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🌐 **Market Watch: Atlanta**

🌐 **Special Report: Radio Reps**

🌐 **Management Journal**

🌐 **KDKA Celebrates 75**

🌐 **Regulation: Negotiated Settlement**

🌐 **Programming Profile: KPIG**

Audio Consoles

The standout #1 leader in reliable, high performance, digital ready consoles for radio, Arrakis has several console lines to meet your every application. The 1200 series is ideal for compact installations. The modular 12,000 series is available in 8, 18, & 28 channel mainframes. The 22000 Gemini series features optional video monitors and switchers for digital workstation control.

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As illustrated in the Sony Worldwide Networks master control studio on the right (one of seven Arrakis studios in the Manhattan, New York complex), Arrakis can provide complete major market studios with Arrakis consoles, digital workstations, video-audio switchers, furniture, and system prewiring.

With a choice of several console lines; digital workstations for live air, production, news, and automation; and two major studio furniture product lines, Arrakis can meet broadcasters needs from the compact news studio to the major market network origination center. Complete Arrakis equipped studios can be found around the world from Tokyo, to Moscow, to Japan, to Tahiti. *Call Arrakis today for your equipment or studio needs,*

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Market Watch: Atlanta.
Radio thrives in the heart of the South as strong, heritage players divvy up a lucrative advertising pie.

12



Format Focus:
Traditional Jazz finds a smaller niche on the lower end of the dial than its more commercial brethren, NAC.

DOUBLE TAKE

“I don’t think that a single rep company doing everything would be perceived as being ideal from the station’s point of view.”

—Ralph Guild, The Interep Radio Store

See page 29.

CONTENTS

Station to Station: from the editor	4
Letters:	6
calendaRADIO:	11
Programming Profile: KPIG revels in its uniqueness and makes it work	25
Sales & Marketing: Learn the retailing pros’ trade secrets and make them work for you	36
Promax Promotions Profile: Bill Knoop, marketing director for adult contemporary KVMY-FM in Phoenix	38
Special Report: Ratings Put your station’s ratings in perspective and thrive	43
Management Journal: Vincent M. Ditingo’s monthly examination of how radio execs can utilize management trends	59
Technology at Work: A well-planned Web site can introduce your station to a new audience	62
Facility Spotlight: WCWT-FM, Centerville, Ohio	66

Special Report:
Radio Reps prepare for a multimedia future.

Caballero 29



Katz Radio Group



CBS RADIO REPRESENTATIVES

52

Personnel: Changes in the nature of the business can offer tremendous opportunity if you know where to look.



54

75th Anniversary of Radio: KDKA remains vital to Pittsburgh and radio.



Change Good For the Soul

.....
by *Lucia Cobo*

I've heard it said that change is good for the soul. Here at the Radio World family of publications, change arrived in the form of Chuck Taylor leaving (I wish him the best of luck in New York, my old stomping grounds). And though we will miss him, The Radio World Magazine will continue to offer you an insider's perspective on the issues that most affect your bottom line, from successful techniques employed in stations like yours to regulatory changes that mandate action, to new products and technology that will dramatically change the face of radio.

As we said in our premiere issue, *The Radio World Magazine* will continue to provide you the information you need to know to best focus your budget dollars.

I'll be stepping up my involvement with the magazine, as will Whitney Pinion the managing editor. We are both excited about our continuing mission at *The Radio World Magazine*. Let us know what your thoughts and needs are as the publication continues to evolve and your business continues to grow. We are here to serve radio. Please call us at 703-998-7600; fax: 703-998-2966; or e-mail at 74103.2435@compuserve.com

Whitney has in fact already begun to get out there and cover the industry. She just returned from the RAB board meeting, held Oct. 14-16, and the Bayliss Media Dinner on Oct. 25, in New York.

Whitney reports that the posh Boca Raton Resort and Club in Boca Raton, Fla., was the setting for the RAB meeting. The mornings were filled with lots of coffee, and general and committee meetings with the afternoons free for tennis, golf and soaking up all that Florida ... rain.

You can expect a lot to come out of this board meeting. George Hyde led the Training/Education Committee meeting. He was especially enthusiastic about RAB's minority recruitment workshops, like the one held recently in Dallas, from which the RAB compiles a database of potential radio employees.

During the Future Programs and Technology Committee meeting, Mike Mahone hopped on-line for a demonstration of RadioLink, RAB's new site on the World

Wide Web (<http://www.rab.com>). Radio-Link offers its users the day's headlines and other information, all of which can be cut and pasted onto the users' word processing program. In the near future, users will be able to choose and download spots in real-time and customize them, for instance, for their own stations. RAB charges a flat monthly rate for unlimited service.

"This is the kind of thing we've been talking about for years and now it's a reality," was a typical comment during this meeting.

On the last morning of the meeting, Gary Fries offered his insight into the future of radio. The advertising community is looking to radio to stand up and play a bigger role, he said. He expressed concern that, because today's radio leaders are focused on external things, they are not taking advantage of this opportunity to garner more dollars for the industry. The day-to-day pressures are so great, he said, that these people cannot move forward. Fries said that he is seeing good people fall by the wayside.

"The problems your managers are facing now," he said, "are different than the problems you faced" a few years ago. "It's up to you to help them handle the change."

Fries emphasized the importance of **taking time** to nurture salespeople.

"You're not going to achieve growth without people, and you won't have the best people unless you train them, lead them," he added.

And of course, education is what the Bayliss Media Dinner is all about. In addition to the roast, the winners of the Bayliss Broadcast Foundation scholarships were presented.

Now that we are all in the midst of budgets for next year, why not take the time and double check that education category? After all, radio's most intangible of assets, its talent pool, is its most valuable.

Lucia

THE Vol. 2, No. 11, Nov. 1995
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l.e.t.t.e.r.s

Sharing New York Radio

I thoroughly enjoyed the Judith Gross article, "Growing Up with New York Radio." I share her passion for radio. Even though I have never lived, worked or gone to school outside of Columbus, Ohio, I sort of grew up on New York radio, too.

I surfed the AM waves at night during the 60s and early '70s in search of a musical adventure and often found it on a New York radio station, most notably WABC. It was also fun hearing the network flagship stations WCBS and WNBC in the comfort of my home in the Midwest.

I even listened to international radio stations like The BBC World Service, where on its Top 20 Countdown show I discovered an American act called K.C. & the Sunshine Band a year before they hit the U.S. charts with "Get Down Tonight." Some nights I enjoyed listening to the "Voice of America Breakfast Show" (beamed to Africa) before going to bed.

Ms. Gross really stirred up a lot of great radio memories with her well-written article. It sounds as if we were enjoying New York radio together around the same time — hundreds of miles apart.

*Mike Eiland
Columbus, Ohio*

Return to Small Stations

Thanks for Harry Cole's delightful article, "Remove Your Caps and Sit up Straight."

Harry's picture of a nation covered with stations that sound alike is certainly vivid. It is not "about" to happen. Stations are all really alike now and have been for a long time.

The thing that stifles originality is bigness. When each station is a small part of some immobile corporate cluster, each announcer, engineer or manager finds it hard to change things in a meaningful way. Experimentation is too risky. Even the usual "Breakfast Boys" shows, whose common theme is individuality, sound desperately alike.

The competition for key talent positions has long been cutthroat. What our young people are learning is not how to be great but merely how to win. That's an ugly scenario.

If there were a change that I would make in today's radio, it would be to require that new

FM stations be licensed one-per-customer and for less than 1 kW, but with the capability of synchronous repeaters within a 50-mile radius of the city of license. This would foster small community service stations. You know the kind — the ones that respond quickly and intelligently to local disasters. These are the same stations whose managers get out and pick up litter in the annual town cleanup.

There are many undeserved mountainous regions where it is simply not feasible to install a huge Class C station with its expensive, unreliable electrical feed. It is better to put a small transmitter at lower elevations near the population and use the repeaters (or legal translators) to fill the little gulches. This is not now acceptable to the commission. This will allow for smaller staffs that can more easily maintain and be served by their equipment.

In addressing the bigness question of radio, consider this: The public seldom describes the reasons for its complaints. The hue and cry against Howard Stern seems to be about his program content. But frankly, we all can either take or leave that ethic. What people are really objecting to is Howard's pervasiveness ... his bigness. It is just plain hard to avoid the biggies.

With a return to many small, independent radio stations, our nation's character can be one more of community than of cold structures operated by moguls.

*John H. Wiegman
Osburn, Idaho*

Learning an Ongoing Process

Contacts with college students have been discouraging the past few years, but the "Letters" section in the September issue of The Radio World Magazine renewed my hopes. Your replies to both of the students' questions were excellent! May I add a couple of more thoughts?

Where does a young person get experience? You never stop. After 46 years in radio, it's still a learning game for me, and that's what makes it fascinating. Changing rules and regulations, new technology, dealing with a personality you've never encountered ... it never ceases.

Learn to evaluate advice. When we old codgers say it can't be done that way, it just

means that we have not been able to do it. Try out new ideas. Don't be afraid of failure. Look upon efforts that are not successful as the best way to learn.

Most importantly, learn cost accounting. Most mistakes I've made have been reacting emotionally rather than logically. Do you really need that little box that will make you sound better?

It would be interesting to keep up with Jon Froehlich and Josh Welter. I expect that they'll be the radio leaders of tomorrow, and so will others who have their attitude.

*Jim Farr
General Manager
KKUB(AM)
Brownfield, Texas*

Dereg Detrimental

Deregulation of the radio industry is going to have a seriously detrimental effect on small operators and those who work in the industry as well. It is tough enough for small market owners and small station owners to compete in an already-crowded marketplace, but being cast against multimillion dollar corporations virtually dooms a great majority of these owners.

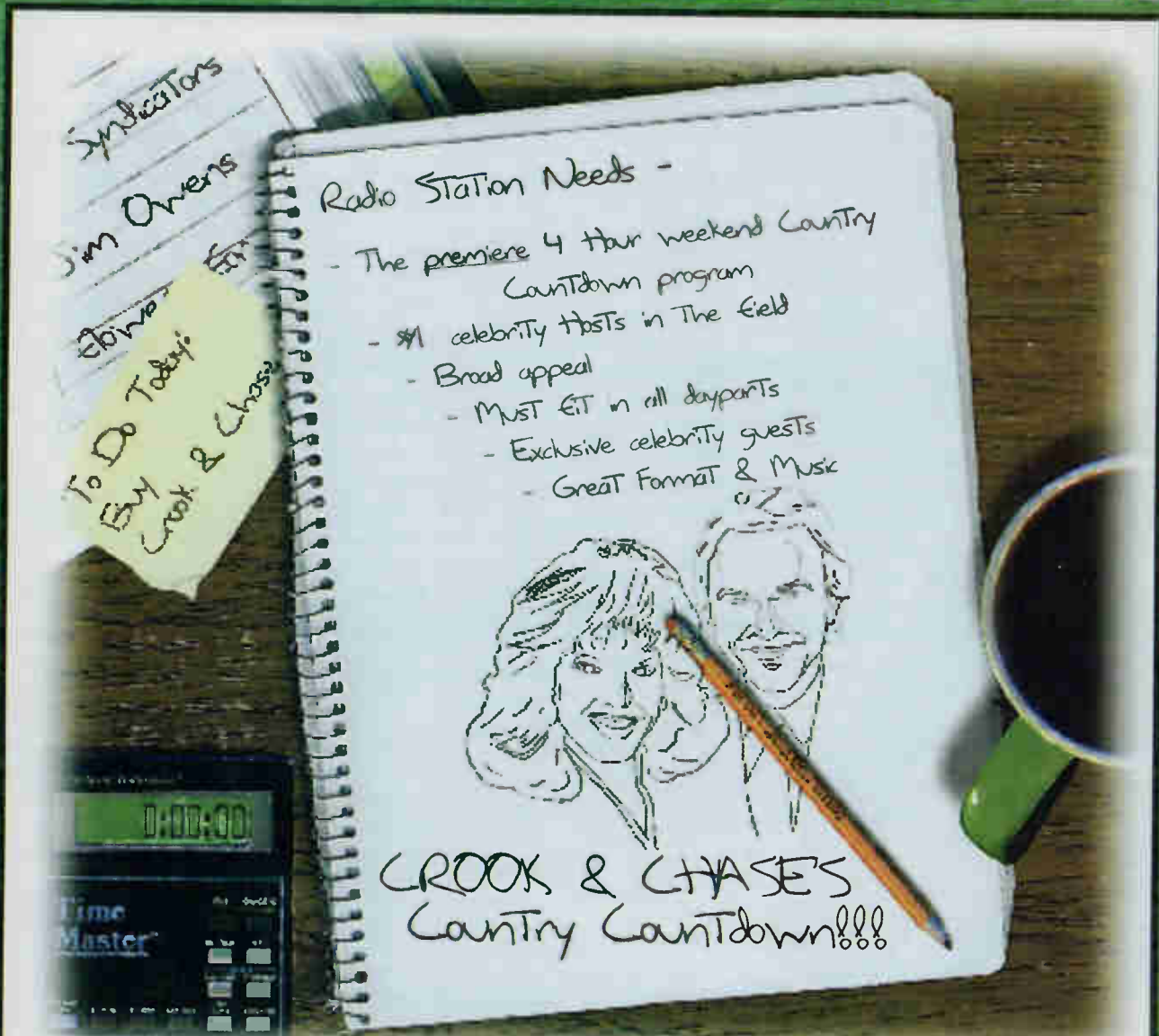
When the big group owner can afford a million dollar-plus budget for promotions, for example, where does that leave the small operators? Competition is certainly vital to a free-market economy, but Congress is creating anything but a free market via ownership deregulation.

In addition, the industry or rather those who work in it, be they engineers, on-air talent, etc., already face dwindling job opportunities. Reducing the number of independently owned stations only makes it more difficult for radio personnel to find jobs and/or see career growth within the industry when all the stations in a market are owned by one or two major entities. I believe Congress is going to do greater harm to the industry than it realizes. Congress is caught up in this wave of reform, and in some cases reform is not necessary. What is the old saying...if it ain't broke don't fix it? Congress is about to fix it — and not for the better.

*Aaron Brodsky
AaronB67@aol.com*

... more letters on page 9

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AVAILABLE JANUARY, 1996

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Get Involved

I really enjoy reading *The Radio World Magazine*, especially the letters from people interested in gaining experience in broadcasting. I cannot overemphasize the importance of students getting involved in activities at the college radio station.

At Rowan College in New Jersey, we have more than 150 students involved in different areas at WGLS-FM. All students must go through a five-week training program before becoming a member. This program covers basic FCC rules and regulations, station policies and procedures, and includes an introduction to production techniques. The station is structured with students as department heads, giving them a basic introduction to managing people. To gain additional skills we strongly urge the student to participate in an internship at a commercial station in the area. I also recommend active participation in the National Association of College Broadcasters (NACB) as a way to learn more about all the aspects of station operations.

Frank J. Hogan
General Manager
WGLS-FM
Glassboro, N.J.

Leave Jocks Behind the Mic

In response to the article "Searching for Your Next Sales Star? Take a Look Behind the Mic," each of us has his/her own horror stories about the constant quest for sales reps. Great salespeople come to us from literally hundreds of different backgrounds. But, in my experience, there are two places that are better left unexplored in the search for reps.

The first is your programming department. As a matter of fact, all sales applicants should be tested for the I-really-want-to-be-a-jock-gene. If you have not been burned by the prospective sales person who interviews well, looks the part and tells you that sales is his/her life goal, then after being hired, spends half the work day hanging around the control room, you are a lot more perceptive than I.

Many, if not most, jocks are drawn to the occupation because it is exactly opposite of selling. In sales a person must communicate with individuals on a one-on-one basis. The salesperson must not only prepare his/her side of the conversation but has to respond to the client's comments and questions. On top of that, the salesperson is obligated to lay out his/her inner soul and ask for the order. Those of us who have had the privilege of being successful at selling accept these conditions as a normal day's work.

Jocks, on the opposite hand, never deal in one-on-one, need never consider a response to a line used on the air and never have to ask for the order. I know it can be said that every commercial the jock does is asking for the order, but we know it's just not the same.

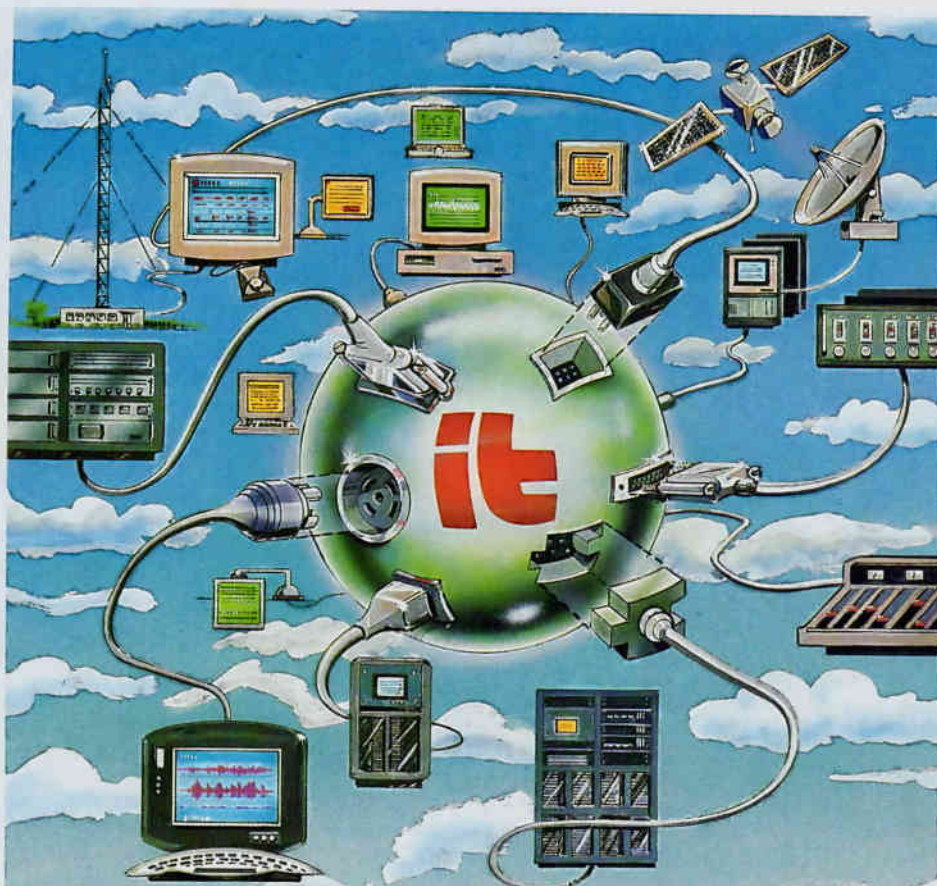
In all the years I've known jocks, 200 at least, there have been only three who have made the crossover to full-time, list-carrying, proposal-writing, rejection-accepting sales rep. Both jobs are equally important to the

health of the station and few sales reps could become superior air talent.

In my opinion you will be less successful in converting jocks to salespeople than hiring from outside the station.

The second place to avoid in your search for reps is mime school. Clown school, yes, mime school, no.

Don Shore
General Manager
KSLY-FM/KIID(AM)
San Luis Obispo, Calif.



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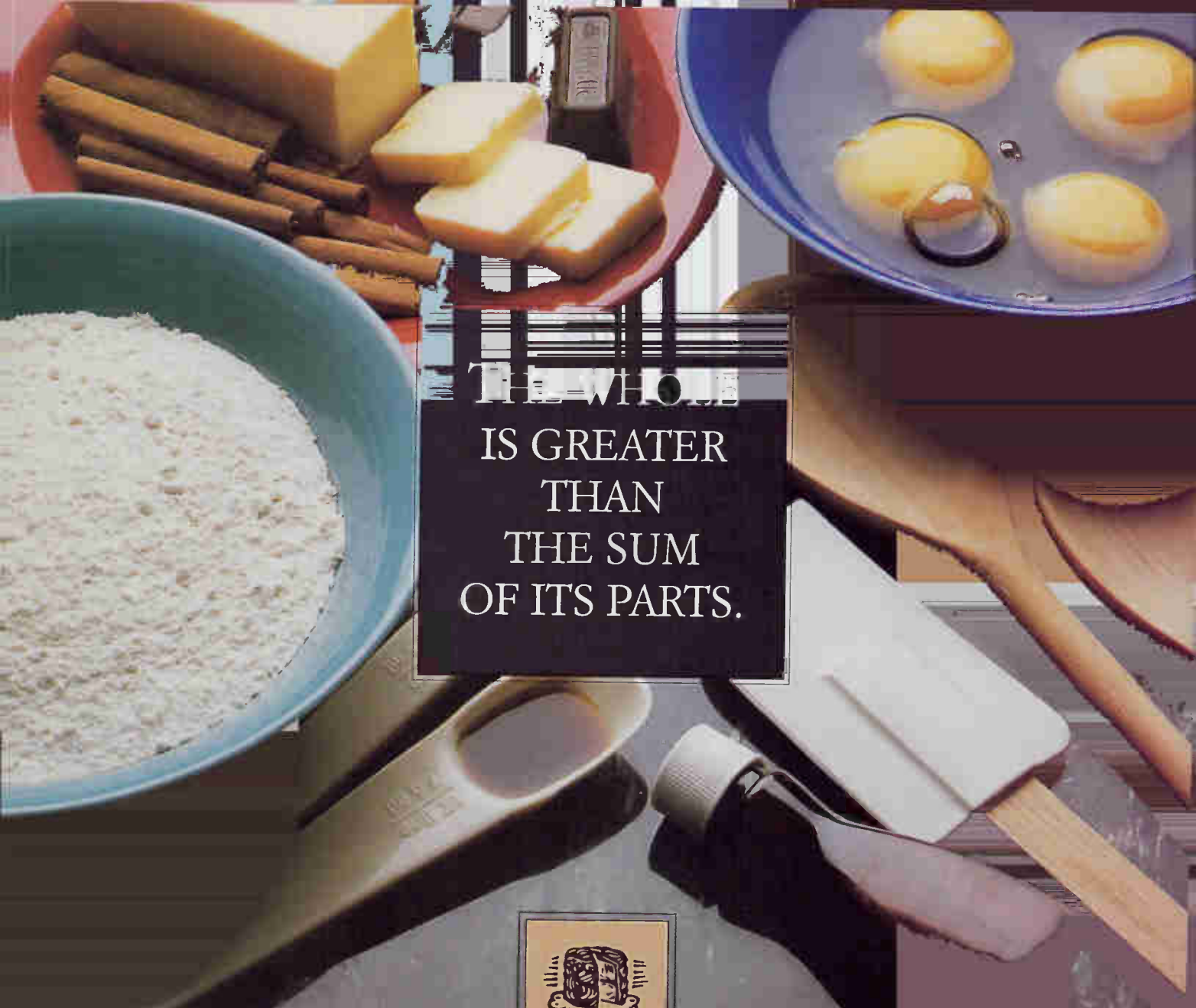
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calenda**R**A**D**I**O**

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

nov.

24
Broadcast India '95, World Trade Center, Bombay. The annual show is organized by Saicom Trade Fairs and Exhibitions. Call the organization in India at +91-22-215-1396; or fax: +91-22-215-1269.

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

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

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

8
NAB License Renewal Seminar, Denver. See details under Nov. 6.

10
NAB License Renewal Seminar, Helena, Mont. See details under Nov. 6.

12
NAB/Small Market Managers Roundtable, Washington, D.C. A one-day quickie to discuss relevant issues. Contact the NAB in D.C., at 202-429-5402.

15-17
InterBEE '95, Nippon Convention Center

(Makuhari Messe), Tokyo. The 31st International Broadcast Equipment Exhibition will comprise seminars, workshops and more than 450 exhibitors. Contact the Japan Electronics Show Association at Tokyo Chamber of Commerce and Industry Building at fax: +81-3-3284-0165.

23-27
IBTS '95, Milan. The International Audio, Video, Broadcasting and Telecommunications Show returns as a biennial event after taking a year off in 1994. Held in the Milan suburb of Lacchiarella. Call +39-2-4815541; or fax: +39-2-4980330.

46
Fifth CEPT Radio Conference, Edinburgh, Scotland. This year, the conference will focus on the digitalization of broadcasting and how this process may impact other radio services. Contact the European Radiocommunications Office in Denmark at +45-3543-2442; or fax: +45-3543-3514.

1996

jan 4-mar 27

Arbitron Winter Book

5-8
Electronic Industries Association/Consumer Electronics Show, Las Vegas. The latest, greatest gizmos in a dizzying forum of new technology. Call EIA in Washington, D.C., at 202-457-8700.

22-26
MIDEM '96—Cannes, France. The record and radio industry will convene along the French Riviera for the 30th MIDEM convention. For information, contact Reed Midem Organization at 179 Avenue Victor Hugo, F-75116 Paris, France, at +33-1-44-34-4444; or fax: +33-1-44-34-4400.

feb.

3-6

53rd Annual National Religious Broadcasters Convention & Exposition, Indianapolis. Contact NRB in Manassas, Va., at 703-330-7000.

27-mar 2
27th Annual Country Radio Seminar, Opryland Hotel and Convention Center, Nashville. Includes panels, presentations and showcases. Contact Dave Nichols at the office of the Country Radio Broadcasters in Tennessee at 615-327-4487; or fax: 615-329-4492.

mar.

24

NAB State Leadership Conference, Washington, D.C., 202-429-5402.

28-jun 19
Arbitron Spring Book

april

15-18
NAB '96, Las Vegas Convention Center, Las Vegas. The world's largest broadcast convention drew 83,408 last year. This year, the madness expands into the Sands Expo & Convention Center. Speakers, awards, sessions, exhibits—it's all here. Contact the NAB in Washington, D.C., at 202-429-5409; or fax: 202-429-5343. (Future shows are all scheduled in Las Vegas: April 7-10, 1997; April 6-9, 1998; April 19-22, 1999; and April 10-13, 2000.)

We want to know! Please fax event announcements to 703-998-2966; e-mail to 74103.2435@compuserve.com; or send to The Radio World Magazine, P.O. Box 1214, Falls Church, VA 22041.

MARKET WATCH

atlanta

Don't Let the Southern Charm Fool You

.....
by Lucia Gabo

In Radio, Business Means Business



“Welcome South, Brother.”

So beckons Atlanta's first radio station, clear channel giant WSB-AM-FM.

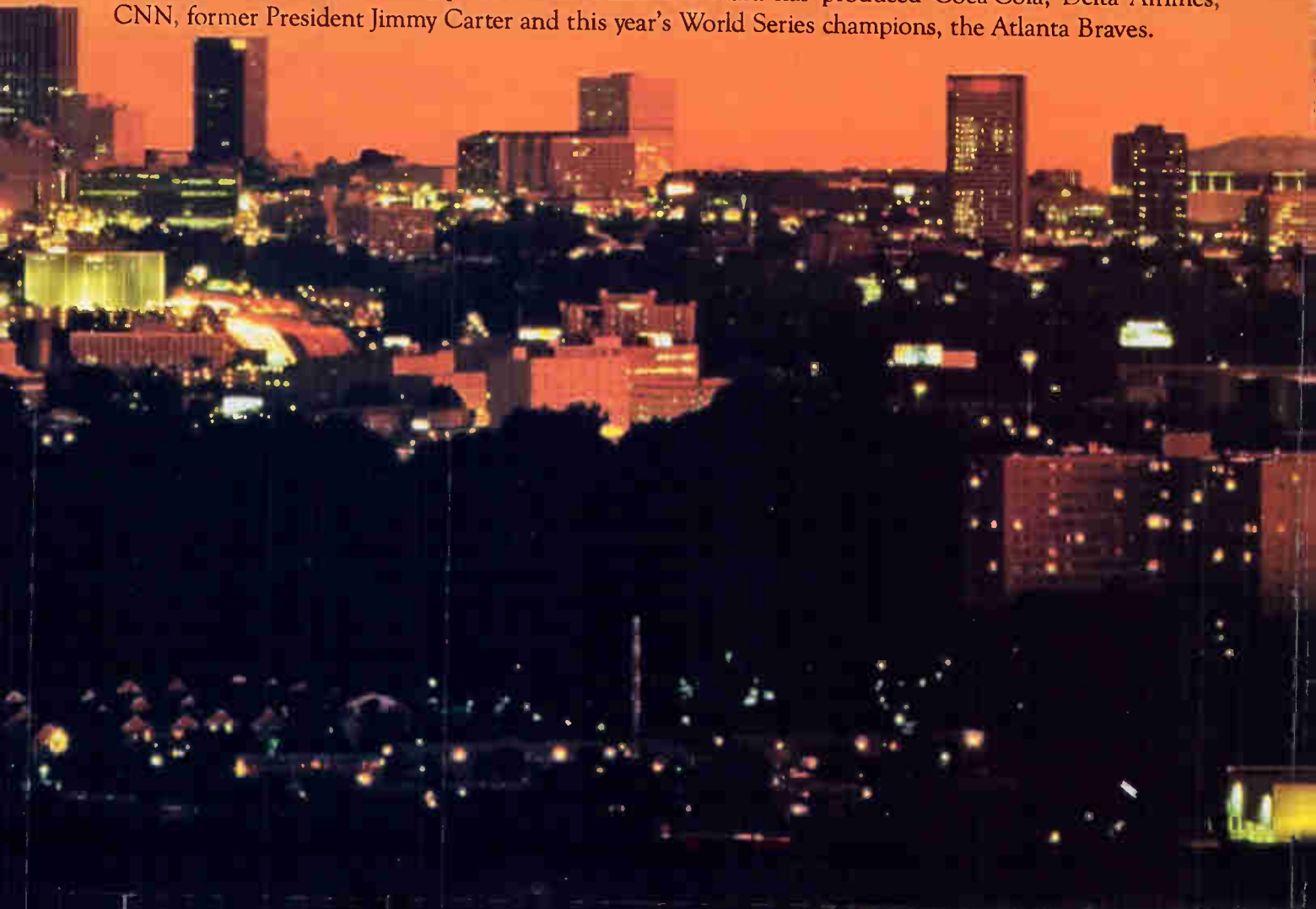
And so beckons the business and cultural center of today's South. Both southern belle and international metropolis, Atlanta lures the hopeful, the curious and the ambitious with its charm, its gracious living and its killer business economy.

And so it should be for a city reborn from the ashes of this country's bloodiest of wars. In 1870, not six years after Union Gen. William T. Sherman burned Atlanta to the ground, the city's population nearly quadrupled. Embraced by the reconstructionists, the city was, by 1900, a major manufacturing and distribution center for the country.

Magnet for growth

It was the fervor of those times that led many to Atlanta. Black or white, the city promised a chance for success and a shot at equality. (That promise of equality would not be kept until the 1960s, however, when Atlanta became one of the more racially progressive cities in the South.)

The balance between history and progress is a continuing process anywhere, and Atlantans have led the way. The land of cotton, peanuts and Scarlett O'Hara has produced Coca-Cola, Delta Airlines, CNN, former President Jimmy Carter and this year's World Series champions, the Atlanta Braves.



What's more, in the shadow of Stone Mountain to the east and Kennesaw Mountain to the northwest lies a city that led the way in the South to desegregation, election of black politicians and, just around the corner, hosting of the 1996 Olympic Games.

It stands to reason then that Atlanta would boast a great radio market.

"Atlanta is a fabulous market," says WSTR(FM) GM Mark Kanov, echoing the sentiments of every other station manager in the city.

"You have a healthy economy. The Olympics are coming and the Super Bowl was here recently. The Braves are doing well.

It all works to make it a very exciting market to be in," says David Dickey, GM and part owner of urban music stations WALR-AM-FM and sports talk WCNN(AM).

Exciting market

"The weather is also fantastic. I think Atlanta outpaces the other markets because it's such an attractive market to come to, both for investment and living alike."

"We've got a lot of great advertisers here that are really involved in the community. There's Delta, Valu-Jet, Coca-Cola - they are there in a big way," notes WHTA-FM GM Mary Catherine Sneed.

According to Sneed, the difference is palpable in the commitment the advertising community has to the market.

"I did some research when we had the Super Bowl here. I called around to see if other markets had seen a lot of extra revenue come in when the Super Bowl came to their cities, and they did not.

"Well, in Atlanta it was just one big party for months, and the advertisers here

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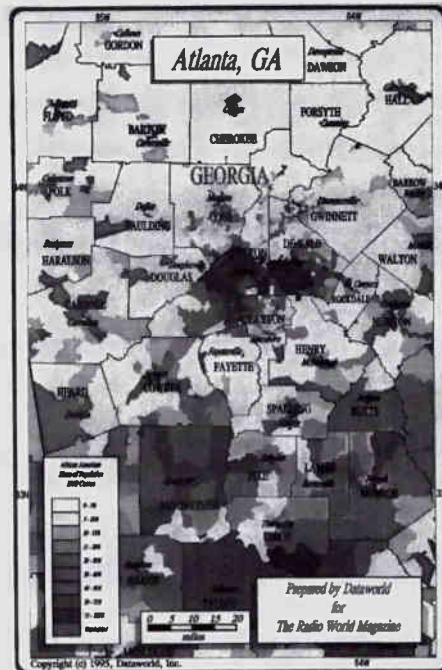
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committed to the event and spent a lot of money in the market, and I believe that for the Olympics you're gonna see that, too."

But good weather, attractive landscape, growing population, prestigious events and generous advertisers are not the only contributing factors working together to make Atlanta a unique radio market.

The Federal Communications Commission did Atlanta a tremendous favor when it mapped out the table of allotments for the region. At the time, the city was not yet nearly the cultural, business and lifestyle capital of the South it is now. It was not considered as important a radio market.

After factoring in other determinants such as topography and the proximity of other population centers, the metro area was granted 40 commercial stations - 17 FMs and 23 AMs. Today, the 12th largest radio market in the country, worth more than \$140 million, is still served by those 40 stations, a handful of which are AM/FM simulcasts.

"It is surrounded by the likes of Chattanooga, Tenn., Greenville, S.C., Augusta, Macon and Columbus, Ga.,"

explains Tom Connolly, GM of heritage AOR station WKLS (96 Rock). So while those areas have grown at a much slower rate than Atlanta, he says, "In some cases I know that they... have as many viable signals as we do."

"The fact that it's under radioed obviously means there's more money to be made," continues Dickey.

"Honestly speaking," says Connolly, "from the standpoint of servicing the market, it probably could use some more radio stations." But nonetheless, he agrees with Dickey without question: "It's a tremendous opportunity for those that are here."

Battle over Atlanta

That it is a well-guarded treasure trove of opportunity led to one of the most interesting radio battles fought in the United States.

Back in 1990, broker-turned-broadcaster Tom Gammon tried to take advantage of a 1989 FCC ruling that allowed FM or TV station licensees or permittees "to apply for a new community of license in rulemaking proceedings (and) to amend the FM and television tables of allotments without subjecting the licensee or permittee to the risk of losing its authorization to competing applicants."

Gammon's Emerald Broadcasting of the South tried to move its Class C FM station (WHMA-FM) from Anniston, Ala., to an unincorporated suburb of Atlanta, Sandy Springs, Ga. The strategy failed.

Atlanta radio broadcasters united in a single wall of opposition that brought down the considerable regulatory and financial clout of Cox Broadcasting, Summit Communications, Jacor Communications and others.

Gammon's move was denied by the FCC and he eventually sold the stations (WHMA-AM-FM) in 1993 to Bridge Capitol (the current owners). Had it worked, Gammon would have tripled the "stick" value of the station from the \$6 to \$7 million that he paid for it to roughly \$20 million — without doing a thing to the format.

Urban heat

There are tremendous opportunities in the Atlanta market, fueled by a diverse and growing population. Ratings leaders include country, urban, talk and AC formats.

Radio competition is intense, and recently, thanks to the introduction of Hot 97.5 (WHTA-FM), competition in the urban format climbed up a notch.

Urban music giant WVEE(FM) (V-103) has served the city with the same format for 19 years. It has ranked at or near the top from the get-go, not only 12-plus, but in oth-

er demos as well. Until recently its primary competition came from adult UC Kiss 104.7, WALR.

On July 3, however, Hot 97.5 signed on with a controversial hip-hop format. Virtually everyone agrees that it will prove to be a gamble well taken, but even so the station's birth has been fraught with headaches.

Hot 97.5 went on the air with equipment borrowed from CHR leader WSTR — its offices and studios are still separated by several miles, the latter located in Fayetteville, a small open-fielded community south of the city where the previous owners had operated it as WQUL, an oldies station — and there's the prickly matter of Hot 97 GM Sneed being sued for divulging "trade secrets" by her former employer Summit Broadcasting, which happened to own V-103. (The suit was settled out of court.)

Still, Sneed obviously has a few secrets of her own up her sleeve. Initial ratings reports show Hot 97 jumping from a 0.7 share after two weeks on the air, to a 3.0 share in the next trend, six weeks into the format. During that same time V-103 experienced a modest drop from a 12.5 to an 11 share. Even Sneed was somewhat shocked by the response. "It was pretty startling."

The place to be

She probably shouldn't be surprised, however, even though WHTA-FM only sports 8.5 kW compared to V-103's 100 kW. Not only are the majority of people living within the city limits African-American, but the city also boasts the Atlanta University Center, a conglomeration of several prominent predominantly black colleges. That is Hot 97's focus demo in a picnic basket: 18 to 25 year olds.

"For our format, for African-Americans, Atlanta's really the place to be, especially for the demo we're targeting," agrees Sneed. "We're (at the UC) every week. We did a huge promotion there a few weeks ago. We do a lot of van hits over there too."

The city's reputation as an attractive destination for people relocating also plays into their hands.

"We play a lot of music from New York, down the East Coast, a lot of bass music from Miami, and even West Coast music, and in other markets a lot of times with this type of music you can't do that."

Sneed admits it's a relatively untested format.

"It really hasn't been done in that many markets. But, WALR has its position," explains Sneed. "I doubt they would change. V-103 had its position, and they are a great station."

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"Over the years a lot of other contenders have come and gone trying to be a B-team V-103. I don't think anyone who knows urban radio would really try to go up against them, doing what they do, because they're the best at it," Sneed says.

"So the option was to do something of an alternative nature. And we can do this because (station owner) Alfred Liggins... only paid a little less than \$5 million for it. On the other hand, Graham Communications recently bought V-103 for \$95 million.

"But it's like, \$95 million vs. \$5 million, you know, it's kind of a no-brainer. We're gonna be just fine doing this, and it makes us different from V-103."

Sales-wise, hip-hop, which appeals primarily to teens and early twentysomething African-Americans, has not been a tough sell.

"This format is easy to sell," Sneed claims. "Pretty much, we are the club station. We've got all the clubs, but we also have major advertisers: McDonalds, Nike, Coors, Coke... from a national standpoint it's been incredible."

Urban-formatted WALR, with 5.4 share 12-plus in Arbitron's spring book and a No. 7 rank in the market has not reacted to the hip-hop contender.

"Do WALR and jazz-formatted WJZF(FM) and V-103 get hurt because the bottom end of the format is going to go to Hot 97?" Sneed asks. "Or does it indeed burden the urban market? See, it doesn't always hurt the market."

Dickey concurs: "Now, I think there are clear lines of distinction between Atlanta's urban stations. Kiss primarily has the 30 to 49s (the station had a 7.0 share 25 to 49 in spring), V(103) I think has 18 to 34 (17.7 in that demo in spring), and Hot 97 will get most of the teens, 12 to 29, right in there. Everybody benefits from competition. It's a big enough urban market to support three or more major players."

But urban is not the only top-ranked format in Atlanta. While it's been the dominant player for several years now, WVEE hasn't always been the station to beat.

Eight years ago album rock stalwart WKLS, which has championed the format in Atlanta since 1974, was tops in 12-plus.

"But at that point we were the only rock station in the market," explains Connolly. "Then in 1989 what had been forever the leading CHR in the market, Z-93, switched to classic rock, and we definitely took a hit from that, drove our ratings down to some degree, and for that matter our revenue."

Although the Citicasters-owned outlet

recovered nicely from the challenge, more recently it and CHR player WSTR have been meeting formidable competition from WNNX, which changed from CHR to modern rock three years ago.

Modern rock draw

Modern rock is a natural format choice for a city that sits 70 miles southwest (down Highway 78) of Athens, Ga., home of R.E.M., the B-52s, Pylon and the University of Georgia — alma mater to the Bulldogs and football great Herschel Walker.

"That definitely ate into our lower end," admits Connolly. Still, 96 Rock keeps plugging away, and garnering impressive numbers. In the spring book the station ranked third (tied with WALR) in 25 to 54 adults... and number one in some of the male demos.

"We've had our ups and downs but there's never been a down where we just sorta sank out of sight and wanted a change in formats. No other music station in this market I think even comes close to being in the same format for this period of time."

Connolly points to the longevity of many of his on-air talents as one factor in their continued success. Afternoon personality Kadie Kelly has held that slot for 13 years. And Willard, who does middays, has been with the station about 17 years. Chris Rude has been the key guy on 96 Rock's morning show now for five years.

Atlanta is one of the few markets where Citicasters only owns one station. For that matter, due to the lack of signals, the city harbors relatively few duopolies.

"Atlanta is a situation where everybody that's here would love to double up and buy someone else, but no one else wants to sell. Everybody who's here wants to be here, and there are lots of other people that would love to be here, but I just can't see anybody selling," said Connolly.

The lucky one

One of the lucky ones in terms of duopolies, or even triopolies, is Capital Cities/ABC. Norm Shrutt oversees the operation of eight of its properties, including three country stations in Atlanta, WKHX-AM-FM and WYAY(FM).

All three are country, and as such Cap Cities/ABC owns the country market in Atlanta — its only format competition coming from a pair of smaller AM outlets, WMLB (5,000 W, based north of the city in Cumming) and country/gospel WCHK (also 5,000 W, based in Canton).

Yet Cap Cities/ABC's Atlanta stations each go after a different segment of the country market: WKHX-FM is more traditional, with a very short current list; WYAY, on the

ATLANTA Radio Market Overview

Station	Freq.	Format	1994 Est. Rev. in \$ mil.	Owner	Arbitron 12+ Spring '95
WVEE-FM	103.3	Urban	18.5	Granum Communications	11.9
WKHX-FM	101.5	Country	13.0	Walt Disney	9.6
WSB-AM	750	Talk	10.5	Cox Enterprises	7.2
WNNX-FM	99.7	Modern Rock	7.5	Susquehanna Radio	6.2
WPGH-FM	94.9	Soft AC	17.0	Jacor Communications	6.1
WKLS-FM	96.1	AOR	10.0	Citicasters	5.6
WALR-FM	104.7	Black AC	6.0	Midwestern Broadcasting	5.4
WSTR-FM	94.1	Top 40	11.4	Jefferson-Pilot	5.2
WSB-FM	98.5	Soft AC	12.0	Cox Enterprises	4.4
WFOX-FM	97.1	Oldies	8.5	Shamrock	4.3
WZGC-FM	92.9	Classic Rock	7.0	Infinity	3.8
WYAY-FM	106.7	Country	6.0	Walt Disney	3.7
WGST-AM	640	News/Talk	6.5	Jacor Communications	2.9
WGST-FM	105.7	News/Talk	1.0	McClure Broadcasting	2.8
WAOK-AM	1380	Gospel	1.7	Granum Communications	2.8
WJZF-FM	104.1	Jazz	2.5	Cox Enterprises	2.3



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

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other hand, plays a very broad current list, and does not go as deep in golds; the AM station is all-classic country, via satellite from one of Cap Cities/ABC's Dallas-based music formats.

"The Atlanta duopoly is only two years old," explains Shrutt, who took over at WKHX in 1981. We competed with Y (WYAY) for a long time. We were winning the battle, so we kind of have to start all over again."

Back in 1989-1990, WYAY was owned by NewCity Communications, which also owned WYAI(FM) La Grange. In one of the first duopoly-type experiments tried in the country, NewCity operated the two stations (that blanket the market from the north and south) as programming simulcasts with localized spots targeted for each geographical area. NewCity sold the properties in 1993.

Shrutt feels confident that KKHX-AM-FM is appropriately positioned in the market.

"We have Kicks fixed the way we want it, and now we're confident that Y will do bet-

share, while WYAY was No. 12 with a 3.7 share. The AM station did not rank.

AM in Atlanta

The AM band in Atlanta offers many of the same niche formats as in other markets, just fewer outlets. The majority are gospel or religious stations (12 total, including two Christian talk stations, WVNF at 1 kW, and WNIV at 5 kW), and two Spanish stations WXEM and WAOL, both at 5 kW. WGKA (at 10 kW) plays classical, and generally gets in the neighborhood of a half share point.

As always, the news/talk format does best on AM, and Atlanta's WGST in particular has done much in the past three years to image itself in a way to attract a younger "baby boomer/generation X" audience.

"We're one of the youngest skewing news/talk stations in the country," claims WGST-AM-FM GM Robert Houghton. Houghton points to several factors figuring into the youth equation.

"Our talent is a big factor. (Afternoon host) Kim Peterson does great, and (morning host)

**There are tremendous opportunities
in the Atlanta market, fueled by a diverse
and growing population, and
radio competition is intense.**

ter than it has been doing," he says

With separate sales and programming staffs, Shrutt says his stations still compete against each other — or at least as much as is possible within the same building. Competition keeps the staff sharp and ready for any format assaults from the competition.

"That's why we let Y pick on Kicks... because a competitor would. And we very seldom do promotions together. Last year we did two. One was for flood relief and we did a Toys for Tots concert with John Berry. But otherwise they're completely separate."

Industry watchers have been amazed at the sustained growth of country music's popularity. Shrutt believes the phenomenal growth will slow somewhat, but not its popularity.

"I don't know that country has peaked (as a format)," he says, "but I don't think you'll have the phenomenal growth that it once had. I only get nervous if there's less than 13 share points of country."

In the spring Arbitrons WKHX-FM was No. 2 in the market 12-plus with a 9.6

Sean Hannity is 33 himself. Our bumper music is extremely important, and on the news side I guess we go more for things geared towards younger people."

The station dropped the Wall Street Journal Report and concentrates on local news. Owner Jacor Communications also recently purchased the now WGST-FM in Canton and primarily simulcasts the AM station. For certain ongoing stories such as the O.J. Simpson trial, however, the two stations split programming, with the AM band broadcasting the trial and the FM sticking with local and syndicated talk shows such as Rush Limbaugh. When the spring ratings for the two stations are combined (1.5 for AM, 1.7 for FM) in the 18 to 34 demo, the total beats chief competitor WSB(AM) with a 2.3 share. In 12-plus, however, WSB is the clear winner, ranking third with a 7.2 share, compared to WGST at 2.9 (No. 13) and WGST-FM at 2.8 (No. 15).

Competition-wise, Houghton, who also oversees the Georgia News Network, providing news, weather and sports to 115 stations throughout Georgia, maintains that the news/talk format in Atlanta is not saturated.

In light of markets like Chicago, where there are seven or eight AM talkers battling it out, Atlanta indeed has a smaller battle. He readily admits, however, that the battle between WSB(AM) and WGST is noted around the country.

The Braves, Falcons and ACC

Sports-wise, there have been some significant changes recently, with Braves games jumping ship from WGST to WSB, and Falcons football games moving to classic rock WZGC. And WCNN, formerly a CNN Headline News outlet, has now switched to 24-hour sports talk, under GM David Dickey (the station is not affiliated with Cable News Network). As Dickey explains, the recent successes of Atlanta's sports teams combined with the city's hosting of high-profile events like the Super Bowl and next year's Summer Olympics led him to consider the switch.

"Those were definitely some of the catalysts steering us in that direction," he says. "We also looked at what Jacor was doing, trying to highlight some of the sports news shows they had (at WGST), but then they'd go back to financial talk or garden talk, and it just wasn't cutting it.

"You have many young people here who are recent graduates of ACC schools, it was shining in our faces, to be honest. Plus, our location in the CNN Center is a natural for this — you have the Omni and the Georgia Dome right next door."

Recently Cox Broadcasting started an LMA with the station, and will keep doing so under a five-year deal. "We still own it outright, but they operate it," says Dickey.

Despite WCNN's strong signal (50 kW-D, 10 kW-N) compared to clear-channel WSB, Dickey admits that from a numbers standpoint, the station is "never gonna do that well."

"Nevertheless I really think it takes years to build a station like this. I think there was more phantom come than what was reported but with the top-of-the-mind awareness game with Arbitrons, it is hard to make as big an impact as the music stations."

As for the Falcons switching to WZGC-FM, Dickey is convinced there are a lot of benefits to hearing play-by-play in stereo. More people can be reached on FM.

"Sports are male skewing, and most FM is male skewing."

Still, Dickey says he is a firm believer in AM. He views talk shows as the conduit to bringing back AM and making it more hip with younger listeners.

What about other emerging formats that have yet to be attempted in Atlanta?

Certainly the burgeoning success of Hot


97, and three-year-old 99X for that matter, means that many radio listeners are open to and hungry for other specialty formats. But as 96 Rock's Connolly points out, "Once again you just get down to the number of stations, and really, to adequately cover the main formats, either broad-based or some of the more popular niche formats, it is pretty well taken care of.

"There's no AAA here, but it's kind of like, who would do it who isn't presently doing something else? There really isn't a possibility at this point of any more signals in the market. Other than that everything is pretty much covered, at least once, and in some cases with two or more stations."

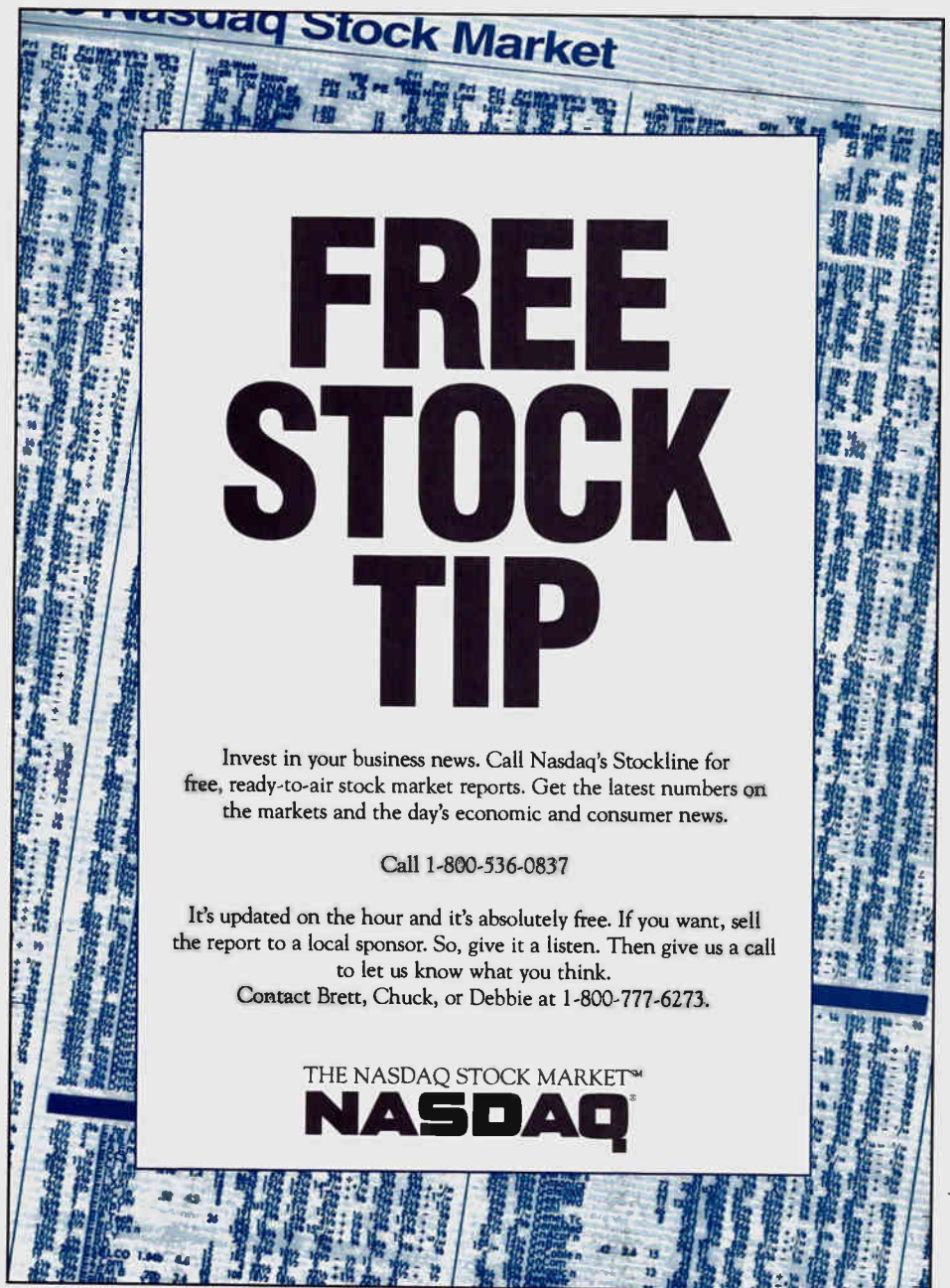
And that suits most owners just fine. "If you look at it from a sales standpoint,"

Shrutt points out, "the Atlanta market is very active. It's seen double digit growth for a couple of years. Will the Olympics continue the double digit growth? I personally don't think it's true. I think we'll have growth, but not double digit."

Slow growth or rapid, Shrutt maintains, growth is growth.

"That's part of the fun," he beams, "the fact that the market is growing. When I got here in '81 there were a million and a half people here. Now it's got to be three million. It's fun to be part of something that's growing." 

Reporting by Jeff Clark, host of "Fear of Music" at WNNX-FM and editor of the station's monthly magazine 99Xpress.



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New Artists, Public Broadcasting, NAC Regenerate Traditional Jazz

by Kathy Gronau

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

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

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

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

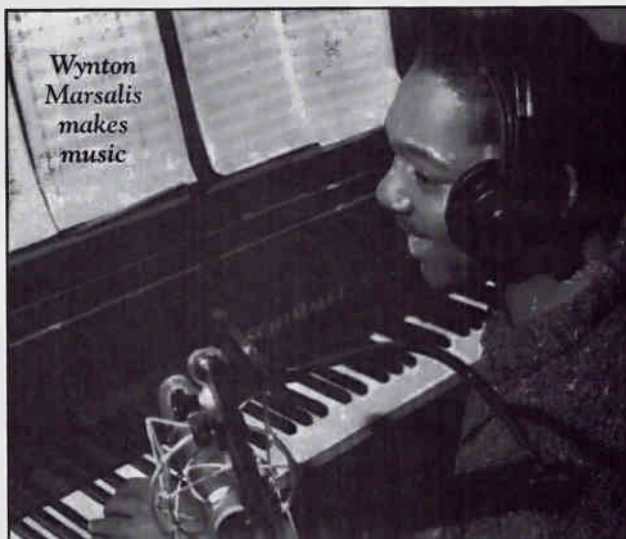
This month, *The Radio World Magazine* takes a look at traditional jazz radio.

When *The New York Times Magazine* featured a cover story on jazz this past June, many in

the traditional jazz community heralded it as a tribute to the genre's roots.

The last time a national mainstream publication featured such a cover was *Time* magazine in 1990. Both covers feature jazz great Wynton Marsalis.

A lot has happened to jazz between the two covers, most prominently the birth of



the NAC format for radio — New Adult Contemporary — and its subsequent uprising and evolution into the now-mainstream smooth jazz format. The calm, mellow format is scoring top five ratings with adults in many of the nation's major markets, includ-



ing New York, Los Angeles, Chicago, Philadelphia, the list goes on.

But for aficionados of jazz's purer roots, the massive acceptance of smooth jazz radio represents something of a degradation of the traditional definition of jazz. Recent articles in *JazzTimes* and *Down Beat* bemoan the state of jazz radio. In the country that gave birth to the music, there is no commercial station airing pure jazz 24 hours a day, since the demise of San Francisco's KJAZ in 1994.

The music at non-commercial New York jazz station WBGO-FM demonstrates the difference between NAC and traditional jazz.

"People may at times listen to WBGO to relax," says

General Manager Cephas Bowles, "but we are not mellow. We are going to give you some music that is up-tempo, driving and some nice ballads. It is not all one tone."

Despite the impassioned criticisms, not all in traditional jazzland is bad news. ➤

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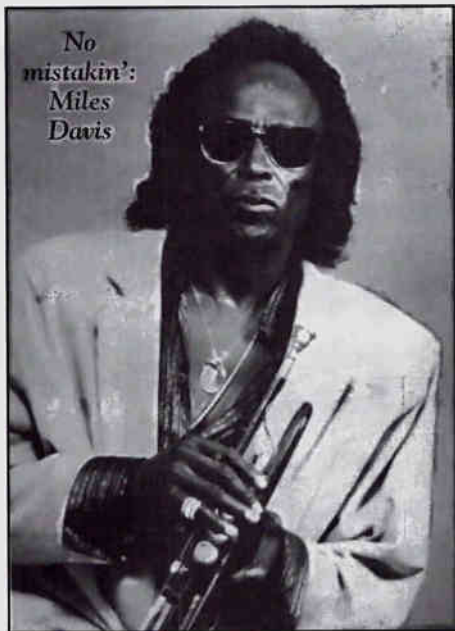
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Highly visible, young new artists, new jazz clubs and CD reissues are creating a rebirth of sorts.

A key player in the movement has been Blue Note President Bruce Lundvall, who gave a stirring keynote address at the recent Gavin convention in New Orleans. "Every major label now supports jazz as opposed to 10 years ago when only a few majors invested in (it). Jazz coverage has increased in magazines. BET (Black Entertainment Television) is forging ahead with a jazz channel, and Madison Avenue has embraced jazz like never before," Lundvall said, according to *JazzTimes*.

Down Beat calculates a 25 percent increase



in stations featuring jazz either primarily or as a weekly feature, from 296 in 1989 to 367 in 1993. Among those, 295 are non-commercial.

Public Radio International Programming Representative Lisa Ferguson confirms that more stations are seeing the value of jazz programming; it works with a classical format and draws minority listeners. Among CPB-supported stations, jazz is one of the dominant music formats, airing on 67 percent of the stations and accounting for 17 percent of the total weekly hours of broadcasting, according to a Spring 1994 programming survey.

NPR recently made a serious investment in research, people and money to increase its presentation of jazz. NPR's Jazz Initiative combines special projects, news features and regular series, using well-known artists and accessible, interactive formats. Two such features include "Wynton Marsalis: Making the Music" and "Billy Taylor's Jazz at the Kennedy Center."

An acquired taste

Making jazz accessible in this way is vital to keeping listeners tuned in. Traditional forms

of jazz, like classical music, demand more from the listener.

WBGO understands how its music differs from more mainstream music. "There are no electric pianos or synthesizers; (these musicians) are acoustic and they are not playing funk rhythms," says Bowles. "They are playing intricate rhythms and melodies."

"It's like classical music; it's an acquired taste," says David Hosley, general manager of San Francisco-area jazz station KCSM-FM.

In addition to making jazz more accessible to listeners, a goal of the Jazz Initiative is to build a core audience. "The extent that the stations are able to build the core of that active jazz listener shows up in increased listening time and in contributions to the station," says NPR Jazz Programming Director Murray Horwitz. "Those are the people who are subscribers (and) who stay around for the news shows."

According to Simmons 1993, this audience skews to 69 percent male, largely between the ages of 35 to 54, with a median income of \$43,068. The statistics are slowly changing, however, with the emergence of new young lions such as Kurt Elling, Joshua Redman and Roy Hargrove. These musicians speak to a younger crowd of listeners "knocked out" by jazz, partly because they are weary of their music. "Kids are saying, 'Wow, this isn't my father's music. This can be my music,'" Bowles says.

Having already discovered hip-hop, alternative and acid jazz, which are infiltrated with elements of traditional jazz, these younger listeners are more likely to cross over to funky old soul and blues.

Programming decisions

Regardless of the age of the audience, programming a station can be complicated, as jazz is a generic term for many types of music (traditional, big band, swing, bebop, avant garde and fusion).

Seattle-based public jazz station KPLU-FM turned to audience feedback to help determine its programming, resulting in a "dramatic effect" in terms of increased listener-ship and funding, says GM Martin Neeb. KPLU now ranks 17th in its market.

Given a choice among several saxophonists with varying levels of improvisation, KPLU's audience chose the moderately melodic, not too far-out and not too conservative, more Stan Getz and John Coltrane. "They wanted improvised music that swings," says KPLU Music Director Joey Cohen.

As with any radio format, familiar songs have strong appeal. The discs of classic jazz artists like Billy Holiday, Ella Fitzgerald, Dizzy Gillespie and Miles Davis succeed

because of the artists' unmatched talent, familiar music and names. "Audiences feel comfortable with them," says KPLU's Cohen.

Further complicating programming decisions, as WBGO attests, are record companies pushing new artists. "We have all the product coming in and only a finite time (to play it)," says Cephias. "You've got to make some very hard choices. We play three new releases each hour. That's 66 new tunes each day."

Mixed blessing


The CD revolution has been a mixed blessing for jazz stations. "Sometimes I feel like Charlie Chaplin in 'Modern Times,'" says KCSM Music Director Dick Conte, referring to the stack of CDs on his desk waiting for a listen. "Every other musician seems to have a CD. It's like a calling card," he says.

On the other hand, stations have benefited from CD reissues of previously unreleased and long out-of-print material. These reissues keep the repertoire fresh.

Public radio has been a necessary outlet for this massive amount of product and has developed a successful market niche. Faced with cuts in government funding, however, noncommercial stations are re-examining their music mix. They must determine how to draw in those listeners

Making jazz accessible is vital to keeping listeners tuned in.

who will ultimately subscribe to the station, while at the same time, try to avoid alienating current fans.

Regardless of the type of jazz played — mainstream or traditional, new or familiar — a station must keep its listeners. San Francisco's KKSJ-FM PD Steve Feinstein describes the delicate balance: "If you tilt too much in either direction, if it becomes wallpaper or too hip for the room, too demanding, then you limit your audience." 

Kathy Gronau is a marketing consultant and has marketed several jazz programs nationally. She contributes to the Los Angeles Radio Guide and recently wrote a Radio World article on the classical format.

Format Focus appears monthly in The Radio World Magazine.

Boy, are you people opinionated!

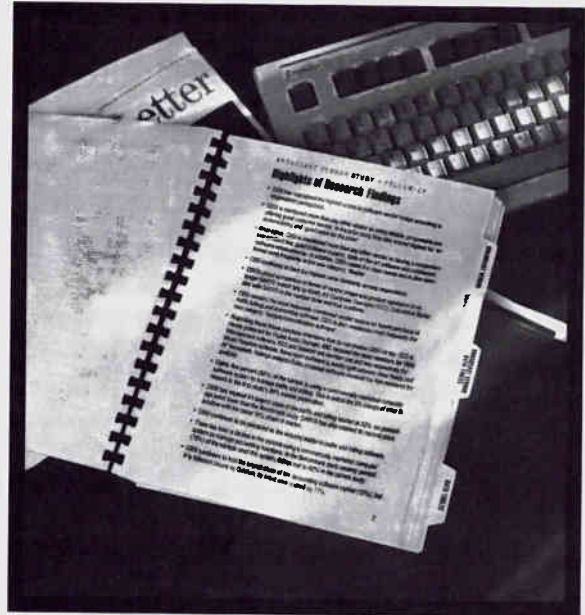
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'Fat' KPIG Feels Free to Be Itself With Mix of Music and Fun

.....
by *Cara Jepsen*

It's a little bit country. And, yes, it's a little bit rock 'n' roll. But while Monterey's KPIG-FM contains elements of both the Adult Album Alternative and Americana formats, the station defies categorization.

KPIG's playlist includes artists like Elvis Costello, Soul Asylum, Emmylou Harris and the Bottle Rockets. The latter two artists fall into what Robin Bleetstein at Gavin has dubbed the Americana format – American roots music that includes twangy folk and new country artists who have their roots in blues, rock and bluegrass.

Uptempo and rootsy

"We have a specific sound that includes different kinds of music," says KPIG Program/Music Director Laura Ellen

Cajun and John Lee Hooker, which is not Americana. But it's not straight AAA either. A lot of AAA and Americana are really mellow. We're not. We're uptempo, rootsy, rough-edged and ballsy. I don't know what you'd call this format, but we call it fat.

"People ask what we play and I say, 'What do you like?' They say rock. Well, we play

that. If they say country, well, we play that, too."

It's a mix that works for KPIG, which is one of the few commercial, 24-hour Americana-style stations that serves a large market and shows up in the ratings. (Other notable stations include KFAN-FM in Fredericksburg, Texas, and WNLB-FM, just outside of Atlanta.)



Hopper, who notes that the station reports to both Americana and AAA. "It's not straight Americana. We play blues and

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"The main reason the format is so exciting is the people — the group that's here running the station," says Elettra Broadcasting Inc. CEO Ken Dennis. "The way they work is one of the best examples of the creative process that I've been around in a long time."

Dennis' Elettra Broadcasting purchased KPIG from Radio Ranch Inc. in August. Two of the principals in Radio Ranch — Hopper and Executive Administrative Assistant Frank Caprista — remain on the KPIG management team. The station "runs exactly as it did before," says Dennis, whose background includes 13 years as a radio broadcasting manager and executive for King Broadcasting.



Fourth of July parade brings out KPIG's "twisted" listeners.

The staff does work well together. For example, morning man Bob Goldsmith, who also serves as KPIG's chief engineer (and resident computer geek), developed "Cyberswine," KPIG's home page on the World Wide Web.

Free-form hippie spirit

Hopper's 20-year history in the format includes six years at Gilroy, Calif.'s legendary KFAT-FM in the 1970s. The station was known for its innovative mix of straight country, blues and "new" country artists like Emmylou Harris and Gram Parsons. KFAT's free-form hippie spirit lives on at KPIG. "I think this station is tamer," Hopper laughs. "But the sense of humor and attitude are continued here." Hopper has been with KPIG since the station went on the air eight years ago.

KPIG had one owner — Radio Ranch — prior to its transfer to Elettra in August. The station has also had the same format for eight years, except for a brief period right

after the 1990 earthquake that devastated the San Francisco/Santa Cruz area. The financially troubled station tried to raise money by switching briefly to a CHR format. Hopper calls that time "the loneliest eight months of my life."

Secret is in the mix

The secret to the station's success in part is the way DJs mix songs from a variety of genres. For their shows, DJs pull from a pie chart of different percentages of music categories that are scheduled for each hour. Categories include current hits, profile cuts, rock classics and fat classics. On a recent show, Hopper played a new version of "Ode to Billy Joe" next to John Prine's "Short

Shorts" and a Lyle Lovett song.

"We have a whole format that we've been programming that no one else has touched," says Hopper. "And our DJs are able to mix it up so that it sounds like it all works together."

The station's library includes a "couple thousand" of both CDs and vinyl, which overflow into an extra office. Hopper's air staff take home new releases and give her feedback.

"A very diverse set of ears gives Laura a competitive edge in programming the radio station," says Dennis. "Our format is progressive in that it breaks artists and takes chances and it's unpredictable. At the same time, we're at a very comfortable place (107.5) on the dial. When you tune in, you know where you are. KPIG is very relaxed, yet connected to the audience. We know that music is the most important thing."

Two left feet

KPIG's sense of fun also makes the station

stand out. Each year, the KPIG Two Left Feet Marching Band participates in a parade on the Fourth of July in Aptos, Calif. Listeners don pig noses, carry boomboxes that play the same song ("Happy Boy" by the Beat Farmers) over and over and march as if they have two left feet. "We get professional people, lawyers, surfers and people from every walk of life," says Dennis. "When you see it you realize what a twisted audience we have out there." KPIG's entry, which includes "thousands" of listeners, usually wins the prize.


As far as competition is concerned, there's no AAA station in the market. Elettra is awaiting FCC approval to purchase country KAXT-FM and smooth jazz KXDC-FM. The company has been operating both stations since June under a time brokerage agreement.

Station research is "negligible," says Hopper. She says it's boring when stations "compost down" their programming to fit the lowest common denominator. What works is presenting the audience with imaginative, intelligent programming.

"I think it's the future of radio," she says. "There are so many other places where people can get music, and good music. But they can't get it mixed intelligently and with personality and localized to fit the market. Radio ought to be responsive to its listeners, like we are. I don't know how else they're going to survive with all the competition out there."

Could a KPIG work in other markets? Dennis thinks so. "The music itself is strong enough to be tailored to any market, particularly if there is a mix of cowboys, hippies and intellectuals. That's Seattle, Portland, Los Angeles, Austin, Chicago, St. Louis, San Francisco. As long as you have some mix of those three categories, it can work."

But don't forget to include the right mix of intelligence, humor and good music.

"We have a good time," says Hopper. "When you tune up and down the dial, everybody wants to sound so cool and so hip. We're just ourselves. We're having fun and we think it shows. We have a free enough format and DJs smart enough that they can have a say in what they do. It's put together intelligently and it's always entertaining. We really stand out on the dial." 

KPIG can be heard in real time by "tuning in" to its home page on the World Wide Web. The address is [HTTP://WWW.KPIG.COM](http://WWW.KPIG.COM)

Cara Jepsen is media editor of the *Illinois Entertainer* and a contributor to *The Chicago Reader* and *New City in Chicago*. She is a regular features correspondent for *The Radio World Magazine*.

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Going Beyond the Numbers

by Page Chichester

Rep firms arrived on the expanding American landscape in the late 1800s, propelled by the completion of the transcontinental railroad and resulting opportunities for national marketing.

Until about 15 years ago, there were more than a dozen independent rep firms competing for radio's share of national spot dollars. These firms consisted of a top echelon of three or four, and a passel of lower-echelon companies.

Today there are two dominators within the national spot-advertisement universe. These are Katz Radio Group, the oldest, and the Interep Radio Store, both with headquarters in New York. Together, Katz and Interep own about 90 percent of national spot sales, representing some 3,000 radio stations. The next-largest firm is CBS, with about 10 percent of national spot sales, followed by several "mom and pop shops" quarreling over the remainder.

One major subset of that remainder is Hispanic radio, which accounts for about 400 stations, some 250 of which are repped nationally. Two firms — Caballero Spanish Media and Lotus Hispanic Reps — have been the main players competing with Katz Hispanic for the \$60-plus million national market in Spanish-language radio. Caballero, in merging with Interep, is an example of the trend toward further consolidation; Lotus, on the other hand, intends to remain independent.

National radio spot sales were estimated at about \$2 billion in 1990, or about three per-

cent of the \$73 billion in national ad sales. More recent figures suggest that radio's share of national spot ad sales may have slipped to something like \$1.3 billion as of 1994.

A 108-year tradition

As the pioneering rep firm, Katz draws on a long tradition. In the late 1800s, Emanuel Katz started selling New York advertisers on West Coast newspapers belonging to his boss,

KRG President Stu Olds says the years of consolidation in the 1980s and '90s brought two distinct advantages.

"One is obviously in the new business development area," Olds notes, "where representatives have made a tremendous investment in developing new radio dollars." He says efforts were redoubled in the "soft" years of '91 and '92. Olds points out that KRG has six offices and more than 20

people dedicated entirely to drumming up new revenue streams.

"We've developed over \$30 million for KRG stations in 1994, and we're running ahead of that in 1995," Olds elaborates.

The other windfall of consolidation is the ability of rep firms to hire and train better sales professionals.

"We've been able to attract, develop, grow and keep better sellers on the street," Olds says. In addition, the savings in back-room

costs has allowed rep firms to put more of these top-flight sellers on the streets.

Asked whether two dominant rep firms are sufficient to ensure a lively and competitive marketplace, Olds redirects, explaining that within KRG, there is a "Chinese wall" separating the five non-group rep companies.

"Those individual companies compete every bit as hard with each other — if not harder — than they do with any individual company in the Interep camp or at CBS," Olds elaborates.

Taking that line of thought one step



Interep Chairman and CEO
Ralph Guild

Katz Radio Group President
Stu Olds

William Randolph Hearst. Within two years, Katz had spun off, creating the E. Katz Special Advertising Agency in 1888 to rep Hearst newspapers. In the 1930s, Katz started repping radio stations, beginning with a core of 10.

Today, Katz Media Group Inc. offers national advertisers one-stop shopping for all broadcast media, both here and abroad.

Within KMG, Katz Radio Group is the umbrella for six companies: Banner, Christal, Eastman, Katz, Katz Hispanic Media and KRG Dimensions. Together, they represent more than 1,800 stations in 270 markets.

further, Olds has no qualms about some day becoming the monolithic rep firm.

"We would love to own Interep, if we could," he says. As to the dreaded "M" word, Olds shrugs off any concern. In fact, he believes it could be extremely positive for radio.

"Radio needs to see its share of the total advertising pie continue to expand," Olds argues. "The easier we can make it for the advertising or the agency industry to spend money in radio, the better off it's going to be for all of us. But I don't think Interep is currently for sale, so I don't think it's an issue right now."

Olds says consolidation and the resulting emphasis on improved service and increased sales has been "extremely influential" in raising radio's profile and profits.

In speaking of the rep industry as a whole, Olds is quick to credit both Interep and CBS. But he doesn't hesitate to draw lines when it comes to Katz's unique place in the field. Katz bills itself as "the only full-service media representation firm in the United States." Its brochure pronounces KRG to be the "number-one billing rep organization in the radio industry," with gross billings of \$630 million, representing 48 percent of all national spot radio dollars in 1994.

Asked what Katz can do for a client that Interep can't, Olds is succinct.

"Deliver more dollars," he responds.

"We are a company that is 100-percent focused and dedicated to maximizing the revenue of the individual stations and groups that we represent. I believe we outperform the competition on a sales standpoint, and that's really what the stations want." As to the most important element in that mix, Olds is equally staccato.

"Results. Productivity. That's the rep's job," Olds elaborates. "The rep is hired to go out there and do the impossible — win the orders that other people couldn't win."

Olds says the top rep firms must lead the industry by being quick to respond to clients' needs.

"It's the radio stations' time and inventory," he explains. "It is their contract with us that allows us to sell and represent them; and it's our responsibility to sell them in a form and fashion that they want to be sold." While the agencies are a high priority, "our number-one responsibility is to do what's best for our individual radio stations. That leadership is something that we don't take lightly. We try to stay very close to our stations to find out exactly how they want to be sold, positioned, packaged and represented when we go out on the streets and sell them."

"In a world of complex sells — and we are clearly in a world of complex sells due to duopolies, LMAs, JOVs and the like — it takes time and knowledge and relationships

to properly position and understand marketplaces and stations. That's more of an issue of staffing, structure and systems than it is simply of having access through PCs to data. Having said that, the Katz Radio Group has been consistently the information leader for



Raif D'Amico,
VP and GM for CBS Radio Reps

Lotus Hispanic Reps President
Rick Kraushaar



the past 30 years."

As proof, Olds refers to the RAD Report, which he says has surveyed some 2,000 agency people since 1990. "Consistently, almost 70 percent of respondents have said that they call our company first for information," Olds notes.

New kid on the block

The Interep Radio Store traces its origins to 1954, when Daren McGavren bought Western Radio, a West Coast regional rep firm. The company grew by leaps and bounds in the 1980s, acquiring a string of indepen-

dently operated radio rep firms. The umbrella organization, which had gone through a series of new names, was rechristened the Interep Radio Store in 1988. In 1990, Interep initiated Radio 2000 / An Alliance for Growth, with the goal of increasing radio's share of total advertising revenue. Interep now has eight national radio rep firms selling more than \$500 million in national spot sales.

Interep's Chairman and CEO Ralph Guild agrees with Olds that the years of consolidation have vastly improved the survivors' ability to provide services that no smaller group could.

"From the rep's perspective," he begins, "it seems to have made the business a lot more stable." He says stations at first were resistant, but they have been quick to recognize the advantages.

"When radio stations started thinking in terms of duopolies themselves, they became very enthusiastic about the concept," Guild adds. "As a matter of fact, now radio stations come to us, asking for ways to combine them with stations in the same market, even though they don't own them."

Guild notes that rep firms have always been a step ahead of the industry.

"The reps have anticipated the marketplace," Guild maintains. "The reps generally are two or three years ahead of the FCC. Since we don't have the restrictions, we're able to anticipate where the industry's going and have our organizations structured to meet the new marketplace."

Although he discounts the likelihood of further consolidation in the form of a mega-merger, he is loath to dismiss the possibility.

"I don't think that a single rep company doing everything would be perceived as being ideal from the stations' point of view," Guild says. Our society "believes in competition and likes the idea that there are two or more people out there slugging it out in the marketplace. Whether or not that perception is accurate isn't important.

Sure, but does Mr. Guild have a personal opinion on the subject of monopoly?

"I really don't," he replies. "We are in the service business, and our job is to provide the service that radio stations and advertising agencies want. As long as that's what they prefer, that's what we should be delivering."

Guild says that Interep's strong suit vis-a-vis Katz is the quality of that service. "I mean the interpersonal relationship between the rep company and the people who run the radio stations," he explains.

The central Interep advantage, according to Guild, is foresight.

"We believe that we anticipate the marketplace and are right more frequently than (the competition)," he asserts. "I think that the quality of service and salesmanship



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the largest sales staff is just one of the things the KRG has done to make it the most successful sales rep in the history of the business. It's also one of the reasons why the Katz Radio Group has four of the top five billing rep firms and the top Spanish-language rep in the business. The Katz Radio Group — KRG Dimensions, Banner Radio, Christal Radio, Eastman Radio, Katz Radio and Katz Hispanic Media.



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00:04:14 intro: 09
00:00:00 intro: 09

All Around The World

11:00:00 -> 11:49:10 00:49'02

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

"Hot Keys"

Carts

ON

Applause

2

Window Crash

3

Roar !!

4

Plane & Car Crash

Inflight M

10 s 5 s 0 5 s

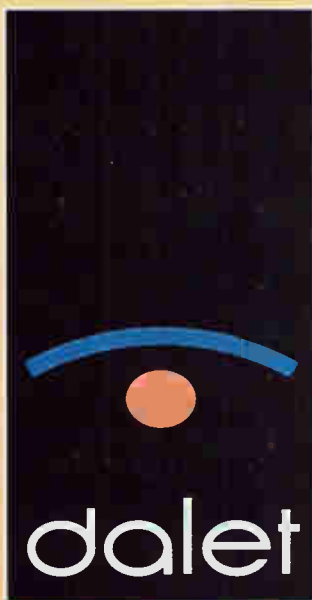
All Around The World I Wish

fade out... 00:04:108 fade in....

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end off.... 04:23:280 att. (dB): 1: 0

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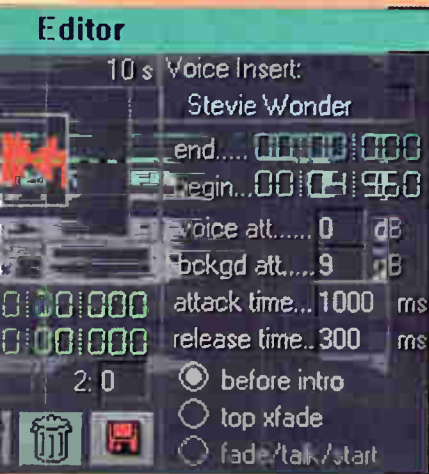
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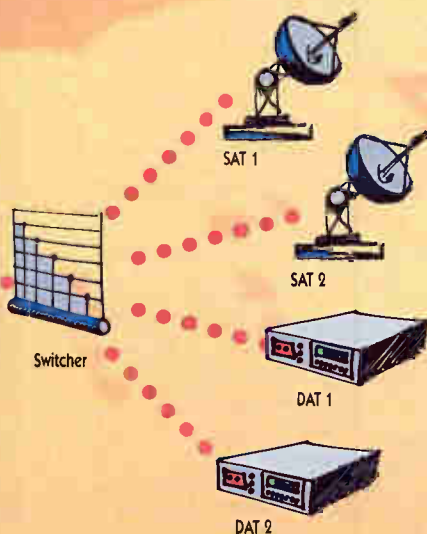
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that we provide is as good as radio-selling can be."

As a result, Guild says that Interep has led the industry in new-business development.

"We've already written in excess of \$100 million in the last three years or so in new business. Plus, we've absolutely created for radio," Guild says. "No rep company has ever done anything like that in the past. (Katz has) just begun copying that strategy, which I think is terrific — the more people the better. But it's going to take them two or three years to get the level of experience and expertise that we've already developed."

Another way Interep considers itself to be innovative is in the use of new technologies. This year the company introduced its \$2 million Information Technology Plan for 1996, designed to increase personal selling time up to 300 percent. In short, the idea is to use computers, message receivers and other devices to increase information exchange between Interep and its clients while reducing time-consuming "nonproductive" activities.

Guild is quick to underscore the primary goal.

"Technology in and of itself is important," Guild emphasizes. "What's important is that it can provide an opportunity for our salespeople to spend more time talking with agency buyers and advertisers."

He quotes a study commissioned by Interep about four years ago. "We found out that 52 percent of the typical rep salesperson's time was devoted to talking with radio stations about getting rates, clearing spots, and doing things that keep them from being in front of time-buyers. What we've tried to do is find technology that takes our salespeople away from that kind of activity and gets them out in front of time-buyers."

Now reps have more time to "sell beyond the numbers," Guild says, quoting a favorite Interep phrase.

Guild notes that technology should increase personal service rather than reduce it. "I would never put anything in this company that would reduce personal service," Guild says. "That would be suicidal."

But this system of free-flowing information raises the dangerous potential for stations to bypass the rep firm and work directly with the agencies.

"That is always a possibility," Guild admits. "But I can tell you that when the S-BIFE system was developed by American Airlines, a friend of mine in the travel-agency business was convinced that she would be out of a job within the next six months. Now, her business is bigger and better than it's ever been. Technology has made the travel agency business more competitive, but also more profitable by the ones who have been able to

adjust to the new marketplace."

Looking into the future, Guild sketches out what he envisions.

"My best guess is that rep companies will be selling the unique qualities of their radio stations more and that numbers will become less important than they are today," Guild says.

"I think that our salespeople are going to be able to sell time on radio stations with far more knowledge about personalities and audience trends," Guild ventures. "It's going to be a bright, new world of greater personal service, more responsiveness, the ability to sell way beyond the numbers, and that always ends up with more money for radio stations."

Raif D'Amico, vice president and general manager for CBS Radio Representatives, takes issue with the "number three" label. "We're not number three," he protests. CBS stations are top-rated, almost all of them being in the top-25 markets. "We have very high qualitative stations," he adds. "By that, I mean better educated, higher income, better job positions. And that's very important to a lot of advertisers." The company represents just over 70 stations in about 30 markets.

When you compare CBS to the various companies within Katz and Interep, D'Amico argues, CBS does quite well.

"We're pretty proud about our performance," D'Amico says. "We say, 'We represent America's most influential radio stations.' And we really do."

He didn't want to give gross billings, which he considers confidential. Nor did he want to speculate on how or if the Westinghouse deal might change CBS Radio Representatives and the rep landscape in general.

Instead he emphasizes the advantages of CBS' rep-to-market ratio of 47 sellers in 29 markets. "We say 'one-on-one selling,' but there are not many other rep firms that can say that," he says. This means more personal sales and service.

"We don't depend on faxes back and forth," he stresses. "We do in-person selling at the agency."

D'Amico says the consolidation years didn't hurt CBS, which has been repping stations for about 50 years. But he adds that it hasn't helped the industry. He projects a future of smaller, dedicated rep firms, whether as part of an umbrella organization or not.

"Certainly for the top-50 markets," he says. "That's something that has to take place" because, he predicts, "you're going to have fewer people owning more stations than ever before. They're going to need sellers."

Among the smaller firms dedicated to a specific group is Caballero Spanish Media. Chairman Eduardo Caballero started CSM 22 years ago, when the market consisted of just 35 or so Spanish stations, and no advertisers

wanted to even hear about the market.

"There was no national advertiser using Spanish radio whatsoever," Caballero notes. The rules have changed since then. "We have grown to represent 140 stations out of about 400 Spanish stations that now exist." His company does \$30 million in national business, roughly half the total Spanish market.

Caballero takes exception to the suggestion that "small fry" can't compete with the big fish.

"Ask Katz how many people they have involved in the Spanish radio operation," he challenges. "We have at least twice the people that they have." Caballero says his people are more experienced in Spanish radio than the competition's.

He says there are some very good reasons why Caballero can compete so successfully with Katz Hispanic.

"This market is totally different from the general market," Caballero says. "Those differences are so big, we had to find different means to sell Spanish radio." His company is working to develop a reach-and-frequency computer program, comparing Spanish radio with Spanish television.

"That's something you don't do in the general market," Caballero says. "If you talk to Katz about this, they won't even know what you're talking about, because they don't do that in the general market."

In the world of Spanish radio, Caballero says Katz is the only other serious player. But he doesn't consider them a competitor.

"I don't say this out of lack of respect," he cautions. "On the contrary. The money that is already in Spanish radio is not as important to me as the money that is not yet in Spanish radio. My firm belief is that Spanish television, for instance, is receiving an undeserved amount of dollars." Thus the new computer program. This tool will show Spanish television advertisers the advantages of inserting some of that money in Spanish radio.

"Eventually, some of that money will also go to Katz," Caballero concedes. "But the money I have, they are not going to get away from me." Like Interep and Katz, Caballero has set his sights not on profits or on business development.

Caballero's company has been "interconnected" with Interep in a joint venture these past five years. As of October, CSM merged into the Interep family.

Fiercely Independent

As president of "the last of the independents," Rick Kraushaar cherishes his company's sole-survivor status.

His company, Lotus Hispanic Reps, traces its roots to Lotus Communications, which in 1962 started buying both Spanish- and

English-language radio stations. In 1973, Kraushaar founded Lotus Reps, a company that grew from Spanish-only origins to include an English-language division. A decade later, Lotus Reps shed its English stations and rededicated itself to doing "what we do best," says Kraushaar. "And that is sell Spanish-language stations."

Today, LHR reps about 87 stations, all of them Spanish-language, with offices in Los Angeles, San Francisco, Detroit, Miami, Chicago and Dallas, in addition to its New York headquarters.

He admits that a lot has changed in 20 years. "When I started in 1973," he recalls, "there were 22 rep companies." Now, "there's only about three independents left."

He says the various companies within the conglomerates are basically clones, lacking an independent firm's rapid-response advantage in decisionmaking. He also considers them devoid of the original people — the heart and soul of a rep firm. He stresses the importance of continuity and experience within his own sales force.

Kraushaar believes that one of the company's biggest strengths is its low rate of turn-over. "I believe in bringing young people in, training them, and keeping them with the company."

Like his mega-competitors, Kraushaar emphasizes personal relationships.

"In this business, it's relationships and it's people," he says. "Computers are not going to change that. Computers help you with knowledge and give you the tools to go out, but it still takes the people to do it."

He says the trend toward consolidation has brought the business full-circle. Although Kraushaar says "people" have made runs at LHR, he's refused in the past and is not interested in joining up. "We're not interested in being associated with anybody but ourselves." He wouldn't say who had made offers in the past.

As proof of the independent advantage, Kraushaar cites dedicated rep firms for groups such as Shamrock and Infinity.

"These bigger companies feel that they get much better representation when they're sold by themselves," he says. "Of course, that's how you had individual rep companies in the beginning. They're going back to the way it used to be, that's all." Kraushaar considers LHR to be one of the original dedicated rep firms.

"Nobody's ever reinvented the wheel," he continues. "The wheel's the same, you just put little tiny spokes on it or large spokes, or you put fat whitewalls or thin ones or no whitewalls to make it a little bit different." 🌱

Page Chichester is a Roanoke, Va.-based journalist and an occasional essayist for WVTF-FM, the local NPR affiliate. He is a regular features correspondent for RWM.

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Circle (194) On Reader Service Card

Translate Retail Sales Ideas into Winning Strategies for Radio

by Kris Cantrell

“Anything coming down for me today?” Doesn't that make you just cringe? There must be a better way.

At our station, we do in-house seminars once every quarter. I always ask account executives to pick the topic they want to explore. One of the reps recently told me: “Do it on presentation.” I thought she meant different ways of sales presentation. “No, different ways to present radio.”

Well, that gets you thinking. Radio has been around for some 75 odd years, but retailers have been around much longer than that. Perhaps we should pay attention to how retailers sell their products and translate that into radio sales presentations.

Following are ways to use the ideas that are successful for merchandise retailers every day:

Scratch-off discount: Department store chains do this on a regular basis. They do a mailout with a scratch-off circle that you take to customer service after you have made all your purchases for the day. Whatever you find under the circle is your discount, perhaps 15 to 50 percent. I don't think it's a coincidence that my discount is always the lowest advertised.

Radio sales scratch off: This is a great tool to force your sales team to ask for the buy. If you want to invest in the actual scratch-off piece, there are specialty companies that can do it. We just took a deck of specially marked cards and gave it to the rep.

After the contract is signed, the client goes to pick one card. They receive the bonus indicated on the card. Furthermore, when the rep

makes the appointment, he or she asks the client if they are prepared to make their buying decision at the meeting. We check out cards only for “decision appointments.”

Introductory offer: Columbia House has been doing this forever. Buy 10 CDs for a penny. How does it make money doing that? It controls the inventory presented, asks for

Perhaps we should pay attention to how retailers sell their products.

future commitment as a premium and continues to present its overstocked inventory for purchase.

Radio introductory offer: We've seen it time and time again. We know we have a valuable product that gets results, but when it comes down to negotiating with a new client, the competition throw us in panic: Fire sale! Free remotes! Buy one get three free!

We don't ask for future commitments, we're not thinking of the future at all. Stop! We can package unsold inventory in such a way that new clients can receive up to 60 percent off their regular rate, plus we can ask for a future specified dollar commitment for anytime over the next six-month period.

Very often in negotiation, we do all the giving (added value) and the client does all the

taking. Force a two-way street. Walk away if the street says One Way.


One-day sale: Macy's has a One-Day Sale at least once a month. It does it on a traditionally low-traffic day and offers special discounts to people who shop for certain items at certain times. It promotes hot and heavy a few days prior to the sale on electronic media, one week prior by direct mail.

Radio one-day sale: We have surplus inventory too, right? We can ask the client to pick up his or her phone and call us to place the order at a specified time if he's getting a deal. He won't even have to find a parking spot or fight in the cashier line.

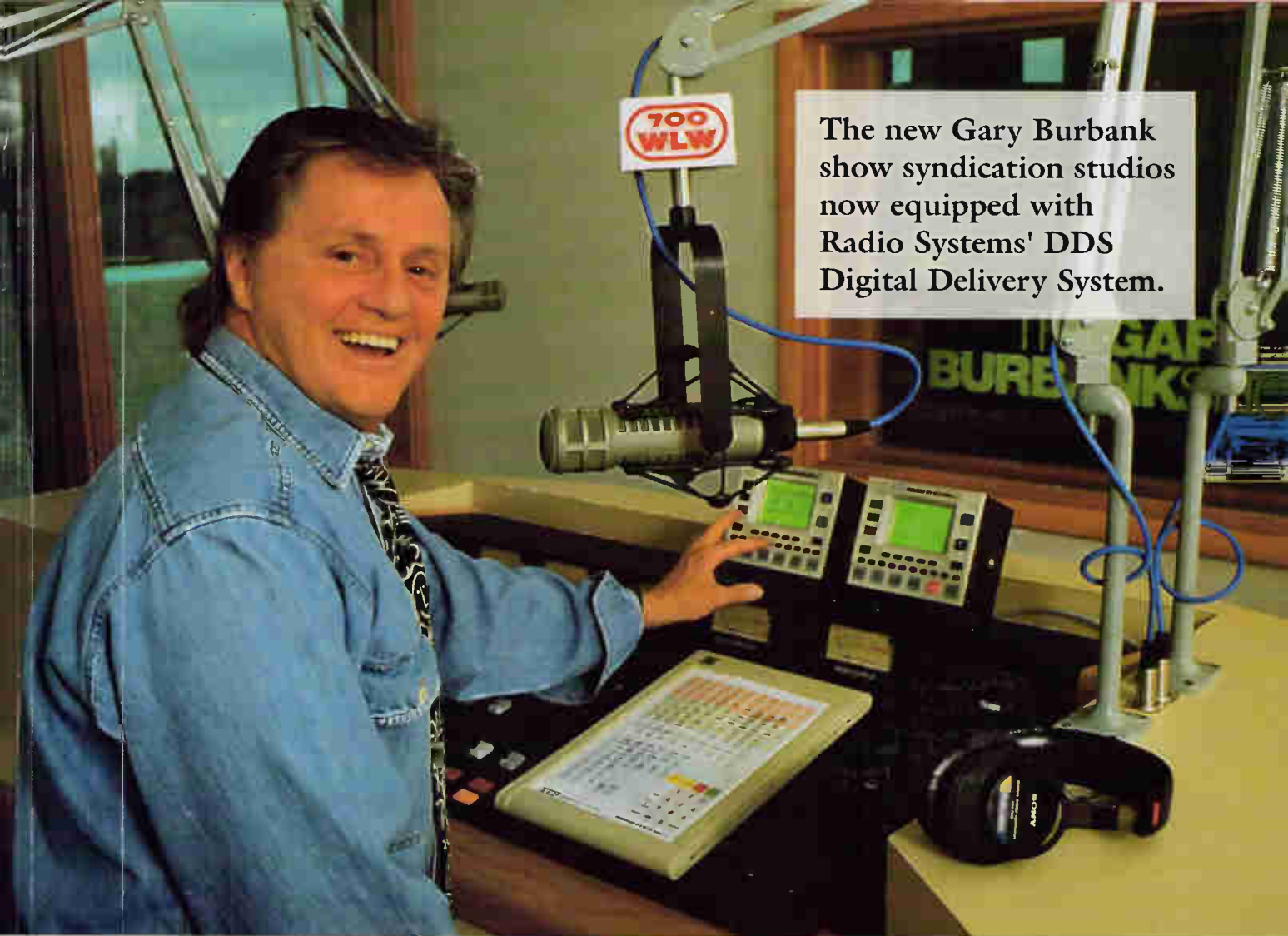
Find an intern to send out cards one week prior to your one-day sale explaining how the sale works. Then do a phone follow-up the day before the sale, reminding the client, “Call tomorrow between 9 and noon for this fabulous offer.”

Bring in breakfast, pump up the troops, set up goals and rewards and get ready to phone bank for three hours. The great thing about a one-day sale is that it requires client participation. Once the phone rings, you have just received your first buying signal.

The possibilities are endless. Here's the exercise for your next sales meeting: Have each account executive bring in a retail solicitation he or she responded to with a translation for how it can work in radio.

Don't reinvent the presentation wheel, just learn how to drive it. 

Kris Cantrell is general sales manager of WTSH-AM/FM and WZOT-AM in Rome, Ga.



The new Gary Burbank show syndication studios now equipped with Radio Systems' DDS Digital Delivery System.

The "Broadbank Burbroadcasting Corp." is now in syndication with 17 stations receiving the Jacor Communications' satellite distributed *Gary Burbank Show* live from its new studios equipped with the DDS Digital Delivery System from Radio Systems and Harris Allied.

The digital system utilizes eight Cart Machine emulators and three Sound Slate 176-key, direct access keypads. Spread across three studios and two floors of the WLW facility in Cincinnati, the system components

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Chief Engineer, Al Kenyon, chose DDS when he saw the system at a demo at the facilities of Harris Allied, Richmond, Indiana, where it worked "right out of the box." That's the dependability and performance that the show will rely on every day for the

new syndicated program.

Mr. Kenyon was similarly impressed when he saw the system a second time at last year's World Media Expo where Gary Burbank also

saw and approved the system.

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HARRIS ALLIED

KVRY-FM Marketing Director Bill Knoop: **'A Station Really Has To Reach out and Touch Its Listeners'**

by Scott Slaven

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

This month: Bill Knoop, marketing director for adult contemporary KVRY-FM in Phoenix.

Q: How did a Midwestern boy like you end up in the Southwest, Bill?

Well, I've been in Phoenix for about five years, but I started out in radio working at the campus station when I was going to Ohio State. I then had a chance meeting with the promotion director at WNCI-FM in Columbus, Ohio. I helped him take down his inflatable radio at an event because all of his staff had left him. That was my real beginning. I ran into the right person at the right time. I didn't think there was anything more to radio besides what you'd see on "WKRP in Cincinnati" – the DJs, tech people, the tacky salesman. I didn't know that there were great possibilities in radio.

Q: Is there an advantage to the Southwestern market as opposed to the Midwest?

It's a little more laid back here in terms of a work atmosphere. People aren't as uptight

or stressed. And because they're more relaxed, it seems easier to make contacts and build working relationships. Maybe that has to do with the fact that in the Midwest, everyone is from there – they have deep roots. In Phoenix, everyone is from somewhere else. People have to start all over again and rebuild contacts, so I think they're more open to developing relationships.

Q: Do you lose anything in terms of seasonal opportunities?

In Phoenix, it's either hot or hotter. There is no downtime. In the Midwest, you really can't do much during the winter but here you never even have a rained-out event. There is a real athletic feel out here. We do several racing series as well as a nighttime walk where people can run, rollerblade or bike.

Q: What format is KVRY?

In May this year we moved to Hot Adult Contemporary Pop. It's '80s and '90s current-based. Women 25-34 are our target audience.

Q: Are women an easier audience to target than men? ➔

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EVENT: The Name Game

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We did some funny stuff like pretending that the station didn't have any money, so we had our PD act like he was going to a loan shark. We created this 'Sharky' character and had him on the air and at all of our events. We really worked on the image of this contest – T-shirts that said 'The Name Game,' little 'Hello, My name is...' stickers that our staff wore and gave away at all events. 'The Name Game' was definitely on the listeners' minds."

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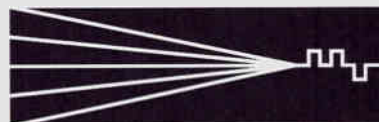
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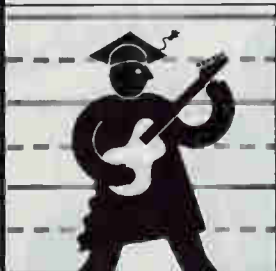
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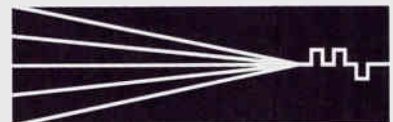
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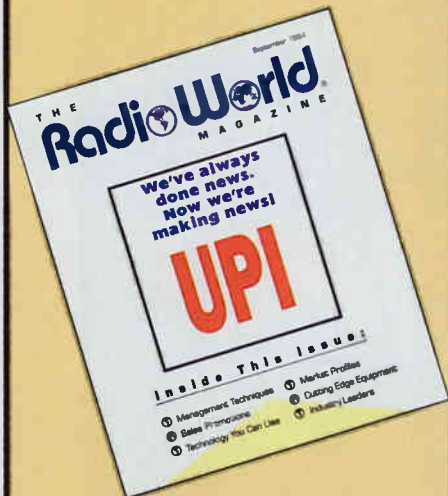
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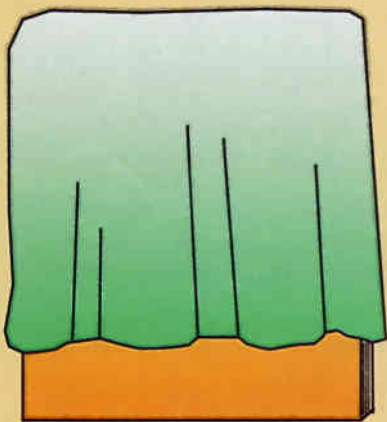
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stay tuned ...**

It's hard to say as I've never had a specifically male target audience. Women with kids are an easy target because you know they will bring their kids out to events. They're really a desirable group to go after and a lot of stations try for that audience.



Q: Is all that because of the increase in competition?

Yeah, and because of technology. In the mind of the listener — they have so many messages coming at them and have so much going on in their lives — to really spend quality time with a station and be loyal to them, the station really has to reach out and touch them.

Q: Are you involved in new technologies like the Internet?

We just went on-line Sept. 18. I'm blown away by the Internet. It's an ongoing project, but right now our listeners can e-mail any of our DJs and we have links to those artists that we play who have their own home page. We also have links to People Magazine, CNN and VH-1.

Q: Is a radio home page becoming an expectation of listeners?

I think so. In conversation, I find people are talking about the Net all the time. In

William T. Knoop

Title

Marketing Director, KVMY-FM, Phoenix

Up the Ladder

Marketing Director for Variety 104.7 KVMY, Phoenix, 1990 to present.

Marketing Director for WKRG/WKRC in Cincinnati, 1989-1990, where he developed "JungleRadio" campaign for Bengals radio. Assistant Promotion Director for WNCI in Columbus, 1987-1989, where he organized the setup of the "World's Largest Radio" promotions and remotes.

Choice Morsels

1995 AWRT Best Promotion/Creative Person—Radio. Member of PROMAX International and Ad Club Phoenix. Developed and maintained the "At Work Network" listener database and began a daily listener fax newsletter at his current position.

Q: Have you ever done on-air?


Yes, I was on-air for a while in Ohio but I really like being behind the scenes. I've also been on-air as the marketing director. The morning show guys used to always make fun of me because I always had the answers to all the contests. People used to come up to me all the time to find things out.

Q: How has your job changed in the eight years you've been involved in radio?

When I first started out, the promotion director was basically the person who drove the van out to sites, hung banners and gave out bumper stickers. Now you have to have some market savvy. You have to be very creative when making a budget, working a database. It's more than just giving away something on the air. You need to have a lot more knowledge of who your listeners are, what they want, what their lifestyle is. You have to be whatever they are or whatever they want you to be. A lot of the job is database management.

terms of revenue, I think the possibilities are going to be huge.

Q: What are the biggest challenges facing promotion directors?

Working within a budget and trying to stick to that while increasing your audience share. And, of course, thinking out of the box and doing something different than what the other stations in town are doing. Catching the listener's attention in the media world of today can be really tough. 

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

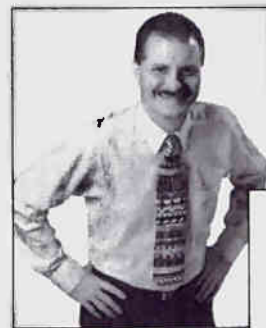
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Are Ratings Overrated?

Four Times a Year, the Ratings Game Ensues. Is It Worth it?

.....
by Dain Schult

The three statements that radio station personnel dread the most are: 1) "The station's just been sold," 2) "The consultant just arrived" and 3) "The ratings just came in."

An unexpectedly good book will have the whole station staff off partying in a heart-beat. A bad book, on the other hand, will send the staff searching around for the last remaining straightedge razor so that they might slash their wrists.

Why does it have to be that way? We as an industry live and die by the results of that printed form that seems to hold our future in its hands until the next book comes out and we go through the whole process again.

A serious player

The reality is that there are more stations in unrated markets and even stations in rated markets for whom ratings are not a factor, than there are stations totally driven by ratings. If you're in a rated medium-size market where media buys normally go "three deep" and you're dead last in the ratings, then you either have to direct your attention to results-oriented sales or spend the money necessary to get into the game as a serious player in the ratings sweeps.

Many a sales manager and a fair number of salespeople will spout the bromide of "we sell results, not ratings," but it's highly addictive to become glorified order-takers when your station is dominating your market or a particular demo cell. When the phone is ringing and people are calling you to place orders, it's hard to resist the siren's song of easy sales.

Of course, the argument for having tangible yardsticks with which to measure your station's performance certainly has merit. Everyone

needs a hopefully objective report card to gauge performance and listener satisfaction. However, when ratings become the end-all, be-all of a station's existence, the question then becomes, "Is the tail wagging the dog?"

This is not to berate the established ratings services in our business. Since the beginning of time, we human beings have always sought some method of differentiating each other on a competitive, comparative basis. It's a part of our nature. Whether it's being the first, the biggest, the best, everyone is searching for that validation. Ratings serve that purpose in our industry.

Perception

But how should we perceive a station's ratings? Like a baseball player who is only as good as his last time at bat or as his average for the season? Is a station suddenly worthless if it has one bad book? Or should that book be averaged against one year or even two years of ratings to get a fairer and truer picture of performance and real worth?

Everyone wants the recognition that comes with ratings, but the price tag can be painfully high just the same. When you factor in the cost of ongoing research in both focus group and auditorium music testing, research-driven advertising and promotions and additional support people, all geared for ratings sweep after sweep, then the costs mount.

And yet, there are stations, even in rated markets, that continue to survive and even thrive without showing the least bit of concern for ratings. How do they do it?

Answer: By taking neither the ratings nor themselves too seriously. Sounds easy, doesn't it? Then why don't more stations do that?

Ours is a business of insiders. For the most

part, we broadcast from glorious caverns and caves in the form of studios. We operate from offices that tend to tie in with those caverns and caves and therefore cut us off from the "real world" around us. Therefore, we feed off each other; with the exception of salespeople interfacing with advertisers and announcers mingling with listeners at remotes, we keep to ourselves.

With a kind of "bunker mentality," how could it really be any other way? Everything we do suddenly takes on a significance far in excess of what it should really be like. Remember that old line, "Every PD gets two books and every GM gets two PDs"? We've become like franchise sports where the coach or manager had better field a winner and soon or otherwise, they're history. With that kind of pressure riding on people, what do you think they do?

They do everything they can to hedge their bets by overdosing on research and playing conservatively even when an opportunity for creative programming and marketing could be more effective and successful for their particular station. In the end, we become our worst enemies, creating "safe" radio. Radio Somninx...

Back to the basics

The more complex we try to make this business, the more we need to consider swinging back around to the basics. The fundamentals of consistency and customer service are imperative for true long-term success.

Knowing your audience no matter how big or small it is and knowing your advertisers and what you can genuinely do for them is the key. Everything else is just window dressing when you get right down to it. All ➔

the meticulous planning one can do for a ratings sweep can still be for naught. Diaries can end up in zip codes where your signal is a stranger. Respondents can listen to you and give the credit to somebody that sounds like you. All the people getting the diary this time could be named Murphy.

Then what?

If you have been consistent in your on-air presentation, treating each day as the most important day of your programming career vs. just the sweeps, treating your audience as your friends every day, you're going to win regardless of what any ratings service says. The same with sales. If you've been working with your advertisers as a part of their sales team to grow with their business, not just

slam a spot flight on top of them, then you're going to be successful regardless of the numbers for as long as you're selling results.

Ratings are great if you've got them and yes, media buyers rarely will talk to you if you don't have them, but just keep in perspective the fact that local direct retail is where your sales staff have to live. Consistent programming will eventually overcome ratings variances.

Stand firm and live without fear of ratings. ☺

Dain Schult is a radio consultant based in Atlanta. Now principal of Radioactivity Inc., he has more than 20 years' experience in all facets of radio.

What to Do When The Book Is Bad

.....
by Mike Burnette

Deciphering the Terms

In radio, terms and acronyms fly through the airwaves like stock quotes on Wall Street. Here's a reminder of some of the most commonly used/relevant ratings and advertising terms applied to radio:

AQH – Average Quarter Hour

Book – 1) A rating period. Typically, this covers 12 weeks. Radio people might say they are "in a book now," meaning a survey is currently being taken. 2) The published results of a rating period. "Wow, we really did great in the Fall book."

Cell – The narrowest demographic bracket. The standard age brackets are 12-17, 18-24, 25-34, 45-54, 55-64 and 65+.

Cost per point or CPP – The key equation in a commodity buying strategy and a method of making a very rough guess at the fairness of the pricing of a campaign. Cost per point is figured by dividing the cost of the campaign by the number of Gross Rating Points delivered by the campaign.

Cume – The number of people who tune into a station during a daypart.

Daypart – A definition of time in a ratings book (or rate card) that includes time of day and day(s) of the week. Could be as broad as 6 a.m.-12 midnight Monday through Sunday, or as narrow as 7 a.m.-9 a.m. Wednesday through Friday.

Demographic – A particular age and gender bracket: Men 18-34.

Demographics – The age and gender characteristics of a group of people. Note the difference in usage between singular and plural.

Frequency – Repetition. How many times the average listener will hear a commercial in a campaign. Reach and Frequency are two key components of any ad campaign.

Metro – Short for Standard Metropolitan Statistical Area. Also, sometimes known as the "essemessay" (SMSA). The Metro fits inside the ADI (Area of Dominant Influence), the ADI fits inside the TSA (Total Survey Area).

Rating – An estimate of the size of a station's audience expressed as a percentage of the total population of the area being measured. Can be applied to cume or AQH.

Reach – The number of people who will hear an ad campaign. Reach and Frequency are usually linked as in, "The campaign has a reach of 250,000 people with a frequency of three." That means 250,000 people will hear the message, and they will hear it an average of three times.

Share – An estimate of the size of a station's audience expressed as a percentage of the people listening to radio during the daypart. No conceptual reason it couldn't be applied to cume, but is almost universally applied only to AQH.

Spot – A commercial.

TAP or TAP plan – Short for Total Audience Plan. Typically, commercials will air in equal proportions from 6 a.m.-10 a.m., 10 a.m.-3 p.m. and 3 p.m.-7 p.m. for a TAP I schedule. TAP II schedules add 7 p.m.-midnight.

TSA – Total Survey Area.

—Mike Burnette

It happens to the best of stations. The book comes in, the general manager and program director go pale and shaky, there's a memo about a staff meeting, and one way or another the news is framed up that this is not a "good" book.

Bad books are relative. The "disaster" for the (former) top station might be cause for champagne and caviar at the outlet across town that's been riding the bottom crest. And I've yet to see a book, no matter how good, where any station was ranked at the top of every demographic and every daypart. (If you have one, please don't send it—just build a little shrine around it and let the pilgrims come in and light candles.)

In any case, if you're in a position that calls for interaction with advertisers and the book is bad, you're going to want to know how to explain the numbers to both current and potential clients of the station.

How bad is it?

The first rational question is: Just how bad is it? Keep in mind that there is a standard error range of 68 percent. That can greatly impact your performance as you compare your demographic and daypart figures. At a 68 percent range of error, your ratings can vary by as much as + or - 0.5 of a rating point.

If it's not so bad after all, then continue as you have been—selling all the benefits of your station, including your substantial audience.

In your further analysis, be sure to focus on the station's cume. Did it stay relatively stable? Is it even up? How did each cell in the cume perform relative to the previous book? (That would be that book you cursed before and now would give anything to see again.)

Often, what looks like total disaster is actually just one or two demographic cells ➡

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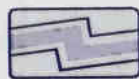


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suffering changes of some kind. These changes usually show up in Average Quarter Hour figures much more than in Cume—so this is a real good time to sharpen up your “Why Cume is the most accurate number in the book” pitch.

(Here’s the nutshell of that pitch: Cume is an estimate of the total number of different people who tuned into the station within the daypart. It is fully one-half of the “picture” of a radio station painted by the ratings. Cume represents the potential audience for an ad campaign on the station. It is a key ingredient of the equation that shows how many spots a campaign needs per week to get the most value out of a station’s audience.)

Additionally, I would always check Time Spent Listening in each demographic cell and Exclusive Cume (a figure provided by most ratings services, listing demographics and daypart of listeners who listen to your station only. Valuable when someone is buying several stations but not yours). These factors are something like pulse rate and blood pressure and serve as good indicators of the overall health of the station’s programming.

Look for illogical patterns, such as good TSL in all demos except, say, women 35-

44. Reality just doesn’t usually work that way. Chances are good that this is a product of the statistical process—what the medical people would call an artifact or false signal.

If it’s no fluke

Let’s say it’s really bad. Your programming department’s experiment with mixing selected operatic arias with country turns out to be a better idea in market research than in reality, and the bottom has really fallen out—you’ve gone from number two to number 32 overnight. The program director can’t do your production because she’s too busy mailing out resumes. The announcers flinch if you raise your hand to wave at them. You overheard the GM asking the chief engineer if the transmitter was even turned on during the book. It’s big league ugly.

Step one is to take control of the situation. Call your clients and explain what has happened. Painful as it may be, you are far better off if the buyers hear from you before they hear from all the other stations about you.

Be sure you put it all in perspective: “You know, we’ve had a history of some really

strong ratings, but this book isn’t so good. We’re still working hard to make our station a great, effective advertising buy.” If you have substantive things to tell them, even better.

Don’t fall to the temptation to deny the numbers are valid, mumbling about “under-

You need to know how to explain the numbers to current and potential clients.

sampling in the 18-24 cell,” or to announce that you “thought we were on the wrong track anyway, and I think they ought to fire the PD.”

You will be surprised at the amount of support you will get if you have built relationships. Buyers will explain to you that it’s probably a fluke, that everybody has up and down books, etc.


This will be very reassuring. But don’t be lulled into comfort just yet.

Know all the numbers

Tear the book apart. Now, more than ever, you need to know your hour-by-hour numbers, audience compositions on all your competition, Time Spent Listening, etc. Your mission is not to tear down the competition, but to understand exactly how your station fits in each buy—same as always.

Watch your attitude carefully. If you’ve been accustomed to being in the top five in the key demographics and suddenly find yourself looking at numbers that barely get you into the top 10, it’s easy to start believing there is more reality to those numbers than there is.

Stay out of the station and be on the street even more than usual. This will be an agonizing emotional time for the programming staff—getting one of these books feels like stepping on a trapdoor and having somebody pull the lever—and you don’t need to have them impacting your attitude.

Above all else, continue to aggressively sell the benefits of your station other than ratings. 

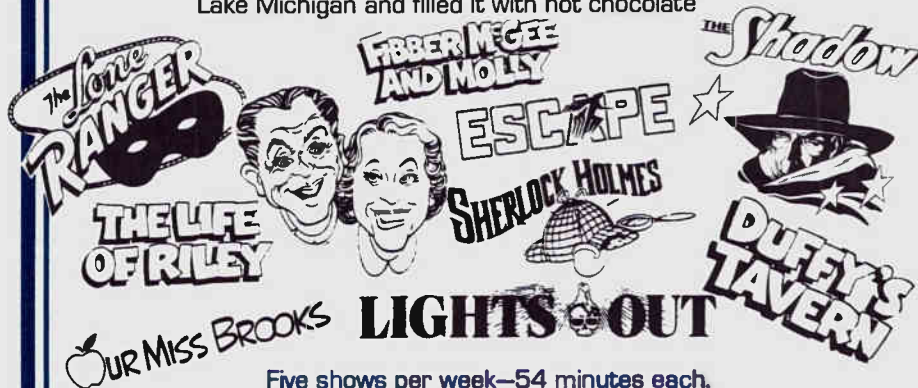
Mike Burnette is a 25-year veteran of broadcasting and a broadcast consultant. He leads seminars and training on radio sales and ratings, and recently published, “The Truth about Radio Ratings.”

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Play Anything...At A Touch

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On the right, 17 "hot keys" start **unscheduled** jingles, sounders, effects, comedy or promos **on the spur of the moment**. Your morning show will benefit from 26 sets of 17 user-defined instant audio "hot keys".

You can **preview anything** in a cue speaker at a touch. The Scott hard drive even lets you listen to endings **while** that song is playing on the air.

And **nothing** beats the Scott System for easy levels. Touch the label on the screen, moving right to left to fade as desired. If you'd rather adjust levels on the console, channel numbers show clearly on each start button.

8:15:38A Copyright 1994-5 by Scott Studios Corp.

Air 1 4:01	I Can Love You Like That All-4-One :11/4:05/F HIT HM0105 8:15:47 #1 for 2 Weeks in July '95	:07	Delete Del	Jingles & Spots 7	Music Library 8	
Start 3	This Ain't A Love Song Bon Jovi :17/4:13/F HIT HM2608 8:18:40	Auto 6	Jingles 2	Applause 2	Sweepers :07 4	Bumpers 2
Start 3	Contest Promo Bed Instrumental :00/0:30/F PRO TO2214 8:22:42	F7 Move Up	Weather 2	News Open 2	News Close 2	Rimshots 2
Start 3	Burger King \$2 Breakfast RT Q: I Love This Place! :00/1:00/C CM DA1103 8:23:43	F8 Move Up	Morning Jingle 2	Oldies Jingle 2	Legal ID 2	Animal Noises 2
Start 3	K-Mart Photo Finishing SB Q: Across from Eastland. :01/1:00/C COM DA4310 8:24:01	F9 Move Up	Top 8 at 8 2	Crowd Boos 2	Happy B'day 2	More Events 9
Start 3	Jingle Q: Q-102. :00/0:06/C JIN DA1037 8:25:01	F10 Move Up	Cont's Theme 2	Crowd Cheer 2	Pre-view 2	Options 0

The Scott Studio System is your **best** way to make the move to digital audio and eliminate troublesome carts. The touchscreen instantly plays whatever you want. All scheduled spots, jingles, promos, scripts and songs come in from your traffic, copy and music computers.

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Air 1 4:01	Screen: (Single Edit) Michael Jackson w/ Janet :07/4:01/C HIT HM0105 12:15:47 With Janet Jackson	:07	Screen Del	Jingles & Spots 7	Music Library 8	
Start 3	Human Nature Madonna :10/4:32/F HIT HM2608 12:18:40	Auto 6	Jingles 2	Applause 2	Sweepers :07 4	Bumpers 2
Start 3	Dancing Days Stone Temple Pilots :17/3:42/C HIT HM0214 12:20:42	F7 Move Up	Weather 2	News Open 2	News Close 2	Rimshots 2
Start 3	Pepsi Cola Q: Uh Huh! :00/1:00/C CM DA1103 12:23:43	F8 Move Up	Morning Jingle 2	Oldies Jingle 2	Legal ID 2	Animal Noises 2
Start 3	K-Mart Photo Finishing SB Q: Across from Eastland. :01/1:00/C COM DA4310 12:24:01	F9 Move Up	Top 8 at 8 2	Crowd Boos 2	Happy B'day 2	More Events 9
Start 3	Jingle Q: Q-102. :00/0:06/C JIN DA1037 12:25:01	F10 Move Up	Cont's Theme 2	Crowd Cheer 2	Pre-view 2	Options 0

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8:00 Crest Soda S. Scott Studios :00:30	8:00 Radio Radio S. Scott Studios :01:30	8:00 Low Appointments S. Scott Studios :00:30	8:00 Sage S. Scott Studios :00:30	8:00 Total Jewelry S. Scott Studios :00:30
8:00 Advertiser on Radio S. Scott Studios :00:30	8:00 New York Appointments S. Scott Studios :01:30	8:00 Chicago's First Morning S. Scott Studios :00:30	8:00 Sweeney Lindbergh S. Scott Studios :00:30	8:00 Sweeney's Morning S. Scott Studios :00:30
8:00 Montreal's World S. Scott Studios :00:30	8:00 My Two Weeks For S. Scott Studios :00:30	8:00 The Mail S. Scott Studios :00:30	8:00 Sweeney's Steps S. Scott Studios :00:30	8:00 Sweeney's Weekend S. Scott Studios :00:30
8:00 World's Breakfast S. Scott Studios :00:30	8:00 World's Breakfast S. Scott Studios :00:30	8:00 Chicago's Morning S. Scott Studios :00:30	8:00 Sweeney's Morning S. Scott Studios :00:30	8:00 Sweeney's Weekend S. Scott Studios :00:30
8:00 Sweeney's Morning S. Scott Studios :00:30	8:00 Sweeney's Morning S. Scott Studios :00:30	8:00 Sweeney's Morning S. Scott Studios :00:30	8:00 Sweeney's Morning S. Scott Studios :00:30	8:00 Sweeney's Morning S. Scott Studios :00:30
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Air 1 0:37	K-Mart Photo Finishing SB Q: Across from Eastland. :01/1:00/C COM DA4310 12:24:01	:07	Delete Del	Jingles & Spots 7	Music Library 8	
Start 3	Burger King \$2 Breakfast Q: I Love This Place! :00/1:00/C CM DA1103 12:23:43	Auto 6	Jingles 2	Applause 2	Sweepers :07 4	Bumpers 2
Start 3	World's Easiest Contest Q: I Know the Answer! :00/0:18/C PRO TO2214 12:23:43	F7 Move Up	Weather 2	News Open 2	News Close 2	Rimshots 2
Start 3	Jingle Q: Q-102. :00/0:06/C JIN DA1037 12:25:01	F8 Move Up	Morning Jingle 2	Oldies Jingle 2	Legal ID 2	Animal Noises 2
Start 3	Get Back The Beatles :00/2:47/C OLD DA7032 12:25:01	F9 Move Up	Top 8 at 8 2	Crowd Boos 2	Happy B'day 2	More Events 9
Start 3	Good Old Rock and Roll Bob Seger/Silver Bullet Band :04/4:13/F OLD DA7032 12:25:01	F10 Move Up	Cont's Theme 2	Crowd Cheer 2	Pre-view 2	Options 0

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Private Settlements, Public Policies

.....
by Harry Cole

It used to be that, when the FCC wanted to announce regulatory standards for the broadcast industry, it would do so in one of two ways. Either it would propose and adopt rules and policies (usually through the formal rulemaking process), or it would impose (through case-by-case adjudications)

It is not clear that this type of private resolution is great for the rest of the broadcast industry.

penalties for failure to comply with those rules and policies. Recently, however, the commission appears to have taken a cue from other agencies. Enter the consent decree, or negotiated settlement.

Of course, settlements are not unusual in the law. Most any good lawyer will advise his or her clients that, before undertaking (or prolonging) litigation, a party should consider whether some mutually agreeable settlement might be possible. While settlement normally involves compromise, and thus results in less than a total victory for either side, it also tends to be far more efficient and expeditious, saving all parties significant time, effort and costs.

Controlling one's destiny

Perhaps most importantly, settlement provides the parties the opportunity to control their own destinies. No longer is the final

decision left to some independent forum (such as a judge, a bureaucrat or possibly a jury). Instead, the disposition of the dispute is controlled by the parties themselves, who are thus able (at least theoretically) to eliminate the possibility of a worst-case scenario for themselves. In other words, by settling, you lose the potential for winning everything, but you also avoid the potential for losing everything.

A consent decree is a variation on this theme, the primary distinction being that one party to the deal is the government. Basically, the government avoids the hassle of prosecuting (in one forum or another) the private party, and the private party gets to pay an agreed-to penalty (and possibly commit not to violate the law in the future) without admitting that any violation actually occurred.

Historically, the FCC has not utilized settlements, or consent decrees, in the broadcast arena. Until now.

As probably everyone knows by now, in early September, the commission and Infinity Broadcasting Corp. entered into a "settlement agreement" pursuant to which Infinity agreed to pour about \$1.7 million into the U.S. Treasury and the FCC agreed to "vacate" the outstanding notices of apparent liability directed to Infinity for (what a coincidence) just about the same amount in fines.

Along the same lines (although as yet not fully resolved) is the Westinghouse/CBS mega-merger, which was opposed by, among others, several groups seeking a greater commitment by Westinghouse to children's television. Westinghouse then amended its proposals relative to children's television, and the protesting groups withdrew their petitions.

While this settlement may look like a deal between private parties only, allegations to the contrary have arisen. Chairman Hundt

KKTR/KBOS(FM), Fresno, California from CenCal Broadcasting, Inc., Steve Miller and John Brocks, Principals, to Patterson Fresno Broadcasting Corporation, Jim Wesley, Jim Strawn and Roger Heffelfinger, Principals, for \$6,250,000.

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has been extremely vocal in his support of the type of proposal advocated by the protesters (and ultimately adopted by Westinghouse), and it has been suggested that the Westinghouse settlement was orchestrated, implicitly or otherwise, by him. The chairman, needless to say, has denied any involvement.

The idea is that, by somehow signaling that the transfer would encounter no (or fewer) regulatory problems if certain proposals are advanced (even if those proposals are not required by any rule or policy), the agency (or the chairman, or whoever) was able to obtain indirectly what it probably could not have compelled directly, i.e., an applicant's agreement to certain programming commitments.

There have been other recent instances of FCC settlement deals, most notably in the resolution of a number of complaints against cable operators, but you get the point.

The chilling effect

While no doubt the affected private parties — Infinity and Westinghouse, in these two instances — made reasonable business judgments in the best interest of their companies, it is not at all clear that this type of private resolution is a great thing for the rest of the broadcast industry. In fact, it seems to increase rather dramatically the unfortunate "chilling effect" inherent in any governmental regulation of any free speech-related activity.

You'll hear about the chilling effect when you talk to folks familiar with First Amendment law. The chilling effect kicks in when the government — in this case, the FCC — takes actions or establishes policies that discourage broadcasters from acting in perfectly legal, constitutionally protected ways. By signaling, with the bureaucratic equivalent of a raised eyebrow, that certain conduct could land a regulatee in trouble, the government accomplishes indirectly a result that it could not mandate directly.

Take, for example, the question of indecency. The FCC alleged that some Howard Stern material was "indecent." Infinity disagreed. Theoretically, Infinity was entitled to have the FCC prove, in a U.S. District Court, that the material was in fact indecent before Infinity had to pony up any money at all, much less the \$1.7 million the FCC was seeking. Requiring a full judicial resolution of the matter would have provided Infinity — and, perhaps more importantly, all other broadcasters — an extremely useful indication of the proper limits of indecency, limits the FCC has thus far declined to delineate.

But as a result of the settlement, we will get no such adjudication. Instead, we are left with even more questions than before. For example, since the FCC has now vacated the original notices of apparent liability, does

that mean that the Stern material that was the subject of those notices was not indecent? Certainly, Infinity has not conceded that it was indecent and, normally, when a decision is vacated, that means that that decision simply goes away and has no further effect on anybody.

Also, what impact does the settlement have on other non-Infinity broadcasters who happened to carry any of the Stern shows that were the focus of the Infinity fines: are they now completely off the hook, or could the FCC come after them, too?

And, most importantly, in planning future programming, how will anyone know what is indecent and what isn't? The settlement is less than helpful in that regard.


The same is generally true in the Westinghouse-CBS-children's television matter. A reasonably strong argument could be made that the FCC should not, and possibly cannot constitutionally, compel broadcasters to present specific amounts of certain types of programming. If the FCC really wants to try to impose such a requirement, it should undertake a rulemaking proceeding, adopt a rule and then enforce it.

But by suggesting that regulatory delays might occur in deals that do not include such programming commitments, the agency can signal to the parties to such deals that, if those parties conform to the FCC's notion of what is correct, they can avoid such delays. And if the parties to the deal do so conform — as enlightened self-interest may dictate — where is the rest of the industry left? We are left with the notion that, by sending out signals (as opposed to adopting clear rules) and by raising its bureaucratic eyebrows, the FCC can effectively circumvent the rulemaking process.

The real trouble here is that the rulemaking process provides protections for all regulatees by affording them the expectation that the FCC will use plainly articulated rules and policies enforced on the basis of recorded evidence. It assures that regulatees can know the standards to which they are subject, and can be sure that those standards are consistent with, among other things, all Constitutional limitations on governmental authority. By regulating through the mechanism of private settlements, the FCC avoids those niceties and, as a result, deprives its regulatees of at least some measure of advance notice of the precise standards to which they will be held.

Another problem is that settlements can be attractive to individual entities with their own set of priorities. Westinghouse wants its deal to go through quickly; Infinity wants to know that it can acquire more stations without continuing Stern-related hassles. There is, thus, a clear incentive for affected entities to go the settlement route.

Unfortunately, such settlements will likely muddy the regulatory waters for the rest of the industry, making it harder to know what the rules are. And the more the FCC regulates through settlement, the harder it's going to be.

If you have any questions about the effects, implications or availability of settlement with the FCC, you should contact your communications counsel. 

Harry Cole is a member of the Washington-based law firm of Bechtel & Cole, Chartered. He can be reached at 202-833-4190.

'Vacated' and 'Expunged' — But For Whom?

Casual review of the FCC-Infinity settlement agreement might suggest that it is a purely private contract affecting only the parties to that contract, i.e., the FCC and Infinity, and that the FCC has backed away from its position that the Howard Stern materials at issue were indecent. After all, the agreement "vacates" the earlier determinations of indecency and "expunges" them from Infinity's record "for all purposes." Such language usually means that the FCC is dumping its previously stated view that those materials were indecent.

But take a look at what the individual commissioners had to say in their separate statements. Chairman Hundt claimed that the agreement "reaffirms" the commission's "commitment to enforce the indecency statute." Commissioner Quello opined that the "settlement is premised upon the validity of the FCC's rules against the dissemination of indecency standards and procedures." Commissioner Ness said that "The commission is no paper tiger. FCC rules must be obeyed, and noncompliance will draw meaningful sanctions."

So it appears that a majority of the commissioners felt that the settlement constituted the imposition of "sanctions," the enforcement of the indecency policies (whatever those policies might be). The message is that Infinity's payment — whether you call it a fine or a voluntary contribution — was the price exacted for a violation of the rules, and anyone else who chooses to violate the rules in that way can expect to pay the same price. So much for "vacating" and "expunging" the matter.

—Harry Cole

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READER SERVICE 175

Changes in the Industry May Spell out Opportunity

.....
by Ken R.

See if this sounds familiar. Live jocks are replaced by uplinks. Staffs have downsized to the point where a handful of people run an entire operation. News staff prepare newscasts for two or three duops, but earn the same wages they took home before it all exploded.

And salaries, except for a few high-profile morning shows, are about where they were in the 1970s.

Tighter bottom lines

Stations across the country are feeling the impact of consolidation and ownership changes; increased efficiencies and tighter bottom lines are prompting dramatic downsizing in stations large and small.

To those in the middle of the maelstrom for the first time, the outlook may seem bleak. But to more experienced management and staffers, such inevitable changes in the industry can represent opportunity.

How can you build a house of bricks that will withstand the winds of radio change in the 1990s? Management Consultant Eric Graham, whose clients include Charter Broadcast Group, BBC, Radio Vatican and L.A.'s KBSA-TV, has seen the same scenario played out many times. Having worked as an interim CEO and general manager, Graham says, "If you are surprised at a sale, there's something fundamentally wrong with the working relationship."

While losing one's job is always tough, Graham says that it can be a good time to take stock of one's career. "The first sale made me reevaluate myself, my preparation to manage and the industry itself. When I realized that change is the constant, I became a much better manager. Anyone who doesn't accept that is jeopardizing his or her own professional career."

It's also important to listen to your "cus-

tomers," i.e., the folks you must please. Graham includes in this group board members and owners, the staff, the audience, the advertisers, the regulators and the community. He feels that if you're responding to what they're telling you, radio can be fun and profitable. However, the business keeps moving faster and faster. Says Graham, "Strategic planning is what we will be doing after lunch."

Even so, a station sale or dramatic change in staffing needs doesn't have to mean an end to one's current situation. Sometimes, taking the initiative to adapt will not only increase your skills, but, quite simply, save your job.

WHND 560 AM was an oldies station in Detroit known as "Honey Radio." Program Director Richard D. (Hayes) suddenly got word from owner Greater Media: "We're going satellite, so let everyone go!"

While this wasn't totally unexpected, all air personnel except Richard and another full-timer were dismissed and the station soon picked up a Cool Gold format. While Richard D. still had a job, he took the hint and began preparing for the next phase of his career—delving deeply into computer programming. A few months later, the other shoe dropped.

The Cool Gold format went out of business and no other suitable oldies satellite format could be found that served the upper end of the 25-49 demographic. Management didn't want to sell the AM daytimer, so the decision was made to broker the programming to a foreign language broadcast company.

Richard D. was ready with his "Plan B." He prepared a presentation for upper management, showing how valuable he would be with his recently gained computer expertise. His proposal was accepted.

And how did the jocks handle the news? Most expected it. One had built up a mobile

DJ service. Others moved into free-lance announcing.

As for Hayes, "I'm 60 years old now, and stations just don't want to hire 60-year-old jocks. They'd rather hire a few part-timers so they don't have to pay benefits. Salaries have regressed. But I'm glad I had an alternative plan. I really enjoy working with the computers and I've gotten quite good at it."

First reaction: panic

Another survivor of changing ownership is Todd Edwards (Kevin West on-air) of WEZC-FM in Charlotte. The station format is light AC, managed in duopoly with country WTDR-FM. When Keymarket sold the station in 1993 to Trumper Communications, Edwards' first reaction was panic.

"I didn't know if we'd all be fired, if we'd end up working at McDonalds," he says. "But to its credit, Trumper released only a few people."

Edwards got right to work solidifying his position by learning to use the digital editing system purchased by the new owner. He previously had experience only with an antique analog machine, which made producing his load of 25-35 spec spots each week very difficult. Thus, the purchase actually provided an opportunity to sharpen his skills and make himself a more valuable commodity to the company.

"There'll Be a Change in the Weather" might be radio's theme song for the 1990s. As the pace of change accelerates and the FCC redraws the lines of station ownership limits and structures, those who keep up can prosper. Those who stand by and try to "ride out the storm" will be swept out to sea. ☹

Ken R. is president of Ken R. Inc., an 18-year-old jingle and audio production firm. In his past, he has been a radio talk host, jock, program director and operations manager.

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Happy Birthday, KDKA and Radio

by Lynn Meadows

Drop the balloons, blow the gizmos and wish KDKA a happy 75th birthday. The best present of all comes from the Pirates', Penguins', and Steelers' fans who keep the first commercially licensed station at the top of the charts year after year.

This is the station that reported the demise of the last brontosaurus — well, not quite. KDKA received its license Nov. 2, 1920. It broadcast the 1920 Harding-Cox presidential election returns, the first station to do so.

That was the first of many firsts. The station was the first to broadcast music and possibly cut the first trade deal said Gil Schwartz, vice president of communications for Westinghouse Broadcasting Company. In 1920, Westinghouse employee Frank Conrad offered to mention the local music store on the air in exchange for being able to play its records.

Now the station is the first in the Pittsburgh market to start its own Web page.

KDKA was also the first station whose parent company solved the age-old "chicken and egg" problem by selling the receivers needed to listen. In "Empire of the Air," Tom Lewis writes, "Westinghouse's plan was simple: create a demand for the equipment through broadcasts, and then listeners will purchase the sets."

Today listeners are still pouring in. Schwartz pointed to KDKA's willingness to change and its extensive community activities as reasons for its continuing success.

"They are a neighbor," he said.

"I think it is the on-air personalities," Diane Cridland, director of programming and news, said of the ratings. She says that people feel confident they can get their news from the station in a fun and entertaining way.

The station is almost all homegrown. During the week, the only gap in local programming talent is a noon to 3 p.m. pause for Rush Limbaugh's show.

"This is just a fun place to come listen and its informative," said Cridland. The news staff is comprised of seven anchors and reporters who can be dispatched to be at the

scene of a story. Listeners know they can tune in and find out what is going on.

And listeners tune in from all corners of the hemisphere. Cridland said the clear channel station at 1020 kHz receives letters from Canada, the Bahamas and 38 states.

"We boom even during the daytime," she said.

The station has issued hundreds of 'diplomas' all over the country from the College of Common and Uncommon Knowledge, which is a feature of the Undercover Club with Bob Logue that airs at midnight.

How much of this popularity is a result of nostalgia?

"I don't think we really use nostalgia at all," said Cridland. She said the station does not want to portray itself as "your father's radio station."

For five weeks this fall, the station will celebrate its beginnings by underscoring historic announcements with current pop songs. Cridland said it will give listeners a chance to reminisce while sounding young, current and hip.

KDKA is constantly on the street and in touch with listeners. The big fund-raiser every year is for Children's Hospital. This year the station has linked its fundraising efforts with its 75th anniversary celebration.

The station broke its 60-plus-year-old tower into chunks and embedded them in incite. The mementos have "KDKA First Radio Tower" and "Children's Hospital Free Care Fund" inscribed on them. Listeners can buy them for a \$20 contribution to the charity.

From 5 to 9 a.m. on Nov. 2, the station planned to broadcast from the site of its first broadcast in 1920. Because that site is in a remote area, from 9 a.m. to 6 p.m., KDKA was planning to broadcast from the local mall. Featured that day were original broadcasts and current programming to show a "then and now" look at the station.

KDKA also plans to repeat something it had a lot of success with last year. The morning team, John Cigna and the K-Team, will

broadcast shows from outlying communities of Pittsburgh for one week.

Cridland said response last year was amazing. "One town did a snow blower parade for us at five in the morning," she said. They also had a bake sale that day and gave the event a real "small town feel." In another town, the kids dressed up as Christmas trees.

"We plugged them in," said Cridland and judged the best tree.

Cridland is amazed by how many people show up at 5 a.m. In September, the station held a successful "spaghetti breakfast" complete with spaghetti, juice and coffee, again bringing listeners out at the crack of dawn.

The station spends a week broadcasting from Lazarus department store in Pittsburgh and another week on the air at Kaufmann's department store. Coffee and eggnog are sold for a dollar, which goes to charity. School groups have been known to drop by with money they have collected and sing songs on the air.

Cridland, who came from Los Angeles before KDKA, said, "It's a really nice feeling." She said it is fun to have new generations listening to the station.

Richard Harris, retired chairman of Group W radio, recalled a meeting in Phoenix during the late 1980s. Group W invited Leo Rosenberg, the announcer who announced Harding's victory in 1920, to attend.

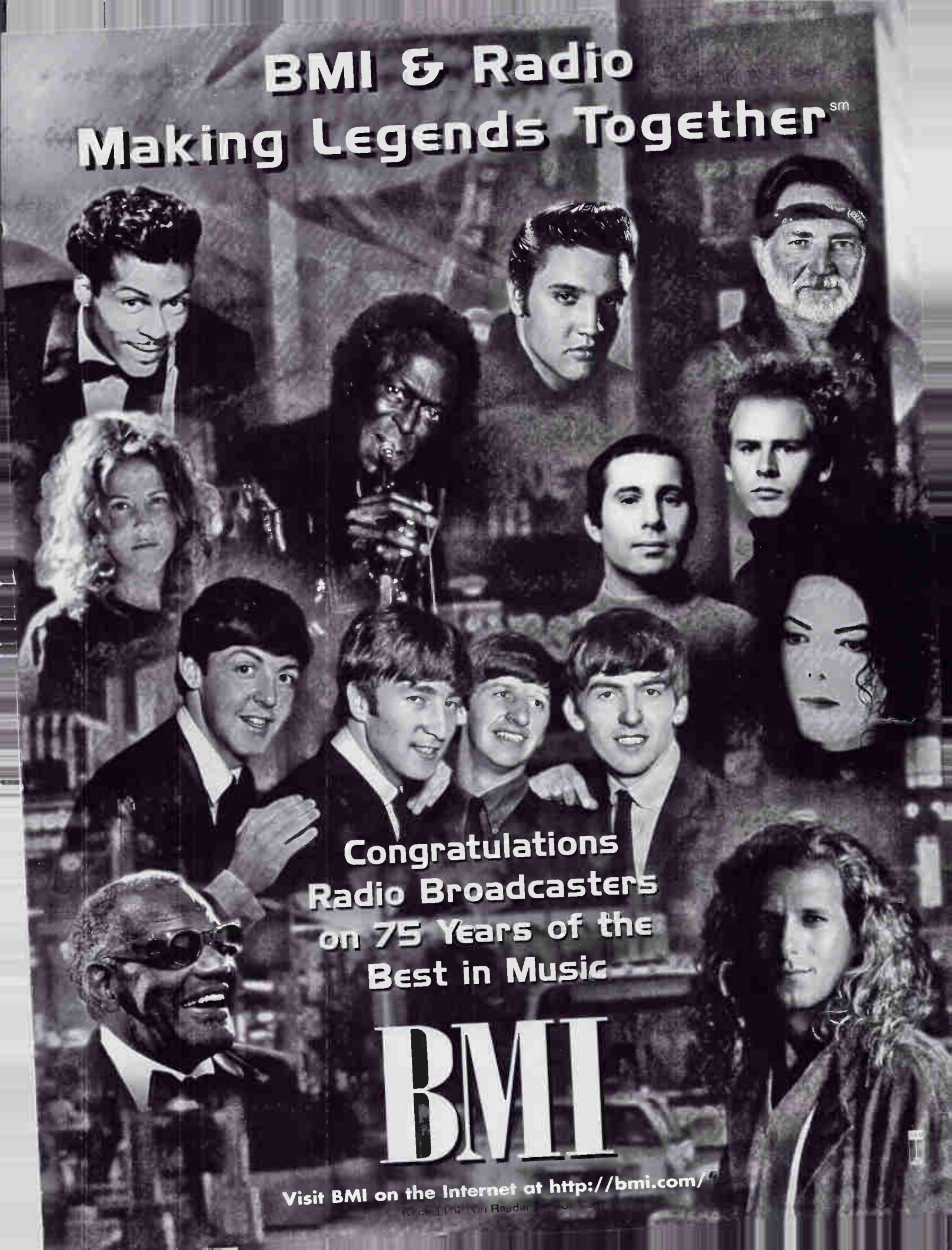
Said Harris, it was a "nice continuity" to see the first voice in the same room with people who would soon celebrate the 100th anniversary of radio.

Admittedly, Pittsburgh is a tight town. A big sports town, people always have something in common to rave or complain about. The population is perhaps more stable than many with family roots extending back decades to the days of booming steel mills.

But Cridland thinks the station's on-the-street formula would work anywhere.

"I really think people are the same everywhere," she said. "It just takes a lot of work."

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The AM Dilemma: To Be or Not to Be

by Don Kennedy

Commitment Can Go a Long Way In Keeping AM Alive and Well

One of the privileges of being a syndicator is speaking with an interesting mix of radio stations in nearly every state.

Aside from the obvious business benefits, these communications give us the opportunity to assess a broad spectrum of programming philosophies. The greatest variance in approach comes from AM operators who also operate an FM.

It is always surprising to discover that many owners of AM stations don't consider them valuable properties, relegating these facilities to less-than-secondary status in their planning. Such an approach quickly trickles down to listeners, who soon get a feel for the operator's dispassionate mindset.

On the other hand, some operators treat their AMs with respect and imagination, with income and ratings reflecting that approach.

You may be interested in a cross-section view of the three primary ways AM owners view their properties. Of course, there are more than three methods of operation, but the different attitudes generally fall into three categories:

AM As a Valuable Commodity: This group comprises owners or managers (or both) who treat their AM station as an important, separate entity, developing personality programming, cross-promoting with on-air promos and promoting out-of-station with billboards, newspaper and/or TV, frequently paid for in conjunction with a full-blown advertising campaign.

Air personalities cover local events in some fashion and work to get features on the air that will keep listeners coming back. These highly successful AM operators always gener-

ate local programming, at least during weekdays, and carefully plan weekend schedules to contain feature material peppered with inserts of local interest.

The key here is to consider the AM a valuable property, then to program, promote and sell it that way — a kind of self-affirmation.

These operators sell the AM completely separately, with a separate staff using separate sales materials and separate approaches from FM counterparts or duopoly partners.

AM/FM Hand in Hand: The constituents of this category operate the AM and FM together, regarding the AM as a little brother.

Often, these operators run a locally produced morning show using the news and traffic services of the FM, then join a satellite service for the remainder of the day, tak-

**The key is to
consider the AM a
valuable property
and sell it that way.**

ing care to insert local identification and utilize personality liners so the satellite programming is as personable as possible.

This takes considerable thought and close attention to detail; there's generally a responsible, skilled broadcaster assigned full-time to make the AM station sound bright and crisp and retain a local flavor, even though automated.

This category usually assigns the responsibility of selling the AM to the FM sales staff, thus the AM generally winds up as a secondary buy, no matter the demographic of the audience or the needs of the advertiser. Some of the stations in this category pay a greater sales commission for AM sales to encourage the sales staff to sell at what is often a lower spot rate.


AM Afterthought: Unfortunately, these are the AM stations that are totally automated with the weekend high school kid or the public service guy given the responsibility of seeing that the computer is set up properly, and FMers called into service to cut station IDs and maybe a weather forecast.

The FM sales staff gives the AM spots away as a bonus to FM advertisers.

The surprising fact is that many of the AM stations in this category are located in major cities, where off-site group owners feel the AM doesn't warrant either expense or attention. Equally surprising is that most of the AMs in the "Valuable Commodity" category are in smaller markets, but markets where the fragmentation of the audience may not be as great.

May we suggest thinking of an AM frequency as a profit-making unit. One way that can be accomplished is to think of it from the audience's perspective. Is there an audience that isn't being served by your AM and what can you put on the air to serve that group?

Once you decide to make your AM valuable, and fasten on a direction, it will become a part of the community it serves.

Ad sales to groups serving that audience can't be far behind, closely followed by a badge of supreme achievement from the owners. 

Don Kennedy is president of the Atlanta-based Crawford Houston Group, which syndicates the weekly "Big Band Jump" to nearly 200 radio affiliates nationwide.



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Redefining the Role of Radio Sales Talent in Today's Changing Media Arena

The times are certainly a-changin' when it comes to ad placement dollars and the role of the sales executive in marketing local radio in the mid-1990s.

The pressure is now on local advertisers who need to get their message out to target consumers in the face of advancing on-line technology that offers users the ability to, among other things, catalog shop through home computers. The pressure is also on local radio station sales forces, which have found themselves competing with a host of new, ad-driven, multimedia vehicles. Many radio salespeople have assumed multifaceted functions.

Now larger local radio station group operations resulting from both sales marketing agreements and the FCC's 1992 expanded duopoly ruling are entering the scene. These groups are in a position to further expand due to new proposed telecommunications legislation that would continue to loosen radio ownership restrictions.

The effect: An increasing number of station owners and managers in individual markets have (or will have) the ability to deliver a variety of audience demographics to advertising agencies, media buying services and leading retail advertisers. It also means competition within the radio industry and among local sales staffs will intensify.

Given the realities of a new radio business environment, one that competes with new multimedia forces and is governed by new local station ownership configurations including separate or single sales departments for commonly owned, duopoly stations, the time is ripe for owners and managers to take sales talent to the next level.

New selling skills

The ultimate goal of any radio sales (or account) executive is to increase his or her station's current share of available advertising dollars by ensuring customer satisfaction and therefore repeat, as well as new, business. Indeed, customer satisfaction is viewed by many station operators and national rep executives as one of the more important determinants for success. However, the skills necessary to accomplish that feat are diversifying.

"Today's radio salesperson has to be very creative in using mass media together as a package, and more sophisticated in (his or her) presentation of facts and figures to agency buyers," says Laurie Kahn, president of Rep Temps, a New York- and Chicago-based staffing

service specializing in media sales. The company is involved with the placement of both temporary and permanent personnel, from sales assistants to general managers.

"There is also a shortage of talented radio account executives, many of whom have moved on to other (communications) media," observes Kahn, noting that the industry should look to recruit more sales professionals from other marketing-oriented businesses than from rival stations.

"Local account executives in radio can no longer afford to be one-dimensional and just call on (advertising) agencies," says Tim Pohlman, station manager for KTWV-FM and general sales manager for KFWB-AM, both in Los Angeles. "They need to be three-dimensional and sell not just to agencies, but direct to local retail outlets while soliciting nontraditional business from district and regional sales managers for a variety of manufactured products," he adds.

Pivotal criteria

There are several of what best can be described as pivotal criteria for evaluating radio sales talent in this new media arena. In addition to past performance successes, this evolving set of criteria includes market knowledge, accountability, proficiency in managing relationships or partnerships with advertising clients and responsiveness to advertisers' goals.

For screening new salespeople for radio, it has also become imperative to ascertain the true track record of a candidate for developing new business, regardless of the industry. (With radio advertising being a seasonal business, a station's year-round cash flow relies heavily on both maintaining and expanding its advertising base.) If, for example, the sum of new business is in the form of a single, major account, the questions that should be addressed are how big a role that salesperson played in securing the account, and how he or she serviced it over time.

Another key issue involves how long the candidate takes to close deals. Many sales executives in the data-heavy era of the mid-'90s are using new information systems such as notebook computers and pagers or personal message receivers as essential tools for facilitating sales. By immediately accessing data, the sales person can provide faster, more accurate and more strategic solutions for advertising clients.

Aside from sales and marketing executives, station sales assistants now must be computer-literate and have a working knowledge of basic media research programs like Arbitron and Scarborough for supporting the efforts of all sales personnel.

The bottom line is that commercial radio's long-term profit growth will be measured not only in actual sales revenue but also by its level of customer service.

From nuts and bolts to the Internet

Even though radio itself is beginning to play a key role in transmitting data and audio via the global Internet as an alternate (and, in some cases, successful) profit source, sales executives must keep in mind that the "nuts and bolts" of any station operation has been and always will be conventional spot advertising along with network compensation. However, more station salespeople should be tapping into the Internet for an advantage.

This involvement may include "surfing" the Internet for new sales leads. If the station has already established a home page, users can be offered an instantaneous connection or "hyperlink" to the home page of a local station advertiser, thereby creating additional synergies between radio and advertising client, such as new kinds of promotion and barter opportunities.

**BusinessWatch: DG Systems
Broadens Capital Base for
Series of New Ventures**

Digital Generation (DG) Systems, the San Francisco-based electronic media distribution company that digitally delivers commercial spots to radio stations nationwide, expanded its investment capital base during this past summer, paving the way for a series of new ventures. The four-year-old company recently raised \$4.7 million from the investment community, bringing its total financing to \$33 million.

DG Systems is currently funded by several investment entities, including AT&T Ventures, Coral Partners, Glynn Ventures, Kleiner Perkins, Caufield & Byers, the Mayfield Fund and Sierra Ventures. Since 1991, DG Systems has raised a total of \$25 million in venture capital as well as \$8 million in lease (equipment) financing.

"Our investors understand the significance of what we accomplished as well as the potential for continued growth," states Henry Donaldson, president and CEO of DG Systems.

The company, which has assembled a digital network of terminals linked by high-speed phone circuits, connects advertisers, agencies and production studios with radio stations for the electronic delivery of CD-quality advertisements and associated traffic instructions. The technology offers advertising agencies and stations potentially greater flexibility over last-minute copy/schedule changes than overnight tape-delivered spots.

According to Donaldson, the new funding is allowing DG Systems to "expand market reach and investigate additional opportunities for serving the advertising and radio industries."

With increased capital, DG Systems in recent weeks signed new co-venture deals that include satellite delivery as well as the transmitting of other forms of program content to local radio stations across the country.

Among the new ventures is a deal with Hughes Network Systems, which operates the DirecPC multimedia satellite system for PC-direct delivery. The move, notes Donaldson, allows DG Systems to broaden its digital audio capabilities by selecting any combination

of the (Hughes) PC satellite network and DG's established terrestrial landline network to ensure on-time delivery to a single DG Systems' Receive/Playback Terminal (RPT).

DG Systems also started distributing new music releases electronically to stations in conjunction with major record labels, the first being MCA Records.

Additionally, DG Systems and the ABC Radio Networks have formed an alliance to establish a single, satellite/PC-based integrated delivery system for transmitting network programming and advertising to ABC subscribing stations on a more timely basis.

**Competitive Advantage:
Radio's Mobility Poised to
Pay Larger Dividends**

Given the many new marketing challenges facing advertising agency executives due to today's on-the-go lifestyles, radio is poised to reap the benefits of those on-demand advertisers who want to reach as many of their target consumers as quickly and effectively as possible. Now more than any other time, mobility is radio's definitive advantage over all other major media.

And that advantage is peaking. In the latest five-year Communications Industry Forecast, prepared by the New York investment firm of Veronis, Suhler & Associates, research shows listening in the home in 1994 decreasing by 1.5 percent over 1993, with out-of-home listening increasing by 6.3 percent — 5.2 percent in automobiles and 7.4 percent in other out-of-home locations.

During the past 15 years mobile or out-of-home use of radio has been soaring. From 1981 to 1994, according to the Veronis, Suhler & Associates report, radio listening at home fell nearly 34 percent. By contrast, listening in automobiles was 54 percent higher in 1994 than 1981 and nearly 27 percent higher in other out-of-home locations. One major component of this change in listening patterns is the increasing number of women entering the workplace since the early 1980s.

The report states that, as a result of these shifts, only 41.2 percent of all radio listening was at home in 1994, compared with 59.5 percent in 1981.

On a related note, radio's mobility and advancements in high-speed data transmissions may soon provide station owners with the potential for more (yet undetermined) kinds of ancillary, wireless business opportunities. This is in addition to the already developed Radio Broadcast Data Systems (RBDS) and CouponRadio technology.

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

Management Journal appears monthly in The Radio World Magazine.

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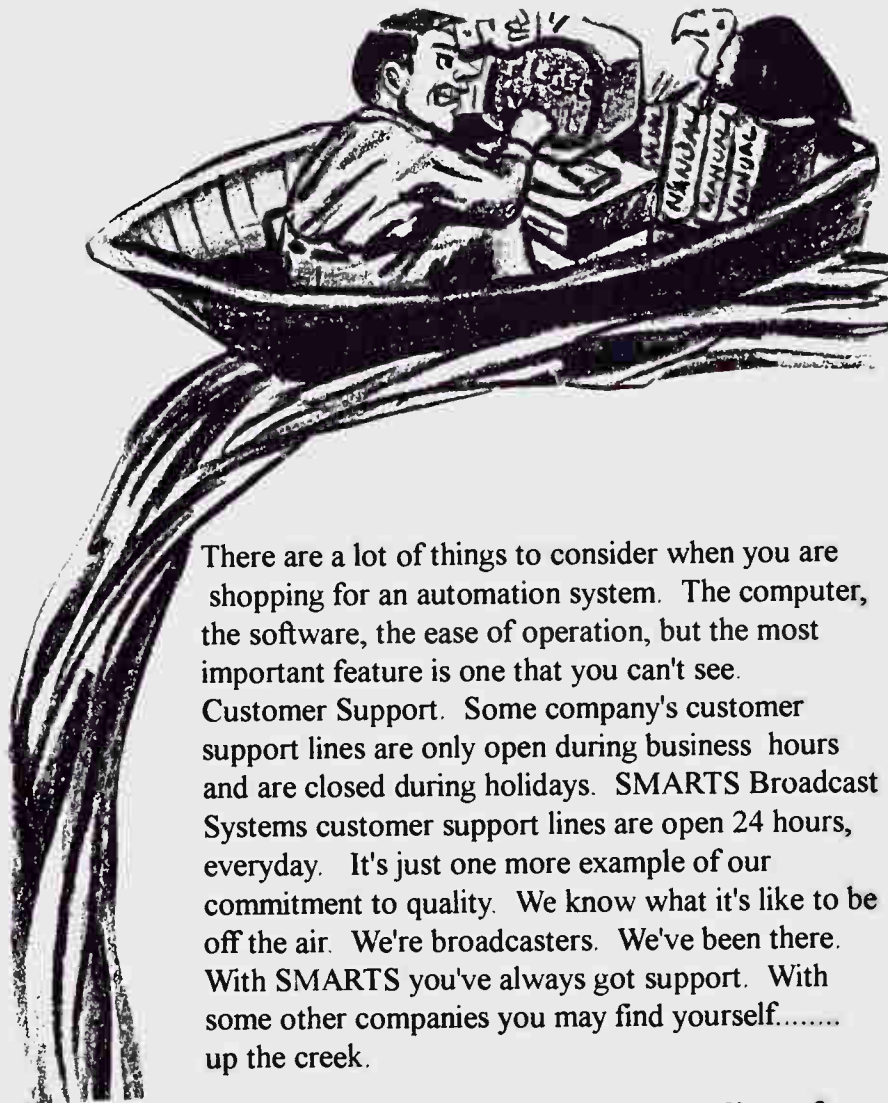
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A Site on the Web Introduces Stations to a New Audience — If You Do It Right

.....
by Alan Haber

This is one time when you have to do your homework.

Otherwise, putting your station on the World Wide Web can be more trouble than it has to be.

A well-designed Web site on the Internet will pay off in repeat visitors. A poorly designed site, however, is likely to turn people away.

You can develop and maintain a site within the four walls of your station if you have the necessary server and Internet people power at your disposal. Or you can hire Web site developers who will do the job for you and keep the site on their servers.

There is no hard and fast rule about which way to go. What works for your station might not work for your competition across town.

The starting gate

You've got to start somewhere. Some stations, however, don't know where to start because they do not know enough about the Web. Other stations know plenty but haven't made up their minds. And still other stations are waiting for some savior to come along and show them the way.

Enter 16-year-old whiz kids with great ideas.

WNTQ-FM in Syracuse, N.Y., found such a whiz kid. In fact, that's what the folks around the station call Alan Jurison, the wunderkind who, while working at the station as an intern, designed the station Web site.

"I think we were all in agreement that it was time for us to take a step into the infor-

mation stream," said DJ Jim Dunavan. Dunavan reasoned that all that needed to be done to get on the Web was to "figure out the technology of making it happen and someplace for it to go."

no mistaking where you are. Some headlines, keying visitors in on what's happening with the station, appear next followed by some easy-to-read hypertext links — everything from the latest news headlines and weather

**In order to get into one site
 you have to pass a unique Web site
 front end: a three question
 rock'n'roll quiz.**

The WNTQ site (<http://www.storm.net/93q/>) allows the station to interact with listeners, Dunavan said, and shows them something of the radio station that they might not know.

The site has a smart, cleanly designed home page set against custom Netscape-grey wallpaper featuring the 93Q logo. Oversized links sit to the right of the static "Q" icon, reinforcing station awareness with site visitors every time they hit the home page.

In other words, neat and easy to maneuver through. Good ways to describe the WNTQ site, and, for that matter, San Antonio news/talk WOAI-AM's Web home (<http://woai.texas.net/>) that went up in early May.

Once connected, a station logo with white text against a bold, blue background greets you. It fills up most of your screen so there's

to information about the station. The list of links that follows acts as a table of contents to the site.

Like television in 1948

Talking about the Web, News Director Jim Forsyth said he heard somebody on a computer program describe it as television in 1948. "I think that's a pretty good description." The Web, he said, is "on the cutting edge of becoming a mass medium."

Forsyth said the station goal is to make what we put on the air interesting. "That's what is necessary to attract and keep an audience. A web site is no different." To that end, Forsyth said that he made sure the station's Web site had colorful graphics and lots of links.

Your station may not be quite ready to jump into cyberspace waters feet first, preferring to

stick in only a toe or two.

Lori Shannon, director of Information Services, MIS director and network administrator at classic rocker KGON-FM in Portland, Ore., said her station's Web site started as an experiment. Several other stations in the Portland market had sites, and Shannon and the station's chief engineer wanted to give it a try.

The first thing you see when connecting to the KGON site (<http://www.teleport.com/~kgon>) is the station logo in bold, red text against a black background.

Links to various pages within the site, including photos and bios of the air staff, follow. Clean, sharp graphics are the order of the day. For example, a red electric guitar against a white background as a static icon sits to the left of each hyper-text link. The light blue background on the page creates an easy-to-peruse-through atmosphere.

The site's design was solidified after Shannon looked at other sites on the Web and saw what everybody else was doing.

In fact, this is a great way to learn how to put together a web site.

Top of mind

"We just wanted to stay top of mind with our listeners," Shannon said. "It was kind of an experiment to see how it would go, and it's gone really well."

When you're designing your station's Web site, you should keep in mind some of the things these three stations have done. They are basic principles that can be applied to any site, even nontraditional sites.

Take, for example, Cincinnati rocker WEBN-FM. In order to get into the station's site (<http://www.webn.com/>), which features several appearances from its colorful mascot "Frog," you have to pass a unique Web site front end: a three-question rock-'n'-roll quiz.

"To proceed into this hallowed haven on the information superhighway," visitors are warned, "you must prove yourself worthy. You must possess the proper knowledge and attitude. Barry Manilow fans, move along to the Estate and Funeral Planning site now."

After visitors pass the test, Frog offers his congratulations, and, with a single mouse click, transports them to WEBN Brute Force Cyberspace, where a clickable map allows negotiation of the site (text links, for the non-Netscaped among Web surfers, are also available).

By the way, as noted on the WEBN site, most Web sites these days are designed to be viewed with the Netscape Web browser, which supports higher levels of Hypertext Markup Language (HTML), the language that

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makes the Web work its magic. Because of the more elaborate sites that can be viewed thanks to Netscape, it's a good idea to design your site with this browser in mind.

Tim Dukes, assistant program director at WEBN, said his boss told him to make sure the station's site was "the coolest damn thing on the Web." Enter Randy Weeks and his company PCLogic.

Weeks, a Cincinnati resident most of his life, grew up listening to the station. He

approached WEBN about putting a site up on the Web.

Although most of the text on the site came from the station, the layout and design ideas came from Weeks. WEBN's site reflects the attitude of the station, Weeks said. WEBN has "in-your-face sort of programming, so we tried to give every page a visual impact."

Unfortunately, the impact can be lost on listeners trying to connect to a graphically intensive site with a slow modem. "You

try to design a page that can be handled on a slower-than-usual connection," said Weeks. "You try to design a page that is going to have maximum impact without alienating people who can't appreciate it."

If anything is certain about the Web, it is constant change. Despite all this change, sta-

Despite changes on the Web, stations should still dive in and get their feet wet.


tions should still dive in and get their feet — or at least a couple of toes — wet. "Companies that aren't at least in the game right now are going to have a lot more catching up to do," Weeks said.

When you've got your site up and running the way you want it, know full well that change is just around the corner. In order to have a site your listeners will want to return to time and time again, you need to continually add new graphics and features and upload fresh information.

Looking down the line, Dunavan thinks there is a lot WNTQ can accomplish with its site that has not been tried yet. Forsyth said WOAI may add full motion video as they get feedback and as technology is enhanced. Ultimately, Forsyth said WOAI wants its site to "continue to be interesting" and be something "people will want to come back to."

More interactive

Shannon said she'd like the KGON site, which is administered in-house, to be a little more interactive. And Dukes said WEBN wants "to be perceived as a leader in what is technologically possible." He said he thinks being on the Web "is going to be a very common way of doing business in the near future."

So make sure your station's Web site is well designed and easy to use for your listeners. It's not hard. Take it from wunderkind Jurison: "Anyone can do it." 

Alan Haber is a free-lance writer who specializes in radio and a variety of popular culture topics. He writes quarterly on the Internet for *The Radio World Magazine*.

You can chat with Haber at zoogang@ix.net-com.com

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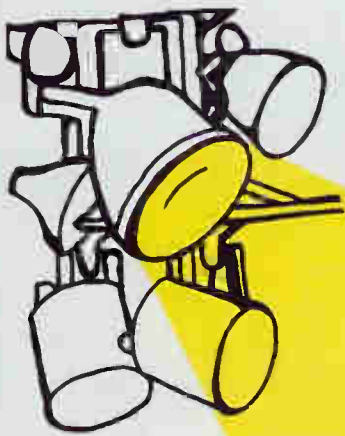
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WCWT-FM, Centerville, Ohio
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General Manager: Ken Carper
Program Director/Instructor: Jeff Dunn



A quarter of a century ago, two teachers at Centerville High School (near Dayton, Ohio) transformed a closet and a restroom into WCWT's first studios. Empty egg cartons were stapled to the wall for soundproofing. Today, students spend their day in one of four production studios or the on-air suite.

Two of the production studios are equipped with PCs for digital editing. The PCs have the Turtle Beach Wave editing software. Digital productions can be aired straight from the hard drive, or transferred to cart.

"I know carts are nearly museum pieces," says Jeff Dunn, sole instructor of WCWT, "but our students still need to learn how to use them. There are still a lot of stations not yet using MiniDiscs or hard drive storage."

In the same vein, Dunn still teaches physical tape splicing. "The kids love it," he says. "They enjoy truncating songs to :30 or :60 music beds with a razor blade and edit tabs."

WCWT is on the air from 6:30 a.m. to 10 p.m., serving the southern suburbs of Dayton. The music mix of modern and classic rock is played from CDs on Denon 950 FA CD players. The on-air control board is a 12-pot Arrakis. "It has proved to be a workhorse under our conditions," says Dunn.

Live sports are a strong part of WCWT's broadcast week. Football, boys' and girls' soccer, boys' and girls' basketball, baseball, hockey and special sports tournaments are covered by the students. When the event is within five miles of the school, WCWT uses a Marti transmitter. For contests farther out, the students feed their signal through a Cell Labs cellular phone coupler.

WCWT is funded entirely through underwriting sponsors. The students prospect, qualify, present, close and service the sponsors. The annual operating budget for WCWT is approximately \$15,000.

"Students learn from day one we are not a high school radio station," emphasizes Dunn. "We are a Dayton station — we cannot settle for mediocrity."

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page number	advertiser	reader service	page number	advertiser	reader service	page number	advertiser	reader service
67	A-Ware Software	38	63	GMI Media Group	104	49	Media Venture Partners	177
2	Arrakis Systems	78	63	Ghostwriters	10	26	Motor Racing Network	144
51	Audi-Cord Corporation	25	26	Group W Satellite	19	21	Muscam USA	211
24	Audio Broadcast Group	139	42	Holland Broadcast Services	44	39	NSN	160
55	BMI	152	37	Harris Allied	113	46	Radio Spirits	42
17	BSW	183	26	Health News Feed Network	69	57	Roland	90
41	Broadcast Programming	146	42	Health Radio Network	94	48	Scott Studios	15
51	Broadcast Systems	50	47	Henry Engineering	119	61	Smarts Broadcast Systems	132
26	Collectors Radio	75	9	ITC	111	47	Studio Technology	200
45	Computer Concepts Corp.	121	58	Inovonics	198	10	spscan	106
42	Copra Media Productions	100	8	International Datacasting Corp.	109	6	Telos Systems	12
34	DATASTAR, Inc.	—	7	Jones Satellite Network	125	25	The Exline Company	5
14	DHK Group	158	64	Jones Satellite Network	53	28	The Interep Radio Store	166
32,33	Delet Digital Media Systems	156	31	Katz Media Corporation	59	19	The NASDAQ Stock Market	205
18	Dataworld	63	63	Ken R.	169	65	Transcom Corp.	150
23	Dune County Enter./CBSI	32	63	La Palma Broadcasting	—	1	UPI	—
63	EZ Sound	21	35	Lotus Hispanic Reps	194	51	Universal Electronics	175
53	Enco	84	15	Media Venture Partners	172	68	Wheatstone Corp.	213

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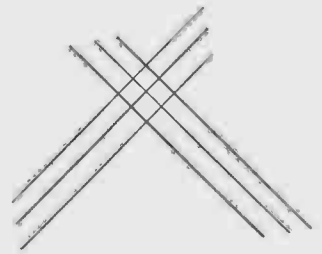
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