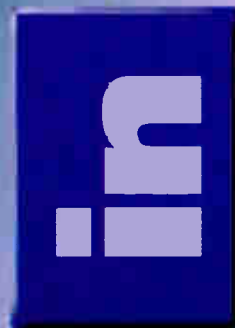


Turned



RADIO WORLD'S MANAGEMENT MAGAZINE

**vol. 3 no. 12
december 1996**

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**DOJ: New Sheriff
in Town
p. 20**



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Whitney

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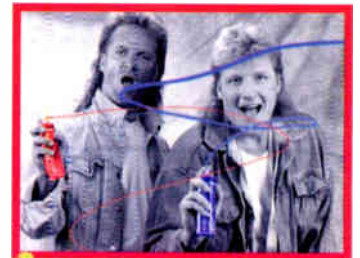
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double take

“Antitrust law restrictions on station ownership can be more binding than the telecommunications law statutory limits in some cases.”

— Lawrence Fullerton, Deputy Assistant General, Justice Department Antitrust Division

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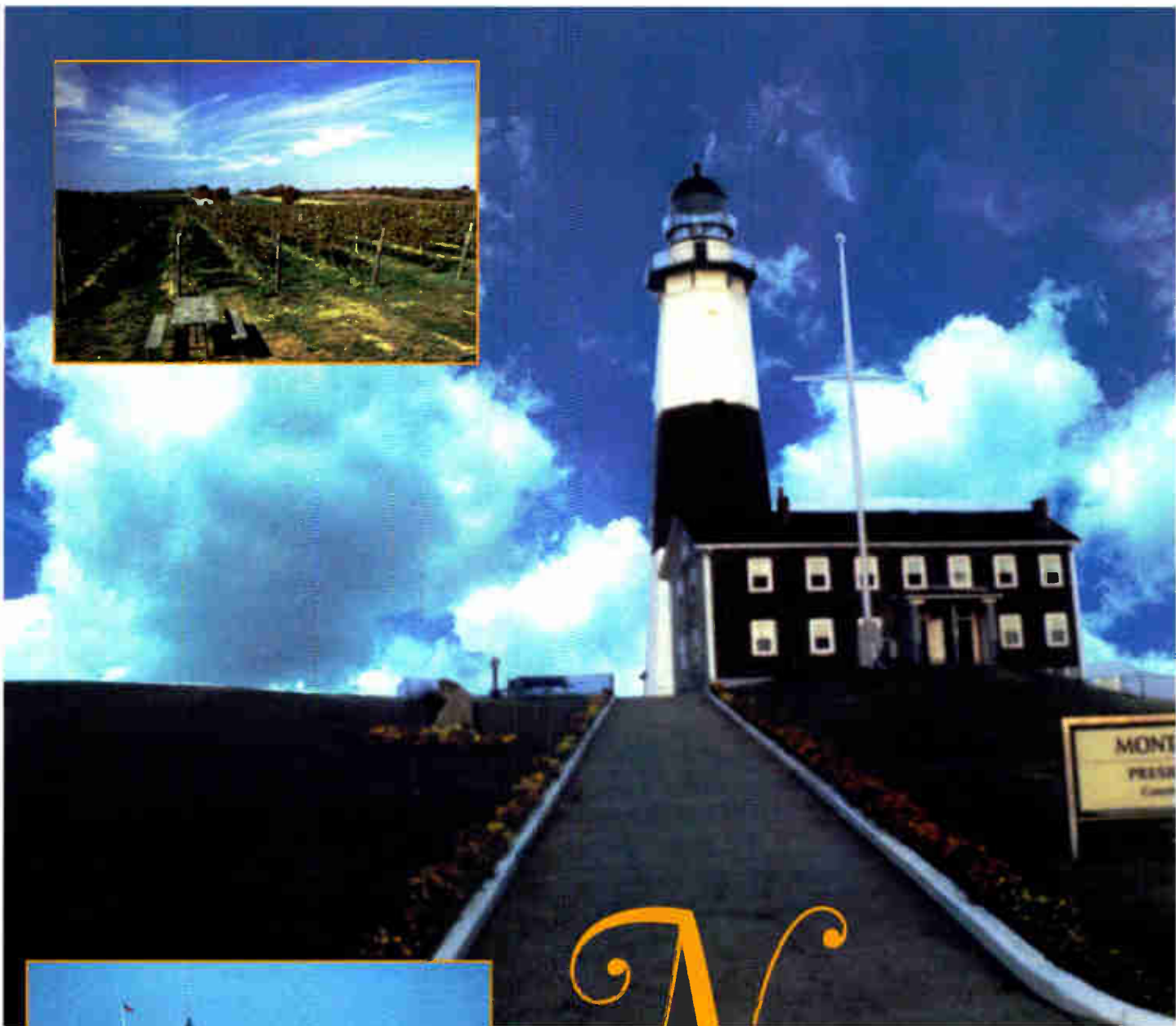
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World Radio History



Nassau Suffolk

No Second Banana To the Big Apple

by Ed Arnold

Situated on an island more than 100 miles long, the Nassau-Suffolk radio market is one of the most difficult markets to program.

It is a market of contradictions, where Yuppie stockbrokers in Great Neck to the west lay claim to the same home as generations-established, potato-farming families in Cutchogue to the east. Multimillion-dollar homes adorn the North Shore's Gold Coast while government-assisted temporary housing decays in Roosevelt. Mom-and-pops struggle for business in the shadow of sprawling malls.

It is an island that is still creating a new identity in the wake of the national recession and collapse of the defense industry, which brought millions of dollars every year to contractors Grumman and AIL. Increasingly dependent on tourism and the service industry, Long Island attempts to attract businesses to an area renown for some of the highest utility and tax bills in the nation.

It is an uphill battle, and it doesn't help that just to the west, just past Lakeville Road, just over the hill, lies New York City.



Still a part of the New York Metro, Long Island was split off into a radio market in its own right more than 20 years ago. Despite modest population growth, other markets have passed it by, dropping it from a 1977 ranking of 9th to its current 14th.

Psychology of a suburb

And being a suburb of the No. 1 radio market doesn't make the job of the Long Island stations any easier. Not only do the Island stations have to compete with City stations that have bigger bankrolls and bigger sticks, but the proximity to the city creates a psychology.

According to Joel Raab, president of Joel Raab & Associates, a former New York program director and Long Island music director, "Long Island is in some respects a satellite market of New York City, especially Nassau County. Nassau people consider themselves New Yorkers. It's the Suffolk residents who consider themselves Long Islanders."

This may explain the scourge that has plagued Long Island stations for years: the ratings. In the Nassau-Suffolk Spring 1996 Arbitron, according to BIA, two of the top 10 stations 12+ are CHRs, three news or news/talks, two are ACs, one is sports, one oldies and one is modern rock. Nine of them are NYC stations. Only one of them, AC-based WALK(FM), is actually on Long Island.

Looking at the 25-54 demo provides some relief, with four of the top 10 from the market. Joining WALK is WBAB(FM), WBZO(FM) and WBLI(FM). AOR WBAB is the top Island station in all-male demos except teens and 35-64; hot AC WBLI(FM) is the second favorite among women, except 35-64. Other stations showing Arbitron strength outside of 12+ include AC WKJY(FM), standards WTLK(AM) and rocker WRCN(FM).

With these figures, sales managers cannot go to a potential advertiser and wave the latest book. David Gingold, president of Barnstable Broadcasting,



which owns or controls six stations in the market, says if you can't beat 'em, go local. "I can't deny that New York is a factor," he says. "On the other hand, I think it's very difficult for the other stations in New York to beat the service offered by our Long Island stations. I think time and time again, the Long Island advertisers' message carried on Long Island radio

will be more effective than if it were carried on New York radio. It would get lost in the clutter."

Simple geography

The local theme is echoed by managers across the market. The prime cause is simple geography. With a market 118 miles long and less than 25 miles wide, not one station, including the city-based, can claim the entire area. WALK has the greatest single coverage but still falls short. Ditto for WBLI, the strongest transmitter at 45 kW. WLIR, WBAB and New York's WNEW have second transmitters far into the East End, but there remain areas where none of them can be heard.

In addition, signals from a dozen or more Connecticut stations spill over the Long Island Sound and have found favor with residents, particularly along the north shore of Suffolk where some Island and city signals have trouble penetrating.

As a result, Long Island radio has become fragmented, with stations carving out niches not only from a format point of view, but also in terms of locality and lifestyle, creating three divisions of stations: New York, Long Island's major stations (wide signal coverage, consistent ratings of 2 or more shares 12+) and Long Island's local stations.

Most of the six major players are on the FM band, with the exception of WHLI, and are located mostly in the western two-thirds of the market. Of the remaining 22 licensees, with two dark and four simulcasting Island or New York signals, most are in the eastern third. Four are working to cross the line and have achieved some ratings success.

Do the math. In a major market, less than one-fourth of the stations can be considered players, leading one wag to refer to Long Island in an Internet posting as a "major market with small-market mentality." It's a situation that WRIV General Manager Bruce Tria, with a 1 kW AM signal on the East End, revels

Nassau-Suffolk Radio Market Overview

Station	Freq.	Format	1995 Est. Rev. in \$ Mil.	Owner	Arbitron 12+ Spring '96
WKTU(FM)	103.5	CHR/Dance	12.5	Evergreen Media Corp.	7.4
WALK-FM	97.5	AC	10.5	Chancellor Broadcasting Co.	6.7
WCBS(AM)	880	News	24.5	CBS Radio Division	4.3
WOR(AM)	710	News/Talk	21.0	Buckley Broadcasting Corp.	4.3
WPLJ(FM)	95.5	Hot AC	21.0	ABC Radio	4.1
WCBS-FM	101.1	Oldies	29.5	CBS Radio Division	4.0
WABC(AM)	770	News/Talk	21.0	ABC Radio	3.6
* WFAN(AM)	660	Sports	38.5	CBS Radio Division	3.6
* WXRK(FM)	92.3	Modern Rock	30.5	CBS Radio Division	3.5
WHTZ(FM)	100.3	CHR	18.4	Chancellor Broadcasting Co.	3.4
WBLI(FM)	106.1	Hot AC	6.2	Chancellor Broadcasting Co.	3.3
WBAB-FM	102.3	AOR	6.7	Chancellor Broadcasting Co.	3.3
WQHT(FM)	97.1	CHR/Urban	21.0	Emmis Broadcasting Group	3.1
WBZO(FM)	103.1	Oldies	2.0	Shore Media Inc.	3.0
WLTW(FM)	106.7	Lite AC	30.0	Viacom International Inc.	3.0
WHLI(AM)	1100	Adult Standards	1.1	Barnstable Broadcasting Inc.	2.7
WQCD(FM)	101.9	AOR	12.5	Tribune Broadcasting Co.	2.6
WKJY(FM)	98.3	AC	4.2	Barnstable Broadcasting Inc.	2.4
WAXQ(FM)	104.3	Classic Rock	7.0	Viacom International Inc.	2.2
WINS(AM)	1010	News	30.0	CBS Radio Division	2.2
WGSM(AM)/	740	Country	1.0	Barnstable Broadcasting Inc.	1.8
WMJC(FM)	94.3	Country	(combined)	Barnstable Broadcasting Inc.(combined)	
WQXR-FM	96.3	Classical	10.0	New York Times Co.	1.7
WNEW(FM)	102.7	Alternative	15.0	CBS Radio Division	1.6

*Infinity Broadcasting station; pending acquisition by CBS



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

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produced about \$10.5 million last year, according to BIA; WRIV billed about \$300,000. Tria acknowledges the gap. "The station will never be 'Millionaire Acres,'" he says, "but we will survive and grow and prosper. We're profitable."

The ability to make money with limited potential has not only kept Tria and other local stations afloat through recent years, it has sparked new life. Since

in, saying, "Our smallness is what permits us to thrive. 'RIV is not big enough to have an Arbitron impact, but we do have an impact on the local market. The bigger stations and the city stations can't serve the area the way that we can."

Gene Free, Chancellor Broadcasting vice president of programming for Long Island, professes admiration for the smaller stations. "I don't know that the smaller stations are affecting us as far as business goes, but I'm glad they're here," Free says. "They do a great job as far as emergencies go, providing more specialized information than larger stations."

That local information translates into a dedicated audience for Tria. Paul Sidney's WLNG(FM) in Sag Harbor and Joe Sullivan's WBAZ(FM) in Southold. "The smaller stations have a local clientele. The local population knows they serve the area," Free says. "It's unusual because it is in the shadow of New York City."

Math time again. Smaller coverage equals smaller advertisers equals smaller overall revenue. Free's No. 1 market leader WALK

1992 four stations have signed on, with one quickly producing ratings and fiscal success. WBZO General Manager Ron Gold says, "We're not surprised at the quality of our results. Actually, I'm a little disappointed. I thought we'd do better." Gold takes this approach despite the fact the WBZO chose to go oldies in the backyard of New York's legendary WCBS-FM.

"We did heavy research on what format to do. There was a market for oldies," Gold says. Part of WBZO's planning of what many in the market thought would be an instant failure included a field trip. "We talked with another oldies station in Connecticut, and asked how they competed against WCBS," he says. "CBS-FM is personality-oriented; we wanted to be more music (oriented). And after four years, our announcers have become personalities."

The success of WBZO adds two interesting dimensions to the Long Island market. It is possible to beat a New York station at its own game. And it is possible for a start-up, standalone (cre-

ated by six local businesswomen) to make a dent in a major market.

In fact, WBZO is the only "major" station on the Island not affected by the buying frenzy of the Telecom Bill. The ink had barely dried when Barnstable Broadcasting, already established with WKJY and WBLI, agreed to purchase Islandwide Broadcasting's WMJC(FM), WRCN(FM), WGSM(AM) and WRHD(AM).

With this purchase, Barnstable jumped to temporary King of the Island, a position short-lived when Chancellor Broadcasting, owner of WALK and its recent spinoff AM sister, swapped stations two months later with SFN to obtain WBAB, WBLI, WHFM(FM) and WGBB(AM).

Chancellor's LMA (the sale is expected to be completed in early '97) gives it a combined 13.3 12+ against Barnstable's 8.5. However, those numbers drastically change when the demos are shifted to 25-54, with Chancellor surging to 16.1 and Barnstable falling to 7.2. Chancellor's Free notes, "You'd have to add up all of Barnstable to equal WALK's 25-54 (rating of 7.5)."

In revenue, the pre-LMA station figures show an even greater disparity: Chancellor earned a combined \$23.5 million in 1994, Barnstable \$8.8 million. Barnstable's Gingold knows that his purchases will not assure instant success. "Given the fact that Chancellor's stations have been operating for a long time, it would be understandable they'd have a more developed



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performance," he acknowledges. "In the case of WHLI and WKJY, we have developed properties. We're already drawing very impressive ratings success with WMJC (which flipped to country in May with the LMA)."

Financially, Long Island's market 14 ranking has not translated into comparable revenue. It is currently rated No. 40 in terms of revenue, with budgets reflecting the lower earnings.

Optimistic picture

Managers are painting an optimistic picture, hoping their corner of the Northeast has finally shed the last dregs of recession. Bill Edwards, president of the Long Island Radio Broadcasters Association and Chancellor vice president and general manager for Long Island stations, notes that while "last year to this date is flat," the Island is "sensing some good economic activity in the fourth quarter that hopefully will carry over into '97."

What can Island stations do to change the revenue situation? WBZO's Gold "would like to see a separate report for Suffolk and a separate report for Nassau. A Suffolk book would eliminate the city stations. Their power tends to fade out at Route 110 (near the border between

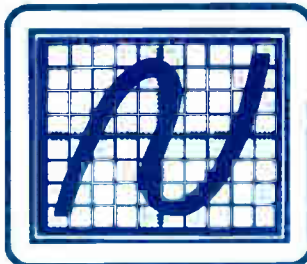
Nassau and Suffolk)." Gold's idea would give Suffolk stations something they could trumpet to advertisers. Edwards says it is a matter of supply and demand. "The more people listen to Long Island radio stations, the more money will be spent here," he says. "It's something we've been working on for years."

Edwards refuses to see the market as a competition between two major companies, scrabbling over the leftovers not tapped by New York, with



local stations picking up crumbs. "One of the worst things in this business is the cannibalization that goes on. We don't need to eat each other's pie. We need to grow that pie."

Ed Arnold is the former PD of WGSM(AM) and radio writer for Long Island's Newsday. He is currently seeking on-air opportunities at his new home in Fort Lauderdale while continuing writing and voice work.



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Nassau-Suffolk Financial Snapshot

Market Rank: 14
 Revenue Rank: 40
 Number of FMs: 16
 Number of AMs: 12

Revenue 1992: \$31.0 mil.
 Revenue 1993: \$35.0 mil.
 Revenue 1994: \$39.3mil.
 Revenue 1995: \$41.0mil.
 Revenue 1996: \$43.2 mil. est.

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

Local Revenue: 81%
 National Revenue: 19%

1994 Population: 2,655,600
 Per Capita Income: \$23,403
 Median Income: \$62,011
 Average Household Income: \$72,056

Source:

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Portland



Maine's largest city — with fewer than 70,000 inhabitants — Portland is a city of paradoxes. It sits on the shores of the Atlantic Ocean, yet some of the best skiing in the East is less than an hour away. And while downtown Portland takes its social cues from Boston, the traditional, postcard-picture Maine of lobsters and lighthouses lies just a hundred miles down the coast.

"Portland's an interesting city," says Maine Association of Broadcasters Executive Director Suzanne Goucher. "For one thing, it has the second-highest number of restaurants, per capita, in the country — just behind San Francisco. It has the Boston mindset in many ways."

Her views are echoed by consultant Donna Halper of Boston-based Halper and Associates. "Portland is a small (radio) market that doesn't think it's a small market," she says.

A quick scan of the radio dial in Portland reveals plenty of turbulence. For every heritage station, such as AOR WBLM(FM) and country WPOR-AM-FM, there is a newcomer,

"If you're going to be here, no matter what your format is, you'd better be involved with the community," says WBLM General Manager Eve Rubins. Fuller-Jeffrey's album rocker has followed that doctrine from its humble beginning in 1973 in a trailer in the woods in Litchfield, Maine.

Today, the station's promotions include not only the usual concert and vacation giveaways, but also the kickoff to the United Way's annual fund-raising campaign and the victory parade for the local minor league hockey team.

Rubins says that kind of involvement has helped WBLM surpass the 5 and 6 shares that typical AOR stations draw, instead pulling down double-digit 12+ shares book after book. It hasn't hurt the bottom line either — WBLM's 1995 revenue of \$2.8 billion, according to BIA, was the second-highest in the market.

Just down the hall, Rubins and PD Herb Ivy are just as pleased with their much-newer station, modern rock WCYY.

"It became very obvious to us (about a year ago) that there was a body of music that stood on its own, that was rock-

Trawling for Radio Dollars In Maine's Seaside City

such as modern rock WCYY(FM) or hot country WTHT(FM), often in the same corporate hands.

Yet for all the consolidation that has rocked the Portland radio scene, all the players are at least cautiously optimistic about what's in store for the 162nd-largest market in the country.

Portland radio is still recovering from the boom days of the mid-'80s, when new signals and new owners seemed to pop up by the day. Yet the two stations that consistently top the 12+ ratings were around long before the boom, and they have stayed on top since the boom went bust.

based but served a different audience," says Ivy. That was all it took for Fuller-Jeffrey to flip WCYY (and WCYL, a simulcast FM based in Lewiston, northeast of Portland) from a stagnating AAA format to modern.

That younger audience has discovered WCYY in droves over the last year, as the station pulled down 20-plus shares among listeners 18-34.

Just as importantly, WCYY's growth has not come at the expense of its big brother. "When we put WCYY on the air," says Ivy, "everyone thought (we'd kill WBLM). But we've kept WBLM strong."

by Scott D. Fybush

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Some of that strength stems from WBLM's stable of veteran personalities, including morning jock Mark Persky, and the decision to keep adding new music to the WBLM mix.

Other reinforcement has come from the people at the helm of Fuller-Jeffrey, one-time top 40 jocks Robert "Doc" Fuller and J.J. Jeffrey.

"J.J.'s our minister of fun," says Rubins. "(He and Fuller) love to come in and talk about promotions we're doing and shows ... They still get off on that."

Fuller-Jeffrey recently traded away its stations in Iowa and California to concentrate on its holdings in New Hampshire and Maine.

Besides WBLM and WCYY, Fuller-Jeffrey's group now includes three more FMs and an AM in the Portland market, for a total of more than 30 percent of the 12+ listening, and close to half the market's total 1995 revenue of \$16.5 million, according to BIA.

Fuller-Jeffrey picked up Barnstable Broadcasting's three stations this sum-

mer in a trade arrangement. The soft rock format of WHOM, which serves much of northern New England from high atop New Hampshire's Mount Washington, remained unchanged, as did WLPZ(AM)'s sports format.

Fuller-Jeffrey's third Barnstable acquisition, WCSO(FM), dropped its hot AC format and "Ocean 98" slogan at the end of October, returning to the CHR format under the "Q 97-dot-9" moniker.

At the same time, the company removed another of WHOM's AC competitors, WZPK, "Peak FM," was an '80s move-in from atop Mount Washington. Fuller-Jeffrey is now repositioning the station as a relay of its New Hampshire country giant, WOKQ(FM), serving the northern parts of the Granite State.

Even without WZPK and WCSO, the war for AC listeners remains a hot one in Portland. The Great Down East Wireless Talking Machine Company's WKZS(FM) has been in the format for 16 years, starting as a little 3,000-watter in Auburn, Maine, some 25 miles away.

"Kiss" continues to do especially well in areas outside the Portland metro, which is just the way GM Ron Frizzell wants it.

"This is a very strange market — 80 percent of the population live outside the metro," he says. "A lot of buys get made on paper in New York or Boston that don't make any sense up here."

Frizzell cites an agency that arranged for a remote by a Portland station at the second-biggest shopping mall in the state — which is outside the station's coverage, in Auburn.

Kiss hasn't overlooked metro coverage either. The station put a 50 W translator on the air in downtown Portland in 1992, and has recently upped its power five-fold.

WHOM does even better in outlying regions, as far afield as northern Vermont, Quebec and central Massachusetts. WHOM's huge signal from Mount Washington is one reason Fuller-Jeffrey was interested in buying it.

"Bob (Fuller) once drove for five hours and never lost the WHOM signal," says Jeffrey.

In addition to two salespeople based in Portland, "we keep four salespeople that sell (WHOM) strictly in New Hampshire. They work out of their homes," says WHOM WCSO GM Judy Sher.

Promoting the AC contenders poses its own set of challenges. "Listeners come to (WHOM) more for music — so when we do promotions, we try to do simple, elegant ones," says Sher.

"With a hot AC format (like WCSO), we're able to do more with promotions. We recently sent someone to England," she says.

"Kiss stays very visible promotionally," says Frizzell, who says a key element of his station's outreach to listeners is a 30-foot, glass-sided mobile studio that's frequently on the road at remotes.

In terms of revenue, "WHOM and Kiss go up and down in the books, but they both have very good revenue bases," says Frizzell. With the help of its large audience base outside the Portland metro, WHOM pulled down \$2.2 million in 1995, according to BIA, compared with \$1.3 million for WCSO and \$600,000 for Kiss.

Kiss isn't the only gun in the Down East Wireless holster these days. The company picked up another major station two years ago, Lewiston-licensed WTHT(FM), and flipped it from oldies to country to take on market leader WPOR.

Portland Radio Market Overview

Station	Freq.	Format	1995 Est. Rev. in \$ Mil.	Owner	Arbitron 12+ Spring '96
WPOR-FM	101.9	Country	3.2	Saga Communications LP	11.9
WMGX(FM)	93.1	Classic Hits	2.5	Saga Communications LP	10.7
WBLM(FM)	102.9	AOR	2.8	Fuller-Jeffrey Broadcasting	10.4
WCYY(FM)	94.3	Modern Rock	0.4	Fuller-Jeffrey Broadcasting	9.3
WGAN(AM)	560	News/Talk	1.0	Saga Communications LP	7.0
WHOM(FM)	94.9	Soft AC	2.2	Fuller-Jeffrey Broadcasting	5.2
WYNZ(FM)	100.9	Oldies	0.2	Saga Communications LP	5.2
WLAM(AM)	870	Nostalgia	0.3	Great Down East Wireless	4.9
WCLZ-FM	98.9	AAA	0.45	Riverside Broadcasting	3.5
@ WCSO(FM)	97.9	Hot AC	1.3	Fuller-Jeffrey Broadcasting	2.9
WTHT(FM)	107.5	Country	0.5	Great Down East Wireless	2.6
WKZS(FM)	99.9	Soft AC	0.6	Great Down East Wireless	2.0
WRED(FM)	95.9	CHR	0.2	Vacationland Broadcasting	1.7
WZAN(AM)	970	Talk	0.2	Saga Communications LP	1.7
WPKM(FM)	106.3	Classical	0.3	Charles McCreery	1.4
+ WZPK(FM)	103.7	Adult CHR	—	Fuller-Jeffrey Broadcasting	1.4
WLPZ(AM)	1440	Sports	0.1	Fuller-Jeffrey Broadcasting	1.2
* WBZ(AM)	1030	News/Talk	16.6	CBS Radio Division	1.2
WPOR(AM)	1490	Country/Sports	—	Saga Communications LP	0.9
WLAM-FM	106.7	Nostalgia	—	Great Down East Wireless	0.3
WCLZ(AM)	900	Shopping	—	Riverside Broadcasting	—

@Recently changed format to CHR

+Changed call letters to WPKQ; flipped format to country

*Boston station — No information available.



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

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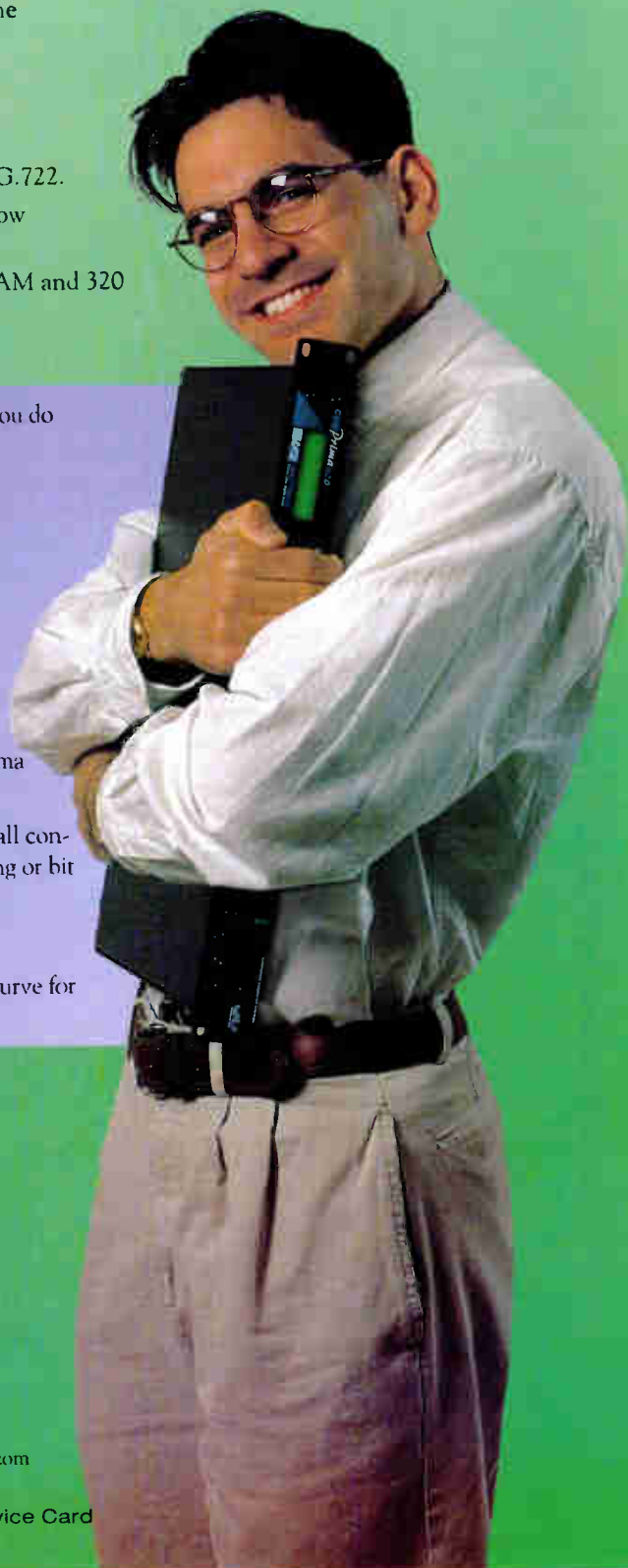


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J.R. Rogers, Asst. CE
KSON/KIFM,
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Chuck Whitaker, PD
WSBT, South Bend, IN

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"We're keeping (WHTT) as an almost-top-40 radio station," declares Frizzell, who says the goal is to make WHTT more "fun" for listeners than WPOR. Nowhere is that goal clearer than in morning drive, where Frizzell says jock Bob Anderson is "more avant-garde than WPOR ... although not on the level of a Stern or Imus." Anderson's stunts have included a recent run for president.

But while switching to country brought WHTT from a 0.6 share 12-plus in the Spring '94 Arbitron book to a 2.6 in Spring '96, it still sits far behind WPOR-FM, which has yet to slip out of double-digit shares 12-plus this decade.

"WPOR-FM is a cooker," crows GM Bob Gold, who bought the station in 1971 and has kept it country ever since. Gold compares his station to the heritage clear-channel AM a hundred miles away in Boston: "We have the same kind of heritage, the same kinds of goals and successes as WBZ," he says.

WPOR-FM's air talent certainly has the same kind of longevity. PD Tom Hennessy has held that role, as well as the afternoon-drive airshift, for 19 years. Morning man Bud Sawyer has been with WPOR for 30 years, and morning news anchor Mark Audette has been at the station for 17 years. And jock Hal Knight has held down middays for 20 years.

WPOR leads the pack in both ratings and revenue, with a 12+ share of 12.8 in Spring '96 (when simulcast WPOR(AM) is included), and market-leading revenues of \$3.2 million. It's a sweet triumph for Gold, who stayed on as GM for WPOR and Saga Communications' other Portland outlets after selling WPOR-AM-FM to Saga this past spring.

Yet in this age of consolidation, WPOR still makes up less than half the total revenue picture for Saga. Another major slice in the Saga pie these days is Portland's other rocker, WMGX(FM).

"We've kinda found a new format," says Gold of WMGX, which bills itself as "the classics of yesterday and the best of today." The addition of current rock to WMGX's classic-rock diet helped propel the station to a 10.7 share 12+ in Spring 1996, with 1995 revenues of \$2.5 million, making it the third-highest biller in the market.

Saga's third FM player is oldies WYNZ, which has had that format to itself for two years now. "We do a lot of fun and games, a lot of audience participation," says Gold.

Saga also dominates Portland's AM dial, primarily through the city's news-talk outlet, WGAN. The station boasts Portland's only full-fledged radio news department, led by News Director Dennis Spellman. For the last three years, WGAN has been complemented by "hot talk" WZAN(AM), Portland's outlet for Don Imus, G. Gordon Liddy and Tom Leykis, among others. And when WPOR(AM) isn't simulcasting its FM, it carries play-by-play for Portland's popular minor league baseball team, the Sea Dogs.

Imus is the first syndicated entry in Portland's morning drive, and Gold says the show is "doing OK," especially with the help of a new promotional campaign WZAN has been running.

Fuller-Jeffrey's lone AM entry is WLPZ, which carries One-on-One Sports, along with play-by-play for the Boston Red Sox. "It's primarily male-driven, mostly 25-54," says Sher, who believes WLPZ complements the female-leaning WCSO and WHOM audiences.

Down East Wireless has been programming to Portland's 45+



audience for several years on big-band WLAM(AM) in Gorham and simulcast WZOU(AM) in Lewiston, but this summer the company took a gamble with the market's newest FM. WLAM-FM joined the two AMs in June, with locally programmed big-band music in morning drive, and Westwood One's AM Only format the rest of the day.

"We were very dedicated to the format, and going with FM was the obvious next move," says Frizzell, who hopes the format will find a younger-skewing audience on FM.

Frizzell says WLAM's audience is phenomenally loyal. "They absolutely know what station they're listening to, (and) our TSL is through the roof," he says. Promotions such as a seniors fair and an investment seminar help WLAM stay in contact with that loyal audience.

Another loyal audience can be found at 98.9 FM, the home of Portland's only AAA outlet, as well as its last major stand-alone FM. WCLZ-FM struggled with a variety of low-rated formats during the 1980s, before settling on AAA when current owners Riverside Broadcasting took over four years ago.

"It's going great for us," says GM Mike Waggoner of WCLZ's revenues, which are up almost 20 percent from last year. And Waggoner says he's not at all fazed by the consolidation that's going on around him.

"Chevrolet is going to have a lot more cars sold, but that doesn't mean BMW can't sell cars too," says Waggoner. "We're just presenting an alternative menu (to the big Portland stations)."

That menu includes programming elements such as "501 Blues," an hour of blues in afternoon drive, and "Homegrown," a block of locally produced music on Sundays.

Waggoner says being the last stand-alone in the market has brought WCLZ some sympathy among advertisers, as well as the ability to move quickly to create sales packages to compete against the big corporate groups. "Maine has that Yankee ingenuity kind of thing. (People) view WCLZ as the knight in shining armor," he says.

Aside from WCLZ, there's almost nothing else on the Portland dial that's not part of the big groups. Carter's

WLOB(AM) and Blount's WBCI(FM) offer religious programming, Charles McCreery's WPKM(FM) continues to draw a small but loyal audience with classical music, and Vacationland Broadcasting's WRED(FM), while based down the coast in Saco, draws a small Portland audience for its CHR format.

Is consolidation hurting Portland's listeners? "It may not have much effect at all," says Goucher. "We're still going to see the same kinds of niche programming, regardless of who's holding the

keys to the front door."

Waggoner is even more excited about seeing his competitors get bigger. "I absolutely love it," he says, explaining that clients are finding it hard to deal with the corporate mentality at the bigger stations. "I'm able to just go in and say, 'We'll do it,' and we get the buy," he says.

A dynamic future

There's one thing all of Portland's GMs agree on: Things are looking bright as

the city heads for the end of the decade. BIA projects revenue growth of 5.7 percent between 1995 and 1999 for the Portland market, and everyone is optimistic about getting a piece of it.

"Our business has come back strong," says Sher.

"Our focus now has to be to go after the ad dollars that are going to TV and other sources, not to go after each other."

Saga is even more aggressive about growth. "We're working with WGME-TV, the Portland newspapers, the government and the convention bureau in an effort to make Portland a destination city for convention business," says Gold.

And Rubins says the real key to Portland's future lies in its location. Referring to its setting amid water and mountains, she says "Any city with those natural resources will always be attractive to live and work in ... (we're) assured a dynamic future."

By day, Scott Fybus is an editor/writer at WBZ(AM) in Boston. After hours, he's the editor of the on-line "New England Radio Watcher" column, a co-creator of the Boston Radio Archives Web site (<http://radio.lcs.mit.edu/radio/bostonradio.html>)

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Portland Financial Snapshot

Market Rank: 162
Revenue Rank: 83
Number of FMs: 16
Number of AMs: 10

Revenue 1992: \$12.0 mil.
Revenue 1993: \$13.5 mil.
Revenue 1994: \$15.4 mil.
Revenue 1995: \$16.5 mil.
Revenue 1996: \$17.5 mil. est.

Revenue Growth
'89-'94: 6.0%
'95-'99: 5.7%

Local Revenue: 75%
National Revenue: 25%

1994 Population: 249,000
Per Capita Income: \$18,270
Median Income: \$39,418
Average Household
Income: \$46,899

Source:



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New Sheriff in Town

In the past, the only federal agency that radio broadcasters had to worry about when it came to multiple ownership was the FCC. The FCC rules were simplicity in itself. They provided a brightly painted line that you could not cross.

Before 1992, you could only own one AM and one FM in a market. Then the cap was raised to two AMs and two FMs in the larger markets, depending upon market size and the combined audience share.

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But now the FCC safe harbor of ownership limits is being challenged by a different federal agency that most broadcasters are not accustomed to dealing with: the Justice Department. This is sending shock waves throughout the industry.

It all started in late summer when the Justice Department began analyzing some of the mega-mergers lining up for FCC approval. In August, the Justice Department required Jacor Communications and Citicasters to divest a key radio station

by Frank Montero

rules. In the world of antitrust enforcement, there is no such thing as a safe harbor.

Fullerton went on to say, "Our reviews of radio station mergers have been in the news lately in part because merger enforcement is a relatively new phenomenon in the radio industry. Historically, the FCC-imposed caps on station ownership have tended to be more binding than antitrust constraints, so we had not devoted much time to looking at radio acquisitions.

"Accustomed perhaps to a tradition of regulatory caps on station ownership, some in the industry have pressed (the Justice Department) for definitive antitrust 'rules of the road.' As this audience knows all too well, however, antitrust enforcement rarely lends itself to such bright-line treatment. And, in candor, our investigations get richer and more sophisticated as we explore the various transactions that may raise concerns."

Most recently, the Justice Department reached a settlement with American Radio Systems, allowing the company to purchase two Rochester radio stations as long as it divested itself of three other Rochester stations it owned, despite that fact that the FCC rules would have permitted the ownership of all the stations.

Most revealing about the ARS case is the fact that it marked the first time that the Justice Department challenged a joint

Now the FCC safe harbor of ownership limits is being challenged by a different federal agency that most broadcasters are not accustomed to dealing with: the Justice Department.

before permitting them to proceed with a merger that fell within the FCC ownership limits.

The difficulty with this specter of new federal regulatory enforcement is that there are no clear limits on the number of stations that can be owned. The Justice Department analysis is essentially done on a case-by-case basis, treating no two situations or markets alike.

In fact, the definition of the relevant market (i.e., media or broadcasting or just radio) may vary with each analysis.

Lawrence Fullerton, deputy assistant attorney general of the Justice Department Antitrust Division, explained it this way in a speech to the Business Development Associates: "While the Telecommunications Act raised the FCC station ownership limits, it made it clear at the time that antitrust review of radio mergers was preserved.

"It follows," Fullerton cautioned, "that antitrust law restrictions on station ownership can be more binding than the telecommunications law statutory limits in some cases."

This news is a shock to station owners who are accustomed to the clear-cut numerical limits imposed by the FCC

sales agreement, or JSA, by which one station purchases the right to price and sell all the advertising time of another station that it does not yet own. A JSA functions like an LMA, but without the programming. The broker only buys the advertising time on the brokered station. With this, it has become clear that one of the Justice Department concerns is not so much control of the audience share (as the FCC would be concerned with), but control of the advertising dollars in a given market.

With the announcement of the ARS settlement, Joel Klein, acting assistant attorney general, noted, "The (Justice Department) Antitrust Division will vigorously ensure that consolidation doesn't lead to market domination in the radio industry ... Competition helped make radio an effective and affordable advertising medium, and we intend to keep it that way."

With the focus on control of advertising revenue, it is clear that LMAs and JSAs are not safe from antitrust scrutiny. This has likewise created an uproar because the FCC has traditionally been very careful to state that an LMA is not a transfer of

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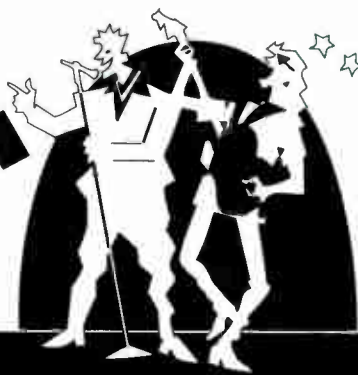


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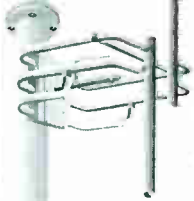
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In 1992, when the FCC last raised its ownership caps prior to the Telecom Act, the FCC regulated LMAs by stating that they were permitted as long there was no transfer of control of the station being time-brokered. The rules were simple and, for most, fair. In essence, if you own a station in a market, and decide to LMA a station that overlaps with the one you own, that station you are programming under the LMA is counted toward your ownership limit.

Because most LMAs are coupled with a purchase option anyway, having the FCC vest you with an "attributable interest" (to use the official term) in the station you are programming seemed reasonable.

With JSAs, which only provide for the purchase of commercial time, with no programming being provided by the broker, no attributable interest was vested in the programmer.

Thus, the FCC permitted JSAs with stations that could not be owned, even under the FCC ownership cap, because the station was not counted toward the ownership limit.

Now the Justice Department has made these arrangements fair game. As an initial salvo, the Justice Department has stated that LMAs and JSAs may trigger Hart-Scott-Rodino filing requirements. It has always been the case that transactions that meet a certain monetary threshold trigger the Hart-Scott-Rodino waiting period.

For radio, HSR is triggered when either the acquiring or the acquired company has assets of at least \$100 million and the other party has at least \$10 million in total assets. In addition, the acquiring company must be acquiring 15 percent or more of the voting stock, or, alternatively, assets in excess of \$15 million.

HSR was enacted in 1976 as a method of slowing down large mergers. The HSR requirements force the parties to prepare a very detailed analysis of the combined operating parameters of the companies that propose to merge, and file that analysis with the Justice Department. Then there is a 30-day waiting period during which the federal government and outside third parties are entitled to analyze the proposed transaction.

The event that triggers the HSR requirements is a "change in the beneficial ownership" of a company or its



assets where the combined transaction meets the monetary threshold.

Now, however, the Justice Department is suggesting that LMAs may constitute a transfer of beneficial ownership for HSR purposes. Therefore, the

There's a new sheriff in town, and he plays by a completely different set of rules. There are no more rules of the road, no more bright lines and no more safe harbors.

HSR filing would have to be made and the waiting period passed before the LMA or JSA could start. Needless to say, this flies in the face of the adamant FCC assertion that an LMA cannot be a transfer of any kind of station ownership, beneficial or otherwise.

Lawrence Fullerton clarified Justice Department intentions by stating that "in discussing HSR concerns about LMAs, I am referring to LMAs entered into in connection with an acquisition."

It is unclear, however, what this means. Is an LMA with a purchase option "entered into in connection with an acquisition"?

Regardless, many believe that HSR should not be triggered by any LMA because there is no transfer of control as defined by the FCC.

Still, Fullerton notes that "whether the FCC for its regulatory purposes views the owner/licensee as retaining control of the broadcast license is hardly dispositive for HSR purposes."

Ironically, such an arrangement could

have a positive side for transactions that would have been subject to HSR in any event. Now the parties can get the process out of the way before going through the trouble of signing up a merger. If they get through the HSR waiting period without a problem, the parties can proceed to the merger.

If, on the other hand, there is a problem, they are aware of it before documents are signed, and security deposits are placed at risk.

Also, the parties could continue with the LMA without the acquisition if they so desire.

With regard to JSAs (and presumably LMAs as well), again the focus is the control of advertising dollars.

In the ARS settlement, the Justice Department complaint noted that the JSA gave American Radio the right to price and sell all the advertising time of a direct competitor, and that the JSA, therefore, constituted an illegal restraint of trade in violation of the Sherman Act. Specifically, Assistant Attorney General

Klein stated that "from the consumer's point of view, there is nothing good about this joint sales agreement.

It simply eliminates price competition between two radio stations without creating any pro-competitive benefits for consumers."

The end result of all this activity is that radio broadcasters, especially large group owners with consolidated holdings in given markets, should not assume that the change in the FCC ownership rules under the Telecom Act signals a deregulatory free-for-all.

There's a new sheriff in town, and he plays by a completely different set of rules. There are no more rules of the road, no more bright lines and no more safe harbors.

Frank Montero is a communications attorney and partner with the Washington law firm Fisher Wayland Cooper Leader and Zaragoza, L.L.P. Contact him at 202-775-5662; fax: 202-296-6518, or via e-mail: fmontero@fwclz.com

THE DIGITAL EXPRESS

All aboard! Radio's delivery of commercials once again is changing the face of radio advertising. A decade or so ago it was the fax machine — hello last-minute copy, goodbye assistant sales transcribers. Today, it's Digital Generation Systems (DGS) and Digital Courier International (DCI).

DGS and DCI are digital distribution networks that have been hitting the radio community by storm, electronically linking radio stations in both the United States and Canada with thousands of advertisers, agencies, production studios, syndicators and music companies.

Each network features a PC-based server, located in production studios and advertising agencies. Audio files including commercials, newly released singles and more are loaded into servers, then transmitted via phone lines to the network's headquarters.

Both DGS and DCI, in turn, send the audio, along with associated instructions, to each receiver. The end result is receiving. No tape duplications, no Federal Express or courier charges; only a simple fax to all stations: "Use 12345ABC Flip's Place, :50/:10, should arrive on DGS by 12 noon."

Production departments push a few keys, pot up an audio source and begin recording. Whether you live on cart or in a hard drive, DGS and DCI deliver CD-quality audio almost everywhere. And when quality is critical, digital becomes the preferred solution.

DGS reached a milestone this past September, announcing that WMTZ(FM), Johnstown, Pa., was the 5,000th station to join its digital distribution network. "It is very exciting to be able to take advantage of the technology of the next century with DGS," says WMTZ General Manager Ron Knight.

Since 1991, advertisers like GM, Coca-Cola, McDonald's, as well as agencies like Leo Burnett, BBDO and others have embraced DGS to streamline the production/distribution of their commercials to radio. The result: 85 percent of the top 100 spot radio advertisers and 85 percent of the top 100 agencies use DGS.

Traditionally, radio spots have been recorded to tape, with masters being sent to dub facilities. The copying would follow, with each tape delivered via air courier to the radio buy list. We're talk-

ing at least a day or two before airing.

When *Nobody Beats The Wiz*, an East Coast electronics chain, wanted to jump ahead of the competition during a sudden summer heat wave, the company created a quick spot advertising air conditioners and left the rest of the work to DGS. The digital express has given advertisers a tactical advantage, resulting in incremental sales.

DCI, a Canadian company that was

6-to-1 compression ratios.

So what are production directors saying? Tom Anthony, creative services director at WFOG(FM), Norfolk, Va., says, "The only problem I have ever had with DGS has been the limited amount of memory on the DGS unit itself. We solved that problem easily enough by making a tape backup of every DGS spot we air.

Production pro Jon Rose of WBYS(FM), Fort Wayne, Ind., says, "We have had DCI for a couple of months. They do offer a good deal, paying for the ISDN line (both installation and the



PHOTO ILLUSTRATION BY VICKY BARON

introduced to the U.S. a year ago, boasts more than 4,000 subscribing stations, including 90 percent of target radio stations across Canada, with an average of 400 new member stations a month. Warner Music Canada and Atlantic Records (NY) recently joined forces with DCI to release the first single off of Phil Collins' latest album to radio stations. "Dance into the Light" was sent to 38 stations in five time zones across Canada simultaneously. Each station received the single via regular phone lines or ISDN. From there, the stations could choose to dump it into their digital automation systems or play it directly to air.

From an engineering standpoint the concept is pretty basic. Each system uses proprietary audio compression technology, a high-quality, loss-less scheme providing

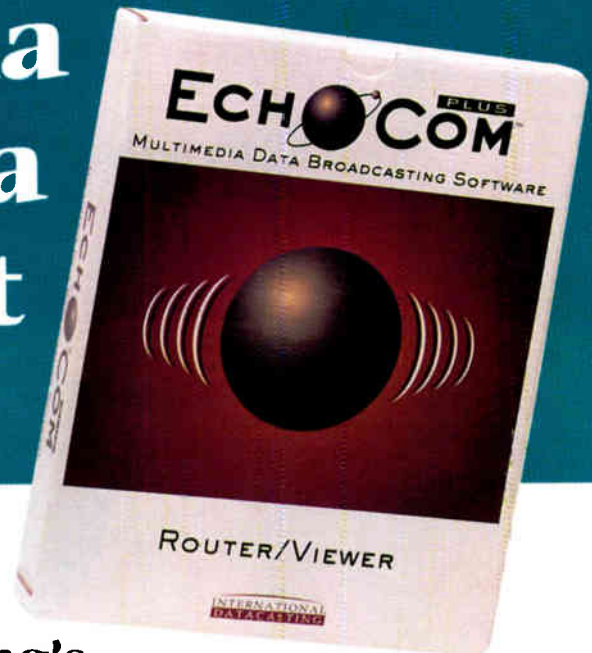
monthly bill) and providing the computer, all for a nominal, one-time start-up cost. I think DGS asks the customer to pay for the dedicated line which, all things considered, isn't a whole lot of cash. We elected to go with DCI because, if all goes according to our plan, our new owners will bring another station into this building in early '97, a station already using DGS."

Digital Generation Systems Inc. can be reached at 1-800-335-4DGS; Digital Courier International Corp. can be contacted at 1-800-909-7888. Surfing the Net? Just type DGS or DCI in any of your Web browsers.

Flip Michaels has spent the past nine years in major-market radio, currently working as production director at WGMS-FM in Washington. He can be contacted via e-mail at fmichaels@wgms.com

by Flip Michaels

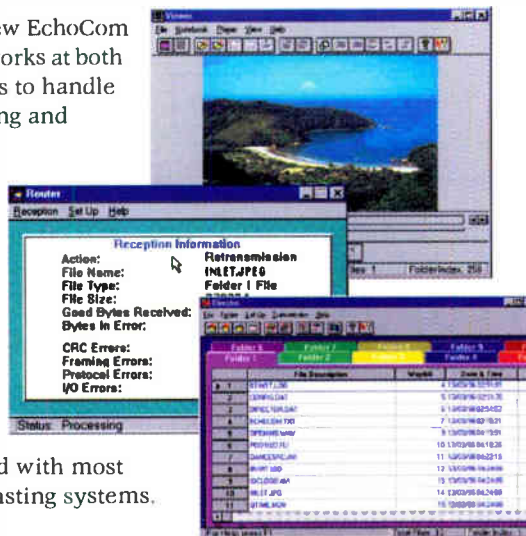
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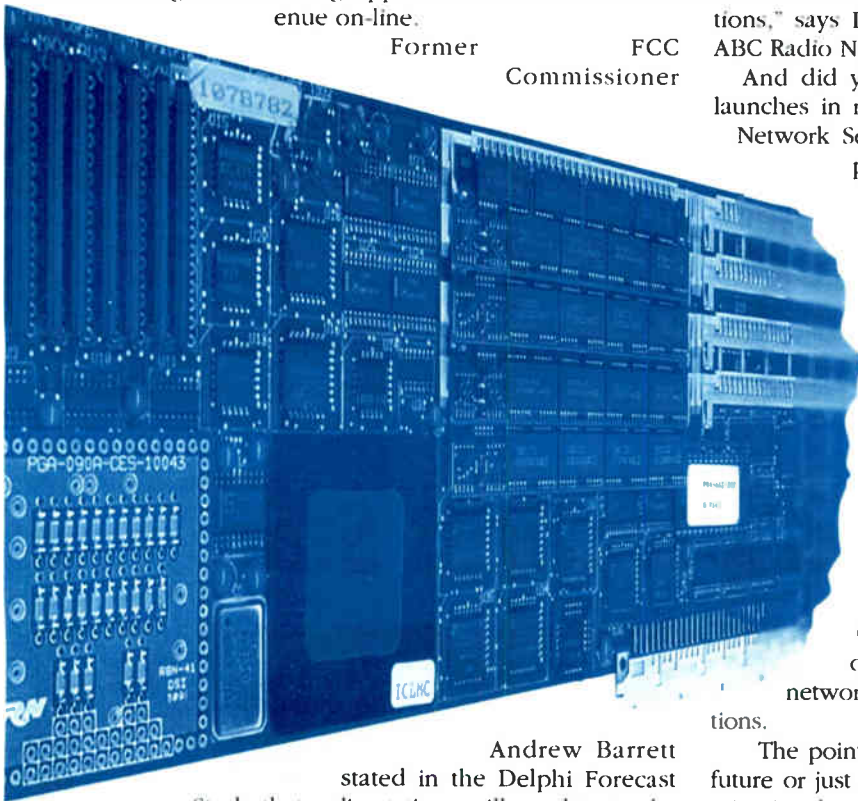
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LIVING IN A HARD DRIVE

Take a look around your radio station. Isn't it amazing how close we are to living in a hard drive? From automated computer workstations and digital editing systems to Internet home pages and ISDN technology, radio is on the move. According to the Delphi Forecast Study released by the National Association of Broadcasters (NAB) early last year, by the year 2000, computer automation will be used in some form by every radio station in the country.

Just think: Right now fax machines are becoming just another software feature. We receive audio in the form of 1s and 0s. Program directors are using the words "re-boot" more often than "stay on the clock," and general sales managers are seizing opportunities to increase revenue on-line.

Former FCC Commissioner



Andrew Barrett stated in the Delphi Forecast Study that radio stations will need to "make themselves attractive to audiences that become accustomed to a variety of interactive program choices."

If you're serious about a broadcasting career in the new millennium, be quick or be dead. Food for thought: How many radio positions now require computer experience? I mean, would you hire a chief engineer who has never surfed the Net? Or a program director who could not train an individual on a digital console? Or a production director who still butters his or her bread with a razor blade? Based on current trends, I think not.

"The reality of the situation is that every broadcast facility in the country and, not long after, the world, will be digital," says Tom Anthony, creative services director at WFOG(FM), Norfolk, Va. "If you don't know the concept of 'point and click' and 'cut and paste,' you are a living, breathing dinosaur. Grow or go."

Look at the evolution that has yielded

the increased flexibility and greater efficiency of digital technology today. Take Musicam Express, for example. "Our main stream is digital satellite distribution," says Keith LaHonta, vice president of sales and marketing.

"Today, it's as easy as point, drag and click to store up to 20 hours of programming." Musicam Express is just one of many pioneers in digital audio delivery. "There's a handful of multiple players in the business now. It's a matter of costs and relationships," La Honta says.

Like the alliance between ABC Radio Networks and Digital Generation Systems (DGS)? "ABC and DGS are systematically and openly developing digital technology and other communication solutions that are credible and cost-effective for stations," says Bob Donnelly, vice president of engineering for ABC Radio Networks.

And did you ever think we'd be talking about satellite launches in radio? SpaceCom, International Datacasting, NSN Network Services and NPR Satellite Services offer full-time programming capabilities. NPR launched Galaxy IV with the help of Hughes Communications back in 1993. Galaxy IV will provide programming for some 3,000 commercial radio stations through the year 2005. Then it's time for another launch.

Still not impressed?

The Los Angeles-based Rick Dees Weekly Top 40 Countdown reaches more than 400 stations worldwide on CD. Rick and his crew have also just announced that the show is now entirely digital. They just zip (i.e., compress) the file and ship it out to be copied and distributed.

Today, networks, agencies and radio stations are linking together for a common purpose. Consequently, a new form of cost-cutting technology is spreading across global markets. Call them networks, clusters, constellations, even virtual corporations.

The point is, you can view them as either the wave of the future or just a passing fad. Your company's view could determine its place in the fast lane.

Too often, profound thinking about the future occurs only when present success has eroded. Keep yourself abreast of current trends by reading this and other trade publications. Then find the most technologically savvy person on your staff and ask him or her what's new.

Discover ways to learn something new about the digital domain of your computer every week, if only for a few minutes a week. Odds are, you may not be up to speed on the equipment that is in-house, nevermind the extremely cutting-edge stuff. But don't worry; you'll get there.

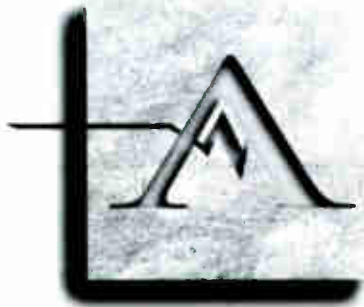
Just think back to the days of using carbon paper, transcribing copy from clients over the phone. That's when I realize just how far we have come. And there will always be naysayers who deny the significance and impact of technology. In 1943, IBM Chairman Thomas Watson said, "I think there is a world market for maybe five computers." Yeah, right.

by Flip Michaels

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Mark & Brian's



Morning Madness

Most morning teams are pretty gutsy. They'll do almost anything for laughs — and ratings. But how many jocks would shed their clothes and jump into the shower with a big city politician?

Mark Thompson and Brian Phelps of KLOS(FM) in Los Angeles had no inhibitions about doing just that. They jokingly

convinced then-San Francisco Mayor Frank Jordan that he would pick up 25,000 votes if he joined them as they lathered up.

Jordan was running for re-election in a hotly contested race last year. Mark and Brian thought it would be fun to travel from their studio in

Los Angeles to the City by the Bay and throw some cold water on the proceedings.

"We walked into his home with a preset interview," Mark recalls. "We had four or five ideas and the first thing we asked was, would he take a shower with us."

Jordan's wife urged him to play along with the gag — so he disrobed and the trio headed for the master bedroom of the mayor's mansion.

The 15-minute shower was broadcast live on "The Mark & Brian Show," which originates from KLOS, and is syndicated to 20 other markets.

The jocks had Jordan sing the Frank Sinatra ballad "My Way" and the mayor proclaimed, "I'm a squeaky clean candidate and I have nothing to hide."

Apparently, though, voters felt certain things are better left covered up. Jordan went on to lose the election.

Do Mark and Brian feel responsible for Jordan's political shortcomings?

"No!" Brian replies.

"Absolutely!" Mark says.

That incident was tame compared to the time Mark and Brian put a listener on the air to tell of the trick he played



Mark and Brian with favorite guest Tom Cruise

on his fiancée: He relieved himself in the cat box, leaving her to think that their kitten did it.

The young lady, shocked at the mess, thought the kitten was sick. When she



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joined her man on the air and heard him tell the story, she thought *he* was sick. Some listeners thought Mark and Brian were sick for stooping to such grossness.

Mark and Brian have been engaging in morning madness at KLOS(FM) for nearly 10 years. They first met in 1986, when they were brought together on WAPI-FM (I-95) in Birmingham, Ala.

A native of the Dixie state, Mark attended the University of Northern Alabama and claims he got into radio because he "didn't want to work at the plant." Twenty-four years later, he loves the business more than ever.

Brian, who attended Illinois State University, had no radio experience before joining Mark, but was a member of the "Laughing Stock" comedy troupe.

"People from I-95 knew both of us and thought we'd make a good team," Mark says. "We were flown into town and put up in a hotel for a weekend. We spent the better part of a night playing tapes for each other and decided to give it a shot. We thought it would be fun."

Adds Brian, "We made each other laugh."

In a business where egos can put a wedge between on-air partners, Mark and Brian come across like a happily married couple. One starts a sentence, and the other finishes it.

"You can't fake a relationship like ours," Brian says. "When we first started we wanted it to work so badly. We defended and supported each other. It might have sounded like we were a lot closer than we actually were for the first few months."

In the summer of 1987, Bill Sommers, the recently retired president and general manager of KLOS, flew to Birmingham to have dinner with the dynamic duo.



Posing with Nicolas Cage

"They were very funny and seemed so compatible on the air," Sommers says. "I thought that if I brought them to Los Angeles and directed them, they'd work out well."

In September 1987, Mark and Brian went on the air at KLOS(FM). Sommers got some doubtful responses from people in the business.

"They couldn't understand why I'd hire two guys from (the 55th market) to do mornings in the No. 2 market," continues Sommers. "The way I looked at it, people are either funny or they're not."

Within two years, Mark and Brian had the top-rated morning show in Los Angeles. But at the outset, there were some hurdles to overcome.

"It was do or die," Mark says. "We had gone about as far as we could go in Birmingham. The natural evolution was to move to a bigger market, and Los Angeles called.

"I spent every dime I had saved to move out here. We came out hoping we would get enough of a rating to stay for a little while — to get (the call letters) on the resume."

While the station paid his way to come west, Mark had the added responsibility of a wife and six-month-old son to support. The family stayed in a hotel for two weeks while they hunted for a place to live.

"Coming from the South, I had no credit established here," Mark explains.

"You have to pay first and last month's rent when you move into a house; you have to pay deposits on everything. So if this would not have worked, I would have been dead broke in six months."

Never one to let the conversation turn serious, bachelor Brian interjects, "I luckily had the Cher connection. She put me up for a while. I was her boy-toy for about three years!"

Hollywood's biggest stars routinely appear



Mark and Brian are always picking up new listeners.

on "The Mark & Brian Show." The guest list reads like a "Who's Who" of show biz movers and shakers, including Academy Award-winner Nicolas Cage, "Baywatch" star Pamela Anderson Lee, "Grace Under Fire" star Brett Butler and Tom Cruise.

Cruise is clearly a Mark and Brian favorite. While some guests come in with an entourage of agents, managers and various hangers-on, Cruise walked in with just his sister.

"She's a fan of our show and wanted to see us," Mark says. "And Tom was wonderful — absolutely a fabulous individual not only to interview, but to be around."

"A lot of stars won't put a dollar or two into the tin cup at the coffee machine," adds Brian. "He did, and even paid for his muffins."

There are horror stories, however, of certain stars who may not be invited back for an encore performance. At the top of that list is Tina Louise, who played Ginger on the old "Gilligan's Island" TV show.

"She wanted to talk about this umbrella that she was trying to sell," says Mark. "She kept referring to it as a parasol."

"It is a parasol," Brian interrupts, doing

his finest impression of the actress.

"I understand that, Tina," Mark immediately shoots back. "And it's a great-looking parasol, but could we talk about 'Gilligan's Island' for a little bit?"

Tina repeatedly refused, according to Mark. "We know it's a win-win situation when people come on the air," he says.

"We win because we get to talk to

celebrities, and they win because they get to promote something. But she came in and it was obvious that she just wanted to do a commercial."

Bob Vila, the home improvement guru, walked out on Mark and Brian one morning after he built a record cabinet for their albums. Vila apparently thought

By the Numbers

Since the arrival of Howard Stern's syndicated show on the Los Angeles airwaves, a rivalry has heated up between Stern and Mark and Brian. But both morning shows take a backseat to Spanish-formatted KLVE(FM), which ranked No. 1 among persons 12-plus in morning drive in the Summer '96 ratings.

KLSX(FM), which airs Stern, ranked third in the daypart. Mark and Brian on KLOS(FM) ranked 13. The picture changes, however, when looking at other demographics. Among persons 18-34, KLVE(FM) was still first, and KLSX was still third, but KLOS moved up to seventh place.

In the 25-54 demographic, KLVE was first, KLSX was second and KLOS was fourth.

Mark and Brian's numbers improve even more when looked at over a four-book period — Fall '95, Winter '96, Spring '96 and Summer '96. In the 25-54 demo, KLVE wins with an 8.7 share, KLSX places second with a 6.1 and KLOS shows up third with a 4.4.

— Bob Rusk

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he was going to be an in-studio guest, but Mark and Brian just wanted him to do carpentry work in the hallway.

"He was very angry," Brian says. "It was probably our fault, or a lack of communication." Like in any close relationship, Mark and Brian have had their occasional squabbles.

But what sets them apart is the pact they made when they got together in Birmingham. "We agreed never to break it," Brian says.

"If a problem comes up, we either clear the room or go for a walk during a break. We can be complete babies in front of each other and say things that we'd never want anyone else to hear.

"We clear things up as they come along. Through that we protect each other and have a great time."

We can be complete babies in front of each other and say things that we'd never want anyone else to hear.

— *Brian Phelps*

One of their worst experiences was "The Adventures of Mark & Brian," a 1991 TV series that ran on NBC for just two months.

Commenting on any future ventures into the video arena, Mark says with a laugh, "We're gonna try to have a human sacrifice for the first volunteer that steps up."

These NAB Marconi Award-winners agree that radio is their bread and butter, which is good news for KLOS(FM) and the affiliates — including KGON(FM) in Portland, Ore., and KKHG(FM) in Tuscon, Ariz. Both stations have scored morning-drive rating wins with the show.

All of this is music to the ears of Mark and Brian, who wanted to syndicate from the moment they arrived in Los Angeles, as a way of getting back at their manager in Birmingham.

"He told us, 'You know the problem with your show? It'll play anywhere,'" remembers Brian.

Mark says, "He thought he was cussing us out, but it was a compliment."

"He wanted us to talk about pork bellies and stuff like that," says Brian. "But people are people — and we play to people."

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

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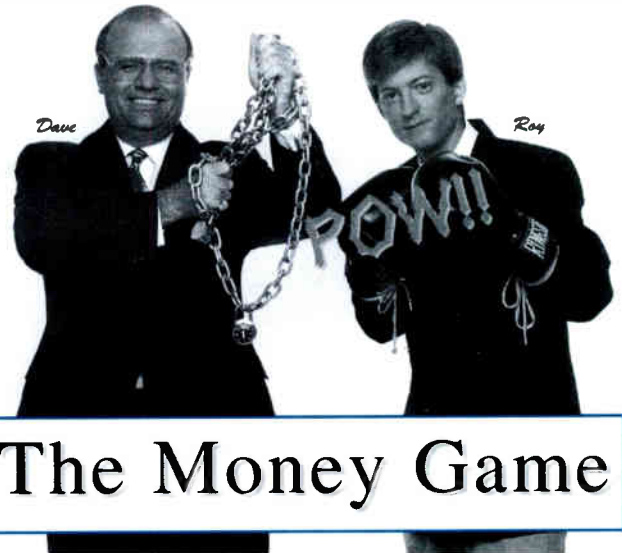
When Gaylord Entertainment purchased the struggling and bankrupt talker WWTN(FM), Nashville, in July of last year, the company wanted to try its hand at non-traditional talk radio.

Originally, Gaylord planned to convert WWTN to a hot country station to complement its other outlets in the market: country WSM-FM and country classics WSM(AM). With research indicating a hole in the Nashville market for an FM talk station, however, General Manager Bob Meyer reconsidered. He began looking at how to improve what he already had and in what direction to take it.

Some talk stations on the FM band have chosen to play it cool with straightforward talk shows about today's issues, like WLS-FM in Chicago tried to do. Others, such as WJFK-FM in Washington and WTKS(FM) in Orlando, Fla., go with the so-called "hot talk" that includes some comedy and blue humor.

"A lot of ex-news directors and program directors wanted us to focus more on news, and I wanted to focus more on talk," Meyer says. "We didn't want to do what the traditional talk stations were doing, and blue humor was out of the question," he says. After all, WWTN is "in the Bible Belt of the U.S., and Gaylord Entertainment is the buckle." (Gaylord also owns the Opryland Theme Park, Opryland Hotel, The Wild Horse Saloon and the cable networks The Nashville Network (TNN), Country Music Television (CMT) and the Christian music formatted Z-Music, all based in Nashville.)

As a result, WWTN's show hosts lean toward the conserva-



tive side. Besides, says Meyer, "having three hours of conservative talk and then three hours of liberal talk is like playing three hours of country music and then three hours of rock and roll."

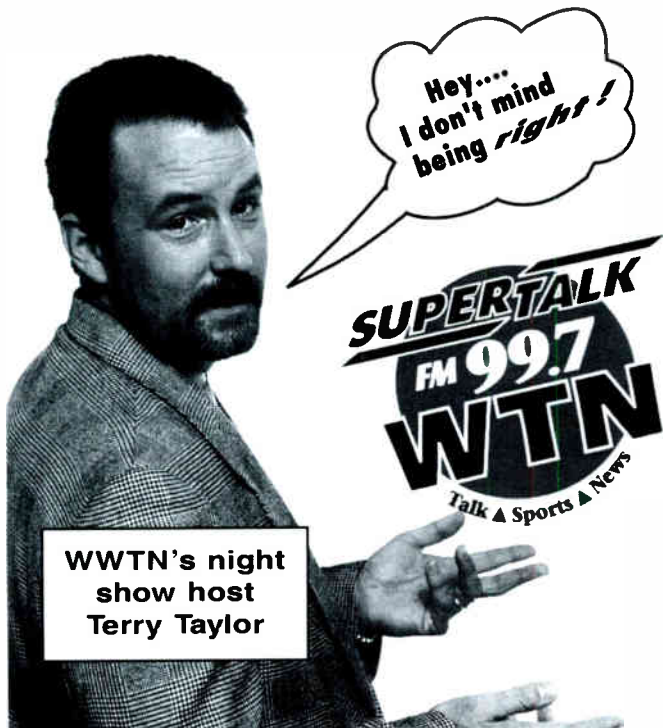
When Gaylord assumed ownership of the station, the company found itself with many problems. The transmitter building was not cooled, the tower swayed and the station was frequently hit by lightning. Meyer knew they would have to totally revamp the station. "We are long-term players, and we had the resources to make WWTN into a class property," he says.

On the programming side, Meyer and Program Director (now Operations Manager) Kyle Cantrell had to break some harmful habits. Because of the bankruptcy, Meyer says, "none of the show hosts were really helping each other or cross-promoting. The hosts were even selling some commercial time just to make sure they got paid." He adds that that practice was stopped immediately and all sales were in-house only because they didn't want 10 to 20 different people out selling the station 10 to 20 different ways.

Meyer's next step in rebuilding WWTN was finding a morning show. He hired Phil Valentine, who had been co-hosting the morning show at crosstown AC station WLAC-FM. Valentine had also done a stint at powerful talker WLAC(AM). Valentine's "hook," so to speak, was that he is the Republican son of a Democratic congressman. He has since left the station.

"The new morning show I'm searching for will gather all the opinions of Nashville," says new PD Jack Landreth.

by Brian Holmes



WWTN's night show host Terry Taylor

Following morning drive is Westwood One's G. Gordon Liddy show from 9 a.m.-1 p.m. The successful shows "The Money Game" and "Sports Night" take WWTN into the evening hours.

"The Money Game" is hosted by well-known Nashville financial consultants Dave Ramsey and Roy Matlock. Experience is the the name of the game with this show; unfortunately, it's bad experiences, not good. Ramsey was in the real estate business in his 20s and had accumulated a worth of more than a million dollars, then lost it all. Now recovered, he runs his own financial consulting company and is determined to help others avoid the money mistakes he made.

"The Money Game" also has been very successful at the ratings game, barely trailing Rush Limbaugh on WLAC(AM). In the Summer '96 Arbitron book, "The Money Game" had a 5.4 versus WLAC's 3.5 with the 18- to 34-year-old demographic. In the 25-54 category, it was a 6.3 versus a 5.6.

If you ask WWTN's sales staff, they

THE STOOGES OF SPORTSNIGHT

4-8 P.M.



would probably say the show could be called "The Make Money Game." Meyer says the show's advertisers attribute as

much as 40 percent of their business to Ramsey's on-air endorsements. But getting those businesses was not easy.

"Dave tells people not to buy new cars and not to get credit cards, so my sales department was worried that they wouldn't be able to get the car dealers or banks to advertise," Meyer says. "We put our heads together and decided to go for the used car dealers only. Agencies wanted us to throw in WWTN with a buy on our country stations, but I wouldn't hear of it."

To test the responsiveness of "The Money Game" listeners, Meyer and Cantrell arranged a giveaway in which the grand prize was a used car. The only place to sign up for the contest was at the used car dealership. More than 10,000 listeners signed up.

"The Money Game" is now being syndicated and has already started airing on stations in Chattanooga

and Knoxville, Tenn.; Bowling Green, Ky.; Winston-Salem, N.C., and Spokane, Wash.

"Sports Night," hosted by George Plaster, Willie Daunic and Nashville Banner Sports Editor Joe Biddle, has also seen ratings success, once again proving that non-traditional methods are working for WWTN.

"All the consultants we spoke to said that we couldn't do sports in afternoon drive in a city with no major league teams. We did it anyway," Meyer says.

Arbitron's 18-49 ratings show WWTN with a 5.3 share versus WLAC's 2.8 in afternoon drive. In 25-54, it's WWTN over the WLAC gang 5.8 to a 3.7. In men 25-54, WLAC places with a 5.5 share but it's the bottom of the ninth with the bases loaded for WWTN with an 10.1. WWTN's new night gabber John Ziegler also scores high in the male 25-54 demo with an 8.8.

Weekends filled with a lot of sports keep the weekend numbers hot for Supertalk 99.7 as well. Meyer is quick to point out that the high ratings on the weekends are not from play-by-play sports but rather sports talk shows. WWTN makes use of the SportsFan Radio Network out of Seattle for its Saturday and Sunday evening and overnight programming. The station also carries NASCAR racing every Saturday and Sunday mIDDAY.

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On the Move

Jeremy Savage was named operations manager of **SFX/Hartford Radio Group**, which includes WKSS(FM), WHCN(FM), WMRQ(FM) and WPOP(AM).

Savage will oversee all the stations' broadcast facilities, computer networks, web sites and telephone systems while maintaining his slot as the afternoon personality for WKSS, KISS 95.7.

Chancellor Broadcasting Co. announced the promotion of **Graham Satherlie** from vice president/sales in Denver to vice president and general manager of KXKL-FM, KRRF(AM) and KALC-FM in Denver.

American Radio Systems (ARS) - Baltimore has announced a local mar-

keting agreement between existing ARS stations in the market — WBMD(AM), WQSR(FM) and WBGR — and WWMX(FM) and WOCT(FM).

T. Alan Hay, the market general manager for WQSR and WBMD, will now oversee WBGR, WWMX and WOCT as well.

Barbara Crouse was named director of marketing and promotion for the Baltimore area and will oversee marketing for all five stations.

Bill Pasha, the program director for WQSR, will take on programming duties at WOCT, The Colt.

Dick Marsh has been appointed executive vice president by **Mortenson Broadcasting Co.**

Fisher Radio Seattle hired **Tony Miner** as program director of **KVI(AM)**, Hot Talk 570. Also **Stephan Jones** has joined the **KPLZ(FM)** sales team.



Meyer and his crew have continued to market the station as a hot, youthful yet informative station. He says that only top 40 and classic rock hits are used for bumper music and that all outside marketing messages (television ads, outside boards, etc.) are tongue-in-cheek.

Meyer notes that the best advertising response he has gotten comes from local "graffiti advertising."

This advertising is placed in front of a very captive audience — in the stalls and above the urinals in more than 600 bars, nightclubs and restaurants in the Nashville area.

For a team of people who didn't know much about programming talk radio and then defied all the odds, the WWTN crew has succeeded. Meyer says the solution was simple: "We didn't go into this with any preconceived ideas other than good radio is good radio."

Brian Holmes is the evening air personality for WSRZ-FM (Oldies 106) and OM of all-news WSPB(AM) in Sarasota, Fla. He's also an anchor for Metro Traffic-Tampa, and a radio columnist for Music Forum Magazine. He can be reached at 941-388-3936, or via e-mail at raydiodude@aol.com

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Classical Stations

In an installment of "Doonesbury" one Sunday last April, Mark the DJ is able to read a newspaper, talk on the phone, go out for lunch and take in a game of racquetball — all while keeping one ear peeled to the music his station is broadcasting. Finally, he opens the mic and says, "OK, that was Beethoven. Here's some Mozart."

The last panel finds him reading a book and thinking, "I gotta go with the classical format more often."

True enough, Garry Trudeau got his composers right: Beethoven and Mozart are still the mainstays of the format, along with Bach, Brahms, Tchaikovsky — all the usual suspects that most people familiar with the 400-year history of classical music could easily name. But while the cartoonist's depiction of DJ downtime may make for a good laugh, it bears little resemblance to the reality of what goes on at most of the 269 clas-



purists that make up their core audience.

It's a real Catch-22, says Robert Conrad, PD at Cleveland's WCLV(FM). "The classical music format is the only format where the listener — some listeners — are asking us to play music that other people will tune out," Conrad says. "And I say to them that it would be cheaper for us to send a cassette of the music to everybody who wants to listen to it (a group that Conrad estimates at maybe 20,000 listeners out of a cume of 150,000) than it is to tie up a multimillion-dollar radio station."

In an era when arts funding is facing cutbacks and music education has become all but extinct, today's classical broadcasters must walk a fine line between pandering to public tastes and remaining true to their original mission. But those who have been able to manage this difficult task are reaping a tidy profit. Though classical's numbers remain modest — generally, between a 2 and 3 share in most markets — the format enjoys a high power ratio, thanks to its unique ability to deliver a loyal and decidedly upscale audience.

Adopt Top 40 Approach

sical stations in the nation (fewer than 40 of which are commercial) these days.

The trend in recent years has been toward narrower playlists and shorter pieces tailored to specific dayparts, as classical broadcasters have awakened to the fact that, first and foremost, they're in the business of radio.

"There is definitely a 'sound' that most classical stations are using now," says Catherine Meloy, GM of Chancellor's WGMS(FM) in Washington, which recently won this year's prestigious NAB Marconi Award for best station in the format. "And that sound is something that is very accessible. We don't play things that, quite frankly, people who really know classical music would be listening to, because that's the kind of music that would turn off the general-market listener."

Among such turnoffs, classical programmers have found, are contemporary and avant-garde music; operas and most vocal music (other than atmospheric Gregorian chants and the opening chorus of Orff's popular oratorio "Carmina Burana"); organ music, concert broadcasts and too much erudite talk between selections. But eliminating these "esoteric" elements have exposed some stations to criticism from the classical

Classical music listeners tend to be highly educated, well-paid, white-collar professionals between the ages of 35 and 54, who live mainly in the suburbs and spend their money on high-end merchandise and services. "They've got more discretionary income to spend," says Conrad, "so they're better customers — even though they may be fewer. And we say, 'Why count noses when you can count customers?'"

Narrowcasting

While most classical stations continue to maintain a library of about 15,000 individual selections, many have cut back their core playlist to 1,000 or fewer. WCLV's Conrad, for example, draws from a "Top 400" roster ("what you would think of as the 'standard repertoire,'" he explains) that he and his DJs try to work through in a month's time. "That doesn't mean that we're playing exclusively from that 400," he says, "because we're driven a lot by the new recordings that come in. And if it's a piece that we think our audience is going to be interested in, we'll include it — even if it's not in the standard repertoire."

Like most of his colleagues in the industry,

by David Soud

Conrad tries to program short, familiar pieces — including isolated symphonic movements — in morning and afternoon drive. Longer works, such as complete symphonies, fit well in middays; and evening, when radio listenership tends to drop off no matter the format, are open to somewhat more adventurous music and concert programs — both syndicated and locally taped — by such ensembles as the Cleveland Orchestra and Lyric Opera of Chicago. Some stations play it safe, though, by opting for serene, “environmental” sounds to attract a nighttime audience.

But SW Networks’ Classic FM, a 24-hour-a-day classical format that’s carried by stations in eight markets, has taken such dayparting and narrowcasting to another level. “People use classical radio to accompany a lifestyle,” explains SW Programming VP Tony Rudel, who held a similar post at New York’s high-cumming WQXR(FM) — and authored the primer “Classical Music Top 40” (Simon & Schuster, 1995) — before starting up the satellite-fed service last year. “And we’re in the business of keeping them entertained.”

Rudel’s approach to that formidable task has been to hire seasoned rock jocks and have them emulate the laid-back

presentation of ’70s-era AOR. “I went on the theory that those people who were listening to AOR 20 years ago are not familiar with (classical) music,” he says. “And I wanted them to be familiar with the presentation style so that they only had one new thing to deal with.”

And while the Classic FM mix makes precious little room for vocal music and contemporary works, Rudel defends his playlist as offering a wider base than most. “It’s anything but a ‘Top 40’ approach,” he says. “My theory is that if Vivaldi wrote 650 concertos, you don’t have to just play the ‘Four Seasons.’ You can play stuff that sounds as familiar and fits the daypart much better.

“The bottom line is the music has to be consistently beautiful and the presentation style has to be warm and friendly and non-threatening,” he says.

Which is not to say that every classical station in the country has adopted the narrowcasting approach. At New York’s WQXR(FM), the heritage outlet owned by the prestigious New York Times, conservatism is still a virtue.

“We don’t pretend we’re a rock ‘n’ roll station that happens to play the classics, as other stations have had to do,” says GM Warren Bodow. “New

York is the most sophisticated classical music audience in America. And as a result, we have the benefit of having a very large core audience (more than 1 million cume, the biggest of any station in the format) of people who are comfortable with the classics and don’t need to have them spoon-fed.

“But we’re lucky in that respect, and I can understand that in smaller markets they need to proselytize the music because the audience size of ‘readymades’ is so small.”

To research or not to research

Many classical programmers eschew music research, relying instead on informal audience feedback and their own seasoned instincts. As Peter Newman, GM/PD at Seattle’s KING(FM), puts it: “A lot of research is self-evident. If you play pretty music, more people are going to like your stations.”

SW’s Rudel, who maintains a database in which each of some 6,000 selections are coded according to such characteristics as texture, instrumentation and ensemble size, agrees. “You tell me what point you want proved,” he says, “and I’ll pick the music to prove that”

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point. That's why it's so ludicrous to test classical. If I play the opening 10 seconds of Beethoven's Fifth, for example, it'll get a tremendously positive reaction. But if I go a minute-thirty into that piece and play 10 seconds, it will have half the response. So what is the point?"

But at Ohio's WKSU(FM), 30 miles south of Cleveland in the college town of Kent, PD Charles Andrews swears by the music-testing project his station recently undertook in collaboration with two other public radio outlets, Denver's KCFR(FM) and Cincinnati's WGUC(FM). Dubbed "modal music research," the project's methodology involved playing several hundred "hooks" (10-20 seconds each) of classical pieces for focus groups assembled in an auditorium, and then asking the audience to group their responses into various "modes" of sound — based on such qualities as mood and tempo — from which programmers can then extrapolate playlists.

Andrews admits that critics of research have a point. "Because classical music is not homogeneous like a rock song," he says, "you could actually end up with a single piece that contained examples of hooks that were both highly

liked and highly disliked. And then you have to say, 'OK, what are we going to take a chance with and what are we not going to take a chance with?'"

The trend has been toward narrower playlists and shorter pieces as classical broadcasters have awakened to the fact that, first and foremost, they're in the business of radio.

And that, says Andrews, is where the programmer's imagination comes into play.

Commercial vs. public

Classical music accounts for about 35 percent of public radio's broadcast hours, according to a 1994 survey by the Corporation for Public Broadcasting, which funds some 345 stations across the country. That figure is dropping, though, as more and more outlets follow the lead of San Diego's KPBS-FM, St. Louis' KWMU(FM) and Ann Arbor, Mich., station WUOM(FM) in switching to the cheaper news/talk format made possible by National Public Radio's recently increased program offerings.

"With news you have a 10 percent market potential," says WKSU General Manager John Perry, "as opposed to about 5 percent for classical." And

changing to the syndicated programming can result in substantial savings — mainly through reduced personnel — for a public station. "You can simplify your operation enormously," WKSU's Andrews points out, "and that's definitely an appeal."

For WKSU and other stations that continue to air a mix of music and NPR news, the challenge, which public radio researcher David Giovannoni first identified in the late 1980s, is to get listeners of "Morning Edition" and "All Things Considered" to stick around for Beethoven and Mozart. "We need to get people to circulate from one format to the other," admits WKSU Public Relations Director Bob Burford. "And we've worked toward having our classical music fit the tastes of the NPR audience."

While there is some audience sharing between WKSU and market rival WCLV, the competition between the two stations has been good for both. As WKSU's Perry explains, "I've always felt that when you have two stations in a market, eventually they're going to evolve into somewhat complementary positions — and that as a result of that evolution, both stations will actually gain. And that's exactly what has happened, with WCLV maintaining the traditional mode, more or less, and WKSU taking a more youthful, *vox populi* type of approach.

"And as our audience has grown (to about 180,000), so has WCLV's. What we're doing is feeding the ultimate survival rate for WCLV, I think, by introducing classical music to the new generations."

WCLV's Conrad agrees. "WKSU is introducing classical to people out there who normally might not listen to it," he says. "And they could very well drift over to us once their tastebuds become accustomed to it."

The presence of public outlet WETA(FM) in the Washington market hasn't kept WGMS, a heritage station that's been carrying the same classical

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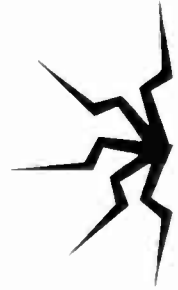
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format for a half-century, from achieving remarkable success: a healthy 4.0 share 12+ in the Summer '96 Arbitrons, and revenues estimated by BIA Publications at \$7.6 million for 1995.

"We really don't compete because of the difference in what WGMS has to offer, such as longer commercials and a far greater audience," says Catherine Meloy, who — along with PD Jim Allison — has overseen WGMS's 33 percent growth in come over the past two years.

"We're always in the Top 10, so we have numbers to sell. We're really a general-market station in a niche format, so the sales are exceptionally strong."

The target, Meloy explains, is not necessarily the upscale advertiser. "We have McDonald's (as in the Golden Arches) on our air," he says, "and we have McDonnell-Douglas (as in the airplane people) as well. And both fit."

Indeed, as Pam Kinney, GM at Denver's KVOD(FM) points out, "Classical listeners do everything everybody else does, for the most part."

But accepting general-market spots from advertisers such as Mickey D's can be a double-edge sword for a classical station, says KING's Newman, whose

station is sold in combo with three others in the Seattle market. "Unfortunately, the higher your numbers, the trashier the ads that come in," he explains. "But in a way, I think that helps round us out as people who exist in the real world. I mean, how snooty can we be if we're selling Chevy trucks?"

The future

Though classical broadcasting is currently in a state of flux, WCLV's Conrad remains optimistic about the format's survival. "I think that classical music as an art form is still very much alive and is going to continue," he says. "The Rolling Stones may not be around a hundred years from now, but Beethoven and Bach most certainly will."

"And I think classical radio has a very good future as well. The danger is not from the 'dumbing down' of the format, but from the buying-and-selling frenzy in the wake of the recent Telecommunications Act."

Conrad cites the examples of Philadelphia's WFLN(FM) and Detroit's WQRS(FM), two classical stations that have had multiple owners in the past year alone, and the recent sales of San

Diego's KFSD(FM) and San Francisco's KDFC(FM), as well as the earlier demise of the venerable KFAC(FM) in Los Angeles and New York's WNCN(FM). "Typically, it's not so much a matter of 'I'm losing money on this station,'" says KING's Newman of the corporate mindset, "but rather, 'I'm not making as much as I could be making.'"

But Skip Weller, executive VP and regional manager of Chancellor Broadcasting, which took over KVOD last February and is scheduled to assume ownership of WGMS early next year, says that his company sees classical as a viable format. "They're both very successful radio stations," he says, "and we're committed to keeping them classical."

When the dust settles, predicts Conrad, "we're going to have 35-40 commercial classical stations from now into eternity. And in the meantime, of course, there's still going to be a very heavy number of public radio stations out there playing classical music, too."

David Sowl, a former DJ who covers Cleveland radio for the suburban Sun Newspapers chain, recently wrote the Format Focus on CHR for Tuned In.



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Directors of Engineering: Bob Hoffman, Sam Caputa
Program Manager, WKBQ: Michael St. John
Program Manager, WKKX: Jeff Allen
Format, WKBQ: Top 40
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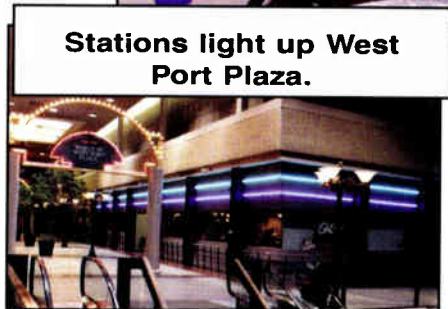
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Not only did Zimmer move both stations into a new building, but the company also changed its mode of product delivery. "When we moved to our new studio, we went from CD and tape to all-digital," says WKBQ Engineer Sam Caputa.

The new equipment includes a state-of-the-art Scott Studios digital audio system, Phonebite digital recording system from The Blue Group, Telos One + One Hybrid call-screening software, the Software Audio Workshop (SAW) system for editing and production, an Orban Optimod FM 8200 digital audio processor and a Wheatstone A6000 on-air console.

"We are equipped for the 21st century," says Caputa.

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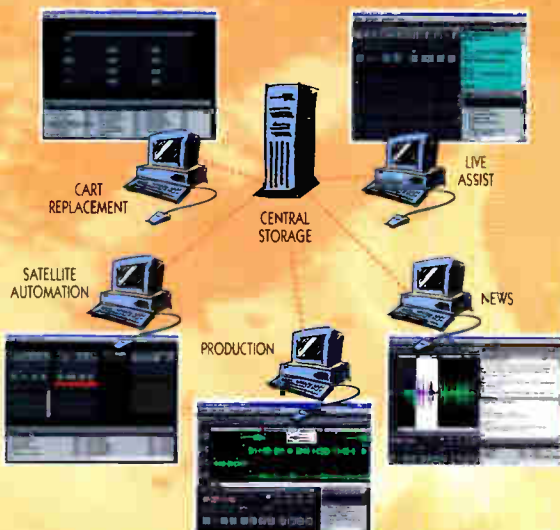
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