

RadioWorld®

M A G A Z I N E

"...with comprehensive ABC O.J. coverage,
all of our needs have been met.
It's brought us

new listeners."

Eric Seidel, Station Manager, WGST-AM Atlanta

ABC NEWS

ABC RADIO NETWORKS



*****3-DIGIT 857
F104028 D02 5542 586
TOM MILLER
ASST CE
KITZK
2033 S AUGUSTA PL
TUCSON, AZ 85710

🌐 **Market Watch: Washington, D.C.**

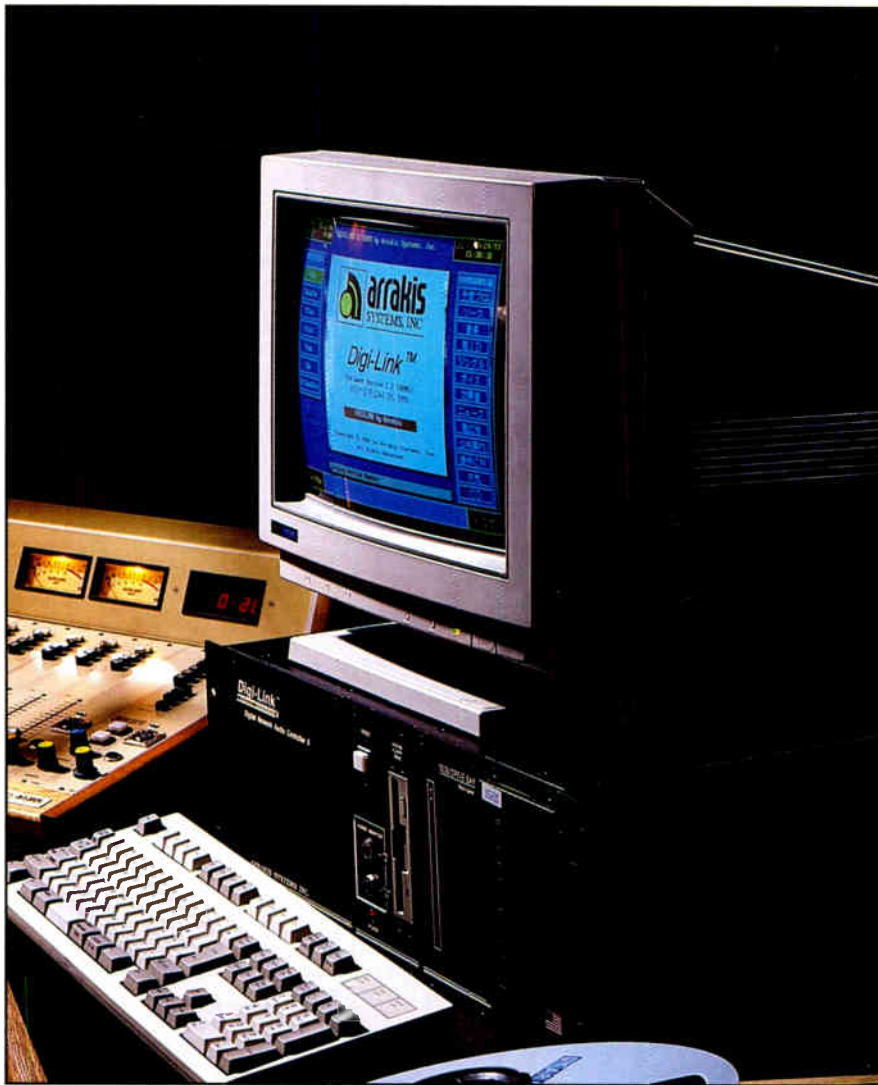
🌐 **FM Talk Radio**

🌐 **Competition: Subscription Radio**

🌐 **Datacasting: How "EZ"?**

🌐 **Promotion: WBEB's Bonnie Hoffman**

🌐 **Attribution Regulations**



Join the Digital Revolution

Digilink by Arrakis is a digital audio workstation that does it all while increasing your profits.

You can replace your live on air cart machines while adding CD or satellite automation for nights or weekends. You can use just one workstation or network as many as 15 and send your spots & schedules in perfect digital between your studios. Add a Trak*Star eight track digital audio editor for under \$5,500 and you can quickly and easily produce spots that would have taken forever

or been impossible with tape.

Digilink is also easy to schedule. You can use the standard Digilink traffic & CD scheduling system or import music

and traffic schedules from all of the most popular 3rd party programs.

Features like simultaneous Play, Record, & Network transfer; hard disk to hard

disk & CD crossfade; cart rotation; Autofill; Smart-squeeze; Macros; and incredible ease of use make Digilink perfect for live & automation studios.

Call or write today for more information on why Digilink is #1—with more than 1000 workstations sold worldwide from Moscow, to Japan, to Barbados, to your own back yard.

- Replace Cart machines Live On Air plus add CD, Satellite, or Tape Automation
- On Air Base Price starts under < \$8,000
- 8 Track Editor base price starts < \$5,500
- Use just '1' Workstation or Network > 15

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.



CONTENTS	
Station to Station: <i>from the editor</i>	4
Letters	6
calendaRADIO	26
Promotions Profile: <i>The buzz on WBEB-FM's Bonnie Hoffman in Philadelphia</i>	28
Management Journal: <i>Our monthly examination of how radio execs can utilize management trends</i>	35
Finance: <i>The FCC is examining a number of attribution regulations. Their actions could make life easier for broadcasters</i>	37
To the Point: <i>How integral is network affiliation to your stations and how will networks help you evolve?</i>	46
Sales/Marketing: <i>At your next sales meeting, how about a game of laser tag?</i>	54
Facility Spotlight <i>KQIK-FM/AM Radio, Lakeview, Ore.</i>	58

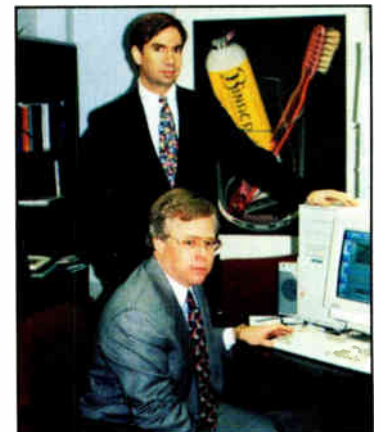
Competition: Music Choice and DMX no longer need cable TV companies to reach consumers. Better read quickly: They already have a half-million of your listeners.

18



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.

48



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 imminence 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?

Chuck

THE Vol. 2, No. 6, June 1995
Radio World
MAGAZINE

Editor **Charles Taylor**

Editorial Assistant **Shirley Jantz-Sullivan**

Correspondents **Frank Beacham,**

Page Chichester, Harry Cole,

Vincent M. Ditingo, Bob Harris,

Cara Jepsen, Frank Montero

Publisher **Stevan B. Dana**

Associate Publisher **Carmel King**

Editorial Director **Marlene Lane**

Asst. Editorial Director/Audio
Alan Carter

Editor-in-Chief **Lucia Cobo**

Sales/East **Skip Tash**

Sales/West & Midwest **Dale Tucker**

Marketing Assistant
Annette Deutscher

Market Consultant **Al Leon**

Production Director **Lisa Stafford**

Publication Mgr./Desktop Systems Mgr.
Julianne Shannon Stone

Production
Laurie Anne Tarkington
Cristina Strigel

Ad Traffic Coordinator
Kathy Jackson

Ad Production Coordinator
Lisa Lyons

Classified/Showcase Coordinator
Vicky Baron

Advertising Coordinator
Simone Mullins

Circulation Director
Eleya Finch

Circulation Manager
Angela Novak

Circulation Assistant
Steven Bowman

Computer Programmer **Jean Alley**

Accounts Receivable **Steve Berto**



The Radio World Magazine (ISSN: 1078-2184) is published monthly, by Industrial Marketing Advisory Services, Inc. 5827 Columbia Pike, Third Floor, Falls Church, VA 22041. Phone: 703-998-7600. FAX: 703-998-2966. Second-class postage paid at Falls Church VA 22046 and additional mailing offices.

POSTMASTER: Send 3579 forms and address changes to The Radio World Magazine, P.O. Box 1214, Falls Church, VA 22041. Copyright 1995 by IMAS Inc. All rights reserved. For reprints contact: The Radio World Magazine.

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.

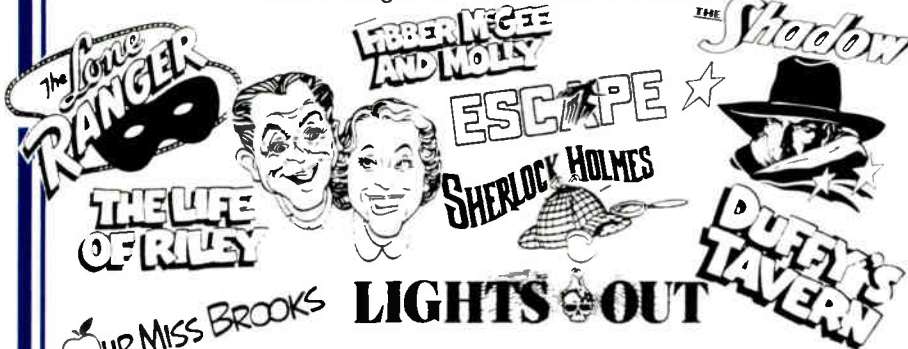
Darryl E. Parker
Director of Marketing, TFT Inc.
Santa Clara, Calif.

ATTENTION P.D.s

Schedule the best in "OLD-TIME RADIO" with

When Radio Was...

Hosted by STAN FREBURG, the man who drained Lake Michigan and filled it with chocolate



Five shows per week—54 minutes each.

BARTER, NO CASH PAYMENTS!

For a free demo CD contact David West

DICK BRESCIA ASSOCIATES (201) 385-6566

When Radio Was celebrates its 6th year on 300 stations

Circle 91 On Reader Service Card

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.

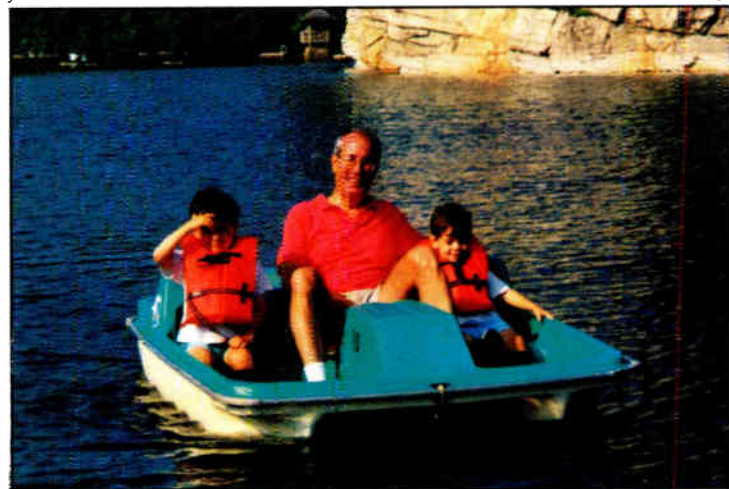
Bureaucratic Bungling

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.

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.



**RADIO'S FIRST
AFFILIATE SALES OUTSOURCING
COMPANY
HAS ARRIVED!**

Sales for Syndication and Long-form Programming

214-669-1933

Circle 183 On Reader Service Card

MARKET WATCH

Washington, D.C.

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



.....
by Doug Gondek

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	Cofax 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	Cofax Communications	3.3
WJFK-FM	106.7	Talk	13.5	Infinity Broadcasting	3.2
WAPW-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	Cofax 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.

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

SOLD!

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.

Randall E. Jeffery, Jr.
and
George I. Otwell
initiated the transaction

GEORGE I. OTWELL
513-769-4477

BRIAN E. COBB
CHARLES E. GIDDENS
703-827-2727

RANDALL E. JEFFERY
RANDALL E. JEFFERY, JR.
407-295-2572

ELLIOT B. EVERS
415-391-4877

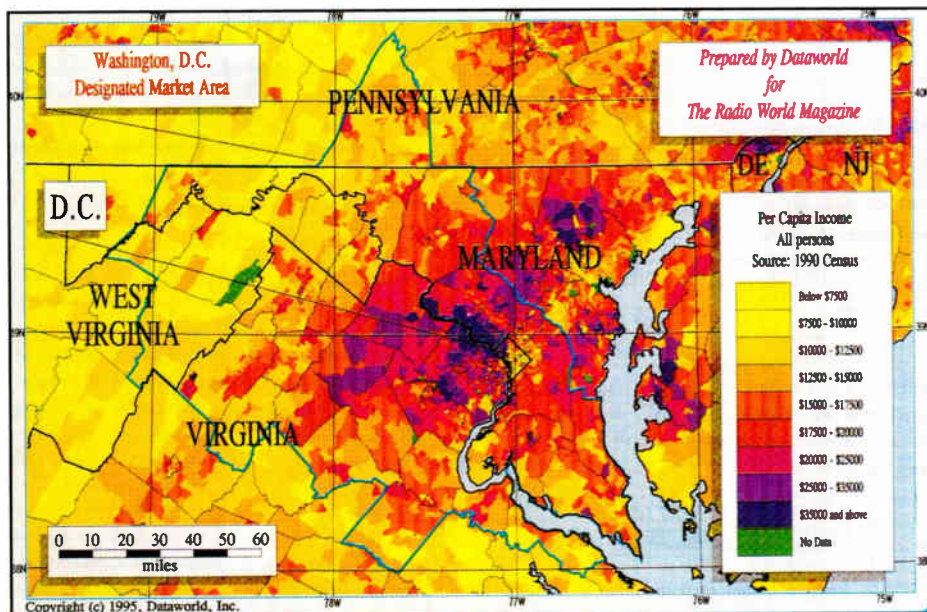
RADIO and TELEVISION
BROKERAGE • APPRAISALS



**MEDIA VENTURE
PARTNERS**

WASHINGTON, DC
ORLANDO • CINCINNATI
SAN FRANCISCO

Subject to F.C.C. approval



Circle 40 On Reader Service Card

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 tasty 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 very 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 fun 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





UPI News Picture, Holmes vs. McCall, Las Vegas, Nevada, 04/08/95

Is Your News Wire Sockin' it to Ya?

Are you spending too much money for a wire that's too hard to get ready for air?

United Press International has the solution!

Our broadcast services offer the most selectivity in the industry. You only pay for what you want. So, you don't waste paper or computer space.

UPI has bulletins, spotlights, weather, sports and stocks with more show-prep features than any other wire.

For stories with the right length, right punch and, best of all, the right bottom line — you need United Press International. Call toll-free to discuss pricing and get samples of our broadcast products.

UPI
UNITED PRESS INTERNATIONAL

If it's time for you to get the upper hand, call UPI — the only news service written by Broadcasters for Broadcasters.

800.503.9993

Worldwide Headquarters 1400 Eye Street NW, Washington, DC 20005



Slay the dragon of high costs and worry! Nothing strikes fear in the heart of an owner/general manager/chief engineer quite like the words, "the station's off the air!" Wizard For Windows™ Version 4.0 combines the best features of the centralized file server with the redundancy of the peer to peer network. If the central file server goes down, the system will automatically reconfigure itself into a stand-alone environment and continue to run your stations. Let Wizard For Windows™ be your knight in shining armor!

Prophet Systems, Inc.
1-800-658-4403

In Australia, New Zealand, and Pacific Rim, contact Broadcast Solutions Pty Ltd. at (02) 439-6662.

Fear no competition.

- ◆ Runs 5 or more stations!
- ◆ Multi-track Wizard Editor!
- ◆ Expandable to 30 or more users!
- ◆ Live, satellite and automated modes!
- ◆ Backtime System, fills out each hour!
- ◆ Full Equipment and Data Redundancy!
- ◆ Instant audio access... NO transfer delay!
- ◆ Button Bar with Quick Record Capabilities!
- ◆ Automatically record and play network feeds!
- ◆ The ONLY true multi-user system on the market!
- ◆ Unsurpassed FLEXIBILITY, runs any program log!
- ◆ On-Line Copy Entry System, integrate your stations!
- ◆ Automatic Block Stretch / Squeeze for perfect timing!
- ◆ Exclusive Automated Time and Temperature Announce!
- ◆ The Leading Hard Drive Automation System in the industry!
- ◆ VoiceTRAC System, pre-record "live" shows weeks in advance!



Wizard For Windows™
The *Flexible* Digital Automation System featuring Windows and Novell Technology

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

No Faster Access to 1,000 Cuts. Just Push.



INTRODUCING **Instant Replay™**

THE NEW HARD DISK AUDIO PLAYER
FROM 360 SYSTEMS

Instantaneous cueing of audio for on-air, news, spot and and promo production is now a reality.



Just push one of Instant Replay's ten banks of 50 Hot-Keys and get immediate playback of your stored library of music, sound effects or spots—in stereo, with superlative digital quality.

360 Systems Instant Replay is the newest addition to 360 Systems' stable of audio hard disk recorders. Features such as sample rate

conversion, analog and digital I/O, automatic head trims, and printer port make

this agile audio player genuinely easy to use. Completely self-contained, Instant Replay sports a four or eight hour hard drive, and can store up to 1,000 cuts. Of course,

there's no limit to the length of a cut, and no waiting for floppy disks to load.

Best of all, it's only \$2,995.

360 Systems' Instant Replay is the first of an exciting new class of digital audio player—especially designed for professional, high-powered productions.

For a demo in your facility, push our toll-free number to speak with a BSW sales representative. **[800-426-8434]**



BSW

BROADCAST SUPPLY WORLDWIDE

Phone: 800-426-8434 Fax: 800-231-7055 7012 27th Street West, Tacoma, WA 98466 USA

Circle (137) On Reader Service Card

.... Products & Services



COUNTS DOWN COUNTRY'S TOP 40

THE NASHVILLE RECORD REVIEW, HOSTED BY LORIANNE CROOK AND CHARLIE CHASE OF TNN'S MUSIC CITY TONIGHT, IS ONE OF RADIO'S FASTEST GROWING COUNTRY COUNTDOWN SHOWS.

A FOUR-HOUR WEEKLY SYNDICATED RADIO PROGRAM PRODUCED ON COMPACT DISC.

FOR MORE INFORMATION CONTACT

EAST: FRANK IACONA,
(203) 965-6217
WEST: CRAIG CHAMBERS,
(303) 771-9800

READER SERVICE 92

HEALTH RADIO NETWORK

ALL LIVE. ALL TALK. ALL HEALTH.

9:00 p.m. - 12:00 a.m. EST Monday - Friday

Three hours of informative and entertaining programming with the variety and experts your listeners want. Health Radio gives you the programs to reach your untapped healthcare advertising market.

Ask us about our 6 English and 6 Hispanic language vignettes. Coming soon, a 4-hour block of family health talk on Saturdays.

AFFILIATE INQUIRIES

East: Sherry Levy
201-391-6306

West: Chris Verbiest
503-656-3820



HEALTH RADIO, LTD. 2512 E. Thomas Rd., Ste 9 Phoenix, AZ 85016

READER SERVICE 140

SHHHHHH

RADIO'S BEST KEPT SECRET
Is NASCAR Stock Car Racing!

The Secret Is Leaking Out!

NEW AFFILIATES:

San Diego **KCBO 1170 AM**

Dallas **KTCK 1310 AM**

Miami **WCTH 100.3 FM**

Kansas City **KCTE 1510 AM**

*Call For
Information*

MRN
RADIO

Call **904-254-6760**
1801 W. INT'L SPEEDWAY BLVD
DAYTONA BEACH, FL 32114-1243

READER SERVICE 212

Attention Advertisers!

Reach **15,000+** readers!
THE RADIO WORLD
MAGAZINE's Product
Showcase provides a perfect
medium for test
marketing your products and
services. It's an efficient,
effective and affordable
advertising option!

For more information,
including rates and
deadlines, Fax **Christopher** at
1-703-998-2966
or Call **1-800-336-3045**

... Products & Services ...

STUDIO OVERLOAD?

Production studio
overloaded
with pesky chores?



Production
man pulling
his hair out?

Get **FAST TRAC II** to lighten the load!
It's like adding an other studio at a fraction of the cost!

Fast Trac II is a compact production system that's perfect for routine production tasks. Dub a spot to hard drive or cart, record a liner, add a tag to a spot, make a cassette, copy a CD.

Take all those pesky chores *out* of your main production studio... use Fast Trac II instead!

It saves time... saves tempers, and saves money!
Fast Trac II... It's "A Studio-In-A-Box"

For *instant information*, call our Fax-On-Demand at
818-355-4210; request Document # 116.



503 Key Vista Drive
Sierra Madre, CA 91024
Tel: **818-355-3656**
Fax: **818-355-0077**

READER SERVICE 164



THE CELLULAR DIFFERENCE

- Easy to Use
- Reliable
- Cost Efficient
- Portable
- Flexible



Technology & convenience combine to bring you on-the-spot remote broadcast capabilities with excellent sound quality. Cellular transceiver, frequency extender, and mixer all in one! Powered by Ni-cad rechargeable batteries or AC power supply — utilizes cellular technology or land lines.

For more information call

1-800-852-1333

READER SERVICE 68

ONLY THE *BEST* CD MUSIC!

- AC, Oldies, Gold, Country formats in stock
- Only *researched* hits... no useless "filler"
- Superb audio quality

➤ ➤ ➤ For a deal that can't be beat...
just "call our name":

1-800-HALLAND



Halland Broadcast Services, Inc.
1289 E. Alostia Avenue • Glendora, CA 91740
tel: (818) 963-6300 • fax: (818) 963-2070

READER SERVICE 116

Attention Advertisers

Reach 15,000+ broadcast equipment buying prospects at AM, FM and AM/FM radio stations, networks and groups, recording studios, engineering and consulting firms every month.

Products & Services Showcase appears in every issue of The Radio World Magazine. To advertise your product or service, contact Christopher at

THE RADIO WORLD MAGAZINE

P.O. Box 1214

Falls Church, Va 22041 USA

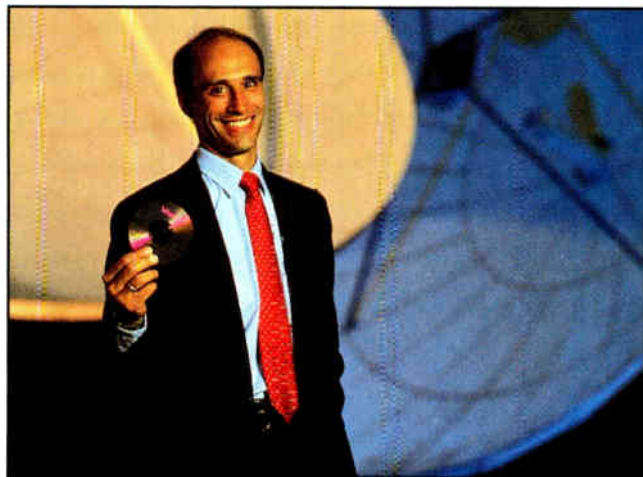
Tel: 800-336-3045

FAX: 703-998-2966

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-

ried on Primestar after the DMX launch. In addition to the premium digital audio services currently delivered on DSS, hundreds of audio feeds are available at no cost to owners of C-Band satellite receivers. The popularity of DSS over the past few year 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.

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.



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

"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).

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."

Many of those audio services are radio station and network audio

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

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

Q&A

What's the answer to the Rush dilemma?

Already cleared in Chicago, San Diego, Orlando, Fresno, Knoxville, Portland, Phoenix, Harrisburg, Greensboro and many more!



HOT TALKER
SUSAN
LOGGANS

12n-2pm ET

For more information call Major Networks at 312-755-0791

ER
PRIVATE

F

A

ndw

SE
19



NEWS RADIO NEVER SOUNDED BETTER.



The Most Profitable Format In Radio.

1-800-5 AP RADIO • [800-527-7234]

Circle (172) On Reader Service Card
World Radio History

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 teleo 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.

calendaRADIO

..... 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.

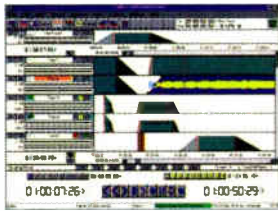
25

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

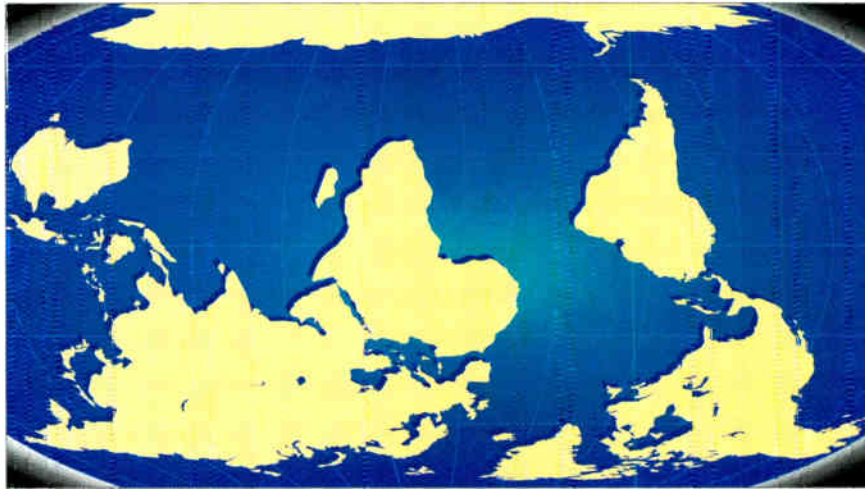
BIRTV '95, China World Trade Center, Beijing. The 1995 Beijing International Radio & TV Broadcasting exhibition. Contact organizers in China at +86-1-609-2783/609-3207; fax: +86-1-609-3790.

We want to know! Please fax event announcements to 703-998-2966; or send to The Radio World Magazine, P. O. Box 1214, Falls Church, VA 22041.



STUDIOFRAME PRODUCTION IS FAST, EASY.

In the production studio, time equals money. For the fastest, easiest multi-track production for commercials and station promos, Computer Concepts introduces the StudioFrame™ the complete audio workstation, "studio in a box." Every production feature from true 8 track input and output (expandable to 24 tracks) to time compression, digital EQ and filters is built into StudioFrame. Best of all, with its direct integration with DCS, produced spots can be on the air seconds after completion.



COMPUTER CONCEPTS IS TURNING THE WORLD OF RADIO UPSIDE DOWN

LAS VEGAS- Visitors to the 1995 NAB convention were amazed to see no fewer than six new products for radio from Computer Concepts, makers of DCS™, the world's leading hard disk system. For the first time, one company offers proven products for stations of every size — from 100% live major market powerhouses to fully automated local stations — all working together through the DCS architecture. Some of these new products, while new to the US, have been in use for years in international markets... another advantage of Computer Concepts' world-wide scope. With so many products to choose from, Computer Concepts can now custom-tailor a profit-making system for every radio operation.



MAESTRO BRINGS MUSIC AND SPOTS TOGETHER.

DCS has always managed commercials and spots flawlessly. Maestro™ now does the same for music, integrating all music and commercial information and control with a Windows™-based on-screen interface. Maestro is the key to accessing music directly from hard disk. It interfaces directly with music scheduling database systems and gives on-air talent total flexibility to execute perfect song-over-jingle-over-song crossfades. Music search by type, artist, etc., intro and outro countdown display and instant access to news and weather info are just a few of the many features which make Maestro the perfect DCS interface for creative on-air control.

Newsroom keeps you up-to-the-minute.

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

CARTRACK TAKES THE HASSLES OUT OF LIVE RADIO.

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

COMPUTER CONCEPTS - THE POWER BEHIND THE RADIO REVOLUTION.

What makes Computer Concepts stand out of the pack of companies now offering hard disk products for radio? We're customer-driven, and we have been since we started over 20 years ago. We maintain direct contact with our customers before, during and after the sale. We're so proud of our customer relationships that unlike most other vendors, we'll be happy to supply our entire customer list to any prospective purchaser.

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

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.

All the new and exciting Computer Concepts products integrate seamlessly to DCS. It's your assurance that — whichever components you choose to make up your DCS system today — your system can be expanded tomorrow.

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.



8375 Melrose Drive, Lenexa, Kansas 66214 Tel.: 913-541-0900 • Fax: 913-541-0169

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.

Benefits: WBEB has raised \$2,000 for two years in a row for the charity.

105 years of Johns Hopkins medical excellence, and it's yours in 60 seconds. Free.

Introducing the Johns Hopkins Health NewsFeed. A daily :60 radio news report for your listeners, produced by the prestigious Johns Hopkins Medical Institutions. Featuring physicians, scientists, and other healthcare experts, this informative news segment is available every weekday by satellite and

a toll-free network. *And it's yours free.*

For more information contact Jack Sheehan at 410-955-2877 or 1-800-MED-RADIO.

 **HEALTH NEWSFEED**
A SERVICE OF THE JOHNS HOPKINS MEDICAL INSTITUTIONS

The New Math for ISDN



- Only Layer III permits mono 15kHz operation on a single ISDN "B" channel or one Switched 56 line.

- Clean, uncluttered front panel for simple operation. Designed for simple operation with full metering, call-duration timer, headphone jack, and mic/line inputs.

- The ISDN terminal adapter is built-in.

- 9600 baud RS-232 bi-directional data for communications and control.

- Four end-to-end "contact-closures" for remote machine operation.

- The ideal solution for remote broadcasts, ad hoc networks, voiceovers, distribution of commercials, backup to satellite and microwave links, and many other applications.

Layer III is recognized as providing the best sounding audio over ISDN. But Layer II products became available sooner and many of you are understandably reluctant to retire your old equipment.

Zephyr™ ends your dilemma because it now provides both the superior quality of Layer III and compatibility with installed Layer II-only equipment. With the push of a button, you select which coding scheme to use.

With Zephyr, Telos puts you in touch with the world and offers the best sound and the most practical features.

Best of all, Zephyr costs about the same as Layer II-only equipment.



Zephyr Transmission Modes

Each unit is fully two-way. Modes can be selected individually for the transmit and receive paths.

Stereo and Dual-Mono Modes using two ISDN "B" channels

- Layer III Joint-Stereo at 20kHz or 15kHz for maximum fidelity.
- Layer III Independent Stereo at 15kHz for lower delay and surround-sound transmission.
- Layer III Dual-Mono at 15kHz when each channel has unique audio.
- Layer II Joint-Stereo at 20kHz for compatibility.
- G.722 Dual-Channel at 7kHz for lowest delay and/or compatibility.

Mono Modes using one ISDN "B" channel

- Layer III at 15kHz for maximum fidelity.
- Layer II at 8kHz or 10kHz for compatibility.
- G.722 at 7kHz for lowest delay and/or compatibility.

Split-Channel Modes using two ISDN "B" channels

- Individual mono signals are sent to and received from separate sites. Can be accomplished using Layer III and/or G.722.

ISDN Telephone Mode

- G.711 is used to call a standard POTS telephone for low-grade voice communications.

only from



2101 Superior Avenue
Cleveland, Ohio 44114
216.241.7225
FAX: 216.241.4103

The Best Way to Hear from There™

Telos Zephyr DIGITAL NETWORK AUDIO TRANSMITTER

Zephyrspace is a listing of Zephyr users interested in collaborating with other users. Access it on the Web at <http://www.tioc.net/users/jcrose/zeplist.html>



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.

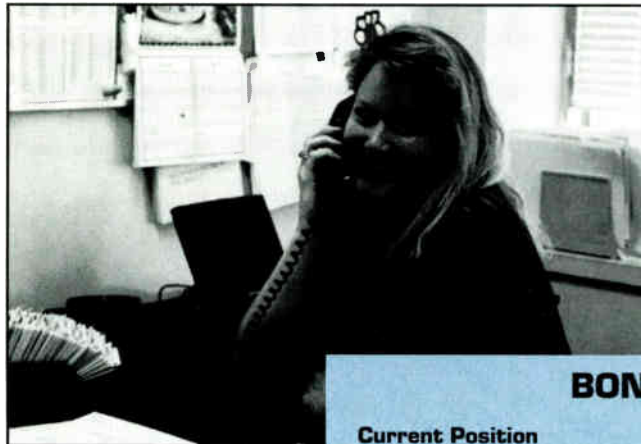
Q: Was it an easy transition into promotions?

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

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

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

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.

.....Station Services.....

<p style="text-align: center;">BUY-OUT MUSIC — \$99</p> <p>Sixty 60-second music beds for ..\$99 198 :30 & :60 music beds for ...\$198 120 production effects "Zings, Zaps and Zoodads" for\$99 122 New Lasers & Sweepers for ..\$99</p> <p style="text-align: center;">For FREE DETAILS on production music, sound effects, call Ghostwriters (612) 522-6256</p> <p style="text-align: center; font-size: small;">Circle 86 On Reader Service Card</p>	<p style="text-align: center;">DUMP THE FILE CARDS MusicPro Music Scheduling Software DOS and Windows Friendly Interfaces with Digital Systems Digilink + Format Sentry + UDS</p> <hr/> <p style="text-align: center;">30-Day Free Trial \$495 Buy-Out</p> <p style="text-align: center;">La Palma Broadcasting (714) 778-6382</p>
---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

<p style="text-align: center;">FINALLY! ID Jingles You Can Afford</p> <p style="text-align: center;">Great customized ID jingles for A/C (hot, medium and soft), Country (hot and traditional), and Oldies stations. Over 700 stations in the US and 8 other countries use our jingles! Call toll-free for FREE CD demo now!</p> <p style="text-align: center;"> 800-451-KENR (5367)</p> <p style="text-align: center; font-size: small;">Circle 176 On Reader Service Card</p>	<p style="text-align: center;">IDENTITY PROGRAMMING —Consultants— present...</p> <p style="text-align: center;"> and... <i>A Touch of Class</i></p> <p style="text-align: center;">Time for a format change? Call Identity for FREE DEMOs... 1-401-461-6767 —other formats also programmed— —get a jump on satellite radio— We've got your alternative...</p> <p style="text-align: center;">IDENTITY</p> <p style="text-align: center; font-size: small;">Circle 66 On Reader Service Card</p>
------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

ATTENTION PROVIDERS!

Promote your services to Radio World Magazine's 15,000+ readers. Reach group owners, station owners, GMs, sales managers, program directors and engineers with your message. For information on affordable advertising call Simone at 800-336-3045.

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

YOU CAN RELY ON LPB.

Stations on 6 continents rely on LPB for superior performance, excellent RFI immunity, outstanding durability, and unmatched value.



Signature III Series



7000 Series

LPB[®]

28 Bacton Hill Road • Frazer, PA 19355 • (610) 644-1123 • Fax (610) 644-8651.
E-Mail lpbinc@aol.com

Circle 13 On Reader Service Card

World Radio History

A cast of performers.

For more than 20 years, Inovonics has met the everyday needs of broadcasters the world over with sensible, top-quality broadcast products at down-to-earth prices.



222 Asymmetrical AM Low-pass Processor

Guarantees U.S. NRSC compliance, or is available in several versions for international shortwave service.



250 Programmable 5-band Stereo Processor

Gated AGC, 5-band Compression and EQ, split-spectrum Limiting—all with colorless PWM gain control. Manually pre-program 4 processing presets, or place entirely under computer/modem control via RS-232 bus.



255 "Spectral Loading" FM Processor

Triband-PWM Stereo Processor for contemporary music formats. Gated AGC, 3-band Compression and Limiting; unique "Spectral Loading" feature for a very aggressive sound.



260 Multifunction FM/TV Processor

Stereo AGC - Compressor - Limiter ideal for TV-aural and budget FM's. Split-spectrum dynamic control.

715 "DAVID" FM Processor / Stereo-Gen.

AGC - Compressor - Limiter, plus clean Digital Synthesis of the multiplex baseband signal. Internal RBDS/SCA combining; amazing performance at low cost!



705 & 706 Digital Synthesis Stereo Generators

Choice of a no-frills, basic Stereo-Gen., or a full-featured unit with metering and remote control. Both have patented overshoot compensation and a clean sound.



530 Off-Air FM Modulation Monitor

Tunable Mod-Monitor gives accurate measurement of total mod., pilot injection, stereo separation, etc. The peak flasher, metering and alarms may be removed.



550 The "Sentinel" Monitor Receiver

All-mode radio tunes AMAX-spec C-QUAM® Stereo, FM/FMX® Stereo and all analog and digital RBDS/SCA subcarriers. Comprehensive audio diagnostics permit off-air evaluation, comparison and analysis.



Coming soon: An easy-to-use RBDS Encoder, and a Monitor/Decoder for use with any FM Mod-Monitor.

Inovonics, Inc.

1305 Fair Ave., Santa Cruz, CA 95060 • TEL: (408)458-0552 • FAX: (408)458-0554



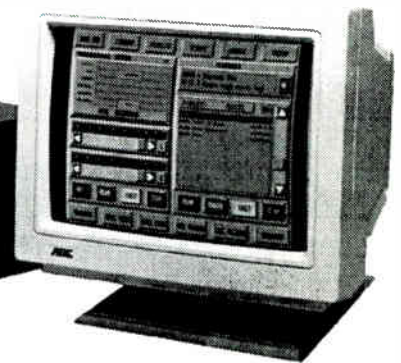
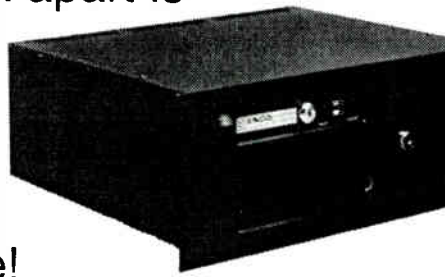
AUDIO BROADCAST GROUP & ENCO SYSTEMS THE WINNING COMBINATION FOR DIGITAL AUDIO DELIVERY AND STUDIO SYSTEMS.



With the proper surroundings your best people get better ... and more productive ... free to let them focus their talents where it can do your station the most good ... on the air!

ABG INC. STUDIO ENVIRONMENT SPECIALIST FOR 35 YEARS.

Anyone can put spots on a hard drive, what sets the DAD486x apart is its ability to integrate the system tightly enough to improve your staff's productivity ... and your bottom line!



Simplicity, Power and Growth Capabilities, only the Enco Systems DAD486X

DOES IT ALL COST EFFECTIVELY - WITH NO LICENSING FEES.

WE ARE THE INDUSTRY STANDARD.

Please call today for full color brochures and ABG system pricing.

SOUTHEASTERN SALES OFFICE
200 Fareway Drive, Suite 2
Smithfield, North Carolina 27577
Phone: 800-369-7623
Fax: 919-934-8120

MAIN SALES OFFICE
2342 S. Division Avenue
Grand Rapids, Michigan 49507
Phone: 800-999-9281
Fax: 616-452-1652

WESTERN SALES OFFICE
P.O. Box 1638
Palmdale, California 93550
Phone: 800-858-9008
Fax: 805-273-3321

For 35 years

YOU MAY ALSO REACH US ANYTIME VIA ELECTRONIC MAIL
75371.144@compuserve.com



AUDIO
broadcast group inc.

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, ➤

MERGED!

Crescent Communications is acquiring a controlling interest in Commonwealth Broadcasting, (KMZQ(FM), Las Vegas, and KRZY/KRST(FM), Albuquerque) for \$26,500,000.

Elliot B. Evers represented Commonwealth Broadcasting in these negotiations.

GEORGE I. OTWELL
513-769-4477

BRIAN E. COBB
CHARLES E. GIDDENS
703-827-2727

RANDALL E. JEFFERY
RANDALL E. JEFFERY, JR.
407-295-2572

ELLIOT B. EVERS
415-391-4877

RADIO and TELEVISION
BROKERAGE • APPRAISALS



MEDIA VENTURE PARTNERS

WASHINGTON, DC
ORLANDO • CINCINNATI
SAN FRANCISCO

Subject to F.C.C. approval

Circle 8 On Reader Service Card



the **DDS** window of opportunity

Imagine a digital audio system that's as simple to use as a cart machine but powerful enough to run an entire broadcast facility.

DDS is built on a multi-user, multi-tasking, real time operating system, so adding users, applications, and audio channels is never a problem.

Start with a simple satellite automation system. Then add cart replacement, extra studios, or an LMA— all without the need to add CPU's or duplicate expensive hard disc storage.

DDS should be your next digital audio system.

Select the digital audio system that's made to grow with your operation.

RADIO SYSTEMS INC.

601 Heron Drive • Bridgeport, NJ 08014 • (609)467-8000 • FAX (609)467-3044
Circle (150) On Reader Service Card

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 competi-

tion. 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.

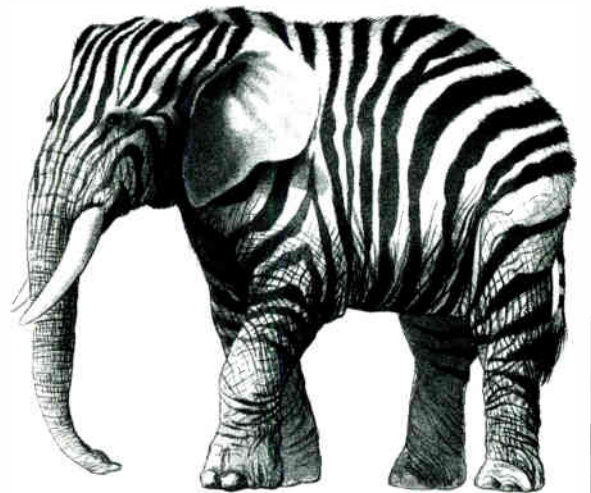
Such interests would include local marketing agreements (LMAs), debt relationships, time brokerage agreements and joint sales agreements. Basically, the FCC is concerned about the impact of such relationships on programming diversity and competition.

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.



In Today's
Media Jungle,
You Can't Afford
Not To Change.

In the fast-paced world of media, you have to keep improving just to keep up.

You ought to expect the same from your collection service.

At Szabo Associates, we're improving as you improve. As the first and largest media collection firm, we're providing more specialized service than ever. We've created separate divisions dedicated to each individual medium. No one else focuses so sharply on your individual needs.

This know-how helps us offer value-added services you won't find anywhere else. Szabo clients have free use of the world's best database

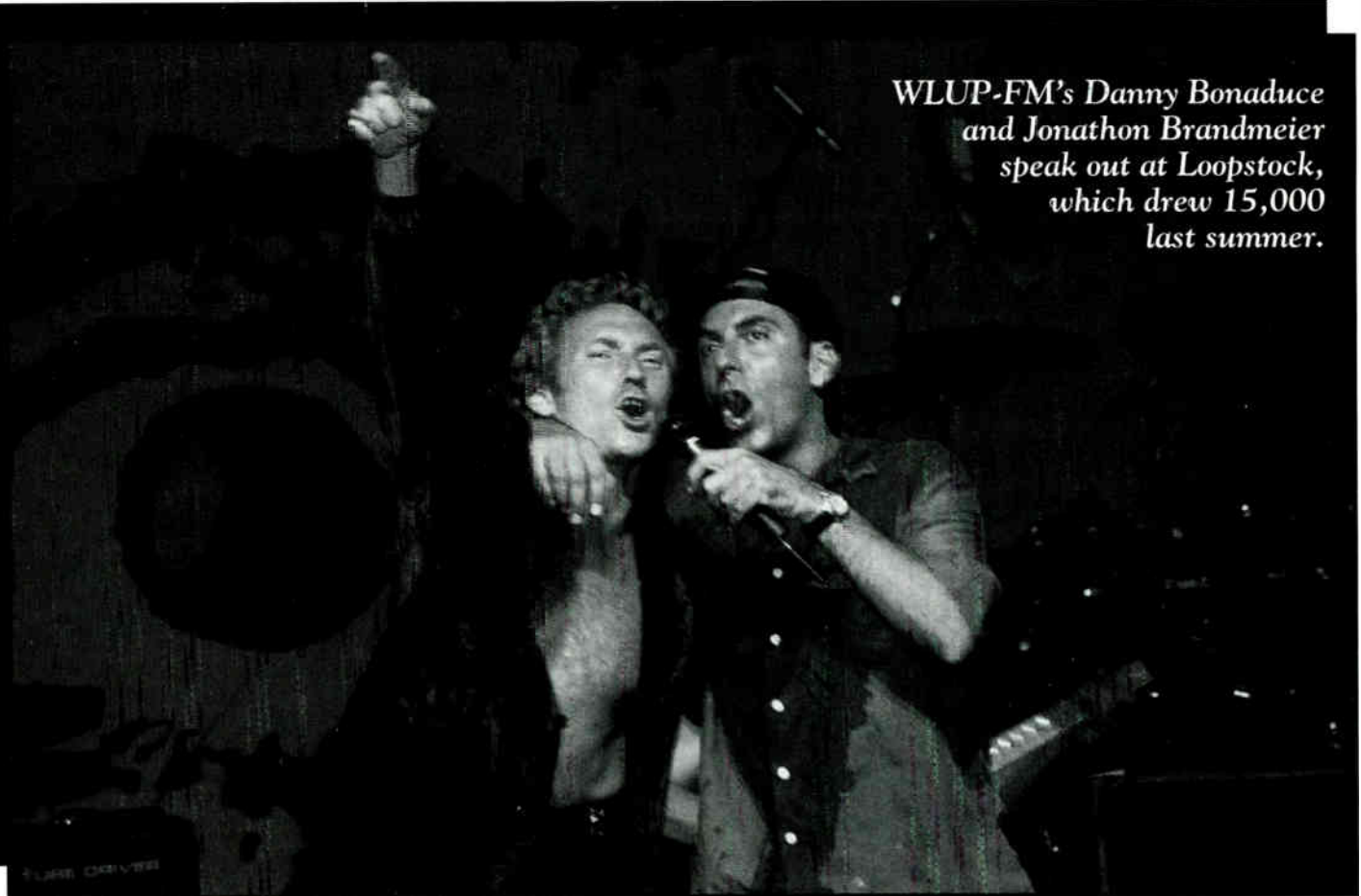
on advertisers and agencies, an unequaled library of media information, proprietary management reports, international collection services, and much more.

Since 1971, Szabo has helped more than 3,600 clients achieve faster, more substantial settlements in every medium imaginable. Let us help you. Send us details of a past-due account, or call us for more information. Because in a business as tough as yours, you need a different breed of collection service.



Szabo Associates, Inc. 3355 Lenox Road, N.E. 9th Floor Atlanta, Georgia 30326 Phone: 404-266-2464 Fax: 404-266-2165

Circle 111 On Reader Service Card



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.

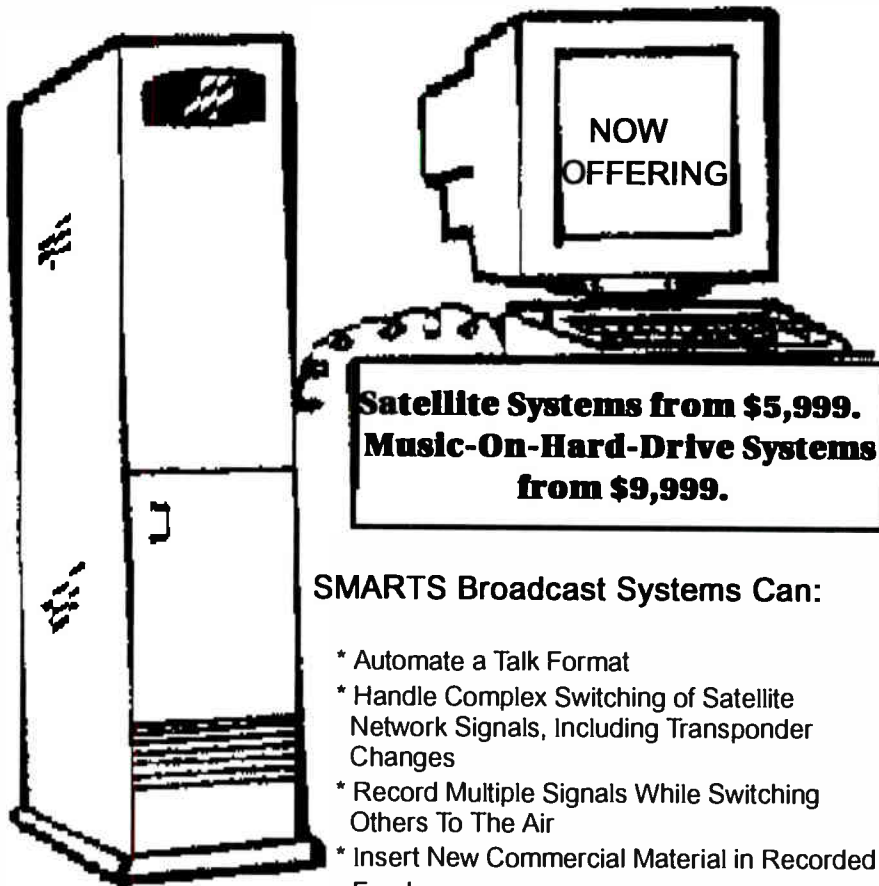
The time appears ripe for programmers to tap into a new market as a generation comes of age—one whose stereos are already fixed on the FM band. "It's definitely the talk counterpart of the alternative music stations," Kitchin says. "It's about listening to something interesting as opposed to something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

SMARTS

Broadcast Systems
SMARTCASTER DIGITAL AUDIO

SMARTCASTER AUTOMATION

We're Changing the World of Broadcasting



Satellite Systems from \$5,999.
Music-On-Hard-Drive Systems from \$9,999.

SMARTS Broadcast Systems Can:

- * Automate a Talk Format
- * Handle Complex Switching of Satellite Network Signals, Including Transponder Changes
- * Record Multiple Signals While Switching Others To The Air
- * Insert New Commercial Material in Recorded Feeds
- * Automate Music Selection
- * Automate Billing, Accounting, and Traffic

#1 IN DIGITAL AUDIO

You can automate 1 hour a day or 24 hours a day and make efficient use of a small air staff to make your station sound live and very local. We will talk to you and your engineer about the specific situation at your station and design a system for you, at no charge or obligation. We offer 800 # support, 24 hours a day. All you have to do is complete the information at the bottom of this ad, and fax it toll free back to our offices.

Call our SMARTS Sales Department at 1-800-498-0487 or fax this ad back to 1-800-398-8149.

Name _____ Phone _____

Calls _____ Town _____ State _____ Zip _____

SMARTS Broadcast Systems, PO Box 284, Emmetsburg, IA 50536

Circle 69 On Reader Service Card

"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



AMERICAN MEDIA SERVICES
1836 Barnett
Weatherford, TX. 76087

1-800-345-1953

For all your audio & video needs!

LOWEST PRICES IN THE COUNTRY

*For those of you who know what a broadcast cart is....
We reload, remanufacture, and sell new ones too....*

Call and ask for a catalog

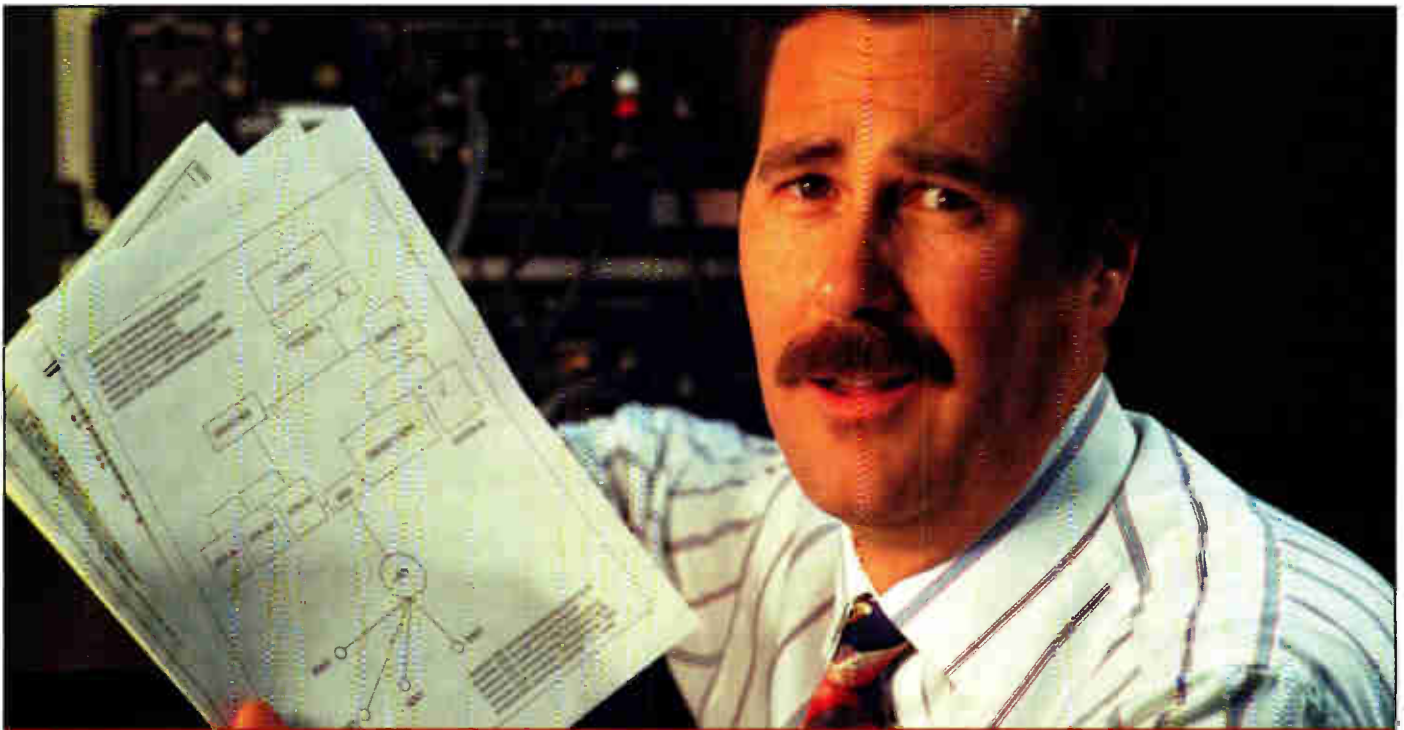
ITS FREE AND SO IS THE CALL..

*Your secretary or wife can dial the phone for you;
afterall we know you are an engineer*

*Give us a try before you buy.
You have nothing to lose.
We understand a tight budget.
That is why our information is*

FREE
and our product virtually is.

Circle 155 On Reader Service Card



TRYING TO MAKE SENSE OUT OF DIGITAL AUDIO SYSTEMS?

There is a better way!

It's not easy trying to understand the conflicting claims made by different manufacturers when you're buying a Digital Audio On-Air & Production System, whether a single, multipurpose Workstation or an integrated, multiple studio setup. At one end of the spectrum, you're faced with a wide variety of simple "Cart Machine Replacements," and on the other, products whose complexity confounds even the most seasoned broadcast engineer.

The ENCO DAD486x Digital Audio Delivery System solves the problem! DAD is simply the most powerful On-Air & Production system available, yet its uncomplicated approach and inherent ease of operation makes immediate sense to any user.

- Intuitive On-Screen displays that are immediately familiar to operators. Optional Touchscreen makes operation quick and easy.
- Complete On-Air flexibility with various "Virtual Machines" for Live Assist, Automation, or Satellite Programmed operations. Interface to other equipment plus scheduling and billing packages. Seamless segue and voiceover transitions sound "Live" in all modes. Script capabilities can be included.

- Full production capabilities, including Graphic Cut & Paste Assembly Editing. Includes analog and digital inputs/outputs. Interfaces with most multichannel editing packages.
- Runs on DOS for proven speed, reliability, and compatibility with other equipment; not an operating system originally intended for multimedia applications. This is a professional tool meant to produce efficiency and profits, not entertain the staff!
- Operates on common off the shelf computers and network architecture. You won't be locked into proprietary hardware that may not be available whenever you need service.
- No monthly licensing fees, DAD is an outright purchase. Software upgrades are free for the first year.
- DAD is proving itself everyday in radio and TV facilities worldwide.

**Call Your DAD486x Dealer or ENCO
For Complete Information**

 **ENCO**
SYSTEMS, INC.

24403 Halsted Road, Farmington Hills, MI 48335 USA
TEL: 800-362-6797 or 810-476-5711 FAX: 810-476-5712



The Dolby DSTL[®] has always
been known for great specs.

Here's another.



If you shop for equipment by the numbers, there's one more you can't ignore: the new, competitive price of the Dolby Digital Studio Transmitter Link. You already know the DSTL can't be beat when it comes to performance. But the latest developments in its RF design let us lower prices without compromising its robust, interference-free operation and high quality audio.

Call us today to find out more at **800-DOLBY-RF** (365-2973).
Our numbers will make both you and your bottom line happy.

*Suggested list price of the two channel system. Suggested list price of the four channel system including the optional digital stereo generator is \$14,900. Contact your local distributor for actual prices. For those of you who read the fine print, you'll be glad to know that you can order the two channel DSTL with our new AES/EBU digital input at no additional charge. It's also available to retrofit to existing 2-channel DSTL systems. We're doing our part to make the all-digital signal path a reality!

Dolby Laboratories Inc. • 100 Potrero Avenue, San Francisco, CA 94103-4813 • Telephone 415-558-0200 • Facsimile 415-863-1373
Dolby Laboratories Inc. • Wootton Bassett • Wiltshire SN4 8QJ • England • Telephone 0793-842100 • Facsimile 0793-842101 • Telex 44849
Dolby, DSTL and the double-D symbol are trademarks of Dolby Laboratories Licensing Corporation ©1994 Dolby Laboratories Inc. 594/10339



Circle (27) On Reader Service Card

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 WHTZ-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.

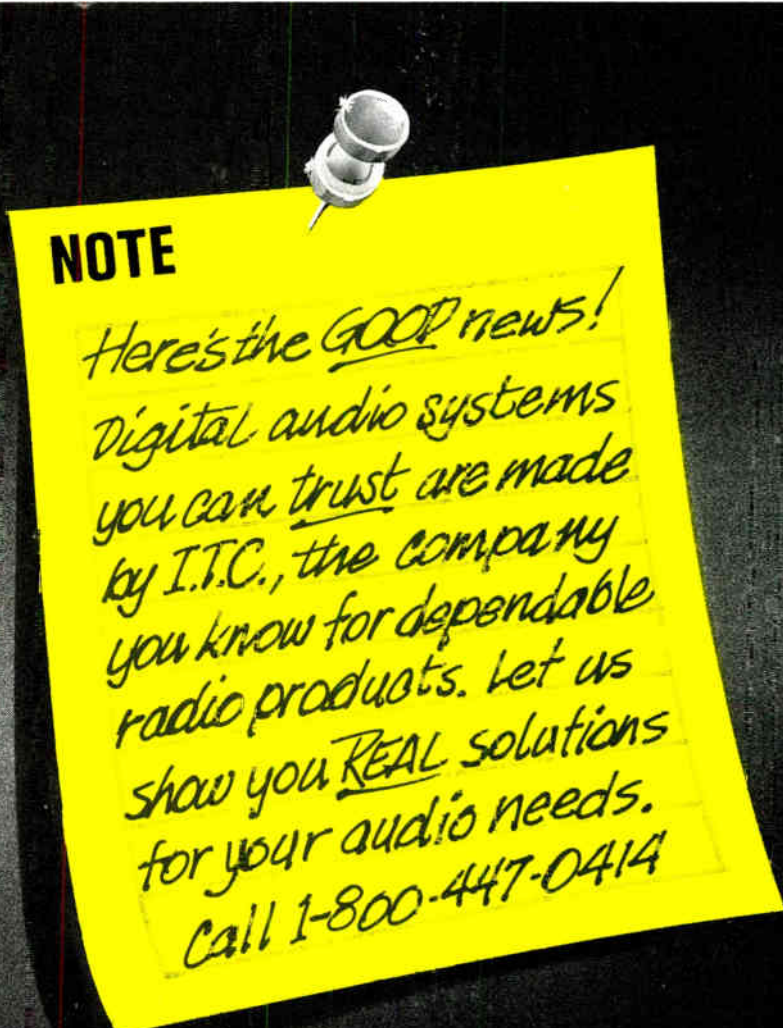
"People will listen to AM if there's good programming," Tradup says. "Younger people tend to populate FM more than the AM counterpart. We wanted to fish where the fish are. If you want younger listeners, it makes sense to surf in the waters where they populate."

"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.



NOTE

Here's the GOOD news!
Digital audio systems
you can trust are made
by I.T.C., the company
you know for dependable
radio products. Let us
show you REAL solutions
for your audio needs.
Call 1-800-447-0414

THE BENCHMARK  **IN BROADCASTING**
For the past 25 years... For the NEXT 25 YEARS

International Tapetronics Corporation, 2425 S. Main Street, Bloomington, IL
Phone: (800) 447-0414, (309) 828-1381, Fax: (309) 828-1386

Circle 160 On Reader Service Card



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 Peaf 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

What is DaX™?

CD-Quality Audio

Packaged copy, bits, program logs, local options, playlists in flexible format for seamless rejoins and accurate time checks.

Graphics

Send pictures to affiliates to enhance on-air descriptions of products, features and events.

News, Wire Feeds and E-Mail

Instantly update news. Send announcer cues, intros, outros, latest artist trivia, Billboard rank.

Localize National Shows

Deliver Targeted Commercials Instantly

Delayed Broadcasts

No Transcoding

Update Breaking news

Remote Live Assist or Automation

Affidavit services for rapid billing/cash flow cycles

Works with Satellite, ISDN, Switched 56 or Phone Lines

Audio Waveform Editing, Text Editing and Graphics Available



Think of it as an audio fax machine!

An audio fax machine so powerful it can deliver CD-quality radio programming, music, news, commercials, or production instantly to individual stations, regions or the entire country. The basic DaX™ PC platform comes with information storage capability greater than 6 CD-ROMs and is expandable to greater than 100. A proven winner in the field for over a year, the DaX™ is the only store and forward system that's already operating successfully in the real world. The first and still the best.

(800) GO VIRTEX

Let us customize the DaX system to your application!

California Digital
is now...
Virtex
Virtual Express Communications, L.L.C.

~~California Digital~~

Digital Audio Systems®

California Digital Audio Systems, Inc.
P.O. Box 120
Moorpark, CA 93020
(805) 523-2310 Tel
(805) 523-0480 Fax

©1995 Virtual Express Communications, L.L.C.
Patents, copyrights and trademarks applied for.

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

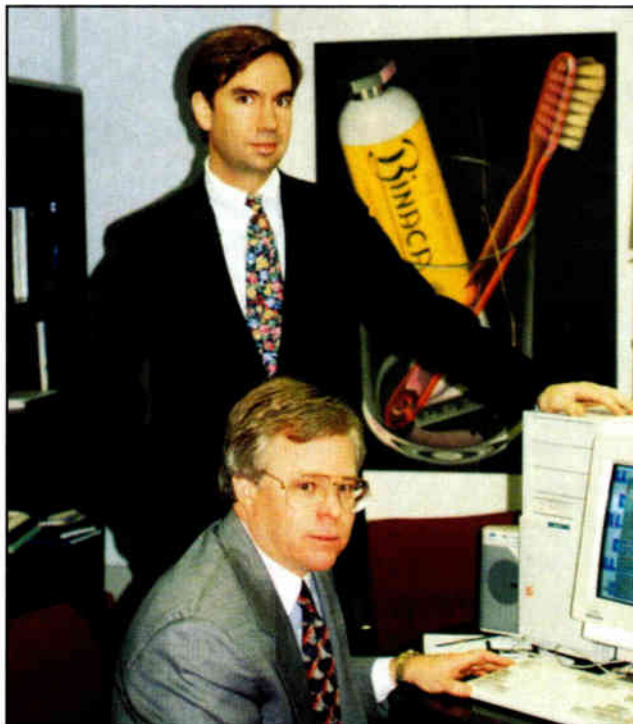
understood and supported now; it is just too large an opportunity to postpone or ignore.

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.

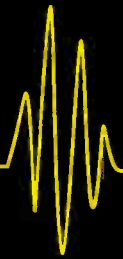
Our company is excited about the future of the radio industry and we intend to be a leader in the development, implementation and marketing of new ways to use radio and new radio services. Sharing what we see as the future is key because the actual success and timing are directly linked to industry understanding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



DEAD AIR

When Silence Isn't So Golden

Silence means money out the door.

For reliability you can count on - trust PR&E to keep you on the air. Day in, day out. Year after year.

Just ask WOWO, proud owners of BMX 22 serial number 001, still on the air after 17 years.



PR&E. Simply the best on-air and production consoles made.



PACIFIC RECORDERS & ENGINEERING CORPORATION
2070 Las Palmas Drive Carlsbad, CA 92009 Tel. (619) 438-3911 Fax (619) 438-9277

World Radio History

DESIGNS THAT MAKE THE DIFFERENCE

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 online 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.

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.

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.

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

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.

Radio on computers

As the marketing of PC radio receivers intensifies, radio broadcast services will increasingly be available on computers. And while the initial attraction will likely revolve around the benefits of listening while you work, digital data reception will emerge as an even greater benefit.

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

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



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 1981-1994
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

The Pro CD Player that can read your playlist.



In broadcast circles, Denon CD Cart™ Players are the machines of choice. Now, broadcasters have an even greater choice—with the DN-951FA CD Cart™ and its Auto Track Select (ATS) system. This intelligent design reads bar-coded carts (easy-to-program ACD-5B cartridges) to lock-in, lock-out or auto-cue to a specific track.

Every Denon broadcast CD player reads Phillips Orange Book CDs. When used in conjunction with CD-R recorders, you no longer tie up your recorder for playback. Instead, record your tracks one at a time, and when your CD is full (99 tracks), write the TOC and archive spots for as little as 15c each!

Most importantly, both the DN-961FA Drawer Loading model and the DN-951FA are from Denon, who for 83 years has been serving the needs of audio professionals and for 21 years has been advancing the art of digital audio.



DN 951FA CD CART PLAYER



DN 961FA DRAWER LOADING CD PLAYER

Move Up from Carts to Touchscreen Digital Audio

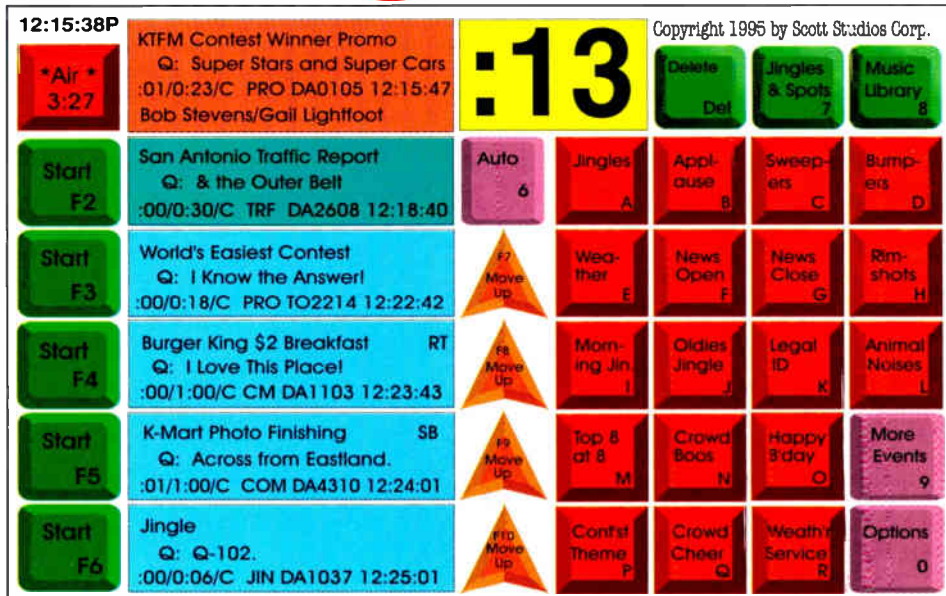
Play Any Audio at a Touch

Nothing else makes radio as fast or easy as having all your spots, sounders and sweepers start with your fingertip—**always on-line and ready** to play from hard disk. And **nothing else** makes your station sound as good or as exciting as touchscreen digital and creative talent with the **new Scott Studio System!**

Here's how it works: Six buttons on the left of the 17" computer touchscreen play what's on your program log. Scheduled spots, promos, PSAs and live copy come in automatically from your Scott System Production Bank and your traffic and copy computers. You see legible labels for everything, showing full names, intro times, lengths, endings, announcer initials, outcues, posts, years, tempos and trivia. Your jocks can rearrange anything easily by touching arrows (at mid-screen), or opening windows with the entire day's log and lists of all your recordings.

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

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



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



The World's Fastest Playback!

Touch either of the two buttons at the top right of the main screen to see our "Wall of Carts" with all your audio **on-line!** Touch the sound, spot, jingle, promo, PSA or comedy you want and it plays **instantly**. Or, you can put it anywhere you want in the day's schedule. Audio is displayed any five ways you like.

The Scott System also gives you a "Make Good" button so it's quick and easy to reschedule missed spots or promos.

Instant Requests from Hard Drive

Our most popular option is a 9 gigabyte disk with digital music. The audio quality of the Scott System hard drive meets or beats the best CDs. We'll pre-dub **1,000 songs** from CDs off **your playlist free!**

Nothing is faster than requests from the Scott System! You get five "Wall of Carts" with music that plays at a touch! Songs are displayed by title, artist, year, length, category, or any ways you like.



Live Copy On Screen

Live tags, weather, promo copy, music trivia, contest copy and winners' lists automatically pop up on your Scott System's screen.

The Best Digital Audio

When spots, promos, PSAs, or any other digital audio events are recorded, they're immediately playable in **all** your Scott System air studios. Nobody wastes time carrying carts down the hall or redubbing spots for additional stations.

One question you **don't** have to worry about with the Scott System is "What if it breaks?" The Scott Cart Replacement System comes complete with **every** spot and jingle stored **redundantly** on **two** hard disks with a **split-second** switch to the "hot standby" computer and its own backup audio outputs! You get touchscreen convenience, digital quality, and backup redundancy for no more money than cart machines and commercial carts.



Sound Better With Digital Editing

Scott Systems' graphic waveform editors work wonders with phone calls in the air studio and creative spots and promos in production.

Your Best Investment

The Scott System **leads the industry** with the biggest broadcast groups like Shamrock, Alliance, Salem, Saga, Liggett, Regent, Tichenor, Heftel, Waterman, Max, Atlantic, and Rawlco in Canada. Our major markets include Detroit, D.C., Dallas, Miami-Ft. Lauderdale, San Diego, Denver, Oklahoma City, San Antonio, and others large and small from Bangor to Bakersfield.

Scott Studios Corp.
13375 Stemmons Freeway, Suite 300
Dallas, Texas 75234 USA
800 726-8877
(800) SCOTT-77

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.

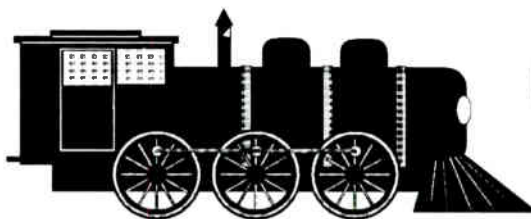
We might one day have a service that broadcasts a database containing the menus of local restaurants or perhaps the daily appointment availability schedules of doctors and dentists. Whenever such information changed, the station could update the database without the listener ever being aware that the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

9,000 Tracks. No Waiting.

Broadcast CD music is our specialty! If you need weekly hits or a complete library, call...RPM. We have over 9,000 tracks custom mastered on Ultrasonic-Q Radio Discs ready for immediate delivery. Call for a free 80 page CD catalog today. We're driving the train that will take you to a better quality station.



rpm RADIO PROGRAMMING AND MANAGEMENT, INC.

FAX: 810-681-3936 International: 810-681-2660
4198 Orchard Lake Road, Orchard Lake, Michigan 48323
Top Hits U.S.A. & Ultrasonic-Q Radio Disc trademarks of Radio Programming and Management, Inc., Orchard Lake, MI. Ultrasonic-Q system is Patented.

50 STATES & CANADA:
800-521-2537

Circle 166 On Reader Service Card

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.

Pick up listeners just about anywhere.



The Aphex Air Chain has given stations throughout the world more listeners by increasing fringe area coverage and reducing multipath distortion. After installing the Air Chain, WDRE-FM, a suburban New York City station, is reaching over *one million* more people! And their listeners are staying tuned in longer. Why? Because the Aphex Air Chain is the cleanest, most natural sounding processing available—regardless of music format—while still maintaining competitive loudness.

If you want to reach more listeners and keep them tuned in longer, call us today for your "Pick Up Listeners Anywhere" package.

APHEX
SYSTEMS

Improving the way the world soundsSM

11068 Randall Street, Sun Valley, CA 91352 • Tel: 818-767-2929, Fax: 818-767-2641

World Radio History
Circle (49) On Reader Service Card

..... Classified Marketplace

AD PRODUCTION

Jingles & Production Music

Radio and Retail Client Jingles
Production music for the pro!

Free demo
H&H Productions
Ph: 800-327-8716

CONSULTANTS

HAMMETT & EDISON, INC. CONSULTING ENGINEERS RADIO AND TELEVISION

Box 280068
San Francisco, CA 94128



707/996-5200
202/396-5200 DC.
707/996-5280 Fax

Member AFCEE

AC PROGRAMMING

All Adult Contemporary variants
Lite + Hot + Rock + AC Oldies
Affordable Prices For All Markets

LA PALMA
BROADCASTING

714-778-6382

HELP WANTED

General Sales Manager for Texas medium market, adjacent to major market. All aspects of sales management. Must have excellent qualifications. Send resume to: Radio World, POB 1214, Falls Church, VA 22041. ATTN BOX #: 95-6/1RWM.

2 Positions: (1) General Manager & (2) Development and Underwriting Director, KNON-FM, Dallas, TX:

Each requires: 2 yrs recent supervisory experience; work with small staff, large volunteer group & community groups; commitment to progressive politics; skilled in: communicating, planning, public relations, fundraising, financial mgmt, consensus bldg & coordinating multiple activities; computer literate. KNON is 55,000w, 12 yr community station with 90% revenue from pledges and underwriting. For info send resume & references to: Sue Turner, KNON, P.O. Box 710909, Dallas, TX 75371.

STATIONS

SUNBELT MEDIA

\$ 27,231 Mid-west small mkt, 25k watts (C-3) construction permit. Ready to build. Owner will sell for expenses. Tower already ordered.

\$135,000 Class A w/C-3 c.p. Digital Equipment. Over 50,000 pop. in 1.0 MV coverage. Only \$35,000 cash down, balance seller paper.

\$1.9 mil Western state growth mkt. Dominant Class-C 100k watts @ 2000' HAAT. Includes AM. Revenue near 1.0 million. \$650k cash down and the seller will hold paper. Excellent cash flowing moneymaker.

Bill Cate

(501) 227-6757

TRAINING & EDUCATIONAL OPPORTUNITIES

FCC
COMMERCIAL LICENSE

GMDSS / MARINE RADIO / GROL

Nationwide training at multiple locations is offered via EITN. Elkins Institute is the official examiner for FCC commercial licensing as a COLEM and has offered FCC training classes for 40 years.



TRAINING / EXAMS / STUDY GUIDES

Also offering Fiber Optics & Industrial Electrical Power Systems Courses

CALL (800) 435-3486



EITN

TRANSMITTERS

TRANSCOM CORP.

Serving the Broadcast Industry Since 1978

Fine Used AM & FM Transmitters
and Also New Equipment

For the best deals on Celwave products,
Andrew cable and Shively antennas.

1 kW FM 1978	Collins 831C-2	1 kW AM 1980	Continental 314R-1
1 kW FM 1975	RCA BTF 1E2	5 kW AM 1977	RCA BTA 5L
2.5 kW FM 1983	Harris FM2.5K	10 kW AM 1974	CSI T-10-A
3 kW FM 1980	CSI 3000E	10 kW AM 1975	Continental 316-F
3 kW FM 1974	Harris FM3H		
5 kW FM 1974	Harris FM5H3		
5 kW FM 196?	Gates FM5B		
10 kW FM 1968	RCA BTF 10D		
20 kW FM 1976	Harris FM20H/K		
25 kW FM 1975	AEL 25,000KD		

1077 Rydal Road #101

Rydal PA 19046

800-441-8454 • 215-884-0888 • FAX No. 215-884-0738

Circle 20 On Reader Service Card

..... Classified Marketplace



**FOR YOUR
CONVENIENCE
WE ACCEPT VISA
& MASTERCARD**



VOICEOVERS

★ Network Experienced ★
Quality Voice plus Female & Spanish,
ISDN for TV & Radio from our studio to yours.
Commercials, Promos & Narration
Network Voice Promos (NVP)
★ **305-756-7408** ★

ATTENTION ADVERTISERS!

GET RESULTS IN THE CLASSIFIEDS

The Radio World Magazine reaches
15,000+ industry professionals every month.

CATEGORIES

Ad Production
Consultants
Equipment For Sale
Equipment Wanted
Help Wanted
Miscellaneous
Program Services
Program Syndicators
Situation Wanted
Stations For Sale
Voiceovers

CLASSIFIED AD RATES

Line ad rates
\$1.50 per word
Display ad rates
\$60 per column inch
Professional Cards
\$65.00
Blind box rates
\$10.00

UPCOMING DEADLINES

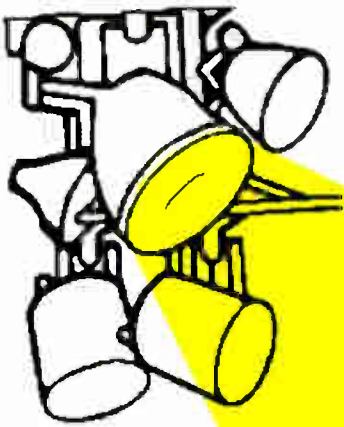
Deadline for August
issue: **July 7**
Deadline for September
issue: **August 8**
Deadline for October
issue: **September 1**

T H E

Radio World
M A G A Z I N E

.....
Call **Simone Mullins**
for more information
or to reserve your
classified ad.

5827 Columbia Pike, 3rd Floor • Falls Church, VA • 22041
Tel: 800-336-3045 Fax: 703-998-2966



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

This listing is provided for the convenience of our readers. Radio World assumes no liability for inaccuracy.

page number	advertiser	reader service	page number	advertiser	reader service	page number	advertiser	reader service
1	ABC Radio	-	33	Ghost writers	86	49	Pacific Recorders	55
42	American Media Services	155	20	Group W Satellite	92	16	Prophet Systems	101
55	Aphex Systems	49	21	Halland Broadcast Services	116	53	Radio Programming & Management	166
2	Arrakis Systems	35	30	Health News Feed Network	119	6	Radio Spirits	91
23	Associated Press	172	20	Health Radio	140	38	Radio Systems	150
24	Audi-Cord Corporation	44	21	Henry Engineering	164	52	Scott Studios	117
32	Audio Broadcast Group	29	45	ITC	160	41	Smarts Broadcast Systems	69
13	BIA Consulting	200	33	Identity Programming	66	39	Szabo Associates	111
19	BSW	137	31	Inovonics	156	59	Tapscan	197
21	Cellcast Communications	68	33	Ken R.	176	27	Telos Systems	145
29	Computer Concepts Corp.	80	34	LPB	13	7	The Clearance Group	183
5	Cutting Edge	129	33	La Palma Broadcasting	-	56	Transcom Corp.	20
12	OCl	75	24	MCI	188	15	UPI	209
25	Dataworld	61	22	Major Broadcasting Network	187	24	Universal Electronics	10
51	Denon	204	11	Media Venture Partners	40	47	VirteX	103
44	Dolby	27	37	Media Venture Partners	8	60	Wheatstone	57
43	Enco	19	20	Motor Racing Network	212			



EVERYBODY WANTS TO RULE THE ROOST!

What holds true in nature sometimes carries over into the corporate world. It seems every company aspires to be the fastest, the biggest and the best. It's a desire to be number one, to rule the roost. Here's how you do it.

Prospector™ **is** your new business development tool. It finds you new clients. GridONE™ **is** yield management. It maximizes your revenue. SalesSCAN™ **is** sales force automation. It makes your sales staff more efficient.

You need more than ratings analysis alone. TAPSCAN delivers more.

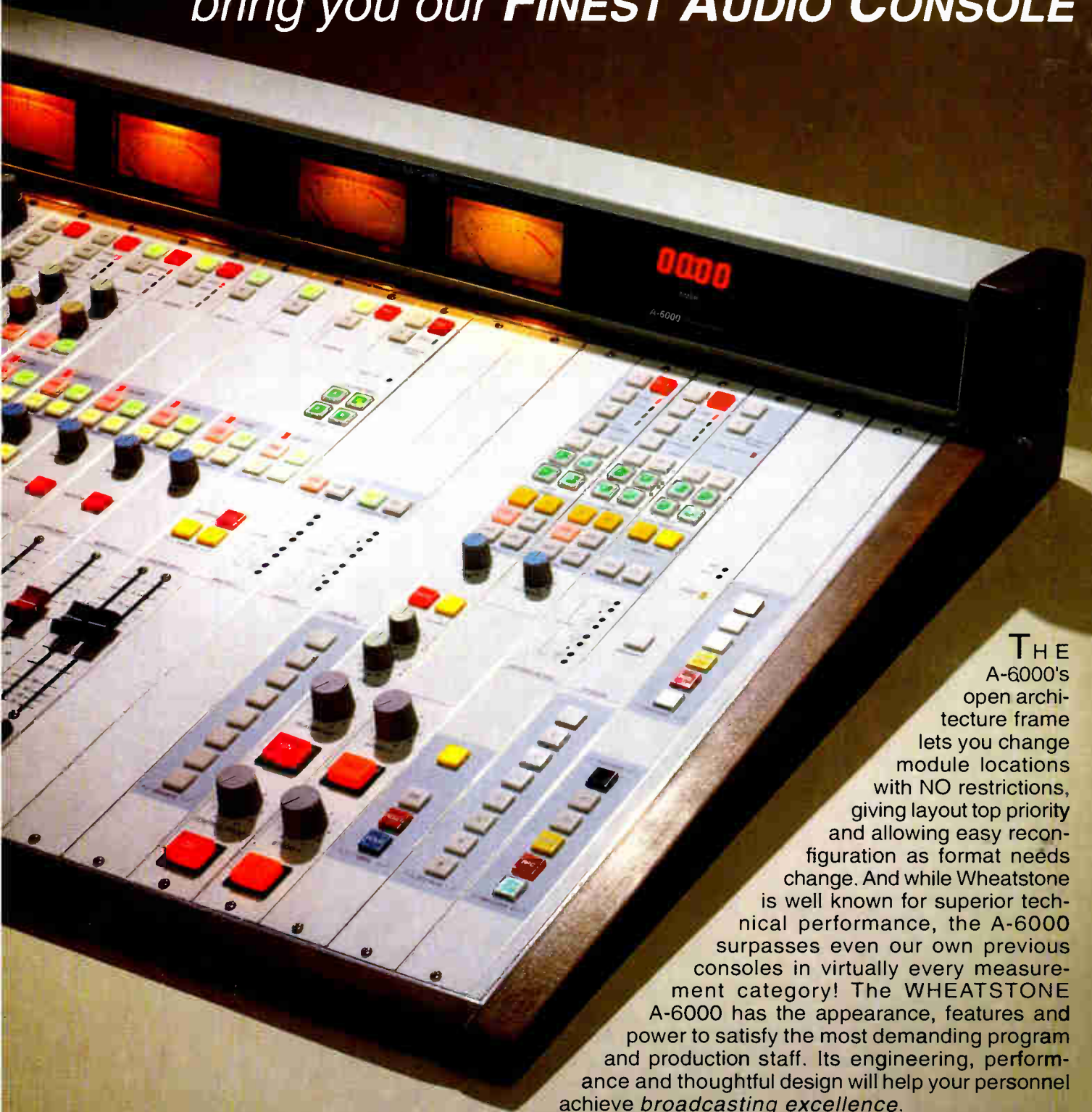
Ongoing enhancement and innovation ensures that your TAPSCAN systems always keep you ahead of the competition, and will always give you results worth crowing about.



TAPSCAN, Incorporated
3000 Riverchase Galleria
Eighth Floor
Birmingham, Alabama 35244
205-987-7456

World Radio History
Circle (197) On Reader Service Card

*We've taken all we know, all you've asked for,
and the very best of today's technology to
bring you our **FINEST AUDIO CONSOLE***



THE A-6000's open architecture frame lets you change module locations with NO restrictions, giving layout top priority and allowing easy reconfiguration as format needs change. And while Wheatstone is well known for superior technical performance, the A-6000 surpasses even our own previous consoles in virtually every measurement category! The WHEATSTONE A-6000 has the appearance, features and power to satisfy the most demanding program and production staff. Its engineering, performance and thoughtful design will help your personnel achieve *broadcasting excellence*.

A - 6 0 0 0 B R O A D C A S T C O N S O L E

7305 Performance Drive, Syracuse, NY 13212
(tel 315-452-5000 / fax 315-452-0160)

 Wheatstone Corporation

Circle (57) on Reader Service Card