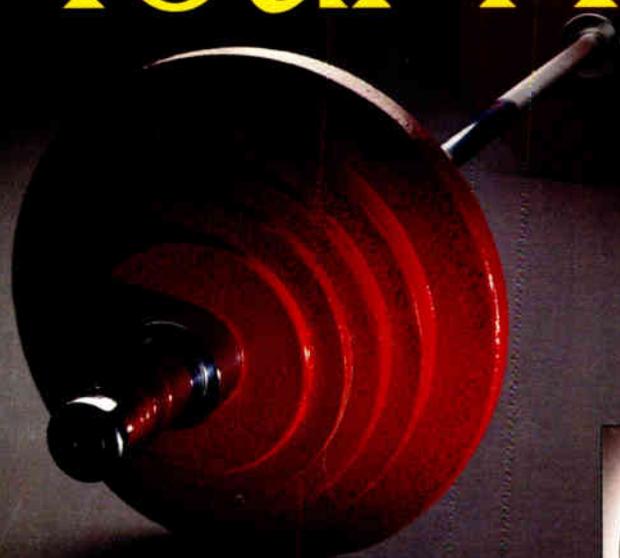


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-  NAB Radio Show Wrap-Up
-  Radio Covers the Elections
-  "The Biggest Sale I Ever Made"
-  Jeff Pollack: "What I'd Buy"
-  The FCC's Indecency Double Standard

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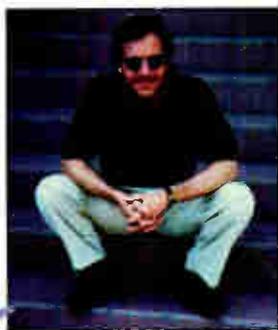
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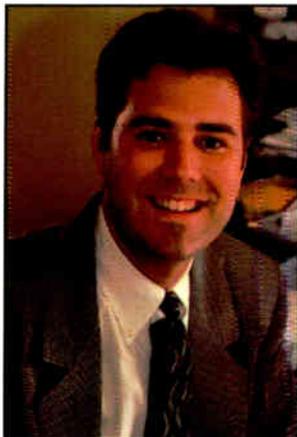


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DOUBLE TAKE

On the power of radio: "Confucius is said to have said, 'One picture is worth a thousand words,' yet what we remember about Confucius is not what he looked like, but what he said."



Radio Show: A Handle On Evolution

.....
by Charles Taylor

This is no way to live. I'm on a "red eye" flight heading back to D.C. from a full agenda at the NAB Radio Show/World Media Expo in Los Angeles. It's after midnight—some-where—I think we're in Mountain time. Production for The Radio World Magazine starts in less than 24 hours from touch down. Sleep?

There's a lot to report about the show, which I hope you'll comb through in our wrap-up coverage in this issue. The NAB/RAB agenda was ripe with topics that impact owners, managers, and sales and promotions leaders on a daily basis, from buying and selling stations to the latest on duopoly to the state of advertising.

While a forum as sizeable as the Radio Show certainly presents an optimal opportunity to take a step back and document the evolution of the industry, it's far from a simple task. When I worked on Radio World newspaper, our technically oriented publication, I at least had the tangible evidence of a new model number or a press release on the latest version of a product to symbolize progress.

But those innovations that impact management are seldom as evident, except perhaps instances when the FCC mandates a specific change in policy.

Many of the industry shifts we recognize—in station financing trends, in developing new and innovative sales techniques and in reactions to those new commission policies, for example—are gradual adaptations to the evolving face of the broadcast environment. For the management side of radio, change is not always apparent enough to simply label with a new tag.

Foremost, the outlook for our industry is bright at the Radio Show. It seems that lessons have been absorbed from the recession of the late 1980s/early '90s, and broad-

casters are wiser, stronger and more disciplined because of it.

Meanwhile, the industry continues to prepare for radio's two imminent revolutions: the dawning of digital audio broadcasting and radio's role in the information super you-know-what. There is acute awareness that within a decade, the day-to-day operation of a radio facility may be as different from 1994 as AM is from FM. Technology is likely to impact every facet of the radio experience.

Radio Advertising Bureau President Gary Fries told me that while optimism permeates the industry, he found that radio's top-level managers came to the Radio Show not taking their blessings for granted. "It's restrained to what I'd call a business optimism attitude and a real focus on growing," he said.

I hope our Radio Show/World Media Expo coverage will give you a head start if you couldn't be there, and a synopsis of the vast amount of information presented if you were. We've tried to make it a quick and imperative read. The wrap-up begins on page 30.

Meanwhile, thanks for the gratifying responses we've been getting from all fronts regarding the launch issue of The Radio World Magazine (see a selection of reactions on page 6).

I appreciate your positive feedback and am pleased you're sharing constructive ideas that you want to read about here. I certainly realize the scope of our mission and hope you'll continue to let me know what you're interested in as we continue to get to know each other better.

THE Vol. 1, No. 3, Nov. 1994
Radio World
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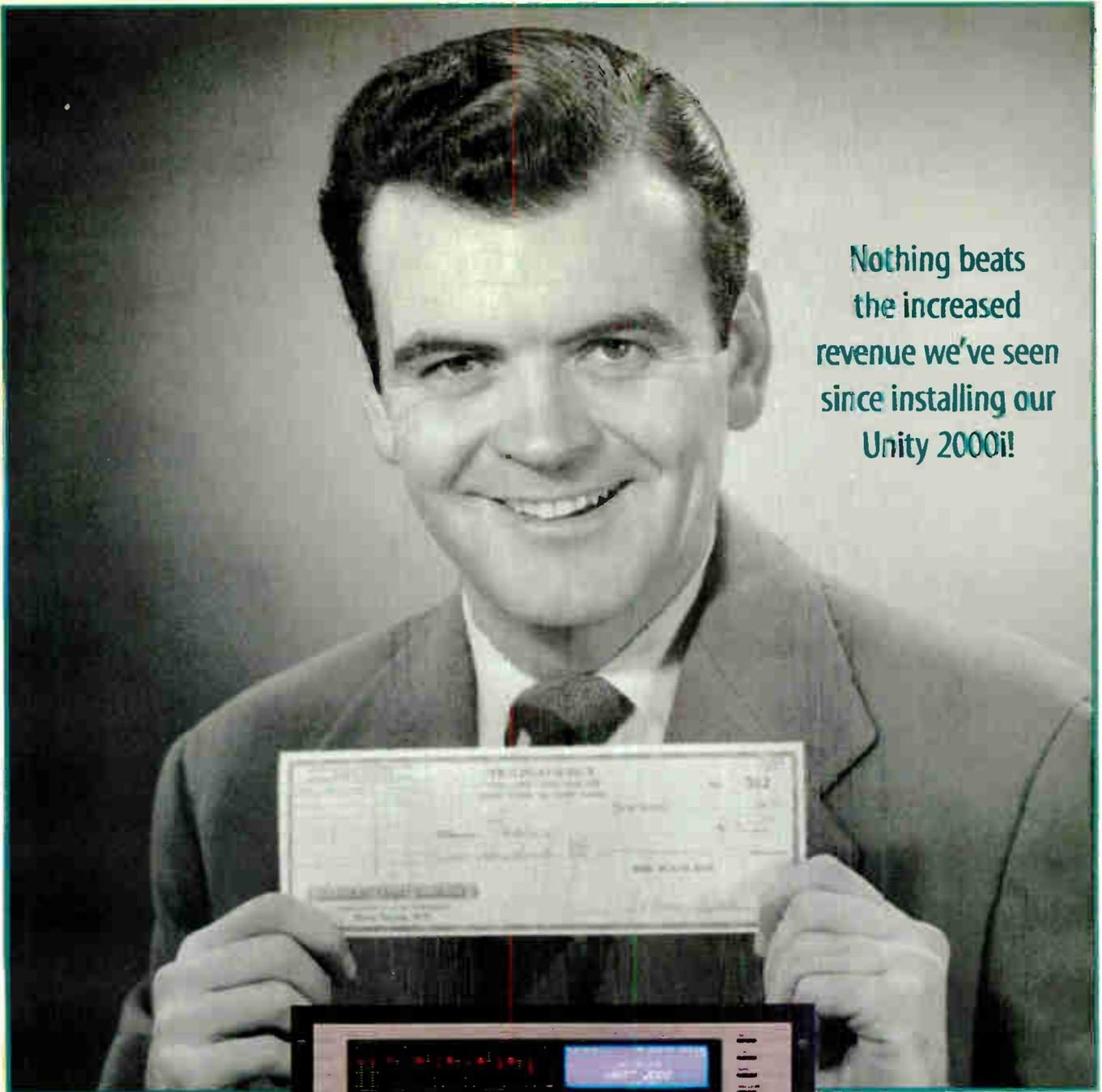
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An Arm and a Leg

Great first edition of The Radio World Magazine. I've been waiting a long time for a magazine like this—something that keeps broadcasters up to date on what's happening in radio without having to spend an arm and a leg.

Mark Weaver
WMAL Radio
Washington, D.C.

On Target

Congratulations on The Radio World Magazine. I have just finished the first two issues. You are right on target.

Recently, after subscribing to the other principal broadcast weekly since 1957, I dropped my subscription. Those folks have eliminated radio in their search for the information superhighway, leaving a huge need in the radio market.

Best wishes for continued success.

Tom Burns, president
WLLT, Sterling, Ind.

The Only Words

Excellent, just excellent! The only words to describe The Radio World Magazine.

Every article from start to finish was well written and informative. If this is any indication of what the future brings, I'll eagerly await each edition.

John H. Rook
President, Rook Broadcasting
Spokane, Wash.

A Real Class Act

Wow! What a pleasant surprise to discover the brand new inaugural issue of The Radio World Magazine on my desk today.

Thank you! Thank you! Thank you! This is a real class act. Good luck and I'll eagerly await and devour each issue.

Theresa Raymer
Sales/Promotion Manager
KTPI/KVOY, Palmdale, Calif.

The New Baby

Congratulations on the launch of your new baby.

It takes a lot of effort to put together such

a high-quality publication with broad breadth of coverage of an industry. Volume 1, Number 1 of The Radio World Magazine looks superb.

Keep up the good work.

Paul J. McLane
Marketing Manager
Bradley Broadcast
Gaithersburg, Md.

Wish the Best

Congratulations on your new magazine! The quality, the layout, the graphics and all the pieces look terrific. Congratulations on a superb publication.

All of us here at RAB wish you the very best.

Wayne Cornils
Executive VP
Radio Advertising Bureau
New York

Very Readable

Thank God, a decent publication about radio that is very readable, very professional and very free. Radio World does it again.

This publication is sure to draw a very strong and loyal reader base. The Radio World Magazine will not just be placed on the table in the reception area—it will be read.

Best wishes to all at IMAS Publishing.

Jeff W. Shepherd
Globe Productions
Roanoke, Va.

Keep It Up

Just a quick note to say that The Radio World Magazine looks great! You and your crew should be damn proud. I am! Keep it up.

Frank Foti, President
Cutting Edge Technologies
Cleveland

Superb!

I must commend your editor and his entire staff on the new Radio World Magazine. The October issue was superb!

I love the format, the size and the articles were quite timely. Continued success with

your very informative magazine. It's now on my must-read list.

Maynard Grossman
VP Operations/Sales
WGCI-AM/FM, Chicago

A First

Congratulations on Volume 1, Number 1 of The Radio World Magazine, a proud addition to the other Radio World publications.

As a media broker working around the world, I find your material timely and hugely informative. And particular congratulations on the international flavor of the calendaRADIO page, a first for any publication.

Robert E. Richer
International Media Consulting
Farmington, Conn.

Don't hold it in. Address letters to Charles Taylor, The Radio World Magazine, 5827 Columbia Pike, Third Floor, Falls Church, VA 22041; or fax: 703-998-2966.

Corrections

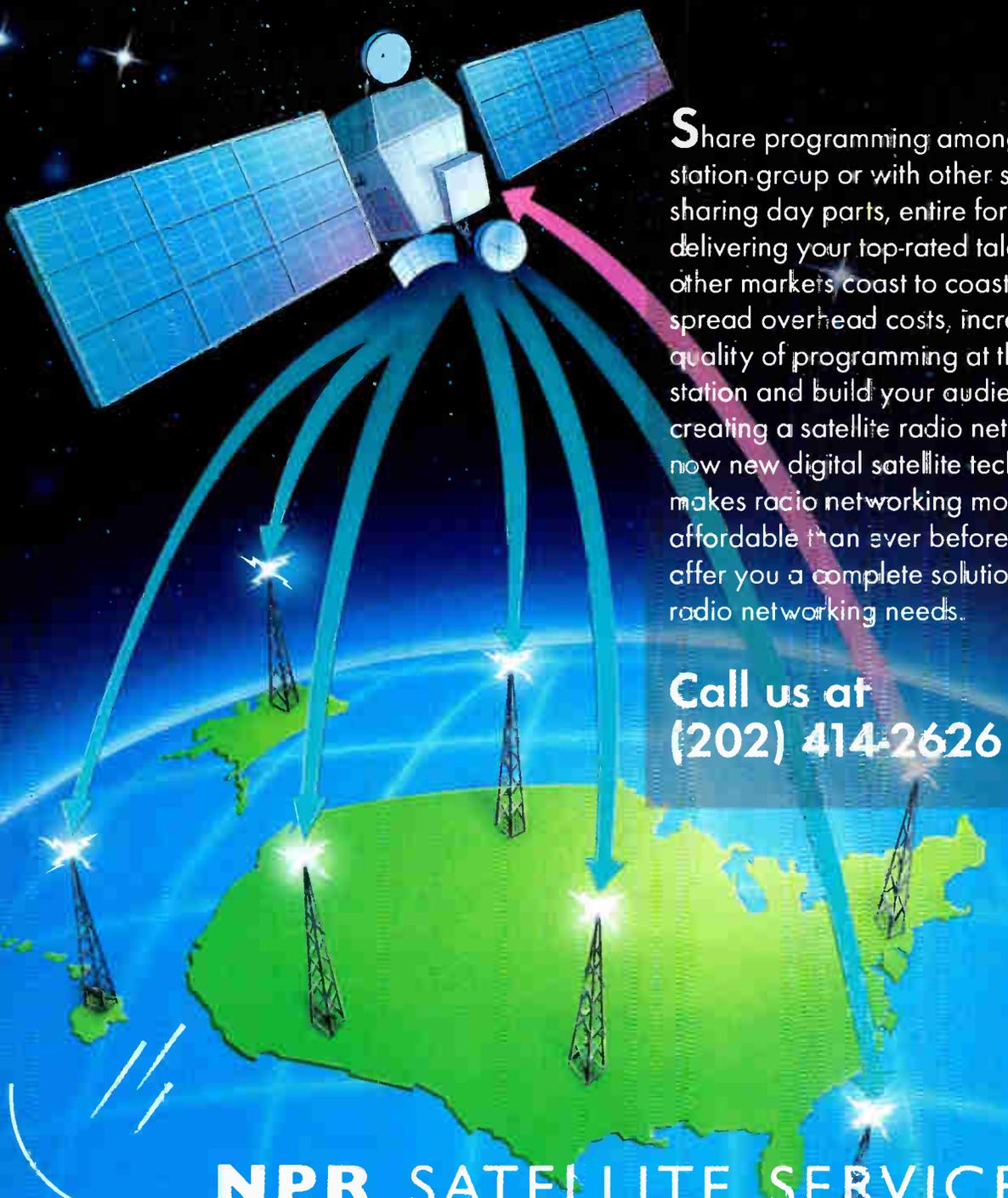
KIIS-FM President Marc Kaye's name was misspelled in the September Market Report on L.A. Kaye has since moved on to become president/GM of fellow-Gannett outlet WUSA in Tampa. We hope it wasn't something we said.

WODS-FM, profiled in September's Facility Spotlight, employs the Wheatstone A500 console, not 8500 as written. While it may look good in print, the company has affirmed that no 8500 is on the slate at this time.

The October Market Report on Chicago claimed that the nation's number three radio market would bring in 1994 revenues of \$292,000. Business has been a bit brisker: The figure should read \$292 million.

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World Radio History

by Doug Hyde



viva, miami!

Yes, Spanish Radio Dominates But #11 Radio Market Offers Plenty of Options

It's a different world down here. Outdoor cafes and malls are packed every night—in January. World famous models regularly walk the streets of South Beach as though they are runways. Cafe Olé, Cuban espresso mixed with steamed milk, is the after dinner drink of choice.

Welcome to the nation's number 11 radio market, the wild and wacky city of Miami. And if you should desire further proof that you're not in Kansas anymore, all you need is a radio.

Somos noticias

With a few taps of the “seek” button, you will hear fairly typical liners, such as “The Best of the '70s, '80s and Today” or “Just Good Rock'n'Roll.” But you'll also hear “Somos noticias y mucho más” and “La emisora con los super éxitos,” translating to “We're news and much more” and “The station with the super hits.”

“The Miami market is unique in the nature of the community,” notes Mitchell E. Shapiro, president of Shapiro Research, a Miami-based consulting firm. “Every five years, it's a different population than the one that was here five years ago.”

Part of that ever-evolving diversity comes from the two fundamentally distinct counties comprising the Miami market. Broward County, which includes Fort Lauderdale, Hollywood and Pompano Beach, is primarily made up of retirees and

transplanted New Yorkers. ("It's like the sixth borough of New York City," says David Ross, GM of Miami's Y-100 and WBGG.)

Dade County defines the more popularized metropolitan Miami, with its international flavor and a Hispanic population that makes up more than half the county.

As the nation's most heavily Hispanic major market, Spanish radio is obviously an instrumental facet in this city that caters to a powerful, vibrant Latin community. Miami's Hispanic residents are generally much more affluent and active as consumers than those in other markets.

Although the vast majority of Miami's Latin Americans are Cuban (since Fidel Castro's Socialist regime surfaced in 1959), there are burgeoning Puerto Rican, Nicaraguan, Colombian and Argentinean communities, making Miami a truly international mecca.

Additionally, as home base for the two major national Spanish TV networks—Univision and Telemundo—along with the Spanish-language MTV Latino, daily newspapers like *Diario de las Americas*, and, last but not least, more than a dozen Spanish radio stations, Miami is fast becoming a Spanish media center.

"Miami looks toward the music and trends of Central and South America. It's truly an international city," says Dean Goodman, general manager of the three stations in Miami owned by Paxson Broadcasting. "This adds tremendous dynamics to the market."

A sharp focus

The city boasts three 50,000 W AM Spanish news/talk stations with a sharp focus on issues-centered talk pertinent to politics in the Latin community. WAQI, WQBA and WCMQ can all be heard in Havana under good conditions. As a result, Spanish radio is at the forefront of a highly intense political climate.

Tomas Garcia Fuste, veteran news and anchor and commentator at WCMQ 1210 AM, has made interviews with recent Cuban exiles applying for U.S. citizenship a staple of his daily morning show since 1981. The stories of economic hardship and the lack of basic necessities told by these immigrants ring in the hearts of thousands of Cuban exiles every morning.

Among Spanish music stations, WRTO, Radio Ritmo—or "La Ritmo La Traigo Yo" (The Rhythm I Take With Me)—traditionally leads the pack. It features the full spectrum of Latin American music, including salsa and meringue, with a primary emphasis on ballads.

WRTO, owned by Heftel Broadcasting, is home to the ever-popular "desayuno musical" (musical breakfast"), one of the first attempts

at a Spanish-language morning zoo—and is consistently in the top three in 12+ a.m. drive, along with its talk-driven AM sister, WAQI, Radio Mambi.

New Age Broadcasting's WXDJ, El Zol 95 caters to the Hispanic community with salsa music and locally bred talents such as Gloria Estefan and Jon Secada. The station employs a high-energy approach typical of most English-language CHRs in both its music and personalities.

Money talk

Revenue figures cast the demographics of

the Miami market in a different light. According to BIA Publications, more than \$123 million in radio time was sold in 1993. Leading the market in revenue was, not a Spanish station, but the "Wonderful Isle of Dreams," Cox-owned news/talk WIOD, 610-AM, billing \$8 million last year.

The station's content steers away from the usual political issues and controversy found on AM talk radio; instead, it focuses on lighter, humor-oriented banter.

WIOD also dominates the sports market in South Florida, with highly rated sports talk programming and broadcast rights to the

A Competitive View of Miami

Stations are ranked in order of Arbitron Summer 1994 12+ ratings.
Information provided by BIA Publications.

1993 Revenue

Station	Frequency	Format	\$ in millions	Owner
WLYF-FM	101.5	soft AC	5.0	Jefferson-Pilot
WAQI-AM	710	Spanish	4.5	Heftel Broadcasting
WEDR-FM	99.1	urban	5.0	Rivers Group
WRTO-FM	98.3	Spanish	5.5	Heftel Broadcasting
WHQT-FM	105.1	urban/CHR	3.5	Cox Enterprises
WPOW-FM	96.5	CHR/dance	6.2	Beasley BdctGroup
WHYI-FM	100.7	CHR	6.5	Clear Channel Comm.
WXDJ-FM	95.7	Spanish	4.0	New Age Broadcasting
WFLC-FM	97.3	AC	6.0	Cox Enterprises
WKIS-FM	99.9	country	4.0	Sunshine Wireless
WLVE-FM	93.9	NAC	4.2	Paxson Broadcasting
WIOD-AM	610	news/talk	8.0	Cox Enterprises
WSHE-FM	103.5	AOR	5.5	TK Communications
WMXJ-FM	102.7	oldies	3.5	Jefferson-Pilot
WTMI-FM	93.1	classical	1.5	Marlin Broadcasting
WCMQ-FM	92.3	Spanish	3.5	Spanish Broadcasting
WINZ-AM	940	news	2.0	Paxson Broadcasting
WZTA-FM	94.9	classic rock	4.0	Paxson Broadcasting
WTPX-FM	106.7	Spanish AC	3.0	New Age Broadcasting
WQBA-FM	107.5	Spanish	2.5	Heftel Broadcasting

NFL's Miami Dolphins and the University of Miami Hurricanes' football, basketball and baseball games.

While WIOD clearly rules the English-language AM spectrum in Miami with a combination of news, talk and sports, two additional full-power AM competitors strive to serve

different interests in the community.

WQAM, 560 AM, the heritage top 40 rock-'n'roll AM station in the 1960s, now carries an all-sports radio format. Originally, Dolphins football legends such as Mercury Morris, Jimmy Cefalo and Joe Rose served as sportscasters until they found more

"Wait, I thought that station was..."

Radio formats in major markets today are in a constant state of fine tuning and fragmentation, and Miami is no exception.

In the past six months alone, four local FM stations have adjusted their current formats.

✓ In May, Spanish WCMQ-FM backed down from its ballad-heavy music format, aimed at the same audience as the full-service, top-ranked Spanish music FM, WRTO, Radio Ritmo.

The new "Mega 92" features Spanish hits similar to those heard on Radio Ritmo, with English-language top 40 hits thrown in, catering to both Hispanic and non-Hispanics in Miami.

An intriguing characteristic of this station is its use of Spanish-to-English talksets, where a jock utters a phrase in Spanish and immediately translates it to English.

This type of format is nothing new to the market. WQBA-FM (the old "Super Q") tried a similar approach in the 1980s, when the Spanish market was far less competitive with only two Spanish FMs. The station received mediocre ratings results.

Early on, it appears as though Mega 92 may be headed in a similar direction. "They may be trying to appeal to the younger demos that are not as entrenched in the culture," observes Mitchell E. Shapiro, president of Shapiro Research, a Miami-based consulting firm.

✓ WTPX-FM, formerly AC "Tropics 106.7," appears to be replacing the old WCMQ-FM with a fifth Spanish music outlet, "Romance 106.7." The ballad-heavy Spanish station bills itself as "the station with the air of romance."

It appears to be aimed at mostly older Hispanic demos in the market, who were loyal to Radio Ritmo.

✓ AOR is another format that has recently splintered into sub-formats such as classic rock, modern rock, AAA and Rock AC. A few "mainstream" AORs combining all of these elements still remain, like Miami's WSHE, utilizing its time-honored "SHE's only rock n' roll" liner.

For years, WZTA, Zeta 4 competed with WSHE using a pure classic rock approach with moderate ratings success. Last summer, however, Zeta changed its focus to a classic rock base with samples of current AOR artists thrown in.

Zeta's format appears to be modeled after fellow Paxson entity WHPT in Tampa, which has landed top five 25-54 numbers with a similar format, using the same "Just Good Rock 'n' Roll" positioner that Zeta currently uses.

✓ The recent proliferation of the all-1970s or CBS Arrow format has worked its way to Miami. WBGG—formerly oldies WAXY—signed on in late August as "Big 106—Big Seventies Hits."

Much of the music programming on WBGG, utilizing core artists like Elton John, Supertramp and Eric Clapton, appears to lean toward classic rock, which could, in turn, have a wide-reaching effect on local AC, AOR and oldies stations.

"WAXY's recent format was Beatles-era music, from 1964 to 1970. When you define yourself that narrowly, you're talking about people in their late 30s and 40s," Shapiro says, adding that he fears the station is merely relying on national format data and consultants. "It won't work very well," Shapiro predicts.

The station does, however, have the plus of running Howard Stern in morning drive, just starting in September.

-Doug Hyde

WHOT-AM/FM, Youngstown, Ohio from WHOT, Inc., Myron Jones and John Kanzius, Principals, to Connoisseur Communications, Jeffrey D. Warshaw, President, Connoisseur, Inc., for \$6,000,000.

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appeal in television and other arenas.

With the exception of weekdays 1 to 4 p.m., when Rush Limbaugh is beamed to this largely Republican market, sports talk from lower-profile personalities is now featured on the Sunshine Wireless-owned station. It also controls broadcast rights to the NHL's Florida Panthers, the Florida Marlins and the Florida State University Seminoles.

While WINZ, 940 AM is not as sports-oriented, it attracts another segment of sports junkies with coverage of the NBA's Miami Heat. WINZ is the flagship of Paxson's statewide WINZ Network, providing all news, including traffic and weather every 10 minutes, as well as business updates and

sports talk programming in Miami, Tampa, Orlando and Jacksonville.

"Triopolies"

The Paxson outlet is one of three "triopolies," if you will, in the Miami market. In addition to WINZ, the company owns rock AC WZTA and jazz outlet WLVE, reaping a total of \$10.2 million in ad sales in 1993, according to BIA.

"It's like operating a newspaper," suggests Paxson GM Goodman. "Just as a newspaper has a variety of sections, we've got news, sports, rock'n'roll and jazz."

Jefferson-Pilot Communications, meanwhile, owns nostalgia WMRZ, soft AC

WLYF and oldies WMXJ, billing a total of \$9.5 million; and Cox Enterprises, in addition to news/talk AM WIOD, owns AC WFLC and R&B adult WHQT, controlling the largest piece of the Miami radio pie: a total of \$17.5 million in ad time in the market.

Paxson's WLVE, along with Beasley Broadcast's top 40 WPOW-FM, were recently named Best Radio Stations by South Florida Magazine. Despite Miami's distinctly Latin flavor, the two English-language stations seem to have a pervasive sixth sense of the area's culture and style, ironic since they are at different ends of the programming spectrum. ➔

Promotions, on Wheels

With the wide array of stations to choose from in South Florida, radio is under pressure to be promotionally active, if not downright fervid.

A number of local stations have derived innovative methods of getting identifiers and images in the minds of the public. Oldies WMXJ, for example, sponsors "Let the Good Times Roll" oldies concerts at least twice a year, attracting name acts who are part of the station's core, including Dion, The Crystals and Jay and the Americans.

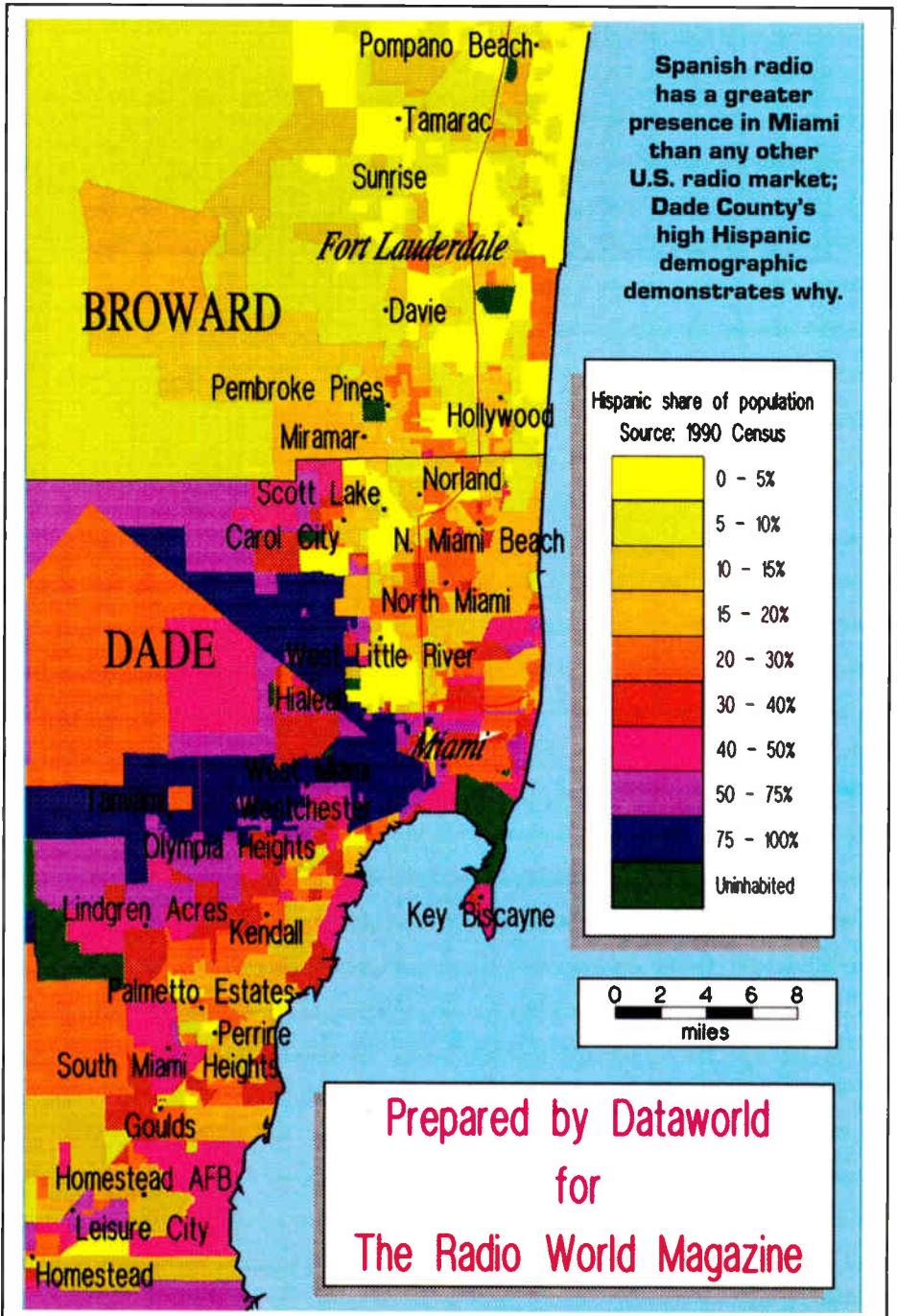
Every December, Y-100 sponsors a "Wing Ding"—a chicken wing cook-off held on a local thoroughfare. Yes, that's right, as in roadway.

In the spring, WLVE, along with The Miami Herald, executes "The Tropic Hunt," a scavenger hunt for prizes held at an area hot spot. Preliminary clues are in the Tropic section of The Miami Herald and further clues are read on WLVE as the hunt ensues.

WLVE, along with WINZ and WZTA, also takes promotional items on the road with the Rolling Radio store. Each day, the store stops at a different storefront, gas station, mall or promotional event. Items for sale include clothing, license plates, coffee mugs and other merchandise with Love 94, Ron & Ron and Zeta insignia.

Tried-and-true cash giveaways also still flourish on several Miami stations. WPOW gives away \$1,000 an hour on its designated "Thousand Dollar Thursday." Also, TV ads for WQBA-FM (Spanish Q-107) and billboards for WCMQ-FM are now advertising million dollar giveaways.

-Doug Hyde



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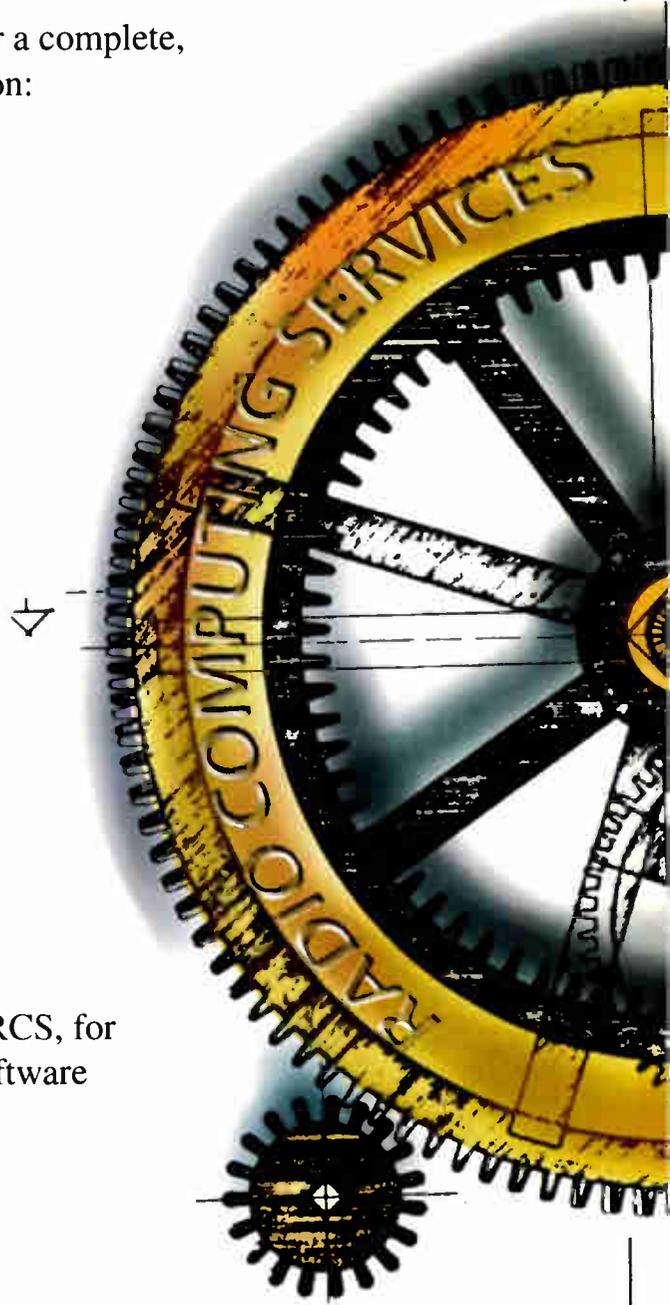
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WLVE, Love 94, is often heard in coffee houses and outdoor cafes. Utilizing a "cool jazz, smooth vocals" moniker, the station features modern jazz from artists like Lee Ritenour and Spyro Gyra. Crossover AC artists such as Anita Baker and Sade are prominently programmed, with a touch of mainstream AC product also thrown in. Love 94 is one of those rare music stations with a definite attitude—a relaxed, cool atmosphere that transcends its individual elements of



Miami's signature art deco persona...

music, personalities and promotions.

WPOW, Power 96, is a dance CHR, promoting itself as "the soundtrack of South Florida." Its format features mainstream CHR product, blended with dance music heard in Miami-area dance clubs. Primarily aimed at an active, predominantly Hispanic 18-34 audience, Power 96 also dominates teens and even places in the top 10 among the 18-49 demographic, according to Arbitron. Such massive appeal across demos is rare for a dance CHR format.

The ratings leader

Still, the ratings leader in Miami is none of these. Instead, Rivers Group's R&B WEDR, 99 Jamz, showed up at the top of the spring 1994 Arbitron book, posting a 6.9 to 7.4 share gain. The station offers mass appeal urban contemporary, sampling everything from Motown and rap to gospel and reggae in a given hour. Its chief competitor is the top 10-rated Cox-owned urban AC WHQT, Hot 105, which excludes the harder-edged rap and reggae and replaces it with 1960s and 70s soul and modern soul ballads.

The station also can boast one of Miami's better-known morning show hosts, James Thomas. With a population of nearly three million and a virtual lack of public trans-

portation, driving is a way of life in South Florida. As a result, competition for the captive a.m. audience is fierce.

In September, WBGG, Big 106, in a deal rumored to be six figures, became the latest syndicated carrier of the self-proclaimed "King of all Media," Howard Stern.

"My market is New York City in the sunshine. There are a lot of New Yorkers here, a lot of people who have experienced Howard in one shape or form," says David Ross, Big 106 GM. "I felt like we had an absolutely automatic in terms of ratings."

"I'd be very surprised if WBGG isn't in the top five morning drive six months from now," echoes consultant Shapiro.

Unlike several markets where turmoil has occurred after Stern's latest "funeral," WZTA's longtime a.m. hosts Ron & Ron appear not to be reacting to Stern's arrival. So far, anyway.

Other successful morning shows include Mindy & Bo on WPOW, a female duo adding gossip and celebrity interviews to the regular morning show fare. Miami also has its share of folksy, market-beloved air personalities that pull in loyal listenership, including Sonny Fox and Ron Hersey on WMXJ, Mike Reiniri on WMRZ,



Miami Beach: and radios everywhere!

Dave Caprita on WLVE and Bobby & Footy on Y-100. This latter longtime CHR, now a duopoly partner to Big 106, has a host of air personalities that are as heritage in South Florida as Flipper and the Orange Bowl. 📻

Doug Hyde is a junior majoring in Communication and English at the University of Miami. He is program director of the student-run radio station, WVUM-FM.

He is, incidentally, the son of George Hyde, executive vice president of the Radio Advertising Bureau.

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World Radio History

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WJLB-FM Keeps Urban Engine in Tune

.....
by Marjory Roberts Gray

Detroit Urban Outlet Holds Onto the Top for a Decade

Few markets in the U.S. evoke their musical heritage as readily as Motown, and few radio stations there have captivated listeners as effectively and durably as WJLB-FM, 97.9.

WJLB's reign over the airwaves in Detroit began nearly a decade ago. The urban contemporary station has ranked number one or two in 12+ for eight to 10 years, says Verna Green, vice president and general manager for WJLB. Green came on board in 1982, moving into the radio industry after a career in hospital administration.

WJLB earned a 6.9 share in the spring 1994 ratings book, holding the number one position in 18-34 and 18-49, and a number two spot 12+ and 25-54. The outlet is owned by Booth Broadcasting.

Focus

Staying at or near the top of the Detroit market, says Program Director Steve Hegwood, requires musical and promotional focus on WJLB's demographic target. Primarily, he says, that group includes African Americans between 18 and 34.

"You know what to expect when you tune in: Anita Baker, Boyz II Men, Luther Vandross and many others," Hegwood says. "These are the signature artists for the target demo of the station." Hegwood joined WJLB four years ago, after working in programming for KHYS in Houston and WLUM in Milwaukee.

In turn, the better a station reads the culture of its target audience, the more share points add up, says Ed Shane of Shane Media Services in Houston. "By playing the proper mix of music for the culture, you earn a big share of the market."

Staying in touch with listeners' tastes and

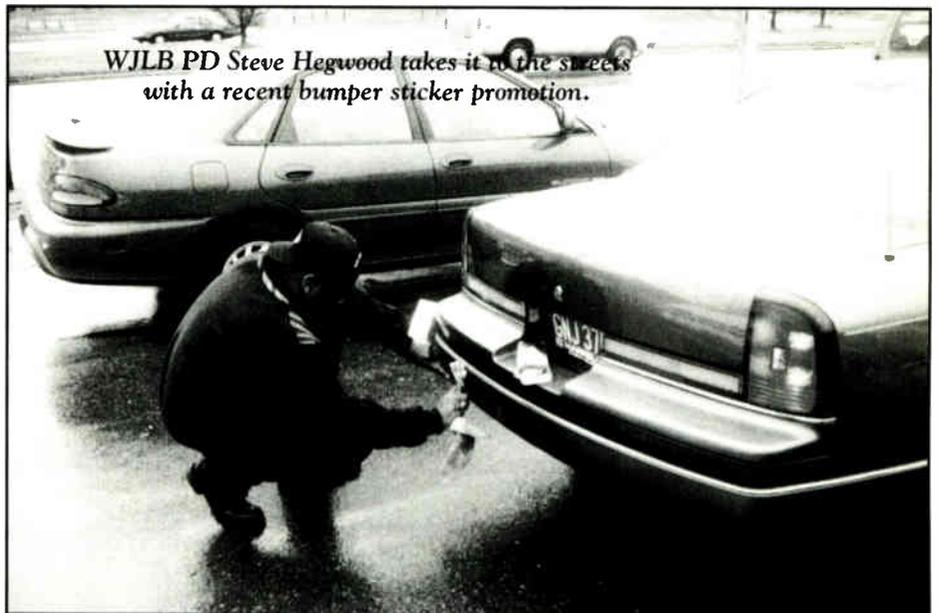
interests not only guides programming at WJLB, but it also keeps the promotional machine on the mark. The station directs some of its special events at the core listener—adult women 25 to 34, Green says. "Ladies Night Out," for example—hosted by two of the station's female jocks—offers an evening of free entertainment by national and local artists.

1982, the station has provided more than 100,000 coats and inspired similar radio promotions across the country.

No matter how focused the programming or clever the promotion, Green says, the two must work together for the station to succeed.

Very sensitive

"Our sales department is very sensitive to the programming goals, so that the typical battles of many stations don't go on here," she explains. "When we're doing any kind of promotion, we want it to meet three needs: those of the listener, those of the



WJLB PD Steve Hegwood takes it to the streets with a recent bumper sticker promotion.

Other promotions serve the dual purpose of supporting WJLB's high profile while tying the station into the community. "We're very visible on a daily basis," Hegwood notes. "We do many things to keep the station top of the mind." During "Coats for Kids," for instance, an event sponsored by WJLB every November, listeners and station advertisers donate coats or money to Detroit-area children. Since

station and those of the advertiser. All three must be satisfied for a promotion to stand on its own."

The station's air personalities also deserve credit for WJLB's popularity in the Detroit market, Hegwood adds. Mason and Company kick the day off with jock John Mason, news anchor Mildred Gaddis and the "Tune-up Man," who handles traffic and morning show production.

Two of the station's female disc jockeys, Janet G. and Frankie Darcell, cover midday and afternoon drive, respectively. This duo, known as the "turntable sistas," gives WJLB a "unique back-to-back combination that we promote heavily," Hegwood says.

"We skew the station a tad younger from 6 p.m. to 10 p.m. with Tre Black," he says. "We go for more of a street angle with some rap and a lot of dance music. It's like a party every night." John Edwards takes over with the "Quiet Storm" from 10 p.m. to 2 a.m., and "After Dark with Sylvia" rounds out the evening, primarily featuring ballads and contemporary soft music.

Roots of success

WJLB's long-running wave of success dates back to the early 1980s, when Green helped overhaul the station as it shifted from AM to FM. With substantial modifications in most of its operations, including programming, personnel, promotions and production, things began to move in the right direction. Between 1981 and 1985, WJLB gained about four share points, moving to 6.6 and maintaining its healthy hold on the Detroit market ever since.

The station's main competitors have failed to break that hold, Green says, in part because WJLB never gets complacent. "We ask ourselves 'what if' all the time," she says. "It's like anticipatory defense." Staying a step ahead of the competition means striving to maintain high standards



in all areas, she adds. "We hope to raise the bar of expectation for quality program delivery, and the audience has supported us in that goal."

Some recent changes in the market have also worked in the station's favor. Booth Broadcasting purchased one of WJLB's biggest competitors, WMXD-FM, 92.3,

allowing the stations to complement rather than contend with each other. "They're going for African Americans 35 and above, while we're going for 35 and under," Hegwood says. WHYT-FM, 96.3, also took some of the heat off of WJLB to win the younger listener when it shifted to a rock-oriented format over the summer. "They're still interested in that demo," Green says, "but they've backed off the ethnic approach they had."

Though such changes may strengthen WJLB's position, Green says the station preserves its rank largely by staying in tune with its listeners. "We're kind of an extension of our own audience," she says. "We keep our eye and ear on them. We've given them what they've asked for, and the ratings reflect that across demos." 

Marjory Roberts Gray is a Philadelphia-based free-lance journalist whose credits include U.S. News & World Report and Psychology Today.

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David Ross
general manager Y100/WBGG
Miami
format: CHR/'70s

“What impact does the continued proliferation of syndicated morning shows have on the radio industry?”



Rona Landy
general manager WLTW-FM
New York
format: AC

(WBGG became the latest radio outlet to syndicate Howard Stern in September.)

The duopoly environment has made syndicated morning shows proliferate, because managers like myself with two stations confront the challenge: how do you not cannibalize yourself? It would be difficult to maintain two local, high-profile morning shows.

On Y100 (WHYI-FM), our Bobby and Footy morning show is in its 21st year. The show is often number one 25-34 and is very local and very in touch with South Florida.

When we brought in the new duopoly station—WAXY-FM, now WBGG, Big-106—part of my mission was to protect Y100. The only Anglo morning show in the market here that has beat Bobby and Footy is WZTA's Ron and Ron, a Howard Stern wanna-be.

We decided to bring the real thing into the market, knowing that if we took down Ron and Ron, it would actually help Y100. Y100 delivers big with females 25-34, and Big gives us 25-49 males.

We reformatted Big-106 to 70s rock. The acceptance of that music right now is very strong around the country with adult males, a prime Howard Stern target. I felt this would be highly compatible with Howard Stern.

When I put the two morning shows together, we're clearly the number one radio entity in the market. These shares added together make one-stop shopping for the media buyer. And from my perspective, I've been plugging away for 18 years to get \$300 a unit for Y100's morning show. In two weeks I'm getting \$300 for Howard Stern. And there's more inventory per hour on Howard.

So my basis for believing in syndicated morning shows comes as a result of the fact that I have to, first and foremost, believe in very strong, localized morning shows. I certainly didn't want to do anything competitive with my existing morning show on Y100. And yet, we've now given the audience in this marketplace far greater entertainment than it would have otherwise.

(WLTW-FM ranked number one 12+ in New York in the summer Arbitrons. The station's Bill Buchner & Rasa Kaye are a long-time local presence in a.m. drive in the market.)

I think good radio is good radio, whether it's locally originated or shared over a number of radio properties around the country. Whenever you can find something that the public seems to gravitate to, I think it's good for the medium at large.

I do, however, think there are advantages to localized radio, and I believe it's one of the strengths that we offer. Rasa Kaye, news director, has been with us for a decade and Bill Buchner has been on as morning drive host for more than five years.

They maintain a ranking in the top six 25-54.

Our AC format is so totally different from most of the stations offering syndicated programming, which in today's world is usually a personality or talk or both. While our on-air people inject their own personality and flavor into the show, aside from traffic, weather and local comments, we really are a music-intensive radio station with all music tested and played for New York tastes.

Buchner and Kaye also capture the flavor of the market we serve in New York. Both Howard Stern and Don Imus are very successful New York personalities now in syndication. While their talent makes up for a lot, there's no avoiding the fact that the local aspect suffers to a degree in their syndicated markets.

But it comes back to what people want to tune into from the radio at any particular time. They might tune into the syndicated personality like a Stern or Imus for a while, and then return to another station in their market, like WLTW, for music.

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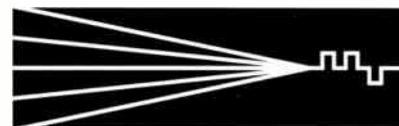
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Lenders, Broadcasters Grapple To Place a Value On FCC Licenses

by Frank Montero

The FCC's policy prohibiting creditors from taking security interests in FCC licenses has stood strong for decades.

The policy stems largely from the concept that an FCC license is not the property of the licensee to pledge, but a revocable privilege allowing the licensee (subject to certain obligations) to act as the trustee of public property—the licensed airwaves.

Needless to say, the inability to take a security interest in this most valuable of assets has prompted some concern among lenders and creditors who seek to have their loans fully collateralized. Nowhere has this been more evident than in the radio industry, where access to capital has long been a major obstacle to the ability of existing radio broadcasters to grow and the ability of would-be radio broadcasters to acquire their first properties.

Highly leveraged

The inability to take a security interest in an FCC radio license has caused lenders to classify loans to radio broadcasters as highly leveraged transactions.

The obvious point is that a radio station does not possess any inventory that can be pledged to a lender to secure repayment of the loan. The only tangible assets that might be pledged are pieces of equipment, which rarely cover the value of the loan. In effect, the only inventory a radio station has is its airtime, which is unusable without an FCC license. As such, lenders are incapable of taking a security interest in the value of the station's ongoing business.

The real world implication of this policy is that broadcast loans are more difficult to come by, and those that are offered come with higher interest rates and less favorable terms than would otherwise be available. To get around this prohibition, banks have

structured loan documents in such a way that require the borrower to assign (subject to prior FCC approval) its FCC license to the lender in the event of a default.

More recently, lenders have required individual and corporate borrowers to place their tangible assets and their FCC licenses into separate corporations. By doing so, the borrower can then pledge to the lender the stock of the licensee company. Then upon a default, the lender can, subject to prior FCC approval, foreclose on the stock and take control of the license. Likewise, the lender can foreclose on the borrower's tangible assets without FCC approval.

There are many who believe that a change in policy is a first step in freeing up needed capital in the broadcasting industry.

While these alternatives provide the lender with some comfort, the lender's ability to take control of the license ultimately relies on the borrower's good faith in abiding by that contractual provision requiring the borrower to sign a transfer or assignment application to the FCC upon default. If the borrower refuses to sign the necessary FCC application, the lender lacks the authority to foreclose on the license.

Other remedies

Other proposed remedies have met with mixed results. In one case where a lender asked the borrower to pre-sign FCC assignment applications to be used in the event of

a default, the FCC refused to grant the application because the borrower could not certify as to the accuracy of the information in the application on the day of filing.

It should be noted

Moreover, it should be noted that any party to an FCC application, including the borrower/assignor, is at liberty to unilaterally withdraw a pending FCC application at any time, even if that party signed the application. Likewise, an attempt by a lender to use a power of attorney to sign, on behalf of the borrower, an application upon default was rejected by the FCC on the grounds that the signatory could not certify as to the accuracy of the information expressed in the application.

In contrast, however, the FCC has approved an application signed by the clerk of a court (on behalf of the borrower) in a proceeding in which the lender had obtained a court order allowing the court clerk to do so. Presumably, the FCC granted the application in deference to the court's order.

Still unresolved is whether the FCC would process an application signed by the lender using a power of attorney and filed with a court order allowing the lender to do so.

The credit crunch stemming from the recent recession prompted two FCC proceedings to reconsider the FCC policy of prohibiting security interests in licenses.

One proceeding was prompted by a request for declaratory ruling filed by a consortium of institutional lenders. The other is a proceeding initiated by the FCC itself entitled, "Review of the Commission's Regulations" ■

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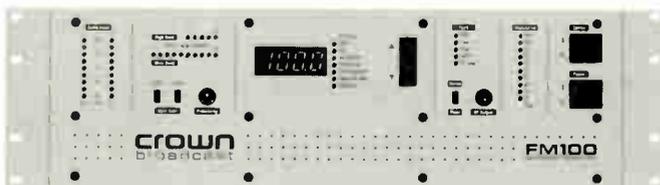
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and Policies Affecting Investment in the Broadcast Industry." In summarizing the arguments made by the institutional lenders in support of repeal of the policy, the FCC noted the following:

The central argument made by these parties is that allowing security interests will increase the availability of capital to the industry. They believe that the Commission's current policies may artificially suppress the availability of funds, and that easing the availability of credit for broadcast lending may foster the entry of new participants.

In contrast, those against a change in the policy argue that:

(P)ermitting security interests will have negative effects on the industry... (P)ossession of a security interest will enable lenders to gain a property right that is independently enforceable outside the bounds of the Commission's statutory control, such as in state court, creating chaos for the Commission as it attempts to carry out its regulatory function.

These proceedings have been pending for several years now with no apparent conclusion in sight. However, in the interim, there has been considerable activity in the courts.

While no court has ever reversed the FCC's policy on security interests, a battle has been waged over the ability of lenders to take a security interest in the *proceeds* of an FCC license.

Proceeds of the license

The argument goes as follows: A lender cannot seize a radio station license upon foreclosure because the FCC prohibits an enforceable security interest in that license. However, if the borrower/broadcaster sells his station (either voluntarily or pursuant to a judicially supervised liquidation), could the lender claim a security interest in that portion of the sale proceeds allocated as the dollar value of the license? That is, could the lender have an enforceable security interest in the *proceeds* of the license?

The controversy arose when two separate federal courts disagreed on whether a security interest in the proceeds of an FCC license was permissible. Because the FCC's policy has never focused on the issue of proceeds (and because, up until that time, the FCC had not issued a decision on the issue), the question revolved around whether the FCC's prohibition on security interests in FCC licenses was intended to prohibit a security in the proceeds of the license.

In 1992, a federal bankruptcy court in Maryland held that the FCC's policy was not intended to cover license proceeds. A year later, in a different case, the U.S. Court

of Appeals for the Seventh Circuit affirmed a Wisconsin District Court decision that security interests in FCC proceeds were not permissible. This split of opinion was noted by the FCC in its proceeding to reconsider the policy.

Most recent development

The most recent development came early this year when the FCC's Mobile Services Division, in a decision involving an application to assign a cellular telephone license, held that a security interest in the proceeds of an FCC license was permissible.

The impact of the decision remains uncertain. First, the case involves a cellular license and, although the language of the footnote is conclusive, the decision was written by the Mobile Services Division rather than the five commissioners of the FCC.

Second, the decision has been appealed to the full commission on procedural grounds. Third, the other FCC proceedings addressing the issue of security interests in licenses are still pending and, ultimately, may preempt the decision in this case.

Where does that leave us? Currently the state of the law prohibits lenders from taking a security interest in an FCC license. There exist several mechanisms by which a loan could be structured so as to provide the lender with adequate security for repayment.

These mechanisms are constantly evolving and many FCC attorneys are familiar with such transactions. The important step is educating an otherwise reluctant lender who may not be familiar with how these loans can be structured with the broadcasting industry. Moreover, there now exists FCC precedent allowing security interests in the proceeds of an FCC license.

Still uncertain

Whether that precedent will be upheld or overturned on appeal is still uncertain. Likewise, it is unclear whether the policy prohibiting all such security interests will survive. Still, in the current financial climate, there are many who believe that such a change in policy is a first step in freeing up needed capital in the broadcasting industry.

Whether the new Democratically led FCC will take this step may be one of the biggest issues facing the new FCC chairman. 

Frank Montero is a communications attorney with the Washington, D.C. law firm Fisher Wayland Cooper Leader and Zaragoza, L.L.P.

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'The BIGGEST Sale I Ever Made'

by Bob Harris

Key Strategy: Put Value Before Price

What are the secrets to making a big sale? What traits do successful radio sales people have that others less successful don't?

With this issue, The Radio World Magazine begins an occasional series on "The Biggest Sale I Ever Made." Articles will scrutinize successful radio salespeople to foster ideas and insights into making your biggest sale.

While Dallas AOR outlet KTXQ-FM (Q102) already had a significant piece of Miller Beer's annual spot budget—upwards of \$100,000—account rep Joe Sylo stood firm that the CBS station wasn't fully maximizing the account's potential.

The year was 1988, and Sylo—now an account executive with Cap Cities/ABC's "Young Country" WYAY-FM—was determined to take full advantage of the opportunity.

The step-by-step strategy he employed, which resulted in near-double billings for the account, hinged on exploring the needs of the client and matching them to the image of the AOR station and the lifestyles of its listeners.

"Find their hot button. Keep digging until you find their emotional needs," Sylo says emphatically. "We asked for about 100 percent more than Miller was currently spending with the station, and we got it because it was a win-win proposal. We didn't give anything away."

Likes and dislikes

The first step toward this goal was to set up a meeting with the account's agency, Backer, Spielvogel & Bates, to identify potential areas of growth and to discuss the agency's likes and dislikes about Q102. One aversion Sylo discovered was that a station employee came to a Miller Beer station appearance with a Budweiser beer in-hand. Oops—but once voiced, the agency was satisfied it wouldn't happen again.

Sylo pressed on to find a hot button that might do the trick. The agency mentioned that it was a fan of the station's Jack "Locker Room" Lindstrom, Q102's sports director and the personality-driven voice of drive time sports reports.

Now came the challenge—to respond to the client's identified emotional need with a proposal that would work for Miller and the station. Sylo came up with a multi-tiered program, consisting of:

- ◆ Exclusive annual sponsorship of the 5:20 p.m. Sports Report by Miller Lite. The feature was already in place at the station, but without an annual sponsor, so nothing new had to be put on-air.

- ◆ Creation of the Q102 Miller Lite "Cold Patrol" Autograph Parties. The Cold Patrol comprised four attractive young women who would make appearances in the Dallas/Ft. Worth area.

- ◆ Printing of a special full-color 8x10 autograph card featuring the Miller Girls, sports guy Lindstrom and lots of Miller Lite. The station paid for the cards, which were used at all Cold Patrol appearances.

One of the obstacles that Sylo dealt with in this process was that Dallas and Fort Worth had separate Miller distributors. The Fort Worth distributor felt that he hadn't gotten enough attention from the station in past promotional activities tied into regular spot buys.

Sylo proposed 24 station appearances—one per month each in Dallas and Fort Worth—by Lindstrom and the Cold Patrol, with locations like festivals, fairs and on-premise locations suggested by the respective Miller distributors. Each appearance was supported with on-air promos.

To further remedy the perceived slight of Fort Worth, the station let each Miller distributor pick two women for the Cold Patrol.

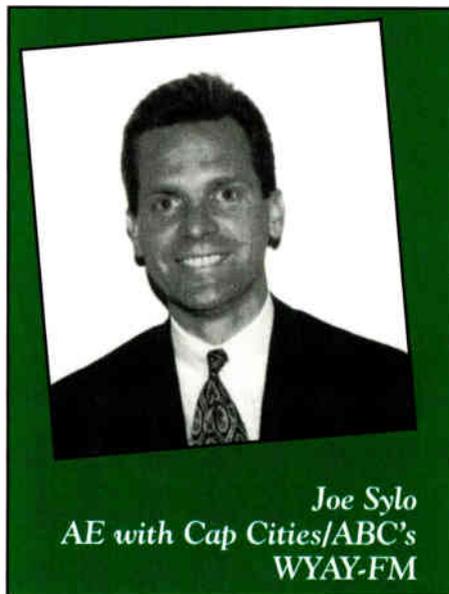
Sylo spent about four months working on the project, meeting with the agency and the distributors, developing and fine tuning the

proposal, then presenting and negotiating. One of Sylo's secrets in making the sale was that he did not rely on just the agency to get the business. He worked with the distributors (thus, the client) to find out their needs.

The result: \$91,000 in additional business from Miller Beer in 1989. The incremental income was sold at a premium rate for the Sports Report sponsorship, without regard to cost per point.

Price is not an issue

"Once it becomes an emotional issue, you establish value before price, and then price is not an issue," Sylo stresses. "They want-

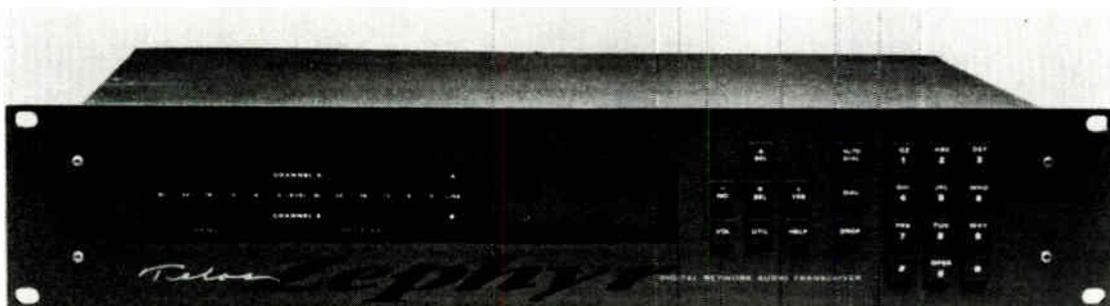


ed to be the exclusive beer sponsor of the p.m. sports, they wanted the autograph cards and the station appearances. When that need is established and the station responds with a program that fits those needs, think big." 

Bob Harris is a Dallas-based sales and marketing consultant.

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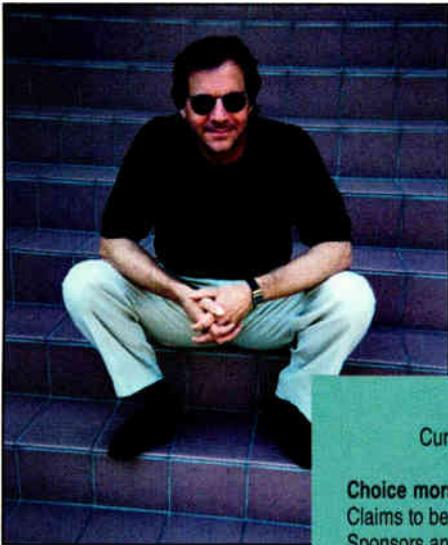
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RWM Asked International Media Consultant Jeff Pollack: ‘What If You Bought a Radio Station for Yourself?’

by Jeffrey Jolson-Colburn

As one of the world's foremost media gurus, Jeff Pollack of the Los Angeles-based Pollack Media Group spends a lot of his time telling people what to buy.

In his role as consultant to more than 100 radio stations here and abroad, as well as media giants like MTV and Sony Pictures, Pollack's is likely one of the first numbers to be dialed when corporate entities are looking to make an acquisition.



But what would Pollack buy for himself? If someone said, here's a bag of gold, go out and make it grow, where would he invest it?

Radio's just fine

First of all, a radio station would suit him just fine, even if given the choice of a cable, television, interactive or other media outlet.

"Radio is still a tremendously attractive buy in the right market," Pollack says. "Alternative media can be seductive, but radio will continue to be

viable. In spite of the options, we are an extremely mobile society—radio will be viable because it's the most portable. It's still the easiest way to have access to information, music, sports, opinion and so on."

Next, Pollack wouldn't own just one station in a market. "The continuing trend toward duopolies will absolutely continue to be a primary factor in the growth of radio revenues in the next few years," he says. "Having one station in a market where someone else has two is like fighting with only one arm."

He wouldn't buy just any other station in the market, either. He'd go right after his rivals. "Duopolies have become a common everyday occurrence. The real continued trend will be to dominate a specific format when buying. Your competitor is the most attractive duopoly scenario."

Pollack would staff it with seasoned pros. "Radio went through a rough spot. But now it will continue to grow as so many people in radio presently are real broadcasters, not just

other media like cable."

He is also keeping his eyes open for trends and ideas, even if they come from outside the U.S. "Duopoly was first introduced outside the United States, so we have already taken that page from Europe and Australia," Pollack says. "Although we are on the cutting edge of programming and are better marketers than anyone else in the world, there are a lot of sophisticated broadcasters over there."

"Everyone has an eye on digital radio and the impact of that. There are some other new thoughts and maverick ideas in the international markets that have an opportunity of coming across," he says.

Which format?

But what format would his stations be? "Adult alternative is a good format, but it does not yet have much of a track record, though it should grow. Modern rock is huge, AOR is generally playing more '80s and '90s music that makes it more palatable to the mainstream."

"The mainstream is alternative at this point. Top 40 had a shaking up, but there is now one healthy top 40 station in each market. But it could have a dance edge like KIIS (in Los Angeles) or alternative edge like Z-100 (in New York)."

One thing is for sure. Pollack would not buy a traditional mainstream station. "Mainstream is dead. Anything mainstream is the victim of being attacked by every possible competitor," he says.

Ultimately, he would buy something he could truly call his own. "I would buy a station where I can own the niche, whether it's classical, country or whatever. If you have a niche, it will work." 

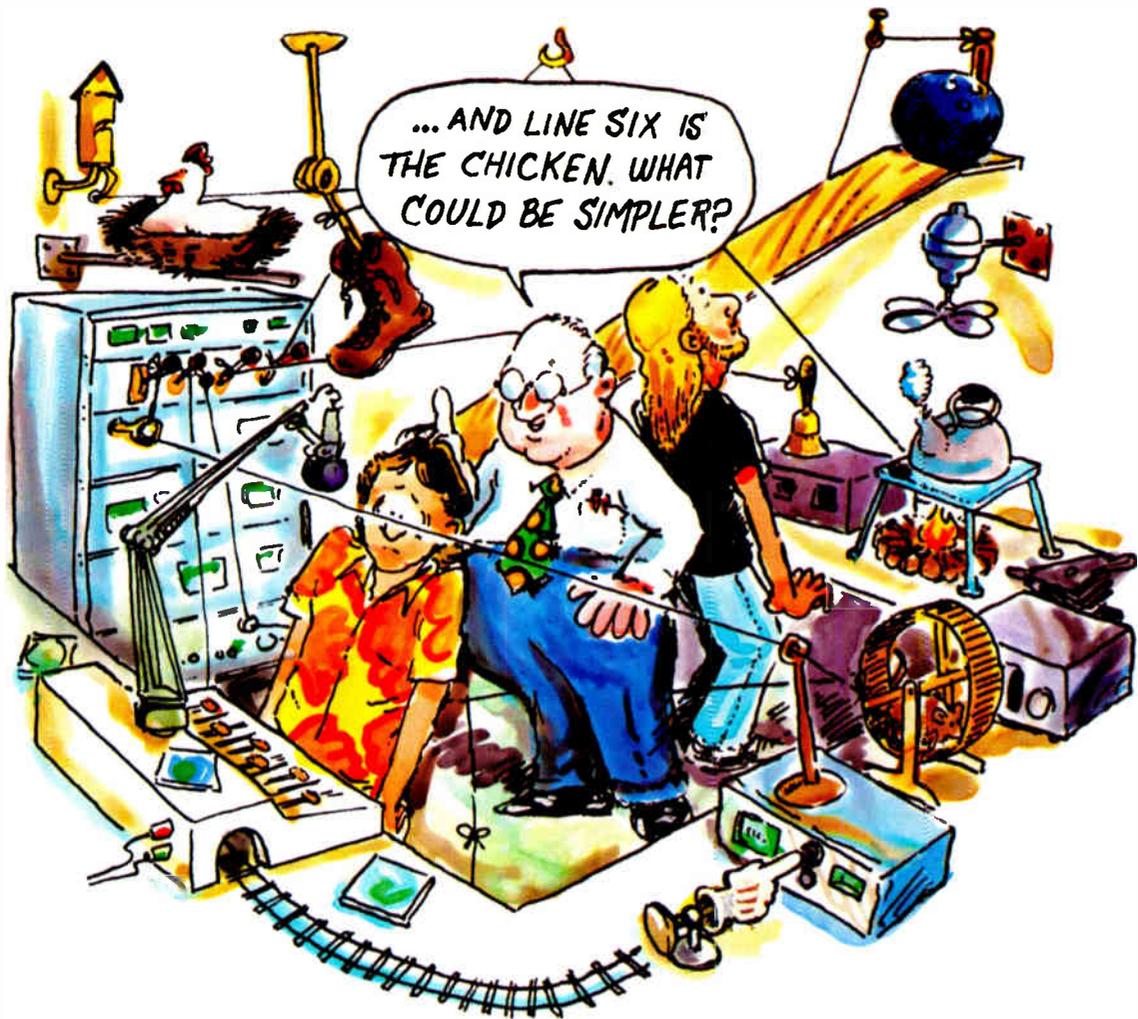
Jeffrey Jolson-Colburn is the Los Angeles-based music editor for *The Hollywood Reporter*. He wrote the *Los Angeles Market Watch* for RWM in September.

Jeffrey Pollack
Current position: Chairman/CEO Pollack Media Group Inc.

Choice morsels:
Claims to be largest media advisory firm in the world.
Sponsors annual Pollack Media Group Programming/Mgt. Conference.
Consults radio stations and networks worldwide, from Sydney to Moscow.
Consultant to MTV U.S., MTV Europe and Comedy Central.
Nashville operation with 35 country music stations, TNN, CMT.
Executive producer of 1992 and 1993 Billboard Awards Show for Fox.

Timeline:
1994, co-chairman Rock the Vote Board of Directors.
1993, music consultant Columbia and TriStar Pictures.
1992, Grammy's Host Committee member for 1993.
1991, media advisor to Walden Woods project.
1989, signed on first rock station in Prague.
1985, coordinating producer Live Aid radio broadcast.
1983, signed on first FM station in New Zealand.
1980, formed Pollack Media Group.

investors," he says. "It's all about programming and about people that can do it. That's the most critical thing now in radio as well as



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SALES TECHNIQUE

Don't Just Sell Spots, Sell Results

.....
by Miles Richmond

Many radio station sales managers spend so much of their time selling the means to an end that the end itself is never actually achieved. That results in unhappy and disenchanted clients.

The end is and always has been increasing your advertisers' bottom line so that they become loyal, repeat customers. The means to that end is an effective radio commercial.

But creating effective radio spots involves real discipline—the ability to focus the advertiser on just what radio can do when the purpose of the commercial is clearly defined and agreed to by all concerned.

It helps to begin by identifying specific, realistic and attainable goals for the campaign. It is important to have the client's participation in the development of a strong creative concept based on some basic truth or advantage intrinsic to the advertiser's particular product or service. And it's vital to know just who the target audience is.

But that's just the beginning. The client must also be educated and sold on a media strategy that will help guarantee the maximum benefit from the concept. And that strategy always involves campaign continuity and frequency.

It sometimes helps to use a bow and arrow analogy when explaining this media strategy to clients. The tip of the arrow is the concept—the point that penetrates the target audience. It must be sharp and cutting—an effective, unique, focused and imaginative message that communicates it clearly.

The shaft and feathers on the arrow are the continuity—the consistent and continual repetition of the message that keeps the arrow on a straight and accurate path, without deviation.

Does the advertiser change its logo weekly? Or the sign on its building every other month? Of course not. And if the radio

spot's concept is sound, it deserves some time to prove its effectiveness. Change for the sake of change is the downfall of many radio advertisers.

The bow is the frequency—the longer and harder you pull the bow back, the faster and deeper your message gets to the target and penetrates. You cannot expect to blow the doors off the competition with a weekend of midnight to 6 a.m. spots, or two or three commercials a week. Even great creativity needs to be heard and heard again, in order to sink in and do its job.

But there is also a dense forest to contend with—the leaves and trees you must get by in order to hit the target. This is the clutter of all the variables that may affect the listener while he has the radio on, from traffic to conversation or even the competition of other spots.

This is where creative production comes to play. Get the listener's atten-

tion, whether with good commercial music, a well-written jingle or an identifiable slogan or voice. Get the listener involved. Through repetition and frequency, these elements develop memorability, which leads to top-of-mind recall at the cash register.

That adds up to a campaign that gets results, which is what the smart radio sales manager is always selling first and foremost. ☺

Miles Richmond, vice president of Tuesday Productions, recently developed an advertiser seminar to educate clients on how to effectively compete using radio. The company has created music for Budweiser, Chevrolet, Domino's Pizza and countless other advertisers during its 25-year history.

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World Radio History

L.A. Is A-OK for First World Media Expo



Annual NAB Radio Show Submits Sunny Forecast For Broadcast Industry

.....

by Charles Taylor

Smiles, everyone. The 1994 NAB Radio Show last month at the Los Angeles Convention Center painted the most optimistic portrait of the broadcasting landscape in years.

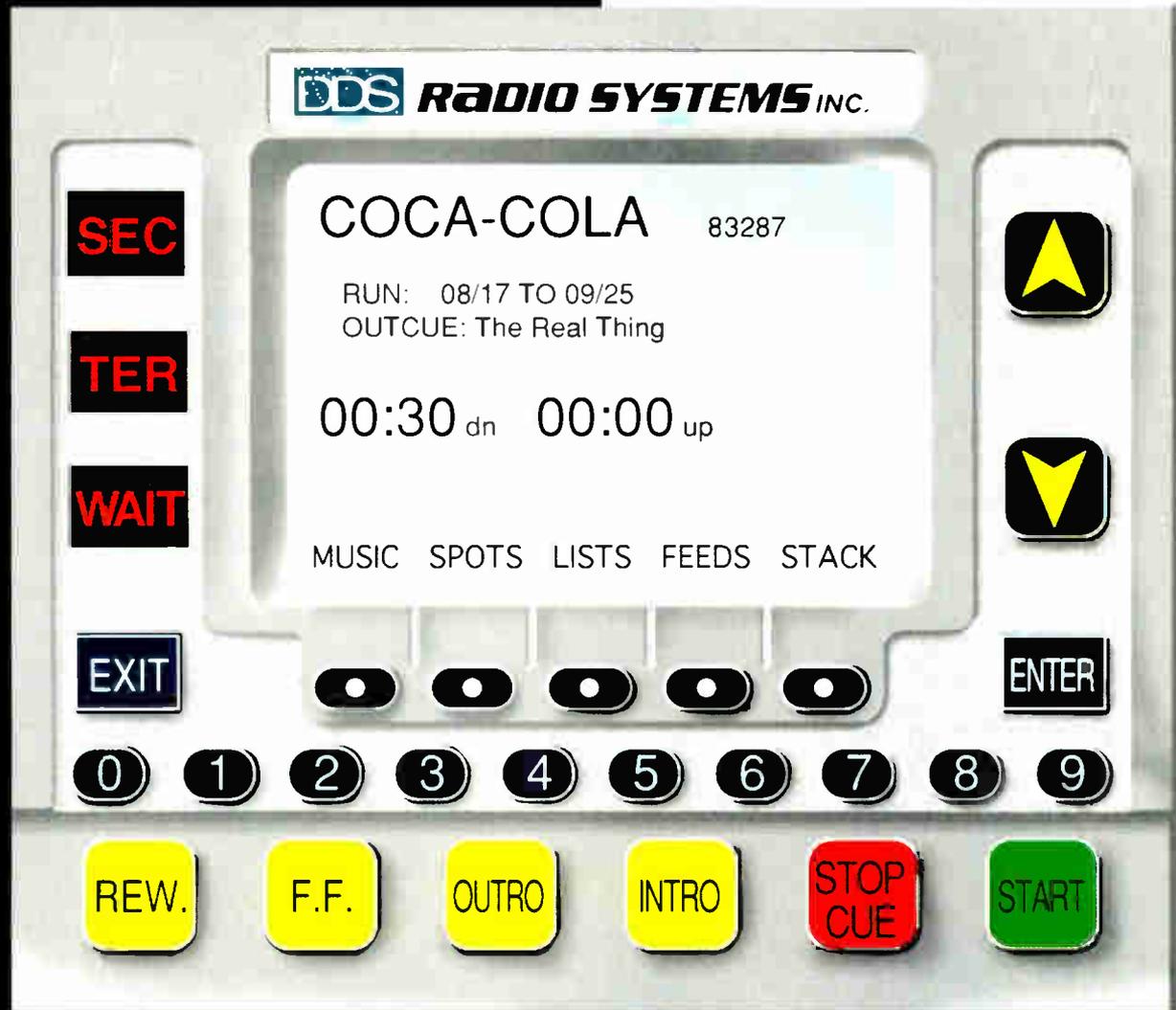
Nearly 200 speakers and session participants—including brokers, group heads, top FCC staff, the NAB and the Radio Advertising Bureau—offered radio leaders good news on radio's current state of affairs on a number of fronts, including spot sales, the regulatory environment, and station buying and selling.

Also featured were more than 220 equipment manufacturers and service providers occupying 53,400 square feet in the Radio/Audio pavilion of the L.A. Convention Center, as well as 51 hospitality suites at the nearby Westin Bonaventure Hotel.

The Radio Show was combined for the first time with autonomous conferences sponsored by the Society of Motion Picture and Television Engineers, Society of Broadcast Engineers and the

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Radio-Television News Directors Association. A total of 17,637 attended the mega-convention, dubbed the World Media Expo, according to NAB.

Upbeat and congratulatory

The overall message for radio broadcasters was upbeat and congratulatory. In an address on "The State of Radio Sales," Radio Advertising Bureau President Gary Fries, said, "In my 37 years (in the industry), I don't think radio has ever had a better hour than it has now. We're in a lot better position today than we were one, two or three years ago."

Fries cited RAB figures released for August 1994, indicating a 13 percent increase in combined national spot and local radio revenue over August 1993. Year-to-date radio revenue is up 12 percent. Fries said 1994 revenues in 1994 could reach \$10.8 billion year, their highest level ever.

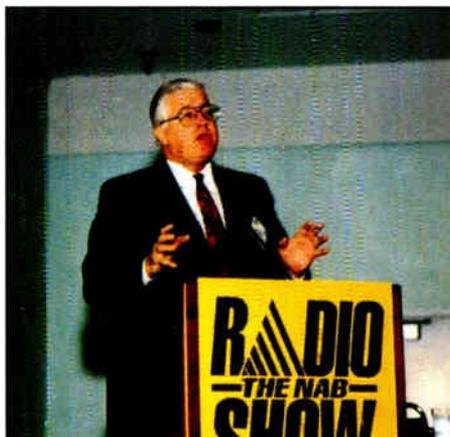
He attributed radio's prosperity to a post-recession "micro marketing" economy, in which advertisers are forced to target their dollars to specific demographics. Radio, in turn, has been proficient in demonstrating the medium's targetability.

"In the late '80s and early 1990s, the wheels came off. It was the first down year for radio after 30 successive up years," Fries said. "Now we need to change our focus," getting to know advertisers as well as stations know their listeners.

Near the show's end, Fries told The Radio World Magazine that while he found tremendous optimism among broadcasters at

the Radio Show, the industry is not taking its mission lightly.

"The thing that has surprised me is that



“ I don't think radio has ever had a better hour than it has now. ”

—Gary Fries, RAB

there's a very serious attitude here," he said. "Even though broadcasters are having a tremendous year and it looks like a tremendous year to come, they're really very serious about learning new philosophies rather than just be celebrating their success this year.

"I think they truly realize that there are

going to be many changes and many dynamics that are going to take place in the whole communications industry over the next five to 10 years. They want to be positioned and be part of it."

Duopoly dominance

Part of that cycle includes the continued prevalence of duopoly. The topic dominated the regulatory roster of the show as the focus of no less than five separate sessions.

According to Ted James Jr., a financial analyst and partner with Genesis Merchant Group Securities, the industry as a whole is about a quarter of the way through the duopoly trend, while small markets are about 10 to 15 percent "duopolized."

What this translates into, according to a report, "Trends in Radio Station Sales: 1992-1994," released at the Radio Show by David Schutz of Hoffman-Schutz Media Capital, is a 47 percent increase in station sales during the first two quarters of 1994, compared with the same period in 1993. Station sales are up 127 percent compared to 1992.

Liberty Broadcasting's Jim Thompson predicted that the continuing duopoly trend will eventually lead to no more than 15 major radio groups. "It will be 'duopolize or die,'" he said.

Dominant group owners

Bill Steding with Star Media Group pointed out that already, there are established tiers of dominant group owners. "Tier one includes the people who are operating in top 10 markets and have the strategic intent over the next five years to own the best four facilities they can get in the top 10 markets in America," he said.

Steding identified the leading duopoly group owners as CBS, Westinghouse, ABC, Shamrock, Evergreen, Infinity, Viacom, Cox, Emmis and Granum Communications.

He predicted that in the next five years, those groups will consolidate into "four or five companies, which will own collectively the assets of those 10 companies of today."

In more general terms, Granum CEO Herb McCord used Boston as an example to demonstrate the impact of duopoly.

With duopoly, "natural selection has led strong stations to buy weaker stations and this caused the cost per point in the market to improve by close to 50 percent over the last two years," McCord said.

On the down side: "Clearly, there are going to be fewer jobs than there were two years ago and there will be fewer jobs two years from now," he said. "If you're in sales or programming, you're probably OK, but if you're a general manager, business manager, ➤

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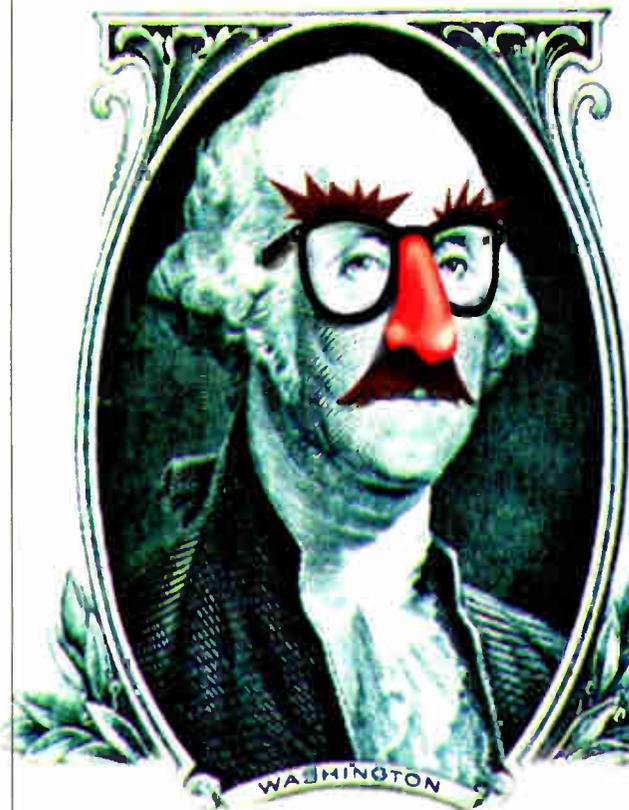
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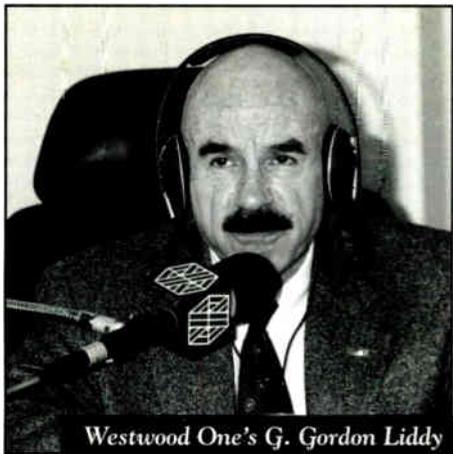
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Westwood One's G. Gordon Liddy

chief engineer or receptionist, you may have a problem."

Still, the fit survive in broadcasting, McCord said. "Weaker managers will leave the business or move to smaller markets and the overall level of competence will rise. If you're one of the survivors, you'll be working in a business that is far more stable from an economic standpoint."

Buying and selling

Duopoly, meanwhile, continues to be a primary catalyst for the current hot streak in station buying and selling, agreed brokers and broadcasters in a number of panels.

A session on broadcast financing pointed to a bright forecast for station sales through the 1990s. A panel of six high-profile communications brokers discussed the turnaround in the medium's desirability, and the renewed appeal of radio to lenders.

"If you're a seller, there are 10 brokers waiting for you at the door," said Brian Cobb with Media Venture Partners. "As a broker, it's like playing Pac Man. Everybody's eating everybody. We want part of that commission."

Several years ago spot business was down, banks weren't doing very well and the FCC decided to put as many stations as possible on the spectrum, Cobb said.

"What we're seeing now is different from the mid- and late '80s," said Brion Applegate, a partner with Spectrum Equity Investors. "Values are much stronger for property, and senior lenders are more aggressive and disciplined."

Other highlights

Other highlights of the Radio Show included a televised appearance from President Bill Clinton, in which he primarily discussed his administration's political agenda, and live appearances from numerous syndicated radio personalities. Westwood One's G. Gordon Liddy, David Brenner and Tom Leykis broadcast daily from various locations at the show. CBS Radio's Gil Gross also held court from

the Westin lobby during the show.

Syndicators, in addition to offering fist-sized shrimp, cheese and Chicago-style pizza, presented hospitality suite-goers new takes on format niches. Represented were ABC Radio Networks, CBS Radio Networks, Major Networks, United Stations Radio Networks and Jones Satellite Networks.

Jones, for example, introduced its "Z" Spanish Radio, which offers Hispanic music and Spanish-language talent. The format is syndicated from San Francisco's KZSA, introduced in 1992.

Among accolades, former Group W Radio Chairman Dick Harris was recipient of the National Radio Award; and ABC commentator Paul Harvey was honored with the Spirit of Broadcasting Award.

Down on the exhibit floor, most manufacturers said they were pleased with exposure to registrants from the four groups attending World Media Expo.

Floor traffic had its highs and lows, though sales were reported as healthy by a number of manufacturers. Many exhibitors reported lesser crowds toward the middle of the show,

with a strong surge on Saturday, the closing day.

About the only persistent down side to the show was the Westin Bonaventure Hotel, which drew growls from many of those based at the 51 hospitality suites and 1,000 rooms registered to World Media Expo participants.

Due to a computer and telephone system crash, it took some registrants hours to check in at the show's beginning, while voice mail and phone services were inoperable. Some complained they lost thousands of dollars in business as a result.

Ease the pain

"Our mainframe computer chose the most punishing time to collapse," wrote hotel Managing Director Naveen Ahuja in a letter to all guests. "The consequences of this system failure have given each of you an entirely new understanding of the word inconvenience." In an attempt to ease the pain, the hotel refunded a night's charges to all guests.

NAB is giving the Westin a couple years to pull it together. While the 1996 World Media Expo returns to Los Angeles, the 1995 show will be held in New Orleans, Sept. 6-9. 

NAB RADIO SHOW

Merging onto the Information Superhighway

by Alan Haber

With the proliferation of techno-babble, which can easily reduce the thinking person's technology-related thought processes to airwave mush, it's important to be able to negotiate the much-touted information superhighway in a straight-ahead manner.

At the NAB Radio Show, Ken Maness, president and GM of four radio stations in Tennessee and a member of NAB's Radio Show steering committee, set the tone for a session called "Radio's Place on the Superhighway" by acknowledging that radio broadcasters "must recognize changes in technology."

He questioned whether radio would be on a superhighway of its own or be relegated to a bike path alongside. "If we consider the information pathways of today, radio's place is truly unique," Maness said, adding that "as the national information infrastructure unfolds, radio simply has to be a player, because technology will devastate those who stand in its way and fail to respond to its inevitable momentum."

Bob Schena, president of FutureVision of America Corp., talked about the implications of "things digital." He said that the national information infrastructure "is nothing more and nothing less than the deployment of computer technology." He added that every current rule of thumb must be challenged and assessed along the lines of "where did that come from and why?"

Dr. John Abel, executive vice president of operations for NAB, said that the industry is in the early stages of the digital revolution. "We, as broadcasters, have not really considered what the implications are for broadcasting and, as consumers, we haven't really considered what the implications are of digital communication," he said.

Abel also noted that broadcasting wasn't considered part of the national information infrastructure in its early stages. "I don't see how you could consider that there is any information infrastructure in the United States unless it includes broadcasting," he said.

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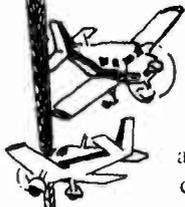
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Marconi Winners Announced

The NAB Radio Show, as usual, came to a climax with the Marconi Radio Awards. The black-tie event was hosted by Rick Dees of the "Rick Dees Top 40 Countdown" and KIIS-FM in Los Angeles. Entertainment was provided

by Huey Lewis and the News.

Following are the stations and personalities who were nominated in 1994, with the winners shaded. NAB radio members voted for their favorites by ballot.

Legendary Station of the Year

- KDKA-AM, Pittsburgh**
- KSL-AM, Salt Lake City
- WBT-AM, Charlotte, N.C.
- WHAS-AM, Louisville, Ky.
- WJR-AM, Detroit

Stations of the Year by Market Size

Major Market

- KMPS-AM/FM, Seattle
- KNIX-FM, Phoenix
- WFAN-AM, New York
- WJR-AM, Detroit**
- WVEE-FM, Atlanta

Large Market

- KMJ-AM, Fresno, Calif.
- KOA-AM, Denver
- WFBQ-FM, Indianapolis
- WHAS-AM, Louisville, Ky.**
- WSIX-FM, Nashville

Medium Market

- KLBJ-AM, Austin, Texas**
- WILM-AM, Wilmington, Del.
- WMT-AM, Cedar Rapids, Iowa
- WOKQ-FM, Dover, N.H.
- WUSY-FM, Chattanooga, Tenn.

Small Market

- KEKB-FM, Grand Junction, Colo.
- KFIN-FM, Jonesboro, Ariz.
- KGMI-AM, Bellingham, Wash.
- KUOO-FM, Spirit Lake, Iowa**
- WHIZ-AM, Zanesville, Ohio



Personalities of the Year

Network/Syndicated Personality of the Year

- Rick Dees
- Don Imus**
- Tom Joyner
- Bob Kingsley
- Howard Stern

Major Market Personality of the Year

- Paul Berlin
- J.P. McCarthy**
- Mike Roberts
- Jean Ross
- Matt Siegel

Large Market Personality of the Year

- Stan Bell
- Coyote Calhoun**
- Bev Johnson
- Carl P. Mayfield
- Dale Mitchell & Aunt Eloise

Medium Market Personality of the Year

- Bobby Byrd**
- Dawn Carole
- Jeff Carrol
- Cactus Pryor
- Bob Robbins

Small Market Personality of the Year

- Jim Brennan
- Joe Crystall
- Jeffrey Steffen**
- Ron Thomas
- Dave Visscher

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November 1994 Issue

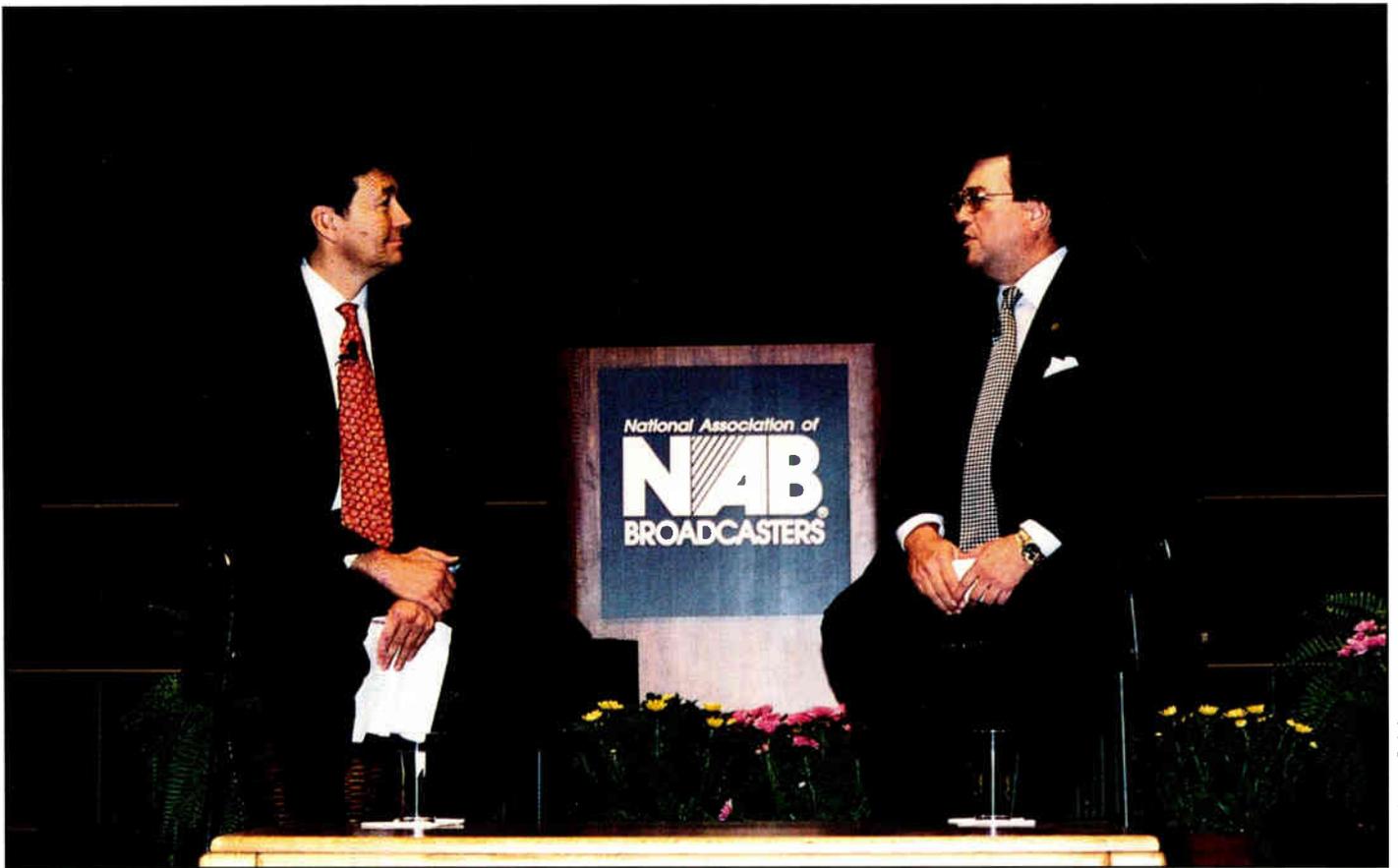
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Jason Celek

Fritts and Hundt: Much Ado About Nothing?

.....
by Charles Taylor

The only thing missing was a fireplace. NAB President and CEO Eddie Fritts and FCC Chairman Reed Hundt, in his first Radio Show appearance, commanded one of the more curious forums at the 1994 Radio Show. Sitting on stage face to face before an audience of hundreds, Fritts asked Hundt a series of questions on relevant broadcast issues, ranging from group ownership to EBS to the FCC's imminent headquarters move.

More often than not, Hundt's responses were little more than political puffery—sentences with no particular meaning, and little connection to the question. Fritts' typical reaction: a smile and seeming satisfaction.

For example, Fritts queried Hundt on his "personal" viewpoint regarding the possibility that satellite DAB might overwhelm the breadth of local broadcasters at some point in the future.

Hundt's response was: "I have no preconceived ideas. Some might think that's bad. But at least it's a blank slate you can all write on."

With such guileless opinions, perhaps Hundt should have been contacted about jury selection for the O.J. trial.

Hundt's pat responses to most of Fritts' questions, as well as ques-

tions from the audience, were dealt with in politi-speak, with a pat, "call me, write me, I'm accessible" tag line at the end.

What's frustrating is that the session could have been a revealing platform for the leaders of the NAB and FCC to exert their mighty influences and trade viewpoints on the issues of the day. Fritts was armed with the right questions, but Hundt made little effort to deliver. And Fritts, in turn, was lax in accepting non-answers and moving ahead.

Fortunately for the audience, Hundt did offer some valuable opinions in a speech he gave preceding his forum with Fritts. Following are salient points from his address:

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"Now, the primary mission of the FCC is to promote competition among and between the five lanes of the information superhighway. The FCC is, in effect, working to become the Federal Promotion of Competition in All Communications Markets and Protection of Consumers from Monopoly Commission."

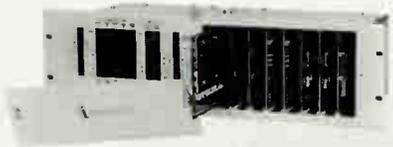
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"(An) area where we need new and better ideas is in connection with hiring and training minorities and women in broadcasting.

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"We want to work with radio broadcasters to develop new and more successful ways not only to hire but also to train, promote and empower women and minorities in this industry."

FAVORITE FORMAT

"Ten years ago, everyone said there were no more than 50 identifiable formats for commercial radio. Since then, more than 20 new formats have been created, including my current personal favorite, AAA."

TALK RADIO

"Does talk radio help us come together as a country on important issues of public discussion, or does it engender such skepticism and disbelief that as a country, we just can't get anything done?

"What we don't want is for the FCC to be the judge of the quality or content of public discourse. We don't want the FCC to become the Federal Censorship Commission.

"Radio could use more new ideas to address the challenge of conducting

responsible public discussions through the electronic media."

SATELLITE DAB

"Within the next several months, we will need to address satellite digital audio broadcasting. I know you won't argue that our pro-competition commission should absolutely bar innovative uses of this new technology.

"But I do want you to tell us how innovation and technology ought to be accommodated so as to be phased in harmoniously with existing businesses. I've met with some broadcasters already on this subject, and I invite others to share their views with us."

FCC EFFICIENCY

"We're working to improve our customer service. It should be equal to the best in the business.

We began to provide immediate access to commission documents such as news releases, public notices and fact sheets through a free "fax-on-demand" service. We want to set things up so you won't have to call your Washington lawyer to get the latest release or a form you have to file."

WORKING TOGETHER

"From what I hear, after seven lean years, radio is well into seven or even more fat years. Our goal should be to make the best of a great situation.

"We should take advantage of the economic well-being of your industry to think anew about the regulations we impose on radio. We should all develop the best ideas for meeting your public interest obligations." 

Coming Up in THE Radio World MAGAZINE

December 1994

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1995: The Year Ahead

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Geographic Hot Spots for
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Using Direct Mail to
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Market Watch: Philadelphia

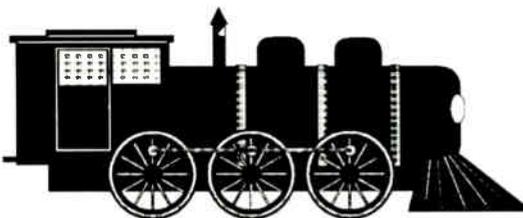
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Sounding Out the 'D' Word

by Frank Beacham

Digital Technology Offers Benefits, But a Battle Over Data Reduction Wages On

Short of the much-hyped "information superhighway," few terms in the radio industry lexicon are more overheated these days than the D-word, "digital."

All the smoke and mirrors aside, what does the emergence of digital technology really mean to the radio broadcaster? What benefits are there to employing digital technology today in the average radio station?

tion" is also used interchangeably).

In order to cost effectively move and store data in today's digital audio systems,

a complex mathematical algorithm is used to reduce the data rate by maintaining only a fraction of the original program information. In some cases, up to three quarters of the original data is eliminated.

In order to omit this large amount of data, audio engineers used psychoacoustic

“There is a problem and the sum of the parts may not be what you want.”

—Herb Squire

As with most questions in modern life, the answers are not so simple. Though certain implementations of digital technology can clearly aid broadcast operations, it is ironic that in this age of lessened engineering support, stations can actually degrade their sound by employing the new digital devices.

There is a catch

Unlike traditional analog broadcast technology, digital circuitry uses the language of the computer—combinations of 1's and 0's—to transmit vastly increased amounts of information through audio systems. Those systems include satellites, telco lines and storage devices such as hard disks and optical recording media.

Though digital technology offers the promise of dramatic improvements in audio quality and such conveniences as instant access to sound tracks, there is sometimes a catch. That catch is a process called data reduction (the term "compres-



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thresholds of hearing and "masking" principles to analyze the music and keep only the parts to which the human ear is most sensitive.

At least two characteristics of human hearing are used. First, the ear cannot detect sound below a certain level, and these sounds can be removed without significantly affecting audio quality. Second, when low-level signals are masked by high-level signals at a similar frequency, they can be removed with minimal sound degradation.

Why eliminate all this data in the digital process? "The reason people are using data reduction, or compression, is to cut the costs of transmission of their audio programming," says Jack Fenster, director of audio and data broadcast systems for Scientific-Atlanta. "It's all about the bottom line."

Digital euphoria

Two years ago, at an NAB demonstration, the bubble of digital euphoria was loudly pierced. Herb Squire, chief engineer of WQXR-FM and WQEW-AM in New York City, conducted a public demonstration that audibly revealed that the multiple "stacking" of different data reduction schemes by different equipment manufacturers in a broadcast facility could significantly degrade the quality of a radio station's audio signal.

Squire's demo opened many ears. Though a single data reduction algorithm may sound fine through a standalone device or delivery system, the demonstration made it clear that great care had to be taken in lining up a chain of disparate digital devices in a broadcast facility.

"The problem still exists today," Squire says. "The important thing I've been able to accomplish with all my dog and pony shows over the last year and a half is to make people aware there is a problem and the sum of the parts may not be what you want."

Michael Pettersen, director of applications at Shure Brothers, sees "a digital tower of Babel" where no single organization or manufacturer is strong enough to create a solution to the "dueling" data reduction schemes.

Establish a standard

"With analog we had Ma Bell back in the 1920s—when this was a nascent industry—and they said, 'OK, it will be 600 ohms, 1 volt,'" Pettersen says. "They were powerful enough and everybody stuck with that throughout the world. Today, no one is in a superior enough

position to establish a standard.

"Now every software programmer in the world wants to be more clever than the next and they come up with their own way of doing something," he says. "One guy at Sony might change two lines of code in the way that he takes the analog signal and turns it into digital and another guy at Panasonic does it slightly differently. Whose to say they are compatible? It's like everybody is spelling the same words differently."

Pettersen strongly urges radio stations

to consider digital technology to employ "an engineer who can oversee everything from the beginning to the end." Without good engineering guidance, he says, digital devices could actually contribute to a degraded audio signal.

"But we have a group of engineers who've decided that people can't hear this data reduction. Well maybe, maybe not. Maybe one guy couldn't hear it, but how about the next person? I don't think we really know," Pettersen says.

"I'll give you an analogy from my own life," he offers. "I do arrangements of classical music for guitar. A lot of times I'm working off piano music. In piano, you can basically play 10 notes with your fingers. But when playing guitar you are lucky if you can play six. So I'm essentially doing a type of musical data reduction. I really struggle with myself, knowing I'm taking this note out that Stravinsky put in."

It is ironic that in this age of lessened engineering support, stations can actually degrade their sound by employing the new digital devices.

considering digital technology to employ "an engineer who can oversee everything from the beginning to the end." Without good engineering guidance, he says, digital devices could actually contribute to a degraded audio signal.

Ditto from Mike Smith, CBS Radio's west coast director of technical operations: "If you stack and stack and stack, you'll eventually run into a problem. But the key here is to use common sense and the correct data bit rate for the application."

Rule of thumb

Smith has a bit rate "rule of thumb" for various applications. For a digital studio-to-transmitter link (STL), he recommends using the highest bit rate, either 256,000 or 384,000 bits per second. For digital playback equipment (carts, hard drives, etc.), he recommends using 256,000 bits per second. And for news or other voice programming, he will use 56,000 or 64,000 bits per second over ISDN circuits.

"If you are going to use bit rate reduction on your cart machine and you are going to use it on your STL, you should determine how many passes it will take," Smith says. "You wouldn't use 56K and try to do it 10 times. It's not going to work."

Though, in theory, properly used data reduction should sound good to most ears, Shure's Pettersen says, "There is something inherently subversive to me in the effort to save storage space and transmis-

sion time by throwing out bits that you don't need."

Start to disappear

Scientific-Atlanta's Fenster thinks that incompatibilities with digital technology will start to disappear as more and more manufacturers adopt the MPEG algorithm in their equipment.

"Digital storage and editing equipment will most likely use MPEG because it has become a de facto world standard," Fenster says. "Eventually it will shake down to one standard."

For now, he says, it is up to radio broadcasters to test digital chains they propose to use on the air. "You need to make sure you know where your program is coming from, what kind of compression may have been used and where it is coming from. Then consider anything else you do to it in your studio before you transmit it. "You need to make sure you've tested (the digital chain) in advance to make sure there are no ill effects. If you've done that you're probably safe." 

Frank Beacham is a New York-based writer, director, producer and consultant.

Technology at Work gives top-level managers a monthly look at issues profoundly affecting radio technology and engineering.

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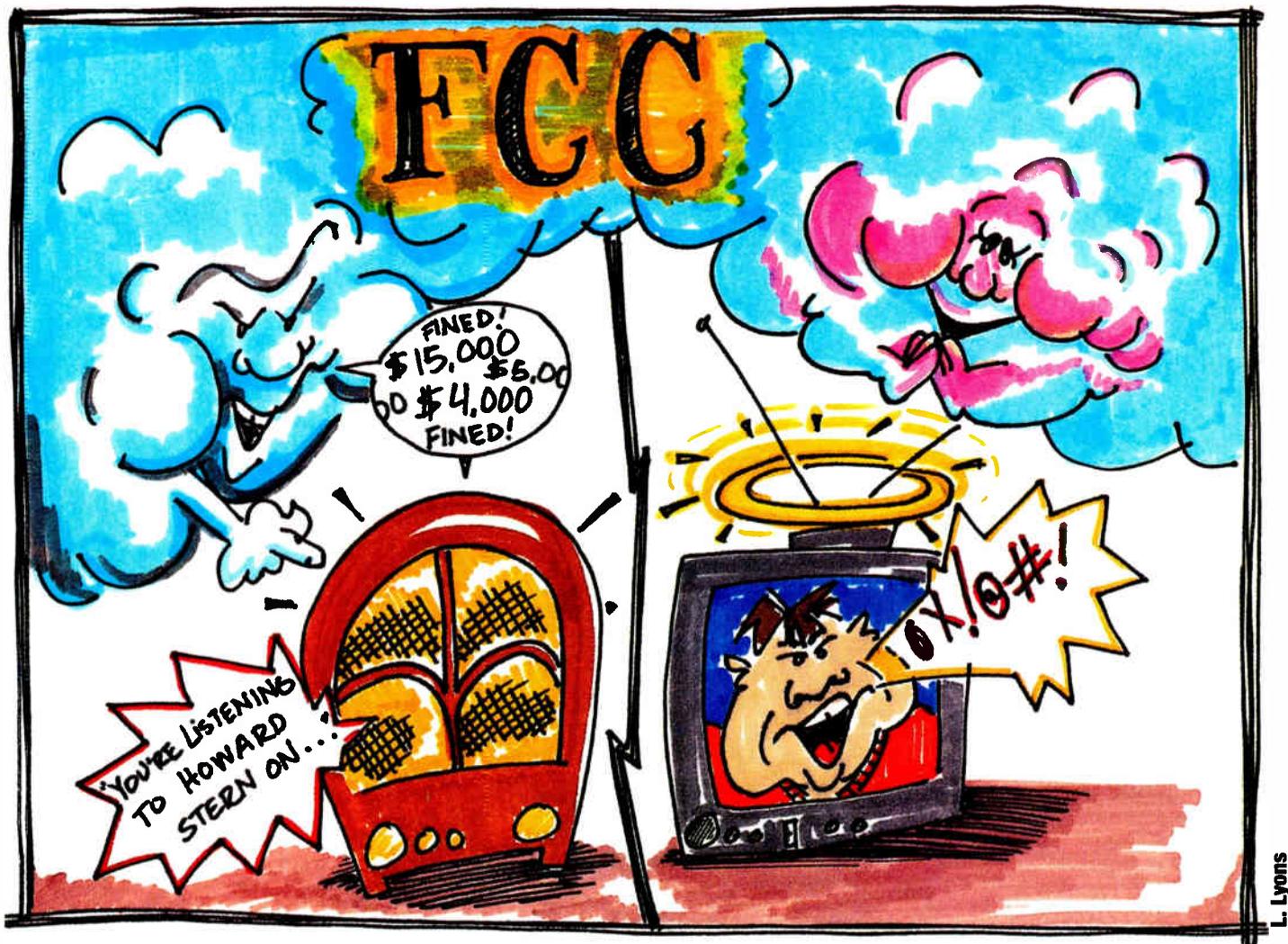
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REGULATORY

The FCC's Dirty Double Standard

.....

by Harry Cole

Are There Two Indecency Policies: One for Radio, Another for TV?

Let's talk about talking dirty. Or, to use FCC terminology, let's discuss indecency.

Long ago Congress made it a crime to broadcast "any obscene, indecent or profane language by means of radio communications"

(18 U.S.C. §1464), and it authorized the FCC to take action when violations of that prohibition occur.

But there remain a number of serious questions about exactly how the FCC regulates "indecent" broadcasts. There's the enduring struggle to even define the word and thus what constitutes a violation against it over the airwaves. In addition, are there different standards or definitions for radio and for television?

Historically speaking

The issue was not even particularly relevant until the early 1970s, when some members of

Congress began expressing concern about increasing levels of sex and violence on television. That concern led Congress to direct the FCC to report on "televised violence and obscenity" (32 R.R.2d 1367).

In February 1975, the Commission responded with its "Report on the Broadcast of Violent, Indecent and Obscene Material." There the FCC clucked appropriately about the difficult and sensitive issues involved, and reported on its efforts to arm-twist the television industry into "voluntarily" doing something about the problem.

But when it came to actual enforcement efforts in the indecency area, all the FCC ➤



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World Radio History

had to report on were radio cases. In particular, the commission noted that just the week before issuing its report to Congress, a declaratory order had been directed to a non-commercial FM station. The order found that the station had broadcast indecency when it aired a George Carlin monologue featuring repeated use of “seven dirty words.” (We’re going to assume you know those words at this point in history.)

That declaratory ruling went all the way to the Supreme Court, which, in its 1978 decision in *FCC vs. Pacifica Foundation*, affirmed, by a 5-4 vote, the FCC’s action. The court’s opinion did not offer any clear-cut definition of “indecency”; instead, it narrowly focused on the limited context of the Carlin monologue and found that, yes, indeed, those were seven mighty dirty words used mightily often in the course of a 12-minute monologue.

The Court left open the question of whether any other words or phrases in any other context might be subject to the indecency prohibition.

And so the problem of indecency developed its modern-day contours.

Different standards

Two inter-related elements of the problem continue to stand out: What is “indecency” exactly; and why are there fundamental differences in the way the commission decides what might be appropriate for radio versus what is acceptable for television?

According to the FCC, indecency is “language or material that, in context, depicts or describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory activities or organs.”

That’s nice, but it doesn’t really tell us anything, since it provides no clue as to what “contemporary community standards for the broadcast medium” might be, or how any particular “context” may affect the evaluation.

The result is that the FCC is effectively free to declare a wide variety of things to be indecent. For example, a rock radio station ran a series of promos in which it accused its primary competitor of playing “wimpy” or “weak” music. The promos were presented as vignettes in which one character—the competing radio station in human form—complained of having lost his edge. A second character then observed that the first character’s testicles appeared for some reason to have shrunk. Cue the tag line: “It takes balls to rock hard.”

Okay, so it isn’t going to win any Nobel Prizes for literature. And sure, you probably wouldn’t promote your local church social that way. But it stands as a pretty effective

way to communicate to the station’s target listeners just what that audience could expect to hear on the station. And, conversely, if listeners were offended by the promo, what better way to alert them that maybe, just maybe this was not the station for them?

What did the FCC do? Claiming that the promos fell within the broad definition of indecency quoted above, it hit the licensee with a \$4,000 fine.

From the context

The FCC’s decision is especially interesting because, while the promos do refer to certain male body parts, it is clear from the context that those references involve a secondary, non-sexual meaning, rather than the body parts themselves.

In other words, the commission seems to be taking the position that any expressions that might be construed as involving terms for sexual or excretory organs or functions may be indecent, even if, from the context, it is clear that those terms are not being used in any sexual or excretory sense at all.

In other words, double entendres can land you in trouble.

One fundamental goal of our system of law and government, of course, is to give people a clear idea, up front, of what is permitted and what is not. The FCC’s largely standard-less approach to indecency is inconsistent with that goal.

Further, it is not at all clear that the FCC is treating radio and television similarly in this area—notwithstanding another fundamental goal of our governmental system that everyone is entitled to equal protection under the law.

For example, this season we have seen on NBC’s “Saturday Night Live” a comedy routine featuring an ad for penis beauty cream. We have also seen on ABC’s “Love and War,” two characters, one male, the other female, in bed, apparently naked under the covers. Although their conversation initially suggests that they may be about to engage in sexual activity, something happens to spoil the mood. At that point, the male (whose name is Jack) lifts up the covers, looks down toward his crotch, and remarks that “Little Jack” appears to have gone away.

As far as we know, neither of these two incidents has been the subject of any FCC action, even though they both clearly involve references of an actual sexual nature, references which were, at least arguably, no less offensive than the radio promos mentioned above.

In fairness to the FCC, it is possible that nobody bothered to complain about the TV broadcasts, and the FCC generally won’t act in the absence of a complaint. Or maybe it was the fact that these shows were on in the

evening, as opposed to the daytime.

But that latter factor would not explain why various tawdry situations depicted on soap operas and daytime talk shows never seem to incur the FCC’s wrath.

Don’t get me wrong—I don’t think that the television programs should be deemed indecent. Rather, I think that the radio promos should not be deemed indecent.

I also think that, if the FCC is going to

Tawdry situations on daytime talk shows never seem to incur the FCC’s wrath.

claim it has some standard of “indecency for the broadcast medium,” that standard should apply equally to all broadcast media.

Disparate treatment

The apparently disparate treatment accorded to radio and TV is not new. Recall that 20 years ago, when Congress ordered the FCC to look into violence and obscenity, the focus was supposed to be on televised violence and obscenity.

In response, the FCC deftly shifted the focus on a monologue broadcast by a small non-profit radio licensee on its listener-sponsored station.

Since, whether by accident or design, the issue of indecency has tended to be limited to the radio side of things. The FCC has, in recent years, tried to invoke its “we know it when we hear it” indecency standard against bigger radio targets than the non-profit Pacifica Foundation. Most notably, it has taken on Infinity Broadcasting and its well-known morning personality, Howard Stern.

The problem here is that the concept of “indecency” really reduces to one of taste. But the notion of “taste” is antithetical to standardization: What is indecent for some is mainstream for others; taste is in the eye, or ear, of the individual beholder.

While the FCC may like to think that it can impose some mandatory minimum level of “taste” through imposition of fines for “indecency,” I am less optimistic. Such an effort smacks of an unfortunate attempt to impose the views, outlook and language of a few on everyone, and that strikes us as contrary to many of the basic principles of our nation. 🌐

Harry Cole is a partner in the Washington-based law firm of Bechuel & Cole, Chartered.

He writes regularly for The Radio World Magazine on highly charged broadcast regulatory issues.

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World Radio History

Talk Radio Takes The Lead In Political Coverage

.....
by Page Chichester

Virginia's four-way Senate bid had just narrowed to a lopsided triad, as former governor Douglas Wilder relented his aspirations in the nationally observed race.

Incumbent Democrat Charles Robb and Republican challenger Oliver North, drawing on their multi-million dollar war chests, were putting their advertising bets on TV.

Meanwhile, little-known Independent candidate Marshall Coleman counted his chips and put them on radio, buying time a month-and-a-half before the election on more than 100 stations in the state.

"This is a low-budget campaign," says Anson Franklin, Coleman's campaign manager. "We felt it's the best way to make an early impact without spending a whole lot of money." Franklin sees several advantages to radio spots.

"One, you can reach a lot of people who are moving around and aren't necessarily watching television," he says. "Two, it is a lot less expensive; and three, it is considered by many to be underrated as an advertising medium."

This may sound like the spin doctor's version of "our chips were down." But it begs the question: Is radio the poor politician's medium?

Absolutely not, says John Angelides, news director of KMOX in St. Louis. While he agrees that radio spots are easier and less expensive to produce than television ads, radio advertising helps dark horses win name recognition: "You keep hammering away on who you are and your message," he says, "and supplement that by using television to get your message across."

Angelides says radio and TV have replaced print as the media of choice among politicians. "People aren't going to take the time to read a one-column story about senator so-and-so saying something about such-and-such. They look at the headline and go on with their lives, unless they're vitally interested in politics."

His insight comes straight from the source:

"I've had politicians tell me that if you have money, the way to get your message across to the public is to use electronic media," Angelides says. "You don't worry about the print media."

How radio covers politics

How and why politicians use radio is in part a reflection of who is listening and how radio itself covers politicians. American politics grew into middle age with radio back in the days when every city had three or four stations and no TV. But when, first TV, and then cable came on the scene, and the number of radio stations increased to more than 12,000 nationwide, the standard news department grew scarce.

Today, only one or two radio stations in each market "do politics." They are the all-news and news/talk formats. "Most stations don't even cover news, let alone politics," Angelides says.

Of those that do, KGO-AM in San Francisco is among the most prominent. Not only does the station boast an army of more than 30 on the news staff, its lineup of talk-show hosts spans the political spectrum.

"The reporters put the food on the table, and the talkers cook it," says Ken Beck, operations manager of KGO until last month.

One of those political gourmets is Duane Garrett, who, in addition to running some 30 presidential, senatorial and other campaigns, is a senior political advisor for Vice President Al Gore. His KGO talk show airs weekdays and features guests like Gore, Bob Dole, Ross Perot, Ralph Nader, labor leaders, journalists, academics and other opinion leaders.

"I have 15 hours a week and I probably devote at least half of that to politics," Garrett says. KGO sent a five-man team to cover both conventions and the inaugural. Garrett has broadcast from the White House four times.

Of course, few stations have that kind of access, or for that matter, the wherewithal to cover national politics. Most news and talk

stations are limited to a staff of about six reporters and four news anchors.

Still, these stations do more than just "rip and read" wire service reports or rewrite the newspaper. They cover local and regional politics with enterprise reporting, candidate call-in forums, profiles, debates and whatever else they can. National politics is covered locally with state perspectives, man-on-the-street and reports on visits by national figures. This is buttressed by network affiliate reporting.

Despite being outmanned six-to-one by the local TV station, Marsha Taylor, news director at WDBO (Way Down By Orlando) contends that her station outperforms the electronic competition.

"I think television backs away from politics," she says. "There's the perception that politics is death—and it can be—but the point is how you tell the story and how interesting it is."

Television is further limited by the challenge of finding a time slot for politics among ratings-nourishing programming.

Angelides, sitting pretty as the number one news/talk station (by market share), echoes Taylor's take on TV's political coverage. "They feel it's, A) boring, and B) talking heads."

Several advantages

News and news/talk radio stations have several advantages over TV when it comes to political reporting. One is the audience profile, which tends to be over 25, with a heavy emphasis on the 35+ crowd, well-informed and well-educated, and politically active.

Chris Berry, director of news and programming at WBBM news radio in Chicago, says his audience is "listening with both ears," adding that they are more likely to make decisions based on what they hear."

According to Arbitron, news/talk listenership ranks number three in the country, behind country and adult contemporary stations. Metro News Network's Bill Yeager expects low-key growth in all-news

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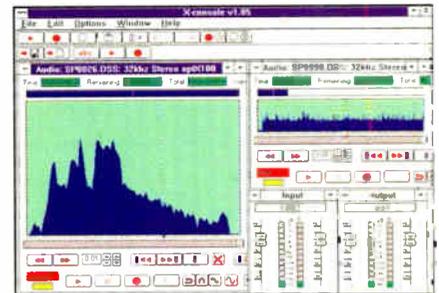
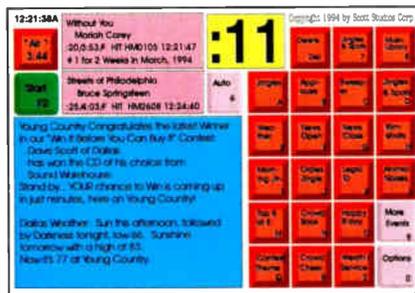
World Radio History

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and news/talk formats over the coming years. "I think we're going to see a few more (news/talk) stations," says the chairman-elect of the Radio-TV News Directors Association.

This helps explain why such stations can be so attractive to politicians.

"Obviously, radio is an effective way to use ad dollars," Berry says. "While TV reaches more people, handlers realize they can reach targeted demographic cells with radio and they don't have as much waste." Yeager says radio more and more has become a narrow-casting rather than broadcasting medium, reflecting trends in print and television.

Adds KGO's Garrett, "It's exactly what you're looking for in politics—the high-reliability, well-motivated voter." He estimates that his audience "comes from the upper quarter of the well-informed in society," he says. "Talk radio, particularly with the high political content, is not for the uninformed or the ill-informed."

Garrett reasons that KGO and other stations provide "a wonderful opportunity" for politicians to talk to voters—people who are idea-driven, independent-minded and don't tend to be block or strictly party-line voters.

Argue a little bit

"The real coverage comes when you give people a chance to exchange views and argue a little bit about what's going down," Beck adds. That aspect makes radio the best medium for covering politics, getting people involved in politics and getting information out.

This translates into a bonus for the politician buying time as well. "That intimacy and that reality would be something I would want to be involved with if I were a candidate," Taylor says. "To me television comes across as very slick, very produced and very much 'away'—not very personal. With radio you can be a little more personal."

Garrett says time and depth factor into the equation as well. "Unlike television, where you're writing very glitzy, 30-second spots, on radio you're running much deeper, higher content, 60-second spots, delivering a much larger bite of information. You're not just doing glossy pictures of someone running on the beach."

Stations such as KGO have additional weapons in their arsenal. Aside from what Garrett describes as "a politically sophisticated audience," KGO has "a unique blend of talented, experienced people." He cites two politically well-connected talk-show hosts.

"We have the kind of people who can get out, talk about a subject, be informative and have access."

More with less

Few other stations can boast such talk-show

heavies—most are having to do more with less. So many have devised ways to maximize their resources and their efforts/coverage.

Orlando's Taylor says she taps into the University of Central Florida's political science classes to help her monitor political advertising.

"We'll use the students and the professors to do some of the legwork for us," she says. "They watch the ads and grade them for us as to accuracy and fairness."

WBBM's Berry says that when Richard M. Daley was running for mayor against Alderman Timothy Evans in Chicago's 1989 Democratic primary, his station linked up with the (then) urban station WGCI for a simulcast.

Possibly the most innovative approach, one that will doubtless be seen more and more in the future, was this year's pairing of talk-radio WLS and the Chicago Sun-Times. The two, which are not co-owned, joined forces for an experimental series of "electronic town halls."

In one incarnation, the Sun-Times ran an extensive article on the gubernatorial candidates and their stances on taxes. WLS followed that evening with a call-in show with reporters and editors from the paper, and the Sun-Times ran analysis of the discussion the next morning.

Another variation had the radio station broadcasting candidate debates and the paper printing extensive transcripts and analysis of the debates the next day. Both partners promoted the experiment prominently and heartily.

Added value

WLS President/GM Tom Tradup says that the two partners are not only hoping to increase audience awareness of and participation in the electoral process, they are offering their advertisers added value.

"People come to you and they want to be a multimedia partner," he says. They want ties with television campaigns or other promotions, so Tradup is always on the lookout for any opportunity to form a sensible partnership. "The newspaper and WLS are two peas in a pod, in terms of what we do."

His station also works with co-owned WLS-TV to simulcast debates and co-sponsor exit polls. Tradup sees this as the wave of the future. "There's going to be an awful lot of these kinds of partnerships in the future," he says, "if people are willing to put aside their parochial interests and some of the 'ownership' of the event."

Talking about radio's political coverage to people who work in radio and those who observe it, two views of the future emerge.

Radio consultant Ed Shane of Shane Media Services in Houston, believes the trend will be toward continued news department down-

sizing.

"There will always be less," he says. "That seems to be the way the radio industry has gone. That's because it costs so much to produce news that radio stations tend to cut back the news departments first."

Future of radio politics

Shane sees the future of radio political coverage in talk shows. "I think talk shows will expand the coverage or at least the discourse on politics." He further predicts that over the next two major elections, the number of stations reporting on politics will radically diminish, being replaced in part by alternate delivery sources. "The political discourse for election 2000 will probably be on Compuserve, America Online or someplace on the Internet," he says.



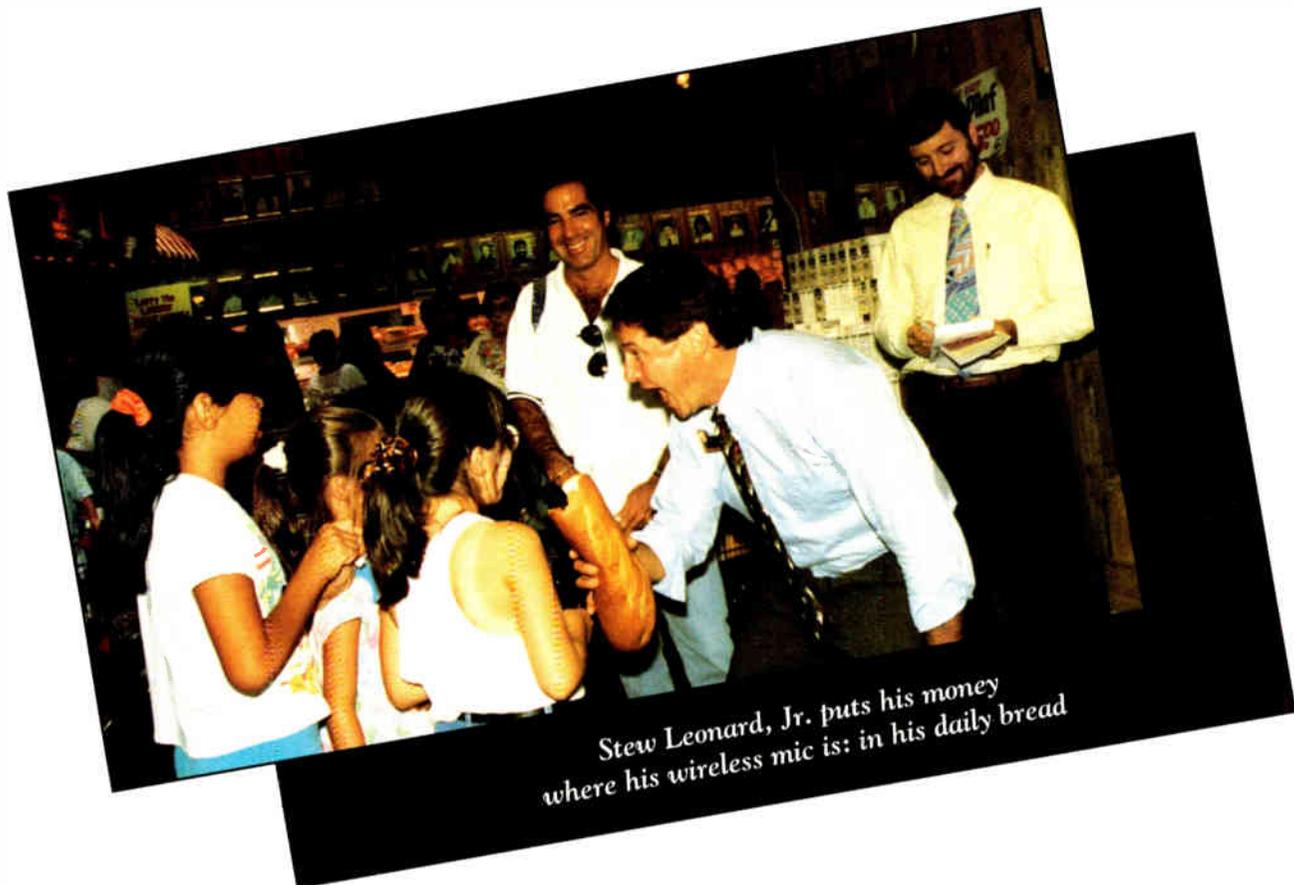
Harvey Nagler, director of news and programming at all-news WCBS in New York, calls that theory hogwash. If anything, he says, the level of radio political coverage will remain constant.

"Radio audiences, despite predictions for the past 40 years that we are dying in the wake of television, is growing and expanding. There are more people listening than ever before." He says reporters must find ways to make politics both relevant and interesting.

"Politics is always going to fight for air time with other stories," Nagler says, citing Haiti and the O.J. Simpson case as examples. He says ho-hum programming invites listeners to leave.

"In our market, we've got over 50 radio stations; if we're boring and dull, I can guarantee that our audience is going to hit the button and go somewhere else. The same holds true in the coverage of politics. Politics is just another element that needs to be covered in a creative way." 🌐

Page Chichester is a Roanoke, Va.-based journalist, and former managing editor of Virginia magazine. He wrote on City Marketing Associations in the October Radio World Magazine.



Stew Leonard, Jr. puts his money where his wireless mic is: in his daily bread

A Radio Star Is Born



by Judith Gross

Stew Leonard's, the 'World's Largest Dairy Store,' Finds a Cash Cow in Radio

Once in a while the match between an advertiser and the unique features of radio is a such a perfect fit that you can't imagine a time when one existed without the other.

Take Stew Leonard's and NewCity Communications' CommercialWorks, for example.

Stew Leonard's—deemed “the world's largest dairy store” by “Ripley's Believe It Or Not”—is big, colorful, fun, loud and unique. NewCity's American Comedy Network/CommercialWorks division is also colorful, fun and unique.

How the two got together is a case in point of how state-of-the-art radio production can benefit radio stations, advertisers and, ultimately, listeners.

Stew Leonard's two stores have been a fixture in the Norwalk/Danbury, Conn., area since the family-run business got its start 25 years ago. It all began when Stew Sr. realized he could bottle his own milk and sell it at lower prices, relying on volume.

Employees in cow suits

Today, you'll find an in-store bakery, coffee “roastery,” fresh meats and produce, along with employees in cow suits hugging children, singing fruit and vegetable puppets, and Stew Sr. or Jr. walking around and chatting with customers.

There was plenty to promote, and yet Stew Leonard's did not advertise on radio.

“We were always print people,” says Stew Jr., who has taken over management from his father. “We don't have an ad agency, and we thought producing radio ads would be too complicated. We also like to sell special sale items, which seemed easier to do in newspapers.”

Element of fun

Local newspaper ads carried on the element of fun, emphasizing the personalities of Stew and the store managers. How do you translate that into radio?

Along came NewCity and its band of comedy and commercial producers. Also based in Connecticut, ACN began as a comedy service for DJs and air talent. About 200 affiliate stations regularly receive its topical song parodies, bits and sketches to use on-air. NewCity Communications itself is a growing group owner, active in duopolies.

The CommercialWorks acts as a

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& 631 You Might Think The Cars :18/03:02/..."all I want is you" (cold)	02:54	& 1507 Cimeron Bar and Grill --/01:00/...bar and grill (music fades)	Start
& 633 Kiss Him Goodbye Nylons --/03:27/...music fade	Start	& [Empty]	Load
& [Empty]	Load	& 347 More Music --/00:07/...Capitol Radio	Start

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Wednesday

Name	Title	Artist	Length
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1503	Turnpike Buick		00:01:02
1505	Crown Auto World		00:01:01
1507	Cimeron Bar and Grill		00:01:00
354	Mitch Jingle		00:00:06
605	What I Am	Eddie Brickell & New	00:03:36
629	Mmm Mmm Mmm Mmm	Crash Test Dummies	00:03:44
626	Found Out About You	Gin Blossoms	00:03:46

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exhibitors will gather to celebrate "The
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233-4035; fax: 613-233-6961.

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skills and knowledge. Contact Gail
Steffens at the RAB in New York at
800-RAB-SELL (800-722-7355).

10-11

SBES/Techcon, Metropole Hotel,
Birmingham, U.K. The 19th Sound
Broadcasting Equipment Show and the
Radio Academy Techcon '94 conference.
Contact Point Promotions in England at
phone/fax: +44-491-838575.

10-13

AES National Convention, Moscone
Center, San Francisco. The 97th such
show, sponsored by the Audio Engineering
Society, is still pulling together details.
Contact Marina Bosi, convention co-chair-
man, at Dolby Laboratories in California
at 415-558-0152; fax: 415-558-0153.

10-13

National Association of Collegiate broad-
casters National Conference, Rhode Island
Convention Center, Providence, R.I.
Features the National College Radio
Awards, peer discussions and networking
with industry professionals. Contact JoAnn

Forgit in Rhode Island at 401-863-2225;
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Small & Medium Markets, Washington,
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enhancing ideas and more. Contact Lori
Long in D.C. at 202-429-5402.

12-14

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Coronado, Coronado, Calif. Semi-annual
meeting of 65 board members of the Radio
Advertising Bureau. Includes committee
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Contact Gary Fries, RAB president, in
New York at 212-387-2110; fax: 212-254-
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15-18

Tonmeistertagung, Stadthalle Karlsruhe in
Karlsruhe, Germany. The 18th Tonmeister
show includes lectures, product forums and
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4,000 square meters. Telephone in
Germany: +49-2238-43098; fax: +49-2238-
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16-18

InterBEE '94, Tokyo. The Electronic
Industries Association of Japan (EIAJ)
hosts the 1994 International Broadcast
Equipment Exhibition for professional
audio and television broadcasting. Contact
the Japan Electronics Association: The
Tokyo Chamber of Commerce & Industry
Building, 3-2-2, Marunouchi, Chiyoda-ku,
Tokyo 100, Japan; fax: +81-3-284-0165.

17

NAB Radio License Renewal Seminar,

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include NAB attorneys, EEO specialists
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7231; fax: 214-241-2174.

5-march 29

Arbitron Winter book

24

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30-feb 3

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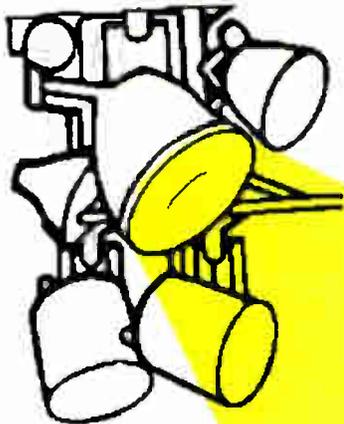
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Facility Spotlight

WXTU-FM, Philadelphia
Owner: Beasley Broadcast Group
Format: Country

Bruce Beasley, vice president, general manager
Rich Marston, general sales manager
John Hart, programming director
Bill Stallman, engineering manager



Blame it on the rain. Several years ago, the studios of WXTU-FM, 92.5 in Philadelphia, were housed in a dilapidated facility where roofs leaked and water dripped onto the station's equipment.

"It was a horrible scene," recalls Bill Stallman, WXTU engineering manager. "The station operation had far outgrown the facility. There were people with desks in the hallways"

When station vice president/GM Bruce Beasley decided to move the outlet a half-mile down the road into a contemporary office building, the station underwent not only a facility renovation, but an image overhaul.

Hallways and office are now all color coordinated and designed with modern lighting and up-to-date equipment. In short, "this was our move into the '90s," Stallman says.

WXTU's on-air studio, pictured here, was outfitted per the specifications of former Chief Engineer Peter Gowan. It utilizes the Wheatstone A500 console and furniture, Shure SM7 microphone, Electro Voice Century 100A monitor, four Denon 950 CD players and six ITC Series 1 cart machines—three overhead and three "overflow" units at arm's length to talent.

The station also has the unique ability to monitor Philly-area traffic, thanks to Express Traffic's office a few floors above WXTU's studios. Express—known as Shadow Traffic in many other markets—has remote controllable color video cameras stationed on high buildings and towers in the area, which send signals back to the headquarters via microwave.

"We had a video feed dropped down from the higher floor," Stallman says. "Our talent can sit there with a remote control and flick through several traffic channels and check road conditions and talk about them."

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

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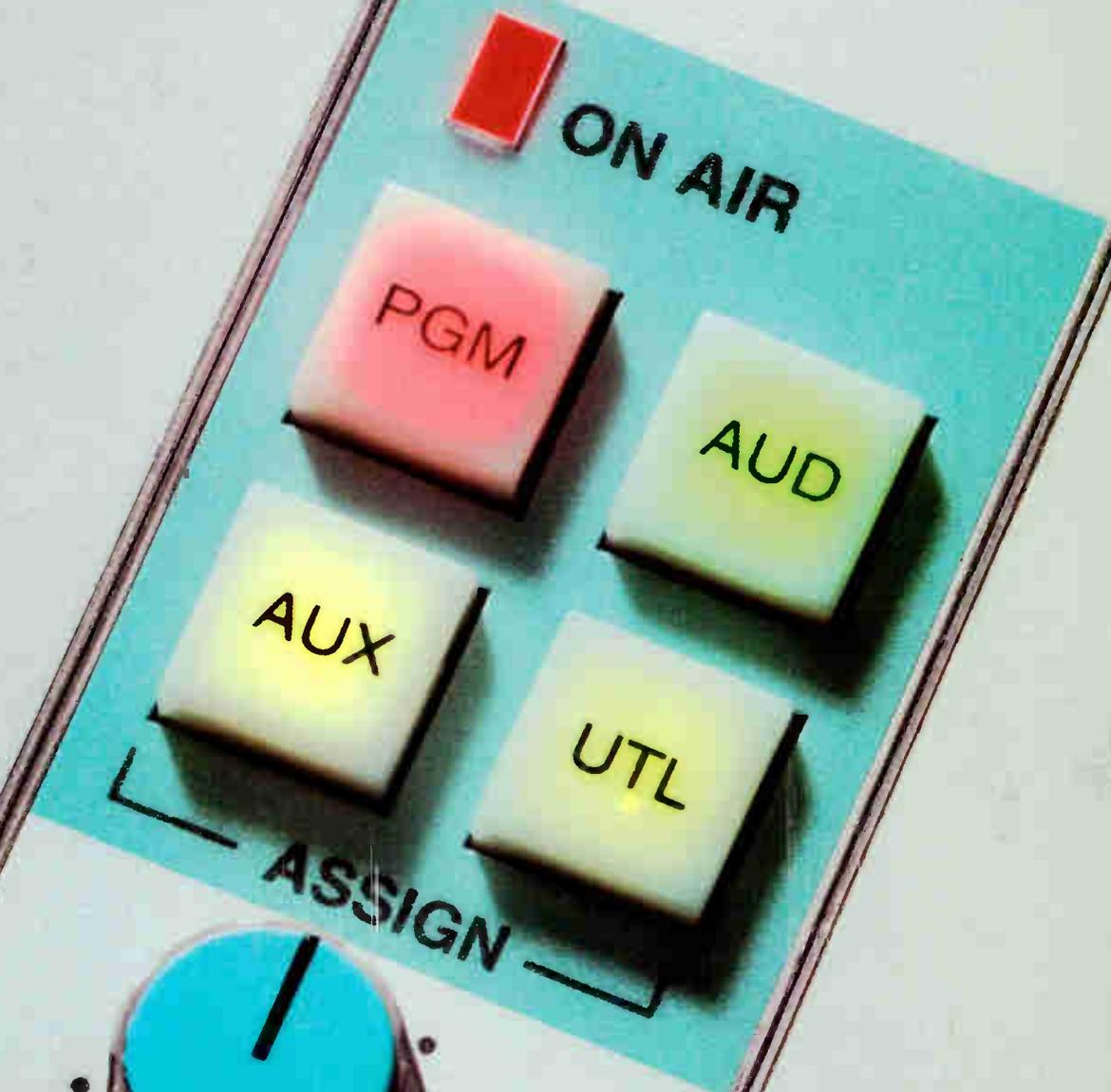
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