



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.

Radio World[®]

M A G A Z I N E



Market Watch: San Diego. What's not to love? Perfect weather, a captive listening crowd and radio revenues that have given the #15 market a real charge.

6



Format Focus: It's not just a 12+ world anymore. Find out how proponents of Kids Radio intend to capture 17 percent of your market.

20

CONTENTS	
Station to Station: <i>from the editor</i> . . .	4
Buying and Selling: <i>An engineering roadmap for the non-technical buyer</i> . . .	12
Buying and Selling II: <i>Purchasing a station can be a game of 20 questions. Find out which ones you should ask</i>	15
Sales & Marketing: <i>Women have climbed high on the ladder at radio stations today. See how old policies are crumbling below them</i>	18
Promax Promotions Profile: <i>WIOD/WFLC/WHQT Director of Marketing Kurt Steir</i>	28
Show Coverage: <i>Promotion and marketing leaders came to Promax '95 to learn, to share and to shape your stations' image into the next decade</i>	32
Management Journal: <i>Our monthly examination of how radio execs can utilize management trends</i>	35
CalendaRADIO	41
To the Point: <i>How will your station benefit from having an Internet Web site?</i>	42
Facility Spotlight: <i>SW Networks, New York</i>	50

Programming Profile: AAA KSCA-FM in L.A. combines the coffeehouse demeanor of the '60s with the research savvy of the '90s. Savor the results.

37



Technology at Work: Cutting through the smoke and mirrors, RWM gives you the basics on the year's biggest buzzword—the Internet—with an alluring incentive: There's money to be made.

45



DOUBLE TAKE

“In a high-tech world, we're kind of touchy feely.”

—KSCA-FM Executive VP/GM Bill Ward on the station's AAA format

See page 39.



Black Ties, Dirty Underwear And the Internet

.....
by Charles Taylor

Even though I like to think you're accustomed to a certain amount of decorum on this page, I have to be honest. I'm down to yellow polka dot boxers in the underwear drawer and I've given up trying to get my hair to look like it does in that upper corner there.

Spell that B-U-S-Y. We're barely through June and already things are heating up for a dynamic, frenetic summer for radio. In the early part of the month, Promax—the international association of promotion and marketing—descended upon the nation's capital, our backyard, with 5,500 hungry, vibrant attendees. It was an inspiring event for the show's 210 radio registrants (up from

Memphis. Four \$5,000 awards were also presented, as well as a public service announcement award. These winners were chosen from an astounding 983 entries.

We all know that radio garners big business for advertisers, but it's important that we honor the creative forces that turn products into household words and slogans.

Finally, it was a month of great personal achievement. It's taken me a while to get here, but I'm proud to introduce a new nomenclature in The Radio World Magazine: **CHUCK RWM@aol.com**. That's right. While I could have been washing underwear, I was busy joining the realm of the Internet, cyberspace, et al. My

home has become a launching pad for keystroke communication with you, which I invite you to take advantage of.

Meanwhile, amid these pages, computer aficionado Alan Haber takes you on a journey to the Internet this month, explaining how those radio station Web sites you've been hearing a lot about can help you get the word out over another medium. This is what I like to think of as a signature story for

RWM, giving radio executives the quick and dirty on what the technology's all about, how you can benefit, what it'll cost you and how you might reap revenues.

You'll also want to check out Vincent M. Ditingo's Management Journal, which explores other feasible sources of alternative revenue in the radio environment of the mid-1990s.

Summer's here and it's prime time to remind your beaching, vacationing, driving, radio-listening audience just how brightly you shine. Enjoy!

Chuck



140 last year) and made clear the organization's renewed dedication to our industry.

The Radio World Magazine was pleased to sponsor the opening night Radio Reception at the in-vogue new Canadian Embassy, as well as radio-oriented sessions and speakers throughout the show.

A week later, radio's most glamorous annual event, The Mercury Awards, honored the industry's best local and national spots at a black-tie ceremony at the Waldorf-Astoria in New York. Ad agency Cliff Freeman & Partners took away the \$100,000 grand prize for its comical "Teacher" spot for Staples Office Products, while \$20,000 Gold Awards were presented to the creators of spots for "The Simpsons," Massachusetts Department of Public Health, Nickelodeon and WGKX in

THE Vol. 2, No. 7, July 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 Karkington
Cristina Strigel
James Cornett**

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**

PC Programmer **Jean Alley**

Accounts Receivable **Steve Berto**

Accounts Payable **Enid Palazzolo**



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: 703-998-7800. FAX: 703-998-8866. Second-class postage paid at Falls Church VA 22048 and additional mailing offices.

POSTMASTER: Send 3578 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.

Safe



- Both the superior audio of Layer III and compatibility with installed Layer II-only codecs. Zephyr costs about the same as Layer II-only equipment.
- Only Layer III permits mono 15kHz operation on a single ISDN "B" channel or one Switched 56 line. This can greatly reduce your transmission costs.
- Clean, uncluttered front panel for simple operation. Full metering, call-duration timer, headphone jack, and mic/line inputs.
- Split channel mode allows individual mono signals to be transmitted to separate sites.
- RS-232 bi-directional data at 9600 baud 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.

Bad weather.
Flincky
players.
Losing streaks.

When it comes to sports, you can't control everything. But with Zephyr, you can guarantee that every game you broadcast will sound great.

Combining the most advanced digital audio techniques and the most practical features, Zephyr is the easiest way to use ISDN or Switched 56 for sports broadcasts.

Zephyr's Layer III provides the best broadcast sound quality, and Layer II and G.722 compatibility let your Zephyr connect to every major codec out there.



It's full duplex, so cues can be sent from the studio without the cost of additional phone lines.

Zephyr includes an ISDN terminal adapter and our ISDN Telephone mode allows you



only from

to place a standard voice-grade call to a Plain Old Telephone Service (POTS) phone.

With Zephyr, you are always ready for the opening pitch, the kickoff, the jump ball, the face off... and your listeners.

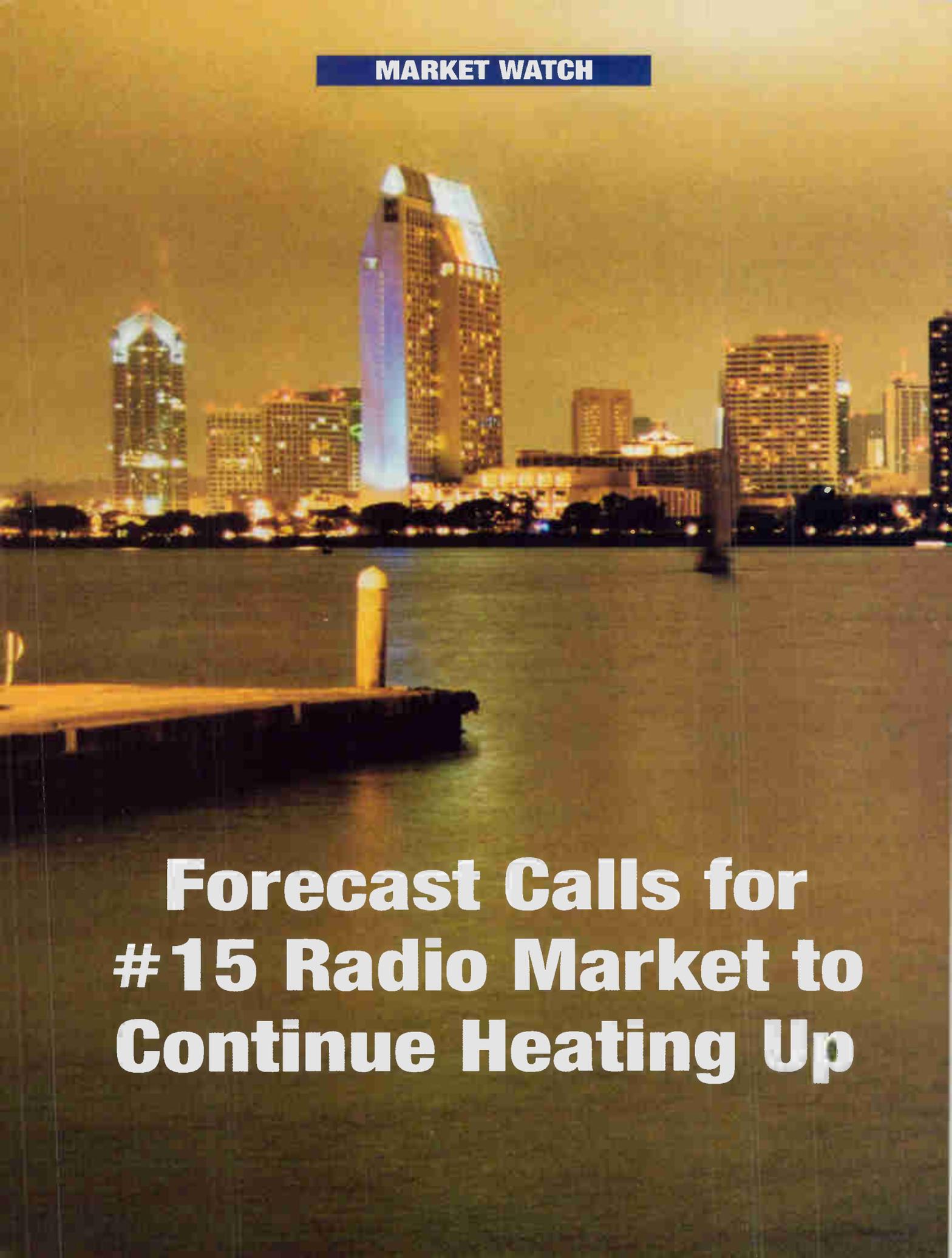


2101 Superior Avenue
Cleveland, Ohio 44114
216.241.7225
Fax: 216.241.4103
email: info@zephyr.com



The Best Way to Hear from There™

Telos **Zephyr** TELEVISION • RADIO • BROADCAST

A nighttime photograph of a city skyline across a body of water. The most prominent feature is a tall, illuminated skyscraper with a unique, pointed top. Other buildings of varying heights are also lit up, creating a warm, golden glow against the dark sky. In the foreground, a dark pier or dock extends into the water, with a single, glowing yellow light post. The water reflects the lights from the buildings and the pier.

**Forecast Calls for
#15 Radio Market to
Continue Heating Up**

san diego

by Thomas K. Arnold

It used to be said that the San Diego radio market consisted of two types of people: those trying to get to Los Angeles 120 miles to the north, and those trying to get back to Los Angeles.

No longer. In the last decade, the San Diego radio market has grown and matured, much like the city itself. San Diego this year fielded a Super Bowl team and landed the 1996 Republican National Convention. The local radio market, in turn, is ranked 15th in terms of listeners—up from number 19 a decade ago—and 14th in terms of revenue. Total billings this year are expected to top \$100 million for the very first time, up 5 percent from last year and triple the figure reported in 1983.

And with a near-perfect climate, an exceptional quality of life and more than two dozen signals broadcasting in splendid isolation from the rest of Southern



California (thanks to Camp Pendleton Marine Base to the north and mountains to the east), San Diego is now a destination market rather than a stopping-off point.

Stay in the market

"San Diego has become a market no one wants to leave," says Carolyn Howe, director of marketing for the San Diego Radio Broadcasters Association. "If people have a change of position here, they will do just about anything to stay in the market. As a result, it's very hard for an outsider to find a position, because there are so many qualified people already here."

"What you see today is that people are looking to get to San Diego and then they want to stay here once they get here," adds Tom Baker, general manager of nostalgia/classic rock combo KPOP-AM/KGB-FM. "San Diego is one of the best places to live, number one, and it's also a sensational radio market that's going to get even better."

Quality of life aside, what exactly has helped the San Diego radio market grow beyond the proverbial shadow of its much-larger neighbor to the north, long the nation's runner-up radio market? Steady population growth, for one, along with the area's natural proclivity for radio listenership: The sun is almost always shining, so people tend to spend a lot of time outdoors with their radios. And because public transportation in San Diego is woefully inadequate, people also tend to spend a lot of time in their cars, again with their radios.

"Look at the weather. People are outside; people prefer to participate in rather than watch events, and they tend to take their radios with them," Baker says. "The HUT (households using television) levels in this market are much lower than you would expect, given the market size; the last time I looked, San Diego was ranked way down at number 45."

Radio is king

Radio really is king in Southern California," adds Mike Glickenhau, executive vice president and general manager of sports talk/alternative rock combo XTRA-AM/FM. "The lifestyle is very conducive to radio. You tend to be outside, and you are more apt to have your radios with you. It could be November and it's 75 degrees, whereas in the rest of the country the weather might keep you indoors, where you have more opportunity to utilize other mediums like television."

Understandably, competition is intense. The Winter 1995 Arbitron report for the

San Diego market lists 25 radio stations—14 FMs and 11 AMs—with another seven stations beaming north from Mexico, many of them under programming and sales lease agreements with American operators (see sidebar).

Broken down, the market offers listeners four news/talk stations, three country, three Spanish, two adult contemporary, two Hot AC, two nostalgia, two rock, one each of CHR, alternative rock, sports, religious, classical and public radio, as well as no fewer than six "retros," ranging from oldies and classic rock to the trendy hits of the '70s format and hits of the '80s.

"I think anytime a market escalates as quickly as San Diego did in terms of both size and revenue, you're going to see competition heat up," says Steve Jacobs, president and general manager of Hot AC Q106 KKLQ-AM/FM, rocker KIOZ-FM and news/talk KOGO-AM, all owned by the locally based Par Broadcasting Co.

"I would say San Diego has become one of

the most competitive markets in the country, by virtue of the number of signals, the many major companies attempting to buy stations in San Diego and the many new managers," he says.

Money, but at what cost?

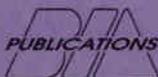
In spite of the radio crowding, there's enough money that most stations can survive, Howe maintains. But with the free flow of revenue comes a higher price tag to effectively play in the big leagues. Jacobs says stations should be prepared to spend at least half a million dollars in TV advertising a year if they want to make any kind of impact. Five years ago, he says, it was less than half that.

And the days when an FM station could be picked up for less than \$10 million are long gone. The most recent sale in the San Diego market closed last April, when SFX Broadcasting picked up soft AC KXYF-FM for a cool \$16 million, a price that included real estate.

"It's difficult to zero in on an average, but I

San Diego Radio Market Overview

Station	AM/FM	Format	Rev. Est. in Millions	Owner	Arbitron 12+ Winter '95
KSON-AM/FM	97.3/1240	Country	\$10.9	Jefferson-Pilot	6.8
KYXY-FM	96.5	AC	5.4	SFX Broadcasting	5.4
KSDO-AM	1130	News/Talk	6.8	Gannett	5.3
XITZ-FM	90.3	CHR/Rhythm	3.0	Victor & Martha Diaz	5.2
KKLQ-FM	106.5	CHR	10.0	Par Broadcasting	4.5
KPOP-AM	1360	Nostalgia	1.7	Brown Broadcasting	4.1
KGB-FM	101.5	Classic Rock	5.8	Brown Broadcasting	3.9
KFSD-FM	94.1	Classical	3.5	Lotus Communications	3.8
KIFM-FM	98.1	AAA	4.5	KIFM Broadcasting	3.8
KBZT-FM	94.9	Oldies	4.0	Anaheim Broadcasting	3.6
XTRA-FM	91.1	New Rock	8.0	Noble Broadcast Group	3.6
KFMB-AM	760	Full Service	8.0	Midwest TV Inc.	3.1
XTRA-AM	690	Sports	7.0	Noble Broadcast Group	3.1
KIOZ-FM	102.1	AOR	4.0	Par Broadcasting	3.0
KMKX-FM	103.7	Rock AC	6.2	SFX Broadcasting	3.0
KCBQ-FM	105.3	70s Oldies	2.6	Compass Radio Group	2.5
KFMB-FM	100.7	Adult CHR	3.5	Midwest TV Inc.	2.5
KKBH-FM	102.9	70s Oldies	2.5	Gannett	2.4
KOGO-AM	600	Talk	0.6	Par Broadcasting	2.4
XHRM-FM	92.5	Alternative	1.8	Luis Kaloyan	2.3
KPBS-FM*	89.5	NPR, N/T	n/a	San Diego State University	2.1
XHKY-FM	99.3	Spanish	1.0	Victor & Martha Diaz	2.0



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.

can tell you this: For anyone to try to come into the market and pick up a signal that covers the entire market, it's going to be extremely difficult to get in for under \$12 million to \$14 million," says George Nadel Rivin, partner in charge of broadcast services for Miller Kaplan Arase & Co., a Los Angeles accountancy that tracks radio revenue.

Country on top

The top-rated station in the Arbitron Winter 1995 book is Jefferson Pilot's KSON-AM/FM, a potent country combo that has ruled the San Diego market for the last several years. Noting that KSON's only competition comes from tiny 3,000 W KOWF-FM in the northeastern fringes of the county, local radio observers have long predicted the emergence of a second country station with a marketwide signal.

The only reason it hasn't happened yet, they say, is that owners still recall the bruising four-way battle between KSON-AM/FM and KCBQ-AM/FM that ended with the KCBQ combo switching to oldies in 1986.

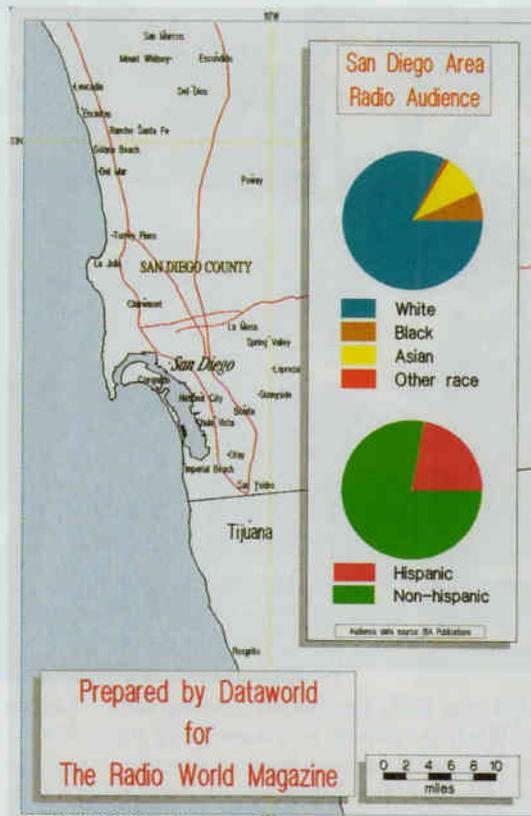
"People are still gun-shy," says XTRA's Glickenhous. But with the prospect of new owners moving into the market, he adds, "it's just a question of when somebody's going to step up to the plate and do it."

Prior to KSON's ascent to the top of the ratings ladder, the perennial market leader was beautiful music station KJOY-FM (K-JOY). But when that format started to erode in the late 1980s, K-JOY became Sunny 103.7, a soft adult contemporary. When Sunny's owner, the Command Group merged with Capstar in the fall of 1993, Sunny 103.7 became part of the nucleus of the fledgling SFX Broadcasting.

Last April, SFX picked up a second soft AC, KYXY-FM, to assemble this town's second duopoly. KYXY had always been a strong performer, but in recent years it has broadened its audience to the point where it is now ranked second in the market.

Sunny 103.7, meanwhile, was never quite as successful as its beautiful music predecessor and in February, with its acquisition of KYXY all but assured, SFX changed Sunny's format to classic rock, its call letters to KMKX and its on-air handle to Rock Mix 103.

"Both KYXY and Sunny were doing well, but they were primary competitors," says Charlie Seraphin, vice president and gener-



al manager of both stations. "So with the purchase of KYXY, the idea was to transform one into a more rock AC, which would give it a bit of a different demographic appeal, yet still be in that lucrative 25-54 arena. KYXY was operating off a larger cume base, so the rationale was it would be easier to move Sunny's smaller cume into KYXY."

The Jury is out

Rock Mix went on the air less than six months after another classic rocker, KCLX-FM, became The Beach and began playing pop hits from the 1970s. The jury is still out on how the switch will impact ratings; KCLX, however, had been trending down, finishing at number 18 in the latest Arbitron book. Rival classic rocker KGB-FM, a former AOR powerhouse owned by Brown Broadcasting, came in seventh.

Consultant Bill Moyes, chairman of The Research Group, is convinced the market can only support one classic rocker, particularly since KCBQ-FM, which plays "modern oldies" from the 1970s and 1980s, effectively competes for the same audience as KGB and KMKX. "They're all playing the same records," he says. "Why does the city need three of those? Somebody's going to fail."

Baker believes KGB's history will work in its favor. For much of the '70s and '80s, KGB gave K-JOY a serious run for the

CLOSED!

WXXL-FM, Orlando, FL and WEAT-AM/FM, West Palm Beach, FL from J.J. Taylor Companies, John Taylor, III, Principal to Omni America Communications, Carl E. Hirsch, Anthony S. Ocepek and Dean Thacker, Principals for cash consideration, as well as a merged partnership interest resulting in combined assets worth \$156,000,000.

Randall E. Jeffery initiated the transaction.

ELLIOT B. EVERS
415-391-4877

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

RADIO and TELEVISION
BROKERAGE • APPRAISALS



MEDIA VENTURE PARTNERS

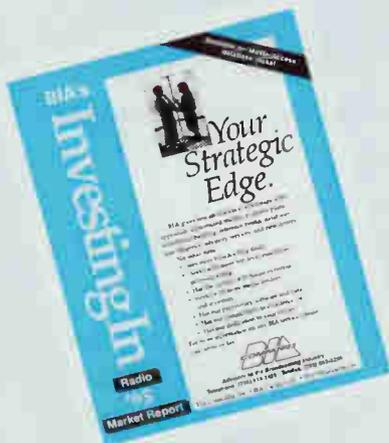
WASHINGTON, DC
ORLANDO • CINCINNATI
SAN FRANCISCO

Circle 122 On Reader Service Card

Looking for that perfect station to buy?

Here's help:

BIA's Investing in Radio Market Report

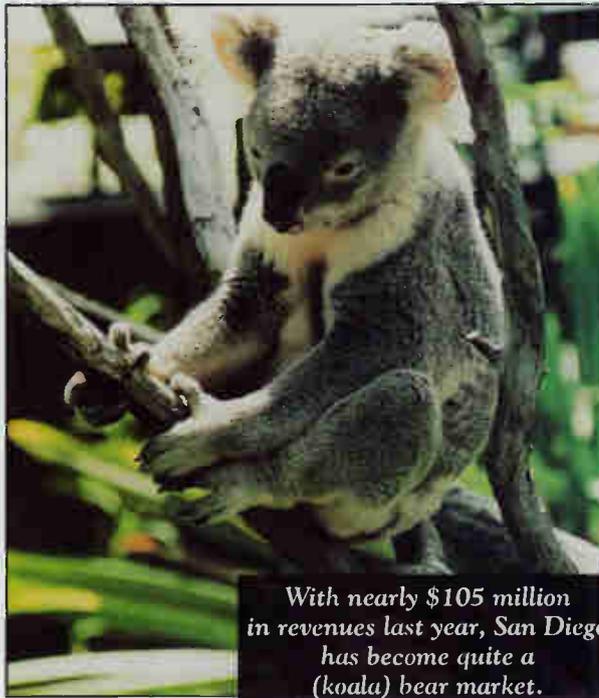


- All the Arbitron-rated commercial stations
- Station and market revenue estimates
- Arbitron ratings
- Power ratios
- Market statistics
- Station acquisition data

Also available on diskette



For more information, a free brochure or to order, call Jean at BIA Publications 703-818-2425



With nearly \$105 million in revenues last year, San Diego has become quite a (koala) bear market.

number one spot, periodically taking the lead. With its switch to classic rock in 1991, the station was no longer a contender for the top spot, but Baker says he doesn't mind—it's still tremendously popular with adult males, and as far as he's concerned, that's all that matters.

"The 12+ numbers mean nothing," Baker says. "Advertisers are buying 25-54, 18-34, 25-49."

Baker isn't the only one who feels that way. Bob Bolinger, general manager of KFMB-AM/FM, says 12+ numbers "are nice for bragging rights, but little else. When you look at how compressed the ratings are, you see there are a lot of stations with between 200,000 and 300,000 listeners, so you have to really target your sales efforts toward a specific audience."

That's precisely what KFMB-FM Star 100 did when it first cultivated a mainstream following with its zany "Rich Brothers" morning show and sponsorship of major events like the annual Beach Boys/San Diego Padres double-header. The station kept its Hot AC format but dropped the bells and whistles; today, it still ranks in the midteens as far as overall ratings are concerned, but Bolinger notes with pride that the station delivers its target audience of adults, 25-44, "and is about 60 percent female."

While the emergence of duopolies is reshaping the radio landscape in markets nationwide, the trend has

barely caused a ripple in San Diego—at least, for now. At this point, there are just two: Par's Q106 and rocker KIOZ-FM; and SFX's KYXY and Rock Mix 103. But observers don't expect this inaction to last.

"There will be more duopolies," says SFX's Seraphin. "A lot of standalone owners in the market have been unwilling to sell, and some of them are not in a position to acquire other stations. But I think it's only a matter of time."

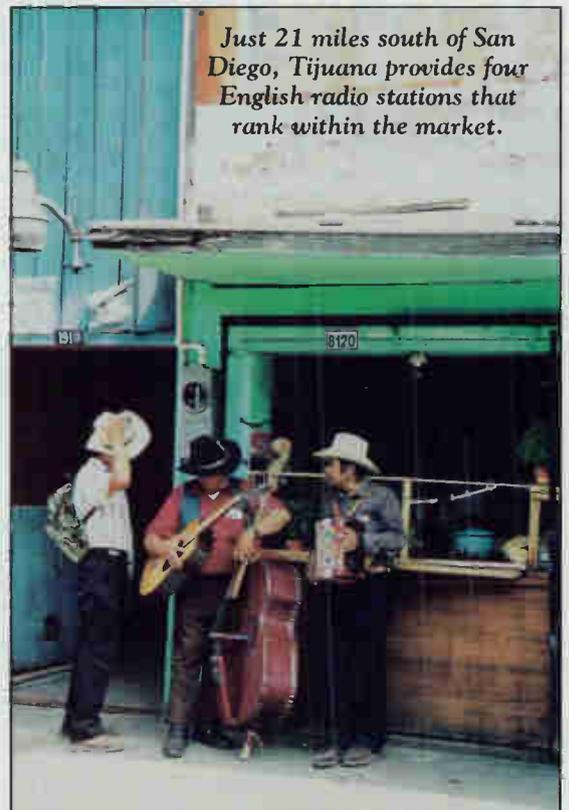
"San Diego has always been a strong combo market, so many owners already had two viable properties," adds XTRA's Glickenhau. "As a result, San Diego had the luxury of not rushing into duopolies as much as in other markets. But that doesn't mean

the owners' eyes aren't open.

"My company (Noble Broadcasting) is out there looking; we've made some offers, and while we haven't been able to put any deals together, we are very aggressively looking for stations to buy," he says.

Syndication affinity

One national trend that has caught on big in San Diego is radio's growing affinity for



Just 21 miles south of San Diego, Tijuana provides four English radio stations that rank within the market.

San Diego photos: Charles Taylor

syndicated programming. Late last year, XTRA-FM 91X dropped its high-priced morning team in favor of Howard Stern and saw ratings soar, particularly among

San Diego Financial Snapshot

Market Rank: 15
 Revenue Rank: 14
 Number of AMs: 14
 Number of FMs: 22

Revenue Growth
 88-93: 3.0%
 94-98: 6.4% est.

Revenue 1991: \$89 million
 Revenue 1992: \$88 million
 Revenue 1993: \$91.8 million
 Revenue 1994: \$104.9 million
 Revenue 1995: \$112.2 million (est.)

Source: 

male listeners. According to Arbitron, 91X now commands a weekday morning share of 6.5 among males 18-49.

Rush Limbaugh's syndicated talk show has had a similar effect at news/talk KSDO-AM. The station is ranked third in overall listenership, thanks in large part to the strength of its 10 a.m. to 3 p.m. numbers. Limbaugh is on for the first three hours, followed by Roger Hedgecock, the popular ex-San Diego mayor who now espouses the same conservative philosophies as his syndicated lead-in. The station's overall ratings share is 5.3, but during middays, it sears to 6.8, the highest in the market.

"Syndicated programming is nowhere near what it used to be; it's so much better, both technically and in what's available," says Glickenhau. "I never thought I would have a syndicated morning show for 91X, but Howard Stern does great radio and is compelling enough that he can be a very significant entertainment offering for San Diego, even though he comes out of New York."

What does the future hold in store for San Diego radio? Continued revenue and listenership growth, industry observers say, fueled by a still-growing population base and a consolidated group of well-heeled owners who know what it takes to compete and have the money to do so.

"I foresee that in the next five years, you're going to be allowed to own six stations in a market like San Diego," KPOP/KGB's Baker says. "Triopolies are next, and as the FCC continues to loosen up ownership restraints,

you're going to have maybe four or five players in the market."

"There has already been a considerable amount of adjustment in the market in the last 12 months, and I think we're going to see more of it," adds SFX's Seraphin. "I'm not sure all the players have found their mates or that all the stations have found their niches, so I expect we're going to see

some more changes over the next 12 months." 

Thomas K. Arnold is a veteran San Diego-based free-lance writer specializing in business, entertainment and media. A former radio columnist for San Diego Magazine, he has also written about radio for The Los Angeles Times, Billboard and the San Diego Reader.

Americanized Mexican Stations Coexist As Part of San Diego Radio Market

Of the 32 signals tracked in the latest San Diego Arbitron survey, seven broadcast from the Mexican border city of Tijuana, making this a truly binational market.

Four of the signals are leased to American operators and have English-language programming. XITZ-FM, a CHR station, is ranked fourth overall in the Winter 1995 Arbitron book. Alternative rocker XTRA-FM 91X, is ranked 11th; followed by its AM sister, sports talker XTRA-AM, at number 13; and XHRM-FM, another alternative rock, at number 20.

Filed suit

Today, there's a peaceful coexistence between these Americanized Mexican radio stations and their U.S. brethren. But in 1979, a year after XTRA-FM first began broadcasting American rock music, a coalition of San Diego radio stations filed suit with the FCC, seeking to block what was then Noble Multimedia Communications from operating its two Mexican stations (XTRA-AM had just switched from beautiful music to top 40). The American stations claimed Noble was in violation of the FCC Act of 1934 by exceeding wattage restrictions.

When the FCC subsequently ruled that because the stations were still owned by Mexicans, its guidelines did not apply to them, the local radio community was in an uproar, accusing Noble of unfair competition.

"It's almost like being in a boxing match with your scheduled opponent, and all of a sudden another guy who you've never seen before jumps into the ring and hits you on the side of the head," Jim Price, then general manager of KGB-AM/FM, told the Los Angeles Times in 1981. "We're governed by the FCC, and they're not."

Noble's John Lynch, in turn, countered that the Mexican government's restric-

tions were every bit as strict as the FCC's, if not more, and noted that his company contributes both dollars and jobs to the San Diego economy, just like any other local radio station.

"I think we're a symbol of what ought to be here on the border," he said at the time. "We're trying to bring both cultures together, and the ones who fight us are financially selfish and don't have the entire picture in their minds."

Fears that the 1979 FCC ruling would lead to a rush of American operators seeking to set up shop in Mexico have since proved unfounded. Only one other station has joined the XTRA combo and XHRM in broadcasting English-language programming.

Meanwhile, the San Diego radio market's Latino population has increased from less than 15 percent of the total population in 1980 to 22 percent today. The three stations that broadcast Spanish-language programming—XEMO-AM, XHKY-FM and XLTN-FM—have a collective market share of 3.9 percent, and most observers believe that figure will grow as San Diego's Latino population continues to increase and the stations that cater to it become more sophisticated.

Increasingly important

But even for radio stations that neither broadcast from Mexico nor offer Spanish-language programming, the Latino market is becoming increasingly important. "Anytime you have 22 percent of the market belonging to a specific group, that's significant," says Carolyn Howe, marketing director for the San Diego Radio Broadcasters Association. "One of the other things is that Tijuana is a market of 2.2 million people who cannot only hear our signal, but also shop in San Diego, although these people aren't counted in either our population figures or our ratings." 

—Thomas K. Arnold

Technical Lemon Or Electronic Creampuff?

An Engineering Road Map for the Non-Technical Buyer

by Jim Somich

Engineering is often relegated to the back burner when your time is occupied with ratings, cash flow and financing, but you don't have to be an engineer to steer clear of technical pitfalls when evaluating a property you plan to acquire.

Leaving everything up to your engineering consultant can be a cop-out. Learn a little, save a lot! Know what to look for, what questions to ask. You could save yourself untold headaches down the road. If you're considering a station acquisition, team up with your engineer and supercharge your evaluation. It's easier than you think.

Let's not concern ourselves with the easy ones. It doesn't take a rocket scientist to spot a property that is suffering from extreme neglect. It's one thing to realize that a major rebuild will be the only route to take. It is another to expect only a few, minor problems and find out six months down the road that your tower is ready to come down in the first windstorm.

The signs of a well-maintained property are also obvious to the potential owner. It's those in-between situations that will keep you up all night. Unfortunately, many of the stations on the air today are in-between. Stations are a reflection of the times, and in the 1980s and 1990s, a lot of good engineering was thrown out with deregulation.

Chances are the owner has put the best face possible on his property. This is not unlike buying a used car. It is your job, and that of your engineer, to cut to the chase and make a practical evaluation in a short period of time and often under difficult conditions.

The strategy I am outlining here is based on three components:

1. Plan to devote about 20 percent of your time to technical considerations, and try not to become overwhelmed by trivia. Initiate a checklist so you will know what questions need to be addressed. Retain a technical consultant that you trust to help you answer those questions.

2. Trust your gut feelings about the technical operation. Slipshod operations are not always a bad buy, but they indicate a certain attitude or philosophy on the part of the owners. You may not be an engineer, but your instincts can save you from making a big mistake. Back up your feelings with solid technical input from your consultant. Know what you are buying.

3. Engage in a serious dialogue with your consultant after you have toured the station with him or her and spoken with employees. Your checklist will help you ask the right questions. It will still be up to you to make any final decisions based on the answers you get.

FIRST IMPRESSIONS

Tour the entire technical plant with your consultant, but rely on your own initial impressions during this phase. Does the facility seem neat and orderly or sloppy and haphazard? Does the plant show any concern at all for technical matters or do things just seem to be thrown together? A desirable property, from a technical standpoint, will show some signs of good engineering.

Look behind doors to get a better perspective. Open racks and look at the wiring. Check inside cabinets or behind equipment. This is not a technical evaluation, but

rather an attempt to determine if engineering is of any concern to the present owners.

Don't just gloss over this phase because you feel unqualified to judge technical matters. Look for the warts. Ask a lot of questions. And don't forget the transmitter site. Although often ignored in serious evaluations, there is more opportunity for technical disaster at the transmitter than anywhere else.

Plan with your consultant to note certain technical parameters during your tour. FM stations should be putting out licensed power and the reflected power should be low, indicating the soundness of the antenna and transmission line.

At AM stations, check the common point current as well as antenna currents and ratios to determine how they compare with licensed values. Take a close look at the towers. Are they well-painted and free of rust and corrosion? Do the guy wires appear to be tensioned properly and in good condition? Checks like these take only a few minutes and can reveal problems ready to turn into disasters. Your consultant will work harder for you if he realizes you are making a strong attempt at a good technical evaluation.

Whether at the studio or transmitter site, keep looking for signs of good engineering. Cleanliness is part of it, but look beyond housekeeping. Does the station own any tools or test equipment or is it relying on the engineer to supply everything? Are licenses and required notices posted along with operators' licenses? All of this is good engineering.

COVERT OPERATIONS

Visit the station after hours, if possible. Try to see it in operation under more normal

conditions. You may be surprised at how your impressions change after the "show" put on for you by the owners.

Talk to employees on duty and don't be afraid to ask pointed questions. I strongly recommend that you meet with the station engineer, whether staff or contract. You should have a list of questions and concerns based on your initial station tour. Your consultant should be present at this meeting.

Try to talk to the station engineer privately, if at all possible. Depending on your concerns after your initial investigation, this meeting can either confirm your worst fears or explain your concerns away.

After you have made your initial tour, and have met with the owners and engineer, break out your notes and have a serious discussion with your engineering consultant. Determine his or her impressions and try to reconcile them with yours. If you have questions or doubts at this point, try to resolve them. Determine how much of the operation appears usable to you and what will have to be scrapped and rebuilt.

Shedding the Light On Dark Stations

Stations that have been off the air for any period of time present some unique technical challenges. If a station is on the air, it is fairly easy to determine its technical condition. Dark stations—especially those down for an extended period of time—are extremely difficult to evaluate technically.

The first rule is that you cannot assume anything. If you have any intention of utilizing any part of the technical operation, you must inspect, test and make some educated guesses. In some cases, the station may be partly dismantled, making evaluation even more of a challenge.

The best you can do in these difficult situations is to rely on your engineer to give you the best and worst scenarios considering the situation.

Often, transmitters can be tested into a dummy load to give you some indication of condition and performance. Dark stations can be a real bargain, but consider the technical pitfalls. And be sure to inspect all equipment thoroughly before applying power. Small, furry animals love to nest in the cracks and crevices of transmitters and phasors.

—Jim Somich

THE CHECKLIST

Even before your initial tour, it's a good idea to develop a checklist of questions that can be applied to any evaluation. Some of them are as follows:

1. The last audio and RF "proof." Though no longer required by FCC regulations, audio proofs are invaluable documentation of the technical condition of the station. If no current proofs are available, seriously consider having them done before closing the deal. RF proofs can uncover coverage problems as well as the need for serious—and expensive—engineering work.

Ask if the station has a consulting engineer or firm. This is a good starting point for digging up previous proofs and related materials. Audio proofs are relatively simple, low-cost and can be performed overnight. Field signal measurements take longer and cost more. The decision to commission these measurements should be made with your engineering consultant and based on apparent need. Perhaps your engineer can perform the needed measurements without incurring the cost of an outside consultant.

2. Are all licenses and authorizations in order? These include the station license, auxiliary services (STL, RPU, etc.) and other special authorizations that are a part of the main station license.

3. Does the station have any technical contracts that you should know about? Do they lease space on their tower? Do they lease an SCA channel? Get copies of the contracts and go over them with your lawyer.

4. Determine if any tower studies are available. This is especially important if the station leases tower space. You cannot determine if a tower is overloaded by looking at it. If you or your consultant have any doubts about the tower(s), consider having a study done before closing the deal. It could save you untold grief later.

5. In AM stations, try to determine the integrity of the ground system. Your engineer can go over the tower site with a field meter and determine the extent of the ground system. In many cases, what is hidden from sight doesn't exist at all! A solid ground system is required to maximize AM coverage.

MONITORING

Don't forget to listen critically to the station. Serious critical listening can point out major and minor problems. Listen ➤

SOLD!

WJBO-AM/WFMF-FM,
Baton Rouge, Louisiana from
Baton Rouge Broadcasting
Company, Inc., to Gulfstar
Communications, Inc.

Charles E. Giddens
and
George I. Otwell
initiated the transaction

GEORGE I. OTWELL
513-769-4477

ELLIOT B. EVERS
415-391-4877

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

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

RADIO and TELEVISION
BROKERAGE • APPRAISALS



**MEDIA VENTURE
PARTNERS**

WASHINGTON, DC
ORLANDO • CINCINNATI
SAN FRANCISCO

Subject to F.C.C. approval

Circle 174 On Reader Service Card

.... Products & Services

NASHVILLE
Record Review
CROOK & CHASE

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 126

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 201

SHHHHHH
RADIO'S BEST KEPT SECRET
Is NASCAR Stock Car Racing!
The Secret Is Leaking Out!

NEW AFFILIATES:
San Diego **KCBQ 1170 AM**
Dallas **KTCK 1310 AM**
Miami **WTH 100.3 FM**
Kansas City **KCTE 1510 AM**

Call For Information

MRN **Call 904-254-6760**
1801 W. INTL SPEEDWAY BLVD
DAYTONA BEACH, FL 32114-1243

READER SERVICE 45

LET USA Radio Network
Go To Work For You
ON THE WEEKENDS!

UNLEASH WEEKEND RATINGS AND
REVENUE POTENTIAL WITH *LIVE* TALK!

The Ron Seggi Show CASUAL CONVERSATION
WITH POPULAR
PERSONALITIES.

AMERICA'S PREMIER
MONEY ADVISOR AND
COMMENTATOR. **Steve Crowley's**
American Scene

The Jack Christy Show CONFRONTATIONAL
BUT
RESPECTFUL TALK.

FOR MORE INFORMATION CALL
AFFILIATE SERVICES AT:
1-800-829-8111.

USA
RADIO NETWORK 

DEMOS WILL BE SENT
UPON REQUEST.

Sit Back, Relax And Enjoy Your Weekend!

READER SERVICE 120

in the car and on a better radio, if possible. Listen with your consultant. You are listening for signs of trouble. Does the station sound good? Is it clean and undistorted? If it isn't, why not? Try to find answers to these questions before signing on the dotted line.

PUTTING IT ALL TOGETHER

If you have followed the advice given here, I promise you are head and shoulders above most potential buyers. Instead of closing your eyes and hoping for the best, you have taken a pro-active engineering approach. Now is the time to get together one last time with your consultant and resolve any lingering doubts you may have.

What is your consultant's final opinion of the technical operation? Assume that other problems exist that are buried too deeply for you to find until later. Determine what must be repaired immediately and at what cost. What repairs can be postponed and what is hopeless and must be scrapped?

Remember that none of this is beyond the engineering layperson. Even the best engineering consultants will gloss over problems if they feel you do not want to be directly involved in the engineering. The key to a successful evaluation is to ask the right questions—and ask them over again of different people—until you get the right answers. If you do your homework, most of your engineering surprises should be good ones. 

Jim Somich is a radio broadcast engineering consultant and president of MicroCon Systems Ltd., a manufacturer of broadcast equipment.

BUYING AND SELLING

Putting a Potential Buy to the Test

A Good Game of 20 Questions Will Uncover Factors That Count in Considering a Purchase

.....
by *Dain Schult*

In the 1980s, there appeared to be a nationwide contest to see who could expend the highest cash flow multiple for a radio station and still somehow show on paper that its debt could be serviced.

Today, many of those deals don't look as smart as they did then. But as radio rises out of the ashes and challenges television and cable as a desirable investment vehicle again, the stage is set to see whether, as an industry, we learned our lessons from the frenzied decade past.

Let's be smart buyers. As a potential station buyer, what are the most important things to look for, ask about or check when considering a station for purchase? Above and beyond current

financials and preliminary information, including call letters, dial position, coverage map and sales presentation, what are the 20 most important questions to ask about the deal?

Consider the following:

Station characteristics

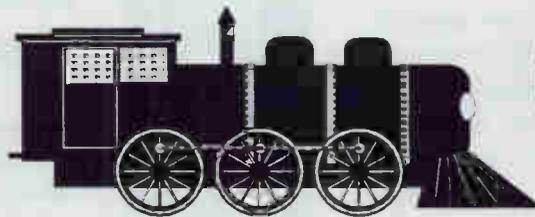
- 1) What is the station's billing and collection history for the last three years? Is it going up, down or sideways? Why?
- 2) What is the station's ratings and format history for the last three years? Is it stable, growing or dying? Why? Is the format unique or nondescript?

Market characteristics

- 3) What is the radio market's revenue history for the last three years? Is 

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 9 On Reader Service Card

... Products & Services ...

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 151

Collector's Radio Network

"COAST TO COAST"

The world's **first** broadcast network
dedicated to the collector

featuring...

Two action-packed hours of listener interactive programming fed live each Saturday via Satcom C-5

An up-beat & original talk radio concept produced by veteran Detroit-area broadcasters, originating from Dearborn, Michigan

- **Classic Cars** • **Collectibles & Antiques**
- **Classic Entertainment and more!**

Available on a barter basis

Info & demo: 800-739-7900
FAX 313-359-0331

READER SERVICE 101

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

READER SERVICE 176

ATTENTION ADVERTISERS

Reach 14,000+ broadcast equipment buying professionals at AM, FM and AM/FM radio stations, networks and groups, recording studios, engineering and consulting firms every month.

PRODUCTS & SERVICES SHOWCASE

appears monthly in the pages of
RADIO WORLD MAGAZINE. To
advertise your product or service
contact **Christopher Rucas** at
RADIO WORLD MAGAZINE

Tel: **1-800-336-3045**
FAX: **703-998-2966**

it growing or slumping? Why?

4) Are there pending ownership changes, LMAs or move-ins on the horizon that change the level on the playing field? Or change the radio revenue mix?

5) Are there unique market or economic factors that will impact this station? Are there economic factors such as a military base about to close that could wreck the markets and cause an in-town recession?

Facilities

6) Are the current facilities adequate and acceptable for what you want to do in operations or will you need a larger or smaller facility? Everything may fit perfectly now, but what will the station look like a year from now? Five years from now?

Programming, promotions, image

7) Is this station "on target" with where the market is headed in terms of demographics. If not, why not? What's right, wrong or needs improvement?

8) What kind of promotions and jingles/liner market is this? Is it the kind of market where every advertiser expects some kind of bonus-added promotion or contest before committing to a schedule? Is it the kind of market where you have to give away big bucks to "buy" the audience? Are all other stations using out-of-market voice talent for their liners and IDs?

9) What's the biggest or the best promotion that has been done in this market and was it sales-related? What does it take to make a splash in the market?

Bookkeeping/traffic

10) What kind of computerized bookkeeping/traffic system do the stations have and how long has it been there? Is it adequate for now but needs replacing soon?

11) Can the current personnel make the transition to a new system quickly? If you decided to change vendors, can the staff adjust to the change?

12) What is the station's public image regarding both accounts receivable and accounts payable? Do clients take the station seriously on both counts? Is the station perceived as a deadbeat on accounts payable?

Sales strategies

13) What percentage of local billing is direct retail and how much is agency?

Who's in control of these accounts?

14) What percentage of overall billing is local and how much is national/regional? This says a lot about the ability of the current sales staff.

15) How much, if any, effort has been made to develop non-traditional revenue

Above and beyond current financials and preliminary information, what are the 20 most important questions to ask?

sources for the station? Anybody spending time on coop or telemarketing?

Current management

16) What are current and long-range financial, programming and operational goals of the station? If it doesn't have any, what does that tell you about the station?

17) How are the salespeople compensated and why? Is there accountability built into their plan?

18) Are there any "dead bodies" hidden in the closet regarding the station's prior public image or prior hiring/firing procedures? Where are the dead bodies buried and can any of them come back to haunt you once you've taken over?

19) Does the station have department heads with the authority to act in a situation or does everything have to go through the GM first? Who is controlling what and when?

20) Can the station's market value be doubled within five years or less? If it can't, maybe you need to pass up this station.

Of course, there are any number of other questions that need answers, but if you get favorable feedback on these considerations, you are well on your way to finding a radio property worth the time and effort to acquire and operate. ☺

Dain Schult is a radio consultant based in Atlanta. Now principal of Radioactivity Inc., he has more than 20 years experience in all facets of radio.

ATTENTION P.D.s

Schedule the best in "OLD-TIME RADIO" with

When Radio Was...

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

THE LONE RANGER

FIBBER MCGEE AND MOLLY

THE SHADOW

THE LIFE OF RILEY

ESCAPE

SHERLOCK HOLMES

DUFFY'S TAVERN

OUR MISS BROOKS

LIGHTS OUT

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 78 On Reader Service Card

As Women Climb Sales Ladder, Stations Rethink Age-Old Policies

by Bob Harris

When pioneer radio company Group W recently held a dinner to recognize the most outstanding account executives among its 13 radio stations, 12 of the President's Club Award winners were women.

Indeed, in an industry known for being top-heavy with male executives, the event acknowledged that women have come a long way in broadcasting: Today, more women are selling radio than ever before, they are very good at what they do and they are extremely successful.

"It was a wonderful feeling that all these women had won," acknowledges John Waugaman, executive vice president of Group W Radio. "But you know, it didn't matter. No one made a big deal of it." In fact, Waugaman says he always passes a box of fine cigars around the banquet table after the awards dinner. This year, a few of the winning women lit up.

With women now attaining their place in top-level positions in broadcasting, many of the nation's group owners are rethinking policies that have been in place for decades, accommodating a title that accompanies many of these executives as they climb the ladder: working mom.

The Nursery

At Group W's WMMR-FM in Philadelphia, for example, the station has established what it calls "The Nursery." In an enlightened effort to keep two outstanding female AEs who wanted to spend time at home with young children but also wanted to work, a unique job-share program was created.

Each of the two AEs, Jeanne Braun and Suzy Swartz, work three days a week. One works Monday and Tuesday, both work Wednesday to communicate, and then the other works Thursday and Friday.

Has it worked? Well, according to Waugaman, the pair were so successful last year that they won Group W's Super Bowl

sales promotion. Traditionally, the person making the most sales wins an exotic trip for two to the Super Bowl.

However, unlike most years when winners take spouses or significant others, the two winning women decided to take the Super Bowl trip together and leave their husbands at home with the kids!

This "nursery" concept seems to be spreading. KYNG-FM in Dallas has had a similar job-share program for about a year,



Group W's President's Club:
12 of 13 have no mustache.

while KLIF-AM, also in Dallas, recently hired two women who actually sought the position as a job-share pair.

While women's increasing prominence at the top level in broadcasting might be viewed by some as an anticipated trend, others say it was only a matter of time before women earned their place at this level.

"Women make better managers than men," says Donna Fadal, general manager of Sandusky Radio's KEGL-FM in Dallas/Fort Worth. "Men take care of problems. Men are good problem solvers; they efficiently solve one problem, then move to the next problem.

"Women take care of people. Women are better at the things that are needed to be a good radio manager," she says. "Women seem to have a radar and good instincts about people;

they are very good at nurturing."

If this is true, then why are the vast majority of radio general managers still men, when the vast majority of radio salespeople are women? Is there a reason?

One reason there aren't more female managers is that far more women than men move out of a career path to stay home with children. It also seems more women than men leave good jobs to follow spouses. This, in effect, forces them to 'start over' in a brand new market.

Fadal gives an example of a female sales manager in Dallas that accompanied her husband to a new job in Washington, D.C., and then couldn't find a sales manager's job, so she started at the bottom again as an AE.

Find mentors

Brenda Adriance, general manager of Gannett's KHKS-FM, Dallas, recommends that it's important for women working their way up to "find mentors, both male and female, to talk to." The lack of mentors and "mentoring," she says, is a hindering factor for women with management goals.

Both Adriance and Fadal were adamant, however, about warning salespeople, male and female, that the road to becoming a manager does not include frequent jumps between stations in the same market, constantly seeking the "best list."

"I have been at KEGL for 13 years," Fadal says. "I started as an AE and continued to get promoted because I didn't move. You can't keep moving around between stations and expect to build the trust and respect necessary for a move into management."

However, cross-town Dallas GM Adriance did suggest to women, "Seek out companies that will allow you to reach your goals. A manager's job doesn't fall into your lap; you must seek the companies that provide the opportunities."

From the male perspective, there's no reason why a predominance of women in top-level positions won't continue to burgeon as company policies adapt to circumstance and women continue to demand their place in the line.

Says Group W's Waugaman, "It's only a matter of time before there are as many women GMs as men." 

Bob Harris is a Dallas-based sales and marketing consultant. His broadcast services include in-market sales training, seminars and hands-on new business development.

Your Best ISDN Solution —



Money Back Guaranteed!

Only CDQPrima™ with CCS MUSICAM® is guaranteed to make your ISDN digital audio sound the best

MUSICAM® is today's digital audio standard. Only CCS MUSICAM® has enhancements designed to sound best over ISDN phone lines. Only CCS gives you a 30-day money back guarantee.

Don't just take our word...

- Ask over 10,000 CCS MUSICAM® codec users worldwide
- Ask USA Digital Radio DAB
- Ask Swedish Broadcasting
- Ask RCA, LucasFilms and Top Recording Studios

We guarantee compatibility. Prima will even make your other brand decoder sound great!

Don't stake your next ISDN remote on five-year old Layer III or Layer II technology. And don't fall for any "hot air" product.

Call CCS for the facts.



CORPORATE COMPUTER SYSTEMS, INC.
670 N. Beers Street, Building 4, Holmdel, NJ 07733 USA
Tel: (908) 739-5600 Fax: (908) 739-1818



attract big-league advertisers.

Today, Dahl is president and chairman of Minneapolis-based Children's Broadcast Network, owner of Radio AAHS (as in "The Wizard of..."). He says that one of the biggest challenges of kids' radio is overcoming widespread resistance with the industry to a virtually untested format.

All the answers

"Radio is a very mature industry, full of all these guys who know all the answers," Dahl says. "One answer they have is that kids don't listen to the radio. But there's nothing on radio for kids to listen to. That's why they don't listen. When you provide a product, kids consume it."

Dahl is the lead contender in a widely ignored race for the 12-and-under airwaves. And while he may not acknowledge them as such, a small herd of programming competitors populate the thin field. One of these is KidStar out of Seattle, in action for just over two years and limited so far to its home market. Another is Fox Kids Countdown in Los Angeles. Although Fox brings its Man-o'-War name to the fray, it offers but a two-hour Sunday show carried by just over a hundred stations (including KidStar).

Dahl's Radio AAHS is not only the front runner, but also the distance runner in the race, with five years and 27 mostly AM affiliates to his credit. AAHS is also the only children's network that broadcasts 24 hours a day.

Whether or not Dahl acknowledges the roadblocks mentioned above, they were at least partly responsible for the demise of several earlier kiddie-nets and programmers, including CBS' RadioRadio, Imagination Station and Children's Radio Network. In fact, the CRN was an earlier incarnation of Children's Broadcasting Corp., which owns Radio AAHS.

Fox's Bert Gould says the demo is still "tough for the industry and especially for radio stations to lock onto." As executive vice president of Fox Children's Network, he's in charge of the Kids Countdown, launched last July. Gould says that the lack of Arbitron ratings for this listening group sets up a "domino effect."

If it's not rated...

"If it's not rated," he explains, "advertisers can't measure their effectiveness; then



Photo: Pege Chichester

they're not going to be willing to advertise to the demo; therefore, radio stations aren't going to want to program to the demo and programmers aren't going to create programming to meet it."

Despite these challenges, the potential audience—and the possible payoff—is enormous. Children make up about 17 percent of America's population. That's more than 40 million listeners, who spend some \$14 billion of their own money and influence at least \$130 billion more. To reach this "underserved market" audience, advertisers nationwide spend just \$1 billion, a mere one percent of their budget.

At least one researcher believes these numbers are way off base. Marketing professor James McNeal at Texas A&M University says young people directly influence nearly \$160 billion in buying and that they indirectly ("passively") influence purchases of up to \$450 billion a year.

"Children have a great deal of influence on household spending," he says. McNeal, who has written three books on marketing to children, predicts that the \$160 billion figure will nearly double by the year 2001.

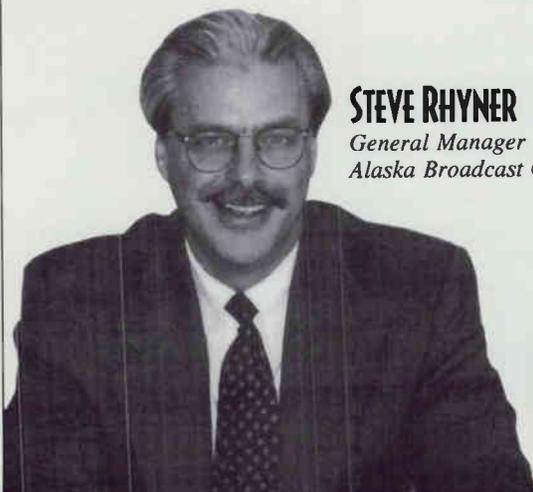
"Marketers are looking at radio for good reason," McNeal says, "because it's one more way to communicate with this rapidly growing market."

Generating research

McNeal agrees that the ratings gap has hindered the cause of children's broadcasting. He quotes an industry maxim: "If you can measure it, I'll buy it." But he

STEVE RHYNER STAYS ON TOP OF HIS MARKETS.

With eight stations in four growing markets, Alaska Broadcast Communications is a major voice in Alaska radio. Steve Rhyner relies on Broadcast Programming music format services in Country, Adult Standard, Hot AC and Soft AC, freeing staffers to sell and serve their communities. Broadcast Programming blends expert consulting with advanced technology to create systems that work for good local broadcasters. We're proud to be a part of Alaska Broadcast's success.



STEVE RHYNER

General Manager
Alaska Broadcast Communications



© 1995 Broadcast Programming

WE STAY ON TOP OF THE MUSIC. YOU STAY ON TOP OF YOUR MARKET.
(800) 426-9082 • FAX (206) 441-6582

Circle 189 On Reader Service Card

attract big-league advertisers.

Today, Dahl is president and chairman of Minneapolis-based Children's Broadcast Network, owner of Radio AAHS (as in "The Wizard of..."). He says that one of the biggest challenges of kids' radio is overcoming widespread resistance with the industry to a virtually untested format.

All the answers

"Radio is a very mature industry, full of all these guys who know all the answers," Dahl says. "One answer they have is that kids don't listen to the radio. But there's nothing on radio for kids to listen to. That's why they don't listen. When you provide a product, kids consume it."

Dahl is the lead contender in a widely ignored race for the 12-and-under airwaves. And while he may not acknowledge them as such, a small herd of programming competitors populate the thin field. One of these is KidStar out of Seattle, in action for just over two years and limited so far to its home market. Another is Fox Kids Countdown in Los Angeles. Although Fox brings its Man-o'-War name to the fray, it offers but a two-hour Sunday show carried by just over a hundred stations (including KidStar).

Dahl's Radio AAHS is not only the front runner, but also the distance runner in the race, with five years and 27 mostly AM affiliates to his credit. AAHS is also the only children's network that broadcasts 24 hours a day.

Whether or not Dahl acknowledges the roadblocks mentioned above, they were at least partly responsible for the demise of several earlier kiddie-nets and programmers, including CBS' RadioRadio, Imagination Station and Children's Radio Network. In fact, the CRN was an earlier incarnation of Children's Broadcasting Corp., which owns Radio AAHS.

Fox's Bert Gould says the demo is still "tough for the industry and especially for radio stations to lock onto." As executive vice president of Fox Children's Network, he's in charge of the Kids Countdown, launched last July. Gould says that the lack of Arbitron ratings for this listening group sets up a "domino effect."

If it's not rated...

"If it's not rated," he explains, "advertisers can't measure their effectiveness; then



Photo: Page Chichester

they're not going to be willing to advertise to the demo; therefore, radio stations aren't going to want to program to the demo and programmers aren't going to create programming to meet it."

Despite these challenges, the potential audience—and the possible payoff—is enormous. Children make up about 17 percent of America's population. That's more than 40 million listeners, who spend some \$14 billion of their own money and influence at least \$130 billion more. To reach this "underserved market" audience, advertisers nationwide spend just \$1 billion, a mere one percent of their budget.

At least one researcher believes these numbers are way off base. Marketing professor James McNeal at Texas A&M University says young people directly influence nearly \$160 billion in buying and that they indirectly ("passively") influence purchases of up to \$450 billion a year.

"Children have a great deal of influence on household spending," he says. McNeal, who has written three books on marketing to children, predicts that the \$160 billion figure will nearly double by the year 2001.

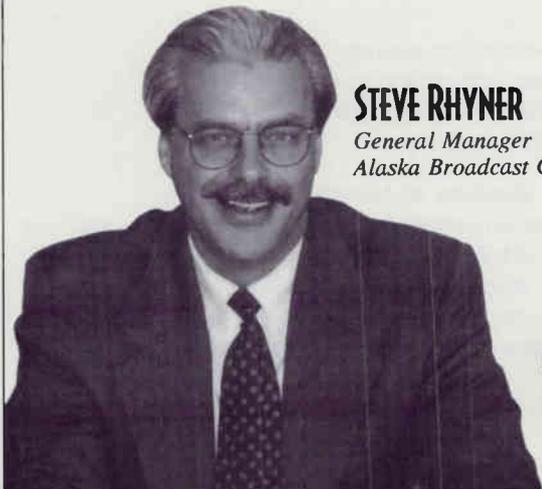
"Marketers are looking at radio for good reason," McNeal says, "because it's one more way to communicate with this rapidly growing market."

Generating research

McNeal agrees that the ratings gap has hindered the cause of children's broadcasting. He quotes an industry maxim: "If you can measure it, I'll buy it." But he

STEVE RHYNER STAYS ON TOP OF HIS MARKETS.

With eight stations in four growing markets, Alaska Broadcast Communications is a major voice in Alaska radio. Steve Rhyner relies on Broadcast Programming music format services in Country, Adult Standard, Hot AC and Soft AC, freeing staffers to sell and serve their communities. Broadcast Programming blends expert consulting with advanced technology to create systems that work for good local broadcasters. We're proud to be a part of Alaska Broadcast's success.



STEVE RHYNER

General Manager
Alaska Broadcast Communications



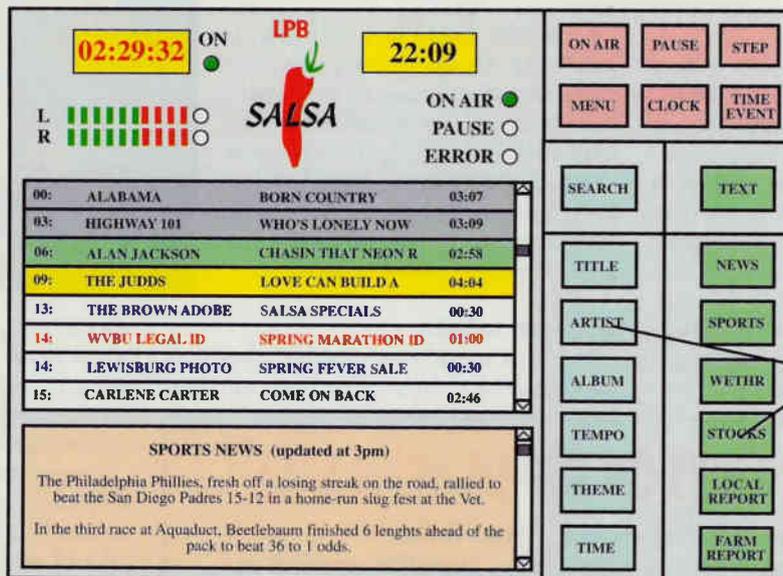
© 1995 Broadcast Programming

WE STAY ON TOP OF THE MUSIC. YOU STAY ON TOP OF YOUR MARKET.
(800) 426-9082 • FAX (206) 441-6582

Circle 189 On Reader Service Card

The Next Generation Digital Audio System

Satellite • **A**utomation • **L**ive • **S**tudio **A**ssistant



Live Assist Screen Pictured

User Programmable Database Search and Store Parameters

Now 486 Power!

LPB SALSA - \$8,995

~~386DX~~ PC System with 1 Gigabyte Hard Drive
Open-ended architecture, always upgradeable
Simultaneous Record and Play of audio
Stereo and Mono audio

User-controlled variable audio overlap for live-sounding segues
Accepts downloads from all standard traffic and music scheduling systems
Provides a 31-Day historical log of everything that aired and when
System support available 24 hours a day, 365 days a year

Live Studio Assist (included)

Full color and easy graphics
Control completely by mouse
Play any hard drive audio immediately or via schedule
Search spots and music by up to 6 different categories
Identification of bad audio files - before they air

Satellite Automation (included)

Up to 15 stereo satellite networks, unlimited events/hour
Record for delayed broadcast - automatically
21 Format clocks - changing automatically as you wish
Up to 8 control outputs for other sources or equipment
Walkaway operation with full confidence

You Can Rely On LPB.

LPB SALSA Available Worldwide From LPB Audio Products Dealers
LPB, Inc. 28 Bacton Hill Road, Frazer, PA 19355 USA. Phone +610-644-1123, Fax +610-644-8651

Kids' Radio Proponents Strive to Quantify Sizable Audience in a 12+ World

.....
by Page Chichester

*Radio AAHS, KidStar and Fox Play on Different Levels
For 17 Percent of the Population*

As he listened to "The Lone Ranger" and other after-school radio shows in the early 1950s, 6-year-old Christopher Dahl may have envisioned himself one day recreating the theater of the mind for millions of youngsters. He may even have envisioned an entire network just for kids. But it's a safe bet he didn't foresee the obstacles that he and other children's programmers would encounter.

For one, Arbitron doesn't rate audiences under 12 years old. For another, kids today are said to be part of the television generation, programmed for pictures, action and visual stimulation. Some observers say that for such an audience, radio seems like "half a loaf." These and other objections have made it difficult for subteen radio programmers to

Your Best ISDN Solution —



Money Back Guaranteed!

Only CDQPrima™ with CCS MUSICAM® is guaranteed to make your ISDN digital audio sound the best

MUSICAM® is today's digital audio standard. Only CCS MUSICAM® has enhancements designed to sound best over ISDN phone lines. Only CCS gives you a 30-day money back guarantee.

Don't just take our word...

- Ask over 10,000 CCS MUSICAM® codec users worldwide
- Ask USA Digital Radio DAB
- Ask Swedish Broadcasting
- Ask RCA, LucasFilms and Top Recording Studios

We guarantee compatibility. Prima will even make your other brand decoder sound great!

Don't stake your next ISDN remote on five-year old Layer III or Layer II technology. And don't fall for any "hot air" product.

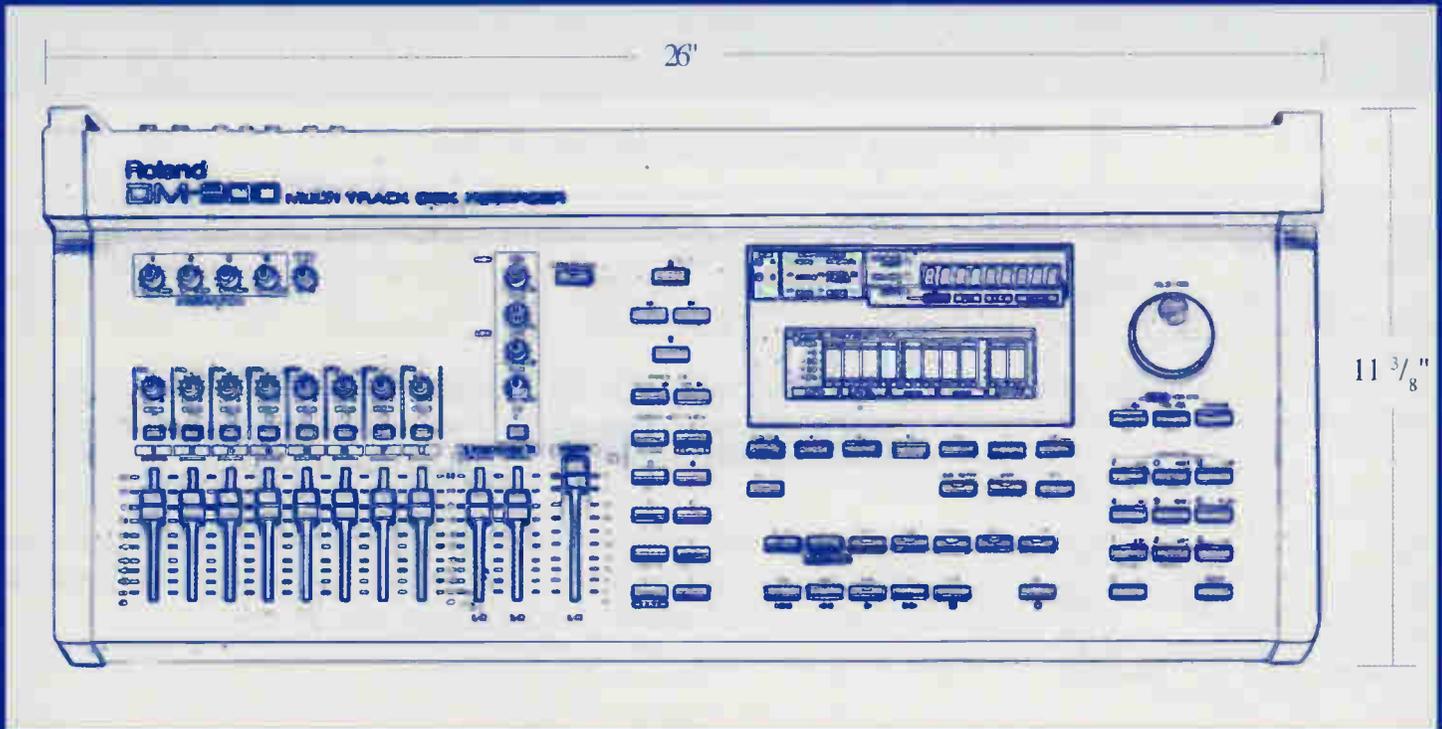
Call CCS for the facts.



CORPORATE COMPUTER SYSTEMS, INC.
670 N. Beers Street, Building 4, Holmdel, NJ 07733 USA
Tel: (908) 739-5600 Fax: (908) 739-1818



Blueprints for your new production studio



The **Roland DM-800** is a complete digital audio production system in one compact package. Everything you need for production is included; a multitrack disk recorder with nondestructive editing, file storage and a 12 channel mixing system.

With a set of headphones you can edit your productions virtually anywhere you can plug into AC.

The DM-800 takes very little time to learn since all functions are hardware controlled and right in

front of you. Operations are super fast - reliability is bullet-proof.

Let BSW introduce you to the power, flexibility, convenience and value of the DM-800. Call for more information or a product demonstration today!



Equipment Solutions To Keep You Number One

BSW
BROADCAST SUPPLY WORLDWIDE

Phone: 800 • 426 • 8434

Fax: 800 • 231 • 7055

7012 27th Street West Tacoma, WA 98466 USA Circle (58) On Reader Service Card

"StarCaster is vastly better than what's out on the market today. At \$3,495, it's a bargain!"

Gregg Frischling
WLTJ/WRRK Radio - Pittsburgh, PA

The radio industry is talking about...

STARCASTER™ 5.1

Traffic and Accounts Receivable Software System

by DATASTAR Inc.

A breakthrough in
traffic software!

It's TRUE! There isn't another traffic and billing software package on the market today that is faster, more flexible or easier to use. And StarCaster is priced at thousands less with NO required monthly support fees.

Skeptical?

Don't take our word for it. Listen to our customers. These are the folks that switched from clunky, complicated systems to the ease of StarCaster. Our customers have personally verified that superior software does not have to be complicated or expensive. Although StarCaster is below the market in PRICE, our customers say that StarCaster is ahead of the market in PERFORMANCE. Read on!

"StarCaster is very easy to comprehend. In fact, StarCaster is so user friendly that I could easily step in and do the logs. With the other system, it was so complex that no one else would even attempt to enter an order or do a log. Last minute changes used to be horrendous but are very easy with StarCaster. What used to take our traffic manager half a day to accomplish now takes her about half an hour. We've only called for support twice, and that was in the first week. StarCaster is easy enough that we just haven't needed additional help. I would definitely recommend StarCaster."

Vera Gold
KMNY Radio - Pomona, CA

"We needed to combine our two stations into one networked system. The quotes I received from several popular traffic companies went as high as \$15,500 and \$18,000, which didn't include support fees. I know from personal experience that none of these systems have any speed or flexibility and are very complicated. StarCaster, priced at \$3,495, is a bargain! It isn't cheaper, it's just less expensive...you get a lot more for your money. StarCaster is vastly better than what's out on the market today."

Gregg Frischling
WLTJ/WRRK Radio - Pittsburgh, PA

"Correcting invoices used to be a nightmare on our other traffic system. I would spend hours and hours fixing one invoice. I couldn't view the invoices before I printed them to make sure they were correct. With StarCaster, I can view all the invoices for accuracy before I print them. If I see something that should be changed, it's very easy to do. It used to take approximately one hour to generate the invoices. With StarCaster, it took 41 seconds. It's simply a lot more efficient."

Jo Ann Sabori
KBBR/KACW Radio - North Bend, OR

STARCASTER HOT FEATURES

- TRUE multi-log editor
- View past invoices anytime
- Combo-billing
- Network (LAN) compatibility
- Wheel plan rotations
- Pay by invoice number
- View all reports on-screen
- Eight-station capability
- Digital audio interfaces
- Co-op copy and more!

No extra charges, no hidden fees for any of these features!

Only **\$3,495⁰⁰** Complete.

Group discounts and easy payment plans available

Call for your free Demo Disk and Info Pak today!

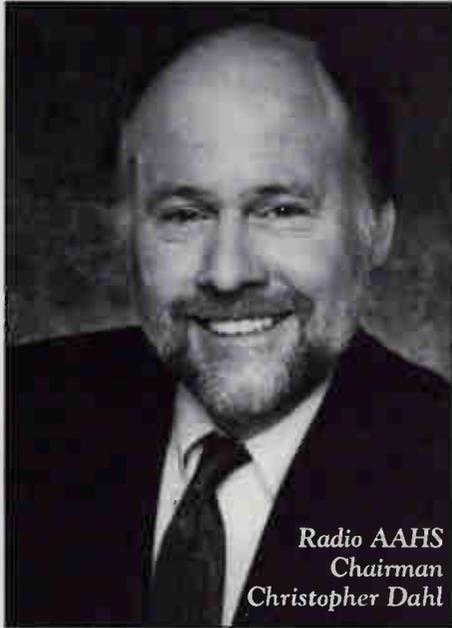
1-402-492-8882

DATASTAR Inc.
P.O. Box 67277 ♦ Lincoln, NE 68506

The Traffic Software Experts -- Since 1984

says Arbitron is starting to take notice, programmers are generating their own research and more than just toy and snack food makers are looking at the 4- to 12-age group.

Auto manufacturers—considered by some to be a lost cause when it comes to children's programming—are coming around to this notion as well. With research suggesting that



Radio AAHS
Chairman
Christopher Dahl

children exert some influence on about \$10 billion in car purchases a year, McNeal says both Ford and Toyota are rumored to be focusing some attention on the young market.

Dahl can vouch for this brand of influence. "Twelve years ago, my 12-year-old son said, 'Dad, we gotta get one of these Jeep Cherokees,'" Dahl recalls. The Jeep parked in Dahl's driveway today is his fourth.

"I'm still being influenced by the decision we made—really, that he made—12 years ago," Dahl says. "I think a lot of savvy car dealers realize that these kids are, in fact, determining things like what sort of car we're going to get."

That may explain why Radio AAHS has been able to welcome car dealers into its mix of advertisers, which includes Sears, McDonald's (also claimed by KidStar and Fox Kids Countdown), Kellogg's, Kraft, Target Stores, General Mills, Disney and Blockbuster. AAHS also is partnering with Warner Music Enterprises to produce a colorful monthly magazine with a CD or cassette in every issue. In addition to advertising, Disney provides programming on Sundays.

Ease concerns

Still, one major advertiser admitted in a 1993 MediaWeek article that, lacking much in the way of hard listenership numbers, airing commercials on children's radio requires

"a little leap of faith." AAHS has found several ways to ameliorate such concerns.

In the world of kid's radio, Dahl considers himself the Lone Ranger, patrolling the uncharted and sparsely populated frontier without as much as a sidekick. He sees himself as the Ted Turner of the children's airwaves. Like Turner, Dahl is undaunted when confronted with skeptics.

He sweeps perceived stumbling blocks aside. To plug the research hole, Radio AAHS commissioned an independent

study in 1992. That told him that his Minneapolis station was number one for age 9 and under, and number four in afternoon drive. AAHS also attracted one parent for every two children.

When AAHS contracted Arbitron in 1993 to study listeners ages 2 to 11 in Minneapolis, it found that they tune in about seven hours a week, half of which is done in cars. It also found that 91 percent of children 12 and under listen to the radio, and that AAHS was reaching about

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 **it** **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 17 On Reader Service Card

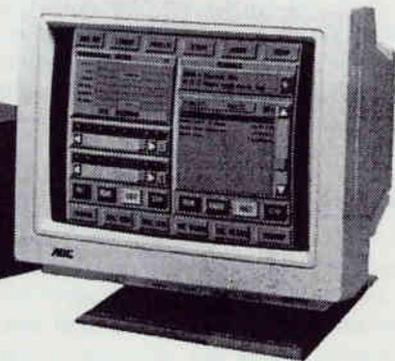
AUDIO BROADCAST GROUP & ENCO SYSTEMS
THE WINNING COMBINATION FOR DIGITAL AUDIO
DELIVERY AND STUDIO SYSTEMS.



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.

90,000 kids and 44,000 parents in the Twin Cities.

To bolster these findings, the station developed other audience quantifiers. AAHS began hosting concerts that attracted around 9,000 kids and parents. Its studio phones take an average of 4,000+ calls a day. The studio itself attracts 20,000 or more visitors a year. The newly launched Radio AAHS Magazine has about 40,000 subscribers.

Maintain standards

Another concern raised about children's radio is the danger of exploitation. AAHS, KidStar and Fox all employ stringent self-policing to forestall any complaints. Dahl says objections have been few.

"Parents tell us that if you can maintain the standards and integrity of your broadcasting—and be somewhat vigilant about what sort of commercials you run—they're okay with the fact that it's a commercial venture," Dahl says.

Dahl discounts descriptions of kids as being "programmed for television." In fact, viewership for Saturday tune time is flat or declining for most networks (the one exception being Fox). And kids certainly don't consider radio "half a loaf," any more than adults do, he says.

Given all the above—plus a widely acknowledged need for quality children's entertainment—the time for children's radio would seem ripe. This argument is especially compelling when you consider that 75 percent of the nation's 5,000 AM radio stations are losing money and looking for salvation. Dahl maintains that "any halfway decent operator can make money with this format on the AM side of the dial."

But although the Minneapolis station has been a moneymaker almost from the start, the Children's Broadcast Corp. has not. Radio AAHS Network is still grasping for the holy grail of 40 percent market coverage in the United States. At the moment, it has about 30 percent. That gap could be filled with prized New York and Chicago stations, which together would amount to another 12 percent. CBC plans to buy stations in these two high-priority markets. Some financial analysts predict these could help the company turn a profit by early 1996.

KidStar, on-air from 6 a.m. to midnight, uses some of the same mechanisms as Radio AAHS to count its listeners. It has a membership club, a quarterly magazine and an interactive phone system. The PhoneZone employs personal listener codes to help KidStar develop profiles not only on the call-in audience as a whole, but on

individual listeners. The PhoneZone is also an important way for listeners to participate in the broadcast and hear themselves on the air.

That has been sufficient to lure several high-profile advertisers, including Microsoft, Weyerhaeuser, Nike, Nestle and Nordstrom. Like Dahl, KidStar Executive VP and GM Jodell Seagrave also downplays the supposed roadblocks to success in children's radio.

"We see a very large demand by advertisers at very high levels," Seagrave says. These companies "are looking for new and effective ways to reach kids and families with children."



Fox Broadcasting

For added insurance, KidStar has sponsored proprietary studies, which revealed an estimated weekly come up of up to 175,000 kids, plus 125,000 parents.

"We have not found that we've been handicapped by the lack of traditional Arbitron ratings," Seagrave says. "because we've come up with very effective tools for measuring the effectiveness of an overall program." She adds that Arbitron has developed some prototypes for measuring children under age 12, and that KidStar may avail itself of that service.

KidStar's goal is to be reaching 2 million listeners in all top 10 markets by the end of 1996.

Counting ears

Meanwhile, unlike AAHS and KidStar, Fox Kids Countdown has made no effort to count its audience.

"Honestly, we have no idea how many listeners we have. We really don't," Gould says. He says counting ears would be an expensive undertaking. "It would probably cost us more than the show cost to produce."

Still, Fox has been able to coax, convince or cajole such national advertisers as Quaker Oats, Marvel Entertainment, Kool-Aid, LA Gear and Tiger Electronics to sign on.

Gould agrees that advertisers may be committing a "leap of faith, in that I'm not giving them ratings," but he believes the Fox name and track record helps offset any perceived risk.

"Almost all these people are big kids

advertisers," Gould says. "They know they want to reach kids and they know how. I think they realize kids listen to radio." Of course, it doesn't hurt that Fox also boasts a 5 million-member Kids Club (built mostly upon its TV programming), representing nearly 4 million households.

Fox takes some radio programming cues from its TV department. Whereas AAHS and KidStar feature stories, kid DJs, call-ins and games, all linked together with an eclectic music mix, the Kids Countdown offers regular appearances by Fox TV characters and guest appearances by real-life celebrities, interspersed with a soft AC playlist.

"We're playing contemporary hit music," Gould says. "We're not playing Barney and Raffi; we're playing the hits. We try to create a radio show that is targeted at kids, but that any adult can listen to and enjoy." Like Fox's TV shows, the countdown is intended to appeal to a very broad audience.

Because of the many variables involved, anyone hoping to win the children's radio race will need perhaps one trait over all—endurance. Dahl, for one, maintains that if he keeps at it long enough, everything will fall in place.

"I don't think Turner had any idea that it was going to take 10 years and the Gulf War to make what he had successful," Dahl says.

He believes the cards are stacked in his favor. "Number one," Dahl notes, "we deliver the demo completely to you; there's not much competition. On radio, if you want to reach 18-24, there are three, four, five alternatives in every major market. Here, if you want to reach these kids on radio, it's Radio AAHS. There's no need to buy anybody else. I think there's a big advantage to that."

Of course, KidStar and Fox Kids Countdown counter that there's enough room in the winner's circle for other networks and programmers.

Regarding industry skeptics, Dahl says he's working hard to convert them as well. He wants them to stop betting against children's radio.

"One of the things I like to say to my fellow broadcasters is: If somebody could bring you an entire demographic and say, 'It's all yours,' whether it's 18-24 or 24-36, would you jump at the opportunity? That's what we're offering here." 

Page Chichester is a Roanoke, Va.-based journalist, former managing editor of Virginia magazine and father of 9-year-old Lee, whom is pictured in the story's opening photograph.

Format Focus takes a monthly look at trends impacting radio programming.

WIOD/WFLC/WHQT Director of Marketing Kurt Steier: **'Sticking to the Basics Is the Most Important Thing'**

by Scott Slaven

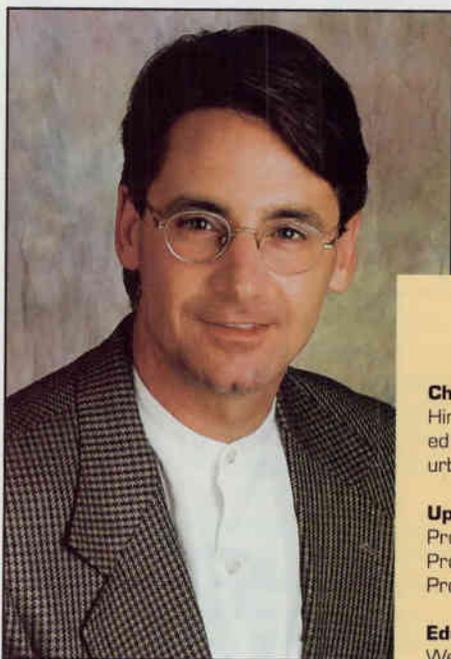
The Promax Promotions Profile offers a look at the experiences and points of view of the nation's top radio promotion professionals.

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

This month: Kurt Steier, director of marketing for Cox outlets WIOD-AM, WFLC-FM and WHQT-AM in Miami.

Q: Kurt, tell us how your promotions career began.

In college, I was the paid director of publicity for the Center Board, which secured all the concerts, lectures and special events. Before this, I never thought of



going into promotions. I started out majoring in engineering, but like a lot of people, I didn't know exactly what I wanted to do.

Later, I worked promotions during Spring Break in Fort Lauderdale for Coppertone and Tropical Blend. We coordinated the bikini and belly flop contests, T-shirt giveaways and water volleyball tournaments. It was a blast. That's when I really knew what I wanted to do.

Q: How long have you been at your present gig?

Since August 1989. I was hired here for WIOD Radio, which is news, talk and entertainment. In the Spring of '90, our sister station was changing from AOR to an adult contemporary format and I was promoted to handle marketing for both.

Then in January 1993, after the FCC duopoly ruling, we acquired WHQT, an urban adult contemporary, and I was promoted as marketing director for all three radio stations.

Q: How tough is it to juggle three different formats?

It's always a challenge, because there's always something going on. The thing that became difficult was that I simply didn't have enough time to do everything—especially focus on the product. I finally had to hire two promotion directors to help handle the load. With three formats, there were just so many people calling in, wanting something and I couldn't handle it all.

I think long-term planning is an important part of our jobs. If you lose time in that part of your job, you lose your vision of the station. It's important that we work six months out and know which direction our stations are going in.

Q: What are some of the challenges of promoting talk radio?

It's tough because the talent is the product. Our lineup on WIOD is unique to say the least. Where most talk stations are issues-oriented, ours is entertainment-based—free-form, stream-of-consciousness talk where we let the listeners talk about anything they want. Our morning show, Rick & **►**

Kurt Steier

Title: Director of Marketing WIOD-AM/WFLC-FM/WHQT-AM, Miami

Choice Morsels

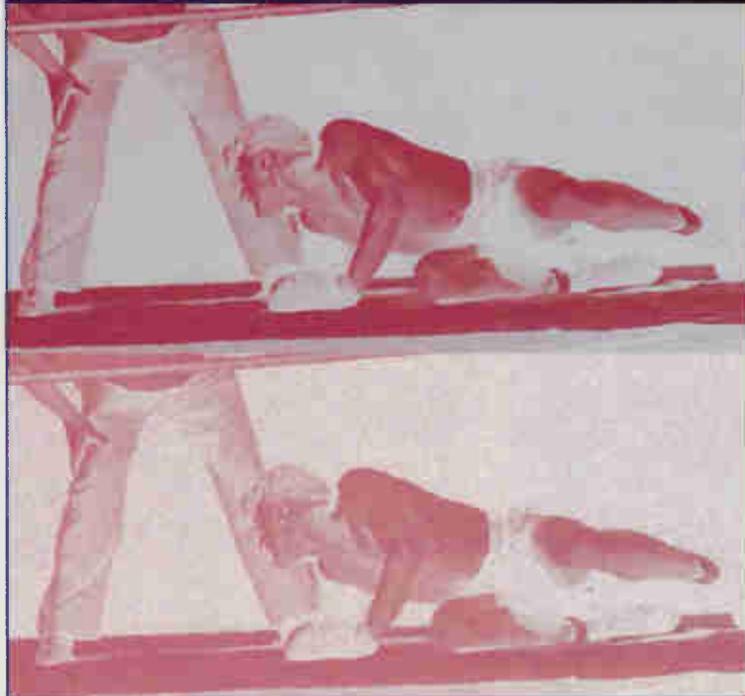
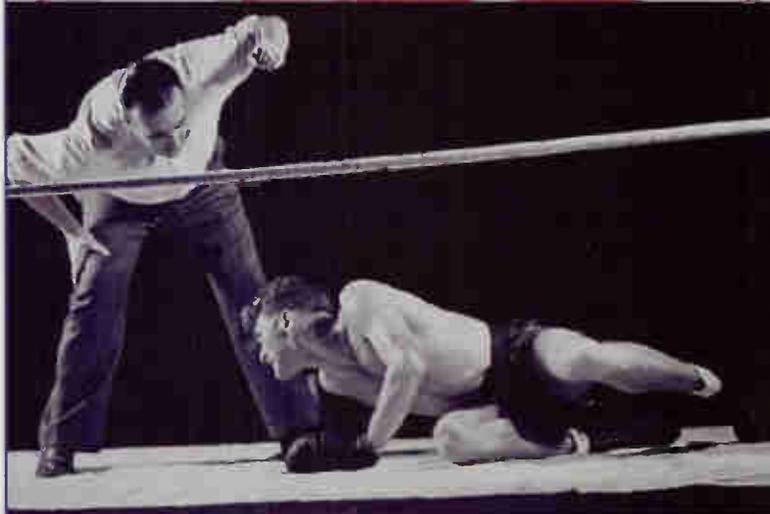
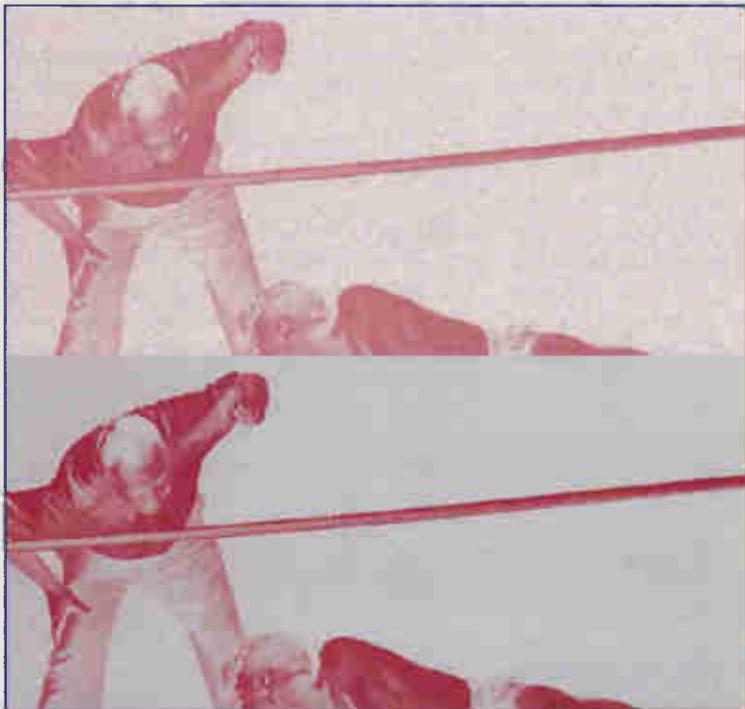
Hired in 1989 as Promotions Director for news/talk/entertainment WIOD-AM. In Spring 1990, promoted to handle Cox's new AC WFLC Coast 97.3. In January 1993, the company acquired WHQT-AM, an urban contemporary outlet, and promoted Steier to Director of Marketing for all three stations.

Up the Ladder

Promotion Director 84WHAS, Louisville, Ky., 1987-1989
Promotion Director WVEZ/WAKY, Louisville, 1987
Promotions Coordinator AAA, Lexington, Ky., 1986-1987

Education

Western Kentucky University, Bachelor of Arts/Advertising, 1986



Were you KO'd in the last ratings period?

THE BROADCAST TEAM
can prepare you
for a rematch.

The Broadcast Team will help you take control of the ratings war with innovative marketing ideas and perfect execution. Just tell us your goals and we'll help you develop a promotional knockout!

■ The Broadcast Team offers a full range of services including Direct Mail Campaigns, Telemarketing, Database Management, Interactive Voice Response and Fax Broadcast Systems. ■ Our record of success includes victory after victory in the ratings fight.

Put our experience to work in your corner.

The
BROADCAST
TEAM
Target: Effective Audience Marketing

770 W. Granada Blvd., Suite 201
Ormond Beach, Florida 32174

1-800-353-1420
FAX 904.676.1127

Direct Mail Campaigns, Telemarketing, Database Management,
Interactive Voice Response and Fax Broadcasting Systems

Suds, is a humor-based show that does a lot of stunting like pay phone challenges, where they call a pay phone and get people to do stuff.

We also have a sports talk show and at night, a sex talk show.

Q: Is Miami a liberal or conservative market?

Let me put it this way. Rush Limbaugh is up against Neil Rogers and Neil kicks his butt. This market is very unusual. We can get away with a lot more here than you can in, say, Kansas.

Q: What makes the Miami market unique?

When I came here from Louisville, it was

almost culture shock. Because of the warm weather, there is always something going on, particularly in winter, when things slow down for most people.

You can get involved in everything and kill yourself or pick specific things to get involved in. As far as the market is concerned, it's a challenge because of all the different cultures and the huge Hispanic community. I'd have to say I've learned more here than I would have in any other market because it is so diverse.

Q: How do you define a successful promotion?

The buzz, when people are talking. And when your staff and talent are excited and believe in the promo, because that translates over the air.

Sticking to the basics is the most important thing. That's what I'm most proud of.

Q: Are you on the Internet?

No, we're not yet. We're looking into it but, to be honest, I'm not totally sold on the Internet yet. People come in here and say the Internet is the greatest thing but nobody can tell me the percentage of people in my market that are even on it.

I think it's something we all need to be aware of and need to know how to get involved in, but it's not something I want to spend a whole lot of time on yet. It's a time management thing. Technology is supposed to save us so much time, but has it?

Even since I've gotten a computer, started using the fax machine and everything else, I feel I have to move faster just to keep up. Either way, the Internet is here and it's not going to go away. I do think it will have more sales opportunities than programming. ☺

Scott Slaven is director of communications for Promax.

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

BUY-OUT MUSIC — \$99

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

For FREE DETAILS on
 production music, sound
 effects, call

.....
 Ghostwriters (612) 522-6256

Circle 100 On Reader Service Card

DUMP THE FILE CARDS

MusicPro

Music Scheduling Software
 DOS and Windows Friendly
 Interfaces To Digital Automation
 Digilink + Format Sentry + UDS

30-Day Free Trial
\$495 Buy-Out

AC Programming

All AC Variants

Affordable Prices For All Markets

La Palma Broadcasting
(714) 778-6382

FINALLY! ID Jingles You Can Afford

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!

Ken R. 800-451-KENR
(5367)

Circle 94 On Reader Service Card

Doing business
 without advertising
 is like winking in
 the dark... You
 know what you are
 doing but no one
 else does!

ATTENTION PROVIDERS!

Promote your services to Radio World Magazine's 14,000+ readers. Reach group owners, station owners, GMs, sales managers, program directors and engineers with your message. For information on affordable advertising call Simone at 1-800-336-3045.

A Premiere Promotion Event: CD Christmas Charity

When: Annual for six years, starting
 in November, through the Christmas
 holidays

The Deal: WIOD-AM talk show host
 Neil Rogers started the campaign in the
 late 1980s when he made a cassette tape
 of his most memorable on-air moments
 of the past year. It initially raised
 \$26,000 for Center One, a Miami charity
 committed to AIDS awareness.

The promotion has grown in succeeding
 years to include CDs and now offers
 separate recordings of wacky morning
 duo Rick & Suds, as well as afternoon
 personality Phil Hendrie.

"The on-air talent makes it happen,"
 Steier says. "They pick the charity and it's
 their enthusiasm that sells the product."

Even so, Steier took Rogers' effort to
 its current professional level and negoti-
 ated a tie-in with the record chain
 Peaches for in-store displays. Steier also
 instigated an 800 phone line where lis-
 teners can purchase by credit card. This
 year, the product will be offered for sale
 over the Internet.

Benefits: Last year's CD raised a total
 of \$200,000 for the charity.

"Radio means the world to us" at Computer Concepts

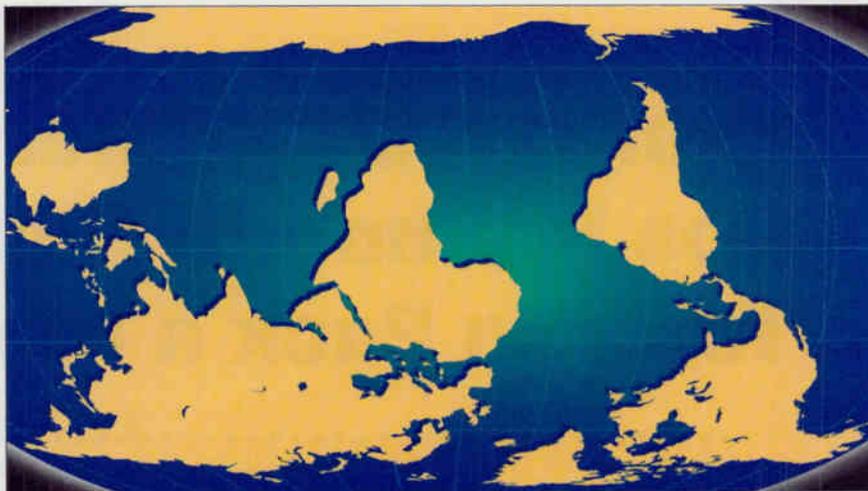
THE NEW RADIO TIMES

Computer Concepts, serving broadcasters for over 20 years



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.

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.



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.



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



Promax '95 Conference Equips Promotion Pros With Tools to Pack a Punch

.....
by Charles Taylor

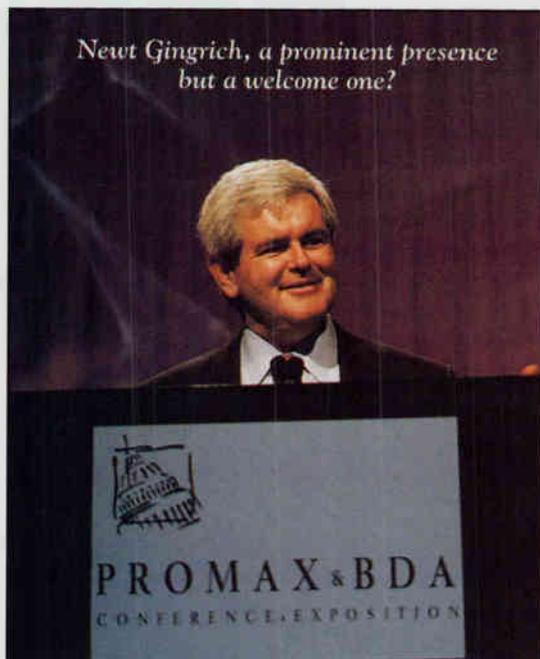
Marketing Leaders Look to New Technologies to Reach Listeners

In an industry where marketing techniques are evolving as rapidly as names on a station's playlist, last month's Promax International & BDA Conference & Exposition in

From interactive communications to the Internet to database marketing, 1990s' buzzwords wafted across a host of radio-specific sessions, roundtables and speeches. These tailored forums also asserted Promax's revived commitment to radio amid a traditionally dominant mix of cable, network and local television marketers.

By show's end, 5,479 had registered for the four-day promotion extravaganza, including 210 radio attendees, a dramatic jump over last year's 140. Promax courted these delegates with an appearance by actor/radio personality Jay Thomas, format meetings and topical roundtables that covered creative promotions, event marketing, careers, cross-media promotion, spots and cutting edge technologies. The association also offered its first Radio Reception, sponsored by The Radio World Magazine.

The bottom line was to develop new ways to "reach out and touch listeners," while fine tuning traditional on- and off-air promotion techniques



Washington, D.C., offered registrants an amply stocked tool kit to take home to their respective market battlefields.



With all the morass of the public, our message must be simple and direct. Foremost is to be first and to own your niche. In other words, brand your identity, brand yourself.

—Karen Tobin
KIIS-FM/AM
VP/Director of Marketing

Why are we so confident our consoles are RFI immune?

Because we've installed them in some of the most hostile environments imaginable, in thousands of facilities around the world.

With no RFI problems.

Guaranteed.



PR&E consoles. When reliability is the most important consideration.



PACIFIC RECORDERS & ENGINEERING
2070 Las Palmas Drive, Carlsbad, CA USA 92009
Tel: 619-438-3911 Fax: 619-438-9277
GSA CONTRACT: GS-03F-4064B

DESIGNS THAT MAKE THE DIFFERENCE
Circle (159) On Reader Service Card

—always with a focus on how these techniques impact listening. “It’s great to use tools like Internet and interactive phones,” commented KCBS-FM’s Kim Kelly, “but we still have to give people reasons to tune in.”

The best ideas

According to Promax International President Jim Chabin, radio attendees, more than any year in the past, were given information individually suited to what each format is doing around the country.

“You heard the best ideas and strategies that have been done, whether guerilla marketing with the O.J. Simpson trial or maximizing opportunities that Howard Stern creates in New York,” Chabin said. “From coast to coast, radio attendees heard the meat and potatoes—actionable solutions—from the people in the markets that have seen the impact of them.”

Chabin emphasized that the ball is just starting to roll for radio’s rejuvenated alliance with the organization: “We want to continue to grow radio so that it is more of a complete piece. Individually, each piece of the puzzle may not seem like much, but now, if it’s promotion and marketing, it’s here at



this convention.”

Aside from the radio conclave, there were big things going on for TV attendees—sessions and practical workshops, yes, but more prominently, schmaltz and big names—as syndicators pushed their own personalities and the techniques to effectively market them. Everyone from Oprah and Paul Reiser to Jerry Springer and Siskel and Ebert could be seen doing the

publicity thing.

And then there was Newt Gingrich. While the Speaker of the House of Representatives was certainly a big name for Promax to offer attendees, his pre-packaged party platform speech probably went further in providing a great coffee lounge anecdote for the audience than a helping hand. In a constituency that could confidently be tagged predominantly liberal, a number of Gingrich’s ideas on education and self-reliance were met with hisses and cat calls. Then again, when it comes to marketing, nobody could deny Gingrich is a pro.

More than anything

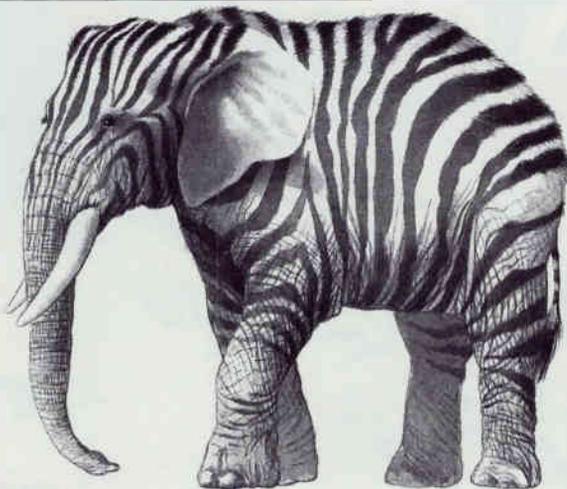
Other speakers included Richard Frank, president of the Academy of Television Arts and Sciences, poet and author Maya Angelou and New World Entertainment Chairman Brandon Tartikoff.

More than anything, Promax attendees realized at show’s end that there is still plenty to learn about promotion and marketing, while acknowledging among themselves that the power they wield in delivering a station’s message through a shrewdly fashioned image is among the most important skills in the broadcast media.

“This is a conference where the number one goal is to learn,” Chabin said. “These people want to get better and they want to go back and kick the pants off their competition. They are passionate about what they do.”

The 1996 Promax/BDA conference will be held at the Los Angeles Convention Center June 19-22.

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 unequalled 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 209 On Reader Service Card

Expanding Advertising Bases Top Priority for Radio Industry of the Mid-1990s

The need to expand local and national advertising bases in a developing multimedia world is fast becoming the top priority for U.S. commercial radio owners. Only by growing advertising bases will radio broadcasters continue along a revitalized revenue path for the future.

Foremost, radio sales executives and managers must know as much as possible about both current and prospective advertising clients, including advertising expenditure history and potential plans for new product and service launches or new retail chain openings. This can be accomplished by monitoring events through advertiser databases. The key here is to successfully maintain the existing advertising client base while cultivating new business dollars.

Indeed, more than any other time since the early days of television, radio executives need to grow their share of available advertising revenue by being the medium of choice for more marketers. The process has been made easier with the FCC's broader duopoly ownership rules, which are greatly impacting both local and national advertising sales.

There also must be a major push today to position radio as the ultimate "reach medium." Sales presentations to advertisers should stress radio's increasing out-of-home audience or burgeoning mobility factor as a primary advantage over all other media.

Reflecting consumer tastes

Sellers of radio advertising time, particularly young sales professionals, should be aware of the fact that the aural medium has always been the most resilient communications vehicle within a constantly changing society.

Through its programming, radio has done an excellent job reflecting societal lifestyles and consumer tastes for more than 70 years. In so doing, the industry has registered many advertising successes—both local and national—along the way.

In recent years, a large number of memorable radio advertising campaigns have come about, such as the "Motel 6" national campaign. By noting such successes, sales personnel can best demonstrate how radio can be a highly effective targeted medium for delivering desired listeners/consumers.

Faced with increasing media advertising competition—including closed-circuit audio services for retail chains and big screen advertising in motion picture theaters as well as on videocassettes—it has become imperative for all radio stations, rep firms and networks to further advance billings by having alternative or new

business development programs in place.

One way is to create new advertising revenue streams to build upon traditional radio advertising dollars. This may involve adapting and/or complementing advertising forms from other mediums such as the television infomercial or direct response concept. With this approach, radio stations can air 60-second spots derived from existing TV infomercial campaigns.

"Radio infomercials build a bridge with direct response TV advertisers," observes Mark Lipsky, president of Radio Direct Response (RDR), a Bala Cynwyd, Pa.-based company that specializes in tailoring both short-form and long-form infomercials to radio.

Support media

"For the TV infomercial advertiser, radio is now recognized as part of its support media," says Lipsky, a former Greater Media advertising and promotion executive.

Infomercials, a television mainstay for some seven or eight years, is still a relatively new marketing idea in radio. For radio, infomercial or direct response advertising is primarily produced in a short-form (mostly 60-second) format. There are also some long-form (30- or 60-minute) campaigns. Those that are short-form run on an unsold station inventory within a variety of dayparts. Long-form infomercials, which are usually produced as a talk show, typically air during the night or on weekends.

Generally, radio stations airing 60-second infomercial spots are assigned a dedicated toll-free 800 number for audience response to the product or service. For their allotted airtime, stations receive a commission for each product or service bought. At RDR, for example, stations running spots of infomercial TV products receive a flat 25 percent commission of the product's gross price. (RDR produces the spots and uses third-party telemarketers to field the telephone calls and close the deals.)

In some cases, infomercial advertising can also be a straight media buy and it may feature products not advertised on television.

"Infomercials," Lipsky suggests, "allow radio to better compete for all retail dollars in the marketplace."

Radio's multidimensional media mix

Another approach to broadening existing advertising revenue streams, especially for local sales, is to institute a more visible campaign for the radio advertiser.

This calls for radio to establish its own, multidimensional or value-added media mix for advertisers. The elements for a radio media mix include publishing listener-oriented magazines featuring stories germane to the station and its format, along with ads from station advertisers; forming "listener clubs" that can act as a merchandising arm for the station; and designing direct mail contests and other targeted sales promotions.

Then there's cyber-radio in which stations and

Trendformation: Renewing Financial Interest in Radio

networks offer "real-time" interactive on-line services to listeners, including advertising messages from station sponsors via World Wide Web sites on the global computer network Internet. Cyber-radio provides station advertisers with yet another outlet for getting their message across to potential users of their product or service.

And there are still other technology-driven, interactive radio marketing approaches in the works like CouponRadio. As you read here in May, CouponRadio essentially involves the use of a station's RBDS (Radio Broadcast Data System) subcarrier frequency for transmitting advertised sales product information directly to a specially equipped car or home receiver. The data or "electronic coupon" is stored on a small card that can be printed out and redeemed at the participating retail store client. CouponRadio will soon be implemented in the Miami/Ft. Lauderdale market.

Creativity at the forefront

When any radio campaign is executed, its success rate is almost always tied to its on-air creative foundation. In essence, creativity is the backbone of any advertising message—audio, video or print. Therefore, in the continually stimulated society of the mid-1990s, radio executives must raise the consciousness for creativity with both media copywriters at agencies and with those charged at stations—particularly in the medium to smaller markets—with writing ad copy.

A major step in focusing on radio creativity occurred three years ago when the radio industry launched its annual Mercury Awards ceremony, a black-tie dinner honoring the best of radio advertising creativity. Now every June in New York City, advertising's top creative executives, usually from major agencies and corporations, judge a variety of commercial spots for their effectiveness and creativity.

Leading the advertiser participation for the recently concluded 1995 event were Tony Ponturo, president of Anheuser-Busch's Busch Media Group/USA; Keith Reinhard, chairman and CEO of DDB Needham Worldwide; and Steve Frankfurt, chairman of Frankfurt Balkind Partners. The winners receive cash awards totaling \$200,000. One grand prize winner receives \$100,000.

Tom Hripko, president of The Radio Spot, a Dallas-based radio creative agency, advises that the commercial's tone, type of voice and music must make sense for the product and that the ad copy must be relevant to its target audience.

"Most importantly, ad copy must be approached from the user's point of view by stressing benefits to the listener," says Hripko, who created the now-famous "Motel 6" radio campaign, which won the first Mercury Award for Best Radio Commercial in 1992.

Hripko also notes that humor is typically the most effective way to communicate an advertising message on radio. "You are asking the listener to give up 30 or 60 seconds of their life, so you need to repay them in the form of a reward like laughter."

In May, Hripko teamed with The Interep Radio Store to launch a series of one-day creative workshops, coined "The Good, the Bad and the Award Winners," for individual stations and group operators.

When it comes to securing senior financing for new station deals, the radio industry has been gradually "coming out of the box," to borrow a slogan from a past Radio Advertising Bureau conference. The industry is recovering from the severe economic crunch of the early 1990s when many sources of money dried up.

With the FCC's 1992 duopoly ruling now taking hold nationwide and congressional discussions centering on phasing out all ownership limitations for both radio and television, there is renewed interest from the investment community in the economic viability of radio.

And with new selling models based upon multiple (local market) duopoly ownership and more proficient sales techniques, the advertising revenue growth rate for radio has been impressive. In 1994, total radio advertising revenues grew at a rate of 11.3 percent over 1993 to nearly \$10.7 billion, the fastest rate of advertising revenue growth since 1985.

That impressive growth carried over for the first quarter of 1995 with local and national spot revenues combined climbing 13 percent over the same period last year.

Even so, modified duopoly ownership rules have led many senior lenders to view the radio industry primarily from a consolidation perspective.

"There is clearly renewed interest among banks and senior lenders in the larger deals," says prominent radio and media broker Gary Stevens. "Banks are willing to go into deals where there is a buffer—that is, deals that contain a high degree of equity on the part of the buyer," he says, noting that this is a marked difference from the lending frenzy of the mid-1980s.

"The lending community is slowly coming back because the fundamentals of the radio industry are sound," adds David Schutz, vice president of New York City-based Hoffman-Schutz Media Capital. "The industry is the most stable it has been in 15 years."

The continuing consolidation in radio also underscores the fact that the era of entrepreneurship in station ownership that evolved around buying, owning or starting single AM/FM station operations, appears to be over for the foreseeable future, except for, perhaps, small rated markets and/or suburban-rated markets.

But most major commercial lenders, Schutz observes, will be reluctant to lend under \$1.5 million for today's radio deals.

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.

Management Journal appears monthly in The Radio World Magazine.

Low-Key AAA KSCA-FM Hits Los Angeles with a Bang

by Kathy Gronau

Gene Autrey-Owned Station Targets Urbane Adults With Deep Playlist And Composed Attitude

When Gene Autrey's Golden West Broadcasters launched KSCA-FM's AAA format in Los Angeles last July, the company recognized an opportunity to rustle up something distinct on the dial—a rare feat amid the replete radio dial of the nation's second-largest market.

A year later, the station's mix of current releases, classic rock, new music and deep album cuts has been embraced by a tasty adult demographic as well as the city's no-nonsense critics' circuit: The L.A. Weekly honored KSCA—known as FM 101.9—as the best radio station 5-7 a.m., while Los Angeles Magazine called it the best new radio station in its annual roundup of "The Best and Worst of L.A."

The adult album alternative outlet has also become the darling of media personnel and advertising buyers, as well as a favorite stopping point for recording artists and their record companies. In just a year, more than 100 artists have performed live from the station's Burbank facility.

Great guns

The secret to the format's draw is, in large part, its audience—defined as a passionate group of young-thinking, well-educated yuppies with big bucks. The target is 25-44, slightly more male than female, painted as disenfranchised baby boomers who are weary of repetitious playlists and bellowing DJs.

"As tightly playlisted as radio has to be, the radio market plays it too safe for this group. They go elsewhere for music and entertainment," says FM 101.9 Program Director Mike Morrison, who joined the station from non-

comm alternative/variety outlet WXPB-FM in Philadelphia. "What we try to provide is something a little more stimulating than the average AC or classic rock station."

In many ways, KSCA resembles the free-form programming of the 1960s; DJs respond to each cut personally, often giving background information about the recording or artist. In line with this, the station shuns personalities, self-absorbed chatter, image liners and jingles.

For example, the morning team, Nicole Sandler and Chuck Moshontz, both veterans of KLOS-FM's popular "Mark and Brian" morning show in L.A., talk to each other in a normal, conversational tone. Weather and traffic are read slowly without music beds, bells or whistles. Arguably, the only attempt at zaniness is the "Lyrically Speaking" contest, where Sandler reads a lyric and asks people to call in with the name of the song. Winners receive prizes like CDs or front-row tickets to concerts.

The FM 101.9 attitude is an issue that Executive Vice President and General Manager Bill Ward has considered long and hard. "The disk jockeys answer their own phones, there's not a bank of switchboards," he says. "We're not snooty about it. We are very easily touched by the audience."

In another life

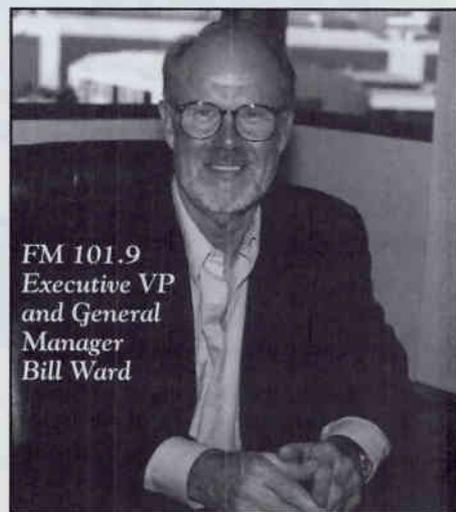
Before it was KSCA (which stands for Southern California Album Alternative), the frequency at 101.9 was known as K-LITE and followed adult contemporary format lines. Among the market's five AC stations, it ranked dead last. Notes Ward, "In that congested format, it seemed like we

should be doing something else."

Since switching to AAA a year ago, the station's 12+ Arbitron share has doubled, from 0.9 to 1.9. From the Fall to Winter 1995 book, its 25-54 share increased from 1.3 to a 1.9. Although it has snatched listeners from modern rock, AC and oldies stations, Ward is realistic in acknowledging that its doubtful FM 101.9 will be a top five station in the market.

"It's an alternative station," he says. "It will appeal to an upscale audience that is a little more discriminating than the masses."

Such a target suits many advertisers just



FM 101.9
Executive VP
and General
Manager
Bill Ward

fine. FM 101.9 has gotten in the door of a number of clients that were "no goes" in the K-LITE era. Bob Koontz, FM 101.9 sales manager, says it has added 300 clients, including automotive dealers, airlines, record retailers, beer, concert venues, financial institutions and films since switching to the AAA format. As K-LITE, the station tended to be older and more female, he says.

In addition, many of the station's buyers and business owners are the same affluent adults that the station targets. So selling to them is easier because of their

.... Products & Services

Affordable Custom Broadcast Furniture



2 Pennsylvania Avenue, Malvern, PA 19355

Delivered and
installed by

STUDIO
TECHNOLOGY

TEL: 800-676-0216

FAX: 610-296-3402

READER SERVICE 70

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 20

Attention Advertisers!

Reach **14,000+** readers!
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**

familiarity with FM 101.9. Madison Avenue also smiles down on AAA because its audience is made up of active listeners. It's theorized that they don't use the radio as background music; therefore, they stay tuned while ads run.

Record labels love the station because it plays artists and cuts that have never been played on the radio before, and it sells CDs. This translates to live appearances at FM 101.9's Music Hall from the likes of Lyle Lovett, Donovan, David Byrne, Sheryl Crow and Michelle Shocked. Although it sounds like a large theater, the forum is actually an acoustically enhanced 15x15-foot hallway leading to an office.

"We've had anywhere from one person with an acoustic guitar to a nine-piece reggae band, where half the band wasn't even in the Music Hall; they were spread out into the hallway," Morrison



says.

The station's music-intensive playlist includes broad-based rock with elements of blues, acoustic, reggae and other forms of world music from new artists like Seal, Toad The Wet Sprocket, Crow, Crash Test Dummies; established notables like Tori Amos, John Hiatt, Sting, Jackson Browne, Van Morrison and Peter Gabriel; and album cuts from favorite artists of the past few years like Bonnie Raitt, Dire Straits, Lovett, David Bowie and The Pretenders.

"There's new music, old music, familiar and unfamiliar music," Morrison says. "There's things that sound organic and rootsy and there's things that sound high tech and slick; there's quiet and there's loud; there's fast and slow."

Deep cuts

Music is programmed using a Selector computer, like many other stations, but more than 3,000 songs are rotated from the station's library; cuts go deeper and slower than other stations.

Changes in the playlist are made to work with daily themes: there's Music Hall Monday, New Music Tuesday, Remember Wednesday, Undercover Thursday and Funky Friday. Sandler might, for example, play The Jackson Five's "I Want You Back" or Aretha Franklin's "Respect" on a Funky Friday.

To assure flow from one music selection to the next, the PD and music director hand-edit the logs very carefully. Otherwise, the computer might put Chuck Berry next to Enya. Morrison also tries to make each 15-minute segment (the time he says it might take to dri-

ve to the store) to show the variety of textures and styles that can be heard on the station.

Thematically, AAA radio stations traditionally will play music that sounds like hip hop or rap, but louder alternative cuts that are violent or slashing are left for other formats.

"Virtually no one under the age of 25 listens," Morrison maintains. "We think these people have gotten beyond the rebellious attitudes of their youth. Anger and rebellion are something that appeal to youth, which is not to suggest that all of our music is safe and emotionless. We try to stay away from things we perceive as juvenile, immature, angry."

Fiercely competitive

Even with its intricately culled mix of artists and left-of-center positioning, the station still has the reality of competing in a fiercely competitive marketplace—albeit the nation's number one in terms of revenue. It's also up against giants like Viacom, Cox, Bonneville, ABC/Cap Cities, Westinghouse and Infinity.

In addition, it costs a lot of money to create the large productions and provide extravagant prizes to get listeners in L.A., which Ward calls the contest capital of the world.

"We can't out-KIIS KIIS," he says. "We cannot out-production what Gannett does with their production and give out a Porsche every Friday or \$10,000 every Thursday, or the big cash giveaways."

One way FM 101.9 keeps costs down is with a lean payroll. In February, Golden West Broadcasters sold off its KMPC to Cap Cities, leaving FM 101.9 as the company's only radio outlet. Since, it has relocated to a new, smaller facility, trimming from 85 employees when it operated KMPC and K-LITE, to under 20 employees who rotate many hats.

Ward acknowledges that it's difficult to measure the station's impact in Los Angeles in just under a year. Indeed, even The Wall Street Journal pointed out in a September 1994 article that the AAA format is so new, there isn't audience data to show its potential.

FM 101.9 in Los Angeles is the biggest market to try the AAA format, which has succeeded in progressive cities like Seattle, Denver and San Francisco. Still, Ward remains confident that the station's one-on-one approach with listeners will earn it a durable place along the FM dial.

"In a high-tech world," he says, "we're kind of touchy feely." 

Kathy Gronau is a media specialist who markets radio programs and audio products nationally and internationally. She is a member of the Board of the Association of Independents in Radio and a frequent contributor to the Los Angeles Radio Guide.

PINPOINT YOUR LISTENERS

dataworld®

Maps are the Key!

◆ Audience Statistics

Age/Sex/Race Data
Buying Trends (BPI),(CEX)
Business Profiles
Housing
Occupational (SOC)

◆ Business Statistics

Retail Sales by Product
Store Counts
Industry Types

◆ Geographic Boundaries

Retrieval Options:
Coverage Areas MSA
Zip Codes DMA
Block Group ADI
Census Tract State
County

◆ Loyalty Database Services

Listener Geo-coding
Age/Sex/Race Data
Hot Zip Profiles

Our exhibits sell *Your* Ads!



Established 1971

800-368-5754
FAX: 301-656-5341

Circle 28 On Reader Service Card

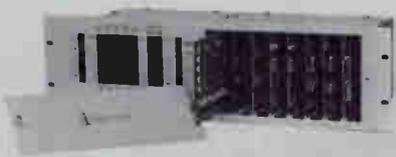
A cast of performers.

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.

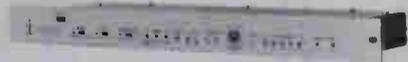


260 Multifunction FM/TV Processor

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

Circle (117) On Reader Service Card



calendaRADIO

a comprehensive listing of
national and international events

july

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

aug.

BIRTV '95, China World Trade Center, Beijing. The 1995 Beijing International Radio & TV Broadcasting exhibition is organized by China Central Television (CCTV) and China Radio and TV Co. for International Techno-Economic Cooperation (CRTV). Contact organizers in China at +86-1-609-2783/609-3207; fax: +86-1-609-3790.

sept.

Don't forget to send a card! The Radio World Magazine celebrates its first anniversary.

6-9

NAB Radio Show, New Orleans, La. Once again, the NAB will join forces with SMPTE, SBE and RTNDA to produce the World Media Expo, a fall radio and television exhibition and conference, now deemed the fourth-largest industry gathering in the world. Contact the NAB in Washington, D.C., at 202-429-5409; fax: 202-429-5343.

14-18

IBC, RAI Exhibition and Congress Centre, Amsterdam. The 1995 International Broadcasting Convention is one of Europe's premiere broadcasting shows. Contact the IBC Convention Office in London at +44-71-240-3839; fax: +44-71-497-3633.

23-26

Nordic Sound Symposium XVI, Bolkesjø Mountain Hotel, Bolkesjø, Norway. The 16th Nordic Sound Symposium and Exhibition will focus on new techniques, new equipment and new ideas in the audio/broadcasting fields. Contact the symposium committee in Norway at +47-6679-7730; or fax: +47-6679-6154.

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.

NOW FAX YOUR SPOT PRODUCTION WITH

SONIC FAX™

FROM SMARTS BROADCAST SYSTEMS

PO BOX 284, 2102 MAIN, EMMETSBURG, IA 50536

Sonic Fax allows you to do production **anywhere**, and fax it **anywhere in the world** via standard, dial up telephone lines. Yet, it arrives sounding just like you sent it, in full stereo, full broadcast quality.

The Sonic Fax breaks down the audio delivery barriers. You don't need expensive, immobile satellite links or any special phone hookups, any phone line will work. And, just like a conventional fax, it's two-way so that audio can be sent in either direction!

Sonic Fax can deliver news reports from the field, anywhere in the world, right to the news desk.

Sonic Fax can deliver production from a central station to all stations in a group.

Sonic Fax can efficiently deliver new spots to stations from advertising agencies.

Sonic Fax can deliver cuts from networks to affiliates without using the network link.

Sonic Fax can send audio to and from branch studios.

Sonic Fax is totally digital, there is no degradation of audio. What you send is what you receive. This fantastic new product is the next generation of digital equipment for the broadcaster.

Sonic Fax is PC based, runs under Windows™, and can be built in either a desk top or portable lap top configuration.

For more information, use your conventional fax and send the form below, or call the SMARTS Broadcast Systems Sales Department at 800-498-0487.

Please send more information on **Sonic Fax**

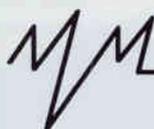
Station Calls: _____ City _____

State _____ Contact _____

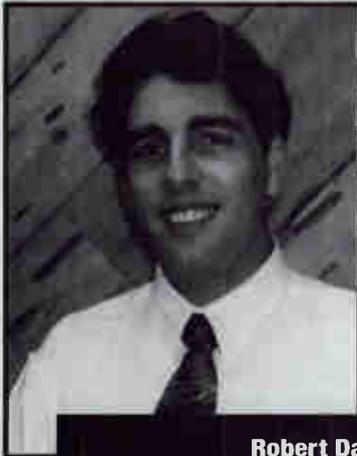
Phone: _____

Fax: _____

Fax to: 800-398-8149

 **SMARTS**
Broadcast Systems
SMARTCASTER DIGITAL AUDIO

Circle 144 On Reader Service Card



Robert Davidman
Sports Specialist/Web Master
WKIS-FM/WQAM-AM, Miami
Format: Country/Sports

At a time when stations are looking to create new revenue streams, the Worldwide Web provides a creative way to market the station and anything affiliated with it. A station can incorporate advertisers into its Web site so that listeners can see the radio ads. The Web is a great mix of print, TV and radio. Web sites can showcase advertisers with colorful print ads combined with produced video and audio clips. In some cases stations can even send real-time transmissions of their broadcast.

We have taken the approach of information provider. Our sites try to give our listener the resources necessary to go beyond our programming. WQAM, our all-sports talk station, uses the Web to get feedback from the millions of sports fans here in South Florida. We have an interactive sports forum that allows Web surfers to voice their opinions about a variety of sports topics with each other and our hosts. We respond to all of our e-mail and even respond to some of the questions live on the air.

KISS, our country FM, provides listeners with various country music information related to our on-air product. The Web site enables listeners to go online and get to know us and let us know what they are thinking.

The best way to capture an audience is to give them what they want. A Web site takes a station one step closer to finding out the needs of the local listeners and makes the listener more interactive with the station. We benefit by reaching our market differently than everyone else. Our advertisers benefit since they now have greater reach and frequency through our Web sites. This, in turn, creates new and unique revenue streams for both of our stations.



Steve Craig
Asst. Music Director/On-Air Talent/Web Guru
WNNX-FM 99X, Atlanta
Format: New Rock

Not only is a station Web site hip and kind of a buzz thing right now, it provides us with a good one-on-one vehicle to stay in touch with listeners.

Over our site, we provide 99X's playlist, how those songs are doing sales-wise, who's going to be performing in our acoustic concerts Friday afternoons and schedules for special shows. You can also request songs and find Web sites from almost any band we play.

For our Chinese New Year concert last year and Earth Day concert this year, we provided World Wide Web coverage—not a broadcast over a computer, but backstage and in the audience with digital cameras and audio clips, along with interviews with bands as they came off-stage. We packed it with still images and Quick-Time videos.

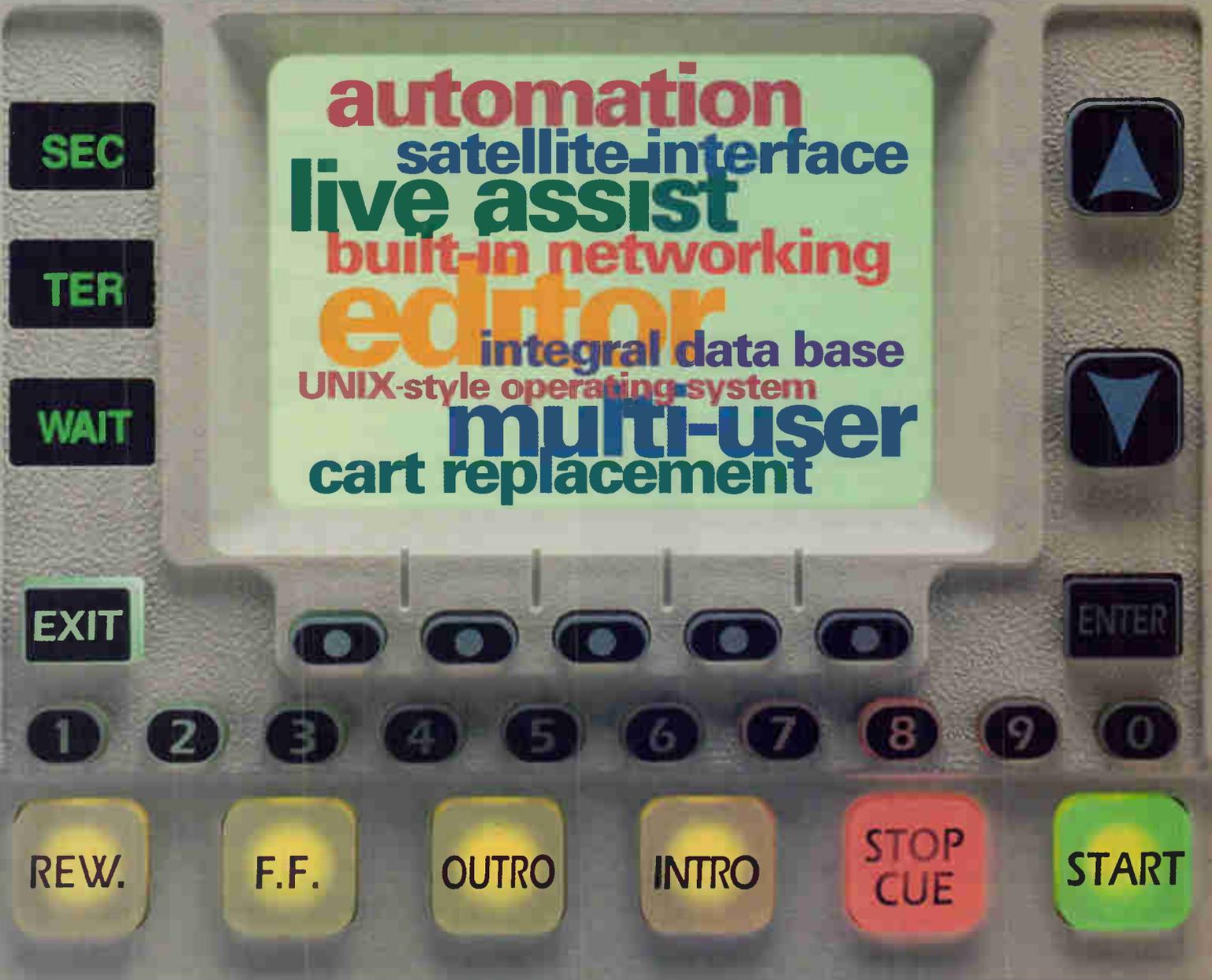
I also take pride in responding personally to e-mail (I get about 30 a day) and joining in on news groups, dealing with gripes, suggestions or praises, whatever. There's a lot of healthy debate there and people are impressed that somebody from on the air actually participates.

What we're looking to get out of it, aside from providing a service to lis-

teners who have access to computers, is an improved marketing database. Traditionally, we've compiled our database from people who win things from us and people who sign up for our Freeloaders Card.

Now, when anyone participates in one of the pages or requests a song through the Web pages, we immediately have them in our database. We know where they are, we know what college they're coming from, what kind of system they're using, what subscriber service. A lot of times we can figure out a psychographic on them, even their demographics.

How will your station benefit from having an Internet Web site



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 (202) On Reader Service Card

.... Products & Services

INTRODUCING
HOMEBREW AMERICA
WITH STAN RICHARDS & BOB MILLER

With over 5 Million Home Brewers in the US that are involved in this fast growing hobby, the team of Stan Richards & Bob Miller have been entertaining & educating home brewers in the Southeast for the past year with their wit & knowledge of home brewing. If you are a beginner to the hobby or you have been involved all your life, there is something here for you!

HomeBrew America is informative, novel & just plain fun to listen to, even if you don't brew beer.

Your listeners will hear a positive, friendly and forgiving atmosphere that they will love to tune to and stay with.

THE LISTENERS ARE...

- 25 to 55 (average of 35) years old
- 92% male
- Married with children
- Professional, with an average income of \$50,000
- Enthusiastic, sport & leisure oriented
- "Do it yourselfers"

Our experience in Central Florida over the last year has been positive from broadcasters, advertisers and especially listeners!

TODAY!

You are invited to listen in on this fun, entertaining show! Homebrew America show is on Satcon C5 T15 16-1 7.50 Mhz each Wednesday at 5:00 PM (EST)

For more information call (407) 381-6158

READER SERVICE 51



Cellcast®
REMOTE BROADCAST STUDIO

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 76

UNIVERSAL SCPC

NEW Receiver!

XE-1000



SCPC BROADCAST AUDIO RECEIVER

New, affordable, frequency-agile receiver, direct channel entry by keyboard, selectable companding 1:1, 2:1, 3:1, wide/narrow bandwidth, de-emphasis selectable. 950-1450 MHz, line output 600 ohms, muting, transponder agile, LNB power supply, 50-channel memory, full baseband output, high-quality audio. Every needed feature at a sensible price (lowest in the industry). Write or call for full information on this quality receiver—the answer for your station. Networks call for prices.

Phone: (614) 866-4605 Fax: (614) 866-1201

UNIVERSAL ELECTRONICS, INC.
Communications Specialists
4555 Groves Road, Suite 12 Columbus, OH 43232

READER SERVICE 95

Attention Advertisers

Reach 14,000+ 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



TECHNOLOGY AT WORK

What Radio Managers Really Need to Know About the Internet

by Alan Haber

*A Station Web Site Is Informative,
Fun and Potentially Profitable.
Here's Where It Can Take Your Stations.*

Think of the Internet as one humongous radio network that produces no programming of its own, yet offers somewhere in the neighborhood of 5 million happy-go-lucky affiliates who distribute their own shows.

Think of the graphically inclined, super-charged World Wide Web—arguably the

most popular component of “the Net”—as a landscape calling out to radio stations eager to increase awareness among their audience, snag new listeners and increase revenue.

Indeed, the fast-growing movement to use one's PC interactively already has 50 million “cyberhounds” worldwide, combing the Internet 24 hours a day for informa-

tion. By some accounts, that number is rising as much as 15 percent a month.

Radio on the Web

When radio stations establish their own Web sites, listeners can access all sorts of information simply by dialing up via their modems—everything from program schedules, pictures of air personalities and their bios to upcoming promotional events. They can even listen to the station in real time, provided the necessary software is installed on their computers.

The number of radio-oriented sites on

the Web may be small—a few hundred commercial and noncommercial stations, networks and related information sources—but it's growing fast. For example, the National Association of Broadcasters and Radio Advertising Bureau have signed on with their own sites.

Sites are exploding

"Web sites are just exploding," says Fred Schumacher, VP and GM of country KMPS-FM/AM and classic rocker KZOK-FM in Seattle, which initiated its Web site in September 1994. "It provides an opportunity for radio stations to go way beyond the boundaries of their signal limitation and become a worldwide medium."

Then there's the potential for additional revenue. Your Web site can function as an income producer if you offer value-added services to your advertisers; for example, clients can "sponsor" a page on your site (each new screenful of information is called a page) and you can provide a link to your client's site if one exists (the physical link could be in the form of the client's full-color logo, for extra-added value).

Consider classical outlet WFLN-FM in Philadelphia. Dave Conant, the station's program director, operations manager and morning man, says his station is intent on eventually generating revenue with its Web site.

"The possibilities for income are really limited only by the types of people that advertise with us," he says, noting that the station's audience is extremely responsive, highly aware of technology, educated and affluent.

In addition to turning a profit, you may be inclined to set up your station as the expert on a particular topic. A country station, for example, might want to be known as an authority on its genre and include country music news, bios of country artists and links to country music Web sites on its own site. This adds credibility and provides a helpful service to listeners.

A station can also utilize the Internet as a way for listeners to interact with air personalities, who can read their e-mail on the air. You could even set up a live "chat" session in which personalities "talk" directly with listeners.

"E-mail is more descriptive. People will say more in e-mail than they will over the phone," says Charles Whitman, chief engineer of country station KRGO-FM, which covers the Salt Lake City area.

Expectations

Although KRGO's Web site is new, Whitman says his expectations are flying high. "The response that I've gotten from people I didn't even think had Internet

access has been overwhelming," he says.

J.J. Wright, midday personality at WXKS-FM KISS 108 in Boston (and not coincidentally, the station's Internet guru) says that everything a station does on the air can be mirrored on its Web site.

The KISS air staff, he explains, can only say so much on the air about the station's annual concert, an all-day outdoor festival featuring more than 30 national acts. On its Web site, however, Wright can provide the entire concert lineup, links to every act's Web site, directions to the concert location and a list of ticket locations.

KISS 108's Web site averages anywhere from 75 to 100 "hits," or accesses a day, nearly all from within the station's listening area.

Aside from these benefits, some stations are committing to a Web site simply to be on the cutting edge of a technology they see becoming a household word in the near future.

At Long Island, N.Y., rocker WBAB-FM, "We wanted to set our groundwork so that

when this thing does explode—which is obviously happening now—we'll already be in there," says Program Coordinator Eric Wellman. "Eventually, this will become a very good commercial opportunity, another sponsorship tie-in. The site tends to be a nice sweetener, a nice thing right on the top when you're trying to close a deal with a client."

Wellman advises that general managers who are on the fence about putting up a Web site for their stations should "do it quick, because if you don't, it's going to be old hat. If anyone thinks it's not going to happen for five, 10 years down the road, they're wrong. It's going to happen in five, 10 months."

What do you want?

If a station does indeed decide that the time is right to join the cyber-world—before you call your engineer or Internet guru in—it's best to know exactly what is wanted out of the experience.

The cost of erecting and maintaining ➤

Cyber-Terms

Following are some Internet terms that will help with cyber-literacy. If not, they at least sound impressive at budget meetings:

E-mail—Short for electronic mail, memos and messages sent to individuals or groups just like postal mail, except that it's faster and there's no need to borrow a stamp.

File Transfer Protocol (FTP)—Usually an anonymous service by which programs, files, graphics, etc., can be retrieved from a remote site for use at a local PC. FTP is a good way to find and demo new software.

Frequently Asked Questions (FAQ)—A basic primer file that helps new users get up to speed on any particular Usenet or topic.

Hypertext—Items, usually words, on a Web page that act as links to other WWW sites. By selecting a section of hypertext, it is possible to move from one site to another on the WWW.

Internet—The infrastructure of the "Information Superhighway," the Internet is the information conduit that interconnects the various on-line services and Internet-access providers, allowing people to communicate via e-mail, IRC, FTP, Usenet and the World Wide Web.

Internet Relay Chat (IRC)—Real-time discussion "rooms," usually dedicated to a single broad topic, that allow people to send private or public messages back and forth.

On-line Services—Commercial Internet-access providers such as America Online (AOL), CompuServe and Delphi.

Server—A computer and the software reserved as the host for Internet traffic.

Page—In WWW parlance, a page refers to each new set of information. A Web site can consist of several interlinked pages on a single server, or of a single page with hypertext links to other Web sites. The first page a person normally links to at any given site is called the "home page."

Uniform Resource Locator (URL)—The addresses for WWW pages.

Usenet—Public discussion forums or newsgroups where people post messages back and forth. Some radio-related Usenet newsgroups include alt.radio.college, alt.radio.digital, rec.audio.pro and rec.radio.broadcasting.

World Wide Web (WWW)—One of the most popular Internet features, the WWW lets people post pages of information, including graphics, audio and text, all of which can be downloaded for later use, as well as hypertext links to other WWW sites. To access the WWW, a software program called a browser, is needed. Common graphical browsers include Netscape and Mosaic; a popular text-only browser is Lynx.

CHUCKRWM@aol.com—How to send a message to your friends here at The Radio World Magazine.

—T. Carter Ross

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

Circle (66) On Reader Service Card

a Web site will depend on such factors as the amount and complexity of graphics and information you place on your station's site. (Incidentally, the less complex the graphics, the faster your visitors will be able to load station information.) It could cost a couple hundred dollars to set up the site and around \$100-\$150 a month to cover programming and other services.

Keep costs down

The cost of developing your site could essentially be erased if you locate the server (the computer on which the site resides) in your station and use your resident computer guru to develop and maintain the site. Another way to keep costs down is to trade out for on-air promotion the services of a company that develops and maintains Web sites, as WBAB did.

If you're setting up a site at your station, aim for an affordable Pentium-level computer to act as the server; settle for nothing less than a very fast 486 model. Make sure the computer has at least a gigabyte or more of hard drive storage—remember, you'll be adding a lot of information to your site in the future, and you don't want to get caught running out of space (you could always add a second hard drive, if necessary).

You'll need to get a line connection to the Internet (not a regular telephone line; it won't perform well if your site gets plenty of accesses). Go with a 56 kilobit or T1 or higher line, instead.

Once you erect your site, you can publicize it on the air, of course, but you can also publicize it on the Web, in various promotional resources like the popular "What's New" site run by the National Center for Supercomputing Applications (NCSA).

You can also add your site to the searchable lists of radio stations on the Web, such as the one at the Massachusetts Institute of Technology's radio station WMBR, or the granddaddy of all databases, Yahoo, which contains more than 32,000 individual listings on a variety of subjects, including radio.

Once your site is up and running, don't be surprised if it attracts visitors from far and wide with little or no publicity. Milwaukee new rocker WLUM-FM's site has been up about four months; after only about 60 days, Marketing Director Dan Baus says it was deemed to be "unbelievably popular without any advertising whatsoever."

An R.E.M. concert ticket giveaway, which was conducted solely on the site, attracted entrants from as far away as California and Kansas, although the win-

ner, picked randomly, was from Milwaukee.

At KRTR-FM Krater 96.3 in Honolulu, morning man Michael Qseng, who offers a Web site focusing on his show, says about 10,000 people a day visit it from around the world.

Qseng's cost to develop and maintain the site is kept to a minimum, because he traded out with his Internet service provider and delivers on-air promotion for—and a link on the site to—the provider.

The time is ripe

No doubt, there are any number of ways to establish a radio station Web site on the Internet. The benefits are there and the cost is low. And without a doubt, the time is ripe for the industry to develop new ways to generate additional revenue, both through product or service sponsorships and promotion of station events.

Predicts Alan Chartock, executive director of NPR member Northeast Public Radio, a regional public radio network in the Northeast, "Sooner or later, all management will be there. They won't have a choice." 

Alan Haber is a free-lance writer who specializes in radio and a variety of popular culture topics. He writes regularly for sister publication Radio World and profiled WDRE-FM in New York for the January RWM.

You can chat with the very Net-zealous Haber at zoogang@ix.netcom.com.



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;
after all 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 195 On Reader Service Card

The following resources offer comprehensive, useful lists of radio stations that have Web sites. Because each station included in these resources is presented as a hypertext link, you won't have to write down or memorize any complicated addresses; the station's address is highlighted on the screen, meaning a simple mouse click on the address will whisk you away to the station's site:

- ▲ Yahoo (<http://www.yahoo.com>)
- ▲ Radio Stations on the Internet, located at MIT's WMBR (<http://www.mit.edu:8001/activities/wmbr/otherstations.html>)
- ▲ Radio Stations on the Web (<http://american.recordings.com/wwwofmusic/radio.html>)
- ▲ Shortwave/Radio Catalog (<http://itre.uncc.edu/radio/>)

Check out the following radio station Web sites: works of art, one and all:

- ▲ KMPS AM/FM (<http://fine.net:80/kmps/>)
- ▲ KRGO-AM (<http://www.xmission.com/~cwhitman>)
- ▲ KRTR-FM (<http://hisurf.aloha.com/QsengStuff/Qseng.html>)
- ▲ WAMC-FM (<http://www.npr.org/members/WAMC>)
- ▲ WBAB-FM (<http://www.ll.net/wbab/>)
- ▲ WFLN-FM (<http://www.netaxs.com/people/isphere/wfln>)
- ▲ WMBR-FM (<http://web.mit.edu/afs/athena.mit.edu/user/w/m/wmbr/www/home.html>)
- ▲ WYXS-FM KISS 108 (<http://www.kissfm.com/kiss/>)

—Alan Haber

..... Classified Marketplace

TRAINING & EDUCATIONAL OPPORTUNITIES

AD PRODUCTION

FCC

COMMERCIAL LICENSE



Also offering Fiber Optics & Industrial Electrical Power Systems Courses

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



CALL (800) 435-3486

Jingles...\$299. Not pleased, no fee!
Ad Man & Associates
1-800-775-0712 ext 1466.

CONSULTANTS

HAMMETT & EDISON, INC.
CONSULTING ENGINEERS
RADIO AND TELEVISION

Box 280068
San Francisco, CA 94128

H&E

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

Member AFCEE

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.

500 W FM 1985 QEI 675 T500		
1 kW FM 1978 Collins 831C-2		
1 kW FM 1975 RCA BTF 1E2	5 kW AM 1987 Continental 315-R1	
2.5 kW FM 1983 Harris FM2.5K	5 kW AM 1978 Harris MW5A/R	
3 kW FM 1974 Harris FM3H	5 kW AM 1981 Harris MW5B	
5 kW FM 1974 Harris FM5H3	5 kW AM 1977 RCA BTA 5L	
5 kW FM 196? Gates FM5B	10 kW AM 1974 CSI T-10-A	
10 kW FM 1968 RCA BTF 10D	10 kW AM 1975 Continental 316-F	
20 kW FM 1974 Collins 831G-2		
20 kW FM 1976 Harris FM20H/K		
20 kW FM 1968 RCA BTF 20E		
25 kW FM 1975 Sparta 625-A		

1077 Rydal Road #101
Rydal PA 19046

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

Circle 26 On Reader Service Card

AC PROGRAMMING

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

LA PALMA
BROADCASTING

714-778-6382

HELP WANTED

SALES REPS WANTED: Earn up to 16% residual commission marketing long distance to the radio market. **404-932-3215.**

PROMOTIONS, EVENTS & SEMINARS

\$50,000+ IN NEW ADVERTISING REVENUE!

Dear TUESDAY PRODUCTIONS:
Your "Wake Up And Smell The Coffee... Compete Or Get Beat" seminar generated \$53,400.00 in new station revenue! This has been the most successful promotion our station has ever executed.

Gerry Longenbaugh
WXXP

To find out how your station can increase bottom line profit call TUESDAY PRODUCTIONS
(800) 831-3355

ATTENTION ADVERTISERS!

CATEGORIES

Ad Production
Consultants
Equipment For Sale
Equipment Wanted
Help Wanted
Miscellaneous

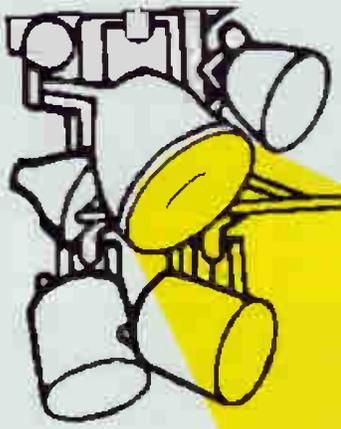
GET RESULTS WITH YOUR CLASSIFIED AD

CLASSIFIED AD RATES

Line ad rates \$1.50 per word
Blind box rates \$10.00

Display ad rates \$60 per column inch
Professional Cards - \$65.00

.....
Tel: 703-998-7600 • Fax: 703-998-2966



Facility Spotlight

SW Networks, New York
Owner: Sony

24-Hour Formats: Classic FM, Smooth FM (NAC)
**Long-Form Programs: Static (alternative rock),
 Pure Concrete (metal), Street Heat (hip hop),
 Country's Most Wanted**
Talk Shows: Mario Cuomo, Alan Dershowitz

Susan Solomon, President/CEO
Ron Schiller, VP Engineering and Technical Operations



When Sony decided to create SW, the first new radio network with national magnitude in years, there were two crucial requirements: It had to be all digital and it had to be done fast.

The digital part was accomplished by marrying new hard disk gear from Arrakis with the Sony MiniDisc and satellite delivery. The speed came with the expertise of NCC, the consultant hired to take five fully floating mid-Manhattan studios from design to air in less than five months.

"NCC and I had worked together before and we streamlined the construction process because we were on the same wavelength. NCC shaped the rooms to the equipment," says SW VP of Engineering and Technical Operations Ron Schiller. It used a modular design and unique computer modeling to keep costs and time from getting out of hand.

"We were able to go directly from model to fabrication, computer to computer, with less human intervention, which helped us meet the tight schedule," says NCC President Al D'Alessio.

The \$1.3 million project was begun in September and completed in January. NCC designed the rooms and acoustics and provided builder Acoustic Systems modular elements.

"The talent is happy with the sound," Schiller says. "The rooms are quiet, as good state-of-the-art digital studios should be; but there's a warmth, too, without that sterile sound sometimes associated with prefabricated design." 

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
48	American Media Services	195	14	Group W Satellite	126	15	Radio Programming & Management	9
2	Arrakis Systems	38	16	Holland Broadcast Services	151	17	Radio Spirits	78
1	Associated Press	—	16	Health News Feed Network	176	43	Radio Systems	202
26	Audio Broadcast Group	128	14	Health Radio	201	41	Smarts Broadcast Systems	144
10	BIA Consulting	138	38	Henry Engineering	20	51	Stata Comm / Ad Week	—
23	BSW	58	44	Homebrew Union Products	51	38	Studio Technology	70
22	Broadcast Programming	189	25	ITC	17	34	Szabo Associates	209
19	CCS	44	40	Inovontis	117	5	Telos Systems	181
44	Cellcast/Artran	76	30	Ken R.	94	29	The Broadcast Team	130
16	Collectors Radio	101	21	LPB	88	49	Transcom Corp.	26
31	Computer Concepts Corp.	50	30	La Palma	—	14	USA Radio Network	120
24	Datascar	148	9	Media Venture Partners	122	44	Universal Electronics	95
39	Dataworld	28	13	Media Venture Partners	174	52	Wheatstone	169
47	Denon	66	14	Motor Racing Network	45			
30	Ghostwriters	100	33	Pacific Recorders	159			

IF YOU'RE IN RADIO...
HERE'S YOUR
OPPORTUNITY TO TELL
YOUR STORY TO EVERY
MAJOR MARKETING,
ADVERTISING AND AGENCY
EXECUTIVE IN AMERICA.

This special section will illustrate the incredible radio story, how for 75 years, America's first mass medium helped shape and mirror American life and history. How radio made most of the products and services we know today household brands.

This special radio section will illustrate each of radio's decades, its impact on America and the world. We'll take an in-depth look at the people, the music, the entertainment, the news, the research and radio's critical role in the marketing mix. We'll detail how radio works for American marketers yesterday, today and explore how it will work well into the 21st Century.

THE OPPORTUNITY:

If you're a radio network, representative, group owner, advertising or promotion agency, research company, syndicator or have any involvement in radio...this special 75th Anniversary section will be the most comprehensive vehicle you could ever have to deliver your message to virtually every major advertiser and agency in America.

THE CIRCULATION:

This story is so important to American marketers there will be one of the biggest bonus distributions in Adweek history. In addition to the Adweek / Mediaweek / Brandweek circulation of 91,000 there will be a *Special Bonus* distribution of 15,000 to:

- *NAB Radio '95 Convention (Sept. 1995)
- *The Association Of National Advertisers (ANA) Annual Convention (Oct. 1995)
- *AAAA (American Association Of Advertising Agencies) Media Conference (Feb. 1996)
- *Ad Club Of NY-Radio 75th Birthday Luncheon (Nov. 2, 1995)

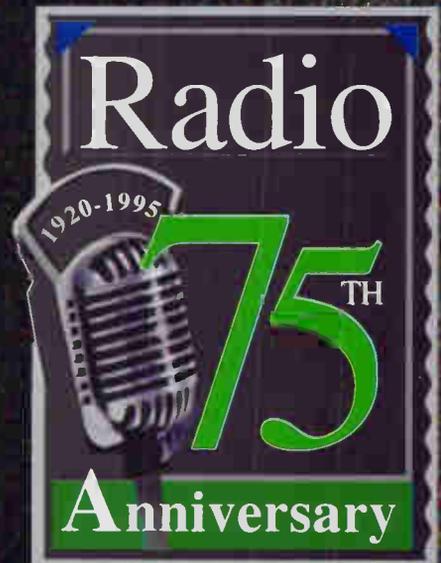
If you've been part of the radio story or are involved with radio this is an opportunity you can't afford to miss.

FOR MORE DETAILS AND ADVERTISING INFORMATION CALL:

Robin Haas	(NY)	212-536-6532
Steve Crane	(Chicago)	312-464-8530
Ami Brophy	(LA)	213-525-2276

ISSUE DATE: SEPT. 4TH, 1995

BE A PART OF
RADIO
HISTORY

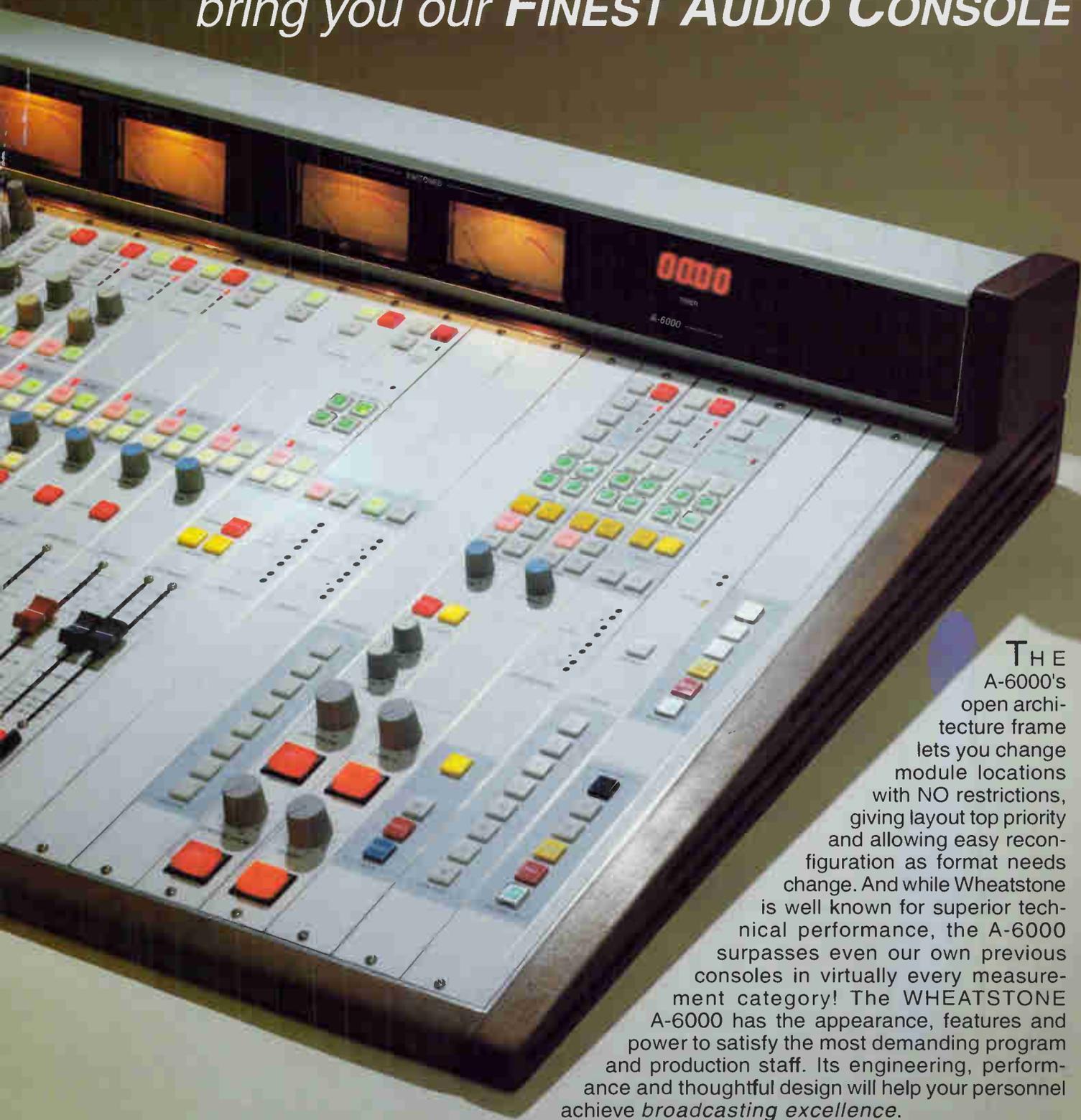


ADWEEK
MAGAZINES
PRESENT

THE
SPECIAL
RADIO
75TH
ANNIVERSARY
COMMEMORATIVE
SECTION



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 (169) On Reader Service Card