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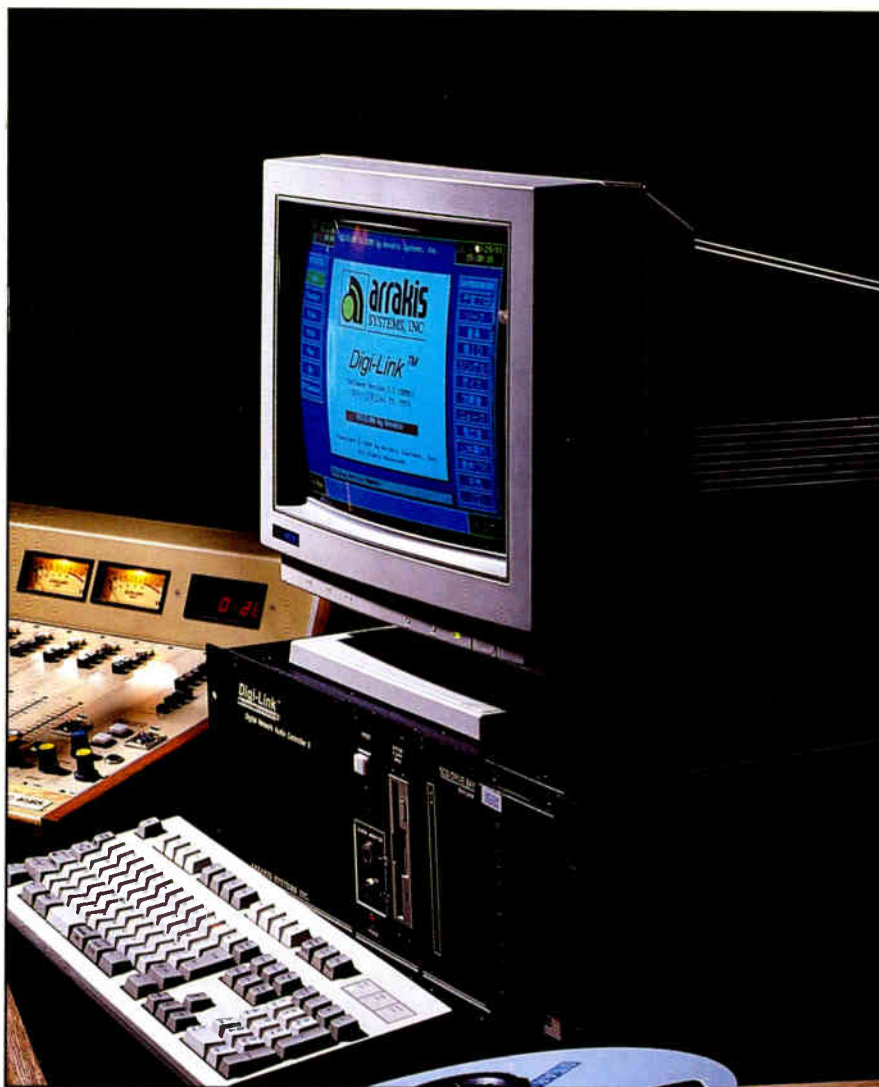
🌐 **Minorities: The FCC vs. Congress**

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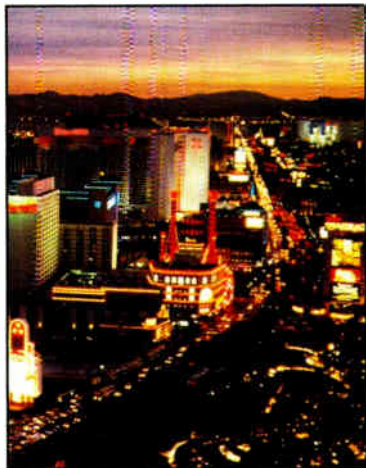
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Market Watch:

Las Vegas may still be best known for its casino strip, but these days the city is dressing itself up with a more well-rounded image. See how this is impacting radio.

8

Networks Part II:

Satellite technology has opened the floodgates for medium-size networks, prompting hundreds of new programming options. Correspondent Page Chichester explores.

28

CONTENTS

Station to Station: from the editor **4**

Letters **6**

High Profile: KLUC-FM/AM VP/GM Tomm Humm has been calling the shots in Vegas for two decades **14**

Tax Time: Making the most out of tax-declared loss **15**

Promax Promotions Profile: WCBS-FM Director of Marketing/Promotions Ted Kelly **18**

calendaRADIO **20**

To the Point: What are the advantages and/or disadvantages of being in a market not served by Arbitron? **25**

Show Wrap-Up: Country Radio Seminar **26**

Technology at Work: USA Digital Radio goes public with DAB. Hear it for yourself at NAB '95 **38**

Programming Profile: As CHR competition mounts, KMEL-FM is working hard to tower above its San Francisco counterparts **43**

Sales/Marketing: Bob Harris serves up a new installment of his occasional series, "The Biggest Sale I Ever Made" **45**

Show Wrap-Up: RAB '95 **48**

Show Preview: An executive's guide to next month's NAB '95 **41**

Regulatory: As the FCC looks into expanding minority policies, Congress questions the very existence of affirmative action **53**

Facility Spotlight: K-HITS-FM/KIDR-AM, Phoenix **58**



Sales: WSKQ-FM is the first Spanish-language station to make the top 10 12+ in New York. Frank Beacham talks with Sales Manager Luis Alvarez about the outlet's climb up the ladder.

35

Management Journal:

In his monthly examination of how radio execs can utilize management trends, Vincent M. Ditingo lets you in on radio's hottest buzzword: interactivity.

23

MANAGEMENT JOURNAL

DOUBLE TAKE

"As thrilled as I am to have satellites out there, it's probably the worst thing that happened to our business, because now anyone can be a talk show host."

—Rich Wood, network director, WOR

See page 33.



How Far Will Technology Take Us?

.....
by Charles Taylor

It's clear that technology is a topic radio executives can no longer shun. If you happened to catch Don Peppers' keynote address at the recent Radio Advertising Bureau conference, you learned that the forces of technical change will foster more dramatic evolution in this industry than any transformation in history—more than the arrival of stereo, the evolution from AM to FM dominance or the integration of computer technology in station operation.

According to Peppers, author of the best-selling "The One to One Future: Building Relationships One Customer at a Time," interactive communications will become a fundamental vehicle for obtaining specific information at will. On your way to work, for example, Peppers says you will come to rely on your car cell phone to review the day's headlines based on your topic preference. If you want Dow Jones highlights or the day's sports scores, you simply push a button and delve deeper into your particular interests.

For radio, developing datastreams and the potential of RDS—the Radio Data System—will bring interactivity to play for broadcasters willing to play a pivotal role in the cutting edge. Peppers puts it more succinctly: Play the game—and soon—or you won't survive.

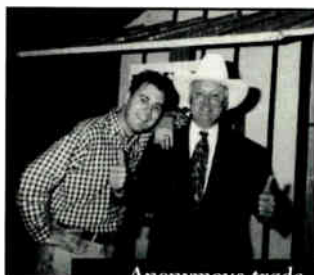
Radio World newspaper Editor-in-Chief Lucia Cobo and I walked out of the speech stunned and maybe a little skeptical. Certainly, these developing technologies will impact communications, including broadcast and—a personal favorite of ours—print, but I can't help but conclude that some of these applications are downright sterile.

As long as we have subways, there are going to be people reading newspapers. As long as you still have to get in the shower to ready yourself for work, people are going to listen to the radio. What Peppers excludes from his futurecast is that people also want entertainment from information.

If I'm wrong, I guess we're all out of a job, huh?

Of course, I'm not saying that there aren't great changes ahead in the very near future, and I agree that those who remain cynical will be left behind. Interactivity may play a part in radio—but part of a greater whole.

The Radio World Magazine will do its part to keep you up to speed on those factors affecting industry technology today and into tomorrow. Next month, we'll bring you an in-depth report on the much-touted RDS, including a look at its progress overseas and in Canada. Soon after, we'll have an article from EZ Communications CEO Alan Box, someone I consider a pilot of radio's next technical chapter. He'll team with EZ's newest hire, Michael



Anonymous trade press editor with "J.R." at RAB '95

Rau, former head of Science and Technology at the NAB, for a look at where you should be in the next several years.



Beginning last month, we teamed up with Promax, the international association of promotions and marketing leaders, for a monthly Q&A with leading promotions directors nationwide. We feel it's one more way we can help inspire station leaders through sharing the successes of their associates.

Our first interview was with Karen Tobin at KIIS-FM in Los Angeles. This month, we talk over the business with Ted Kelly at WCBS-FM in New York.

RWM will also band with Promax in June as co-sponsor of radio sessions at the Promax & BDA Conference & Exposition here in Washington, June 7-10. Hope to see you there.

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Radio World
MAGAZINE

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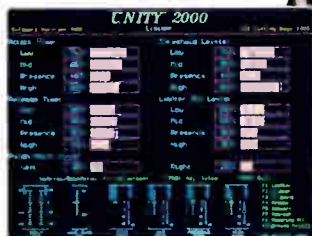
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l.e.t.t.e.r.s

Editor's note: In our February article on Dallas as a broadcast business mecca, writer Dan Springer alluded to radio pioneer George McClendon and the birth of top 40.

Astute readers that you are, we received a number of letters reminding us that Mr. McClendon's name is actually Gordon. Many also took the opportunity to include their own spin on the early days of top 40, which we sample below.

The Radio World Magazine apologizes for the error, but we appreciate the response it generated.

Ain't no Dallas legend

As one of the last of the living legends in God's ante-room, I was interested in your reference to legends in the Dallas business story by Dan Springer in the February issue of *The Radio World Magazine*.

There was a Todd Storz who owned WHB Kansas City who started top 40 and was a true legend. At times he had as much as 50

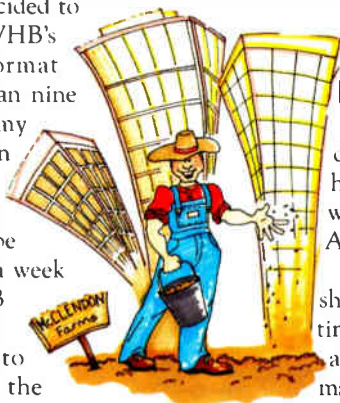
percent of the listeners in the market.

When I owned KUDL in Kansas City, a 1 kW station, my VP and General Manager Irv Schwartz decided to try and copy WHB's top 40. Our format ran for more than nine months when my friend Gordon McClendon arrived in KC and with his tape recorder, spent a week recording WHB and KUDL.

He returned to the Big D with the "stolen" format and created the legend that he did. I will say that he improved the format, but this ain't no legend that the country boys created top 40. I

know Dallas creates a lot, including legends, but top 40 isn't one of them.

H. Scott Killgore
Communications Investment Corp.
Hollister, Calif.



Father of all formats

The story told about Gordon McClendon discovering top 40 actually is the story of how Todd Storz and Bill Stewart came up with the idea for top 40 radio at KOWH, an AM daytimer in Omaha.

McClendon heard about the amazing shares of audience that KOWH was getting, looked into it and adapted it for KLIF, adding all the "show-biz" elements that made top 40 what it became.

McClendon also invented the all-news format at XETRA Tijuana/Los Angeles in 1961 and the beautiful music format at KABL Oakland/San Francisco in 1959.

He truly is the father of all format radio today. But Storz and Stewart first came up with the kernel of the idea.

Eric Norberg
Editor & Publisher
The Adult Contemporary
Music Research Letter
Portland

Feeding the juke

In Dan Springer's account of the birth of top 40 radio, he says George McClendon was drinking coffee at a Dallas cafe in the 1950s and watching waitresses pump coins in the jukebox to play the same songs over and over.

As I heard the story, it was Gordon McClendon and Mr. Storer who were slugging down beers in a joint somewhere watching customers feeding the juke and playing the same songs over and over. Personally, I like my version of the story—guess it's just a bit more colorful.

I'm not trying to come off as some kind of Texas know-it-all. I guess it's just Texas pride taking over. Although I live in Houston (the two cities have been rivals forever), I believe Texas radio to be some of the best examples of the art anywhere.

Thanks for the chance to throw in a few comments.

Brian Hill
News Director KPRC/KSEV
Houston

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Las Vegas: A Sure Bet





Soaring Population and Corporate Presence Promise Big Payoff For #55 Radio Market

.....
by Dan Springer

Las Vegas is where people take chances. It's a city known for wagers on everything from sporting events to rolls of the dice. But behind the glamour of the lights and the lure of the slot machines, there's a local radio market betting on what seems a sure thing.

The city's population is growing at a phenomenal pace of 5,000 to 6,000 new households per month, according to the Nevada Development Office (NDA). As a result, Arbitron boosted the Las Vegas market from number 58 to number 55 in the fall book. Predictions are that it will reach the number 50 market threshold in about three years.

Once the market hits that point, it is a widely held belief that advertisers will begin to look at Las Vegas more seriously. And when that happens, there will be a bigger pie from which local media will be able to access ad revenue—the only payout that really matters in the media business.

A great barometer

"Radio rates continue to go up, which is a great barometer for where things are going," says Jim McCusick, president of the Geary Co., a local advertising agency. "While we are still behind other markets with regard to national ad dollars, in the last few years Vegas has become a magnet to a new wave of citizens and, subsequently, a more attractive buy."

According to Las Vegas programming consultant David Allen, once Vegas becomes a top 50 market, the whole game plan changes.

"Agency-wise, there will be a totally different mindset. Vegas will become a necessity buy rather than a fringe buy for national advertisers. And, based on the rate of population growth and the diversity of the demographics, that will mean a breadth of new clients for radio."

The surging population and the demographic shifts that are taking place can be attributed to a host of factors. For starters, the cost of living is attractive when compared to such cities as Los Angeles (280 miles to the west). And, along with weather that many say gets a bum rap for being "110 degrees a day, year-round," there is no state income tax, no earthquakes and no snow (unless you want it, in which case you can drive two hours away and ski in the local mountains). ➔

Las Vegas: RDS Leader of the Pack

Las Vegas may be the nation's number 55 radio market, but in terms of technological wherewithal, it's one of the higher-ranking. It doesn't hurt that the city plays host to the world's largest broadcast technology convention every spring with the NAB conference and exhibition.

In terms of radio stations offering RDS (Radio Data System) subcarrier service, the market is unparalleled, with a record 11 stations on board. Even though receivers are hardly com-

monplace in homes and vehicles, these FMs offer a look at station call letters and monikers for those who own RDS-equipped receivers.

KKLZ-FM	96.3
KNPR-FM	89.5
KLUC-FM	98.5
KMFS-FM	101.9
KWNR-FM	95.5
KEYV-FM	93.1
KRRI-FM	105.5
KOMP-FM	92.3
KEDG-FM	103.5
KFBI-FM	107.5
KYRK-FM	97.1

And while families and the elderly continue to move to Vegas in droves from across the United States, resulting in an upsurge in new home starts, Las Vegas continues to struggle to overcome years and years of stereotype as "Sin City."

Since the days of Bugsy when the building of Las Vegas loomed larger than life in the eyes of Americans, the city has been faced with an image problem. Neon lights, quickie marriages and the impression that all casinos were run by the mafia, continue to draw upon the perception that Las Vegas is

a small, transient city that attracts only the wealthy or the destitute.

Large media market

In many ways, the radio industry's growth and its image have paralleled that of the city of Las Vegas. Due in part to the dramatic demographic shuffling the city has endured in the past few years, as well as to the changing mentality of local broadcasters, Vegas is beginning to look and operate more like a large media market.

"It's simple: the market is becoming more mature and radio is growing up" in Las Vegas, says Tom Humm, general manager of CHR KLUC-FM, the number two-ranked station in the market. "As we evolve from a bedroom community to a major market, we have been forced to be on par with larger markets. And as that has happened, competition has become more fierce. Bottom line is that we now have to do our jobs better, be more precise and look for the best talent."

Humm, like many broadcasters in Vegas, has watched the industry evolve from a small to large market, a hurdle that has taken years to master. One variable that has eased the transition is the increasing presence of national broadcast companies like Nationwide Communications, Lotus Communications and Regent Communications, all of which have bought stations over the past few years in anticipation of the market's growth.

"We have been forced to grow up quickly," says Tony Bonnici, VP and GM of the first radio duopoly in Nevada, Lotus' KOMP-FM/KORK-AM and KXPT-FM/KENO-AM. "In the past, from every conceivable angle, Las Vegas radio stations

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were run like small market stations. In return, we were treated how we acted."

"I was terribly taken aback that the city of 'glitz and glamour' was so unsophisticated in its broadcasting," adds Kurt Miche, GM of soft AC KSNE-FM, who came to town three years ago. "The market was horrible in terms of its rates and it lived up to and beyond its reputation as being a rubber rate card industry."

"Since I joined the station from Pollack three years ago, some of us in the market have really dug our heels in trying to make a difference," he says. "By hiring top talent from throughout the country and bringing in people with a different work ethic, we have been able to recognize ourselves as major players in what is a modern Wild West boomtown."

Changed for the better

Bonnici concurs: "In the last three years, the value of Vegas radio and the ethical quality with which business has been conducted have both changed for the better. We are now operating like real broadcasters and taking advantage of recent changes in the law, which previously had severely restrained our ability to increase revenue."

What Bonnici is referring to is a change in the Communications Act of 1934 that made it illegal for gaming organizations like casinos to advertise on radio or television.

"It was like telling the automobile industry that they couldn't advertise in Detroit," Bonnici says. "That seemed a bit ludicrous."

About two years ago, the gaming provision was removed, opening the door for radio and

television to accept advertising from casinos and other gaming organizations. And, while the change in the law is currently under appeal, the impact has been dramatic for both the radio stations and the casinos.

Revenues

In all, the radio market generated \$32 million in revenues in 1994, an estimated increase of between 20 and 25 percent, according to Miche. That number is predicted to grow to between \$34 million and \$35 million in 1995.

Such revenue growth, according to consultant Allen, has to do with both the change in the law and the resulting impact on how broadcasters operated their stations.

"With more ad revenue, increased population and interest in the market from big-name broadcast groups, stations have been forced to upgrade the quality of talent, marketing materials and, most importantly, sales staffs. The game just became too serious to operate the same old way," Allen says.

Las Vegas, while traditionally very young and contemporary, has attracted an overwhelming number of families and elderly. Blue collar still overshadows the white collar crowd; however, radio appears to be reaping the benefits of this population fragmentation: There's simply a format for nearly everyone and the diversity is opening doors that previously were closed.

A look at stations

That's not to say there aren't curiosities, however. For one, AM radio, which commands respect in most every U.S. market

with the prosperity of talk radio, is secondary in Vegas. Rush Limbaugh, for example, is followed here by a cooking show, hardly your traditional back-to-back ratings draw.

"The AM situation is pretty sad," Bonnici acknowledges. "The AMs here still represent the mom and pop aspect of the market."

Also breaking with tradition—but perhaps tell-tale of the city's demographic profile—is the station at the top of Arbitron's fall 1994 book, Mobley Broadcasting's KJUL-FM with a nostalgia format. The station achieved an estimable 9.2 share. ➤

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Las Vegas Radio Market Competitive Overview

Stations are ranked in order of Arbitron fall 1994 12+ ratings. Information provided by BIA Publications through its Master/Access Radio Analyzer Database Software.

Station	Freq.	Format	'94 rev. in mill.	Owner	Arbitron Fall '94 12+
KJUL-FM	104.3	Nostalgia	\$1.4	Mobley Broadcasting	9.2
KLUC-FM	98.5	CHR	3.0	Nationwide Communications	8.7
KWNR-FM	95.5	Country	3.5	Southwest Radio	7.8
KSNE-FM	106.5	Soft AC	2.1	Regent Communications	7.8
KEDG-FM	103.5	New Rock	2.2	George Tobin Productions	6.6
KFMS-FM/AM	101.9	Country	3.1	Regent Communications	5.6
KMZO-FM	100.5	AC	3.4	Commonwealth Broadcasting	5.1
KOMP-FM	92.3	AOR	2.7	Lotus Communications	4.4
KXTZ-FM	94.1	R & B	2.1	Parker Companies	4.1
KFBI-FM	107.5	Classic Rock	2.0	Americom	3.9
KKLZ-FM	96.3	Classic Rock	2.3	Pourtales Radio Partners	3.4
KDWN-AM	720	News/Talk	.8	Radio Nevada	2.5
KXPT-FM	97.1	AAA	.9	Lotus Communications	2.4
KDOL-AM	1280	Spanish	.5	S & R Broadcasting	2.4
KEYV-FM	93.1	Country	1.0	Broadcast Associates	2.0
KORK-AM	920	Big Band	.7	Lotus Communications	2.0
KRRI-FM	105.5	Oldies	.8	Rock'n'Roll Inc.	1.7
KNUU-AM	970	News/Talk	.5	Bernstein-Rein	1.5
KRBC-FM	105.1	Oldies	.2	Patmor Broadcasting Group	1.4
KVEG-AM	840	Sports	.2	K-G Communications	1.3
KLAV-AM	1230	Talk	.3	Lola Wagonvoord	1.0
KENO-AM	1460	Sports/News	.5	Lotus Communications	0.8

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KJUL, which utilizes Westwood One's AM nostalgia format 24 hours a day, is an anomaly of the highest order in the view of most Vegas radio heads, including the station's GM Bill DiMeolo.

"I don't think there is any other market in the U.S. in which the number one or two station is nostalgia," DiMeolo says. "Then again, our 45+ population far exceeds most other markets and continues to grow at a record pace."

Impressive numbers

Even so, the most impressive station numbers in the market—indicating parallel growth in the 18-34 demographic—were those of George Tobin Productions' KEDG-FM. The market's only modern rock station jumped from a summer 4.9 share to 6.6 in the fall, securing the number five position 12+. Its success, while a surprise to some in the market, was business as usual for KEDG GM Tom Mulso.

"Since we came on three years ago this May, we've had ups and downs, but for the most part the station has been doing very well," Mulso says. "And while I'd like to take the credit on a local level, I think the success of the format nationwide has made all of us a major player. Modern rock is no longer an alternative format; it's mainstream."

Shifts in taste and national trends have perhaps hit Regent's country combo KFMS-FM/AM the hardest. The one-time numbers leader, now sixth in the market, continues to struggle against young country KWNR-FM, which was tied for third with soft AC KSNE-FM in the fall book.

Regent's KSNE, during the winter ratings period, became the first Vegas station in more than a year to post 25-54 double digits. According to GM Miche, it hasn't been easy.

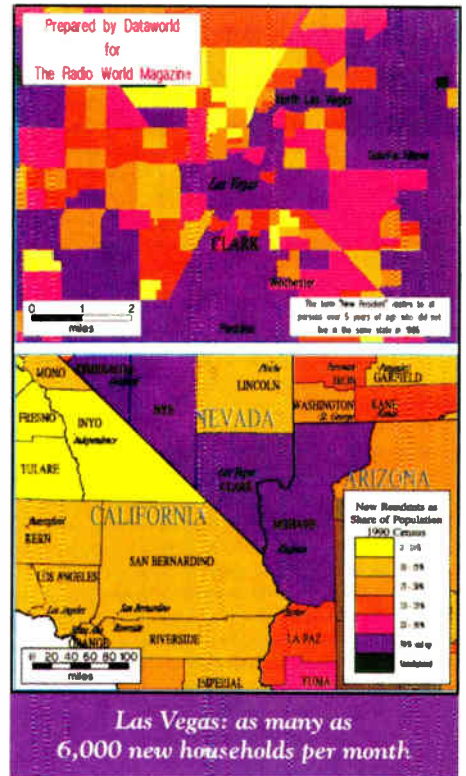
"Operating a radio station is not for the faint of heart in this market. There is more competition daily and it will only get more crowded," he says.

KLUC's Humm believes that the best is yet to come. "Radio is going to do wonderful in the coming years," he says. "Deregulation and LMAs, along with bigger broadcast groups taking the market more seriously, will continue to upgrade the industry. The game is bigger now, which means we have no choice but to do it better in all aspects of our operations."

Station promotion

One example is promotion, which, according to Humm, represents a metaphor for how the industry has changed.


"We can't just do live remotes and give out hot dogs anymore when people are



winning hundreds of dollars every day down the street in the casinos. Instead, we're having to come up with innovative programs like giving away \$98,500 during a football game half-time promotion or cars. We have to do more just because of our listeners' expectations."

"Competition for listeners from every angle has changed, which means we need to spend more dollars on promotion," Bonnici agrees. "Everyone has to step up to the plate with innovative, creative ideas on how to draw in the listener. What it comes down to is merely spending more dollars on promotion."

What it also comes down to, according to Geary Co.'s McCusick, is that both advertisers and listeners have to be re-educated as to the benefits of radio.

"There has been such growth in the population and the number of businesses into the area that it has become the responsibility of the radio stations—as well as the advertising agencies to a degree—to educate the public as to the role of radio and to educate the advertisers as to its benefits," McCusick says. "The market is still transforming itself from one that was, up until a few years ago, terribly immature." 

Dan Springer is vice president and GM of Sound & Stations USA, and a free-lance writer based in Dallas.

He covered the Dallas broadcast business landscape in the February issue of The Radio World Magazine.

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Circle 131 On Reader Service Card

Things That Make You Go Humm

by Dan Springer

KLUC-FM VP/GM Tom Humm Calls The (Air)Plays in Las Vegas

When it comes to searching out the team leader for Las Vegas radio, it's a safe bet you're going to hear the name Tom Humm, vice president and general manager of Nationwide Communications' KLUC-FM, the top-rated CHR station in the market.

Born and raised in Las Vegas, Humm spent the first eight years of his radio career at KLUC-FM, spent another eight at rival KXTZ-FM and two years ago, returned to KLUC. Humm has seen the city grow almost tenfold in his time, from a population of 150,000 in 1971 to nearly one million today. During that period, radio has proliferated from five radio stations to 17 FMs alone.

At the top

His KLUC has consistently ranked at or near the top in the market in past years. The fall Arbitron book placed the station second to nostalgia KJUL-FM with an 8.7 share, down from a 9.1 share in the summer. Even so, KLUC has held number one in 12+ come, 12-17, 18-34 and 18-49 for a majority of most recent books and when they haven't, the station has always been a close second.

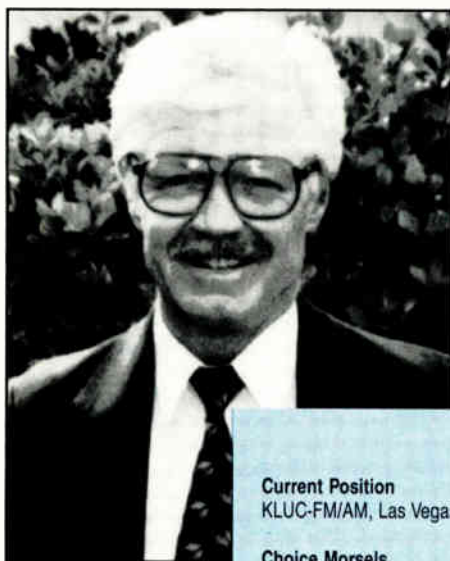
"Humm knows more about this market from practical experience than just about anyone else," says Tony Bonnici, VP/GM of KOMP-FM/KORK-AM and KXPT-FM/KENO-AM in Vegas. "He's seen and been a part of the change and helped make

Vegas broadcasting what it is today."

"I have been fortunate to be surrounded by a group of people who are good," Humm says. "Using a combination of different approaches, along with some philosophies I picked up on the football field that I apply to everyday work, we have been blessed with success."

Humm commonly uses sports analogies and football stories to accentuate his points. As most of us speak from experience, so does he: Humm had a stellar high school football career as a receiver, teaming with his quarterback older brother David for 46 receptions, 1,100 yards and 18 touchdowns, making Gorman High School the fourth highest-scoring high school in the nation.

After visits from such legendary football heroes as Bear



TOM HUMM

Current Position
KLUC-FM/AM, Las Vegas, VP and General Manager

Choice Morsels

- ▲ After eight years as an account executive and sales manager at KLUC-FM/KMJJ-AM in Las Vegas, Humm moved across town to easy listening KXTZ-FM, where he served as general manager for eight years.
- ▲ Then became GM of alternative KEYV-FM in Vegas
- ▲ After LMA activity, became GM of KEYV and country KFMS-FM/AM
- ▲ Returned to KLUC-FM and KXNO-AM as general manager in September 1994

Bryant, Joe Namath and Dick Vermeil, Humm's brother went on to play for Nebraska, then for the Buffalo Bills and Oakland Raiders. Humm also played for Nebraska, but then went on to tackle the broadcast industry, becoming one of the cen-

tral players in Las Vegas' marked market growth.

"My sports background has been helpful in that I believe, much like in the game of football, hard work takes dedication, it must be done with pride and poise and it should be done perfectly," Humm says. "Keep one foot in front of the other and keep on doing it until it's done correctly."

Humm believes that this discipline, in hand with Nationwide Communications' motto, "Only the Best People," will be even more important as the competitive landscape in Las Vegas becomes more intense.

Major player

"With the revenue growth we are experiencing, we are spending more on air-talent and promotions," he says. "We are also having to compete more fiercely against other media as well as each other (in the radio business). This requires us to heighten our professionalism, become better leaders and most importantly, make the most calls that result in sales.

"I believe we are building the best radio market in the country. Where else is radio alive 24 hours a day allowing for more valuable, available airtime? And with the incredible growth we have experienced and

the projections for the coming years, the sky is the limit."

Asked if he still enjoys the radio business after almost 20 years, Humm responds that, even with the challenges that he and the industry have faced, there's no question.

"I complain about it every day," he says, "but if someone were to tell me I had to pick another profession, I'd go kicking and screaming." 🌐

Dan Springer is vice president and GM of Sound & Stations USA, and a free-lance writer based in Dallas.

Getting More for Loss

by Mark E. Battersby

Tips on Making the Most Out of Tax-Declared Losses

While all radio station owners and managers have profits as their primary goal, losses do occur.

As you're aware, they are not always the result of bad management or a poor economy. In fact, one type of loss—tax loss—can result from too many deductions rather than poor management. The trick is to make the most from those inevitable losses.

Deduction against prior income

Many radio station owners and managers view losses as a temporary situation, claiming the loss, accepting a zero tax bill and going on to the next year. However, under our tax rules, nearly every broadcasting operation is allowed to carry back a net operating loss (NOL) from a trade or business to apply as a deduction against prior income and to deduct from succeeding years' income any unabsorbed loss.

Put another way, a loss can produce a zero tax bill for the loss year but, handled properly, that loss can also result in a refund of previously paid taxes or taxes that will be assessed when the broadcasting operation prospers again.

One of the prime benefits of a net operating loss is the fact that the losses may be carried back or carried forward to offset income in those years when profits, not losses, resulted from the operation of the radio station.

In general, the NOL can be carried back three years. An NOL is first carried back to the third year before the NOL year; if not entirely used to offset income in that year, it is carried to the second year preceding

the loss year and any remaining amount is then carried to the tax year immediately preceding the loss year.

If the taxable income for the three preceding years is not sufficient to absorb the entire loss, any remaining loss is first carried to the year immediately following the loss year, then to the second year following the loss year and so on for up to 15 years or until the loss is used up.

A special carry-back refund procedure allows incorporated radio stations to get refunds from applying the NOL to earlier years' tax returns quickly. As soon as the corporation files its tax return for the NOL year, it can file Form 1139, "Corporation Application For Tentative Refunds."

The Internal Revenue Service is required to act on this application within 90 days of the date it is filed or within 90 days of the due date for the corporate income tax return, whichever is later.

Cash infusion

The immediate cash infusion resulting from refunds of previously paid taxes is not

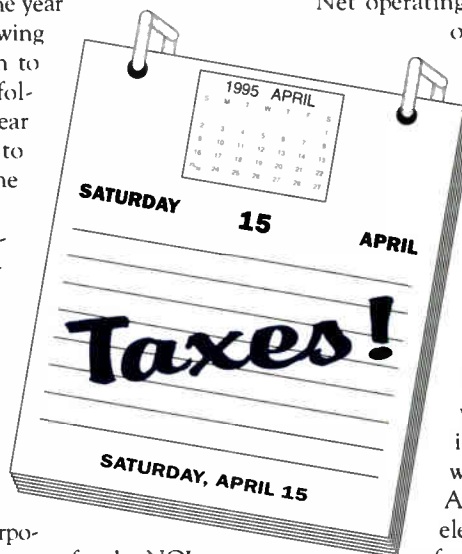
the only nice thing about net operating losses. Any radio station entitled to a carry-back period for an NOL may choose, instead, to forgo the entire carry-back period. If the election is clearly made, the loss may be carried forward only.

Net operating loss deductions are obviously more valuable in high income years when the station's tax rate is higher. Thus, carrying back a net operating loss—or increasing it—can be a good choice for those radio stations with high income during those carry-back years.

On the other hand, a station that paid tax at a low rate in the carry-back year but anticipates higher income in future years may want to conserve its NOL. After all, a broadcaster can elect to forgo the NOL carry-forward entirely and use the NOL as a carry-forward or carry-over only.

One of the best reasons for attempting to take full advantage of the net operating loss benefits is that an NOL carry-back deduction can net the radio station quick cash in the form of a tax refund. Simply by increasing its current year's loss, the station can maximize the positive cash flow when it is needed most.

Naturally, if the station chooses to ignore the carry-back provisions of the NOL



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rules, there is no reason to attempt to increase the current year's NOL since expenses and losses not taken this year will be claimed in later years anyway.

Net operating losses are not always bad. All too often, the NOL results from depreciation, first-year write-offs (up to \$17,500) of newly acquired equipment, fixtures or other business assets or even other write-offs that have little to do with the actual management of the broadcasting operation. The flexibility of the NOL deduction, the carry-back or the carry-over and the benefits that result from increasing an inevitable NOL all help make the net operating loss extremely desirable to some station owners and managers.

Unfortunately, in addition to the stigma of realizing any loss, even a tax loss, the net operating loss rules contain at least one provision that actually has the effect of penalizing many broadcasters busy "growing" their radio stations or operations. The culprit is something called "Section 382."

Section 382 of our tax rules was created because of concern over companies trafficking in operating loss and credit carryovers. We've all heard about the wheelers and dealers of the 1970s and 1980s who acquired companies strictly because of their tax losses.

The IRS believed that many mergers and business acquisitions were motivated by tax avoidance and pressed for additional restrictions. Congress responded by enacting Section 382 for years beginning after 1986.

Take advantage

The intent of these rules is to limit the use of tax credits and losses after an ownership change. Unfortunately, Section 382 can also hurt those growing radio stations that have increased their financing, making it difficult for them to take advantage of net operating losses.

Section 382 simply says that if during a period of up to three years, there is a greater than 50 percent ownership change in the broadcasting operation's stock, certain rules apply that drastically limit the loss deduction. There is an imposing group of rules that determines when a shareholder's stock ownership increases, trapping the owners of many smaller radio operations.

As a rule, if over a three-year period, one or more shareholders increased percentage ownership by more than 50 percent in the aggregate, the limitation rules will apply. The 50+ percent change test is based on the value of a station's stock, not the number of individual shares that are transferred.


For those involved in the start-up of a broadcasting operation or its development stage, it is not at all uncommon to experi-

ence several ownership changes of such magnitude. This is because of the relative value of preferred stock and common stock as finding is received.

Fortunately, the bad news about the good benefits of the net operating loss deduction is pretty much limited to Section 382.

In order to secure the benefits of the NOL carry-back, an incorporated radio station that has filed a statement of expected carry-back may secure prompt administrative action by filing an application of Form

1139 as explained. If a carry-back entitles an individual taxpayer, estate or trust, to a refund of prior years' taxes, Form 1045 can be used to claim a quick refund.

Losses, and especially net operating losses, can actually help many radio station owners and managers when handled properly and legally. 

Mark Battersby is a tax and financial advisor with offices in suburban Philadelphia. He has appeared in more than 150 publications.



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Circle 179 On Reader Service Card

WCBS-FM Director of Marketing/Promotions Ted Kelly:

'Never Miss an Opportunity'

by Scott Slaven

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

Promax is an international association for



smaller media market. Besides doing morning drive and being the program director, I was also the promotions director. This was in the late '70s when you had to do practically everything.

One of the valuable aspects about starting out this way is the fact that you have to really grasp all the different facets of promotions and sales, things that certainly aid you as your career moves on. Another is the fact that you had to be creative because you had no budget—creativity is forced to burst forth when you have no money.

Q: So you've done on-air?

I was an on-air personality doing mornings from the early '80s to 1987. I was working in Philadelphia and the format changed to oldies. I then moved into the position of director of marketing and did promotions exclusively.

Q: Do you prefer promotions?

I really enjoy the opportunity to create. I love that things are constantly changing in promotions. There is a new opportunity every day, a new goal to meet.

Q: Where do you get your inspiration?

Opportunities come at different times from brainstorming. But sometimes, it's as if there is divine intervention, all of a sudden. There are many times when it's a group decision and a lot of different thoughts come into play, but sometimes when you're up against the wall, something just pops out creatively.

Q: What are your thoughts on branding and station identity?

The brand of music we play is oldies and through our marketing efforts, we have made the call letters WCBS-FM synonymous with oldies.

The station has always been pure and consistent. Our listeners consider the station loyal to them, especially in a city that can be so fickle. We have listeners who truly talk about us and write to us.

We send them birthday cards and do different things with our database marketing. They actually send back letters and take the time to write, saying, "I can't believe you remembered my birthday. My own family doesn't remember my birthday!"

The radio station has touched them, interacted with them. We're a friend. ➔

TED KELLY

Current Position

Director Marketing and Promotions, WCBS-FM, New York

Choice Morsels

Fall 1984 Arbitrons place WCBS-FM number one 12+ and 25-54 in New York metro
Responsible for CBS-FM's first Hispanic TV campaign and increased event marketing
Emmy Award for promo voice work for CBS-owned WCAU-FM, Philadelphia

Timeline

WCBS-FM Director Marketing and Promotions since June 1992
Director Marketing and Promotion WOGL-FM/AM, Philadelphia, 1988-1992
Promotion Director WCAU-FM, Philadelphia, 1987
On-air WCAU-FM, 1986-1987
On-air WTRK-FM, Philadelphia, 1986
On-air Q-100, Allentown, Pa., 1985
Morning personality/PD WKXW-FM, Trenton, N.J., 1982-1985
Morning personality/PD WKGV-FM, Vineland, N.J., 1979-1981
Operations Director/Swing Shift air talent, WDWL-AM, Spanish Radio, Vineland, N.J., 1978

promotion and marketing executives in the electronic media, based in Los Angeles.

This month: Ted Kelly, director of promotion for WCBS-FM in New York.

Q: How did you get into promotions?

I started in a

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Q: So, technology such as database marketing is impacting your job?

Yes. What's so wonderful about CBS Oldies is that we're an oldies station but one with such a mass appeal because it delivers to people in a very contemporary fashion. It's really a contemporary station playing oldies.

I've put some of our on-air personalities on CompuServe. Bruce Morrow does Prodigy—he does chat lines. We just had Bob Shannon on CompuServe on the "Oldies Diner." We talk with people in Internet about oldies because Bob is revered for his knowledge of rock'n'roll history.

CBS is keeping up the perception that we're an oldies station but technologically, we're right up to date with how people are moving through their lives. It's not like we're playing 45s; we're playing CDs and DAT. We're not just corresponding by writing notes; we're talking to our audience via computers.


Q: Do you have a mentor or someone who has given you inspiration?

I think Einstein said something along the lines that learned knowledge and studious behavior are important, but it's what can be accomplished through the imagination that really matters.

I often think of Walt Disney, just what he was able to create with his mind. He was an amazing artist, but to take from that and build—he didn't just think he was going to make cartoons and record some songs. He saw past that to amusement parks and TV shows. Not to sound like a Tony Robbins seminar, but if you can visualize it, you can achieve it.

Q: Any advice for your promotions colleagues?

Never miss an opportunity, which can come from anywhere. And it's key to keep up with technology. I grew up at the beginning of the computer boom. If promotions directors aren't up on computers—which 12-year-olds are now—don't freak out. Just learn it, embrace it. Because that's where you'll find a lot of opportunities—CD-ROMs, interactive things, etc.

There are so many possibilities to expand a station, to touch somebody. So many ways to cut through the clutter of other stations. Those opportunities can come from technology; don't miss out on them. Who knows if you will have a chance to regain an opportunity if you miss it. 

Scott Slaven is director of communications for Promax.

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6

Radio Advertising Bureau Radio Sales University, Holiday Inn, Casper, Wyo. Intensive, one-day seminar to sharpen skills of radio salespeople. Hands-on, interactive training from radio vets. \$139 for members. Contact the RAB in New York at 800-722-7355.

7-10

Broadcast Education Association annual convention, Las Vegas Convention Center. Theme is "Managing New Technologies," and includes sessions discussing "academic and industry issues as they relate to curriculum." Contact Lara Sulimenko in Washington, D.C., at 202-429-5354.

10-13

NAB 1995, Las Vegas Convention Center. A barrage of new products and ideas will reign at the National Association of Broadcasters' biggest annual industry event. The RAB adds to the mix with a co-sponsored sales and marketing conference. Contact the NAB in Washington, D.C., at 202-429-5409; fax: 202-429-5343. (Future shows are all in Las Vegas: April 15-18, 1996; April 7-10, 1997; April 6-9, 1998; April 19-22, 1999; April 10-13, 2000.)

26-29

Broadcast Technology Indonesia '95, International Exhibition Centre, Jakarta. Held in association with the sixth annual Communications Technology Indonesia. Contact Information Services Inc. in Bethesda, Md., at 301-656-2942; fax: 301-656-3179.

26-28

5th Australian Regional AES Convention, Sydney Exhibition Centre, Darling Harbour. Theme for the 1995 show is "Making Waves." Contact Walker Resources Pty. Ltd. in Australia at +61-3-534-5755; fax: +61-3-534-5744.

29-may 2

RAB Spring Board Meeting, Four Seasons Clift, San Francisco. 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.

8

The Peabody Awards Banquet, Waldorf-Astoria Hotel, New York City. Recognizes distinguished achievement and meritorious public service by radio and TV outlets and people. Contact in Athens, Ga., at 706-542-3787.

10

30th Annual Academy of Country Music Awards, Universal Amphitheatre, Los Angeles.

16

Radio License Renewal Seminar, Toledo, Ohio. Speakers include NAB attorneys, EEO specialists and outside experts. Contact Christina Griffin in D.C. at 202-775-3511.

23-25

MIDEM Asia '95—Hong Kong. The Reed Midem Organization takes advantage of the dynamic economies of Southeast Asia and the Pacific Rim with a new pan-Asian music industry conference. Contact Reed Exhibition Co. in Hong Kong at +852-824-1069; or fax: +852-824-0271.

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Radio's Interactivity: Cultivating the Medium's Prime Characteristic for New Marketing Opportunities

Devising a new marketing strategy in any industry can be time-consuming and costly. Managers and owners of commercial radio stations seeking a long-term competitive advantage may want to consider fully cultivating the medium's innate ability to meld listener with advertiser—that is, radio's interactivity.

The key is to build a comprehensive listener database. One proven method is to implement a user-friendly computerized telephone service for (among other things) establishing a station membership card campaign, then successfully adopting these devices to interactive marketing. The theory here: By creating a loyalty factor among radio's constituents, stations and networks will be in a more formidable position to super-serve the needs of their advertising clients/customers.

In previous installments of *Management Journal*, managers and owners were offered a primer on database management—that is, assembling listener as well as customer-driven information databases while underscoring the huge marketing potential. In many advertising circles, this potential is characterized as loyalty marketing.

The one-to-one relationship

With all the talk about the flexibility of interactive media, there is little doubt among many broadcast executives that radio is the original interactive electronic medium.

Through telephone talk shows, listeners develop a special bond with their stations as they act as a forum for the community. Some local radio shows have already moved sales product in a similar fashion to home shopping concepts on cable television.

"Radio must create a sense of community among its listeners," marketing consultant Don Peppers told *Management Journal*. Peppers, author of *The One to One Future: Building Relationships One Customer at a Time*, was the keynote speaker at RAB '95 in Dallas in February.

"Radio executives, however, need to visualize the medium as more than sending out audio waves," he cautions. "They should begin by using tie-in media to deliver messages."

Database managing in the interactive era

A lesson in using radio's interactive capabilities for marketing can be drawn from the success of EZ Communications' country KMPS-FM/AM in Seattle, which capitalizes on loyalty marketing for garnering

additional advertising and promotional dollars. For the past few years, KMPS-FM has been among Seattle radio's top-rated outlets and revenue producers.

"Radio has always been known for its one-to-one relationship, but with push-button car radios, listeners have the ability to quickly turn to another station," notes Fred Schumacher, KMPS vice president and general manager. "As radio broadcasters, we have to secure our future."

KMPS positioned itself by establishing a database that would collect lifestyle and buying behavior information from listeners. The first step was to install an interactive telephone service. Through touch tone voice commands, listeners can hear either ski reports or Dow Jones reports, along with other types of information, as well as apply for a station membership card.

The cards, complete with a magnetic strip, offer product discounts and other promotional opportunities at local retail establishments. Discounts are applied by running the cards through a specially equipped scanner.

The dynamics of the stations' audience became apparent through a series of questions listeners were asked when applying for the "Loyal Listener Club" membership or at the scanner.

One primary feature of an automated interactive telephone communications service is to call forward a listener directly to a station advertiser or retailer where the advertised product is displayed when they are seeking more information.

An outgrowth of the listener database for KMPS includes direct mail pieces to the audience as well as the launching of a loyal listener station magazine where advertisers are featured.

"Our clients use the radio to talk about their product or service and tell the listener to look at the magazine for additional details," Schumacher says. "We have become more of a marketing company than a radio station."

Obtaining the critical edge

Building databases gives radio stations "influence" over large amounts of people, notes Reg Johns, president of Fairwest Direct, a San Diego-based firm that specializes in loyalty marketing and interactive technology services for radio.

Johns references a 1994 Donnelly Marketing survey on database use, noting that 56 percent of manufacturers and retailers are currently building a database and 85 percent believe they will have to employ database marketing techniques to be competitive past the year 2000. (Survey data appears in the Sept. 5, 1994 *BusinessWeek*.)

In radio, one of the major advantages stemming from the creation of listener databases is that it allows stations to have more clout in their overall marketing effort by demonstrating radio's interactive selling strength. This will also help radio tap into promotional dollars targeted for other forms of media. ➡

Establishing the interactive network

Realizing the growing potential for interactive marketing opportunities in radio, Fairwest Direct and The Interep Radio Store recently teamed to form the Radio Interactive Marketing Network (RIMN). The new network is designed to harness all of radio's interactive capabilities for advertisers on a regional and national level.

**Today's Business Formula:
Automation Equals New
Efficiencies of Scale**

Several economic and technology-based forces are at work in the marketplace of the mid 1990s, impacting the way industries are structured.

In media, automating—or computerizing—the sales functions that serve customers is fast becoming the norm for competing aggressively at the buying level. For local and national radio sales, this translates into a new efficiency of scale in marketing.

Today, there are electronic automated systems in place at many radio stations to routinely handle traffic, billing and other accounting matters.

And, as discussed at the beginning of the column, many radio executives now employ interactive services to collect a wealth of information on station listeners and their buying habits.

Databases are also being compiled on advertisers. These include monitoring station sales contacts—that is, day-to-day transactions, including prospecting, analyzing and closing accounts. This major shift to information technology is designed to quickly capitalize on all available advertising.

These ever-expanding databases, which are essentially digital computer models, add to available PC software for instantaneously gathering both qualitative and quantitative research data.

The desired result of this computerization overhaul is to allow sales personnel to more effectively and efficiently market the characteristics of a station or network (as well as radio in general) to advertisers.

In effect, the move toward automating the sales functions in radio raises the quality of the way a station or network is presented, and ultimately, its service to advertisers. If record advertising sales in 1994 is any indication, the role of information technology in radio is surpassing expectations.

Optimizing the radio workplace

Along with advertising sales, the programming processes of a station and network service are becoming even more automated through digital computer technology that stores and plays music and commercial spots. The move lowers the cost of maintaining traditional audio equipment and music library space while improving the sound quality of the product. This is the first half of radio's new efficiency of scale in station operations.

Increased multiple station ownership through duopoly has led to the other half of radio's new efficiency of

scale in station operations.

With the FCC's expanded duopoly policy, ownership is not only consolidating, but radio owners are housing new duopoly stations under one roof. The desired impact is to share both resources and operating expenses.

The Landscape

▲ **College Marketing:** Radio executives looking to expand audience and establish a loyal listenership base for years to come may look to borrow from a practice employed by credit card companies such as Visa, Mastercard and Discover.

They are focusing a portion of their marketing efforts on college audiences, 18 to 24, the post-baby boomer group. (Demographers refer to those under 19 years of age today as the baby boomlet generation.)

Advertising inserts run in many college newspapers nationwide promoting credit cards to young adults. The strategy is to build awareness and brand loyalty among consumers at the beginning of their major spending years. In this way, they will be less likely to switch to a rival credit card even when faced with major promotions from that company.

▲ **Consultative Selling:** A key management philosophy followed successfully by many service industries in the 1990s, including radio broadcasting, is consultative selling.

Simply stated, the term (also known as strategic selling) positions the salesperson as the marketing expert or problem-solver for an advertising customer—potential or existing. These consultants recommend the best avenues to achieve an advertiser's sales objective rather than pursue the hard sell. In this way, salespeople are more inclined to become business makers.

The consultative sell philosophy even has its own lexicon such as "solutions team" instead of sales team.

According to *Selling Magazine*, three key advantages to consultative selling for managers and owners who have not yet adapted the practice are:

- ▲ Reaching more prospects and higher level buyers
- ▲ Forging long-term partnerships with advertising customers
- ▲ Effectively addressing new or emerging customer needs

However, Michael Leimbach, director of research for Wilson Learning in Eden Prairie, Minn., writing in *Training & Development Magazine*, warns that people skills are still a "core competency for effective salespeople" because they allow them to "build strong interpersonal relationships" with advertising customers.

(References: *Selling Magazine*, March 1995; *Training & Development Magazine*, December 1994)

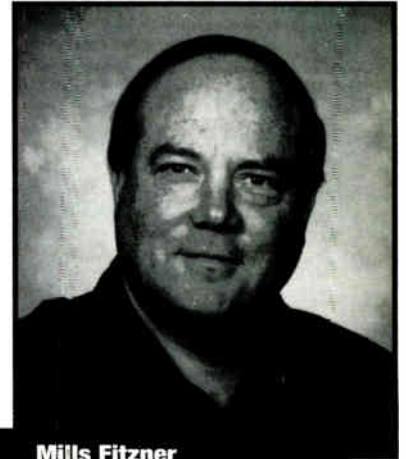
Vincent M. Ditingo is a business writer and media consultant, as well as an adjunct assistant professor of communications at St. John's University in New York.

Management Journal appears monthly in The Radio World Magazine.



Jeff Schroeder
General Manager
KXPC-FM, Lebanon, Ore.
Format: Country

“What are the advantages and/or disadvantages of being in a market not ranked by Arbitron?”



Mills Fitzner
General Manager
WKCX-FM, Rome, Ga.
Format: Hot AC

In our market, there aren't a whole lot of advantages. Albany/Lebanon/Corvallis—all within 12 or 13 miles of each other—used to be an Arbitron-ranked market and at that time we actually had national money in the market. It started drying up very rapidly when Arbitron moved out in the late 1980s and now has pretty much all but gone away from this market. If national accounts do come in, they're a one-deep buy only and don't represent a lot of money.

Whether this is a national trend or not, it's certainly coincidental that since Arbitron left, those dollars have progressively decreased to where we basically have none now.

Albany/Lebanon/Corvallis is still a rated market with Willhight, which has become to other stations here what Arbitron was. Still, the agencies don't recognize Willhight to the level they do Arbitron.

From a competitive standpoint, I think ratings—whether it's Arbitron, Willhight, whatever—help the market. They provide some way to see how you compare to the other guy and where your listener is and where your weaknesses are.

We became the third country in this market of 170,000 about a year and a half ago. We came on as a real hot contemporary country, while the other two kind of centered their format for about a year. Now everybody's kind of going back into their niche and we've slowly swung it down into the middle. I think keeping an eye on Willhight helped us there.

It would be real tough to be in a market without that, I think.

One of the main advantages is the fact that you're not tied to ratings. On a local level, you're competing on what you sound like, what your target is and what you're trying to accomplish rather than, "These numbers say this and therefore you are a viable station for us." Things become a lot more subjective. (Of course, anyone who's ever dealt with ratings can dispute the fact that they are objective.)

Another advantage is that everything here is done on a personal level. In a city, you're talking to thousands and you never have personal interaction with any of them—listeners or clients. On a listener level, you get to know them simply because there are smaller numbers of them.

In sales here, you deal directly with the client. You know what his concerns are, you know what he is looking for. If you're dealing with an agency—such as in the major markets—they're looking for the best buy for their client that they can find, but you don't really know what they're looking for.

The disadvantage of an unrated market is that a lot of times the whole market is left out of regional and national buys because you're not considered large enough. We are about 60 miles from Atlanta. What happens to us on a lot of occasions is that we're told that the Rome market is covered by Atlanta radio. That drives us nuts. We have to go back and prove to them that it isn't. If you have the county by county profile, you can throw Arbitron back at them and show that the top three or four stations in Floyd County—where we are—are not Atlanta stations, they're Rome stations.

On a personal level, I'm a small-town kid, so I'm happy here, Arbitron or not. I wouldn't want to deal with Atlanta.

Country Radio Seminar Takes Long Look at Future

by Charles Taylor

Convention's Battle Cry: "Wake Up!"

"Wake up!" was the battle cry at the 26th Annual Country Radio Seminar at the Opryland Hotel in Nashville, encouraging both the radio and record industries to remember the intimacy that makes country connect with listeners.

"We've got to wake up to what's going on or we're going to kill the goose that laid the golden egg," cautioned keynoter Ken Kragen, artist manager, author and entertainment industry extraordinaire at the March gathering. "What made country music strong? The bond between the artist, country radio and the fans. It's beginning to erode."

Kragen noted that over the past several years, five record labels servicing country radio have grown to 20, while the number of new artists competing for air-time has increased from a select few to dozens. In radio markets where one or two country stations once competed, in some cases, there are now three.

"Competition at radio is bitter," Kragen said. "Radio was artist-driven. Now you're only as good as this week's playlist. You're song-driven. Everything is built around servicing the young, the new, the hot."

Kragen's warning was aimed at safeguarding the heights country radio and country music have reached at a time when Arbitron ratings are beginning to show ini-

tial signs of a downtrend.


But that's not to say there isn't plenty to celebrate. According to a recent report from The Interep Radio Store, country radio stations have a firm lead as the nation's most prominent format—2,642

rence, Little Texas and Lorrie Morgan.

Nearly 120 manufacturers and syndicators offered the latest programming and technology in the exhibit hall, while 30 hos-

pitality suites offering talent showcases overflowed into hotel hallways late each night.

The show also attracted its share of industry heavyweights to various sessions and events, including Infinity Broadcasting President Mel Karmizan, Tower Records President Ross Solomon, Warner Bros.' Jim Ed Norman and Ed Salamon, president of programming for Westwood One Radio Networks and of the Country Radio Broadcasters.

Even Wynonna Judd participated in a session on Broadcasting and Marketing in 2001, in essence, reiterating the basis of Kragen's theme: "It's difficult to not become bigger, better and faster, but we cannot get away from the traditional. We need to learn to embrace change but not forget where we came from." 

The 1996 CRS will be held Feb. 28 to March 2, again at the Opryland Hotel. For information, contact the Country Radio Broadcasters in Nashville at 615-327-4487; fax: 615-329-4492.



(Above) artist Tim McGraw joins "After Midnite" host Blair Garner (l).

outlets last year, up 30 over 1993. The format's average daily cume 18+ was 29,885,000, far exceeding second-place AC at 17,930,000.

The show itself drew 2,120 registrants and featured some 30 performances, including Tanya Tucker, Diamond Rio, Tracy Law-

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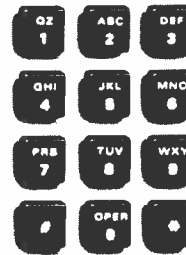


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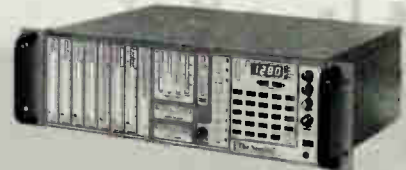
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Networks must provide both programming that generates ratings and information that station managers can use to stimulate ratings.

How may we serve you?

While many nets grew from a limited news or sports service, others emerged from the primordial network ooze on the eter-



Jerry Lopes
American Urban Radio Networks

nally cresting wave of talk programming. Independent Broadcasters Network in Tampa is among that group. President Steve Wiegner says IBN's definition of service begins with a no-contracts partnership for its 200-plus affiliates.

"Anybody can pick us up," Wiegner says, "however many hours they want; no fees, no contracts, no make-good." He sees this as a trend, with IBN leading the field. "A lot of stations really don't want to sign contracts. They want to be able to pick and choose without having the big boy looking over their shoulder."

IBN is increasing its station ownership from three to a projected 20, upgrading their signal quality and strength and producing consistent 24-hour live talk. No hot talk, no fast talk—just "quality" talk, according to Wiegner.

"We offer good shows that actually inform and lead you to better lives and better knowledge of what's going on in America," he stresses.

That means being "broadcaster friendly" in their programming, relying on good taste in 34 non-confrontational talk shows. Offerings include news, health, money management, real estate, business affairs, travel, cooking, gardening, "the first liberal talk show on the air," and "the most popular car show in America," just to name a few. Wiegner says

IBN logs 95,000 calls a month into its phone banks, not all of which get answered.

But if an affiliate calls, that call gets answered, because the key to successful programming—and one of the greatest challenges Wiegner sees—is communication.

"I don't think many networks are really talking to their affiliates," he says. "You have to get out there, be with them and be listening to their input."

Wiegner maintains that the big networks tend to overlook the needs of their affiliates, just as larger corporations in general reach a service plateau, leaving fertile ground for smaller, more aggressive companies. In the radio network business, that can be fatal.

"The most important thing for the '90s is getting the input," Wiegner reiterates. "Hear what these people are saying. Listen to the managers, listen to the program directors, because you're actually programming to them."

That notion—that station managers are a network's first listener, and therefore the most important customer—comes up again and again in interviews with "right-size" networks.

Say it again, Sam

"Ditto," says Tom Star, VP of operations for Talk America Radio Network in Canton, Mass. Like IBN, Talk America has more than 30 programs, but Star contends that his is the only talk network broadcasting 24 hours a day with live, unduplicated programming to more than 250 affiliates.

While Star emphasizes TARN's versatility and consistency, both in high-quality pro-

gramming and technical excellence, he places communications above all.

"One of the things people forget is that you don't sell the public first," he says. "You have to sell the management of radio stations. If you don't sell management, then you don't get on the air."

That means all your station managers. "I personally believe that the small, rural radio station is as important as the big stations in the top 10 markets," Star adds. "Those are the ones where you'll find a lot of up-and-coming people; they're going to take over the larger radio stations or maybe buy a bigger radio station. You need to give them the same type of attention as you would a larger radio station."

To accomplish this, TARN is gearing up to



Chris Devine
Major Network

hold semiannual meetings and seminars for its affiliates during various radio conventions.

Of course, it helps if you speak the same language. Phil Barry, VP of programming and operations, says Jones Satellite Networks is one of the largest suppliers of 24-hour formats with more than 900 affiliates. The Jones advantage: It's a network of broadcasters.

Background in radio

"Everybody in this building has a background in local radio," Barry emphasizes. "Just about everybody except the people who sweep the floors around here came from a radio station."

That has helped the "very small" network founded in 1989 grow to be a major player. Jones offers eight formats—one with sports talk and seven for music, one of which is in Spanish. ➤

What's Next?

Midsize network moguls cite the following as trends that will impact—or continue to define—the 1990s.

- ▲ FM Talk—as a way for stations to stand out in a music-dominated band
- ▲ Hybrids—emerging offshoots of established formats, just as '70s formats splintered from oldies and classic rock
- ▲ Smart growth—avoiding pitfalls of the big three
- ▲ More networks—facilitated by improved satellite technology, mega-computers and evolution of the information superhighway
- ▲ Fewer networks—or, at least, fewer one-man, ego-driven nets
- ▲ Talk, talk and more talk—no end in sight

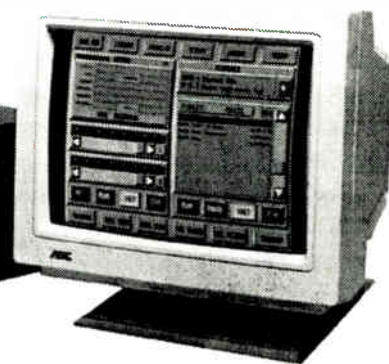
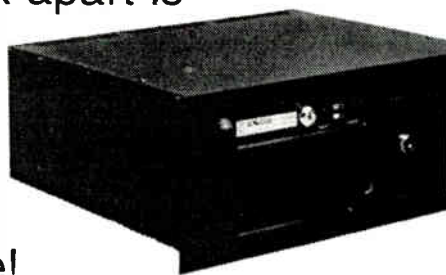
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Being young and small, as networks go, Jones encourages an atmosphere of risk-taking. "We have to work hard to stay in front of what's happening," Barry says, "maybe try to cut a few trends along the way, rather than just always taking the safe approach to doing things."

Barry contends that all too often, networks are following trends rather than setting them. But that doesn't mean you jump on every fad wagon that rolls by.

"We all look at the trade publications and read about the hot new formats, whether it's '70s or whatever the issue happens to be that day," he says. "Without doing all of our homework, sometimes we tend to jump on these trends."

Barry says his network is doing comprehensive research to determine what formats to launch over the next couple of years. "You really have to know what you're going to do; you have to take a long-term approach," he says.

A further advantage for Jones is being part of a larger corporation, Jones Intercable. As one of the country's 10 largest cable companies, JI is "in the forefront of technology and the digital age," Barry says.

Seas of Limbaugh wannabes

Once a network commits itself to affiliate communications, the next challenge is finding new talent. No one knows that better than Rich Wood, network director for WOR in New York City.

"We've just gone through a massive talent search," Wood says, betraying a distinct lack of enthusiasm. "One of the most discouraging things I think I've ever gone through, mostly because almost everyone that we talked to and in the tapes we listened to sounded the same—trying to be the white, the Black, the Asian, the Hispanic Rush Limbaugh. Now, sorry, but there's only one Rush Limbaugh. Anybody who tries to out-Limbaugh Limbaugh is going to be a second banana. Who needs it?"

The challenge, Wood says, is finding great people. "You find the great people by offering them a great outlet." This is one of WOR's selling points and a reason it culls major advertisers like Folgers, Buick and American Express. "Right out of the box, we have New York clearance. Wood claims WOR is one of the few networks of its size (nearly 300 affiliates) that's profitable. "We're just fortunate; we've got New York to offer, in addition to the rest of the network."

After starting network life airing just Smart Money with the Dolans, WOR has expanded to nine talk shows, 20 hours a day. In addition to being "a network composed of broadcasters," WOR's high-profile, "substantial" talk and across-the-board

technical quality opens doors to "extraordinary talent," Wood says.

This includes psychologist Dr. Joy Browne, travel writer Arthur Frommer and Warren Eckstein, "The Dr. Ruth of Pets." Even so, Wood bemoans the current glut of talk programming and the paucity of original talent. "Everyone who has an ego has a network, it seems," Wood says. And they're all the same: "White, male, conservative, Clinton-bashing Republican talk-show hosts. I'm sorry, but we don't need any more."

He blames a higher power.

"As thrilled as I am to have satellites out there," Wood says, "it's probably the worst thing that happened to our business, because now anyone can be a talk-show host."

Wood maintains that he could make a second career out of "consulting" people who want to get up on satellites. "Send me



Kenton Morris
Tribune Radio Network

a check, and I'll make the same call that you could make," he says. "The end result is going to be the same."

But being a network is more than just delivering a signal to a radio station. One-man networks have neither the infrastructure nor the clearance to maintain a network and profit. Wood cites Michael Reagan, who came to talk with a huge, built-in advantage.

"Even with the Reagan name," Wood notes, "he couldn't handle it on his own. He had to sell it to someone else. So imagine these other people"—here, Wood drops into his best New England accent—"I got this great cooking show here in Bangor, and we just know it's going to be very popular around the country." Dropping the persona, Wood exclaims, "Who cares? You just don't have

the infrastructure that's going to let you last."

Perhaps with some wishful thinking, Woods predicts a tremendous shakedown among talk personalities in the coming year or so.

Talent, talent everywhere...

Tribune's Kenton Morris empathizes with Wood's talent search, noting that not only are many talk personalities trying to be the next Rush, that's what some stations have been searching for.

"I don't think there is a next Rush Limbaugh," Morris says.

As GM, Morris oversees a network of some 1,300 stations, about 700 of which are unduplicated. Elaborating on Wood's message, he notes that it's also tough to clear good shows, because stations are bombarded with product material. They need something unique and appealing.

"That's why we do Ross Perot," Morris says. "He is unique—there is only one Ross Perot. That in itself has appeal."

After starting 10 years ago with sports and farm reports, Tribune Radio Network has expanded on those offerings and delved into music, with a two-hour country concert show and the planned purchase of the Interstate Radio Network, an all-night trucker show.

Morris sees "service" moving in the direction of packaging and syndication. In fact, Tribune's Ross Perot Show is packaged by Premiere Networks.

"I think packaging is the only way networks or syndicators will be able to survive in the future," Morris says. It's a question of maximum impact, and Morris believes that quest will lead to some consolidation among packagers and syndicators.

And while technology may facilitate the packaging and syndication trends, Morris says hi-tech doesn't amount to a hill of micro-processors if you don't have good shows.

"We don't let the technology get in the way," Morris emphasizes. "We try not to be a slave to it. Because in the end, if you don't have the right product, it doesn't matter whether you're using digital or anything else, it's not going to work. We use technology to help us, but we don't forget the basics."

Coming full circle

Which brings us back to the beginning: "Service with a capital 'S.'" That observation came from David F. Reeder, VP and GM for Dallas-based USA Radio Network, which boasts 1,200-plus affiliates.

USA began 10 years ago with news and sports on the half-hour. It has since chiseled out a news niche, offering three different feeds. Unlike some other nets, USA Radio Network doesn't plan any explorations

beyond the realm of news.

"We'll never get into music," Reeder maintains. "We will remain a talk network. We are here to complement the music networks by providing them a news service."

His is one of the few networks actively looking to pool resources with others. "I have talked with several other networks," Reeder says. "That's the philosophy they're looking at—how we can help one another."

Dismiss the idea

But while Reeder sees this as a trend, most other network representatives we asked either dismissed the idea or grudgingly admitted a willingness to explore such cooperation "if it fits." One VP likened such ventures to "Chevy working with Ford

to develop a new car." Upon further discussion, though, it became clear that many were already operating on some sort of a cooperative basis with at least one other network.

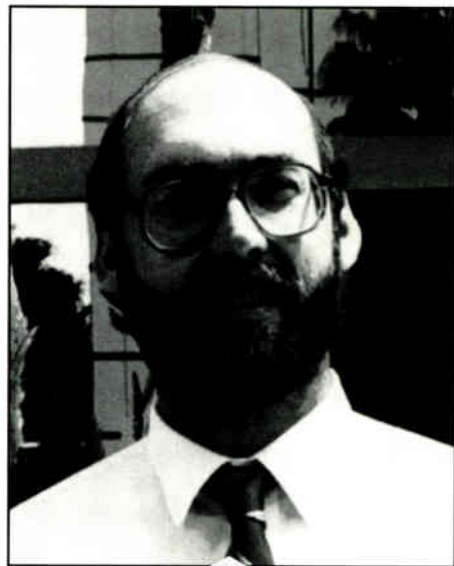
Chris Devine, president and CEO of Major Network in Chicago, takes this approach a step further. A product of five smaller entities, Major is actively hunting "distressed or troubled networks and syndication companies" that can be folded into its current lineup of talk and sports shows and six 24-hour music networks. Just over 18 months old, Major already has more than 1,200 affiliates. In fact, Major just announced its acquisition of Pat Robertson's Standard News in February.

"In this business," Devine says, "the larger the better, because of the critical mass nec-

essary to attract major network advertisers like Sears." That is why several of Major's shows are sold under Premiere's umbrella.

In sharp contrast to some of his brethren, though, Devine would welcome acquisition overtures from a larger network. Again, he says, because size counts. That, and diversity. And service through communication.

To some eyes, that's the rub. Networks must serve their affiliates. They must grow to sur-



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

He has covered topics as diverse as radio's coverage of political candidates, city marketing associations and FM chips in PCs for The Radio World Magazine.



SALES

NYC Hispanic WSKQ-FM: Don't Call It a Niche Format

.....
by Frank Beacham

Sales Manager Luis Alvarez: Spanish Is "Only the Language We Speak, It's Not the Format We Do"

For Luis Alvarez, the magic moment—the key to breaking into New York City's top 10—came when WSKQ-FM quit thinking of itself as a Hispanic radio station.

"We started thinking of ourselves as a general market station and we began to sell and promote ourselves like a general market sta-

tion. That was essential to our success," says Alvarez, WSKQ's New York sales manager and a seasoned veteran of the city's radio sales wars.

The ascent of WSKQ—New York City's only Hispanic FM—has been truly spectacular. The five-year-old station, owned by Spanish Broadcasting System (SBS), regis-

tered its best book ever in the fall Arbitron ratings to become the first foreign-language station to penetrate New York's highly competitive top 10 12+. It was positioned at number six with a 4.2 share.

Arbitron also showed WSKQ to be the second-highest Hispanic come station in total survey area in the United States. The only such station with a larger audience is its SBS-owned sister station in Los Angeles, KLAX-FM.

With the spectacular ratings growth

(the station was ranked in the midteens a year ago) came a boost to \$20 million in annual sales, a dramatic 52 percent increase over the previous year.

Without missing a beat, Alvarez predicts the station will reach number one in the New York market sometime this year. "If we don't hit number one in the next book, we'll do it in the book after," he says confidently.

How can this happen? With 3 million Hispanics in New York City representing 16 percent of the city's total population, how can a supposedly "niche" station climb to the top so quickly? By getting past some popular misconceptions and focusing on the real market, Alvarez responds.

"One of the misconceptions from the general market comes when you look at an Arbitron book and it lists all the stations as urban, CHR, etc. When it comes to us, it says Spanish. But actually that's only the language we speak, it's not the format we do," Alvarez says. "Our FM format is what you would consider urban contemporary."

Rather than just target all Hispanics in the market, however, WSKQ's General Manager and programmer Alfredo Alonso hit the magic formula when he created what is now called the Mega 97.9 format.

"One of the things the station used to do is target all the Hispanics in New York—the Columbians, the Central Americans, the Mexicans—everybody. We really didn't have a focus until Alfredo decided to set a focus," Alvarez says.

That focus was to target New York City's Caribbean listeners. "The Dominicans, the Puerto Ricans and the Cubans comprise about 80 percent of the New York metro Hispanic population," Alvarez says. "And their taste in music is very similar."

Hurban

The music that propelled WSKQ to the top 10 is a mix of salsa (Caribbean dance), merengue (Dominican dance), American dance classics and contemporary American and Spanish ballads. Some jocks alternately speak to the audience in Spanish and English. The station labels the format Hurban, Hispanic urban. In the past year, it has proved so successful that it's drawing many non-Hispanic listeners to the station as well.

A sister station in New York City, WSKQ-AM, programs a Spanish adult contemporary format targeted to older Hispanic listeners. It

has been far less successful than its FM counterpart, garnering only a 1.0 share. No English is spoken on the AM because, as Alvarez puts it, the older Spanish adult is not "acculturated" into the New York City lifestyle.

Since WSKQ is the only Hispanic FM in New York, it doesn't have to slice up its audience with about 20 FM competitors. "I'm a bilingual Hispanic and the only way I can listen to the music I like is by listening to this station," Alvarez says. "While the others are splitting up the big pie, we have a universe to ourselves."

So why are WSKQ's competitors allowing the station to dominate the Hispanic market in New York? "Because you cannot go in and become a Hispanic-targeted radio station overnight," Alvarez says. "To put together a staff that's going to be successful is not easy. The New York Hispanic market, in terms of professionals in radio and TV, is very small."

One man's routine

Each morning around 8 a.m., Alvarez, 36, goes straight to his computer, where he monitors the progress of his eight-member sales staff.

"The first thing I do in the morning is pull up the numbers for the salespeople in terms of individual performance and start distributing that information to each person," Alvarez says.

The relentless monitoring of sales—a major part of the sales manager's job—occurs on a daily, sometimes twice daily, basis.

Selling radio in New York City, he says, is a "difficult, pressure-filled job" that's especially tough for newcomers. "Very rarely as a new salesperson will you receive a list of accounts that are already active on the station. But you are still going to be expected to reach a certain goal on a monthly basis."

Sales employees for WSKQ-AM and FM can earn between \$25,000 and \$150,000 a year, with the average at about \$55,000, Alvarez says. However, he notes, "it's like most other sales situations: 20 percent of the people usually do 80 percent of the sales."

Another key to the success of WSKQ is advertising and promotion. Because the station wants to be number one in the New York market, Alvarez says, the ad and promotion campaigns are designed "to position

ourselves to be number one." This included a recent \$300,000 billboard campaign in New York City's subway system and a series of neighborhood festivals.

"We go into high-density Hispanic areas like the Bronx, Brooklyn and Queens and have huge block parties. We have the best bands in town. We do live cut-ins. We have a good old time in areas where nobody ever showed up before," Alvarez says.

Ads and promotions

These outdoor festivals, he notes, help build cume. On-air contests, meanwhile, help build TSL (time spent listening). "It's the combination of cume and TSL that creates ratings," he says.


These days Alvarez is under less pressure to sell advertising than to maintain sales growth. "In the first quarter of our fiscal year, we didn't have a 4.2 and we were doing fantastic. Now we're expected to do fantastic!" he says with a laugh.

"One of the things you attribute a loss of sales to is attrition—advertisers who do not come back on the air," he says. "But with the ratings improvement that attrition has been minimized because people are getting better and more consistent results."

As an example, Alvarez cites a small supermarket in the Bronx that chose to advertise for one week to celebrate its first anniversary in business. "After the first week, they called our salesperson back and signed up for another week. Then there was a third. They went 13 weeks straight, the longest one-week anniversary we've ever had.

"They were so successful there were lines to the supermarket a half a block long," Alvarez says. "That's because we advertised specific specials for Hispanics, like rice or beans. There was so much demand that the people were given shopping carts already loaded with the specials as they entered the store. You feel really good as a salesperson selling something that does that for your client."

For the future, Alvarez sees a greater targeting of ethnic listeners in the city. He points out that half of the population of New York City is ethnic and advertisers who ignore that growing segment are doing so at great risk.

"If an advertiser is still doing the business the old way by going to the general market stations and excluding ethnic niches, then he is losing 50 cents on the dollar because he is not reaching blacks or Hispanics," Alvarez says. "It's a fact. We've arrived." 

Frank Beacham is a New York-based writer, director, producer and consultant. He is a regular features correspondent for The Radio World Magazine.



WSKQ has mastered an entrance into NY's top 10 12+.

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World Radio History

DAB Goes Live at NAB '95

by Alan Carter

Attendees at NAB '95 this month will have the opportunity to hear both AM and FM Digital Audio Broadcasting live during USA Digital Radio's first public mobile demonstration.

"We're going to go completely digital on AM from the studio to the receiver," says Jeff Andrew, project manager for USA Digital Radio.

NAB '95 is hosted at the Las Vegas Convention Center (LVCC), April 10-13.

AM programming will originate live from the show exhibit floor while the FM will simulcast on KUNV-FM (91.5 MHz) by digital microwave to the transmitter. The final signal will be 20 kHz stereo.

Digital studio

The AM demo will combine live and automated programming from a digital studio in the LVCC Radio Hall organized and set up by Harris Allied. The 15 kHz stereo program will be broadcast on the expanded AM band at 1660 kHz during the show's exhibit hours.

DJs from Gannett, CBS and Group W—the three radio groups that comprise the USA Digital Radio consortium—will



rotate air shifts using Radio Systems' DDS digital audio system in the live-assist mode, with the remaining time operating under automation. Other source material will come from an Audiometrics CD 10E single play CD-player.

The AM studio also will include a digital radio mixer, according to Jim Woods, director of product distribution for Harris Allied. The unit is fully digital with mixing in the digital domain and AES/EBU outputs.

"There are only two places (the demonstration) will be analog," says Dave Burns, studio product manager at Harris Allied. "That is the voice of the DJ and when people hear the sound."

Harris Allied is extensively involved in the transmission end of the demonstration, too. The AM broadcast will use a Harris DX 10 standard transmitter with "a couple of minor modifications," says Harris Allied AM Product Line Manager John Delay.

The FM setup will use the Harris DAB 2000 transmitter, based on the Harris Platinum TV series. "This is a product we've conducted extensive tests with," Delay says. "The system is very straightforward."

How DAB holds up

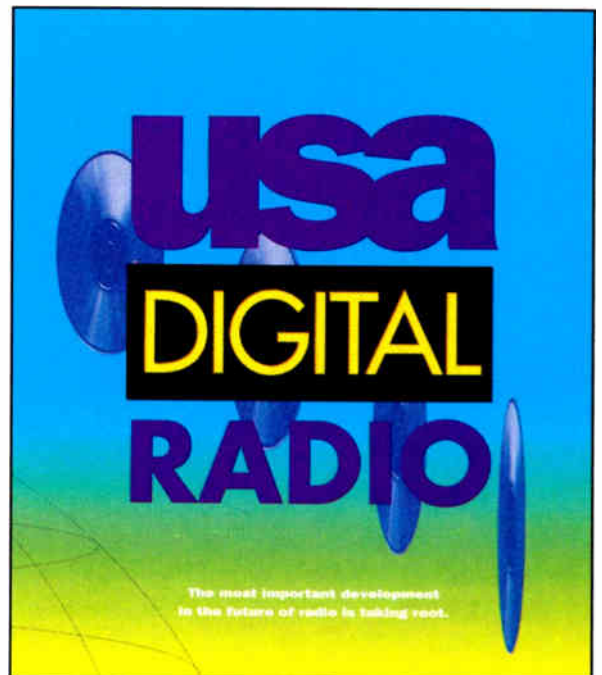
As part of the demonstration, USA Digital Radio will offer half-hour bus tours around Las Vegas to demonstrate the effects of multipath and how USA Digital Radio holds up under mobile conditions.

Listeners will be able to make a two-way comparison on each of the separate AM and FM bus tours—among digital AM, analog AM, digital FM and analog FM.

In addition, the tour will include a stop at the AM transmitter site just south of the famous Las Vegas strip where broadcasters can examine the setup. Organizers were hesitant to include an FM visit because the site

at the main Las Vegas transmission point on Black Mountain is difficult to reach.

"There is nothing complicated on the RF side," Delay says. And that is exactly the point USA Digital Radio developers want to make with the demonstration.



"This system can be implemented very quickly," Andrew says. "We're talking about adding a digital exciter that could cost between \$10,000 and \$50,000."

First public demonstration

The NAB showing marks the first time USA Digital Radio has offered a public mobile demonstration of the technology. The group held demonstrations by invitation on AM in Cleveland, and on FM in Chicago. It has also presented video and taped-audio programs.

This demonstration more likely mirrors



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what developers of the European Eureka-147 DAB system did at NAB in 1991. Eureka-147 had a DAB and standard FM transmission broadcast at 30 W ERP from atop the Las Vegas Hilton. The FM signal was broadcast on 94.9 MHz and the DAB was broadcast at 479 MHz, with a transmission bandwidth of 3.5 MHz. The program included two different DAB channels, although the DAB actually broadcast eight separate CD-quality channels. A 1 W gap filler was installed atop the Golden Nugget hotel.


That same year, USA Digital Radio had a DAT fed to a MUSICAM encoder.

For those wanting to make a comparison between USA Digital Radio and Eureka-147, Andrew maintains listeners will hear no difference. USA Digital Radio is using

an ISO/MPEG MUSICAM encoder at 256 Kbps on FM, the same as Eureka, he says.

"We're providing mirror coverage," Andrew says, "no more, no less."

As USA Digital Radio developers have said, the current system is designed for the American market. But Andrew suggested it can be adapted for other countries and said there have been discussions with "two major international networks."

"Everyone believes the issue (of adapting the system) is solvable," Andrew says. "You have to take one step at the time. We're broadcasters protecting our own interests in the beginning." 

Alan Carter is Editor-in-Chief of Radio World's international editions.

NAB '95 Executive 'To Do' List

Following are events culled from the NAB '95 agenda that hold particular relevance for radio station owners, GMs, sales and promotions leaders. For general information, refer to page 36 of The Radio World Magazine's March issue.

As always, times and events are subject to change. For complete listings, please refer to registration information.

See you there!

SUNDAY, APRIL 9

2-4 p.m.—Small/Medium Market Idea Swap
Raise Ratings and Rates with Better Radio Copy

4-5:30 p.m.—Radio Opening Reception

MONDAY, APRIL 10

8 a.m.—Newcomers Orientation

9-10:30 a.m.—All Industry Opening

9 a.m.-6 p.m.—Las Vegas
Convention Center (LVCC)
Exhibit Hall open

10 a.m.-6 p.m.—Broadcasters
Executive Lounge

11 a.m.-12:15 p.m.—25 Management Techniques
to Take You to the Top

11 a.m.-1:45 p.m.—Radio Production Workshop

12:30-1:45 p.m.—Newsroom Technologies

2-3:15 p.m.—Managers Look at Digital
Broadcasting
Making Satellite Programming Sound Local

3:30-4:45 p.m.—Managing People New to Radio
Best of the Best Radio Promotions

TUESDAY, APRIL 11

9 a.m.-3:30 p.m.—RAB Sales & Marketing Sessions

9 a.m.-6 p.m.—LVCC Exhibit Hall open

10 a.m.-6 p.m.—Broadcasters Executive Lounge

12-1:30 p.m.—NAB/RAB Radio Luncheon,
including Crystal Radio Awards and Induction of
Gary Owens into the NAB Broadcasting Hall of
Fame

3:30-4:45 p.m.—FCC Commissioners' Regulatory
Dialogue

WEDNESDAY, APRIL 12

9 a.m.-4 p.m.—RAB Sales & Marketing Sessions

9 a.m.-6 p.m.—LVCC Exhibit Hall open

10 a.m.-6 p.m.—Broadcasters Executive Lounge

1-2:30 p.m.—Station Acqui-
sitions: Buying & Selling
Stations in a Changing
Regulatory Environment

2-5 p.m.—Radio Station Tours: Buses depart from
the Shuttle Bus Pick-Up Area, LVCC Main
Entrance

THURSDAY, APRIL 13

9-10:30 a.m.—Roundtable Session: Cross
Promoting on Radio & Television

9 a.m.-2 p.m.—LVCC Exhibit Hall open

10 a.m.-2 p.m.—Broadcasters Executive Lounge

10:45 a.m.-noon —Roundtable Session: Money-
makers—Winning Sales Promotion Ideas

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KMEL-FM Strives to Tower Above Adult Competition In Competitive San Francisco

.....
by Laura Fries

Blood, sweat and tears figure prominently in KMEL-FM's programming philosophy. Not the 1970s' R&B group, but the business acumen that has kept the station number one in the 18-34 demographic, despite dramatic shifts in popular music and in the San Francisco radio market.

the dance music scene in the Bay Area.

A noticeable bite

Since then, competitors KYLD-FM, another CHR; NAC KBLX-FM; and, ironically, KIOI, have moved in on its turf, taking a noticeable bite out of KMEL's ratings share. However, the station has managed to

it in the business. That's what we've been going through for a while," Kelly says. "The competition has done a good job challenging us. But we're consistent in what we do and we listen to our listeners."

That philosophy gives KMEL just enough edge over its direct competition, KYLD, to rank number one in the market 18-34, according to Arbitron.

"KMEL beating KYLD is a moral victory," says Dan Gray, president of Gray Communications in Chicago. "The level of competition has risen, and they have a competitor that is doing a fairly decent job. But KMEL has been successful in fusing a diverse ethnic group together in terms of musical taste."

The Bay Area, historically open in terms of testing new music, includes a healthy mix of Asian, Hispanic and black listeners. KMEL looks upon these groups as music-savvy, and plays to their desire for cutting edge, club/dance music.

Aggressive research

To get that edge, Program Director Michelle Santosuosso, who came to KMEL in October from Evergreen's KKBT in Los Angeles, has formulated an aggressive research campaign that includes weekly call-outs and a "jam session" held every couple of months where 100 or so selected listeners evaluate about 500 new music clips.

In addition to basic research, Santosuosso's right-hand man, Assistant PD Michael Erickson, is responsible for what KMEL calls its "street team," a group whose mission is to find out what the



Patti LaBelle offers a hair-raising performance at KMEL-FM's Summer Jam.

KMEL 106.1, one of two Evergreen Media outlets in the market (with Hot AC KIOI-FM), was one of the forerunners in the contemporary hits category when it launched the format in 1983, helping shape the genre and setting the tone for

keep its foothold in the market, remaining number three 12+, thanks to station manager Richard Kelly, tenacious research and an ear to the streets.

"Whenever you have success in radio, you serve as a beacon for others trying to make

public wants, be it in dance clubs or city council meetings.

"The street team goes to various locations days and evenings, for promotional reasons, but also just to get in touch with the people," Erickson says. "We know what's going on in the high schools, in the shopping malls, at the community rec centers—we even know what's going on politically in terms of local debates and issues. Reality is staying in touch with the listeners both through personal contact and in doing research to find out where their tastes are."

But KMEL's most personal contact comes every summer with the KMEL Summer Jam. This annual, all-star concert has featured such artists as TLC, Ice Cube, Hammer, Paula Abdul, En Vogue and New Kids on the Block. In the eight years since its debut, KMEL has raised more than \$2 million for Bay Area charities.

In addition to the Summer Jam, KMEL has a pair of stand-out personalities whose reputations have made them local heroes: Renel in the morning and Rich Chase (whom Kelly calls a mild shock jock) in afternoon drive.

It's this kind of community involvement and exposure that Kelly believes separates

KMEL from the other stations in the area. "We spend a lot of time and money researching the market, but it's intuition too," he says. "We're not trying to get 12+ listeners. We're just trying to target 18-34.



If you do a good job at that, then you move in on both the younger and older crowd as part of spillover."


AM challengers

Of course, reaching for the adult demographic traditionally isn't just a matter of trouncing FM rivals. In San Francisco especially, the AM band is thriving with viable competitors. KGO, a well-known and respected news/talk station, has the lion's share of the 18-49 market, in part, Kelly says, because they're on the band that's easier to receive with the

region's radical topography.

"It's unusual to have a major market where your top three radio stations in terms of billing and listening are AM," he says. (KCBS and KNBR are numbers two and three, respectively, behind KGO in the 18-49 and 35-64 categories.) "In San Francisco, you're always going to have an advantage as an AM broadcaster because of the geographical makeup of the market. It's very tough for FM signals to penetrate the entire area because of all of the hills."

Still, as far as Kelly is concerned, those AM stations are serving a market that does not include KMEL listeners.

"Even though we consider all radio stations competition in terms of potential listeners, we traditionally know we are not competing with KGO, KCBS or KNBR for their listeners," he says. "We understand our competition to be stations on the FM dial—anyone targeting 34 and younger. First thing we have to do is identify and understand who our audience is, and if we play to them, then hopefully, they'll come." 

Laura Fries is senior entertainment editor of Satellite Orbit Magazine, which reaches 450,000 dish owners in the U.S. Her work has appeared in The Los Angeles Times, The New York Times and Chicago Tribune.

She profiled Washington's WPGC-FM in the December 1994 issue of The Radio World Magazine.

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- When I Come Around ..Green Day
- I Wanna Be DownBrandy
- Fat Cats, Bigger Fish ...The Coup

Circle 140 On Reader Service Card

The **BIGGEST** Sale I Ever Made



by Bob Harris

KTWV-FM Sales Rep Maria Anthis-Turenne Makes Waves With Universal Amphitheater Tie-In

From on air on the East Coast to on fire on the West Coast.

That seems to describe Maria Anthis-Turenne, account executive with Group W's KTWV-FM, "The Wave" in Los Angeles, the latest candidate for "The Biggest Sale I Ever Made."

"She always finds money where none seems to exist," backs Tim Pohlman, GSM of Westinghouse's KFNB-AM/KTWV-FM, who recommended Anthis-Turenne.

While she admits that this sale may not technically be her "biggest" ever, Anthis-Turenne quadrupled billing from \$18,000 to \$70,000 for the Universal Amphitheater, a concert venue in L.A. It certainly makes for a tale worth telling.

The story begins

The story begins in Syracuse, N.Y., when Anthis-Turenne graduated with a degree in broadcast journalism from Syracuse University and landed a job as a talk show producer and on-air talent at WNTQ-FM/WNDR-AM, Syracuse.

Within a few years, she realized that she wanted to take her love for radio and

her creative talents on the sales side. After six years selling for WYYY-FM, Syracuse, she decided to follow the advice of Horace



The Wave's Maria Anthis-Turenne

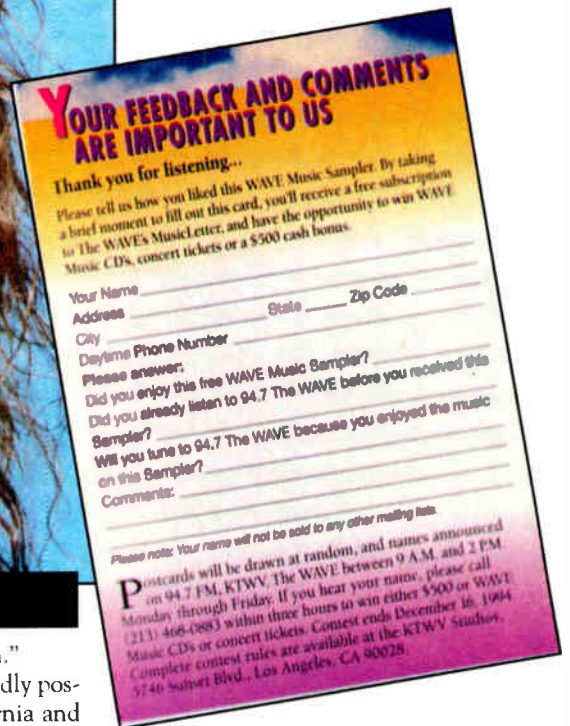
Greeley: "Go West, young (wo)man." She resigned her job, sold her worldly possessions, moved to southern California and

bought a condo—before she had a job.

"I saw far more women in radio management positions in the west than I had seen in the east," Anthis-Turenne comments. "I was convinced there was plenty of opportunity for me in L.A., plus the chance to control my own destiny."

After selling direct mail, then working as a marketing manager for Nutri-Systems, she got back to her first love, radio, with country combo KZLA-FM/KLAC-AM. Then, less than two years ago, Anthis-Turenne decided to ride The Wave, joining the sales staff of the new AC KTWV-FM.

She was hired to find non-traditional dollars—money from vendors and



manufacturers. "Anybody is a prospect for me," Anthis-Turenne says. "If you believe in the product you rep, it makes it easy to talk to anyone. Some prospects don't have marketing budgets, but they can be promotional partners. I can leverage their product, say, tickets or gift certificates, to get real money from someone with a budget."

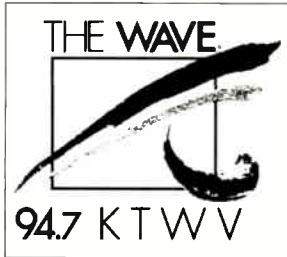
She's had some remarkable success stories, particularly with the Universal Amphitheater. Prior to her arrival, the forum signed up for an occasional schedule to promote specific upcoming concerts. Seeking to create more business, Anthis-Turenne used her creativity to tie the Amphitheater to a station audience promotion.

The Wave planned to mail "music sampler" cassettes to 250,000 carefully selected potential listeners. Using sophisticated demographic and psychographic targeting, the mailing would reach upscale adults. Anthis-Turenne figured these adults were also prime prospects for Universal Amphitheater and its next major concert, Anita Baker.

The audience promotion invited those receiving the mailing to listen to the cassette, which featured a representative sam-

pling of music aired by the station, and then mail an enclosed card for a free subscription to The Wave's MusicLetter program guide and the chance to win free CDs.

Anthis-Turenne's idea was to run a separate sales promotion to win front row seats to the Anita Baker concert by piggy-backing the station's mailing. Universal loved the promotion idea, but didn't have the money to buy it (sound familiar?). So her big challenge was to find some



money for Universal.

While still selling country radio in L.A., she had developed a good rapport with many of the major record labels in town. Anthis-Turenne took her "out of the box" idea to Elektra, Baker's label, proposing: "Why not spend some of your co-op advertising money to promote the concert, instead of the traditional record retailers?" Such an approach, she assured, would sell as many CDs as Elektra's record store print ads.

"Elektra was receptive to the promotion because Anita Baker's new CD had gotten

some negative reviews, and they saw the benefits of the multi-faceted campaign," Anthis-Turenne says. "People getting the sampler in the mail would see her face and know that she had a new CD out."

Sold!

The record company bought it, agreeing to pay 50 percent of the package price. And here's the best part: The mailing with the free concert ticket promo, along with just a one-week, 18-commercial schedule, helped sell out all the shows.

As Anthis-Turenne describes it, this was a genuine win-win situation. Universal Amphitheater won—its concerts sold out. Elektra Records won—Anita Baker CDs really moved off the shelf. The station won—it got a big piece of business. And the sales rep won, not only with a nice commission, but more importantly, because Universal wants to repeat the promotion in 1995.


"Universal Amphitheater is chomping at the bit to repeat the promotion," she says. "At a major UA board meeting, with all the head honchos present, they raved about the response to the promotional campaign. All these high-priced executives had gotten the mailer at home and they loved it. They said it was the best marketing campaign the Amphitheater had ever been involved in."

As to revealing the technique behind the sale, Anthis-Turenne is quick to respond with "the five P's." Then, in effect demonstrating that she delivers more than she promises, she ticked off seven P's that guide her radio sales career:

- Passion for what she does*
- Problem solving for clients*
- Presentation must be strong*
- Always be Pro-Active*
- Be Persistent*
- Offer Promotional ideas and*
- Be Professional*

Anthis-Turenne believes her role is an extension of her client's marketing team. "I'm empathetic and on their side, ready to meet the client's needs and make it all fit for them," she says.

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Bob Harris is a Dallas-based sales and marketing consultant. His broadcast services include in-market sales training, seminars and hands-on new business development. He is a regular correspondent for The Radio World Magazine.

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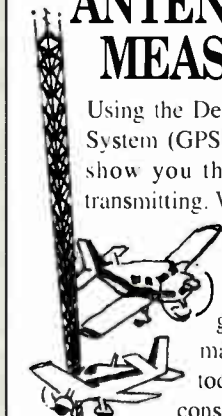
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The four primary lessons executives have learned since duopolizing: keep sales forces separate; use more care when combining station's "cultures"; combine sites sooner; and make sure resources are adequate to maintain station identities.

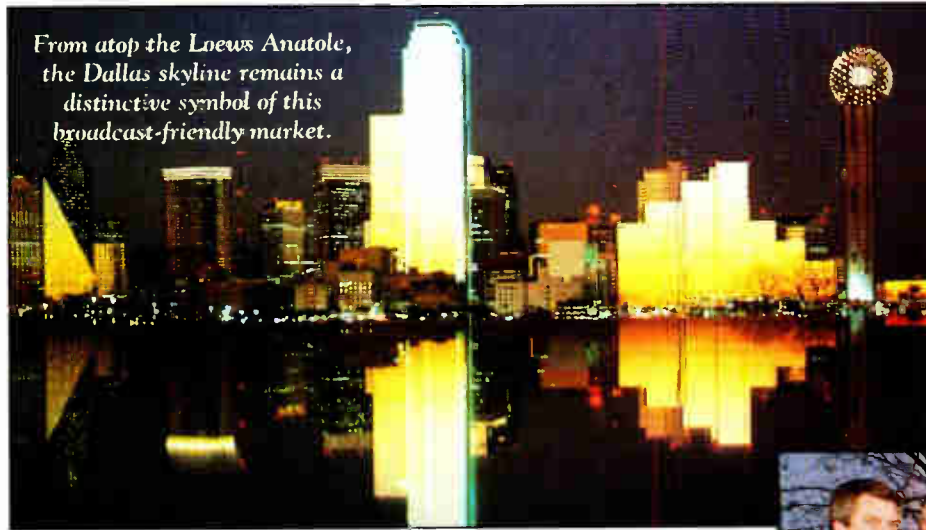
Industry Association of America; and satellite DAB.

"Get to know your members of Congress and take five minutes to let them know your issues," he advised.

off-site reception to show off its new 70,000-square-foot Dallas headquarters. The event included tours of the facility and a ribbon cutting, signaling the network's official relocation from New York.

Based at the studios are ABC's 24-hour satellite formats, The Tom Joyner Morning Show, marketing, sales, engineering, operations, finance and more. Amid the 168 offices, 19 broadcast and production studios are more than 35 miles of copper cabling.

▲ The RAB closed the show with a gala grand enough to sustain Dallas' rep for doing things big or not at all. In addition to photo opportunities with a live (but demure) bull, smoking Texas chili, a J.R. Ewing imposter, dance lessons and live armadillo races (would I lie?), attendees had the opportunity to network with more industry high hats than you could shake a stick at.



The jobs most likely consolidated from a duopoly: GM, business manager, chief engineer and receptionist. Least likely: program and music directors as well as local sales managers.

▲ NAB President and CEO Eddie Fritts told attendees of the Executive Symposium that "there has never been a time when the number of (federal) proposals aimed at doing damage to your bottom line has been greater."


Fritts warned of continuing battle over spectrum fees, on-air "warning labels" for beer and wine advertising, 3 percent performance royalties via the Recording

▲ The exhibit floor hosted 38 program syndicators, manufacturers, organizations and service companies, offering everything from employee selection testing at The Omnia Group to bigger-than-life station promotion at the Radio Diner. The RAB demonstrated its marketing savvy by hosting the opening night Welcome Reception in the exhibit ballroom.

▲ ABC Radio Networks hosted a posh

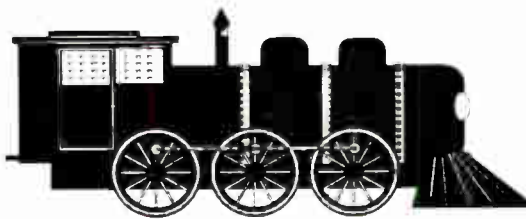


ABC Radio Network execs cut up over the company's new Dallas base.

▲ RAB '96 will return to the Anatole in Dallas, Feb. 15-18. Word is the 1997 show will be hosted in Atlanta, where it was last held in 1988. 

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Minority Expansion: The FCC vs. Congress

.....
by Harry Cole

The ebb and flow of American politics occasionally causes riptides, as currents from one election encounter opposite currents from a later election. The FCC is caught in just such a riptide: In late 1994, it invited comments on its overall minority ownership policies.

The commission proposed to relax a number of rules to expand those policies and thus increase "diversity" of ownership, i.e., minority and female ownership.

Such increased race-based programs are consistent with the general policies of the Democratic administration (elected in 1992). But what the FCC apparently didn't count on was the fallout from the November 1994 election.

The new Republican-controlled Congress has indicated that one of its prime targets will be race-based "affirmative action" programs such as the FCC's minority ownership policies. And in an apparent effort to coopt (or at least blunt) that Congressional juggernaut, the White House has ordered a review of all such programs, presumably with an eye toward weeding out or shoring up the weak ones. Where does that leave the FCC?

Tax certificate policy

The easiest place to start is the FCC's tax certificate policy, which permits a licensee to defer taxation on the profits of the sale of a broadcast station to a minority-controlled buyer. (If you are interested in the nitty gritty details of how this works in real life, you should consult a tax specialist familiar with this area.)

The FCC is looking for ways to expand the tax certificate policy to further encour-

age sales to minorities (and possibly to women). But that policy is the target of proposed legislation (which may already have been enacted by the time this gets to press) aimed at eliminating the policy altogether. If Congress kills the policy (and the President doesn't veto), there will be nothing left for the FCC to do but close the books on minority tax certificates.

Since there does seem to be substantial Congressional support for doing away with this particular policy, it would probably be advisable not to spend much time just now coming up with ideas for expanding minority tax certificates.

Setting up a program

In addition to the tax certificate policy, the FCC is thinking about creating an "incubator" program through which existing operators would "share their talent, experience and financial resources" with minorities in return for "regulatory concessions such as relief from certain multiple ownership rules." The existing, non-minority operator would be expected to provide "substantial financial assistance," operational assistance and training programs.

While the commission has not yet indicated what "concessions" might be available for setting up an incubator program, waiver of the duopoly rules would seem a reasonable quid pro quo.

For example, let's say you own as many stations in a given market as you are allowed under the current rules. If you were to enter into an "incubator" relationship with a minority owner in the same market, that relationship might be allowed to ➡

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include elements that would otherwise be prohibited under the duopoly rules—perhaps an LMA or a substantial voting position in the minority licensee, for example.

Other minority-related areas the FCC is looking into include the possibilities of treating non-controlling ownership interests in minority-controlled entities as non-attributable; and permitting minority- and female-controlled entities to own up to three AM and three FM stations in markets with at least 15 stations (provided the combined audience share does not exceed 30 percent).

The first such change, if adopted, could considerably expand the ownership possibilities for many non-minority broadcasters as long as they are willing to take a less-than-controlling position. And that would make the second such change (increase in the cap on stations that could be owned in a give market) commensurately more attractive.

Unlike the tax certificate policy, these latter proposals (and the “incubator” concept as well) have not been targeted by Congress. Thus, they might survive, at least initially. But they may still be the kind of race-based affirmative action poli-

cies that appear to have fallen out of political favor. While the FCC might continue to push these concepts, it is far from clear that the currently prevailing political winds will allow the FCC to keep them on track, or afloat, for long.

Historically regarded

Interestingly, the FCC’s proposals include females in these “minority” ownership policies as the equivalent (more or less) of minorities.

The challenge with this is that females

things currently stand, females should not be given preferential treatment.

Presumably because of that, the FCC is specifically seeking information concerning whether a “need” for ownership incentive for females exists.

Since the FCC (at least for the time being) seems intent upon expanding its minority/female policies despite Congressional resistance to such programs, you may want to keep those policies in mind for general strategic planning purposes.

There is a chance that the FCC’s current minority ownership policies may not be with us for long.

have not historically been regarded in that way in most FCC policies, and there is at least one court case that suggests that, as

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least a chance that all or most of the FCC's current minority ownership policies (not to mention any enhancements the FCC might try to fashion) may not be with us for long. Their demise could come at the

hands of Congress or the Supreme Court, which has before it an "affirmative action" case (not involving the FCC) that could affect the constitutionality of the FCC's policies.

concerning current levels of minority and female ownership.

The FCC's willingness to propose expansion of the policies notwithstanding this lack of basic information underscores the FCC's support for those policies. But that very lack of information may also help establish that those policies do not have the factual basis that may be necessary to justify their existence to Congress or the Supreme Court. 

Harry Cole is a principal in the Washington-based law firm of Bechtel & Cole, Chartered. He is a regular correspondent for The Radio World Magazine.

Ownership report

Finally, we note that the FCC is seeking comment on whether it should revise its Ownership Report form to collect data on the race, ethnicity and gender of owners.

This strikes us as somewhat strange, as it suggests that, while the FCC is busy forging ahead with plans to expand minority and female ownership, it does not collect—and has never collected—basic information

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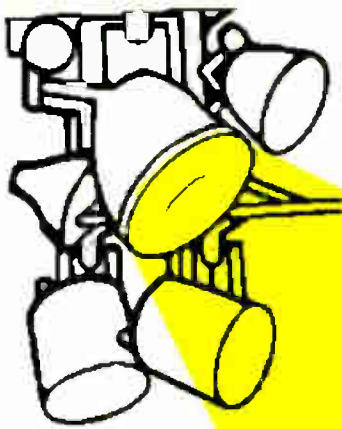
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Indeed, owner Bonneville International recognized that the '70s hits FM and Radio AAHS AM affiliate were soaring in the market, and wanted to position them for future duopolizing.

Today, the stations are situated in the heart of Phoenix's central business district, and all but one of the seven 400-square-foot studios boast an exterior view of the city.

"We had a pretty fair idea of the number of studios we needed to support the two existing formats and plan for the future day when we would link into an LMA or buy other stations in the market," says Chief Engineer John Shadle. "Before, we had salespeople practically sitting in each other's laps and studio time was a premium in the production facilities because there weren't enough."

Key in the studio design, engineered by Shadle and Murphy Studio Furniture, was accessibility for on-air talent.

"We wanted to make the studios large enough so they were functional, so that jocks didn't feel cramped and we could spread out equipment where it made logical sense," Shadle says. "They can perform without getting lost in the mechanics of 'how do I get over here to cue up this CD.'"

In all, the company spent about \$750,000 for the build-out and furniture and another \$250,000 on the technical side.

For Shadle, the relocation was more or less business as usual. "This is my fifth studio rebuild in 20 years in the industry," he notes. "But the timing was right for us to make the move. It's been very positive."

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21	A-Ware Software	204	57	Focus on Technology	25	40	Motor Racing Network	13
1	ABC Radio	—	34	Ghostwriters	84	41	Pro Audio	121
34	AddieTech	81	56	Globe Music Productions	129	42	Promax	—
2	Arrakis Systems	87	40	Group W Satellite	16B	6	Radio Cafe Hour	176
7	Associated Press	184	47	Halland Broadcast Services	7	51	RPM	178
32	Audio Broadcast Group	6	19	Harris Allied	50	44	Radio Spirits	140
12	BIA Consulting	77	40	Health Radio	16	22	Radio Systems	14
37	BSW	67	47	Henry Engineering	103	50	Stephens Communications	96
10	Broadcast Programming	34	17	ITC	179	59	Tapscan	119
29	CRL	194	34	Identity Programming	177	27	Telos Systems	46
50	Cellcast Communications	147	57	In the Mix	39	54	The Management	55
52	Computer Concepts Corp.	62	30	Inovonics	113	56	Transcom	214
55	Comrex	20	13	LPB	131	50	Universal Electronics	69
5	Cutting Edge	125	34	La Palma Broadcasting	—	16	VirteX	93
49	Dataworld	157	47	Martin Leasing	66	60	Wheatstone	90
39	Denon	211	11	Media Venture Partners	41			
46	Family Health Radio	135	53	Media Venture Partners	109			



EVERYBODY WANTS TO BE THE BIG DOG!

What holds true in nature sometimes carries over into the corporate world. It seems every company aspires to be the fastest, the biggest and the best. It's a desire to be number one, to be the big dog.

Over the last decade, TAPSCAN became the industry leader in sales, research and presentation software systems for broadcasters. It's the result of a simple, crystal-clear philosophy: the development of a complete line of innovative and highly effective systems, and absolute commitment to our clients.

It's a dog-eat-dog world out there. Throw your sales staff the big bone and get them TAPSCAN this year.



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