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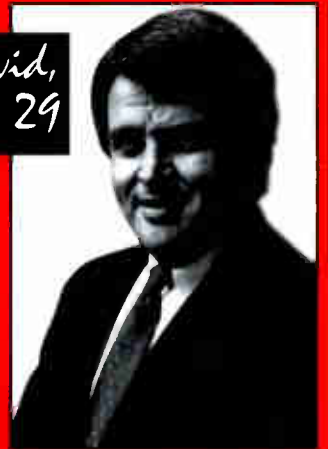
RADIO WORLD'S MANAGEMENT MAGAZINE

**vol. 4 no. 4
April 1997**

Las Vegas, page 8



*John David,
Page 29*



**Columbus,
page 17**



**SHOW
PREVIEW:
NAB '97,
PAGE 34**

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Audio Consoles

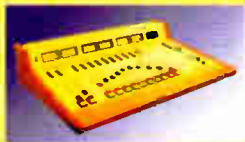
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Again, Jerry, keep up the great work. 1320 Sports is pleased to be working with real professionals!

Best regards,

Leigh A. Moylan
General Manager

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The Chic of Geek



Not long ago, I got hooked up to the Internet via my home computer. I had been anticipating that day for a long time. I could surf the Web. I could send e-mail to friends and family. I would be more efficient in my communication. I would open myself up to a whole dimension of "www" possibilities.

A stack of manuals and how-to guides stare at me from my computer desk amid the warranties and a box of disks. Sometimes just looking at that stack after a long workday makes me tired. But I am determined to learn more about this amazing machine that will transform my life, even if I can spare only a few minutes some days.

You, too, are probably in a situation in which, in the midst of increasing job responsibilities and pressure, you need to come up to speed on not only the Internet and what it could do for your station, but also ever-changing station equipment — hardware and software — that would make your operation more efficient.

At the RAB conference a couple months back, keynote speaker Patricia Fripp admitted that she relished being called "the goddess of geek." She embraces new technology rather than shying away from it. Every time she attends a computer workshop or seminar, she said, her head aches. But she knows all the learning is worth it.

Nowadays, geek is chic. Radio industry trades once devoted almost solely to management and sales now feature technology stories alongside their usual articles. Learning the details of new equipment and the how-to of it all is no longer a job you have the leisure of delegating to your chief engineer.

This month, NAB convenes in Las Vegas for its annual spring show. Radio managers tend to stay away from this predominantly "techie" show and save their time and money for the NAB Radio Show in the fall. If you have committed to making the trip to Vegas, then get your money out of it. Walk around the exhibit hall, talk to people, check out the new gear. On page 34, I mention some of the vendors and products or services that might be of interest to non-engineering types. Attend some technical sessions that you may have shied away from in the past. Wander over to the Sands Expo Center and learn about doing business on the Web.

Keeping up with what's happening in the domain of technology is no longer an option. If you are not technically inclined, or if you are an amateur in the world of digital products and high-speed modems, the task is daunting. You hardly have enough time to return phone calls, let alone to spend hours exploring the Net or reading manuals and technical trades. But, as Ms. Fripp asked, why would anyone want to do business with you if you haven't figured out the simplest operations of a computer?

If you are a disciplined student of new technology, then congratulations. If you do not do your homework, your pain in the long run could be more intense than the headaches of learning. You may find your closest competitor whizzing past you at warp speed. So be trendy — and savvy. Join the ranks of the technologically chic.

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World Radio History

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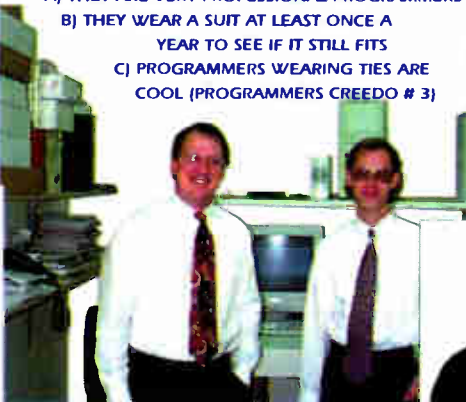
JD (HARDWARE SUPPORT) IS STARING AT A SILENT PHONE BECAUSE:

- A) OUR SYSTEM IS JUST THAT GOOD
- B) HE REALLY WANTED TO BE A MAYTAG REPAIRMAN
- C) KEVIN TURNED HIS PHONE OFF AGAIN



GEORG* (L) AND SCOTT (R) ARE THE ONLY ONES WEARING TIES BECAUSE:

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* YES, THAT IS HOW GEORG SPELLS HIS NAME.

EVEN IF YOU'VE CALLED BEFORE—CALL US IN '97

JEFF (ENGINEERING SUPPORT) IS POINTING TO A MAP BECAUSE:

- A) HE IS POINTING TO OGALLALA, NEBRASKA THE HEADQUARTERS OF PROPHET SYSTEMS
- B) WE CAUGHT HIM PRETENDING TO BE A TV WEATHERMAN
- C) WHERE THE HECK IS SOLDOTNA, ALASKA ANYWAY?



TODD (SALES) IS GETTING READY TO LEAVE BECAUSE:

- A) HE IS LEAVING TO GIVE A DEMONSTRATION
- B) OUT OF SIGHT, OUT OF MIND (SALES RULE #1)
- C) IT IS 5 O'CLOCK—WATCH OUT!



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- A) SHE USES 20-YEARS EXPERIENCE TO KEEP PROPHET SYSTEMS ORGANIZED
- B) SHE STARTED WORK WHEN SHE WAS 3 (SEE ABOVE)
- C) 5 KIDS—'NUFF SAID!



KEVIN'S OFFICE IS FULL OF WOLF PICTURES BECAUSE:

- A) PROPHET SYSTEMS IS LIKE A WOLF—INNOVATIVE AND AGGRESSIVE
- B) PLEASE— DON'T GET HIM STARTED ON WOLVES!
- C) ALL OF US THINK HE WAS RAISED BY WOLVES



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Contents

Station to Station	4
Market Watch Section:	
Las Vegas	8
A balancing act: Broadcasters must appeal to both tourists and new residents, while dealing with the dynamics of a changing radio market.	
Columbus	17
When business was good in the past, radio operators could sit back and enjoy. But times are changing.	
Tuned In with....	29
John David, Senior VP of Radio, NAB	
Special Feature: Event Marketing	31
Promote and execute station events without dipping into your commercial inventory.	
Management Journal	33
Show Preview: NAB '97	34
So you're going to Las Vegas and you're not an engineer. What's at the convention for you?	
High Profile: The Dolans	36
Ken and Daria dole out financial advice with an emotional touch.	
Programming Profile	39
Smooth jazz station WSJT(FM) strikes a chord with listeners in Tampa.	
Show Wrap-up: CRS-28	40
Don't believe the hype. Country radio faces its share of challenges, but the biggest music format in the country is far from dead.	
Sales	48
Is consolidation distracting your sales staff? Here are some ways to keep them motivated.	
Facility Spotlight	54
Hot AC station WTMX(FM) moves to the Windy City.	

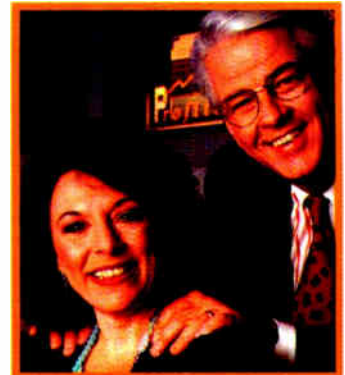


Las Vegas, page 8



Columbus, page 17

The Dolans,
page 36



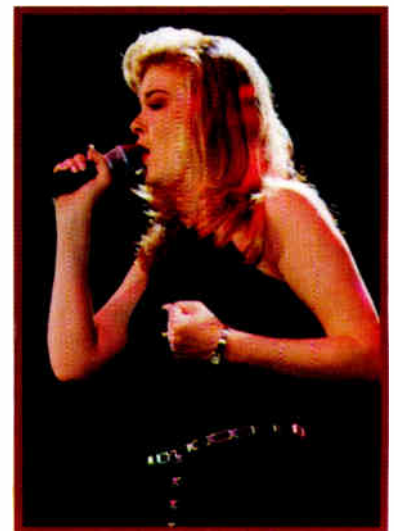
Show Wrap-up: CRS-28, page 40

double take

"I don't look at it as two sides (large market and small market). I look at it as the radio business."

— John David, Senior VP of Radio, NAB

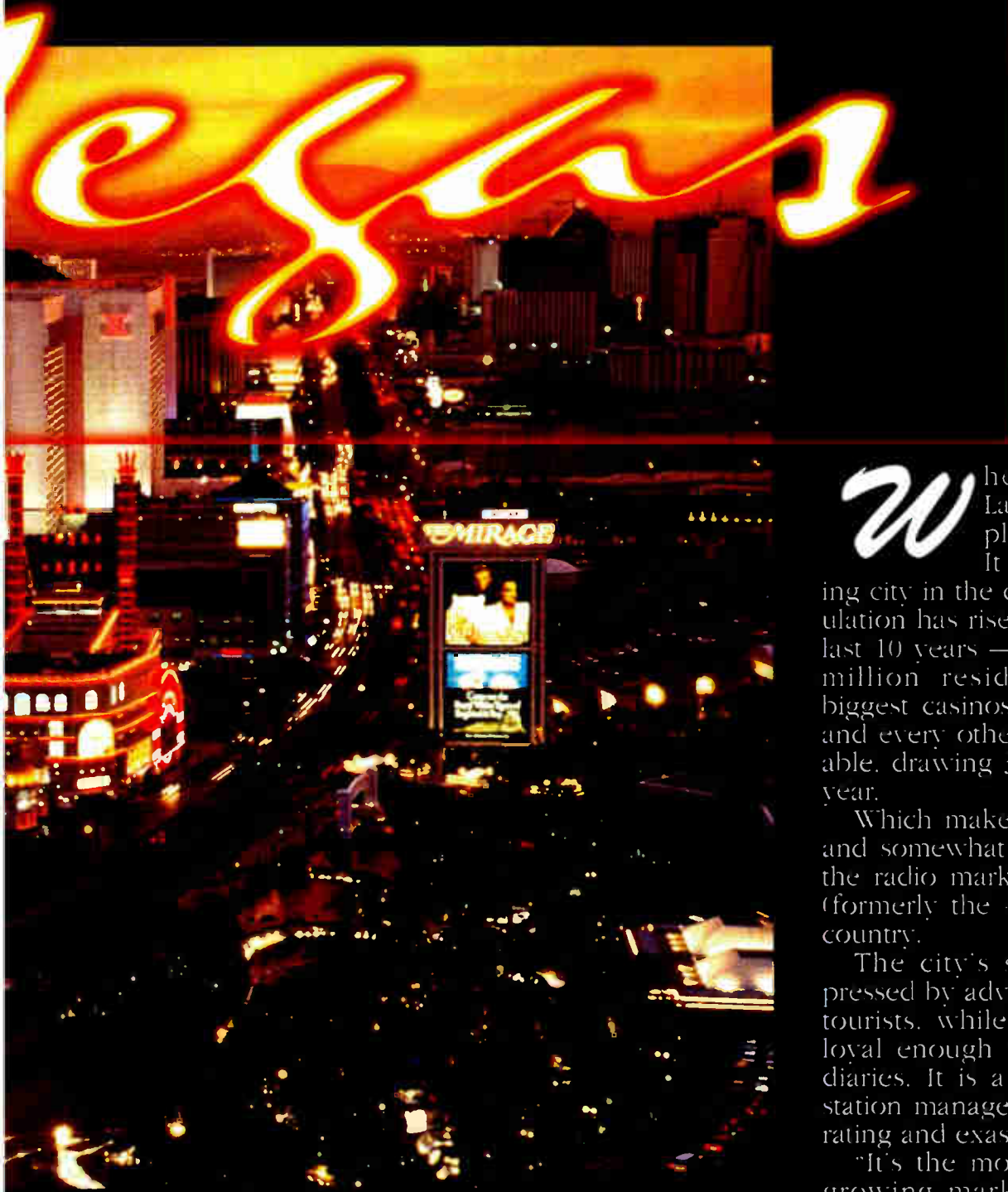
See page 29.





LAS VEGAS

Radio's Balancing Act Show In Town



Act Is The Best

by Denise Cardinal

When talking about Las Vegas, most people use superlatives. It is the fastest-growing city in the country — the population has risen 77 percent in the last 10 years — with more than 1 million residents. It has the biggest casinos, the largest hotels and every other attraction imaginable, drawing 30 million visitors a year.

Which makes for an interesting and somewhat chaotic climate for the radio market, the 45th largest (formerly the 48th largest) in the country.

The city's stations are hard-pressed by advertisers to appeal to tourists, while keeping residents loyal enough to fill out Arbitron diaries. It is a balancing act that station managers find both exhilarating and exasperating.

"It's the most-exciting, fastest-growing market there is," says Toni Bonnici, vice president of Lotus Communications and general manager of rock station KOMP(FM), AAA outlet KXPT (FM), sports station KENOCAM and big band station KORK(AM). "But at the same time, you always have to stay on your toes."



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World Radio History

Las Vegas

To meet advertiser needs, stations invest in towers that transmit signals along Interstate 15 north to Salt Lake City and south to Los Angeles. That allows them to pick up the tourists as they drive in, something that appeals a lot to local advertisers.

"The biggest difference between Vegas and other markets is that we are tourist-driven," says Fred Murr, vice president of Jacor Communications and general manager of AC station in Vegas, which owns AC station KSNE-FM, country KWNR(FM), country KFMS-FM and oldies KBGO(FM). "We are casino advertising-driven. And tourist ads are different sells."



So there are more promo pitches, broadcasting live from bars and casinos, to attract the visiting ears. Seldom can a weekend listener catch a DJ working at the station.

Tourists aside, attracting loyal residents is not easy in Vegas. Not only do 5,000 to 7,000 people move into Vegas each month, but another 2,000 leave. The transient nature of the population has made it impossible for a single station to remain a longstanding powerhouse with any sort of confidence.

"Since there's no market heritage, you can't rest on your laurels," Bonnici says. This means, for many stations, making sure talent is current. Jocks are constantly reinventing themselves in Las Vegas, because they cannot necessarily trust that their listeners know who they are.

Without a dominant player, and new listeners arriving daily, it's a roller coaster ride for all stations. KJUL(FM), the top station in the last few years, has hung on to the spot with a nostalgia format, appealing to the over-35 crowd. In the Fall '96 Arbitrons, KJUL dropped to second place 12+, while top 40 KLUC-FM, which dipped to No. 5 in the Winter '96 book, took the top spot with 9.3 of the market share, compared to KJUL's 7.0.

"If you're a newcomer to the market, it's great," says Murr, who has only been

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Las Vegas

in Vegas for a year. "If you've been here for a while and watched your audience erode, it's not so good."

Stations vie for the new residents with more advertising than most other markets. They buy mailing lists from real estate agents, run TV commercials and put up hundreds of billboards to get their frequency and call letters in the minds of the new locals. According to general managers, they do much more mass marketing in Vegas, as opposed to the target marketing used in other cities.

"We want people to see a TV commercial or a billboard and say, 104.3,

let's see what that is," says Bill DeMeolo, general manager of KJUL.

Top market feel

With so many new residents coming in from so many different cities, Vegas needs wide variety in its format offerings, as well as a certain degree of sophistication. Many listeners come from markets like Los Angeles or New York and expect that kind of performance in Vegas. All the talent for No. 2 station KJUL are actually based in and broadcast from Los Angeles.

"Vegas really has a top 10 market feel to it because, well, it's Vegas," says Dax Tobin, general manager of alternative outlet KEDG(FM). He points out

that his station now has an afternoon-drive jock who worked at a Los Angeles rock station for 10 years. "Compared to other mid-40 markets, the programming and everything has more of a top market feel."

The sophistication of listeners has resulted in a fairly soft AM market, with only one AM station (talk outlet KDWN) breaking the top 15 at No. 14. However, all-news and National Public Radio fare well with the growing number of professionals in Vegas. Only problem is that most of their listeners are professionals too busy to fill out a diary.

"KNUU(AM) (ranked No. 19 12+ with a 1.3 market share) has always

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Circle 5 On Reader Service Card

Las Vegas

been a news talk station," says Julie Neil, a media buyer in Las Vegas for more than 20 years. "It might not have good numbers, but advertisers are selling to quality people there."

The mix of music must appeal to all demographics. Vegas is home to a substantial retirement population — more than 30 percent of Las Vegas households have at least one retiree. But managers are quick to point out that the retirement population in Vegas is much different than that of other cities.

"These people are very active," DeMeolo says. "And the advertisers love them because they have time to spend in casinos."

In terms of ethnic diversity, more than 11 percent of the population is Hispanic, and almost 10 percent is African-American. And though the Asian-Americans make up only 3 percent of the population, their numbers are growing. Throw in a strong L.A. influence, and some old west Nevada, and it seems as if there isn't a format that can't survive here.

Even overlapping formats — at least three adult contemporary stations, two country and several varieties of rock — seem to go somewhat unnoticed.

Las Vegas Financial Snapshot

Market Rank: 45
Revenue Rank: 46
Number of FMs: 16
Number of AMs: 12

Revenue 1993: \$29.0mil.
Revenue 1994: \$33.1 mil.
Revenue 1995: \$38.1 mil.
Revenue 1996: \$41.3 mil.
Revenue 1997: \$44.2 mil. est.

Revenue Growth
'89-'94: 8.5%
'95-'99: 7.7%

Local Revenue: 82%
National Revenue: 18%

1994 Population: 987,800
Per Capita Income: \$17,091
Median Income: \$36,177
Average Household Income: \$44,370

Source:

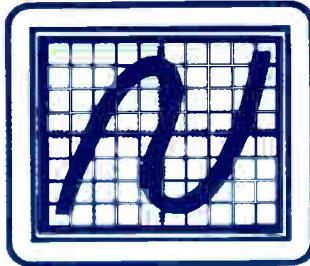


"The fact is that there's room for duplication in Vegas," says Cindy Weiner Schloss, vice president of American Radio Systems and general manager of stations KLUC-FM, KMZQ-FM, KMXB(FM), KXTE(FM) and KVEG(AM). "Ten years ago there were only two or three formats. Now there are several subformats."

One example: KSNE-FM is soft AC. KMZQ is AC and KMXB is hot AC. All three stations rank in the top seven 12+.

And the two country stations distinguish themselves as well — KFMS-FM calls its format classic country, while KWNRFM programs what it calls new country.

Hitting the 1 million population mark, coupled with the movement of stations up and down the ratings, has caught the eyes of some national players. American Radio Systems has bought KLUC-FM, KMZQ-FM, KMXB(FM), KVEG(AM) and KXTE(FM). Jacor Communications just purchased KSNE-FM, KFMS-FM and KBGO(FM). Lotus Communications owns KORK(AM).



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Las Vegas

KENO(AM), KOMP(FM) and KXPT(FM).

But the independent stations claim they aren't worried. They say Vegas is a big enough town for everyone, and a small enough town to allow them to succeed. "It's going to make things more competitive," says Dax Tobin, general manager of KEDG, 107.5 FM, an independent alternative rock station ranked No. 6 12+. "It will make everyone more professional."

Tobin has experienced the station consolidation game firsthand. After American Radio Systems bought KXTE, the company turned the former classic rock station into an alternative rock station, going right after the KEDG audience. Ten months later, KEDG is still the top rock station, though Tobin admits they've felt the heat.

KJUL, which is also an independent station, has fared well despite the fierce competition for adult listeners. Of the top-rated adult stations in the market, only KJUL is independently owned.

"I'm not that worried," says DiMeolo. "But I do see a lot more competition."

Neil adds that the aggressive actions of consolidated stations are not working in Vegas. Their best asset is their ability to become a one-stop shop for advertisers. The majority of advertisers — 82 percent — are local, with 18 percent of the dollars coming from national ads. With a mix of stations under one roof, a business can get its name out to all segments of the population, for a lower price than going to different stations. Problem is, that hasn't happened yet. "None of them have come in with a flat packaging system yet," she says.

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Finding a way to make consolidation work is something most markets, not just Las Vegas, are having to deal with.

"What it's going to mean, no one knows for sure," says Craig Harper, an analyst with The Griffin Reports. "The industry is still trying to feel its way and figure out how you run not just two, but six stations under one roof. I'm not sure anyone has the formula for success."

Future of Sin City

As Harper points out, there are a lot of signals in the Las Vegas market, which means there probably will not be too many new stations popping up. And the existing ones have an interesting road to travel.

First, they might start charging more for ads. Neil contends that since Vegas has hit the 1 million mark, most stations are more than ready to raise their prices. "There's a feeling that it's time that rates go up," she says. "It's time to really reflect the population base."

Nationally, Vegas is one of the fastest-growing markets revenue-wise for the last three years.

It's No. 46, growing from an estimated 26 million in 1992 to 41.3 million in 1996. The biggest revenue producers in the market are No. 5 KMZQ, with \$4.5

With so many new residents, Vegas needs wide variety in its format offerings, as well as a certain degree of sophistication.

million, followed by No. 3 KSNE, with \$4.3 million, and No. 6 KWNR with \$4.2 million.

If the growth continues, as it is projected to do for at least the next five years, the majority of stations won't be wondering where their next paychecks are coming from.

With the increased growth of the city comes the increased need of local businesses to get their word out. And the more advertising venues available, the better for radio.

"It should make for pretty healthy radio stations," Harper says.

Denise Cardinal is a media writer for the Las Vegas Business Press, and has written for CityLife, an alternative weekly in Las Vegas, and Cityview, an alternative weekly in Des Moines, Iowa.

Las Vegas

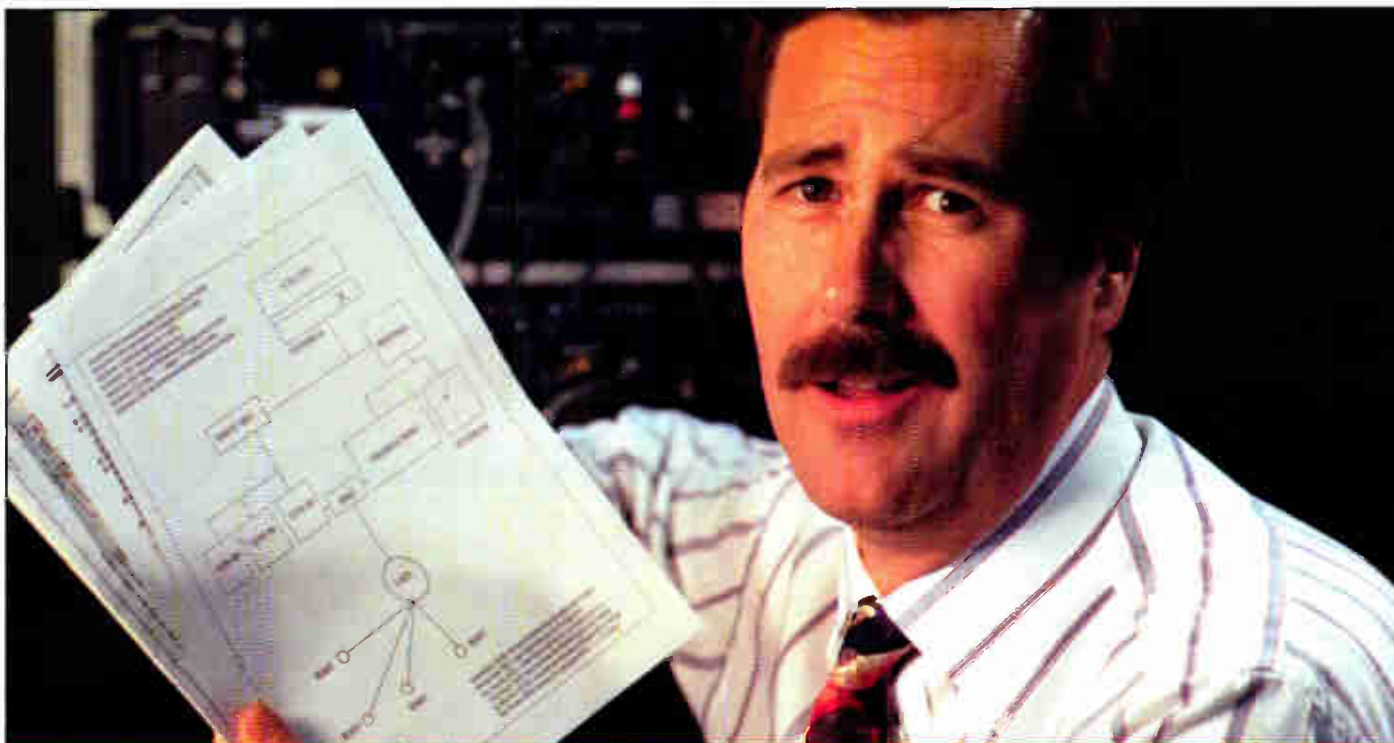
Radio Market Overview

Station	Freq.	Format	1996 Est. Rev. in \$ Mil.	Owner	Arbitron 12+ Fall '96
KLUC-FM	98.5	CHR	3.1	American Radio Systems	9.3
KJUL(FM)	104.3	Nostalgia	2.2	Eight Chiefs Inc.	7.0
KSNE-FM	106.5	Soft AC	4.3	Jacor Communications Inc.	6.9
KMZQ-FM	100.5	AC	4.5	American Radio Systems	5.6
KWNR(FM)	95.5	Country	4.2	Jacor Communications Inc.	5.5
KEDG(FM)	103.5	Modern Rock	2.7	George Tobin Productions	5.0
KMXB(FM)	94.1	Hot AC	1.9	American Radio Systems	4.9
KFMS-FM	101.9	Country	3.0	Jacor Communications	4.7
KQOL(FM)	105.5	Oldies	2.0	American General Media	4.7
KOMP(FM)	92.3	AOR	2.9	Lotus Communications Corp.	4.6
KXTE(FM)	107.5	Alternative	2.2	American Radio Systems	4.4
KKLZ(FM)	96.3	Classic Rock	2.7	Apogee Communications	4.2
KBGO(FM)	93.1	Oldies	0.95	Jacor Communications Inc.	4.1
KDWN(AM)	720	News/Talk	0.8	Radio Nevada	3.6
KXPT(FM)	97.1	AAA	1.1	Lotus Communications Corp.	2.3
KLSQ(AM)	870	Spanish	0.9	Heftel Broadcasting Corp.	1.9
KVBC(FM)	105.1	News	0.4	Compass Comm. Co.	1.8
KVEG(AM)	840	Sports/Talk	—	American Radio Systems	1.6
KNUU(AM)	970	News/Talk	0.4	Bernstein-Rein Advertising	1.3
KDOL(AM)	1280	Spanish	0.4	S&R Broadcasting Inc.	1.1
KORK(AM)	920	Big Band	0.5	Lotus Communications Corp.	1.1

* Formerly KRBO(FM) — Not available



Stations are ranked in order of Arbitron Fall 1996 12+ ratings. Information provided by BIA Publications Inc. through its MasterAccess Radio Analyzer Database software.



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World Radio History



Columbus

Enigmatic Market Keeps Broadcasters On Their Toes

Christopher Columbus never set foot in the Midwest, but Ohio named its capital city after the explorer anyway. That isn't the only conundrum in Columbus, Ohio.

During the 1980s, while other cities in the so-called Rust Belt were staggering under the massive restructuring of the American economy, Columbus enjoyed healthy growth.

Part of the growth was due to the fact that the market's top employers include the state and federal governments, as well as that city-within-a-city, the massive Ohio State University. Other top employers are such prototypical service-oriented businesses as Banc One Corp., The Limited Inc. and Nationwide Insurance. There's not an obsolete steel mill among them.

Since 1987, the market has added 5,000 households per year and is projected to continue to do so through the end of the century. With the rest of the



state on the rebound during the '90s, Columbus and central Ohio have been spurred on to further strong economic growth, characterized by numerous high-profile building projects and very low unemployment.

Such steady growth historically has allowed radio stations in the market to find their niches, sit back and enjoy the revenue. But nothing lasts forever, and now conundrums have arisen in radio, too, especially over the past year.

The market is 85 percent white, yet the station with the fastest-growing audience is aimed at black listeners. One of the wildest morning shows in town airs on a station owned by one of the most buttoned-down companies. And local ownership has long-dominated the airwaves, but a company from downstate now owns the most signals.

Test market

From a national perspective, of course, few of these conditions are surprising. Columbus radio has been influenced by the whims of Congress and the Federal Communications Commission as much as anywhere else,

by **Tim Foran**

Columbus

and the position of Columbus as a long-time political bellwether and reliable business test market make it an even more likely target for the kinds of changes that are typical elsewhere.

If Arbitron's No. 32-ranked market no longer enjoys its former stability in formats and personnel, much of the credit (or blame) must go to Cincinnati-based Jacor Communications.

Jacor entered the Columbus market in February 1996 with its blockbuster \$770 million deal to acquire Citicasters. The previous year, Citicasters itself had added to its local one-two punch of news/talk/sports standby WTVN(AM) and classic rocker WLWQ(FM) by purchasing three stations from OmniAmerica Communications — sister country FM stations WLLD and WHOK, and news/talk WLOH(AM).

With those five stations in hand, Jacor wasn't finished. It opened its wallet again and picked up two sister '70s oldies stations, WAKS(FM) and WAHC(FM).

Jacor knew where its bread was buttered. Its top two Columbus earners in



**WSNY(FM) "Sunny 95"
Morning Team Stacy McKay
and Dino Tripodis**

1996 were the old Citicasters duo — WTVN and WLWQ — at \$8 million apiece. While that meant Jacor owned two of the top five moneymakers in

town, audience fractionalization trouble had been brewing for years. Efforts to shore up weaknesses began at the end of '96 and picked up speed early this year.

Like many AM stations, WTVN had long been suffering demographic problems. The brutal joke was that anyone who picked up a newspaper could find out where WTVN was losing its audience — to the obituaries. Local broadcasters privately speculated that the station would be a target for a major overhaul once the ink dried on the purchase contract.

And so it happened.

WTVN wooed Dr. Laura Schlessinger's syndicated, take-no-prisoners advice program from cross-town news/talk rival WCOL(AM), a station from which it had earlier plucked Rush Limbaugh. WTVN also added a sports show featuring Mark "Munch" Bishop, a local hero who was already contributing sports reports to WLWQ.

In local talent, WTVN quietly signed its "morning monarch" Bob Conners, one of the top personalities in town for decades, to a five-year renewal of his contract. WTVN also re-emphasized its dominance of local news coverage by adding to its reporting staff (which also will be used as a mini-network for Jacor's other Columbus stations).

Also significant to listeners was the firing of longtime on-air host John Lane and his co-host of 10 months, Jane London, who had become familiar locally by co-hosting a morning show at the city's leading AC station. WTVN replaced both talents with Gary Burbank. Although Burbank could already be easily heard in Columbus via the big stick of Cincinnati's WLW(AM), the addition of his show immediately stirred up publicity and generated talk among young professionals. More importantly for Burbank (and Jacor ad reps), he could now boast to national advertisers of another top 50 market in his syndicate.

But the most flamboyant indicator of where WTVN is heading was provided by an ad that the station published in the Jan. 3 edition of a trade publication: "We're looking for a talk personality! Our slogan is 'Politics suck!' Are you entertaining? Are you provocative? Would you like to interview lesbians? We'll let you do that. Really."

As intended, all this left the 55-and-older crowd fuming. Whether WTVN's

Columbus Radio Market Overview

Station	Freq.	Format	1996 Est. Rev. in \$ Mil.	Owner	Arbitron 12+ Fall '96
WNCI(FM)	97.9	Hot AC	9.0	Nationwide Comm. Inc.	9.0
WCOL-FM	92.3	Country	8.0	Nationwide Comm. Inc.	8.0
WSNY(FM)	94.7	AC	9.1	Saga Communications LP	7.9
WTVN(AM)	610	News/Talk/ Sports	8.0	Jacor Communications Inc.	7.9
WBZX(FM)	99.7	AOR	5.5	North American Bdctg Co.	5.4
WBNS-FM	97.1	Oldies	2.5	Dispatch Broadcast Group	5.3
WLWQ(FM)	96.3	Classic Rock	8.0	Jacor Communications Inc.	5.2
WJZA(FM)	107.5	Urban AC	1.5	Horace E. Perkins	5.1
WHOK(FM)	95.5	Country	3.0	Jacor Communications Inc.	3.8
WWCD(FM)	101.1	Alternative	2.5	Ingleside Radio Inc.	3.1
WCEZ(FM)	107.9	Easy	0.55	Associated Communications	3.0
WBNS(AM)	1460	Sports/Talk	0.75	Dispatch Broadcast Group	2.7
WCKX(FM)	106.3	Urban	1.1	Blue Chip Broadcasting Ltd.	2.4
WCLT-FM	100.3	Country	1.2	WCLT Radio	1.8
WZAZ-FM	98.9	Modern Rock	2.0	Jacor Communications Inc.	1.8
WAKS(FM)	105.7	Country	2.0	Tel Lease Inc.	1.7
WZJZ(FM)	104.3	Jazz	0.8	Janice M. Scantland	1.5
WCOL(AM)	1230	Talk	0.3	Nationwide Comm. Inc.	1.3
WVKO(AM)	1580	Urban	0.7	Saga Communications LP	1.3
WMNI(AM)	920	Country	0.6	North American Bdctg Co.	1.1
WAZU(FM)	107.1	AOR	0.9	Jacor Communications Inc.	1.0
WRFD(AM)	880	Christian Talk	0.2	Salem Comm. Corp.	1.0
WSMZ(FM)	103.1	Urban AC	0.2	Stop 26-Riverbend Inc.	1.0

Stations are ranked in order of Arbitron Fall 1996 12+ ratings. Information provided by BIA Publications Inc. through its MasterAccess Radio Analyzer Database software.



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World Radio History

Columbus

moves will be enough to attract Baby Boomers and Gen Xers is anyone's guess right now. The first full Arbitron ratings period covering those changes was not completed until near the end of March.

A fly in the ointment over the long term: WTVN's efforts to woo the popular Ohio State University football broadcasts face a brick wall in the tightly worded contract the university has with current Buckeyes flagship, WBNS-AM-FM. Those stations, owned by the same local group that owns the daily newspaper and the CBS television affiliate, will remain a major impediment to any other stations' pursuit of the college contract.

Rock throwing

At WTVN sister station WLVQ(FM), the problem isn't the audience, which remains the right age, but the competition, which has become more intense. WLVQ — "Q-FM, the Total Rock 'n' Roll Experience" — celebrated its 20th anniversary as an AOR/classic rock station in February.

Q-FM's morning duo, Wags and Elliott, has been among the top five morning shows in town for half a dozen years, and is especially popular among men 25-49.

But the morning team hasn't been enough to withstand the onslaught of two locally owned rivals — WWCD(FM) ("CD101") and WBZX(FM) ("The Blitz") — which had portrayed themselves as purveyors of new rock and alternative rock while painting Q-FM as a dinosaur.

Unlike WTVN, Q-FM's efforts to plug the gaps have occurred by proxy as Jacor Columbus Market Manager Tom

Thon and Program Director Greg Ausham changed formats on two of Q-FM's new sister stations. To siphon away a market share or so from The Blitz, the new WAZU(FM) ("The Big Wazoo") went to hard rock. To make a similar impact on CD101, the new WZAZ-FM ("Channel Z") became "mainstream alternative," an oxymoron that Thon laughingly says "is right next to jumbo shrimp."

Jacor's "rock triopoly" is a conscious effort to serve a large segment of the listening audience.

"With a little bit of luck, the Z's will have some impact," Thon says. "We're in the marketing business, ultimately, with two customer bases. We market to the listeners and we market to the (ad) clients.

"We — and by 'we' I mean the medium of radio — have to continue programming as a medium in Columbus that offers good, competitive products."

Thon does not see Columbus as "under-radioed," at least on the programming side. "From a competitive standpoint, most of the plates are plenty full," he says.

Most at risk from the Jacor moves is CD101. Although popular with the Gen X crowd, the station has been hamstrung from the beginning by its relatively weak signal. Although Channel Z broadcasts with the same wattage, its centrally located tower reaches listeners with ease, something that CD101 cannot say.

With such a handicap, CD101's local owner Roger Vaughan might be forgiven if he tossed in the towel and sold to one

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Columbus



**WNCI(FM) Morning Zoo (l-r):
Kim Zandy, Matt Harris, Jimmy "Jam" Shaheen**

of many suitors. But Vaughan, a man with a dream, has repeatedly turned them down.

"People call and say, 'Give us a price,'" Vaughan says. "I don't know what a price would be We still have work to do on our audience, revenue and signal before we're done. It's hard to approximate what we could do if we reach our potential."

A Stern Blitz

The Blitz, also locally owned, seems just as unlikely to fold its tents. Owner Matt Mnich faced the Jacor challenge head-on by signing up for Howard Stern's morning show, beginning right as the Winter '97 Arbitron survey period began.

"It was the best move any rock station in this market could have made to counteract Jacor," says Chris Vlahos, director of media services at ad agency Lord, Sullivan & Yoder.

"Consider this," Vlahos says. "Among the 18- to 54-year-old audience, 80 percent of the Blitz's listeners are currently in the 18-34 bracket. That's very young." In New York, listeners 35-49 make up 36 percent of Stern's audience — double the percentage that the Blitz previously drew.

The move came at a cost. Stern's show will cost the Blitz upward of \$400,000, quite a sizable chunk of change for the station, which had estimated revenues of \$5.5 million in 1996.

With a media barrage on for Stern's

Columbus Financial Snapshot


Market Rank: 32
 Revenue Rank: 29
 Number of FMs: 20
 Number of AMs: 12

Revenue 1993: \$53.0 mil.
 Revenue 1994: \$58.4 mil.
 Revenue 1995: \$62.5 mil.
 Revenue 1996: \$66.6 mil.
 Revenue 1997: \$70.7 mil. est.

Revenue Growth
 '89-'94: 5.5%
 '95-'99: 6.5%

Local Revenue: 82%
 National Revenue: 18%

1994 Population: 1,467,400
 Per Capita Income: \$17,779
 Median Income: \$39,408
 Average Household Income: \$46,905

Source: 

movie, "Private Parts," the Blitz is keeping its fingers crossed that its first Arbitron period with "the King of All Media" will yield a lion's share of the market and not be a royal pain. Ironically, the biggest benefactors of all these changes may be a few stations that have stood pat.

Repositioning

The market's top earner, adult contemporary WSNY(FM) ("Sunny 95") left the rock wars to the boys and rededicated

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itself to serving its heavily female audience. The Saga Communications station quietly settled a sexual harassment suit that threatened its public image and staved off a challenge by Nationwide's big-signal hot AC station, WNCI(FM).

Sunny '95's sister station, WVKO(AM), a local pioneer in the urban format, repositioned itself in February to become the first 24-hour all-gospel music station in Columbus.

The move was made necessary when a former WVKO employee, Horace Perkins, signed on in '95 with a new urban station, WJZA(FM). Perkins' new station immediately began to dominate the black audience and drained market share from WVKO and WCKX(FM) ("Power 106").

The latter station took on a Cincinnati flavor when that city's minority-owned Blue Chip Broadcasting bought it last year. Blue Chip intends to bolster Power 106 with other acquisitions in Columbus this year.

Country king WCOL-FM, owned by Nationwide Communications, also will be quietly tending to business while the rockers roll around in the mud. When

Columbus-based Nationwide bought the station four years ago, it immediately changed its format to country. Thanks to a clear signal that easily surpassed its closest competition, WCOL-FM immediately became the leading station in its format, surpassing Jacor stations WHOK(FM) and WHQK(FM). The former is based south of town in Lancaster, Ohio, while the latter is north of town in Marysville. It's little wonder, then, that WCOL(FM) earned \$8 million last year, just behind sister station WNCI's \$9 million.

Like its sister station, WNCI will rely on its flame-thrower signal booming out its Morning Zoo (consistently ranked in the top two in market share) and hot AC format.

'Underradioed market'

"It's a great market, an underradioed market," says Dave Robbins, WNCI general manager. "It has fewer signals than comparable cities. In that regard, it's a lot like Atlanta. And Columbus has good revenue.

"If it goes the way most other markets are going, there will probably con-

tinue to be turnover," Robbins says. "From the way we've positioned our stations, we're insulated from that change.

"When all is said and done we will own 17 radio stations in eight markets," Robbins says.

"Columbus is one of our targeted markets. We own three stations now in Columbus — that's as many as in any of our other markets. Nationwide wants to maximize its revenue any way it can, and if we can do that by buying another station, we will."

Also hoping to quietly clean up is WBNS-FM ("Oldies B97"). When Jacor converted the former '70s oldies stations to other purposes, B97 was all alone in the oldies format. In addition to sister station all-sports WBNS(AM), the locally owned WBNS companies also include a satellite carrier and Ohio News Network.

After the disruption of the past few months, will there be more buyouts in Columbus?

"The only thing you can guarantee is that things will continue to change," says Jacor's Thon. "It is a crazy time. Nothing is etched in stone. How it ultimately will pan out, time will tell."

Refreshing change

CD101's Vaughan predicts a few more buyouts in Columbus.

With the Blitz's Mnich, the Wolfes (owners of WBNS radio, TV and the daily newspaper) and Nationwide all based in and owning stations in Columbus, "I'd say that makes Columbus more resistant to further change," Vaughan says.

"I think the best part of this — and Columbus is even weirder than most places in this regard — is that management and ownership never talked, station to station, here. The idea was always, 'You're the competition.'"

"Where other cities had monthly get-togethers of station management, we never did," he adds.

"Now, all of a sudden, we're all talking, trying to figure out what's going on. I find that refreshing."

One thing is certain: The Winter '97 Arbitrons will be the most closely watched ratings in years.

"And the end result is probably nothing is going to change," Robbins says with a laugh.

Tim Feran covers radio and other arts and entertainment issues for The Columbus Dispatch, the city's daily newspaper.

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READER SERVICE 100

Leasing Your Tower Site

Don't Let the Landlord Take You Hostage

by Frank Montero

If you ask station owners, or would-be station owners, to identify the most important radio station asset, it should come as no surprise that the FCC license tops the list. But when you ask them to identify the second most important asset, the answer most heard is the station tower lease.

The importance of a good tower site has become increasingly evident with the flood of acquisitions and financings in the wake of the Telecom Act. Aside from ownership deregulation, the Telecom Act also placed a February 8 deadline by which stations that had been off the air for more than a year had to return to broadcast operations or automatically lose their license. For those stations that needed a tower site to get back on the air, January saw a mad rush to sign up leases before the February deadline.

Because a station owner would have to modify his or her FCC license to relocate to another site (which would take too much time), he or she is effectively at the mercy of the site owner to pay whatever is demanded in rent or risk losing the station's FCC license.

The basics

While station owners who are lucky enough to own their tower site do not have to worry about such things, for those who rent their site, a solid tower lease is critical. Basically, there are two types of tower leasing arrangements. You can either lease space on someone else's tower (commonly referred to as a "tower lease"), or lease a piece of real estate and build your own tower on the land (referred to as a "tower site lease").

The importance of such a lease is clear. Despite your FCC license, if you don't have a site from which to transmit, you basically don't have a radio station. Also, because the FCC license is very specific as to where your tower must be located, a station owner cannot just pack up his station and move to another site if he loses his lease.

The process of moving your site can be very costly and time-consuming. First you have to locate a viable alternate site — one from which you can transmit without interfering with other assigned

frequencies. Then you have to apply to the FCC to modify your license to transmit from the alternate site. All of this involves legal and engineering fees, and may take months for the FCC to ultimately process and grant.

You may also need FAA approval if your new site is near an airport or flight path. Finally, you may have to build new towers or move your existing towers, which can be very costly. Moreover, if the old landlord has given you a deadline by which to vacate, you may find yourself off the air until you can move.

For the educated tower site owner, these restrictions are occasionally interpreted as a license to print money at the station owner's expense. Many landlords know the cost, risk and expense associated with moving a station's tower site. Therefore, they are frequently tempted to use this leverage to charge high rental rates in areas where there are few alternate sites available and ask for additional concessions whenever the station needs the landlord's cooperation.

I have seen an amazing number of radio station transactions held up by uncooperative tower site landlords — most often when a station is being bought or when a station owner, or would-be station owner, is trying to obtain financing to buy a station.

When a station that transmits from a leased tower site is sold, the buyer naturally wants to assume the tower lease along with the other assets. The difficulty arises when the lease cannot be assigned to a buyer of the station without the consent of the landlord. Such a provision in the lease puts the landlord in a position of leverage because it forces the owner of the station to obtain the written consent from the landlord before being able to sell the station.

In some instances, the buyer may also require from the seller a signed "estoppel certificate" from the landlord that essentially states that the lease is in full force and effect and that the seller is not at risk of losing the lease as a result of any breach.

While most landlords cooperate in signing these consents and certificates,

the fact is that the landlord is frequently under no obligation to do so. As a result, the landlord may be slow to return the signed consent, or, in extreme cases, may purposefully withhold the consent until certain concessions have been made or unless the lease is re-negotiated.

Because the station sale will not occur unless the buyer is confident that the lease will be assigned, the landlord can effectively hold up the entire transaction.

In one case I know of, a station owner had contracted to sell his station but had taken his time in obtaining his landlord's written approval to assign the tower lease to the prospective buyer. The owner felt that he had a good relationship with the owner and that obtaining the consent would be of little difficulty.

What was not anticipated was that, just a few days before the scheduled sale of the station, the owner of the property died. As a result, the real estate passed on to his estate and no consent could be given until the executor distributed the land to the landlord's heirs. Because the land was inherited equally by the landlord's several children, the seller had to track down all the heirs to obtain the consents. This effectively delayed the sale of the station for a considerable amount of time.

Financing risks

The second instance in which an inattentive or uncooperative landlord can create problems is in the context of a financing. As any station owner who has borrowed money knows, the bank takes a security interest in everything, including the tower site. If you rent your site, that means that the bank will want either a leasehold mortgage on the site or a collateral assignment of the lease.

While this, in and of itself, is not a problem, most banks will want the landlord to sign a "consent and waiver," which is essentially the landlord's written consent to the bank's security interest in both the lease and the station owner's equipment on the leased property. Once again, the landlord is in a position of great leverage to hold up the financing if he refuses to sign the bank's documents.

On some occasions, the financing is part of a multistation acquisition. However, the bank will not loan the money until all the documentation for the various stations is in order. In one instance, a landlord had a dispute over the electric bill to be paid by the tenant

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and refused to sign the bank's consent unless the dispute was resolved to his satisfaction. Because the buyer's entire financing depended on obtaining the necessary documents for all the stations being purchased, one landlord was able to hold up a financing and acquisition involving several stations and worth many millions of dollars.

A few pointers

So how do you handle this situation? There are various steps that you can take. First and foremost, if you are buying a station, find out if the seller owns or leases its tower site. If the site is leased, ask to see a copy of the lease before you sign anything. Often, a buyer only checks to see what the rental payment is, and whether it increases over time.

But this is just the beginning. Once you have the lease, check to see the term of the lease. A preferable lease is one that still has a long life to it. This will also be important when, and if, you decide to sell the station because most buyers are frightened by a tower lease that only has a few years left.

The next thing to check is the assignability of the lease. Some are assignable

by the tenant without the landlord's consent. This is ideal. Others allow the lease to be assigned to any buyer of the station without the landlord's consent. This will also work.

Otherwise, look to see if there are any restrictions on the landlord's ability to withhold his consent, such as language that provides that the landlord's consent "will not be unreasonably withheld." This is not ideal, but it helps.

Other important provisions are the renewability of the lease and whether the lease gives the tenant an option to buy the land. For AM stations, make sure that your ground system is covered and check to see whether it allows you to build additional towers if needed.

If you find yourself in the position of negotiating a new lease with a landlord, try to make the lease term as long as possible to safeguard your site, but leave yourself an out if you elect to move.

Also, if you think you will need financing, throw in a requirement that the landlord cooperate in signing any documentation that may be required by your lender. If you are in the process of getting the financing, ask your lender for copies of any documents that the

landlord may have to sign and attach them as exhibits to the lease so that there is no misunderstanding of what you will need.

In any event, enlist the help of an attorney. The lease will set the ground rules for the relationship you have with your landlord for many years to come, and it is well worth the expense of qualified legal counsel.

These are just a few basic points to look out for when assuming a tower lease. In essence, a tower site lease, for those who do not own their own site, is a necessary evil.

The most important rule is not to wait until the last minute. Give yourself plenty of time before the acquisition or the financing to gain the landlord's confidence and cooperation. This reduces the landlord's leverage and avoids any unnecessary holdups and hardships down the road.



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Circle 24 On Reader Service Card

John David

by Lucia Cobo

Don't let John David hear you say that there's nothing for radio at the spring NAB convention. He is tired of hearing it. So tired, in fact, he put together a terrific six-page brochure that details all the events, sessions, exhibits and keynotes geared toward radio.

"NAB '97 has plenty for radio. We have Michael Jordan, Dick Orkin and Wally Philips. The Radio Crystal Awards. Look at all that is going on. If you don't go, you won't know what is happening in the business."

If that sounds like a passionate response, you read it right. His radio roots run deep.

John David was named senior vice president/radio of the National Association of Broadcasters in June 1992. He was the NAB vice president of broadcaster/congressional relations from 1989 to 1992. Prior to joining the NAB, David was a member of the NAB board of directors from 1984 to 1988. From 1971 to 1988, David was owner and executive vice president of J.R. Broadcasting Co., based in Missouri.

He really got his start in radio at age 13. "I never wanted to do anything else," he says.

As he tells it, as a kid he was discovered on the public address system in grade school. He was covering a football game, recounts David, and the manager of the local radio station heard him.

"The manager of the station heard me and sent me to cover a game for him," says David. "We recorded the games on Friday and played it back on Saturday morning."

That launched John David down the radio path. A culminating moment came early on, when President John F. Kennedy visited his small Oklahoma hometown. He covered the visit for the station as part of the "press corps" for the president.

David went on to earn a degree in radio and television communications at Oklahoma State University.

"I worked my way through college at a station in town." He was a rock 'n' roll DJ at KOMA and hooked up with a partner to purchase his first radio station. There first AM station led to an entire radio group, built over a period of 17 years.

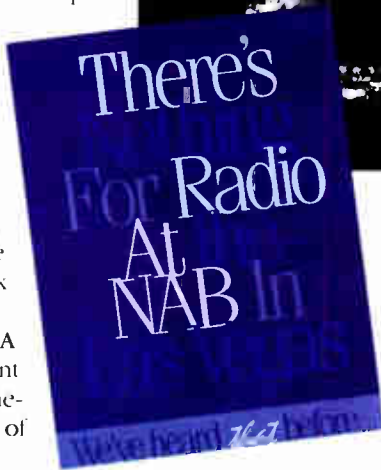
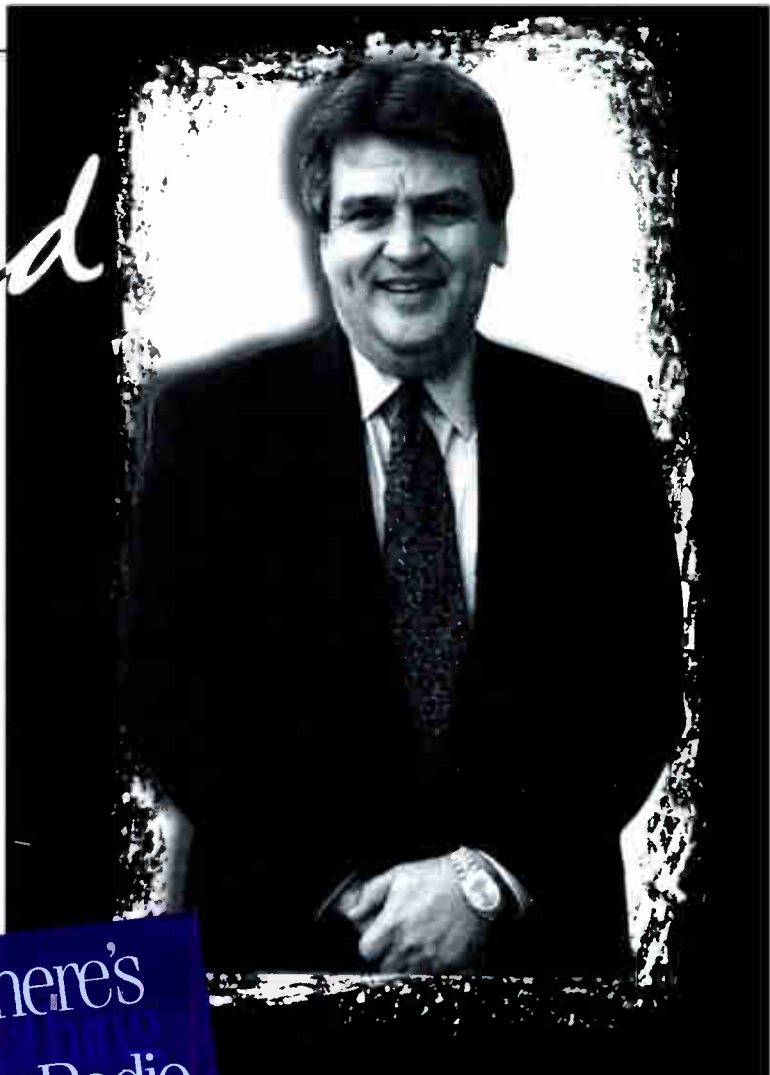
"As an owner, I carried an account list, assisted with the engineering and was involved in the community work," he says.

David believes it is still possible to do build a radio group as he did. Just not necessarily in the larger markets.

"The large markets are too specialized and the prices are too high," he says. "But in the small markets, people are still doing that and they still are enjoying the business."

The large-market/small-market dichotomy is a sensitive one at the NAB. But David believes the association is careful to weigh the issues that matter to the industry as a whole.

"With 36 members on the radio board, we have very diversified input from all size markets and operators," he says. "And to the question of how do we serve both sides I say, 'I



don't look at it as two sides. I look at it as the radio business."

And the NAB approaches it that way too, says David.

"We don't go and get something from Capitol Hill by saying, 'Hey, we'd like this for the larger markets and we'd like this for the smaller markets.' We get it for the industry. And that is the way it is perceived within this building."

David's interest in radio extends to everyday issues as well as future ones.

"I am most concerned about the radio people who are not aware of what is going on," he says. "Those are the broadcasters who tend to get in trouble."

"We just completed three years of license renewal seminars. We had good attendance, but we should have had almost every licensee there. License renewal only comes around once every eight years. I think I would get that one part right."

Five years ago, when John David first signed on as senior vice president/radio, he told this reporter that there were two things radio needed to do to stay ahead of the coming changes. "We need to hold fast to our commitment to localism," he said, and: "We need to use technology to our advantage."

David continues to push those concepts forward. The NAB is fiercely protective of radio's undisputed lock on localism. And the NAB has set itself up to shepherd the move to digital technology for radio.

According to David, if you stay abreast of what's going on and you remember the basics of good radio, radio will thrive.

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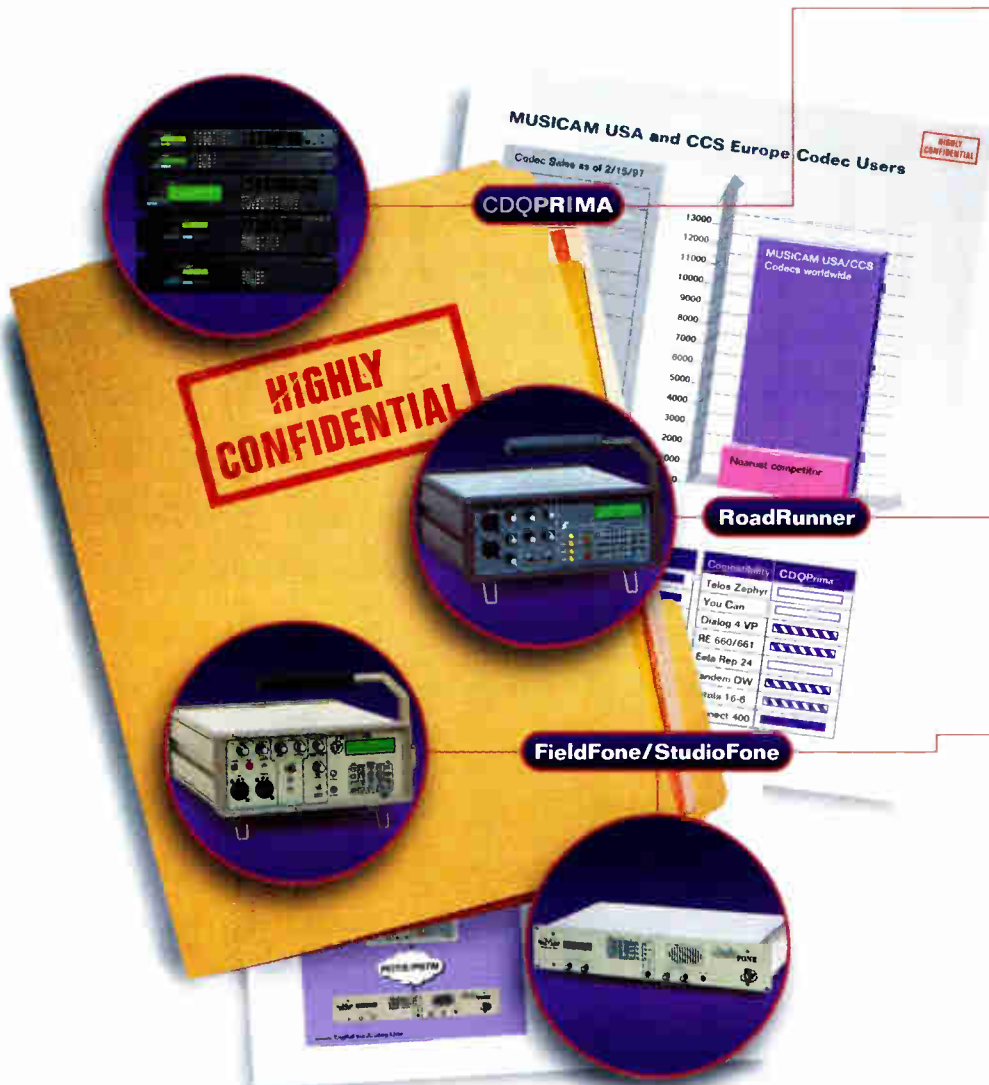
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Revenue Streams That Prime the Promo Pump

by
Doug
Hyde

One of the most time-honored ways a radio station creates its image and stationality has been through involvement in promotional events. From the swim-up request windows of WAPE/Jacksonville in the 1960s to the modern day "Weenie Roasts" of KROQ(FM) in Los Angeles, stations have used promotional events as a means of attracting crowds and creating a buzz on the streets. Recently, station managers are finding that these events, which range from concerts to art fairs to fishing contests and even auctions, allow a sizable opportunity to add to a station's bottom line through nontraditional revenue opportunities.

While the cost of planning, organizing, executing and marketing a major promotion is cumbersome, these costs can be offset by the creation of non-traditional revenue streams. Nontraditional business opportunities can include signage and vendor space at concert events, remotes from a particular business and other forms of promotional advertising leading up to the event, all without using one avail from a station's commercial inventory.

"The landscape of radio is changing," says Jim Richards, vice president and general manager of Dalton's WGRR(FM) in Cincinnati. "In order to make our budgets, cost-per-point is driving most of our revenue. But CPP can only take you so far. We find ways to sell without taking up inventory, and we do it constantly."

Three factors

Richards mentions that he considers three factors in determining whether a promotional idea for WGRR can be developed into a promotional event. "The promotion has to be right for the listener, right for the station, and right for the client. If one of those elements is not there, we don't do it."

Mark Renier, VP/general manager of Susquehanna's WNNX(FM) in Atlanta, reiterates the importance of compatibility with a station's target audience when planning a promotional event. "We don't get involved in things that don't work for our target. We will get involved when we are sure it makes sense for our radio station. We ask, 'why would it be special to our listeners?'" Renier says.

Richards says that determining the viability of a particular promotion comes in part from an understanding of the needs of a station's target audience. "Our listeners are between their early 40s and mid 50s, and we understand their needs and desires," Richards says, referring to the listeners of WGRR's oldies format. "We do perceptual studies every year and we have a database of more than 20,000 WGRR card holders. We jump on things that we feel are home runs for the radio station."

For music-based radio stations, events that directly connect with a station's musical bill of fare work particularly well, according to Amy Van Hook, promotions director of WNNX. "Anything that involves music or ties into the music is a big plus," Van Hook says. In addition to musically related themes, events that are related in nature to entertainment, technology and "extreme" sports also work well, she says.

In its efforts to generate nontraditional revenue as well as a connection with its listeners, WGRR created the "OldiesFest," an all-day outdoor event featuring live performances by well-known oldies artists held at a local park. "We use OldiesFest to kick off summer as a listener appreciation event," Richards says.

According to Richards, planning for the annual

WGRR OldiesFest begins immediately after the last OldiesFest has been successfully executed. "We have a planning session right after the event. We discuss what was good and what was not good. Then we try to lock up as many people as possible for next year," he says.

After the staff at WGRR works out the details for the execution of the event, the station begins the undertaking of pitching the sponsorship packages to area businesses. "We have 40 different packages that target different types of sponsors," Richards says.

Sponsorship packages for WGRR's OldiesFest can include signage at the venue, advertising space in a four-color, high-gloss program for the event, and advertising space on the back of 120,000 free tickets used for admission to the event. WGRR staffers give these tickets away to listeners during a scheduled series of "Ticket Stops" held at a particular sponsor's location. Here, the station receives promotional visibility and the retailer benefits from the increased store traffic.

Co-promotions

"We drive our listeners to those locations to pick up those tickets.

They are very hot promotional items, as the customers wait in line and the retailers see the response," Richards says.

Although it is important for a radio station to generate financial support for the logistics of a promotional event, Renier stresses that it is important that the sponsors do not dominate the event. "We're reluctant to do co-promotions. We look for spontaneous, unique things that are not overshadowed by sponsors," Renier says.



Richards adds, "We are very sales-oriented, but we can't prostitute the product. Our goal is a very clean and healthy station," Richards says.

Renier adds that WNNX will participate in a promotional event "if the market likes it, if it is unique or special in some way, or if it stands out. We provide exposure for sponsors who would like to be associated with events and cool things around town."

He adds that the station's prospect list is the best source for promotional event sponsorships. "If we deem it is a good opportunity, we run through our prospect list and determine which advertisers would have products that would benefit from this event."

For example, WNNX recently executed a "99X Brouhaha," an outdoor concert sponsored by Anheuser-Busch. "We sold a title sponsorship to Anheuser-Busch, and they promoted Bud Light. They gave a fee for the title, and then they got promotional support, an ad in our magazine, signage and tickets for the event."

For 99X's "Big Day Out" event, the station cites major auto franchises as good prospects for sponsorship. "We'll bring in a major auto franchise, then they'll get a car on site, a register to win entry form to get a prospect list, then

spots and sponsorship," Renier says.

Outside of concerts, the alternative formatted WNNX gets involved in events such as the "New Rock Auction" held at a local club, where listeners can bid on items autographed by top Modern Rock artists, and the Arts Fest of Atlanta, a 10-day arts fair and festival sponsored by Toyota and America Online.

Richards emphasizes that promotional events such as his station's OldiesFest are a testament to the power of radio to draw a crowd and create response. "(OldiesFest) opens at 8:30 a.m. By 7 or 8 a.m. there are 800 to 900 people there, and by 8:30 there are 3,000 to 4,000 people there. It's like a gold rush to get in, and the sponsors see the response."

Van Hook adds that radio stations need to accentuate the abundant opportunities that promotional events offer in order to make them work.

"A lot of stations don't maximize the opportunities. They show up with a banner and just sit around. When we do something, we do it 100 percent, and we tie it into our audience."

Doug Hyde is a free-lance writer based in Tampa, Fla. He is a regular contributor to Tuned In. Contact him at 813-225-0535, or via e-mail at radioguy22@aol.com

A Checklist ✓

While planning and executing a promotional event can prove to be beneficial to both a station's image and bottom line, there are a myriad of logistical concerns associated with these events.

Craig Clayton, executive director of Excel Marketing, a Coral Springs, Fla.-based promotions firm, recommends a step-by-step process for planning and executing a promotional event.

The first step is to make sure the promotion appeals to your station's listeners. "For a concert in particular, you need to target the acts that appeal to your PIs," Clayton says. After a promotion's compatibility is established, a budget must be outlined.

Next, Clayton says that sponsorship opportunities and packages should be created to target new accounts. "Sixty to 80 percent of revenue for these events is new business," he says. To foster an ongoing relationship with clients for future events, Clayton suggests that incentives should be offered to attendees to attract store traffic after the event. "You must tie in some store-level promotion to get your listeners back to the retailer," he says. He also suggests assigning a higher commission rate for nontraditional revenue packages to motivate salespeople.

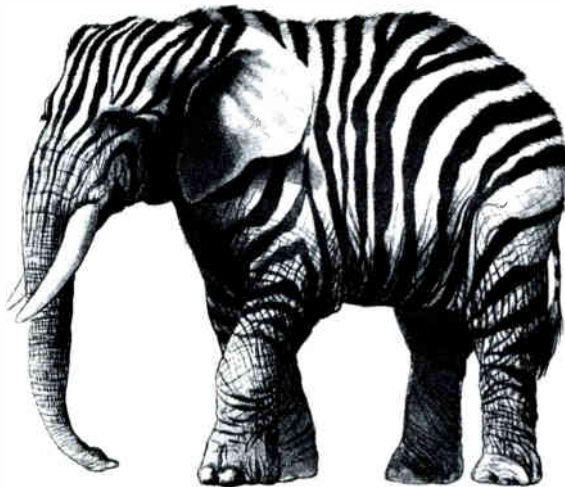
With regard to the logistics of planning a promotional event, Clayton strongly recommends that stations consult a local show management firm or concert promoter prior to making the on-site arrangements. According to Clayton, these companies are specially versed and trained to handle major details, such as signage and vendor space, as well as a "myriad of smaller details," including but not limited to the burying of electric cables, and the location of pay phones and portable toilets.

Clayton also urges stations participating in promotional events to secure an extensive insurance policy in the event that problems arise. "There could be huge lawsuits and the station's license could be in jeopardy if people are in harm's way," he says.

Finally, a post-event evaluation, such as a wrap-up report, should be sent to clients after the event concludes to provide information and maintain a relationship with the client. "At a lot of stations, there is no communication between the station and the client after the event. You need something that says, 'Here is what we did, and here is what you got.'"

— Doug Hyde

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Circle 12 On Reader Service Card

by Vincent M. Ditingo

Radio's Financial Numbers Point to Confident Future

What a difference five years make!

In that relatively short span of time, radio went from experiencing stagnant economic growth in the face of increasing cable competition to a confident and profitable industry poised to meet the competitive challenges of the new century. The change stems primarily from deregulation and, consequently, greater visibility on Wall Street for raising capital. Buoyed by a number of inherent fixed assets and relatively low labor costs compared to many other media and advertising-driven businesses, radio has become and will continue to be an attractive investment opportunity.

After witnessing today's ever-changing radio landscape, with new power players continually emerging, it's hard to imagine that in early 1992 the industry was still mired in a nearly two-year recession, replete with sluggish advertising sales and virtually nonexistent station trading. In fact, according to BIA Research Inc., a Chantilly, Va.-based media research and financial firm, the total dollar value of stations bought and sold during the past 10 years reached an all-time low in both 1990 and 1991 — \$773 million and \$807 million, respectively. At the same time, the Radio Advertising Bureau (RAB) reported a downward trend in annual industrywide revenues for the first time in 30 years.

As many radio executives now know, in an effort to create greater advertising sales leverage and, in doing so, to spur station trading activity, the FCC passed its then-heralded expanded duopoly ruling in late 1992, only to be eclipsed by the further deregulatory ownership provisions of the February 1996 Telecommunications Act.

During this period, radio's financial outlook gradually pointed to the rebirth of a much stronger, revitalized business, albeit one that has been consolidating rapidly due to the unprecedented merger and acquisition deals of the past 18 months. These deals include both the Westinghouse/CBS/Infinity merger as well as Chancellor's recently announced \$4 billion merger with Evergreen Media and \$1.07 billion, 10-station Viacom acquisition. The Chancellor deal is expected to close this fall.

Passing the profit threshold

Fueling radio's second, and perhaps final, major consolidation phase in a decade has been a marked increase in public offerings. That is, more and more radio groups during the 1990s have turned to the public market — which itself is presently experiencing record numbers of investment dollars because of higher-than-expected earnings in a number of sectors — to raise additional funding for the larger deals.

Without question, radio's new ownership restructuring has produced a healthy economic climate for group deals, one which is underscored by higher station values and profit margins. This is a direct result of better operating

efficiencies, leading to stronger advertising sales and double-digit returns for investors.

Radio's confidence-rich future has been unfolding even with the Justice Department's current investigation into what can best be categorized as the perceived monopolistic concerns of radio station ownership raised by advertising groups. (The likely solution for allaying these concerns, which has already been implored by the government in a couple of U.S. markets whereby one group controls more than 50 percent of the radio ad revenue there, is some type of property spinoff scenario. In the long run, such a move should not severely hurt the value of a company.)

Sizing up the data

Let's turn our attention to some of the newly released 1996 financial data. BIA Research's Transactional Database, one of the leading barometers in measuring station trading dollars, reveals an

impressive \$14.336 billion in announced station sales for last year. This figure, which is up significantly from the trading volume for announced station transactions of \$5.371 billion in 1995, certainly would have been unthinkable five years earlier. Remember, most of the recent deals impact the top-tier radio markets.

Simply stated, in order to be a major player in the top 25 radio markets, radio companies must take advantage of the new relaxed policies governing local ownership in order to command a sizable portion of both local and national radio revenue. As more of the larger radio companies merge, such as Chancellor, Evergreen and Viacom, a much higher percentage of radio listeners/consumers will be cornered, translating into substantially more advertising and promotion dollars.

For instance, a closer look at the BIA statistics reveals that the estimated aggregate revenues dollars for the top 10 radio groups alone (including the Chancellor merger) now account for almost one-third of all industry revenues.

However, it is important to keep in mind that deregulation affects markets of all sizes, as many of smaller and/or regional market radio owners are getting bigger and have more local advertising leverage against their prime competitor: newspapers.

Take, for example, Ver Standig Broadcasting and Dame Media, two successful (and growing) radio companies in the southern/mid-Atlantic region of the country, which were featured in this column in January. As of this writing, Dame Media is now in BIA's list of the top 50 revenue-generating radio groups, ranking 49th.

Meanwhile, according to the RAB, total radio industry revenues last year registered more than 8 percent growth, from \$11.470 billion in '95 to \$12.412 billion in '96. The RAB data also shows the Southeast remaining among the strongest regions of the country for radio advertising growth.

Trends in Business Applications, Marketing Systems and Strategic Planning



Vincent M. Ditingo is a business writer, media consultant and educator, as well as president of Ditingo Media Enterprises, a New York City-based creative communications company.

NAB '97: THE MONSTER THAT ATE VEGAS



by Whitney Pinion

The NAB annual spring show could be called the monster that swallowed Las Vegas. It just keeps growing, engulfing several buildings in its wake. This month, April 6-10, the various conferences of the convention spill out of the Las Vegas Convention Center into the Vegas Hilton and the Sands. Management types will find the most relevant action at both the convention center and the Hilton.

Traditionally, radio has been overshadowed by television during this gathering, and management, sales and programming take a back seat to technology. In other words, your chief engineer may feel right at home among the exhibits and engineering sessions, but what's in this convention for you?

Westinghouse Chairman and CEO Michael Jordan, who has been in the headlines of industry trades since the CBS/Westinghouse/Infinity merger was announced last June, delivers the All-industry Opening and Keynote Address on Monday morning, April 7, in the Las Vegas Hilton.

Sticky issues

Perhaps at the forefront of the minds of radio managers attending this year's NAB are the sticky regulatory issues associated with the changing ownership structures of the industry. The Broadcasters' Law & Regulation Conference, which runs Sunday, April 6 through Wednesday, April 9, could not be more timely.

On Monday morning, check out the session "Duopolies, LMAs and Ownership Changes: Acquiring Stations While Avoiding Regulatory Traps." Featuring a panel that includes FCC Mass Media Bureau Chief Roy Stewart and a handful of communications attorneys, the session focuses on how broad-

casters can best expand their operations without running afoul of any relevant laws or regulations.

Closely linked to this session is the Tuesday afternoon "Antitrust Primer for Broadcasters." With the Justice Department looking over broadcasters' shoulders, it is essential that radio operators understand both federal and state antitrust regulation. This session offers practical advice on compliance and avoiding trouble.

Nowadays, the big boys in radio have relatively easy access to capital, but where do you look for financing if you're not a major market player? The session "Small and Medium Market Station Financing," scheduled for Monday afternoon, should provide you with some answers.

If you have questions for FCC Chairman Reed Hundt, you'll get the chance to ask them early Tuesday morning during the FCC Chairman's Breakfast.

The other conferences at this year's show that pertain specifically to radio managers are the Radio Management Conference and RAB Sales & Marketing Conference, which run from Sunday, April 6 through Wednesday, April 9. If you were unable to make it to Atlanta in February for the annual RAB gathering, check out some of the conference's prime sessions, juiced up for NAB.

You shouldn't miss "Positioning Radio to Newspaper Advertisers" on Wednesday morning. George Hyde and Mike Mahone of the RAB share the results of a recent RAB/Arbitron survey of heavy newspaper advertisers. Learn how to sell radio to clients who are comfortable with traditional print advertising and how to funnel more dollars into radio without bad-mouthing the newspaper guys.

Get up to speed on the Net during the Monday morning "Internet Workshop." This workshop offers practical tools for understanding and taking

advantage of this medium that broadcasters cannot afford to ignore.

Of course, there are the perennial gatherings throughout the conference where you can network and catch up with old friends. The Radio Opening Reception kicks off the radio portion of the convention on Sunday, April 6 at 4 p.m.

During the NAB Radio Luncheon on Tuesday, Wally Phillips, legendary radio personality at WGN(AM) in Chicago, is being inducted into the NAB Broadcasting Hall of Fame. Also, the NAB Crystal Radio Awards are being presented at the luncheon.

Work the floor

You may or may not take the time to wander through the radio/audio exhibit hall while you're at NAB. But there are a number of products on the floor this year that require some attention. Before you go, you might check out the "Sneak Preview of the Radio/Audio Exhibit Hall" on Sunday afternoon, an hour-long session for non-technical radio people.

According to a recent article in Radio World newspaper, Tuned In's sister publication, 1997 may be the year that large numbers of radio stations move from analog to digital consoles.

New or featured digital consoles on the NAB floor this year include the Fidelipac MX/D digital broadcast mixer; the Harris Broadcast DRC1000; the new Logitek Serial Sound; the new PR&E all-digital Integrity broadcast console; the Auditorics NuStar 3000 on-air digital console; the new Wheatstone D-500 digital audio console and the Yamaha O3D digital recording mixer.

Virtually all the digital on-air delivery companies are showcasing their software updates or new products to help radio station groups manage and share their audio resources. Among the companies with such systems are Broadcast Electronics (BE), MediaTouch, Arrakis, Orban and Prophet Systems.

If you're not already using the Internet to promote your stations, you're probably thinking about it. Telos Systems is showing its Audioactive audio streaming technology. Radio people with an interest in the Internet may also want to visit Progressive Networks, maker of the popular RealAudio streaming system, to see how its new RealVideo will compete with, or complement, its audio tools.

Please check NAB on-site directories for times and locations, which are subject to change.

Eliminate Carts for \$7,000

Scott Studios' Spot Box

At last! A commercial player that *works just like carts*, but with digital audio that *sounds like compact discs*.

It's Scott Studios' new *Spot Box*. It's the *first* hard disk "cart" replacement that jocks *really like!*

It's *easy to use*: You get four Start buttons for four recordings, just like a quadruple deck "cart" player.

The Start button clearly counts down the remaining time of each cut. Every deck shows "bar graph" VU levels.

When a "cart" finishes, the label and buttons turn grey to lock out accidental re-play. It can air again with a touch of the Replay button (at the lower right). If there are more than four "carts" in the set, the "on deck" spot moves from the fifth line (at the right of the time and date) to the grey deck that had played. The Spot Box can also remote start CD players.

The Manual-Auto button (at the right of each label) lets you start each spot manually or have the Spot Box smoothly start the next one itself.

Automatic sequencing can also be turned on or off globally, by categories or shifts.

Pause buttons can stop (and resume) playback of any cut. During a Pause, the Start button can replay that recording from the beginning.

Each deck has a Fade button. It helps if you need to fade something out gracefully with one touch.



Start Button
Actual Size

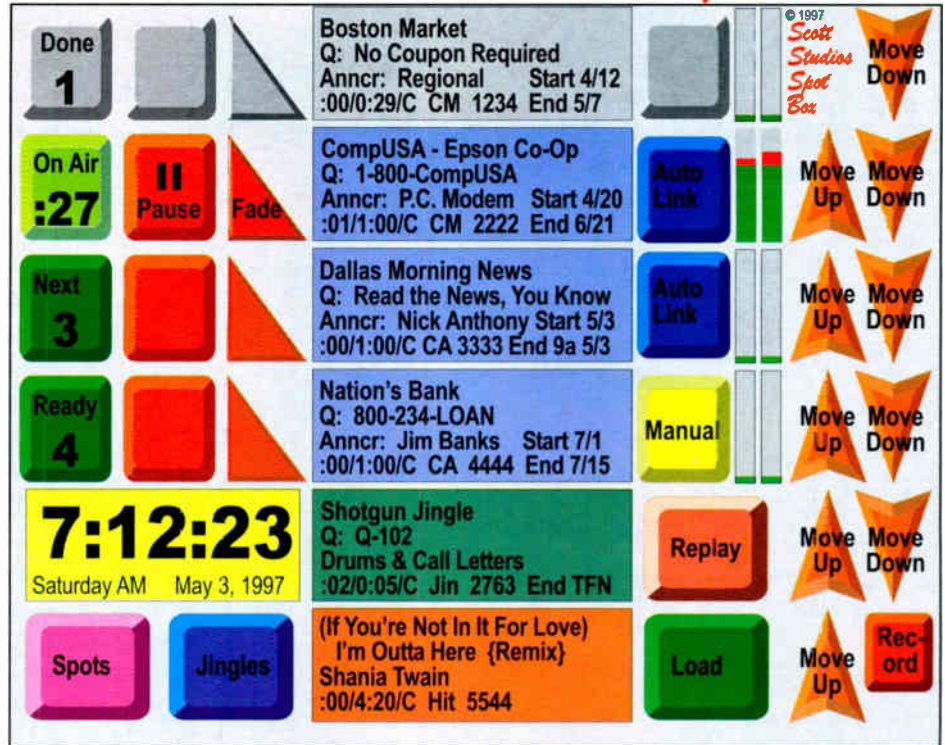
The Spots and Jingles buttons at the lower left take you to a "Wall of Carts" screen that shows *all* of your hundreds of recordings. You can jump immediately to whatever you want by touching the first letter of its name on the large alphabet at the top of that screen. Pick and play it quickly in any "cart" deck.

As an option, we can automatically bring logs into the Spot Box from your traffic computer. Then, after the spot set has finished, the Load button at the lower right automatically brings in the next break.

You can quickly rearrange the order of any recordings with the Up and Down Arrows.

Scott Studios' Spot Box not only *sounds better* than any "carts" you've ever heard, its labels *look better* and are easier to read than any "carts" you've ever seen!

You get four legible lines of useful label information: Names, numbers, out-cues, announcers, intros, lengths,



Here's a reduced size view of Scott Studios' 5"x8¼" Spot Box. You get easy access to hundreds of commercials, jingles, sounders, comedy and other recordings. All audio is CD quality digital from hard drives.

endings, copy info, start and end dates and times, schedule times, and anything else you want. Labels are even color coded. When you have several cuts rotating as one number, you see exact lengths. Both the name and out cue match the exact cut that plays. The Spot Box even rotates recorded tags.

If you have several stations in one building, record each spot only once. It's instantly playable in *every* desired studios' Spot Box, without re-dubbing or retyping labels. Cuts can be locked so they only play on designated stations or shifts.

You also get printouts showing *exactly* when each spot plays!

Best of all, Scott Studios' digital audio is *affordable*. A "four-deck" Spot Box player storing 600 minutes in stereo starts at \$6,000. You can record and edit spots or phone calls in the air studio during songs for only \$1,000 more. A production studio recorder-editor is \$5,000, and it can even go on-the-air if needed. 600 additional minutes of stereo storage is only \$250. Larger screens and a variety of backup options are available. At Scott's low prices, you can afford as much storage and redundancy as you want.

Also check out Scott Studios' Hot Box. It plays *any* of 62 "Hot Keys" *instantly* at the touch of a finger. You get 52 sets of 62 clearly labeled Hot Keys: 3,224 digital cuts for only \$5,000.

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'DOLAN' OUT Advice IN THE Big Apple



Daria Dolan, former thespian, ex-Wall Street executive and one-half of America's premier financial advice-giving married couple, feels the need to decompress on weekends. After five days of immersing herself in all things money, she cooks, reads and whips up needlepoint masterpieces.

Come Saturday and Sunday, she says she wouldn't care "if the stock exchange were to blow up." In fact, she notes, asking the reporter to keep what she's about to say from feminists, "I get great joy out of doing the laundry on a Saturday."

Monday to Friday, Daria and her husband Ken do a different sort of laundry, sorting through the financial problems of Americans on "The Dolans." The program originates at home base WOR(AM) in New York City and is heard on 176

stations across the country.

The path that has led the Dolans to their present role of one-of-a-kind money theologians of the air begins on Wall Street and ends at WOR's 1440 Broadway headquarters in the Big Apple.

In late 1984, Ken informed his wife that he was ditching the world of finance to become a broadcaster, taking a 70 percent pay cut in the process. He had put his toes into the airwaves at WAMR(AM) in Venice, Fla., where he hosted a half-hour talk show sponsored by Wood Gundy, an investment banking firm he had worked for in the Sunshine State.

Nate Horrow, an agent from New York living in Florida, heard Ken warbling on WAMR and asked if he could

put together a tape for him and send it up to New York. In late 1984, Ken found himself subbing for Bernard Meltzer and Bruce Williams on NBC Radio's Talknet. Bob Bruno, then WOR program director and now general manager, approached Ken about taking up a career in radio. Ken entered the radio arena, and a financial radio star was born.

The financial star burned less brightly for Ken once he found himself commuting between Florida and New York during his first year on WOR. He missed Daria and daughter Meredith and wanted to be with them on something approaching a normal basis.

Before vacating his WOR spot, however, Daria joined him on the air by telephone to offer a woman's

by Alan Haber

DOLANS continued on page 46



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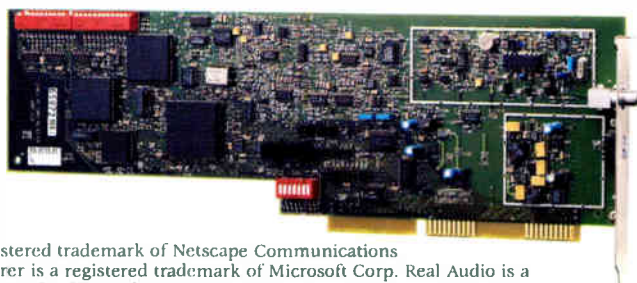
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Smooth Jazz Hits the Right Note in Tampa

by Doug Hyde

Ah, Tampa Bay — a metropolitan area known for its tourist traps, lackluster professional sports teams and last but not least, some of the most raucous radio in the nation. After all, the Tampa Bay market has served as the breeding ground for nationally renowned and politically incorrect morning personalities Ron and Ron and Bubba the Love Sponge.

At first glance, this would be the last place in the world where one would expect a jazz/NAC format to prosper. However, the folks at Paxson Communications' "Smooth Jazz" WSJT(FM) 94.1 are proving the skeptics wrong.

Ironically, it was Paxson that took the market's first version of NAC out of the market in 1992, with the acquisition of WHVE(FM), "The Wave." Soon after, WHVE changed its call letters to WHPT(FM) and became part of the Rock AC revolution as "102.5 The Point," which still exists today in a AAA format.

When Paxson bought its second FM in the market — Lakeland-licensed easy listening station WEZY(FM) — the company examined a number of format options. According to Drew Rashbaum, vice president/general manager for Paxson Communications of Tampa, Paxson decided that NAC was the most logical format choice for the newest member of its family.

"The format existed in the market for 10 years as The Wave," Rashbaum says. "We found that people were still longing to hear that kind of music, and that it wouldn't cannibalize our other FM (WHPT) and two AMs (sports WZTM(AM) and news talk WHNZ(AM))."

Additionally, Rashbaum's experience in the format as sales manager of WHVE was a major factor in the decision to go with an NAC format, as he was able to employ his sales and marketing know-how for a second time.

WSJT is the "standard smooth jazz format, typical of what's going on around the country," according to WSJT Program Director Ross Block.

Block programs the station to a wide cross section of listeners, including those who may only have a passing familiarity with the music. "We serve the core jazz audience, but we also reach out to disaffected AC listeners," he says. "We reach out to people who might not know who The Rippingtons or Earl Klugh are but like the music."

According to Block, the station's core artists include Kenny G, George Benson, David Sanborn, Anita Baker, Sade and

The WSJT Crew



Richard Elliott. With a stylistic mix of 65 percent instrumentals and 35 percent vocals, WSJT primarily features cuts that are melody-driven. "It is very melodic. Where there are no vocals, the melody is provided by a saxophone, a piano or a guitar," Block says.

Rashbaum adds that WSJT is not simply a second version of WHVE's old NAC format. "Musically, we are more focused than The Wave. In The Wave's days, they played more rock and folk. They also played a lot of New Age. It was not for mass consumption," Rashbaum says.

Consequently, Block musically steered the station to appeal to a mass audience by frequently rotating cuts that test well. "We appeal to the non-jazz fan. Our library is substantially smaller than jazz libraries of the past four or five years. We take music that isn't familiar and make it more familiar," Block says.

Between the saxophones, keyboards and pianos, WSJT features a lineup of seasoned, knowledgeable air personalities. "We have an experienced airstaff who have roots here and who have a connection to the music," Block says.

The lineup starts in morning drive with former WHVE talent Mark Krueger, who had been doing afternoons on WHPT, and news anchor Maria Jannello, who came to WSJT from oldies station WYUL(FM). The WSJT morning show is "music-intensive, with fun and full-service features," Rashbaum says.

Middays are handled by "Mr. Jazz" Al Santana, another former WHVE personality who most recently hosted a Sunday morning jazz show on CHR station WFLZ(FM). "Al has been associated with jazz in Tampa for 10 years. He is among the local partisans and is very well known," Block says.

Santana hosts the daily "Smooth Jazz Cafe" at noon, which features five songs in a row by a selected artist.

Alicia Kaye, who previously worked at CHR outlet WRBQ-FM ("Q105") takes the station through afternoon drive. Block says that Kaye employs a fun, irreverent style, different from NAC personalities in other cities. "Most jazz stations are serious and background, almost like NPR. I don't believe in that. Alicia is fun, funny and irreverent, which is very rare in our format and very popular," Block says. Kaye also hosts the

"Fresh Tracks" specialty segment, which features four newly released cuts each day at 5 p.m.

Tom Sanchez, another WHVE vet, handles "Smooth Jazz after Dark" during the evenings on WSJT.

Rashbaum mentions that Sanchez is the ideal complement to "Smooth Jazz after Dark." "Tom is relaxing, intelligent, knowledgeable and sensual. He has the perfect voice for

WSJT continued on page 43



'The 900-pound Gorilla':

If you were the type to be easily persuaded by what you read, you could be convinced by the naysayers and Chicken Littles that country radio has one foot in the grave.

It appears that the format, which hit an unprecedented peak in '93 and '94, is suffering from an eroding cume, with crossover fans straying back to other formats, and a leveling off that some find unsettling.

Last month at the 28th annual Country Radio Seminar in Nashville, many of the 2,200-plus attendees were trying to make some sense of recent research and negative press.

One of the most significant sessions of the seminar was "The State of Country: A Trend Report." At CRS-27, researchers Roger Wimmer and Matt Hudson of The Eagle Group presented the results of a detailed survey of country radio listeners' lifestyles and media usage habits. This year, Wimmer and Hudson followed up with an updated trend report of their 1996 National Country Radio Audience research study.

Wimmer and Hudson acknowledged that people are saying that country radio is dying, and their goal was to find out what's really happening. One of the key findings of the study is that time spent listening (TSL) is up, while cume appears to have stabilized. The number of respondents who reported listening "often" to country radio jumped from last year's figure of 55 percent to 66 percent — a leap that was beyond the survey's margin of error. Those who reported listening "sometimes" dropped from 45 percent to 34 percent.

In other words, two-thirds of the country radio audience are fans of the format, or, in programming lingo, P1s. And the fringe listeners who migrated to country radio a few years ago during its last peak, are returning to other formats, including rock, oldies and alternative.

Unfair comparison

Bob Moody, a session panelist and a consultant for McVay Media, suggested that all the negativity is emanating from the country radio industry itself. He admitted that "country music is down over the last few years," but that the industry is at fault for making unfair comparisons. "One of our problems is that

Don't Be Hasty to Count Country Out

we keep using '93 and '94 as a benchmark," Moody said. "As long as we insist on comparing every year to the year when Garth (Brooks) was at the peak of his popularity... and Forbes magazine was writing stories on country music, we shouldn't be surprised if things are down a little bit."

There are two schools of thought on country radio: those who believe that the format has a cyclical nature, and those who do not. Moody said he belongs to the latter. "I don't think that we have enough data yet over the last 50 years or less of format-specific radio... to make any great generalizations about the trends and cycles (of country)," he said. "Now I will admit that there tends to be a cyclical nature of *media* attention, as they go from one flavor-of-the-month to another."

Moody added that he hoped "we're not going down the road of inevitably believing that things have to turn bad. I think we're going to plateau at a pretty healthy level."

Jaye Albright, another member of the panel and a consultant with Radio IQ, agreed with Moody. "Just because a

seven-year pattern that seems to have repeated itself four or five times in the last 40 or 50 years has happened before doesn't mean it will happen again," she said.



Can they help restore the balance to country radio? (Clockwise from top) LeAnn Rimes, James Bonamy and Patty Loveless



"This (study) certainly indicates that we're building on bedrock," Albright continued. "I mean, we're the 900-pound gorilla among music formats — we're the one that still hasn't fragmented. This study really says that there is tremen-

by Whitney Pinion

dous cohesiveness among our core about what country music is and what listeners like about it."

The hopeful signs, according to Albright, are that the country radio business "is killer right now," with high profits and great power ratios, even though the shares are down.

The worst thing to do at this point is to stop marketing, Albright said. "We have situations where someone says, 'Now I own both country stations in the market, so we'll just fortress this and we can stop marketing,'" she said. "The problem with that is, in a capitalist system, when someone gets fat and lazy and stops marketing, someone's going

he said. Independent Programming Consultant Rusty Walker asked country radio folks to step outside their bubble of day-to-day operations for better perspective. "I think there is information here and elsewhere that shows that the scary thing is, right now, people who consume our product have a higher opinion of it than those of us who create it," he said. "We've got to be very, very careful."

All shook up

One of the undeniable factors affecting country radio right now is consolidation. Albright suggested that the reason the recent ebb in country radio is even scarier now than at other points in the format's history is that it never happened when the radio industry was simultaneously being shaken up by consolidation.

Of course, consolidation is an issue for all radio stations, regardless of format. But one of the CRS-28 sessions dealt specifically with the effect of the 1996 Telecom Act on country radio. During "The New Telecom World: How to Survive and Prosper," managers offered suggestions for handling change and provided insight on how consolidation is uniquely affecting country radio stations.

Tim Closson, VP of Country Programming for Chancellor Broadcasting, said that the effects of the changes "may actually be positive for country radio." He explained that in Minneapolis, country shares went down when competing country stations "used to beat each other up." Now the PDs of these two stations are working together as a result of a merger and that country radio in Minneapolis is improving.

In Cincinnati, Closson said that Chancellor has increased the country lifegroup from 10 to 15 shares with a combination of a new, young country station and the top 25-54 and 12+ country station.

"But you can't do that when you're beating each other over the head," he added. "We hurt country radio if we don't begin to market it as we consolidate and grow together."

So what's in store for the format? That was the topic at the session "The Future of Country Music." Again, perspective is important when considering country's future. It is still the most popular format in the United States, as Jordan Berliant of Left Bank Management pointed out. And the country music recording industry is a \$2 billion business. But country does face its share of challenges.

According to John Madison, executive VP of distribution for Polygram, overall album sales the past three years have been flat, while sales of country albums declined 12 percent during the same period.

The dramatic drop is due in part to the enormous boom in country sales between 1988 and 1994 — what goes up, unfortunately, must come down.

Madison attributed the decrease in sales to the lack of new hits that make it into the top 10, and a disproportionate share of overall business being done by the top 10 records. "Long term, this disproportion is a scary proposition, and points to the fact that we really need to (more fully) develop (country) artists," Madison said.

One-hit wonders

Another problem country faces is a decline in audience loyalty, which correlates to a shift in the format from being artist-oriented to being song-oriented. One-hit wonders are killing country music, Madison said. "If we don't maintain artist loyalty," he said, "we've got a major problem on our hands."

Artist manager Larry Fitzgerald of the Fitzgerald Hartley Co. said the message he gets is that country music has become boring and formulaic.

"There's a sameness to what's been coming out of this town," he said, referring to Nashville. "I really applaud the record companies and the A&R people who are taking chances and the artists who are different."

John Sebastian, PD of KZLA-FM in Los Angeles, is a member of the school that believes there is a cycle to country music. In the ebb and flow of the five- to seven-year cycle, he said, "every time we've gotten conservative and narrow, country stations have lost share." And, conversely, he said, "every time we've opened our minds, we've gotten stronger."

"It comes down to being inclusive instead of exclusive, to playing music that may not have tested well," Sebastian said.

Singer, songwriter and producer Mary Chapin Carpenter compares the cycle of country music to a swinging pendulum: Once the pendulum has swung too far to the left or right, it finds its center again. "Every once in a while, the balance reasserts itself," she said.

"Sometimes a seminal artist (such as Garth Brooks or Shania Twain) can bring it back to the center." And, she added, "I think we're in for a spell of balance."



to attack. Radio is still a dynamic and competitive enough business that if you stop marketing, someone will beat you."

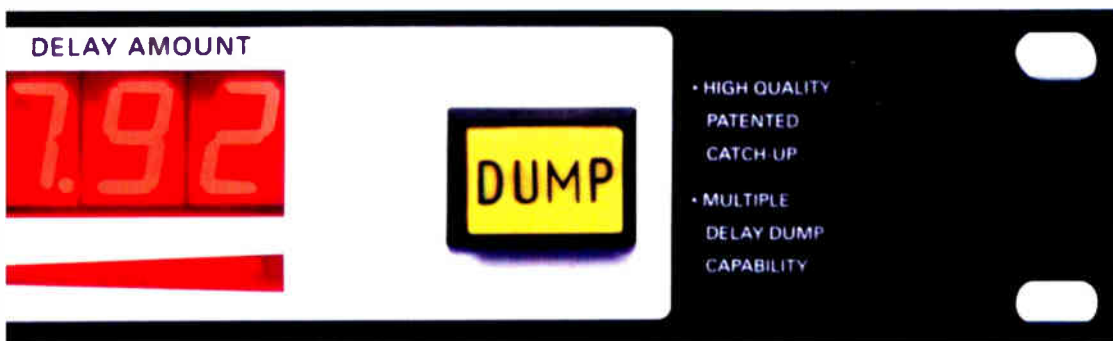
Dene Hallam, a panelist and VP of programming for KKBQ-AM-FM in Houston, cautioned the audience not to be so easily swayed by research like this Eagle Group study. Aside from the qualitative data about TSL, Hallam said, a lot of the information presented was common sense and not as much of a "bulletin" as the researchers would have people believe. He pointed to a comment of one of the survey respondents: "Treat us with respect; we're not yokels." "I think sometimes the folks in this room inadvertently don't (treat listeners with respect)," Hallam said.

"Country is a mass-appeal format in most of the United States.... It's not so specialized.... So let's get the chip off our shoulder about what the format is,"

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► WSJT, continued from page 39

smooth jazz," Rashbaum says.

While there is no direct jazz or NAC competitor in the Tampa Bay market, WSJT mainly shares its audience with several established local stations, including longtime soft AC WWRM(FM). "We share some common vocals with Warm and the two AM urban stations in the market (WTMP and WRBQ). We are more foreground, but Warm has a broader appeal," Block says. Block adds that WSJT also duplicates significantly with CHR outlet WFLZ. "Some folks use WFLZ to get energized, and then use us to de-stress and relax," Block says.

In addition, Block mentions that WSJT has a strong cume duplication with its FM sister "The Point," AAA WHPT.

Block's mass-appeal design for WSJT has certainly produced favorable results in the ratings. The station ranked fifth with a 6.3 share in the 25-54 demo in the Summer '96 Arbitrons, up from a 5.1 share in the Spring '96 book. Within this demographic, WSJT superserves the 35-44 age cell, as its 35-44 share skyrocketed from a 4.3 in the spring to a 9.1 in the summer — good enough for the No. 1 position with Tampa Bay's baby boomer audience. The WSJT audi-

ence is not only substantial but also exceptionally loyal, with a 25-54 TSL of more than 11 1/2 hours per week.

Rashbaum says that the strength of WSJT in adult demographics, combined with its high qualitative profile, has opened new sales opportunities. Successful business categories for WSJT include jewelers; real estate developments; French, continental and Northern Italian restaurants; health care; high-end furniture retailers; and high-end automotive dealers such as Lexus, Mercedes Benz and BMW.

"We have a lot of mass appeal business as well as the niche, boutique types," Rashbaum says.

In the promotional arena, WSJT has utilized several tactics to ensure visibility in the Tampa Bay market. In addition to outdoor and print advertising, WSJT publishes a quarterly "Smooth Times" newsletter containing event information, profiles of WSJT air personalities, CD reviews and artist profiles.

The station also utilizes an Internet newsletter and a World Wide Web site (www.usjt.com).

Block credits Rashbaum and Paxson management for giving him the resources to ensure WSJT's strong performance. "Drew and Paxson took

WSJT(FM) Sample Hour Playlist

Bob James ⊗ David Sanborn "It's You"	Earl Klugh "Moonlight Dancing"
Anita Baker "Same Ole Love"	Vanessa Daou "Two to Tango"
Dave Koz "Wait a Little While"	The Rippingtons "The Princess"
Ronny Jordan "Closer Than Close"	Al Jarreau "Breakin' Away"
Bill Evans "The Sunday After"	Slash "Obsession Confession"
George Benson "Give Me the Night"	

something of a risk. I give them credit for having guts and a certain amount of backbone," Block says.

Doug Hyde is a free-lance writer living in Tampa, Fla. He writes frequently on radio-related issues and is a regular contributor to Tuned In. He can be reached at 813-225-0535 or via e-mail at radioguy22@aol.com

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We don't fight for mic time ... Our careers are meshed, and the show is a two-person show.



► DOLANS, continued from page 36

perspective on investing. "Then we decided, 'Hey, wait a minute — maybe there's a husband-and-wife thing to do here,'" Ken says.

The Dolans were born in 1986 when the couple sat together behind the microphones at WMCA(AM) in New York City. After a year on the air, the team took a hiatus to write a book. A return to the airwaves was just around the corner.

In summer 1988, the pair did two weeks' vacation duty on New York station WABC(AM), filling in for Bill Bresnan.

Listening once again was someone at WOR, this time Program Director Ed Walsh. In October 1988, the Dolans began holding court on WOR and have been there ever since, taking calls from the financially savvy and the financially savvy wannabes.

The Dolans' youngest caller so far has been an eight-year-old girl from Ohio who makes potholders. She "wanted to know if she should continue making them — was there enough of a profit margin?" remembers Daria. "Every once in a while, I will get a letter from somebody saying, 'Where can I send my dollar to get a potholder from this girl?'"

By talking to the eight-year-old potholder makers and other money wizards on the air, the Dolans say they can put their fingers on the financial pulse of the nation. Daria says she finds that



the topics people call in with are dictated by current events.

"We have a unique sort of two-hour national marketing survey in our ear every day," Ken says, "so we sort of have a real touch with America."

Having that touch requires plenty of preparation, to the tune of around 700 publications a month, through which the Dolans sift to keep themselves on top of their financial game.

Emotional touch

Preparation for their show is ongoing. "It never stops," says Ken, "because we don't know the questions. We hear them as the audience hears them."

According to Ken, it all comes down to "an emotional touch with the audience. We know who they are, we know what concerns them."

Going through all the information they encounter, says Daria, "allows us to distill it down to what still remains the smartest move on the part of people who are worried about how to invest, and that is 'Keep it simple, stupid.'"

The Dolans' experience and bond with their audience work because all parties concerned understand each other.

For the Dolans, it's a sharing of life experience. "The experience without the information and the information without the experience," says Ken, "simply would not work."

The show itself would not work if it

weren't for the bond the Dolans share. "We don't fight for mic time, we don't fight for promo time, we don't fight for any time," Ken says. "Our careers are meshed, and the show is a two-person show. We'll stay a two-person show as long as we do radio."

Callers are gold for the Dolans. "The only reason our radio show is successful is because we are successful in getting great callers...The callers are what makes our show go 'round,'" Daria says. "They're the reason that people come back, in my opinion, day after day."

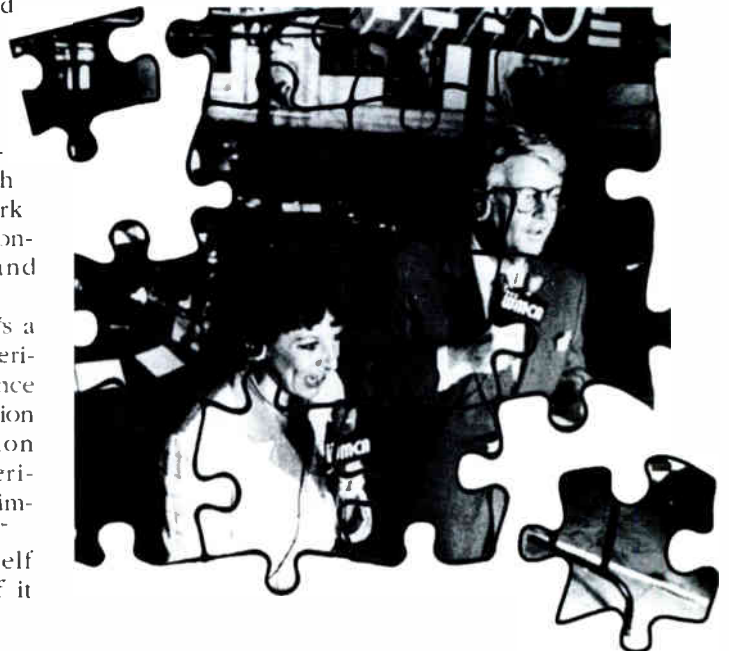
Down to earth and as real as any two people can be, the Dolans keep their feet on the ground.

At some point in the week, whether you're working in a fast food joint or putting out a monthly personal finance newsletter that has around 200,000 subscribers and appearing on the televised "CBS This Morning" show, you have to do the laundry.

In other words, everyone needs a dose of real life every once in a while — the life away from the radio microphone. "I remind myself of that when I'm there with the Lysol and the toilet brush," says Daria.

"Anytime I want to think that maybe I'm somebody more than what I really am," she laughs, "all I have to do is watch myself on a Saturday on my hands and knees on the tile floor."

Alan Haber is a free-lance writer who specializes in radio and a variety of popular culture topics. He writes on the Internet and radio personalities for Tuned In. He may be reached via e-mail at zoogang@earthlink.net



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Sales Management Challenge of '97

Keep Your Staff Motivated in the Face of Consolidation

by **Harold Bausemer**

Consolidation affects every aspect of a radio station or station group, from the numbers and figures of the financial side of the transaction, to the more sensitive area of personnel.

Motivation problems among members of a sales staff in particular are unique. These problems will differ depending on whether the staff are part of a station or stations that are being acquired, or if the staff are part of a group that is in the position of acquisition. While uncertainty is part of every station's dilemma in these situations, the problems facing the acquiring group and the to-be-acquired group differ. And, because listeners and ratings books don't wait for stations and their staff to adapt to the changes they are undergoing, performance is critical during the acquisition period.

It is a tricky proposition for a radio sales manager, who must act quickly and efficiently to identify the specific problems within his or her department.

The easiest way to identify possible problem areas is to schedule an open forum meeting with your staff to get a complete picture of what's going on and to hear your staff's concerns about the eventual outcome of the merger or acquisition.

Do your homework

Don't play this off-the-cuff. This meeting is important and the outcome can spell success or disaster for you and your disaffected staff. Plan your meeting carefully and keep it focused. You need an agenda and, more importantly, to control the flow and tone of the meeting. Get everyone's feelings and opinions without letting the talk get too negative.

Announce the meeting in advance and be direct about its purpose. Assign some homework beforehand. Ask your salespeople to compile a list of at least three pros and three cons of the upcoming merger, as well as any other issues that might concern them. Encourage openness. And, although Fridays are typically busy days, Friday afternoon is the optimum time for this meeting because it will give you time to absorb

information before you need to respond.

Take notes and get each individual's opinion during the meeting. Start with the less talkative salespeople (if there is such a thing), and then move onto the more outspoken staff members. Treat everyone's concerns and ideas with respect. Do not offer instant solutions.

While there are no identical situations and therefore no identical solutions, it is easy to predict the majority of real concerns your meeting will dredge up. If your station is in the position of being acquired, then it is likely that some staff will be displaced, so job security is a major concern. On the other hand, members of the station (or stations) that are on the acquiring side are more likely to become apathetic because they are uncertain of the ways in which the acquisition will affect them.

Now you have conducted a constructive/productive meeting and members of your staff feel good about having voiced their concerns. Let's take a look at these challenges separately and see if we can find an effective manner for meeting them head-on.

The major concern of the staff of the to-be-acquired station is job security. If you have a staff with typical lifestyles and obligations, they need a paycheck, and any income disruption is likely to wreak havoc in their lives. Until today, they knew where they stood. Tomorrow, that may change. But it is less likely to change if you can make the income-performance-security connection. Everyone understands this connection on an intellectual level but not on an emotional level, especially in the aftershock of yesterday's news.

The challenge with the staff of the acquiring station or stations is keeping them focused. Salespeople are easily distracted and usually plugged into the grapevine that turns fiction into fact and, more importantly, drains time and effort from the main task: keeping the sales' fires burning.

Your plan must involve creating the

antithetical environment of the problems you have identified. In other words, if the problem is uncertainty, you must create certainty. If the problem is apathy, you must generate enthusiasm.

It has been said that speech is the foundation of all leadership and the greatest motivator. Managers give 10 to 15 speeches a day. You must draw heavily on that skill in these situations.

Let's assume that job security is the number one concern you have identified. How do you create the opposite? With salespeople, this could be a blessing in disguise and a situation in which you can elevate them to higher levels. I have never — repeat, never — seen a top salesperson fired. I have to admit, I have seen sales managers try to fire top salespeople, only to be thwarted each time by a more sensible general manager. Well-performing salespeople are an asset and are not easily replaced. You need to preach the performance-equals-security gospel every chance you get. Only a fool would disrupt a top-performing staff.

Create enthusiasm

Let's assume that distraction or apathy is the problem you have uncovered. How do you create enthusiasm? Good salespeople do not want to be average, but their drive will wane when they are distracted.

When you need to get them to focus, tighten up the ship for a while. Tell them the whats and whys, but tighten up — return some activity accountability, schedule more frequent sales meetings, add new training.

Don't tolerate the indicators of a dispirited staff. And add some urgency: urgency always motivates. Conduct an incentive contest with worthwhile prizes.

A busy staff, whose effort and performance levels are mandated and who are focused on a worthwhile prize, have little time to be apathetic. They will quickly return to being the winners you always knew they were.

The good news is that salespeople are generally optimists, even in the face of consolidation. As a result, motivation and morale problems are easy to fix — if they are faced head-on.

Harold Bausemer is president of the Radio Management Group in Cambridge, Mass.



You can contact him at 617-491-8262, or fax: 617-267-3905.

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Creating On-line Bonds with Listeners

by Kim Komando



Potty training a toddler. Getting your spouse to change the empty roll of toilet paper. Balancing your checkbook. Having a great blind date. These are a few examples of life's major accomplishments.

On the flip side, getting someone to visit your station's Internet home page is no big challenge. Give the address out on the air a few times and users will come. Trust me. The trick is getting the same listeners to return again and again. To do so, you must keep your station home page fresh and maintain an open and continuous line of communication with your listeners. This principle is nothing new. In our personal lives, stale stories and poor communication have destroyed many a relationship.

Few listeners actually expect a personal reply from a letter they send to a radio station via the U.S. Postal Service. A funny thing happens when people get on-line though. They expect a reply, any reply, when they send a piece of e-mail. Your paper-based public file may fill two filing cabinets now, but just wait until you open the e-mail gates.

To respond or not to respond

The question is, do you answer the e-mail or not? At the Komando Komputer Clinic, we receive more than 400 listener e-mails a day. Every piece of mail that comes in is automatically acknowledged with a letter of thanks. The mail is sorted by using search phrases, such as host name or topic. Junk e-mail that

contains the operative words "free" or "opportunity" is dumped directly into the delete bin.

Sorting and responding to e-mail can consume considerable time with little direct returns. That's why all our e-mail is untouched by human hands. By using a simple mail responder program and e-mail filtering program, the computer does the entire job. Well, almost.

You still need at least one person to take a look at the good mail and identify messages that require an immediate response. For that job, we hire university students who also help design, build

page fresh. In some ways, publishing on the Web is similar to producing printed literature. In other ways, however, it can be very different. The process of producing a station advertising brochure, for example, has a beginning, a middle and an end. After your printing house delivers your brochures, it's all over. Web publishing, on the other hand, has a beginning — and then it just goes on forever. Your Web site is a living, breathing thing — virtually speaking, anyway. You must keep it updated with current information, new services and site enhancements.

Your Web site is a living, breathing thing — virtually speaking, anyway. You must keep it updated with current information, new services and site enhancements. Have the lineups changed? Do you have a new toll-free number? Where's the next remote?

and maintain our Internet Web pages. Students will work for you for peanuts, or even for nothing, because you can help them get college credits for on-the-job training. Contact your local university and tell the folks there that you have an opportunity for computer science majors to get real-life skills. You will be surprised by the number of qualified interns who walk through your door.

Interns also can help keep your Web

First and foremost, you need to keep all the information about your station current. Have the lineups changed? Do you have a new toll-free number? Is there a new contest underway? Where's the next remote? Are you selling station mugs and T-shirts on-line? Any information that affects your listeners should be current at all times. This step should not take a great deal of effort.

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- Brian Landrum, WOKI-FM, Knoxville

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READER SERVICE 119

You should also be on the lookout for any new services you can offer to your customers. These services can be as complicated as an MPEG video that shows your hosts in action, or as simple as a new hyperlink to some interesting Web site you have discovered. Surveys show that Net surfers quickly become bored with stale sites and move on. In other words, Net surfers are similar to on-air listeners: bored listeners are the same as no listeners, and bored surfers are the same as no surfers.

Electronic newsletter

One of the fastest, easiest and potentially most effective ways to stay in touch with your listeners is to publish a periodic electronic newsletter. I realize that you already have a great deal to do, and an electronic newsletter will consume some valuable time.

How much of your time it takes, however, depends on how frequently you publish the newsletter — weekly, monthly or quarterly. If you start from scratch every week, drafting and sending a weekly newsletter, for example, you're probably spending too much time on your newsletter and not enough on your business.

Here's the inside scoop on the weekly electronic newsletter the Komputer Clinic sends out to almost 100,000 e-mail addresses: The newsletter contains

One of the fastest, easiest and potentially most effective ways to stay in touch with your listeners is to publish a periodic electronic newsletter. How much of your time it takes, however, depends on how frequently you publish the newsletter — weekly, monthly or quarterly.

a new column I write not only for the newsletter but also for the newspaper syndicates that distribute my column. I write the column and get paid for it by the newspapers that print it.

The only real expense I incur is the hour or so it takes for an intern to format the newsletter and send out a mass e-mailing. In hard dollars, it costs about \$10 to distribute the electronic newsletter. Not bad for a direct-mail piece, eh?

You would spend at least \$30,000 in postage alone to send a traditional mailer to 100,000 listeners. Look around your station and I bet you'll find someone who can write or already does so regularly.

A beautiful thing

The beautiful thing about having an Internet home page is that it allows listeners to create a bond with the station and the hosts. Listeners start to feel that your station is part of their lives whether

they are driving around town or surfing the Net at home. And best of all, by using in-your-face on-line marketing tactics, listeners will remember your call letters more readily when the next diary arrives from Arbitron.

Kim Komando is a Fox TV host, talk radio host, Los Angeles Times columnist, founder of the Komputer Clinic on America Online (keyword KOMANDO or <http://www.komando.com>).

Kim Komando hosts a popular computer talk radio show syndicated by WestStar TalkRadio Network carried by KIRO(AM) in Seattle, WIBC(AM) in



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An array of seven satellite dishes on the roof of the downtown Chicago Prudential Building is one indication that WTMX(FM) has left the suburb of Skokie, Ill., for the windy city.

WTMX moved to its new location in an effort to combine the station's sales office as well as studio and operations offices into a modern, easy-to-use digital facility.

Pacific Research and Engineering worked closely with WTMX to design the new facility. The new studios were built using floating room-within-a-room construction, and Industrial Acoustics Co. studio doors and windows for sound control. A completely digital on-air delivery system was purchased for the new facility.

"After the walls went up, we realized noise was coming from existing heating pipes that couldn't be relocated," recounts engineer Keith Warner.

"The solution was to enclose the pipes in drywall above the studio ceiling."

The Master Control on-air delivery system from Radio Computing Services (RCS) integrates music scheduling and traffic into one log that appears on-screen in the on-air studio. One of the production rooms is equipped with an

RCS on-air system for redundancy.

The commercials are stored on two hard drives on the server and also on hard drives in the air studio and backup air studio, so spots can air even if the server goes down.

"The designers turned out a work-of-art furniture system for our (PR&E) RadioMixer console, with curved, multi-level, Corian countertops," adds Warner.

Audio inputs and outputs from all five studios and all feeds are routed with an ITC Audio Switcher.



The entire facility uses only tape for compatibility. Phone calls are recorded and edited using an Audion Vox Pro system, and two Digidesign Pro Tools systems feeding PR&E Production Mixers are used for production.

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page number	advertiser	reader service	page number	advertiser	readerservice
2	Arrakis Systems	20	30	Muscam USA	14
38	Associated Press	22	50	NAB	—
44	Audio Broadcast Group	120	13	Northeast Broadcast Labs	6
24	BIA Consulting	8	16	NPR Satellite Services	18
23	Broadcast Programming	16	3	Prime Sports Radio	1
52	Broadcast Results Group	119	6	Prophet Systems	3
22	CBSI	36	47	Radio Computing Services (RCS)	13
52	Comrex	58	25	Radio Concepts USA	100
25	Empire Sound Productions	60	27	Radio Date	35
15	Enco Systems	7	19,20	Radio Shows Limited	17
42	Eventide	40	35	Scott Studios	11
21	Gentner	4	44	Shively Labs	80
11	Ghostwriters	97	55	Smarts Broadcast Systems	23
44	Halland Broadcast Services	99	5	SW Networks	2
43	Health News Feed Network	37	32	Szabo Associates	12
52	Henry Engineering	79	12	Talk America	5
49	Inovonics	15	11	The Radio Mall	57
37	International Datacasting Corp.	21	25	Thompson Creative	59
11	Ken R.	98	28	UPI	24
11	La Palma Broadcasting	—	56	Wheatstone Corp.	38
10	Logitek	19			
11	Media Casting	78			

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The Spider spins through the World Wide Web, weaving together business, operational and audio data. It links spot production, logs, billing and many other station operations into a single, cohesive, cost-effective unit.

The Elvis imitator in Memphis produces a spot that airs in LA 20 minutes later! Your morning man can be anywhere on the planet and be on the air for every shift, *and* be on multiple stations in the group. Your sales department in Peoria shares promotions and ideas with your sales force in Lincoln.

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