

Audio Consoles

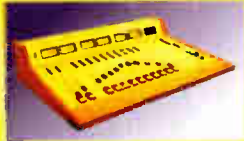
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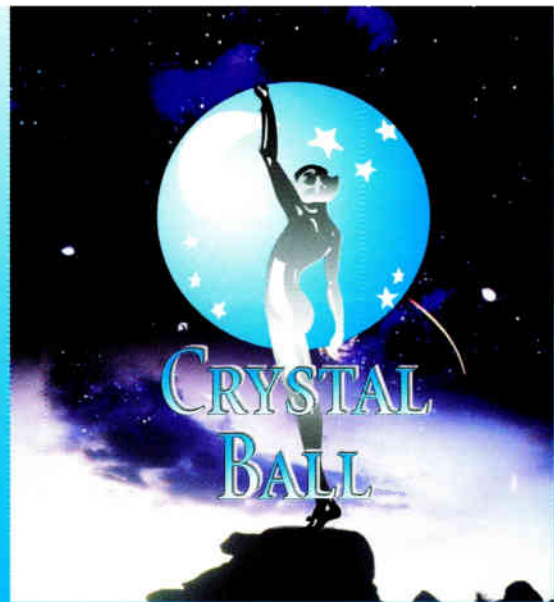


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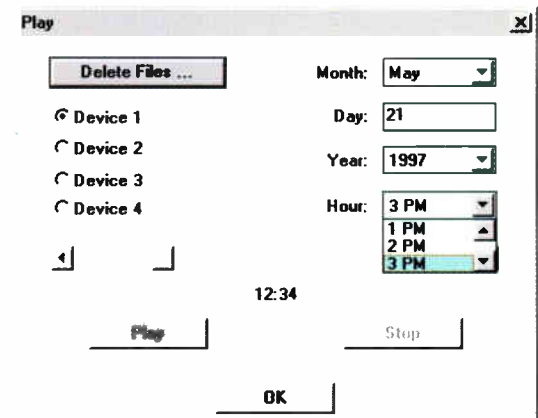
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Cracking The Ceiling



Every time I attend a radio-related event, I take an informal survey. I look around me and count the heads of women and minorities. I tend to see greater numbers of women and minorities at sales and marketing conferences, including the annual gathering of the Radio Advertising Bureau. On the other hand, the last time I attended an RAB board meeting, I counted maybe three minority board members and zero women. The only females in the room at the opening session were those who worked for the RAB in a different capacity or who, like me, worked for the press.

I realize that women and minorities are represented in many levels of the radio industry, from, as I mentioned before, sales and marketing to management to programming to on-air. The ranks of minorities and women entering radio appear, at least, to be increasing. Their prominence would suggest that radio has opened its arms to embrace diversity, and in many ways it has.

But who are the owners and highest executives in the business? Who is leading radio at this critical point, when it has the potential to stand on even footing with other media? Looking at the faces on the covers and pages of industry trades (this one included), I notice some striking similarities among these powerful folks — they are mostly white, they are mostly male. Women and minorities are conspicuously absent.

Often I hear radio people grumble about the lack of innovation or dearth of new ideas in the business. How can we expect the leadership of the industry to change if the faces of the leaders do not? One would believe that a broader range of experience and perspective in key positions increases the likelihood of broadening the business as whole.

Now I'm not referring to quotas. Hiring people to ensure superficial diversity and to appear fair in the eyes of the government is one thing. Unlocking hands and welcoming women and minorities into the entrenched, tightly connected circles of power at the top is quite another. To get to that point, women and minorities must have both access to capital necessary for ownership and a network of support.

There are organizations leading the charge to open up the higher echelons of radio to those unaccustomed to reaching them. The American Women in Radio and Television and the National Black Media Coalition are just a couple of groups committed to providing a collective voice for the interests of women and African Americans, respectively.

Yet their power to some degree is limited. Drawing attention to the problem and lobbying for change are not the same as change. Until radio is willing to meet these groups halfway and to break down some traditional barriers, it seems unlikely that the industry will be able to fully integrate itself into a new age.

★★★

On another note, I want to bring to the attention of broadcasters in Florida, and particularly those in the greater Miami area, the World of Radio & TV Expo '97, co-sponsored by Tuned In sister publications Radio World and TV Technology. Slated to take place Aug. 5-7 at the Miami Beach Convention Center, the expo provides a great opportunity to see some of the latest in radio programming and equipment.

Free exhibition-only passes are available, and there is a reduced registration fee for the technical seminar. For details, contact the show organizers in Miami, LACN at (305) 638-5005, or via fax: (305) 638-0571.

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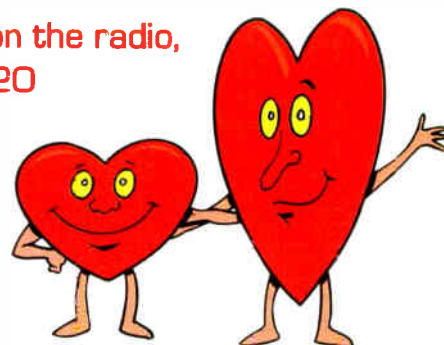


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double take

“Our competitors are not other radio stations... They’re newspapers and TV stations. We plan to take (revenue) from others — not from radio.”

See page 12.

— Brent Millar, General Manager,
Cox Louisville



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An aerial night photograph of Cincinnati, Ohio, showing the city skyline with illuminated skyscrapers and the Ohio River. The lights from the buildings and streets reflect on the water. A prominent bridge with many lights spans across the river in the foreground.

Cincinnati

Radio Market Comes Full Circle

The way Ted McAllister sees it, consolidation in the radio industry has brought the Cincinnati market full circle to where it was 30 years ago.

“Thirty years ago, there were essentially five players in Cincinnati that controlled the vast amount of radio revenue,” says McAllister, vice president of E. Alvin Davis Inc., a Cincinnati-based oldies station consulting group.

“Now you can own more facilities,” he says. “But the reality is there are once again five owners that pretty much control the majority (of stations).”



by
**Richard
Curtis**

Four of those owners are national players: Cincinnati-based Jacor Communications Inc., clearly No. 1 in its own backyard, now owns five stations, has a local marketing agreement with two other stations and has a joint sales agreement with yet another station; Chancellor Media Corp. owns four stations, including WUBE-FM, the top country station; American Radio Systems owns two stations, including oldies leader WGRR(FM); and Susquehanna Radio Corp. is tops in the adult contemporary and smooth jazz formats with WRRM(FM) and WVAE(FM).

The fifth player is Blue Chip Broadcasting, a locally-owned company started in 1995 that owns WIZF(FM), the area's leading urban station.

Before the recent consolidation trend, McAllister says, "you could have three or four stations in the same format cutting each other apart. Now there are a lot fewer mom-and-pop-type stations."

And that's not bad, say radio insiders in this conservative Midwestern city, which has a fondness for romanticizing its past.

"People look back to those days 30 years ago with great delight because everybody kind of made money and radio was very healthy," McAllister says.

Today, in terms of market size, the Cincinnati radio market ranks 25th in the country, with about 1.6 million people in four Ohio and three northern Kentucky counties.

But it ranks better than that in revenue, right around 20th in the country, depending on who you talk to. And it's growing. While the market approached \$93 million last year, according to BIA Research, many believe radio revenue in Cincinnati will top \$100 million in 1997.

"The future looks bright," McAllister says. The future looks bright for Cincinnati in general right now, as long as the city is not tripping over its own conservatism.

It is home to wide-ranging business interests such as consumer products giant Procter & Gamble Co., General Electric Jet Engines, Federated Department Stores, three banks that operate on a national level and two professional sports franchises.

But that diversity has often been

upstaged by Cincinnati's attempts to enforce its sometimes myopic version of family values — as when it prosecuted Contemporary Arts Center Director David Barrie during the 1992 Robert Mapplethorpe exhibit.

Then again, the town has always been an odd mix. Even in the 19th century, when riverboat port Cincinnati was called the "Queen City of the West," it was also "Porkopolis," the gritty pork-packing capital of the country.

Then there are the city's disparate demographics: German- and Irish-Catholics, Appalachians from eastern Kentucky, African-Americans, east side elite, west side working class, old money, new country and suburbia — lots of niches for radio stations to fill.

In Cincinnati, that quest began in 1921, when inventor Powell Crosley built a 20-watt experimental broadcasting station in his living room.

A year later, Crosley launched WLW(AM), which for five years in the 1930s broadcast at 500 kilowatts, powerful enough to emerge from radios around the world.

WLW is still very much on the air, but at the comparatively modest 50 kilowatt maximum. After a brush with near-bankruptcy in the early 1980s under a previous owner, it has resumed its role as "the Big One," Jacor's flagship news, talk and sports station that led the Winter '97 Arbitrons with a 10.3 share 12+.

There are other strong Cincinnati AM stations with historical tradition as well, including Jacor news/talk outlet WCKY(AM) and WSAI(AM), which caters to the affluent Perry Como crowd.

As a group, AM stations totaled a 23.3 share 12+ in the Winter '97 Arbitrons.

"That's unheard of in most markets," McAllister says. "It's a very healthy AM band."

Not many conversations about Cincinnati radio exclude Jacor's looming presence. Many feared that with Jacor's purchase of cross-town rival Citicasters Inc., radio advertising rates would skyrocket. The company already owned WLW and WEBN(FM), far and away the market's rock leader, with an 8.9 share 12+ in the Winter '97 Arbitrons.

"On the local level," says Jen Burdell, media supervisor for Powers & Associates advertising, "there was some concern Jacor would raise rates dramatically, and that local advertisers would have a tough time promoting on those stations."

"But so far, it's not really had that effect," she says. "What's happened is that the changes have been more behind the





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Solid Gospel



READER SERVICE 31



scenes. With companies like Chancellor and ARS coming in, as well as Susquehanna, it's been more of a corporate merging of stations in regard to how they can help themselves regionally as well as nationally."

Jerry Galvin, president of Galvin Kemper advertising and a longtime radio observer, agrees.

"From an advertiser's perspective," he says, "I may not have many radio choices outside Jacor, but I certainly have other media choices outside of Jacor."

Still, says Dan Swennson, general manager for Susquehanna-owned WRRM(FM), Cincinnati's leading adult contemporary station that pulled in a 6.0 in the Winter '97 ratings, most players in what he calls the "fiercely competitive" Cincinnati market are constantly aware of Jacor's presence, and are very careful about revealing strategic moves.

"And fire a warning shot across the bow of the Jacor Death Star, with its 54 percent of the market?" asks Swennson, who worked for Jacor stations 10 years before joining WRRM.

In addition to WRRM, Susquehanna recently purchased smooth jazz station WVAE-FM, which Swennson calls a "very soft instrumental product that ties down the spectrum."

"It will put us in a very good position from mainstream to soft," Swennson adds.

Swennson says the real excitement in the marketplace is "the clash of the Titans" brewing between Jacor and Chancellor Communications.

With WUBE-FM, Chancellor holds the dominant country position in Cincinnati, one of the nation's strongest country markets.

In the Winter '97 book, the station landed a 9.6 share, second to Jacor-owned WLW. Last fall's BIA market report, however, had WUBE leading both WLW and Jacor rock leader WEBN(FM).

Many have expected Jacor to move into the country format. Will it?

"All things are possible," says Michael Kenney, Cincinnati market manager for Jacor. "But my answer for now is no."

John Rohm, general manager for Chancellor in Cincinnati, says that revenue at WUBE is growing at about 30 percent this year, about twice the pace



of growth for the market as whole.

"We think we do country better than anyone else," Rohm says. "Jacor does big, full-service stations very well, like WLW, and rock stations like WEBN. So what happens is all of us doing our best work and the market becomes exceptional."

Kenney responds to Rohm's theory of

a neatly divided market by saying "that would be nice, everybody having their niche. But that didn't stop Chancellor from going after the Bengals."

Chancellor pulled a major coup last fall when it took the broadcast rights for the Cincinnati Bengals away from Jacor's

continued on page 31

Cincinnati Radio Market Overview

Station	Freq.	Format	1996 Est. Rev. in \$ Mil.	Owner	Arbitron 12+ Winter '97
WLW(AM)	700	News/Talk/Sports	20.0	Jacor Communications Inc.	10.3
WUBE-FM	105.1	Country	10.4	Chancellor Media Corp.	9.6
WEBN(FM)	102.7	AOR	12.5	Jacor Communications Inc.	8.9
WKRQ(FM)	101.9	CHR	7.2	American Radio Systems	6.3
WRRM(FM)	98.5	AC	5.7	Susquehanna Radio Corp.	6.0
WGRR(FM)	103.5	Oldies	6.5	American Radio Systems	5.9
WCKY(AM)	550	News/Talk	5.5	Jacor Communications Inc.	5.0
WIZF(FM)	100.9	Urban	4.4	Blue Chip Broadcasting Ltd.	5.0
+ WSAI(AM)	1530	Oldies	3.0	CR Acquisition Inc.	4.3
WVAE(FM)	94.9	Smooth Jazz	3.3	Susquehanna Radio Corp.	3.9
WOFX(FM)	92.5	Classic Rock	3.0	Jacor Communications Inc.	3.8
WWNK-FM	94.1	AC	4.0	Jacor Communications Inc.	3.8
WYGY(FM)	96.5	Country	3.5	Chancellor Media Corp.	3.0
+ WAQZ(FM)	107.1	Modern Rock	1.5	CR Acquisition Inc.	2.0
WAKW(FM)	93.3	Religion	—	Pillar of Fire	1.6
WGTV(FM)	92.9	CHR	2.1	Great Trails Broadcasting	1.0
WHKO(FM)	99.1	Country	5.2	Cox Enterprises	1.0
WGIN(AM)	1480	R&B Oldies	0.7	J4 Broadcasting Co. Inc.	0.8
* WKYN(AM)	1160	Sports	0.1	Chancellor Media Corp.	0.7
WPFB-FM	910	Nostalgia	0.2	Ruth M. & Douglas L. Braden	0.7
WUBE(AM)	1230	Oldies	0.25	Chancellor Media Corp.	0.5

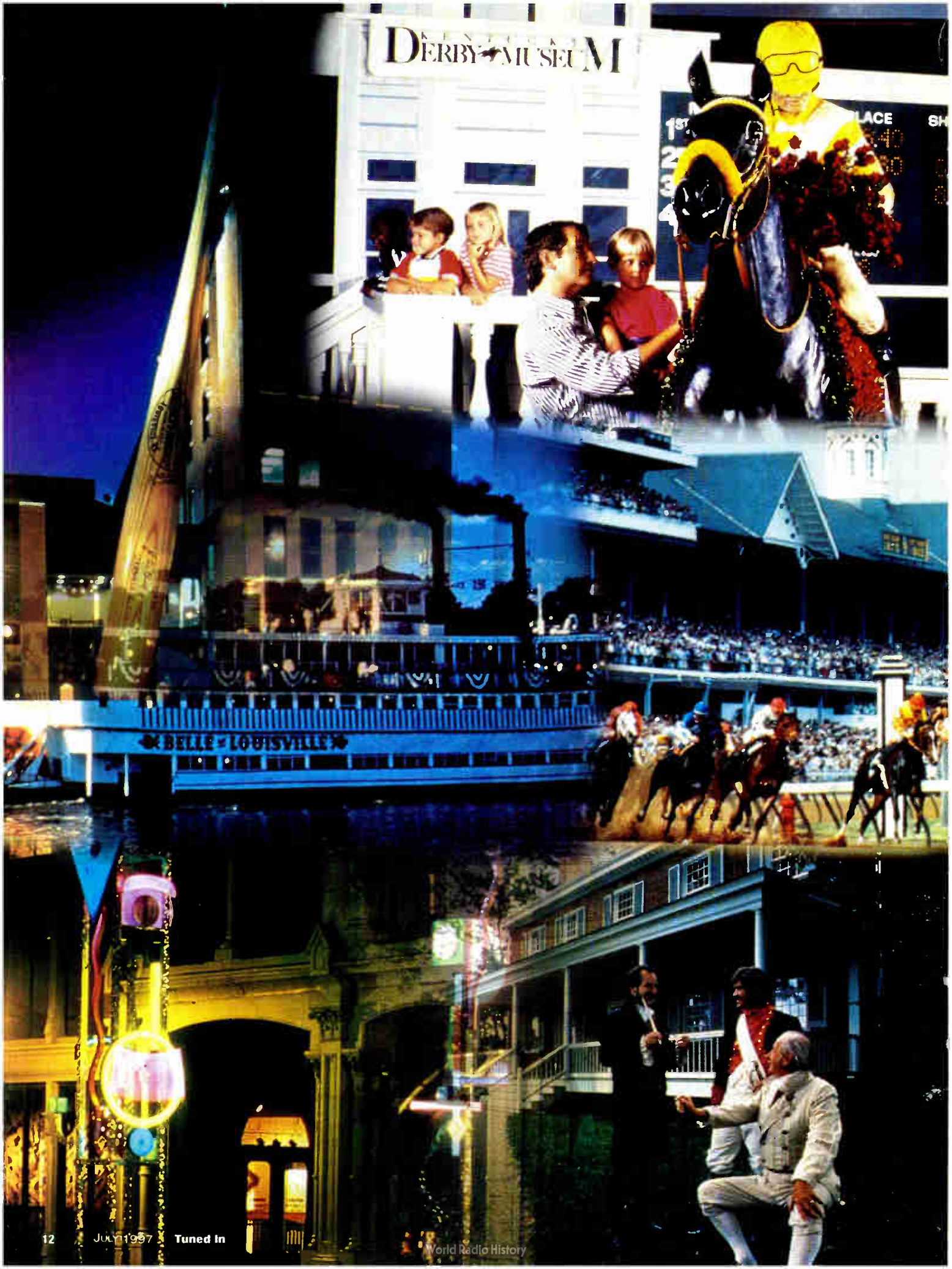
+ Has LMA with Jacor

— No information available

* Switched call letters to WBOB(AM)



Stations are ranked in order of Arbitron Winter 1997 12+ ratings. Information provided by BIA Research through its MasterAccess Radio Analyzer Database software.



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There is no better example of being in between than Louisville. This 50th-largest radio market suffers from a benign identity crisis. Kentucky is sometimes described as a state with its head in the North (Louisville) and its feet in the South.

by Tom Dorsey

Most of Louisville lies just south of the Ohio River. Some people here consider themselves Southerners, though the city was a Union stronghold in the Civil War. In many ways Louisville is more Midwestern than Southern — much closer to Cincinnati and Indianapolis than Atlanta or Memphis.

The River City is the home of the Louisville Slugger baseball bat and Muhammad Ali. Many of its residents are graduates of the University of Kentucky, whose Wildcats boast of a long string of national basketball championships.

The largest truck plant in the world operates here, and the city is home to a major General Electric appliance manufacturing facility. Louisville is also a major UPS hub and a regional medical center.

Unemployment is at a 20-year low. Per capita income climbed above the national average last year for the first time in memory. That's part of the reason radio market revenues enjoy a steady growth rate of four or five percent a year. Still, it's a place where general managers fret about their future.

A city on the brink

The largest city south of the Mason-Dixon line at the turn of the century finds itself in danger of dropping out of the top 50 radio markets as the millennium hovers on the horizon — something that has all the media players apprehensive, if not downright edgy.

Louisville's split personality has intensified lately. On one side are those who say a city in neutral must shift into high gear as it heads into the next century. On the other are those who want to preserve the quality of life that attracted them to Louisville.

Community leaders realize, however, that a city that cannot change is in danger of becoming second-rate. The radio community did not have to wait for change to come. The change came to it.

"It's amazing. There are only a couple stations that haven't been sold here in the last 18 months," says Ed Henson, who operates a radio brokerage firm. His family once owned WLRS(FM) and WAVE, two former powerhouses.

In the past 75 years the sale of a station here was big news. In the past year or so, the radio market has seen more sales than a Wal-Mart store.

"That's what's different about Louisville," says Tom Schurr, who just arrived a few months ago to take over the management of Jacor Communications' six Louisville purchases. "There has been upheaval in most markets, but there's a lot more churn here than other places. Some stations were bought and sold three times in a year."

Inside one 18-month period, Louisville saw 23 of 30 radio stations in the metropolitan area change hands. It was like the heyday of the colonial powers of the last century, with the big powers dividing up the radio landscape. When the smoke cleared this spring there were essentially two major players and a couple of wannabes sharing the market. One of those entries has become the secretariat of the market, pulling away from the field.

Clear Channel Communications emerged as the superpower with seven stations. The Big Foot of Louisville broadcasting not only owns the market's two runaway ratings leaders — WHAS(AM) and WAMZ(FM) — it also now controls a king-size share of the radio market revenues.

BIA Research puts the Clear Channel estimated market revenue for 1996 at \$23 million — more than half of the \$40 million of radio revenue in the market.

Some of Clear Channel's competitors think 50 percent is a conservative figure. They project that Clear Channel revenues may be closer to 60 percent when all the dust settles.

Is Bob Scherer, general manager of Clear Channel's Louisville stations, bothered by the fact that the Justice Department clamped down on Jacor in Cincinnati when it controlled more than 50 percent of revenues?

"I don't know if they'll come in and look at this market or not," Scherer says. "They have



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so many things they're looking into that it's hard to say. What usually happens is they keep you from buying any more stations."

It's not just revenue that Clear Channel dominates. WHAS and WAMZ, which the Texas-based conglomerate acquired a decade ago, were just a sliver short of a combined 30 percent share in the Winter '97 12+ ratings.

Add Clear Channel's five other outlets in the market and the company has almost 45 percent of the listening audience in the metropolitan area.

Clear Channel's reach is even stronger when it comes to formats. It now owns country music, the area's most popular format, with a trio of stations and no other real competition. Clear Channel's consolidation forced WTMT(AM), one of the few independently owned stations left in town, to toss in the towel on country and go all-sports this year.

Clear Channel also now owns most of the rock franchise in Louisville after acquiring WTFX(FM) and WQMF(FM), the two big rockers that were fighting it out until they became part of the same family. Now they're fine-tuning their differences instead of competing.

Looming over the radio landscape is Clear Channel-owned WHAS(AM), a 50 kilowatt clear channel flagship that traces its birth to 1922. The personality-driven, full-service station brought in \$8.5 million — or 20 percent — of the market's 1996 revenue all by itself. WAMZ wasn't far behind with \$7.2 million. The nearest competitor is Jacor outlet WDJX(FM), which pulled in about \$3 million.

WHAS is the station people turn to when tornadoes threaten or when they want to hear University of Louisville and University of Kentucky sports, which have a grip on this state's listeners like no music format ever will.

"WAMZ and WHAS are what's different about Louisville," says Bill Wells, who just left Louisville after managing several stations Jacor bought.

"Those two stations are so strong," Wells says. "The dollars and listeners they take in Louisville is phenomenal. No matter what Scherer does with the rest of the Clear Channel stations, he can go home every night and sleep on the 30 share that 'AMZ and 'HAS have."

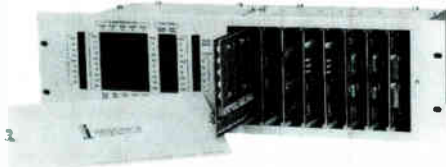
What's the secret of Clear Channel's success? It is not a formula, according to Bob Scherer, who has been with WHAS and WAMZ since the day after he graduated college in 1963.

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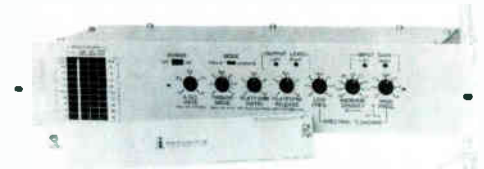
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A basic Stereo-Gen with impeccable specifications. Includes front-panel metering, internal subcarrier combining and a built-in Composite Processor.

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"What works here might not work in other places," he says. Scherer illustrates his belief with a story about a Clear Channel executive who visited Louisville several years ago.

"We were driving in from the airport and listening to our stations," he recalls. "The headquarters rep said, 'My God, do you hear what they're doing? It's awful!' And I said, 'Yeah, and the worst

thing is it only has a 25 share."

The Louisville native says that a lot of people may come to the city thinking it's a country bumpkin market, ripe for picking, but they find that New York or L.A. methods don't work here. "There's no hot button here," Scherer says.

The only threat to the empire is Jacor, a national powerhouse that has taken on traditional leaders in lots of markets. But Jacor isn't looking for a fight, according to Schurr. "We each have our own formats and agendas.

"We feel very good about the stations and formats we have," he says. "We don't line up head to head with Clear Channel, so we're looking at growing our own audiences." Schurr makes it clear, however, that Jacor would not hesitate to go one-on-one with Clear Channel here if it saw a good opportunity.

What Jacor has is an eclectic mix of top hits, soft and alternative rock and AC outlets. A smooth jazz outlet and a religion station, which was part of a purchase package, complete the Jacor profile.

Together the six stations account for over 22 percent of the audience. The company took in more than \$10 million in Louisville last year, or about one fourth of the market revenue for 1996.

Jacor and Clear Channel combined control more than two-thirds of the audience share and \$33 million of the \$40 million total in the market.

Cox Communications is the other big, national player on the Louisville scene with a trio of stations playing oldies, top 40 hits and a soft rock AC.

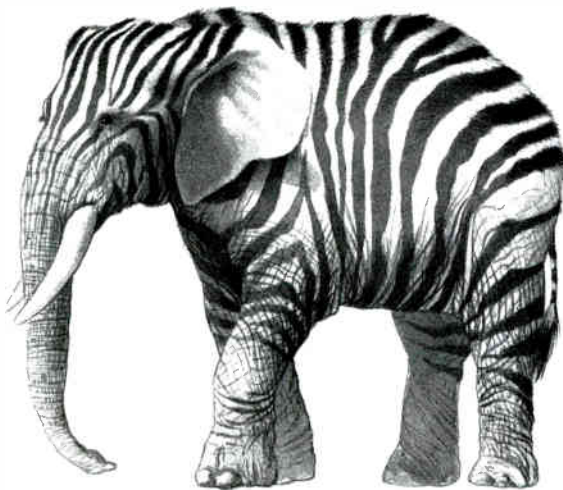
The threesome collect about \$3 million in revenues and have close to six percent of the 12+ audience in the Winter '97 Arbitrons. Cox wants more.

"I know that people think there aren't many opportunities left here," says Brent Millar, general manager for Cox Louisville, "but we think there are possibilities and we intend to expand here."

And how can Cox take money out of the hands of the Big Two? "Our competitors are not other radio stations ... they're newspapers and TV stations. We plan to take (revenue) from others — not from radio competitors."

Henson thinks Cox represents another way that Louisville is unique. "When you look at other similar markets, they are dominated by high-power FM stations, but there are a lot of class A outlets here, more than I can think of in any comparable city," he says. Cox owns three of those class A stations but isn't

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worried about being underpowered.

"People think you have to have a 50 or 100 kilowatt to compete, but it's not true," argues Millar. "Eighty percent of the audience is in Louisville and Jefferson County, which is what buyers buy. Paying more for all that extra power is a waste."

Pulitzer Broadcasting also has put a unique stamp on the Louisville radio market with a single buy. It purchased WAVG(AM) as a promotional vehicle for WLKY, its television station in the market. The outlet is an Associated Press all-news radio station that simulcasts all its TV affiliate's local newscasts and public service programming.

Stinging like a bee

There's one more horse in the Louisville race, and like Muhammad Ali, it's floating like a butterfly in the latest Arbitrons and stinging the big boys like a bee. The B is B-96, WGZB-FM, the urban-formatted outlet that showed up third in the Winter '97 ratings, right behind Clear Channel's two thoroughbreds and in front of the leading Jacor entrant.

"We did it with a very strong morning team, a very aggressive marketing campaign, a tremendous amount of contesting and a tight focus on our game plan," says General Manager Jeffery Goree, who runs Cincinnati-based Blue Chip Broadcasting's two stations in Louisville.

Goree agrees that the perception is that B-96 is an urban station, but the audience makeup is 52 percent African-American and 48 percent white. The target is 18- to 34-year-old females. "And we're the fastest-growing station in town," he says.

The general consensus among general managers is that all this consolidation of power in the hands of a few big conglomerates isn't going to shortchange the audience and should make for better listening.

"Right now I can't think of a format that isn't being heard in Louisville," says Scherer. "Now that country or rock stations don't have to compete with each other they can concentrate on serving their listeners better."

Henson thinks the jury is still out on how the stations will perform their public service commitment, but Schurr echoes other general managers on that score. "With multiple stations we'll be able to do more remotes and better public service campaigns for the community," he says.

But will the advertiser get shortchanged? "Several years ago when you had 18 stations owned by 18 owners, the advertiser could negotiate better rates," says Bill Sheehy, the CEO of Sheehy & Associates, one of the town's leading ad agencies.

"The good news is that these multiple owners might improve the quality of broadcasting. The bad news is there may be some form of price fixing," he says. "All we can do is wait and see, but radio advertising costs more in this market than it did a year ago."

Sheehy also speaks for ad agencies and station managers in his concern about Louisville slipping out of its place among the top 50 radio markets. "We won't even have a shot at some of the national spot business," he says. He worries that stations may try to make up the national shortfall by raising local ad rates.

Henson is not as concerned. He believes many of those top 50 cities are bedroom communities attached to a major market like New York. Buyers buy New York, not Long Island, he says. "I think they'll still look at Louisville as a large market worth buying on its own," Henson argues.

Louisville may still be struggling to find its identity, but the radio market seems to be adjusting for now to the reverberations rumbling through this Derby City.

Tom Dorsey has been the radio and TV columnist for the Louisville Courier-Journal since 1976. He started his jour-

Louisville Financial Snapshot


Market Rank: 50
 Revenue Rank: 45
 Number of FMs: 17
 Number of AMs: 15

Revenue 1993: \$31.5 mil.
 Revenue 1994: \$35.0 mil.
 Revenue 1995: \$38.4 mil.
 Revenue 1996: \$40.5 mil.
 Revenue 1997: \$42.5 mil. est.

Revenue Growth
 '90-'95: 6.7%
 '96-'00: 5.5%

Local Revenue: 87%
 National Revenue: 13%

1995 Population: 1,018,600
 Per Capita Income: \$15,199
 Median Income: \$31,705
 Average Household Income: \$39,195


Source: 

nalism career in radio and was also a TV news director in Columbus, Ohio, and Louisville.

Louisville Radio Market Overview

Station	Freq.	Format	1996 Est. Rev. in \$ Mil.	Owner	Arbitron 12+ Winter '97
WAMZ(FM)	97.5	Country	7.2	Clear Channel Comm.	15.4
WHAS(AM)	840	Full Service	8.5	Clear Channel Comm.	14.4
WGZB-FM	96.5	Urban	1.9	Blue Chip Broadcasting Ltd.	8.0
WDJX(FM)	99.7	Top 40	3.1	Jacor Communications Inc.	7.4
WTFX(FM)	100.5	Alternative	2.8	Clear Channel Comm.	5.4
WVEZ-FM	106.9	AC	3.0	Jacor Communications Inc.	5.4
WSFR(FM)	107.7	Classic Hits	1.8	Jacor Communications Inc.	4.1
WRKA(FM)	103.1	Oldies	2.4	Cox Enterprises	3.7
WAVG(AM)	970	Adult Standards	0.8	Pulitzer Broadcasting Co.	3.4
WQMF(FM)	95.7	AOR	3.2	Clear Channel Comm.	3.2
* WSJW(FM)	103.9	Smooth Jazz	0.9	Owen Company Inc.	3.1
WHKW-FM	98.9	Country	0.8	Clear Channel Comm.	2.8
WLRS(FM)	102.3	Hot AC	1.3	Jacor Communications Inc.	2.1
WWKY(AM)	790	News/Talk	0.6	Clear Channel Comm.	1.8
WWJM(FM)	101.3	Urban	0.2	Blue Chip Broadcasting Ltd.	1.4
WRVI(FM)	94.7	Rock AC	0.3	Cox Enterprises	1.3
+ WKJK(AM)	1080	Country	0.3	Clear Channel Comm.	1.2
WHITE(FM)	105.9	AC	0.4	Cox Enterprises	0.9
WLOU(AM)	1350	Gospel	0.2	WLOU Radio LLC	0.8
WLLV(AM)	1240	Gospel	0.2	Mortenson Broadcasting	0.8

* Operated by Jacor
 + Recently flipped to Adult Standards format

 Stations are ranked in order of Arbitron Winter 1997 12+ ratings. Information provided by BIA Research through its MasterAccess Radio Analyzer Database software.

Speeding in the Traffic De

The Impact of Consolidation On Business and Traffic Technology

Time is money, and inventory perishable. Today, the speed at which both traffic and business departments operate can either minimize or maximize station revenues. Add to that the reality of consolidation and you may get the feeling that radio has transcended the physical plane.

"Large corporate groups are continuing to acquire radio stations — it is not uncommon for a group to own more than 100 stations," says Mike Oldham, senior vice president and director of sales and marketing for Columbine JDS. "The trend toward multistation operation has given rise to a requirement for more efficiency in the branding and selling of stations.... Paradigm was designed specifically to solve that problem."

Columbine JDS' latest creation, Paradigm Traffix, can handle a radio megagroup operation of 75 or more stations, providing large group owners with effective sales tools for strategic pricing and marketing decisions. The power of the Windows-based Paradigm Traffix stems from a single relational database. The total, end-to-end system allows a single- or multistation operator to manage every aspect of the business.

Simple concept

"Paradigm is a powerful tool, but the core concept is really quite simple, says Wayne Ruting, CEO of Columbine JDS. "Paradigm ties together all the business processes of a broadcast operation around a single, sophisticated database." In the past, Ruting explains, salespeople in the field were essentially working blind, generating proposals without having any real idea of inventory availability.

"With Paradigm, salespeople have access to up-to-the-minute inventory information while doing the proposal," Ruting says.

"They can even see program schedules and all available ratings and demographic information." Both the traffic department and the sales department operate from the same database. So when any information is entered into the system, he explains, it is immediately available to all other modules and never has to be re-entered.

Another 'new-millennium' software system leader, CBSI, delivered its mes-

sage at this year's NAB convention. "There has been a shift in the focus of large groups recently," says CBSI Group Sales Manager Jeffrey Kimmel. "Right after deregulation, the emphasis was on buying as many stations as possible and positioning the group as the dominant force in as many markets as possible," he says.

Operating megagroups

"(Now) group operators are turning their attention to the task of actually operating the huge companies they have built," Kimmel says. "Every group and every market is different, but the goals are always the same: to lower costs, to increase efficiency and to increase profitability. Fortunately, this is all very possible with the help of the right tools."

CBSI offers a full array of such products, including three sales, traffic and billing systems: Premier, Classic and Elite. Each is geared to a different level of perceived needs.

Features include allowing you to sell as though you are never sold out (ensuring you get top rates for your ads), operating from an unlimited number of stations on one PC-LAN system and better visibility of sales and traffic information, putting managers in complete control of accounts receivable.

"Report building is fairly simple in most database programs today," says Tom Johnson, senior systems analyst for CBSI. "A mix of standard reports with user-designed ODBC-based (open database connectivity) queries will serve the information needs of most stations very well for sometime to come."

Easy access

"Because easy access to and control of such information had previously been unheard of, some operators are skeptical that it is real or that it can be done," adds Columbine's Oldham.

Along with Columbine JDS and CBSI, companies like A-Ware Software, Computer Concepts, Datacount, Monstar Labs, On-Air and RCS are also racing toward the next century with new tech-

nology.

A-Ware says that beta-testing of its new product begins this summer.

Datacount says that it is "diligently working on a 32-bit, Windows95/NT traffic and billing system." The company's new D32 is currently preparing to meet the demand of Windows95/NT radio software with a new "BusinessTrack" report allowing managers to stay abreast of the latest projected revenue and average price-per-spot trends, simply by making direct comparisons of any two days during a 42-day period.

The system allows station managers to compare last Monday to this Monday or the 10th of last month to the 10th of this month, or even yesterday to today.



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partment

by Flip Michaels

StarTrax from Monstar Labs also focuses on increasing station profits but with a somewhat different angle. Graham Carter, CEO of UCB Pacific, testifies that StarTrax saved him "more than six salaries for less than the cost of three. The returns continue to increase rapidly as more stations are added."

Better for less

Yet, in today's traffic software market, most stations looking for new software have previously purchased a system they're unhappy with. "Stations have endured less-than-adequate traffic systems for many years because they've invested thousands of dollars in them," says Sidney Hubbard of Datastar Traffic Software.

"Enough of those years gone by, stations are now looking again for something better. Our philosophy is to do it better and do it for less."

NPR outlet WETA(FM) of Washington concurs, adding that the station would recommend Datastar's products to anyone. WLTJ(FM)/WRRK(FM) of Pittsburgh adds that Datastar's products "aren't cheaper, just less expensive — you get a lot more for your money."

Hubbard claims that the reason the company entered the industry is that it perceived a need for good traffic software at a reasonable price. "Our product line is Starcaster traffic and billing

software," she says. "It is the only thing we do."

Digital technology is revolutionizing the way multistation groups function. From deal-making and on-air control to billing and post analysis. The tech-toys are on display, and consolidation ensures that those who take the time to check out the new tools will reap the rewards of a fast, efficient and economical integration.

Flip Michaels has spent the past nine years in major-market radio, currently with WGMS-FM in Washington. Contact him via e-mail at fmichaels@wgms.com

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19

Radio Makes a Connection

Singles of today have a variety of options to meet that certain someone. There are ladies nights at nightclubs, classified ads in the newspaper, singles bulletin boards on Prodigy and America Online, even national television shows such as MTV's "Singled Out." Recently, radio stations have joined this phenomenon, with dating services specifically designed both to help radio listeners meet their romantic match and to help radio stations meet their billing projections.

Radio dating services such as RadioDate and Matchmaker offer a station's listeners a unique way to meet new people. "Matchmaker is a big affinity play with the listener," notes Jeff Kendall of CUC, creators of the Matchmaker service. In addition to serving radio listeners, these services provide valuable benefits to radio stations through promotional and non-spot revenue opportunities.

According to Jay Shepard, founder of RadioDate, radio dating services are the wave of the future for the single and lovelorn. "There will be big growth in the radio dating industry. Forty percent of the U.S. population is single at a given time, so there is a large user segment." Shepard also mentions that radio has several distinct advantages over other media with features aimed at singles. "Radio is a more personal medium," he says. "It's more accessible than a printed classified ad."

Emotional link

Shepard says listeners of a particular radio format already have a music or programming taste in common, making the process of finding people with similar interests easier. "Radio has a much more common base of users, so odds are that there will be a greater percentage of people that you are interested in meeting than in print media," Shepard says.

Lawrence Norjean, executive vice president of RadioDate, notes that radio dating services offer the opportunity for a radio station to make an emotional connection with its listeners. "It's a great way to build brand loyalty. Listeners will say,

The listener is then directed to call a 900 phone number to respond to messages and is assessed a per-minute charge to a credit card or a phone bill.

According to Norjean, RadioDate takes a painstaking process to ensure



Illustration by Vicky Baron

"You introduced me to the best date that I have had in a long time. Of course I will listen to your station."

Here's a taste of how these radio dating services work. Participating radio stations run promotional liners to direct listeners to a toll-free 800 or 888 phone number. Then the listeners respond by touch-tone phone to a survey that asks questions about the listener's sex, age, race and interests, as well as information about a potential mate. Then the listener records a voice message to accompany this information.

After the information is recorded, a computerized system matches the respondent with other respondents who indicate similar interests and preferences.

that the individuals recommended by the system are compatible and satisfying for the listener. "We don't 'pair' the listener with anyone. We say 'Here is a range of people you might be interested in,'" Norjean says.

Matchmaker uses a "highly computerized two-way scoring model" in determining the compatibility of potential matches, according to Kendall, noting that the preferences of both individuals are considered when identifying a potential "match."

Both RadioDate and Matchmaker have the capability to be custom-designed according to a particular station's image and sound. Kendall says of Matchmaker, "The stations have the freedom to brand the service any way they want. It's up to their

by Doug Hyde

creative juices."

Norjean says that RadioDate is designed "to be customized to the station's sound," as the voices and production for the service are done by the particular station's air talent.

"We can do recorded liners, as well as 10-, 30- and 60-second spots that are customized to each station," Norjean says.

In addition to providing a beneficial service for the listeners, radio dating services also provide the opportunity to create a buzz on the street through singles-related promotions. "We can smother stations with promotional ideas, from singles festivals to singles nights and singles concerts, where the only way to find out is through the dateline," Norjean says. "On KPWR(FM) in Los Angeles, we have voice prompts done by celebrities, and the station gave away a date with a rapper — a promotion that matches the station's format," Norjean says.

In addition to providing a service for the listeners, radio dating services also create a buzz on the street through singles-related promotions.

While garnering the attention of singles in a market, the station's bottom line also benefits from the nontraditional revenue. "Through limited promotion, radio stations can generate revenue 'off-line' with Matchmaker," Kendall says. Both Matchmaker and RadioDate get revenues from listeners dialing the 900 numbers necessary to access voice messages, and those dollars are split between the service and the participating stations.

The stations also receive payouts from national advertising that is sold and broadcast on the service. RadioDate features the capability for locally sold sponsorships, where advertisers can run recorded announcements on the service or underwrite the costs of the 800 phone line.

"We target advertisers who want to reach the 18-34 single population, such as travel, entertainment and other fun stuff," Norjean says.

Shepard adds that good national prospects for RadioDate would include

"singles-related advertisers" such as Club Med, video chains and pizza chains, while local stations can target nightclubs and restaurants as prospects.

Nontraditional revenue

Such opportunities for nontraditional revenue were very attractive to Randall Bush, general manager of KURB(FM) and KVLO(FM) in Little Rock, Ark. Bush says that part of his rationale for adopting the RadioDate service was the compatibility of the product with the demographics that his station targets. "We cater to females, so RadioDate fits our formats on both the hot AC (KURB) and soft AC (KVLO) side."

Rick Betzen, general manager of KYQQ(FM) and KLLS(FM) in Wichita, Kan., considered his market's unique characteristics in choosing RadioDate for his hot country and '70s oldies stations. "I thought it would work well, since Scarborough shows that there are a lot of divorced people in Wichita."

Betzen adds that the RadioDate service is promoted differently on each station, as KYQQ actively promotes the dateline during its nighttime "Cryin',

Lovin' or Leavin'" feature, while promotional liners are featured throughout the day on KLLS. "The average age of the KYQQ listener is around 25, while the average age of the KLLS listener is 35-40, so we take a more low-key promotional approach on KLLS," he says.

Betzen adds that he plans to market the dateline to local nightclubs and restaurants, as well as "nontraditional advertisers, such as those you see in restrooms."

For the future, Shepard sees an area of tremendous growth for the radio dating services industry.

"We expect the radio personals industry to be as large if not larger industry than print personals," he says. "There is tremendous growth for the future, as RadioDate builds listener satisfaction and involvement."

For more information, contact Radio Date at (800) 320-7870; or CUC (Matchmaker) at (888) GO-TANGO.

Doug Hyde, a free-lance writer based in Tampa, Fla., 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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General Manager
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Circle 5 On Reader Service Card

One -on- One with Bruce Williams

Persistence is a key to success in radio, but few air personalities likely have the stick-to-it-iveness that took Bruce Williams to the top. His big break came when he was hired at WMCA(AM) in New York, only after sending the station more than 500 letters and calling in excess of 3,000 times.

Williams went national three years later, in 1981, as one of the original hosts on NBC Radio's Talknet, which subsequently became part of Westwood One. Now with about 400 affiliates, "The Bruce Williams Show" is billed as the most listened-to nighttime radio talk program, attracting an estimated 8 million listeners each week.

His audience is no doubt rooting for him to win induction into the

Radio Hall of Fame, for which he was recently nominated. The awards ceremony takes place in October at the Chicago Cultural Center.

Williams made his radio debut in 1975, hosting "At Your Service," a local show at WCTC(AM) in New Brunswick, N.J. That was soon followed by another show, "Bruce Williams at Large."

Fatherly advice

Drawing on a background as an entrepreneur, city councilman and mayor — with some fatherly advice tossed in when it's called for — Williams answers listeners' questions about "reality."

"It's the kind of stuff that may not be very flashy," he explains, "like getting the kids to school, getting along with the neighbors and what to do about your job."

From the beginning, Williams says he made a conscious effort to stay away from the "political fantasy" that is heard on other shows. A perennial question on "The Bruce Williams Show" deals with get-rich-quick schemes. In his 65 years, Williams has seen — and tried — them all.

"Some of this stuff has been around since I was a teenager," he says. "On rainy days, I would answer every ad in Popular Mechanics and Popular Science magazines. My bed would be covered six inches deep with replies

by Bob Rusk

— everything from bronzing baby shoes to putting Social Security cards into plastic molds.”

While Williams is not surprised that people are still falling for such schemes, he encourages listeners to spend their hard-earned money elsewhere.

On the other hand, Williams will “do a commercial for just about anything, as long it’s legal.”

“If it’s something that I would recommend to one of my kids, I don’t have a problem,” he says. But “you will not hear a commercial in my voice that I am not comfortable with. You will never hear me say I use a product unless I do.

“And if somebody asks about a product on the air that I think is crummy, I want the freedom to say so, which I have done on many occasions.”

As an example, he points to will kits. “A will is a very serious instrument,” Williams says. “If you make a mistake, it won’t turn up until after you’re dead, when it’s too late to correct it. It’s my opinion that anybody who buys a will kit is ready for the funny farm.”

Conversely, he does not think talent should complain when commercials voiced by other people are aired.

“If the Democratic National Committee wants to run commercials on Michael Reagan’s show, they should be able to do so,” says Williams. “Why should talent be able to say who is on their program?”

One-man show

While many talk shows rely on a single topic for each broadcast, frequently with in-studio guests, Williams takes another approach. It’s just he and the listeners — and a different subject with every phone call.

“It’s easy to be topical,” he insists. “The host calls the tune and the listeners carry it. But how many people can you think of in our business who can go on night-in and night-out without a set topic or guests and still be successful?”

Aside from the talk show, Williams hosts the daily “Travel Corner” feature for Westwood One and is the author of books such as “In Business for Yourself.” His business interests include nightclubs (in Pittsburgh, Atlanta, Tampa and Orlando, Fla., and Austin, Texas), retail stores and two radio stations — KEES(AM) in Longview, Texas, and KYZS(AM) in Tyler, Texas. Both stations are managed by Williams’ son Matthew, and — not surprisingly — both program talk.

Williams, who describes himself as a “lifelong peddler,” points out that one way for radio stations to make more money is



Williams wrestles with friend Tom Darren.

to aggressively go after co-op advertising. “A lot of smaller stations don’t look for co-op,” says Williams. “They don’t have anyone pushing for it. There’s money out there. But obviously that wouldn’t be an answer for stations with

a co-op specialist. You have to take a look at what each station is doing, who they’re shooting for — then we can see where they should go.”

In what should be music to the ears of
BRUCE continued on page 28 ➤

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Steve Lewis
Program Director
WKSF
Asheville - North Carolina

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Circle 6 On Reader Service Card

KSCA Turns up The Heat in L.A.

by Sandy Wells

Heftel Broadcasting's recent acquisition of KSCA(FM) in Los Angeles and its conversion from a triple A format to Spanish-language programming created a minor wave of protest among English-speaking baby boomers.

For two days last February, a laugh track heralded the start-up of the new KSCA. The promotional tactic was designed to alert Spanish-speaking listeners of the return of one of Southern California's most popular Latino personalities, Renan Almendarez Coello.

For fans of the old KSCA, expecting to hear R.E.M. or Tracy Chapman, the canned laughter was a cruel taunt. The change drove home the reality of the region's dramatically altered demographic makeup: Los Angeles and Orange County are now 40 percent Latino and are still underserved by radio. The population of Hispanic Los Angeles alone — roughly 6 million — is large enough to be the nation's No. 6 market.

"There was a big gap in the Mexican regional format," says KSCA Program Director Maria Nava. "KLAX was doing Mexican regional, but not as focused as we are doing it. We researched the market until we came up with what people want to hear. We are focused on sounding new and fresh. We play stuff from 1990 until now." The newly formatted FM targets Hispanic adults 18–34.

Dramatic turnaround

The conversion to Spanish programming brought about a dramatic turnaround in the number of listeners drawn to the frequency. The new KSCA signed on Feb. 5, well into Arbitron's winter ratings period. Nevertheless, in its first book, "La Nueva" quickly climbed to the No. 6 spot among listeners 12+ with a 3.5 share. (In contrast, the rock incarnation of KSCA ended its career at No. 29 with a 1.1 share.) KSCA's Spanish music competitors, KLAX-FM and KBUE(FM), received a 3.2 (No. 9) and a 2.0 (No. 22), respectively.

Mexican regional music is roughly analogous to American country music. It is comprised of three main musical genres: grupo, which consists mostly of ballads; ranchera, often associated with the

Mariachis; and norteño, or up-tempo music, usually flavored with accordion. But the categories are blurring as the different types of music evolve into new forms of Spanish popular music.

"(KSCA) breaks the boundaries of the strict musical genre to the delight of the audience," says Oralia Michel, public relations consultant for KTNQ/KLVE Inc. "There are critics who say, 'Why are they playing that? It's not traditional Mexican.' The answer is, well, that's what the people want to hear."

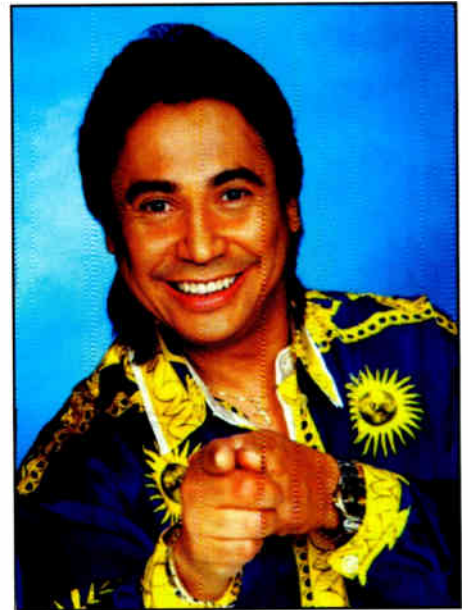
Numero uno

In 1986, when Heftel entered the Los Angeles market as owners of KLVE(FM) and KTNQ(AM), few predicted the success the company would achieve. Under Heftel's management, the two stations were often rated the No. 1 combo — English or Spanish. Now, 11 years later, the recently expanded combo has captured 11 percent of the Los Angeles radio audience.

The big change came in 1993 when Heftel Programming Vice President Bill Tanner and General Manager Richard Heftel came to Los Angeles with Pio Ferro. They consulted with KTNQ Program Director David Gleason and Maria Nava of KLVE. They decided to turn KLVE into a station that focused on Spanish soft pop adult contemporary music. "K-Love" quickly ascended to No. 1 and remains there today.

The No. 1 station had been Spanish-language station KLAX-FM, a relative newcomer to top status in the highly competitive Los Angeles ratings race. The Mexican regional station had turned the English-speaking radio community upside down when it went to No. 1 in 1993. The fact that a Spanish-language FM had reached the top encouraged Heftel, the new kid on the block, to aim high.

Most surprised, perhaps, were the announcers at the FM station, inconspicuously located at the far-right end of the dial. Tanner, whose career in English-speaking radio dates back to 1957, worked closely with the personalities, introducing



Popular personality Renan Almendarez Coello returns to the market on "La Nueva."

his ideas of formatics and retraining them to compete with the big stations in the nation's second-largest market.

"Bill Tanner and Pio Ferro came here from Miami," Nava recalls. "They said, 'There is a better way to do things.' We all adapted quickly. It was not a tough pill to swallow. It was really a learning experience. [Tanner] doesn't know the music, but he certainly knows radio."

Tanner's major market sense of focus and consistency was skillfully applied, first with KLVE and now with KSCA.

"It's really interesting to apply English-language radio techniques to Spanish culture and music," Tanner says. "We focus like a laser beam on things that matter to listeners, whether they're listening on a junky old radio or a Mercedes Benz radio."

The team spirit has helped guide the launch of the new FM.

"There's a committee feel to it: Bill Tanner, the three program directors and I sat down to determine the music for KSCA," says Richard Heftel, general manager of KTNQ/KLVE Inc. "We've got a great team, capable of supporting each other."

One of the first things the new team did was to work with the engineers to create a "signature" sound. "You can't always make your afternoon DJ sound good," Tanner says. "but you can tune the hardware."





PD Maria Nava says there was "a big gap in the Mexican regional format."

A well-crafted sound helps keep listeners tuned in, building brand loyalty and making the signal instantly recognizable to dial surfers.

"It's all about TSL, and Spanish radio is more about TSL than any other format," Tanner says.

Commercials are carefully screened before going on the air. If a spot from an agency or client doesn't sound clean or sharp, then it will be recut at the station. "We air two spot breaks per hour," Nava says. "Our goal is to play fewer commercials than the rest."

The personalities play a big part in presenting the music, and their voices are heard between every couple records — in contrast to KLAX, which plays longer sets of songs.

The biggest coup was acquiring Renan for the morning show on KSCA — an essential ingredient, if the new station hoped to compete with KLAX potent AM drivers, Juan Carlos Hidalgo and Jesus Garcia. The deal hung in the balance while staff and management were scrambling to get the station ready for sign-on in early February. Renan had been L.A.'s No. 1 Hispanic radio personality at KKHJ(AM). He left his position there and was seeking a syndication deal when KSCA came calling.

"Renan had tied Howard Stern with listeners 12+," Tanner recalls. "People were searching for him on the dial."

Renan's show combines humor, music and topical subjects. He has an ensemble

of five. One of them, Dimas, writes poems on demand while sitting in the studio during the daily 5 a.m. to 11 a.m. broadcast.

"His show is well-produced," Nava says. "It's so quick: Joke after joke."

Four days after he returned to the airwaves, Renan made a personal appearance in a Latino area in downtown Los Angeles and was greeted by more than 2,000 fans, according to Tanner.

Other talent were tested in an unusual trial-by-fire process that let the listeners know that their opinions count for more than ratings points.

"We auditioned our air talent on the air after receiving hundreds of tapes, and we had the audience vote on their preferences," Tanner says.

The increased competition is something that Steve Humphries, former western regional VP of Spanish Broadcasting — operators of KLAX — seems ready to accept.

"The L.A. market is heating up like the Miami market did three or four years ago," Humphries says. "Miami now has five significant Spanish FMs dueling it out, not to mention a dozen or so AMs."

Humphries foresees a time in the

near future when all the major Spanish stations in Los Angeles will fluctuate between a 3 and 4.5 share.

As the product improves, more Hispanics — especially those who are not Spanish-language-dependent — are finding that Spanish-language radio has more to offer. For some, listening to stations like KSCA or KLAX is a matter of returning to their cultural roots.

"You're going to find more and more Hispanics coming back to Spanish radio because the programming is more sophisticated," Humphries says. "You have to remember that many Hispanic stations used to be mom-and-pop operations. Those days are gone, at least in major markets."

In the meantime, Richard Heftel is satisfied that the \$112 million investment made last winter by Mac Tichenor, president and CEO of Heftel Broadcasting, will pay handsome dividends in the years to come as Hispanic radio continues to grow in Los Angeles.

Sandy Wells is the editorial coordinator for Los Angeles Radio Guide, where he writes about the Los Angeles radio scene.

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Circle 18 On Reader Service Card

Institutional Memory



Institutional memory is a useful thing, especially in a government body that is required by law to act rationally and deliberately. If the government body includes people who can remember how and why decisions were made sometime ago, the decisions that are made today are likely to make a good deal more sense.

Partly in the interest of assuring institutional memory, the terms of agency members normally tend to be staggered, so that change in the composition of the agency will be gradual rather than abrupt. The idea is to provide a mechanism that will allow change without sacrificing stability and consistency.

Which brings us to the FCC in 1997. It looks as though, by the end of this year, four out of five of our fine commissioners will be new.

To put this in some perspective, consider the effect on the Chicago Bulls if four of its five starters were to be dealt off in a single trade. Or the effect on the Supreme Court if seven of the nine justices were to retire suddenly.

How has this come to pass? Well, it starts with the year-long vacancy on the commission created by the departure of former Commissioner Andrew Barrett. The Clinton administration just hasn't gotten around to filling that particular hole.

Then there's the holdover process, which allows commissioners to remain in their positions until their successors are confirmed. Consequently, Commissioner James Quello has remained in place despite the fact that his term expired sometime ago.

Commissioner Rachelle Chong's term expires this summer. For whatever reason, Commissioner Chong has apparently fallen out of favor with the powers that be, and the conventional wisdom is that she will not be reappointed.

So that leaves three vacancies that need to be filled.

Then Chairman Reed Hundt announced that he wants out, too. So now we're up to four. (As far as we know, Commissioner Susan Ness — who has been at the FCC for all of three years or so — is staying put.)

President Clinton has already nominated two people to fill the Barrett and Quello seats. Harold Furchtgott-Roth, an economist on the staff of the House Commerce Committee, got the nod for Commissioner Barrett's position, while William Kennard, the FCC's current general counsel, has been named to replace Commissioner Quello. While the Chong seat isn't empty, rumors have already begun to circulate as to who is likely to fill it once it is empty. Currently, the smart money seems to be on Michael Powell, an antitrust lawyer with the Justice Department (and son of Colin Powell). The early jockeying for the fourth seat, to be vacated by Chairman Hundt, is just beginning. At this point it is hard to pick a winner, or even a front-runner.

Let's review some backgrounds here. As most everyone knows, Commissioner Ness was a banking official before coming to the commission. In that connection she was apparently involved in arranging for loans to a variety of communications entities, but it does not appear that she herself was ever personally involved in broadcasting.

Furchtgott-Roth is by all accounts an extremely smart, if not brilliant, economist. But it has also been reported that he doesn't even own a television. And apart from several

economic analyses of certain aspects of the television and cable industries, his familiarity with the broadcasting industry generally — and the radio industry in particular — appears somewhat, er, sparse.

Powell, although presumably exposed to some limited aspects of the broadcast industry in his position with the DOJ, similarly does not appear to have any in-depth familiarity with the industry.

The lone exception is Bill Kennard, who worked in the Legal Department of the NAB before joining his mentor, former NAB General Counsel Erwin Krasnow, in private practice several years ago. In his private practice, Kennard was engaged in a wide range of broadcast-related matters.

Of the four folks who appear to have a reasonable lock on four of the five commission seats, only one has any even semi-in-depth familiarity with the broadcast business.

This does not bode well for broadcasters, who have already experienced a kind of benign neglect at the hands of the FCC over the last several years. How, after all, can a regulator be expected to make appropriate decisions about rules and regulations governing an industry when that regulator has only limited experience relative to that industry?

The backstop here is the commission's staff, and particularly the staff of the Mass Media Bureau. Normally, the composition of the staff does not invariably shift with the composition of the commission. The bureau itself thus affords a staff-level institutional memory that, ideally, will provide the new commissioners with guidance and insight into broadcast policies.

The big question is whether the new commissioners will be open to the guidance and insight the staff has to offer. Or will the new commissioners choose simply to dictate instructions to the staff, mapping out a course that is not informed by the collective knowledge and experience of the staff? While the commissioners undoubtedly have that alternative available to them, it is dangerous policy to ignore the past.

Perhaps the best hope that the broadcast industry has is in commissioner-designate Kennard. He is a man with an impeccable reputation for honesty and candor, intelligence and practicality. Ideally, as commissioner, he will command attention, even if he is technically an equal among his four colleagues. If Kennard uses his considerable negotiating skills in conjunction with his broadcast-based experience and calls on the Mass Media Bureau staff to assist him as necessary, then he may be able to turn the attention of the other commissioners to the unique needs and interests of the broadcast industry.

It will be a tough job. In the last several years we have witnessed the decline of perceived importance of broadcast issues, as the terms "wireless" and "telecommunications" have become buzz words for multibillion dollar industries attracting more attention — and more capital — than broadcasting.

But broadcasters still provide an essential service to the American public, and they still have a variety of regulatory concerns that can and should be addressed. Institutional memory or not, broadcasters must not be ignored.

Harry Cole is a principal in the Washington-based law firm of Bechtel & Cole, Chartered. He can be reached at (202) 833-4190 or via e-mail at coleslaw@erols.com

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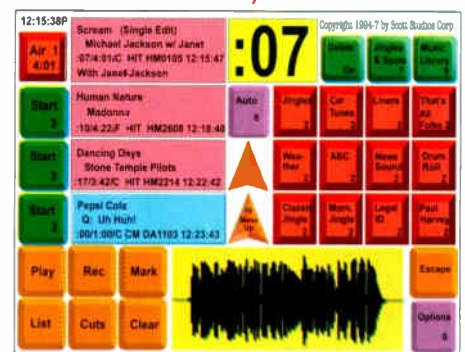


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Circle 17 On Reader Service Card

➔ BRUCE continued from page 23

account executives everywhere, Williams firmly believes “it is impossible to overpay a commissioned salesperson.”

“I’ve met people who have fired salesmen because they were making too much money,” he adds. “You’ve got to be kidding me. I would hope if I got a commissioned salesman working for me that he would make a ton (of money). If I’ve set the schedule up properly — whether it’s radio or lipstick — there would have to be something left over for me.”

After more than 15 years on national radio, this legendary host continues to win praise from affiliates.

At KOMO(AM) in Seattle, Station Manager Robert Dunlop says, “Bruce tends to be our most consistent performer book to book.”

In Milwaukee, Steve Wexler, program director at top-rated WTMJ(AM), describes Williams as “the wise uncle that you go to for answers. It’s always good to have someone around who knows a little more than you do.”

Wexler continues, “I think the show is successful because it’s local. People look at me cross-eyed when I say that. They wonder how a syndicated show can be local. But I don’t define ‘local’ by geography; I define it by content. Bruce talks about your pocketbook, insurance, home and family. Those subjects are about as local as you can get.”

But, to borrow from an old adage, you can’t please all of the stations all of the time. The operations manager of one top 30 market affiliate, who spoke on the condition of anonymity, says that his station is “about ready to drop Bruce.”

“Not only is Bruce not pulling in the numbers, his appeal is much older than (the 35–54 demographic) we’re shooting for,” the operations manager says. “Bruce has been on the station for almost four years, and we feel it’s time to shake things up.”

Walter Sabo, president of New York-based Sabo Media, points out that syndicated programming is “situational.”

“In some cities a show will be huge, while in other cities it won’t be as huge,” Sabo says. “It depends on the nature of the market, the radio station, how effectively the station promotes the show and the chemistry between the host and the market.”

There apparently is good chemistry at KOMO, where Williams occupies the 8 – 11 p.m. weeknight slot and appeals to a wide demographic. Dunlop is pleased with the station’s Arbitron trends covering 7 p.m. – midnight for February, March and April 1997. With a 3.8 share 12+, the station ranks seventh in the market when Williams is on, according to Dunlop. Among listeners 35–64, KOMO scores a 5.4, placing fifth.

“Unless you have play-by-play sports in the evening, you’re hard-pressed to put programming on that will bring in an audience better than Bruce,” Dunlop says. “He does a super job for us and our advertisers love him. They want a program that is a solid performer over time.”

For KOMO, which is going through “some programming transitions,” Dunlop feels “the stability of Bruce is a very important factor in the growth of our station.”

With such strong affiliate support — and a contract that runs through October 1999 — Williams plans to keep talking, doing the show from the comfort of his in-home studio in Florida. He hosts six new installments each week, with Saturday’s pre-taped; a “best of” rerun airs on Sunday.

Perhaps Williams best sums up the popularity of the show. “I stimulate my listeners and educate them in the process,” he says. “I share my life with them and listen to what’s going on in theirs. That’s how I know America is listening.”

Bob Rusk spent 20 years in radio. He is a regular contributor to Tuned In.

by Vincent M. Ditingo

Laying the Foundation for New Radio Structures

With multiple stations in one market under common ownership fast becoming the rule rather than the exception, radio's current leaders are examining new organizational structures and procedures for managing revenue growth. This restructuring entails revising financial, managerial and staffing allocations as well as selling techniques.

The end result will be new accounting and data collection methods along with additional business dollars, ultimately leading to stronger operational and competitive strategies.

In essence, radio's new group owners are altering the marketing direction of the industry while making the transition to an unfolding advertising arena that will welcome in the next century, an arena highlighted by specialized client segments.

But first radio executives must establish a framework for creating new organizational structures in radio, and doing so involves examining the many changes in local transactional business.

Activity-based revenues

For those many radio executives who have been practicing the broad concept of activity-based management for allocating resources — that is, measuring expenses against profits for individual stations by determining which activities are yielding positive financial results — comes what can be categorized in the radio world of the late 1990s as activity-based revenues.

Due to the industry's reconfigured landscape, the degree to which resources are allocated to an expanding local market station group has become critical for establishing any new organizational structure or procedure. The reason? Overall corporate revenue growth is now closely tied to the advertising income of local station clusters.

An integral part of activity-based management is determining the degree of profitability from each major client — agency and/or advertiser — within each local station cluster.

The importance here should not be understated. Operators can now make or break their predetermined profit threshold for an entire chain or group of, say, 40 or 50 stations across the country based upon the economic performance of station clusters in just a few key markets. (This scenario typically would apply to ownership models that include stations in major markets.)

For some group owners, local station clusters are being calculated as separate profit centers or business units, all contributing to the bottom line.

These new corporate revenue designs bear watching for at least a 12-month period, however. At the same time, the entire process should create a more cautious approach to downsizing.

Lessons from corporate America

If there are any remaining lessons that radio can learn from the trials and tribulations of corporate America during the recession of the early 1990s, that lesson would be not to hastily terminate employees, even in today's business environment of consolidation.

Most large firms, not anticipating huge revenue increases and growth opportunities once the economy rebounded, fired many front-line managers and strong support staffers during the recession. Currently, many of these same firms are in a major hiring mode and are employing less experienced or entry-level people.

As radio gradually secures a more effective position against competing media, the strategy for determining the fate of overlapping personnel — a main byproduct of mergers among station groups — must be linked to assessing the best possible client-driven staff. This could mean reassignments of talented sales and programming employees to positions in other cities where company-owned stations are either increasing new business or under competitive fire.

Other alternatives include training staffers whose jobs are threatened or eliminated to maintain the group's Web sites.

Simply stated, it is hard to replace skillful staffers who know the business, even though the move may be to contain costs. In the long-term, we have seen from other industries that some kind of an employee retention program usually pays dividends.

Trends in Business Applications, Marketing Systems and Strategic Planning

B

uilding trust into the Selling Process

With today's one-to-one business relationships affected by new PC and mobile communications technology, building trust has emerged as arguably the single-most important component in the selling process. This is especially true for radio given the fact that it can be defined as a relationship-driven industry, both in front of the microphone and in selling.

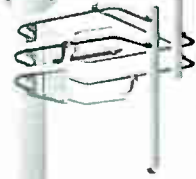
The trust factor is important because there are many increasingly specialized and yet-to-be-developed advertising segments that radio must be in position to target.

Indeed, many management executives believe that in order to successfully reap the rewards of revenue growth derived from sales, building trust is mandatory and begins with current clients who can often open the door to new business leads. It is the sales challenge of the late 1990s.



Vincent M. Ditingo is a business writer, media consultant and educator, as well as president of Ditingo Media Enterprises, a New York City-based strategic communications company. Contact bim at (212) 308-8810.

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➡ continued from page 11

WLW, starting next season.

For some time, Bengals owner Mike Brown had been criticizing WLW on-air personalities for their biting commentary on the Bengals.

"There were some fairly valid reasons the Bengals chose to go another route," says David Martin, WLW president and general manager. "But I've told Mike Brown that with back-to-back losing seasons and the team threatening to leave town, they became an easy target."

To help make amends, WLW and Jacor have even plunked down the hefty deposit for a luxury box in the Bengals' new stadium, to be completed by the year 2000.

Meanwhile, to help give its sports station more personality, Chancellor changed the call letters from WKYN(AM) to WBOB(AM). "Turn your knob to BOB," is the station's new slogan being blasted from billboards around town.

Ironically, it was Jacor's Michaels, via the company's Critical Mass Media consulting subsidiary, who created the Bob concept five years ago for a Colfax-owned country station in Minneapolis. That station, WBOB-FM, is now owned by Chancellor.



Voices of Cincinnati (clockwise from top left) Morning Personality Robin Wood of WCKY(AM), Andy Furman of WLW(AM), and Chris and Janeen, the morning team on Oldies WGRR(FM).

"That's why I took some extreme pleasure in introducing it here and putting it up against one of Randy's big guns," Rohm says. "Besides, it's the right thing to do."

Michaels, in the middle of a two-week road trip to sell a new issue of Jacor stock, responded by saying, "If they want to steal my old ideas, they're welcome. I've got new ones."

Rumors in the market have ARS looking for another station in Cincinnati.

"Actually, they're looking for about four," says Jim Richards, general manager of ARS-owned oldies leader WGRR(FM). "ARS would love to have a full complement of stations in this market. Their goal is to be the dominant force in every market they're in."

He acknowledges that with Jacor in the picture, "that could be tough."

"The big question is whether the Justice Department is going to allow Jacor to keep all the stations it has. (The company controls) well above 40 percent of the market's revenue."

Regardless, Richards figures something is going to give in the market.

"When you look at the major properties in this market, Chancellor has a couple good FMs, Susquehanna has a couple good FMs and we have a couple good FMs.

"And then there's the Wiz (WIZF) and everything else Jacor has. Someone is going to have to say, 'I can't get bigger in Cincinnati, so I want out.' I don't see us doing that though."

Nor do the other players, including WIZF(FM) owner Blue Chip Broadcasting.

Ross Love, president of Blue Chip, says his intention is "to create a true beachhead in minority ownership in radio" by focusing on developing a leading regional position in urban radio. The company recently purchased its fifth urban station, its second in Columbus. It also owns two stations in Louisville and would like to own another in Cincinnati.

Says Burdell: "I don't think the acquisitions and mergers are done. There will probably be a few more cards shuffled, a few more stations shuffled about."

Still, some things keep bringing radio back full circle.

Every night, during his string of 1921 broadcasts from his living room, Powell Crosley made the same request to listeners — if you heard the broadcast, please call.

Even today, amid the rampant consolidation, the same notion still drives the business in Cincinnati — who's out there, and who's listening.

Richard Curtis writes about media for the Cincinnati Business Courier.

Cincinnati Financial Snapshot

Market Rank: 25
Revenue Rank: 20
Number of FMs: 20
Number of AMs: 12

Revenue 1993: \$65.4 mil.
Revenue 1994: \$70.8 mil.
Revenue 1995: \$83.1 mil.
Revenue 1996: \$92.8 mil.
Revenue 1997: \$97.9 mil. est.

Revenue Growth
'90-'95: 7.3%
'96-'00: 6.1%

Local Revenue: 86%
National Revenue: 14%

1995 Population: 1,914,600
Per Capita Income: \$15,661
Median Income: \$34,403
Average Household Income: \$41,814

Source:



What's Your Focus?

by Harold Bausemer



Combine
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For years a debate about the effectiveness of different radio sales philosophies has been quietly raging. Consultants have lined up on both sides of the fence. While members of the respective schools do not thrash or disparage each other in the press, they have strong biases about the effectiveness of each method, believing that their way is the only way. In truth, both methods have a place in the radio industry, and preaching only one philosophy results in limiting sales possibilities and restricting a station's performance.

Let's look at the two most common contemporary sales philosophies. For lack of more widely accepted terms, we'll call these models client-focused and product-focused.

Product-focused selling

Product-focused selling, also known as monologue or presentation (pitching) selling, is the essence of traditional selling, and it has both limitations and benefits. This method is prevalent in media service and agency selling. It's the fact-feature-benefit-trial close-answer objections-close type of selling. Professional buyers expect this method, and it frequently leads to the give-and-take that is important to agencies trying to maximize their client's media dollars — often by getting a “free” promotion — or to improve their efficiencies. The product-focused approach can be found at the highest selling levels radio and is often found in event sales and sometimes in direct sales.

For this type of selling, a manager prepares a sales package/presentation. Each salesperson would be required to make a presentation to other staff members — in a sales meeting, for instance. Often the pitch is expanded from a simple two-minute presentation to a more elaborate 10- to 15-minute presentation with visuals and audio.

Answers to standard objections are usually prepared, and a trial closing technique, right down to the actual words, is often the norm. In agency sales, the presentation generally covers three important areas: format, facility (station power and coverage area) and target audience efficiencies.

Smart buyers often fudge or adapt the target audience and cost-per-point targets to make stations on their preferred list think they have to make concessions to get in on the buy. Usually the media service or agency buyers are looking for a price/rate concession, better commercial placement or a station-conducted on-air promotion for their client.

Client-focused selling is often referred to as dialogue, fact-finding and/or interview selling. Again, there are both limita-

tions and benefits to this type of selling. This method was developed in the early 1950s by emerging high-tech and computer industries that recognized the simple fact that if you could

first determine a buyer's needs and adapt your product (and presentation) accordingly, you'd sell more. This more contemporary type of selling can be found in all levels of radio sales.

With this type of selling, the salesperson begins the process by conducting what the Radio Advertising Bureau calls a “consultant interview.” During the interview, the salesperson seeks to establish a company/business and market/primary buyer profile.

Learning such information as company history, business cycles, competition, demo-/socio-/psychographics, trends, problems and opportunities frequently requires asking at least 100 questions of various types. As a point of reference, an IBM sales exec asks 103 questions in an average interview, and Xerox reps ask up to 137. Opening questions often contain the words “is,” “do” and “did” and usually elicit one-word responses. The idea is to make the questions easy to answer.

After eliciting answers to five or more close-ended questions, the “is,” “do” and “did” are substituted with “why,” “what,” “when,” “where” and “how.” Because they are open-ended, these questions elicit longer answers.

There are three inviolable rules in question-asking. One, never ask a question that the client cannot answer. Two, never ask the same question twice. Three, never ask more than one question at a time. Beware

of violating these rules.

Based on this fact-finding interview, a presentation addressing the client's needs and opportunities is prepared. Armed with this specific information, a salesperson can offer a presentation that is highly targeted and 99.44 percent effective. If it is a direct/retail client presentation, then the presentation almost always includes audio in the form of two spec commercials.

Pros and cons

Now that we have differentiated between the two selling models, let's look at the advantages and disadvantages of each and in which situations they can be used to a station's maximum advantage.

Preaching only one philosophy results in limiting sales possibilities and restricting a station's performance.

The major advantage to product-focused selling is that it is easier to master a single presentation. Therefore, you can make more presentations and generate sales more quickly. This type of selling is extremely effective when you have an event or sports avails you need to sell.

Frequently, the pitch is scripted and includes a telemarketing component conducted by the staff to increase in-the-field efficiency. The downside to product-focused selling is that you are branded immediately by prospects as an adversary interested only in personal gain.

The major advantage to client-focused selling is that you can sell to more clients and you make bigger sales. Client-centered selling is effective in virtually every situation, except when dealing with a professional buyer who may be disingenuous about what he or she is seeking in order to gain an advantage.

This type of selling is easier on the psyche because the approach is collegial. And, if the system you have created is comprehensive, there is often no such thing as overcoming objections and closing. The sales process is usually conversation-



The downside to product-focused selling is that you are branded immediately by prospects as an adversary interested only in personal gain.

al. The biggest disadvantage of this type of selling is that it's difficult to master because it requires perceptive listening skills (which some salespeople lack) and intelligence.

Best of both worlds

Please note that there are other philosophies and many, many ways to make a sale. These methods are simply the most prevalent today. The best salespeople always incorporate personal elements into their business lives, and there is no substitute for maintaining positive, even personal, relationships with clients.

Examine your approach. If it is one-dimensional, employing only one type of selling, then try to broaden your scope by employing another method. Then notice the effect on your bottom line.



Harold Bausemer is president of The Sales Group in Boston. You can contact him at (617) 267-7211, or fax: (617) 267-3905.

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READER SERVICE 53

SECURING

Your PC Files

by Kim Komando

Keeping prying eyes out of your computer is easy — as long as you are the only person using your PC. Once you allow co-workers access to a system, however, you run the risk of having confidential and critical files opened, changed, copied or erased. And with so many people running around a radio station every day and the bulk of station operations being handled by a personal computer, it is imperative to limit access to a system to all but those with a definite, work-related need.

The best method for securing information, whether from curious staff or industrial spies, is to not save any sensitive files on your computer's hard disk. Saving important information on floppy disks works, though it is often impractical, as floppies don't hold much information. Removable hard disk drives, such as those from Iomega and Seagate, offer more practical solutions for storing and transporting larger amounts of data.

If you can't take the data with you, then make it difficult to turn on your computer. Some computers manufactured in the last few years have a built-in lock located on the system unit. It works like any ordinary lock. You need to use a key to unlock the system before you can power it up.

If your PC didn't come with a lock, you can buy one at a

computer store or through a mail-order company. Don't worry. It won't break the budget. There are locks for either the entire system or just the floppy disk drive, and most cost less than \$20.

The password is...

An alternative to a lock and key is setting a boot-up password option. When enabled, you must enter a password after the computer is turned on, but before the PC begins its start-up routine. You set the password in your PC's CMOS (complementary metal oxide semiconductor — go ahead, try to say that three times fast without stuttering).

The CMOS is where the computer saves information about itself. It keeps track of the innards of the beast — the date, the time, the hard drive type and much more. For this reason, you must be careful to change only the password option and nothing else in the CMOS. Tamper with one setting that you shouldn't have and you'll have a nightmare on your hands trying to fix it. I'd say too that if this happens, you'll be calling me during my national broadcast for help.

Here's a tip: While you're in the CMOS and before you



Illustration by Vicky Baron

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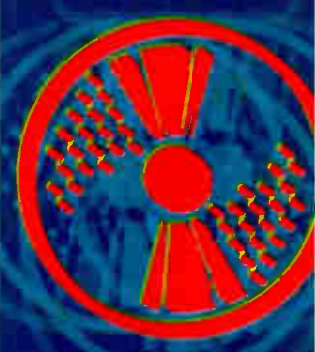
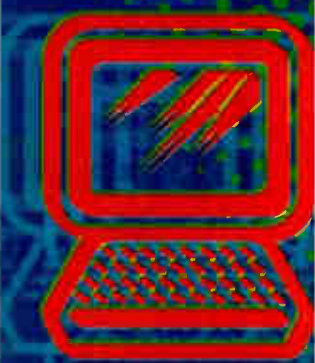
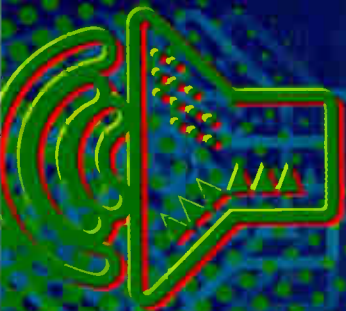
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change a thing, write down all the settings and store this information in a safe place. You never know when you might need it.

To enter the CMOS, watch your screen when you first turn on your PC. Often you will see a message that says something like, "Press F1 for setup." Or it may say to use the delete key or the escape key.

The way to enter the CMOS varies from

Ask the station engineer to help you disable file-sharing options on confidential files. It's easy to set up.

manufacturer to manufacturer. Your PC manual should tell you how to enter the CMOS and enable the system password.

Do not lose this password. A battery maintains the CMOS settings and keeps it from forgetting the computer's vital statistics when the computer is turned off. You usually have to disconnect the CMOS battery from the motherboard to have the computer forget the boot-up password. And when you disconnect the battery, the



computer also forgets all its other settings and you have to re-enter them.

There are less drastic alternatives to securing data. You can set up multiple users and restrict different access levels using Windows 95. For this, use the System Policy Editor located on the Windows 95 CD-ROM, or download it on the Internet from the Microsoft home page (<http://www.microsoft.com/windows/software/admintools.htm>). Or just ask the station engineer to help you disable file-sharing options on confidential directories and files. It's easy to set up.

While the System Policy Editor and setting file-sharing options do the job for general office use, for more file security get Your Eyes Only for Windows 95 from Symantec (\$89.95; (800) 441-7234, or <http://www.symantec.com>).

File scrambling

This program encrypts files, essentially scrambling a file's contents. Unless you enter the password to the file, all you see when the file opens is a bunch of garbage characters. Your Eyes Only supports on-the-fly encryption; files are automatically decrypted when authorized users open them and re-encrypts them when saved or closed. This type of security is essential if your PC is on a network and it contains employee information, budgets, ratings, memos and the like.

Your Eyes Only integrates with Windows 95 Explorer and makes encrypting and decrypting files as easy as clicking on the file name.

In addition to encrypting files, Your Eyes Only supports keyboard and screen locking that protects your PC files when you step away from your system. If you're concerned about files on your hard drive, you might as well go that extra mile and make sure the only person who sees the information contained on your hard disk is you.

Kim Komando is a talk radio host, TV host, Los Angeles Times syndicated columnist, founder of the Komputer Klinik on America Online (keyword KOMANDO or <http://www.komando.com>). Also known as "The Digital Goddess," Komando hosts a popular computer talk radio show syndicated by WestStar TalkRadio Network and carried by KIRO(AM) in Seattle, WIBC(AM) in

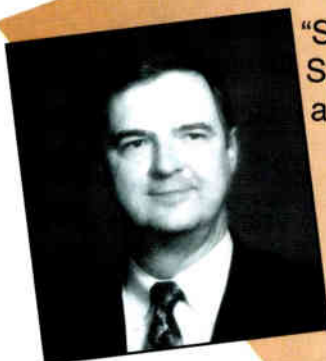


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On the Move

Ted Jordan has been named vice president/general manager of **CBS Radio** station **WBZ(AM)** in Boston. Jordan also continues his duties as VP/GM of **WODS(FM)**.

He succeeds **Ed Goldman**, who was appointed vice president/general manager of **WBZ-TV**.

Val Carolin was named general sales manager of **CBS Radio** stations **WAOK(AM)/WVEE(FM)** in Atlanta. Carolin most recently worked in Chicago as general sales manager of **WBBM-AM-FM**, where he had been since 1993.

KMOX(AM) announced that **Nancy Higgins** has joined its staff as director of marketing/community relations.

In other **KMOX** news, **Tom Schiller** was named local sales manager. Schiller worked previously as account executive for the station.

Wendy Kocon and **John McMonagle** were tapped as marketing consultants for **ABC Radio** stations

KEGE-FM and **X105-FM** — a term for trimulcast stations **KXXP(FM)**, **KXXU(FM)** and **KXXR(FM)** — in Minneapolis.

SFX Broadcasting has named **Jeff Stein** the national sales manager for SFX Houston stations **KODA(FM)**, **KKPN(FM)**, **KKRW(FM)** and **KQUE(AM)**.

Odyssey Communications appointed **Maggie McAleer** director of marketing and promotions for Southern California's Modern Rock, Y107. The Y107 moniker is a collective term that includes three Los Angeles stations: **KLYY(FM)**, **KSYF(FM)** and **KVYY(FM)**.

McAleer's radio marketing experience includes jobs at **WPLY(FM)** in Philadelphia, **WBSB(FM)** in Baltimore and **KKLQ-FM** in San Diego.

Westwood One has restructured its Affiliate Relations Division, naming **Nick Kieman** senior vice president of the division. Kieman is charged with creating five district teams headed by senior

regional directors. **Lynn McIntosh** will oversee the Northeast, **Bob Leeder** will lead the Southeast region, **Dino Masi** will direct the North Central region, **Mary McCarthy** will head the South Central region and **Erle Yonker** will be responsible for the Western Region.

Internet content syndicator **Electric Village** named **Carl Koppel** its new president and COO. Koppel was most recently vice president of strategic and OEM sales for White Pine Software Inc.

United Press International announced the appointment of **James Adams** to the post of CEO. The appointment comes as part of a major restructuring and refocusing of the company.

Kim Rygh joined **Radio One Networks** as affiliate sales representative for the Northeastern U.S., as well as the Texas, Oklahoma, Arkansas and Louisiana regions. Rygh most recently worked for Disney/ABC as a regional marketing manager.

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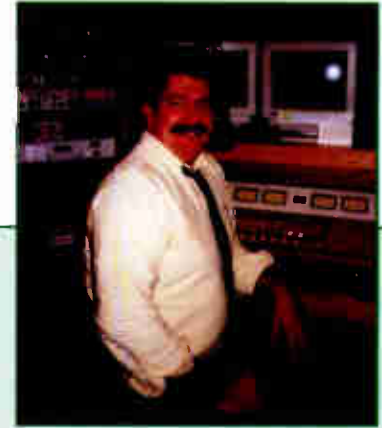
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WRCH(FM) & WZMX(FM) Hartford, Conn.



WRCH afternoon talent Joe Hahn

Owner: American Radio Systems
General Manager: Suzanne McDonald
Market Director of Engineering: Gene Faltus
Formats: WRCH(FM) — Lite AC; WZMX(FM) — Classic Hits

ARS stations WRCH(FM) and WZMX(FM) consider themselves lucky. Last September, a direct lightning hit to the power line could have knocked the stations off the air for hours or even days. Fortunately, says Gene Faltus, market director of engineering, "thanks to the fault-tolerance of our RCS system, the standby server and power supply kicked on and was robust enough to keep operating. We never lost a beat."

Nor did the stations ever skip a beat when ARS first acquired WRCH two years ago. In order to accommodate the new acquisition, the company had to expand the existing WZMX facility to almost double its original size. The general floor plan for the expanded facility



WRCH on-air studio

was designed by Friar Associates, an architecture firm in the same building, while Faltus designed the layout of the individual studios.

Both stations, three production rooms and a common newsroom

are tied together with a Master Control digital audio system from Radio Computing Services (RCS), which, according to Faltus, has handled multiple stations for two years with ease. Master Control uses two 40 GB

drives with mirrored servers to store all songs, spots, promos, jingles and morning show bits for both stations.

The facility uses PR&E consoles in both stations' control rooms, three production rooms and the news studio. A fourth production room utilizes an Orban DSE 7000.

The stations also use Digital Courier, Musicam DAX and DGS delivery systems and are fully ISDN-compatible.

Plus, Faltus says, although WZMX and WRCH are located in a corporate park in rural Farmington, Conn., they are able to connect to ARS sister stations WTIC-AM-FM in downtown Hartford, some 20 miles away.

"With the help of some fancy Telos Zephyrs and ISDN connections," he says, "both TICs now can be operated from the Farmington site in the event of an emergency."

Hopefully, lightning won't strike twice.

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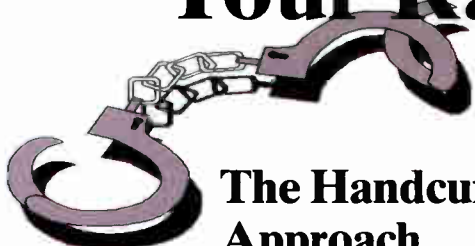
WZMX on-air studio

advertiser index

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There Are Two Ways to Run Your Radio Station!



The Handcuff Approach

Small and medium market operators literally handcuff themselves to their stations. We know we've all been there. Get up at 4 am, sign on the air at 5 and the cuffs snap shut, chaining you to the operation for yet another day. You can't afford to hire another air personality to get you off the board, and that means you can't spend enough time on the street selling. You work hard to serve your community, but there's a real limit imposed by financial considerations. You'll work all day on air, selling, managing, and trying to pay the bills, then go broadcast a ballgame that night. You sign off knowing that a good chunk of your nighttime audience just tuned away to a competing station, and you'll have to fight to get them back the next morning. Then you do it all over again the next day.

You and your spouse haven't had a weekend off, let alone a vacation in the last 5 years. You feel lucky you have a dedicated staff, but it takes so many people to run the station that you simply can't afford to pay them what they are worth. You end up losing them as they move on. Your love of radio is frayed now by the financial realities of the business. You need to find a way to break out of the cycle and make station ownership what you always dreamed it could be.

The SMART Approach

You wake up at a reasonable hour in the morning. Your station has been on the air all night, and sounds great, using a SMARTCASTER Digital automation system. You make news calls and would normally drive in to the station to do the morning news report. But not today. You're going to take a well deserved day off and go fishing! The news still gets on the air because you use a SMART Touch digital remote control system for the SMARTCASTER, and can do it from a cellular phone. No one needs to be back at the station. You'll use the SMART Touch to do tonight's game when you get home. You have a small, well paid staff that is loyal and has been with you a long time. The community loves you and the station because that staff isn't chained to a control board, but is able to be out and about in the town, keeping your station involved with your listeners and your advertisers every day. You're making money, and you love being a part of the broadcast industry.



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We have the answers!
Contact us now!**



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It Feels Analog



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 **Wheatstone Corporation**

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