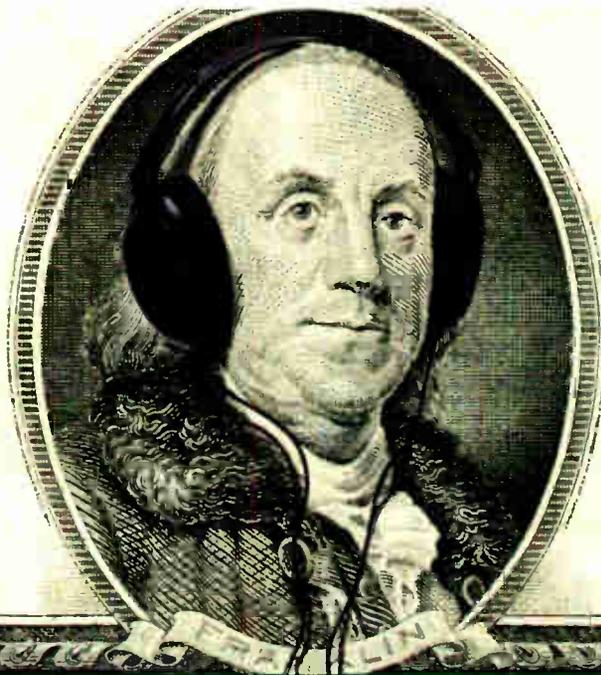


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**Market Watch:
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Format Focus: Urban Splinters



Special Report: RDS



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Market Watch: Minneapolis/St. Paul is known for being protective of its own culture, thus its radio market is slow to warm up to national programming trends. The locals explain what's hot, what's not and what's next.

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Technology at Work: See the future of radio in our Special Report on RDS, the Radio Data System. We offer an update on its progress and potential in the U.S. and across Europe.

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Format Focus: In the first of our new monthly examinations of niche formats, we take a crack at new trends in urban radio.



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What If There Were No FCC? RWM has a good ole time exploring the possibilities from both the regulatory and financial perspectives.



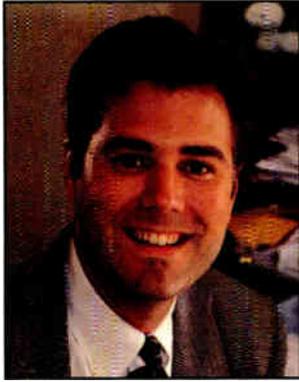
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DOUBLE TAKE

At 20th and M streets in Washington, you stop and look up—there, where the FCC used to be, is a McStarbucks Coffee & Hamburger shop. Yo, where's the FCC?

—Correspondent Harry Cole imagines...

See page 20.



Hundt May Not Know It, But Digital Delivered At NAB '95

I've just added Reed Hundt's name to the complementary subscription lists for both The Radio World Magazine and our technical newspaper Radio World. Apparently, the chairman of the Federal Communications Commission is not acquainted with the radio industry.

At the NAB '95 show last month, our esteemed federal figurehead delivered an address to the 83,408 attendees of the world's largest broadcasting conference in which he failed to discuss radio. In addition, he turned down participation in the first mobile demo of digital radio by a U.S. interest—USA Digital Radio—saying he didn't have time.

And get this. According to USA Digital Radio officials, Hundt asked how much new spectrum the system would require, apparently unaware that the in-band, on-channel system does not require new or additional spectrum. This important factor has been an industry preoccupation in the U.S. since the first rumblings of DAB many years ago.

USA Digital's achievement was the most impressive happening at the show, offering tangible evidence of an operable AM and FM digital system. It quite possibly will represent the most significant technical progression for radio within Mr. Hundt's lifetime.

I might suggest to the other FCC commissioners—all of whom found time to participate in USA Digital's 30-minute mobile demo—that a good talking to with the chief is in order. Come on, Mr. Chairman, get with it. The rest of us have a stake in the future of radio.

▲▲▲

As you'll see in our coverage of NAB '95 (page 58 of this issue), digital really made the headlines throughout the mammoth Las Vegas broadcasting convention, which drew more than 83,000 radio, television and multimedia professionals, a 17 percent increase over 1994.

In a conversation with one of our reporters, ABC Radio Networks Marketing VP Marty Raab commented that the show's ever-increasing importance for managers can be attributed to two factors: economics and

technology. Technology attracts people to shop on the exhibit floor, he suggested, while the improved economy has given stations additional revenue. "I see a real upward trend in what is happening," he says.

Certainly, a lot of that growth can be attributed to the explosive growth of digital products. The Big "D" has been the industry buzzword throughout the 1990s, but it seems this was the year that many of the new products and technologies we've been hearing about were committed to imaginative new applications.

The evolution of the radio industry is no longer just a promise; the road to the future is now being paved.

NAB '95 was an empowering, inspiring event. My hearty congratulations to the forces behind USA Digital Radio and the many other companies taking the future of radio by the horns.

▲▲▲

Looking through some past issues of Radio World newspaper, I came across the first article we ever wrote on a new technology introduced here by the European Broadcasting Union—RDS. In April 1989, then-reporter John Gatski wrote that "although there are firmly entrenched opinions, pro and con, with regard to subcarriers on FM," little negative effect was noticed in a station test.

Today, RDS—tagged RBDS in the U.S.—is an established slice of the broadcast pie, but it continues to struggle for widespread acceptance. Please check out our Special Report in this issue on Radio Broadcast Data Services, an examination of how far the technology has come, what it can do, what it costs you and its ingenious applications already in place across Europe.

Incidentally, the U.S. piece is written by someone with a pretty good working knowledge of the topic—Radio World newspaper Managing Editor John Gatski.

Chuck

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The New Math for ISDN

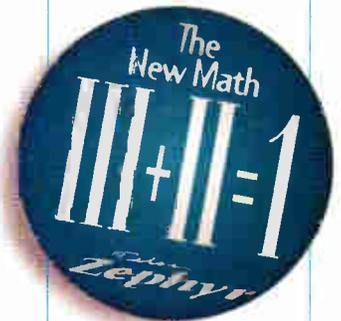


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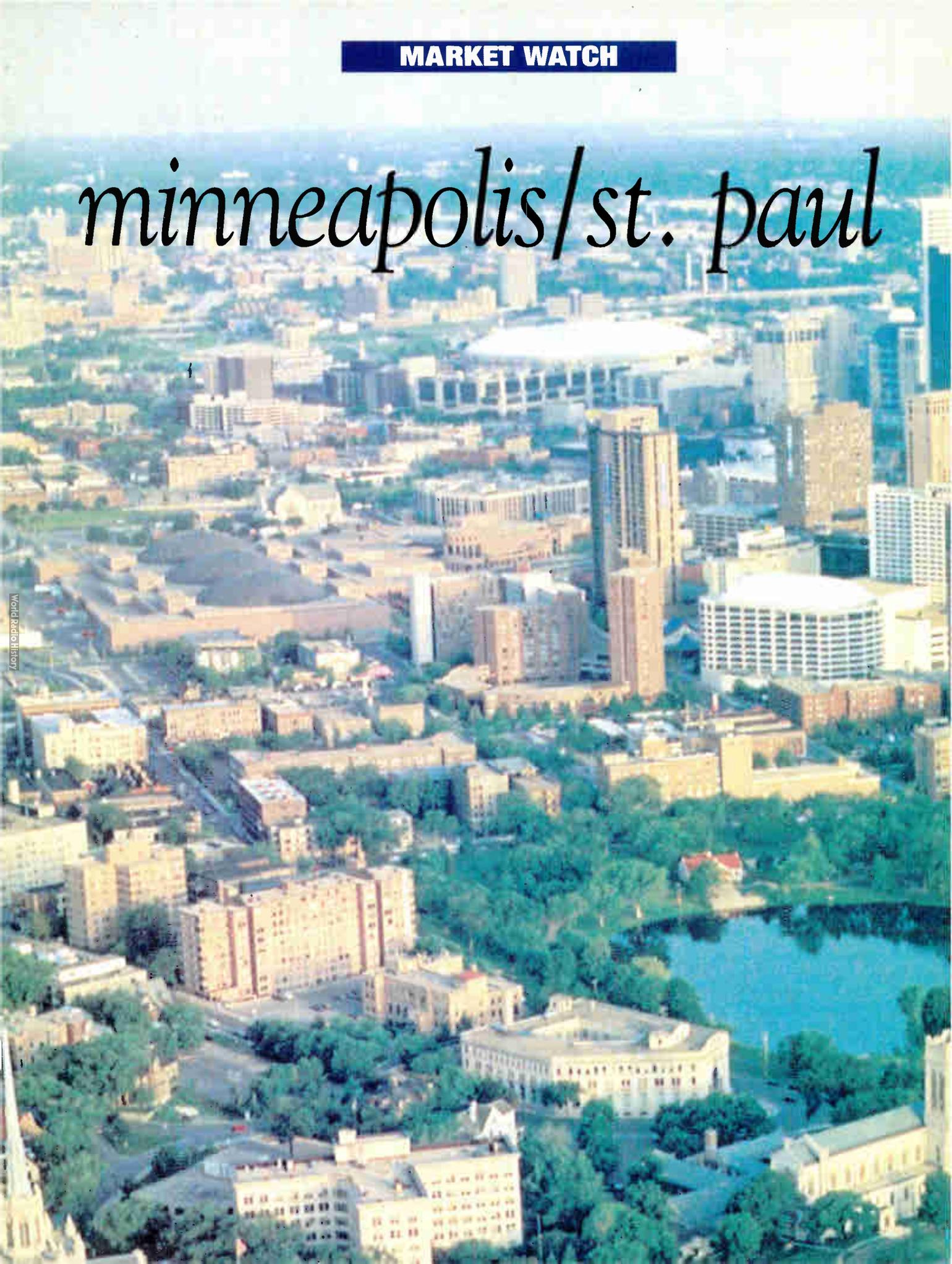
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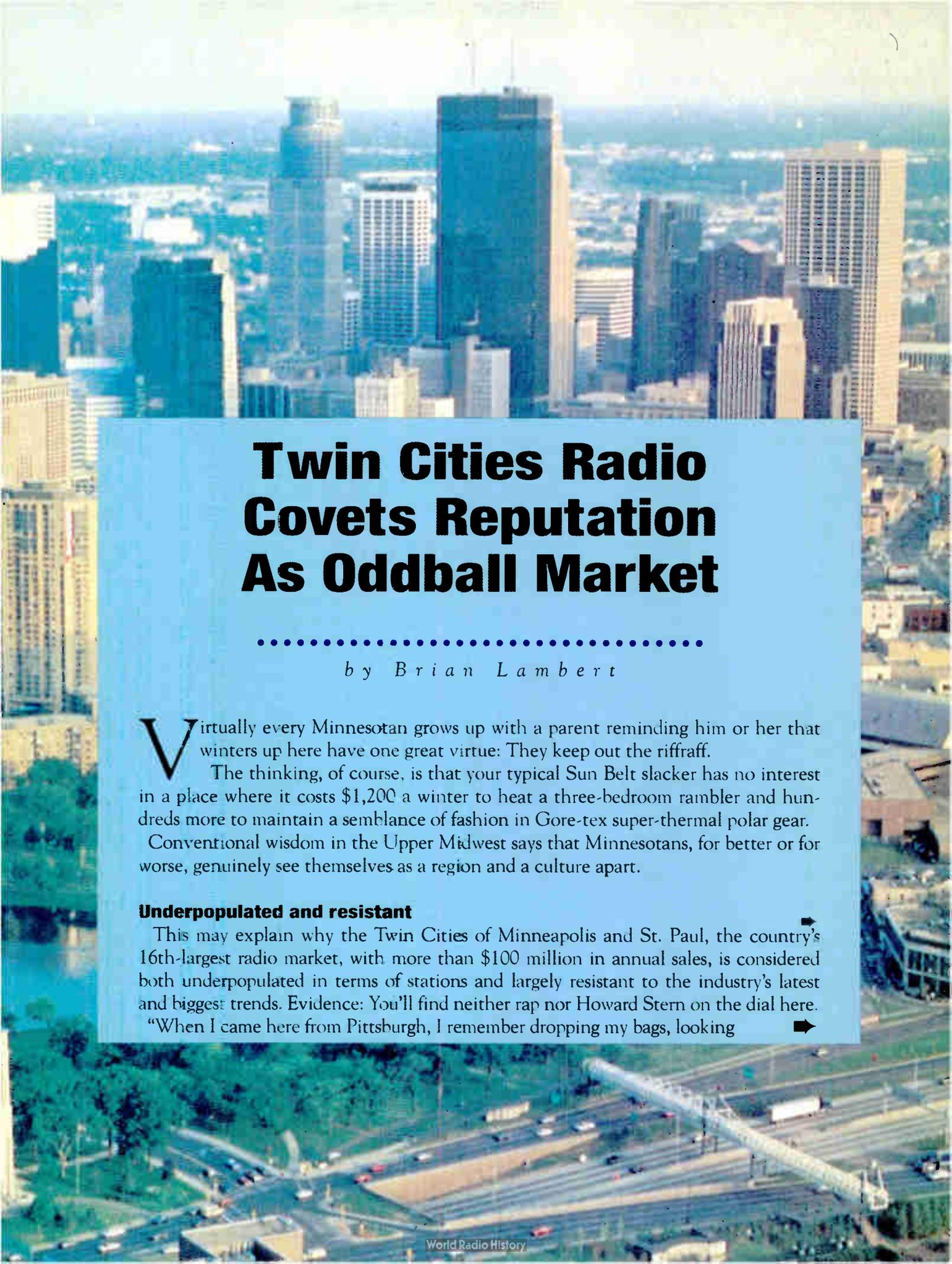
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Twin Cities Radio Covets Reputation As Oddball Market

.....
by Brian Lambert

Virtually every Minnesotan grows up with a parent reminding him or her that winters up here have one great virtue: They keep out the riffraff.

The thinking, of course, is that your typical Sun Belt slacker has no interest in a place where it costs \$1,200 a winter to heat a three-bedroom rambler and hundreds more to maintain a semblance of fashion in Gore-tex super-thermal polar gear.

Conventional wisdom in the Upper Midwest says that Minnesotans, for better or for worse, genuinely see themselves as a region and a culture apart.

Underpopulated and resistant

This may explain why the Twin Cities of Minneapolis and St. Paul, the country's 16th-largest radio market, with more than \$100 million in annual sales, is considered both underpopulated in terms of stations and largely resistant to the industry's latest and biggest trends. Evidence: You'll find neither rap nor Howard Stern on the dial here.

"When I came here from Pittsburgh, I remember dropping my bags, looking

around and wondering what I had done," says KSTP-FM General Manager John Rohm. "I mean, Minnesota was fly-over land and my plan was to do my stint and move on."

Eleven years later, Rohm has obviously been accepted into the fold. "I love it," he says. "It's a great market, one that I'm convinced will be a top 10 market early in the next century. It's got that kind of potential."

For one, while AM is floundering in so many markets, in the Minneapolis/St. Paul metro, there are three AM licenses of major significance: news/talk WCCO, all-

talk KSTP and sports talk KFAN.

As well, no less than nine FMs can boast power in excess of 95,000 W, giving them amazing breadth throughout the region. The other side of the coin, of course, is that this creates an FCC-sanctioned environment that favors relatively few other competitors on the dial.

WCCO-AM: market personified

In defining this radio market, however, competition has mattered less than the six letters that, in and of themselves, have practically personified radio to any-

one who lives here or has stepped foot into this region since the 1920s: WCCO-AM.

Most local industry observers agree that the watershed radio event of the past year was the dethroning of the CBS O&O giant as the market's number one 12+ station. Like many legendary AMs, WCCO's numbers had been sliding for years, and it had already surrendered its five-decade hold on 25-54.

But when it happened, Minnesotans experienced a spasm of soul-searching and editorializing. For many lifelong residents, WCCO—a.k.a. The Good Neighbor—with its mix of Minnesota Twins baseball, University of Minnesota basketball and football, cornball humor and comfortably worn congeniality, defined not only radio, but who we are.

What have we become, Minnesotans asked, if WCCO, the station we turn to when blizzards close our schools and tornadoes rake our trailer parks, is less popular and important to us than it was last decade, last year or even last season.

In a sense, a clear portrait of the entire radio landscape in this market could be sketched by explaining how stations, formats and leadership have positioned themselves against WCCO, a force as definitive of Minneapolis/St. Paul as snow is of winter.

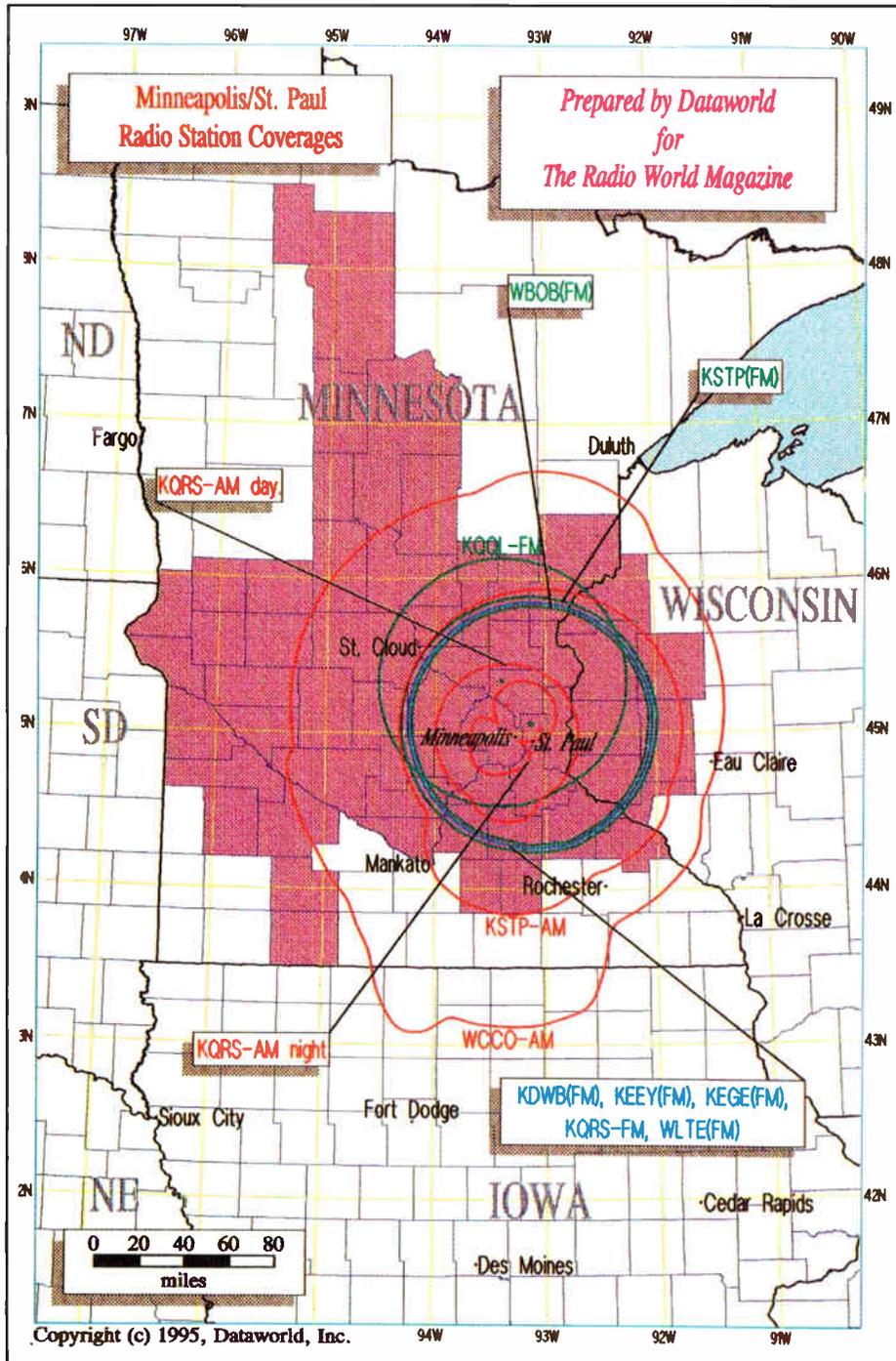
The primary beneficiary of WCCO's slide was Cap Cities/ABC's KQRS-FM/AM, a phenomenally successful AOR that billed \$15.5 million last year. One of its strongest suits is "The KQ Morning Crew," hosted by 43-year-old Tom Barnard, born and raised in Minnesota.

The fall '94 Arbitron book gave Barnard and his gang a 22.8 share in morning drive among 25-54 year-olds, the biggest share of any morning show in the top 25 radio markets. WCCO, in second place, commanded an 11.2 share.

Downward drift

WCCO, under then-GM Rand Gottlieb, had taken a research-driven, tight format approach to correcting its downward drift in market share. The effect was like backing the Titanic up and taking a headlong run into the iceberg. Ratings plummeted and in early January, Gottlieb got the ax from his CBS bosses in New York. As of early April, WCCO was still searching for a new GM.

Still, the station's downfall can't be pinned on a single source. Indeed, other events in the market have demonstrated that as much as WCCO may have faltered, other outlets are maturing, fine tuning and



CLOSED!

ascending the airwaves of Minneapolis/St. Paul.

In early 1994, Cap Cities started the market with the \$21 million purchase of hard-rocking, low-rated (but 100,000 W) KRXX-FM, which it promptly transformed into modern rock KEGE, "The Edge." The buzz was that Cap Cities overpaid by anywhere from \$3 million to \$6 million as part of a strategy to keep com-

KDWB-FM. The latter is a well-established mainstream CHR operation it picked up in late January 1995 from Midcontinent Media for \$22 million.

The driving force behind Chancellor is 48-year-old Steve Dinetz, working from an apparently robust investment budget from Hix, Muse, Kate and First, a Dallas-based investment firm. Dinetz reportedly has spent more than \$200 million acquiring 14 stations around the country between late 1993 and January 1995.

Dinetz brought Sheila Mulcahey in from Chicago as station manager at KCTZ and will install KDWB's well-regarded GM Marc Kalman—a WCCO alum—as GM of both properties. Word is that KCTZ (and AM simulcast KTCJ) will become more progressive, while rumors abound that Chancellor will aim KDWB toward an older demographic.

Kalman, however, is emphatic that KDWB, which has been in the top 40 business for 30 years, will stick with what it knows best. While critics say KDWB's young skewing demos make for a tough sell, Kalman's responds, "I love this format. I love the heritage of this station. We are successful doing what we do and we're staying with what we've got."

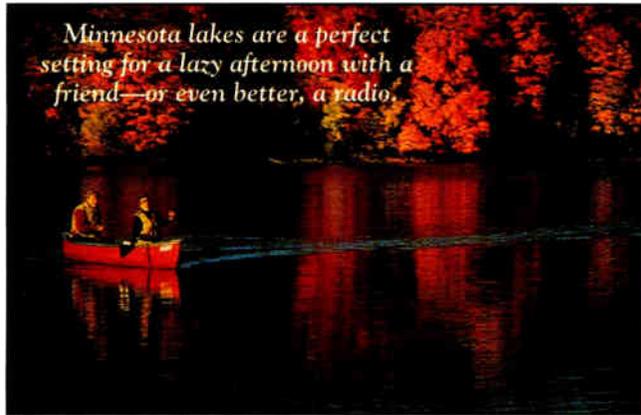
Going country

For a brief moment, it looked like the Twin Cities were going country in a big way. KEEY-FM, now owned by Disney's Shamrock Broadcasting, had the format to itself for a little over a year-and-a-half in the early 1990s and put up some impressive market share numbers.

But over the span of seven months in 1992-1993, Colfax Communications outlet WBOB-FM (which has a duopoly with oldies KQQL Kool 108) and Park's KJJO (after its flirtation with modern rock) jumped on the buckboard and went country as well.

A funny thing happened on the way back to the ranch, though. After a couple ratings books with a cumulative 25-54 market share as high as 15, the three country stations have slid to a 12 share and stayed there, with little change in their respective rankings. KEEY has a 6.6 share, WBOB a 4.7 and KJJO a 2.6, all 25-54.

"We certainly never saw the audience any larger than a 12 or 13 share in any of our perceptual studies," says Mick Anselmo, general manager of KEEY and KFAN-AM. ➔



petitive formats away from cash cow KQRS-FM/AM.

"They say it's more difficult to stay on top than to get there, but we believe the synergy of our duopoly helps reduce any vulnerability we might have," says KQRS-KEGE General Manager Mark Steinmetz.

By year-end 1994, the strategy had certainly proved itself, despite debt service on \$21 million. The KQRS-KEGE tandem controlled a healthy 33 percent of the 18-34 market, with KEGE perched at number six 12+ in the fall Arbitrons.

Modern rock resistance

The irony to the story is that Twin Cities listeners had shown stiff resistance to modern rock in any form in the past. Three years earlier, KJJO-FM tried the format with little commercial success. Then again, it didn't help that KJJO has a less-than-terrific signal beaming in from far-fringed Somerset, Wis.

Two years passed before KEGE and an odd two-frequency, low-power duopoly called "Revolution Radio" hit the air. WREV-FM (105.3) and KREV-FM (105.1), under Cargill Communications operation, have not posed a real challenge for The Edge, which has received lavish television and outdoor advertising support from its owner. As of the fall book, KREV and WREV are frozen at about a 2.0 share among 18-34 year olds.

Any serious threat to KQRS and KEGE would most likely come from fast-growing Chancellor Communications, which has a duopoly with modern rock KCTZ-FM and

WPXY-FM, Rochester New York from KISS Limited Partnership, Ritchie Balsbaugh, President, to the Lincoln Group, Bud Wertheimer, President, for \$5,500,000.

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"There's no other major market in the country other than Dallas or Houston supporting three country stations, and I'm guessing that by the time you print this, the Twin Cities won't be either."

(Editor's note: Indeed, as the presses are set to roll, we've learned that KJJO-FM flipped its format from country to smooth jazz.)

Sports standing

Anselmo and Shamrock have another concern with the standing of sports talk KFAN-AM. While "The Fan" is the radio home of both the NBA Minnesota Timberwolves and the NFL Vikings, the station has struggled to break out of the lower third of metro area stations, in large part because it has never been able to generate a morning drive show to counter the home-grown locker room ambiance of KQRS-FM/AM's Morning Crew.

The Fan's franchise player is its afternoon drive host and Timberwolves' play-by-play man Chad Hartman, the son of the Twin Cities' most prominent newspaper sports-writer and a longtime fixture on WCCO, Sid Hartman. Rumors that the younger

Hartman will join the elder Hartman on WCCO are about as frequent as frost in February.

The Fan is trending upward—to a 3.0 share in the fall '94 book. Male demos were reasonably good, especially in afternoon drive.

Anselmo's challenge will be holding onto the rights for the Vikings and Timberwolves when both expire this year. This assumption hints that CBS may get aggressive over both to restore some lost luster to WCCO (and help maintain its \$20 million in annual revenue).

Traditional talker

Twin Cities-based Hubbard Broadcasting's KSTP-AM is the area's only traditional talker. It gathered strength with the rise of Rush Limbaugh in the late 1980s and buttressed Limbaugh's liberal-bashing with a collection of equally conservative local voices, primarily Barbara Carlson, the brash ex-wife of the state's present governor Arne Carlson; and Joe Soucheray, a columnist for the St. Paul Pioneer Press.

Interestingly, while Limbaugh's numbers

Minneapolis/St. Paul Radio Market Competitive Overview

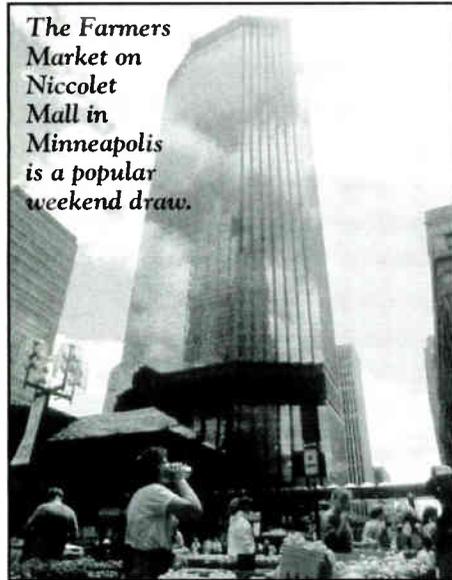
Stations are ranked in order of Arbitron Fall 1994 12+ ratings. Information provided by BIA Publications through its MasterAccess Radio Analyzer Database Software.

Station	Freq.	Format	1994 Est. Rev.	Owner	Arbitron 12+ Fall '94
KQRS-FM/AM	92.5/1440	AOR	\$15.2	Capital Cities/ABC	12.2
WCCO-AM	830	Full Service	20.0	CBS	11.1
KDWB-FM	101.3	CHR	6.5	Chancellor	6.4
WLTE-FM	102.9	Soft AC	7.5	CBS	6.4
KSTP-FM	94.5	AC	10.5	Hubbard Broadcasting	6.1
KEGE-FM	93.7	New Rock	4.0	Capital Cities/ABC	5.8
KQQL-FM	107.9	Oldies	6.1	Colfax Communications	5.7
KEEY-FM	102.1	Country	11.0	Shamrock Broadcasting	5.6
KSTP-AM	1500	Talk	3.5	Hubbard Broadcasting	5.4
WBOB-FM	100.3	Country	4.0	Colfax Communications	4.8
KTCZ-FM/ KTCJ-AM	97.1/ 690	Modern Rock	6.4	Chancellor	4.0
KJJO-FM	104.1	Country	2.2	Park Acquisition	2.5
KFAN-AM	1130	Sports	2.0	Shamrock Broadcasting	2.4
KLBB-AM	1400	Nostalgia	.9	Cargill Communications	1.7
K/WREV-FM	105.1/105.3	Modern Rock	.2	Cargill Communications	1.0
KCFE-FM	105.7	NAC	.7	SW Suburban Broadcasting	0.9
WIMN-AM	1220	MOR/Nostalg	.0	Smith Broadcasting	0.7
WWTC-AM	1280	Children	.0	Children's Broadcasting	0.4
WIXK-FM	107.1	Country	.0	Smith Broadcasting	0.3
WMIN-AM	740	Oldies	.0	Borgen Broadcasting	0.3
WIXK-FM	1590	Country	.0	Smith Broadcasting	0.1

in the Twin Cities have remained flat over the past year, Carlson's and Soucheray's have improved, as have those of the station's morning drive man, ex-pro wrestler Jesse "The Body" Ventura.

Conversely, the fight for a few good women is between Hubbard's KSTP-FM and CBS' WLTE-FM, the market's two adult contemporary stations, both of whom claim control of the best slice of working woman demographics. WLTE is number four in the fall Arbitrons; KSTP is number five.

KSTP's Rohm argues that his station has gained the most upward momentum over



The Farmers Market on Niccolet Mall in Minneapolis is a popular weekend draw.

the last two to three years: "Revenue-wise, 1994 was the best year in our history" at \$10.2 million, he says, attributed to a matured AC sound and the business acumen of his corporate bosses: "At a time when a lot of people in this business are station brokers, in effect real estate people, I work for broadcasters, people who have been in this business for decades and are in it to stay."

No discussion of Twin Cities radio is complete without mentioning Minnesota Public Radio, cultivated into a 28-station empire with for-profit grosses via mail-order merchandising estimated at \$135 million. It is, it goes without saying, no quasi-hippie operation.

The original home of Garrison Keillor's "A Prairie Home Companion" (now marketed through Public Radio International, an MPR spinoff), MPR's two FMs—all-news KNOW and classical KSJN—usually rank somewhere around 11th and 12th in market share, but keep commercial competitors drooling over their high-end demographics.

An interesting side note: MPR purchased the license of rocker WLOL-FM for \$12

million in early 1991, converted KNOW to FM and has had the AM license up for sale ever since. Meanwhile, KNOW-AM broadcasts AP news service.

The Twin Cities' cognoscenti swear by MPR and wear their allegiance to it like badges of honor. Put another way, MPR is to its fans and members a sane harbor in a sea of talk radio gas and hyperbole.

If Newt Gingrich is granted his wish

about public broadcasting, a new world of "privatized" public broadcasting could bring Minneapolis/St. Paul radio into its next chapter, with a highly credible, resource-rich and very local new player—MPR—as part of the Twin Cities commercial marketplace.

Brian Lambert is media critic for the St. Paul Pioneer Press.



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KSSK-FM Promotions Director Scott Mackenzie: ‘The Best Thing You Can Do Is Get on the Internet’

by Scott Slaven

The Promax Promotions Profile offers a look at the experiences and points of view of the nation's top radio promotion professionals.

Promax is an international association for promotion and marketing executives in the electronic media, based in Los Angeles.

This month: 30-year-old Scott Mackenzie, promotions director at KSSK-FM in Honolulu, Hawaii, Arbitron's number 60 radio market.

Q: How did a nice guy like you get into the promotions business, Scott?

I was in college radio as a DJ and music director. It was a lot of fun but when it came time to get a real job, I listened to the stations and didn't really like what was out there.

I couldn't see myself being a DJ for a station where I didn't like the music—the next thing that sounded like fun was promotions. So I did an internship and have gone on from there. It's been about seven or eight years now.

Q: So you like the field?

I like staying on top of ever-changing trends—clothes, music, new products. What better way than to be in the immediate and topical world of radio promotions?

Q: What's unique about Hawaii as a market?

Well, people need to realize that we aren't a bunch of people living in huts, wearing hula skirts—this is a market just like any other. You could probably take our FM and put it anywhere else on the mainland.

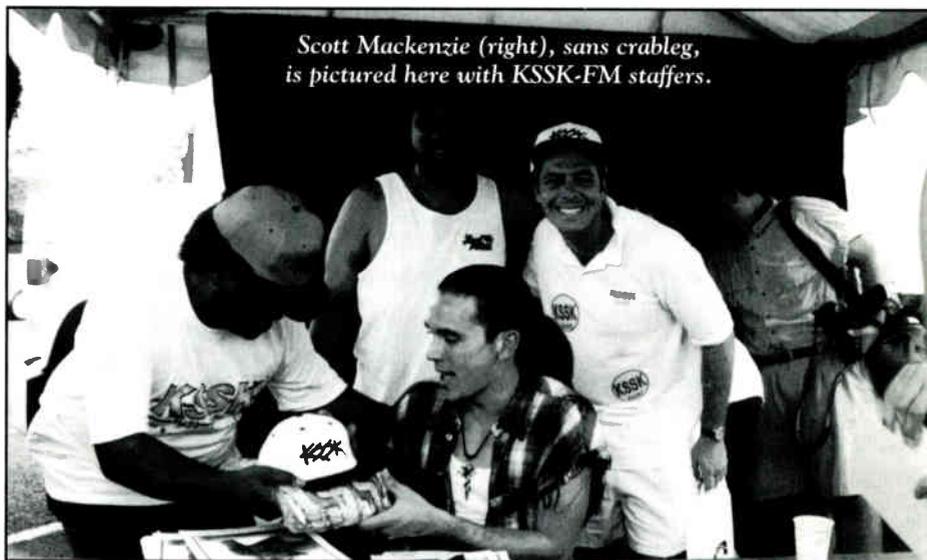
Per capita, KSSK is number two; the competition is extremely intense. Our closest competitor is KCCN-FM, which plays Hawaiian songs.

Q: Hawaiian songs? You mean like Don Ho?

It's actually like a reggae mix with Hawaiian. That station did really well when it first came out. They're still going strong. They are exactly what a country format would be to another station somewhere else.

thing—they start talking about it. Most people don't even know the frequency of the station, but when they start talking about a specific promo, I know something must be working.

And I always go back to the three P's I believe in: pre-promotion, promotion and post-promotion. Those three aspects need



Q: Is there an advantage to being in a geographically isolated market?

Not really. In terms of competition, there are so many stations right here. Honolulu is a big city. Most stations can't afford to compete with our big money giveaways so they're really music-intensive. In that sense, we face the same competition as any other large market.

Q: How would you define a successful promotion campaign?

When I walk into the bank or run into my landlord and—without saying any-

to be addressed in all campaigns. You really need to make sure that you congratulate the winners on-air so that everyone knows who won.

Q: How are you dealing with all the changing technology?

The Internet has changed my job drastically. Just by being on it and watching over it is a job in itself.

But it's great because we have people registering for their window sticker right through the Internet. We still go out on

location, of course, but they can register at home if they want to. We get feedback on our morning show, feedback on all sorts of strange and interesting things from people.

We also have a KSSK Gold Card, which is a special registration that we do at different locations. We've had it since August and so far, 40,000 people have registered. We even had to bring in temporary help to deal with it. Once the listener registers, we know their age, birthdays, etc. It's wonderful to have all that on a database.

We'll be starting direct mail soon, so we're just trying to figure out how to access all the information and work out the bugs.

Q: What happens when you get creative block?

I look at a lot of underground magazines since they're usually very innovative. Women's magazines are always up on trends. I subscribe to "The Paper" in New York and "The Reader" in Chicago just to look at their print ads, which have some zing to them.

I take a lot of their words and put them on the air, particularly things that are happening at clubs. I also listen to sales motivation tapes in my car as well as loud industrial dance music!

Q: Tell us the smartest thing a promo person can do in 1995.

The best thing you can do is get on the Internet. It's fast, daily, steal-able information. As I mentioned, I really enjoy looking at magazines, but this is such quick access to information. Don't just talk to other stations, but use it to talk to all kinds of people—you can really get some neat ideas.

It's difficult to use. I have a 17-year-old intern who grew up with computers, so I

pretty much just watch over his shoulder and press a couple of buttons. Hopefully, by the time he moves on, I'll be semiliterate. But you have to get on it now before it becomes regulated. There are a lot of free ads all over the place and it's fun to be in there in the beginning of it all.



Q: Any closing words of advice for your colleagues?

I think everyone should have fun at their job. If it's not fun anymore, move on. And even though it seems that radio is getting a lot more corporate these days, it doesn't mean you can't have fun. If you're in a good mood, ideas will come your way.

Also, promotion people work a lot of nights and weekends. The next time you have a slow day, don't just sit around the office waiting for 5 o'clock. Go home or go to the beach if you can. See a movie. It's important to take care of yourself. 

Scott Slaven is director of communications for Promax.

SCOTT MACKENZIE

Current Position

Promotions Director KSSK-FM ("Bright" AC) and KSSK-AM (full-service AC), Honolulu, Hawaii

Choice Morsels

Born in Bermuda and grew up in Chicago

Worked in radio promotions since senior year of college

Single dad of 4-year-old Ashlyn

Favorite promotions: movie premieres turned into big events

Wrote/Produced "The A-Z's on Being a Hip, Hype N'Happening Promotion

Director in the '90s," a motivational cassette

March of Dimes WalkAmerica Entertainment Director for past six years

Career Path

Current position since August 1989

Promotions Director KXPW/92X FM, Honolulu, 1989

Assistant PD/Promotions Director KIKI-FM/Hot 1-94, Honolulu, 1988

Promotions Director KXPW/92X FM, Honolulu, 1987-1988

Assistant Promotions Director KMAI-FM/Hot 1-94, Honolulu, 1986-1987

Music Director/DJ/Sound Engineer KTUH College Radio, Honolulu, 1985-1987

Education

University of Hawaii, B.A. in Communications/French, 1987

Q: And the biggest promo mistake?

Not having enough respect for your commodity. Airtime is valuable. I think too many stations give away too many free-liners. I hear stations out there giving away the world just to get the buy today and not thinking about the clutter they're putting on the air.

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CBS Owned FM Stations • CBS Radio Representatives

Conquering Radio's Crystal Ball: The Trials and Tribulations of Forecasting

Predicting the next step of a new competitor or of an economic change in the marketplace is a guessing game at best. Many executives from all fields will tell you that when it comes to forecasting, there is no guaranteed formula or procedure.

But since the recession of the early 1990s, which left a large measure of radio stations in the red or in bankruptcy, more radio owners have found themselves preoccupied with identifying future trends. This is particularly true when looking for new financial shifts in a given market as well as new programming moves, such as youth-oriented FM talk.

With the FCC's 1992 duopoly ruling expanding common ownership of stations, the industry's financial stability has been bouncing back. The duopoly decision has helped raise the level of competition, both within the radio industry and between radio and other media, to a more even field. However, if there is a key lesson to be drawn from the last recession it is this: For the first time within recent economic downturns, the industry was extremely vulnerable to major swings in the economy.

More radio broadcasters now follow the principle that by anticipating changes in radio—regulatory, programming and technical—and overall economic conditions, then reacting (or preparing) for it, they will be well-positioned for continued growth. This leads to the need to have a multi-dimensional strategic growth plan in place.

So what are some of the risks in forecasting trends to maximize a company's position for future growth?

Knowing historical data such as retail sales and radio advertising revenue as a percentage of all advertising dollars as well as the current radio (and media) environment in a market, paints a relatively good picture for a series of projections. But even on a short-term basis, radio can still be at the mercy of local market conditions.

"The fact that the radio industry is characterized by an entrepreneurial spirit means that any new programming and promotional concepts can greatly alter market conditions," notes Mark Fratrik, vice president/economist for the National Association of Broadcasters.

John Mahaffie, an associate with Coates & Jarratt Inc., a Washington, D.C.-based research firm specializing in the study of the future, cautions that "the real value of forecasting is in showing the directions and characteristics of change."

As for radio, Mahaffie sees the medium's strong capability of serving niche audiences, especially as the U.S. continues to become more ethnically diverse, giving

radio a competitive edge over other media.

According to Bob Burke, VP of corporate finance for Trumper Communications, today's radio owners should make decisions and set operating goals within the framework of creating economic value. "Understanding radio group ownership in terms of managing investments is key to maximizing financial performance," Burke says.

The Landscape

▲ **Targeting Corporate Advertising**—One potential new revenue stream for radio broadcasters of the mid 1990s, primarily on a national level, is corporate advertising. The reason: Corporate advertising campaigns have made a major comeback during the past three years, according to a comprehensive survey of national advertisers conducted by the Association of National Advertisers in New York.

The ANA defines corporate advertising as that which is used "more for the benefit of the corporation rather than for the immediate sale of a product or service." Its primary role is to "strategically position or brand the company."

The 1994 Corporate Advertising Practices Survey shows 61 percent of the respondents using corporate advertising during the last three-year period, 1992 to 1994, up from 53 percent during the 1989-1991 survey period (when the country and media sector were mired in a recession). This latest percentage is more in line with the pre-recession survey data of the mid-to-late 1980s.

The survey also notes that the average budget for a corporate advertising campaign has increased about 6 percent to just above \$13 million.

When asked to describe the future trend of their corporate advertising budgets, 45 percent reported no change. Of those reporting a change, the majority (by a three-to-one margin) anticipate an increase in emphasis on corporate advertising.

While television and print have traditionally been the primary mediums for corporate advertising, this comeback in corporate advertisement budgets presents an excellent marketing opportunity for today's sophisticated national radio industry, as well as for key major market radio stations.

▲ **Budgeting Sales Meetings**—The practice of budgeting, an often imperfect art form, can play a critical role in the success of an off-site station group sales meeting. Most importantly, the estimated number of meetings to be conducted within a fiscal year and the projected cost for each must be accounted for in the company's annual operating budget.

To keep these sales meetings within a desired budget, *Selling Magazine* (April 1995) offers some cost-saving

ideas, including:

- ▲ Provide exact expense reimbursement guidelines to speakers and staff.
- ▲ Limit the number of people authorized to sign the master bill.
- ▲ Watch for any hidden costs—labor surcharges, union requirements, room setup charges and decorations.

The main goal for establishing these budgets is to trim a sales meeting's cost without affecting its quality.

Futurescope: Tapping Radio's Technical Interactive Functions

When planning for anticipated future developments for the radio broadcast marketplace, it is important to assess what technology is available for adding more value to radio's broad audience reach.

Looking at radio's technical future front, the medium's inherent ability to transmit data over subcarrier frequencies will soon be taken a step further through digital technology known as the Radio Broadcast Data System (RBDS). This technology allows for data to be transmitted directly to an automotive or home radio receiver over a station's (currently an FM station) subcarrier frequency.

The new RBDS technology lends itself to a proposed interactive advertising system known as CouponRadio. Developed by New York entrepreneur David Alwadish, CouponRadio permits stations to transmit, along with their audio, "infomessages" or text regarding an advertised product or service offer that would appear on a specially equipped radio receiver.

With the press of a button, these infomessages can be stored, along with the day and time of transmission, by the listener on a small smartcard. These cards can then be taken to participating advertisers and/or retailers where they are processed for specific coupon or discount offers.

For radio station management, this interactive use of RBDS technology allows for closer monitoring and measurability of advertising and promotional messages.

CouponRadio is expected to be tested and implemented through a joint venture with The Interep Radio Store on seven stations in the Miami/Ft. Lauderdale market by year's end.

(See the April 1995 Management Journal for more on harnessing radio's interactive capabilities.)

Strategic Marketing Snapshot

Connecticut Radio Network (CRN) International is an advertiser-supported network that airs weather and ski reports, among other kinds of programming, nationwide and into Canada.

The Hamden, Conn.-based entity, founded in 1973, has been highly effective in its ability to integrate the marketing objectives of advertisers with radio's ability to quickly reach listeners/consumers. CRN International capitalizes on two of radio's major inherent strengths—immediacy and targetability.

In one of its longest-running campaigns, for example, CRN International alerts its listeners about approaching

snowstorms, letting them know it's time to buy Campbell Soup.

In March, the network teamed with Excedrin to offer thematic tax season programs in 17 markets across the U.S. Called "Excedrin #1040 Tax Headache," the short-form program campaign featured tax experts giving answers to often-asked tax questions.

CRN International provided participating stations with a variety of Excedrin "tax-relaxer" promotional prizes and giveaways, including product samples and trips to what the network categorized as "stress-free" destinations like the Caribbean. The overriding goal of the campaign was to position Excedrin as the "tax headache medicine."

The network's formula for success is to customize campaigns by combining marketing disciplines that benefit advertisers, the retail trade and radio broadcasters. The accompanying promotions are designed to bond consumers with the given product.

Trendformation: Creating Radio's "Brand" Identity

Today's radio industry might do well to borrow a lesson from major corporate advertisers—establish and build upon an identity.

In the extremely fragmented radio marketplace of the mid-1990s, the key is to differentiate one station's format and sound from a crosstown competitor by correctly marketing itself.

Radio stations need to create their own "brand" identity for both today's informed listener and savvy advertiser. This is not a new philosophy, but it is one that continues to be ignored by a number of radio executives.

Through highly focused and creative television advertising campaigns along with direct mail promotional pieces, new targeted listeners are told what separates or distinguishes a station from the rest of the radio pack in the same market—whether it be the morning drive team or a softer urban contemporary sound.

These listeners are also told of the potential benefits to listening to the station, such as entertainment or information-oriented programming or the riches they might incur from daily or weekly on-air promotions.

This brand marketing strategy is especially critical in radio's expanded duopoly era, particularly where a single station owner is competing directly with the resources of a station that is part of a local market radio group under common ownership.

By building toward a higher cume with similar lifestyle characteristics—not to mention garnering higher Time Spent Listening (TSL) levels—a potent communications vehicle is created for agencies and advertisers, large and small alike.

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

Management Journal appears monthly in The Radio World Magazine.

Duopolies Propel Splintering Of Urban Radio Formats

by Frank Beacham

Scanning the radio dial, you hear Herbie Hancock's "Rockit." Chances are, you're tuned into an urban format, right?

True enough. But just what kind of urban outlet—urban classics, rhythm UC, urban AC, jazz or R&B?

In an increasing number of markets, African American listeners now have stations programmed with choices that range from those outlined above to hip hop, talk and inspirational. And there are predictions of even more black "niche" formats to come.

More often than not, the trend blossoms in major radio markets as a result of duopoly and LMA strategies—where a single owner uses two or more stations to cover a broader demographic sweep of black listeners.

In New York City, for example, Emmis Broadcasting has transformed WRKS-FM (Kiss-FM) from a younger-skewing broad urban contemporary music format into an urban adult contemporary format targeted to listeners 25-54.

Primed for success

At the same time, Emmis is using its other New York FM, WQHT (Hot 97), to program hip hop music to listeners under 25.

Preliminary indications are that WRKS, acquired by Emmis last year, is primed for big success. Skewed to baby boomer listeners, the format—which debuted Jan. 1—is described by the station as a hybrid of "smooth R&B and classic soul." Preferred artists include Luther Vandross, Anita Baker and Barry White.

"We commissioned a market study to see

who filled what needs among black radio audiences in New York City," says Rick Cummings, VP of programming for Indianapolis-based Emmis Broadcasting. "It became apparent not only from a general quantifiable market study but also from focus groups—qualitative stuff—that no one (in New York) was really filling an adult niche for black listeners.

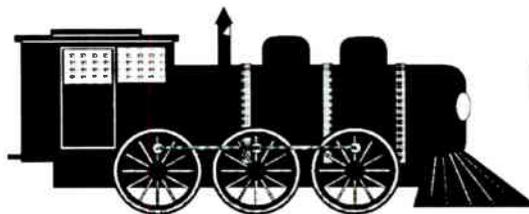
"The market studies indicated that a station that focused purely on a 25-54 demographic with its music product and its imaging would probably be quite successful," Cummings says.

So far, he says, the WRKS format change is "a home run" that has caught on quickly. "We found out early on this was going to be a big winner," he says.

In addition to high marks in early adult listener surveys, New York's advertising

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community has embraced the format change. WRKS has picked up new clients such as Toyota, Bell Atlantic Mobile Systems and several Broadway theater productions. Each advertiser is targeting baby boomers.

The Bell Atlantic Mobile spots were placed on the station by Richard Cotter, a senior partner at J. Walter Thompson. "This is a welcome development for advertisers," Cotter says. "It is a trend. In major markets we are seeing stations that were previously trying to have mass appeal now formatting themselves into different niches, going after different parts of their target audience."

Crossover audience

Similarly, in Houston, Clear Channel Communications recently turned three stations into niche formats aimed at black listeners. Clear Channel owns KMJQ-FM and KBXX-FM and has a joint sales agreement with a third station, KHYS-FM.



KBXX serves younger (18-34) black listeners; KMJQ is programmed urban adult for the 25-54 audience and KHYS has a "smooth jazz" NAC format, which draws a crossover multiracial audience, says Ernest Jackson, KMJQ's vice president and general manager.

"We've got it covered," says Jackson of the triple format strategy that began Jan. 30. "Both the listening community and the ad community are pleased with the change. It makes a lot of sense for us.

"Today, it's impossible to appeal in the same format to a person that's 18 and a person that's 54," Jackson says. "You'd have to be playing hip hop, followed by a Motown, followed by a

marketplace," says Chisholm, who noted that the adoption of urban classic formats targeted to baby boomers began in smaller markets before reaching New York.

"Today, it's impossible to appeal to a person that's 18 and a person that's 54 with the same format."

—Ernest Jackson
KMJQ VP/GM, Houston

current hit. You'd be all over the road.

"With a duopoly, you don't have to worry about intruding on the other station's territory," he says. "Instead of the two radio stations bumping heads by competing for the same audience, what you do is position the two stations so you pick up everything."

Traditional urban

According to the *M Street Journal*, there are 331 black-oriented radio stations in the United States, not including 129 black gospel stations. Of the 331 outlets, 83 currently have urban adult contemporary formats and 45 have R&B oldie formats.

A reason for the success of the adult-skewed urban formats can be found in the Arbitron/Billboard National Database. According to the data, 71 percent of all black radio listeners 12-24 say they tune into a traditional contemporary urban format. However, for blacks 25-54, contemporary urban listener-

ship falls to 53.4 percent and for those 35-64, it declines even further to 45.1 percent.

The trend toward more niches in black radio will continue, predicts Samuel J. Chisholm, president and CEO of the Mingo Group, an African American-owned and -operated advertising agency in New York. The firm is now completing an extensive study of black radio in the U.S.

"There is a greater array of formats out there to reach the urban African American

(In fact, U.S. Radio's Ragan Henry, who purchased Norfolk, Va., outlet WMXN-FM in March, recently changed the station's format from hot AC to jazz. The switch is a natural complement to his urban contemporary FM, WOWI, the top-ranked station in Norfolk/Virginia Beach/Newport News, Arbitron's number 32 market.)

Chisholm continues that African American sports is going to become an area of opportunity. "Add to that comedy and sitcoms for radio. Nobody is talking about this now, but if you begin to look at the habits of consumers, they are now less and less tied to the television set.

"With the advent of laptops, people want to be mobile," he says. "Radio allows that mobility. I think the broadcasters and producers will be looking at a lot of new areas of opportunity."

Market-by-market basis

Emmis' Cummings agrees, but adds that the success of niche formats can be determined only on a market-by-market basis. "I don't see this happening in markets outside the top 20 because there simply isn't enough base," he says. "A niche format can work really well, but if it's too narrow and the population base or the cume isn't big enough to support it, then there's going to be a struggle.

"At Emmis, we've come up with a couple of those in the past and they didn't work out very well," says Cummings. "You've got to have enough listeners who are passionate about your product and give it a great deal of time spent listening. But you must have a big enough base or you're in trouble." ❏

Frank Beacham is a New York-based writer, director, producer and consultant. He is a regular features correspondent for *The Radio World Magazine*.

Beginning with this issue, *Format Focus* will take a monthly look at trends impacting radio programming.

Why Did 5 Different Radio Station Groups Order 10 or More LPB Consoles in Single Orders in 1994?

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What If There Were No FCC?

REGULATORY

A Relief... Or a Nightmare?

by Harry Cole

Okay, so think Rip Van Winkle, or maybe Charlton Heston in "Planet of the Apes." You've been mysteriously transported to the future. You find yourself in Washington, walking down M Street, N.W. At 20th and M, you stop and look up—there, where the FCC used to be, is a McStarbucks Coffee & Hamburger shop.

Yo, where's the FCC?

Gone, legislated out of existence in a fit of deregulatory hysteria. As you walk down M Street, you have to step over the emaciated bodies of former members of the communications bar, sitting on the sidewalk, propped against parking meters, offering to write pleadings in exchange for food. Life is hell.

What would it mean?

Fantasy? Maybe, maybe not. There appears to be a fair measure of congressional support for the elimination, or at least the dramatic reduction, of the FCC. What would that mean for the broadcasting industry?

First, it's probably unrealistic to think that all federal regulation of the airwaves will ever be eliminated. As a practical matter, some national traffic cop is necessary to assure that users of the spectrum don't interfere with one another. Whether that traffic cop role is fulfilled by a streamlined FCC, by the Department of Commerce (possibly through NTIA) or by some other office, it is likely that there will always be some federal office setting technical standards with which broadcasters will have to comply.

Another reason that there will almost inevitably be a federal regulatory mechanism is money. One thing the federal government has learned, and learned well in recent years, is that there is serious money to be had from spectrum users.

That money may come in the form of "auction" proceeds or "regulatory fees" or "application fees" or "spectrum fees." Since dismantling the federal regulatory mechanism (i.e., the FCC) could reduce the (currently ever-increasing) flow of money into the government's coffers, it seems unlikely that the government will move to shut off that spigot.

Still, if deregulation fever does take hold, there is much that could be deregulated. Just use your imagination.

Renewals? How about stretching all broadcast license periods to 10 years or 25 years or even longer?

Ownership limits? Forget about 'em—if you can afford it, you can buy it, wherever and whatever it is, and regardless of anything else you might already own.

Nonentertainment programming? Why bother? Let's just take a small fraction of the proceeds from all the various "fees" paid by spectrum users and apply it to financing some nonentertainment programming operation akin to PBS or NPR, only as politically neutral as possible. If this guarantees the availability of nonentertainment programming, then regular old broadcasters could be let off that particular hook.

Record-keeping? None required for the FCC, other than routine technical logging to demonstrate compliance with the stripped-down technical rules.

Petitions to deny? What's to deny, if renewals don't get filed but every 25 years or so, and if no prior approval is required before a station can be sold? If members of the great unwashed feel somehow aggrieved by something a broadcaster does, then they can sue in court—assuming, of course, that they can find a valid cause of action.

Political broadcasting requirements? Oops, things get a little sticky here. Our guess is that politicians (who would be the ones ultimately responsible for closing down the FCC) are not going to be eager to eliminate those nice political advertising rules that guarantee them lowest rates, equal opportunities and reasonable access.

Hmm. No problem—even if those requirements remain in place in the Communications Act, we can just give enforcement responsibility to the courts, rather than to the FCC (or its successor). If a candidate has a beef, he or she can tell it to the judge, rather than to the commission.

Obscenity or Indecency?

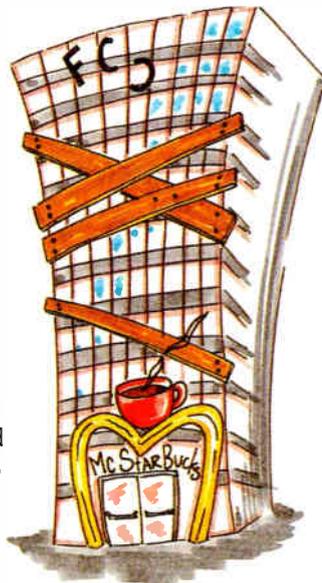
Obscenity or indecency? From a political point of view, your elected representatives are not likely to do anything that might look like they're voting in favor of broadcasting obscene or indecent stuff. Again, why not leave these rules on the books, but let the courts and the Department of Justice take care of their enforcement?

Since the obscenity and indecency prohibitions are already included in the federal criminal code, that would make perfect sense.

Comparative proceedings for new stations? To the extent that any vacant channels are available, they can be auctioned off or opened to a lottery drawing, much like the other large chunks of spectrum, which the FCC has been doling out for some time.

So let's just say that all these changes come to pass in one form or another. What does such a future really look like, from a practical, day-to-day perspective?

First and foremost, paranoia about Washington bureaucrats getting



their faces in your business would largely be a thing of the past. With the exception of relatively mundane (and easily obeyed) technical rules, there would be little that the feds would have to do with your operation. And even if the Department of Justice were to conclude that you were broadcasting obscenity or indecency, they would have to prosecute you in your home jurisdiction.

Sounds pretty idyllic, doesn't it? That's the good news.

The bad news is that, if ownership rules are eliminated, you can look for maximum consolidation both locally and nationally. So you can expect to have serious big-money competition somewhere nearby if you're in any kind of desirable market.

That competition could come from one of the national group owners, who could add to their already substantial stables, or from a local broadcasting powerhouse looking to become an even bigger fish in its own local pond.

Obsolete live programming

If that happens, look for increased pressure on the bottom line and, accordingly, increased pressure to reduce operating costs to a bare minimum. Such reductions could be achieved by getting rid of those pesky

salaries paid to on-air talent, and using a satellite hook-up instead. To the extent that local programming is expensive programming, it may become obsolete programming.

Payments to the government would also probably go up. Although, in a deregulated universe, it might be theoretically hard to justify increases in "regulatory" fees, the fact is that the federal government seems to be getting quite used to the idea of collecting such fees with or without justification—witness the recent proposal to increase FCC regulatory fees by about 20 percent over last year's level, even though the annual cost-of-living increase over the same period was far lower than that.

If the government thinks that it's making broadcasters' lives easy, it will not have any qualms about demanding some monetary recompense for that benefit.

And let's not forget about those political rules we mentioned before. If responsibility for enforcement of those rules is left to local judges (who will hear suits brought by local candidates who believe their rights were violated), the potential for serious problems is pretty substantial. Putting aside the possibility of cronyism between candidates and politically appointed, politically sensitive local judges, there is the practical

reality that many local judges don't know diddly squat about broadcasting.

As a result, they may not be quite as attuned as the FCC has generally been to the details of broadcast advertising. A further difficulty here is that you run the risk of having different judges in different jurisdictions creating and applying different standards—unlike now, where all decisions are made at the FCC and are, at least in theory, consistent.

FCC-free universe

So, as with most things, an FCC-free universe may not be as attractive as it might seem at first blush. If you have suggestions for improving the situation, you should bring them to the attention of your congressional representatives—the ball is in their court.

Before you make suggestions, though, you should think them through very carefully (and maybe even discuss them with your communications counsel), since even the seemingly best proposals can have serious hidden drawbacks.



Harry Cole is a principal in the Washington-based law firm of Bechtel & Cole, Chartered. He is a regular correspondent for The Radio World Magazine.

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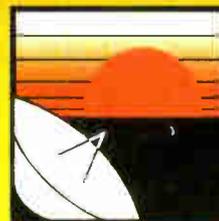
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World Radio History

FINANCE

Financing Paradise or Marketplace Nightmare?



by Frank Montero

For years, bankers, brokers and Wall Street investors have claimed that it's the intensely regulated nature of broadcasting that has made money so tight and investment capital so scarce in the industry.

So loud have these chants been that the FCC, both on its own initiative and in response to petitions, has commenced several proceedings to consider ways to lessen regulatory restrictions on the flow of capital in the broadcasting industry.

These proceedings have included inquiries into permitting security interests on FCC licenses, lifting multiple ownership restrictions, changing the FCC's ownership attribution rules and lifting alien ownership restrictions, to name a few.

Most of the proceedings are ongoing, and with the Clinton Administration and the Republicans' move toward the political center, we can expect these deregulatory initiatives to increase. Indeed, some Republican senators have called for a complete repeal of the FCC's ownership rules.

Logical conclusion

But what would happen if we never took many of these political initiatives to their logical conclusion? That is, what if there were no FCC?

No FCC?! Insane, you say. Admittedly, the limited nature of the radio spectrum as a licensed public resource and the need for supervision of the technical aspects of broadcasting make an event such as the total abolition of the FCC (or some governmental successor) unlikely. But let's focus on financing, and daydream a little.

From the perspective of finance, a world without the FCC would seem an idyllic paradise to some and a nightmare to others. However, the lines aren't drawn as clearly as you might think.

Let's start with lenders. Sure, it's the FCC's tight regulatory control over the

industry that has—according to lenders—made many banks reluctant to invest in broadcasting. A station's license is closely controlled and policed by the FCC. Licenses cannot be assigned or transferred without FCC consent, and the public has the right to protest or petition against a proposed license transfer.

Also, programming discretion and obligations must, under the FCC's administration, be exercised by the holder of the license. Station licensees cannot contractually abdicate their right to decide what will or will not be aired on their station, nor can they contract away their obligation to air programming that is responsive to the needs of the station's community.

Retain the right

Even under FCC-sanctioned time brokerage agreements such as LMAs, the licensee must retain the right to preempt programming and exercise absolute control over the station and its programming at all times.

As such, in the eyes of lenders, radio stations come with many strings attached. In effect, there is someone else who has more say in what goes on with your business than lenders do—the FCC.

Boy, do banks hate strings! If there were no FCC, the lender could guarantee its loan. Equipment, contract rights and, yes, the license could all act as security for the loan.

Moreover, the bank wouldn't have to jump through all those hoops to foreclose on the going concern of the radio business. No FCC consent would be required because there would be no FCC. This is the type of scenario that makes a broadcast lender's mouth water.

From the broadcaster's perspective, this may seem like a nightmare. We've let Pandora out of her box. Banks can run amok seizing station licenses and taking over broadcast

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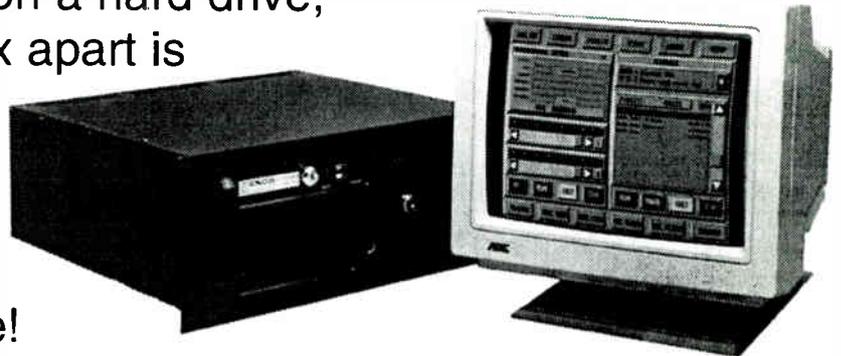
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taking over broadcast facilities left and right. However, most bankers might respond by saying that, lending to a radio station would be just like lending to any other relatively unregulated business like a grocery store, a restaurant, etc. Banks would have the security they need, so the money would start to flow.

But then what? A radio station is not a car dealership. At least with a dealership the bank can see its collateral—a parking lot full of shiny new cars. That's something you can bank on. But an FCC license? Now what do you do?

Radio management companies

That leads to the next development in our FCC-free paradise. A new cottage industry. Radio management companies. The FCC has always discouraged radio management arrangements with outside parties because of the control issue. There's always the risk that the management company will start running the station.

The FCC doesn't want anyone other than the licensee running the station. Since that is exactly what management companies are supposed to do—run the business for the owner—they are rarely seen in broadcasting. But we're in paradise, remember? No problem here.

In an unregulated

world, professional management companies would play a major role in operating stations for lenders after foreclosure. Indeed, they would play a major role before foreclosure.

Banks could require borrowers to consult with the bank's management company on station operations, marketing, format, play lists, signal coverage, call signs, you name it. And if the licensee did not heed the advice of the management company, the bank could instruct the manager to take over.

From the perspective of the licensee, this is no doubt a nightmare scenario: a brave new world with bankers running everything and chilling programming discretion over the airwaves. For smaller broadcasters who have a particular message to get out, this would certainly be true. For larger broadcasting companies that view radio stations only as investments, it would merely be a cost of doing business and a small price to pay in exchange for the dramatically increased capital flow into the industry.

No FCC inspectors!

Now let's consider the scenario from the broadcaster's perspective. At first blush, the thought of a world without the FCC must seem like a fantasy. No annual user fees, no ownership reports, no need for a public file, no FCC inspectors knocking on your door and no lawyers! What a dream, huh?

From the financing point of view, your options would probably be

greater. But now it is the bank that comes with extra strings attached.

Sure, loans always come with strings, but now the bank can require things that they never could before. Maybe they will insist on a particular format for your station. If things aren't going the way they like, they will send in their management company to run things for a while. And, of course, if there is a default, you can kiss your license goodbye.

For broadcasters today, the FCC stands by your side and tells the rest of the world that, as long as you are complying with the commission's rules, no one can tell you how to operate your station and no one can take your license without the FCC's approval.

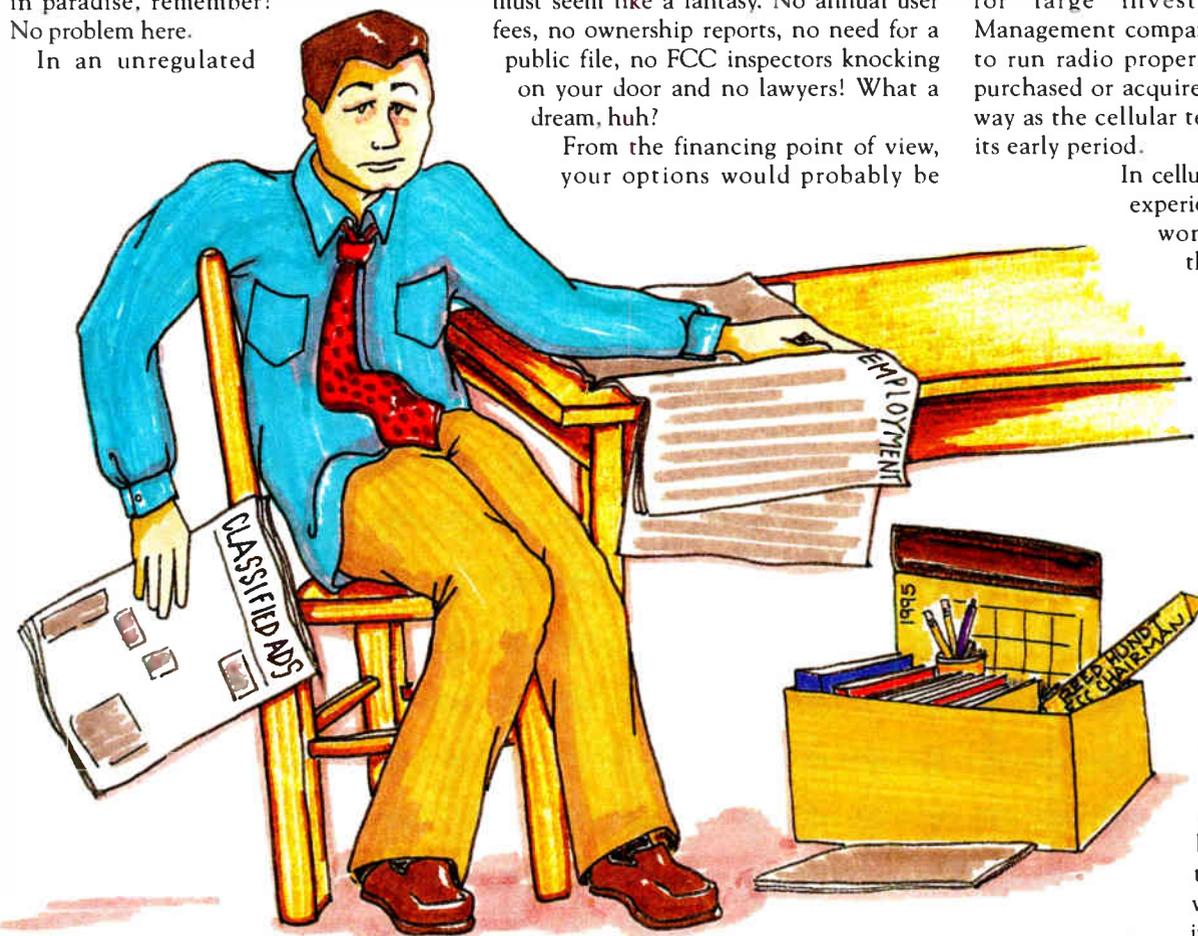
In a totally deregulated environment, that protection is no longer there. Of course, on the other hand, what good is this protection if no one will lend you the money to purchase a station?

Money will be easy

For purely speculative radio investors, those who really do not know much about running a station but have money to invest, the situation is more favorable. Money will be easier to come by for large investments in radio. Management companies can be retained to run radio properties that have been purchased or acquired in much the same way as the cellular telephone industry in its early period.

In cellular, investors with no experience whatsoever had won system licenses through lotteries and had retained management companies to operate the system. Employees worked for the management company. The manager took care of marketing, book-keeping, collections and operations. Frequently, the licensee was completely removed from system operations.

Similar arrangements would be possible for radio. Again, the practical effect would be an increase in the number of



speculators purchasing or applying for radio stations solely for investment.

At the same time, the total number of radio station purchases could decrease. Why buy when you can lease? Currently, "lease" is a dirty word at the FCC. Many people inaccurately refer to time brokerage agreements or LMAs as leases, but they better not do it in front of an FCC inspector.

While the FCC allows a licensee to sell substantially all of its programming time to another station under an LMA, that arrangement is subject to very strict limitations. The licensee must retain ultimate control over the station operations. The FCC will absolutely not allow the licensee to "lease" the station to someone else. But in our perfect world, this is no problem.

Thus, I think you will see many lease/option arrangements in which group owners can move into a market and lease a station for a period of time to test a particular audience or format. Under the lease, the licensee can wash his hands of the station while the lessee is operating it. No FCC requirements, no employees, and no operating expenses. The licensee just gets a rent check every month and remembers to pay the bank if he has a loan on the station. True speculators can lease a station and then let a management company run it.

You could take this scenario further to a point where there would be radio station franchises—the way fast food operations are currently run. The franchiser could provide you with a logo, marketing strategy, format, playlist, news, information, national advertising and promotional events.

Sounds farfetched? Consider what "Cellular One" has done in the wireless telephone industry.

Where it leaves us

Where does all this speculation leave us? Without that horrible titan, the FCC, the radio marketplace would certainly be very different.

Money would flow into the industry at a much greater rate than it currently does. It would be easier for inexperienced investors to speculate in the radio market and get out quickly if the investment turned sour. This, too, would increase the amount of capital in the market.

But at what cost? I believe that radio would turn into a cookie-cutter, fast food industry. It would lose much of the local color and audience interaction that has always set radio apart from other forms of mass media. It is the FCC (through its licensee control, programming discretion and ownership rules) that has insisted licensees take an active part in running their stations and serve the needs of their communities. While these obligations may seem extremely burdensome at times, the rewards are great.

Running a radio station is not like running a Wendy's or a grocery store or a car dealership. Nor should it be. A radio station touches the community in ways that few businesses can. That is what makes radio unique.

This is not to say that the FCC should be insensitive to the realities of the marketplace. FCC regulation should not be so thick that it suffocates the industry and cuts off the flow of capital that helps the industry survive and grow.

There is room for dramatic improvement, and several of the regulatory revisions proposed by the FCC and others are steps in the right direction. But we must never move so far that we destroy those things that make radio the precious asset that it is. ☹

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

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

SHOW PREVIEW

'Where Will We Grow from Here?' Theme of Promax/ BDA Conference

by Charles Taylor

With an agenda that includes more than 65 speakers, sessions and workshops, Promax and BDA expect attendees of their 1995 conference and exhibition to go home with an articulate answer to its theme: "Where will we grow from here?"

The 40th annual show, June 7-10 at the Sheraton Washington Hotel and Washington Hilton & Towers in the nation's capital, is designed for promotion and marketing executives in the electronic media and examines design, advertising, sales, production, management and, of course, promotion.

Promax, which has members in 44 nations, is the international association of promotion and marketing professionals; BDA is the association for the electronic media design industry.

"This is where you learn about the future before it gets here," says James Chabin, president and CEO of the organization. "From 'Internet Marketing' to 'How to Get Madonna to Go on Your Morning Show,' Promax '95 is the place to learn about the best radio promotion being done. We've scheduled Todd Rundgren to do a session and we've expanded sessions for radio by format."

The Radio World Magazine will co-sponsor the conference's radio-oriented sessions, as well as a Radio Reception at a downtown location, Wednesday, June 7 from 6 to 7 p.m.

Radio topics of note at the conference include "Radio: State of the Art," an exploration of spot production techniques; "Ratings, Revenues and Relationships," on promoting your station; "Crisis Communications"; "Cyber Radio and TV Database Promotions—Interactive in Action"; and "Pro-Creation for Radio," with new and creative promotions from across the nation. In addition, Radio Roundtables will offer attendees the opportunity to focus on specific topics of marketing interest.

Among guests and speakers are poet, producer and writer Maya Angelou, who will address the power of creative growth; former head of global marketing for Coca-Cola and management consultant Peter Sealey; film critics Siskel and Ebert, who will review promotion spots; and advertising gurus Gene DeWitt and Jane Maas.

In addition, the BDA International Design Awards and Promax Gold Medallion Awards will close the show Saturday evening, June 10, from 7 to 9, at the Sheraton Ballroom.

Finally, an exhibit floor will comprise more than 50 vendors across 8,100 square feet offering marketing and promotion products and services.

For registration information, contact Promax in Los Angeles at 310-788-7600. ☹



**a
message
to am
stations
from
frank foti**

Dear Fellow Broadcaster,

My first job in radio was at WELW-AM in Willoughby, Ohio. I was the engineer, production director, morning disc jockey, sports announcer, and music director. Over my next 20 years in radio, I spent most of my time as an engineer at AM and FM stations and focused on improving the art of broadcast processing.

My first efforts in processor design were for FM and many of you are using my FM products today. But, it was AM that sparked my love of radio and I knew my range of Unity processors would not be complete until Cutting Edge designed a unit to fulfill AM's special requirements.

With the help of a couple of hundred radio engineers, programmers, and managers, I developed the Unity AM. This processor sets itself apart from other AM/MW processors in several ways:

- *Maximum modulation for maximum coverage.* Because loudness gives you the chance to reach more listeners, your processor must allow your station to be loud without coloration or grunge. And to be profitable, you have to compete not only with the AM station across town, but with CDs, FM, and even television talk shows. The Unity AM delivers loudness while keeping your program audio open and natural sounding.
- *Day-part processing.* AM stations are more likely to change programming format during the day than their FM cousins. That's why the Unity AM includes a day-part processing function that allows the system to change its processing settings automatically at specific times according to a schedule you create.
- *Unity Remote Software.* Whether you have a single station or a national network, you will appreciate being able to adjust the Unity AM's processing from virtually anywhere by computer modem. Processing can be evaluated in "real-world" listening environments rather than in a noisy transmitter room.
- *NRSC compliance.* The Unity AM complies fully with NRSC pre-emphasis and low pass filtering requirements.
- *Stereo and monaural operation.* The Unity AM operates in either discrete left/right or matrixed L+R/L-R processing modes.

The true test of a processor is how it sounds. When you listen to the Unity AM, you will hear the improvement you seek over your current processing.



Best regards,

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CUTTINGEDGE

More Myths...

People who listen to small-market stations are different from listeners in larger markets.

Just because people like the lifestyle of a smaller town, Kruse says, "doesn't mean they like a different kind of music or will accept shoddy programming."

Small-market programming is stale and dated.

According to Kruse, there is the misconception that "we're all still programming in the 1940s" and that "we don't have access to the same music and charts that they're playing in larger markets."

Small-market stations are isolated from technology employed by stations in large markets.

Although not every small-market station uses state-of-the-art equipment, Kruse says, most stations are becoming "creatures of high tech" because of the nature of the business. "Large-market managers would be shocked to see how we've progressed out here in the middle lands."

Small-market stations use satellites for news, for instance, to save resources, says Davis at Cub Radio. "It frees up people's time so they can be used more creatively."

Small-market stations are not profitable.

"Stations managed well can be very profitable," Broman says. "Good radio and good business aren't really the function of market size—they're the function of good people."

Small-market stations would benefit from emulating their large-market counterparts.

Actually, the opposite is true, according to Randy Thomas, who does voice imaging for radio stations across the country. "Large markets that use the principles of small-market stations tend to be more successful." She adds that well-known radio personalities like L.A.'s Mark and Brian and Rick Dees "learned how to be real by working in hometown radio."

More Truths...

N.D., describes his stations' relationship with advertisers as "very good, simply because we don't go through a lot of agencies." Also, regular social contact with these advertisers strengthens the working relationship. "We deal with advertisers on almost a daily basis. We see them at Chamber of Commerce meetings" and other gatherings.

Knowing business owners on a personal level means that a station like WQDY can use humor in its advertising, Hollingdale says. "We can say something like, 'Go see Eddie Fawcett, the little guy with the baggy pants.'"

Small-market stations cannot provide niche programming/formats.

Hollingdale calls WQDY a full-service station, offering a contemporary country format, mixed with recurrenents and some rock music and countdown shows. "We can't specialize, being the only station in this area," he says.

Even though WWKI-FM is known as Hit Country, Broman describes the station as full service, featuring news and a morning talk show in addition to music.

Employees at small-market stations do more than one job.

"Everybody at our station does several different jobs," Reiten says. "Copy people do voiceovers, sales managers and announcers do copy, our traffic person also answers the phone."

Although her official title is promotions director, Kimmy Daly of KLAU-FM in Lawton, Okla., performs more than one job. "I work a 5 to 9 morning show shift and I set up my own remotes: equipment, copy, the works."

Small-market stations serve as a good starting place for women pursuing a career in radio.

"In a smaller market, if a woman is really good, she can jump into morning or afternoon drives and not be relegated to midday, which is the case in large markets," says voice imaging talent Thomas.

Small-market radio communicates with neighborhoods, not cities.

A small station puts lost dog announcements on the air, says Hollingdale, which you're not likely to hear on a station that serves Chicago.

"You can do fun things in a small market," says Davis, referring to a two-man morning show that his station broadcasts every day from McDonald's.

"The one thing that will keep small-market radio strong in the years to come," Kruse says, "is the ability to be involved on a local level, which is virtually impossible in larger markets."

People who work in small markets are happy to be there.

"It used to be that everybody aspired to big markets," Broman says. "We're happy to stay in a small market and do radio in a small town."

Phillips, who has been on the air for 30 years, has never left Anderson. "I don't know of a better way to spend a radio career," he says. 🎧

Whitney Pinion is associate editor of sister publication *Radio World* newspaper.

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- Easy-access side battery compartment
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- Output peak/limiter LED
- Balanced, 2-position mic buss
- Adjustable limiter threshold
- Battery/AC VU meter illumination
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- Program/monitor input selector

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World Radio History

KBKS Makes Bold Effort to Bring the Music Back to AM

.....
by Alex Zavistovich

While modern rock outlets once prided themselves on novel programming practices and atypical rotations, as the genre's popularity has intensified, they too have often eased into well-tuned ideals of what makes good radio in terms of research and song selection.

At an AM radio station in Boulder, Colo., however, programmers plan to return the format to its left-of-center base. Embracing a young demographic and flying in the face of popular programming philosophies, KBKS-AM has positioned itself as a radio music mix with "the difference."

Station personnel are convinced that their new format—dubbed Modern Rock Plus—will have listeners not only beating a path to their frequency, but switching bands to do it.

From AC to Modern Rock Plus

KBKS is a 1 kW AM at 1490 kHz, licensed to the city of Boulder; the signal reaches as far out as the southeast part of Denver. It has been on-air since 1947, most recently carrying an adult contemporary/news-talk format with the call letters KBOL.

When the struggling KBOL was purchased by current owner Visual Radio Productions, some changes were in store. First, Mike Makkay, KBKS' assistant music director, was tapped to start a "cutting edge" radio show called Night Noise. He didn't know it then, but Makkay's show was setting the groundwork for Modern Rock Plus.

Visual Radio Productions developed the Modern Rock Plus format, launching it in late 1994. Now some five months old, the programming strategy builds on a modern rock foundation, then mixes in tracks from

genres like rap, dance, metal, hard rock and reggae.

KBKS also relies on regular interaction with its audience—a young demographic that Assistant Program Director Ryan O'Bryan says emphasizes 12-27 year-olds—to ensure the station maintains its cutting edge reputation.

It's a phrase that comes up regularly when talking to KBKS staffers about the station. "The music has to be cutting edge, something that stands out, or it has to show really good musicianship," explains O'Bryan. "We're willing to try a lot of things that other stations won't, just to keep that cutting edge."

We play requests

Another tactic KBKS employs is the often-underestimated use of requests. "We get a lot of requests—and we play them," O'Bryan says. "We're totally request-driven, 24 hours a day. We also keep a wish list of things we don't have and we take listener suggestions about what to add."

And get this. O'Bryan says that listeners have been known to stop by with CDs, asking the station to give particular tracks a try. "Drive Like Jehu ended up in rotation that way," O'Bryan says.

This resulting mix of music savvy and responsiveness to listeners has enabled KBKS to start amassing a loyal following right out of the box. That following extends not only to its target demographic, but includes some attractive secondary demos as well.

"We've been targeting slightly younger than every other alternative sound in town, 12 to 27," O'Bryan concedes. "But it fluctuates. It's hard to tag the high end. I have a lady who calls me all the time who's 35."

Tony Kindelspire, sales manager and the station's promotions manager, agrees. "Our target demo is anywhere from 12 on the low end to the mid to upper 20s. But really, it's no one specific age; it's people who like new music and a different mix than they get anywhere else. The oldest request we've logged has been from someone in their upper 40s."

The local angle

Another differentiator employed at "The Difference" is the station's commitment to local musicians and unsigned musical talent. This pledge is underscored by one of KBKS' earliest large-scale promotions, the Local Spotlight Listeners' Choice Awards.

KBKS-AM A Typical Atypical Hour 2-3 p.m. Weekday

Rumblefish	The Goats
Clean My Wounds	C.O.C.
Rock 'n' Roll Lifestyle	Cake
Daaam	Tha 'Lix
Crab Louse	Lords of Acid
Good	Better Than Ezra
Terminal Area	Abdomen of Hypnosis
Air Hoodlum	Public Enemy
I Drown	Bark Market
She's a River	Simple Minds
Spoonman	Soundgarden
Roots Radical	Rancid
Othello	Dance Hall Crashers
Everything Zen	Bush
Generation Spokesmodel	Mudhoney

On March 18, starting at noon, the station played the music of some 56 local bands in a five-hour marathon.

To supplement the airplay, KBKS hosted a networking event at a local restaurant,

down to our listeners. We take requests, we play requests. We like our listeners to feel like they have a great deal of impact on our programming.”

Still, Kindelspire says that marketing the

“We focus on lifestyles,” Kindelspire adds. “Listeners across our target demo have similar interests, and we market to those interests.”

As for whether the station’s location on the AM dial is a disadvantage when most of its competitors reside on the FM, KBKS staffers maintain that all it takes to keep a listener is for him or her to take the first step, and change the dial.

“As an AM station competing against the FMs, our biggest challenge has been getting people to flip to AM,” O’Bryan says. “But as soon as people do flip over, they tend to stay. Our salespeople have been marketing and promoting the station to sell it to the demographic. They’ve been doing a remarkably good job of building the station steadily.”

Kindelspire, however, notes, “Our listeners don’t care that we’re on AM. Older listeners may have a bit of a bias against AM for music. They’re not used to music on AM. They think AM is news/talk, sports, religion; they don’t think music. It’s up to us to convince advertisers that people listen.”

For Kindelspire, the success of KBKS is like building the legendary better mousetrap. “In the Denver area, you’ve got classic rock; you’ve got formats purporting to be alternative, although they won’t touch stuff on indie labels. There’s nothing like

“We focus on lifestyles. Listeners across our target demo have similar interests; we market to those interests.”

—Tony Kindelspire, KBKS

where local musicians met booking agents, recording engineers, entertainment media and record label personnel. O’Bryan sees it as a logical outgrowth of the station’s attitude toward Boulder’s local music scene.

“Other radio stations may play an occasional local band. We’re playing somewhere in the area of 70 local bands in regular rotation,” O’Bryan says. “The idea behind the KBKS Local Spotlight Listener Choice Awards is to give local bands a chance to be heard. With people from labels like Capital, EMI and Columbia showing up, it’s a chance for local bands to move their careers along. You never know, a local band could come away with a record deal.”

It all spells exciting times for KBKS. But as creative and fresh-sounding as Modern Rock Plus is, with its wide range of musical styles, it makes good business sense, too. According to Kindelspire, the station is taking aim at—heaven help us—a whole new category of consumers, the so-called Generation Y.

A story in the April 1994 *Business Week* described the particular challenges of marketing to teens, preteens and their families, Kindelspire explains. “There are two significant market factors that make this group attractive. First, they’re the fastest-growing age group in terms of population size. Second, they have a large amount of disposable income.”

Combined with the influence these youngsters have over their parents’ buying decisions added up to KBKS’ choice of format, Kindelspire says.

“Let’s look at eyeglasses,” he explains. “Do you think parents are going to go out and come back with a pair of glasses for their kids? The amount of influence young people have on their parents is huge. Reaching this group of consumers means meeting them on their own terms. We don’t talk

station is an ongoing process that involves coming up with strategies not used before. “We try to market to our target audience on their terms. We can’t succeed selling the station by going about it in the traditional way. If we do, we will not stand out, and we will not be The Difference.”

Part of successfully marketing the station is gaining an understanding of the typical listener—and the competition. For example, KBKS staffers do not believe their station competes for listeners at all with KBCO, a heritage adult alternative station in Boulder. “That’s a different demo com-



Modern rock is as modern rock looks: KBKS staffers (l-r) Kelly Oliver, Ryan O’Bryan and Mike Makkay.

pletely, more of the mellow alternative. We would avoid that kind of music listener on purpose,” Makkay says. “Most of our listeners are, like, skateboarders. For example, if you turned on MTV and you saw the pop culture, that would be the cream of the crop of our listener demographic. The difference is, we have listeners who really live the life. It’s an attitude thing.”

us going on here. Kids just don’t care if we’re on AM or not; they want to hear the variety.”

Alex Zavistovich is president of Positive Spin Communications, a Washington, D.C.-based full-service media relations consultancy, and a frequent contributor to *The Radio World Magazine*.

Non-Traditional Revenue Streams Heat Up Summertime Sales

by Bob Harris

“Summertime and the livin’ is easy...,” but the selling may be hard.

It doesn’t have to be, though. In many ways, there’s no better time of year to use community events, venues and the favorable weather itself as a forum for generating station revenue.

If you’d like to make life easy—and profitable—consider some of these sizzling sales ideas that can make non-traditional revenue streams shine.

Event marketing

At Chicago’s WGCI-FM/AM, VP of Operations and Sales Maynard Grossman found a way to add revenue during summer’s typically sold-out posture for young adult-oriented stations.

“We’ve turned to event marketing to generate non-traditional revenue, especially in the form of corporate sponsorships for station events. The programming and promotion departments don’t mind adding a corporate sponsor’s name to on-air promos that are going to run anyway.

Using this, Grossman says, the stations aren’t

tied to spot inventory and revenue can be garnered outside of clients’ radio budgets.

“Another plus is that there are usually no agencies involved, so the business is more profitable. We’re normally working at the client level,” he says.

WGCI produces a number of concerts as programming-driven events at Chicago’s new Skyline Stage on Navy Pier. The station sells corporate sponsorships that normally do not include commercials. Instead,

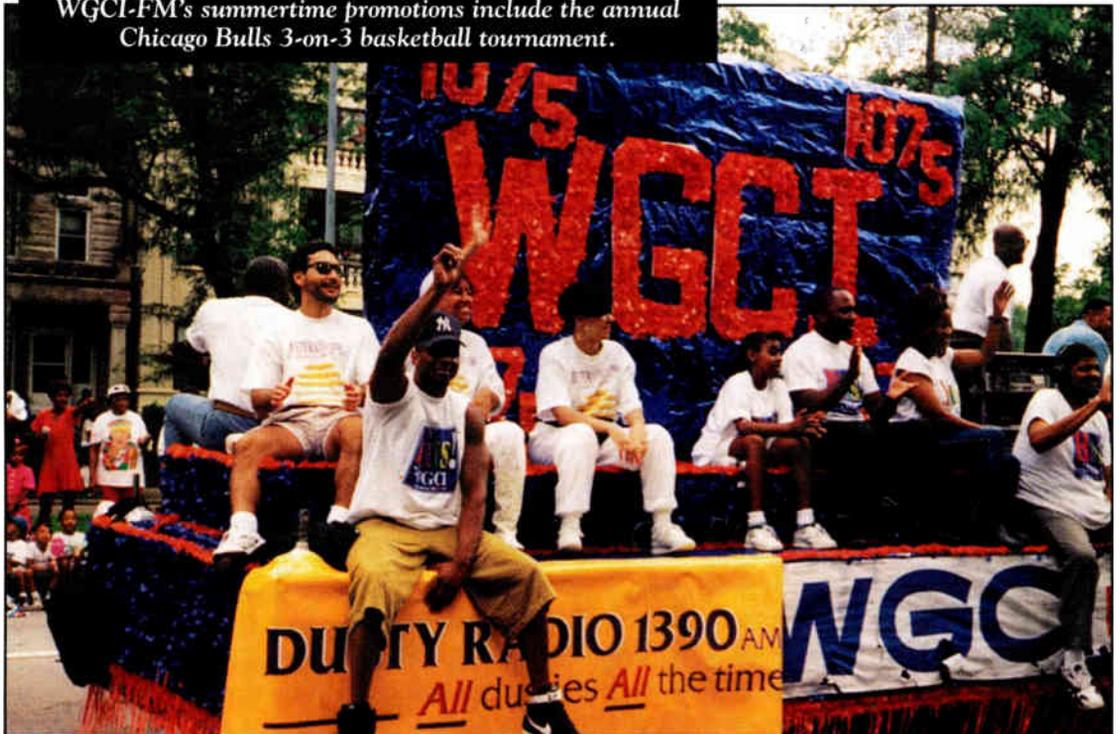
advertisers are given brand identification on air, plus concert signage and sampling or sales of their products at the concerts.

The station also sells “booth” packages for these concerts, where banks and credit card companies, among others, buy sponsorships.

Grossman also advised his radio peers to remember that Back to School business happens in July and August. “That should be a big summertime priority for most stations.”

One killer sales promotion along

WGCI-FM’s summertime promotions include the annual Chicago Bulls 3-on-3 basketball tournament.



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those lines was a tie-in with WGCI and the Nordstrom department store chain, in which a youth-oriented fashion show was hosted by the store with vendors paying for the program.

About last summer

At WMMX-FM Mix 106.5 in Baltimore, Retail Merchandising Director Suzette Sherin-Desser created a strong promotional partnership for Heinz Ketchup with Safeway stores and the Maryland State Parks.

Sherin-Desser convinced the Maryland

**Heinz underwrote
WMMX-FM's
partnership with
Safeway and the
Maryland State Parks
for \$40,000.**

Department of Natural Resources to allow her to print an unlimited number of special "carload" admission tickets (with an \$8 value), good on summer weekdays at any Maryland State Park.

The Parks Department received a lot of promotional exposure on the station as well as in major newspaper ads run by Safeway, in return for the admission tickets.

Another unique aspect of the promotion—which could lead to other sales opportunities—was the printing of 100,000 litter/trash bags with the Heinz Ketchup logo and message, which were given out at selected state parks. This big idea was a summertime sales success for Mix 106.5: Heinz underwrote the entire program for \$40,000.

Promotional partnerships

Obvious summertime advertisers like water parks, and amusement and theme parks can also help stations find new dollars through promotional partnerships, in addition to their normal ad schedules.

In Houston, KIKK-FM/AM has profited from its association with Splash Town, a major water park destination. Cally Simpson, account executive, says the outlet is easy to work with on proof-of-purchase redemption programs. "They will even let you bring the actual wrapper or package to the box office. Most places

won't let you do that," she says.

In Dallas, a number of radio stations work with local theme parks and other entertainment complexes like Mesquite Rodeo, Six Flags Over Texas and Wet'n'Wild on summertime redemption and promotional programs.

Kathy Rohrer, a new business development specialist at KHKS-FM (Kiss) has generated significant summer sales with Wet'n'Wild partnerships. The account lets the station put up station and brand signage, distribute samples and do other promotional activities," Rohrer says.

The added summer incentive in these programs comes not so much from the revenue, but from the manufacturers or vendors sold into redemption programs. My agency produced a local marketing campaign for Birds Eye brand frozen vegetables two summers ago in Dallas.

One of the redemption points was Six Flags Over Texas, where consumers got a \$7 discount with a Birds Eye proof of purchase. Several Dallas radio stations shared Birds Eye's \$40,000 special summertime radio budget by providing promotional partnerships.

Non-traditional

Another Dallas station getting a sales jump on summer is KLIF-AM. Sabrina Bunks, local sales manager, credits a seasonal golfing sales promotion with bringing in 12 new advertisers, many of whom were non-traditional clients.

This summertime sales promotion is multi-faceted and multi-media. The station will print 75,000 copies of a "Golf Guide" to area courses and tournaments. Around 50,000 of these are mailed to KLIF Club Card holders and local golf and country club members. The additional 25,000 will be distributed at retail golf outlets and sponsors.

The station will also play an on-air golf

game for listeners. Each day for 18 days, listeners will be challenged to play a different golf hole and compete for golf-oriented prizes.

To complete the sales picture, the station is hosting a golf tournament for its clients.

In Richmond, Va., WRVA-AM has added a new sales twist to a typical outdoor summertime event and created

additional sales revenue, according to AE Wendy Goodman. As in many markets, Richmond has an outdoor art show, "Arts in the Park," that is an annual event for charity. WRVA distributes 5,000 shopping bags full of retailer coupons and other helpful goodies.

WRVA sells the coupons to retailers for \$300 each. Last year, it sold more than 20 merchants on the print-only project, grossing close to \$7,000.

"This is a great ad vehicle for small businesses, and it has turned out to be a very good prospecting tool for the station to help find new advertisers," Goodman says.

Another summertime sales opportunity that exists across America is with auto race tracks, drag strips and speedways. WRVA takes advantage of this in Richmond by sponsoring a car and its driver at Southside Speedway, and is then able to stage a variety of sales promotions tie-ins.

As you can see, there are plenty of good ideas to stimulate your thought process about harvesting new business this summer. Make hay while the sun shines and make summer's sunshine a sales success for your station.

Bob Harris is a Dallas-based sales and marketing consultant. His broadcast services include in-market sales training, seminars and hands-on new business development. He is a regular correspondent for The Radio World Magazine.

Tele-Sales Give Station a Lead Over Higher-Powered Competitors

by Don Kennedy

This is the story of a radio broadcaster who was one of the finest small-market managers I've ever known, not only for his breadth of knowledge cov-

ering all phases of radio, but for his community service and personal values.

He was also innovative and hard working, two qualities that were combined to

create a profitable and innovative telephone sales system. Selling radio time on the phone isn't new, of course, but Jim DeVan turned it into a consistent source of income in the early 1980s for his WZAL in the sleepy bedroom community of McDonough, Ga., 28 miles from Atlanta.

Local sales only

Since the community was under the umbrellas of dozens of high-power Atlanta signals, WZAL had little chance of being included in metro area agency buys, and certainly was not considered for national buys.

Sales had to be local, but how do you create sufficient volume with one owner/manager/salesperson and a young woman fairly new to radio sales comprising the entire sales staff? That woman, Jocelyn Beaupre, now one of Atlanta's top radio salespersons at WSTR-FM, Star 94, recalls her first job in radio as DeVan's first "phone lady."

"Every morning when I'd come to work, there would be 10 to 15 carts stacked up on my desk, right beside the cart playback machine connected directly to the telephone," Beaupre says. "Jim came in early, tore ads from the newspapers and ad-libbed spots for likely advertisers, generally using background music from a stack of disks he kept in the production room.

"I'd phone the prospect, tell them I had something I'd like them to hear and play the spot early in our conversation. When I

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asked them how they liked it, I could usually judge from their reaction how to proceed. I think the spots went for about \$3 each, and we closed about 50 percent of the people we called."

Face to face

The billing from those \$3 cold telephone pitches would amount to as much as \$11,000 a month. When she'd go out to get payment for the spot(s), Beaupre would meet the client face to face for the first time. From there, about one in 10 of the random clients developed into regular or semi-regular advertisers. About half the day would be spent on the phone, the rest of the time she'd call on customers in person.

Obviously, this approach to selling radio over the phone takes a great deal of work, especially putting those 10 to 15 spots together every weekday morning, but if the talent and dedication is available, income from tele-sales in small markets could mean the difference between profit



WSTR-FM's Joceiyne Beaupre...

We tend to forget that prospective clients have no idea how a spot might sound. The carted phone presentation lets them hear what you have to say before there's time to let a client's lack of creative imagination take negative hold.

The other factor is the Mom and Pop retail or service business that's just not big enough to warrant a great deal of sales time, but is a prospect for an inexpensive continuing package or a one-time special sale or offer. The phone sales factor compresses the usual in-person call time, and has the added advantage of qualifying the business for possible later schedules and sometimes unearthing those who might become regular advertisers.

Sorry to say that a freak transmitter accident a couple of years ago took Jim DeVan from us and WZAL has since been purchased and renamed, but his

lessons remain valid, and his highly successful phone sales technique continues to be worthy of emulation. ☺

Don Kennedy is president of Crawford Houston Group, syndicator of the two-hour "Big Band Jump" and a former TV and radio station owner.



...and mentor Jim DeVan.

and loss. It's certainly an efficient use of a salesperson's time and energies in dealing with smaller advertisers.

There are a couple of factors at work here. Print advertising salespersons have the advantage of showing a tangible, readable product to the prospect. Likewise, the phone sales use of pre-prepared carts (or

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If 'They're Playing Our Song,' Did Anyone Ask First?

by Flip Michaels

“Mr. Michaels, this is Attorney Soandso. I’m writing you in reference to your station using a recording of Beethoven’s 9th Symphony performed by the Chicago Symphony with Sir Georg Solti conducting. You’ll be receiving lawsuits from America, Germany and England within the next few days.”

Then, I fell out of bed... what a nightmare! However, if your station’s production director is producing spots without some vital information concerning the limits of music libraries, it could be your nightmare, too.

According to Ben Ivins, assistant general counsel with the NAB’s legal department, “When a station purchases a blanket

license from BMI, ASCAP or SESAC, it has secured the rights to publicly perform the works in the music libraries of those organizations. These public performance rights do not include the right to re-record portions of a song for inclusion in a commercial or to produce a ‘derivative’ version of the work, which is normally

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8 The Peabody Awards Banquet, Waldorf-Astoria Hotel, New York City.

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10 30th Annual Academy of Country Music Awards, Universal Amphitheatre, Los Angeles.

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

21-24 35th Annual Broadcast Cable Financial Management Association Conference,

Mirage Hotel, Las Vegas. Theme is “Play to Win.” Last year, 960 financial managers in radio, TV and cable from around the world attended. Contact BCFM in Des Plaines, Ill., at 708-296-0200.

23-25 MIDEM Asia ‘95—Hong Kong. The Reed Midem Organization takes advantage of the dynamic economies of Southeast Asia and the Pacific Rim with a new Pan-Asian music industry conference. Contact Reed Exhibition Co. in Hong Kong at +852-824-1069; or fax: +852-824-0271.

30-31 2nd Leipzig Radio Show—Leipzig, Germany. Organizers are expanding the exhibition floor, streamlining the program and expanding the role of an East-West Contact Center (OWK). Contact Leipziger Messe GmbH in Germany at +49-341-223-0; fax: +49-341-223-4575.

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7-10 Promax & BDA Conference & Expo, Washington, D.C. Broadcast promotion and marketing show, with sessions, exhibit floor, awards and a radio conference sponsored by The Radio World Magazine. Attendees from the U.S. and more than 20 nations. Call Promax in Los Angeles at 212-465-3777. See preview this issue.

14 The Radio-Mercury Awards, Waldorf-Astoria Hotel, New York City. Total of \$200,000 to be awarded to creators of 1994’s best radio ads. Much more fun than the Publishers Clearinghouse. Information? Contact in New York at 212-254-4800, ext. 2156; fax: 212-254-8713.

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involved when portions of a copyrighted song are included in a commercial.”

There's a lot more involved in using music clips in radio spots—terms such as public domain, essential material and infringement should all be a working part of your station's vocabulary.

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Since 1978, the duration of copyright protection for a piece of music (and lyrics) has been set at the life of the writer or co-writer who survives the longest, plus 50 years. The Copyright Act reserves basic exclusive rights for the writer/co-writer of every copyrighted work until he or she signs away any control.

After the 50-year mark, a work is considered public domain. This means that anyone can re-record the song without paying any fees or royalties.

To secure protection, a writer/co-writer

must submit either a written copy or recorded copy of the complete composition, along with a form and \$10, to the Library of Congress, which in turn assigns a “copyright number” to each composition.

Beyond that, the details can get kind of warped. For instance, if anyone has previously copyrighted the same work, the Library of Congress just certifies—in case of a future conflict—the specific date the work arrived. If anyone else has submitted the same or similar work on a prior date, the earlier claim of ownership prevails.

For either to claim infringement, four or more measures of the two compositions must be identical.

Obtain clearance

From your station's perspective, it is absolutely necessary to obtain clearance when using copyrighted material (which, incidentally, does not include song titles, lyrics without music nor chord progressions without melodies), from commercials and concerts to paid promotional spots.

For example, “Join us after the show at Flip's Pub—just flash your Def Leppard ticket stub and...”

Sorry, but Def Leppard never intended to promote Flip's Pub. Produce it with Def Lep's music and you could get sued. Following are some tips to follow when considering the use of non-original music in advertising:

- ▲ Start with the advertisers. Make them aware of the potential danger of using an artist's copyrighted material in their spots.

- ▲ If it's a concert spot, chances are, you're in the clear. But never assume. It only takes a minute to check and see if the advertisers are connected with the promoters.

- ▲ Maybe your client insists on using the “Jaws” theme on the spot. Maybe it's a big client. You need permission. (OK, I'll help you this time. Call the Harry Fox Agency in New York, 212-370-5330.)

Costs for obtaining the necessary rights depend on the size of your market and length of time the commercial will air. Traditionally, this runs from \$1,000 to—gulp—\$25,000.

Adds the NAB's Ivins, “Obtaining the necessary rights and clearances to include popular songs in a station-produced commercial entails considerable time, effort and expense. Accordingly, if advertisers approach you with such a request, you should tell them up front what time, effort and expense may be required, and you should figure these into the value of your production efforts.”

Flip Michaels is production director at WAVA-FM in Washington, D.C.

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See RDS: Now Hear This

by John Gatski

Subcarrier Technology Promises Alternative Revenue, But Most Broadcasters And Manufacturers Still Hesitate

While an industry standard for RBDS—or Radio Broadcast Data Systems—has been in place for more than two years now, the promising technology remains in a frustrating uphill climb for acceptance by radio stations, receiver manufacturers and, ultimately, consumers in the U.S.

Despite promises of everything from scrolling call letters and advertiser information to multifaceted displays over computer monitors, only 250 of the nation's 5,000 FM stations have embraced RBDS so far.

"RDS is wonderful, but I don't see the technology being successful until the day a radio station is losing revenue or listeners because his competitor has this technology," says Tim Schweiger, vice president of marketing for Broadcast Supply Worldwide. "It will happen

Here, RDS technology was standardized in 1993 by the National Radio Systems Committee as "RBDS." The 57 kHz RDS subcarrier bandwidth allows the inaudible transmission of text information to RBDS-equipped LCD panels in car and home receivers.

Already, the capabilities of RBDS—now being marketed as Smart Radio—are more varied in the U.S., especially from a promotions aspect. With an RDS encoder, for example, FM stations can:

for vehicle electronic map systems

RDS will also put a radio station in compliance with the Emergency Alerting System (EAS) that will replace the Emergency Broadcast System in July 1996. Although other systems can be used, the FCC recommends RDS because it can automatically turn on FM receivers to warn residents as well as take much of the potential human error out of emergency alerting through its automation capabilities.



eventually, once programming and promotion understand and appreciate the incredible tool they have at their fingertips."

Varied capabilities

In Europe, the technology has been in use for nearly 10 years, offering automated traffic alert and seamless transmitter switching between government-run broadcasters (see related stories).

- ▲ Transmit call letters to home or car RDS display
- ▲ Transmit scrolling messages to Smart Radio receivers
- ▲ Transmit a digital program code that enables listeners to find a station by format
- ▲ Transmit a digital code that allows a receiver to automatically and unobtrusively switch between different transmitters, boosters and translators in order to maintain the same programming for motorists
- ▲ Transmit business retail information to car or home listeners, including, for instance, a restaurant's name and location, as well as a paperless coupon, via a service such as CouponRadio
- ▲ Transmit global positioning information

Innovative applications

Many stations are using RDS in other innovative ways as well. WYPL-FM in Memphis, for example, is using the RDS subcarrier as a reading service enhancement for visually impaired listeners. WTMI-FM in Miami transmits tourist information for people visiting the area.

In Boston, classical station WBOQ-FM sends out weather forecasts and advertising messages via RDS. About 60 National Public Radio stations are using RDS, many of them running their schedules and other information on the scrolling text.

KWNR-FM in Las Vegas takes advantage of the MusicBoard service, an RDS billboard built by Specialized Communications

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of Seattle. The billboard, a replica of a Denon RDS car receiver, is located on Tropicana Boulevard near the heart of the city's well-traveled casino strip. It highlights the country-formatted station on the actual billboard, along with various scrolling messages that include song titles, artists, contests, etc.

RDS's usefulness may become even more marked as the technology is linked with potential multimedia applications. DCI—Differential Corrections Inc.—has about 150 radio stations under contract to broadcast differential global positioning services over their RDS subcarriers. Some of these stations also are delivering consumer information like song titles and artist names.

According to DCI CEO/President Ron Haley, the number of stations will increase to between 300 and 400 by the end of the year, "covering

words: "chicken and egg." That condition implies a vicious circle: Radio stations won't put on RDS until receivers are available, but receiver companies will not manufacture the radios until more broadcasters transmit the signal.

Although there are an estimated 300,000 or more such receivers in the U.S., only about six receiver manufacturers have committed to the technology. Denon is leading the way with a dozen models and primary promotion of the products. Blaupunkt, Philips, Grundig and Onkyo also make radios, but they are promoted with little fanfare. Grundig, however, has sold about 250,000 shortwave/RDS radios. Delco offers a high-performance AM/FM stereo cassette RDS receiver—but only via a toll-free number.

Other manufacturers say they are waiting for more broadcasters to go on the air with RDS before making receivers. Still, there are significant efforts to give the technology a strong shot in the arm. The Electronic Industries Association, in April, pledged to pay to equip 500 FMs in the top 25 radio markets with RBDS hardware, software and training, at no cost to them.

The cost for a station to hop onto the RDS bandwagon is fairly inexpensive, relative to the outlined benefits. Equipment-wise, a station can spend anywhere from \$1,000 for a basic encoder to upwards of \$3,000. Encoder manufacturers now include CRL, Inovonics, Modulation Sciences, RE America and Tectan. Several European manufacturers are also in the game, but most of them are not actively promoting their encoders here.

Still, many station managers insist that they must see more consumer demand and an increased number of receivers made available before they commit. Broadcaster reluctance also stems from the looming presence of digital audio broadcasting datastreams and high-speed subcarriers for analog FM, which will have greater data capacity. EZ Communications CEO/President Alan Box is one of the industry's foremost proponents of its potential, claiming that

someday soon, radio stations can offer subscription-based programming over the RDS subcarrier ranging from sports scores and news to traffic and weather.

RDS proponents, however, argue that a

Equipment-wise, a station can spend anywhere from \$1,000 for a basic encoder to upward of \$3,000.

DAB datastream is at least five or more years away from any practical consumer penetration and that high-speed subcarrier consumers will have to wait for receivers just as RDS stations are.

Opinions vary

Individual opinions vary on the long-term prognosis of RDS. Group owner Greater Media has three of its eight FMs on-air with RDS—two in Boston and one in Washington, D.C. Milford Smith, vice president of engineering, says he is disappointed in the lack of receiver companies making RDS radios available, but is "enthusiastic" about the technology's promise.

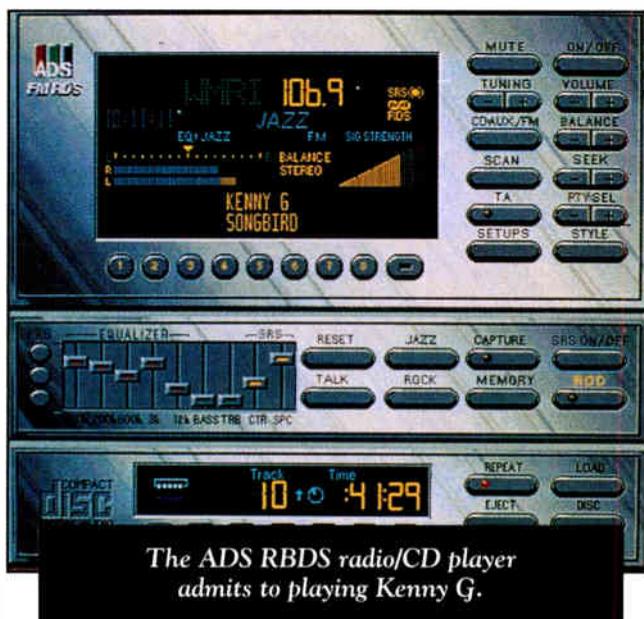
"We really believe that the ability to display things like call letters and other station-related information on a listener's radio is going to be very, very important, especially as that number of receivers increases," Smith says.

Talmage Ball, vice president of engineering for Bonneville International, says broadcasters should go ahead and install RDS encoders. "There's no excuse for a broadcaster to say that he's waiting around for radios, because it's only a \$2,500 capital investment to install the encoder," he says. "I think broadcasters ought to go out and put RDS on and let the receiver manufacturers follow."

But Group W Director of Engineering Glynn Walden is still ambivalent about RDS. Although several of Walden's stations have DCI's global positioning service installed, he is not convinced that it can enhance a station's bottom line: "If I was guaranteed that there was some sort of money to be made off this, we'd be actively pursuing it."

John Gatski is managing editor of sister publication Radio World newspaper.

Alan Haber and Charles Taylor also contributed to this story.



basically the entire United States."

Meanwhile, the first computers utilizing a Smart Radio module became possible March 1. The card, developed and manufactured by Advanced Digital Systems (ADS), will work with any 386DX or greater PC computer with sufficient memory and the appropriate software.

The ADS system, dubbed Radio Rock-It, offers two lines of RBDS-delivered text over an LCD screen and costs \$250. Among its appeals: It would show a station's format, artist and song title, and also allow consumers to record and store radio programming on the computer's hard drive (this could be downloaded to a tape deck).

Not quickly embraced

So what's the problem then? If the technology offers so many applications, why has it been so slow to excel in the United States?

RDS's plight can be summed up with three

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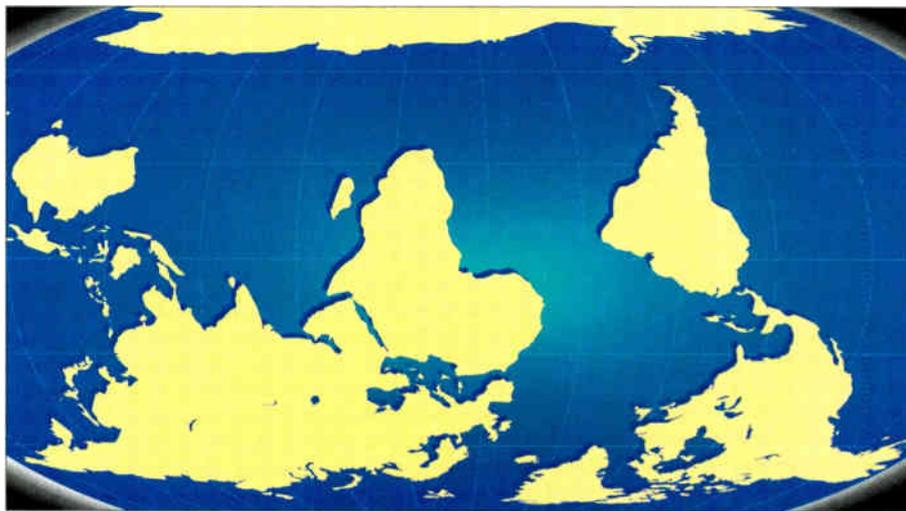
DCS from Computer Concepts has long been the leader in automating commercials and spot insertion for stations of all sizes. But the big news this year is an unprecedented array of new products for every facet of on-air operations, and every kind of radio facility. All are field-proven and backed with the kind of customer service that has been instrumental in the success of Computer Concepts.

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Another new DCS option developed in response to customer requests allows the system to start playing back material while it is still being recorded. Perfect for delaying network news-on-the-hour for a few seconds or minutes while giving local headlines first.

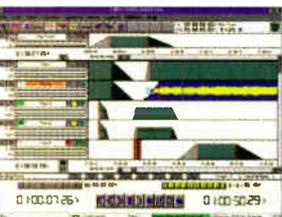
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Newsroom keeps you up-to-the-minute.

Radio news can be a profit center with Newsroom™, the complete electronic news operation from Computer Concepts. The key word with Newsroom is *efficiency*. The system automatically takes both text and actualities from wire services, networks and other sources. A news person writes and edits copy on screen, linking sound bites to the copy — playing the wrong "cart" is a thing of the past. Editing of audio actualities is fast and precise. On-screen prompting lets talents read final copy right off the screen. Newsroom is fully integrated with DCS and Maestro and can be added to an installed system at anytime.

CARTRACK TAKES THE HASSLES OUT OF LIVE RADIO.

CartRack™ is a field-proven "front-end" to DCS which puts right on the screen all the carts your morning (or other) talent could ever want, for instant, no-hassle access. Individual "racks" of carts can be programmed for each show — there's no limit. Talent uses a touchscreen, trackball or mouse to "point and play" carts to three on-screen graphic "cart machines." Events played from DCS can be controlled by CartRack. It's the easiest way to handle live shows offered by any hard disk system. Let CartRack bring order into your hectic, live, money-maker drivetime shows, and then let DCS automation take over to handle other dayparts.



Around the World With RDS

.....
by Bev Marks

*Across Europe,
Applications More
Developed, More
Readily Embraced*

The Radio Data System—RDS—originated from development work undertaken by several research labs working under the auspices of the European Broadcasting Union. It was originally implemented by various public service broadcasters, notably in Germany, Sweden and the U.K., and quickly embraced by other outlets in Austria, France, the Irish Republic and Italy.

Their aim was to assist listeners by providing on-screen radio station IDs and by



sending data that could help with automatic tuning, particularly for car radios in European VHF/FM bands, which were becoming very crowded.

However, the developers of RDS were farsighted in their design concepts and included a large range of features for future use, allowing for the addition of features not even conceptualized in the beginning.

Primary applications

In Europe, with many heavily congested urban areas, the reporting of traffic and travel information is a key element of station programming. RDS allows the “flagging” of Traffic Programs (TP) and Traffic Announcements (TA).

The RDS car radio can be automatically tuned to a TP station or set by the listener

to acknowledge the TA flag by actually raising radio volume so that a Traffic

Announcement can be heard.

Some large network broadcasters like the U.K.’s BBC have implemented the Enhanced Other Networks (EON) feature, which allows them to send data to RDS car radios giving explicit information about Traffic Announcements on other local BBC radio services. In this instance, an RDS car radio, if set by the listener, will automatically re-tune to pick up the local information and revert to the original frequency after the voice announcement has finished.

Several other countries are now implementing this technology, which is available in most high-end RDS car radios. ➤

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On the right, 18 "hot keys" start **unscheduled** jingles, sounders, effects, comedy or promos **on the spur of the moment**. You get 26 sets of 18 user-defined instant "hot keys" for your jocks' different needs.

Large digital timers automatically count down intro times, and flash at 60-, 45-, and 30-seconds before endings. You also get countdowns the last 15 seconds of each event.



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

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The System also gives you a "Make Good" button that's quick and easy to reschedule missed spots.

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The Best Digital Audio

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Throughout Europe, more than a dozen projects are geared toward delivery of the next-generation traffic information fea-

sufficient number to begin offering a financial return.

Costs associated with the task are much the same as they would be for a standalone non-RDS paging network—it can be quickly set up and will provide profits to the radio station and a paging service provider.

Third party

Another use of RDS is to transmit data transparently for third par-

ties. In the Irish Republic, one early application of this technology that has been running for many years, is the transmission of credit card data from a central database to individual retail outlets. Each was equipped with a special RDS receiver with its own database, connected to an intelligent point-of-sale terminal.

According to Radio Telefís Éireann Project Manager Tony Halford, "Our RDS data system has been extremely reliable and, as the broadcaster, we have had virtually no trouble carrying this service for a third party. The required data capacity within the RDS datastream is

Developers of RDS were farsighted in their design concepts and included features for future use.

ture known as TMC, or the Traffic Message Channel. This innovation will not only appear on RDS tuners, but is likely to be part of Digital Audio Broadcasting receivers in the future.

TMC is a means of sending language-independent data tagged so that listeners will receive audible messages relevant only to their personal journeys in their native language, regardless of the country they are driving through. In other words, a German touring various parts of the continent in his car could utilize his RDS receiver to assist with travel directions through major thoroughfares, consistently in the German language.

Large-scale trials

Large-scale trials of the technology are expected to begin late this year and continue through 1997. One major unresolved obstacle is deciding who will pay for such a service, but in any case, broadcasters will have an important role as the final transmission provider. Moreover, there may well be revenue-earning potential for them if the traffic information proves to be commercially useful (see sidebar on TMC, page 53).

In some countries—notably France—RDS was originally implemented with the intention of strong revenue-earning potential. TéléDiffusion de France (TDF), a major transmission operator, recognized the potential for a nationwide RDS paging service based on the extensive transmission network it already provided for broadcaster Radio France.

The RDS paging service provides countrywide capability with small pocket pagers that have the capacity to display both numeric and alphanumeric messages up to 80 characters long, as well as the usual bleeps. Now in service for several years, the subscriber base has reached a



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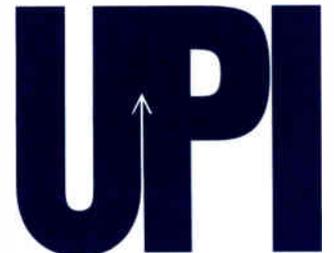
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quite small and an application such as this could be engineered to use more capacity overnight when other uses are low."

This, of course, is one of the big issues when considering RDS applications. To achieve the highly reliable performance required for RDS car radios, there is only a very limited capacity for data services.

Nevertheless, by clever compression and encryption software, another new service called EPOS was launched in Sweden in late 1994, offering differential correction data for pager users to improve the accuracy of information. This technology has many commercial uses.

Now that RDS tuners for the home have reached the marketplace, yet another RDS feature called "Radio Text" is possible. The original idea of Radio Text was to provide information about programs as they progressed. For example, it would be possible to relay the libretto of an opera as it was sung or to convey phone-in telephone numbers during a program.

"Radio Text"

Several radio stations in the U.K. are now transmitting Radio Text. While most carry simple messages about the programs on-air, Melody Radio has cleverly connected its playlist computer to an RDS computer, which generates details about the CDs the station is playing interspersed with station promotions.

U.K. commercial station Classic FM has also tested this technology, and stands by its potential. "RDS Radio Text is set to become a valuable new service for our listeners who like to know details about the music we play," says Technical Director Quentin Howard.

Some European countries have also looked toward RDS as a simplistic means of providing a warning system for nationwide emergencies. The RDS Emergency Warning System (EWS) was jointly developed by European and United States interests for use in areas of potential vulnerability.

Typically, EWS systems are implemented in areas near substantial oil refineries, chemical or nuclear works. But the EWS feature allows considerably more data to be conveyed to public service emergency organizations. In addition, testing of the EWS can be carried out without any disturbance to normal programs.

There also exist a whole array of optional RDS features that broadcasters might consider as suitable candidates for inclusion in the RDS datastream. Long-term strategies, however, will require careful consideration about potential revenue versus the public service benefits of data services.

In any case, RDS is already proving itself a valuable resource in Europe that costs little to install, yet promises unheard-of benefits to the broadcast medium and a near-guarantee of future revenue streams for the industry. 

Bev Marks is a broadcast engineer with more than 10 years' experience in RDS systems developments. He currently works as a free-lance advisor on RDS systems, is co-editor of the RDS Forum Newsletter and a regular contributor to sister publication Radio World International newspaper.

RDS SPECIAL REPORT

In the Here and Now, TMC Helps Get You There

by Iemke Roos

I'm driving my car from Amsterdam to Paris. Before I depart, I go to the nearest gas station to fill the tank and buy a TMC—or Traffic Message Channel—"smart" card for my route to Paris.

As soon as I insert the card in my TMC car radio, all the traffic information valid for the route I'll be driving is picked up and updated continuously. It selects only the information I'm interested in for that route. Even when I cross the border to Belgium and later to France, the TMC radio automatically switches to another radio station providing TMC.



This ensures that I am continuously updated on the actual traffic situation, instantly, whenever I want it. Best of all: My radio keeps talking to me in Dutch, although I'm traveling through other countries with other languages.

Already under development

It may sound far-fetched, but such technology is already under development and expected to be up and running in Europe within five short years.

Like RDS—which in Europe is already capable of station identification, seamless FM reception and automatic switching to traffic updates—TMC is a digital coding system. TMC generates a constant flow of traffic information on events like traffic jams or accidents, notes the locations and reports the consequences.

This information excels over current traffic reports in Europe, which are often so long that by the time a reporter tells me about the status of the route I'm driving, my attention has faded.

Further, the traffic information is not constantly available. Updates are transmitted only every half-hour or so, meaning some reports are often outdated. Often, a traffic jam you just heard about is gone by the time you get there or new delays have occurred before you hear about them.

A special radio

A special radio is needed to receive TMC. The most important feature of the TMC is the TMC card, which contains specific 

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route information. The TMC radio talks to you in your own language thanks to a built-in speech synthesizer.

Several TMC projects are already taking place in Europe. In the Netherlands, the Dutch government, together with the NOB (the Dutch National Broadcaster) and Philips Car Entertainment have set up the Rhine Corridor project in cooperation with Germany and France. The area for the project runs from the south of the Netherlands following the Rhine all the way to the Swiss border.

A prototype TMC car radio was provided to 450 test listeners (mostly truck drivers

**TMC reports
 on events like
 traffic jams or
 accidents, notes
 the locations
 and assesses the
 consequences.**

and frequent business travelers) to evaluate the system. Users have to evaluate the ergonomics of the receiver and, most importantly, the data received. Results so far are encouraging—most participants say they use the system frequently and rate it highly.

Europe is spending a lot of time on RDS standardization for data protocols and information contents. Manufacturers are working together to ensure that the TMC card works in any manufacturer's product. Agreement on the various standardization issues is expected toward the end of 1995.

Soon after, manufacturers are expected to introduce their first-generation RDS-TMC radios. As with RDS, these radios will probably be expensive in the beginning, due to the large amount of memory needed for data and the speech synthesizer. In time, as sales increase, prices are expected to decrease.

Iemke Roos is managing director of Mix Down Audio, a marketing and communications consulting firm for manufacturers and distributors in the Netherlands. He is a regular contributor to Radio World International.

A cast of performers.

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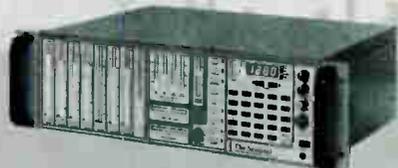
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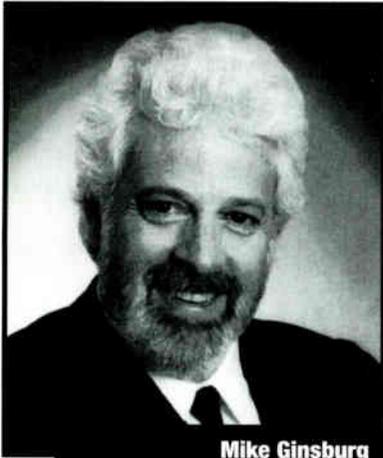
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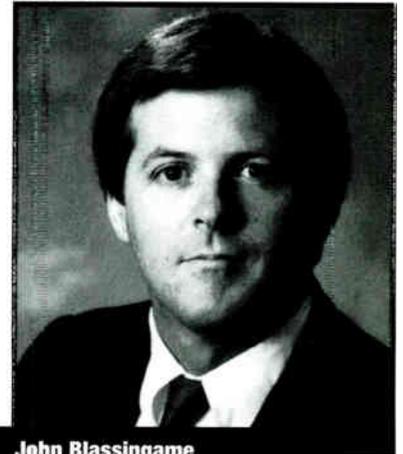
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READER SERVICE 27



Mike Ginsburg
General Manager
KWNR-FM, Las Vegas
Format: Country

“Your station is already on-line with RDS—the Radio Data System. What do you expect to gain from its implementation?”



John Blassingame
General Manager
WGAR-FM, Cleveland
Format: Country

Finally, a solution to radio “intangibility.” Radio goes visible with RDS! Readout screens on Smart Radios now allow radio stations to print out the names and titles of songs.

The applications for RDS technology are staggering. Besides printing out call letters and slogans, stations can contact listeners with contesting information or create a new revenue stream with advertiser messages.

At KWNR-FM, we’ve found an added benefit. Using RDS technology, in cooperation with Denon Electronics and Specialized Communications, we have made billboard advertising interactive for the station. Drivers now see what songs we’re currently playing on our MusicBoard. Static outdoor advertising is made interactive with RDS.

Folks drive by the MusicBoard (see photo on page 44.) and tune in to see if we’re playing what we say. Others see an artist or song they love and tune in. The MusicBoard is ever changing and gives the driver a reason to do something when they see it.

Using RDS’s cutting edge technology sends a message to the market about KWNR’s commitment to excellence, and supports the perception that we are ahead of the market.

The future of RDS is as broad as we choose to make it. It is a new conduit to listeners, and it can carry a lot of information. With the Smart Radio, the industry has created a mini entertainment system on the dashboard of the car or in the home. Really, we are just now beginning to discover what can be accomplished with RDS.

We’ve had RDS a little over a year. We were approached by RE America and they convinced us that this was cutting-edge stuff and have worked closely with us since we were the first in the market to go online with it.

Since, we’ve given demonstrations for other stations and the Ohio Association of Broadcasters. It’s been very impressive.

Right now, we’re rotating 14 radio text messages, but I foresee any number of uses in the future—and many of those applications can make money for the station.

I suspect there will be some possible uses of RDS with the new EBS system, EAS, which will at least save money. We’re currently developing a program for Northeast Ohio, and down the road, we also plan to utilize it with traffic announcements and weather alerts, which certainly can be sponsored or sold.

We would also like to integrate commercial messages and promotional messages, which could be sold. If we are going to send two of our DJs on a remote, for example, we’ll put that into the system and tell people, “Hey, go visit Chuck Collier at noon today out at Midland Mall” or “See us at the IX Center for the Auto Show.”

I can see where, as part of a package, you could sell a remote with “X” number of these announcements that run with it. I don’t know that it would ever take the place of on-air promotion, but who’s to say when we sell McDonalds an advertising schedule, we can’t include over RDS, “Today’s McDonalds breakfast special for WGAR Loyal Listeners is...,” which runs, say, three times an hour from 7 to 9 a.m.

Unfortunately, we’re still faced with this chicken-and-egg problem with RDS. Radio stations in town haven’t been quick to get on it because they say there aren’t enough cars equipped with the receivers; car manufacturers don’t want to put them in because there aren’t any radio stations doing it.

From our viewpoint, though, it’s a technology that deserves a shot.

NAB '95: Digital Becomes Reality at World's Largest Broadcasting Convention

.....
by Charles Taylor

USA Digital Radio Triumphs with Demonstration of AM and FM Systems

While NAB '95 demonstrated a concerted effort to extend its traditionally technical convention outside of the engineering realm, there's no question: Technology still made the news.

In all, 83,408 attended the April 9-13 National Association of Broadcasters show at the Las Vegas Convention Center

(LVCC), a 17 percent increase over NAB '94. From that total, 17,524 came from outside the U.S.

In addition to sessions, speeches, luncheons and awards, some 990 radio, television and multimedia companies displayed their latest innovations across 550,000 square feet of exhibit space in three separate halls.

Not surprisingly, digital technology wore the crown for creating the most buzz during NAB '95. In his opening address, NAB President Eddie Fritts charged that by the year 2000, the switch to digital transmission will be well underway for broadcasters.



"The changes of our transmission systems from analog to digital for both radio and television will be truly a revolution in broadcasting," he said. "Broadcasters" ➤

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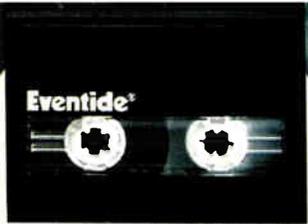
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The Eventide VR204 4-channel digital logger is the perfect answer. It costs less than half the price of a fully optioned Eventide VR240! The high density DDS2 drive of the VR204 can actually record more than 500 hours, divided among up to 4-channels, on a single DAT tape. That's twice the record time of our original models.

Built-in hard disk

The VR204 is a single drive machine, yet it can play and record simultaneously. That's because it features an ingenious built-in hard disk memory module that keeps recording even if the tape is playing back an

earlier segment (or if the tape runs out). When the tape resumes recording, the content of the hard disk is transferred to tape, maintaining the completeness of the taped log.

Two-way compatibility

There's also a play-only model, the VP204, which is ideal for the GM's or PD's desk or for the group's main office. And both the VR204 and VP204 can playback any of the 24 channels recorded on an Eventide VR240.

Keep an accurate audio record of everything that goes out on your air. Keep track of the competition as well. Contact your broadcast dealer or Eventide for the full story on the economical VR204. Because without an Eventide digital logger, you really don't know what you're missing.



**Now record
500+ hours on
one tiny DAT tape**



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designed for the U.S. market. The EBU previously invited USA Digital Radio to submit the system but developers were not ready.

Andrew went another step and offered to take the system to Canada, where officials are also backing Eureka-147.

Other highlights of NAB '95 included:
 ▲ VirteX, a new joint-venture capital enterprise intent on making a name for itself in broadcasting, and Infinity, the largest U.S. radio group owner, teamed up to give the industry what the groups call a new programming and information superhighway distribution service—MUSICAM Express.

The alliance, announced at the NAB show, will provide a digital architecture through which radio networks, programmers, record companies and advertising companies can instantly deliver CD-quality audio and information to 3,500 stations. The system will be in place by the fall.

"This will enable radio to better compete in the future than it ever has in history," Infinity President Mel Karmazin said.

▲ Crystal Radio Award winners were announced at a luncheon sponsored by NAB and the Radio Advertising Bureau. Ten winners were cited for exemplary community service from 45 finalists: KBIG-FM,

Los Angeles; KGO-AM, San Francisco; KPRS-FM, Kansas City, Kansas; KZZY-FM, Devils Lake, N.D.; WPSK-FM, Pulaski, Va.; KFGO-AM, Fargo, N.D.; KKCS-FM, Colorado Springs, Colo.; KQRS-AM/FM, Minneapolis; WEAS-FM, Savannah, Ga.; and WVPO-AM, Stroudsburg, Penn.

▲ RAB President Gary Fries, in his state of the radio industry address, said that broadcasters must do a better job of selling their own assets.

"Radio succeeds because of several things that the other media just don't have: an intimacy with the listener that is second to none. We evoke a customer loyalty that is envied by others. We also have affordability. We have the best opportunity to reach consumers at their last moments of influence," he said.

▲ In his all-industry address, Fritts also encouraged broadcasters to position themselves for a new competitive environment. "Our competition is no longer the broadcaster down the street. It is literally hundreds of service providers from every medium seeking to reach the audience that was once ours alone. We must focus on the overall marketplace and make sure that we are

an integral part of it."

▲ NAB announced that next year, the

Announcing MUSICAM Express, Infinity President Mel Karmazin, VirteX CEO Paul Donahue and Chief Technical Officer Larry Hinderks.



show's registration facilities and MultiMedia World exhibit will move from the LVCC to the Sands Expo and Convention Center.

A continuous-loop shuttle will allegedly tame the transition.

▲ NAB '96 is scheduled April 14-18 in Las Vegas. 

Alan Carter, assistant editorial director of audio, and Thomas Pcar, Radio World newspaper associate editor/news, contributed to this report.

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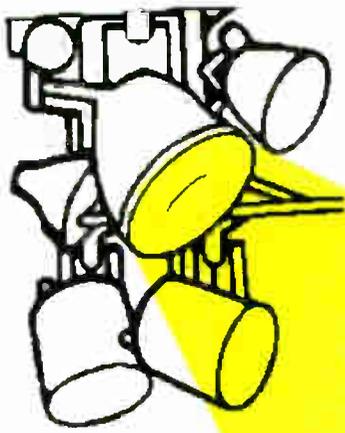
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As striking as the meandering brook in the atrium is, as breathtaking as the hardwood-lined public areas are, as impressive as each of 25 broadcast and production studios are, the coolest thing about ABC Radio Networks' new Dallas facility is its office nameplates.

They're CDs. Plastic CD jewel cases with names imprinted on metallic compact discs.

It's this attention to detail and panache that help make the networks' near-70,000-square-foot headquarters a true showplace. According to Robert Callahan, president of ABC Radio Networks, "Aside from technical superiority, it's also a very pleasant, creative environment. Our announcers were involved in the actual studio design and their suggestions have been turned into the most user-friendly studios I've ever seen."

In all, the three-story facility houses 250 employees in 168 offices, including—take a breath—ABC's 24-hour formats, marketing and promotions, ad sales, programming, research, MIS, finance, engineering and ABC Radio International. It is also the new home of "The Tom Joyner Morning Show" and "American Country Countdown with Bob Kingsley."

A walk through the studio side of the facility reveals nine custom-designed 24-hour format studios, a news/format studio, three expansion/performance studios, two three-room morning show suites and a number of digital workstation-equipped production rooms. "Makes sense," Callahan says. "Our talent is first rate and now they have a first-rate facility from which to entertain America."

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

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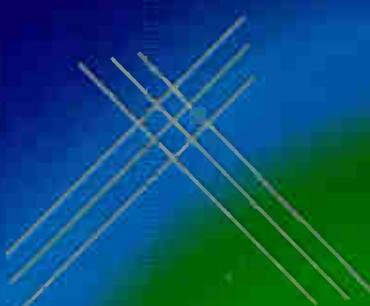
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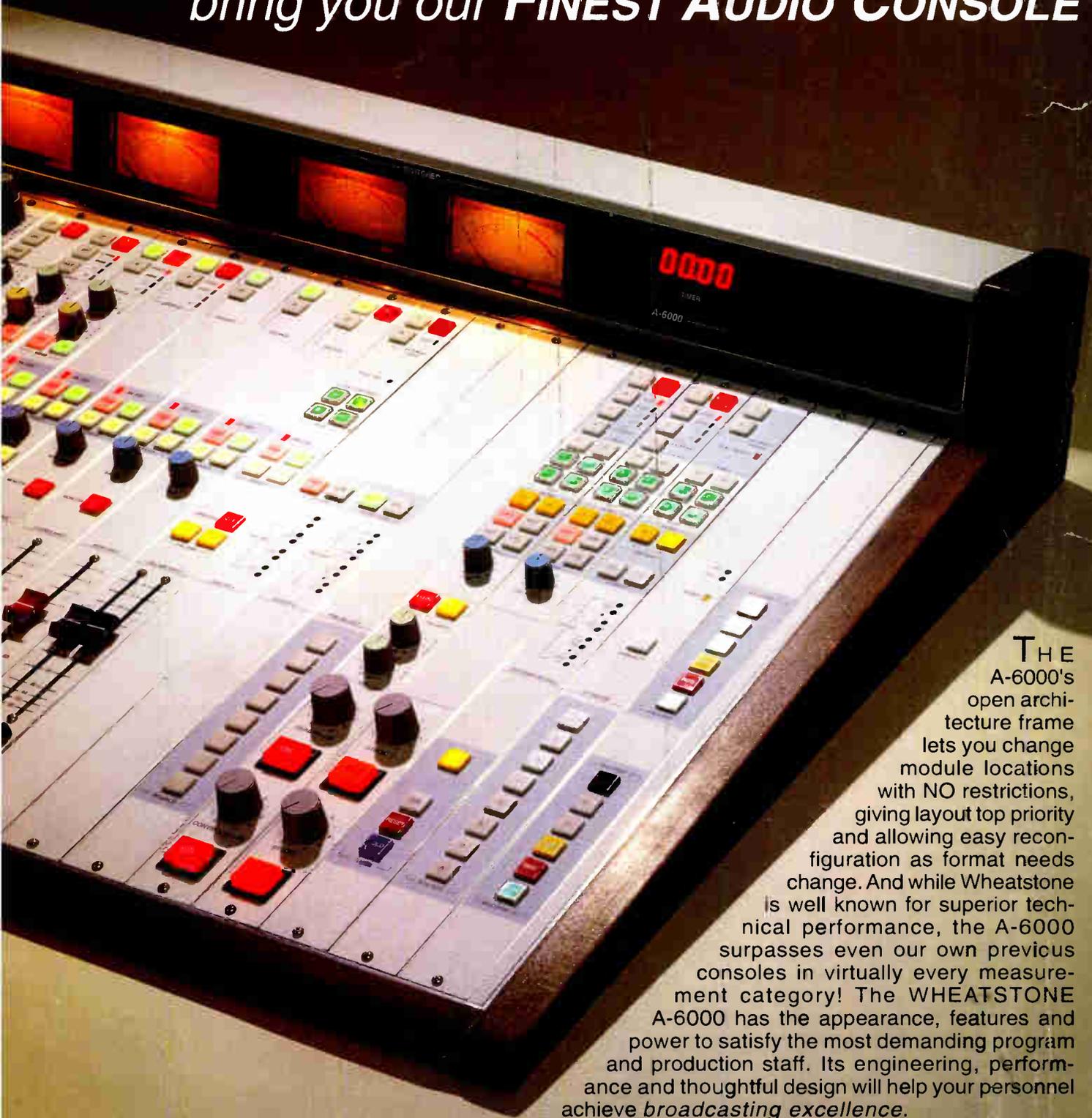
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