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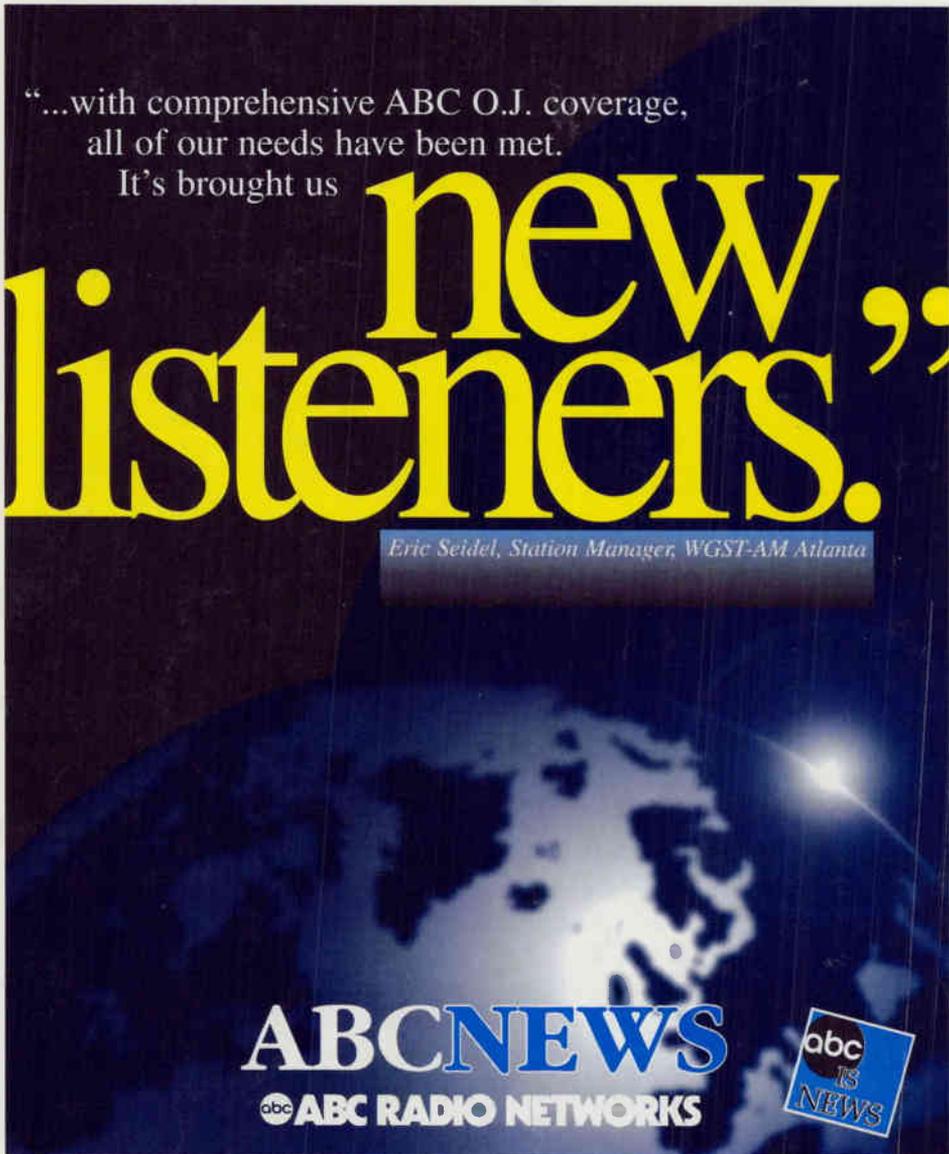
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new listeners.”

Eric Seidel, Station Manager, WGST-AM Atlanta

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-  **Market Watch: Washington, D.C.**
-  **FM Talk Radio**
-  **Competition: Subscription Radio**
-  **Datacasting: How “EZ”?**
-  **Promotion: WBEB's Bonnie Hoffman**
-  **Attribution Regulations**



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Digilink

by Arrakis

Digilink is multilingual. The screen shown above is in Japanese.

RadioWorld®

M A G A Z I N E



Market Watch:
Washington, D.C.
Want some good news about the nation's capital? See how radio cashes in on the most upscale demographic in the U.S.

8

Format Focus:
Station group owners are banding together to give talk radio hosts a new home—on FM.



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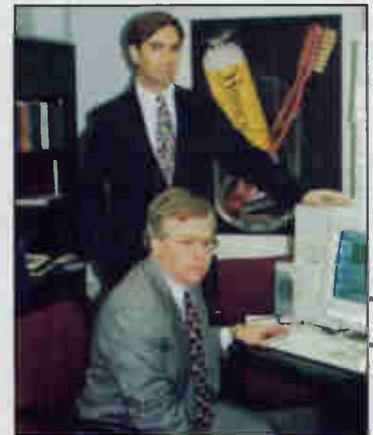
Competition: Music Choice and DMX no longer need cable TV companies to reach consumers. Better read quickly: They already have a half-million of your listeners.

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Technology at Work:
EZ Communications' Alan Box, co-chair of the NAB's Futures Committee, gives his forecast on the prospects of high-speed subcarrier technology.

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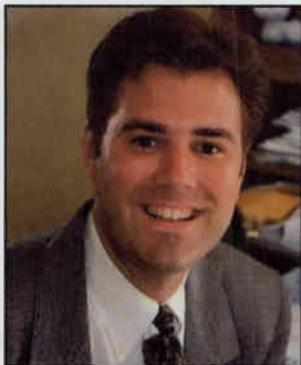


DOUBLE TAKE

"If you want to talk to an audience under the age of 50 on the FM band, it cannot look, smell or taste like anything you would hear on AM."

—Consultant Walter Sabo on FM Talk Radio

See page 42.



Satellite Services Are Looking Down on You

by Charles Taylor

Historically, some of the most popular articles we publish in The Radio World Magazine are those that explore competing and future technologies.

This month, Features Correspondent Frank Beacham takes a long look at the fast-growing subscriber music services Music Choice and Digital Music Express. While the two were once made available only through local cable television companies, today they are spreading with winged speed, thanks to partnerships with satellite television technology.

Music Choice, for example, has expanded its reach from a humble 185,000 via cable TV to more than a half-million subscribers in just a year through DirecTV. DMX is close behind with the ink just drying in an agreement with DirecTV competitor Primestar Partners.

Radio broadcasters should read carefully and look between the lines a little, too. In the past, the radio industry has perceived cable radio as little more than a threat, but it's time to toss aside preconceptions and look at the facts: no commercials, no self-indulgent banter, song and artist IDs, and most any format you desire. You better believe it's appealing. And now it's increasingly accessible.

More so, as you'll read in Frank's article, the next stage—sometime near the beginning of the next decade—will likely bring these services to the source of radio's bread and butter—vehicles.

For the radio industry, there's the imminecence of digital audio broadcasting, but in practical terms, DAB remains a decade away. By then, Music Choice and DMX might have time to knock on every front door in America, redefining the competitive environment in which we conduct business.

Already, the NAB is sweating heavily. President Eddie Fritts has pestered the FCC for years to limit the satellite services he says will cause "drastic harm" to traditional radio services, asking the commission to delay their implementation until DAB is a go. This, the NAB says, will allow the mediums to compete

on equal ground.

Whether or not the commission honors this request, it's time for the radio industry to exploit its strengths and remember what has made terrestrial broadcasting such a powerful medium for 75 years.

One thing that the subscription services will never do is reach America's neighborhoods with the intimacy of local radio. Remember to keep your stations involved in the community, send your personalities out, center promotions around local events and work to make yourself a trademark of your market.

As much as this industry has to congratulate itself for, these subscription services offer tangible advantages for a price that will soon begin dropping dramatically. Fortify your strengths now—while you've still got their attention.



Over the past couple months, The Radio World Magazine's circulation department has overseen our first subscription renewal campaign, asking our charter subscribers to let us know that they want to continue receiving the publication.

Along with the renewal cards, we included some questions to find out what you're most interested in reading about. I want you to know just how important that response has been to the magazine's direction. Your comments and opinions are integral to fine tuning RWM into the most comprehensive radio management publication available.

For instance, you told us that we're right on target with our monthly Market Watch reports and that you'd like even more information on regulatory issues, facilities and promotion. Stay tuned—I promise we'll continue to deliver the full breadth of information you need to either make money or save money in this business.

By the way, if you're still holding onto that renewal card, what are you waiting for?

Shuck

THE Vol. 2, No. 6, June 1995
RadioWorld
MAGAZINE

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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.

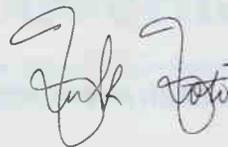
My first efforts in processor design were for FM and many of you are using my FM products today. But, it was AM that sparked my love of radio and I knew my range of Unity processors would not be complete until Cutting Edge designed a unit to fulfill AM's special requirements.

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,



the unity am
the world's **best sounding am processor**



CUTTINGEDGE



l.e.t.t.e.r.s

Include Public Radio

I enjoy getting your magazine, but I would like to ask a favor.

When you profile a city and list all the stations in that city, you never include public radio stations. In some of the markets, the public stations have beaten many of the commercial stations for audience. Please include us from now on.

David R. Anderson
GM, WAER-FM 88
Syracuse, New York

The Editor responds: There is no doubt that public radio stations make a tremendous contribution to the markets we profile each month in *The Radio World Magazine*.

Unfortunately, Arbitron, which provides the 12+ shares for our Market Watch chart each month, has a long-standing policy of not offering listening data on public radio stations

unless it is paid for.

What we can do—and will begin doing with this issue—is to ask non comms in each market to volunteer this information to RWM. This data will be verified by the Radio Research Consortium, which analyzes ratings information nationwide for public radio.

I appreciate your comments, David, as well as those from others who have asked for public radio's inclusion. Indeed, your suggestions are the best way for us to continue evolving.

Shall, May, Additionally

"RDS: Now See This" in your May issue was very informative and helpful in explaining the many uses of RDS. TFT congratulates you on educating the industry about this potential revenue source.

Although the article was well written, the statement that "RDS will also put a

radio station in compliance with the Emergency Alert System (EAS) that will replace the Emergency Broadcast System in July 1996" was inaccurate. On the contrary, RDS will not put a station in compliance.

Paragraph 11.51(a) of the FCC's Rules related to this issue specifically states that "effective July 1, 1996, all radio and television stations shall transmit EAS messages in the main audio channel." Subparagraph (e) goes on to say that "broadcast stations may additionally transmit EAS messages through means other than the main channel."

Please pay particular attention to the commission's use and placement of the words "shall," "may" and "additionally." The rule is quite clear.

Darryl E. Parker
Director of Marketing, TFT Inc.
Santa Clara, Calif.

A Beautiful Beginning

Eric Norberg was in error in his letter printed in the April 1995 edition of *The Radio World Magazine*, when he stated that Gordon McLendon invented the beautiful music format at KABL Oakland/San Francisco in 1959.

My father, Bob Scott, initiated the beautiful music format on the West Coast in 1953 at KPOL Los Angeles. It was then called "good music." In addition, he tells me that WPAT Paterson, N.J. (New York market), had been programming it for a few years prior to that.

Roby Scott
Station Manager, KDB-93.7 FM
Santa Barbara, Calif.

Bureaucratic Bungling

Harry Cole would bring more credibility to his article on the value of the FCC (What If There Were No FCC, May 1995) were he not dependent upon the commission's bureaucratic bungling for his livelihood.

Without an FCC, there would be no Bechtel and Cole, Chartered. Or would Mr. Cole find a practice limited to the maritime commission equally gainful?

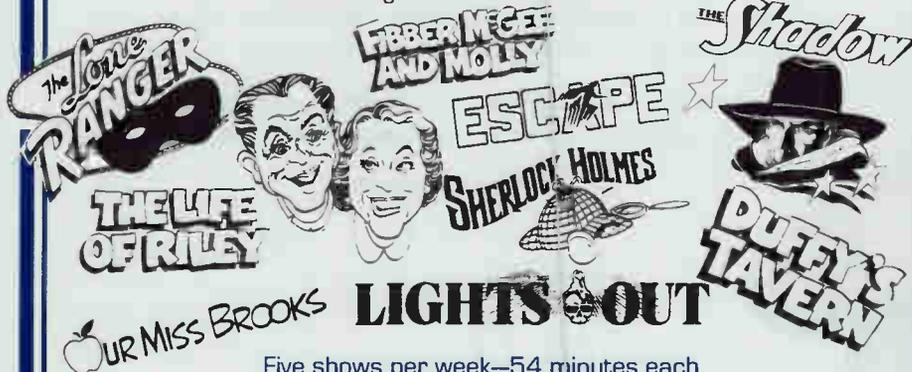
Dick Maynard
Owner, KEKB-FM
Grand Junction, Colo.

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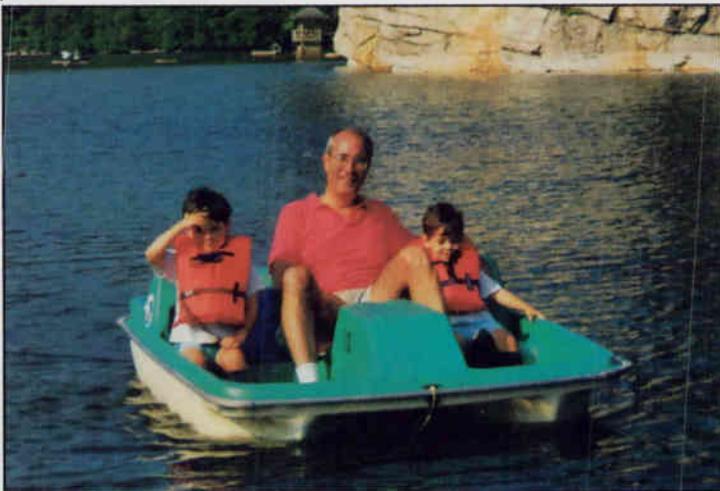
For a free demo CD contact David West

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When Radio Was celebrates its 6th year on 300 stations

Circle 91 On Reader Service Card

Harry Cole responds: I can't figure out what in my article Mr. Maynard found less than credible—except for maybe the part about communications lawyers offering to work for food.



I'm also not sure how Mr. Maynard concludes that my firm would not exist but for the FCC. Certainly, our numerous non-FCC clients would be surprised to hear that.

Still, to keep an open mind, I am checking out Mr. Maynard's suggestion about maritime law. See the accompanying photo, showing me aboard our firm's yacht, with two clients I caught while trolling for business. Later, I threw them both back, though. Too small.

By George, It's McLendon

The April 1995 issue of The Radio World Magazine was passed along to me last night by radio legend Harry O'Connor. I must chide you a little, however, about a letter regarding George really being Gordon.

The truth is that McClendon is really Gordon McLendon. You're not the only one to make this mistake. The NAB misspelled his name for years, even back in the days when many of the old establishment used swear words in front of it. Once, I corresponded with Gordon on this and he was so irritated that he had his Washington attorney check into the matter.

One of the results, perhaps, was that they spelled his name correctly when they honored him and Todd Storz with the Hall of Fame. Finally. You must realize that format radio was persona non grata in the early days and Storz and McLendon were not exactly heroes.

In regards to the invention of the so-called top 40 format, I think that virtually equal billing has to go to Storz, McLendon and Bill Stewart (but without question in that order). McLendon always

gave heavy credit to Storz himself (I taped three hours with Gordon just about the time I left Billboard magazine), as well as Bernice Judas, WNEW New York.

FYI, there is no question that Storz and McLendon were geniuses. Stewart, who worked for both at one time or another as national program director, helped in the practical applications and just as Hank Williams Sr., might never have existed as we know him without Fred Rose, certainly

Storz and McLendon might never have been as successful as they were without the patient labors of Bill Stewart. May God bless all three.

Claude Hall
Las Vegas

A "Combo" Man

Congratulations on your expanded coverage of the radio business with The Radio World Magazine. The new publication provides a wealth of information too vast to mention here.

As a "combo" man here at Country Mix 96 WJMA-FM—morning show, sales and production—I count on both Radio World publications to keep me up to date on the latest equipment, trends and just about anything I really need to know about the radio industry. Keep up the great work.

Mike Hays
WJMA-FM
Orange, Va.

Why hold it in?

Address letters to The Radio World Magazine, 5827 Columbia Pike, Third Floor, Falls Church, Va. 22041; or fax: 703-998-2966.

All letters received become the property of The Radio World Magazine, to be used at our discretion and as space permits. Correspondence may be edited for length or clarity.



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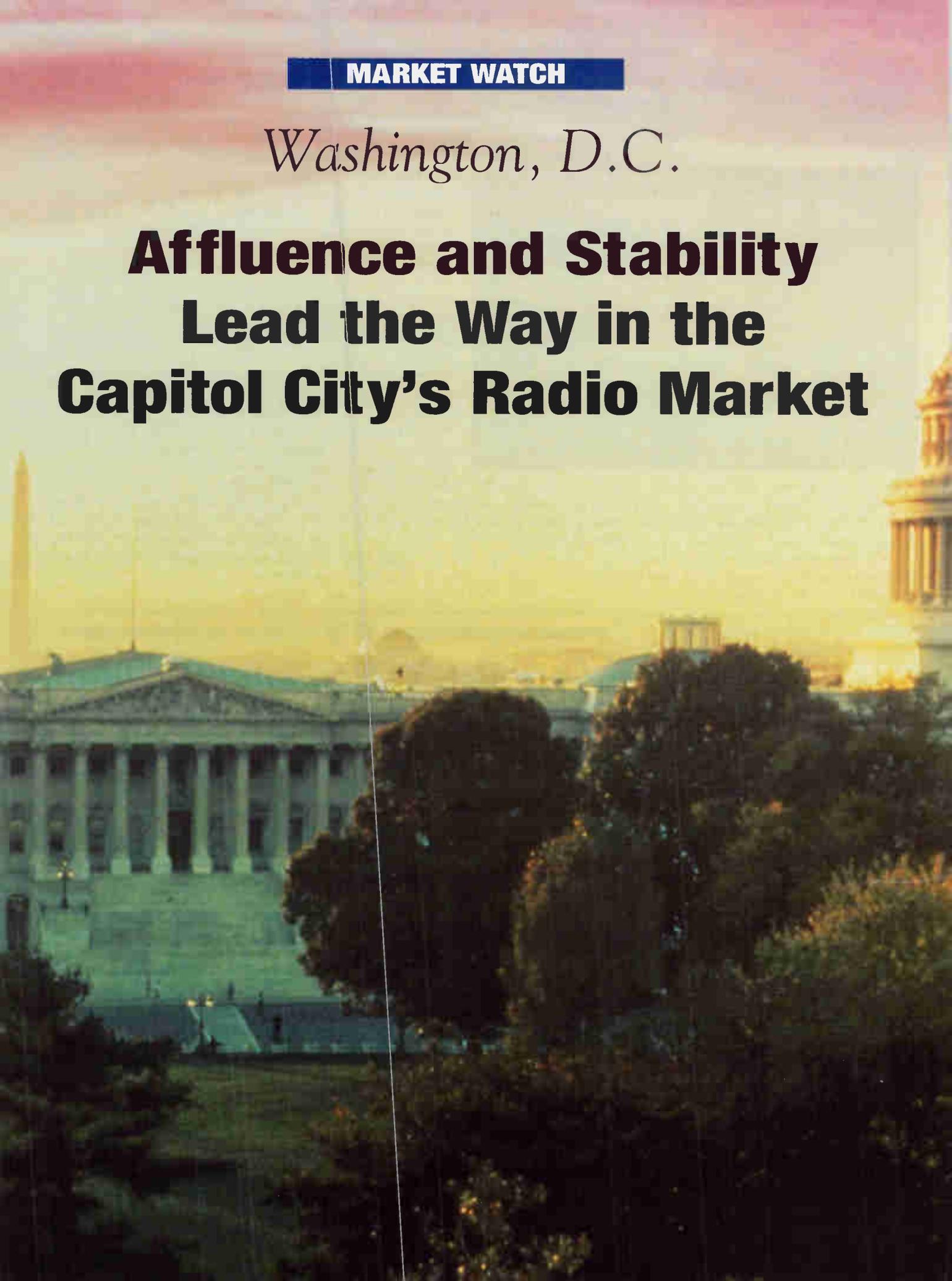
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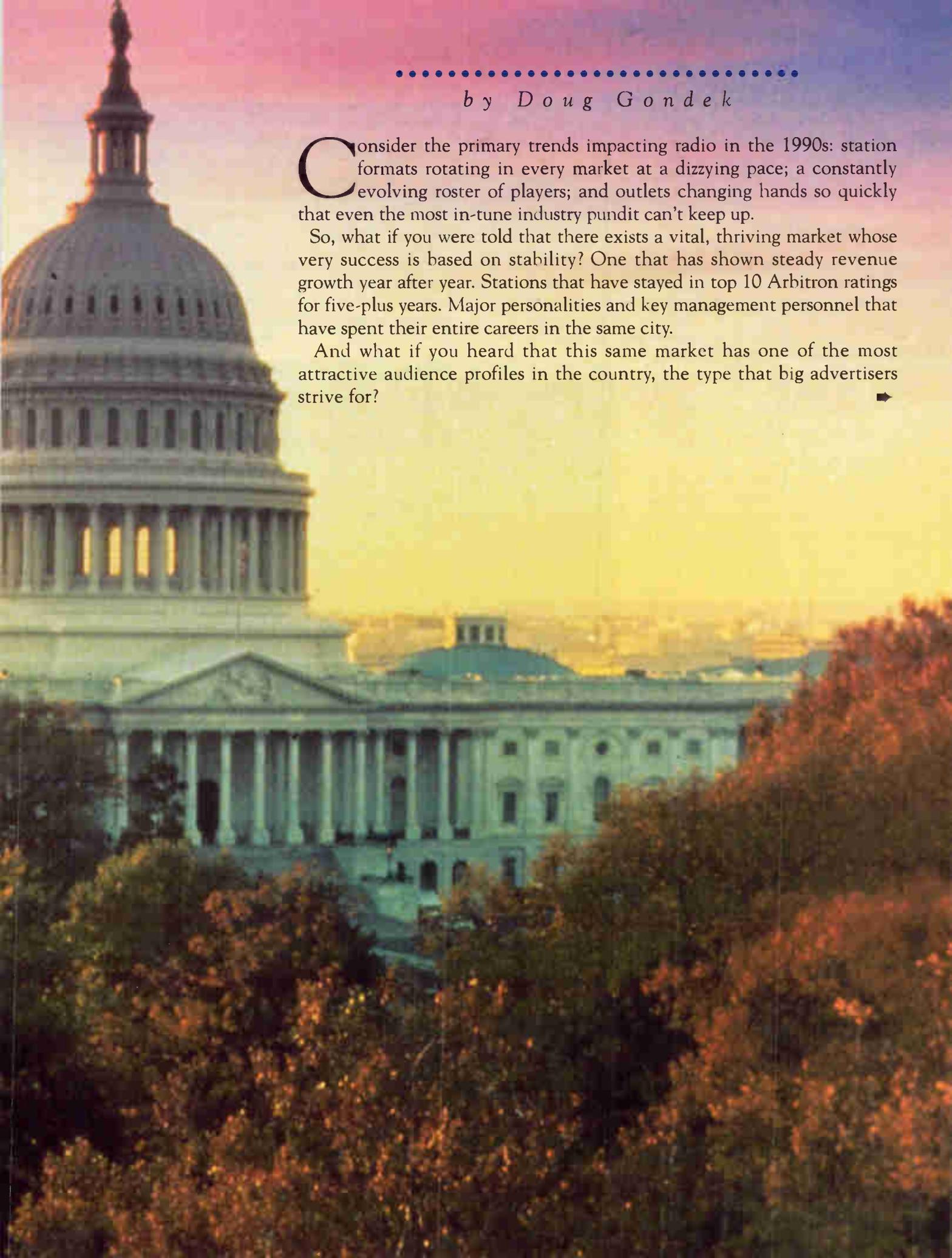
Circle 183 On Reader Service Card

MARKET WATCH

Washington, D.C.

**Affluence and Stability
Lead the Way in the
Capitol City's Radio Market**





.....

b y D o u g G o n d e k

Consider the primary trends impacting radio in the 1990s: station formats rotating in every market at a dizzying pace; a constantly evolving roster of players; and outlets changing hands so quickly that even the most in-tune industry pundit can't keep up.

So, what if you were told that there exists a vital, thriving market whose very success is based on stability? One that has shown steady revenue growth year after year. Stations that have stayed in top 10 Arbitron ratings for five-plus years. Major personalities and key management personnel that have spent their entire careers in the same city.

And what if you heard that this same market has one of the most attractive audience profiles in the country, the type that big advertisers strive for? 

Come, take a look around Washington, D.C., radio's number eight-ranked market. In the nation's capital, where politicians and policies change dramatically every two to four years and where the only constant is a local government in disarray, the radio industry is a model of consistency.

Slow, steady growth

Traditionally, owners and managers here rely on slow, steady growth in ratings and revenue, looking to maximize long-term gains and successes instead of quick fixes and major overhauls.

Sure, there is movement and change in the market affecting the players trying to crack the top slots, but for those that are established, there is no serious jeopardy to their position if they act judiciously. A little tweak here, a minor adjustment there and a "stay the course" attitude is the norm, not the exception.

"This is a more traditional market," says Charlie Ochs, vice president and general manager of the four stations in Washington owned by Viacom—smooth jazz WJZW-FM, news WCPT-AM and WMZQ-AM and FM, which simulcast country. "It's traditional in the tenure of many of the sales and management people. Having the same people means stability in the sales arena."

Balance also predominates in formats that score well in the ratings, book after book (though, curiously, the market supports no true CHR outlet). In the winter 1995 Arbitrons, for example, of the top 15 stations in the 12+ audience share, 11 different formats are represented, including urban, country, news/talk, alternative and Hot AC.

As for stability

And as for that stability? In the last six books—Fall '93 through Winter '95—eight of the current top 10 stations were ranked as highly in each one of those sweeps. Urban/hip hop outlet WPGC-FM, in fact, has held the number one spot consistently for 14 books.

Julie Heath, a partner with the Annapolis, Md.-based firm Research Director, analyzes Arbitron data for both sales and programming at hundreds of stations across the country. She works closely with operators in a variety of markets and formats, and sees Washington as perhaps the most stable of the majors.

"The mixture of success stories across the format spectrum is quite unique," Heath says. "There are no major spikes or valleys in the audience composition and this town can support a true variety of formats. Even classical and public radio do very well."

A good deal of this consistency in the

audience profile is attributable to the federal government—despite the revolving doors of Congress and the Administration. The audience born of this, Washington's primary industry, is a buyer's dream.

According to Arbitron, in the group defined as "educated, affluent executives and professionals," the national average is about 5.07 percent of the total population. In the Washington metro, that figure is 33 percent, six times the national average.

The rest of the local populace is doing pretty well, too. U.S. Department of Labor statistics tag D.C. with the highest average spendable household income in the nation,

at \$54,000 per year; the highest median household income in the nation, at \$49,860 per year; and the highest percentage of adults 25 years and over with a graduate or professional degree, more than twice the national average.

Now, put all those well-paid government employees into one big, comfortable city; wrap a congested beltway around them; and tell them all to travel to and from work at the same time. The result: one big, happy crowd of consumers listening to the radio. Put another way: 1994 revenues reached \$188.5 million, up 10.9 percent over 1993's \$170 million. That's why local

Washington, D.C. Radio Market Overview

Station	Frequency	Format	1994 Est. Revenue	Owner	Arbitron 12+ Winter '95
WPGC-FM	95.5	Urban/CHR	19.5	Infinity Broadcasting	8.8
WMZQ-AM/FM	98.7/1390	Country	15.5	Viacom	6.2
WRQX-FM	107.3	Hot AC	12.5	Capital Cities/ABC	4.8
WMAL-AM	630	News/Talk	11.0	Capital Cities/ABC	4.2
WJZW-FM	105.9	Smooth Jazz	4.0	Viacom	4.1
WASH-FM	97.1	Soft Rock	8.2	Evergreen Media	3.8
WGAY-FM	99.5	Soft AC	8.5	Greater Media	3.8
WKYS-FM	93.9	Urban	8.5	C. Hughes/A. Higgins	3.8
WHFS-FM	99.1	Alternative	6.2	Liberty Broadcasting	3.7
WGMS-FM	103.5	Classical	6.6	Colfax Communications	3.6
WHUR-FM	96.3	Urban	4.0	Howard University	3.6
WWDC-FM	101.1	AOR	8.5	Capitol Broadcasting Co.	3.6
WMMJ-FM	102.3	Urban AC	10.0	C. Hughes/A. Liggins	3.5
WTOP-AM	1500	News	13.0	Evergreen Media	3.4
WBIG-FM	100.3	Oldies	8.6	Colfax Communications	3.3
WJFK-FM	106.7	Talk	13.5	Infinity Broadcasting	3.2
WARW-FM	94.7	70s Oldies	5.0	CBS	2.6
WETA-FM*	90.9	NPR/Classical	n/a	WETA Inc.	3.1
WAMU-FM*	88.5	News/Talk/Public Affairs	n/a	The American University	3.0
WWRC-AM	980	Talk	3.2	Greater Media	1.7
WYCB-AM	1340	Gospel	.0	G. Cabell Williams	1.7
WOL-AM	1450	News/Talk	4.0	C. Hughes/A. Liggins	1.6
WAVA-FM	105.1	Chrstrn Talk	1.2	Salem Communications	1.3
WXTR-FM	104.1	70s Oldies	6.0	Liberty Broadcasting	1.1
WTEM-AM	570	Sports	7.4	Colfax Communications	1.3
WFRE-FM	99.9	Country	.0	James. L. Gibbons	1.1
WWDC-AM	1260	MOR	1.2	Capitol Broadcasting	1.0
WDCU-FM*	90.1	Gospel/Blues/Jazz	n/a	Board of Trustees, University of District of Columbia	.8



Stations are ranked in order of Arbitron Winter 1995 12+ ratings. Information provided by BIA Publications, Inc. through its MasterAccess Radio Analyzer Database Software.

* Non-commercial station information furnished by the station(s) and verified by the Radio Research Consortium.

SOLD!

managers are so pleased.

"The Washington audience is very upscale," observes Bennett Zier, vice president and general manager of oldies outlet WBIG-FM and all-sports WTEM-AM. "Look at any national statistic and put an 'up' arrow next to Washington in that statistic. That means more money coming in." (Indeed, the nation's eighth-largest market is number six in terms of revenue, according to BIA Publications.)

Ochs agrees. "Washington is upscale and ethnically upscale. That's why our jazz format was such an instant success. It reflects the audience almost exactly. If Mercedes is going to buy, they're going to buy here. The same goes for airlines and computers." (Soft jazz WJZW-FM recently replaced a worn and beaten classic rock station, WCXR, and debuted in fall 1994 with a 3.3 share of 12+ and top five 25-54. In the Winter 1995 book, it shot to number four 12+.)

"Washington's consumers are young, affluent, on the go, well-educated and have some of the highest qualitatives in the country," Heath adds. "Radio is one of the most effective mediums to reach those people and the advertisers know that."

Up the dial

So what does this affluent, intellectual, upscale audience listen to in Washington? Virtually every format option is represented in the market and, except for adult contemporary and urban, most of them have only one player.

Take, for example, the ratings and revenue leader WPGC-FM, which has ruled at number one 12+ for more than three years. Though referred to in the industry as urban CHR (Churban), station President and

General Manager Ben Hill prefers a different handle.

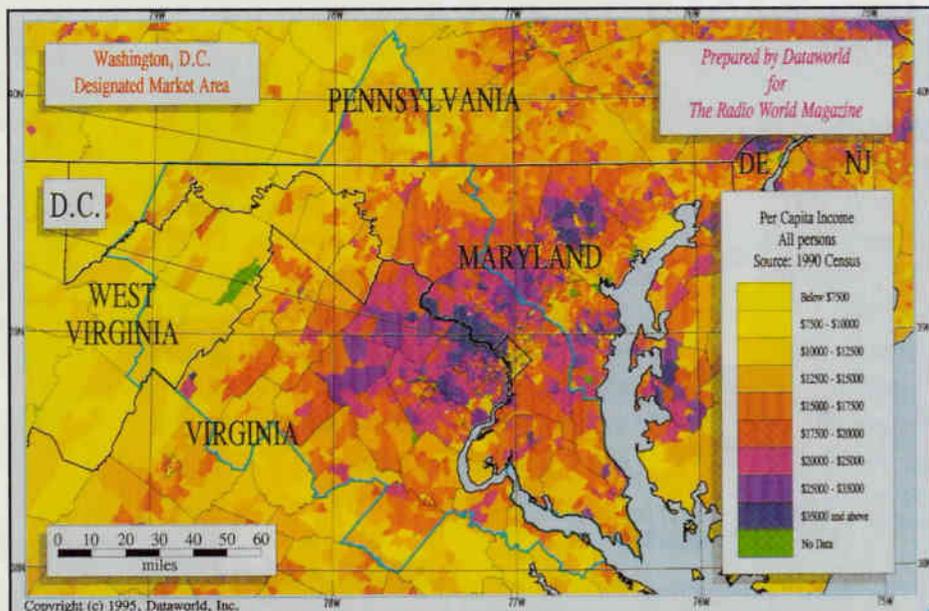
"We are Washington's contemporary radio station," he says emphatically. "It's somewhat fuzzier in the industry, but clear to us and our audience. Though our audience is 65 percent black, we cross racial lines. We didn't put the urbans out of business—we put the CHRs out of business."

Hill has a point. Over the last several years, both of the market's top 40 stations have bailed. First, Cap Cities WRQX-FM switched to Hot AC, from Q107 to Mix 107.3 (where it now sits at number three 12+); followed by Emmis outlet WAVA-FM, which became contemporary Christian after its purchase by Salem in 1992.

Since then, no one has attempted to bring anything resembling top 40 back to the market. "We've put together a nice war chest," Hill comments. "I hear that competition is coming all the time and nothing's happened yet. I hope we continue to intimidate."

With D.C.'s ethnic makeup—nearly 27 percent African American—it's no surprise that different variations of urban radio thrive. Hit-leaning WKYS-FM and Howard University's commercial WHUR-FM have long battled over the 18-34 turf and both have maintained great success. Urban AC WMMJ-FM does well with adults, though it took a hit from Viacom's WJZW-FM, the new soft jazz outlet. In the Winter 1995 book, WJZW jumped almost a half share to 5.0 with adults 25-54, finishing at a staggering number four 12+ in its first full book. Along jazz lines, there's also non-commercial outlet WDCU-FM.

The only format you might actually label crowded in Washington is adult contemporary. Mix 107.3 is in a dead heat



WLAY-AM/FM, Muscle Shoals, Alabama from Slatton-Quick Co., Inc., John Slatton, Principal, to D. Mitchell Self Broadcasting, Inc., James Michael Self, Principal for \$1,700,000.

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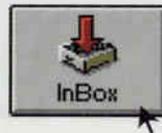
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with Greater Media's WGAY-FM and Evergreen's WASH-FM. The former has evolved from a traditional beautiful music station to Easy 99.5, a soft AC that maintains an older audience, while WASH falls between Mix and Easy.



Plenty to celebrate: Radio generated \$188.5 million in revenues in Washington last year.

"We're a soft rock, mainstream AC," says WASH VP and GM Mark O'Brien. "With Mix 107's younger audience and WGAY's older audience, we're right in the middle of the three and hoping it's going to become a two-horse race.

"Mix is lucky there's no one else on the young side and we're lucky WGAY really doesn't have anyone under 45 listening to them," he says.

Peaceably fragmented

Another traditionally crowded arena that is peaceably fragmented in Washington is rock. With the exit of classic rock WCXR (to jazz WJZW) in October 1994, only three stations with the word "rock" in their moniker remain: modern rock WHFS-FM, acquired by Liberty from Duchoissois in May 1993; heritage AOR WWDC DC-101, owned by Capitol Broadcasting; and CBS '70s Arrow outlet WARW-FM. While Arrow has struggled through its first year and a half, WHFS and DC-101 have consistently done well. WHFS, in fact, is now more successful than ever in its history, ranking consistently in the top 10 12+.

"We've always been on the cutting edge, and now modern rock music has become more

mainstream," says WHFS Vice President and General Manager Alan Hay. As well, "There are proportionately more 25-34s in D.C. than any other major market in the country. These people tend to be more highly educated and affluent; we know that people who listen to our type of music are highly educated. Inside that three-piece suit is a rocker."

And one more factor: The audience composition of modern rock, unlike traditional AOR and classic rock's strong male leanings, is evenly split between men and women, adding to WHFS's quotient for success.

Sole country outlet

The other popular formats in the Washington market are represented by one radio station, all of which do fairly well. WMZQ-AM/FM is the sole country outlet and most insiders feel it will remain unchallenged. The hit-based, young artist-oriented format, referred to by many locals as "condo country," had a long spell at the top before national trends garnered the format's widespread success nationwide. It has sat comfortably at number two 12+ ever since WPGC took over the top spot.

News/talk WMAL-AM has years of tradition contributing to its success; all-news WTOP-AM has a natural advantage in this information-obsessed region; and WBIG is the only oldies player (though WXTR-FM's curious new '70s hybrid, including rock, pop and disco hits, is giving it a go).

And Infinity's WJFK-FM, with a lineup featuring Howard Stern in the morning, (the origination of) G. Gordon Liddy mid-days, Don Geronimo and Mike O'Mera in afternoons and The Greaseman evenings, stands alone as the market's only youth-oriented talk station and part of the new revolution toward talk on FM.

In addition to these talk outlets, Washingtonians can also select from a variety of noncommercial outlets, offering information and the usual diverse programming found on public radio. Instead of competing head-to-head for listeners, the city's two National Public Radio outlets complement each other, with American University's WAMU-FM offering NPR's "Morning Edition" and PRI's "Monitor Radio" in the morning drive. At the same time, WETA-FM programs classical music.

During evening drive, both stations offer "All Things Considered" and "Marketplace," but the times are staggered. During the days, WAMU offers several local and national talk programs, including the newly syndicated "Diane Reams Show."

An oft-heard criticism of the inside-the-beltway culture is its liberalism. ➤

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WPFW-FM, the local Pacifica outlet, definitely lives up to that tradition, offering a wide array of leftist news and talk programming, Pacifica network news and a wide range of world music.

Back on the revenue-driven side, there are only a few duopolies in town and stations don't change hands that often. "All of the major players are here," says Zier with WBIG/WTEM. "Infinity, Evergreen, Viacom, Cap Cities, CBS, etc., and though they all just have a small piece, they're not willing to give it up."

"People aren't looking to sell in Washington," Heath adds. "Not many stations are in need of turnarounds and some of the benefits of duopolies—downsizing, consolidation, etc.—are not necessary. Washington is projected to be the second biggest population growth market between

now and 2005 and the biggest market for employment gains," she says.

So who would want to give up on something that is certain to get better over the next 10 years? Not many—one recent rumor in the market had a moderately successful AM/FM combo receiving a bid for somewhere near \$65 million and turning it down to hold off for something better.

So, here we are with some big money radio groups in a big money town, going after some big money advertisers who covet these big money listeners. It would seem logical that the elements are all there to create some pretty testy competition, yes?

"Because of the high level of business here, there is a lot of transactional (business), so it is very competitive," notes Zier, "but I've always found everything

to be above board."

"It's my favorite market for professionalism," Heath says. "They are not cutthroat or underhanded. They are savvy, they respect each other and they have a very high caliber of account executives versus other markets. It's really a class act." 

When this article was assigned, Doug Gondek was president of Gondek Consulting Services in Springfield, Va. He worked in the Washington market as a program director for five years.

In the midst of writing, he demonstrated the radio industry's transient nature by taking a job as Program Director of The City, 106.5 Smooth Jazz in Kansas City, Mo.

T. Carter Ross, associate editor of sister publication Radio World International, contributed to this article.

Washington, D.C. Radio: An Insider's View

The Washington radio market is home base for *The Radio World Magazine*. In order to give readers a real-world feel for what makes radio distinctive in the nation's capital, RWM Editor Charles Taylor invited staff to share *Everyman (and Everywoman)* views on what makes their favorite local radio stations innovative. Here are some responses:

Stevan Dana, publisher, M/25-54



I like the new jazz format on WJZW-FM. It's good to have a jazz station in Washington.

It's also fun to watch the oldies format being fragmented by at least three stations that I check—'60s on WBIG-FM, '70s on Arrow WARW-FM and "What your parents hated," the latest all-'70s station on WXTR-FM, XTRA 104.

Carmel King, associate publisher, F/25-54

I'm a fan of Mix 107.3's "Diamond in the Morning Show," especially of Metro Traffic Reporter Stacy Bin. Even though my commute is minimal and the traffic report rarely affects me, Bin's down-to-earth disdain of Washington's traffic snarls is a daily reminder of why I'm glad I live inside the Beltway.

Also, when the morning team involves her in its banter, she's quick-witted and gritty in her humor, really blending well with the other personalities. They should give her her own show.



Kathy Jackson, production, F/18-34



A couple weeks ago, when reception here at work was especially poor and I couldn't keep modern rock WHFS 99.1 FM tuned in, I happened upon XTRA 104. The dial hasn't moved since.

The station plays all-'70s music and I love it. The variety is great and I like the fact that there isn't a lot of idle chatter, just lots of fu... music.

I think the biggest appeal is that I know 99 percent of the songs and I can associate them with old friends and memories. Listening just makes me smile. Takes me back to a happier time.

T. Carter Ross, editorial, M/18-34

I live about 40 minutes from the Virginia home of RWM and consequently, I spend a lot of time jumping among my presets and hitting the scan button.

True to Generation X stereotypes, the pattern starts at the non-comm end of the dial with 88.1 WMUC-FM, the University of Maryland's college station. Assuming that school is in session, and someone woke up in time to do the a.m. shift, I can catch some good indie music before it completely fades out.

I then jump over to see what's on WHFS 99.1 FM, the local modern rock outlet. Generally, the music is fine and the jocks are unobtrusive enough for me to stay with the station for a while. But eventually, I feel the need (or I hit a commercial) and move on.

Next is urban/CHR 95.5 WPGC-FM. With Donnie Simpson in the morning, I am virtually guaranteed a good music mix, including some old funk. But I have to keep on moving.

Now up to the top of the dial, WRQX-FM, Mix 107.3. I'm sorry, but the laughing-at-our-own-jokes-that-really-aren't-that-funny morning show bit gets old pretty quick.

Back to the non-comm end to check out NPR on 88.5 WAMU-FM and Pacifica on 89.3 WPFW-FM; but unless a feature really grabs me, I tend to continue surfing after the headlines.

Then I roll over to AM. First stop, WPGC-AM to check out Flava 1580, kicking reggae, hip hop and go-go flavor in your ear. The fidelity isn't the best and the bass loses something in mono, but this is definitely the best change in D.C. radio in a long time.

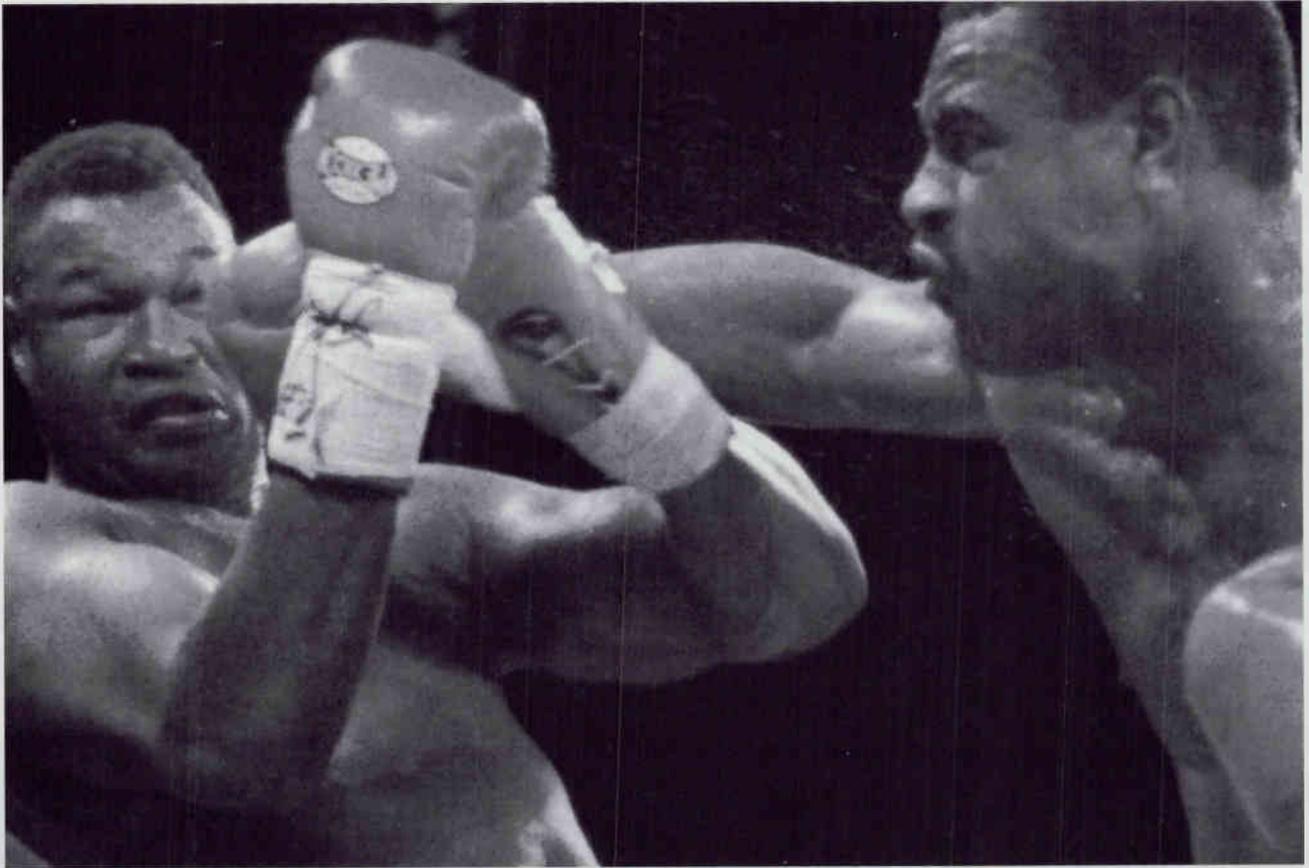
But even the best needs to be sacrificed on occasion, and that's where preset four comes in: WWDC-AM 1260 and the Eddie Gallaher program. Big band and beautiful music. I don't owe anyone any explanations.

And then it all starts over again. Channel hopping is a fact of life for radio listeners, and since no one station here seems ready to combine indie rock, reggae, progressive, the good bits of AOR and CHR, funk, disco, go-go, swing and news, my finger remains welded to the scan button.

Annette Deutscher, marketing, F/25-54

WHFS 99.1 FM is my favorite radio station because of its alternative music format. While the music is important, WHFS also expresses 





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concern about the environment and about social issues facing the world today.

Plus—and probably foremost—the station plays a lot of U2, my favorite band.

Suellen Walker, marketing, F/18-34



The best station in Washington is album-rock WWDC-FM DC-101. I listen every-day while working. I like most of the personalities, such as Tony “Mad Dog” Colter who does middays. He doesn’t annoy me by doing the jive DJ talk-up of records and he doesn’t ramble.

I also like DC-101’s all-request Fridays and occasional all-request weekends, as well as “The Work Force Blocks” during lunch hour on weekdays.

Christopher Rucas, marketing, M/18-34

My favorite radio station is Hot AC WRQX Mix 107.3. I usually listen to it during peak driving hours. Stacy Bin and Barbara Britt, who take care of traffic and news, are particularly cool.

I find the music and format of the station pretty basic; however, it’s admirable that it does special things for those in need during the holidays and unique promotions like setting up dates for single mothers, offering lunch during Secretaries’ Week and going on weekend ski trips with listeners.



Eleya Finch, circulation, F/18-34

As the child of inveterate channel surfers, I don’t have a single favorite radio station. It’s more like a stable of reliable stations from which to choose, depending on the time of day.



My default favorite is 99.1 FM WHFS, the local alternative station. During my 45-minute commute, I sometimes switch to public radio, 88.5 WAMU-FM in the mornings for NPR’s “Morning Edition” and 90.9 WETA-FM on the drive home for NPR’s “All Things Considered.”

Of course, I also have the rock station DC-101.1 and the two country stations, WMZQ-FM 98.7 and Thunder Country 107.7, programmed into my car stereo, just in case.

Regan Deatherage, marketing, F/18-34

Only recently did I become aware of how my FM band-bias limited my perspective of the radio world. An unfortunate accident zapped my car radio’s FM, leaving me with only an AM receiver and forcing me to broaden my radio horizons during drive time.

Was I ever surprised to find that AM isn’t just a bunch of fuddy duddies hashing out denture problems and hemorrhoid remedies. There are real people with interesting thoughts and views about things that matter.

The station that’s always on when I start my morning commute is 1500 WTOP. This station sets the standard for the all-news outlet. It’s been around forever and with good reason; they are good at what they do. I depend on these guys to keep me informed about what is happening in the world.

Just to the right of WTOP is Flava 1580—hip hop on AM—and sister station to the more-polished WPGC-FM. Now, this is radio at its best. The personalities are great and the morning team lets their love for what they are doing shine through. These guys are a little rough around the edges, but I keep tuning in.



One recent Monday, one of the jocks, in jest, made a derogatory comment about the other host’s mother. The next morning, the second jock let us all know that his mother had been listening and was planning to call in sometime during the week. Needless to say, I tuned in every morning that week just to see what would happen.

Vicky Baron, production, F/18-34

My favorite D.C. station is WAMU-FM 88.5, not only because it carries NPR, but for its great selection of local programming, too. The best is “The Eddie Stubbs Show,” which features old-time country music from the 1940s, 1950s and 1960s, Sundays from 2-5 p.m. I love Eddie’s gentlemanly manner and detailed knowledge of this genre of music that was before my time. I’ve really developed a keen interest in it.

Then, of course, there’s the informative news of NPR’s “Morning Edition” and “All Things Considered.” They’re a better source of news than a newspaper.

WAMU is also very responsive to listeners’ interests and concerns. For its last fundraiser, instead of offering premiums to encourage donations, local bakery La Madeleine donated \$2 of fresh food to the Capital-area food bank per new member. This is refreshing!



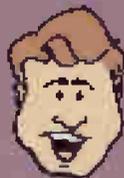
Steven Bowman, circulation, M/18-34

For a city the size of Washington, there are not many choices on the radio dial for a 27-year-old male. The overkill of “listen while you work” light rock stations puts me to sleep.

Alternative rock station WHFS 99.1 FM plays great music, but their Roger Rabbit-voiced DJs wear thin. So I usually end up with WJFK-FM, the most innovative station in the market. It is mostly syndicated talk radio.

I wake up to Howard Stern; he is raunchy, politically incorrect and makes me laugh. He is followed by G. Gordon Liddy mid-days, who is highly annoying, but at least I can hear where my dad gets his weird ideas.

Locally syndicated personalities Don & Mike follow the “G-Man.” Their show is basically a rehash of Stern’s, but they’re funny sometimes. The Greaseman is on evenings. WJFK is a refreshing change from the rest of the dial.



Julianne Shannon Stone, production, F/25-54

Format choices are surprisingly limited for a market the size and reach of D.C. The mix of people in the metro area is very eclectic and station formats don’t seem to reflect that. As well, stations change formats too often and too drastically in an attempt to get and keep ratings. As a consequence, it’s hard to build a loyal following.

I used to listen to WJZE, a station for the serious jazz aficionado. It was very involved in the community and sponsored a number of local concerts and events. But, true to the Washington market, its format changed to oldies, the direction that all stations seem to be heading right now.

I now listen to WJZW-FM, a station that recently replaced a classic rock format with soft jazz. I enjoy the station for the most part, though there’s too much “pop” for my tastes.

If you are willing to listen to AM, your choices increase dramatically. But AM stations seem to offer formats in small time segments—like jazz-only on weekends, or four-hour folk specials on Sunday evenings. I guess there is something for everyone on the dial if you are willing to station surf or be restricted to certain time slots.



Satellite Radio Services Are Flying High With Digital Television Uplinks

by Frank Beacham

Music Choice and DMX Don't Depend on Cable TV Services Anymore; Half-Million Strong and Growing

At a recent seminar on the hottest new video business—direct-to-home satellite broadcasting—DirecTV President Eddy Hartenstein raved that one of the most popular services he delivers isn't video at all but Music Choice, the 28-channel premium digital audio service.

At another event, Charles Steinberg, president of Sony's broadcast equipment division, said one of the most pleasant surprises about his new 18-inch DSS satellite dish is the large number of commercial-free music channels he receives at home. The man who leads one of the world's largest professional video equipment manufacturing organizations said Music Choice is among his favorite services on DirecTV.

None of this has been lost on DirecTV's main competitor, Primestar Partners. After being lukewarm at first to premium audio services, Primestar announced it will be offering the Digital Music Express (DMX) audio service over its system beginning this summer. The initial DMX offering will be limited to 10 channels; however, when Primestar moves to high-power Ku-Band satellite delivery in 1996, it will carry the full 30-channel DMX lineup.

"DirecTV has been a very big positive for us," says Dave Del Beccaro, president of Digital Cable Radio (DCR), the Hatboro, Penn.-based programmer of the Music Choice service. "What we are finding is our

service is more valuable than people would have at first thought. It's helping us on the cable side and it's going to help us on the telco side in the future."

It's all changing

Until the launch of DirecTV last year, the selling of premium audio was restricted to cable television systems. The going was slow. Each cable operator had to be sold individually and convinced to implement an unproven service that required an expensive standalone digital audio receiver to be attached to the traditional analog cable TV box. To date, Music Choice reaches only 185,000 cable subscribers.

But, Del Beccaro says, that's all changing. In only a matter of months, Music Choice has added more than a half-million DirecTV subscribers and that number is increasing dramatically on a daily basis. Cable operators who have been dragging their feet are now taking notice.

"As is typical with a struggling start-up industry, people tend to value it based on its results," Del Beccaro says. "Nobody has been able to establish a brand in this business yet. As a result, our selling rates are considerably lower than our appreciation rates."

Del Beccaro says the feedback from DirecTV is that Music Choice equals the value of any service in its entire program package. These days all DirecTV sub-

scribers receive Music Choice as part of the basic program line-up. But, Del Beccaro notes with pride, there was a two-month period last year when his music service was being sold by DirecTV on an a la carte basis. "We sold at a higher rate in that period than anybody, including the Disney Channel," he says. "And that's hard data."

DirecTV, which is owned by Hughes Electronics, and United States Satellite Broadcasting (USSB), a service of Hubbard Broadcasting, are the dual programming forces behind the DSS (Digital Satellite System) technology. The all-digital satellite delivery system was created by Thomson Consumer Electronics, who has marketed the first DSS receivers under its RCA brand. Sony will begin selling DSS equipment this year.

Upgraded system

Primestar Partners, which is owned by six cable television companies, began service in 1990 as a cable industry effort to extend the direct broadcasting services to rural customers. In early 1994, Primestar had about 70,000 customers on a 12-channel analog service. Now that DSS has taken off, Primestar has converted to digital technology and will upgrade its system next year to work with 18-inch dish antennas.

Currently, Primestar rents its customers a 36-inch diameter dish and offers as part of its service Superaudio, a six-channel

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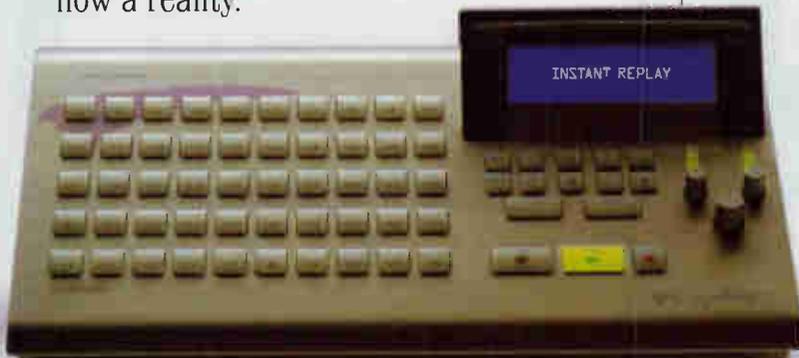


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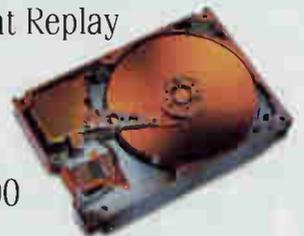


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analog package known as "Prime Audio." DMX's parent company, International Cablecasting Technologies, Los Angeles, holds a 50 percent ownership position in Superaudio, which will continue to be car-

to owners of C-Band satellite receivers. The popularity of DSS over the past few years has also spurred record growth in C-Band sales. By March 1995, the "full view" dish, as C-Band is now called, served an estimated 3.6 million U.S. viewers.

"About 200 subcarrier audio services are offered free to C-Band viewers and then there are hundreds more SCPC (Single Channel Per Carrier) broadcasts available on C-Band with optional circuitry or special receivers," says Harry Thibedeau, manager of industry affairs for the Satellite Broadcasting and Communications Association (SBCA).

Many of those audio services are radio station and network audio

feeds. For example, feeds from stations such as WSM-FM, Nashville, and WQXR-FM, New York, are joined by the BBC World Service, CNN Radio and Radio France

International on C-Band audio subcarriers. SCPC listings include more network feeds than individual stations. Among the SCPC audio fare are the feeds for National Public Radio, the Progressive Farmers Network and in-store audio for Wal-Mart stores.

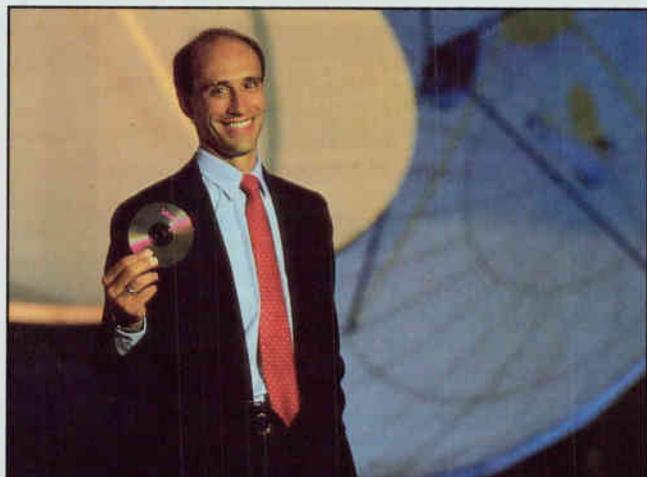
Newer receivers

Thibedeau says many newer satellite receivers are preprogrammed for the major audio services and make it easy for audio listeners to find subcarrier feeds.

"For example, "if I want to listen to the Motor Racing Network, all I have to do is take my remote control and toggle down to their subcarrier on the Nashville Network."

Radio stations, Thibedeau says, are usually on satellite for one of two reasons. The first is program distribution to other stations. The second is to expand their coverage to the growing marketplace of dish owners. "It's very inexpensive to acquire a subcarrier," he says. "We're talking narrowband subcarriers at \$2,500 to \$3,000 a month."

Thibedeau says he personally learned about the reach of satellite broadcasting in a previous job he had with North America One, a southern Wisconsin radio service distributed via subcarrier exclusively to



He's got the whole audio world in his hands: Digital Cable Radio President Dave Del Beccaro

ried on Primestar after the DMX launch.

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C-Band dish owners.

"I began doing a talk show in August 1986 that went to dish owners all over North America," Thibedeau recalls. "It was on three hours a night, five nights a week. We used to field 60 calls a night, but only 10 percent of the calls could get through because the lines were so jammed.

"It was absolutely amazing," he says. "One call might come from Illinois and the next from Greenland and the next from Hawaii. It proved there are many, many listeners available on these receivers."

Digital technology

What separates most C-Band audio from the newer premium services is digital technology. For the first time, dish owners are now getting a taste of tightly formatted CD-quality music programming without commercials or talk. From all indications, they like it and like it a lot.



For example, the music fare on Music Choice includes Hit List (top 40), dance, hip hop, urban beat, reggae, blues, jazz, contemporary jazz, new age, eclectic rock, modern rock, classic rock, metal, oldies, soft rock, love songs, progressive country, contemporary country, country gold, singers & standards, easy listening, classical favorites, classics in concert, contemporary Christian and gospel.

Beyond the all-music channels are two "plus" channels (with talk) that enhance the jazz and rock offerings.

Then there's seasonal programming. Last Christmas, Music Choice set up a special holiday music channel. The added programming offered a mix of music ranging from artists like Bing Crosby and Nat King Cole to Harry Connick Jr. and Gloria Estefan.

The only significant limitation of receiving Music Choice over DirecTV rather than cable is the lack of song ID information. On cable, Music Choice offers a special remote control that displays information for the

current and previous song in play via a liquid crystal window on the front of the remote. The display shows channel name and number, song title, artist, CD/album title and record label.

On DirecTV, the user sees only the channel name and number for a few seconds on the TV screen and then the screen goes blank. That will change this summer when song information is generated on-screen. Reception of the music data will be backward compatible to earlier DSS receivers.

In addition to the consumer market, both Digital Cable Radio and DMX are aggressively marketing their audio feeds directly to business customers for background music in commercial establishments. While DCR uses cable and DSS satellite receivers to deliver its commercial service, DMX now offers business service via a small roof-mounted satellite dish.

For DMX, the direct feed idea is carrying over to a just-announced service for consumers called DMX Direct, a new Ku-Band direct-to-home satellite delivery system. Receiving equipment for DMX Direct is being provided by Echosphere Corp., Englewood, Colo., a wholesale distribution company that supplies a network of about 5,000 independent satellite receiver dealers throughout the United States.

DMX Direct offers a commercial-free 120-channel music service on a 24-hour-a-day basis. The service uses a special remote-controlled audio receiver manufactured by ComStream. The remote displays the title, artist, composer, album name and record label code for each selection playing.

The service can be accessed by C-Band satellite dish owners who add the ComStream receiver to their existing system. Alternatively, the receiver may be used with a three-foot mid-power Ku-Band dish designed specifically to receive the DMX service. DMX Direct uses Dolby's AC-3 digital compression technology.

Complete receiving system

Repeated efforts to interview DMX officials for this article were unsuccessful. However, Echosphere spokeswoman Linda DeBruin says the retail cost to upgrade a C-Band system to receive DMX Direct ranges in cost between \$1,000 and \$1,200, depending on the dealer. She says a complete receiving system that includes the Ku-band dish costs between \$100 and \$200 more. "The main cost of the system is in the receiver," she says.

DCR's Del Beccaro was quick to poke holes in his competitor's plans. "I don't think the economics make any sense," Del Beccaro says of the DMX Direct plan. "If you were

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to go out and buy the equipment right now, it would cost more than a complete DSS system (\$699). Why buy something that costs more



than a system that gives you both audio and video? Even if you already have a C-Band dish, the receiver is too expensive.

"And I believe we will stay cheaper because, after all, Thomson, Sony, Uniden and a million other people are going to build DSS dishes and it's going to force the price way down," he says. "Plus, there's going to be a huge market of used receiving equipment."

For the future

As for the future, Del Beccaro sees some promising developments on the horizon. One is a new analog cable box just released from General Instrument that allows reception of digital audio with the insertion of an inexpensive upgrade module. This, Del Beccaro says, will remove the last major barrier to cable expansion:

the dedicated digital receiver.

"In the end, we'll end up with more cable than satellite customers," Del Beccaro predicts. "With cable before, you always needed a separate digital receiver. Now, with the new General Instrument converter, it costs only about \$25 to upgrade for Music Choice reception.

"This is a very fundamental development. It means a cable operator can now include us in tiers of service rather than having to sell us a la carte. Whereas, historically, you have seen Music Choice only available for \$8 to \$12 a month, you will be able to see us as part of a tier for \$2 to \$3 a month along with five to 10 other services. Instead of getting us in 1 to 3 percent of the homes, it will put us in 30 to 40 percent of the homes."

The next frontier for premium digital audio is telco delivery, Del Beccaro says. "We are in active discussions with most of the telcos now," he says. "Most of them will work in a similar way to DirecTV."

Noting that Bell Atlantic, Nynex and Pacific Bell will use wireless technology as

an interim delivery method, he says it makes no difference to the consumer how the signal is received. "It will use a digital box just like DirecTV," he says. "Digital information is digital information. It doesn't matter if it's video, audio or whatever. Once the distributor has a digital box, then space can be allocated for music, video, data services or whatever he wants."



For the foreseeable future, Del Beccaro predicts, premium audio services will be limited to serving customers in fixed locations. "I don't see delivering audio to cars in the next three to five years," he says. "I think that will come after the end of the decade and I think direct satellite delivery is the most promising technology."

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

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

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 213-465-3777.

14

The Radio-Mercury Awards, Waldorf-Astoria Hotel, New York City. A total of \$200,000 will be awarded to creators of 1994's best radio ads. Contact in New York at 212-254-4800, ext. 2156; fax: 212-254-8713.

21-23

Audio Technology '95, The National Hall at Olympia, London. The Association of Professional Recording Services (APRS) has renamed the former APRS Show and given itself a comprehensive goal: "to reflect every

facet of today's professional audio industry." Contact APRS in Berks, England at +44-1734-756218; or fax: +44-1734-756216.

22-25

National Association of Radio Talk Show Hosts Talk Radio Convention, Sheraton Astrodome, Houston. You can bet there will be plenty to say here—just look at the convention title. Attendance in 1994 was 550. Contact Carol Nashe in Boston at 616-437-9757.

22-sept 13

Arbitron Summer Book

23-25

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

25

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

22-25

BIRTV '95, China World Trade Center, Beijing. The 1995 Beijing International Radio & TV Broadcasting exhibition. Contact organizers in China at +86-1-609-2783/609-3207; fax: +86-1-609-3790.

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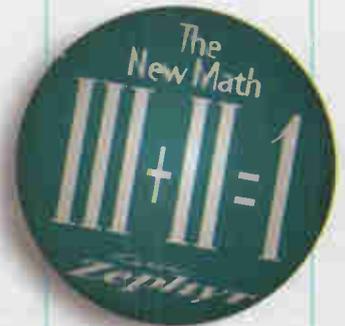
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- Layer II at 8kHz or 10kHz for compatibility.
- G.722 at 7kHz for lowest delay and/or compatibility.

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WBEB-FM Programming/Promotion Director Bonnie Hoffman:

'Promotions Is the Best Place To Work in Radio'

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

ago when it was WEAZ. I was an on-air person that read the weather once an hour.

Q: Did you always aspire to be on-air?

When I was in college, it seemed like a fun and exciting way to make a living. I think I was like a lot of college students today who think about broadcasting and the first thing that comes to mind is being an on-air personality.

I started out by working as a news reporter at a station in Harrisburg and then read the weather in

spare time. I really liked it and eventually moved into a permanent promotion position at the station.

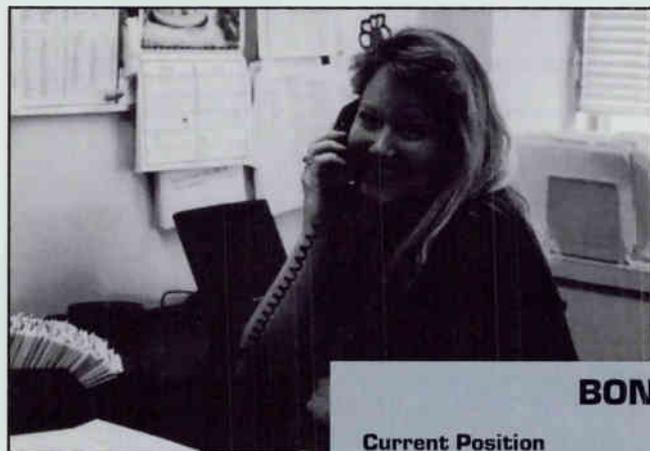
Q: Was it an easy transition into promotions?

Yes, it was pretty smooth. I had already been working in promotions on an informal basis and knew how the elements came together. I was also fortunate to work at a radio station when the promotion department was fairly new and this proved to be a wonderful way to learn the business.

I think promotions is the best place to work in radio. It's really a lot of fun.

Q: What is it that you find fun about promotions?

It's not the same thing every day. I find it very challenging and creative and it's also a very positive field. You can have so much fun promoting your product. And it's nice to meet the listeners and see what makes them tick.



electronic media, based in Los Angeles.

This month: Bonnie Hoffman, who handles programming and promotions at AC WBEB-FM, The Buzz, in Philadelphia.

Q: How long have you been at WBEB-FM, Bonnie?

I came to this station almost eight years

Philadelphia. While I was working on the air, I also started to look at promotions and do a little bit of work in that area in my

BONNIE HOFFMAN

Current Position

Programming/Promotion Director, AC WBEB-FM B 101.1, Philadelphia

Choice Morsels

Current position since March 1993

Promotion Director, WEAZ-FM EZ-101, Philadelphia, 1989-1993

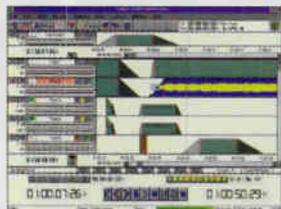
On-air weather/board operator, WEAZ-FM, 1988-1989

News reporter/intern, WNNK-FM WINK 104, Harrisburg, Pa., 1987

Education

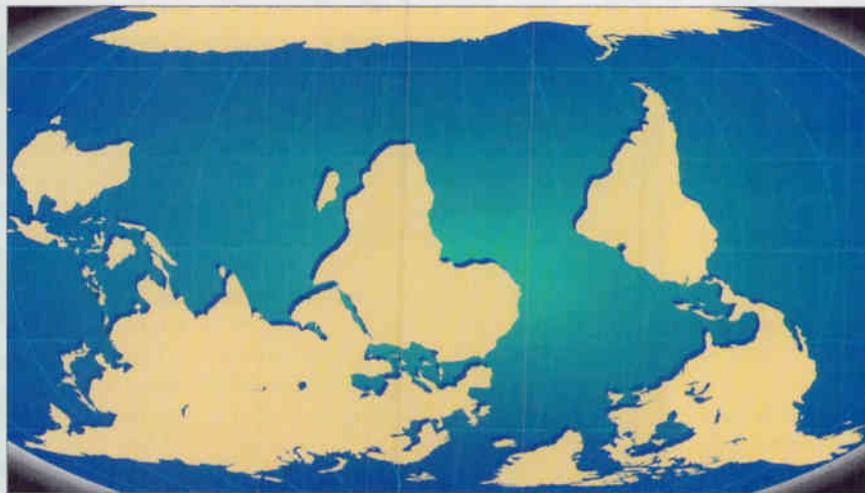
Penn State University, B.A. in Broadcast Journalism, 1986

Q: What are some of the things that you and WBEB have been doing? ➤



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As your needs change, so can your DCS-based system. For example, DCS systems can be configured to store music, commercials, jingles and other audio cuts either centrally on an audio server or distributed on individual DCS workstations. A new option, Audio Central+ distributed audio, offers both capabilities plus complete fail-safe redundancy.

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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Large stations or small, simple system or very complex, today more than ever, there's one place to call for total expertise and total customer responsiveness in hard disk systems. Call Computer Concepts at 1-800-255-6350 and profit from our experience.

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We pride ourselves on our community commitment. We try to appeal to the lifestyles of our audience, which is primarily women. This past weekend we did the Philadelphia Kite Festival and a Baby Expo, which were both very family-oriented. It was a fun weekend. Buzzbee was there. He goes everywhere with us.

Q: Who—or what—is “Buzzbee?”

Our mascot, a bumble bee. We’re “B” 101—I know it sounds kind of hokey, but children love it and he can be quite a draw.

Q: What are the challenges of marketing an AC format?

The adult contemporary arena is very competitive and there is a constant battle to get to the top. The station has undergone a lot of changes in the seven years that I’ve been here and I’ve been able to try my hand in promoting several different formats. We started out as a beautiful music station.

Q: Oh. Beautiful music.
Strictly instrumental.

Q: Muzak, huh?
Pretty close to it. The station had just

started playing some vocals when I got here. It was a slow, cautious merge into the adult contemporary arena. After we changed our logo, we battled to rid ourselves of the Muzak perception that listeners had. It was difficult because we were called Easy-101 and that’s what people

WBEB-FM: A Premiere Promotion

Event: B101 Day at Blue Mountain

When: Annual, first week of February

The Deal: The Blue Mountain Ski Resort, near the Poconos, is about 45 minutes from Philadelphia and the most popular resort in the area.

WBEB-FM came up with an annual tie-in with the resort to benefit handicapped children through the Variety Club, a long-established Philadelphia charity.

“We invite listeners up for the day and give away tickets two or three weeks before the event,” Franklin says. “Those who don’t win tickets but want to ski, can get \$5 off the regular ticket price if

they mention B101.”

The station brings much of its crew and, at lunchtime, listeners come to a special area where food is donated by Wa Wa, a local convenience store. “People buy hoagie sandwiches, soft drinks, chips, etc., with proceeds going to charity.”

Later in the day, listeners can go to another part of the lodge, where the station sets up its own portable game show, “Beat the Buzzer.” During the “Jeopardy”-like trivia game, a silent auction goes on with further proceeds going to the Variety Club.

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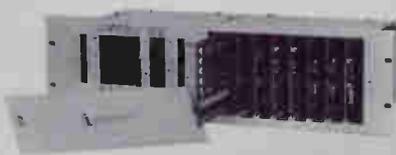
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thought of us.

It never quite caught on that we were an adult contemporary station. So in April 1993, we decided to change our format entirely.

"I find promotions very challenging and creative and it's also a very positive field."

—*Bonnie Hoffman*

Q: *What was the promotion strategy?*

We inundated the market. We had a very creative television spot; we used billboards. We are also the first area radio station to utilize buses as a major promotional vehicle.

That really got the word out; we were everywhere. Recently, the bus system went on strike and about three weeks after it ended, we received a ton of calls and comments saying, "Hey, I missed seeing those bees on the buses!"

Q: *Did you do direct mail?*

Yes, we have an "At Work Listener Club" with a circulation now of about 50,000 people. We also have used telemarketing, which went to the businesses in the area since we had always been very strong in terms of office listening. We did a very comprehensive campaign for that. We wanted to get across the message to offices that even though we were changing our name and format quite a bit, we were still very much suited for a work environment.

Q: *And how did it go?*

When we first started, there were four adult contemporary stations in Philadelphia. We have since knocked three of our four competitors out of the market—one went to 70s rock, one to alternative rock and the third to urban/CHR. We now have the very enviable position of being the only adult contemporary station.

Q: *What did your station do right?*

Our marketing campaigns have always been very, very aggressive. The billboards, TV, buses—we have never let up on that since the format change. And I think that we're the only station that really tries to align itself with the Philadelphia community.

Q: *Are you investigating new technologies?*

Yes, we're looking into putting our "Loyal Listener Club" database onto the Internet. We're also looking at interactive phone systems. We've actually had one for the last three years but acquired a new system with greater technological capabilities than we had in the past. There's a fax-back option so people can request information and have it faxed back directly to them by pressing a

button.

We can also do an informal survey of our listeners. What's great about utilizing this kind of technology is that it gets so much of the clutter off the air.

Q: *Any closing words of advice?*

Really identify your audience. You have to design your marketing and promotional campaign with the listener in mind. And know your limitations. We once did a sales-driven contest that was just too complicated to explain on-air. You have to keep it simple. 

Scott Slaven is director of communications for Promax.

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Cyberspace and Radio: Forging a New Partnership in Global Communications

Welcome to radio in cyberspace!

That statement could very well be the opening line of a radio station's Home Page on the Internet, a global computer network that links individual computers to each other while providing a variety of on-line information services.

Essentially, Home Page is a computer menu that functions as an information sheet for describing a station's format and services, with the ability to provide audio clips to users with multimedia computers. It is part of a graphic interface on the Internet known as World Wide Web sites.

By establishing a so-called "Web site," radio stations can easily highlight their call letters or graphic logos and other text, including information on personalities, playlist, artists and special events, as well as advertiser data. They can also feature the full text of news stories along with weather and traffic reports.

This cyberspace information is usually spread over several Web pages, or screens. Through a designated cyberspace code (or address), it can be accessed from any location around the world by any computer linked to the Internet.

Steady influx of stations

There now appears to be a steady influx of radio stations entering the world of on-line computer networking through Web sites—KRBE-FM Houston, KNUU-AM Las Vegas, KEGE-FM Minneapolis and KMPS-AM Seattle, to name a few—while many others are still exploring its financial potential vs. investment.

Station executives are also examining partnerships with already established Internet on-line services such as America Online and Prodigy, which can access the Internet. Meanwhile, the ABC Radio Networks and National Public Radio have begun transmitting "real-time" audio to computer users via cyberspace through an arrangement with Progressive Networks, an interactive communications company headquartered in Seattle.

ABC is distributing portions of its hourly newscasts, while NPR is making available segments of "Morning Edition" and "All Things Considered."

The burgeoning cyberspace technology is viewed by those radio executives already in the arena as an extension of their basic operation by offering both listeners and advertisers a more valuable service in a user-friendly format.

These station operators believe they are establishing themselves on the ground floor of what looks to be a

cyberspace explosion for reaching listeners/consumers as technologies continue to converge.

Indeed, cyberspace technology through on-line computer networking allows radio to go beyond its conventional boundaries of over-the-air audio programming, even transmitting data via subcarrier frequencies.

With the click of a computer mouse, information on the station and/or participating advertiser can be obtained instantaneously. There are also e-mail capabilities between computer user and station management or advertiser.

An advertising conduit

A radio station's home Web site can act as a conduit to an advertiser or other local/national business Web sites. For example, DealerNet, a Seattle-based on-line consumer shopping service that offers information on a variety of dealerships and corresponding car models around the country, has a computer "hyperlink" to the Web site of EZ Communications' KMPS-AM Seattle.

In this way, on-line Internet users screening KMPS's data can click the DealerNet icon or logo and be automatically switched to DealerNet's Web site menu. As part of this cyberspace "trade" arrangement, the DealerNet menu lists KMPS as "Friends of DealerNet."

The underlying theory behind commercial radio's initial entry into cyberspace technology is that it enhances the effectiveness of advertising and promotional campaigns through new cyberspace marketing arrangements because they immediately give the listeners/consumers access to more advertising content. It also gives the radio station or national network service heightened visibility in the marketplace, which usually translates into more listeners.

"The key to success in today's radio marketplace is to leverage your brand (programming) franchise against the competition by extending your station's identity. This is the primary advantage to having a Web site," notes Scott Randall, president of Media Designs, a New York City-based multimedia consultancy that assists radio stations in establishing on-line Web sites.

The primary elements for setting up a Web site include a computer file server, graphic design, site design and programming/content written in a hypertext markup language format. Costs by a Web service provider can vary. "A Web site has to be dynamic to be effective," Randall says.

An increasing number of radio owners and managers are viewing the aural medium's participation in cyberspace technology as the next generation for station and business development. But as the technology continues to progress, many radio and legal experts caution that rules governing cyberspace communications are yet to be written.

Trendformation: Radio's Digital Revolution Surpasses Expectations

For the radio industry of the mid-1990s, digital is the thing. In radio, the technology is ubiquitous. Digital equipment is steadily infiltrating just about every operational aspect of a radio station and network. There is no hiding the fact that digital transmissions have secured a permanent place in radio's future.

Radio broadcasting has always been a product-driven (programming) business—on which many management and marketing decisions are based—as well as a technology-driven business. However, as the aural medium approaches the next millennium, the foundation for business decisions will likely shift more toward the potential of digital technology as the key element for both competing with other media and advancing the industry.

A walk across the exhibit floor during the April National Association of Broadcasters Multimedia Exposition in Las Vegas quickly puts the digital issue into perspective. Simply stated, the digital revolution is upon us. It will be at every turn in the careers of radio professionals.

Additionally, a growing number of digital workstation models for both production/programming and advertising sales are being marketed to stations and networks.

And let us not forget the digital designs that are either already in the works or being developed to broaden radio's value as a communications medium. This includes the Radio Broadcast Data System (RBDS) for delivering data/text about a station or advertiser directly to the receiver; Digital Audio Broadcasting's in-band, on-channel transmissions; and CD-ROM (portable) sales presentations; not to mention radio's new role in cyberspace technology.

Radio is quickly evolving into a digital superhighway for audio, text and graphics. For an industry that has occasionally shown resistance to change throughout its vast history, one thing now is certain: Digital technology will be the beacon that guides the growth of the radio broadcasting business well into the next century. The economic survival of station groups and radio networks may soon rely on their ability to embrace these changes.

The Landscape

▲ **Trending Consumer Household Spending:** At the core of selecting the right radio programming for any given market is the need to identify potential shifts in demographics and, subsequently, consumer spending.

The baby boomers (those born between 1946 and 1964) remain the single largest segment of the population today. According to American Demographics Magazine, in the near future consumer household spending will be driven "by the large number of baby boom households moving into their peak earning years, 44 to 54." However, the report notes that much of the anticipated growth "will be offset by increases in lower-income retired households." The end result: average household spending over the next five years will increase by less than 2 percent.

The bright spot in consumer household spending appears to be among married couple households, par-

ticularly those containing dual-income earners. In general, the median annual household income for married couple households is some 37 percent greater than the income average for all U.S. households.

(References: American Demographics, January 1995; Married Couple Household Report, The Interep Radio Store Research Division, 1995.)

▲ **Crafting the Profile of Successful Management:** The most important interpersonal skill a manager can possess is listening. That's according to a new survey of more than 200 executives in the sales and marketing areas of their companies, conducted by Sales and Marketing Management magazine. Listening was followed by communication and leadership skills.

Meanwhile, dealing with personnel problems and firing employees are the two worst elements of the management experience, according to the magazine's survey findings. In addition, most executives said it is time to change the compensation plan when it no longer motivates (first choice) or when the company objective changes (second choice). Other reasons given for changing pay plans include failing to attract or retain sales reps and changes in the market.

The primary way to motivate sales executives, according to those surveyed, is through recognition such as awards at sales meetings or stories in corporate newsletters.

(Reference: Sales & Marketing Management, April 1995.)

Work Performance Logs Remain Effective Evaluation of Selling Skills in High-Tech Age

In the fast-paced computer age of ever-changing software models, laptops, and cellular phones, assessing the individual performance of a radio sales staff by measuring basic selling skills through the printed word is still a formidable approach. This is especially important with today's corporate emphasis on sales teams.

Management Journal's recommendation: Each member of a radio sales force should be armed with a lightweight Performance Review book of their daily work. Essentially, this is a personal progress report or log of individual performance, reviewed either weekly or monthly by the account executive. It allows account executives (and their managers) to easily track the results of sales calls, gross billings and follow-up plans against specific sales goals, ideally set on a quarterly basis.

This work performance tracking technique, variations of which have been used by several broadcast companies, remains practical even in this burgeoning information technology era, particularly for new radio sales recruits.

Vincent M. Ditingo is a business writer and media consultant, as well as an adjunct assistant professor of communications at St. John's University in New York. He authored the new Focal Press book, The Remaking Of Radio, which addresses the restructuring of the radio business during the 1980s and early 1990s.

FCC's Attribution Regs Get the Eye

.....
by Frank Montero

Commission Scrutiny of Attribution Policies Aimed at Making Station Growth Less Complicated

Lately, Washington has been buzzing with rumors and speculation about actions the Republican Congress may take to deregulate radio broadcasting.

The talk has revolved around a possible bill to remove all FCC multiple ownership restrictions. In some corners, discussion has brought up raising foreign ownership limitations; at the far end, some have even talked about eliminating the FCC altogether.

With all this hearsay flying around the industry, it is easy to lose sight of real steps being taken at the FCC to change the way radio broadcasters do business.

A bold rulemaking

On Dec. 15, 1994, the FCC initiated a bold rulemaking proceeding aimed at helping radio broadcasters enter and grow in the marketplace. The proposed changes focused on rules relating to attribution of broadcast interests and policies affecting investment in the industry generally.

Specifically, the FCC suggested reexamination of the "attribution" benchmarks and measures by which an ownership interest in a radio station is recognized for purposes of the multiple ownership regulations.

In determining whether a licensee can own a station under the multiple ownership limits, the FCC counts that licensee's "attributable" interests in other stations. Thus, by changing what constitutes an attributable interest, the FCC can dramatically change the ways in which broadcasters invest in multiple radio properties.

Currently, voting stock ownership in a licensee of 5 percent or more for ordinary

investors, and 10 percent or more for passive investors, counts as attributable interests. The commission proposes to raise these benchmarks to 10 percent and 20 percent, respectively, to stimulate capital investment. One exception to these attribution benchmarks occurs when a corporate licensee has a single voting shareholder that controls more than 50 percent of the company.

In this instance, minority shareholder interests (those holding less than 50 percent of the voting stock) are non-attributable. Also, nonvoting stock interests are not attributable.

However, in the same proceeding, the FCC is considering whether nonvoting shares, or minority (less than 50 percent) shares in an entity with a single majority shareholder of more than 50 percent should be attributable in certain cases. The concern, according to the FCC, is whether these current exceptions might allow non-attributable owners to influence a licensee's core operations without being recognized as attributable owners.

Current criteria

Another issue the FCC is investigating is whether the current criteria for limited partners should be relaxed for certain business development companies and other widely held limited partnerships.

Currently, the commission's rules exempt from attribution those limited partners that are sufficiently "insulated" from material involvement, directly or indirectly, in the management or operation of the limited partnership's media-related activities, ➔

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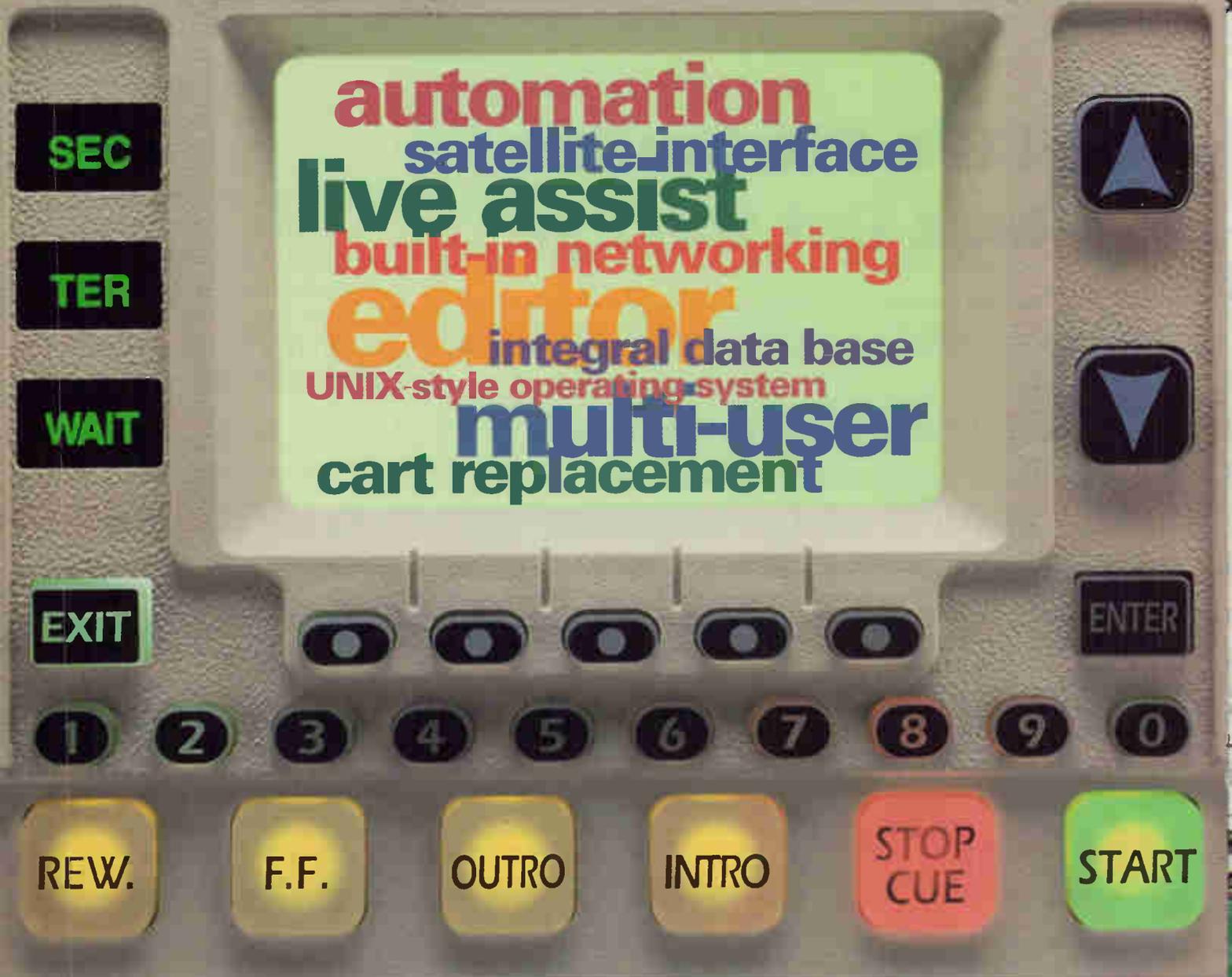


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upon certification by the limited partnership that the limited partners comply with specific insulation criteria.

In this regard, to properly insulate limited partners from FCC attribution, it is recommended that the limited partnership agreement contain specific provisions limiting the authority and involvement of the limited partners in the partnership's radio business. Regardless of the language in the partnership agreement, however, the FCC cautions that the limited partners will be attributed if there is knowledge of their involvement in the management or operation of the partnership.

The FCC hopes to ensure that ownership of such companies remains widely held, and that individual limited partners are not permitted to gain undue influence over station operations. As such, the FCC is welcoming comments on whether other state and federal regulations governing such companies provide sufficient safeguards to allow for relaxation of its own criteria.

The FCC is also asking whether it should continue to require a limited partner to meet insulation criteria to avoid attribution regardless of the partner's equity contribution to the partnership.

Limited liability company

Along this same vein, the commission is grappling with how to treat a relatively new creation in the world of corporate entities—the limited liability company. Around 45 states have enacted statutes authorizing and recognizing the formation of such "LLCs."

LLCs are basically unincorporated associations that possess attributes both of corporations and partnerships. In pending FCC applications that propose assigning or transferring radio stations to LLCs, the applicants have proposed exempting owners of LLCs from ownership attribution, either because they should be treated as nonvoting shareholders or because they should be treated as fully insulated limited partners.

Currently, the FCC is processing these applications on a case-by-case basis. In the future, the FCC proposes treating LLCs like limited partnerships subject to insulation criteria.

As if that's not enough for you to contemplate, the commission is also reexamining its rules and policies aimed at deterring anti-competitive activity in the marketplace. In this regard, the FCC is looking into whether it should eliminate or codify the current cross-interest policy in regard to the treatment of key employees.

The policy prohibits individuals from having a "meaningful" interest in two broadcast stations, or a daily newspaper and a broadcast station, or a television station and a cable television system, when both outlets serve substantially the same area.

The policy was originally intended as a stopgap to prevent licensees from skirting around the multiple ownership rules by using key employees who do not technically have an attributable interest in both stations. However, in recent years, the policy has come under increasing criticism.

FCC review

In 1987, the FCC initiated a review of the policy noting that the increasingly competitive broadcast market and the enormous growth in the variety of media outlets had diminished the need for the policy. Also, the commission noted that the policy may, in fact, impede competition.

Based on that earlier review, the FCC significantly cut back the policy. Now it is considering a further cutback and codification of the policy, or its possible repeal entirely.

Finally, the FCC is considering whether

and how to implement supervision over multiple significant business relationships or cross-interests which, held by ostensible competitors, may actually act to impede competition within a given market.

Such interests would include local marketing agreements (LMAs), debt relationships, time brokerage agreements and joint sales agreements. Basically, the FCC is concerned about the impact of such relationships on programming diversity and competition.

However, the commission is considering grandfathering existing relationships from any changes to avoid undue disruption to the market.

The FCC will accept Reply Comments on these issues through June 19, 1995. Look for commission action—with luck—in the near future.

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

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



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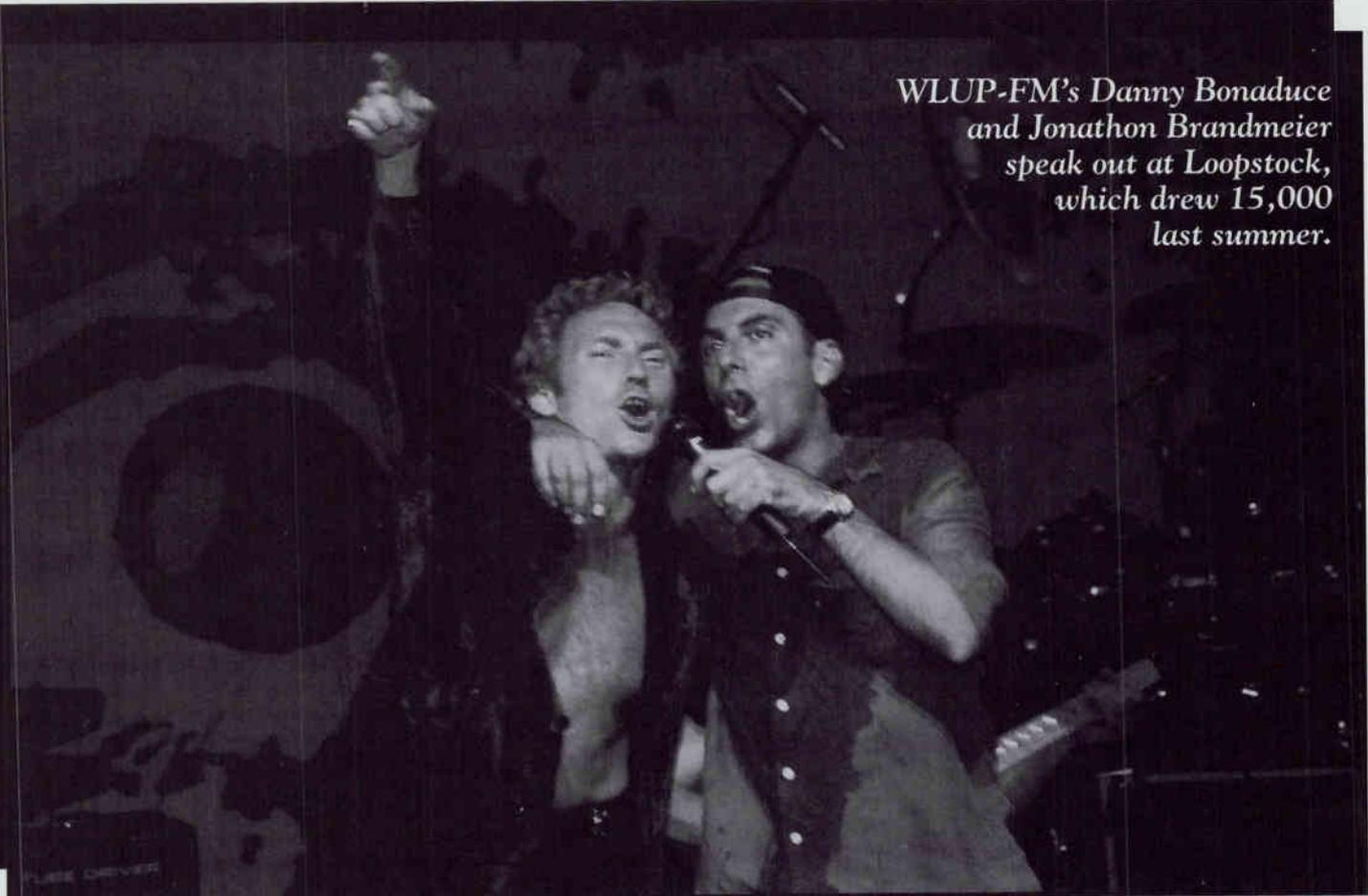
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WLUP-FM's Danny Bonaduce
and Jonathon Brandmeier
speak out at Loopstock,
which drew 15,000
last summer.

FORMAT FOCUS

Banding Together: FM Talk Stations Take Format In New Direction

.....
by Cara Jepsen

WLS-FM talk show host Turi Ryder is in the midst of an animated discussion of talk radio's role in the bombing of the Oklahoma City federal building.

A caller says blaming talk show hosts is like blaming car thefts on car ads. "The emotions involved come from an extreme distrust of the government," counters Ryder. "If you have someone who says every day that the government and the ATF are evil, a person listening may think

that rather than going out and voting to change things, they should blow something up," insinuating that Rush Limbaugh, whose show she followed today, may bear some responsibility for the incident.

Up the dial at WLUP, the effusive Danny Bonaduce chats with a woman who is going to be married the next day. "Tell me one or two things you will specifically do for your husband," he prods. "Only not that!"

He then reads from a 1950's how-to book. "Take a 15-minute rest before your husband

comes home from work. Be a little gay. He'll find you more interesting. No duh, he will!" Bonaduce explodes, laughing. Then he goes to a song, "I Knew the Bride When She Used to Rock'n'Roll."

Not quite typical

Typical morning chatter, right? Not quite. It's the middle of the afternoon, and Ryder and Bonaduce are doing shows on Chicago's two FM talk stations, proving that FM talk radio isn't just for breakfast

anymore.

The commercial talk revolution that began with the likes of Steve Dahl and continued with Howard Stern is coming of age, to the point where FM outlets from Orlando to San Francisco are turning to all-talk formats aimed at the under-50 set.

"Chicago is by far the most advanced talk radio market in the country," says Kraig Kitchin, executive VP of sales for Premiere Radio. "The people at Evergreen Media have really trained their audience with WLUP FM and AM (now WMVP). Then WLS came along and built themselves something. Along the way, they taught the audience that they weren't wasting stereo space on talk."

More than doubled

In the past five years, the number of U.S. radio stations with talk show formats has more than doubled, from 300 to 1,100 today. And the hottest talk show genre is aimed at a younger audience—a demographic that the FM band already holds captive via music programming. But rather than forcing young listeners to move to the AM band to find talk stations, the stations themselves have made the move to FM—to the point where there are 76 commercial FM talk stations in the country, according to Robert Unmacht, co-publisher of The M Street Journal.

"When people think of talk radio they tend to think of stations like full-service talker WGN-AM in Chicago, that it's old and boring and for grandma," says consultant Walter Sabo of Sabo Media (who discovered Dr. Ruth Westheimer when she was giving a speech at a New York City college in 1979). "There's nothing inherent about talk that reaches people over 50. Take Howard Stern, for example. It all depends on what you say."

Stern's show is number one in many of the 20 markets where it's carried. But there is only 20 percent listener recycling from morning drive to afternoons on the music stations that carry his show. "Stations that carry Stern would do much better doing talk all day," Sabo says. "When he goes off the air, his audience leaves." But on Stern's all-talk stations, like WTKS-FM in Orlando and WJFK-FM in Washington, D.C., about 60 percent of the audience stays.

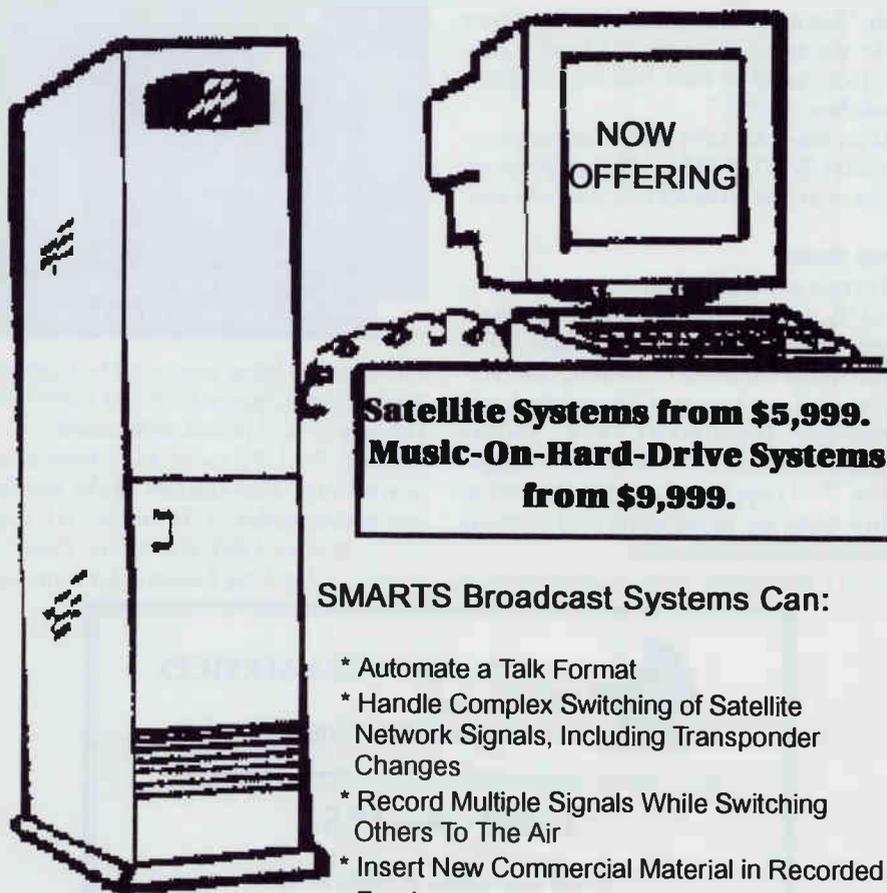
The time appears ripe for programmers to tap into a new market as a generation comes of age—one whose stereos are already fixed on the FM band. "It's definitely the talk counterpart of the alternative music stations," Kitchin says. "It's about listening to something interesting as opposed to something that's tried and true." ■

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"The bottom line of putting a station together like WLS-FM is that you've got to look younger, sound younger, empower people and sound entertaining," says WLS Operations Director Drew Hayes. "Our station has gotten the radio market concerned and we like that. Our target is everyone who has a radio on the FM band."

"We target the talk through topics and specific hosts," says Sabo of the stations he works with. "But if you want to talk to an audience under the age of 50 on the FM band, it cannot look, smell or taste like anything you would hear on AM."

As an example, Sabo points out traditional talker WWDB-FM in Philadelphia, an FM station that went all-talk a decade ago.

Loop lineup

Evergreen Media Corp., which owns WLUP, sports talker WMVP-AM and album rocker WRCX-FM in Chicago, has spent nearly 10 years cultivating and perfecting its Loop lineup of Kevin Matthews, Jonathon Brandmeier and Danny Bonaduce and Liz Wilde. What's unique about The Loop, though, is that the station relies more on personality and comedy than issues and phone calls.

Until a year and a half ago, the aforemen-

tioned talent was spread between WLUP-AM (now WMVP) and WLUP-FM. The gradual change to all-talk at WLUP-FM began under the direction of Jim DeCastro, now CEO and president of Evergreen



Don and Mike, part of
Infinity's high-profile syndicate

Media, and is being continued by Evergreen Media Corp./Chicago President Larry Wert, DeCastro's hand-picked replacement.

So far, WLUP's move away from music is working. The station ranks number one among males 25-54 and is 11th overall in Winter 1995 Arbitrons. And last summer's day-long Loopstock event, held

at an outdoor music theater, attracted more than 15,000 listeners.

"We're about escapism," Wert says. "Our philosophy is that the one who dies with the most laughs, wins. If The Loop can be part of the listeners' day and put a smile on their faces, then we've done our job."

"We've had tremendous success communicating with that demographic and psychographic segment," he adds. "Listeners are participatory, so it's a more effective advertising medium. We can run more inventory than a music station. Since we've done this in the last year and a half, we've gone

from \$12 million to almost

\$20 million in billing."

Evergreen is slowly rolling out plans to syndicate its talent, beginning with morning drive jock Kevin Matthews, who is heard in Springfield, Ill., Grand Rapids, Mich. and Milwaukee. "The Loop can and should be done in other cities," Sabo says. "For it to work, it needs an owner who understands it as good show business and not as a music business."

Infinity-owned WJFK-FM in D.C. is another big player and, like The Loop, its all-personality, all-talk lineup has evolved over time, beginning when the station picked up Howard Stern in 1987. Nowadays the lineup includes G. Gordon Liddy, Don and Mike and The Greaseman.

"Our target tends to be males 18 to 54, which is younger than most traditional talk stations," says Program Director Jeremy Coleman. "Our audience isn't teens or kids by any means. We reach a very salable adult male audience."

Issues-oriented talk

On the other end of the spectrum, there's issues-oriented FM talk, or "lifestyles and trends" radio, as WLS-AM/FM General Manager Tom Tradup calls it. Last summer, Capital Cities/ABC split the stations' simulcast and launched the FM as its own, separate youth-oriented talk station.

Its younger skewing hosts, which include veteran morning man Robert Murphy, aim at the 25-44 market, with Rush Limbaugh simulcast middays.

KPIX-FM, a Group W station in San Francisco, switched to all-talk this past winter when hosts began taking calls about the O.J. Simpson trial. "We decided to expand to include the talk to general



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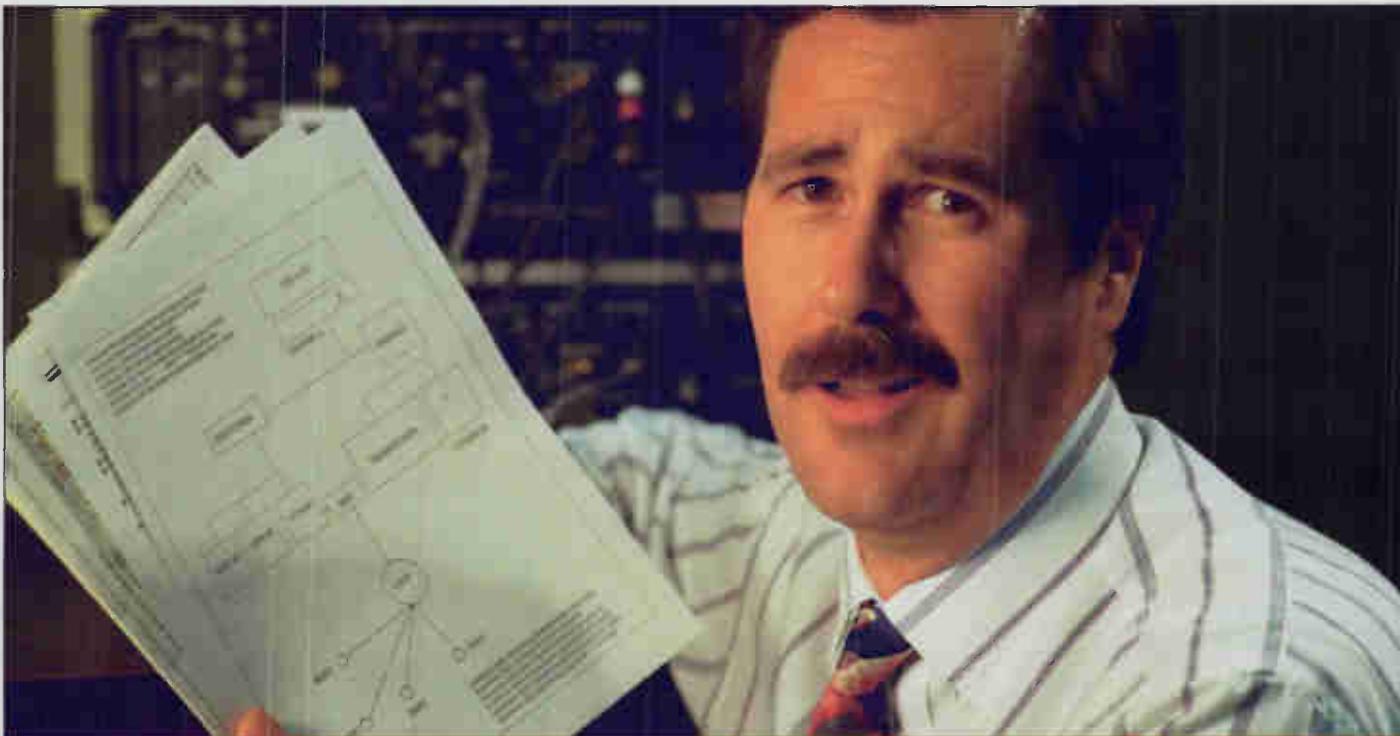
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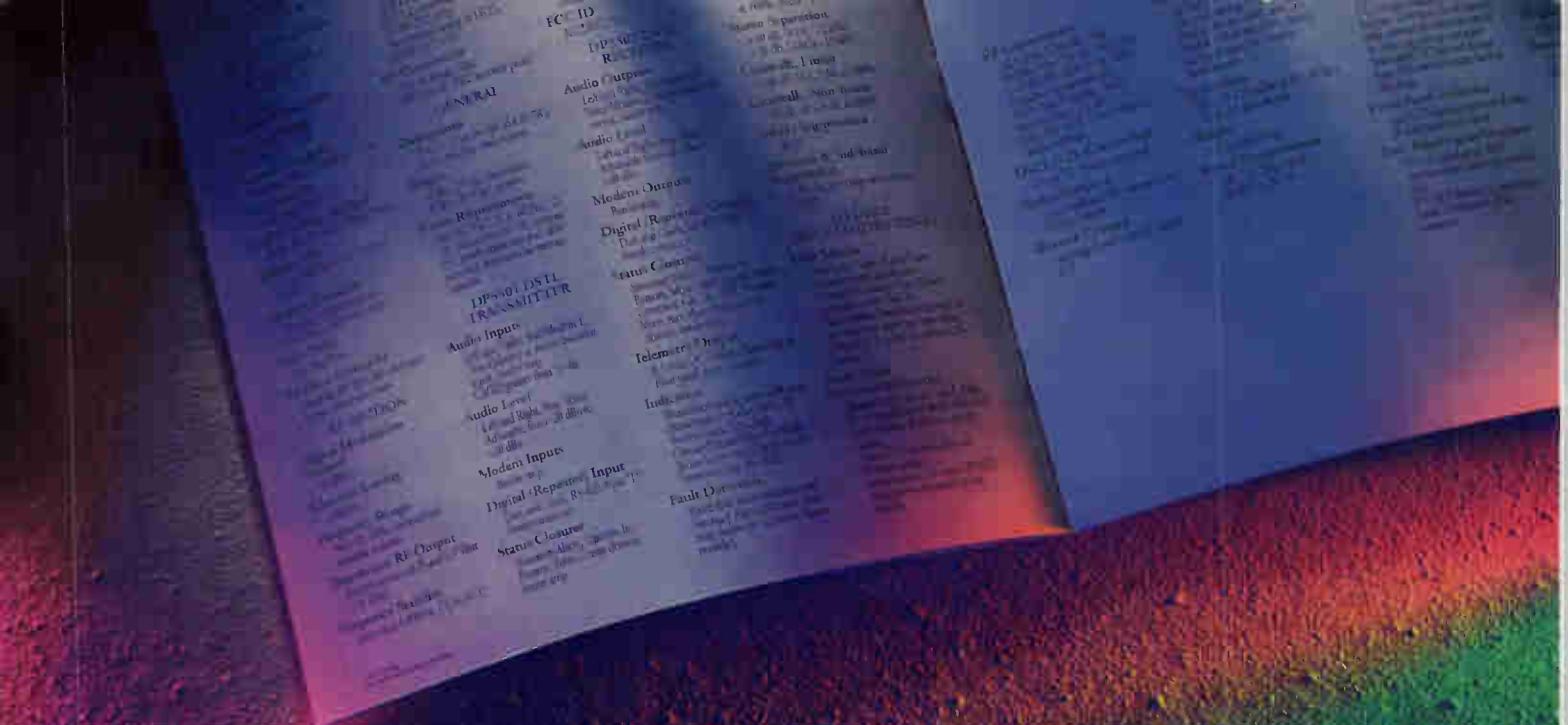
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interest," says Program Director Ken Beck. "We still cover breaking news and do news coverage with an FM spin." Beck hopes to attract a median age of 40 or 45.

Other stations combine issues-oriented talk with Loop-style personalities. For example, WKTS-FM in Orlando (Real Radio 104.1), which is number two 18-34 mornings and middays, is talk during the week, but plays music on the weekends.

"There's no station in the world that gets any ratings on the weekends," says Sabo, who consults the station. "And it keeps it from becoming a talk junkie station. It keeps it an FM station." In addition, Sabo says that retaining the music preserves advertisers who only buy on music stations."

Long-running "Love Lines"

Individual programs also do well, especially call-in sex and relationship talk shows aimed at teens. One of the longest-running is KROQ-FM's "Love Lines" in Los Angeles, featuring tag team hosts Riki Rachtman and Dr. Drew Pinski and a slew of guests who advise on questions of love and relationships.

The show airs from 8 to 10 p.m., Monday through Thursday, and wins its time slot. "We were apprehensive about putting a talk show on a music radio station," says KROQ General Manager Trip Reeb. The show began on Sunday nights and expanded to five nights three years ago. "Kids are very responsive to it," Reeb says. "We're talking about things kids don't have an outlet for anywhere else."

On the other coast, the younger, equally successful "Luv Phones," hosted by Chris Jagger and Dr. Judy, originates from New York's WHZ-FM, and is syndicated four nights a week on FM stations in Houston, New Orleans and Cleveland.

"It really satisfies the need of the community to talk about some things that aren't addressed elsewhere in the marketplace," says Luv Phones Producer Sam Milkman. "There's an overwhelming need for young adults to talk about these things." Indeed, the show garners a 37 share in Cleveland and a 27 share of adults 18-34 in New York City. In other cities, similar programs, like WBBM-FM's "Private Lives" in Chicago, also win their time slots.

What it means for AM

Of course, none of this is to suggest that talk radio on the AM dial isn't still feasible today. Talk radio in general, and AM radio in particular, is still on the rise, with an average of 20 stations a month switching to a news or news/talk format. Still, there are doubts about its long-term ability to attract

younger listeners.

"People will listen to AM if there's good programming," Tradup says. "Younger people tend to populate FM more than the AM counterpart. We wanted to fish where the fish are. If you want younger listeners, it makes sense to surf in the waters where they populate."

"The more stations that there are talking, the less FM listeners there are that will change to the AM dial," Kitchin says. "Seventy-five percent of radio listening is occurring on FM radio these days. If you have listeners on the way to the AM dial

because they want to participate in talk, and on the way they hear FM talk, there's a generation of 18- to 50-year-olds who will stay on the FM dial." 

Cara Jepsen is media editor of the Illinois Entertainer and a contributor to The Chicago Reader and New City in Chicago. Her work has also appeared in Request Magazine and the Chicago Sun-Times.

Jepsen has written about the Chicago radio market and a profile of AccuRatings for The Radio World Magazine.



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Bill Thomas
President/CEO: WERC-AM
Birmingham, Alabama
Format: news/talk



Bob Roof
President/General Manager: WDVE-FM
Pittsburgh
Format: AOR

Our news/talk station has a large news and talk staff and we have a strong local presence, but we do supplement this programming with a number of nationally syndicated programs “a la carte” to make every daypart as strong as possible. Actually, WERC has more network affiliations than any other station in Birmingham.

We have popular local morning and afternoon shows in drive times and early evening. Other dayparts are network-delivered shows. Quite simply, we could not hire personalities of the magnitude of Rush Limbaugh, Ken Hamblin, G. Gordon Liddy or Gil Gross locally. Every one of these shows is a contributor of both ratings and revenue to the overall station.

The station is programmed similar to a television station in that we are very conscious of the flow from one show to another. Our morning show has a couple of very established hosts with a decidedly conservative political point of view. G. Gordon Liddy is a natural extension of that show, beginning at 9 a.m. Our local evening show is on from 7-9 p.m., and is very tied to current events, as is the Gil Gross show, which we air beginning at 9 p.m. The synergy of these shows creates a good audience flow.

Obviously, there is enough network product available to program three or four stations, but the loss of commercial inventory has to be carefully considered. We pay a heavy cost in the inventory we give up to air these shows, so we are constantly reevaluating them not only for ratings, but cost/benefit. Network shows must significantly outperform local programming, because the station has less inventory than it would be able to utilize locally.

As WDVE Radio has evolved and has become the leading radio station in Pittsburgh, we’ve adjusted our relationship with a variety of people, not the least of which is our partnership with The Source. While they’ve always been willing to get creative with WDVE as our success has grown and we maintain a great working relationship with them, we clearly do not use nearly as many concert-type features as we have in the past.

The main reason for this is that we put a great deal of emphasis on giving all of our programming a local Pittsburgh spin. As a result, we’ve developed certain shows that are locally originated that offer a little bit more flexibility than clearing a three-hour Peal Jam concert.

A lot of this is evolution. For instance, many years ago when The Source and WDVE got together, there was no such thing in Southwestern Pennsylvania as an outdoor amphitheater. Now there’s the Coca Cola Starlake Amphitheater, which offers shows all through the spring and summer and into fall. Many times, we’ll do a slew of things from out there. It’s become an automatic fill of “X” number of hours every year now, serving as

both a valuable programming and sales tool.

The other reason we’ve sacrificed a lot of the canned national “MTV Unplugged” type of programming simply has to do with inventory. At this point in our radio life, we’re virtually sold out Monday through Sunday, eight months a year, even at 10 o’clock on a Sunday night. Things that an AOR station used to historically carry, like “The King Biscuit Flower Hour,” have been replaced by locally driven programming that can be more efficiently scheduled.

When the timing is right and we’re offered a great, hot show, we’ll pick it up. But more than anything, we’re rock-’n’roll and irreverent—and local.

How integral is network affiliation to your stations and how will networks help your stations evolve

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Circle (103) On Reader Service Card

Out of the Box:

'Datacasting Must Be Included in Formula for Tomorrow's Success'

.....
by Alan Box and Michael Rau

EZ Communications CEO Alan Box Puts Money Where His Mouth Is in Promise of Future Technology

Editor's note: Alan Box, president and CEO of EZ Communications, has established himself as one of the broadcast industry's leading proponents of technological innovation. He has served on the Board of Directors of the National Association of Broadcasters, as well as chairman of its DAB Task Force. He currently co-chairs the NAB's Futures Committee.

With EZ Vice President/Technology Michael Rau, Box has launched Radio Data Group, which intends to develop and market high-speed data transmission—using a broadcast signal's sub-carrier to relay salable information.

The Radio World Magazine asked Box, along with Radio Data Group President Rau, to give us their spin on the potential of tomorrow's radio.

After decades of calm and stability, our industry is now staring change on multiple fronts directly in the eye.

Major issues such as legal and regulatory changes and Digital Audio Broadcasting consume much of the time we allocate to thinking about planning for the future. The notion of broadcasting huge amounts of data just doesn't seem to fit into most agendas—yet. But datacasting needs to be

understood and supported now; it is just too large an opportunity to postpone or ignore.

We are beginning to feel like the radio pioneers of datacasting. This is not a course we would have envisioned several years ago, but having discovered the early opportunities and then looking toward future possibilities, it has become one of those things you just have to do.

Our company is excited about the future of the radio industry and we intend to be a leader in the development, implementation and marketing of new ways to use radio and new radio services. Sharing what we see as the future is key because the actual success and timing are directly linked to industry understanding and support.

One of the key drivers

Technology is one of the key drivers of radio broadcasting. We are in an age where technology changes are occurring rapidly and stations are faced with astounding choices of hardware and software platforms, accomplishing everything from commercial production to traffic and accounting. ➤



At the EZ offices in Fairfax, Va., CEO/President Alan Box (seated) and VP of Technology Michael Rau, who is also president of Radio Data Group, an EZ wholly-owned subsidiary



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DESIGNS THAT MAKE THE DIFFERENCE

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Stations are very computerized and many operate with local area networks; some, like our stations in Seattle and St. Louis, even operate home pages on the worldwide web and actively use the Internet as an on-line marketing tool.

That we are in the midst of a digital revolution can hardly be doubted. With the possible exception of face-to-face interaction, all human communication is becoming digital. And even for one-on-one interactions, presentations and display images are designed on computers. In terms of new media devel-

opment, we are in a kind of great primordial soup of new technologies and new ideas.



ALAN BOX

Current Position

CEO/President, EZ Communications, Fairfax, Va.

Choice Morsels

EZ Communications, a publicly owned radio group, comprises 15 FM and five AM stations nationwide. It was the first group to complete FM duopoly pairings in all of its markets, with two FMs in Philadelphia, Pittsburgh and Charlotte; and two FMs and one AM in St. Louis, New Orleans, Seattle and Sacramento. EZ recently acquired an AM/FM (with option to purchase an additional FM) in Kansas City.

Titles

Charter Chairman, National Association of Broadcasters' Digital Audio Broadcasting Task Force, 1990-1994
NAB Board of Directors, 1990-1994
Currently Co-Chairman of NAB Futures Committee, specializing in a PC receiver project.

Up the Ladder

Started at EZ in 1974 as general manager of what was then WEZR-FM in the D.C. area (now WJFK-FM). Promoted to VP of Sales in 1979 and to general manager of the group in 1980. Named president in 1986 and CEO in 1995.

When It All Began

Box was raised in Dallas, where he was introduced to radio by his dad, who was musical director at PAMS, one of the original jingle production companies. In 1967, he began working at PAMS, first in engineering then sales.

hand with the development of broadcasting data. With that thought in mind, an amazing transformation takes place when you connect an FM receiver that broadcasts large streams of data to hard drives.

Radio is in a tremendous position to take advantage of data broadcasting opportunities. The integration of radio services with personal computers gives rise to the potential for those computers to store and manipulate the information received. Radio has important assets that make it relatively easy to launch these new services.

First and foremost is our ability to electronically distribute data. That ability exists today through RDS—or the Radio

broadcast; simply, there is other programming that is more important to broadcast.

In other words, the programming of most stations—music, news, weather, traffic, etc.—utilizes all the capacity we have to distribute. As a result, there is no time to broadcast little league ball scores, school lunch menus, civic newsletters, etc. However, computers equipped with FM receivers will listen, even when we can't, and separate huge bundles of information embedded in our traditional programming, thus dramatically increasing the capacity to serve our communities.

There will be a market here if radio stations can find a way to organize information in a way that is useful and desired by listeners. Again, the new revenue stream is formed by the digital data line extension of doing what we have always done, but in an additional and new way: distribution of point-to-multipoint local news, weather, sports, traffic and community information—free and over the air.

400 pages per minute

With proposed high-speed FM subcarrier services, our capacity "rule of thumb" is that each FM radio station could broadcast approximately 400 pages of information per minute. Keep in mind, this technology has nothing to do with DAB (the successful development of IBOC DAB merely increases capacity), and it requires no significant research and development effort to initiate. Receiver and PC card costs are already low.

Radio stations could become distributors of all kinds of useful information: lists of school closings, menus of local restaurants, current local and national news, weather, sports, traffic, endless community events information, special sale announcements or even accompanying data to real-time radio commercials.

These databases could reside on the hard drive of listeners' computers and the radio station could keep these databases

As we look to the future, we begin by thinking of what the radio industry may be like in just a couple years. Today, we are seeing the genesis of computers as radio receivers. More advanced versions of these PC radios will lead us to vast new opportunities.

It is important to stress here that all the new and exciting possibilities we see are in addition to what we, as an industry, do so well today: broadcast free, point-to-multipoint local and national news, information and entertainment. In fact, in its simplest form, broadcasting data is merely the natural digital data-line extension of what we've done for years.

Increased data storage capacity of computers at relatively low cost goes hand in

Data System. Datacasting can become a \$300 million business or more if the industry can take advantage of a mass consumer market created by a computer's ability to store the data that we can broadcast.

Second, radio stations are a natural collection point of huge amounts of data. Most stations discard more data and information than they transmit: Little of the information that comes into a radio station

is actually broadcast. It isn't that the information isn't worthy of



MICHAEL RAU

Current Position

Vice President/Technology, EZ Communications, Fairfax, Va.
President, Radio Data Group, an EZ wholly owned subsidiary

Up the Ladder

Senior VP, Science and Technology for the National Association of Broadcasters, Washington, D.C., 1988-1995
Worked in NAB science and technology member services from 1981-1984
Engineering Consultant, Jules Cohen & Associates, Washington, 1980-1981

When It All Began

After college, Rau spent two-and-a-half years with his family's company, Rau Radio Stations Inc., working in production and engineering, 1978-1980

Education

J.D. Catholic University of America, Washington, D.C., 1988
Member of the District of Columbia bar
Bachelor of Science in Physics, Clarkson University, Potsdam, N.Y., 1978

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DN 951FA CD CART PLAYER



DN 961FA DRAWER LOADING CD PLAYER

current and up-to-date. Or, listeners could purchase a software package that permits their computer to "grab" a commercial or any other information that is desired.

The 400-pages-per-minute capacity would not be needed by most information services. In fact, we hope that several services could coexist and use the same high-speed digital bit stream. Some data could be used

sary to support the new service. It is likely, we believe, that users will come to think of their computer receiver as a free modem, since data will be received without tying up a phone line or paying a fee.

Another potential use of our data broadcasting capacity is developing point-to-multipoint data distribution business. Radio may be the least expensive and most expedient way for information to be distributed to multiple locations at the same time.

Think of your mailbox at home. All the mail (information) you receive—with the exception of personal items written specifically to you from another person—could be broadcast. Local newspapers, catalogs, coupons,

fliers and newsletters all could be broadcast and thereby distributed faster, cheaper and more consumer-"friendly."

The third business we'd like to share with you is perhaps the most interesting of all. To the extent that anyone had considered this, we think of a service called "Radio On Demand." The idea is this: A listener purchases a software program that allows his or her computer to capture desired information from the airwaves. Whatever is requested is stored in the listener's computer for later use. The computer would search all received radio signals looking for the information requested by the software. It could do this overnight or during the day while the listener is busy doing other things. The service might be free to purchasers of the software or the software

might be free to the subscribers of the service.

An example might be asking your computer to capture a sports or business report or to constantly listen to the news for key stories, companies, topics, etc. A computer could be programmed to notify a listener of any school closings or information.

Stay tuned

There is much more that could be said about these concepts and we hope EZ Communications will show some significant progress with further developments in the coming year. We have formed a new wholly owned company called Radio Data Group, and Michael Rau will head it. We are actively developing our business plans, which will offer to our customers and listeners information and marketing services that go beyond the traditional role of simply selling advertising time in radio stations.

It is our intention to seek strategic partnerships with other broadcasters, software and perhaps hardware manufacturers so that we may introduce this new business in a well-coordinated, nationwide fashion. Publicity of the concept and promotion of receivers in computers are important to the rapid growth of this concept and, for those reasons, we will do all that is possible to keep our progress and plans well known to the industry. We want to talk with anyone interested in these services, either as a provider, equipment or software manufacturer, or a user.

We hope everyone in the radio industry will be supportive. The first step to huge new opportunities is a supportive industry, promoting the installation of receivers in personal computers.

Broadcasting data is merely the natural digital data-line extension of what we've done for years.

to establish databases on the PCs of listeners with subsequent data broadcast as updates.

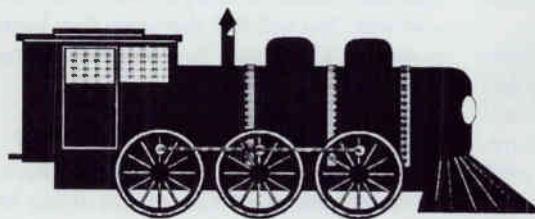
We might one day have a service that broadcasts a database containing the menus of local restaurants or perhaps the daily appointment availability schedules of doctors and dentists. Whenever such information changed, the station could update the database without the listener ever being aware that the database was being revised.

Useful data

These are just a few examples of broadcasting useful data. Many, many more exist. These services could be value-added for our advertisers or, perhaps, radio stations could garner a share of the software sales neces-

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In Your Next Sales Meeting...

by Kris Cantrell

Avoid the Nuts and Bolts To Give Sales Staff a Jolt

It wasn't supposed to turn out this way. You have a great radio promotion in place, the station has great ratings, your sales staff had impeccable training—your own—and you work hard to motivate them with a team pep rally every morning.

And yet the department is in a slump that would make Abe Vigoda look peppy.

The primary motivating tools that appeal to employees these days are not money or another gratis lunch. They want personal fulfillment from their job and time with their family. As sales managers, we need to pay attention to those personal needs and train salespeople how to strive for excellence in their professional and personal lives.

In your next sales meeting, steer clear of the nuts and bolts of selling radio and focus on one of the following topics:

SELF IMAGE

The greatest obstacle in a salesperson's success is often their self image. This problem spans all generations, male and female. If a team member doesn't believe he or she can sell it, then it doesn't matter how wonderful your station is.

Take time in your sales meeting to have your salespeople write down what they feel to be their co-workers greatest personal assets. When the exercise is complete, everyone should have a "personal best list."

The next time they are in a sales slump, they can pull out that list and reassure themselves that they are, in fact, qualified to sell the toughest client.

CREATIVITY

When we start in kindergarten, we all have great imaginations and we sing out loud at the drop of a hat.

Somewhere along the way to adulthood, we often lose faith in our creative abilities and thus you hear from your staff, "I'm not a creative person." When people don't exercise their creativity, it affects their ability to manage time, sell effectively, cope with personal obstacles, and the list goes on.

**When people don't
exercise creativity,
it affects their
ability to sell.**

Try a creative exercise in your sales meeting to challenge those brains and resurrect their creative minds. Give them parameters on a new promotion and let them develop it from scratch.

Go play laser tag. Buy an "I Spy" book at your local bookstore and play the game with your staff. You will find that once they learn how to be a kid again, they start developing more creative ideas that sell radio.

PERSONAL GOAL VISUALIZATION

When you hire a new account executive, he or she runs around in a panic trying to produce billing while your veterans go through the motions. Help your salespeople focus on their long-term goals—their reasons for working day to day.

Maybe Joanne wants an extra week of vacation this year in Bermuda. Find a picture of Bermuda with shining blue waters and white sandy beaches for her; then, more

importantly, develop a productivity plan that meets company approval where she will earn that extra week of paid vacation.

If the production levels are there, the reward should be there. Post the Bermuda picture and work goal in a prominent area. Now Joanne is in the driver's seat and in charge of her personal rewards.

PRODUCT KNOWLEDGE

This is as close as you get to nuts and bolts, but it's amazing how little product training is done in business today.

Thus, when the salesperson could be closing the sale, he or she is running back to the sales manager with a technical question. Very often, when the GSM knows the information, he or she assumes that the staff knows it.

Even if you told them everything when you zipped through introductory training, they may have forgotten. Test your people often on their product, the competitors' products, market information, number crunching, company billing procedures, etc.

Every time I do a "retraining" exercise, the staff moans and groans because they hate missing answers. However, they often come back later in the day and say, "I used what I learned this morning and closed the sale."

When you start personal development training, you will find that closings come more naturally and your staff will have a greater level of satisfaction. You will have a better sense of where they are going with their personal and professional lives.

Your dedication to their fulfillment will increase their dedication, loyalty and productivity. So keep watching their quotas, but notice the personal achievements as well. Professional excellence follows personal excellence. 

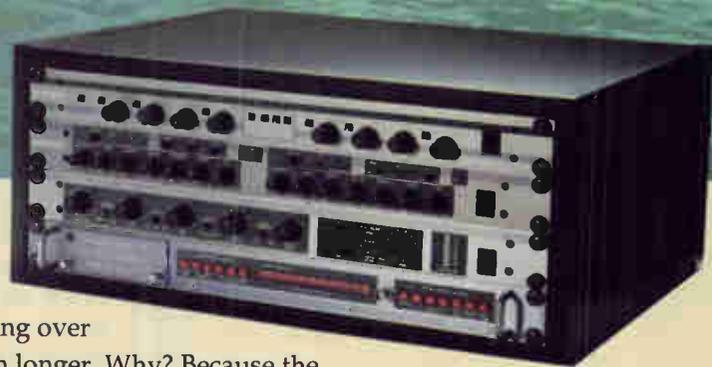
Kris Cantrell is general sales manager of WTSH-FM in Rome, Ga.

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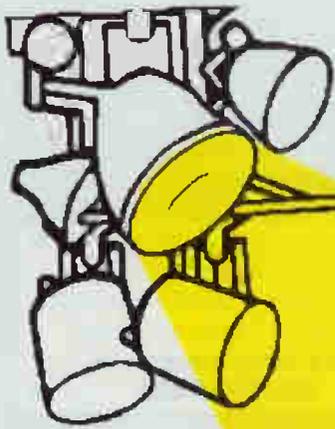
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Facility Spotlight

KQIK-FM/AM Radio, Lakeview, Ore.
Owner: New Start Enterprises
Format: Country

Art Collins, Owner/General Manager
**Brian Preston, Senior VP/Operations Manager/
 Programming Director**
Sonya Matthews, General Sales Manager
Cole Malcolm, Chief Engineer
Sherri Linton, Traffic Manager



When New Start Enterprises purchased Lakeview, Ore., country outlet KQIK-FM/AM in October 1994, they might as well have been outfitting the station from the ground up.

"It's hard to find the words to describe how horrible it was," says Brian Preston, senior VP, operations manager and PD of KQIK. "This station was so neglected. It had ancient cart machines and an old Gates board out of the '60s; half of it didn't even work. The signal was sent to the antenna site through unequalized phone lines."

What that meant for the new owner was an equipment overhaul, as well as moving the signals' routing ahead a couple decades to accommodate its satellite affiliations with Jones Satellite Networks and ABC Information Network, which provide 18 of each day's 24 hours of programming.

"We now microwave the signal up the hill and operate from a computer system that has all the commercials on hard drive. This eliminates all the tape hiss and mistakes," Preston says. "Now there are no glitches."

Most of that was accomplished with Smarts Broadcast Systems Smartcaster automation system; along with an Autogram console, Gentner telephone interface system and Technics CD players for live programming, 5-9 a.m., noon-1 p.m. and 5-6 p.m. In all, the station's renovation cost between \$40,000-\$50,000.

"When it was all done, we had an open house with over 300 people," Preston says. "They were flabbergasted to walk in and see, my gosh, this is our little radio station. It's meant a much better quality product for the whole southeast Oregon area.

"And from a radio station perspective," he adds, "I'd say we can go up against any medium market facility in the northwestern United States." 

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

advertiser index

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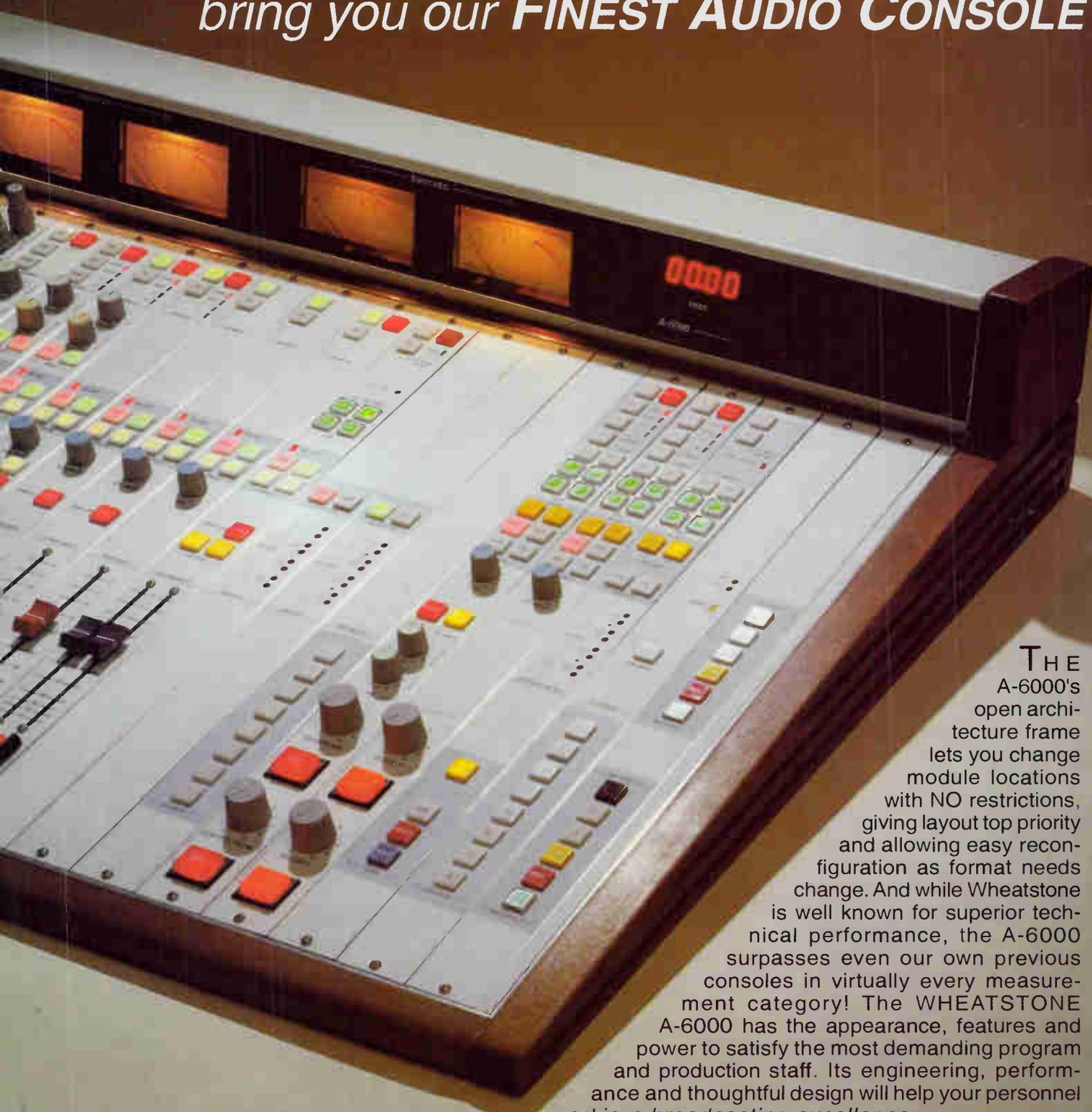
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