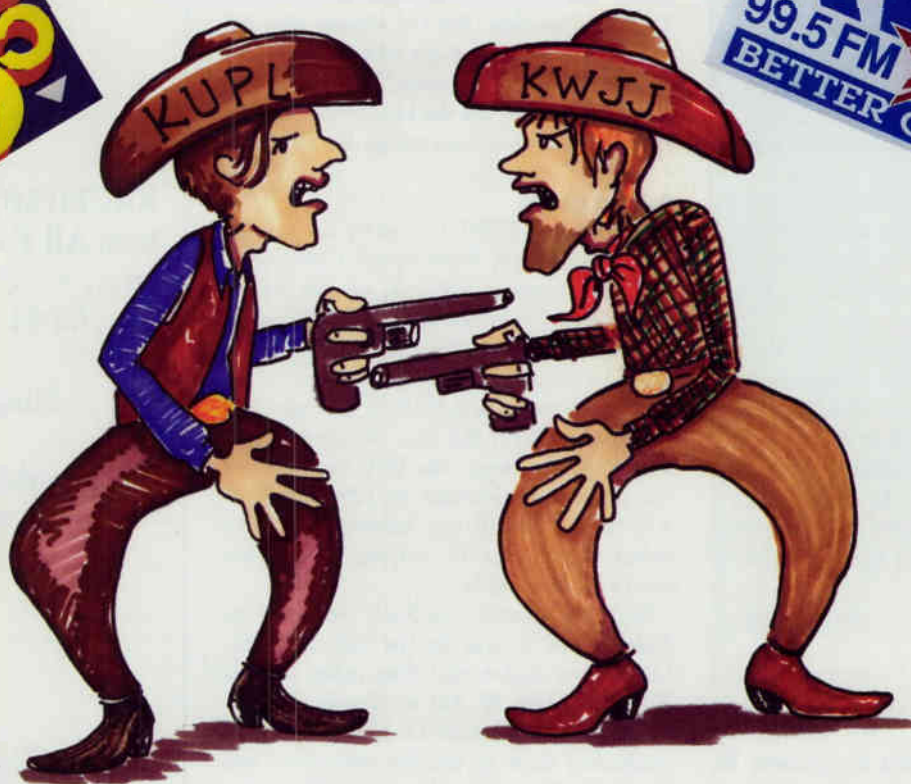
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KUPL and KWJJ: Portland's Country Cousins

.....
by Bob Rusk

*Two Country FMs in the Market Share
Playlists and Listeners, But Swear They
Pay Little Attention to Each Other*

The Wild West was never this wild. But in Portland, country music powerhouses KWJJ-FM and KUPL-FM are locked in a shoot-out for the top spot in the market's ratings.

Between them, they have 15 percent of the metro audience, a huge chunk of the 1.5 million people in this 42-station market. Over the past two years, the stations have flip-flopped for the number one position. In the Spring 1995 Arbitron book, KWJJ-FM came out on top with a 7.8 share. KUPL-FM/AM scored a 7.3; overall, it is number two.

KWJJ and KUPL are the only FM country stations in the market and both have been country for more than 15 years. They are

also neighbors on the dial. KUPL is 98.5; KWJJ is 99.5.

Neither station seems to be too concerned with what the other is doing, however. "Our focus is on KUPL," says General Manager Stan Mak, who came to KUPL in August. "We want to present the very best radio station to the Portland area listeners. What KWJJ does is up to them. My philosophy is not to get too focused on the competition."

Mak previously managed King Broadcasting's AOR outlet in Portland, KINK-FM, from 1981-87. From 1987 to 1992, he was King's radio group head.

KUPL Program Director Lee Rogers, who came to the station in January from WQIK-

FM in Jacksonville, Fla., adds, "For many years, KUPL-FM was number one. When we 'blew up' the format a year and a half ago, we knew that we would lose market position.

"But the station's format needed to be upgraded and brought into the '90s. We blew up a number one radio station knowing that it needed to evolve. If it didn't, it would have gotten blown up for us."

Part of the upgrade at KUPL-FM—which programs continuous Hot Country—was to create the Billy and the Bean morning team in October 1994. Billy came from cross-town rock rival KKRZ-FM; the Bean came in from Tucson. Rogers is clearly satisfied with the duo's latest a.m. drive numbers (KUPL-FM/AM combined for a 7.7 in the Spring Arbitrons; KWJJ-FM took a 6.4).

"We're building KUPL-FM around our morning show," he says. "I think both radio stations (KUPL-FM and KWJJ-FM) play pretty much the same music. What makes a

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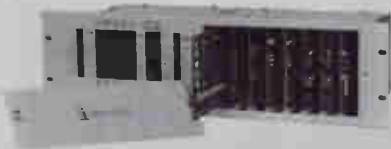
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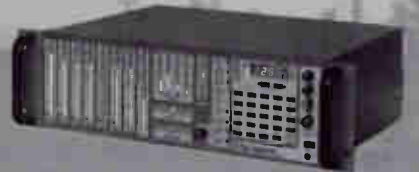
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listener choose one station over the other is what you put between the records. That starts with a really fun, locally connected morning show. We feel it's just a matter of time before the rest of the day comes into play."

A firm foundation

Over at KWJJ-FM, PD Robin Mitchell isn't worried about KUPL's morning numbers. "For the last couple of years, they've always gone for the home run," he says. "They're going for the slam-dunk in every book. Sometimes you have to have a vision that's farther off—saying, we're here today and this is where we'd like to be. We need to lay a firm foundation all the way.

"Anything you can hype overnight, you can lose overnight," Mitchell says. "They have been putting a lot of money into telemarketing and stuff that I consider to be gimmicks. If it's worth doing, it should have a long-term purpose."

KWJJ—which promotes itself as Better Country—stresses stability. Mitchell, who is from Portland, has been with the station since 1993. He previously programmed the former KLLB-FM in Portland, which was country.

KWJJ-FM morning man Gary Lockwood has been at the station for eight years, as has afternoon jock Kelly McCrae. News director Bob McNab has been with the station for more than 20 years.

"Our guys are from the area," Mitchell says. "They grew up in the Northwest. They know how to pronounce the local names. They have worked in other formats before coming to country, but they have an appreciation for the area."

KWJJ-FM General Manager Daniel Volz is a Portland native. He has been GM since 1991. From 1986-1989, he was general sales manager at KUPL.

"I was enjoying a fine career there," Volz says. "Everything at KUPL was very stable. But it was like, where will the next opportunity be at this operation? I felt that I had to create it."

Music and features

Besides playing a similar strain of contemporary country, featuring the likes of John Michael Montgomery, Rick Trevino, Clint Black, Patty Loveless and Tim McGraw, both stations air a lot of features.

From noon to 1 p.m., KWJJ airs the "Top 12 at 12." KUPL runs "Bubba's Greasy Spoon" in that time slot, with listeners requesting songs by food names tied to the artist. Selections on the menu include Clint Black-eyed peas, Sushi Bogguss, Sawyer Hash-Browns, and Alan Jack-Salmon.

"We try to make it a little more interesting than just being a jukebox," says KUPL's Rogers. "If that's all people want from a radio station, they'll put a cassette in the car."

At KWJJ, listeners choose the top 12 at 12

KWJJ-FM and KUPL-FM: The Ratings Race

KWJJ-FM was number one overall in Portland's spring 1995 Arbitron ratings book. KUPL's FM/AM combo came in second place. In morning drive, the KUPL combo and KWJJ came in third and fifth, respectively.

MONDAY-FRIDAY 6 A.M.-MIDNIGHT 12+

	Spring '95	Winter '95	Fall '94	Summer '94	Spring '94
KWJJ-FM	7.8	7.0	8.1	8.4	7.0
KUPL-FM	7.0	6.4	5.9	7.6	7.8

MORNING DRIVE MONDAY-FRIDAY 6 A.M.-10 A.M. 12+

KUPL-FM	7.5	4.8	5.5	8.3	8.6
KWJJ-FM	6.4	5.9	7.7	7.3	6.0

Source: Arbitron

by faxing in votes on company letterhead. In turn, they can win concert tickets and backstage passes.

"We see where the faxes are coming from," says PD Mitchell. "It verifies that there are some real intelligent listeners who work for stock brokerage firms, banks, as well as blue collar businesses."

KWJJ also runs the "Country Challenge" weeknights at 8:05. Jock Mark Lacey takes votes for 30 minutes, pitting the current champion up against a new challenger. The song that gets the most votes is replayed at 8:45.

Loyal listeners

About a year ago, KWJJ launched the Loyal Listener Club. Members get a club card with their name and membership number on it. Benefits include being able to buy concert tickets before they go on sale to the general public.

The bottom line at KWJJ, though, is what GM Volz calls "cutting-edge country music. When it boils right down to it," he says, "listeners love lots of good country music. We researched that. We wanted to make sure we were playing more of what the listeners wanted."

Hot contemporary artists including Vince Gill, Clay Walker and Trisha Yearwood have a home on KWJJ-FM. But the station, like many current country stations nationwide, does not program singers who were popular in the 1980s, such as Kenny Rogers, Dolly Parton and Crystal Gayle.

They are played on KWJJ-AM, however, which switched to ABC's satellite-delivered Real Country in April. In the Spring book, KWJJ-AM scored a 0.5 share.

KUPL-AM (which earned a 0.3 in the Spring book) currently simulcasts the FM. The AM is being sold to a religious broadcaster, who is expected to take over by the first of the year.

KUPL-FM will continue under the owner-

ship of BayCom, which also owns jazz-formatted KKJZ-FM. KWJJ-FM and AM are owned by Park Broadcasting, which has no other stations in the market.

KWJJ-AM signed on in 1925 and is one of the oldest stations in Portland. Up until the past several years, it represented what PD Mitchell calls an "also-ran."


Focus on the product

"When I came in, I knew we had the raw material to win this market," he says. "But instead of buying billboards and a lot of TV spots, we focused instead on the product and creating a relationship with the audience. It was my feeling that if we couldn't win with the air product, it wouldn't make any sense to spend money on advertising."

As KWJJ-FM and KUPL-FM continue to vie for the number one position in the Arbitrons, Mitchell is confident his station will retain its position. "I don't feel we're making any mistakes," he says. "KUPL will have to carve out its own niche somewhere else."

While KUPL GM Mak's goal is to regain the rating's edge, he also thinks there are enough listeners for KUPL-FM and KWJJ-FM: "The country audience in Portland is very large," he says. "It's large enough for both stations."

As the stations continue their shoot-out for rating's supremacy, Mak insists he won't be paying much attention to what the competition is doing.

"Radio is like golf," he says. "You can't control the other golfers, so shoot for the very best game you can." 

Bob Rusk spent 20 years in radio. He now writes about the entertainment industry and is a regular contributor to The Hollywood Reporter and sister publication Radio World newspaper.

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When Disaster Strikes, Radio Is Immediate, Accessible

Number One Lesson for Radio Stations: Be Prepared

by Cara Jepsen

When Jerry Garcia died, AOR stations across the country adjusted their programming accordingly, playing Grateful Dead songs, taking calls from listeners and putting together tribute shows. Just like alternative rock stations did when Nirvana's Kurt Cobain took his own life.

But when real disaster strikes—bombings, hurricanes, floods, tornadoes—people tune into radio stations up and down the dial for information and inspiration. And time after time, radio steps in and provides a service for the listener.

"Floods, hurricanes, tornadoes—you name it, we've got it," says David Ross, vice president and general manager of WHYI Y-100 and VP of WBGG in South Florida. "We view ourselves as a huge loudspeaker system first and foremost. When the power goes down and television is not operable and the newspaper presses are not able to work, there's only one thing that will work—a transistor radio with batteries."

Radio first

Radio can usually get to the scene and on the air faster than other media. It can also get close to the scene with the least amount of difficulty.

"A radio reporter doesn't need cameras or other equipment," says Gordon Mason, president of the Southern California Broadcasters Association. "They can use a phone line or pay phone if they have to. And they don't need a whole crew, but just one reporter."

When Hurricane Andrew struck southern Florida two years ago, Y-100 already had a plan in place. The station's agreement with

WTBJ-TV called for Y-100 to suspend its regular music programming and simulcast storm coverage with WTBJ. "We had certain timelines and communication vehicles between ourselves so that we could go wall to wall with hurricane coverage," Ross says. "During Andrew they lost power, and TV was going on over the radio."

Both stations dumped their regular formats to cover the hurricane but still ran commercials. And since Y-100 was providing important coverage—what to do in the event of the storm, where to call if there was a disaster, etc.—ratings jumped to four times what they usually were. "We were able to turn the whole thing into a financial bonanza for the station," Ross says.

Oklahoma's three Clear Channel stations had a reporter on the scene within minutes of this spring's federal building bombing. In fact, Carrie Hulsey was the first reporter on the scene; the first report CNN ran on the bombing came from KTOK-AM.

"What we did was cease broadcasting on the FM stations and simulcast all the stations from KTOK-AM," says Miles Chandler, vice president and general manager of KTOK, KJYO-FM and KEBC-FM. The 24-hour live coverage also went out over the Oklahoma News Network, also owned by Clear Channel.

FM jocks, promotion people and even salespeople called in reports from around the city. It was several days before traditional programming returned; in the interim, KTOK was evacuated from its building, which also housed the FBI. Still, the station was able to keep a few people on the air and continue its coverage.

"Other than bringing the news quickly to

people and informing them of what happened, what radio did in general was to give people an opportunity to talk about it," Chandler says. "The community was in shock for a long time."

Late in the day of the bombing, air personality Carol Arnold, who usually does a morning show, hosted an impromptu talk show. "We got a lot of people to call in and express grief and shock," says Chandler. "It was the first chance for many of them to talk about it. They had been bombarded by TV all day. TV showed what happened, but radio not only let people hear about it and understand what happened, but allowed them to talk about it. It was a huge vent for them, an important outlet."

Community healing

"Radio has always been a personal medium, but now it's more interactive than ever," says Sandy Josephson, executive director of the New York Market Radio Broadcasters Association. "Where there is a disaster or need for people to talk about things, people are calling up and they have someone to talk to."

There are other public services a radio station can provide. For weeks after Andrew, Y-100 aired regular "Gouger Reports" once it learned that some dealers were charging exorbitant prices for generators and bottled water.

The coverage paid off in two ways. "We were considered to be the supervisor of the market and ingratiated ourselves in the hearts and minds of people in South Florida," he says. "We won the image battle hands down."

Stations can also help raise money once a disaster strikes. Within 24 hours of

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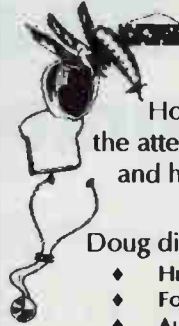
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Hurricane Andrew, Ross helped put together a 271-truck convoy of relief supplies for hard-hit Broward County. Oklahoma's Clear Channel stations worked with the Bank of Oklahoma to raise some \$200,000; the station presented the money to its recipients at a fund-raising concert last summer. After a tornado ripped through northern Illinois a few years ago, Evergreen Media Corp.-owned WLUP-FM and AM raised \$18,000 in relief through a 900 number it promoted for a week on the air.

Midwest floods

St. Louis' KMOX-AM got into the act two summers ago during the Midwest's Great Flood of '93. The CBS-owned news/talk station set up the "KMOX Flood Center," a clearinghouse for information such as river stages, where emergency sandbaggers and volunteers were needed and where victims could go for food, clothing and shelter. The station aired the reports each hour.

"It was a huge story," says KMOX Program Director Tom Langmyer. "It really affected a great portion of the Midwest. The station's flood center was up and running for about two months."

Langmyer says the station did not encounter many problems in covering the flood. "A lot had to be redesigned and retooled as we went along, based on need," he says; the station now has a natural disaster instruction manual in place. "Floods are different from a tornado, though. You know they're coming."

KMOX staffers also helped out behind the scenes, donating time to sandbagging and feeding volunteers. In addition, KMOX worked with other stations around the country to raise some \$100,000 for the Red Cross and Salvation Army.

"One thing I did learn was that it was really a galvanizing effort for our whole staff," Langmyer says. "We worked literally 24 hours a day getting the story out and helping people. The flood was all that happened that summer, and it really brought people close together. I guess that was the silver lining to the cloud."

There are several things a radio station should not do in a disaster. At the top of the list is repeating rumors and panicking the listener.

"The worst mistake that could be made would be to repeat a rumor that hasn't been checked out," Mason says. "It can be like yelling, 'Fire!' in a crowded theater."

Chandler cites the early report that a person of Middle Eastern descent was seen leaving the site of the Oklahoma City bombing. "TV and radio stations jumped on it," he says. "As it turns out, who knows where that story came from? It wasn't a news story, and

it created a lot of bad feelings among Middle Eastern citizens in Oklahoma City."

Another public relations no-no is air staff making bad jokes about a disaster. Even worse, though, is for a station to be caught off guard. Preparedness is imperative to pulling off a disaster-related public relations coup.

Josephson's organization, NYMRAD, holds quarterly community meetings, inviting the news directors and public affairs directors from local stations, community leaders and spokespersons from different nonprofit organizations to attend the all-day sessions.


"It does two things," Josephson says. "It gets them in touch with the radio stations, and it gives the radio stations ideas. They also talk about what they think are major problems in their communities."

Be prepared

During the Oklahoma City bombing, KTOK's three news departments worked well together, in spite of being forced to evacuate their building. "What we learned was that a lot of KTOK people were unfamiliar with FM equipment," Chandler says. "We stumbled a few times because we hadn't thought to prepare our newspeople with equipment from other stations. In an out-and-out emergency where you really put all of your resources to work, you find that out."

Mason says that station managers should have very specific instructions in case of disaster, and everyone on the staff should know what—and where—they are. "It should be a part of management's continuing job, periodically to have reminders or drills or surprise inspections or whatever," he says.

Station managers can come up with better, more reliable plans than EBS, Ross adds. He says his station did well in the face of Hurricane Andrew because it had a plan that was fine-tuned over the years. He and his staff conduct annual drills and reviews at the beginning of every hurricane season in anticipation of such a disaster. And now, because of the station's performance during Andrew, listeners know to tune their transistors to Y-100 during the next disaster.

"Wherever you live, every broadcaster and radio operator should have a disaster plan in place," Ross says. "First, it's a mandate to the licensees. Second, it can turn into a financial bonanza for you. Everyone loves to be paid for something that everyone appreciates." 

Cara Jepsen is media editor of the Illinois Entertainer and a contributor to The Chicago Reader and New City in Chicago.

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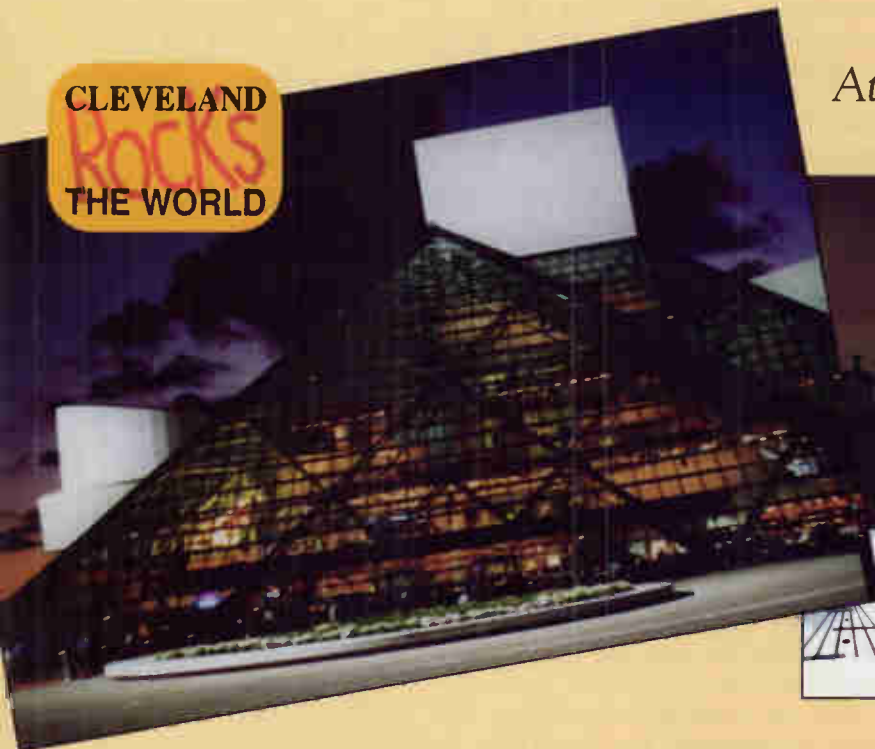
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Rock'n'Roll Memories from Labor Day 1995: (clockwise from upper left) The sun sets after the opening day lured 15,000 visitors; WMJI-FM engineers along Radio Row, which drew 40 station remotes; mighty mementos include this two-story-high token from Pink Floyd's "The Wall" tour; and the waterfront back of I.M. Pei's \$92 million, 150,000 square-foot geometric edifice.

—photos by Charles Taylor





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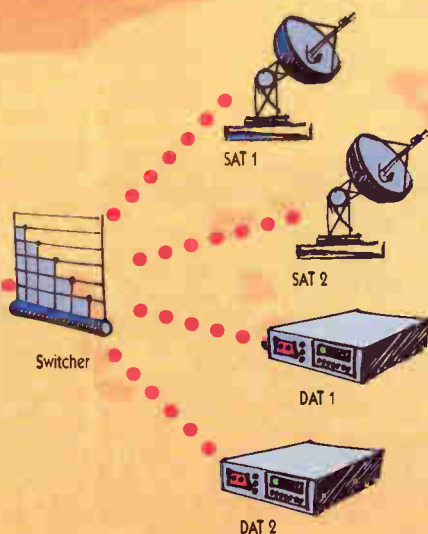
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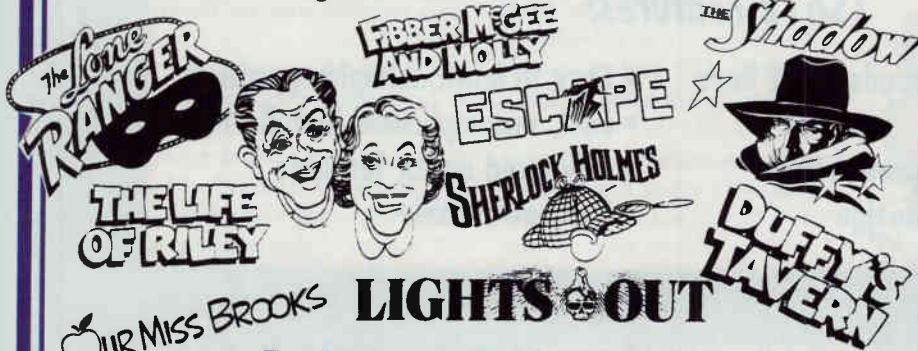
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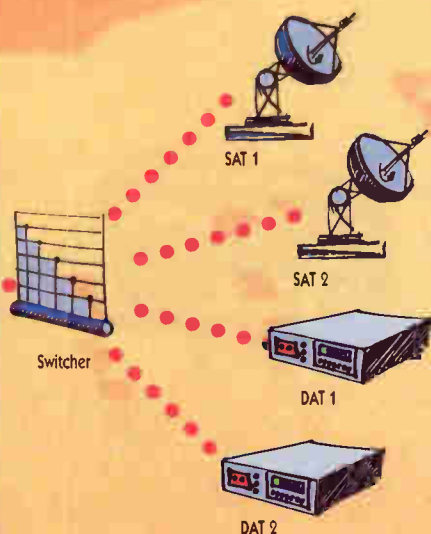
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Looking for a Mate? Now Your Favorite Radio Station Can Hook You Up...

.....
by Cara Jepsen

In Chicago, Dateline Matches Technology with Listeners

Everyone knows how hard it is to find a mate these days, let alone a simple date. Yet a recent study found that 40 percent of the population is single.

So what gives? Why is it so hard to find that special someone? Alas, put your fears to rest. Recognizing this void, Chicago-based Plextel Communications, along with Infinity Broadcasting Corp., has created a service for you called Dateline. Advertised solely on radio stations that carry its service, Dateline uses an already-targeted medium to link like-minded individuals via state-of-the-art computer technology.

"Newspaper matching uses dead technology," says Dr. Martin Stoller, president of Plextel Communications and a professor of organized behavior at the Kellogg School of Management, Northwestern University. "In a newspaper, you haven't got a clue about the person's personality, taste or culture. But that is the essence of radio, the niche of the station."

Share stations and interests

The logic is that people who share a musical taste are likely to share other interests. Keeping this in mind, I joined the Dateline for Chicago's alternative rock station, WKQX-FM. Like the station, the recording I called was fast-paced and upbeat, belting out Lenny Kravitz music in between Q-101 jock Brooke Hunter's instructions and questions.

How tall should my date be? Would I be

willing to date a smoker? How old should he be? Then came the hard part: recording my outgoing message. Don't be scared, Brooke said. You can try this as many times as you like. After about eight attempts, I'd recorded a message I could live with. The technology allows Dateline members to change their outgoing message at will, and joining the service as well as making the recordings was free.

The next day I called to see if I had potential dates. There were five. To find out more about them, I called the 900 number (at a cost of \$1.95 a minute) to hear their messages. Three sounded like they weren't for me. But two who said they were tall and smart and good-looking—and had jobs!—sounded great. Not bad for 10 minutes of phone work.

There are five stations in Chicago using Dateline, including WUSN-FM, the country station; Spanish-language WOJO-FM; and oldies WJMK-FM. Dateline was first launched late last year on urban contemporary WGCI-FM, which now has some 23,000 members in its database.

Each station has its own database; combined, there are 95,000 people in all of

Dateline's databases. Each station's message, which says essentially the same thing, is customized to fit its format. Most use station DJs to walk members through the process. For example, Spanish WOJO-FM's message is in Spanish, and cautions members, "No tengas miedo" (Don't be afraid).

On-line service

The service recently went on-line in Washington, D.C., at the market's top-rated UC WPGC-FM, and in New York at the number one urban WRKS-FM and at K-Rock. Plans are underway to roll out Dateline in Los Angeles in the near future.

Dateline was devised by three professors at Northwestern University who did extensive research to find out what common criteria



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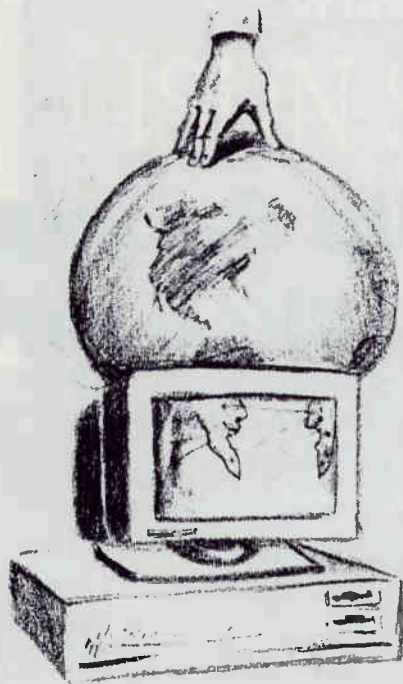


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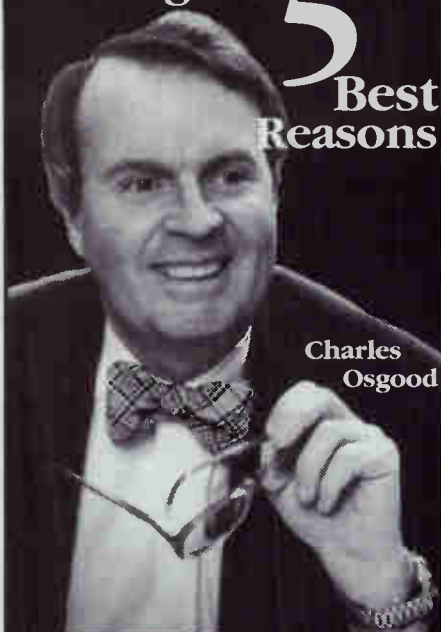
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offend anyone, it's relaxing music for the workday," he says.

The musical mix

Most NAC stations play 30 percent vocals. The other 70 percent of instrumentals, saxophones and digitally synthesized music give the music a clean, distinct sound that critics have blasted as audio wallpaper, watered down radio and yuppie elevator music.

But as New York's WQCD-FM General Manager Bob Paquette jokes, "We're jamming a lot more people in the elevator than are supposed to be there." The Tribune-owned station has doubled its audience in two years, from 860,000 to 1.4 million listeners.

And while those accusations are meant to indict NAC as a whole, not all smooth jazz sounds the same. KKSF-FM plays Nuevo Flamenco music of the Gipsy Kings, along with foreign-language vocals for its progressive, cosmopolitan audience. It also offers Miles Davis and Kenny Burrell fans its popular "Jazz Café" program Sunday evenings.

"Rather than using familiarity as our selling point," declares KKSF-FM PD Steve Feinstein, "we use uniqueness."

In New York, WQCD's audience mix is 50 percent white, 14 percent Hispanic and 37-40 percent African American. "Funky" and "big city" are the ways that GM Paquette describes the sound of WQCD, boasting that New York visitors who listen to the station comment that WQCD sounds like "what New York is all about."

At The Wave in Los Angeles, meanwhile, slower cuts are led in with the sound of a gentle wave under the station ID, which Angelinos claim "keeps them sane" in the never-ending southern California traffic.

Unity among fans

Still, there's a unity among fans of smooth jazz no matter what the music mix.

"If you ever had ideas about people not getting along in America, you wouldn't know it if you come to a jazz concert," says Charlie Ochs, general manager of Washington's smooth jazz WJZW-FM, the market's number 11 station. "It's very multicultural and everyone gets along great."

Most NAC/smooth jazz stations are equally balanced between male and female adults between 25 and 44 (the age of beautiful music listeners 20 years ago), with the bulk being 25-34. The group is characteristically out doing things, and takes its music in the car.

"It's a mind set of an adult who doesn't watch a lot of TV, not a couch potato." Kepler says.

"They are into biking, skiing, athletics. They respond to our concerts," continues The Wave's Sales Manager Tim Pohlman.

In New York, listeners are quick to respond to WQCD's Cool Cruises, After Work Parties and more. "It's a lot more work," Paquette says of his active audience. "You have to do so many events."

Evergreen's WJJZ-FM in Philadelphia is the exclusive outlet for many of the city's NAC shows, music products and concert tickets. VP and GM Jeffrey Spector says that working with the artists supported by his station is unusually congenial.

"They're not prima donnas and they really appreciate the effort that you put toward marketing them," Spector says.

Because of the newfound mass appeal of the format, the NAC audience is now more than a highbrow demographic.

"We have the demographics of a classical with the reach of a soft AC," says WNUA-FM Sales Manager Patrick Kelley in Chicago. They have spending power, but are time poor.

Adds WJJZ-FM's Spector in Philadelphia, "They are discrete and not easy to reach in the normal media, which makes the format highly profitable. My advertising salesmen walk in and explain that we have a 5.0 share (25-54)—but an exclusive share."

Smooth jazz formats across the nation are far from singing the blues these days—however, there is one faction of the community that may take issue with the success of this now-mainstream format.

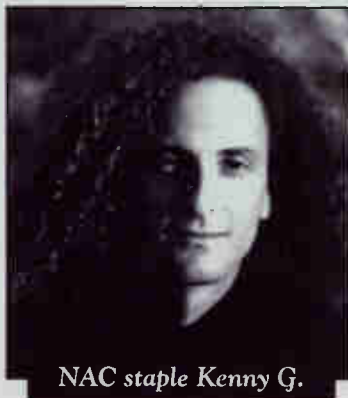
Although the term "smooth jazz" came directly from listener research, some argue whether the format really encompasses jazz/rock or even contemporary jazz. National Public Radio, in fact, is currently working on a modern definition of "jazz."

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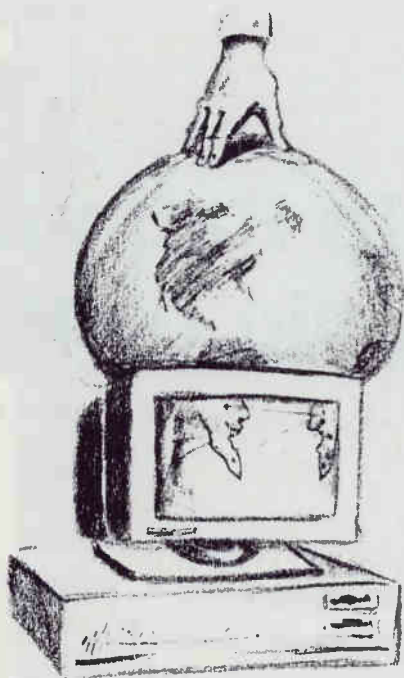
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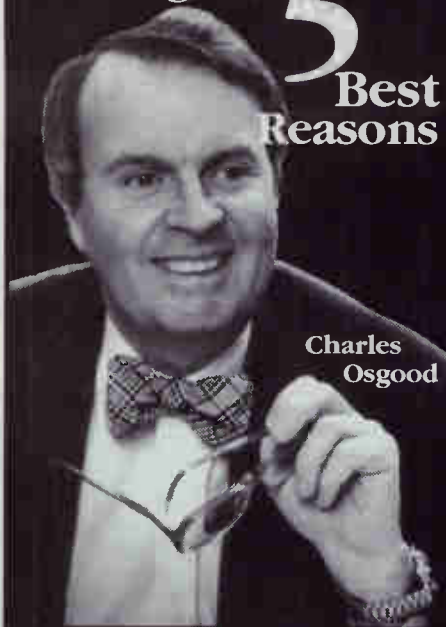
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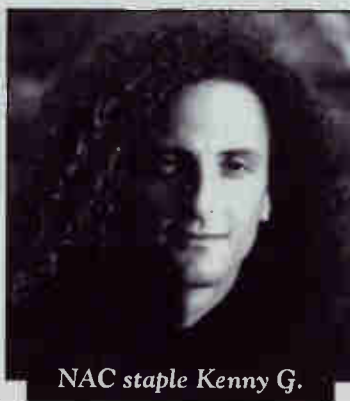
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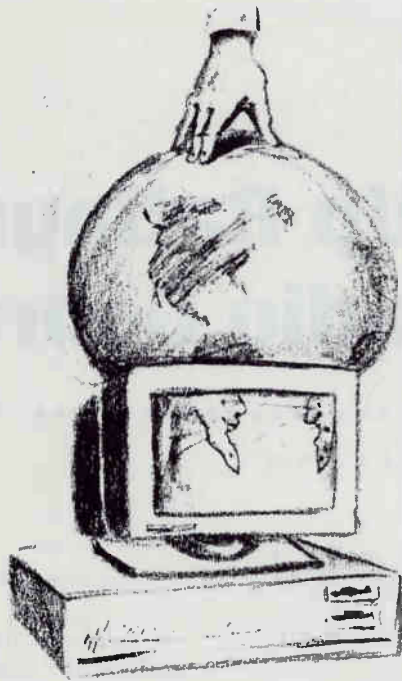
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Smooth Jazz Logo courtesy of Broadcast Architecture



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NAC Jazzes Up Ratings Of Age-Old Radio Genre

by Kathy Gronau

In the Radio World of Jazz, There's NAC and Traditional. RWM Takes a Two-Part Look at The Fundamentally Diverse Formats.

When radio began broadcasting in the 1920s, jazz was in its early heyday in the U.S. As remote wires were brought into big city ballrooms and clubs for the first time, the medium and the music became natural bedfellows, bringing the lively sounds of dance music into America's living rooms in small towns nationwide.

By the 1950s, as station formats became more specialized and network broadcasts diminished, for economic reasons, many big bands broke up. The moody, abstract music that for so long conjured images of people crowded in dark and smoky subterranean rooms was heard less and less over the airwaves.

Today, in the diversified broadcasting environment of the 1990s, the jazz format has reached a fork in the road. The commercially successful smooth jazz sound—NAC or New Adult Contemporary—aggressively heads one way with its familiar melodies and multi-million record seller Kenny G. The rougher, straight-ahead version, meanwhile, takes the A Train with perennials such as John Coltrane and young lion Joshua Redman. It's a dominant format on public and college radio stations.

Both forms of jazz create a sexy, sophisticated atmosphere, but are also as diverse as country and classical in many ways.

This month, *The Radio World Magazine* takes a look at the more commercial NAC smooth jazz format. In the November issue,

look for Part II of our Format Focus on jazz, with a report on traditional jazz radio.

When NAC was founded by KTWV-FM The Wave in Los Angeles and WNUA-FM in Chicago in 1987, this trendy new acronym combined new age and contemporary jazz and vocals.



A decade or so later, the new age has seasoned. Today's mainstream jazz stations offer a mix of "smooth jazz"—today's preferred moniker—combining popular jazz instrumentals with the vocals of established soft rock artists.

Mass appeal

The presence of singers like Anita Baker, Phil Collins, Michael Bolton and Sade has wooed listeners from other adult stations, prompting steady growth in NAC's evolution from a niche to a mainstream format.

"Listeners loved the music, but it was a little too broad and eclectic for them," says Allen Kepler with Broadcast Architecture, the nation's leading smooth jazz consultancy. "We've tightened the playlist a little bit and given them a more mass appeal product

by using some AC and urban AC crossover."

If any doubt remained, the success is clearly in the numbers. Granum's KOAI-FM, for example, captured the top spot 12+ in the Dallas August Arbitrends. In many major markets—Washington, Los Angeles, San Francisco, Philadelphia—smooth jazz is prompting top five 25-54 Arbitron ratings. And perhaps more significantly, the format is being embraced by predominant group players like Viacom and Evergreen.

In search of a mood

In the latest Arbitron book, *The Wave* roared from 14th to fifth 25-54; its cume has risen to more than 950,000 in the total survey area.

WNUA-FM in Chicago had a Spring 1995 Arbitron move from 4.0 to 4.6 25-54, which the station said accounts for 86 percent of its audience.

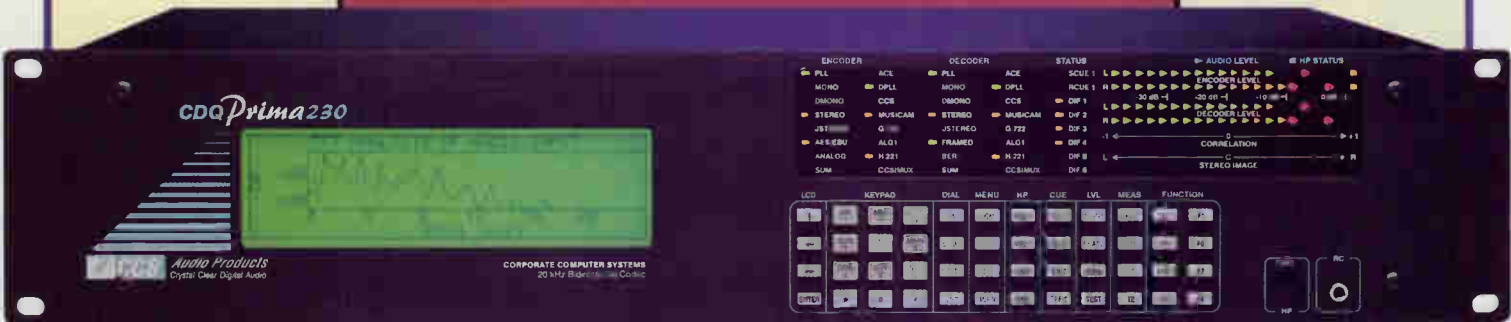
People in search of a mood come to the NAC format, which ranks very high at night, traditionally not a predominant time for adult listening. Many credit the format's sexy, romantic ambience as a natural draw for scoring listeners after dark.

According to annual one-on-one interviews conducted by Broadcast Architecture, the format is widely viewed as "music to chill out to" or "romance music." Some commented that it creates a great atmosphere during a date. Said one respondent, "I get in the bubble bath and have a glass of champagne" while listening.

Even so, surprisingly, the biggest growth in the format has been during the day, says Kepler. Most of this steady increase has come from office airplay. "It doesn't

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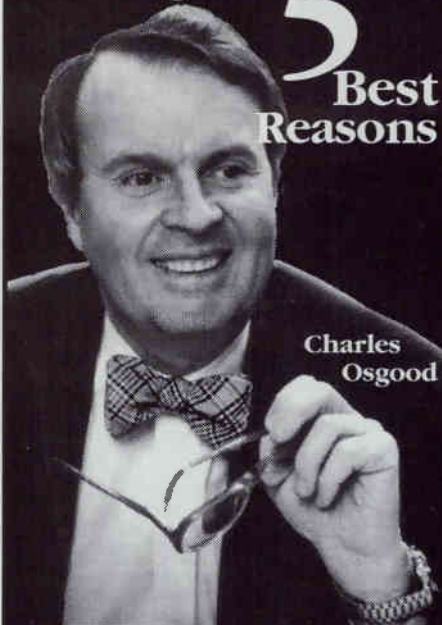
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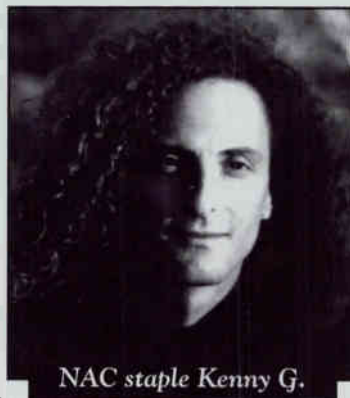
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New Consolidation Phase in Radio Sets Framework for Greater Economic Buoyancy And Strategic Options

The mega media and radio group marriages of the past couple of months—like the deals of Disney/ABC and Westinghouse/CBS and the acquisition of Shamrock Broadcasting by Chancellor Broadcasting—among other new mergers, form the foundation for a long-term, economically potent radio broadcast business environment.

Indeed, this new era of deal-making holds the potential for all radio broadcasters to greatly expand both the dimensions and dynamics of their station operations, yielding new programming and qualitative sales strategies. Radio stations will now be able to exercise greater marketing leverage that will almost certainly broaden the industry's capacity as an advertising medium.

Today's media and radio deals are being spurred by Congress' rapid-fire deregulatory action on telecommunications issues, particularly concerning the relaxation of radio and television ownership rules, along with low interest rates for borrowing money. In fact, the proposed radio portfolios of media powerhouse groups, especially the increasing number of medium and large market properties, were unthinkable only a very short time ago.

(As of this writing, the Westinghouse purchase of CBS was still pending a final agreement and a single telecommunications bill that further deregulates radio ownership was awaiting passage.)

What does it mean?

What does this new, unfolding media landscape mean for radio? Simply stated, it is the dawning of the industry's next significant consolidation phase.

Characteristically, this new phase differs from radio's most recent consolidation period during the mid- to late-1980s in that, for the most part, more financially buoyant radio station companies and/or divisions are now merging together. (Actually, this was a predictable trend soon after the FCC last relaxed its ownership constraints in radio by expanding same-market duopoly rules in September 1992.) It is also very bottom-line driven.

Radio's last ownership consolidation phase was twofold, beginning with a gradual concentration of ownership within both the network and national representation industries, through a series of acquisitions, to meet the challenges of an emerging mega agency marketplace.

Meanwhile, fueled by a robust economy, which later

became stagnant, individual radio executives and their (nonbroadcast) investment partners began buying out station groups owned by major media concerns, mostly through debt financing, including high-risk, high-yield "junk bonds." This created a flock of separate radio entities.

The onslaught of a recession at the end of the decade and the subsequent reduction in traditional media advertising, along with a banking credit crunch, negatively impacted many of these entrepreneurial radio operations. Some endured restructuring, while others were eventually sold or merged into larger radio companies.

The new radio deals, amid increased deregulation and the industry's upswing in revenues (not to mention the lessons learned from radio deals financed during the 1980s), should instill a sound business climate for present and future owners, while attracting new investors.

The further lifting of both local and national ownership limits will provide radio broadcasters with even more leverage for competing in growing multimedia arenas. And savings on fixed costs for any expanded duopoly operation should lead to higher profit margins and, consequently, higher values.

More financial resources

New radio mergers among existing group operators also means having the ability to draw upon more financial resources for investing in higher-quality programming and personalities for listeners. At the same time, there could very well be an expansion in the amount of syndicated daily programs for smaller market broadcasters emanating from the larger radio groups.

And perhaps most importantly, new radio group machinations means the availability of more business strategies to maintain positioning in a media-intensive arena. In essence, what we will see is the growth of stronger local station groups under common ownership.

With the potential for radio owners to increase penetration in a given market, comes broader programming options for attracting larger numbers of listeners.

The overriding strategy here is to build enough critical mass in terms of audience reach to have a positive impact on the buyers of media time. This means that any commercial radio owner operating in a highly competitive market should present advertisers with more multiple programming vehicles for delivering target consumers.

For example, within this next deregulatory radio ownership phase, station groups could more easily dominate the now advertiser-pursued 35-44 demographic (see following story) over other media by programming two or more stations in the same market specifically for this age cell. This programming could include classic rock and sports (primarily for men in this age

demographic); golden oldies (targeted for both men and women); and an adult or "lite" contemporary format (primarily for women.)

A radio group owner could also program two versions of the same format in a given market. This can be seen in a Westinghouse/CBS radio group model as both companies operate all-news AM stations in New York. Each station is a ratings success because the two stations' programming approach to all-news differs, thereby reaching many unduplicated listeners.

Another way radio could control demographics is by programming three or more stations in the same market to attract complementary demographic cells, ideally within the broad 18-54 demographic range. In this way, agency media planners and buyers would be offered a menu of targeted consumers.

These new configurations for marketing radio may lead to the practice of employing and training different format sales specialists within the same company. They would also create a compelling qualitative database of different demographic age groups or of different lifestyle and consumer buying patterns for the same demographic bracket.

It could truly be target marketing at its best.

Marketing Snapshot: Core Baby Boomers Now at the Forefront of Demographic Targets

The core baby boom audience of 35- to 44-year olds is rapidly emerging as a prime demographic target for today's marketers. Composed of many professionals approaching or in their high income-earning years, this age cell now brims of discretionary spending power.

(Demographers typically refer to baby boomers as those post-World War II people born from 1946 through 1964, which number around 80 million.)

Evidence to the popularity of core boomers among advertisers can be seen at every marketing turn. For example, an increasing number of leading advertising agencies are drawing upon the pop/rock music of the 1960s in devising television campaigns to attract today's parents for their clients. From last summer's Pizza Hut's Ringo Starr/Monkees campaign to Schweppes' "British Pop" campaign, everything old is suddenly new again.

Moving forward, music and talk broadcasters alike would do well to factor in this defined age group when modifying, selecting and switching formats or special programming. In the case of telephone talk radio stations, program directors may want to focus on issues that are of concern to core boomers—namely education, careers, health and finance—during certain key dayparts.

As this demographic bracket ages, it will continue to drive all consumer spending.

Business Watch: Radio Projected to Grow Faster than All Measured Media through 1999

Total radio advertising will continue in a steady upward mode, growing faster than all other measured media from 1994 through 1999 at a 7.1 percent compound annual rate to \$14.5 billion.

That's according to projections from New York investment banking firm Veronis, Suhler & Associates, which provides financial analysts and potential media investors with an annual five-year communications industry forecast.

This projected increase in radio advertising would be a significant improvement over the previous five-year period in which Veronis, Suhler reported radio advertising revenue growing at a 4.3 percent compound annual rate.

The Veronis, Suhler forecast is very bullish on local radio advertising, which still accounts for some 77-78 percent of all radio business. The investment firm projects local sales to increase at a 7.4 percent compound annual rate.

The report states, "Local radio's targeting advantage and favorable unit costs should help local radio advertising expand faster than local advertising on television and in daily newspapers."

Meanwhile, national spot advertising is expected to grow at 6.6 percent through 1999, which is more than twice the 3.1 percent annual increase of the previous five years, and network radio is projected to increase at a 3.9 percent annual rate. (Veronis, Suhler & Associates cites itself as well as the Radio Advertising Bureau, McCann-Erickson and Wilkofsky Gruen Associates as sources for expenditure data.)

In general, Veronis, Suhler views the latter part of its five-year forecast period as the strongest. The report also states that competition from television for local and national advertising is usually less severe in odd-number years, so the investment firm is looking for faster revenue growth in these years than even-numbered years.

As for shifts in today's radio audiences, the Veronis, Suhler report, drawing upon RADAR data as a key reference source, shows the aggregate radio audience rising 2.9 percent in 1994, bouncing back from 1993's 5.0 percent decline, with AM radio listening slightly decreasing and FM listening increasing. However, AM listening is expected to stabilize with the growing popularity of talk radio.

Vincent M. Ditingo is a business writer and media consultant, as well as an adjunct assistant professor of communications at St. John's University in New York. He authored the recently published Focal Press book, The Remaking Of Radio, which addresses the restructuring of the radio business during the 1980s and early 1990s.

Management Journal appears monthly in The Radio World Magazine.

City Marketing Associations Can Help Keep Revenues Rising

.....
by Gordon Mason

SCBA President Reminds Radio That It's Never Too Late to Support, Join or Form a Local Alliance

Once upon a time, there was a radio market looking for an identity. There were about 20 stations in the market. None of them were making much profit. Getting a sale was tough. The newspapers, covering less than one third of the homes in the market, soaked up about 75 percent of all the advertising revenues.

To survive, those radio stations simply sold their airtime for less than the next guy. "A" sold a package plan for \$500. "B" sold the same plan for \$450. "C"'s price was \$300—and he threw in six bonus spots (which "A" and "B" were prepared to do if it meant getting the order).

Managers and sales managers referred to themselves as "warriors" and "street fighters" and their competitors as "dirty rate cutters." They would not eat lunch in the same restaurant when a competitor was present.

To make things even more difficult, the market was far down the metro area rankings, so it didn't get much attention from national advertisers. And when it did, radio got less than 5 percent of the average budget.

Break with tradition

This market was a sleepy town whose only claim to fame was its weather and the fact that movies were made there—a town called Los Angeles. The year was 1936. It was a year in which eight radio station managers broke with tradition and actually sat down in the same restaurant at the same table to

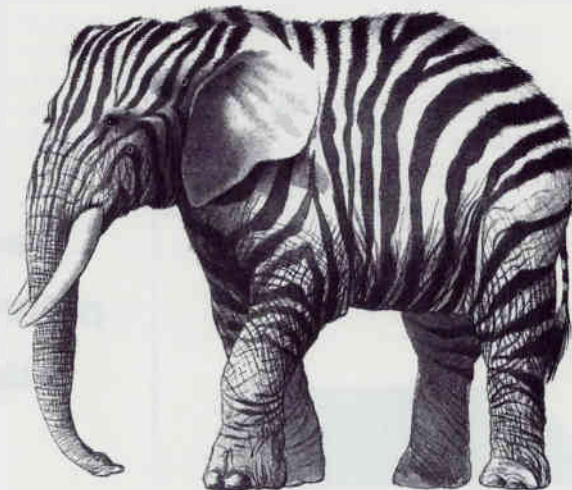
see what could be done to improve the fortunes of radio in this area. They even ate lunch.

The result was the formation of the Southern California Broadcasters Association—SCBA—the first organization of its kind in broadcasting.

Diligence, it is said, is the mother of good luck. And the diligence shown by those broadcasters enabled Los Angeles radio

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Circle 167 On Reader Service Card

to capitalize on the area's good luck in later years.

Radio in the L.A. market commands more advertising revenue than any other market in the country—probably the world—and stands as the nation's number two market in terms of listeners. Last year, the reported figure was \$412 million, about \$75 million ahead of the next market, New York.

There are more than 90 metro area radio organizations in America today making radio's tide rise. Chief among them are New York, San Francisco, Detroit, Washington D.C./Baltimore, Milwaukee, Pittsburgh, Philadelphia, Houston and Dallas. The top 10 have one or more people on a full-time basis; the rest are made up of volunteers from radio stations who usually rally around a specific project. They're nonprofit organizations with charters and bylaws. They support themselves with modest dues and/or fundraisers. They include a combination of marketing and public relations people whose mission is to expand the radio dollars in their markets.

How effective are they?

How effective are they? In San Francisco, the Northern California Broadcasters Association coaxed the Bay Area Ford Dealers Association back into radio after years of absence. It means more than \$2 million per year to Bay Area radio stations. Most recently, the same organization convinced two major coffee producers to invest additional millions into radio.

New York Market Radio points to \$8 million in radio sales directly attributed to its efforts.

NYMRAD, or New York Market Radio, points to \$8 million in radio sales directly attributable to its efforts over the past three years.

Other associations have their success stories as well. These associations call on and work with advertisers for the most part. We go directly to clients and leave the agency media department to the radio station salespeople.

We're also in the publishing business. SCBA publishes and circulates a monthly

tabloid-style newspaper to more than 3,000 agencies and clients in our database. We write and publish a local success story every month. We publish and circulate Southern California radio marketing kits—1,000 a year.

Sales tools

We also compile and publish L.A. Radio X-Ray, one of radio's most successful sales tools of the 1990s, outlining competitive



Gordon Mason

expenditures in radio. We tell the world four times each year how much money is being spent here in our medium, advertiser by advertiser, this year and last.

We're in the education business as well. We've sponsored courses on the business side of radio in association with the UCLA

Extension for almost 20 years. Nearly 2,000 people have taken our courses in sales, programming, promotion and general management. We have sponsored courses to teach agency creatives how to write a successful radio commercial.

Now we're starting SCBU, Southern California Broadcasters University, which will have

an eight-week course stressing sales skills taught by working L.A. account executives and sales managers. We sponsor monthly breakfast seminars featuring top advertisers and agencies. We sponsor quarterly workshops on radio sales, on how to sell to car dealers, political broadcast rules and other aspects of selling.

To sell radio, we use the best advertising medium we know—radio itself. Every year, we produce testimonials featuring a top advertiser or a generic made by a top

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 **HEALTH NEWSFEED**
A SERVICE OF THE JOHNS HOPKINS MEDICAL INSTITUTIONS

READER SERVICE 21

radio producer and more than 100 stations aim them directly at the business people in their audience.

Creative people in radio

About 10 years ago, the chief executive of one of the hottest ad agencies in the country told a small group of radio executives, "To be honest with you, most of the media decisions in our shop are made in the creative section. And our creative people don't want to do radio. Some of them say it's too hard, others don't know how. Still others only want to do TV." That's when the SCBA decided that if we could stimulate just a handful of top agency creatives into

trying radio, we could add millions of dollars in revenues. And the SCBA SUNNY Creative Radio Awards was born.

This is a national competition now in its 10th year. Winners of a SUNNY not only get a nice statuette and a certificate suitable for framing, but we enter them in the Mercury Awards, which as you're probably aware, pays \$100,000 to whomever creates America's best radio commercial.

We also salute our SUNNY winners with a spot that's aired by dozens of our member

If you don't have an association, now's the time to start one. Plenty of help is available.

stations and we include their work on a tape sent to the Fortune Top 500 marketing directors.

SUNNY has paid off with hundreds of thousands of new radio dollars since it began in 1985. Its success has been responsible for a host of creative award competitions conducted by regional radio marketing associations, and the tide keeps on rising.

As well, a good association always mixes business with pleasure, with a sports day or an annual casino night or a carnival where the stations sponsor rides and games. These events are not only fun but manage to pull in hundreds of advertisers and agency people who have a good time while they're getting more involved with radio.

I hope I've made the message abundantly clear to you captains of your radio ships. Let's keep the tide rising. If you've got one of the nine associations with at least one full-time employee, now would be a good time to look them up and ask them if their member stations are doing enough in helping them expand.

If you're in one of the other 83 associations without somebody on the staff to worry about selling radio every day, now's the time to get somebody.

Finally, if you haven't got an association, now's the time to start one. Plenty of help is available. The Radio Advertising Bureau, for one, is very active in this area.

In his booklet, "Predicting Radio Station and Market Revenue," George Nadel Rivin, a partner in Miller, Kaplan, Arase, states on the final page, "It is the promotion of radio as an advertising medium that will see radio's share of total revenue expenditures rise as we approach the turn of the century. This has the highest potential to contribute to local market revenue growth."

Here's wishing you and your ship clear sailing on a constantly rising tide.

Gordon Mason is president of the Southern California Broadcasters Association.

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The screenshot shows a software interface for audio control. At the top left, there's a timer '02:29:32' and 'ON' status. In the center, the 'SALSA' logo is displayed. To the right, there's a '22:09' timer and 'ON AIR' status with 'PAUSE' and 'ERROR' indicators. Below this is a playlist table:

00:	ALABAMA	BORN COUNTRY	03:07
03:	HIGHWAY 101	WHO'S LONELY NOW	03:09
06:	ALAN JACKSON	CHASIN THAT NEON R	02:58
09:	THE JUDDS	LOVE CAN BUILD A	04:04
13:	THE BROWN ADOBE	SALSA SPECIALS	00:30
14:	WVBU LEGAL ID	SPRING MARATHON ID	01:00
14:	LEWISBURG PHOTO	SPRING FEVER SALE	00:30
15:	CARLENE CARTER	COME ON BACK	02:46

Below the playlist is a 'SPORTS NEWS' section with a timestamp '(updated at 3pm)'. The news text reads: 'The Philadelphia Phillies, fresh off a losing streak on the road, rallied to beat the San Diego Padres 15-12 in a home-run slug fest at the Vet. In the third race at Aqueduct, Beetlebaum finished 6 lengths ahead of the pack to beat 36 to 1 odds.'

On the right side of the interface, there are several control buttons: 'ON AIR', 'PAUSE', 'STEP', 'MENU', 'CLOCK', 'TIME EVENT', 'SEARCH', 'TEXT', 'TITLE', 'NEWS', 'ARTIST', 'SPORTS', 'ALBUM', 'WETHR', 'TEMPO', 'STOCKS', 'THEME', 'LOCAL REPORT', and 'TIME', 'FARM REPORT'. A callout line points from the 'SPORTS' button to the text 'User Programmable Database Search and Store Parameters'.

Live Assist Screen Pictured

User Programmable Database Search and Store Parameters

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Circle (58) On Reader Service Card

WVEE/WAOK Promotions Director Joseph Libios:

'Every Time We Do Something, We Must Score a Touchdown'

by Scott Slaven

The Promax Promotions Profile offers a look at the experiences and points of view of the nation's top radio promotion professionals.

This month: Joseph Libios, promotions director for urban contemporary WVEE-FM and Gospel contemporary WAOK-AM in Atlanta.

Q: How did it all begin, Joe?

In 1984, straight from high school, I worked in the research department for my favorite rock station in Houston. After that, I got an internship on the morning show, then I drove vehicles, set up remotes with the crew.

When a position opened up in the promotions department, I was phased in and during the next six years, I experienced the station changing from rock to top 40 to adult contemporary to dance.

In 1993, I was recruited to come to V103

to head the marketing/promotions department. We're the market leader in Atlanta.

Q: What's unique about Atlanta?

It's an up-and-coming city. And because of the upcoming Olympics, all roads lead to



Atlanta.

We have things planned but they are more for our local listeners than for those visiting. I would like to do something national. And I will tell you one thing: The

Olympic Stadium is open air and nobody controls the air. So that's something that I'm thinking about.

At the Braves game during the World Series, we flew balloons with banners right past the flag during the National Anthem. It was really cool.

Q: What is your goal for the station?

When I came here, my goal was just to increase the visibility even though we were number one. With that goal accomplished, we now just work to increase our already high level of community awareness. For the past three years, we've made 15-20 street appearances per week during the summer months.

Q: Your AM station is gospel. Is that a challenging format to market?

It is because of the perceptions that people have. People think a gospel listener is a senior citizen sitting at home in a rocking chair. That's wrong. I wish advertisers and non-radio people would think about the fact that the gospel listener goes to movies and concerts, drives to the park, drinks Gatorade!

And it's a loyal audience. Because it's religion-based, the perception is not to touch it. But for those advertisers who have found out about it, it's a big moneymaker.

Q: What's your music format of choice?

I'm a soft rock type of guy-Billy Joel, ➔

JOSEPH R. LIBIOS

Title Promotions Director, WVEE/WAOK, Atlanta

Up the Ladder

Promotions Director for UC WVEE-FM and Gospel Contemporary WAOK, Atlanta, 1991-now.

Promotions Director for UC KHYS, Houston, 1989-1991: "During my term, this station became a pitbull in a market full of german shepherds."

Promotions Coordinator for KSRR/KKHT, Houston, as the stations evolved from AOR to CHR to AC, 1986-1989.

Choice Morsels

1992, 1994 and 1995 Billboard Magazine Urban Contemporary Promotions Director of the Year nominee.

Member of the Interep Radio Store Advisory Committee to establish guidelines for advertisers.



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 Circle (32) On Reader Service Card

The Beatles, REO Speedwagon.

Q: That's before your time!

Yeah! But I love ballads, too, and urban. But it really has nothing to do with what I listen to. I'm in promotions; just give me a product and I'll promote it.

Q: Where do you get inspiration?

I have files and files of idea starters. And I network with other stations to listen to them brag about their ideas. They don't know it, but I steal them! I'll be the first to admit it.

If I take a promotion from Washington, D.C., everybody in Atlanta will love it, because they've never heard it. And I look like a genius. I also read the trades. It's a nonstop job.

Q: Do you listen to other stations?

Yes, I listen to their ideas. I think the best

format besides R&B, as far as promotions, is country. These stations are doing good promotions, the kind rock used to do.

The country artists really take care of the listeners and they really take care of the stations with their fan fairs and showcases and things. That's the way it should be. It's something we are starting to do.

Q: Do you do a lot with visiting artists?

When Boys II Men came to town this summer, we played basketball with them. We also request that visiting artists do private concerts with us where you can't buy a ticket—the only ticket available is through the radio station.

Q: Are artists usually open to that sort of thing?

It's the new artists that are usually open. If we ask an established artist, they will generally say no. But if the record label wants us to promote the new artist, they will usually bend and give us the established artist. That's how we can get the headline talent. Urban is a lot like country—it has its own format, its own politics, its own way of doing things.

Q: Where do you see yourself 10 years down the road?

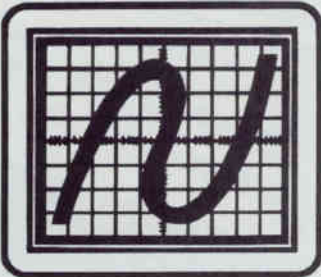
I'm never content. I'm always looking for how to do things better. I'm always asking, what else can I do? I'm at a number one station in a hot market with a hot format—everybody looks up to this station. What else can I do? One of my future goals is to promote and market a group of radio stations.

Q: Sum up your promo strategy.

I call it "Red Gun Promotions." It's like red gun football. The typical team just runs the ball to make the first down and it will run and run and every now and then it will pass. Its goal is to make that first down and eventually score a touchdown.

My style of promotions is that every time we do something we have to score a touchdown, not just get by. Every now and then we will drop the ball but we really score points. I think the style of "stuff it down their throats promotion" is what will make it in urban radio.

Scott Slaven is director of communications for Promax, an international association for promotion and marketing executives in the electronic media, based in Los Angeles.



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calendaRADIO

..... a comprehensive listing of national and international events

oct.

3-6
Broadcast-Madrid, Juan Carlos I Exhibition Centre, Madrid, Spain. The radio and television exposition for Spain. Contact IFE-MA in Madrid at +34(9)1-722-5000; fax: +34(9)1-722-5792.

5-8
99th AES Convention, Jacob K. Javits Convention Center, New York City. The autumn Audio Engineering Society convention convenes in the number one-ranked radio market. Contact AES in New York at 212-661-8528; fax: 212-682-0477.

10-12
Consumer Electronics Show—Mexico, Palacio de Los Deportes, Mexico City, Mexico. Second annual nondomestic show for U.S. sponsor Electronics Industries Association (EIA). Will offer retailers and attendees access to all categories of consumer electronics products. Contact Margaret T. Cassilly in Washington, D.C., at 202-457-8778; fax 457-4901.

14-17
RAB Fall Board Meeting, Boca Raton Resort & Club, Boca Raton, Fla. Semiannual meeting of board members of the Radio Advertising Bureau. Includes committee meetings on membership, marketing, training and education, dues, research, sales and services, finance and national marketing. Contact Celeste Champagne at the RAB in New York at 212-254-4800; fax: 212-254-8713.

20-21
Country Radio Broadcasters CRS Southeast, Charlotte Marriott, Charlotte, N.C. Features sessions on programming, promotions, sales and management. Call the organization in Nashville at 615-327-4487.

25-28
Broadcasting Cable & Satellite, Pragati Maidan, New Delhi. This first show will focus on radio and television broadcasting, satellite and cable distribution, professional sound, film and video. Contact Exhibitions India in New Delhi at +91-11-462-2710/1;

fax: +91-11-463-3506.

28-30
CAB Annual Convention, Ottawa. Sort of like NAB, except it's Canadians. And it's colder than New Orleans. Contact the Canadian Association of Broadcasters at 613-233-4035; fax: 613-233-6961.

nov.

2-4
Broadcast India '95, World Trade Center, Bombay. The annual show is organized by Saicom Trade Fairs and Exhibitions. Call the organization in India at +91-22-215-1396; fax: +91-22-215-1269.

5-7
NAB European Seminar, Hotel Arts, Barcelona, Spain. The National Association of Broadcasters hosts the NAB European Radio Operations Seminars, which will focus on radio management and programming; radio sales and sponsorship; and radio technology. Contact Lucy Smith at the Paris office of NAB at +33-1-46-92-12-79; fax: +33-1-46-92-12-70.

6
NAB License Renewal Seminar, Sioux Falls, S.D. A one-day, how-to course to prepare broadcasters in North Dakota, South Dakota, Minnesota, Montana and Colorado for the 1995-1998 round of renewals. Those attending will receive a detailed notebook on the topic. Cost is free to first person from an NAB member station, \$35 for the second. Call NAB in Washington, D.C., at 202-775-3511.

7
Sound Broadcasting Equipment Show, Metropole Hotel National Exhibition Centre, Birmingham, England. The 21st SBES show. Contact Dave McVitte in the U.K. at +44-1491-838-575; fax: +44-1491-832-575.

We want to know! Please fax event announcements to 703-998-2966; or send to The Radio World Magazine, P.O. Box 1214, Falls Church, VA 22041.

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READER SERVICE 75

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READER SERVICE 23

Perk Up a Slumping AE In 20 Days

.....
by Harold Bauser

*Don't Assume a Burned-Out Salesperson Is Extinguished.
Here's How to Get the Fires Burning Again.*

If you've got a former top rep that's lost his or her edge and can't seem to get billings back to a steady trot, instead of sending these reps to boot camp or wasting their time with your sales shrink, slip them a copy of this 20-day "sell-your-way-out-of-a-slump plan."

They know what's wrong, they've probably simply lost faith in their abilities, gotten a little too far away from the basics that made them successful and are feeling burned out.

Get them into this program and watch them re-energize themselves.

Day 1: Commit to making 100 new calls in the next 30 days. Compile a target list from traditional prospective sources.

Day 2: Plan your month to fit your goals: How many new calls, how much telemarketing, what day is best (Tuesday)?

Day 3: Draft your telemarketing scripts and have them reviewed by management. Prepare rebuttals for the most common objections. Script to get the appointment, not to make a phone sale.

Day 4: Look yourself over and if necessary, make yourself over. Nothing improves a salesperson's confidence and esteem more than looking great. Get a haircut or a new hairstyle, buy a new tie or scarf. If you're overweight, start to lose it and work toward a new wardrobe.

Day 5: Review your presentation material. If you're passing out Xerox copies, ask for the promotion department to jump on some fresh, well-printed materials.

Day 6: Schedule an early morning coffee session with other members of the sales staff and brainstorm the reason clients buy from the station and from the staff as individuals.

Day 7: Ask the manager if you can make a

five-minute station presentation to the staff in the morning meeting. Ask the staff to rate your performance and make suggestions on improvement. If the station has a camcorder (someone always has one), tape it and watch it over and over again. Resolve to

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improve and repeat the performance in a month to track improvements.

Day 8: Ask the person on the sales staff that you respect the most if you can spend a day riding together, double teaming and alternating calls. Ask for his or her input, observe.

Day 9: Invite a client to a nonbusiness function that you know he or she would enjoy: a night baseball game, golf tournament, theater with the spouses, outings with the kids, etc.

Day 10: Commit to habituating a be-nice-to-subordinates attitude. Do something nice for an important gatekeeper.

Day 11: Commit to soliciting referrals. This simple habit can increase your business 30 percent.

Day 12: Gather your brainstorming group for early morning coffee again and talk about objections, their answers and methods of dealing with buyer reluctance.

Day 13: Ask the junior member of the staff (even if you think they're an interloper) if you can ride together for a day. Spend the day making some of your new calls and alternating with the new guy/gal. In serving as an example, this can also help rebuild confidence.

Day 14: Set up a lead swapping breakfast club with a print, cable, TV, yellow pages and direct mail person. Limit it to six: set a regular day and an early time every month and an initially low bring-to-the-table goal.

Day 15: Find a new lead source. Leads are everywhere, in the supermarket, the library, on trucks, etc. Off the main road usually means they need to advertise and they're not called on with the same frequency.


Day 16: Have lunch with a big prospect, someone that can make a huge difference in your monthly billing. If you can't get them to go, get their second-in-command or their sales manager.

Day 17: Review your current on-air client list and target five of them for step-ups with either a sales promotional tie-in or a prime news, sports or weather avail.

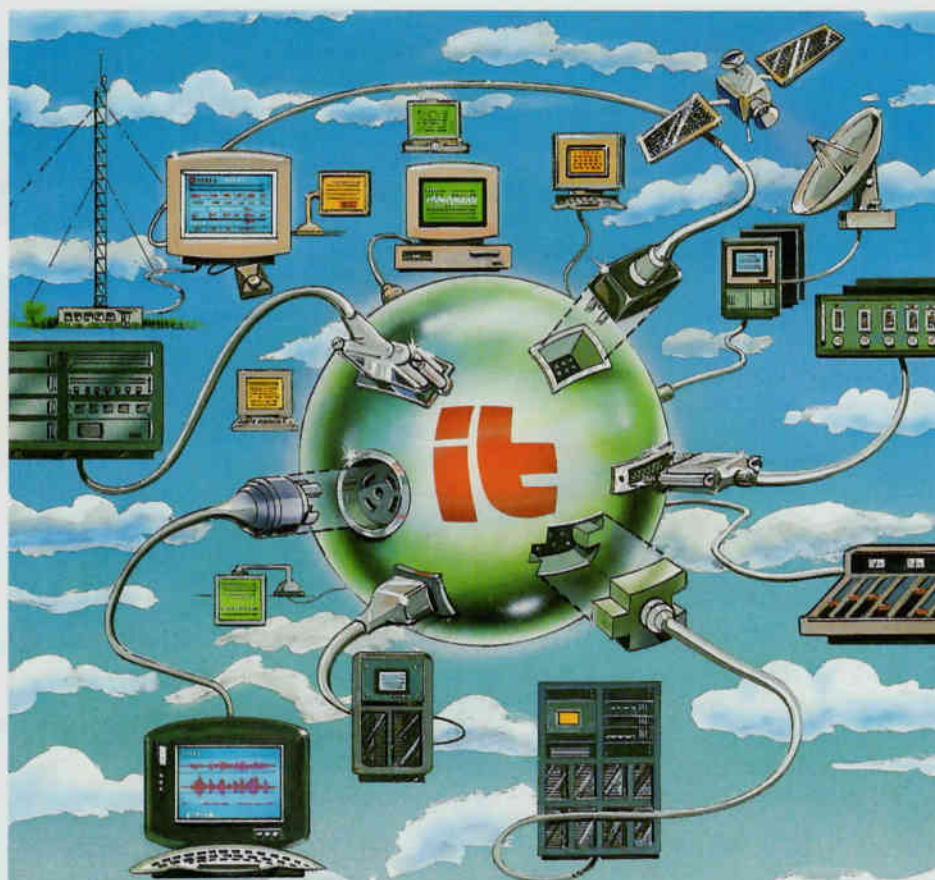
Day 18: It's direct mail, reach out and touch someone day. Remember all those clients you had that you don't have anymore? If you're a senior person, there are at least dozens of them, maybe even a hundred. Send them something. Anything. An article about their business, tickets to a station-sponsored event, anything humorous (watch out here), an idea, anything. Then call them. Surprise, 20 percent of them aren't there anymore if you haven't called them for a year. So you've got 20 percent new contacts; you can also call your former contacts at their new place of business.

Day 19: Take on a tough client face-to-face—someone who has bored you to distraction or who is abusive. Be ready with prepared Q&As.

Day 20: Plan your next month's activities. Review the past month and use what worked for you and drop the rest—for now. Don't drop what you didn't like: be tough on yourself and do what you know had a positive effect or result.

Simple plan, but if you can get your burned out or slumping rep to take it on for a month, the change in their performance may just save their career. 

Harold Bausemer is president of the Radio Management Group.



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3 kW FM 1974	Harris FM3H	5 kW AM 1977	RCA BTA 5L
5 kW FM 196?	Gates FM5B	10 kW AM 1974	CSI T-10-A
10 kW FM 1971	Collins 830F1-B	10 kW AM 1981	Continental 316-F
10 kW FM 1968	RCA BTF 10D		
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Facility Spotlight

WAVA-FM, Washington, D.C.
Owner: Salem Communications
Format: Religious Talk

David Ruleman, General Manager
Flip Michaels, Director of Operations
Fred Gleason, Chief Engineer




As the flagship station for Salem Communications' 30-station religious and news/talk broadcasting network, WAVA-FM in Washington, D.C., needed to clean up its act.

"We originate programming material that's broadcast all around the country, so we had to make sure we had a clean, high-quality transmission facility," says Director of Operations Flip Michaels. "Salem gave us all the right tools in a first-rate facility."

In June, the company doled out millions for a move to newly constructed facilities in Arlington, Va., overlooking the National Cathedral. Air and production studios are equipped with Auditronics consoles and Scott Studios' hard disk playback system. Production is done on EdDitor for Windows and transferred to the Scott system.

"Ten years ago, who would have thought that we'd be living in a hard drive? Now, it's hard to imagine ever going back," Michaels says.

Among the programs broadcast nationally from WAVA are "Janet Parshall's America" and "The Right Side," hosted by Armstrong Williams. Broadcasts are transmitted via ISDN using a Telos Zephyr to the network's Dallas satellite uplink.

"It's personally gratifying to work with a company like Salem who has such a positive vision for Christian broadcasting," Michaels says. "With the new facility, we're maintaining the cutting edge of broadcast technology in our nation's capital." 

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