

1995 Edition

The M Street Radio Directory



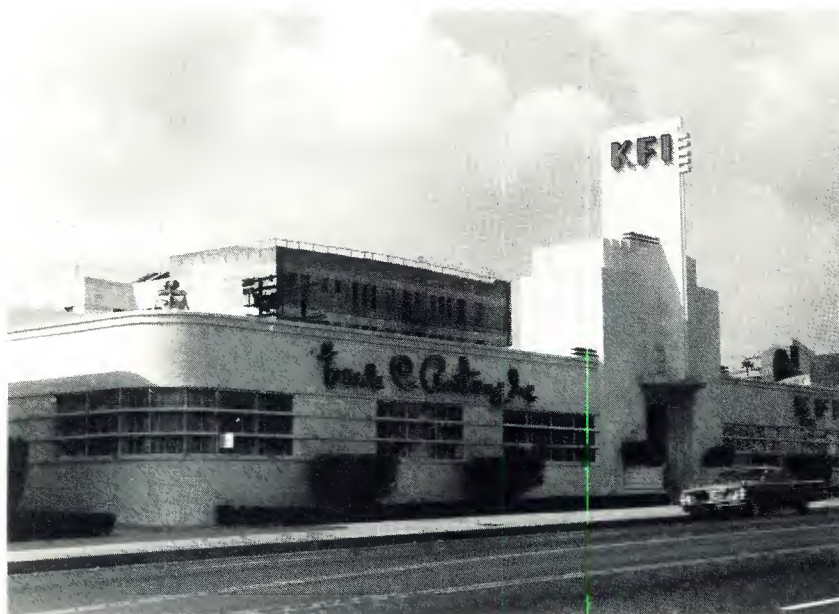
from the editors of
THE M STREET JOURNAL
RADIO'S JOURNAL OF RECORD

COMPREHENSIVE MARKET DATA:

U.S. and Canadian AM & FM Stations
Program Formats and Station Personnel
The M Street Radio Markets LMA and Duopoly Listings
Arbitron and Willhight Ratings

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The M Street Radio Directory

A stylized graphic of a radio tower with three concentric circles above it representing signal waves. The tower is positioned to the right of the word 'Street' in the title.

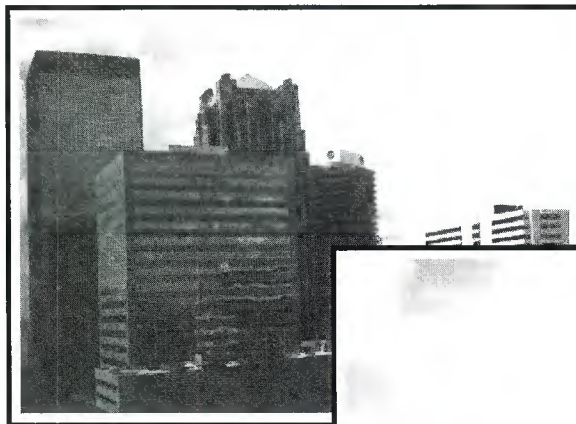
1995 EDITION

Edited by Robert Unmacht
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M Street Corporation

New York, NY

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Welcome to the 1995 Edition of the M Street Radio Directory. If you've used our directory in the past you'll notice that a lot has changed. The most obvious change is the design of our cover. Gone is the "BIG M" that graced the covers of our first five editions. Amazingly, many people never noticed it. But the cover is only the start.

Whether you're a veteran user of the M Street Radio Directory or are joining us for the first time this year you will benefit from the changes we've made.

A new wide page format enables us to provide more information than ever before while only slightly increasing the bulk of the book. New type styles make locating the information you want easier than ever before.

You'll find all of the information that the M Street Radio Directory is noted for and more. We've added estimates of the average-quarter-hour persons audience of all Arbitron-rated stations to the average-quarter-hour shares we have published in the past. Look for these in the Stations by State and City section as well as in the M Street Radio Markets section. Another new feature, average-quarter-hour share trends are in the M Street Radio Markets section.

As radio programming continues to evolve, so do the codes we use to classify formats.

- * Many Top-40 or CHR stations that traditionally targeted teenage and young adult listeners made program adjustments in recent years to reach more of the adults over age 25 demanded by advertisers. The new breed of "Hot Adult Contemporary" or "Adult CHR" stations that this evolution produced is identified by the new AH code.
- * The number of radio stations designed as an alternative to Album Rock or Classic Rock stations has multiplied and two distinct formats have developed. The genre that concentrates on Modern Rock or New Rock music is represented by the code NR. The other type of alternative station, which has a rather eclectic playlist and evokes some of the feel of the "progressive" rock stations of the late 1960's, are called either "Adult Album Alternative," "Triple A" or "Adult Rock" and are coded AP. Non-commercial Alternative (AP) stations usually have very wide playlists with many musical styles represented.

- * We have also merged New Adult Contemporary (NAC) stations into the Jazz category. NAC stations had been coded NA - a throwback to the New Age orientation of KTWV, an originator of the format - but most now focus on "Smooth Jazz" and so the code JZ seems more appropriate. There are some differences between these Smooth Jazz stations and Traditional Jazz stations. Generally, commercial stations with the JZ code program Smooth Jazz and their non-commercial counterparts concentrate more on Traditional Jazz.

The 1995 Directory includes the names of U.S. radio station General Managers along with the names of the Program Directors and Sales Managers at most stations in Arbitron-rated markets. The radio industry is in an almost constant state of change. People migrate freely from station to station in pursuit of career growth or due to "philosophical differences." No doubt some of the people listed herein will have already moved on by the time this book has reached you. If we missed you, we are sorry. If we misspelled your name, call us, we will correct it on the spot.

Keeping track of the people who run radio stations is just the latest task we've undertaken. In the year since we published the 1994 edition, M Street editors have logged over 30,000 changes in station ownership, management, programming and technical facilities. These changes are reported weekly in The M Street Journal. The 1995 M Street Radio Directory summarizes many of the things we've learned in the last year as well as much of what we've found in a decade of reporting on the changes in the radio industry.

Our experience in covering radio along with our network of radio enthusiasts who provide us with leads on industry changes, the thousands of telephone calls we place to radio stations each month, and periodic radio listening trips throughout North America help make this the most accurate radio industry directory available.

Even so, the large volume of information we handle and the ever changing nature of radio make errors inevitable. If you spot something you believe is wrong, call, fax or write us.

The M Street Radio Directory contains the information most often requested from our database. When you're seeking more specific information, the odds that we have it are excellent. Each year we provide thousands of custom reports on individual stations and group owners, as well as telemarketing lists and mailing labels. The data is also available to merge with your database. When you need information on the radio industry call M Street at (212) 473-4668.

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Richland	
KOL 1300	Adult Contemporary [AC] 5000/5000 DA-N 1s 3s 7c 2t 8p cp 10000/5000 DA-N app 10000/7500 ND +Smith Broadcasting Corp. Sister KOL-FM LMA controls KTW-FM 509-555-9494 fax 509-555-9495 815 N Columbia Blvd, Kennewick 99336 GM Bob Smith PD Aaron Smith SM Delores Smith Richland/Kennewick/Pasco Arbitron 2.2% 800p Walla Walla Willight 4.7%

Richland	
KOL 1300	Adult Contemporary [AC] 5000/5000 DA-N 1s 3s 7c 2t 8p cp 10000/5000 DA-N app 10000/7500 ND +Smith Broadcasting Corp. Sister KOL-FM LMA controls KTW-FM 509-555-9494 fax 509-555-9495 815 N Columbia Blvd, Kennewick 99336 GM Bob Smith PD Aaron Smith SM Delores Smith Richland/Kennewick/Pasco Arbitron 2.2% 800p Walla Walla Willight 4.7%

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Richland	
KOL 1300	Adult Contemporary [AC] 5000/5000 DA-N 1s 3s 7c 2t 8p cp 10000/5000 DA-N app 10000/7500 ND +Smith Broadcasting Corp. Sister KOL-FM LMA controls KTW-FM 509-555-9494 fax 509-555-9495 815 N Columbia Blvd, Kennewick 99336 GM Bob Smith PD Aaron Smith SM Delores Smith Richland/Kennewick/Pasco Arbitron 2.2% 800p Walla Walla Willight 4.7%

Richland	
KOL-FM 94.1	Easy Listening [EZ] 100000w 298 ft 8n 4t app 100000,1200 app add directional antenna +Smith Broadcasting Corp. Sister KOL LMA controls KTW-FM 509-555-9494 fax 509-555-9495 815 N Columbia Blvd, Kennewick 99336 GM Bob Smith PD Aaron Smith SM Delores Smith Richland/Kennewick/Pasco Arbitron 3.1% 800p Walla Walla Willight 6.5%

Stations are listed under their legal city of license, in frequency order. AM stations first, then FM.

The AM Band extends from 530 KHz to 1700 KHz. The FM Band extends from 88.1 MHz to 107.9 MHz. The frequencies from 88.1 MHz to 91.9 MHz are reserved for non-commercial use. However, non-commercial stations may also occupy commercial allocations.

Call letters as issued by the FCC, and are listed above the frequency in the left margin.

If a station has changed call letters within the past six years, see the **FORMER CALL LETTERS** section for a cross-reference to the current call letters.

Program format classifications are followed by M Street's program format codes in square brackets. Please see the section **FORMAT CLASSIFICATIONS** for a complete explanation of our format classifications and their codes.

Current power and facilities as well as any changes applied for, or construction permits granted are shown.

For AM stations, the day power is listed first and then the night power if any, followed by the antenna configuration:

- ND non-directional, full time
- ND-D non-directional, daytime only
- DA-D directional, daytime only
- DA-N directional, nighttime only
- DA-1 same directional pattern day and night
- DA-2 different directional patterns day and night
- DA-3 different directional patterns day, critical hours, and night

FM stations list their effective radiated power (ERP) followed by the antenna height above average terrain (HAAT). FM stations whose ERP or HAAT is different for horizontal and vertical polarizations list the figures as (h) and (v). "DA" indicates a directional antenna is used.

Both AM and FM stations show a "=" to indicate a station that shares time with another station on the same frequency.

(Continued next page)

GUIDE TO USE

Richland

KOL 1300 Adult Contemporary [AC]
 5000 DA-N 1s 3s 7c 2t 8p
 cp 10000/5000 DA-N app 10000/7500 ND
 +Smith Broadcasting Corp.
 Sister KOL-FM LMA controls KTW-FM
 509-555-9494 fax 509-555-9495
 815 N Columbia Blvd, Kennewick 99336
 GM Bob Smith PD Aaron Smith SM Delores Smith
 Richland/Kennewick/Pasco Arbitron 2.2% 800p
 Walla Walla Willhight 4.7%

Richland

KOL 1300 Adult Contemporary [AC]
 5000 DA-N 1s 3s 7c 2t 8p
 cp 10000/5000 DA-N app 10000/7500 ND
 +Smith Broadcasting Corp.
 Sister KOL-FM LMA controls KTW-FM
 509-555-9494 fax 509-555-9495
 815 N Columbia Blvd, Kennewick 99336
 GM Bob Smith PD Aaron Smith SM Delores Smith
 Richland/Kennewick/Pasco Arbitron 2.2% 800p
 Walla Walla Willhight 4.7%

Richland

KOL 1300 Adult Contemporary [AC]
 5000 DA-N 1s 3s 7c 2t 8p
 cp 10000/5000 DA-N app 10000/7500 ND
 +Smith Broadcasting Corp.
 Sister KOL-FM LMA controls KTW-FM
 509-555-9494 fax 509-555-9495
 815 N Columbia Blvd, Kennewick 99336
 GM Bob Smith PD Aaron Smith SM Delores Smith
 Richland/Kennewick/Pasco Arbitron 2.2% 800p
 Walla Walla Willhight 4.7%

Richland

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 Sister KOL-FM LMA controls KTW-FM
 509-555-9494 fax 509-555-9495
 815 N Columbia Blvd, Kennewick 99336
 GM Bob Smith PD Aaron Smith SM Delores Smith
 Richland/Kennewick/Pasco Arbitron 2.2% 800p
 Walla Walla Willhight 4.7%

Richland

KTW-FM Country [CW]
 102.5 12500w 247h 1t
 +Badger Broadcasting Corp.
 Management: +Smith Broadcasting Corp.
 LMA by KOL, KOL-FM
 509-555-9494 fax 509-555-9495
 815 N Columbia Blvd, Kennewick 99336
 GM Bob Smith PD Aaron Smith SM Delores Smith
 Richland/Kennewick/Pasco Arbitron 13.8% 8100p
 Walla Walla Willhight 11.9%

This is an example of a granted construction permit (cp) for 10,000 watts day, 5,000 watts night, directional antenna night. See the power and facilities section on page 9 for a complete list of codes used for power and antennas.

Applications (app) filed with the FCC which have not yet been granted or dismissed.

M Street keeps track of station changes. For the last nine years, a code follows the last digit of the year of the change:

- | | | | |
|---|------------------------|---|------------------|
| c | call letter change | f | frequency change |
| l | city of license change | n | new station |
| s | station sold | t | format change |
| p | facilities change | | |

For example: "7c" means that the station changed its call letters in 1987. "4t" means that the station changed its format in 1994.

The owner of the station.

A "+" preceding the owner indicates the company (not necessarily under the same name) has an ownership interest in stations in other markets.

If the station is being managed by a company or person other than the owner, the organization or person will be listed here. The organization that manages the station may or may not own other radio stations. If they own other stations in the same market area, those stations will be listed in the sister station information on the next line.

Richland

KOL Adult Contemporary [AC]
1300 5000/5 DA-N 1s 3s 7c 2t 8p
 cp 10000/5000 DA-N app 10000/7500 ND
 +Smith Broadcasting Corp.
 Sister KOL-FM LMA controls KTW-FM
 509-555-9494 fax 509-555-9495
 815 N Columbia Blvd, Kennewick 99336
 GM Bob Smith PD Aaron Smith SM Delores Smith
 Richland/Kennewick/Pasco Arbitron 2.2% 800p
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 GM Bob Smith PD Aaron Smith SM Delores Smith
 Richland/Kennewick/Pasco Arbitron 2.2% 800p
 Walla Walla Willhight 4.7%

An AM or FM affiliated *SISTER* station(s) in the same market area is shown following the ownership information. If the station is managing another station through a Local Marketing Agreement (LMA), the listing will read "LMA controls." If the station is being managed by another station, the listing will read "LMA by." If two or more stations are in a joint operating agreement, the listing will read "LMA with." If two stations have a Sales Marketing Agreement (SMA), the listing will read "SMA with."

The phone number given is for the station's business office. This is followed by the fax number. If we do not have a phone number, the area code is given.

Up to two addresses are shown. The city and state are assumed to be the city and state of license unless otherwise listed.

The M Street Radio Directory provides, for the first time, the names of key management personnel at stations in the United States and its territories. For commercial stations in Arbitron rated markets the names of the station's General Manager (GM), Program Director (PD) and Sales Manager (SM) are listed. For all non-commercial stations and commercial stations outside of Arbitron rated markets only the name of the General Manager (GM) is reported.

The market area or areas served by the station are displayed here. The station's primary market area appears on the first line. Its secondary market, if any, appears on the next line. When a radio audience ratings firm which has made its data available to us has estimated the size of the station's audience, ratings data are reported. See **ABOUT RATINGS** for a detailed explanation of the ratings information provided.

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Every day by 7 a.m.

Edited by Tom Taylor/609 H-O-T-L-I-N-E

On your desk before the distractions begin. Over your morning coffee. Before the meetings and the phone calls. Every day — the most current updates. INSIDE RADIO daily FAX service began on the eve of duopoly. Now, many executives tell us they couldn't have kept track of the flurry of station trading without it. But there's more: executive moves, new format trends, new services.

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The M Street Database Format Codes

As the broadcast industry itself evolves, so do radio station formats. Classifications and definitions are amended from time to time to reflect current trends. Here is the current set of format classifications in use:

AC Adult Contemporary

An adult-oriented pop/rock station, with no hard rock, possibly some non-rock music, and often a greater emphasis on non-current music. AC-OL would be a gold based AC.

AH Hot AC or "Adult CHR"

A more up-tempo contemporary hits format, with no hard rock and no rap.

AP Album - Progressive/Alternative/Rock AC

Eclectic rock, often with wide variations in musical style. Some times called "A.A.A."

AR Album - Rock

Mainstream rock & roll. Can include more guitar-oriented "heavy metal."

AS Adult Standards

Standards and older, non-rock popular music (1940-1980). Often includes softer current popular music.

BG Black Gospel**CH Contemporary Hit Radio (Top-40)**

Current popular music, often encompassing a variety of rock styles. CH-RB would be Dance/CHR, CH-AR would be Rock based CHR, CH-NR would be New Rock or Modern Rock based CHR.

CR Classic Rock

Rock oriented oldies, often mixed with hit oldies of the 60's, 70's and 80's. sometimes called "Classic Hits."

CW Country

Country music, including contemporary and traditional styles. CW-OL would be country oldies.

DR Drama

Radio dramas, often pre-1950.

ET Ethnic

Programs primarily in languages other than English. Often brokered and/or block-programmed.

EZ Easy Listening

Primarily instrumental cover versions of popular songs. More uptempo varieties of this format include soft rock originals. Can also be mixed with "Smooth Jazz" or Adult Standards.

FA Fine Arts - Classical

Fine arts ("classical") music, often including opera, theater, and/or culture-oriented news and talk.

FF French

French-language programming.

HA Comedy**JZ Jazz**

Mostly instrumental, often mixed with Soft AC. This format classification includes both traditional jazz and what is called "Smooth Jazz" or "New AC."

NR New Rock - Modern Rock**NX News**

All-news, either local or network in origin. Also in format description if a significant block of time is devoted to news.

FX Farm News**OL Oldies**

Popular music, usually rock, with 80% or greater non-current music. CW-OL indicates country oldies; RB-OL, R & B oldies.

PT Preteen

Music, drama or readings intended primarily for a preteen audience.

RB R & B - Urban

Can cover a wide range of musical styles, often called "Urban Contemporary."

(Continued next page)

The M Street Journal

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EACH WEEK THE JOURNAL TRACKS AND REPORTS ON:

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- Format trends and format changes

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- U.S. and Canadian AM & FM Stations
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RC Religious - Contemporary

Modern and rock-based religious music.

RG Religious - Gospel

Traditional religious music; can be black-oriented (BG) or country-oriented "southern gospel" (SG).

RL Religion

Local or syndicated religious programming, sometimes mixed with music.

SA Soft Adult Contemporary

A cross between Adult Contemporary and Easy Listening. Primarily non-current, soft rock originals; can also be mixed with Adult Standards or "Smooth Jazz."

SB Soft Urban Contemporary

A mix of soft R & B and Jazz, often heavy in oldies.

SG Southern Gospel

Country flavored gospel music, also includes the "Christian Country" or "Positive Country" format.

SS Spanish

Spanish-language programming. Spanish-language equivalents of English formats include SS-RA (ranchero music), SS-AC ("modern" music), SS-TP (salsa, tropical), SS-TJ (tejano), SS-MX (regional Mexican) or SS-VA (variety), as well as formats such as SS-EZ or SS-NX-TK, which match English language formats.

SX Sports

Listed only if all or a substantial block of a broadcast day is devoted to play-by-play, sports news, interviews or telephone talk.

TK Talk

Talk, either local or network in origin; can be telephone-talk, interviews, information, or a mix.

MT Financial Talk

All financial or "Money-Talk."

VA Variety

Incorporating three or more distinct formats, either block-programmed or simultaneously.

<u>CODE</u>	<u>DESCRIPTION</u>	<u>EXAMPLE</u>
Z	Station is currently off the air	
r:	Relays another station's programming	AC r: WIII-92.3 (The station is relaying the AC format from radio station WIII which is on 92.3 FM.)
s	Simulcasts another station	ACs (The station is simulcasting it's sister station's format.)
*	Non-commercial format	RL* (Public or not-for-profit stations.)
&	Satellite programmed	TK& (Programming provided primarily from satellite networks.)
X-Y	Formats combined	CW-AC (Country and AC are intermixed.)
X/Y	Formats alternate (dayparted)	OL/CW/AR (Example: OL-mornings, CW-middays, AR-evenings)
m	Morning	When an "m" is added, the programming is in the morning.
a	Afternoon	When an "a" is added, the programming is in the afternoon.
e	Evenings	When an "e" is added, the programming is in the evening.
n	Night	When an "n" is added, the programming is in the night.
l	Late night	When an "l" is added, the programming is latenight.
-	Format is about to change or is unavailable	
cp-new	Construction permit for a new station	Look for future information weekly in the M Street Journal .



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FORMAT STATISTICS

M Street format data produces the following format information:

Counts as of September 1994

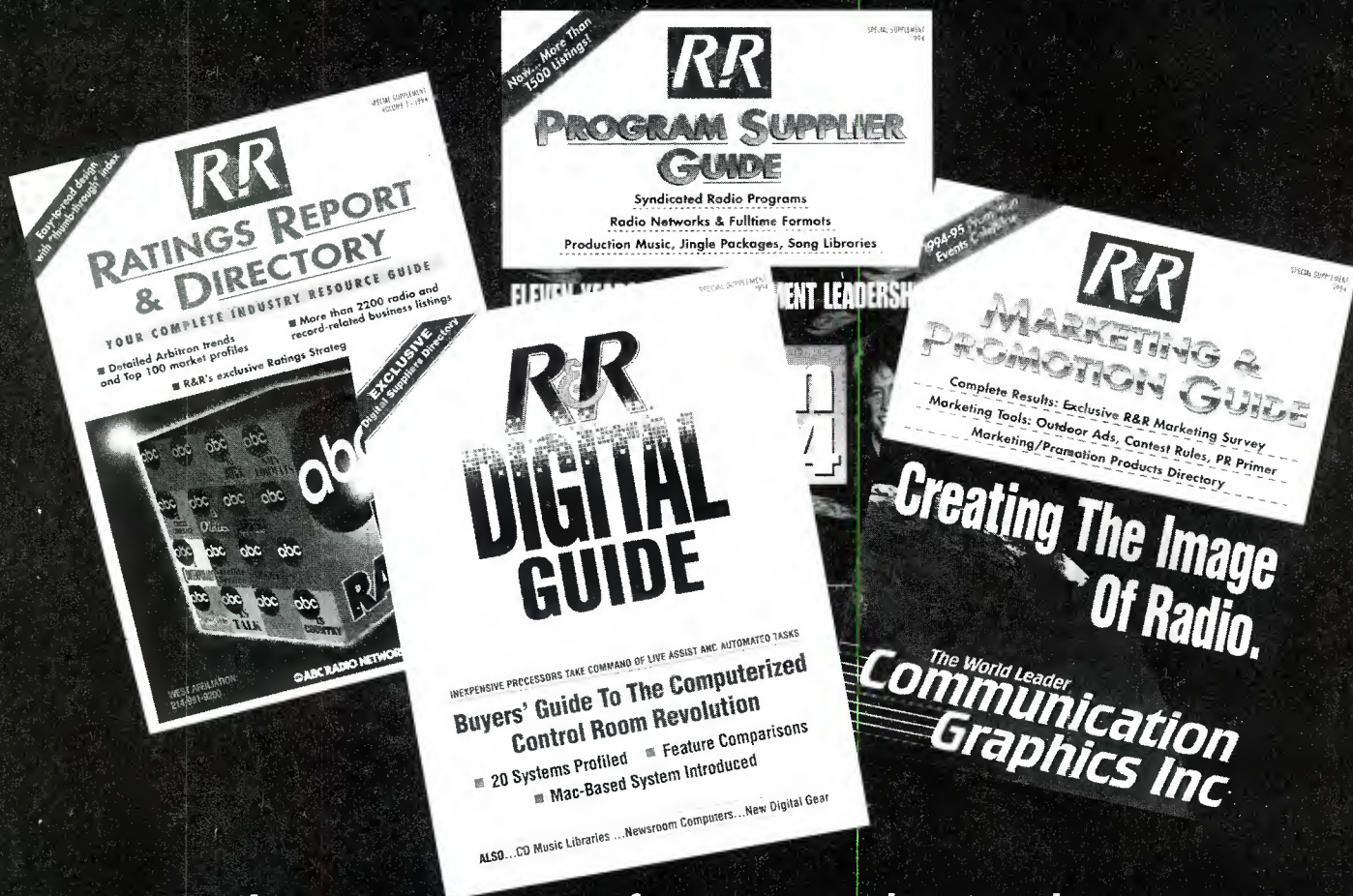
Primary Format		Total	Commercial	Non-Comm.	% AM	% FM	Simulcast		Network	
1	Country	2,648	2,642	6	41%	59%	402	15%	498	19%
2	Adult Contemporary	1,215	1,197	18	33%	67%	102	8%	243	20%
3	News, Talk	1,168	923	245	77%	23%	81	7%	449	38%
4	Religion (Teaching, Variety)	784	426	358	46%	54%	55	7%	78	10%
5	Oldies	716	714	2	41%	59%	56	8%	247	34%
6	Variety	444	63	381	15%	85%	28	6%	-	-
7	Adult Standards	437	435	2	87%	13%	21	5%	258	59%
8	Spanish	433	401	32	66%	34%	34	8%	9	2%
9	Top-40 (CHR)	415	358	57	5%	95%	20	5%	1	0%
10	Alternative rock	370	94	276	3%	97%	16	4%	-	-
11	Soft Adult Contemporary	346	345	1	31%	69%	27	8%	104	30%
12	Rock	319	309	10	7%	93%	30	9%	17	5%
13	Classical, Fine Arts	283	44	239	4%	96%	60	21%	34	12%
14	Classic Rock	267	264	3	3%	97%	17	6%	58	22%
15	Adult Hits	243	242	1	7%	93%	14	6%	35	14%
16	Urban, R&B	234	203	31	31%	69%	12	5%	-	-
17	Southern Gospel	216	204	12	78%	22%	14	6%	43	20%
18	Contemporary Christian	216	125	91	20%	80%	17	8%	41	19%
19	Black Gospel	124	122	2	91%	9%	-	-	2	2%
20	Jazz	119	43	76	6%	94%	6	5%	1	1%
21	Easy Listening	115	106	9	22%	78%	9	8%	19	17%
22	Sports	106	106	9	97%	3%	4	4%	79	75%
23	Urban AC	87	86	1	29%	71%	5	6%	36	41%
24	Ethnic	79	69	10	72%	28%	5	6%	-	-
25	Gospel	59	49	10	78%	22%	2	3%	1	2%
26	New Rock	54	54		9%	91%	4	7%	4	7%
27	R&B oldies	39	39		95%	5%	-	-	21	54%
28	Pre-Teen	19	19		84%	16%	2	11%	15	79%
	not available or changing	10	6	4	10%	90%				
	Total operating stations	11,565	9,688	1,877	40%	60%	1043	9%	2293	20%
	Stations off the air	409	(277 AM and 132 FM)		68%	32%				
	Construction permits	673	(88 AM and 585 FM)		13%	87%				
	Total stations and CP's	12,647			40%	60%				

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Stations are counted in their primary format only.

Simulcast and Network totals are for stations with a primary Simulcast or Network programming source.

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FORMAT STATISTICS

M Street format counts for AM & FM stations

Counts as of September 1994

Primary Format		AM	%	Primary Format		FM	%
1	Country	1,084	23.1%	1	Country	1,564	22.7%
2	News, Talk	900	19.2%	2	Adult Contemporary	817	11.9%
3	Adult Contemporary	398	8.5%	3	Religion (Teaching, Variety)	422	6.1%
4	Adult Standards	381	8.1%	4	Oldies	422	6.1%
5	Religion (Teaching, Variety)	362	7.7%	5	Top-40 (CHR)	394	5.7%
6	Oldies	294	6.3%	6	Variety	377	5.5%
7	Spanish	284	6.1%	7	Alternative rock	358	5.2%
8	Southern Gospel	168	3.6%	8	Rock	297	4.3%
9	Black Gospel	113	2.4%	9	Classical, Fine Arts	272	4.0%
10	Soft Adult Contemporary	106	2.3%	10	News, Talk	267	3.9%
11	Sports	103	2.2%	11	Classic Rock	258	3.8%
12	Urban, R&B	73	1.6%	12	Soft Adult Contemporary	240	3.5%
13	Variety	67	1.4%	13	Adult Hits	226	3.3%
14	Ethnic	57	1.2%	14	Contemporary Christian	173	2.5%
15	Gospel	46	1.0%	15	Urban, R&B	161	2.3%
16	Contemporary Christian	43	0.9%	16	Spanish	149	2.2%
17	R&B oldies	37	0.8%	17	Jazz	112	1.6%
18	Easy Listening	25	0.5%	18	Easy Listening	90	1.3%
19	Urban AC	25	0.5%	19	Urban AC	62	0.9%
20	Rock	22	0.5%	20	Adult Standards	56	0.8%
21	Top-40 (CHR)	21	0.4%	21	New Rock	49	0.7%
22	Adult Hits	17	0.4%	22	Southern Gospel	48	0.7%
23	Pre-Teen	16	0.3%	23	Ethnic	22	0.3%
24	Alternative rock	12	0.3%	24	Gospel	13	0.2%
25	Classical, Fine Arts	11	0.2%	25	Black Gospel	11	0.2%
26	Classic Rock	9	0.2%	26	Sports	3	0.0%
27	Jazz	7	0.1%	27	Pre-Teen	3	0.0%
28	New Rock	5	0.1%	28	R&B oldies	2	0.0%
	not available or changing	1	0.0%		not available or changing	9	0.1%
	Total operating stations	4,687	100%		Total operating stations	6,877	100%
	Silent	277			Silent	132	
	Construction Permits	88			Construction Permits	585	

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FORMAT STATISTICS

M Street Format Trends from 1989 to 1994

Counts as of September 1994

Stations by primary format							Commercial		93/94	89/94
FORMAT	1989	90	91	92	93	94	+/-	+/-		
Country	2448	2452	2457	2552	2612	2642	30	194		
Adult Contemporary	2058	2135	2088	1963	1895	1784	-111	-274		
News, Talk, Business, Sports	308	405	527	648	841	1028	187	720		
Religion (Teaching & Music)	696	745	799	837	915	926	11	230		
Rock (Album, Modern, Classic)	365	419	529	592	643	721	78	356		
Oldies	545	659	704	731	734	714	-20	169		
Spanish & Ethnic	313	342	370	385	421	470	49	157		
Adult Standards	332	383	408	412	421	435	14	103		
Top-40 (CHR)	951	824	675	578	441	358	-83	-593		
Urban, Black, Urban AC	284	294	311	313	321	328	7	44		
Easy Listening	328	240	210	171	116	106	-10	-222		
Variety	134	97	81	72	68	63	-5	-71		
Classical, Fine Arts	49	52	51	48	45	44	-1	-5		
Jazz & New Age	64	68	53	52	45	43	-2	-21		
Pre-Teen	0	3	4	3	13	19	6	19		
Comedy	1	1	0	0	0	1	1	0		
Off Air	112	210	308	352	345	369	24	257		
Changing formats / not available	266	115	19	15	14	6	-8	-260		
Total stations	9254	9444	9594	9724	9890	10057	167	803		

Non-Commercial							93/94	89/94
FORMAT	1989	90	91	92	93	94	+/-	+/-
Religion (Teaching & Music)	302	332	352	391	431	473	42	171
Variety	387	379	391	386	384	381	-3	-6
Rock (Album, Modern, Classic)	226	242	291	278	285	289	4	63
News, Talk, Business, Sports	11	31	104	151	190	245	55	234
Classical, Fine Arts	306	320	297	275	267	239	-28	-67
Jazz & New Age	37	75	72	72	75	76	1	39
Top-40 (CHR)	71	71	73	67	65	57	-8	-14
Spanish & Ethnic	34	34	37	38	39	42	3	8
Urban, Black, Urban AC	32	37	34	35	36	32	-4	0
Adult Contemporary	16	17	21	21	21	20	-1	4
Easy Listening	7	8	11	11	10	9	-1	2
Country	8	7	7	8	6	6	0	-2
Oldies	0	0	0	1	1	2	1	2
Adult Standards	0	1	0	0	1	2	1	2
Pre-Teen	0	0	0	0	0	0	0	0
Comedy	0	0	0	0	0	0	0	0
Off Air	4	2	23	23	23	40	17	36
Changing formats / not available	125	80	13	12	15	4	-11	-121
Total stations	1566	1636	1726	1769	1849	1917	68	351

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FORMAT STATISTICS

M Street commercial station format data produces the following information: Large Markets Vs. Small Markets

Counts as of September, 1994

Primary Format	Total	Arbitron	Not	Arbitron Markets	Total	%	RTG	Non-Arbitron Markets	Total	%
1 Country	2,642	846	68%	1 Country	846	16.3%	12.7%	1 Country	1,796	36.8%
2 Adult Contemporary	1,197	420	35%	2 News, Talk	622	12.0%	12.4%	2 Adult Contemporary	777	15.9%
3 News, Talk	923	622	67%	3 Adult Contemporary	420	8.1%	6.6%	3 Oldies	348	7.1%
4 Oldies	714	366	51%	4 Oldies	366	7.1%	5.5%	4 News, Talk	301	6.2%
5 Adult Standards	435	277	64%	5 Religion (Teaching, Variety)	299	5.8%	0.6%	5 Soft Adult Contemporary	177	3.5%
6 Religion (Teaching, Variety)	426	299	70%	6 Adult Standards	277	5.4%	3.1%	6 Adult Standards	158	3.2%
7 Spanish	401	243	61%	7 Rock	260	5.0%	7.0%	7 Spanish	158	3.2%
8 Top-40 (CHR)	358	236	66%	8 Spanish	243	4.7%	3.7%	8 Religion (Teaching, Variety)	127	2.6%
9 Soft Adult Contemporary	345	168	49%	9 Top-40 (CHR)	236	4.6%	6.4%	9 Top-40 (CHR)	122	2.5%
10 Rock	309	260	84%	10 Classic Rock	173	3.3%	2.0%	10 Southern Gospel	118	2.4%
11 Classic Rock	264	173	66%	11 Soft Adult Contemporary	168	3.2%	4.5%	11 Adult Hits	113	2.3%
12 Adult Hits	242	129	53%	12 Urban, R&B	152	2.9%	6.1%	12 Classic Rock	91	1.9%
13 Southern Gospel	204	86	42%	13 Adult Hits	129	2.5%	3.5%	13 Urban, R&B	51	1.0%
14 Urban, R&B	203	152	75%	14 Black Gospel	100	1.9%	1.3%	14 Rock	49	1.0%
15 Contemporary Christian	125	88	70%	15 Sports	96	1.9%	1.2%	15 Variety	49	1.0%
16 Black Gospel	122	100	82%	16 Contemporary Christian	88	1.7%	1.8%	16 Easy Listening	40	0.8%
17 Easy Listening	106	66	62%	17 Southern Gospel	86	1.7%	0.1%	17 Contemporary Christian	37	0.8%
18 Sports	106	96	91%	18 Urban AC	74	1.4%	1.0%	18 Alternative rock	33	0.7%
19 Alternative rock	94	61	65%	19 Easy Listening	66	1.3%	0.6%	19 Gospel	31	0.6%
20 Urban AC	86	74	86%	20 Alternative rock	61	1.2%	1.1%	20 Black Gospel	22	0.5%
21 Ethnic	69	60	87%	21 Ethnic	60	1.2%	0.3%	21 Urban AC	12	0.2%
22 Variety	63	14	22%	22 New Rock	51	1.0%	1.9%	22 Sports	10	0.2%
23 New Rock	54	51	94%	23 Classical, Fine Arts	41	0.8%	1.2%	23 Ethnic	9	0.2%
24 Gospel	49	18	37%	24 Jazz	40	0.8%	1.5%	24 R&B oldies	7	0.1%
25 Classical, Fine Arts	44	41	93%	25 R&B oldies	32	0.6%	0.3%	25 New Rock	3	0.1%
26 Jazz	43	40	93%	26 Gospel	18	0.3%	0.0%	26 Classical, Fine Arts	3	0.1%
27 R&B oldies	39	32	82%	27 Pre-Teen	18	0.3%	0.1%	27 Jazz	3	0.1%
28 Pre-Teen	19	18	95%	28 Variety	14	0.3%	0.1%	28 Pre-Teen	2	0.0%
not available or changing	6	4	67%	not available or changing	4	0.1%	0.1%	not available or changing	1	0.0%
Silent	369	137	37%	Silent	137	2.6%		Silent	232	4.8%
Total stations	10,057	5,177	51%	Total stations	5,177			Total stations	4,880	

RTG = Arbitron 6am to 12 midnight average-quarter-hour share, based on all markets Spring 1994
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The M Street Radio Directory contains estimates of average-quarter-hour-audience size and market audience share from surveys taken by the above ratings companies. The figures we show are taken from the latest survey published before our deadlines. The particular survey used in each market is shown in **The M Street RADIO MARKETS** section, but not in the individual station listings. Ratings are not shown for stations that did not meet minimum reporting requirements.

The majority of these estimates were compiled through surveys conducted by The Arbitron Company which reports its estimates on a quarterly basis. A number of radio markets are surveyed by Willhight Radio Research. Willhight's surveys do not always coincide with the Arbitron survey periods. The dates of the Willhight surveys are given in the **MARKETS** section.

The term "ratings" is used to describe the audience figures published in the M Street Radio Directory. However, "Audience share" and "audience estimate" are more accurate terms. The published numbers express the size of a station's audience in a theoretical "average-quarter-hour" (AQH) between 6:00 a.m. and 12:00 midnight in two ways: 1) As a percentage of all radio listeners twelve years old or older (12+) and 2) as a number of persons 12+ listening.

These figures highlight some relative strengths and weaknesses of the stations competing in a market but tell only a small portion of the story of competition in a market.

These 12+ Monday-Sunday 6:00 a.m. and 12:00 midnight AQH estimates are not the only audience data that ratings firms provide. Far more specific estimates that report the size of a station's AQH audience at different times of the day and detail how radio listening differs by age and gender are available directly from the ratings firms. Also available are cumulative audience estimates which report how many people listen to a radio station over time periods longer than a quarter-hour. These more specific figures are not included because of their volume and because the ratings firms would have little to sell if they were published. For more information contact either Arbitron or Willhight.

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UNDERSTANDING RADIO RATINGS

Why They're Called "Estimates"

by Steve Apel

Steve Apel is the President of Media Perspectives Research Corporation. Media Perspectives provides marketing and audience research along with strategic counseling for broadcasters seeking to maximize ratings and revenues. Prior to founding Media Perspectives, Steve Apel was a Research Project Director at the Arbitron Company and managed research and programming at a number of radio stations. He may be reached at Media Perspectives, 606 Cooper Landing Road, Building A, Suite 4B, Cherry Hill, New Jersey 08002, telephone 609-482-7979.

THE USES OF RATINGS

Audience ratings have long played a key role in the radio business. Ever since the "Golden Age" of network radio programming broadcasters have used audience ratings to set advertising rates and make programming decisions. Ratings provide broadcasters with the only measure of the product they actually sell - listeners.

RATINGS ARE JUST AN ESTIMATE

Audience ratings are produced through surveys of people who are selected at random. All random sample surveys have some degree of error. Political poll results are often accompanied by a statement that the outcome is subject to an error of plus or minus some percent. Through applied statistics we can find out what this amount, the survey error, is.

An example is a poll in which Candidate A is the choice of 55 percent of the people and 45 percent of the people choose Candidate B. If this poll has a margin of error of plus or minus ten percent there is some likelihood that the two candidates are actually tied in popularity. There's also some likelihood that Candidate B is really the more popular of the two.

This situation also exists in radio ratings. If two stations' ratings are extremely close it is possible that the stations actually have the same number of listeners. It is also conceivable that the station estimated to have the smaller audience may have the larger audience. Because this margin of error is known it should be possible to determine how accurate a portrait of radio listening habits ratings provide.

However, there are a number of limitations, peculiar to ratings surveys, which are likely to produce further errors we can't measure. These limitations can distort the ratings. That's why ratings figures are always referred to as estimates. As a result, advertising and programming decisions based on the ratings can be flawed.

THE ACCURACY OF RATINGS ESTIMATES CANNOT BE DETERMINED

The accuracy of a radio audience estimate can be influenced by how the ratings survey used to produce it was conducted. As a result, broadcasters, advertisers and even government regulators need to understand the basic methodology of ratings surveys in order to use these estimates wisely.

A great deal of the information concerning people's use of radio stations in the U.S. is provided by the Arbitron Company. Arbitron collects information about radio listening through a diary. This is a pamphlet size book in which people are asked to write down details of their radio listening

over a seven day period. The BBM Bureau of Measurement in Canada also uses a diary. Accuratings and Willlight Radio Research place telephone calls to radio listeners to gather information.

These telephonic interviews inquire about the radio stations that were listened to in the past twenty-four hours. Many of the flaws in the ratings produced through telephone interviews are due to the fact that people are being asked to recall details of an activity, radio listening, to which they give little thought.

The diary, which people are asked to fill out while actually listening to radio, would seem to be a much more accurate method of gathering listening information. However, it too has flaws. Keeping a record of radio listening for a week can be a demanding task. Many listeners decline to participate in a diary survey for this reason. Others make detailed entries in their diaries when they first receive them but then lose interest. These people either report less radio use as the seven days progress or fail to return their diary to the ratings company.

The choices people make in whether or not to participate in the ratings survey, whether or not to return a completed diary and the degree of care they take in recording information in their diaries are all sources of error. Unlike survey error, these errors can't be quantified.

Let's look at the reasons why ratings estimates are subject to error.

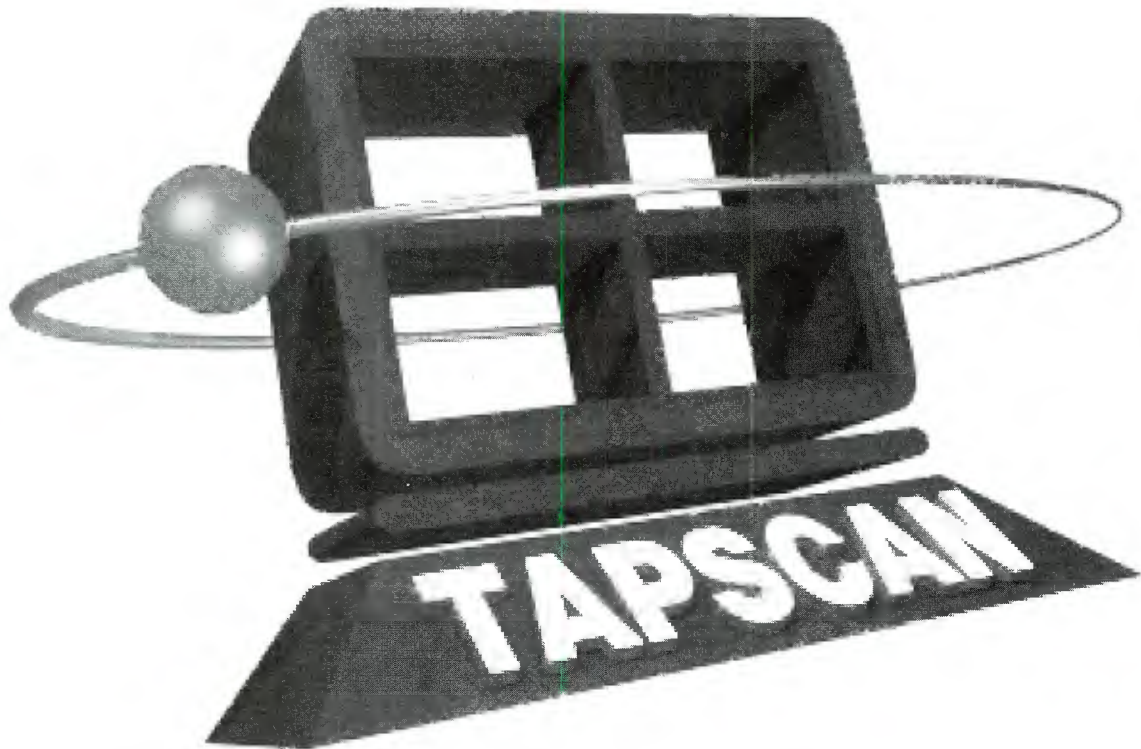
SURVEYS ARE NOT ALWAYS REPRESENTATIVE

If all people were alike, gaining a representative sample would be rather simple. However, people vary in their age, sex and ethnic background. These demographic distinctions are important to radio broadcasters and advertisers. The need to deal with the listening habits of a diverse public complicates ratings research.

To be accurate, a ratings survey needs to represent each different demographic group in proportion to their occurrence in the overall population. If men account for 50% of the population, half of the surveys conducted should be with men. This rarely happens. For a variety of reasons, most of the time ratings surveys fail to represent demographic groups in proportion to their occurrence in the population.

When one or more demographic groups is surveyed out of proportion to their membership in the overall population, the ratings produced can be distorted. In general, audience shares for stations which attract listeners in the over-represented demographic will be inflated while those for stations which tend to attract listeners who are under-represented will be depressed.

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For example, a sample which contains too many women and too few men will tend to lead to artificially high audience shares for female skewing radio stations and incorrectly understated audience shares for male oriented outlets.

STATISTICAL FIXES CAN'T ALWAYS COMPENSATE

To correct such deficiencies ratings firms "weight" each demographic group within the survey. Increased or decreased emphasis (or weight) is given to the answers of a particular group by multiplying or dividing by a number which adjusts for the degree to which they are over- or under-represented in the survey.

Weighting can compensate for some of the error that a non-representative sample produces but it can't eliminate error entirely. This is because weighting can't create information that isn't there to begin with. When a particular demographic group is under-represented, ratings surveys can't capture the full range of that group's radio listening.

Radio stations that only a minority of people within an under-represented demographic group listen to may not be reported in the ratings because not enough members of the demographic group were surveyed. For example, if radio station KXXX is listened to by only one in eleven members of a demographic group and only ten members of that group are surveyed, there is a chance that no one will report listening to KXXX. As a result, estimates of the size of the KXXX audience will be depressed. Non-representative samples that require weighting are not necessarily the fault of the ratings firm. Most surveys begin with a plan to obtain a representative sample, but some individuals in this sample will fail to take part in the survey. In addition to creating a need for weighting, failure to gain participation from all sampled individuals causes a problem known as "non-response bias." This further limits the accuracy of audience ratings.

THE PEOPLE WHO TAKE PART IN A SURVEY MAY BE DIFFERENT THAN THOSE WHO DON'T

In most audience ratings surveys only one of every two people who are invited to take part actually do. While we learn about their radio listening habits, the behavior of the other 50% remains unknown. When so many people resist responding there is a question of whether their listening habits are substantially different from those who do respond.

It is possible that the people who elect to fill out and return a listening diary are more involved with radio than those who don't. They may listen longer or tune to different radio stations than the people who don't participate in the ratings survey. When many people opt not to take part in a ratings survey the estimates produced may not accurately represent the radio listening behavior of the population at large. Even if there is no non-response bias, the answers provided in a radio ratings survey may not be factual.

RATINGS SURVEYS MAY MEASURE AWARENESS RATHER THAN LISTENING

Some ratings estimates may have more to do with listener awareness of a particular radio station than with use of the station. Although the people who agree to keep a radio listening diary are asked to make entries in the diary as they listen to radio, there is no guarantee that they will. There is some evidence to suggest that many people make entries in their radio listening diary some time after the actual radio listening has occurred.

Diaries completed some time after listening has occurred contain reports of what people remember listening to rather than an accurate record of radio listening. People's memories are not perfect. This is especially true in regards to an everyday behavior such as radio listening. Since people pay no money for listening to radio and can switch stations easily they may not recall all the details of their listening. As a result, people may report listening to the radio stations they are most aware of and neglect to mention stations which have a lower profile, even though they listen to these stations as well.

INACCURATE REPORTS FROM LISTENERS ARE ANOTHER SOURCE OF ERROR

Even if ratings survey participants fill their diaries out at the same time they're listening to radio and even if those who complete their diaries sometime after listening have perfect memories, the ratings produced may still be inaccurate. This is because ratings surveys depend upon unaided response. People must volunteer information on the stations they listen to. Unfortunately, people may not possess the information they are being asked to volunteer.

Since people do not need to know anything about a radio station in order to use it, they may be unaware of the names of the radio stations they tune to. If they don't know the station's name or can't state its dial position they can't report listening. The station will get no ratings credit.

Lack of knowledge, confusion or carelessness may cause listeners to supply inaccurate information. In ratings diary reports people have been known to transpose call letters (calling WXYZ, WYXZ for example), invent call sign and frequency combinations that don't exist (a person who listens to both KAAA-FM 99 and KBBB-FM 88 may enter KAAA-FM 88 in the diary), and confuse AM and FM stations with the same call sign (entering WXXX-AM when they in fact listen to WXXX-FM).

RATINGS INACCURACY EFFECTS BOTH BROADCASTERS AND ADVERTISERS

Since advertising rates are often based upon the size of the audience measured through ratings, inaccurate reporting can have a great effect on a radio station's revenues as well as the effectiveness of a radio advertising campaign. It is for this reason that broadcasters and advertisers both need to understand the limitations of audience ratings.

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The Wages of Fear

Or 1994: A Programming Analysis

by Sean Ross

Sean Ross is the program director for Gannett's WGCI (AM), Chicago, IL, and former Associate Editor of the M Street Journal.

In a year of constant changes, there are three radio programming stories from 1994 that need to be told here for posterity: 1) How broadcasters conquered their fear of the '70s gold format by turning it into something else; 2) How broadcasters came to grips with modern rock, without turning it into something else; 3) How the tangible, but hardly overwhelming, success of both of these niche formats led to a broadening of every other major format, including country and urban.

GOING BOLDLY INTO THE SEVENTIES

When last year's M Street Directory came out, '70s gold was still a daring experiment. With its roots in the most critically reviled music of all time, '70s gold seemed like the ultimate product of a niched-out radio market -- the sort of thing that group heads wouldn't try until they were forced. (Indeed, at least four of this year's converts were folks who were already the No. 2 oldies station in their market.) Now, if the test of a hot format is that broadcasters are willing to give a market more than it might need, then '70s gold already qualifies because of Memphis and Detroit (both of which now have two modern rockers also).

Had there not been several variants of '70s gold to choose from almost at once, other broadcasters might not have been as quick to follow suit. KCBQ-FM San Diego was the first major-market full-signal FM to play the '70s, but it was KCBS-FM, L.A.'s "Arrow" and Cox's WCOF Tampa -- the format's first two ratings successes -- that ended up being cloned into three-quarters of the '70s gold stations you hear now. If the original KCBQ was the most imitated station of the early '70s, it lost *this* last contest to two stations that shied away from any hint of '70s presentation.

The '70s format as it exists now is one of two things in most markets -- either it's an '80s-style classic hits station in different clothing, or it's an AC station where the music just happens to come from the '70s. In the end, the way most programmers decided to deal with their fear of the "Seasons In The Sun" junk-food '70s music was just to pretend it never existed, except, perhaps, on weekend specials. In the end, three-quarters of what you hear on a '70s station is the '70s music that you could have heard on a soft AC or classic rock station already, but packaged differently.

Ultimately, it's not so surprising that '70s gold PDs ignored the goofy '70s material in favor of Fleetwood Mac/Eagles/Steely Dan, etc. There were not, after all, a lot of '60 gold stations playing "Tell Laura I Love Her" and "Who Put The Bomp" or recalling the sound of that era's radio. And, painful though it may be to admit, the two '70s gold stations that were best loved by radio junkies, KCBQ-FM and WFWI Ft. Wayne, Ind., have, thus far, been two of the least successful. The real surprise is that if the "Seasons In The Sun" question was the only stumbling block to the format's growth that PDs didn't think of this solution sooner.

DARING TO BE THE SAME

On the other hand, for all the consultants who went into modern rock with talk about installing top 40 rotations and real radio formatics, modern rock is still essentially the same format it was three years ago-- offhand sounding jocks (I know one at a recent top 40-to-modern convert who has been told not to smile because the listeners are not happy people), deliberately offhand-sounding production, and power records in 5-6 hour rotation. There are true top-40/modern hybrids like New York's Z100 but stations like that are the exceptions. And there are just as many stations that started broad (i.e. Indianapolis and Chicago) and ended up extreme.

It happened this way for several reasons. One, a lot of the talk about streamlining the format is for the benefit of group heads and advertisers only. Two, even the best intentioned PD doesn't stand much of a chance against a modern rock station's core audience, the people who think your station sucks because it's playing the same record they heard last week. Three, the music itself has become more extreme over the last year. The Spin Doctors and the Duran Duran comeback may have helped lure stations in; this year's modern rock, however, is Offspring, Green Day, Weezer and any number of other records that would sound more at home on a college station in 1978 than anywhere else. It's as if a whole format made the transition from smoking pot to speedballing in six months.

The biggest reason that modern rock hasn't evolved is that it hasn't had to. There are enough core listeners that PDs don't have to piss them off to find secondary listeners. In most major markets, the rock spectrum is already so fragmented that being a 3-share niche station looks a lot more respectable than it did 10 years ago. Whether the same will be true in Ocean City, Md., and Lincoln, Neb., will only be borne out by time, although the fact that there are already two modern rock formats on satellite already gives small-town moderns some potential economies of scale.

As was the case in 1982-84, the music played on modern has become a lot of the new music played on album rock radio. It's hard to tell which format has co-opted which since a lot of the music modern rock gave to AOR radio -- Stone Temple Pilots, Soundgarden, Candlebox, etc., has its roots in early '70s AOR anyway. What's clear is that the line between hard-rock, mainstream rock, and modern rock radio is currently fuzzy. Chicago's WWBZ (The Blaze), one of the stations that touched off hard-rock's growth boom in the early '80s and one of the last to abandon Kiss and Poison as core artists, is now "Rock 103" WRCX and, like a lot of its counterparts, has become your official Toad-The-Wet-Aerosmith radio station with yesterday's classic rock and today's alternative-leaning currents.

MOVING AWAY FROM THE NICHE

Which brings us back to this: No major format will make it out of 1994 without being broadened by either the alternative boom or the '70s gold rush, or both. The AOR/modern connection is most evident, but also consider...

* Top 40 - When the modern rock boom began last year, it was a graceful way for top 40 stations to back away from the rap/dance music without the AC excesses that marked the retreat from disco in the early '80s. The problem, of course, is that *last year's* clump of modern crossovers had hooks and melodies. By jumping on another equally extreme bandwagon, top 40 programmers have made themselves just as vulnerable as they were three years ago when there was no rock on their stations at all. Better this, however, than another three years of top 40 stations as hot ACs in drag; doing pseudo-MTV at least shows that top 40 programmers know who their audience is.

* AC - For several years, AC has been the most overcrowded of formats although the rush to build second (and third) country stations and '70s gold stations has at least helped thin the ranks a little. A year ago, soft AC and hot AC were clearly defined formats. Now, while it's still true that Chicago's WLIT and WPNT don't sound like each other, both have broadened considerably since the debut of the '70s gold station WYSY. "You're No Good" by Linda Ronstadt may not be implied by either "Lite FM" or "Today's Soft Rock", (the latter is WPNT's slogan), but it's turned up on both stations since January. In New York, it didn't even take a full-time '70s station to bring about similar changes WMXV, WLTW, and WPLJ are also broader than they were a year ago which, in WPLJ's case particularly, took some doing.

* Urban - The "old-school" boom, in which urban stations suddenly loaded up on the disco and funk records of the '70s and early '80s, was already starting to happen even before their non-ethnic counterparts got the message last year. Because so many of these records were now sampled in today's hits, playing Funkadelic was an easier way for urban PDs to satisfy both contingents that loading up on Anita Baker and Luther Vandross records. (Even WJPC-FM, the station that's going after Chicago's famously-broad WGCI-FM on the young side, is covering the "old-school" franchise as evidenced by the Saturday night when I found WGCI playing a rap record while WJPC was playing a Peter Brown oldie.) As for alternative's impact, it's helped urban programmers in Jacksonville, San Antonio, Detroit, and any number of other markets where jumping on the alternative bandwagon has taken the top 40 station out of the urban arena and turned more listeners loose in the urban marketplace again.

* Country - Far afield though it may seem, country is actually the format with the most to lose if alternative and '70s oldies kick in. Country's boom came two years ago at a time when there was nowhere besides classic rock for a 30-year-old male raised on '70s rock to hear the type of pop-rock they'd grown up with. Both alternative and '70s gold offer that listener new options, the latter, in particular, lets listeners hear the real James Taylor and Jimmy Buffett without their being channeled through Garth Brooks and Clint Black. (Jimmy, by the way, would know better than to try sailing out of Colorado.)

The net effect of these new choices, combined with the fact that most markets finally reached the oversaturation point for new country outlets in 1994, managed to convince many programmers that the "today's hot country" phenomenon had finally peaked. Never mind that the only real crisis for some programmers was that they were having to live with a 15-share instead of a 20. Many PDs had never been entirely comfortable with being current-driven in the first place and the now-famous John Parikh speech at March's Country Radio Seminar predicting the rise of a country gold format was all they needed to hear.

The result was that by late summer, you could hear "Today's hot country with yesterday's Ronnie Milsap oldies inserted seemingly, at random" on a lot of country stations, including some new converts who had never played those records in the first place. The fact that this mix didn't work so well in the mid-'80s for country *or* CHR stations shouldn't make you think that I've already made up my mind on this topic. In fact, I think it's kinda refreshing to hear "There's No Getting Over Me" again...once.

FEAR DRIVES CHANGE

The point of all this is that fear is the key and it doesn't take much to force even successful radio stations off the dime. In more than a few cases, the modern rock and '70s gold formats didn't even have to come to town to get a rise out of the incumbents. Even in the world of format giants, it's usually a little child that shall lead. Which sets the stage for next year's article: The impact of the childrens' network boom on Z-Rock. Until then...

COYOTES, AND FROGS, AND BEARS, OH MY!

Station Liners Can Lead to Laughs or Lawsuits

by Phyllis Stark

Phyllis Stark is the radio editor for Billboard magazine. Phyllis can be reached at 1515 Broadway, 15th Floor, New York, NY 10036. Her phone number is 212-536-5032. Her fax number is 212-536-5358.

"Here's the first of a million in row from the station that doesn't count so good."

It's not likely that any listener hearing this statement on country WOFE Rockwood, Tenn., will believe it, but that's not the point. Using liners like this one on the air has helped position the station as fun, with a bit of an attitude.

PDs say establishing an identity, even if it's not that particular one, is the primary purpose of liners and positioning statements, which are used by nearly every station in the country. "I think in today's world, where there are so damn many stations, liners give you some personality and differentiation," says Russ Withers, owner of Withers Broadcasting in Mount Vernon, Ill.

They can range from the thoughtful ("New Country 105.1 KNCI; listening to you while you listen to us"), to the brash ("Rockin' is our business and business is good") to the offbeat ("If you'd like a transcript of this program just write down everything you hear").

Regardless of the message, the point of liners "is really just to get your slogan or identifier in people's faces," says Mike Marrone, PD at progressive album rock KIOT (the Coyote) Albuquerque, NM "This format is so music intensive that you want to have something say 'the Coyote' every couple of songs. We have actual coyote howls and [sounders of] packs of coyotes. Sometimes instead of a liner we just throw on the sound of the coyote. You just want to get that image in people's heads."

"They're your sales pitch," says WGCI-AM Chicago PD and former M Street editor Sean Ross. "That's where you try to get listeners to notice what you're doing."

THE BEST FROGGY MIX OF THE 70's

Programmers have several options when it comes time to make that sales pitch. They include simple slogans (Mix, Kiss, Cool, Froggy, K-Bear), positioning statements ("the best mix of the '70's, '80's, and '90's") drops, and liners. A drop is generally "something that has been lifted from a movie, TV show, or popular culture event that you use to define a certain attitude of mood for you station," says KHTK/KRAK/KNCI Sacramento, CA, OM Larry Pareigis. "A liner is the thing you can have the most fun with. You can use it to sell your station...or to have a good time and further define attitude."

Over the years, stations have found plenty of ways to use liners, some clever, some just downright stupid. Often, they are used to achieve very different goals.

Some are clearly intended to sell the benefits of a particular format, such as classical's "greatest hits of the 17th, 18th and 19th centuries," or religious talk station KJSL St. Louis' "talk radio hell hates."

Others are designed for the sole purpose of angering the competition. When album rock KISW Seattle competed head to head with then format rival KZOK, KISW ran a liner that said "KISW: better that just OK."

Still others are simply intended to get a laugh, such as WHTZ (Z100) New York's "Wanna hear a song? Bring us a pizza."

A fourth goal is simply to project a certain spirit. Country KNCI is particularly adept at this thanks to a stable full of "attitude" liners such as the following: "We didn't do it, nobody saw us, and you can't prove it"; "For fresh new country, plenty of parking, and clean rest rooms, keep it on 105.1"; "We support the two party system, party on Friday night, party on Saturday night"; "There's one thing you should know about us, we have no plan B"; the self deprecating "Of all the radio stations in Sacramento, we're one of them"; and the morning show liners "of all the things they've lost, it's their minds they miss the most" and "not responsible for brain damage received while listening."

Sometimes, listeners may wonder how some liners ever make it onto the air at all. Among the more disgusting liners ever heard came from country WXRb (the Rebel) Pittsburgh, which declared "If you took a man's intestines and laid them out across the highway, he'd be dead."

Topping the list of stupid liners is this frequently heard one: "Fun in the morning, music all day," which, of course, implies that the fun stops at 10 a.m. and that the morning show contains no music.

WHEN LINERS = LAWSUITS

Sometimes, use of liners, or even the simpler slogans and positioning statements, can lead to lawsuits. In August, Fairbanks Communications' WCLB Boston filed a trademark infringement suit against Greater Media's crosstown WBCS over the term "hot new county," which Fairbanks claims to have trademarked on both the federal and state levels.

Earlier this year, a court ruling forced Cox Broadcasting's WYSY Chicago to stop using the handle "Star 107.9" because crosstown WZSR had trademarked and was using the name "Star 105.5"

Withers, who servicemarked the call letters of his Mount Vernon stations, WMIX AM/FM, several years ago, also has vigorously defended that servicemark in court and says "We will make sure that our legal rights are protected."

Other names currently being legally protected by their owners include consultant Mike Joseph's "Hot Hits," CBS Radio's "Arrow," and Alliance Broadcasting's "Young Country."

Even if they don't lead to lawsuits, liners and positioners are sometimes unintentionally misused leading to controversy or simply to the station sounding stupid, such as when country WXTU Philadelphia aired the liner "the station that's fun to listen to" and followed it immediately with Collin Raye's alcoholism-themed downer record "Little Rock."

WFLZ (the Power Pig) Tampa, FL., shocked the industry a few years ago with a series of liners that bordered on the offensive, including one that ended with the tag line "Don't be a dick."

WGCI's Ross is one PD who believes that may have been going a bit too far. "I like things that have a little bit of a sense of humor without being obnoxious," he says. "I think all the nastiness of the Power Pig stuff clearly hurt people. After the initial shock value...people didn't find that funny or amusing long term. A little attitude is good. Too much attitude is a problem."

Of course, radio stations are not the sole dominion of liners and positioning statements. Every kind of business, from consumer products to theme parks, uses them. They've even been known to show up in industry trade magazines including Radio Business Report, which once took a pot shot at a rival publication that's written in a clipped, punchy style with this positioner: "RBR, We Use Verbs."

Are They Out There? Why Can't I Find Them?

Consultant Tips On Developing Talent

by Valerie Geller

Valerie Geller is president of Geller Media International, a consulting firm specializing in News/Talk and personality radio. Her background includes programming WABC, New York; setting up the talk format at KFI, Los Angeles; and various management and on-air positions at stations around the country including: KIOI, KRTH, KOA, KTAR, KOST, and WPLP. Geller currently works in radio throughout the United States consulting stations and conducting "CREATING POWERFUL RADIO" workshops. She also brought talk radio to Europe, helping set up the format and shows in Germany, Sweden, Denmark, Finland, Holland, Norway and the UK. GELLER MEDIA INTERNATIONAL can be reached at 212-580-3385 or faxed at 212-787-6279.

"Where is the next generation of top radio talent? Where are the future Howard Sterns, Rush Limbaughs and Don Imus' located? How do we find them? How do we develop them and how do we keep them once we've got 'em?"

These are all questions radio managers ask programming consultants daily. As more and more stations take syndicated shows, there is concern that the "farm team," growing tomorrow's radio air talent in the smaller markets, is disappearing. Growing talent costs money. It is often cheaper on a short term basis to go with a syndicated show, but long-term, if you develop your own talent, the ratings reward can pay off in a big way.

Air talent can be difficult to manage. They are volatile, sensitive, ego driven, insecure and need a lot of stroking and positive feedback. They are a challenge to already harried overworked GMs and PDs who roll up their eyes and say "not again!" But these very people can also perform, connect with the audience and bring in huge numbers. It's up to management to decide. It is always easier to turnkey a switch.

I feel however, that it's worth it to develop your own people. If you can afford it both financially and emotionally, try it. Don't give up just because it is the harder, more challenging way to go.

WHAT TO LOOK FOR

So how do you discover and begin to groom tomorrow's radio stars while continuing to achieve the quality of programming you need today on air? The answer is there is no easy answer. A plug for consultants here... asking experts in the field for help and advice is one way, another is to steal from your competition, hire people away from other stations. If that works, you are a genius, if not, this is radio, not brain surgery. No one dies because you took a creative risk.

But hiring proven people can be expensive and does not automatically guarantee success.

WHERE TO LOOK? HOW ABOUT UNDER YOUR NOSE...

How do you find these new people? Sometimes a look outside the traditional realm of broadcasters can reap big benefits. I have found and developed radio personalities that literally landed on my doorstep. While I was programming WABC New York, we did a huge talent search looking for someone fun, interesting, topical and loaded with personality. I listened to hundreds of tapes from across the country and auditioned several people off those tapes. However none of them were "right" for the specific profile of a station we were building.

When our afternoon board operator (technically producing the show, screening calls and running the board,) expressed interest in hosting the show, I didn't take him seriously at first. Then we talked. A lot. He had a real feel for radio, had studied acting at Yale, had a wonderful "ear" for impressions and was up on current events. He was also funny. He was drawn to radio because his idol was the afternoon host (Bob Grant) he was working for. We tried him out, the show was a riot and that is how Jay Diamond got on the air. He's now doing nights and doing well.

WABC's current morning man was originally a lawyer who liked to call talk shows. He was so talented, verbal, funny and original that the PD in his hometown in Florida gave him a shot on air. In the end he drew such big audiences that he was granted the chance to work in talk radio in New York.

I've also hired comedians, teachers, bus drivers, actors, musicians, cops, housewives and newscasters who had personality and original stuff to say. Sometimes those "experts" who "guest" on your air can connect with an audience and work out as talent themselves. Look for potential and look for it everywhere.

RESEARCHING PERSONALITY

Many programmers and GMs would love it if they could look into that crystal ball and find out who's gonna make it and who's gonna flop. It can't be done. There's just no way to predict. (There really is no way to research a product or person that the public has not yet experienced.)

The only way is to take a chance. Jump off that cliff and give talented people, you believe in, a shot. Maybe a weekend or fill-in slot. See how it feels. Trust your instincts. See if the show can be developed into one with potential. Don't pull the plug too soon. Give it some time. If that person has the ability to do it creatively and is interesting, it will probably work out. If you believe in someone, take the shot even if everyone else in the building does not share your belief.

One example of just having faith in a talent comes from TV. Do you remember David Letterman's first time out with a talk show? It bombed! They stuck him on, in the noon hour, playing to harried housewives. It failed. However the management believed in Letterman's talent. They decided to put him on in another time frame, the late night slot. It worked out. Just like finding the correct frame for a picture, they had to find where that talent "fit." No amount of naysaying detracted the management from believing in Letterman as a talent. They took the chance, reworked the show and it paid off.

Believe in the talent. Take the risk.

TIPS ON FINDING AND DEVELOPING TALENT

- * RADIO CAN BE TAUGHT, BUT TALENT IS RARE, IF YOU FIND THE GENUINE ARTICLE... **HIRE THEM!**
- * LOOK IN NON-TRADITIONAL AREAS FOR AIR TALENT.
- * MAKE YOUR CHOICE, THEN STICK WITH IT.
- * DO NOT PULL THE PLUG TOO SOON IF THE RESULTS DO NOT COME IMMEDIATELY.
- * HAVE FAITH.
- * MOTIVATE THE TALENT WITH HONEST FEEDBACK AND ENCOURAGEMENT.

WHAT IS POWERFUL RADIO?

"I always know it when I hear it..." That is the answer most programmers give when you ask them to define powerful radio. But when specifically asked to define it, many PDs can't do it. The essence of powerful radio is hearing anything on the air that rings true, causes you to feel, laugh, cry, or in some way genuinely react. It is anything that makes you want to keep listening to the radio station on the chance that it'll happen again.

There are some common threads that run through every great and powerful radio moment. First the audience must care about what is being said. The content or topic must reach them, be relevant in some real way. It can never be boring. When it is, listeners tune out.

Everyone has access to the same records. And music is important. But it's the personalities that people listen for and remember, and make a habit of. Of course the key to personality radio is to have a personality. A rich and full life to draw experiences from. The best broadcasters draw on what they see in life and filter it through their own (often strange) creative process. Then it goes on air. The best ones don't really worry what others think. They need to express themselves on the air in their own way.

They talk about what is going on, what they see, notice and feel. They are real people on the air. They talk about what bugs them, what made them react to current events, the news or the music they play. They share themselves and they are good storytellers.

Audiences like to feel that the person on the radio is talking to them directly. The guy behind the mike is their friend, someone like they are with the same kinds of problems, life struggles and experiences. Humor helps. You do not have to be a funny person to be able to recognize a funny moment and have the spontaneity to go with it. It is a relationship between the personality on air and the listener.

CREATING POWERFUL RADIO TIPS

- * DESCRIBE EVERYTHING, SPEAK VISUALLY AND PAINT WORD PICTURES.
- * BE REAL. SHARE YOUR TRUTH. ALWAYS TELL THE TRUTH.
- * NEVER BE BORING.
- * SOMETHING BIG HAPPENING TODAY IS WORTH GOING WITH. RESCHEDULE ANYTHING ELSE. IT IS WORTH IT.
- * LISTEN TO THE STATION.
- * DO SMOOTH AND INTERESTING TRANSITIONS AND HAND-OFFS TO OTHER HOSTS AND PERSONALITIES. SUPPORT THEM SINCERELY.
- * MAKE IT MATTER.
- * USE DETAIL. IT IS THE LITTLE STUFF THAT "MAKES THE STORY".
- * BURY THE DEAD. IF A TOPIC IS OVERDONE, AND YOU ARE TIRED OF IT, DROP IT.
- * ANYTHING PRODUCED ON TAPE SHOULD BE PERFECT. NO EXCUSES.
- * BRAG ABOUT YOUR STUFF!
- * BRAG ABOUT OTHER PEOPLE'S STUFF!
- * IF YOU DO NOT KNOW SOMETHING, IT IS OK.
- * BE WHO YOU ARE ON THE RADIO.
- * RISK. TRY THINGS. DARE TO BE GREAT.

Be a Resource, a Counselor, a Friend, Not Just a Time Peddler

by Ray H. Rosenblum

Ray is a Pittsburgh-based media broker, consultant, and appraiser with a 35-year background in radio station ownership, management, and brokering. He can be reached at P.O. Box 38296, Pittsburgh, PA 15238. His phone number is 412-362-6311.

In selling radio advertising some of our station account representatives are forgetting the lessons they should have learned in sales-training kindergarten before taking that first fatal step through the door of the local merchant or regional ad agency. It's just not good enough for a sales manager to explain the station's programming, positioning, rates, and ratings (if any) before sending a fledgling sales person out on her first flight.

Sometimes a dose of RAB (Radio Advertising Bureau), Dale Carnegie ("How To Win Friends..."), and some basic manners might be more important than all the radio broadcasting jargon. In essence my message is: Be a resource, a counselor, a friend...not just a time peddler.

AD AGENCIES NEED YOUR HELP

For many years, I have worked as a radio station sales person, sales manager, general manager, owner and consultant. Over these years I have pounded the pavements, made sales pitches, and trained others to do so. Last year a friend operating a small advertising agency asked me to set up and temporarily run a new media department for his growing company. For the first time I was able to view my radio station colleagues and friends through the other side of the looking-glass. I could see how agency people perceive the end-products of all those years of radio sales training.

As a temporary media director for the ad agency, I dealt with several hundred radio stations in buying time for three different retail chains. Out of all those radio station people, I was amazed to discover that only one offered me, as a time-buyer, a Radio Advertising Bureau background piece on the industry for which I was buying time. Few even displayed any great knowledge of the business areas that concerned me. The one station person who offered background information on my client's business also presented his station and market well. He got a broadcast order for his station.

In another instance a station account person sent me photos of a new store under construction in his town, so that I could know how my agency's client was progressing toward its local store's opening. This enabled me and the ad agency president to know more that the client did about the progress of constructing that particular store. The station's executive gained my attention, gave me his station's merits, and got an order, as well.

POLITENESS ALWAYS WINS

Another major market radio station sales person refused to give me any spot rates because I could not immediately disclose the name of my client (who had local lease negotiations pending). I believe such unconsidered behavior does not produce dollars for the radio station. Let the sales manager beware: what she doesn't know about her subordinates' behavior can hurt her. Sales managers should monitor their sales staff's procedures.

In still another major market, the radio station sales person, with no apology or effort to be friendly, announced starkly and arrogantly: "We are sold out for 3 months." I responded by asking if he could recommend another station in the market. I wonder if the person had ever heard that old adage: "This too shall pass." In my sales training I teach civility and the notion that everybody comes around again and that politeness ultimately wins the day. Radio station sales people have to know their station's story, but nowadays it seems that managers also have to train them to be polite.

Beyond politeness, the station sales executive must be a resource and an adviser. Face it. The ad agency time-buyer is often one of the greenest people around, especially with a new account in the shop. Never assume that agency people know it all. During my stint as a consultant for an ad agency I discovered that some agency people can get frenetic when they land a new account, or when a client changes media plans by abruptly adding or subtracting various markets and media. When the agency time-buyer has a last-minute need to expand or contract a broadcast schedule, the radio station person can shine by serving the agency person efficiently and politely.

As a sales person, one should be a resource for the agency media department. Give the time-buyer concise information on your market, the competition, and most especially on the sponsor's business, locations, and competition.

ON BEYOND "TELL ME"

As for the local merchant, she or he will be most grateful if you demonstrate that you already know about the business before you walk in and say "tell me." The old RAB slogan of asking the advertiser to "tell me" about his business is not enough these days. Merchants might not have the time to tell you much. They will be even more grateful if you walk in with a study of the competition, speculation ("spec") tape, copy, and a prospective schedule, ready to go.

It's much easier to make the sale when the merchant is already going over which of your copy points he likes or rejects. You have thus moved the selling focus to selecting among copy choices. That takes you beyond the basic question of whether the merchant is going to use your station or medium at all. Your goal is to get the merchant or agency to regard you as a resource and ultimately a counselor, giving advice on how best to influence the market you represent. That means you must know what the target client and its competitors are doing. Clip ads and news stories about the prospective advertiser and its competition. You know you've made it when the merchant or agency person asks for your opinion.

BE A FRIEND, TELL A JOKE

And lastly, be a friend. Have a good clean, non-sexist, non-political joke to tell. Avoid religion or ethnic cracks. Consult a joke book, if you must. When you can get the client to laugh, you have softened up the person at least a little.

It's still good to know your merchant's birthday, family, and hobbies. Some of the most successful sales people in fields apart from broadcasting make it a habit to note and remember their prospects' birthdays, family members' names, and other special interests.

Talking about such matters helps to break down the wall between a sales person and an advertiser. Maybe you'll see him or her at a basketball game or a volunteer firefighter's carnival. That's when the advertiser's guard against "peddlers" is down. As a radio time-sales person some years ago, I once struggled in vain for a year to sell a local bank president, until I finally suggested bank sponsorship of a high school news report from the school where his grand-daughter was a student. That suggestion broke the ice and made a long term sale.

To be a successful time-seller for any radio station you have to know your own station, the ratings, and all of the competition well. Beyond all that, you also have to learn enough about your target advertiser's business and personality so that you are not just asking him or her to tell you all about the company. You have to be a knowledgeable resource, counselor, and friend.

How They Die...Tales from the Z File

by Lee Harris

Lee Harris is a former station owner/operator (whose station did not go dark!) He is currently with WINS, New York, and also produces the "Forbes Report", a nationally syndicated radio program.

In the summer of 1992, I would drive around Madison, Wisconsin, occasionally pushing the first button of my radio and listening to the rush of white noise, where several weeks earlier there had been the sounds of WMAD-FM. The market had suffered its first casualty. The bank which held the paper on WMAD and its AM sister station forced the owners to pull the plug and fire the staff. It was sobering. Where was the greater fool buyer? Since when did unsuccessful stations actually go dark?

As it turns out, WMAD AM and FM were resurrected about a year later in the most likely of ways, as the lesser half of a duopoly. That relatively kind fate awaits many of the stations, especially FM, that are forced into darkness by financial disaster. But some are never coming back.

This edition of the M Street Radio Directory lists 409 stations as Z (silent), or off the air. 132 are FM and 277 are AM, many of which are daytime only stations, a particularly endangered species. Yet of that appalling number only a handful indicate that they have surrendered their licenses and abandoned all hope of rebirth. Most of the FM's and many of the AM's expired with upgrade applications or construction permits on file. This points to the common hope of many floundering broadcasters that "things will be okay if we can just get up to 6 kilowatts, or if we can just move the tower 4 miles closer to town".

In the current environment, some operations are beyond hope. Why and how do they die?

AM daytimers are most likely to expire. These stations may have been successful as recently as 10 years ago, but they are at an obvious and often insurmountable disadvantage. The puny 15 and 63 watt post-sunscat authorizations handed out by the FCC are usually of no practical use to these stations. In a market with multiple full-time facilities, the exit (sale) value of these stations is often negligible, making owners less likely to keep them afloat while waiting for a greater fool to happen by with a checkbook.

Full-time AM stations with bad night-time signals also have many representatives in the Z file. If they have enough towers in the right location, they may be sacrificed to the value of real estate.

WDGY-AM Minneapolis, formerly KDWB, was shut down in the summer of 1994, so the towers could be mowed down and the transmitter site sold, presumably at a price exceeding the value of the radio station as an operational entity. The owners still hold the license, but it remains to be seen if anyone thinks it is worth building an expensive new directional tower system to bring the facility back to life.

Many established broadcasters felt that the FM stations created by docket 80-90 had no business being on the air. In some instances this has turned out to be the case. The Z file is littered with Class A stations licensed to towns with populations in the 1,000 to 3,000 range, too small a retail base to support most stations. Often the operators had their eyes on a nearby metro, but just as often they were operating at a fatal disadvantage by not really being home to the metro.

Also represented in the Z file are stations operated by churches and schools, done in by loss of funding and loss of interest. Essex Community College in Baltimore operated WBYQ-FM for 12 years. But students eventually lost interest in the station (after all, it was only 19 watts at 75 feet) and the college decided to shut it down last year.

WMAD being a notable exception, not many of these stations expired with large audiences to mourn their demise.

In many cases, the station had effectively been brain dead for some time, operating on full-time satellite delivered programming, the radio equivalent of life support. There are many successful satellite programmed stations, but dying stations tend to neglect those necessary local elements which interface with network programming to make it sing.

When is it time to pull the plug? The surest sign that your time is up is when there isn't enough cash to pay the bills and there's no more to borrow. The former General Manager of WTKN in Daleville, Alabama tells a typical tale. An AM daytimer, unblemished by success for many years, WTKN had negligible billing and considerable expenses. Calls to the absentee owner eventually started going unanswered. Finally, the GM says, he had no choice but to fire the staff and take the station dark, without actual approval from the owner.

Sometimes events conspire to put a marginal station out of its misery. WKFD in picturesque Wickford, Rhode Island was getting by until August 1990 when a storm blew the station's 120 foot tower into a cove. WKFD rigged a temporary antenna consisting of a piece of wire held aloft by a helium balloon. Alas, the balloon broke loose a few days later and crashed into power lines, knocking out power to most of the town.

Efforts to erect a replacement tower were stymied by environmental agencies and neighbors. The owners, buried by legal costs, were eventually forced to file for bankruptcy. The WKFD building, sold at auction, now sits empty, on a lot overgrown with weeds. The remains of the tower are buried beneath the mud of the cove. WKFD itself is no more than a vague memory to the people of Wickford. Without a physical plant, billings, or even goodwill, the WKFD license (500 watts daytime/160 watts night at 1370) is perhaps worth the paper it is printed on.

As simple as that. No different in some respects than shutting down an unsuccessful video store or greeting card shop. But we as broadcasters know that it is very different. The Darwinian theory argues that the stations which survive this shaking out will be those destined to survive by virtue of their superior facilities and locations. The companies which own these stations will also be the fittest.

Still, every station, no matter how ill-fated, ill-conceived, underpowered or mismanaged was once somebody's dream...often the station was an actual extension of an individual's voice. And while it may be a thrill to drive a competitor past the brink of extinction, each station's death diminishes us all.



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1994 FCC Overview

by Gregg Skall

Gregg Skall is a communications lawyer with the firm of Pepper & Corazzini in Washington, DC. He frequently represents parties before the Commission and the Congress to obtain desired policy objectives. In 1984, the National Journal recognized him as one of the leading radio spectrum lobbyists in Washington. He writes and speaks on topics of Federal Communications Commission administrative process, electronic mass media, and telecommunications. He may be reached at (202) 296-0600.

Although the 1993-94 broadcasting year saw relatively few major substantive changes to broadcasting regulation for radio, several events occurred which have major significance and which require the attention of broadcasters.

EEO ENFORCEMENT POLICIES

On February 1, 1994 the Commission announced and implemented a new equal employment opportunity enforcement procedure accompanied by 15 EEO decisions to which the new procedures were applied. The new policy statement toughened a series of EEO standards. Previously, the Commission focused its primary attention upon comparing the station's full-time employment profile with minority representation in the station's recruitment area. The Commission has now relegated that comparison to a mitigating factor, focusing instead upon recruitment and relative presence of minorities in interview and applicant pools.

Although the policy has been suspended pending reconsideration, pursuant to action of the Court of Appeals for the District of Columbia (see below), it is important to review the standards, as they will likely reappear in some form. The policy established a base forfeiture amount of \$12,500 plus reporting conditions triggered by a licensee's failure to demonstrate that it has recruited so as to attract an adequate pool of minorities or female candidates for at least two-thirds (66%) of its staff vacancies during the previous license term. It is the licensee's burden to demonstrate that it has met this threshold. The base forfeiture can be triggered by inadequate performance or by a failure to document activities with adequate records.

The Commission then applies certain "upward adjustment criteria" which it considers evidence of egregious misconduct. The upward adjustment criteria include a failure to attract minority or female candidates for at least one-third (33%) of the license term vacancies, a large number of hiring opportunities relative to staff size, a large pool of minorities in the relevant labor force, a history of previous EEO shortfalls, and EEO lapses with respect to minorities and women. The Commission's actions include increasing the fine, short-term renewals and reporting conditions.

The policy also contains "downward adjustment criteria." These would result in either a lower fine or a full-time (rather than a short-term) renewal. Included are hiring of minorities above half or full parity levels on a consistent basis, a low number of hiring opportunities, and a low percentage of minorities in the relevant population. The Commission also holds out financial inability to pay as a possible downward adjustment. Finally, the Commission will permit a downward adjustment for a stand-alone station in an Arbitron 200+ market.

In reviewing the cases released by the Commission, it is worthy to note that the staff rejected most of the equitable claims licensees presented to mitigate the shortfalls in their EEO performance. These included an absence of local minority-specific referral organizations or sources, ineffectiveness of local sources, inadequate skill levels among the minority population, proximity to better paying stations in larger markets, a need for specialized knowledge and expertise to work with a given format, and reliance upon students from an affiliated school having a low minority population in order to save staffing costs. As a result of these rulings, it is now more important than ever to maintain extensive records of hiring activities for each broadcast station. Special records should be maintained with respect to efforts to attract minorities and the sources used for this purpose. Records should also be maintained as to the number of minorities in job applicant and interview pools.

Pepper & Corazzini has developed an EEO primer responsive to the Commission's new EEO program. That pamphlet is available upon request to the author of this article.

REGULATORY FEES

Pursuant to a new statutory authority, the Commission adopted new rules to collect annual regulatory fees. There follows an overview of the Commission's decision:

Amount of Fees

The Commission adopted a schedule of fees proposed by Congress. Radio station fees range from \$250 for Class D daytimers to \$900 for a Class C, C1, C2 or B FM station. Fees must be filed with the FCC's new Form 159. The date for filing radio station fees in 1994 was August 10 for FM stations and September 2 for AM and international stations or for AM/FM station combinations.

Application Fees

The Commission also announced an increase in its application processing fees. A schedule of the new fees is available from the Commission or from the author of this article.

SBA CHANGES THE "OPINION MOLDER RULE"

The Small Business Administration, at the urging of the National Association of Broadcasters, the National Association of Media Brokers and others, this year repealed its "Opinion Molder Rule," which had prohibited the SBA from guaranteeing loans to broadcasters and other media outlets. The rationale for the rule was that the government, by deciding whether to guarantee such a loan, would infringe on First Amendment rights if it refused the loan guarantee. This concern over free speech resulted in preventing many smaller broadcasters from obtaining lines of credit necessary to expand their businesses.

Got something to say?

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In response to a Notice of Proposed Rule Making, the SBA received 145 comments, all but two in favor of repealing the rule. The rule had not previously been applied to small business investment companies ("SBICs"), which are licensed by the SBA. The rule change, however, will now permit banks and other lending institutions to make SBA guaranteed loans to broadcasters and other media outlets.

COURT OF APPEALS OVERTURNED FCC FORFEITURE SCHEDULE

In July, 1994, the Court of Appeals for the District of Columbia held that the schedule of forfeitures the FCC adopted in 1991 and modified in 1993 was not a "policy statement" as the Commission had characterized it, but a rule that should have been subject to public comment procedures pursuant to the Administrative Procedures Act. The Court directed the Commission to put the schedule of forfeitures out for comment and "be prepared to justify whatever rule it fashions to the public and, if necessary, to the judiciary."

The United States Telephone Association (USTA) had challenged the FCC's forfeiture schedule contending that the Commission should have sought public comment as required by the Administrative Procedures Act and that the FCC discriminated against common carriers by assessing higher forfeitures against that class of licensees than others for the same offense. The Court agreed with the USTA that public comment was required.

COMPARATIVE HEARING CRITERIA

In June of 1994, the Commission solicited further comments on the modification of criteria used in comparative hearings to award construction permits for new broadcast facilities. The rule making proceeding is required as a result of the decision Bechtel v. FCC, decided by the D.C. Circuit Court of Appeals in 1993 which ruled that the Commission had not properly justified the comparative criteria that it has used since 1965 in comparative broadcast hearings. The Court noted that the criteria had not been comprehensively examined for 27 years and that changes in the broadcast marketplace, in broadcast technology, and in the Commission's regulatory policies for broadcasting now warranted re-examination of the criteria. The Commission asked commenters to address the question how the Commission can comply with the Bechtel case. They asked the public to suggest what objective and rational criteria can be used to evaluate applicants' comparative qualifications in light of Bechtel. In response to the problems of Bechtel, the Commission has frozen all application proceedings at the point at which they become mutually exclusive.

NRSC-2 STANDARD

On July 1, 1994, licensees of all AM radio stations were required to take measurements demonstrating compliance with NRSC-2 standards showing an absence of spurious emissions. In 1990, the Commission had begun requiring AM stations to comply with what is known as the NRSC-1 guidelines for spurious emissions. Since 1990, an AM station was considered to be in compliance with the Rules if it used certain approved equipment in the audio chain.

By July 1, 1994, however, all AM stations had to take measurements in order to demonstrate compliance with the emission limits contained in Section 73.44 of the Commission's Rules. After July 1, 1994, the measurements must be taken annually, with no more than 14 months elapsing between measurements.

Once the measurements are taken, the measurement data must be accompanied by description of the equipment and procedures used in taking the measurements, and must be signed and dated by the qualified person or persons taking the measurements. The measurements must be kept on file at the transmitter or remote control point of the station for a period of two years, and on request must be made available to representatives of the FCC.

Recognizing potentially burdensome costs, the FCC does not require AM broadcasters to purchase all necessary equipment. Although the FCC suggests using a radio frequency spectrum analyzer calibrated in accordance with Section 73.44(a) of the Rules, a licensee may use "other specialized receivers or monitors with appropriate characteristics." However, any disputes about the accuracy of the measurements will be resolved in favor of measurements obtained by a properly calibrated spectrum analyzer.

AM STEREO TRANSMISSION STANDARD

The Commission adopted the Motorola C-Quam system as the standard for AM stereo transmission. The Commission had been required by Congress in its 1992 Appropriation Act to choose a single stereo transmission standard. The FCC endorsed the Motorola system largely on the basis of its market dominance. It rejected the Kahn system contention that such dominance was achieved through anti-competitive practices, noting that such allegations are being litigated through civil suits. The Commission also rejected the premise that its decision on an AM stereo standard should be based solely on technical performance, concluding that the Motorola system represented an adequate balance of cost and quality.

The Commission rejected the proposal of several parties to permit incompatible systems to continue to operate, instead requiring full compliance with the C-Quam standard. However, stations transmitting stereophonic programs with other systems prior to March 21, 1994, may continue to do so until March 21, 1995, as long as they continue to comply with the Rules in effect prior to March 21, 1994. Some degree of relief was afforded to operators using the Kahn POWER-side AM single-side band system. That system involves modulating an AM transmitter with two independent side bands containing identical program material, but with intentional level and frequency response differences. The Commission found that the Kahn POWER-side system did not fall within its stereo standard ruling and may continue to be used.

The Commission largely adopted the Motorola-based specifications for stereophonic transmission, but with two changes. First, it agreed to specify a tolerance of plus or minus one percent for the nominal injection level of five percent for the pilot tone indicating the presence of stereophonic information. Second, it increased from one percent to three percent the maximum total harmonic distortion of the pilot tone.

Finally, Motorola is required to license its patents to other parties under fair and reasonable terms.

*“We Help Them
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Actual Radio Measurement

by Karl Baehr

Publisher's note: The following article is provided by Karl Baehr, who is President/CEO of Actual Radio Measurement Inc., and President of KBE "Broadcasting By Design," the consultancy that first introduced ARM to the industry. Actual Radio Measurement, Inc. is one of the least known of the audience measurement firms, with a radically different approach to analyzing ratings. As such, we thought you might like to hear his story. We're always open to your opinions or information regarding new audience measurement technologies. Contact us at (212) 473-4668.

Karl Baehr holds a BA in Radio, Television and Film and is currently pursuing a Masters degree in Mass Communication Research. He can be reached directly at (505) 828-0488.

"Actual Radio Measurement is the kind of information broadcasters would love to get their hands on. A survey of thousands of radios that shows exactly what stations people are listening to and when they're listening, without a diary or telephone call." *Broadcasting Magazine*

If you really believe that the listening trends of several hundred thousand, or several million people can be accurately determined by several hundred returned diaries or phone calls, you should probably skip over the next couple of pages. If you're like many of the people in our industry who are fed up with Mesozoic methodology, empty promises and new covers on the same old book, then I would like to introduce you to the future of radio ratings.

ARM measures AM and FM in-car radio listenership. Using Department of Transportation traffic flow data, U.S. Census information combined with intelligence gathered from the market, the company selects individual survey locations throughout the metro-county. Surveys are designed to provide an accurate market profile. ARM surveys average two locations per-daypart, per-day 6am to midnight, for a total of 56 individual survey locations contained in the seven day survey. Surveys average nearly 15,000 samples in-tab. Survey books are broken out by location, day and daypart. Totals are provided for the survey (all dayparts) and by daypart as well.

Information at the individual survey sites is gathered electronically using the ARM Traffic Survey Unit or TSU. The TSU employs digital frequency monitoring, a computer and an antenna system to detect the frequency a car's radio is tuned to. The TSU can monitor up to 25 station frequencies per second.

ARM has conducted surveys commercially since 1992 in Houston, Dallas/Fort Worth, Albuquerque and in smaller markets such as Lubbock and Abilene, Texas. In addition to the broadcast market reports, another aspect of ARM's business has developed around non-broadcast applications of the technology. This "custom" application has become of increasing interest to advertising agencies who can now pinpoint media buys for individual client locations such as restaurant and retail chains, shopping malls, car dealerships and other retail applications. Due to this depth in applications, "ARM has caused some diary-dependent media buyers to turn their dials," says ADWEEK Magazine.

ARM excels in areas where other systems simply break down.

- * ARM is a look at reality, not an estimate of perceived reality based on the recall of a few specific individuals.
- * ARM does not weight its sample base. One sample gathered in the field represents one sample contained in the survey.

- * Sample size is the largest available in the industry, and you don't pay extra for it!
- * ARM is technology driven, not a labor intensive process. As technology improves, so will ARM's capabilities.
- * ARM is fast. ARM affiliates currently receive detailed survey data within 72 hours of a survey's completion. That's three days, not thirty days. This means simply that the information you receive is timely and usable.
- * ARM is truly passive and does not require a radio station to purchase anything, nor a listener to remember to wear something in order to produce accurate surveys.
- * ARM can remove doubt and concern regarding historically low survey returns from specific demographic, ethnic and listening groups.
- * Beyond the numbers, ARM provides perhaps the most powerful tool for the direct selling of airtime that the radio industry has ever seen. In fact Dickie Rosenfeld formerly of KILT and KJJK, Houston has said, "I've already made enough money with ARM to pay for it forever."

According to the Radio Advertising Bureau, over 75% of all adult Americans are reached in their car by radio every week. In-car listening is critical to radio stations. Drive times are prime times for radio stations and buyers, and as stated in a recently published article, "When you take a look at listening locations in either (Arbitron or AccuRatings) you can see that in-car listening contributes significantly to come and quarter hours. Some stations have a majority of their coming and average quarter hours coming from in-car listening!" ARM is not stopping at in-car listening though, and the future of the company holds even more exciting innovations.

Research and development of an enhanced Traffic Survey Unit continues. These new TSU's can be remotely operated and polled. This will enable ARM to establish a large number of fixed survey locations in any given market. This new system will incorporate the use of U.S. Census "Centroids," or specific locations within a census block or block group that represents the profile of that location. An in-home version, or Interior Survey Unit, will allow for remote polling of specific profile households and businesses. The international applications of ARM are also being developed. The first international survey will be published in 1995.

Perhaps the most immediate change in the ARM survey process will be the demise of the book as the primary source for provision of survey information. Replacing the books is ARM On-line, a computer network that will allow affiliates to instantly and directly download standard survey information into an on-site software application that will provide them with a fully functional database as well as the ability for geo-demographic plotting and overlays, comparisons by location, station, format, daypart, trending and other functions specifically addressing media buying applications among them.

The Actual Radio Measurement Advisory Council was formed earlier this year in an effort to provide the industry with "What it needs the way it needs it." ARMAC lists among its members; George Stokes, VP/GM KRTS FM and KRTK FM Houston, Dr. Everett Rogers, Chairman of the Department of Communication & Journalism at The University of New Mexico and former Annenberg Chair, and Brian Robinson, VP/Regional Manager of Eastman Radio. The ARMAC will help to maintain the research and implementation of the survey process, future product developments, policies and practices of Actual Radio Measurement.

As A-R-M only does in-car listening and does not track demographics, a true comparison with Arbitron is not possible. We did think you would enjoy a fast look at how stations did in each survey for the Houston market. Arbitron measured from January 6 to March 20, 1994 with 3,055 diaries. A-R-M measured from March 7 to March 13 with 9,980 detects. The numbers are reprinted from the M Street Journal article in Vol. 11, #19 (May 11, 1994).

<u>Calls</u>	<u>Freq.</u>	<u>Format</u>	<u>ARB</u>	<u>ARM</u>
KFTG	88.1	ChristianCountry	X	.2
KUHF	88.7	News/Classical	X	.6
KSBJ	89.3	Contemporary Christian	X	.3
KPFT	90.1	Variety/Ethnic	X	.3
KRTS	92.1	Classical	.6	1.5
KKBQ-FM	92.9	Country	4.7	7.7
KLTN	93.3	Spanish-AC	2.2	1.2
KKRW	93.7	ClassicRock	2.8	2.4
KLDE	94.5	Oldies	3.1	4.8
KIKK-FM	95.7	Country	5.5	6.6
KHMX	96.5	Adult Hits	4.4	4.8
KRTK	97.1	Classical	.2	—
KBXX	97.9	R&B	5.2	5.0
KHYS	98.5	Urban AC	3.8	1.2
KODA	99.1	Soft AC	5.4	2.4
KILT-FM	100.3	Country	7.2	9.2
KLOL	101.1	Rock	3.8	8.4
KMJQ	102.1	R&B	5.3	6.3
KQUE	102.9	Adult Standards	4.9	2.8
KJOJ-FM	103.3	Religion	—	—
KRBE-FM	104.1	CHR	4.2	6.6
KMPQ-FM	104.9	Spanish	.2	.1
KHCB-FM	105.7	Religion	—	.1
KQOK	106.5	Spanish	1.3	.2
KKZR	106.9	Rock	2.2	.7
KZFX	107.5	Classic Rock	2.6	1.0
KXTJ	107.9	Spanish	1.1	.1
KILT	610	Country	.7	2.6
KIKK	650	Country Gold	.3	2.6
KSEV	700	Talk	1.3	4.0
KTRH	740	News-Talk	4.8	5.4
KKBQ	790	Country	.1	.7
KEYH	850	Spanish-AC	.6	.6
KJOJ	880	Religion	—	—
KYST	920	Spanish	—	.1
KPRC	950	News-Talk	4.4	4.0
KMPQ	980	Spanish	.2	.3
KLAT	1010	Spanish-CW	.9	.7
KRBE	1070	CHR	.1	.1
KTEK	1110	Religion	—	.1
KGOL	1180	Religion	—	.2
KNUZ	1230	News-Talk	—	1.0
KXYZ	1320	Spanish-AC	1.0	1.0
KWWJ	1360	Black Gospel	.4	.2
KCOH	1430	Talk/R&B	.8	.9
KLVL	1480	Spanish	.3	.1
KYOK	1590	R&B Oldies/Talk	.5	1.0

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