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Radio World[®]

M A G A Z I N E



Market Watch: Texas has a reputation for doing things big or not at all. Judging revenue, Dallas radio is obeying the high command.

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Business: When it comes to bringing broadcast businesses to town, Dallas definitely carries the ball.



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DOUBLE TAKE

“They may make country music in Nashville, but they sell it in Dallas.”

—Patrick Sbarra,
president Dallas/Fort Worth chapter of the Radio Marketing Association

See page 12.



Top 40 Is Alive in Lynchburg; Trade Shows Advocate Winter Wonderland

by Charles Taylor

It may be February where you sit, but here and now at press time, I'm still in the post-holiday bloat. This year, I went back home for Christmas to Lynchburg, Va., where mom did her duty with all the best—turkey, homemade macaroni and cheese, ham, pimento cheese and enough chocolate to keep me caffeinated until years start with a “2.”

The trip south also gave me the opportunity to feast up and down the radio dial of the nation's number 99 Arbitron-ranked market, Roanoke/Lynchburg. Thanks to my dad's tape deck, I got a good sampling of everything medium market radio offers, from the number one country WYYD-FM (with a remarkable 18 Arb share) to soul-turned-urban CHR WJJS-FM to WLVA-AM, the top 40 station of my youth, but now—surprise—syndicated talk.

It was most gratifying, however, to listen to top 40 done right at K-92, WXLK-FM, out of Roanoke. Every time I endure another tiring discussion of top 40's demise, I consider those like K-92 or KHKS-FM, Dallas or KLUC-FM, Las Vegas (the latter two rank number one in their markets), who ignore the bull and just program the music that listeners want to hear.

If the elements are there—strong community spirit, connected talent and the right mix for the market—I stand behind top 40's ability to thrive in the 1990s. If the station is well versed in imaging, there is no reason why you can't successfully segue from Celine Dion to Stone Temple Pilots to Real McCoy, throwing in some John Mellencamp and Cranberries for flavor.

I think K-92 could teach a thing or two to some of its larger-market brethren about playlist multiplicity. Here in Washington, I'm still hearing Naked Eyes “Always Something There to Remind Me” every week.



It's showtime!

Seems hard to believe that in the middle of winter, we're already warming up for the first

trio of broadcast trade shows in the seemingly omnipresent annual onslaught.

First up is the Radio Advertising Bureau's annual Marketing Leadership Conference and Executive Symposium Feb. 16-19 in Dallas. The RAB is well established in its role as a navigator for radio sales and marketing leaders. The flood of information presented here will keep registrants poised to maintain radio's healthy place in the media landscape, amid some radical changes predicted in the near future for the advertising industry.

March 1-4, the Country Radio Seminar gathers in Nashville, where spirits should definitely be high. Country radio continues to enjoy its place as the most often-heard format in the nation. The 26th CRS will link radio with the recording industry and artists, in a provocative setting that includes panels, rap sessions and artist showcases.

You'll find preview information of both of these shows in this issue of The Radio World Magazine.

A month later, April 10-13, we spin into Las Vegas for the granddaddy of broadcast trade shows, the National Association of Broadcasters Spring exhibition. While primarily an engineering show, it's hard to ignore the technological strides that directly influence the bottom line of every station, large or small.

It's also pretty established these days that the responsible GM is no longer daunted by talk of automation, digital audio broadcasting or RBDS. They are all important issues that influence numerous facets of station operation.

The Radio World Magazine will offer you highlights from each of these shows, which we consider an important benchmark of radio's progress and a testament to the dedication each of these organizations brings to our craft.

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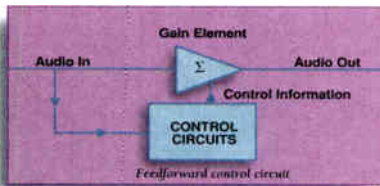
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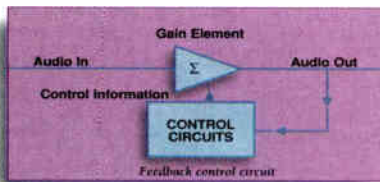
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MARKET WATCH

Radio's a Big

*Revenue, Formats, Competition
Head List of Overachiever
Qualities in Dallas/Fort Worth*

Deal in Big 'D'

by Dave Scott

Texans like their bragging rights and Dallas radio is no exception. So it's a big deal to executives in Big D that the market will likely overtake San Francisco in 1995 as the fourth-largest radio market in total sales.

It may not be Troy Aikman vs. Steve Young or mean a trip to the Super Bowl, but the achievement still puffs up the chests of many in Dallas. Still, what puts the real swagger in the braggarts is the fact that Dallas/Fort Worth may be number four in revenue while it's only Arbitron's seventh-largest market in terms of listeners. ▶

"To me, that's the big, sexy story," says Patrick Sbarra, general sales manager for KPLX-FM and president of the D/FW chapter of the Radio Marketing Association. "It shows just how far this market has come."

Faster than national average

Dallas/Fort Worth radio revenue has grown faster than the national average every year in the 1990s, according to Miller Kaplan Arase & Co., a Hollywood, Calif., accounting firm that tracks the industry. In

1994, stations in the region brought in an estimated \$182 million in sales, almost a 12 percent gain over 1993. More important, 1993 itself was a banner year, posting a 15 percent gain over the previous year.

Executives credit a vibrant local economy and strong operations by major radio companies, supported by rich, fertile radio soil that sprouts lots of drivers with long commutes and little mass transit.

"It's always been a great radio market, but the growth has even exceeded our expectations," says Bob Cooper, general manager

of Infinity's KVIL-FM, a longtime top-ranking station in the market.

But if Dallas is now an overachiever, 10 years ago it was an underachiever. It took a boom and a bust to make the difference. The boom began in the 1970s when Texans grabbed the tail of soaring oil and gas prices. Oil lubricated the region's economic engines and the state's population burgeoned.

The Metroplex radio market didn't need to be sophisticated or particularly hard-working to make money then, local radio veterans recall. Like bullriders in a rodeo, radio executives just had to hang on for a wild ride.

But it didn't take much to buck radio and the entire Texas economy into the dirt. OPEC garroted oil prices, Congress reformed the tax code and banking regulators caught up with hordes of shady savings and loan operators.

That was the bust.

The fittest survived

A strange thing happened, though. Dallas/Fort Worth radio stumbled, but never crumbled like many industries in Texas. Revenue at local stations dipped a few years, but in the last half of the 1980s, it primarily remained flat.


Only the fittest survived, however, and the Dallas radio market emerged stronger and more competitive.

"In the '80s, Dallas wasn't anywhere near as competitive as, say, Boston or Chicago," says consultant Fred Jacobs of Jacobs Media in Detroit. "It's every bit as competitive and sophisticated now as any large market."

Arbitron ratings reflect the increased competition. Just a few years ago, top stations such as AC KVIL-FM, country KPLX-FM and country KSCS-FM racked up 12+ ratings above 10. However, the top-ranked station in the Summer 1994 book, CHR KHKS-FM, Kiss FM, posted only a 6.0 share. And less than two ratings points separate number one from number 10 in 12+.

"We're all in each others' faces, but we're all doing well," says Sbarra with KPLX. Dallas isn't quite a boomtown again, but it's close. Important economic indicators such as auto sales, existing home sales and new home construction all reached high marks in 1994 not seen since the 1980s.

"The local economy is outstanding, especially in retail, and radio is an extension of retail," says Scott Savage, GM of country stations Young Country (WYNG-FM)—the number two-ranked station—and Sunny 95 (KSNM-FM), and president



Dallas' popular West End Marketplace is a top hot spot for restaurants and nightlife.



EVERYBODY WANTS TO BE THE BIG DOG!

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

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WLQT-FM	Dayton	5,500
WJMN-FM	Boston	22,000
WJMZ-FM	Greenville	5,200
KPRR-FM	El Paso	2,600
WKYD-AM/WWSF-FM	Ft. Walton Beach	650
KYCY-FM	San Francisco	18,000
KEYW-FM	Pasco	500
WZJX-FM	Dayton	2,150
KSRV-AM/KSRI-FM	San Francisco	16,000
KRCX-AM;KMYC-AM/KRFD-FM	Sacramento	3,800
KCVR-AM/KWIN-FM	Stockton	3,300
KDJK-FM	Modesto	2,500
KIIX-AM/KTCL-FM	Ft. Collins	3,950
KRPQ-FM	Santa Rosa	2,100
WTLB-AM/WRCK-FM	Utica	935
WHOT-AM/FM	Youngstown	6,000
KRLV-FM	Las Vegas	5,700
KKDJ-FM	Fresno	1,725
WBBW-AM/WBBG-FM	Youngstown	5,150
KFMS-FM	Las Vegas	7,750
WRKU-FM	Youngstown	1,400
KACE-FM	Los Angeles	11,500
WTRB-AM/FM	Ripley	330
KTRS-FM	Casper	350
KEZO-AM/FM	Omaha	8,800
KKCD-FM	Omaha	3,550
KDUK-AM/FM	Eugene	1,050
KNAC-FM	Long Beach	13,000
KKZZ-AM/KELF-AM	Oxnard-Ventura	1,200
WPXY-FM	Rochester	5,500
Roth Communications		15,250
WZNT-FM/WOYE-FM	San Juan/Mayaguez	15,000
J.J. Taylor/OmniAmerica		150,000
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of the local chapter of Area Radio Managers.

There are other factors beyond a robust economy that have turned Dallas/Fort Worth into an overachieving radio market. For one, Dallas clearly has emerged as the capital of advertising in the southwest. Four of the region's five largest

agencies are headquartered here—Temerlin McClain, DDB Needham/Dallas, The Richards Group and Publicis Bloom.

In the past few years those agencies have brought in such notable national accounts as J.C. Penney Co., Subaru, Home Depot, Continental Airlines and Taco Bell, adding

to an advertising stable that has long included American Airlines, Motel 6, Pepsi and Frito-Lay.

Like in radio, Dallas is breathing down the neck of San Francisco at number five in rankings of the largest advertising markets.

"It's become a regional hub," says

A Competitive View of Dallas/Fort Worth

Stations are ranked in order of Arbitron Summer 1994 12+ ratings.

Information provided by BIA Publications, Inc. through its MasterAccess Software Database.

Station	Freq.	Format	1993 Est. Rev in Mill.	1994 Est. Rev in Mill.	Owner	Arbitron 12+ Summer 1994
KHKS-FM	106.1	CHR	4.0	7.9	Gannett	6.0
KYNG-FM	105.3	Young Country	9.7*	13.3*	Alliance	5.9
KSCS-FM	96.3	Country	16.0	15.0	Cap Cities/ABC	5.9
WBAP AM	820	News/Talk/Sports	15.0	17.0	Cap Cities/ABC	5.7
KKDA-FM	104.5	Urban	5.5	5.8	Service Bcstg.	5.7
KVIL-FM	103.7	AC	22.0	23.0	Infinity	5.4
KOAI-FM	107.5	Lite Jazz	5.5	8.1	Granum Comm.	4.5
KEGL-FM	97.1	AOR	3.2	4.8	Sandusky Radio	4.3
KJMZ-FM	100.3	Urban	5.0	4.5	Granum Comm.	4.1
KPLX-FM	99.5	Country	11.5	12.0	Susquehanna	4.1
KLUV-FM	98.7	Oldies	6.0	8.7	Infinity	4.0
KDGE-FM	94.5	Progressive	4.0	4.8	Bonneville Intl.	3.3
KRLD-AM	1080	News/Sports	10.7	10.2	SFX Bcstg.	3.2
WRRR-FM	101.1	Classical	3.5	4.5	City of Dallas	2.7
KLIF-AM	570	Talk	7.8	8.0	Susquehanna	2.6
KZPS-FM	92.5	Classic Rock	6.0	8.0	Bonneville Intl.	2.5
KLTY-FM	94.1	Christian Contemp.	3.0	4.0	Metroplex Bcstg.	2.5
KDMX-FM	102.9	Mix AC	6.5	7.0	Nationwide Comm.	2.5
KSNN-FM	94.9	Country	9.7*	13.3*	Alliance Bcstg.	2.4
KTXQ-FM	102.1	AOR	8.0	6.7	CBS	2.3
KRRW-FM	97.9	'70s Oldies	5.0	4.0	CBS	2.2
KKDA-AM	730	Urban	3.0	3.1	Service Bcstg.	2.0
KHVN-AM	970	Gospel	1.1	1.2	Granum Comm.	1.5
KESS-AM	1270	Spanish	2.0	2.2	Heftel	1.4
KTCK-AM	1310	Sports	1.5	1.7	Cardinal Comm. Ptrs.	1.3
KRVA-AM	1600	Spanish	.5	.6	Radio Plano	1.1
KDZR-FM	99.1	Rock	.7	.9	Bcst House Inc. of Tx.	1.0
KGBS-AM	1190	News/Talk	0	0	Carol Russell	0.6
KFJZ-AM	870	Spanish	0	0	Christobal Lujan	0.5
KICI-FM	107.9	Country	0	0	Rodriguez Bcstg.	0.5
KDMM-AM	1150	AC	0	0	Infinity	0.1
KSKY-AM	660	Religion	0	0	Bcstg. Partners	0.0
KGGR-AM	1040	Gospel	0	0	Anthony R. Chase	0.0
KAHZ-AM	1360	Children	0	0	Childrens Bcstg. Corp.	0.0
KPBC-AM	770	Gospel/Inspirational	0	0	Crawford	0.0
KCYT-FM	106.7	Nostalgia	0	0	First Heritage	0.0
KMRT-AM	1480	Spanish	0	0	Heftel	0.0
KICI-AM	1440	Tejano	0	0	Heftel	0.0
KTLR-FM	107.1	Country	0	0	Metro Bcstrs.	0.0
KPYK-AM	1570	Christian Country	0	0	Mohnkern Electronics	0.0
KCLE-AM	1120	Country	0	0	Lloyd E. Moss	0.0
KRVA-FM	106.9	Spanish	0	0	Radio Plano	0.0
KTNO-AM	1540	Spanish	0	0	Stuart Gaines Bcstg.	0.0

* Revenue figure denotes combined annual sales of KYNG-FM/KSNN-FM.

consultant Ed Shane of Shane Media Services in Houston. "That brings an all-new awareness to radio as a medium."

The success isn't going unnoticed. Duopolies continue to reshape the radio landscape, although no one is quite sure what that landscape is going to look like. Industry leaders CBS, Infinity, Bonneville, Granum and Alliance each own two FM stations in the market and most observers see more duopolies in Dallas' future.

"Once a market begins to move the way Dallas has, it keeps going," says programming consultant Jacobs.

Infinity especially has raised eyebrows. In mid-1994, the company agreed to pay a

reported \$51 million for oldies station KLUV-FM. "A big dog like that knows

eral manager of smooth jazz station KOAI-FM. His company, Granum, is buying

“ Once a market begins to move the way Dallas has, it keeps going. ”

—Fred Jacobs, Jacobs Media

what it takes to survive, even if it means paying top dollar," says Skip Schmidt, gen-

eral manager of smooth jazz station KOAI-FM. His company, Granum, is buying

urban KJMZ-FM as its second FM. Perhaps not surprisingly, the big dog in programming continues to be country music, a consistent part of Texas culture. It also is the scene for radio's fiercest showdown. KSCS and KPLX have been two of the premier country stations in the nation. Although the two stations always competed ardently with each other in Dallas, there seemed to be plenty of listeners and advertisers to go around.

"They may make country music in Nashville, but they sell it in Dallas," says Sbarra of country station KPLX.


Then came Alliance Broadcasting. In early 1992, Alliance unveiled a new format, Young Country, that for the first time segmented the country segment. Alliance, with perfect timing, adeptly tapped into the concrete cowboys that had just begun to two-step away from top 40 and other formats.

Most-watched experiment

Young Country quickly became one of the industry's most-watched and most-discussed experiments. Soon after its birth, Alliance further fueled the competitive fires in Dallas by acquiring another station and turning it into Sunny 95, WSNN, which many dubbed "Old Country."

KSCS and KPLX tried to straddle the demographic fence, reaping ratings and revenue from listeners of all ages, says Scott Savage, GM of both Young and "Old" Country for Alliance. "It forced them to make a decision because Young Country carved out a niche that hadn't been there," Savage says. "But us having two stations means they run into us no matter which directions they turned."

The consensus is that KSCS and KPLX surrendered the younger listener, hoping to hang on to the more lucrative older listener, a conclusion supported by ratings. Young Country consistently ranks in the top five while Sunny 95 hovers toward the bottom of the ratings.

Young Country's emergence, say 

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veteran radio observers, is the single greatest factor in tightening the 12+ ratings race and grabbing the bragging rights that go with it.

But don't weep for KSCS and KPLX. They are still two of the top four in total revenue in D/FW and exceed Young Country, according to industry estimates. BIA Publications estimates KSCS pulled in \$15 million and KPLX had \$12 million in sales in 1994. Young Country and sister station Sunny 95 pulled in about \$13.3 million.

King of sales

Those may be impressive figures, but country is not king of sales. Legendary Infinity AC KVIL-FM may have succumbed to the country's ratings juggernaut—slipping as low as eighth in 12+ rankings in recent years—but it is still a revenue powerhouse. Industry estimates peg KVIL sales at \$23 million in 1994.

Infinity and KVIL can also boast, (alongside Alliance and its launch of Young Country and Gannett's KHKS), of having taken probably the single boldest step in the Dallas radio market in the past five years.

Despite being an adult contemporary sta-

tion with a predominately female audience, KVIL bid for and won the rights to broadcast Dallas Cowboys broadcasts beginning in 1991. Mixing sports with a female-oriented AC format was a delicate and risky task, but the station escaped with only a few early fumbles.

Many local GMs believe KVIL has lost money on the deal, estimated to cost \$3.5 million per year. But being home of the "World Champion Dallas Cowboys" has generated huge gains in cume and revitalized the station's sagging image.

Another of Dallas' greatest success stories has been Kiss FM, KHKS. Owned by Gannett, the station dumped its moderately successful easy jazz Oasis format in 1992 for top 40. The move left many experts scratching their heads. Granum immediately snatched up the Oasis format, ditching its struggling classic rock format.

Despite the naysayers, Gannett is now

number one with a "Kiss." It nudged out its country competition with a 12+ ratings victory in the Summer '94 Arbitron rankings.

"Kiss reshaped the radio pie," says consul-



The Mesquite Rodeo: a hoppin' business in Dallas

tant Shane. "Everyone has been saying that top 40 is dead, but Kiss is proving it is very much alive."

How rosy?

Still, Dallas/Fort Worth is not without its problems, no matter how rosy the economic picture may be. Its evolution to a regional community with political and fiscal power shared by cities and suburbs throughout North Texas is filled with conflict. Dallas and its suburbs still feud on matters such as sports arenas, mass transit and corporate relocations.

Some factions view revitalizing downtown Dallas—wracked by all-time high office vacancy levels—as the region's top priority. Others believe downtown Dallas' time has passed.

Dallas itself is trying to cope with a new form of city government designed to be more inclusive to minorities. Blacks and Hispanics now comprise about 25 percent of the region's population.

Criticism extends even to radio, despite powerful growth over the past five years. Some listeners and newspaper critics believe the invasion of giant radio corporations has robbed local radio of its heart. Many music purists argue passionately that Dallas radio executives are slaves to computer research and don't take programming risks.

Savage of Young Country fights back. He believes research allowed his company to precisely aim for and hit its target audience. "We're giving people what they want," he says. "You can't argue with that."

If critics are looking for an entrepreneurial bent, they need not look farther than The Ticket, an all-sports talk station that debuted in January 1994. Cardinal Communications started the station from

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scratch by purchasing a former big band station. A year later, after a slow start, The Ticket is gaining momentum and is one of the top stations for male listeners.

In fact, The Ticket may have plugged one of the remaining format holes in Dallas: "Things do change, but there are no gaping holes," says programming consultant Jacobs. "That's not the case in a lot of large markets."

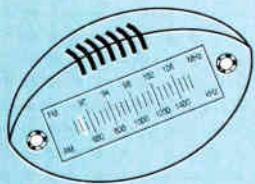
Nor is the overall optimism of radio executives the case in a lot of large markets. Even after two years of double-digit growth, the sales forecast calls for 10 percent growth again in 1995. "Any time a

market can sustain double-digit growth like Dallas/Fort Worth has," says George Nadel Riven of Miller Kaplan Arase & Co., "it's a good omen for next year."

Growth of at least 10 percent would mean breaking an almost mythical barrier—\$200 million in revenue. That kind of revenue provides ample incentive to perform.

"The market overachieves," adds consultant Ed Shane, "because there's money to be made in Dallas." 

Dave Scott is a senior reporter for The Dallas Business Journal, and writes a weekly column on Dallas media and marketing.



Sports Help Keep AM in the Game in Dallas/Fort Worth

It's been a year of musical chairs for Dallas sports franchises and their radio homes.

The Texas Rangers, Dallas Mavericks and Dallas Stars each cut deals with new stations, upsetting what seemed to be a stable radio sports scene.

For those trying to keep score at home, the Rangers baseball team ended its long-time relationship with WBAP-AM (820) to move to KRLD-AM (1080); the Mavericks basketball team left WBAP for KLIF-AM (570); the Dallas Stars, meanwhile, skated over to WBAP after one year at KLIF.

Observers read the shifts as a sign of in-your-face competition on the AM dial in Dallas/Fort Worth.

"Until recently, Dallas didn't have a very healthy AM radio band," says Paul Fidduch, president of the radio division of Heritage Media Corp., a Dallas-based company with 15 radio stations across the country. "That's changed a lot and sports is a prime reason."

Another prime reason is talk radio. The surging popularity of talk shows across the country washed over Dallas as well. Until the last two years, Susquehanna-owned KLIF was probably the only major all-talk station.

But then KRLD, hailed as an originator of all-news radio, bowed to the talk pressure and became a news/talk hybrid. WBAP had its broadcasting roots in country music, but it has now completed an evolution into a "full-service" station with all news, talk and sports, except for the overnight time slot.

The shift immediately bore fruit with WBAP. Capitalizing on revitalized strength of Rangers broadcasts and the dizzying popularity of Rush Limbaugh, WBAP briefly unseated sister station KSCS-FM in late 1993 after 14 consecutive quarterly periods at number one 12+.

"It (the AM band) has always been competitive. It never subsided," says WBAP General Manager John Hare. "But there are some players here that weren't here before."

One of those players is The Ticket, an all-sports station launched in January 1994. Despite direct competition for sports programming on stations such as WBAP and KLIF, executives of those stations herald The Ticket because it is bringing new listeners to AM.

With steadily improving ratings, The Ticket also is demonstrating that play-by-play may not be essential for sports programming. The Ticket has yet to be a serious player with Dallas' sports franchises.

"People have put a lot of importance on sports franchises in the past," says WBAP's Hare, "but I'm not sure it's true anymore."

—Dave Scott

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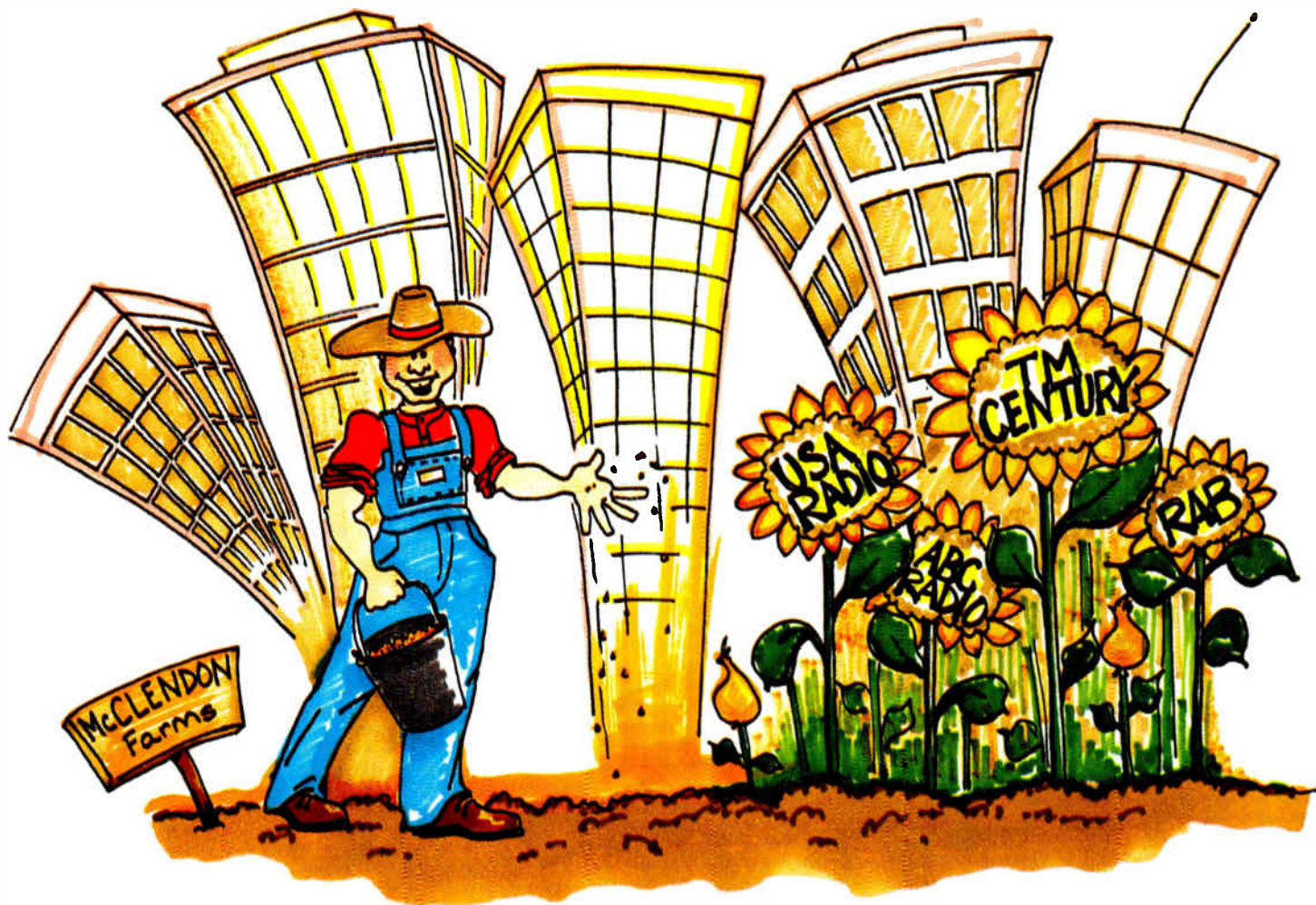
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BUSINESS

Roots of Radio Bring a Wealth Of Broadcast Businesses to Dallas

.....
by Dan Springer

ABC, RAB, TM Century and More All Come to Call Dallas Home

Legends, like most things in Texas, loom large in Dallas. Since the city was founded in 1841 by John Neely Bryan, on land considered uninhabitable, in an area void of a transportation system and absent of practical avenues of trade and commerce, Dallasites have struggled to accept the myth surrounding their city.

Historians have not been able to reasonably explain why Bryan set up shop where

he did when he could have chosen a number of more suitable locations.

Overcoming this myth, among others, remains a challenge still today. Even as the city has grown into the sixth-largest media market in the U.S. and has become headquarters to dozens of Fortune 500 companies (many of which, ironically, are transportation, real estate and consumer trade-related), Dallas has a hard time overcoming

the stigma of being home to J.R. Ewing, 10-gallon hats, big hair and "America's team."

And so, much like the challenge facing the community at large in successfully promoting itself as a business, financial, technology, trade and transportation mecca, making a convincing argument that Dallas played—and continues to play—a pivotal role in the growth of the radio industry seems like a fait accompli. But is it true?

Legend has it

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come to know it, was born in a Dallas cafe one morning in the 1950s. As the story goes, George McClendon was drinking coffee and watched as his waitress plopped coin after coin in a jukebox to hear the same song over and over again.

Sound familiar?

What happened from there, it's said, is that KLIF-AM, under direction of the now-legendary Dallas radio icon McClendon, began employing a repetitive airplay system, and soon became one of the most powerful top 40 stations in the country.

A defining moment

Bob Shannon, acting chief operating officer for Dallas-based TM Century, says that this is also seen as a defining moment in Dallas/Fort Worth's radio history, setting the stage for what has become one of the most lucrative and "radio friendly" markets in the United States.

"Who knows if those legendary stories are true," Shannon says. "But let's face it. Dating back to those fateful days in the '50s when KLIF became a powerhouse and Bill Meaks decided that jingles should include call letters, the result of which was the creation of the jingle industry, Dallas has been a favorable place for radio and radio-related companies to do business."

And, as Shannon asserts, many of the same reasons why the business environment was good for radio in the 1950s are true today.

"The unions have always made the radio business in Dallas a favorable place to do business and the fact that Texas is a right-to-work state, something of which you see less and less, is a huge benefit," he says.

But that is just the proverbial tip of the iceberg. Just as the number of radio and radio services companies headquartered their operations in Dallas grows, so do the reasons why.

"The biggest reason for our move was to centrally locate our resources," says Robert Hall, senior VP of ABC Radio Programming, regarding ABC's recent consolidation of its programming and international operations in Dallas. "Our Dallas office has become an electronic hub for radio ideas within the company. Given our telecommunications needs and the number of people we have commuting around the country, Dallas makes the most sense."

Hall's comments echo those of many other broadcasters in Dallas who believe that the transportation system, namely the

Dallas/Fort Worth International Airport, provides quick and easy access to both coasts and points in between.

"When you can wake up, get to either coast for a business meeting and be home for dinner, there is no question that Dallas becomes a more attractive place from which to do business," says Matt Devine, chief financial officer for Evergreen Media, owner of 11 stations in six markets, none of which are in Dallas.

"When the company was founded in 1988, Scott Ginsburg made a conscious decision to headquarter our office in Dallas," Devine says. "And while we don't have any interests in this market yet, when you are a hands-on, geographically diverse company like us, it is vital that we travel to our properties constantly and the transportation system makes it much easier."

For a relatively new company like Copra Media Productions, which started a year ago

producing a syndicated radio program called "Class Reunion," now on 43 stations nationwide,

Dallas made sense for reasons that hit closer to home.

"Major advertisers and advertising agencies abound in this market," says David Cowley, one of the founders of

Copra. "We expect to be on

100 stations by this time next year but we can't be successful without advertising. Being in Dallas, we can go to just about any advertiser without having to go to New York or Los Angeles, which makes running a young company more cost effective."

Cost of living

Cost, primarily of real estate, but also in terms of living, seems to have made the most difference to companies like ABC and the Radio Advertising Bureau, which recently moved about two thirds of its operation from New York to Irving, a Dallas suburb. According to Gary Fries, RAB president/CEO, "the economies in Dallas vs. New York" played a big part in the board's decision. All one needs to do is compare average square footage cost: Dallas is \$15-\$18 per; New York is \$27-\$42.

Cost is not only the reason that companies move here, it's a reason why companies based here don't move away, as is the case with Liberty Sports, parent company of Prime Sports Radio Network.

"From a consumer standpoint it doesn't

matter where we are based as long as we provide our service, but from a cost of doing business standpoint, Dallas vs. L.A. makes more sense," says Ed Frazier, president of Liberty Sports. "When you combine transportation, the fact that there is no state income tax and the relatively low real estate prices, it all makes a big difference. Additionally, we received excellent incentives from the city, which made a difference."

And for USA Radio News Network, which provides top- and bottom-of-the-hour news and long-form programming, as well as brokered satellite time, Dallas has consistently remained the best alternative.


"We have had numerous opportunities to move and yet Dallas has always remained the best location," says USA GM and VP David Reeder. "Dallas is truly becoming a communications mecca, attracting more and more radio companies because the cost of operation, the cost of living and Dallas' central location make moving somewhere else prohibitive. The city is on the cutting edge."

Tangibles and intangibles

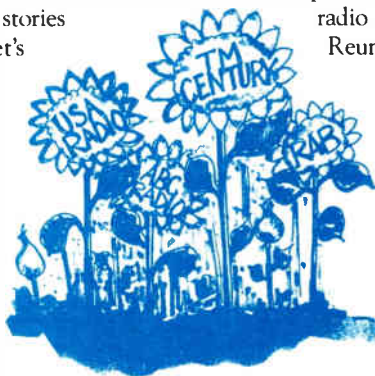
Like most things in business and in life, the tangibles and intangibles combine to make day-to-day operations of any company in any industry a little easier. Dallas apparently has enough of both to continue attracting companies like ABC to move from a media metropolis like New York, keeping companies like USA Radio and Prime Sports from leaving, and fostering a positive, pro-business environment to encourage the likes of Copra Media to commence an entrepreneurial venture here.

But TM's Bob Shannon still believes that there is a larger issue, particularly for radio, that lies in the industry's roots.

"This is where it all began, especially for jingles and top 40 radio, which basically put the radio industry on the map," he says. "And as history has a way of repeating itself, I think Dallas is emerging again as a place where radio and radio services will grow and continue to flourish."

Perhaps the greatest tribute to John Neely Bryan is the fact that so many in the radio industry, as well as many others in other industries, continue to move here to call Dallas home. It seems ironic that they are doing so for all the reasons his founding of Dallas was viewed with skepticism and cynicism: transportation, real estate and commerce. 

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



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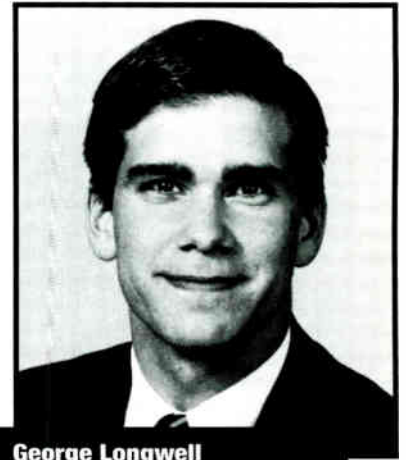
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READER SERVICE 60



Sally Mitchener
General Sales Manager
WSOC-FM/Star 104.9
Charlotte, N.C.

“ Are shared station sales staffs a wise strategy or bad business? ”



George Longwell
General Sales Manager
WTEM Sports Radio 570
Washington, D.C.

A shared sales staff can certainly be defined in many ways in today's world of markets with multiple stations under the same company ownership.

Today, we see one team selling two stations, separate teams selling stations competitively, separate teams selling together with shared incentives, teams selling more than one station with extra “specialists” for one station that may be a “tougher” sell.

There is no single answer that works perfectly in every situation. Generally, if you have a deep “bench” and the stations' formats are different, it is a much better idea to sell with teams focused on one product than stretched to cover every aspect of two or more.

The salespeople will have the opportunity to know their product and in turn, provide superior client service. With a staff focused on one product, you will also avoid the discounting of either product, which can ultimately hold your station and market back in terms of revenue growth.

Our stations in Charlotte have taken the position of two separate staffs working together for common goals with incentives for total team success, as well as for individual and station-only success. This creates a great team atmosphere, positive client feedback regarding the professionalism of our staff and a more positive face for radio sales as a profession in our market.

I think it makes sense to sell in combination on a national level, while on a local level you should keep the stations separate.

All of this gets back to the original question when duopolies were first being discussed years ago: Do you create a duopoly when you can combine two stations that complement each other and come up with something better; or do you try to make up for the weakness of one station by combining it with a product that is varied and different? People are finding that targeted combos—ones that make sense—just sell better.

Nationally, you can get added leverage and the buyer can justify two or more stations. On a local level, you want to create competition for sales and focus on each of the properties. I think you should definitely split the staffs locally.

Overall, you want a station's GSM to supervise both staffs, you want an NSM to sell both stations, you want two local sales managers and then you want two separate staffs. That way, you create emphasis on each of the stations on a local level by putting the manager who is in charge in control; and you have a GSM who can sort through any of the political problems that occur. From a competitive standpoint, you'll win, and you'll make money if you have the right management structure in place.

RAB '95 Focuses on Strategies to Keep The Ball Rolling

.....

by Charles Taylor

With overall radio revenues showing a robust 12 percent gain in 1994, there's just cause for celebration at the RAB Marketing Leadership Conference & Executive Symposium this month.

But Gary Fries, president and CEO of the Radio Advertising Bureau, wants to get one thing straight.

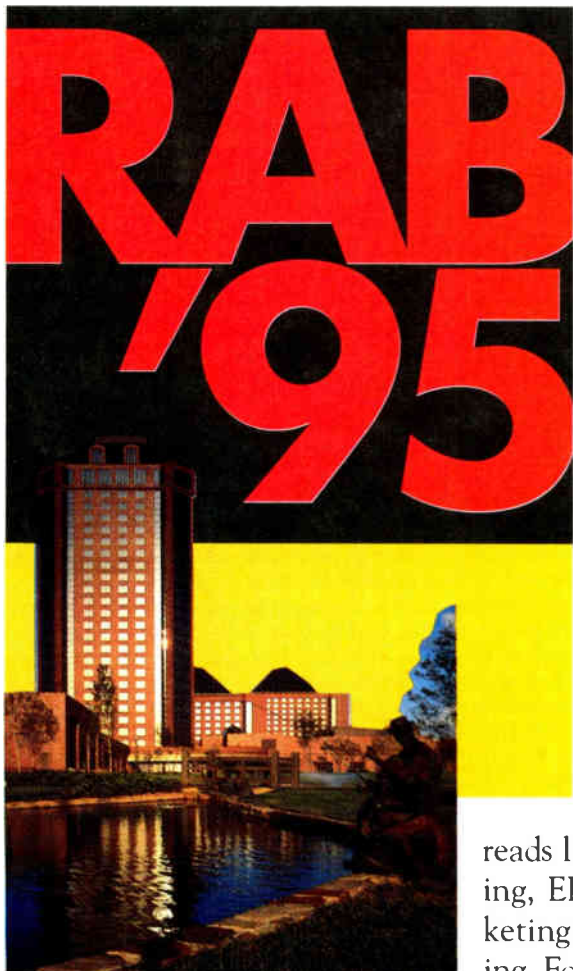
"When momentum is running strong and when you're in an increasingly powerful position, that is the time to go forward in leaps and bounds," he says. "We have that momentum right now and we should not become complacent. We should break through the glass ceilings that we have created as far as where radio could be and how it can reap the rewards of its position in regards to other media."

Evolution of industry

And thus, exploring new ways to protect the industry's good fortune and dealing with the evolution of industries that directly impact broadcasters will be key focal points of RAB '95, Feb. 16 to 19 at the Loews Anatole Hotel in Dallas.

More than 2,000 key broadcasting leaders are expected to attend what is billed as the largest radio sales and marketing conference in the world. The forum's agenda traditionally is highlighted by a number of keynote addresses by well-known industry execs; in addition, more than 200 workshops, addresses and consultant sessions are scheduled this year.

The list of topics to be addressed in sessions at the show reads like a who's who of current industry lingo: revenue, negotiating, EEO, compensation, on-line computers, duopoly, event marketing, national business, lifestyle marketing and in-house training. For the complete session agenda, see page 24 of this issue. ➤





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Among keynoters, Don Peppers will deliver the marketing keynote speech at a breakfast and opening general session Friday, Feb. 17, from 7:30 to 9:30 a.m.

Peppers, author of "The One to One Future: Building Relationships One Customer at a Time," theorizes that the future of marketing and advertising is changing rapidly and says that radio must adapt with it to remain healthy.

The scheduled luncheon keynote Friday, 12:15 to 2 p.m., is Dr. Kerry Johnson, "The Nation's Sales Psychologist," and author of six best-selling books.

In his sales keynote speech, Johnson will discuss a study that evaluates closing ratios as they are affected by voice, pace, touching, intimacy, gestures and proximity.

Saturday morning, 7:30 to 9:15 a.m., Metro Radio will continue its "World's Greatest Radio Sales Person" presentation, which was established at RAB two years ago. The U.K. company theorizes on how its mythical candidate will cope with the information superhighway and changing market conditions.

Roger Dawson, a celebrated expert in negotiating, will deliver Saturday's luncheon keynote, 12:15 to 2:15 p.m. Dawson

has trained thousands of managers and salespeople around the world over the past dozen years, and has received top awards from the National Speakers Association.

The closing keynote speaker, Sunday, 8:30 to 10:30 a.m., is former American Football League defensive end Ben Davidson, along with partner Ron Useldinger, president of Fitness Motivation Institute of America. The pair will address "Stress, Fitness and Survival," explaining how to get in shape in two to 15 minutes a day, the need for balance in our lives and tips on controlling stress.

How to get there

Gary Fries is also scheduled to address RAB registrants, discussing new developments in radio, advertising and marketing. His State of the Industry address will tackle where the industry is going and how to get there.

Also featured will be Bob Harris, The Radio World Magazine's regular marketing correspondent, who will speak on power concepts that sell the grocery industry. For a sneak preview, see Harris' column in this issue, page 49.

For registration information, contact the RAB at 800-722-7355.

1995 RAB Marketing Leadership Conference & Executive Symposium

Session Agenda

Following are sessions scheduled for RAB '95. Times and events are subject to change. For complete listings, please refer to registration information.

Thursday, Feb. 16— 2-3:30 p.m.

Mastering the Sales Communications Process, David Topus
Hiring & Retaining "First Tier" Sales Account Executives, Bob Ottaway
Dealing with Generation X Retailers, Bob Weed

4-5:30 p.m.

How Effectively Are You Measuring the Things that Really Count?, Norm Goldsmith
Breakthrough Selling & Sales Management, Chris Lytle
How to Overcome Objections before Objections Overcome You, Dave Gifford
Event Marketing-Exciting New Business \$\$\$ for the '90s, Valerie Woodson

8-9:30 p.m.

Marketing in the Next Decade: The Power of Concentration, Jim Doyle
Leading People & Managing Processes, Jason Jennings
Success in Selling, Henry Hunter

Friday, Feb. 17— 6-7:30 a.m.

Building Radio Sales & Profits in Smaller Markets, Darrell Solberg
Making New Money Today, Calvin Dorsey

9:30-10:45 a.m.

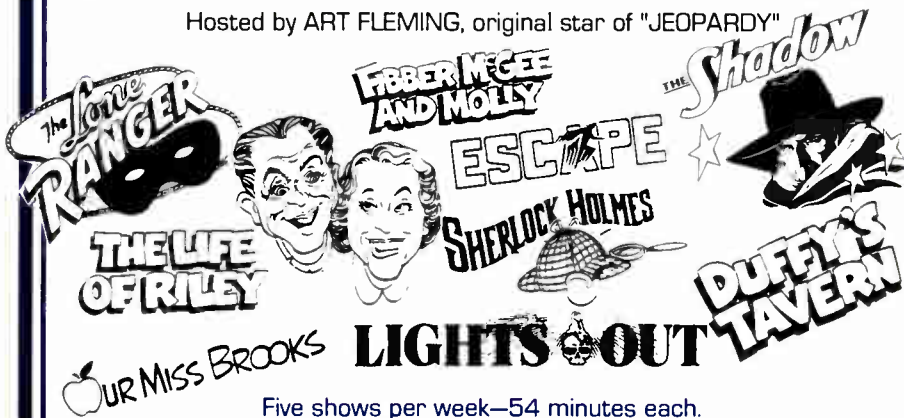
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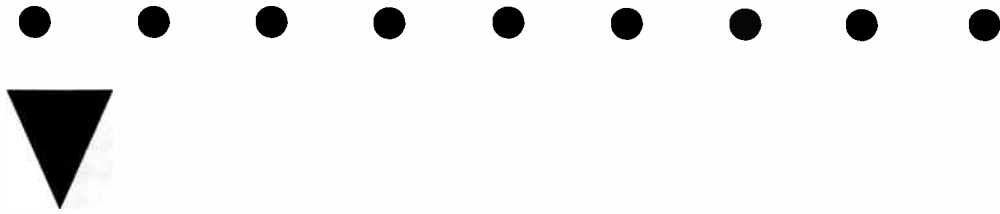
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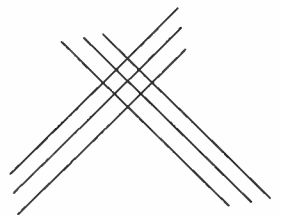
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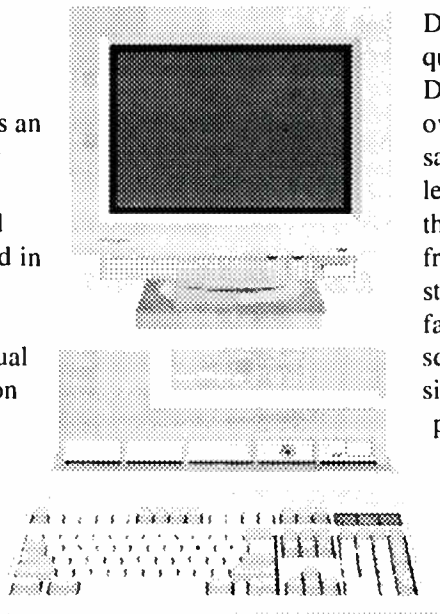
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Sheila Kirby (Morrison & Abraham)
Making \$\$ with AM Radio, Lisa
Schackmann/Laura Dickhaut
Our Changing Demos

9:30 a.m.-noon

Are You an Inspirational Leader?,
Dr. Sean Joyce
Presentations & Your Verbal Gymnastics,
Lee Glickstein
Marketing, Don Peppers

11 a.m.-12:15 p.m.

Selling the Monster "Marts," Robert Keith
The Other Side—The Inside,
The "Real" Side of Vendor
Radio's National Business
Database Marketing in Small Markets

2:30-3:45 p.m.

Cultivating Ag Business
Sales Managers—The First 90 Days
World's Greatest Sales Meeting
Power Concepts That Will Sell the
Grocery Industry, Bob Harris
Personality Profiles—To Test or Not to
Test, Dr. Brooks Mitchell
Auto Ad Associations, Paul Lyle
The New Frontiers of Radio Research,
Bill Moyes
Make Money with Qualitative Research
Ten Killer Vendor Closes, Ronnie Hanna

6-7:30 p.m.

Creating Sales Stories That Sell,
Rhody Bosley/Julie Heath
What Makes a Great Sales Manager Great,
Jack Rattigan
Single Best Kept Secret to Successfully
Selling Manufacturers, Alison Glander

8-9:30 p.m.

It's Time for You to Make Money,
Pam Lontos
Quantum Event Selling,
Kathryn Biddy-Maguire

Saturday, Feb. 18—6-7:30 a.m.

How to Win the CPP Game,
Chris Graves
Hiring Superior Salespeople,
Ashley Page/Godfrey Herweg

9:30-10:45 a.m.

Mental Toughness: The Path of a Happier,
Healthier Life, Sean Luce
Combining Duopoly Cultures
I Can Make Money on the Information
Superhighway, Dan Fine
Diploma Grads-Special Session

9:30 a.m.-noon

Sports Marketing
Leadership, Dr. Sean Joyce (repeat)
Communications, Glickstein (repeat)

11 a.m.-12:15 p.m.

Radio Creativity, Chris Wright
The Great Training Robbery,
Chuck Mefford
New Tech & Your Paycheck
New Ways to Make Money with RAB,
George Hyde/Roann Hale

2:30-3:45 p.m.

Teaching Your People How to Fish,
Ricci/Goldberg
Do the New Radio Sales Compensation
Systems Work?
A New Business Development-Business
Plan, Bob Davis

What We Can Learn from Other
Businesses, Ken Costa
Combining Station Cultures in a
Duopoly Meld
New Revenue Sources
Plucking the Nuggets from Newspaper's
Goldmine, Chris Stonick
100 Ways to Cut Costs & Increase
Cashflow in Small Markets, Bud Walters

Sunday, Feb. 19—7-8:30 a.m.

The New Art of Hiring & Promoting in
Broadcasting Land, Maggie Mulhall
The Dynamic Transition from Salespeople
to Listenpeople, Mitch Seigel

10:45 a.m.-noon

Chris Lytle
Dave Gifford

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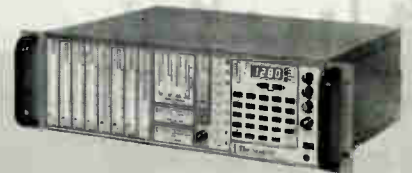
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business. How will the advertising community's evolution most impact radio sales leaders?

The future will not be as simple as using radio as a tactic to convey a message to consumers. The value of a radio station will be the composition and quality of its listeners and being able to utilize radio as a marketing tool to reach those listeners.

That is a whole different value line and a whole different usage of the medium. It's also going to be a totally different pricing structure than a commodities-type transaction.

We slipped into a commodities-type environment in the '80s and I think now we're going to become a marketing environment, which means that we have to be able to clearly identify and put a value on our asset value—which will be our relationship and total integration with the listeners of our radio stations.

Q: How can broadcasters best arm themselves to protect both current and future revenue opportunities?

We can't just look at the weaknesses and strengths of the competitive radio stations in a given market. We must really start analyzing and understanding the strengths and weaknesses of the consumer relationship that the other media—and in particular emerging media—have with the American consumer.

When we identify those elements and really put radio on a score card, we'll find that we really are a high-scoring medium. The future is about being able to convey that message about our individual targeted radio station's relationship with the consumer base versus the other media, rather than trying to position ourselves against our other radio competition in the marketplace.

Q: As the industry prepares for the Annual RAB Leadership Conference and Executive Symposium this month, what key issues will be at the forefront?

There's a very important, though perhaps subtle change that has come about through the input of a committee made up of people on the street—sales management people that are working everyday in the radio industry. The real theme has changed from sales teaching to leadership teaching.

Sales as an art is pretty well established. The qualities of a good salesperson are there and the people that are in sales management today across the industry are pretty adept at sales.

What really needs to be expanded upon is

the way that they teach and lead the people who are doing the selling. We're putting a lot larger emphasis on developing the total qualifications and methods of people in responsible positions to become better teachers, trainers and leaders.

That's a major emphasis change and one that we think is extremely beneficial in the long term to the industry.

Q: What message would you like RAB registrants to take home with them this year?

I think the message that I have at this point is that, like all people, I am very pleased and very enthusiastic about the success that radio is having at this time, and particularly how its success is outdistancing that of other media.

But this is not the time to become complacent. This is the time to realize that the way that we did things, the things we learned, the skills we developed five or 10 years ago, are obsolete.

This is a time to invest in training and teaching and becoming better ourselves. It's a lot easier to learn these things during high tide when things are positive than it is to have to learn them as survival techniques when things are bad.

There will be a cycle downward—that's always been the case. Revenue highs are cyclical; I don't think they'll ever dip to the point they did three or four years ago, but at the same time, we have to prepare ourselves for the future and the opportunity to do what is right in front of us.

Q: The words "information superhighway." I'd be interested to hear you define them through the eyes of the RAB.

The information superhighway is being able to take the advertiser's idea of what they think their product is and what it will do, and communicate it in the most penetrating and rapid form to the consumer.

Being able to communicate a message rapidly has long been established in the foundation of radio, but doing so in its most penetrating form is where the definition starts becoming ill defined as far as what the future will hold for radio.

There are many media today reaching the consumer and reaching the household, but they're not making the penetration and getting inside the mind and lifestyle of the consumer.

We have continuous ability to reach the consumer. In fact, we reach the consumer in media circumstances that nobody else

can—namely the automobile. We're able to reach inside their heads, not just through a rapid visual, drive-by type situation.

Under this definition, we are already on that superhighway. The thing is, the applications of other media are going to continually get better and we're going to have to stoke our virtues and become more articulate. It's really the quality of the message versus the delivery system of the message that's going to be most important.

Q: Are you saying that the message will be more important than perhaps the technology that lies in front of us?

I think that's true, at least in the early lifespan of this information superhighway, say, in the next seven to 10 years.

One of radio's truest assets is its creativity and its focus on how the message: how it's said, how it is packaged, how it's positioned, when it's used.


We gave up a very strong position as long ago as the late '70s when we stopped taking control of the creativity of the radio message. I think we have to re-institute that, using our skills to make sure the message is results-oriented and will motivate the consumer, rather than letting people who do not understand our medium or the power of audio, hold the effectiveness of the advertiser's dollars in their hands.

Q: Do you think the industry recognizes this weakness as you state it?

I think the Mercury Awards, the Radio Creative Fund, the amount of money that has willingly been put into this effort is a first visible sign that the industry is bracing this. It's the tip of the iceberg, however. I think the shortest distance to increasing radio's advertising revenue is creativity.

Q: In the tradition of marking a new year with fresh goals: If you were to suggest a New Year's resolution for the radio industry, what would it be?

Now that's a good question. The answer is wrapped in all of the subjects that I've just addressed, but I think I would like to see the participants in the radio industry really try to put themselves in the position of their customer—the advertiser—and ultimately, the consumer.

I'd like them to really evaluate the effectiveness and the skills and the tools that they have at their disposal to become more successful and to understand the marketing goals of the advertising community. 

Take Heed of FCC Boundaries When Utilizing Overseas Capital

.....
by Frank Montero

With Congressional approval over the last year of both the multi-lateral General Agreement on Trade and Tariffs (GATT) and North American Free Trade Agreement (NAFTA), the U.S. is clearly entering an era of open international trade relations.

This lifting of international trade and investment barriers, as well as general improvement in the economic climate here, is prompting an increase in foreign investment capital coming to the American broadcasting industry.

Overseas sources

Likewise, American broadcasters are looking to overseas sources of capital. This is especially true with the dramatic increase in the number of publicly traded radio station group holders. But while foreign investors can be an excellent source of

expansion capital, there are specific FCC restrictions that must be carefully observed.

FCC regulations and Section 310 of the Communications Act place specific limits on the amount of equity non-U.S. citizens can hold in American broadcast licenses. Non-U.S. citizens, or "aliens," simply cannot control a station licensee.

This means that they cannot serve as general partners of a licensee, nor hold more than 20 percent of the equity (stock, limited partnership interest or otherwise) in a broadcast license.

Likewise, aliens cannot serve on the board of directors or as officers of licensee entities. If the licensee is wholly owned by another entity, aliens can hold up to 25 percent of the equity of that parent company or partnership, and can occupy up to one-quarter of the seats on the board of directors of that parent company.

However, they still cannot serve as officers of the parent. Beyond that, for ownership structures involving multiple subsidiaries, the FCC's rules use a "multiplier" mechanism in which you multiply down the alien interest at each ownership level to calculate the amount of alien interest in the license, which cannot exceed 20 percent.

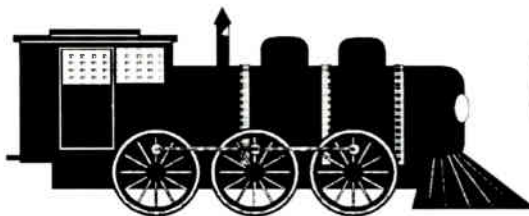
Frequently asked

A frequently asked question is whether a resident "green card" qualifies you to go over the alien ownership limits. The answer: no. Only U.S. citizens qualify as non-aliens.

It is important to note that the FCC's alien ownership rules restrict the amount of alien control and equity in a broadcast license. Therefore, unlike the FCC's duopoly and one-to-market rule limits, which focus on control, it is not possible to "insulate" alien

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attribution in a broadcast licensee using non-voting stock, limited partnership interests or voting trusts.

Needless to say, this makes it difficult to structure a transaction with a large alien investor in such a way that assures the alien of a return on his or her investment.

However, the FCC has sanctioned certain types of transactions with aliens on the grounds that the investment does not constitute "equity" and, therefore, does not count toward the percentage caps.

First, the FCC concedes that debt does not count as equity for purposes of the alien ownership restrictions. Therefore, a radio station owner could borrow construction, expansion or working capital from overseas sources without running afoul of the alien ownership rules. As a cautionary note, the loan transaction must be structured in such a way so that the foreign creditor does not exercise any de facto control over the licensee.

In the words of one commission staffer, the FCC will not sanction "equity masquerading as debt." Also, bear in mind that any foreclosure remedies that a foreign creditor may have are subject to FCC approval.

As such, upon a default and foreclosure under the loan, a foreign lender could not seize control of the station. This is a problem that several American banks that have large non-U.S. stockholders have faced. To deal with the situation, some other mechanism (perhaps a court-appointed receiver) must be set up to allow the foreign lender (or American lender that has foreign stockholders in excess of the alien limits) to exercise foreclosure remedies that would place the lender in control of the licensee.

The FCC has also interpreted the role of stock options and warrants under the alien ownership restrictions. The right to acquire certain forms of equity in the future does not count as a present equity interest.

Permissible limit

Thus, for example, an alien could hold 20 percent of the stock of a licensee corporation (which is the permissible limit), and hold an option or warrant to acquire an additional 20 percent of the stock (which, if exercised by the alien holder, would put the licensee over the alien ownership cap).

In this example, according to FCC policy, as long as the alien does not exercise the option or warrant, there is no violation of the rules (again, being certain that the alien does not exercise *de facto* control over the licensee, and is not an officer or director).

Why, you may ask, would a foreign investor want a stock option that he/she could not exercise? The answer is that the option is transferrable. In the right market,

the alien could sell the option to a qualified American holder for a profit.

Alternatively, the alien could probably exercise the option or warrant simultaneously with the sale or liquidation of the license and, thereby, enjoy a share of the sale proceeds that exceed its permissible equity allowance under the alien ownership rules. As long as the two transactions occur simultaneously and the alien never actually holds a stock interest in excess of the cap, there should be no problem.

Under an LMA


One additional option open to aliens is the ability to program an American radio station under an LMA. The FCC's recently adopted LMA rules place no prohibition on the ability of alien-controlled entities to program a station under an LMA.

In the future, some industry analysts predict that Congress may consider raising the permissible alien ownership levels on a reciprocal arrangement with certain countries, not unlike a most-favored nation status.

Other countries have already moved in this direction. In contrast, many believe that control of the public airwaves is of such vital importance to the public interest and the national security, that foreign ownership of broadcasting and other domestic telecommunications entities must be carefully controlled and limited.

These are all valid arguments on the issue. For example, NBC recently called for an FCC rulemaking on the issue of alien ownership in connection with the commission's investigation of the alien ownership of the Fox network. As a compromise, some have suggested that NAFTA member nations should be given preferential alien ownership rights, up to, perhaps, 49 percent.

But this and other ideas are purely speculative at this point, and most changes in the alien ownership caps would require an act of Congress, since percentage limits are codified in the Communications Act.

Still, with the opening of global markets and the trend toward international free trade agreements, a change in American alien ownership limits for communications-related businesses is likely to be a hotly debated issue in the years to come. 

Frank Montero is a communications attorney with the Washington, D.C. law firm Fisher Wayland Cooper Leader and Zaragoza, L.L.P. He is a regular correspondent for The Radio World Magazine.

Contact the firm regarding finance and FCC-related matters at 202-775-5662; or fax: 202-296-6518.

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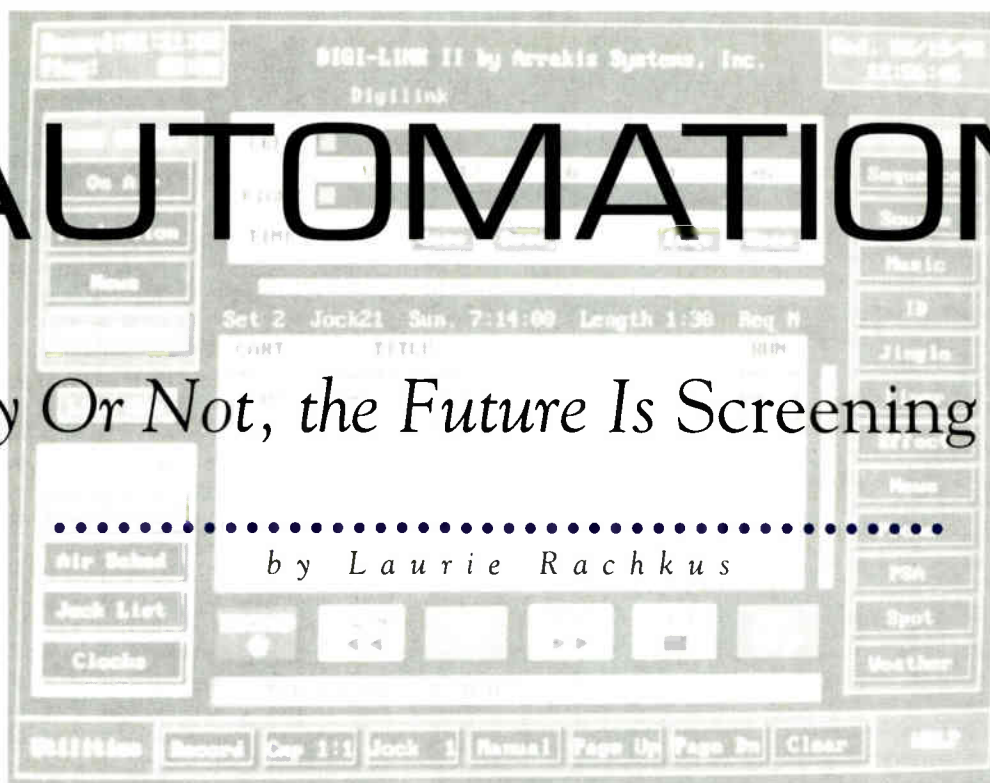
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AUTOMATION

Ready Or Not, the Future Is Screening Forth

by Laurie Rachkus



Fifteen years ago, when we were first discovering that a computer was more than a keyboard and a mouse was something that moved around on a pad, experts were predicting that by the 1990s, all corporate offices in the U.S. would be completely automated. We would create a world where files were accessible on screens, departments were connected with a touch of a button, and paperwork was gone forever.

Today, for many, especially small businesses, it still hasn't happened.

At first the business world blamed it on technology. It isn't ready, there are too many bugs, let's wait it out. But as technology became faster and easier, some still hesitated. It's too costly, too time consuming, too radical. Today, with a megabyte of cost advantages, many remain afraid to make the move.

Beginning of metamorphosis

Radio station digital automation is in the beginning of the same metamorphosis. Broadcasters know digital technology can mean better sound and greater efficiency, but it's hard for many to visualize a station running without cart machines, reel to reels and other such tangible gear that a station's engineering staff knows how to manipulate to save the day.

Equipment failure, unfortunately, is much easier to imagine. Threats of skipped 60-second spots, dead air and lost revenue from unproven automation products can keep the bravest GM up at night.

But despite these fears, the wave of digital technology is hard to ignore. Jon Young, vice president of sales at Arrakis, the manufacturer of DigiLink, estimates that around 20 to 30 percent of small market stations have digital technology in "some capacity," and believes "if major stations aren't already doing it, they're planning for it."

What they're doing and what they're using isn't as clear. Statistics on automation in general are scarce—and digital automation non-existent. While manufacturers claim many large market stations are embracing the technology, the majority of smaller stations have not.

"I think that less than two or three hundred stations are still using the traditional reel-to-reel automation, but many haven't made the move to digital automation yet," says Robert Unmacht, president of M Street Corp., publishers of M Street Journal and the M Street Radio Directory. "Over half of the radio stations in the United States are 'Mom and Pop' businesses—some stations aren't even stereo yet—so expecting them to switch to digital technology today isn't very realistic."

On the other hand, those stations who have thrown caution—and carts—to the wind may have jumped too quickly. "Many stations and even a large network jumped in much too soon," Unmacht says. "Like with any new technology there were a series of bugs, but those problems no longer exist in many systems. Digital technology is finally ready to perform automation and a lot more."

Jumped too soon

Some stations that jumped in too soon haven't given up the concept of digital technology and automation. They just switched to other systems.

"We've done more than embraced digital technology—we've even cursed it at times," says Bob Meadows, general manager of KRVL-FM and KERV-AM in Kerville, Texas. "We purchased a digital system for automation early in the game and we couldn't keep it running. Finally, we switched to another system. We weren't ready to give up on the technology and all its cost-effective benefits—just the system."

No matter how scary the software snafus may have been in the beginning, the benefits remain hard to ignore—and the benefit that has most general managers interested is, of course, greater cost effectiveness.

"We couldn't have opened the stations" ■

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with the budget we had without digital automation," says Brent Oliphant, part owner of KMXE-FM and KDZN-FM in Montana, two small mountain-resort area stations located more than five hours apart (licensed in Red Lodge and Glendive, Mont., respectively).

Oliphant, who says the stations are operated by "about two and a half people," went on air with an ITC DigiCenter in both stations and now runs digital automation for both stations virtually out of one location. "Without it, we would have needed twice as many people working."

Greater cost effectiveness

The majority of stations who use digital automation continuously or in some day-parts generally eliminate some full-time and part-time staff. But specific situations call for various staff requirements.

"While it's true many stations are using digital systems to reduce staff with complete automation or automation of low-listening dayparts, others are using digital automation in a live assist mode to increase the productivity of their staff," says Charlie Bates, sales and marketing director of International Tapetronics Corp., manufacturer of the ITC DigiCenter. "You don't have to reduce your staff to increase productivity or revenues.

"By running live and using the system in the background, stations can automate the capturing and scheduling of events without automating the program," Bates says. "The result is a more productive staff that has more time to concentrate on the show—thus, higher ratings—and production—thus, happier clients—while the system makes sure there's no missed spots—higher revenue."

These benefits—and not automation itself—are often the primary reasons stations switch to digital technology. In fact, the majority of those who purchase digital systems use technology for a blend of live assist and automation.

"Stations want more than cart machine replacement," Bates says. "They want a system that can run live assist and automation simultaneously, program traffic, music and promo schedules in advance, control satellite feeds with Time Shifting, connect the departments of their station and more."

Live assist

Although some stations may select systems primarily for the benefits of digital technology, "50 percent of stations use the system for automation in some capacity, while the other 50 percent use the system solely for live assist," says Chip Newton, sales executive of Radio Computing

Services (RCS Works), manufacturer of Master Control. "Of these 50 percent who do use it for automation, only 25 percent are completely automated."

While 25 percent of these customers may be completely automated, "very few, I believe, will ever use it just for automation," says Unmacht with M Street Corp. "The majority of stations are using digital tech-

The benefit that has most GMs interested is, of course, greater cost effectiveness.



nology to mix elements in programming, handle traffic and music schedules and centralize production—not just to automate."

The desire to "work smarter, not harder" is the primary reason many stations choose digital technology, says Dan O'Neil, technical support manager of TM Century, manufacturer of the Ultimate Digital Studio.

"If you hire good talent to go in, get on the air and entertain your listeners, then why would you have him spend 75 percent of his time pulling CDs, carts and commercials?" O'Neil continues. "You wouldn't if you could find a way to get someone—or something—else to do the work for him while he uses that time to create a better show and increase your ratings."

Greater productivity

While many stations choose digital technology for greater productivity, others may have different motives. "A station generally chooses digital technology for one of three reasons," says Dave Scott, president of Scott Studios, manufacturer of The Scott System. "The first is cart machine replacement, the second is expansion (a station brings another station into the same location or moves into a larger facility) and third is digital automation for weekend shifts and overnights."

Cart machine replacement may not be the primary goal for some stations, but for others it's a necessity.

"Our equipment was wearing out and we wanted better sound quality," says Tim Michaels, operations manager and program director of KYYK-FM in Palestine, Texas. After watching the market, he found that digital systems had "gone down in price so

much they were comparable to analog equipment, especially when you consider the costs of tape and maintenance."

Today, he uses a Format Century system from Broadcast Electronics to run live assist throughout the day and automation on overnights on weekends.

Others choose systems for improved audio. "I was primarily interested in the audio aspect of digital technology," says David Palmer, president of WATH-AM and WXTQ-FM in Athens, Ohio. "But after becoming more familiar with all the features it can perform, we now use the system to automate the syndicated talk portions of our station from 7 p.m. to 6 a.m."

Reasons for moving to digital technology are as varied as how it's being used. And while Jon Young of Arrakis claims "the vast majority are using satellite automation," the decisions don't end there. "With digital technology, there are a lot of options to handle multiple types of programming—from mixing multiple mediums to time shifting and tape automation to CD control," he says.

New bells, new whistles

As new technology is developed every day, new functions are being added to the growing list of "bells and whistles." Traffic events can be programmed for satellite automation feeds over the network. Multiple network feeds can be captured and played back in pre-determined schedules. Traffic and music schedules can be merged and edited with software programs. The possibilities, like technology, are endless.

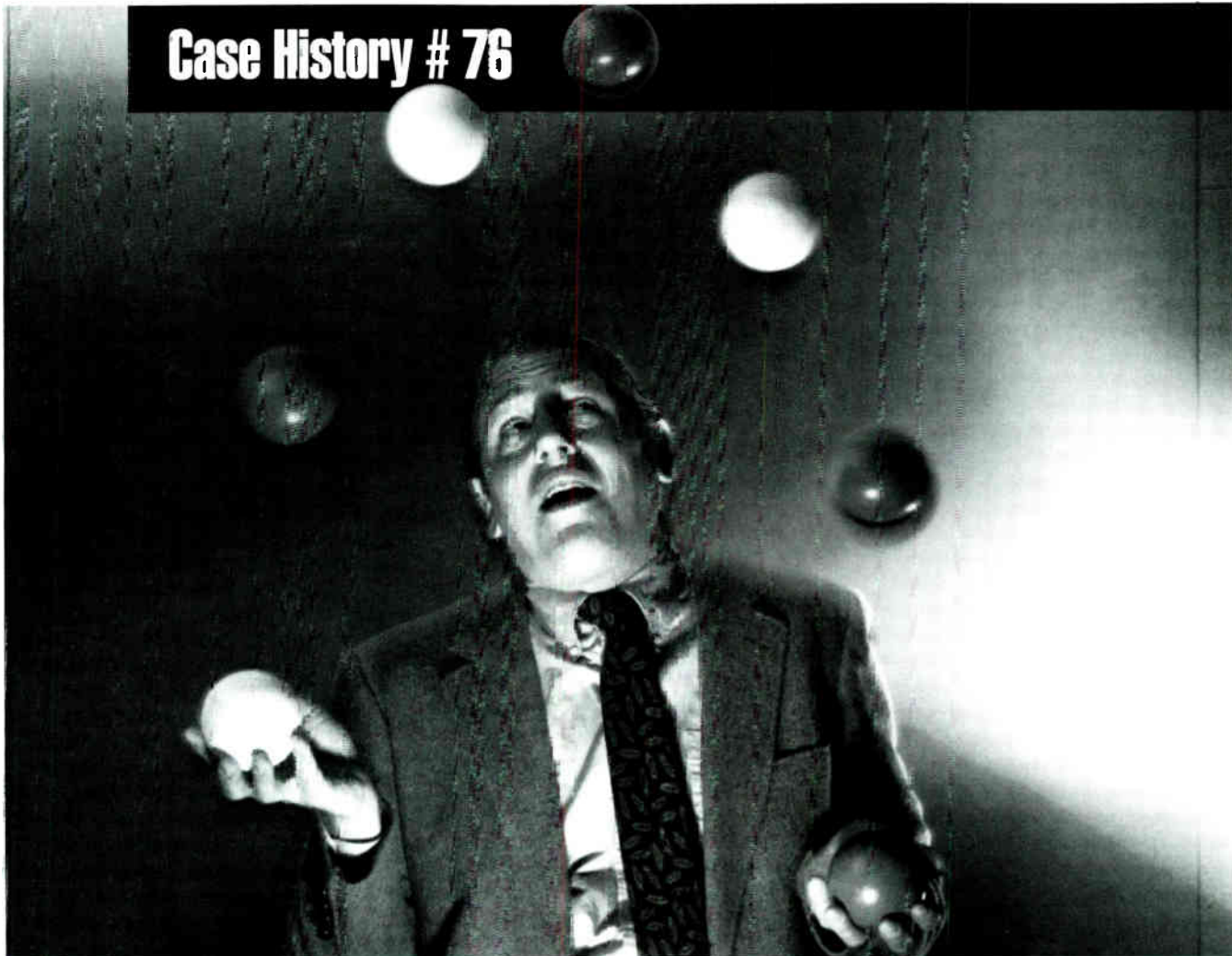
But while using digital technology for satellite automation has simplified the process while increasing the control, some stations also find it a "safer" way to run automation.

"With CD automation there are a lot of components that can fail," says Meadows with KRVL-FM/KERV-AM in Texas, who uses his system for almost complete automation. "Satellite automation is as solid as a rock."

Those opting to use digital technology to locally automate their stations can use the technology to create a truly "live" sound with multi-simultaneous events. Programmers can join, record and delay network feeds, control sound levels easily and automatically switch from live assist to automation in a touch of a button.

Locally programming a station with digital technology, however, often involves using more than CDs. "Tapes are still a reality for many stations," says Jon Young of Arrakis. "Many stations must mix multiple mediums." These mediums can range from hard drive events, networks and other

Case History # 76



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external hardware to reel-to-reels and cartridges.

But perhaps the greatest benefit of satellite or program automation is the "plug it in and walk away" lure that keeps general managers fishing for reliable systems.

Work out the bugs

New technology that can do it all, however, can also lose it all—a worry that's prompted many broadcasters to sit back and wait while other stations work out the bugs.

"If you have five cart machines and lose one, no one will know," says Keith Gensheimer, president and general manager of WKTN-FM in Kenton, Ohio. "But if you lose your hard drive, everyone will know—and you can't sit silent while someone Fed Ex's you a solution."

When using any technology, "it's not if it will fail, but when," says Jon Young of Arrakis. "Any station that has two transmitters already understands that—you don't put all your eggs in one basket. The key to staying on the air is selecting a reliable system with a good back-up system." Back-up systems range from reconciliation (back up of audio library) to cart machines to systems with architectures that don't require network delivery.

The cost of a good back-up system, however, can be more costly than many small market stations can handle. "The question is: what do you spend?" says Bob Arnold, marketing director of digital products at Broadcast Electronics, the manufacturer of AudioVAULT. "You can have double or triple redundancy, but it may cost more than the missed spots. For large market stations, it may be necessary, but for smaller markets, a manual override of using cart machines may be more cost-effective.

The search


The most perplexing thing about the decision to digitally automate, says David Palmer, president of WATH-AM and WXTZ-FM in Athens, Ohio, is selecting a system. "When I first made the decision to explore digital automation, I sent out a spec sheet to 18 suppliers, stating clearly what I wanted a system to do. The quotes I received ranged from \$15,000 to \$70,000. To further confuse the issue, I received three quotes from distributors of the same manufacturer—all with dramatically different systems and costs."

David Palmer then "jumped in a car and visited stations" with the technology, but soon realized this was also inaccurate analysis of the systems. "You could be looking at the best system in the world, but if the top guy isn't showing it to you, you

won't have a clue of everything it can do." His solution was a demonstration of the systems at his station with the on-air, production and engineering staff.

Others who have painfully sorted through systems from the large amount of suppliers who have flooded the industry have decided to "sit back and let the market decide," says Gensheimer of WKTN-FM in Ohio. "If you invest thousands into a system, you want to be sure it's going to be around and on the air for a very long time."

As cart machines corrupt, reel-to-reels

wind down and stations continually tighten their belts, others look for solutions today. "The initial investment of even a top-of-the-line system will pay for itself very quickly," says Oliphant of KMXE-FM/KDZN-FM in Montana. "Whether it's reduction of staff or more time, you have to benefit when a station practically runs itself." 

Laurie Rachkus is president of BPB Inc., a marketing firm in Illinois that specializes in broadcasting. She has been published in a variety of trade publications for broadcasting and other industries.

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calenda**RADIO**

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

feb.

6-7
NAB Radio Group Head Fly-In, ANA Hotel, Washington, D.C. NAB group heads—those who own or operate three or more stations in different markets—will meet to discuss relevant topics like duopoly, ownership rules, legal and regulatory issues. Expected to draw about 70 industry leaders. Contact Lori Long at the NAB in D.C. at 202-429-5402.

11-14

National Religious Broadcasters Convention & Exposition, Opryland Hotel, Nashville. 52nd annual show offers more than 200 exhibitors with programs, products, new technology and services. Meet industry execs, legal experts, gospel entertainers, fundraisers and more. Contact NRB in Manassas, Va., at 703-330-7000; fax: 703-330-7100.

16-19

RAB '95 or Radio Advertising Bureau Marketing Leadership Conference & Executive Symposium, Loews Anatole Hotel, Dallas. The industry's biggest and hippest annual sales and marketing show. Contact Gail Steffens with the RAB in New York at 800-722-7355 (that's 800-RAB-SELL); fax: 212-254-5472. See show preview in this issue.

24-27

National Federation of Community Broadcasters Annual Community Radio Conference, Albuquerque Hilton. Training in governance, programming and fundraising, issues and ideas, program awards and more. Contact NFCB in Washington, D.C., at 202-393-2355.

25-27

NAB State Leadership Conference, Park Hyatt Hotel, Washington, D.C. An annual affair for presidents, president-elects and executive directors of state broadcast associations, and other broadcast officials. Find out what's going on in Congress, get an

update on new broadcast technology and actually lobby Congress. Contact Kristie Tauzin at the NAB in Washington at 202-429-5320; fax: 202-775-2157.

25-28

AES Convention and Exhibition, Paris. For details on the annual European show, contact the Audio Engineering Society in Brussels, Belgium at +32-2-345-7971 or fax: +32-2-345-3419.

mar.

37th Annual Grammy Awards, Shrine Auditorium, Los Angeles.

1-4

26th Annual Country Radio Seminar, Opryland Hotel and Convention Center, Nashville. Theme this year is "Taking It to the Next Level." Includes panels, presentations and showcases. Contact Dave Nichols at the office of the Country Radio Broadcasters in Tennessee at 615-327-4487. See show preview in this issue.

14

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

23

National Association of Black-Owned Broadcasters 11th Annual Communications Awards Dinner, Washington, D.C. Contact NABOB in D.C. at 202-463-8970.

30-June 21

Arbitron Spring book

apr.

10-13
NAB 1995, Las Vegas Convention Center.

The usual barrage of new products and ideas will reign at the National Association of Broadcasters' biggest annual industry event. Contact the NAB in Washington, D.C. at 202-429-5409; fax: 202-429-5343. (Future shows are all in Las Vegas: April 15-18, 1996; April 7-10, 1997; April 6-9, 1998; April 19-22, 1999; April 10-13, 2000.)

26-29

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

26-28

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

29-may 2

RAB Spring Board Meeting, Four Seasons Clift, San Francisco. Semi-annual meeting of board members of the Radio Advertising Bureau. Includes committee meetings on membership, marketing, training and education, dues, research, sales and services, finance and national marketing. Contact Celeste Champagne at the RAB in New York at 212-254-4800; fax: 212-254-8713.

may

16
Radio License Renewal Seminar, Toledo, Ohio. Speakers include NAB attorneys, EEO specialists and outside experts. Contact Christina Griffin in D.C. at 202-775-3511.

30-31

2nd Leipzig Radio Show—Leipzig, Germany. Organizers are expanding the

exhibition floor, streamlining the program and expanding the role of an East-West Contact Center (OWK). Contact Leipziger Messe GmbH in Germany at +49-341-2230; fax: +49-341-223-4575.

june

7-11
PROMAX & BDA Conference & Expo, Washington, D.C. Broadcast promotion and marketing show, with sessions, exhibit floor and awards. Attendees from the U.S. and more than 20 nations. Call PROMAX & BDA in Los Angeles at 213-465-3777.

21-23

Audio Technology '95, The National Hall at Olympia, London. The Association of Professional Recording Services (APRS) has renamed the former APRS Show this year and given itself a comprehensive goal: to "reflect every facet of today's professional audio industry." Contact APRS in Berks, England at +44-1734-756218; or fax: +44-1734-756216.

22-sept 13

Arbitron Summer book

23-25

Bobby Poe Pop Music Survey Convention, Sheraton Premiere, Tysons Corner, Va. Charity golf tournament on the 23rd; networking, speakers and sessions on remaining days. It's the 24th annual. Contact Bobby Poe in Chevy Chase, Md., at 301-951-1215; fax: 301-951-1851.

july

18
Radio License Renewal Seminar, Chicago. Speakers include NAB attorneys, EEO specialists and outside experts. Contact Christina Griffin in D.C. at 202-775-3511.

aug.

15-28
BIRTV '95, China World Trade Center, Beijing. The 1995 Beijing International Radio & TV Broadcasting exhibition is organized by China Central Television (CCTV) and China Radio and TV Co. for International Techno-Economic Cooperation (CRTV). Contact

organizers in China at +86-1-609-2783/609-3207; fax: +86-1-609-3790.

22-Sept. 13

Arbitron Summer book

sept.

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6-9

NAB Radio Show, New Orleans, La. Once

again, the NAB will join forces with SMPTE, SBE and RTNDA to produce the World Media Expo, a fall radio and television exhibition and conference, now deemed the fourth-largest industry gathering in the world. Contact the NAB in Washington, D.C., at 202-429-5409; fax: 202-429-5343. (Future shows: Oct. 2-5, 1996, L.A.; Sept. 17-20, 1997, New Orleans; Oct. 7-10, 1998, L.A.)

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Responsive Management: Adapting the Customer-First Approach to Daily Business

An increasing number of radio stations, representation firms, networks and program suppliers are emphasizing a "customer-first" approach when conducting sales and marketing transactions with advertising clients.

The practice has emerged as a proven management philosophy for many industries in the 1990s and it should continue well into the new century. Simply put, it is responsive management.

"Having a profound connection to customers is no longer optional for companies," states a position paper on customer-driven management prepared by The Forum Corp., the noted Boston-based international training and consulting firm. "To survive, companies must have a genuine commitment to satisfying their customers and back up that commitment with a systematic approach for bringing the customer perspective into the company," Forum says. "Only then will customer satisfaction—not inter-functional competition—drive decisions and actions."

Eliminate waste

The Forum position statement also notes that companies with customer-driven measurement systems understand how to eliminate waste—that is, all things that do not add value to the customer.

"A company that excels at listening to its customers is poised not only to meet their customers' expressed needs, but also to anticipate unspoken needs," Forum concludes.

One effective way for a radio company or station to establish a customer-driven measurement system is to implement internal computer databases for gathering a variety of advertiser information (its products, competitors, advertising history, sales history, etc.)

As discussed in the January Management Journal, such a system should be linked to listener information databases, whereby you could more appropriately target a station's or network's listeners/consumers with an advertiser's product. These integrated databanks should also include information on local consumer buying patterns.

Champion the cause

Says Forum, "Senior management must champion the cause and create an environment where information collected from customers is used to improve processes, products and services. Employees must be trained with common methods and skills to solve customer issues and initiate improvements."

For all radio sales personnel, both front-line account executives and their support staff, a customer-driven measurement system should now be in place. The primary component for continuing success is to improve the quality of service to advertising customers, thereby establishing a loyal customer base. This is especially important when handling initial advertiser complaints or on-air commercial spot discrepancies. Remember that radio broadcasting is first and foremost a service-oriented industry.

A major benefit to the customer-driven management philosophy is new business development. Through the collection of customer data, radio account executives should know the right questions to ask when soliciting business and, at the same time, be able to position themselves as expert problem solvers.

And let us not forget that radio station owners and managers should be treating listeners as loyal customers as well.

(See also highlights from Market-Driven Management by Frederick E. Webster, Jr., Management Journal, The Radio World Magazine, January 1995, p. 41.)

The Landscape

▲ Job sharing, which traditionally entails two part-time workers sharing the task of one job, is an integral part of today's business landscape. The primary benefit that corporate executives recognize in this entrepreneurial approach to managing tasks is accessing more talent for less money by fostering teamwork. At the same time, it reclaims employee commitment lost in the layoff atmosphere of the early 1990s.

These programs tend to exist in many sales and advertising positions, a fundamental component of the commercial radio workplace. It allows workers to balance personal and family activities with a career. Typically, the best job shares are self-managed work teams.

(Reference, The Wall Street Journal, Dec. 7, 1994)

▲ Sales coaching is playing a bigger role in the modern-day sales and marketing workplace. But according to a recent edition of Training & Development Magazine, which reports on a study conducted by Learning International, sales coaching among top sales organizations is often ill-defined or totally neglected.

Trendsetting organizations use sales coaching "as a powerful tool for ensuring more customers, more profitable customer relationships and increased competitiveness in the marketplace." However, sales coaching does not mean sitting in classrooms or accompanying salespeople on sales calls.

What is sales coaching? Training & Development states that "sales coaching is a collaborative activity ►

in which the sales manager helps members of the staff learn their own lessons. The most effective coaches are good observers who lead by example."

The report also addresses different elements of sales coaching, particularly those that focus on behaviors directly affecting results. This includes knowledge of the company's product (for a radio duopoly group or network, this translates into programming), an understanding of customers' needs and the mastery of critical selling skills.

"Effective coaching," the magazine notes, "requires sales managers and salespeople to work together to identify—account by account—how the salespeople can achieve the company's strategic and financial goals and meet or exceed customers' expectations." In essence, sales coaching entails implementing action plans that will directly lead to improved performance.

(Reference: "The Power of Sales Coaching," Kevin J.

Corcoran, *Training & Development Magazine*, December 1994.

Corcoran is VP of marketing and product development for Learning International, Stamford, Conn.)

Strategic Horizons: Beyond the Local Marketing Agreement Mindset

Strictly speaking, time-brokered, Local Marketing Agreements (LMAs) in radio are usually initiated out of economic necessity—that is, a dominant station striking a programming and/or advertising arrangement with a financially troubled station in the same market or region in which both parties benefit.

However, the key strategy to follow for a successful partnership is to maximize the strengths and value of the participating parties.

Whether it is an operating or marketing alliance or a combination of both, these mutually agreed-upon arrangements should not be regarded only in immediate financial terms, but also as a way to position for long-term growth. Alliances can offer the interested parties new opportunities that would not have been otherwise realized.

Today, radio executives must view partnerships in a broader context, such as those that involve cable and print or entry into the new wireless paging arena as well as with allied companies involved in European broadcast ownership.

Global presence

The latter avenue is of particular importance for establishing a global presence and, perhaps more importantly, a new profit center given the continuing privatization of European radio.

Currently, there are hundreds of new local commercial radio stations being launched in Europe, especially in the capital cities of emerging, new market-based Eastern European countries, including Poland, Hungary, Czechoslovakia and Russia. This kind of partnership will allow participation in many foreign markets where there are non-resident ownership constraints.

A word of caution, however: Commercial radio in

Eastern Europe may experience a slow advertising growth cycle for the immediate future as economies stabilize and government deregulation takes hold. But there is indeed great potential for a thriving business environment with the marketing of more products and services to those countries from both Western Europe and the U.S.

Managing the relationship

For any business alliance, the goal should be to properly manage the relationship. According to Rosebeth Moss Kanter, professor of business administration at the Harvard Business School, writing in the *Harvard Business Review*, "Companies worry more about controlling the relationship than about nurturing it. In short, they fail to develop their company's collaborative advantage and thereby neglect a key resource."

A fundamental aspect to successful alliances, Kanter says, is that it involves a collaboration—creating new value together—rather than mere exchange, that is, getting something back for what you put in. "Partners value the skills each brings to the alliance," she concludes.

(Reference: *Harvard Business Review*, July-August, 1994).

Learning Curve

(Highlights from a selected business management book)

The *Wisdom Of Teams: Creating The High Performance Organization*, by Jon R. Katzenbach and Douglas K. Smith, (1993, McKinsey & Co., published by Harper-Business), argues that teams should be the "basic unit of performance" for companies, regardless of size.

"In any situation requiring the real-time combination of multiple skills, experiences and judgments, a team inevitably gets better results than a collection of individuals operating within confined job roles and responsibilities," the authors state.

For radio, the concept of "team selling" is increasingly becoming an integral part of the business environment for new duopolized station groups, especially on the local level.

Key points for managers and team leaders

▲ Achieving performance goals is the "crux of the matter" for a team. Clarity of purpose and goals are very critical.

▲ Focusing on performance results that balance the needs of customers, employees and shareholders will prompt "real teams" to flourish.

▲ Developing a common approach whereby members agree on the particulars of the work will also advance team performance.

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

*He recently authored the Focal Press book, *The Remaking Of Radio*, which addresses the restructuring of the radio industry during the 1980s and early 1990s.*

Management Journal appears monthly in The Radio World Magazine.

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by Don Kennedy

Step Back, Find Solitude and Focus Will Come

Your days are jammed with meetings, business lunches, phone calls and impromptu questions, all while you're trying to write a cogent memo or two, a score of meaningful letters and figure out the small task of your stations' direction.

You're looking for fresh ideas in sales, new promotions and a way to score a programming coup. Consider these simplistic principles you've heard before, but perhaps have forgotten over time: silence, separation and focus.

It's said that movie producer David Selznick used to regularly go to a place of solitude in the Hollywood hills so he could think amid the luxury of silence. When you think about it, there are few places in our lives that are unrestricted by outside

influences—phones, radio (oops!), traffic noise, the constant hum of conversation in adjoining rooms. Silence isn't easy to find unless you purposefully plan to find it.

At first, it might seem a waste of time to search out 20 minutes of utter silence a day, but given a chance to work, you'll discover thoughts, plans, directions and inspiration you never realized you had.

To make the silence more effective, it's vital that you find a place away from your normal surroundings. There's something about geographical separation that encourages original thought. Perhaps it's the experience of new sights that open a mental door to a fresh channel of thoughts. Obviously, you can't fly to the Bahamas everyday, but your period of

silence should be away from the office.

A final concept is focus. Seems simple, but few of us really have the ability to direct our minds toward a single item. We're flooded with thoughts about everything that goes into the day's problem-solving mix, grabbing piecemeal at one and then another item—but seldom separating our goals into do-able segments.

Clear your desk of everything, set unfinished jobs out of sight and move the most important project onto your clean desk. Concentrate on that solitary project until it's at a logical stage of completion. Some can attain this goal with a daily "To Do" list. There's the feeling of accomplishment as items are marked out and a driving force to complete tasks for a clean slate tomorrow.

You know the fundamental principles of getting work done, but it's a good idea to be reminded once in a while that those principles are still operative. Silence, separation and focus are workable ways to tackle jobs that at first glance seem overwhelming. ☺

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

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Nashville's CRS Will Educate as It Celebrates

.....
by Charles Taylor

Broadcasters will be tipping their hats to the nation's number one radio format at the annual Country Radio Seminar March 1-4 in—where else—Nashville at the Opryland Hotel and Convention Center.

This 26th gathering of the seminar will offer a barrage of panels, workshops, rap sessions, an exhibit floor and artist showcases. The theme is "Taking It to the Next Level," signifying challenges, changes and additions facing country radio.

"Because of the increasingly competitive environments of both radio and records, it is important for the seminar to offer common ground and foster cooperation," says Ed Salamon, president of the Country Radio Broadcasters, which sponsors the event. "The curriculum and networking that are such a big part of the Country Radio Seminar offer unique opportunities for forming strategic alliances that can be beneficial both personally and professionally."

The CRS opens Wednesday, March 1, with an attendee welcome reception at the Wildhorse Saloon in downtown Nashville from 8 to 10 p.m. Transportation is provided. There will be special tours of the newly renovated Ryman Auditorium, home of the original Grand Ole Opry.

Winners will also be announced for the Eighth Annual Promotion Awards, recognizing excellence in country radio promotions; and Humanitarian Awards will be presented to stations in small, medium and large markets for outstanding public service.

Featured panels will include "Against the Ropes—Ratings vs. Revenues," "The Ratings Game: a Changing Game," "Marketing in the Year 2000," "Winning Promotions," "Identity-Based


Marketing: The Next Great Competitive Advantage" and "Record Industry and Radio—Meet in the Middle."

Two workshops are also planned, "Managing Sales for Profit," a solution-oriented forum conducted in roundtable fashion; and a marketing workshop, which will offer information on database marketing, publishing/publications, cross-media promotions, stations in the video business and event marketing.

As well, a series of "rap room sessions" is included in the agenda. Topics include: "Talking Country," "New Technologies," "Seizing the Moment," "Better Commercials" and "Been There, Done That: GMs Up from the Programming Ranks."

The exhibit hall will comprise 17,000 square feet in Ryman B Exhibit Hall at the Opryland Hotel. Included will be an antique radio display. The hall is open Wednesday, Thursday and Friday (March 1-3) from 10 a.m. to 6 p.m.

Artist showcases include seven half-hour label shows each night, and will feature names such as Rick Trevino, James House, Amie Comeaux, Stacy Dean Campbell, Terry McBride & the Ride and John Berry. Tracy Lawrence and Lari White will perform at the ASCAP luncheon Friday, noon to 2 p.m. Diamond Rio and Alan Jackson are also scheduled to perform during the show.

Finally, hospitality suites will be open 10 p.m. to midnight all three nights. 

For registration information for CRS-26, contact Dave Nichols or Dave DeBolt at the Country Radio Broadcasters in Nashville: 615-327-4487; or fax: 615-329-4492.

Bagging Grocery Dollars

by Bob Harris

Use These Power Concepts to Find Untapped Food Manufacturer Money

It has nothing to do with clipping coupons. By understanding some basic concepts of grocery marketing, your radio station can get more than its fair share of the billions of dollars that food manufacturers spend on trade promotion and advertising.

There is no magic formula that guarantees success for stations seeking new business from the food industry. It's the same old

rep firms have added grocery marketing specialists and are having success in creating extra food manufacturing business from the top down.

The second method is about getting business from the bottom up, which is what we shall focus on here. The "power concepts" that follow will help you create sales where no ad budgets exist; and get business that your competition can't get. In fact, your

competition won't even know where the business is coming from.

However, to be successful, a station must truly understand the sales and distribution process that is somewhat unique to the grocery business. Typically a food broker account executive (AE) or a food manufacturer sales rep calls on a grocery chain's "buyer." There are a number of buyers for the various food and non-food product



story: Understand your prospect's business and his real needs, offer a cost-effective solution, then deliver what you promised.

There are two ways to approach this vital industry category. First is from the top down, in the traditional client-agency-representation type of business development. Some

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categories sold in the supermarket.

Most food manufacturers use the services of a food broker to be their sales agent or representative to the grocery retailer. The food broker is not a distributor; he never warehouses the product, but is instead an independent agent who represents hundreds of food manufacturers. This guy is the sales agent who performs a variety of other related services, including local marketing, and gets a sales commission in the 3-5 percent range.

The food broker has a number of AEs or account managers who represent and manage their various brands in the local marketplace. They are constantly making sales calls on the grocer's buying office for the variety of brands their brokerage house represents.

The manufacturer also employs a Region Sales Manager (RSM), who is responsible for the sale of his product in multiple markets. The RSM oversees the budgets and manages the sales efforts of the various food brokers in his territory to the numerous grocery chains.

This relationship is guided by the first power concept: "Push Marketing." The broker or sales rep is trying to "push" as much of his product (usually in trailer-truck or train-car loads) into the grocer's warehouse as he can. Many manufacturers, however, devote little or no money to "pulling" the merchandise off the shelf.

The most important word to remember here, and it's our next power concept, is: "Cases." Cases of food. All sales are measured in cases, no matter how many boxes of the food item are in each case. And everybody needs to move cases. Cases are king. If your radio program can sell cases, you will create business. Food manufacturers spend billions of dollars on "trade promotion" to get their cases sold. A promotional allowance of one dollar per case is a reasonable rule of thumb.

Case quota

The food broker or sales rep gets an annual trade promotion budget (Market Development Funds-MDF Money), plus a case quota for each product line. He has to successfully manipulate the money between the various retailers in his market to achieve his annual case goals.

A broker stands to lose the product line and the huge sales commissions if he doesn't make his case numbers. (And to show you how volatile this relationship is, most contracts between food manufacturers and their food brokers have a 30-day out clause.)

Millions of dollars are spent in every major grocery market in this country. This money is used to buy "vendor program" promotions that are produced and sold by the grocery retailer to his vendors, the food manufacturers.

In addition to getting vendors to underwrite all their major consumer promotions, the grocer's advertising department is a profit center. Here in Dallas, for instance, Tom Thumb, the most upscale grocery chain, charges a manufacturer \$2,800 to get a product featured in its Wednesday Best Food Day newspaper ads.

Tom Thumb earns a hefty profit when it sells 16 or more ads on a page, over the actual cost of the newspaper ad space. Get this: Tom Thumb's weekly TV ad package costs each manufacturer \$26,000, and the chain sells four to eight per week.


Challenging for radio

To compete with the supermarket for the manufacturer money that must move cases is a very challenging assignment for radio.

Usually this money comes from the marketing department and normally does not have to generate cases on the same \$1 per case ratio. Virtually every major food manufacturer starts its fiscal year with a limited amount of un-allocated marketing money.

This money is available on a first-come basis for good creative local marketing programs. These programs, and requests for money, are presented to the manufacturer by his RSM, or by the local food broker.

While the manufacturer really has no radio or ad budget at this level, he has some form of legitimate brand "slush fund" to invest in sound local marketing programs that build brand equity at the local level, and have a good chance to move incremental cases.

This is radio's opportunity to present food manufacturers with professional promotional partnerships that build brand equity and move cases. There is plenty of money available. Just do it well and do it right. You don't often get a second chance when you're dealing with the biggest brands in the world. 

Bob Harris is a Dallas-based sales and marketing consultant to major food manufacturers and a regular correspondent for The Radio World Magazine.

Harris will present the concepts above at the RAB '95 show this month in Dallas, scheduled Friday, Feb. 17 at 2:30 p.m. Please see show preview in this issue of The Radio World Magazine for full details, page 22.

Check Out WKYS-FM, Safeway Tie-In

by Skip Finley

With the combined databases of the Safeway supermarket chain and WKYS-FM in Washington, D.C., our station recently completed a multimedia promotion with Kraft that provided a station listener with a free reunion for 100 family and friends. The prize included a free day at an amusement park, local transportation and lunch.

Kraft paid for the promotion and as a result, everyone—the brand, the grocery chain and the station—benefitted in several unique ways.

WKYS has a "KYS Card" with the UPC (Universal Product Code) on it and an 89,000-listener database. Safeway, a leader in new technologies, has a "Savings Club Card" with close to two million customers in its database. (As an aside, Kraft, meanwhile, has a 20 million name consumer database, tantamount to about 22 percent of U.S. households. The company is constantly refining that list to identify the heaviest users of its products.)

An agreement was pre-established under the direction of Peggy Miles, director of creative services at WKYS, to "merge/purge" the WKYS and Safeway databases to ascertain trends of high-volume purchases by WKYS listeners in Safeway stores.

Automatically entered

Consumers who purchased any of 15 Kraft General Foods brands in Safeway (and scanned their Safeway Savings Club cards) between May and August were automatically entered in the drawing. WKYS supplied on-air mentions and a direct mailing (with an entry blank) to more than 250,000 targeted homes, along with easy entry via the station's interactive telephone, The KYS Connection (sample it yourself: 202-895-2489).

WKYS was able to establish its name and image in each of the Safeway stores in metropolitan Washington, while associating itself with one of the nation's most potent and well-established consumer brand names.

In addition, WKYS further cultivated

our own database, which can now pinpoint exact purchase habits by date, time, promotion, repeat purchase of products, and detail the individual groups of purchasers down to marital status, children in household, African American indicators, birthdate and block group characteristics.

Radio advertisers

In total, about 1,600 U.S. brands are nationally distributed and spend \$5 million or more a year on advertising. Most of them qualify as television advertisers. About 2,000 brands that spend \$3 million

or more qualify as television or radio advertisers. These 2,000 account for 75 percent of the measured ad dollars spent in 1993, according to Brandweek magazine.

Safeway stores carry an average of 40,000 units of product in their stores. It's safe to say that there is a gold mine for local radio promotions down the aisles of your city's supermarkets.

Skip Finley is a partner with Albimar Communications, which owns WKYS-FM. He is chairman of RAB '95 this month in Dallas.



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Networking In the 1990s

by Judith Gross

*Times and Names May Change, But the Big Three
Maintain their Might over Industry*

There's a new buzzword that keeps cropping up when you talk to radio network executives these days: superserve. The term describes how networks in the 1990s view their relationships with affiliates.

Indeed, in a world of increasingly narrow focus in the radio business, the networks that come out on top are those who provide the widest variety of services—talk, music and news—to a disenfranchised group of local stations, many of whom exist in a duopoly mode.

New trends on several fronts have assailed the nets from all sides. Many local stations have all but eliminated self-staffed news operations. New variations of music formats spring up almost overnight. Talk radio is enjoying the fruits of an enduring popularity explosion.

Add to this mix the plethora of new information technologies and digital advances, and the network playing field becomes even more complex.

Growth and change

One more factor has added to the growth and change at the largest networks of the 1990s: consolidation. Like radio ownership itself, the nets have benefitted from mergers, acquisitions and partnerships.

Still, the network arena remains dominated today by the three big giants who got into the game in the early days of radio broadcasting. While the lineage of the original radio broadcasting Big Three: NBC, CBS and ABC, can be easily identi-

fied from the companies that have emerged, they are vastly changed from their existence even a short decade ago.

Westwood One companies have evolved into the largest producer and distributor of radio programming today. Westwood is the parent of two divisions that subsumed several of the most recognized radio networks in the 1980s: NBC Radio Network; the Mutual Broadcasting System, Talknet, The Source and the most recent acquisition: Unistar. These fall under the umbrella of Westwood One Radio Networks, which also offers CNN Radio.

Casey and the Stones

From Westwood One Entertainment comes some of the best known music, talk, sports and entertainment programs, including Casey Kasem's shows and special concert broadcasts such as The Rolling Stones Voodoo Lounge tour last year.

A list of programs from the two divisions read like a Who's Who in talk radio: Don Imus, G. Gordon Liddy, Jim Bohannon (who replaced Larry King); Bruce Williams, Dr. Joyce Brothers, Don & Mike. Westwood has been fast to pick up on trends, as Liddy and Don & Mike illustrate.

About the time Westwood acquired Unistar, it put together a complex stock acquisition transaction with Infinity Broadcasting. Infinity now manages Westwood One, creating a very solid company well-positioned to tackle today's challenges, which are a direct result of the massive changes radio experienced in the late

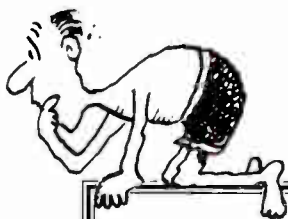
'80s and early '90s.

"Deregulation changed network and syndicated radio a lot. Stations no longer had to carry certain programming for their



**“ We're in a
product proliferation
period. ”**

**—David Kantor
VP, ABC Radio Networks**



TAKE THE PLUNGE

By John Schad, SMARTS Broadcast Systems

You know how it is around a swimming pool. Some people cannonball into the water while others tend to wade in an inch at a time. The former brave a few seconds of shock to the system while they adjust to the water temperature, while the latter spread that adjustment over a 5 minute period.

A lot of broadcasters are taking the plunge into computer assisted broadcasting by automation of various parts of their operation. For years, they have had their big toe in the water, using a computer to automate their billing and traffic functions, but are still unsure how to automate their on-air operations.

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DAVE CARPENTER

license commitment and they saw that a lot of the things the nets were providing were not what they wanted," says Thom Ferro, executive VP and GM of Westwood One Networks.

When stations resisted programs they considered only "marginally valuable," the nets had to offer greater variations in the type of programming they produced.

"It's like the beer companies. You have regular, light, dry, ice, ice light. We had to do the same thing. You can see it in a long-running show like Casey Kasem's count-down. Now he does a Hot AC show as well," Ferro says.



“ We try to keep our finger on the pulse and change with it. ”

**— Thom Ferro
Executive VP/GM
Westwood One**

He admits that in the long run, greater variety and more programs cost more to produce, but says that it has also infused network offerings—and radio itself—with more energy.

"Stations consultants in the '80s tried to make all radio sound alike; now the climate has changed. We try to keep our finger on the pulse and change with it," he explains.

Nowhere is that change more evident than in the resurgence of talk shows. Even

top-rated FM music stations run programs like Howard Stern, and Rush Limbaugh has revitalized many flagging AMs.

"In 1980 there were 200 talk stations. Today, there are over 1,100," notes Larry Kahn, director of the entertainment division's talk programming at Westwood One. He says it's partly due to changes in the political climate.

"People are ticked off and they don't want to write to their Congressman. You can call a talk show, and it's a great outlet for venting frustration," Kahn says. "Also, the Clinton Presidency has been very accessible to talk radio, hoping to get the message directly to the people."

The shedding of local news in the deregulatory wake has also increased the burden on networks—in the need for expanded news coverage.

"When a story broke somewhere, we used to look to the local affiliate to provide coverage for us. Now, we get calls to provide coverage for them because it's too expensive," says Bart Tessler, VP of news for Westwood One.

Although a wealth of information services—online and other types—are making big headlines these days, Tessler believes there will always be a need for radio network news.

"As long as there are traffic and traffic jams, there will be a need to listen to radio news. There may be a lack of interest until a big story breaks. But look at how the demand for news increased when the O.J. story broke."

Paragon of network news

CBS Radio, which got its start in the early days of radio—1927, to be precise—is still a paragon of network news, with its familiar chirp at the top of every hour heard on hundreds of stations across the U.S. Some of the best-known voices, and faces, are a part of the 24-hour news offerings, including Dan Rather, Charles Osgood, Christopher Glenn and Doug Poling.

"Our core business is news, talk and sports," says Bob Kipperman, VP of CBS Radio Networks, who also admits to seeing the demands on network news increase in the wake of deregulation.

"News departments have been reduced to such small numbers on the local level. A recent example is the American Eagle crash in Raleigh. Our affiliate in Raleigh actually could not cover it, and relied on our network reporting," Kipperman says.

CBS is really five networks, including CBS Radio Network, with its focus on news; CBS Spectrum, which has news for a younger audience; CBS Radio Programs,

with entertainment, including two programs from the House of Blues and David Letterman's Top 10 List; CBS Radio Sports, which broadcasts playoffs, the World Series and other big games; and CBS Americas, a Hispanic network.

There are also 21 owned stations, including six AMs with news formats and four FM's playing the network's Arrow 24-hour rock'n'roll oldies format.

Careful and deliberate

Judging by the way CBS Radio develops and introduces new programs, the established network is a careful and deliberate planner, waiting to see if quick fads in news, talk and music become actual trends before committing resources.

Kipperman notes that programs are planned two to three years in advance, with heavy input from affiliates and a constant effort to stay in touch. He also notes the resurgence of talk radio.

"Since stations really can't do it locally the way we can provide it on the network level, it's more important than ever that we come up with they types of shows they want," Kipperman says.

CBS has a successful name on the talk circuit with Gil Gross, and last month, Tom Snyder launched a three-hour radio program. Does CBS feel compelled to find the next Howard Stern or Rush Limbaugh?

"No, we're not feeling any pressure. What we do, we do very well. We're constantly planning to give our affiliates better programs," Kipperman says.

In music, according to Kipperman, CBS affiliates can expect more events from the House of Blues, with which CBS has developed a strong relationship, as well as events of this type.

One thing that has helped the radio networks serve their affiliates better, according to Kipperman, is the overall improved health and strong growth in radio over the last two years.

"The network sales marketplace picked up in 1994, and we expect 1995 to be even stronger. We're definitely moving in the right direction," he says.

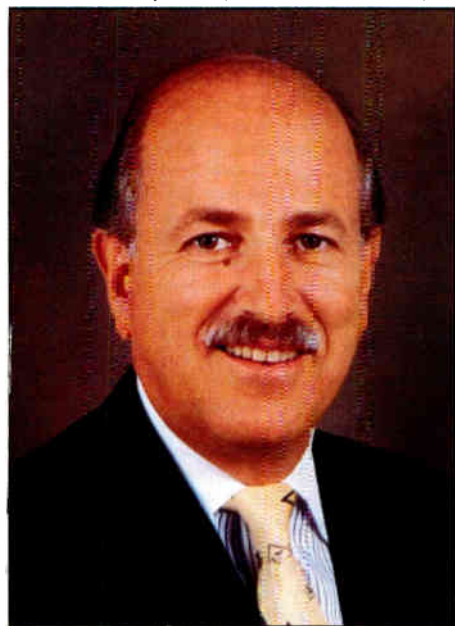
At ABC Radio Networks, meanwhile, "We're in a product proliferation period," observes VP David Kantor. "We've launched quite a few new shows, we have more targeted markets and more off-air services to help stations."

The narrowing—or focusing—of network programs is greatly in evidence at ABC Radio Networks, which also owns the Dallas-based Satellite Music Network (SMN).

ABC, of course, has big name talent to draw affiliates, beginning with Paul Harvey,

who stands alone as a radio superstar. If Rush Limbaugh is the newly crowned king of talk radio, Paul Harvey began the lineage from which he descended.

Other popular news and entertainment names abound. ABC's popular TV news anchor Peter Jennings can be heard regu-



“ Our core business is news, talk and sports. ”

**—Bob Kipperman
VP, CBS Radio
Networks**

larly; there's Rick Dees' Weekly Top 40; and Tom Joyner, who now flies by satellite syndication instead of commercial airline.

ABC also offers the ESPN Radio network and has broken successful new ground in sports programming with The Fabulous Sports Babe, who has signed 100 affiliates so far.

ABC Radio has perfected the art of niche marketing, or targeting the specific needs of an increasingly fragmented radio audience. Local stations can choose from a diverse menu of more than a dozen news networks, including news directed at young adults, contemporary radio, entertainment, urban and rock, and music news from Nashville and in urban music, to name just a few.

In music, SMN offers formats as diverse as classic rock, Hot AC, urban gold, "Pure Gold" and several country and other popular full-time formats, while weekly music shows such as Rick Dees and American Country Countdown are a small sampling

of other specially targeted music programs from ABC.

Specialized programming

Add to this a variety of "show prep" feeds, and it's easy to see how the network has responded to a greater demand for specialized programming.

"The stations are looking for anything the networks can offer which improves their quality of programming while at the same time decreasing their costs," Kantor says. "This had led to niche formats, such as

Urban Gold and Z-Rock, and definitely given them more choices."

The explosive change in talk radio is also a factor in considering new programming at ABC, according to Kantor. While Paul Harvey made his name in commentary, newer offerings pave the way in the interactive, caller-driven programming that talk radio has become.

"I think The Fabulous Sports Babe is going to be a big player in that arena," Kantor notes. "It started as a local show and grew. We're looking to grow

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network talent from the local level. We're also looking for names which may have made their name in other areas, perhaps music, who might do well in radio."

In short, Kantor says the key ingredient is providing something different. "There are a lot of shows out there, but not necessarily a lot of shows with ratings. What we're really looking for are unique shows or unique concepts in shows."

Finger on the pulse

With a vast variety of affiliates taking different pieces from the grab bag of network offerings, and with the rapid changes in music formats, it is incumbent upon network executives to keep apace of each new development while not going to extremes.

At CBS, this takes the form of advisory groups, according to Kipperman.


"We'll put together ideas and bounce them off our advisory groups and in that way, we stay in touch to find out what listeners want." CBS Radio set up a group of affiliate program directors, a PD advisory committee, to help the network stay in touch with emerging new music trends.

At ABC, Kantor notes that part of the solution is to shift the focus of programming when audience tastes shifts.

"Right now, we're honing in on what aspect of a trend like alternative will stay with us in the long term," Kantor says. "With our Z-Rock format, for example, we've moved from heavy (metal) to hard rock because of the way the music shifted with bands like Nirvana and Pearl Jam."

But Kantor admits that hitting the target can be tricky. "It's a gamble. You never know whether something is short lived or

will catch on. We look at formats like '70s oldies and wonder—is it a fad or a trend?"

"You have to really pay attention to what's going on in the local markets," offers Ferro on how Westwood stays in touch. "Not only our executives, but our talent—Casey, Tom Leykis, David Brenner—talk to the stations every day to find out what's current. Sometimes you run the risk of producing short-lived programming, but you've got to take some chances or you'll be left at the gate." 

Judith Gross is president of JG Communications, a New York-based writing/public relations firm that specializes in broadcast and pro-audio technology. She is a regular correspondent for The Radio World Magazine.

A future issue of RWM will explore competing network entities.

SW Jumps in Network Arena with Promise of Multimedia Supremacy

The newest kid on the block in the big name radio network game is already taking chances. SW Radio Networks teams up Sony Software Corp. and the Warner Music Group.

Reports toward the end of 1994 indicated that a third big name, Fox, was interested in becoming a member of the team as well.

SW stirred the network pot up with its initial announcement of 24-hour networks and weekly music programs, and with its stated intention to be "The Radio Picture Co." and a multi-media network.

"The Radio Picture Co. fully intends to recapture the excitement that attended early radio broadcasts before the advent of television, to reinvent the theater of the mind," says Susan Solomon, president and CEO of SW Networks.

Increasing fragmentation

Solomon notes that the new venture arrives in response to an "increasingly fragmented media scene," which she says will be addressed by "targeting highly specific, well-researched consumer segments."

The first offerings announced from SW are two 24-hour music formats: Classic FM U.S., modeled after an award-winning classical music format in the U.K.; a custom "New Adult Contemporary" format; and one AM format featuring 24 hours of "all-star motivational speakers from the nation's top-selling self-improvement audiotapes."

Five additional two-hour weekly programs have been announced by SW: Pure Concrete, a hard music show developed jointly with Concrete Marketing; Static, an alternative music show; Street Heat, a hip-hop/urban show; Country's Most Wanted and a weekly New Adult Contemporary show.

Even more intriguing than SW's trendy niche programming is its

interest in new technologies. Not surprisingly, with Sony's involvement, SW became the first to announce it would supply syndicated programming on Sony's MiniDisc, going so far as to supply affiliates with a Sony professional MiniDisc cart recorder and recordable discs.

SW also announced that it would use the Arrakis/Wegener DISC system, a new product announced by the hard disk manufacturer and the satellite equipment supplier last fall.

Ron Schiller, formerly with ABC and now SW's director of engineering and technical operations, says the digital audio and text transmission over the DISC system will make SW "the first paperless network."

Online services are also a stated new component of SW, which hopes to be interactive. Although specifics have yet to be revealed, Solomon notes it's part of the concept of what SW hopes to become.


"I view the introduction of online services as a natural, evolutionary step for radio. Telephone call-ins have been an integral part of the medium for decades, and computer call-ins are a natural extension," he says. "Of course, SW's plans go beyond simple computer call-ins."

Cautious observers

What do the other major networks make of this rush toward niche marketing and new technologies by the newest player? Well, with such narrow music marketing, executives of the Big Three—Westwood One, CBS and ABC Radio Networks—say they don't consider SW to be much competition—yet.

"It's hard to understand what their objectives are. Do they want to be big players like Westwood, CBS and us, or just program syndicators?" asks ABC Radio Networks VP David Kantor. "If I was going to build a major network, I think I would start by gaining a foothold with established programming and names. We've looked at the formats they announced and found them too narrow."

"Companies come along and announce new networks all the time. They have the resources, but their programming seems limited. It's too soon to call," notes Thom Ferro, executive VP and GM of Westwood One Networks.

"Our core is news, sports and talk," says Bob Kipperman, VP of CBS Radio Networks. "We don't consider what they've announced to be competitive with us." 

—Judith Gross



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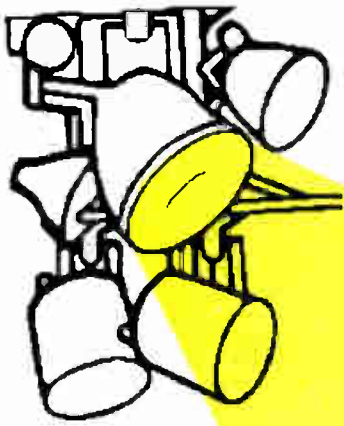
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Kevin Brown, programming director
Joel Abrams, production director
Paul Marks, chief engineer



It's not unusual for a radio station's studios and executive offices to be located on different floors. But imagine trekking several blocks down the street every time staff and management called a meeting.

"It was definitely a hassle," says Paul Marks, chief engineer at KBLX-FM, the Quiet Storm, in San Francisco, whose 15-year-old studios were more than an elevator ride from business offices. "We needed a new facility to bring everyone under one roof."

The station decided to rebuild from the ground up, moving from its two locations in Berkeley to a mid-rise in San Francisco. In all, KBLX and sister KVTO-AM built five new studios, including on-air studios, a multi-purpose back-up studio and a production studio, pictured here.

One unique feature of the project is the attention paid to ensuring premium sound in the production studio. "We looked at the angles of the faces of racks to see how equipment surfaces might affect sound in the studio," Marks says. "We found that rack faces and countertops actually cause sound reflections that get into the mic and change the timbre of someone's voice. In the competitive world of San Francisco where we need to process competitively, you want to put the cleanest audio you can into the processing equipment."

Murphy Studio Furniture engineered custom ergonomic design for each studio, "a departure from cookie cutter design," Marks says.

"We got a lot of things from this," he adds. "We got an integrated facility with everyone under one roof; and we got traffic in the same building with production, which makes it easier for commercials. And for me, it helps because now I'm in the same building with the GM and accountant people that I interface with on a daily basis."

Facility Spotlight offers a look at innovative radio facility renovations. Share your cutting edge with us. Call Editor Charles Taylor at 703-998-7600.

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