

# Turned



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January 1997

**RADIO WORLD'S MANAGEMENT MAGAZINE**

## Market Watch Section:



### Tucson

p. 12



### PITTSBURGH

p. 8



### Jeff Smulyan p. 22

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## Radio's Changes Hit Home

It's natural to separate your personal and professional experiences. When I read about trends and changes in the radio business, I think about them as an editor: how does this information affect our readers and shape our coverage? What is tougher to consider is the impact of these changes on the radio stations that I know intimately — stations in Roanoke, Va., where I grew up.

Since I moved from Roanoke several years ago, I've kept up with radio stations there during regular visits, scanning the dial of my car radio. It's strange to go home and listen to my one-time favorite station K92 — top 40 outlet WXLK(FM) — playing "alternative" acts such as Dishwalla and Presidents of the United States of America, music that is a far cry from the Eddie Money, Chicago and Heart that I remember listening to since the station went on the air at midnight on Jan. 1, 1980. Or hearing former classic rock station WROV-FM — which I first listened to on the AM band — playing Soundgarden and Stone Temple Pilots.

Maybe I expect stations dear to me personally to exist in a vacuum of memory, untouched by external forces. Perhaps it was the nostalgia surrounding a trip home for the holidays, but it was disconcerting to think of the programming of my favorite stations being little more than reflective of an industry trend — in this case, the mainstreaming of alternative music.

It is easy to forget about markets the size of Roanoke-Lynchburg — the 101st Arbitron-rated market — because they don't grab headlines as frequently as bigger, higher-stakes markets do. But, as industry forecasters have been predicting the past several months, the news will eventually shift to focus on the Roanokes of the country as consolidation works its way into medium and smaller markets. (Obviously, other trends have already reached them.)

One example of a major industry player venturing into a tiny market is Jacor Communications' recent purchase of two stations in Casper, Wyo., the smallest Arbitron-rated market. But this is just the beginning of big broadcasters' exploration of smaller, perhaps less well-known, territories.

Yes, there has always been some element of change in radio — formats die and are reborn, personalities move on to other gigs. But the changes we are witnessing today are unprecedented and are a direct result, of course, of the restructuring of the business: the formation of station megagroups, corporate takeovers and downsizing, publicly traded stock and shareholders, and a new corps of media moguls.

I'm not bemoaning the state of radio today nor am I calling for a return to the past. I know the tendency is to romanticize the history of what has always been a money-making enterprise. What I hope never comes across over the air, though, is a coldness or detachment of the business behind the scenes, a feeling counter to the personal bond I felt with certain radio stations while growing up. That would be a sad moment I hope never to witness.

*Whitney*



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## double take

"I've never heard anybody say, 'Yeah, this is a great time to be an entrepreneur.'"

—Jeff Smulyan, President/CEO, Emmis Broadcasting

See page 22.



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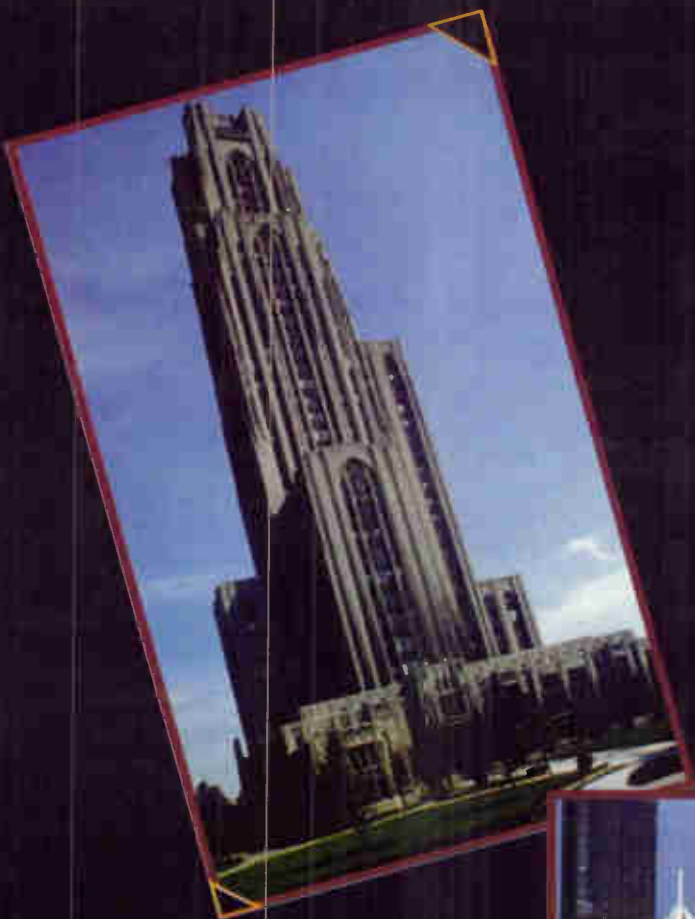
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Market Watch

# PITTSBURGH



by **Patty Tascarella**



# RGH



## Not Just the City of Steel

**P**ittsburgh, the country's 19th largest radio market, is a far cry from its old image of steel mills and smog-heavy skies. Just 10 years ago it ranked third among U.S. cities that were home to the largest number of Fortune 500 companies. Now it is 13th. Its largest employer is not a manufacturer but the University of Pittsburgh. Westinghouse Electric Corp., which launched the radio industry here, has decided to split into two different companies and is moving the broadcasting part of the business to New York.

Pittsburgh is staking its future on high-tech and health care companies. And, for the first time, economic development groups within the city and Allegheny County are addressing the continuing problem of creating a more welcoming business climate that will help retain recent college graduates eager to start entrepreneurial ventures.

This Pennsylvania city is also home to the nation's third largest population of senior citizens. In fact, this population sways the tastes and perceptions of the region, which, in part, explains the performance of various radio stations. It's one of the reasons that a radio station such as WJAS(AM), which plays music from the Big Band era, ranks sixth (12+ in the Arbitrons). Also, consider the way heritage talker KDKA(AM) dominates the market. It continues to lead the Arbitron ratings in the all-encompassing 12+ demo, year in and year out.

Tilt the scales toward the younger demographics, though, and you'll see quite a different picture. The 18-34 demo is unquestionably the property of WDVE(FM), a classic rock station, followed by its newly acquired sibling, WXDX(FM), featuring an alternative format.

Summer '96 Arbitrons showed the usual suspects of the Pittsburgh radio market. Beneath the surface, however, it was far from business as usual. There was great change in the air during 1996, involving the market's biggest players, and observers expect the repercussions to echo through 1997.

News/talk legend KDKA(AM), flagship station of CBS Radio parent Westinghouse Electric Corp., was the first commercially licensed radio station in the country. More than that, Pittsburghers — among the least transient populations in the country — have a special fondness for the station, even if they listen to oldies or hard rock while driving to work.

KDKA was where you learned of school closings during snowstorms, where the funny papers were read over the air when the newspapers were on strike. There is an undeniable brand loyalty, and the fact that KDKA has a sibling TV station by the same call letters doesn't hurt.

Only twice in its history has KDKA failed to top the market

in sales revenues. Classic rock station WDVE(FM) took over the lead in 1994 and 1995, garnering a record-setting \$12.5 million in 1995, about \$700,000 more than KDKA.

But WDVE actually put itself back in second place in 1996 sales in deference to a growth strategy adopted by its owner, Cincinnati-based Secret Communications.

Between August 1995 and May 1996, Secret went from owning a single station in the Pittsburgh market to owning four. In the process of empire-building, the company played crack-the-whip with the normally docile field.

The station sales, a well-publicized frequency swap and format changes chiefly occurred between Arbitron survey periods. Therefore, the last clear Arbitron read, gripe advertising agencies, was the Winter 1996 book.

In fact, for the first time, Pittsburgh agencies have had to ask certain stations to guarantee their ratings. If their numbers do not measure up, many stations agree to grant additional — and free — airtime.

“As far as the Pittsburgh market is concerned, I don’t think the shakeout is over,” says attorney Fred Polner, a partner of the firm Rothman Gordon P.C. who specializes in communications law.

What touched off all the changes was a battle for dominance between two alternative music stations, a format alien to mainstream Pittsburgh until fall 1995.

A brief history lesson is necessary at

this point. The Pittsburgh market is relatively small, with overall 1995 sales of about \$77 million. Basically, it can support one strong station of each format. Look at the perennial top three overall Arbitron leaders: KDKA(AM) (news/talk), WDVE(FM) (classic rock) and WWSW-FM (oldies).

Certainly, some formats, such as adult contemporary or soft rock, proliferate but the sheer number of stations with these formats prohibits a ratings stand-out to emerge.

In the early 1990s, several stations switched to country — one even adopted a Garth Brooks-only policy for its first week — and met with disaster. To no one’s surprise, WDSY-FM, which had been the clear country leader going in, remains the clear leader today.

“Pittsburgh learned a lesson — this market can only bear so much,” says Maria Mancabelli, media buyer at advertising agency Dymun/Nelson & Co. “We’re able to sustain a breakout leader per category.”

The battle for alternative music listeners began in summer 1995 when Philadelphia-based Entercom Inc. converted one of its two Pittsburgh stations, WNRQ(FM), to an alternative rock format and dubbed it “The Revolution.”

Secret Communications, which wanted to shore up WDVE’s younger audience, acquired the only available station, WXDX(FM), and nicknamed it “The X.”

The only problem was that WXDX was based in Beaver Falls, about 30 miles from Pittsburgh, and reception of its signal was iffy in the city. The release of the Fall 1995 Arbitrons showed that WNRQ was clearly ahead of WXDX.

In February 1996, Secret announced that it had a solution to WXDX’s reception dilemma. WXDX would swap frequencies with urban station WAMO-FM, owned by the Sheridan Broadcasting Corp., a downtown Pittsburgh company that holds majority interest in the American Urban Network. Sheridan also owns WAMO(AM). Sheridan Chairman Ronald Davenport was feeling the pressure of the acquisition-crazy climate triggered by the passage of the Telecom act that month. For Davenport, it was either buy or be bought.

Secret offered Sheridan \$14 million to swap frequencies. With the capital, Sheridan could buy additional properties and expand its geographic base. Davenport and WAMO General Manager Alan Lincoln acknowledged early on that reception problems might occur, and said they would take measures to correct the situation. They also had a lock on the urban audience, a point advertisers could not ignore.

But WAMO-FM lost a whopping 25 kilowatts. When the frequency switch occurred in late April 1996, many of WAMO-FM’s listeners — particularly in the city’s eastern suburbs, but also in the downtown area — found they could no longer pick up the station at its new home.

Within weeks, Sheridan acquired WSSZ(FM), a 1600-watt station in Greensburg, about 30 miles east of Pittsburgh. The company began using WSSZ to simulcast WAMO-FM in September.

The jury is still out on WAMO-FM, from both its audience and advertisers. Its ratings dropped from a 9 share, 18–34, in the Fall 1995 book to 4.5 in Summer 1996. However, Arbitron has yet to measure the impact of the simulcast over WSSZ.

The station most likely to gain from WAMO-FM’s weakened signal is WBZZ(FM). This CHR outlet, owned by American Radio Systems, is a top five station that plays to a youth-oriented audience with top tracks ranging from heavy metal to urban. But WBZZ also has to contend with a strong alternative rock station in WXDX, a category that’s a whole new animal for Pittsburgh.

While Sheridan and WAMO were struggling with a new frequency, Secret

continued on page 36

## Pittsburgh Radio Market Overview

Station	Freq.	Format	1995 Est. Rev. in \$ Mil.	Owner	Arbitron 12+ Summer '96
KDKA(AM)	1020	News/Talk	11.8	CBS Radio Division	12.7
WDVE(FM)	102.5	Rock	11.7	Secret Communications	9.5
WDSY-FM	107.9	Country	5.0	Secret Communications	8.1
WWSW-FM	94.5	Oldies	6.0	Chancellor Broadcasting	6.4
WBZZ(FM)	93.7	CHR	6.4	Amer. Radio Sys. License Corp.	6.1
WXDX(FM)	105.9	Alternative	1.4	Secret Communications	5.8
WSHH(FM)	99.7	Soft AC	3.5	Renda Broadcasting Corp.	4.9
*WJJJ(FM)	104.7	Smooth Jazz	1.1	Secret Communications	4.0
WJAS(AM)	1320	Big Band	1.3	Renda Broadcasting Corp.	3.9
WTAE(AM)	1250	News/Talk/Sports	4.9	Hearst Broadcasting Group	3.9
WVTY(FM)	98.1	AC	6.4	Hearst Broadcasting Group	3.9
WZPT(FM)	100.7	'70s Oldies	1.9	Amer. Radio Sys. License Corp.	3.3
WL TJ(FM)	92.9	AC	4.0	Saul Frischling	3.1
WRRK(FM)	96.9	Classic Rock	2.8	Saul Frischling	2.9
WAMO-FM	106.7	Urban	3.5	Sheridan Broadcasting Corp.	2.8
KQV(AM)	1410	News	1.0	Calvary Inc.	1.1
WASP-FM	94.9	Country	0.6	Humes Broadcasters	1.0

\* Formerly alternative station WNRQ(FM)  
— No information available



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

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*Roy Sova  
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Market Watch

# TUCSON

## Radio's Western Oasis

by D.A. Barber



**Y**ou can't get more "sunbelt" than Tucson, Ariz., the nation's 62nd largest radio market. With 350 days of sunshine a year, this city of nearly one million people has been experiencing a



booming economy and steady population growth throughout the 1990s. And the boom is not expected to slow.

Reflecting a legacy of the Old West even today, the former pueblo is one of the oldest continually inhabited cities in the United States. Remains of Hokokam Indian pit houses indicate the area was irrigated and farmed for more than 700 years, until about 1400. Though Tucson was "officially" founded in 1775, Arizona did not become a state until 1912.

Today, the western migration continues to this oasis in the Sonoran desert just 60 miles north of



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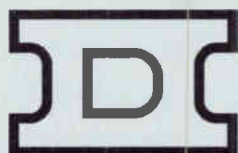
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the Mexican border. Add to that the regular, seasonal influx of wintering "snowbirds" and University of Arizona students, and you're left with a population of which 80.5 percent is at high school graduate level or higher, compared with 66 percent nationally.

Though the rapid growth and development in and around Tucson may be a nightmare for local naturalists and environmentalists, it is a dreamy vision to both advertisers and broadcast groups alike.

"It's a very attractive market for many buyers," says Laury Browning, general manager of four SFX Broadcasting stations, all of which are among the top 10 stations (12+) in the market. "It's a growth market. It's a sunbelt market, and we have a very limited number of stations (here) compared to other markets this size."

It is the lack of a large number of Class C stations that makes Tucson so desirable. Though there are 32 radio stations serving the market, only six are Class C powerhouses. This fact has affected formats, programming and revenue. The most notable effect is the lack of format duplication.

#### Unique crowd

"Everybody's got something exclusive to present and, as a result, they are able to build a demand for product," says Jamie Slone, GM of ratings leader KIIM-FM — a country outlet — and two other family-owned stations of Rex Broadcasting Corp. "Everyone has their own niche."

Within this market, Tucson listeners have one choice for each of the following formats: country, rock, alternative, classic rock, '70s hits, AC, CHR, news/talk, oldies and Spanish contemporary — all of which are in the top 10 12+ and some of which are in the top 5 in the 25-54. As a result, there is no format competition among the four group owners who control nine of the top 10 stations.

Interestingly, it allows the area's broadcasters to focus on their product without concern over niche formatting and jockeying for market shares in format battles.

"I think it is very unique these days when a market can be two or three deep in a given format," says Jim Cooley, GM of rocker KLPX(FM), alternative outlet KFMA(FM) and CNN news station KTKT(AM) — all owned by Lotus Communications Corp.

Debbie Wagner agrees. She's been

doing radio in Tucson for 14 years and is general manager of KRQQ(FM) (CHR), KNST(AM) (news/talk), KWFM-FM (oldies) and KCEE(AM) (easy listening), all owned by SFX. Because there is virtually no format duplication in Tucson, Wagner says, "stations tend to be a little broader in what they can do in terms of programming." Without having to go head-to-head with similarly formatted stations, Tucson's broadcasters are left to focus on programming and revenue. And revenue figures are on an upswing.

GM Laury Browning, whose AC station KMXZ-FM has held its own in the top three, says the market is extremely healthy. And because the city's booming economy is drawing so many national

chain stores, she expects revenue to continue to grow.

"The market has traditionally grown about 10 percent a year, with some variations," says Wagner. Revenue in the market jumped some 30 percent in 1994, surging from \$16 million to \$20 million, according to a 1995 article published by Inside Tucson Business. (The BIA revenue estimates differ from these figures.) This record-breaking year was followed by a somewhat flat 1995. This year broadcasters are looking at a 10-12 percent increase and expect 7-10 percent growth next year.

"Radio is red hot in Tucson," says Slone, who notes that national advertising is really driving the three Rex

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stations, accounting for an estimated 50 percent of this year's revenue. Not bad for the only family-operated broadcaster in the old pueblo.

With Tucson's ratings leader KIIM and '70s hits station KHYT(FM) debuting with huge numbers a year ago, the Slone family stations, headed by owner Jim Slone, are hot properties.

The other three major radio groups in town have changed hands in the last 18 months, but the Slones are holding their ground. Jamie Slone says that the offers have been pouring in "by the day, and that's no joke." As a mom-and-pop operation, it is keeping good company. Milwaukee-based Journal Broadcast Group, Austin, Texas-based SFX and Lotus have all bought properties in Tucson since the passage of the Telecommunications Act of 1996.

When Prism sold to SFX in February 1996, SFX acquired four top 10 stations in Tucson. That deal came on the heels of Portland, Ore.-based Apogee Communications selling its three Tucson properties to Journal Broadcast Group a month earlier. Lotus, the fourth major player, owns three stations: a rocker, an alternative outlet and a talker. Most feel this is the playing field.

"There are no other FM signals available at this time, so we're there," notes Wagner at SFX. "That's not to say people won't change formats in the future as the market changes."

And formats have changed recently, though the changes could be seen as tweaking and a filling of open slots.

## Tucson Radio Market Overview

Station	Freq.	Format	1995 Est. Rev. in \$ Mil.	Owner	Arbitron 12+ Summer '96
KIIM-FM	99.5	Country	4.8	Rex Broadcasting Corp.	13.1
KRQQ(FM)	93.7	CHR	2.0	SFX Broadcasting	9.5
KMXZ-FM	94.9	AC	3.8	Journal Brdcast Group Inc.	8.7
KLPX(FM)	96.1	Rock AC	3.0	Lotus Commun. Corp.	6.6
KHYT(FM)	107.5	'70s Hits	0.1	Rex Broadcasting Corp.	6.3
KNST(AM)	790	News/Talk	2.2	SFX Broadcasting	6.2
KOHT(FM)	98.3	Tejano	0.7	Big Brdcast of Arizona LLC	5.5
KWFM-FM	92.9	Oldies	1.8	SFX Broadcasting	6.3
KOEE(AM)	940	Nostalgia	0.4	SFX Broadcasting	3.7
KKHG(FM)	104.1	Classic Rock	1.7	Journal Brdcast Group Inc.	3.7
KFMA(FM)	92.1	AAA	0.4	Lotus Commun. Corp.	3.6
KTZR(AM)	1450	Spanish	0.3	Big Brdcast of Arizona LLC	2.6
KZLZ(FM)	105.3	Spanish	0.3	Z Spanish Radio Network	2.0
KTUC(AM)	1400	News/Talk/ Sports	0.3	KTUC Inc.	1.4
KXEW(AM)	1600	Spanish	0.5	Big Brdcast of Arizona LLC	1.1
KCUB(AM)	1290	Country	0.6	Rex Broadcasting Corp.	0.9
KTKT(AM)	990	News	0.2	Lotus Commun. Corp.	0.9
KGMS(FM)	97.1	Christian Contemporary	—	Green Valley	0.7
KSAZ(AM)	580	Adult Standards	0.15	P. & W. Ehlinger	0.6
KFFN(AM)	1490	Sports/Talk	0.2	Journal Broadcast Group Inc.	0.5
KVOI(AM)	690	Religion	—	Good News Broadcasting Inc.	0.5
KHOT(FM)	100.3	Modern Rock	0.5	New Century AZ LLC	0.4

— No information available



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

### Format shuffle

"That's the other thing about this market: Tucson loves new formats," says Wagner. "Because we don't have a lot of stations, when a new format comes along it's huge."

The last three major format changes in Tucson all happened within the last year. The Slone family gave KHYT an all-'70s hits format that skyrocketed to double digits in its first Arbitron book. "It was far more successful than we ever expected at the time," says Slone.

Revenue is also far ahead of Slone's expectations. "Either we're really bad at predicting how well the station should do revenue-wise, or the advertisers have really taken to it," Slone notes. "I think it is the latter."

Also within the last year, Lotus's former KEKO(FM), playing hits of the '70s, '80s and '90s, was flipped to an alternative format with the call letters KFMA(FM).

"There was a void in the market with no real alternative station, and from what I read in the trades, it was one of the fastest-growing music formats in the country," says GM Jim Cooley. "So not having an alternative station in Tucson presented a real opportunity."

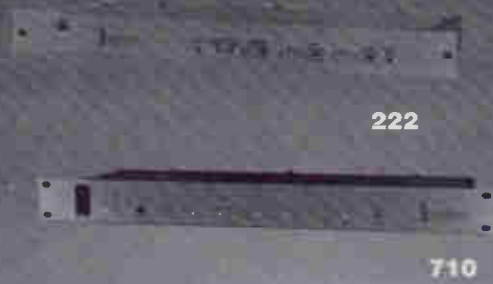
That opportunity presented itself when Journal Broadcast changed its struggling alternative AM (1490-AM, "The End") to the area's only sports/talk AM, also

continued on page 37 ➤



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High Profile

# Ferrall

# ON THE BENCH...



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IN  
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FACE

**W**estwood One's Scott Ferrall is talking into his cell phone while driving southbound on Interstate 55 in California, and he talks as fast as he drives: about 105 miles per hour. This is sports with an attitude and the rush of speed.

by **Brian Holmes**    ▶



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**F**errall is host of the daily sports talk show "Ferrall on the Bench," currently syndicated on 82 stations across the country, including WFAN(AM)/New York, WDFN(AM)/Detroit, WCNN(AM)/Atlanta, KFAN(AM)/Minneapolis-St. Paul and WQAM(AM)/Miami. But he has also taken his show to a new level on FM stations KLSX(FM)/Los Angeles, WJFK-FM/Washington and even rocker WYSP(FM)/Philly. Yes — a rock station carrying sports talk.

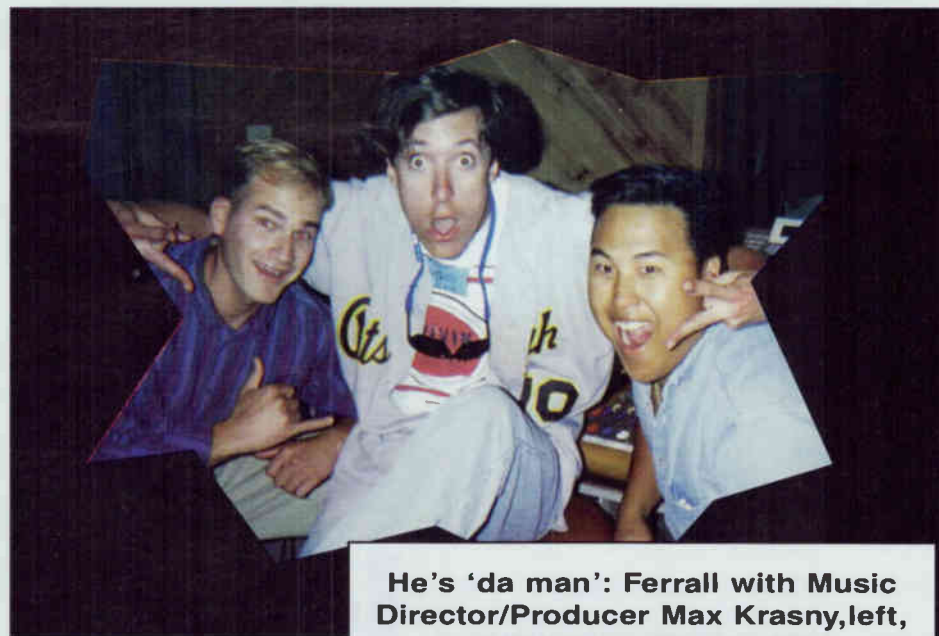
"I wasn't sitting here jumping up and down over some of the stuff I hear on radio on FM," Ferrall says when asked how the WYSP gig works. "Coming up, another 10 in a row here on the rock station," he says in his best puking announcer voice.

Elements of Ferrall's show include an intense passion for sports, a major attitude, loud, continuous rock 'n' roll music and 200 or more calls a night. It's an intense, fast-paced show that has driven WYSP's 18-49 ratings to a new high.

"I get the 18-34 audience 'cause nobody else knows how to do it," he says. "I do best 25-54, but people point out my 18-34's because nobody else can get them. That's when I become 'Johnny Seminar Boy' and have to go teach these stations how to sell Generation X."

Where does the attitude come from? "I grew up in Chicago and Pittsburgh and I think there is a lot of flavor there in terms of the kinds of characters and people that you're influenced by," Ferrall says.

His attitude and opinions have brought him negative press and criticism, which doesn't seem to bother him. He even



**He's 'da man': Ferrall with Music Director/Producer Max Krasny, left, and Producer Darren Chan**

feeds off it. All his career he's heard people comment about how he can't keep a job for more than six months at a time. "I've got 10 times the money I had three years ago, and I've gotten 10 times bigger everywhere so f— them," he says. "I wanted to get to the top and all those people talking are just mad that I got here and they didn't. Anyway, it's always the ones talking bad about me that listen the most, so I don't care what they say as long as they're listening."

Ferrall graduated from Indiana University with a degree in journalism. While in school, he worked full time for a radio station in Bloomington as sports director and overnight DJ. The gig didn't last long because he wouldn't play commercials and was always getting into trouble. From there, he went to Pittsburgh where he worked from 1987 to 1990.

He moved to a station in Chicago and then to Tampa, where he covered minor league baseball and worked as a network stringer. He would later move on to handle gigs in Flagstaff, Ariz., Las Vegas and Atlanta. When he moved from Atlanta to San Francisco, his high ratings attracted the attention of Westwood One. The company began syndicating his show in September 1995; within the first five weeks of syndication, he picked up 21 of the top 25 markets.

Along the way at each of those gigs, Ferrall picked up the elements that make "Ferrall on the Bench" what it is today. One of those elements is music. The show has its own music director — Max Krasny — and has a great relationship with major record labels, including quite a few in Europe where listeners hear the show on the Internet. Krasny is

responsible for making sure the music flows throughout the show. And we're not just talking bumper music here, but music throughout all the live portions of the program.

The Bench has been known to rock to the sounds of Alice In Chains, Candlebox, White Zombie, Korn and Smashing Pumpkins. Studio guests have included Candlebox, Meatloaf, Ozzy Osbourne, Ted Nugent and Metallica.

The second dynamic element of the show are the calls. Ferrall says he spends about four hours each day reading through 10 of the top daily newspapers "that have legit, in-the-know writers. I'm no AP wire boy, that's for sure." He also gets a lot of information off several Internet sites he visits everyday.

When the listeners come calling, he's ready for them. They pour in and he pours them a drink. Every call begins with some variation of "Hey, Ferrall, you da man. Pour me a cold one." A sound of liquid pouring into a mug rolls in the background.

The caller has just a few seconds to get in what he has to say before Ferrall unleashes his opinions in that raspy, characteristic voice. Then it's on to the next caller. Ferrall repeats this routine about 199 more times each night just as quickly as he drives down the southbound 55.

*Brian Holmes is the evening air personality for oldies WSRZ(FM) 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 in Tampa. He can be reached at (941)388-3936 or via e-mail at raydiodude@aol.com*

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Tuned In with...

# Jeff Smulyan

by Lucia Cobo



One company can stand as evidence that the entrepreneurial spirit is alive and well in radio: Emmis Broadcasting.

Launched in 1979 with a small FM, Emmis Broadcasting (now a publicly traded company) embodies the ideals of Founder/CEO Jeff Smulyan: love of radio and the entrepreneurial drive to succeed. The attraction sparked early for Smulyan.

"I always loved it. As a kid, I listened to the top 40 stations and the baseball games ... I developed an interest in clear channel radio."

After law school, his dad persuaded him to return to Indianapolis where they both got involved in the ownership of a small AM station, and subsequently another one in Omaha, Neb.

"I had always wanted to start my own company," says Smulyan, "so in 1979 I went off on my own and found an FM. The rest is history."

From that small beginning Smulyan put some new twists on radio.

"We have found that when we have come up with off-the-wall ideas is when we have succeeded. Power 106 was off the wall; we've done some off-the-wall things at KSHE in St. Louis."

The company also took an AM, in the country's largest market, in the late 1980s and launched a completely new format: all-sports talk. That WFAN(AM) took radio

by storm and climbed from an experimental format on AM to be one of the top-billing stations in the country seems obvious now. But when Emmis made the move, it was bold and expensive.

"We have always been known as kind of creative types," says Smulyan, "so hopefully that will continue. Our 10 commandments are sort of infamous."

Those 10 commandments include: never jeopardize your integrity; believe in yourself; make sure your people are involved in the decisionmaking, ownership of the ideas and equity of the company; take risks; have fun and admit your mistakes.

The end result is a company with a unique corporate culture, whose mission is to "Emmis-size" the way media is presented.

Last year saw the Telecommunications Act signed into law, an act that intrinsically changes the way radio will be bought and sold, the way it will be run and who will get to work in radio.

As mega-groups become the order of the day for large-market radio, industry observers see less entry into the markets for entrepreneurs.

But Smulyan disagrees.

"I think there is always room for an entrepreneur in this society. I think entrepreneurs find niches to help exploit the weaknesses of larger competitors. Radio will be different. There

will be fewer players, but there will be room for people who are aggressive to find a niche and exploit it.

"People say to me, 'Isn't this a bad time to be an entrepreneur?' Well, no one has ever said to me 'Yeah, this is a great time to be an entrepreneur.'"

And though the road to ownership may not be as clear as it has been in the past, Smulyan believes there is definitely room for personal growth and ownership opportunities in radio.

"It may be different market sizes and different types of stations (than in the past), but I still see opportunities."

1996 also saw a new player emerge on the radio scene: the Department of Justice. As a member of radio's group owners club and as someone who has continuously done his civic (radio) duty, Smulyan has been in the forefront of the discussions with the DOJ.

He is working closely with the DOJ to educate the agency about the realities of radio in today's media marketplace.

"I think they (DOJ) took a look at this industry based on discussions with media buyers. The history between media buyers and radio is cooperative but adversarial. The media buyers assumed that radio was going to become much more expensive. It was a knee-jerk reaction.

"I am encouraged that longer term, that DOJ, which knows nothing about

our industry, will come to understand it. I made a comment that 'every businessman at heart would love to be a monopolist.' But if there ever was an industry where that is not possible it is this one. Whether you own 10 percent of the radio market or 90 percent, you just cannot set rates because there are too many media options."

One of the many points Smulyan and others involved in the discussions want to get across to the DOJ is a study of the options of media buyers over the last 40 years. Today's media buyers have not only 20 viable stations in a market — as opposed to four or five in the '50s and '60s — but also eight TV stations where there used to be three. Add to that a cable interconnect, a greater use of outdoor, says Smulyan, and the media options are so much greater. Furthermore, he says, clearly, an industry that only gathers 7 percent of that media revenue cannot be dictatorial in terms of pricing.

"One of the things we want to show, in any market, is the largest advertisers and point out how few are exclusive to radio. When the dust settles, the DOJ will realize that making a stronger radio business that doesn't sell 50 cents on the dollar vis-à-vis other media but maybe 80 cents on the dollar is not only not anti-competitive but fosters a more level playing field between radio and TV and newspapers and cable."

Calling himself the "ultimate bear" on racing out to embrace the Internet, Smulyan believes radio's innovation and future success will still come from what it has traditionally been good at: programming. In his view, the separate and distinct line between the informational and educational applications of the Web and the Internet and the entertainment needs of radio has not been successfully bridged.

The biggest challenge facing radio is, in his opinion, bridging the gap between consumption of radio (30 percent of all media consumed) and the 7 percent of advertising revenue that goes to radio's coffers.

"If in the next decade we can go from 7 to 10 percent, that would be a monumental success for us."

The onus for that kind of growth rests squarely on radio's shoulders, and more specifically, says Smulyan, on the new breed of radio group, which finally has the size and internal structure to educate advertisers.

"We have to do a better job of competing. But advertisers don't understand us. They want someone who can do what they all want, which is target market. We target audiences better than anybody. We have not done a good job of explaining that. That is the big challenge for radio sales in the next decade."

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READER SERVICE 26



by Vincent M. Ditingo

## **T**eam Selling vs. Separate Staffing

As we enter 1997, the winds of change are rapidly sweeping across the marketing of local radio. The reason stems from continuing consolidation of ownership in which radio executives, through the formation of local station mini-groups, find themselves approaching a more competitive playing field with other media.

To maintain their new marketing momentum, broadcasters are seeking to position the programming and sales synergies of their demographically driven local mini-groups to advertisers in the most effective and efficient way possible.

Depending on the dynamics of the market, some broadcasters are implementing a "team-selling" philosophy.

The strategy behind team selling, according to Jack Ratzsch, national sales manager for Van Sterdig Broadcasting's five station mini-group in Harrisonburg, Va. (four owned properties and one marketed through an LMA), is to be "client specific by advancing customer service."

Here is a good case study of a small-market radio group that recently switched from separate sales staffing to a team selling approach. Late last year, Ver Standig Broadcasting in Harrisonburg, which expanded its radio structure from three to five stations, including one LMA arrangement in 1996, reorganized its individual station sales staffs into one selling team headed by a single general sales manager and featuring varied sales specialists — sports, co-op, etc.

The team is composed of eight salespeople who represent all five Ver Standig stations, the formats of which range from adult contemporary to country to sports/talk.

### **In-depth selling**

Ratzsch points to a new independent study of the local media marketplace in Harrisonburg. The study shows that, as a result of consolidation in radio, a buy on his company's five radio stations can reap greater reach and impressions per ad dollar (among adults 18 and older) than a comparable buy on a local television station or one-time, full-page ad in the local newspaper.

"By establishing a single sales team, we can better position ourselves as broadcast specialists," says Ratzsch. "We are not competing with other local radio stations. Rather, we go after television and local newspaper budgets. In this way, radio is not only a targeted medium but a mass medium, which was not possible until passage of the new deregulation bill last year."

There are still other station group executives who are either maintaining individual sales staffing or upgrading the size of the sales force for each of their same-market station operations.

Take, for example, Dame Media Inc. of Harrisburg, Pa. (not to be confused with the smaller Harrisonburg market). The company recently acquired three Barnstable stations in Harrisburg, which will soon be grouped together with its existing three stations. (Dame Media expects to close on the Barnstable sale in March.)

### **Maximum station value**

Boyd Arnold, general manager of the Dame Media station group in Harrisburg, sees separate staffing as the means for achieving a greater share of ad budgets. "Individual selling allows local sellers and buyers of radio advertising to focus more on the attributes of each station and in the long term achieve maximum ad value than if sold together," Arnold says. Once the Barnstable sale goes through, Arnold plans to have an entire Harrisburg sales force of some 30 to 40 personnel.

As you can see, broadcasters generally remain divided on how to best market their increasing inventory. Dictated by

## **New Trends in Business Applications, Marketing Systems and Strategic Planning**

the local media marketplace and the number of larger television and newspaper accounts that can be targeted, a credible case can be made for both

team-selling and separate staffing philosophies.

## **M**oving Forward with Integrated Marketing

With burgeoning technology, on-line services and local area network systems available to radio station operators, the time has more than come for all owners to move forward with an integrated marketing system — a listener/consumer database that can be instantaneously segmented by several criteria, including zip codes and buying habits. This means following a demographically driven plan in creating marketing strategies for both listeners and advertisers.

What brings the issue to mind is a September 1996 survey conducted by Sales & Marketing Management that showed some 75 percent of the larger companies in the poll (those with 300 or more employees) say they have an integrated marketing communications plan in place. However, only 30 percent acknowledge that they are doing any kind of extensive profiling or segmenting of customers.

The one area radio group owners and managers cannot afford to ignore this year is properly training sales staffs to use some kind of integrated marketing system for maintaining existing clients as well as calling on prospective advertisers. This is especially true for consolidating companies that are adopting a team selling strategy for their stations.

The overriding goal of any information technology system for a service business like radio is to achieve the most effective and efficient way of targeting your product's strengths while having the ability to quickly respond to market changes. In the case of radio, those changes will typically impact advertising schedules.

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# Technology of Consolidation

Although the bulk of radio station swapping and selling may be winding down for now, the real challenge of consolidation is just beginning. As the dust settles in the post-Telecommunications Act world, group owners and local market managers who have seen their station counts soar must now determine how to take advantage of the much-ballyhooed economies of scale that were the promise of consolidation.

While managers eliminate redundant office personnel, the next question is what is the appropriate technological approach to consolidation. Although there may be no one single solution, manufacturers are trying to answer the question.

More and more ads feature copy about products that work with multiple stations. An ad for the Burk Technology ARC-16 offered by Broadcast Supply Worldwide (BSW), for instance, calls the product "the logical choice for LMA and duopoly transmitter control." Prophet Systems Inc. touts its Audio Wizard for Windows as a system "that was built to handle multiple stations" — up to 14 or more. An NSN Network Services advertisement offers network solutions for "today's radio," a "multibillion dollar national corporation with scores of semi-autonomous branch offices."

## Proceed with caution

Certainly, the approach to consolidation depends on the group. And whether to consolidate at all has not been decided universally, says Milford Smith, vice president, Radio Engineering for Greater Media. He pointed out there are successful groups that continue to keep totally separate facilities.

There are two ways of consolidating that have been very successful for Greater Media, Smith says. First, the group has had luck consolidating its RF transmitting facilities. Smith says he has seen large paybacks in the short term with multiple-user master antennas.

The second big cost savings, says Smith, came from consolidating local stations in one building. In Detroit, in addition to sharing office personnel, the Greater Media stations share production and master control facilities.

"I would say that the biggest consolidation that we see is actually at the studio," says Rich Redmond, sales manager for Northeast Broadcast Labs. Tim Schwieger, vice president, marketing for BSW, predicts that combining studios in the same city will be the rule rather than the exception.

Digital automation and hard disk storage space are key ingredients for consolidating local groups. Automation systems help groups save space when they consolidate studios in one building, Redmond

## Radio Groups and Manufacturers Alike Gear up to Take Advantage of New Economies of Scale

explains. One of his customers, for example, has five ENCO DADPro System workstations hooked into its network. Two of the workstations are used for the group's two local FM stations and two others are used strictly for production. The other workstation is used for production while simultaneously running an AM station in the background.

"That is not necessarily right for everybody," Redmond says. He says that some stations use automation even when someone is in the studio. With automation, a jock can prerecord his or her breaks and attend a programming meeting without having a part-timer babysit the board. With a little extra work during the week, on-air talent can have weekends off.

Tyler Callis, sales manager, Broadcast Supply Division of Continental Electronics, notes that some of the big groups are hybridizing their use of automation systems using automation for the lowest revenue generator in a local group.

If a programmer understands the technology, stresses Redmond, it makes the difference between a station that sounds automated and one in which the talent is able to be more creative because the system is taking care of mundane tasks.

The risk, according to Glynn Walden of CBS Engineering, is that a group may be "putting all its eggs in one basket." He refers to the CBS/Westinghouse Houston

operation where two AMs and two FMs have totally interconnected digital automation systems.

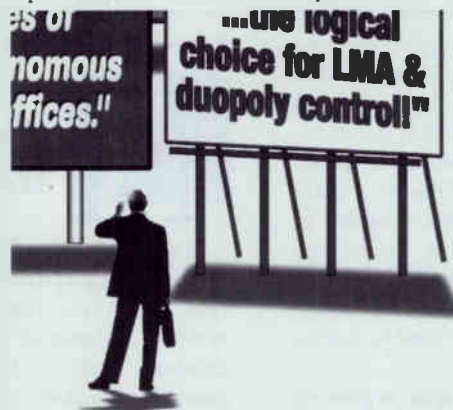
A fire drill would mean none of those stations was manned. At the same time, although the Houston building has been evacuated a couple of times, Walden says the stations could remain on the air using the digital storage systems from Scott Studios.

When a group moves multiple stations into one building, says Jim Woods, director, Studio Products for Harris Corp., hard disk audio storage almost has to be part of the plan. Chris Shute of Broadcasters General Store name storage products like the MediaTouch audio management system and the BE AudioVault as powerful products for networking. Kathleen Karas, branch manager of Crouse-Kimzey in Annapolis, Md., adds that Arrakis and other hard drive and automation people have "networking and LAN capabilities that just go on forever."

"The whole industry is turning to data," says Shute, who adds that there is a strong need for broadcast engineers to continue their education in computer technologies.

Certainly, computer technology is responsible for the advances in remote control technology, another technology of consolidation.

"Remote control is a very large item," says



by Lynn Meadows

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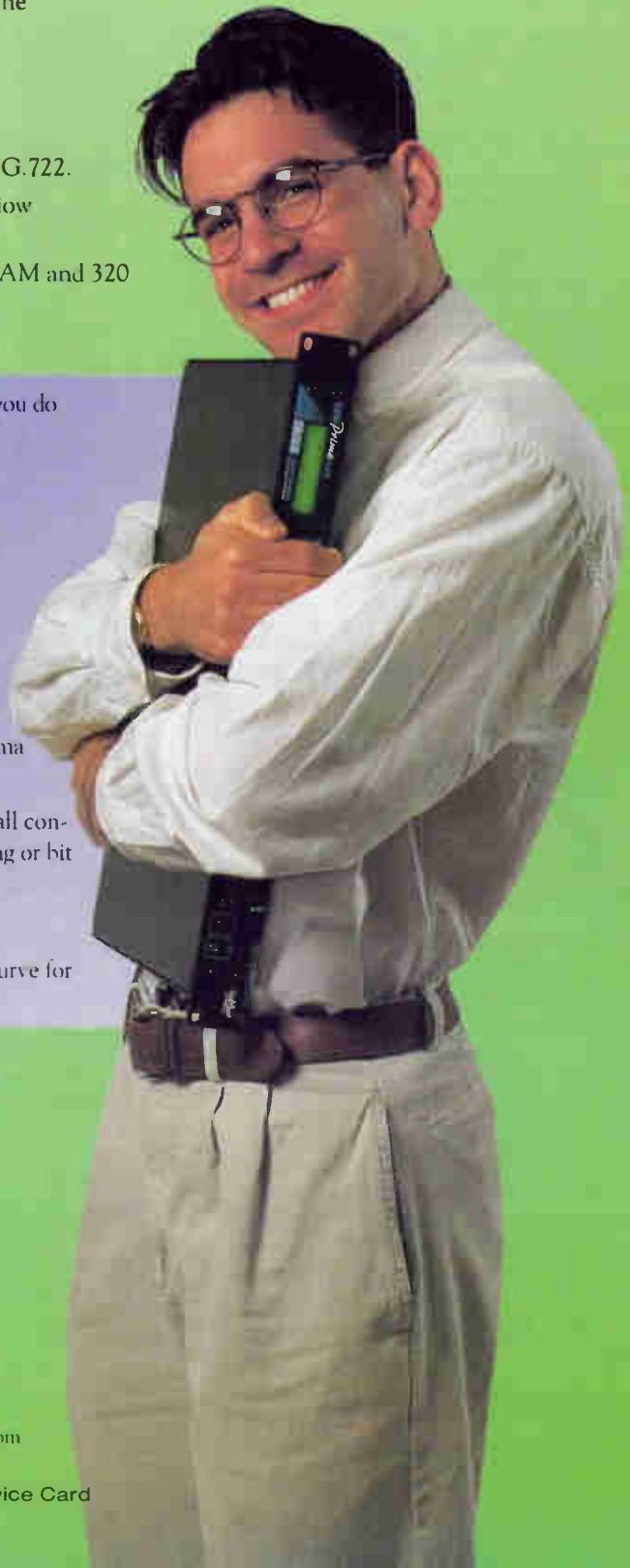
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# Move Up from Carts to Touchscreen Digital Audio

## Play Anything...At A Touch

The **best** way to improve your radio station is to put all your spots, sounders and sweepers **on-line** and **ready to play instantly** from hard disk. Creative talent sounds better than ever with **Scott Studios'** new touchscreen digital audio system.

Here's how it works: Six buttons on the left of the large computer touchscreen play what's on your log. Scheduled spots, songs, promos, PSAs and live scripts come in automatically from your production studios, traffic, music and copy computers. Jocks can revise sweeps at a touch (with the arrows at mid-screen), or work with the full day's log and add or rearrange anything.

On the right, 17 "hot keys" start **unscheduled** jingles, sounders, effects, comedy or promos **on the spur of the moment**. Your morning show will benefit from 26 sets of 17 user-defined instant audio "hot keys".

You can **preview anything** in a cue speaker at a touch. The Scott hard drive even lets you listen to endings **while** that song is playing on the air.

And **nothing** beats the Scott System for easy levels. Touch the label on the screen, moving right to left to fade as desired. If you'd rather adjust levels on the console, channel numbers show clearly on each start button.

**8:15:38A** Copyright 1994-5 by Scott Studios Corp.

<b>Air 1</b> 4:01	I Can Love You Like That All-4-One :11/4:05/F HIT HM0105 8:15:47 #1 for 2 Weeks in July '95	<b>:07</b>	Delete Del	Jingles & Spots 7	Music Library 8	
<b>Start</b> 3	This Ain't A Love Song Bon Jovi :17/4:13/F HIT HM2608 8:18:40	Auto 6	Jingles 2	Appl- ause 2	Sweep- :07 4	Bump- ers 2
<b>Start</b> 3	Contest Promo Bed Instrumental :00/0:30/F PRO TO2214 8:22:42	F7 Move Up	Wear- ther 2	News Open 2	News Close 2	Rim- shots 2
<b>Start</b> 3	Burger King \$2 Breakfast RT Q: I Love This Place! :00/1:00/C CM DA1103 8:23:43	F8 Move Up	Morn- ing Jin- 2	Oldies Jingle 2	Legal ID 2	Animal Noises 2
<b>Start</b> 3	K-Mart Photo Finishing SB Q: Across from Eastland. :01/1:00/C COM DA4310 8:24:01	F9 Move Up	Top 8 at 8 2	Crowd Boos 2	Happy B'day 2	More Events 9
<b>Start</b> 3	Jingle Q: Q-102. :00/0:06/C JIN DA1037 8:25:01	F10 Move Up	Cont'st Theme 2	Crowd Cheer 2	Pre- view 2	Options 0

The Scott Studio System is your **best** way to make the move to digital audio and eliminate troublesome carts. The touchscreen instantly plays whatever you want. All scheduled spots, jingles, promos, scripts and songs come in from your traffic, copy and music computers.

**12:15:38P** Copyright 1994-5 by Scott Studios Corp.

<b>Air 1</b> 4:01	Screen (Single Edit) Michael Jackson w/ Janet :07/4:01/C HIT HM0105 12:15:47 With Janet Jackson	<b>:07</b>	Delete Del	Jingles & Spots 7	Music Library 8	
<b>Start</b> 3	Human Nature Madonna :10/4:22/F HIT HM2608 12:18:40	Auto 6	Jingles 2	Car Tunes 2	Lines 2	That's All Fido 2
<b>Start</b> 3	Dancing Days Stone Temple Pilots :17/3:42/C HIT HM2214 12:22:42	Wear- ther 2	ABC 2	News Sound 2	Item Mail 2	
<b>Start</b> 3	Pepsi Cola Q: Uh Huh! :00/1:00/C CM DA1103 12:23:43	F7 Move Up	Class- ical Jingle 2	Morn- Jingle 2	Legal ID 2	Final Harvey 2
<b>Play</b>	<b>Rec</b>	<b>Mark</b>	Waveform			<b>Escape</b>
<b>List</b>	<b>Cuts</b>	<b>Clear</b>				<b>Options</b> 0

**ABCDEFGHIJKLMNPOQRSTUVWXYZ**

ABC Coke :00/0:06/C :00/0:06/C	Backin' Back :00/0:06/C :00/0:06/C	Key Law Appliance :00/0:06/C :00/0:06/C	Redeem :00/0:06/C :00/0:06/C	Yield :00/0:06/C :00/0:06/C	Yield :00/0:06/C :00/0:06/C
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Illustration by Vicky Baron

Karas. Between automation systems and remote control systems, she says, an engineer can literally run half a dozen stations from one place. Karas says Gentner comes to mind as one manufacturer that is targeting the big groups. Just last year, Gentner introduced the GSC3000 Site Control System for transmitters. The unit can control up to 256 sites from a single computer.

While automation systems and remote control devices are important pieces of consolidation, Schwieger says, what will really help the groups as they consolidate is technology, such as ISDN and the Internet, that is making it cheaper and easier to share talent within a group.

For example, a group whose Seattle station wants to use the voice-over guy in New York, Schwieger suggests, could just dial him up on a Telos Zephyr and tell him what to say.

Even if a group is consolidating, but not everyone is under the same roof, Redmond points out that with ISDN and products like the Zephyr, stations can share production talent or programming as if the other station were in a studio down the hall.

Whether it is automation systems, ISDN lines or the new POTS codecs that allow a person to go on remote without having anyone back in the studio, the technology available in the era of consolidation is making it easier to use talent to their fullest.

#### What to do

"From a technical aspect," says Schwieger, "many groups are going through a ramp up to see what equipment must be purchased and what resources (i.e., equipment) must be shared."

That is easier said than done when a station continues to change hands. Schwieger knows one engineer whose station

was sold twice this year. Equipment orders had to be scrapped because the first purchaser wanted to move the station into his building. Now, those plans are on hold as the second purchaser decides what to do.

Clearly, consolidation at the local level is changing the way groups are making their purchases.

"When they buy something now, it's not going to be a selfish buy if you will," says Schwieger. He says the purchaser will look at how all the local stations will benefit. Schwieger has seen this at the local level, but he expects it to expand to a regional and national level.

Some groups operate top-down operations. Clear Channel, for instance, is one group that has a top-down approach to buying. Others seem to leave equipment choices to engineers at the local level.

"Some of the groups are in a reactive situation," says Callis, where they buy when equipment breaks. He uses the analogy of a garage. When you have six cars (stations) in your garage (local group), you probably take a view that you cannot afford to have three break down at once. He recommends that groups start with a short-term plan of equipment that is likely to fail first and plan to replace it ahead of time. Callis says he sees this type of planning more at the local level than the national level.

It will take time and planning for groups to sort through all the equipment they have acquired in their station acquisitions and find the right technology for consolidation. The equipment is available now to help you share talent, save time and sound better. The promised economies of scale are waiting.

*Lynn Meadows is a free-lance writer who contributes regularly to Tuned In and sister publication Radio World newspaper.*

**U**nbelievably, it's already that time of year for the Cole's Annual Look Ahead — a look down the road to see what may be in store for broadcasters in the new year.

First things first. This January brings with it the effectiveness of new rules on the Emergency Alert System (EAS), the service formerly known as EBS, and RF radiation — although by the time this article gets to print, it is possible that the effective date for the latter (i.e., the new RF guidelines) may have been extended some to allow the commission time to dispose of a number of petitions for reconsideration filed with respect to the new RF standards. Still, it is a reasonable bet that we'll see new RF standards taking effect by the end of 1997.

January will also bring with it the presidential inauguration, which means the usual shake-ups in the Washington bureaucracy. A number of observers think it possible, if not likely, that Chairman Reed Hundt will set his sights on a different, more prestigious position in the second Clinton administration, thus opening the possibility of a new chairperson.

The appointment of a new chair could have significant, possibly beneficial, effects on broadcasters. By many accounts, Chairman Hundt has tended to be less interested in broadcasting issues than many (if not most) of his predecessors. A more broadcast-oriented chairperson could prove helpful to the industry as it adapts to the changes wrought by the Telecommunications Act of 1996.

And speaking of the Telecom Act, we can also look for more refinement in the ways in which the antitrust laws are to be harmonized with the multiple ownership provisions of the 1996 act. As we all know, consolidation in the radio industry took off like a shot almost before the ink was dry on the Telecom Act. The only thing which has slowed that consolidation at all has been the concern (expressed primarily by the Antitrust Division of the Department of Justice) about the effects of so much consolidation on marketplace competition. DOJ appears to be taking a classic case-by-case approach to that question, so don't expect to see any universally applicable standards in that area in the near future.

As a practical matter, you can expect consolidation to proceed without much of a hitch (except in those occasional sit-

# 1997 The Year Ahead

uations where the folks at Justice decide to get involved). The pace may slow somewhat, simply because the most attractive markets have been sewn up and it may take time to determine which secondary and tertiary markets (or individual stations) should be next in line.

This leaves aside, of course, the question of whether consolidation is good or bad in any philosophical, "public interest" sense. Congress has mandated that such consolidation is permissible, and that's pretty much the end of it. Congress's decision in that regard was probably not the result of any extensive reflection by Congress on the role of broadcasting in American society. More likely, it was the result of the willingness and ability of the pro-consolidation lobby to contribute mightily to campaign coffers.

But, whatever may have been the case, consolidation appears to be with us permanently — as even a well-funded and effective anti-consolidation lobby would probably find it impossible to rebottle the consolidation genie, now that it's been on the loose for a year.

Other more particular items to be on the lookout for:

## Last call for alcohol?

Perhaps the most publicized controversy on the horizon involves liquor advertising. As you have probably heard, the hard liquor industry has decided to use broadcast advertising. Politicians (including President Clinton and Chairman Hundt) have announced their unhappiness with that decision. Look for heated debate in Congress, the

upshot being some federal prohibition against hard liquor advertising.

The practical downside for the broadcast industry could be the loss of beer and wine advertising, which could conceivably get swept into such a prohibition. There is precedent, of course, for distinguishing between hard liquor, on the one hand, and beer and wine, on the other.

Take, for example, the distinction occasionally drawn between cigarettes and chewing tobacco or cigars. But it is unclear whether Congress will draw such distinctions this time around.

## Indecency re-redux

Likely to continue its perpetual percolation will be the indecency question. While the Infinity settlement of 1995 seemed to quell the FCC urge to beat up on "indecent" broadcasters, there are indications that the urge may be back. Look for more indecency fines (although probably none at the Infinity/Howard Stern level, at least for the time being).

## Space invaders

The immediate threat of invasion by satellite-delivered digital radio signals has been delayed somewhat, mainly as a result of the recommendation that no one be granted "pioneer preferences" for CD radio technology. One of the early proponents of "SDARS" (satellite digital audio radio service) had sought such a preference, which would have entitled that company to a large hunk of spectrum without having to slug it out with anyone else seeking to initiate an SDARS system.

With the apparent rejection of the pioneer preference request, that company will have to bid against others in an auction for spectrum. Our guess is that the action is likely to delay the initiation of the service, if only by the amount of time necessary to complete the auction process.

Thus, while SDARS is likely inevitable, its arrival is still a ways away.

If you have any questions about any of these particular areas, you should be sure to contact your communications counsel.

*Harry Cole is a principal in the Washington-based law firm of Bechtel & Cole, Chartered. He can be reached at 202-833-4190 or on the Internet at coleslaw@erols.com*

by Harry Cole

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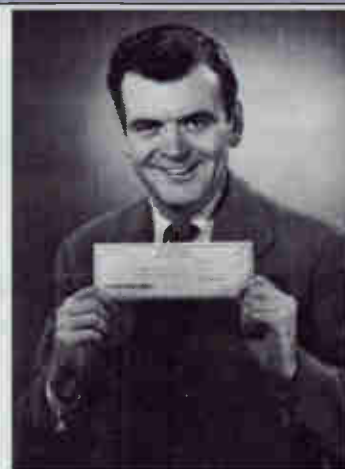
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Radio sales hiring in the '90s is becoming increasingly sophisticated. So much so that several companies are offering personality matching inventories and profiling to determine what types of personalities are best suited to specific sales positions.

The most popular profiling systems are Learning Styles, Versatile Sales Person, PeopleSmarts and My Best Profile.

Depending on which company's material you use, personality types are divided into four or six categories. Learning Styles uses names like Activists, Reflectors, Theorists and Pragmatists. PeopleSmarts uses the terms Directors, Thinkers, Relaters and Socializers, and Versatile Sales Person prefers the names Drivers, Expressives, Analyticals and Amiables.

Although there are differences among them, they are conceptually the same and the material is similar. For simplicity's sake, let's use the terms Drivers, Expressives, Analyticals and Amiables and look at a brief definition of each of these personality types and what sales positions they'd be best suited to fill.

▼ **DRIVER.** Drivers are tell-assertive and like to take control. They're aggressive, focused and blunt. They are fast talkers who accept challenges without flinching. Drivers look you squarely in the eye, shake your hand firmly, are impatient and straightforward. These people are also highly competitive and what you would call big-picture people.

▼ **EXPRESSIVE.** Expressives are outgoing, creative, easily distracted individuals who are people-oriented and share personal feelings readily. These types also tend to be dramatic, spontaneous and blunt, making strong statements and offering a firm handshake. They like to touch and are status conscious. Like Drivers, Expressives are big-picture people.

▼ **ANALYTICAL.** Analyticals are complete-picture people. They are fact-, task- and detail-oriented. They tend to be formal and are deliberate speakers and thinkers. These individuals are also reserved and prefer written communication to verbal communication. Analyticals are competitive in a protective sense and make good negotiators. They are ask-assertive, cautious and value-oriented, and they like organization and structure.

# You Got Personality

## Hiring the Right Personality Type For Your Sales Department

▼ **AMIABLE.** Amiables are the most people-oriented personalities of the bunch. They are open, indirect, unassertive and friendly.

They also tend to be trustworthy, quiet, steady individuals who are good listeners. Amiables want to be everyone's friend, and they seek consensus for their thoughts and ideas. They are inoffensive, collegial and ask-assertive.

After reading these definitions, most people see themselves and successful sales people as being defined by one or two individual types.

But while each personality category is defined by dominant behavior style, secondary characteristics modify all these patterns, which makes job matching important. Let's look where these individuals fit the best.

Drivers like a fast-paced, competitive, winner-take-all atmosphere. They can burn up (and out) the streets of a small market.

They are extremely focused and have little concern for anything other than what they want and how to get it. The ideal environment for a driver is a big or highly competitive market where winning offers big rewards or where winning is the only way to survive. If they're tempered by other characteristics they'll be the top players in the market.

Expressives are highly charged and easily bored. They succeed best if their creative abilities are allowed to blossom. Someone needs to take care of the details, but this most outgoing group of people can come up with an idea a minute and they are capable of generating enough enthusiasm to carry along an army of supporters. Great at event sales, added value and promotional sales of all types, Expressives are moody. When they're in the mood, they're the best.

Analyticals are best if there is a strict benefit-reward incentive. The game isn't important to them; they're in it for personal gain. If there is a shortcut or an

easier way to do it and earn more, they'll find it, so your system has to be foolproof and the benefits have to be obvious and real. Analyticals excel at detail so they can and will do whatever is necessary to succeed, but only if they have to.

Analyticals and Expressives complement each other so if you have a buddy system, team them up.

Amiables are great at opening doors, even though they don't like to. They make friends easily and have a genuine interest and deference to other people and personalities. They have an innate ability to question and want to learn about people. They make the buyer feel understood and important, but they need help closing the sale.

Amiables and Drivers complement each other's style. Team them up if they're part of your management system.

To make personality profiling part of your hiring process, incorporate a test in the application that enables you to determine into which personality category the applicant falls.

If you've got a good list open in a medium market and there have been some personnel problems with the previous AE and you want to make peace, hire an Amiable.

If you're in a top market and you watched your top list slip into the dumps with the last rep, bring in Mr. or Ms. go-getter, devil-take-the-hindmost Driver and stand aside while the list gets a needed shove. Want excitement? Hire Expressives.

By identifying a potential salesperson's personality type before hiring, it is possible to avoid a bad employee/job fit and to determine the best candidate to complement your sales team. And that's the key to hiring the best sales staff in any market.

*Harold Bausemer is president of the Radio Management Group in Cambridge, Mass. You can contact him at 617-491-8262, or fax: 617-267-3905.*

**by Harold Bausemer**

# Squeezing

## the Latest News Through a Modem

Chances are that somewhere in your station, someone is picking stories from the newspaper or off the wire. Maybe it's a producer. It could be an intern. More than likely, however, a host or news director still stays up-to-date on the latest news the old-fashioned way — razor blade in hand, slicing those stories that will provide encompassing coverage and entertaining talk.

Today, a wealth of information is available at your fingertips using a PC, a modem and an Internet or commercial on-line service account. Best of all, most of it is free.

I'm not talking about simply reading the latest issue of Time magazine on-line before it hits the newsstands. That's nothing compared with the services that search the many on-line news sources for articles that match your interests and send them to you as mail or show them to you on your computer screen.

You may have heard of Yahoo!, a popular search engine on the Internet that allows you to find the precise World Wide Web site you want out of the 500,000-plus existing in cyberspace. The kid creators of Yahoo! came up with an extension of their services and have another hit on their hands.

At My Yahoo!, you pick the categories and type of news you want to see. Think of it as the high-tech equivalent of a razor blade and the newspaper. Each morning or, for that matter, whenever you visit your personalized page, the latest news from around the world and your local community are on your computer screen.

You can select quotes plus the latest business news, indexed by company, including coverage of more than 40 industries. Sports scores are up-to-the-minute, with in-depth news on your favorite teams, local or far away.

Point and click on the headline, and you have the story. That's all there is to it. To learn more, point your Internet Web browsing software program to <http://www.my.yahoo.com>

Competing head-to-head with My Yahoo! is Pointcast, an Internet news network. PointCast takes news directly off the Internet and makes it appear instantly on your computer screen. Gone are the days of surfing the Net for the news and information important to you. PointCast broadcasts national and international news, stock information, industry updates, weather from around the globe, sports scores and more, from sources such as Time, People and Money magazines, Reuters, PR Newswire, BusinessWire, Sportsticker, Accuweather and CNN. Even your local newspaper might be on PointCast.

So far, the service has signed up the Los Angeles Times, New York Times, Boston Globe and San Jose Mercury News. PointCast uses its own software that you

can download free at <http://www.point-cast.com>

Media Research Center, a conservative media watchdog group, provides proof of the media's bias through detailed studies and actual quotations from reporters. The center's Web page includes the text of all its newsletters: "Media Watch," which analyzes coverage of politics, "Medianomics," which examines how the media treats free enterprise in business, and "Notable Quotables," a compilation of bias quotes.

Be sure to check out the Parent's Television Council on its Web site and sign up for a twice weekly e-mail that delivers quotes and example of news bias to your electronic mailbox. The Center is located on the Internet at <http://www.mediaresearch.org>

If you have an America Online account, News Profiles is another handy feature. Folks with CompuServe accounts are still paying for this service but on AOL, it's free. Simply use the keyword "news profiles" on America Online.

With News Profiles, you create profiles. Each profile is a separate automated search of America Online's news sources, including Reuters and

The Associated Press, for a set of keywords.

For example, if you wanted to find out the latest news about President Clinton's activities, you could set up a profile to search news and business wires for all articles containing "Clinton" or "Congress." Once you create a profile, it searches the news for you throughout the day and sends you the articles as mail.

There is a wealth of news information available on-line to make for a more informed host. At this point, you might be wondering, "Which on-line service or Internet provider is the best for me?" Only you can decide that.

My advice: Try them all and see which one you like best. After all, you wouldn't buy a pair of shoes without trying them on first. But don't spend too much time surfing. Remember, you have a show to do.

*Kim Komando is a Fox TV host, talk radio host, Los Angeles Times columnist, founder of the Komputer Klinik on America Online (keyword "Komando" or <http://www.komando.com>). She hosts her own computer talk radio show, syndicated by WestStar TalkRadio Network and carried by more than 120 talk stations. Contact her at 602-970-1207, or via e-mail: [komando@komando.com](mailto:komando@komando.com)*



by Kim Komando

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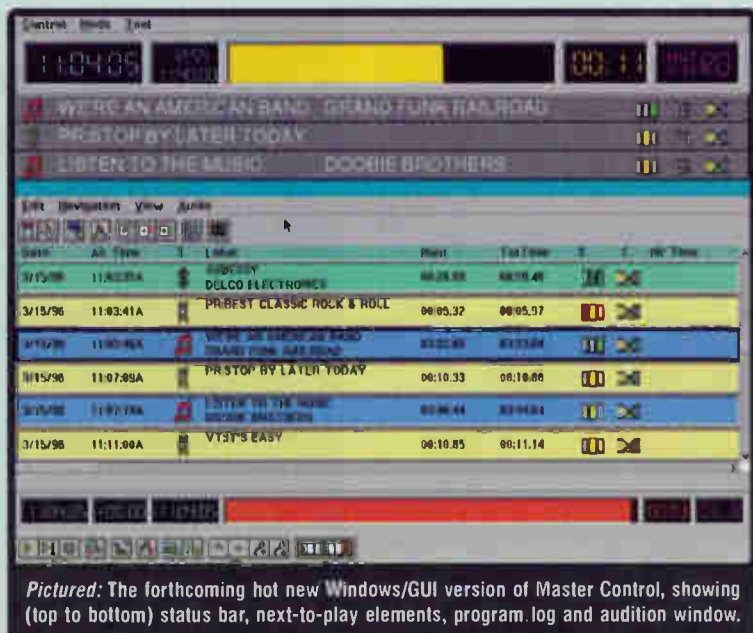
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► continued from page 10

was on a roll. Three weeks after the switch, the company bought WNRQ and Entercom's other Pittsburgh property, country station WDSY.

WNRQ was immediately merged into WXDX, its call letters were changed to WJII and it was launched in June 1996 as a "cool jazz" station. WDSY was unchanged.

The Summer '96 Arbitrons gave Secret a flattering snapshot of the performances of its four entries. "If there is such a thing as a grand slam for four radio stations," says Bob Roof, general manager of WDVE and WXDX, "we did it."

WXDX finished second in the 18-34 demo during morning drive with a 12.7 — right behind WDVE with a 19. In fact, it was The X's surge that had Secret admitting by August that it was likely that KDKA would lead the market in sales again. But Roof says he was not worried about WXDX cannibalizing WDVE. For one thing, the gap is a comfortable one; for another, WDVE's morning duo, Scott Paulsen and Jim Krenn, have ruled the time slot since the early 1990s with no sign of slacking.

WDVE also led the key 25-54 demo during morning drive, with a 13.9 share, a comfortable distance from new sibling WDSY (9.3). Oldies station WWSW finished third, with KDKA in fourth place.

But the biggest bonus was WJII, which finished fifth.

"It came out of the box really strong for its first real rating period," says Roof, "within a tenth of a share point of beating KDKA."

While Secret was busy bolstering its presence in Pittsburgh, KDKA wasn't sitting idle. Last March CBS Radio brought in Brian Whittemore from one of its Boston stations to serve as general manager.

KDKA's lock on the 50+ population is problematic. Hitting the midcentury mark does not compel listeners to switch to talk radio. The baby boomers may be aging, but they're not giving up their rock 'n' roll.

Whittemore bristles at the notion that his audience is primarily elderly. He set out to convince advertisers that 25- to 54-year-olds do listen to KDKA — they just listen differently than in the past.

Whittemore calls his strategy "back to the future." He decided to highlight KDKA's traditional strengths but with new twists. Among his first acts was breaking up an awkward pairing of veteran morning anchor John Cigna and longtime late afternoon host Fred Honsberger. The attempt to mimic the popular FM duos just didn't work for KDKA.

Whittemore also increased the number of weather reports and traffic

updates during morning and afternoon drive, scheduling them at regular intervals. The Generation X commuter driving to work in the morning might favor Howard Stern's syndicated show on WXDX, but if he wanted to catch a storm warning, or find out what was causing the delay on the parkway, he knew where to switch. KDKA sold sponsorships of the traffic and weather spots, creating a new and affordable vehicle for advertisers.

And what's in store for Pittsburgh in 1997?

Sheridan still has a war chest estimated at \$12 million and is well positioned to make purchases in the suburbs or outlying counties.

Several large companies have reportedly been casing the market. Secret Communications is not the only company that likes to build its presence through different types of properties. Secret had talked of buying additional stations in Pittsburgh, but now there's a new wrinkle. Last October, New York-based SFX announced that it has an agreement to acquire Secret. The deal is expected to close this spring.

*Patty Tascarella is a Pittsburgh-based writer who has covered the Pittsburgh radio market since 1985.*

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### Pittsburgh Financial Snapshot

Market Rank: 19  
Revenue Rank: 24  
Number of FMs: 21  
Number of AMs: 26

Revenue 1992: \$60.0 mil.  
Revenue 1993: \$64.4 mil.  
Revenue 1994: \$71.9 mil.  
Revenue 1995: \$76.6 mil.  
Revenue 1996: \$80.8 mil. est.

Revenue Growth  
'89-'94: 5.8%  
'95-'99: 5.3%

Local Revenue: 76%  
National Revenue: 24%

1994 Population: 2,399,600  
Per Capita Income: \$16,878  
Median Income: \$33,704  
Average Household Income: \$42,271

Source:



➔ continued from page 16

filling a void. Browning says that there were some well-known sports/talk hosts available at the time and she feared they might not be available if she waited.

### Wild West promotions

With an average annual rainfall of 11 inches and summer temperatures reaching into the scorching triple digits for months at a time, promotions tend to lean toward the outdoorsy lifestyle of southern Arizona. "This market is very high on remotes," says Cooley, who adds that he has seen more remotes here than in any other markets in which he has worked. He says that his three stations do an average of six to eight remotes per week.

CHR station KRQQ does morning-drive remotes two or three times a week, according to Wagner, who says that Tucson, a car-centered city, is a wonderful market for outdoor station promoting, such as billboards.

When Cooley does remotes and promotions for his rocker KLPX(FM), the No. 4 station 12+, he tries to reflect the "lifestyle or real world" of his listeners. "Everybody in the world isn't going to rock concerts every weekend, so a rock station isn't all about rock concerts anymore," he says. "It's about what those listeners do." With the outdoor culture of southern Arizona, a recent "singles night" promotion for alternative KFMA at a local outdoor sporting goods store proved successful.

Though many broadcasters seem to think a station remote can create an event, Slone says that "remotes work best when there is an actual event taking place and we're just there to help highlight it."

But Browning, managing the market's classic rock, AC and sports/talk stations, says there is more to promotions than just catering to advertiser-driven events. "We look at promoting our stations over the long haul," she says. "You can't look at one rating period. You need to look at your station year after year, and that's what we try to do with all our promotions."

Browning's KMNZ gets some 10 to 15 requests a week from non-profit groups looking for help to promote local fundraising events in Tucson. Recently the station has been involved with diaper drives, the Tucson Children's Museum and the Tucson Zoo. The station even paid local citizens

to collect political signs left at street corners after the November elections. "We do a lot of charitable things," says Browning, "and we're proud of that."

### Hot for radio

What will happen in the Tucson market is clear to most local broadcasters. "When it's winter in Milwaukee, where would you rather be?" asks Slone.

"The climate always helps us look at growth. About 50,000 new people come here each year, with 30,000 leaving, so we're netting 20,000," Slone says. "But in five years, that's a quarter million new listeners in this town."

It is this projected growth in this western frontier town that, according to Cooley, continues to make Tucson hot for radio.

*D.A. Barber is an award-winning free-lance writer and radio producer based in Tucson.*

### Tucson Financial Snapshot

Market Rank: 62  
Revenue Rank: 63  
Number of FMs: 13  
Number of AMs: 15

Revenue 1992: \$17.2 mil.  
Revenue 1993: \$21.0 mil.  
Revenue 1994: \$24.4 mil.  
Revenue 1995: \$24.4 mil.  
Revenue 1996: \$26.0 mil. est.

Revenue Growth  
'89-'94: 7.4%  
'95-'99: 6.1%

Local Revenue: 84%  
National Revenue: 16%

1994 Population: 742,300  
Per Capita Income: \$14,254  
Median Income: \$28,424  
Average Household  
Income: \$36,113

Source: 

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# WBUR(FM), Boston

**Owner:** Boston University  
**Chief Engineer:** Michael LeClair  
**Director of Engineering:** Jeff Hutton  
**Program Director:** George Boosey  
**Format:** News and Information

As the staff at public radio station WBUR experienced increasing difficulty maneuvering through its facility and between its studios, they decided the station could best serve the public by moving to a new, more spacious location. But the space they chose, on the upper floor of an existing structure at Boston University, needed some work.

To create the best possible sound in the new \$1.75 million, 16,800-square-foot facility, the ceilings in the new studios were raised six feet and floating floors were installed to acoustically isolate the studios from the main structure.

WBUR Director of Engineering Jeff Hutton says studios No. 1 and No. 4 in the new location are production studios and are a bit smaller than studios No. 2 and No. 3. Studio 2 is the on-air studio, and studio 3 is the talk program studio. Although the new facility is designed to showcase

five studios, the fifth is temporarily on hold because of financial constraints.

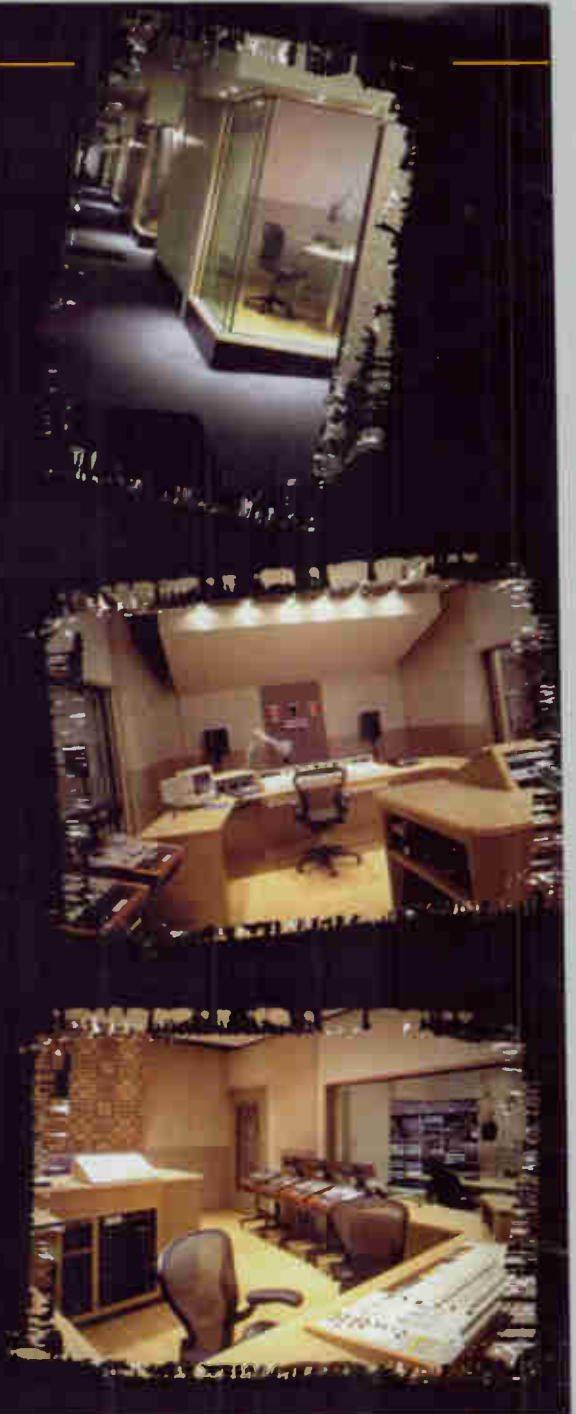
New equipment at the facility includes a Broadcast Electronics AudioVault in each of the four studios. A recently purchased Wheatstone A500 console was transferred to the new facility, where it works with three newly purchased Wheatstone A6000 consoles.

"Studios 2, 3 and 4 have two booths: one for talent, and one for another person such as a newscaster," Hutton says. "We can run both booths from the same console. We added a 32 x 32 Sierra switcher. It's been solid for us," he says. "We were able to integrate the Sierra modules into the Wheatstone consoles."

Custom-built studio furniture from the company Symmetry in Wood rounds out the new facility.

The glamorous new digs of WBUR are a far cry from the days of cramped working spaces and reels of audio tape.

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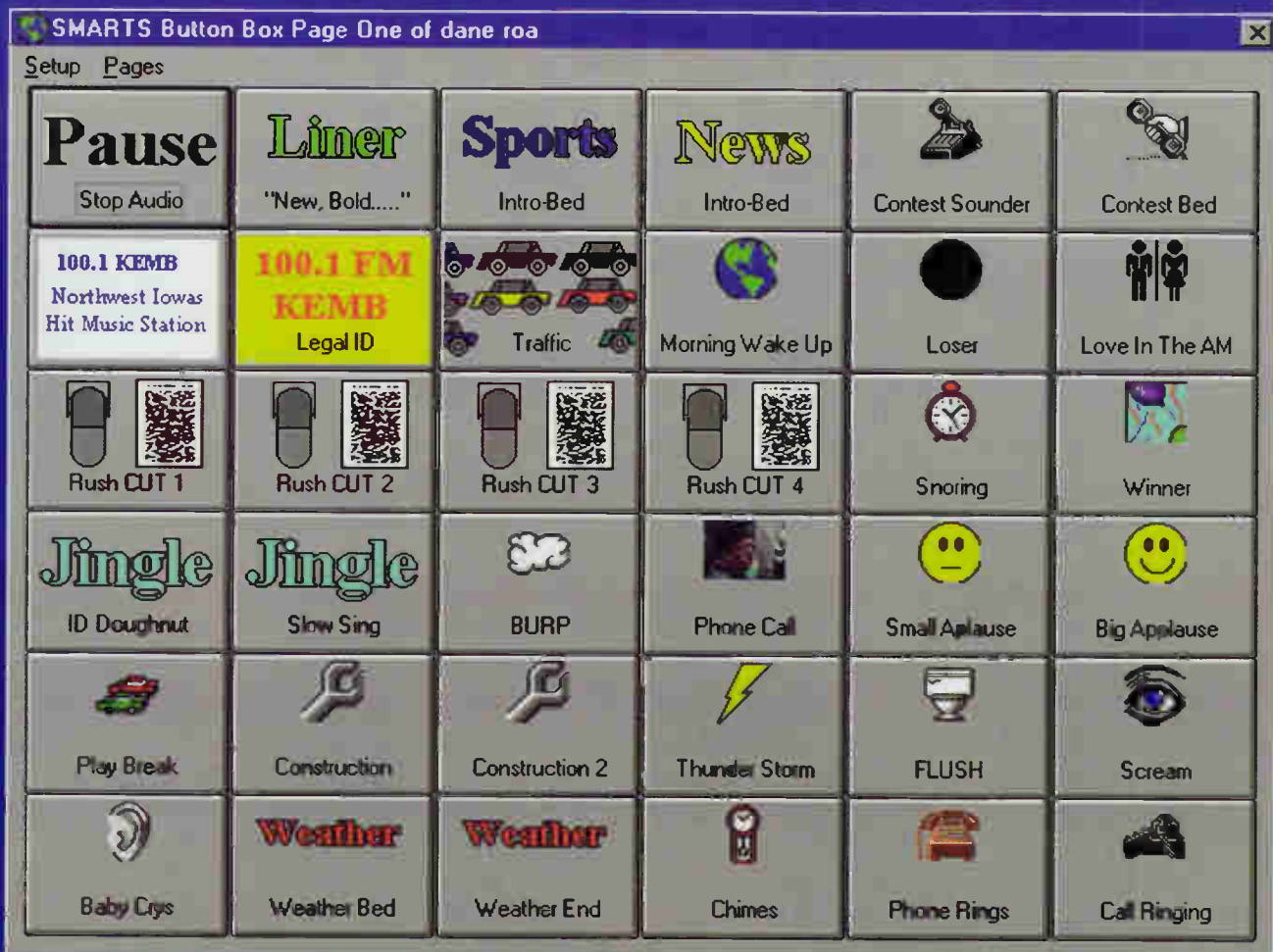


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