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RADIO WORLD'S MANAGEMENT MAGAZINE

January 1996



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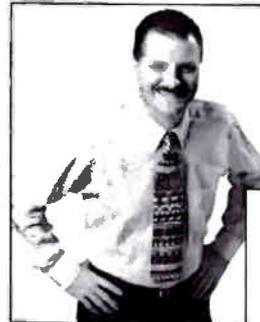
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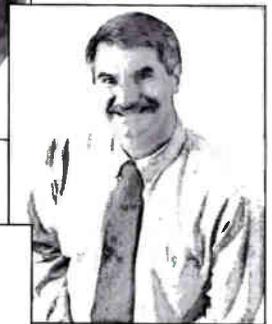


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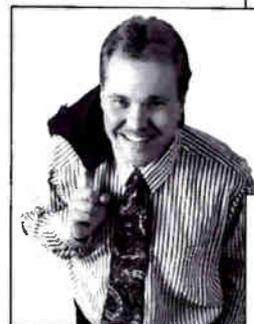
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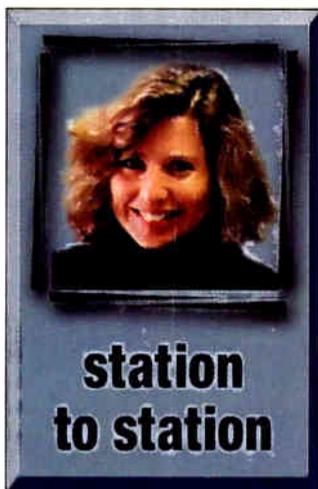
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Welcome to the new Tuned In, Radio World's management magazine. After more than a year of successful growth, The Radio World Magazine has given way to what you now hold in your hands: Tuned In. I call upon you to let me know your thoughts and suggestions as we continue to evolve and grow together.

The onset of a new year traditionally is the time for looking forward and trying to discern the shape of things to come. As 1995 drew to a close, I was invited to participate in a couple of forums and address that very issue.

As I see it from the vantage point of covering the radio business with both the newspaper and the magazine, the business will be molded by three main issues in the ensuing years: consolidation, technology and the Internet.

Both as a business unto itself and as an electronic medium that is part of the larger electronic world of television, cable, fiber optic, etc., radio will continue to find ways to achieve efficiencies of scale and growth regardless of whether or not the Congress passes any telecom reform bill. Aided by a more laissez-faire FCC, radio will consolidate by market and as an industry, wherever it makes sense.

This consolidation is facilitated by technology. Digital advances — be they in the studio, the RF site or the marketing department — are paving the way for further streamlining of operations.

The larger technical story, however, is digital audio radio. The question of whether an in-band system is best for radio in the United States or whether it is best for U.S. radio operators remains to be answered. However, the world is racing ahead with DAB in countries as diverse as Poland, Sweden, the United Kingdom and Germany, to name a few.

U.S. broadcasters need to propel testing efforts forward or lose their edge over broadcasters worldwide.

The Internet is the next big story for radio. Only 200 stations had a Web site at the beginning of 1995. More than 900 do so now. By the end of this year, more than 2,000 stations are expected to be on-line.

The possibilities are endless: reaching a new generation and potential audience, mining a new source of revenue and participating in the future world; a world of electronic tribes, whereby we are globally grouped by our common interests and not by geography or race.

Look sharp, broadcasters. The elements that will propel these changes are driving our business today.

Lucia



Tuned In (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: 703-998-2966. Second-class postage paid at Falls Church VA 22046 and additional mailing offices.
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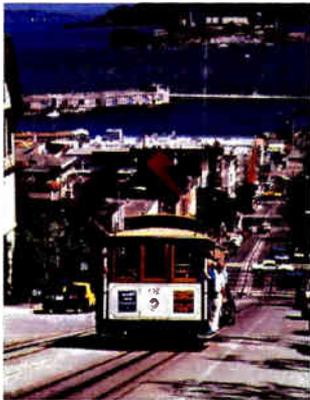
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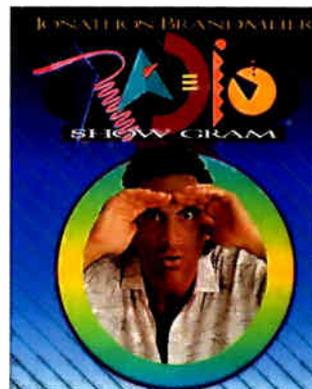
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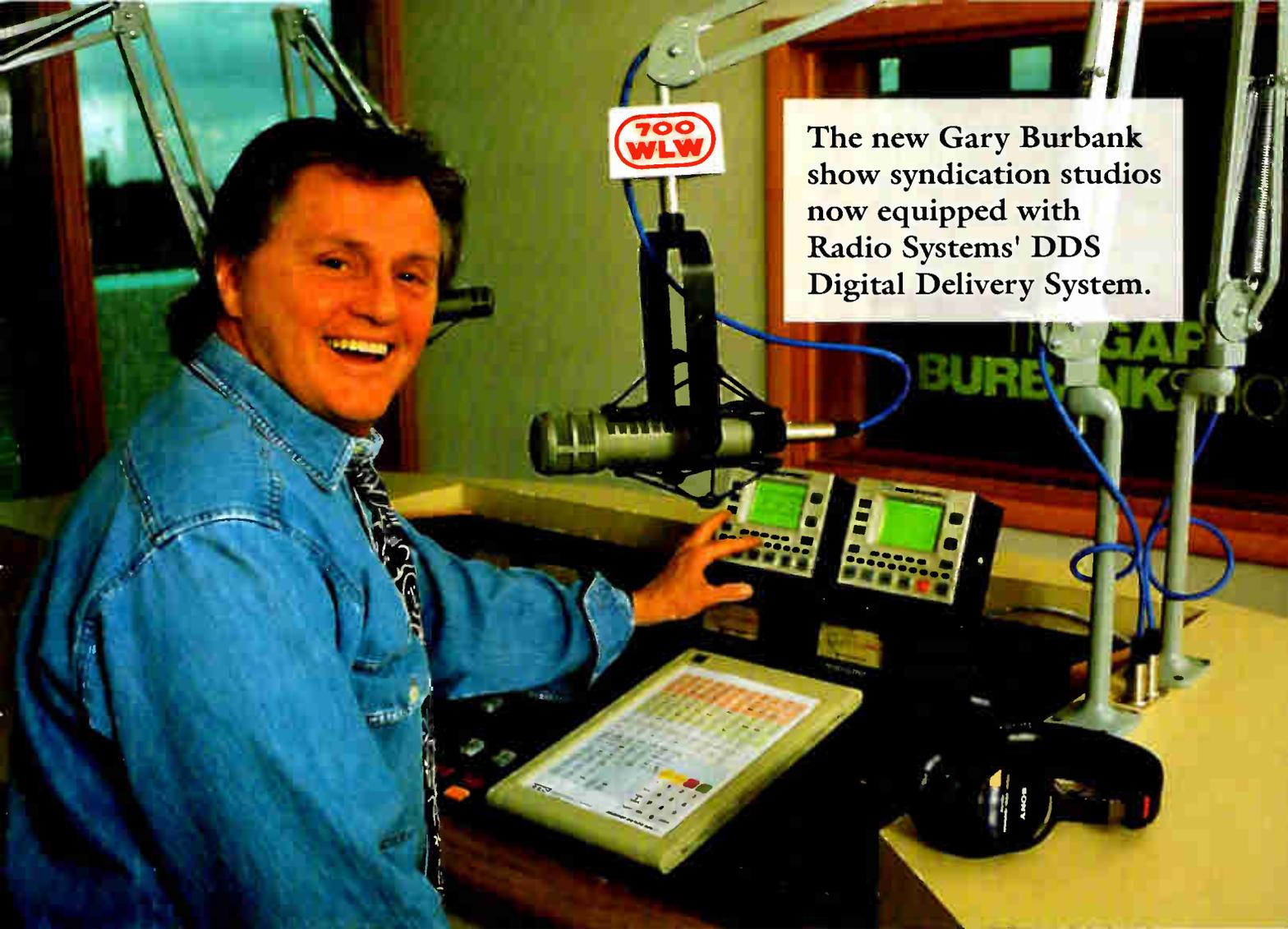
THE SOUNDS OF NEW ORLEANS
WWOZ
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double take

“The day of the wall between sales and programming is over; you’ve got to recycle your assets.”

—Jim Taszarek

See page 40.



The new Gary Burbank show syndication studios now equipped with Radio Systems' DDS Digital Delivery System.

The "Broadbank Burbcasting Corp." is now in syndication with 17 stations receiving the Jacor Communications' satellite distributed *Gary Burbank Show* live from its new studios equipped with the DDS Digital Delivery System from Radio Systems and Harris Allied.

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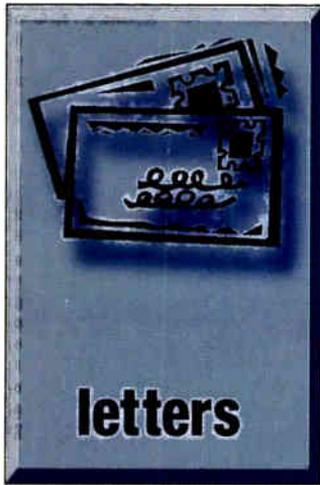
Mr. Kenyon was similarly impressed when he saw the system a second time at last year's World Media Expo where Gary Burbank also

saw and approved the system.

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Give Print to Non-comms

I, too, agree with Harrison J. Chastang III (Letters, October 1995) that your magazine tends to forget that non-commercial stations even exist. The October article on the St. Louis market is a good example — are there no non-comms in St. Louie?

I think some of the best programming is overlooked in the trades because they seem to cater to make-a-buck radio. Other than listening to my own station, I seldom venture above 92. I don't like hype and being yelled at all the time.

John L. Storz
Compuserve 72632,130

Editor's note: Mr. Storz's letter was written before our November and December 1995 issues hit the streets. In them you will find a number of articles focusing on public radio programming and some of its different facets.

Where Is Radio's Localism?

The letter from John Wiegman ("Return to Small Stations") in your November 1995 issue really struck a note with me. You don't realize how alike all radio stations sound until you drive across the country, station-hopping all the way. My radio usually winds up on the AM band, where one can still hear the local flavor.

Fifteen years ago I worked for a small-town station where, whenever a local emergency arose, such as severe weather, half the staff showed up. Everybody had their responsibilities: checking the wire and weather radio (now there's The Weather Channel); interfacing with local emergency officials; answering the phone; and of course, on-air. You also found the owner there.

If you walk into one of today's corporate branch-office stations during a tornado warning, you're lucky to find one person there, let alone six. In an effort to cut the bottom line as much as possible, many stations will not

offer the level of service that our small station did years ago. I must say that not all groups are like this, but too many are.

Yet these same groups will spend countless thousands of dollars on programming research and consultants to try and expand their audiences. We were always told to put our best foot forward during local emergencies because we'd have a lot of people tuning in who were not regular listeners. It was a great opportunity to grab and keep new listeners.

I once worked with a news director who, every morning, laid out that day's newspaper and began placing large checkmarks on stories. Each checkmark represented a story our listeners already knew about. If something on the front page went unchecked, he knew his department had a problem. Today many FM stations air news only in the morning, and it's all out of the morning newspaper! News happens all day. I long for the days when I could turn on the radio at noon and hear the local news.

I am involved in local politics. Our city council meetings are always attended by newspaper reporters. Sometimes television shows up. But with more than a dozen radio stations claiming to serve our city, I have never seen a radio

reporter in attendance.

If radio is to survive the competitive environment of the future, it better start doing a better job exploiting its biggest advantage: being local. Radio used to do a better job.

Paul Jensen
Destin, Fla.

Keeping Jazz Alive

I am a DJ for a public radio station in Savannah, Ga., that covers the city of Savannah and surrounding counties. We are the only station in this area that plays jazz. We play both contemporary and traditional jazz 12 hours a day, seven days a week.



We DJs do our own programming, with each of us bringing in CDs or albums from our own collections and playing what we want. The station has a library of CDs, but

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Miles Davis

for the most part, we use our own. The DJs, whose tastes in jazz vary between traditional and contemporary and acid jazz, make this station unique. I do a contemporary show three times a week, but if I fill in for someone, I play traditional.

We do not advertise our station, but word of mouth has built our listenership. We give our audience all types of jazz in a city that plays mostly country and R&B.

My point is that both kinds of jazz can coexist on one station, as long as listeners know who and what is on the air at a given time. I agree with your articles (October and November 1995) that jazz is an art that we must keep alive, but there is no reason to "dis" contemporary jazz. Contemporary jazz artists are influenced by traditional artists.

In an interview I had with Chuck Mangione, David Sanborn and Grover Washington Jr. they all noted that a traditional jazz artist was their biggest influence. Chuck said he loved Dizzy Gillespie, David said Coltrane was his idol and Grover said that Charles Mingus, Coltrane and Charlie Parker were the musicians he listened to.

It is unfortunate that an original American music such as jazz is the least likely to get coverage. There should be more jazz stations in more markets, large and small, to keep this music alive.

I am proud to play the music I fell in love with when I was 15 and to introduce listeners to both smooth and traditional jazz. I want to thank you for those articles. Again, we here at WHCJ are doing our best to keep jazz alive in a town where it's like water in a desert.

Michael Flowe
Disc Jockey
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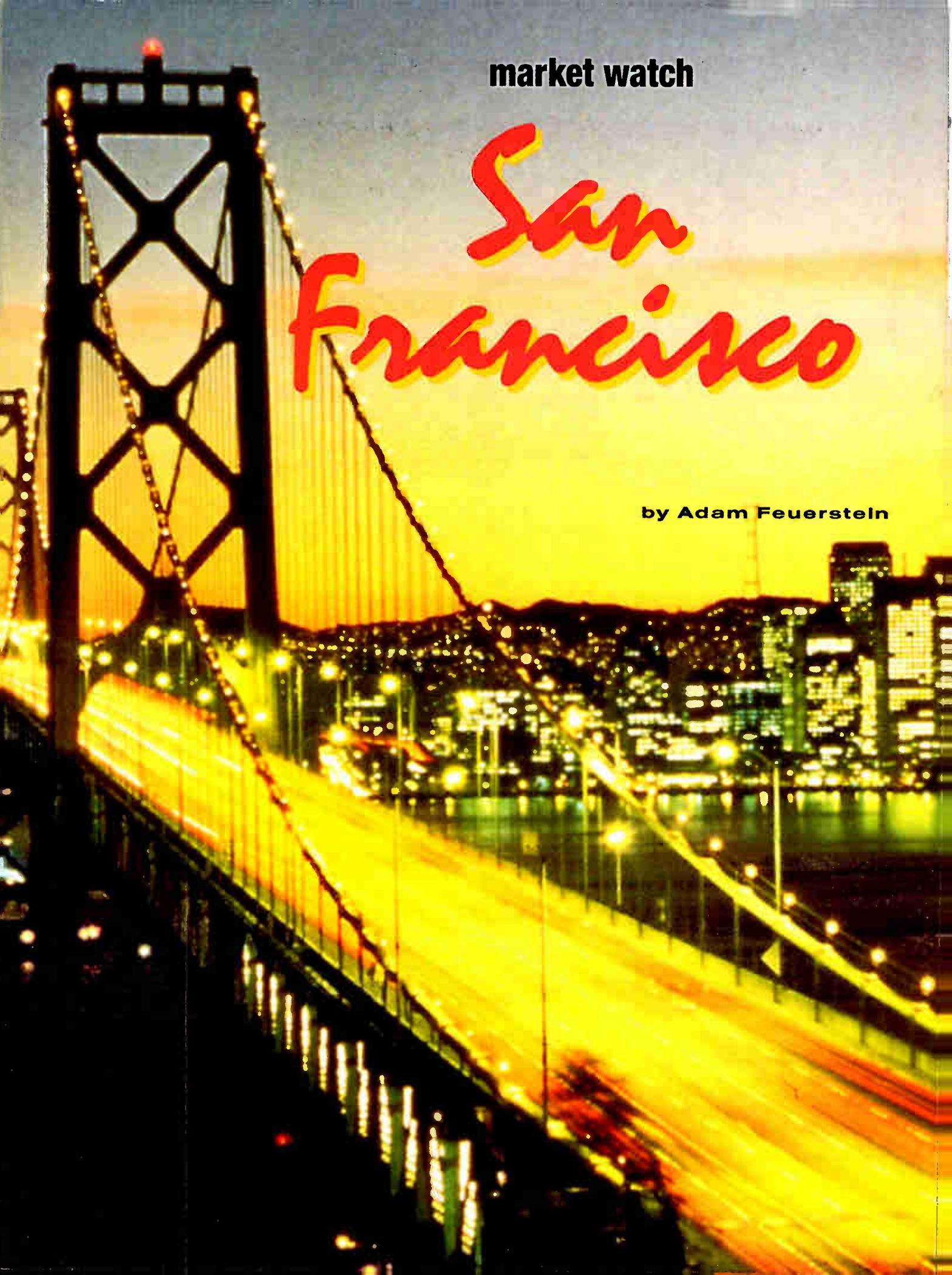


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A long-exposure photograph of the Golden Gate Bridge at night. The bridge's towers and cables are silhouetted against a bright, hazy sky. The bridge deck is filled with light trails from cars, creating a sense of motion. In the background, the city of San Francisco is illuminated with numerous lights, reflecting on the water below. The overall color palette is dominated by warm yellows and oranges from the city lights and sky, contrasted with the dark blues and blacks of the bridge and night sky.

market watch

San Francisco

by Adam Feuerstein

Radio Bucks Trends in The City by the Bay

Maybe it's the fault lines that crisscross their way under this city by the bay, or the gravity-defying hills that can make driving a stomach-churning adventure, but whatever the reason, San Francisco is one metropolis that prides itself on being just a bit off center.

Nothing illustrates that better than an outrageous publicity stunt pulled off in late October by FM morning disc jockeys Mark and Brian, whose Los Angeles-

based morning show is simulcast locally on classic rock station KRQR-FM.

The radio duo showed up early one morning at Mayor Frank Jordan's home high in the San Francisco hills. Not only did Jordan invite them into his house, but the mayor — just 11 days away from a tightly contested election — agreed to get buck-naked and take a shower with the DJ team. The whole surreal stunt was broadcast live, and a mercifully cropped photo



of the lathered-up trio appeared the same day in local papers.

While most locals viewed the stunt as the scariest shower scene since "Psycho," it illustrates just how far local radio stations will go to make an impact in the fourth-largest, and most-competitive, radio market in the nation.

Competing for ears

With roughly 70 radio stations competing for the ears of about 5 million Bay Area listeners, San Francisco has a high number of radio stations per capita. As a result, ratings are tight and station managers fight fiercely for every advertising dollar.

Despite the competition, ad dollars continue to climb. Total revenue for the market was expected to approach \$200 million in 1995, up from \$187 million one year earlier, according to industry estimates.

Capital Cities/ABC Inc., owner of ratings leader KGO(AM) and its sister talk station KSFO(AM), is the market's biggest breadwinner, pulling in an estimated \$32 million in revenue last year. York, Pa.-based

Susquehanna Radio Corp.'s two stations — KNBR(AM) and KFOG-FM — pulled in about \$29 million; while CBS Radio Station Group's all-news KCBS(AM) booked about \$17 million.

"Advertisers know that Californians love their cars. So the large number of radio stations in this market and the wide audience they reach have made radio a very cost-effective advertising medium," says Tom Martz, head of the Northern California Broadcasters Association.

Local retail and automobile advertising is on the rise, according to Roger Becker of Becker Media, a local radio and television advertising buyer. The Shane Co., a Denver-based jewelry chain, regularly spends about \$1 million in radio ads spread out over 10 stations. The Men's Wearhouse, a national discount chain, pumps more than \$500,000 into Bay Area radio. Television stations also use an increasing number of radio ads to draw in viewers, especially during the sweeps months of February, May and November, Becker says.

Many station advertising managers also look outside the traditional buying services to pull

in revenue from promotional tie-ins with vendors. One station, which did not want to be identified, was able to negotiate a promotional deal between Kellogg's Cereal, Ringling

▲

The large number of radio stations in this market and the wide audience they reach have made radio a very cost-effective advertising medium.

▼

Brothers and Barnum & Bailey Circus and a local supermarket chain. The campaign was funded 100 percent by Kellogg's and brought \$100,000 in ad revenues to the station. "Stations love this kind of program because it avoids the buying services and ad agencies, which are always trying to negotiate down rates. The vendors usually pay at the top of the rate card," said a local radio ad buyer.

Notice too that San Francisco is one of the few radio markets in the country in which the top stations — KGO, KCBS and KNBR — all transmit on the AM dial. It's a quirky fact explained, in part, by the area's roller-coaster hills, which can wreak havoc on even the strongest FM transmission signals.

Tough city for FM

"There are very few FM stations that can cover the entire Bay Area because the mountainous topography creates so many deadspots," says Becker. "To be a truly effective FM station, you need a great tower location and some serious transmission power."

KGO President and General Manager Mickey Luckoff adds that talk and news formats do very well in San Francisco because locals have a serious appetite for news and current events.

"The Bay Area has one of the most highly educated populations in the country. People here read more and are interested in what's going on in the world and their community. That kind of attitude attracts listeners to news and talk formats," he says.

KGO's ratings back up Luckoff's claims. The station was actually the first to coin the phrase "NewsTalk" and has been number one with 12+ listeners since 1978, most recently with a 6.7 share in the Summer 1995 Arbitrons.

San Francisco is known as one of the last bastions of liberalism in the country, a fact

San Francisco Radio Market Overview

Station	Freq.	Format	1994 Est. Rev. in \$ Mil.	Owner	Arbitron 1995 Summer Share
KGO(AM)	810	News/Talk	28.0	Cap Cities/ABC Inc.	6.7
KCBS(AM)	740	News	17.0	CBS Radio Station Group	5.1
KMEL-FM	106.1	CHR/Dance	13.0	Evergreen Media Co.	4.6
KCIT-FM	95.5	Soft AC	9.0	Spokaneville International	4.3
KOIT(AM)	1260	Soft AC	0.5	Spokaneville International	4.3
KNBR(AM)	680	News/Talk	21.0	Susquehanna Radio Corp.	4.1
KFRC-FM	99.7	Oldies	5.5	Infinity Broadcasting	4.0
KFRC(AM)	610	Oldies	2.5	Infinity Broadcasting	4.0
KYLD-FM	107.7	CHR	7.5	Arthur Velasquez	3.9
KYLZ-FM	99.1	CHR	—	Arthur Velasquez	3.9
KIOI-FM	101.3	AC	12.5	Evergreen Media Corp.	3.5
KKSF-FM	103.7	NAC	8.0	Brown Broadcasting Co.	3.3
KFOG-FM	104.5	Alternative	8.0	Susquehanna Radio	3.1
KITS-FM	105.3	Modern Rock	8.5	Entercom	3.0
KBLX-FM	102.9	NAC	8.0	Inner City Broadcasting	2.6
*KABL(AM)	960	Nostalgia	1.5	Shamrock Broadcasting	2.5
KDFC-FM	102.1	Classical	3.5	Brown Broadcasting Co.	2.5
KDFC(AM)	1220	Classical	0.7	Brown Broadcasting Co.	2.5
*KSAN-FM	94.9	Country	9.5	Shamrock Broadcasting	2.4
KPIX-FM	95.7	News/Info	1.0	CBS Radio Station Group	2.1
*KGGG-FM	98.1	'70s Oldies	1.8	Shamrock Broadcasting	2.0
KOME-FM	98.5	Alternative	—	Infinity Broadcasting	2.0
KSJO-FM	92.3	AOR	—	BayCom Partners, LP	2.0

* purchased by Chancellor Communications

Stations are ranked in order of Arbitron Summer 1995 12+ ratings. Information provided by BIA Publications Inc. through its MasterAccess Radio analyzer Database software.



San Francisco's roller-coaster hills wreak havoc on FM transmission signals.

reflected in KGO's stable of talk hosts. "You really have to fight for market share here, so we have a broad spectrum of talk show hosts, balancing liberal, moderate and conservative views," Luckoff says.

But, as ratings nationwide indicate, conservative talk radio is still king, so in September 1994, KGO Radio purchased its only direct talk rival, KSFO, from First Broadcasting Co. KSFO was known as "Radio with an Attitude," and featured young, liberal hosts. That all changed under KGO's management. The station was given the equivalent of a brain transplant and was transformed into an ultraconservative "hot talk" station appealing to listeners who view even Rush Limbaugh as left of center.

Not immune

While ratings are still hovering around a 1.0 share, Luckoff says KSFO appeals to a high-income, mostly white male demographic that is attracting some serious advertising dollars.

"We had our problems at first, but the station has turned the corner and it only helps us solidify our position as the dominant talk

format in town," he says.

KGO's toughest competition comes from KCBS, now owned by Westinghouse after its purchase of CBS. Frank Oxarart, KCBS general manager, bristles at the suggestion that KGO is number one in the market, pointing to his station's number one ranking in both the morning and afternoon drive-time slots. "More people are listening to our station from 6 a.m. to midnight than over at KGO," he says.

Unlike other news stations that have begun to rely heavily on talk shows, Oxarart says audiences appreciate the station's serious content. "We decided several years ago to remain all news — that meant no talk shows, no how-to shows and no sports talk. Listeners in the Bay Area are interested in the big picture. They are more attuned to current events and we try to give

them as much as possible."

Of course, the decision by KCBS to buck the talk trend is made easier by Westinghouse's ownership of KPIX-FM, a news/talk station that has generated fairly good ratings in recent months, primarily from its gavel-to-gavel coverage of the O.J. Simpson trial. Operating as a duopoly, Westinghouse can retain the sanctity of its all-news station and still attract talk radio fans.

Bay Area radio has not been immune to the ownership and format changes that have come with deregulation. One of the biggest deals of 1995 was the sale of the seven stations owned by Alliance Broadcasting to Infinity Broadcasting for \$275 million. The transaction gave Infinity a duopoly in the San Francisco market, adding oldies station KFRC-AM-FM and young country KYCY-FM to a roster that already included alternative rock KOME-FM in San Jose.

"The movement toward chain ownership of radio stations has driven station prices through the roof — in this market as high as 17 times cash flow," Becker says. These escalating prices only exacerbate the pressure to find an audience niche that will boost station revenues at a quicker pace, he adds.

While Infinity has yet to make any format changes to its new stations, industry rumors have the popular Howard Stern show mov-

ing from its morning slot on KOME-FM to KYCY, which many insiders expect will drop its young country format.

Jim Hardy, station manager at KOME-FM, denies Stern's departure, stating that the controversial morning host has helped earn the station a 4.2 share overall in the much-coveted 18-34 market. In fact, morning drive-time ratings have shot up to a 7.2 share from a 2.8 share because of Stern.

KFRC also is a strong performer, primarily because it operates as the area's only oldies station. Previous owner Alliance helped secure KFRC's stronghold by purchasing oldies competitor KYA in 1994. In the Summer 1995 book, the KFRC pulled in a respectable 4.0 share for audiences 12+.

The main reason that industry experts

San Francisco Financial Snapshot

Market Rank: 4
Revenue Rank: 4
Number of FMs: 37
Number of AMs: 26

Revenue 1991: \$172 mil.
Revenue 1992: \$165 mil.
Revenue 1993: \$178.5 mil.
Revenue 1994: \$195 mil.
Revenue 1995: \$207.7 mil. est.

Revenue Growth
88-93: 1.3%
94-98: 6.2%

Local Revenue: 70%
National Revenue: 30%

1995 Population: 6,930,950
Per Capita Income: \$20,021
Median Income: \$45,365
Average Household Income: \$54,490

Source: PUBLICATIONS

expect KYCY to drop its young country format is because of the second major radio deal of 1995 that affected the Bay Area. Burbank, Calif.-based Shamrock Broadcasting sold its four Bay Area stations — country stations KNEW and KSAN, '70s station KBGG and nostalgia/big band KABL(AM) — to Dallas-based Chancellor Communications. The total deal involved 19 stations around the country for a record \$395 million, making Chancellor the fourth-largest radio group in the country.

If Infinity drops young country from KYCY, the format can be picked up by Chancellor's KBGG, which would give it

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Touch **one button** and you're recording calls to hard disk. Another button and you've got the world's easiest editor. When it's ready, one touch and your call's on the air. The phone recorder only adds \$1,000 to the system.

The Best Digital Audio

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

One question you **don't** have to worry about is "What if it breaks?" The Scott System comes complete with **every** spot and jingle stored **redundantly** on **two** hard disks. It's a snap to switch to the "hot standby" system! You get touchscreen convenience, digital quality, and backup redundancy for no more money than cart machines and commercial tapes.

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

During play, all Scott screens include large digital timers that automatically count down into times, and flash warnings 60-, 45-, and 30-seconds before the end. You also get clear countdowns the last 15 seconds of each event.

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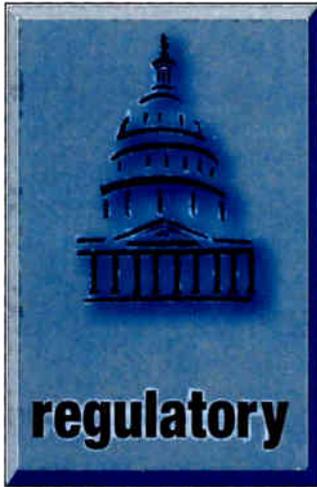
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Review, Preview

The Year That Was,
The Year That Might Be

Okay, 1995 is in bag, so here it is: the soon-to-be-traditional Cole's crystal ball forecast. Oddly enough, the big issues this past year — and the ones likely to make news this year — bear a striking similarity to the hot and happening items we noted a year ago: EEO, indecency, multiple ownership, various technical matters and regulatory fees.

The most remarkable thing on the EEO front happened not at the commission, but at the Supreme Court. In June, the court announced new standards for federal affirmative action programs, including FCC minority ownership policies. The ruling in *Adarand vs. Peña* provided a reasonably

what to do with its minority ownership policies. Next, there is the Haley, Bader & Potts petition. Even if the FCC continues to play Mickey the Dunce, some public-spirited citizen might still try to get a court to goose the FCC into looking at the questions presented by the law firm.

Finally, there is the seven-year renewal application cycle that is in full swing. Few things bring out EEO litigation as much as renewal applications. This time around, *Adarand* may prove a potent weapon in such litigation.

Bad news here in the area of indecency. The U.S. Court of Appeals in Washington upheld the FCC general "safe harbor"

agency, the odds are that many broadcasters won't try to fight city hall on this issue. Witness, for example, Infinity Broadcasting, which ultimately caved in and ponied up \$1.7 million rather than litigate the Howard Stern cases.

Avoiding litigation

We may see some local litigation of FCC indecency fines, possibly as early as 1996. A strong argument can probably be made that, where a show like Stern's is popular in a market, that popularity establishes, as far as that market is concerned, that the show can't really be deemed "patently offensive." But, in view of the potential downsides — not the least of which would be the potential cost of litigating the issue, with no absolute guarantee of success — it will not be surprising if most broadcasters elect the course Infinity took.

No real developments on the multiple ownership front this past year, but that could change big time if Congress actually passes, and the president signs, the telecommunications bill that has been kicking around since early last summer. Both the Senate and House versions of the bill provide for complete deregulation of radio ownership, meaning any U.S. citizen could own as many radio stations as he or she wanted wherever he or she wanted.

As of this writing, a conference report filled with bipartisan agreements on questions of media concentration is expected to roll off the presses shortly. The vice president already expressed his support for the new bill, but some Republicans sounded more reserved. The compromise is believed to provide a schedule as to how many stations an owner may own in a particular size market. The original legislation would have lifted all ownership caps, but the new bill could change the face of U.S. radio just as dramatically.

The big news involves technical matters. It's "look, ma, no hands," as the FCC decided to permit unattended operation of all —

It's "look, ma, no hands,"
as the FCC decided to permit unattended
operation of all stations.

strong argument for the proposition that the FCC EEO program as it presently stands is unconstitutional and should be deep-sixed.

Rethinking EEO rules

In August, the law firm of Haley, Bader & Potts filed a petition asking the commission to rethink the propriety of its EEO rules in light of *Adarand*. So far, the FCC has pretended that nothing was filed, and it has done nothing at all about the question.

The impact of *Adarand* on a variety of FCC policies is likely to crop up in 1996. First, the commission is already reconsidering

approach to broadcast indecency, including the FCC less-than-helpful "definition" of indecency. While the Supreme Court may take a look at this issue next year, our best guess is that, unfortunately, the Court of Appeals will be affirmed.

That would leave the FCC free to go after individual broadcasters for allegedly indecent broadcasts. While those broadcasters will still have the right to take their case to a local jury of their peers on the issue of inde-

by Harry Cole

that's right, all — broadcast stations. You don't need any prior approval, but you will need either "highly stable equipment or automated monitoring capabilities," and you also will need to be sure that you are in compliance with the requirements imposed by the Emergency Alert System (i.e., the revamped

—
 Congress is now
 making serious noises
 about auctioning new
 broadcast frequencies.
 —

Emergency Broadcast System). The FCC is banking on the overall reliability of equipment and the willingness of broadcasters to double-check their equipment to make sure that it really is as reliable as they think.

It is in everybody's interest that no reports of rampant interference crop up here and there, as the commission could conclude that this whole unattended operation idea, although nice in theory, won't work in practice. So we would urge caution on the part of all who choose to operate unattended.

By the way, the new EAS was adopted in its final form in 1995, but by October the FCC had delayed its implementation until January 1, 1997. Of course, the commission still encouraged all broadcasters to upgrade to EAS as soon as possible.

Perhaps the biggest non-news on the technical front is that the long-awaited rulemaking concerning RF standards and ANSI guidelines is still on the drawing boards. Last year the word was that we could look for a decision in 1995. As it turns out, it looks like the proceeding's magic number is now 1996.

Here we go again

And in the didn't-this-already-happen-once-before category: We have the ongoing saga of the AM expanded band proceeding. Devoted followers of this topic will recall that, in October 1994, the commission announced the results of its years-long overhaul of the AM band. At the end of this past summer, however, it was back to the drawing boards.

It seems that some folks were able to convince the commission that its own database was not accurate, so that the calculations performed using that database could not be relied on. That meant that the AM expanded band matter is still unresolved, although the FCC has suggested that the next batch

of results may be available as early as March 1996. It could happen, but don't bet the farm.

No real news about fees, but some bad vibes for the future. Congress, as part of its budget wrangling, is now making serious noises about auctioning new broadcast frequencies. While no proposals are on the table yet about auctioning existing broadcast licenses, that notion is not too far-fetched. After all, the next time most licenses will be due for renewal will be just about the time that Congress and the president are claiming that they will have the budget balanced.

So the pressure will likely be on to find as many potential revenue sources as possible, and where better to look than the broadcast industry? Of course, talk of auctions might just be an opening gambit, with the actual result instead being some kind of grossly exorbitant annual fee (even bigger than the current annual regulatory fee).

- ✓ EEO
- ✓ License Renewal
- ✓ Indecency
- ✓ Ownership limitations
- ✓ AM expanded band
- ✓ EAS

If you have any questions about any of these items, you should be sure to contact your communications counsel. For our part, we'll just wish you Happy New Year. ■

Harry Cole is a principal in the Washington-based law firm of Bechtel & Cole, Chartered. He can be reached at 202-833-4190.

LEFT to RIGHT

2P-3P ET with Alan Colmes and Barry Farber

ALAN COLMES

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BARRY FARBER

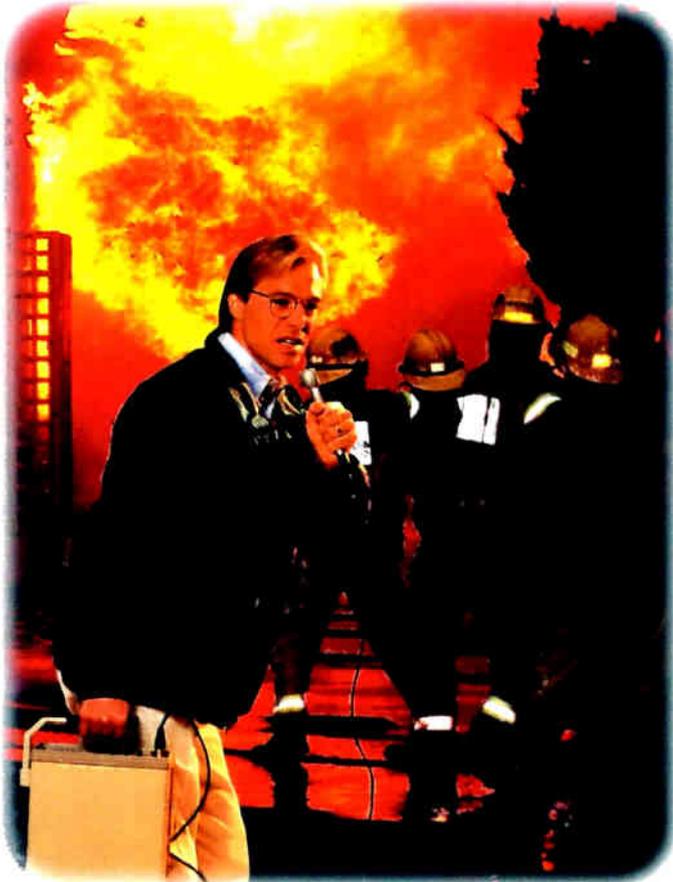
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The Niche That Fits

Three Evergreen Outlets Battle It Out In Chicago's Morning Drive

It's 8:30 in the morning, and people are just beginning to trickle into their offices in Chicago's John Hancock Center. But the hallway of the Evergreen Media Corp. suite of offices on the 37th floor is a cacophony of sounds as Steve Dahl and Bruce Wolf of the WMVP morning show compete with Mancow's Morning Madhouse on WRCX, Jonathon Brandmeier's WLUP talk mess and a loud printer in a nearby office.

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"This is probably the most competitive morning show market you'll see anywhere in the country, with its big-name talent," says WLUP Programming and Production Director Matt Bisbee. "There's a lot of big-time advertising dollars, and everyone is going for the same piece of pie. Whoever can come up with it will be considered the winner."

But Bisbee does not see the other Evergreen stations as being in direct competition with each other. Indeed, the program directors at the three stations point out that sports-talk WMVP attracts the over-30 listeners, rocker WRCX does well with listeners 18 to 34, and WLUP is skewed 25 to 54. While all three are aimed at men (with WLUP pulling in the most women), they each have a distinct niche.

"Basically, they're three different radio stations with different profiles and different visions of themselves," says Bisbee. "Of course we compete with them. But everyone is our competition."

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(In Chicago, Evergreen also operates smooth jazz WNUA-FM, urban contemporary WVAZ-FM and hip-hop WEJM-AM-FM.)

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Specific audience

Evergreen Media CEO Jim de Castro says that part of the company's strategy is to target specific audiences with each station.

"I feel there is a large enough niche for each station to have a significant audience on its own," he says. "People who listen to WRCX are not necessarily people who would listen to WMVP. There is not a lot of overlap between a sports and rock station. There's more overlap between Mancow and the Loop. But if you're 41, you grew up with Steve. If you're in your 30s you grew up with Johnny. People in their 20s listen to Mancow. Of course in the broad demographics radio does, they are competing."

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two rock stations out of the format in the Loop and Blaze and created an opportunity for WRCX. We then lined up our proven personalities on WLUP to create a very unique talk/entertainment product on the FM band. That in turn led to the birth of WMVP, which had always been a long-term vision."

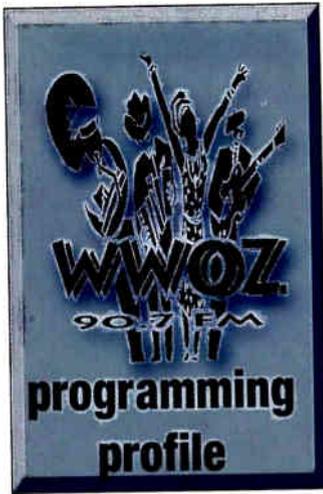
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by Cara Jepsen



A Little Cayenne With Your Radio?

WWOZ Spices up New Orleans Airwaves

The "Rajun Cajun" arrives in New Orleans via cab from the sparsely populated West Bank of the Mississippi River. For an hour and a half each week, Johnny Fasullo, a volunteer programmer on WWOZ-FM, broadcasts traditional two-steps alongside new releases straight from Lafayette, La., the hub of Cajun country.

"Ah, yeah you right," Fasullo exclaims on the air before launching into his first set. "Cajun in the blood. How 'bout dat?"

Fasullo is just one programmer for a pro-

gram schedule that, on the surface, seems to defy description. Sandwiched between piney woods bluegrass and contemporary jazz, the weekend Cajun block is joined by Caribbean, reggae, Latin, African, blues, Irish, New Orleans rhythm and blues, and more.

Explaining that diversity was challenging for WWOZ General Manager David Freedman as he networked his way through the National Association of Broadcasters Radio Show in New Orleans last September. "I can't tell you how many people I ran into who asked, 'What is your format?'" Freedman recalls. "They are looking for the magic bullet.

THE SOUNDS OF NEW ORLEANS
WWOZ
90.7 FM

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Musical heritage

"All I can ever tell them is, if you've ever been to the New Orleans Jazz and Heritage Festival, that's our format," he adds. The Jazz Festival is an immensely successful 10-day affair that draws upwards of 400,000

fans and hundreds of musical acts, from zydeco to rhythm and blues, to the city each spring. Much of the music owes its roots to New Orleans and the surrounding region, the matrix from which much of America's truly authentic musical culture developed.

On the edge of the French Quarter, non-commercial WWOZ takes a unique position in the world of radio — an FM that promotes the musical heritage of a specific region.

The uniqueness of that position and the popularity of the music the station

promotes lead people in the industry to speculate that WWOZ may be a big player when netcasting and direct satellite broadcasting make national FM "superstations" feasible.

"Much like the Jazz Festival itself, [WWOZ] is a kind of guardian of culture," says Steve Rathe, producer of the NPR program "Jazz from Lincoln Center," and a board director of the Association of Independents in Radio. "It's also an active exponent. It nourishes the culture in every possible way by celebrating the people who make it."

The 15-year-old station, an independent, has by choice been without a program direc-

tor for the past five years. Instead, the staff of 80 volunteer programmers — many of whom are Crescent City musicians, poets, promoters and hard-core scenesters — make

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their own programming decisions.

"The programmers are the hidden element," Freedman says. "Their programs are a product of their passion for the music, their collections and their vast knowledge of the music. It would be almost impossible to replicate the vast collections they are drawing from, and it would certainly be difficult to replicate the richness of filtering that music through 80 sensibilities."

At 4 kW, the station is dwarfed by two 50 kW non-commercial neighbors: NPR affiliate WWNO-FM and WRBH-FM, which provide readings of magazines, books and newspapers (including the New Orleans Times-Picayune) for the blind and print-handicapped.

Community product

A product of the community radio boom that began in the 1970s, WWOZ was founded by Walter and Jerry Brock, two brothers who cut their teeth at KCHU in Dallas, one of the stations launched by community radio godfather Lorenzo Milam.

After four years of operation, the station was awash in financial problems. Enter the New Orleans Jazz and Heritage Foundation, the nonprofit foundation that produces the Jazz Festival, which took over the

by Andrew Bowser

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by Cara Jepsen



Dahl and Wolf (above) appeal to over-30 listeners, while irreverent Mancow attracts a younger crowd.



The rest of the day belongs to the distinct personalities of comedian Kevin Matthews, former Partridge Family member and TV talk-show host Danny Bonaduce, and the team of Wendy Snyder and Bill Leff.

No playbook

Over at WMVP, Dahl and sportscaster Bruce Wolf do anything but a sports show, engaging in witty repartee and spending time on the phone with Dahl's wife. But Chicago is a sports town, and the rest of the day is full of sports talk. The lineup includes former Bear Tom Waddle and former Chicago Bull Norm Van Lear, as well as personalities Peter Brown and Brian Davis. The day ends with Scott Ferrall's syndicated "On the Bench" show. Besides beating all-sports WSCR(AM) and talk station WMAQ(AM) in securing Bulls and Sox games, WMVP also broadcasts Blackhawks hockey games and has the rights to all major sporting events, including the Super Bowl and the World Series.

"We're still trying to perfect what good sports radio is at WMVP," says Solk. "It takes a little while and includes a combination of play-by-play mixed in with Steve and Bruce doing the morning show, which certainly is not a sports show. There's no playbook. The key is to be as different as you can, so it doesn't all sound the same. It's not too much unlike the Loop, where all the personalities don't do the same show. We will try to use the same type of thoughts in

putting this station together as we did with the Loop, and I think we'll be very successful at it."

If anything, WRCX is reminiscent of the 1979 Loop, with an outrageous and successful morning show and rock and roll the rest of the day. But PD Dave Richards sees modern rock WKQX and classic rock WCKG, former home of Howard Stern, as the station's biggest competitors.

"The first thing on our agenda was to knock out the legs of WCKG," he says. "The way I look at it, they were a table with three legs, and we just needed to knock one more out. We did that in one book. Then we set our goals and sights on WKQX."

As part of that campaign, his station recently announced the lineup of bands playing in WKQX's "Twisted Christmas" benefit a full day before WKQX, which had been teasing its listeners for days. WRCX then added insult to injury by giving away 100 pairs of tickets to the event. "I don't target the Loop," says Richards. "They are not a competitor of mine." He adds that the three stations work together on some promotions and interviews.

But the picture isn't entirely rosy. Part of

Muller's shtick is making jokes at the expense of his competition, which includes other Evergreen Media Corp. employees. He regularly hammers away, rather mercilessly, at Dahl, Brandmeier, and WLUP jocks Danny Bonaduce and Kevin Matthews.

"I think Chicago radio is filled with a bunch of people sitting around talking about what they used to do," says Muller. "It's filled with a bunch of old-timers who really aren't relatable to someone of my generation. I think people my age have had enough of the bells and whistles and phoniness."

Muller says he "gets bitched at every day" by station management for the potshots. Does he listen to what they say? "Even in the biggest pile of s—, you can sometimes find a delicious kernel of corn," he quips. "Sometimes there's a nugget of truth in there somewhere that you can enjoy and use."

"We've asked at times for people to back off and be team players," says Solk. Sometimes they've listened to our advice and direction, and sometimes they haven't. My own opinion is that I wish they'd get into the business of putting on a show and letting internal business be internal business."

Top Personalities

Evergreen has also managed to lure some of the market's top personalities to its other Chicago holdings, which include smooth jazz WNUA-FM, urban contemporary WVAZ-FM and hip-hop WEJM-AM-FM. The stations attract a sizable chunk of Chicago's African American listeners and put Evergreen in direct competition with Gannet-owned WGCI-FM, the city's more established urban contemporary station (and ratings winner).

Last month WEJM snatched up Doug Banks' nationally syndicated afternoon show; Banks had been WGCI's top personality. Just one week earlier, WVAZ-FM outbid WGCI to sign on WGCI jock Tom Joyner's syndicated morning show, which had a 10-year history on WGCI. The moves have given Evergreen a leg up in the marketplace and left a large hole for WGCI Program Director Marv Dyson to fill; he's since hired comedian Steve Harvey to take over mornings and give WGCI a more local tone.

— Cara Jepsen

"They want to have everything," says Dahl of his bosses. "They want to have three morning shows on and pay everybody as little as possible and make all the money in the world and nobody says anything bad about anybody."

Too close for comfort

It doesn't help when the jocks work in such close proximity to each other. "It can cause problems when the direct competition is across the hallway," says Bisbee. "Logistically it's a little bit easier to do your radio show and walk out of the studio and not see your competition right in front of you as you walk out the door."

Evergreen's bosses know what they're talking about. Bisbee worked for 17 years defining WLUP's unique sound as production director before becoming director of programming and production last February, and Wert has been with the company for seven years. Solk began at WLUP as the producer of Steve

Evergreen's
strategy is to target
specific audiences
with each station.

Dahl's morning show in 1979 and has been with one of the three stations (minus two years) since Evergreen's 1983 inception.

And, despite their differences, the three morning personalities have one thing in common: strong roots in the Midwest. Perhaps that's why outsiders like Stern can't seem to penetrate the market, and why listeners remain so loyal. Muller hails from Kansas City, Brandmeier grew up in Fond du Lac, Wis., and Dahl, a California transplant and father of three whose wife is from Detroit, has lived in the Midwest for some 20 years.

"We have a very loyal listener core for all three of the radio stations," says Wert. "They are especially loyal to individual personalities, although sometimes those loyalties result in emotions that aren't always positive. It's impossible to please everyone all the time. But we'll keep trying." ■

Cara Jepsen is media editor of the Illinois Entertainer and a contributor to the Chicago Reader and Crain's Small Business in Chicago.

She is a regular features correspondent for The Radio World Magazine, now Tuned In.

A Sales Management Survival Guide

When an account executive gets promoted after years on the street, he or she might expect to bask in the glow of sales management.

Instead, such executives often find themselves in a burning building where everyone expects the sales manager to be the lone firefighter, putting out one fire after another, day after day.

How can you carry a list, develop promotions, set budgets, arrange incentive contests, write copy and wash the windows too?

Prevention

As any firefighter will tell you, prevention is half the cure. Don't leave the iron on. Don't leave exposed wires. Don't smoke in bed. Check your smoke detectors. How do we prevent radio fires?

Make three golden rules. Some sales managers get caught thinking they are the Radio Sales Buddha. They sit fat and happy behind the desk and answer questions all day long from account executives.

These little question flames can eat up your entire day. Instead of giving your salespeople a confusing list of rules and regs a mile long, give them three golden rules. These are things that they absolutely can or cannot do. Don't cut the rate, don't bonus live remotes, etc. Beyond these golden rules, tell team members to use their best judgement.

Many managers are afraid of this technique because they feel they have lost control. They don't trust their staff to make effective decisions. People will rise to your expectations and surprise you. In fact, they'll make you look great, because they will think of options you never dreamed of.

Set up three golden rules and watch your team bloom. Monitor and reward every step of the way.

Teamwork

Have you ever seen a firefighter show up to a blazing house by himself with a truck, a hose and a prayer? No! You get a bunch of guys working together to handle the big fires. Let go of some of the tasks that could be handled by other members of your team.

Let's say you need to develop a promotion for this winter:

1. Determine the on-air goal and a sales

goal.

2. Divide the sales staff and programming staff into groups with members from both.

3. Set up a brainstorming session.

4. Each group will then try to sell you their idea. The group that closes the sale will receive an incentive reward: cash, free lunch, a day off, etc.

It doesn't matter if their ideas seem far fetched or go beyond budget constraints — it's your job to work out the details. They'll give you the meat, the bread and the mustard, it's up to you to make the sandwich.

When you go into a fire station, you find that the tools of the trade are easily accessible to all firefighters. As the sales fire chief, are you hiding some of your tools in a fire or a book that your staff doesn't know about?

Just because you know where everything is and how it works, don't assume your staff knows. Test them often on radio and

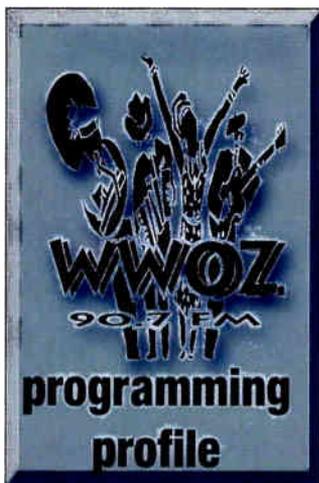
by Kris Cantrell

station knowledge. Give them an exercise in a sales meeting where they have to use your materials to research the answers. They may moan and groan at first, but when they acquire a valuable sales tool that closes a sale, the groaning will stop.

Some managers will actually hide the tools because they feel it gives them more power and control over the results. The fact is, when the fire is burning out of control, it's too late to conduct a seminar on how to work a hose. Share your vision for the team and the company on a daily basis. Share the knowledge. You will build loyalty and efficiency rather than lose control.

Fires are worth preventing. A savvy sales manager will work on prevention, developing a team atmosphere and providing high-quality tools. Fire chiefs are a thing of the past. Sales teams need coaches and facilitators. So trash the fire helmet and don a baseball cap for the season. ■

Kris Cantrell is general sales manager of WTSH-AM-FM and WZOT(AM) in Rome, Ga.



A Little Cayenne With Your Radio?

WWOZ Spices up New Orleans Airwaves

The "Rajun Cajun" arrives in New Orleans via cab from the sparsely populated West Bank of the Mississippi River. For an hour and a half each week, Johnny Fasullo, a volunteer programmer on WWOZ-FM, broadcasts traditional two-steps alongside new releases straight from Lafayette, La., the hub of Cajun country.

"Ah, yeah you right," Fasullo exclaims on the air before launching into his first set. "Cajun in the blood. How 'bout dat?"

Fasullo is just one programmer for a pro-

gram schedule that, on the surface, seems to defy description. Sandwiched between piney woods bluegrass and contemporary jazz, the weekend Cajun block is joined by Caribbean, reggae, Latin, African, blues, Irish, New Orleans rhythm and blues, and more.

fans and hundreds of musical acts, from zydeco to rhythm and blues, to the city each spring. Much of the music owes its roots to New Orleans and the surrounding region, the matrix from which much of America's truly authentic musical culture developed.

On the edge of the French Quarter, non-commercial WWOZ takes a unique position in the world of radio — an FM that promotes the musical heritage of a specific region.

The uniqueness of that position and the popularity of the music the station

tor for the past five years. Instead, the staff of 80 volunteer programmers — many of whom are Crescent City musicians, poets, promoters and hard-core scenesters — make

The station has been without a program director for the past five years.

their own programming decisions.

"The programmers are the hidden element," Freedman says. "Their programs are a product of their passion for the music, their collections and their vast knowledge of the music. It would be almost impossible to replicate the vast collections they are drawing from, and it would certainly be difficult to replicate the richness of filtering that music through 80 sensibilities."

At 4 kW, the station is dwarfed by two 50 kW non-commercial neighbors: NPR affiliate WWNO-FM and WRBH-FM, which provide readings of magazines, books and newspapers (including the New Orleans Times-Picayune) for the blind and print-handicapped.

Community product

A product of the community radio boom that began in the 1970s, WWOZ was founded by Walter and Jerry Brock, two brothers who cut their teeth at KCHU in Dallas, one of the stations launched by community radio godfather Lorenzo Milam.

After four years of operation, the station was awash in financial problems. Enter the New Orleans Jazz and Heritage Foundation, the nonprofit foundation that produces the Jazz Festival, which took over the

THE SOUNDS OF NEW ORLEANS

WWOZ

90.7 FM

gram schedule that, on the surface, seems to defy description. Sandwiched between piney woods bluegrass and contemporary jazz, the weekend Cajun block is joined by Caribbean, reggae, Latin, African, blues, Irish, New Orleans rhythm and blues, and more.

Explaining that diversity was challenging for WWOZ General Manager David Freedman as he networked his way through the National Association of Broadcasters Radio Show in New Orleans last September. "I can't tell you how many people I ran into who asked, 'What is your format?'" Freedman recalls. "They are looking for the magic bullet.

Musical heritage

"All I can ever tell them is, if you've ever been to the New Orleans Jazz and Heritage Festival, that's our format," he adds. The Jazz Festival is an immensely successful 10-day affair that draws upwards of 400,000

promotes lead people in the industry to speculate that WWOZ may be a big player when netcasting and direct satellite broadcasting make national FM "superstations" feasible.

"Much like the Jazz Festival itself, [WWOZ] is a kind of guardian of culture," says Steve Rathe, producer of the NPR program "Jazz from Lincoln Center," and a board director of the Association of Independents in Radio. "It's also an active exponent. It nourishes the culture in every possible way by celebrating the people who make it."

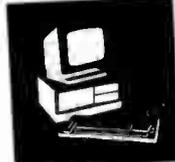
The 15-year-old station, an independent, has by choice been without a program direc-

by Andrew Bowser

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00:00:00 intro: 00

All Around The World
11:00:00 -> 11:49:10 00:49'02

04'23	All Around The World - Lisa Stansfield	19"
04'10	I Wish - Stevie Wonder	18"
04'29	Set Them Free - Sting	35"
START DAT2		
01'19	[Bottom of the Hour]	
00'03	R-r-r-r-Radio.. -	
00'45	Casual Furniture -	
00'30	Harley Davidson -	
00'35	News Call 1 -	
00'34	Cancer	
00'34	Japan	

"Hot Keys"

Carts

ON

1
Applause

2
Window Crash

3
Roar !!

4
Plane & Car Crash

Inflight M

10 s 5 s 0 5

All Around The World	I Wish
fade out...> 00:04:108	fade in...>
xfade.....> 00:03:459	begin off...>
end off.....> 04:23:280	att. (dB): 1:

Programming Segues
and Voice-Overs



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NEW

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WVOZ license and since has invested more than \$1 million in the station.

Today, with an operating budget of \$400,000 gleaned in nearly equal parts from

perhaps, when they are visiting New Orleans. That slice of the membership pie may grow if Freedman has his way. WVOZ has embraced new technology, maintaining an active presence on the Internet and keeping a close eye on netcasting and satellite broadcasting as tools that could give the station a worldwide audience.

"I have foreclosed activity in terms of power issues and am becoming more aware of emerging transmission systems that are not the traditional

purview of radio," Freedman says.

WVOZ's presence on the World Wide Web includes complete club listings, station newsletters, a storefront-under-construction called the Swamp Shop and RealAudio soundfiles that include live jams from Johnny Adams, Tuba Fats and the ReBirth Brass Band, as well as a 15-minute interview with jazz pianist Horace Silver.

During Jazz Fest, WVOZ netcast portions of a Rounder Records-sponsored benefit concert at a local music club. Using a software program that can be downloaded from the Internet, net surfers could listen to the con-

cert on their computers, virtually in real time.

"There are only a couple of stations that have jumped into netcasting with as much enthusiasm and as much unique material as WVOZ," says Rathe, who adds that most of the stations that are interested in netcasting do not have the unique market niche of WVOZ.

Window to localism

Freedman said he foresees a day when WVOZ will continuously transmit its signal not only on the Internet but via satellite uplink. "We see it as a window to localism," Freedman explains. "If a radio station out in the Rocky Mountains just wanted to spend two hours in New Orleans, they could pick up satellite transmission."

WVOZ nourishes the culture
in every possible way by celebrating
the people who make it.

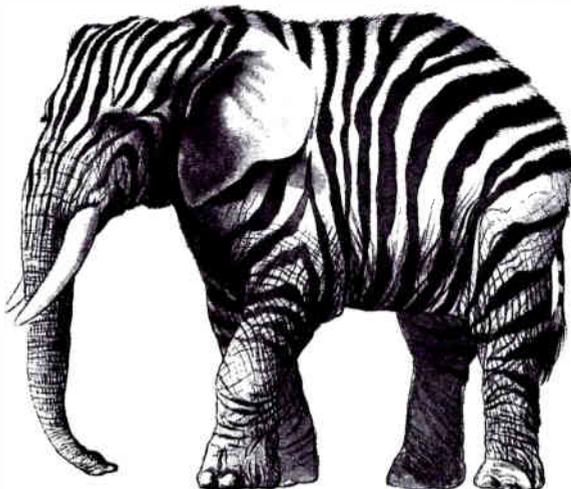
listeners, the foundation and the Corporation for Public Broadcasting, the station is stable, despite the current cloud over CPB funding.

The shock of a 15-percent cut in CPB funds this past year was insulated by growth in the membership, which has been rapid in recent years. Recent Arbitron surveys put the station's listenership at 48,500, up from about 40,000 several years ago.

Membership pie

An unprecedented 5 percent of the station's membership fees come from people who can't even hear the station — except,

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WVOZ is developing the production talent and purchasing the technology necessary to make national-quality broadcasts. The station is producing CD-quality remote broadcasts from area music clubs using ISDN equipment produced by RE America.

With the help of a CPB grant, the station redesigned its drive-time broadcast programming and improved its programmer training process.

"Realizing that there is an extreme wealth of talent in the New Orleans area, [WVOZ] believes that it will be primed to be a national producer," says Loretta Hobbs, manager of the CPB System Development Fund. "Many people in the public radio system believe that as well." ■

Andrew Bowser is a free-lance writer based in New Orleans. His work has appeared in the *Hollywood Reporter*, the *New Orleans Times-Picayune* and a number of national trade and travel magazines. He can be reached via e-mail at andynola@aol.com

Management Journal

Trends in Business Applications, Information Systems and Strategic Planning

Radio Industry Braces for Next Transformation

The radio industry has embarked on a new transformation year — the second time during the 1990s since the implementation of the FCC duopoly ruling three years ago. This transformation will impact daily radio business from three fronts: potentially higher sales earnings due to an Olympic and presidential election year, ownership and consolidation, and advances in new information systems and digital technology.

On the revenue front, radio sales (combined local, national and network) for 1995 are expected to be up by about 8 to 9 percent over 1994, which finished with total industry sales of \$10.652 billion, according to the Radio Advertising Bureau. This increase will mark the fourth year of a sustained revenue growth for radio.

"The final totals (for 1995) will depend on how good inventory management was during the fourth quarter," says RAB President Gary Fries. "From a business standpoint, radio continues to outpace the economy and other major media," Fries says.

If history is any indication and the Olympics and presidential election are conducted during favorable economic conditions, all sales sectors of the industry in 1996 should see billings pacing some 10 percent ahead of 1995, particularly during the second half of the year.

Creating radio's wireless fact file

This also should be the year every commercial radio station creates a wireless fact file for its sales presentations — that is, a data bank brimming with facts that promote radio's ubiquitous portable or wireless capabilities for reaching consumer targets.

By both reading business magazines and observing new marketing campaigns of major telephone companies, one will see that the term "wireless" already has become the action word within today's telecommunications arena. If promoted properly, radio stations will eventually become the envy of all other advertising-driven media.

The recently released Media Targeting 2000 study, conducted by Arbitron in conjunction with the RAB, would be a good source from which to begin assembling a data file on radio's reach and effectiveness.

For example, some of its key findings show that the 86 percent of automobile owners (adults 18 and older) listen to the radio when driving to shop. Also, radio is the one media most automobile owners are exposed to within one hour of largest purchase. The "media exposure prior to purchase" data among automobile owners breaks out as follows: radio, 59 percent; outdoor, 30 percent; television, 21 percent; newspapers, 14 percent; and magazines, 11 percent. (There are overlapping answers from respondents.)

Radio broadcasters, meanwhile, are experiencing yet another ownership consolidation phase with many new corporate mergers and acquisitions. This activity should be further prompted by additional deregulatory telecommunications legislation that relaxes current broadcast ownership rules. (The FCC already granted several conditional radio/TV ownership waivers to Westinghouse when it approved the company's purchase of CBS.)

by Vincent M. Ditingo

And, as documented in this section during the past year, there have been rapid achievements in digital technology for both conducting transactional advertising business and for broadcast transmissions.

These changes are leading to a rethinking of the way a radio professional should approach his or her career. There are now computer-generated presentations as well as traffic-building Web site pages on the Internet, the manufacturing of new Radio Broadcast Data System (RBDS) automotive receivers for consumers and proposals in digital audio broadcasting — the latter entailing both in-band services and new satellite-to-consumer digital programming networks.

Pluses and minuses

With any high merger and acquisition activity comes a certain amount of staff downsizing, especially when it comes to parallel positions in two companies, as well as reassignments. On the plus side, however, the evolving technology-driven services associated with modern-day radio broadcasting will be creating additional job opportunities involving the areas of sales, programming and technical support. These positions will become an integral part of radio's new paradigm for servicing both advertisers and listeners well into the next century.

Notable Quote

(From William C. Miller, *The Creative Edge*, 1987,90.)

"There is perhaps no greater celebration of life than our creativity, especially at work. To profit and prosper, our organizations face no greater challenge than to promote and guide that creativity."

Vincent M. Ditingo is a business writer, media consultant and educator. He is also president of Ditingo Media Enterprises, a New York-based creative and corporate communications company.

On Air
Screen

Navigator (KDLT)

00:04:14 intro: 09
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All Around The World
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00:34 Japan

"Hot Keys"

Carts

01
Applause

02
Window Crash

03
Roar !!

04
Plane & Car Crash

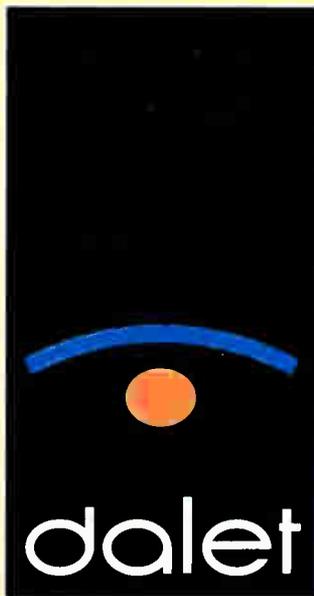
Inflight

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All Around The World I Wish

fade out...> 00:04:108 fade in...> []
xfade.....> 00:03:459 begin off...> []
end off....> 04:23:280 att. (dB): 1: []

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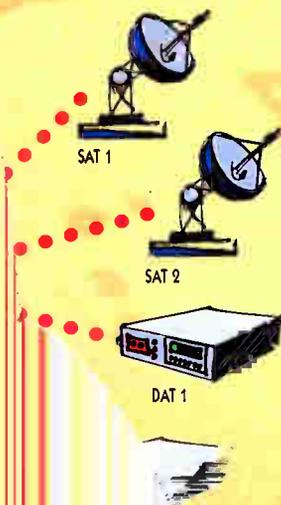
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Tucson, Arizona



Kerry Fink, GM, Mix 106
Gainesville (Atlanta), Georgia

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Kerry Fink



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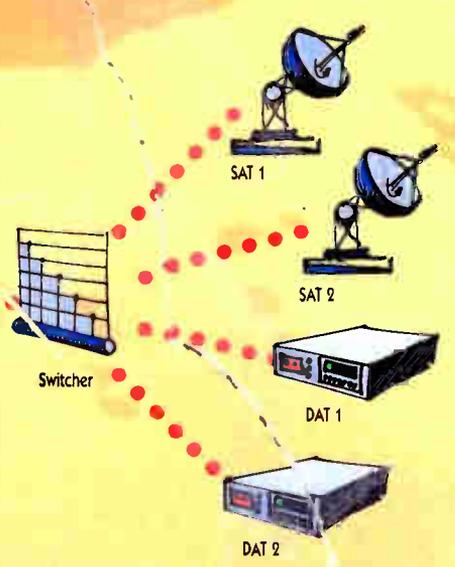
More Than 1000 Users Worldwide!



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READER SERVICE 80

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READER SERVICE 210

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READER SERVICE 49

Have You Got 'Stationality?'



Why should I let you buy jingles? Show me how it'll increase the bottom line."

Sounds familiar if you're a programmer who has been through the budgeting process during the last few months. You may have heard the same response to a request for a station voice, comedy drop-ins or other production elements.

The fact is they do not contribute to the bottom line directly. The indirect benefits, however, are quite another matter. Nothing enhances the sound of a station like jingles, logo music or other attention-getting production devices appropriate to the format.

▶ Jingles are traditional in contemporary music radio — CHR, AC and country, for example.

▶ Station voices are staples in virtually every format. They add character and texture based on their style, attitude and language.

▶ News and talk stations step up their pacing and lower their demos with well-chosen music bumpers and beds. Some are pro-

duced by jingle and production houses, some are edited from recognizable pop and rock songs.

but I couldn't get past the lyrics. WCCO had built the campaign around a statement by the late vice president, Hubert Humphrey.

I couldn't listen to the instrumental beds without hearing the phrase "real radio" part of Humphrey's quote. So the supplier helped me. One Saturday morning my home phone rang. When I answered, a piano played and a singer sang the new lyric: "Your life, your world." From that point on, "Real radio" was displaced.

Sometimes it's not so easy. Jingle packages from other stations might not fit your situation, no matter what lyrics are rewritten. Don't limit yourself to the jingles in your format. We have used AC and CHR jingles for country stations because the sounds matched better. We even used a country package for an AC station because it "felt" more like the town where the station was located.

The key is to match the production sound to the sound and attitude of the station and its format. I don't know of a jingle package that fits the modern rock format, yet KROQ-FM in Los Angeles has sung its logo for years.

"Tell me again why I'm paying for a station voice," a client once asked me. His reasons were valid: "We've got a great production guy. Can't he do that stuff for us?"

The answer, of course, is "yes." However, the great in-house production voice also is going to be heard on your air doing commercials for lots of local clients. If he's really good, he may be heard on other radio and TV stations in town selling for those clients. That makes his reading of your liners and promos less special, less noticeable to the listener.

That's why I recommend "The Voice," an outside voice that lends style to station business. By prerecording liners and sweepers, The Voice keeps language consistent. Pre-recording also prevents extraneous words from diluting logos, slogans and positioning phrases. It also frees the air staff to say something other than logos and slogans, adding humanity to stationality.

The Voice can be male or female, big and booming, or light and friendly. Again, the style should fit the station's desired sound. Generally, the younger the demo target, the more straight forward and less hyped The Voice is.

An important rule in working with The

Voice: Don't just fax some copy to this person and expect it to be executed perfectly. Give the talent some direction — how hard, how soft, how much humor, how much intensity, how much space between words and phrases, etc.

Invoke it

November's "Beatles Anthology" on ABC-TV may have made history beyond the ratings: six hours of television with no voice-over announcer.

The music, the interviews, the screaming kids — that's what made compelling television. It evoked the time, the places and the feelings.

Who invented evocative montages? Radio. Clips from movies and TV, hooks from songs, sound effects from old radio shows and other audio bites can be mixed to create mood and environment between records. Good modern rock stations do a great job at this because they understand how their audience responds to media as message.

Any format can and should use the idea. Music stations create fun moments by editing easily recognizable words, phrases or sound effects into jingles. News stations mix montages of the day's (or week's) events to evoke the depth of their coverage. Talk stations edit listeners reaction into instant "polls."

Sell it

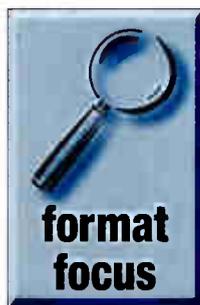
The ability to identify a station by its "feel" enhances top-of-mind awareness, leading to more accurate reporting to ratings services. It also reduces "phantom cume" found in many research projects: Listeners use a station on a regular, even daily, basis but don't remember that they have listened until they are reminded.

Since the ratings services do not offer reminders, phantom cume is invisible in the ratings. There's a subsequent devastating effect on the bottom line.

So when you're asked how jingles, voice services and production elements help the bottom line, have this article handy. ■

Consultant Ed Shane operates Houston-based Shane Media Services, which works with stations in all formats. His book "Cutting Through" is available from NAB services.

by Ed Shane



Christian Radio Joins Mainstream Media

Christian radio conjures up images of listening to church choirs singing hymns that make you sway back and forth, shouting Pentecostal preachers and nonstop sermons broadcast on outdated equipment.

Today, Christian radio can be as slick as the secular, commercial variety. In the past it was quite different.

During the early days of religious radio, evangelists' programs were played only on Sundays. Then, several ministries joined together, put their tapes on one station and created a new

format: religious radio.

Radio stations used to sell airtime in half-hour blocks to various ministries that had one-year contracts. Each day, every day, the ministers asked for donations on the air. Many religious groups and stations prospered. When they had no tapes to play, they played music to fill airtime.

Inexpensive to operate, religious stations did not need large sales, on-air or promotion staffs. Christian and non-Christian owners profited because they only had to pay the electricity ➤

by Kathy Gronau

LIKE FORT KNOX, WITH AN ATM.

Think for a moment about a towering stack of cartridges, open reels and DAT tapes—a vast wealth of audio recordings representing hours of costly, painstaking production. Now imagine that entire treasury of sounds (like commercials, IDs, SFX, and stingers) intelligently organized and instantaneously accessible. And all securely stored within the confines of one



DigiCart/II's internal hard drive can't be beat for speed and convenience. Now with up to 32 hours of 20kHz stereo storage.

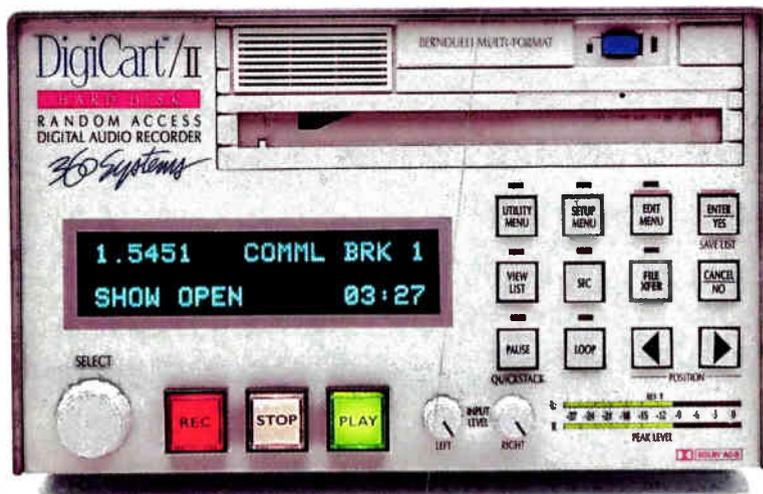
very impressive device—the new digital audio hard disk recorder—DigiCart/II.

Smart operating controls and easy-to-read displays makes scanning through DigiCart/II's massive vault of storage a snap. With a simple spin of a knob or keystroke on a remote control, you can call up any single cut, or even an entire playlist—instantly, effortlessly.

While DigiCart/II plays a pre-selected cut, its production-oriented software allows you to program the next series of cuts at the same time. All performed with reassuring reliability.

No scrambling around, no missed cues, no dead air.

Our remote controls enhance DigiCart/II with programmable Hot-Keys™, fast find functions, and more.



DigiCart/II holds 10,000 cuts, records in linear or with Dolby AC-2 data compression, allows precise edits, and features removable media for archiving, backups and transfers.



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It's easy to see why DigiCart/II is fast becoming the industry standard for hard disk recording. If you're searching for the best place to bank your audio valuables, take a look—and listen—to DigiCart/II.

To see, hear and feel the true value of a DigiCart/II for yourself, contact us at 360 Systems and we'll arrange for a hands-on demonstration in your studio or production facility. Call (818) 991-0360.

DigiCart/II features both professional digital conversion formats.



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Circle 130 On Reader Service Card

bill and for someone to watch the station. In the 1970s, religious programming also benefited from the changing regulations regarding nonprofit and religious ownership.

The format prospered in the 1980s. The dissolution of the Fairness Doctrine by President Reagan in 1987 was a boon for talk radio. The industry in general enjoyed a period of deregulation, and religious broadcasters took advantage of the low cost of AM stations.

The evolution of religious programming in the '80s furthered its success. Because of preacher scandals and decreasing revenue, many stations with strong signals turned away from traditional religious programming that centered on the preachers. As a result, more radio professionals intent on delivering an audience entered the religious broadcasting field. They developed a variety of creative and provocative formats with wider appeal and one-on-one delivery.

"It's economics-driven," says Brad Burkhart, who runs a Christian media consulting firm. "The American consumer had become so much more sophisticated. Christian radio had to modernize to become more entertainment-driven. Not that they compromised their message, but you can't sell Coca-Cola if you don't have the right size can. They have been working to make the

can fit into the vending machine in a better and more effective way."

Benefits of technology

Using CD and satellite distribution, religious radio now disseminates highly produced and compelling shows that include interviews with authors, call-in shows, counseling, and gospel and contemporary Christian music. Technology has benefited some old-style radio ministries, too. They syndicate their programs nationally and use computerized mailing lists to solicit financial support, the Internet for publicity and toll-free telephone numbers for listeners to call in.

National Religious Broadcasters (NRB) reports that 1,328 radio stations play evangelical programming. Included in its count is any station that plays more than 15 hours of religious programming a week. That accounts for 11 percent of the radio industry, a whopping 48-percent increase in the last 10 years. The majority of the stations — 60 percent — are non-commercial. M Street agrees: Religious broadcasting is the third-largest format.

Yet, in terms of total listeners, religious broadcasting accounts for 2 percent of the population or 3.5 to 4 million people. The numbers are small, but they represent avid listeners. As Stephen Winzenburg, commu-

nications professor at Grand View College in Des Moines, Iowa, describes in *Christianity Today*, "They respond in terms of money, political pressure and in terms of letters and protesting and boycotting."

Although Arbitron does not measure the entire religious radio audience because many are non-commercial, its publication *Radio Today* describes a big audience in the South Atlantic and South Central United States. Nashville is considered a center for the Christian music industry. Christian AC station KLTU in Dallas made \$4 million in ad sales in '94 and had a Winter '95 Arbitron rating of 3.4 (12+).

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What do WJR-Detroit, KNX-Los Angeles, & WOR-New York City have in common?

(besides being top news/talk stations?)

They made time for

Why? Because it draws listeners.

"Focus on the Family Commentary" is a daily 90-second feature spotlighting the wit and wisdom of best-selling author and psychologist James C. Dobson, Ph.D. It worked for them. It will work for you. Find out more by calling Bob Dobbs at (719) 548-4501.



The most positive response to any feature we've added in years. We're glad the program is part of our daily line-up.

—Phil Boyce
Program Director, WJR

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NEWS/TALK

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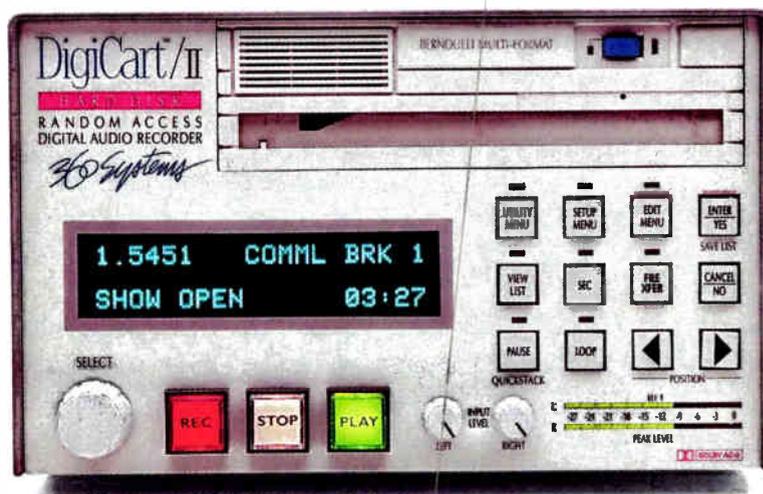
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NEWS/TALK

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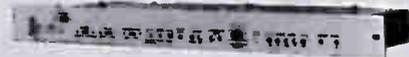


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connected to colleges draw younger audiences.

"It is a profitable format," says Smith, "especially given the success of the format in commercial stations. A lot of stations are going commercial now because the market is there."

Christian businesses benefit by advertising on Christian media, and now secular advertisers also are buying ads. Listeners are loyal and support businesses that advertise on religious radio stations.

The huge Christian merchandise market provides all kinds of advertising opportunities. "Annual domestic consumption of Christian books, games, videos, stationery and children's material (is now) up to \$3 billion a year," according to the Colorado Springs Gazette Telegraph, as reported at the 46th annual convention of the Christian Booksellers Association in Denver.

Balancing politics and piety

"Apart from religion, the talk shows are snapping," said Schultz. "Religious voices are part of the cacophony."

As in secular radio, news/talk is hot, with 119 stations using this format. Some hosts speak about problems they see in the world: abortion, lack of family values, abandoned children, the government and the media. They also cover gardening, business and sports. The provocative talk shows draw listeners, increased advertising and attention from the mainstream media.

"Arguing makes good radio," says longtime Christian talk show host Rich Buhler, whom some consider the founder of Christian talk radio. "Sometimes I had guests who were antagonistic to the Christian community and advertisers never dropped out. They understood that the more successful the program was, the more they could reach their sales leads."

Some say that the vocal opinions expressed on Christian talk radio stem from the earlier days when evangelicals' ideas were discounted. "There was a time when religious broadcasters were exiled to the backwaters, and not part of the larger political conversation," says Mike Cromartie, senior fellow and director of Evangelical Studies at the Ethics and Public Policy Center in Washington. Now, because they feel national issues affect them personally, they are speaking out.

KKLA-FM in Los Angeles is considered a highly progressive Christian station because of its strong signal in the number two market. This Salem-owned affiliate airs local talk shows during the afternoon drive and nationally syndicated programming the rest of the time. "We have dayparted it," says KKLA GM Dave Armstrong. The station tries to make it a little more contemporary "with jingles and a lot of elements that you would hear on any other radio station."

Salem Communications, owner of 31 stations, has bought wisely. Its stations have strong signals and are in nine of the top 10 markets. "A lot of Christian stations are second-rate as far as the technical facility," says Armstrong. "The ministry is important, but we never lose sight of the fact that it is a business."

Salem distributes the talk programs of Operation Rescue founder Randall Terry



**Mike Trout, Sr.,
VP of Broadcasting for
Focus on the Family**

and columnist Cal Thomas. Salem also owns WAVA in Washington, D.C., a 50 kW FM station blanketing the nation's capital and surrounding suburbs.

USA Radio Network based in Dallas provides four satellite channels of programming to 1,300 affiliate stations, 500 of them secular. Founded by longtime conservative and self-proclaimed "news hound" Marlin Maddoux, the network started with five-minute, top-of-the-hour newscasts. "I was concerned by what I saw in the news media from the three major networks, both radio and TV, as being unbalanced in their presentation," Maddoux explains.

He had a clear marketing plan from the beginning. "I said, 'We are going to use the Wal-Mart model of building this network. We are going to go to the smaller markets first, and get as many affiliates as we can and eventually move to the larger markets.'"

USA Network's half-million AQH listeners

enticed Media America Rep to sell its spots. Maddoux says smaller stations needed a professional, national source for news. The USA Radio Network employees provide news, sports and issues-oriented talk. Hosts for these programs include American Family Association leader Donald Wildmom and Maddoux himself.

Maddoux's "Point of View" program is sponsored by a 501.c3 nonprofit that buys time on USA Radio Network. Listeners contribute to the broadcast. "Challenges Limbaugh, attracts dollars ... conservative ... Biblical ... habit-forming," claims the advertising copy for this two-hour talk show that is heard by 3 million people.

Called the king of Christian radio, Dr. James Dobson's Focus on the Family programs air on 2,511 facilities (703 secular) in the United States. According to Christianity Today, the organization brought in \$79 million in donations in 1993. A child psychologist with several best-selling books, including "The Strong-willed Child" and "Dare to Discipline," Dobson started his radio program in 1977. "We look at family issues from a biblically based perspective," says Mike Trout, Sr., VP of Broadcasting for Focus on the Family.

Strong response

The Colorado Springs-based facility receives an average of 250,000 letters and takes 60,000 to 80,000 phone calls each month. Listeners call in for books, fact sheets or answers to serious personal questions. To meet that need, 1,200 "highly trained people" answer the phone and provide referrals to professionals in the area.

"I think we're seeing relevant programming done in an appealing way," says Trout, explaining their success. "It's a fresh perspective. The top broadcasters today are the ones with a conservative message."

The Moody Broadcasting Network, owned by the Moody Bible Institute, has licenses for 22 non-commercial stations (with many repeaters) and many affiliate stations. Part of the programming is produced at WMBI-FM in Chicago, which has a weekly cume of 250,000 and is ranked number 23 in the latest Acu-rating. The network stations make money with Sharathons, held once a year for four days, where they offer a calendar or cassette. "We emphasize a one-time gift; some people like to give us money once a month," says John Maddex, manager of broadcast stations for Moody.

Moody rarely gives out its number on affiliate stations, "because they are paying for the programming," says Maddex. Minister producers like Chuck Swindoll have a cost-of-service arrangement with Moody. "They recognize that it costs money to operate a station; they share with us the cost of service." ■

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- Instant access to news as it breaks with Newsroom™.
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- Reliable performance. Computer Concepts is proven in stations like yours.

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Family Radio, a 40-station network located in Oakland, Calif., is a "nonprofit, non-denominational, educational organization dedicated to obeying the Lord's commandment to preach the gospel to every creature." It

In terms of business ...
 Christian stations
 are exactly like other
 music stations.

distributes its teachings internationally in many languages on shortwave. The network is headed by President Harold Camping, whose books "1994?" and "Are You Ready?" provide Biblical information about Christ's return. His ministry does not charge outside producers for broadcasting on its airwaves. According to the ministry, the organization relies "solely upon God working

through listeners for financial support of day-to-day operations."

The explosion of the Christian music industry has greatly contributed to the success of Christian radio. Many record labels now have gospel, contemporary Christian, sacred (hymns), Christian versions of country, heavy metal, rap and hard rock. However, it is expensive for an all-Christian music station to develop a competitive air sound and staff that will draw listeners away from other music stations.

"Our concept was to make this kind of programming available to stations for very little money," says Morningstar Marketing Director Patsy Perrault, "so they could sound as good as (a station) in a major market."

Morningstar Radio Network, conveniently located in Nashville, the hub of the Christian broadcasting world, provides two 24-hour formats — Christian country and contemporary Christian music programming. "World Records, Sparrow Records, Benson, all of the major record companies are based here, a lot of artists live here too," explains Morningstar Network Syndication Director Dick Marsh. "We do live interviews all the time."

Morningstar broadcasts to 165 affili-

ate stations. Its Texarkana outlet, adult contemporary KHSP-FM, has been in the top four of the market since it adopted the format. Secular stations are seeing the value of picking up Christian music programming.

"We have had several stations who were carrying country music who have switched to Christian country," Perrault says. "If you are the fifth country station in the market and you put us on, you are suddenly in a totally different niche market."

Christian pop has become so mainstream, in fact, that Jones Satellite Networks in Denver has come on-board as the first secular distributor of a Christian music format. Working in partnership with "The Word in Music," Jones picked up the Christian adult hit music mix that was fed to 22 affiliates before the deal.

"The two markets (secular and Christian) are getting closer," says Phil Barry, VP of Programming and Operations for Jones. "We had been considering a religious format for a number of years. The nation has gotten more conservative. There is a focus on family values; Jones espouses those values, and we see an opportunity to service Christian and secular stations."

"The Word in Music" has already attracted

Radio Advertising Bureau Reports Revenue Growth for 1995

A snapshot look at 1995 at press time reveals that the radio industry continues to enjoy consecutive months of revenue gains. Year-to-date radio revenue growth through October 1995 was 4 percent for national and local sales combined.

The Radio Advertising Bureau Index of Radio Revenue Pool Numbers are provided by the accounting firms of Miller Kaplan Arase & Co. and Hungerford Aldrin Nichols & Carter.

October 1995 vs. October 1994
and

Year-to-Date January-October 1995 vs. January — October 1994

Local Revenue—October 1995

All Markets.....6%
 East.....1%
 Southeast9%
 Midwest.....7%
 Southwest.....10%
 West.....7%

Local Revenue—Jan-Oct 1995

All Markets.....10%
 East7%
 Southeast10%
 Midwest10%
 Southwest10%
 West.....11%

National Revenue—October 1995 National Revenue — Jan-Oct 1995

All Markets.....(2%)
 East.....8%
 Southeast.....9%
 Midwest.....(6%)
 Southwest(7%)
 West.....(15%)

All Markets..... 9%
 East.....11%
 Southeast.....10%
 Midwest.....7%
 Southwest.....5%
 West.....8%

Local & National Revenue — October 1995

Local & National Revenue — January - October 1995 — January - October 1994

All Markets.....4%

All Markets.....9%

loyal listeners and high market shares in Christian and secular stations targeting 25- to 44-year-olds. Sixty percent of the stations play the music 24 hours a day. Jon Hull programs the format from producing station KBIQ-FM in Colorado Springs, Colo., which had an Arbitron Spring share of 3.5 (12+). "The audience that we program keeps the music on in the background," says Hull, "(Our programming) doesn't require such a high level of dedication like a program you listen to for half an hour."

In the early '80s and '90s, a shift occurred, sparked by AC stations like KLTU-FM in Dallas, KCMS-FM in Seattle and WCBW-FM in St. Louis. "You have 250-350 stations, especially in the pop field, that primarily focus on delivering an audience. So, their programming had to get better. They had to have a sales staff to sell it," says Burkhart, consultant and publisher of the weekly Christian Research Report. In terms of business, activities in the community, rotation of songs, audience testing and hiring of personalities, these stations are exactly like other music stations. "Unless you listened to the lyrics and what the announcer says occasionally, you would not know it was a Christian station," Burkhart emphasizes.

In contrast to stations with syndicated programming, Dallas's 100 kW KLTU makes live appearances at Wal-Mart and Sound Warehouse. It gets heavily involved in local concerts, Dallas Cowboy games and local community events.

"The songs have the same producers, musicians and production values as mainstream pop songs," says John Rivers, KLTU programming manager. Rivers says the positive and upbeat music is becoming more "palatable," thus attracting listeners from other stations. Some listeners say that the music "helps them get through the day."

Other independently programmed music stations like Wmuz-FM in Detroit usually has a cume of 120,000; KCMS in Seattle

has 120,000. "Part of the problem is a facilities problem; most are AM. The ones that are FM, many are non-commercial. Few of them are located in a true metro area. Many are class C," Burkhart says.

Northwestern College Radio in Minnesota provides inspirational music, features and short newscasts around the clock. Programs go from the 100 kW KTIS-AM-FM in the Twin Cities to six owned-and-operated stations, and 25 stations receive the programming through its SkyLight Satellite Network.

The AM plays more "familiar songs, gospel songs of earlier years and music that appeals to more conservative tastes." The FM is more contemporary, not extreme, but "to the right of MOR inspirational."

"We are non-commercial all the way through," says Paul Ramsayer, VP for Radio and Outreach at Northwestern. "We have a share for cost of service for many longer programs, like 15-30 minutes, that make financial appeals." Shorter programs that use radio as only a part of their ministry can give out their phone number, but cannot ask for funds on the air.

KTIS raises money in Sharathons conducted three times a year. Ramsayer says that the goal for its October drive is \$1.5 million.

Secular media has begun to take up religious broadcasting. "Word in Music" President Mark Pluimer is optimistic about that trend.

"All of the Christian labels are owned by large record companies. Major labels are taking a look and seeing dramatic sales. Artists such as Amy Grant, Michael W. Smith and Kathy Troccoli are crossing over into stations that never played Christian music," he says.

For many, the future of Christian broadcasting is in the mainstream secular media. "At some point, they will wake up and start calculating the spot rate of these stations, and realize the amount of inventory sold. Then the industry will take off," Burkhart says.

Former Christian talk show host Rich Buhler has led the trend into the secular world, and now creates audio infomercials for both religious and secular stations. "In the Christian community, since stations already deal with block programming, it is a very fertile ground for radio infomercials," says Buhler. "We are trying to encourage the marketplace to produce more information on secular stations."

Maddoux, who has blazed his own path in the media landscape, agrees: "The Christian market is limited. The

USA Network is a commercial entity and the growth is in secular radio." ■

Kathy Gronau is a marketing consultant who contributes to the Los Angeles Radio Guide. She recently wrote on Smooth Jazz for The Radio World Magazine (now Tuned In).

Format Focus appears monthly in Tuned In.



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27th Annual Country Radio Seminar, Opryland Hotel and Convention Center, Nashville. Includes panels, presentations and showcases. Contact Dave Nichols at the office of the Country Radio Broadcasters in Tennessee at 615-327-4487; fax: 615-329-4492.

2-4 mar.

NAB State Leadership Conference, Washington, D.C. 202-429-5402.

28-jun 19

Arbitron Spring Book

4-7

BroadcastAsia96, World Trade Centre, Singapore. The fourth Asia-Pacific Sound, Film and Video Exhibition and Conference will be held in conjunction with Professional Audio Technology96. Contact organizers in Singapore at +65-338-4747; fax: +65-339-9507.

6-9

Radio Montreux, Montreux Convention and Exhibition Centre, Switzerland. The third Montreux International Radio Symposium and Technical Exhibition is held in association with the European Broadcasting Union (EBU), the Association of European Radios (AER) and the National Association of Broadcasters (NAB). Contact organizers in Switzerland at +41-21-963-32-20; fax: +41-21-963-88-51.

19-22

Promax/BDA Conference & Exposition, Los Angeles Convention Center. The industry's most beautiful crowd gathers to trade promotion and marketing secrets. Last year's attendance topped 5,400. Contact Promax in L.A. at 310-788-7600; fax: 310-788-7616.

27-sep 18

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jan.

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5-8

Electronic Industries Association/Consumer Electronics Show, Las Vegas. The latest, greatest gizmos in a dizzying forum of new technology. Call EIA in Washington, D.C., at 202-457-8700.

22-26

MIDEM '96—Cannes, France. The record and radio industry will convene along the French Riviera for the 30th MIDEM convention. For information contact Reed Midem Organization at 179 Avenue Victor Hugo, F-75116 Paris, France; telephone: +33-1-44-34-4444; FAX: +33-1-44-34-4400.

feb.

3-6

53rd Annual National Religious Broadcasters Convention & Exposition, Indianapolis. Contact NRB in Manassas, Va., at 703-330-7000.

15-18

RAB '96 Marketing Leadership Conference, Wyndham Anatole Hotel, Dallas. The Radio Advertising Bureau offers 173 new "power programs" this year, including sessions on creativity, motivation, recruiting and retaining good people, and making money with technology. Contact either Dana Honor in Dallas at 800-722-7355 or Gail Steffens in New York at 800-917-4269.

15-18 april

NAB '96, Las Vegas Convention Center, Las Vegas. The world's largest broadcast convention drew 83,408 last year. This year, the madness expands into the Sands Expo & Convention Center. Speakers, awards, sessions, exhibits—it's all here. Contact the NAB in Washington, D.C., at 202-429-5409; fax: 202-429-5343. (Future shows are all scheduled in Las Vegas: April 7-10, 1997; April 6-9, 1998; April 19-22, 1999; and April 10-13, 2000.)

11-14 may

100th AES Convention, Bella Center, Copenhagen, Denmark. The spring Audio Engineering Society Convention celebrates its 100th convocation. Contact AES at Zevenbunderslaan 142/9, B-1190 Brussels, Belgium; telephone: +32-2-345-7971; fax: +32-2-345-3419.

3-5 june

Europrom Leipzig '96, Leipzig Fairgrounds, Germany. The European Program and Media Exchange (Europrom) will bring together program makers and program ideas from both Eastern and Western Europe. Contact Leipziger Messe in Germany: +49-341-223-0; fax: +49-341-223-20-41.

19-dec 11 sept.

Arbitron Fall Book

9-12 oct.

NAB Radio Show, Los Angeles. This annual radio gathering moves back to the L.A. Convention Center and runs concurrently with the conferences of RTNDA, SBE and SMPTE. World Media Expo, the combined exposition serving all four groups, is open Oct. 10-12. To register, contact the NAB in Washington by phone at 800-342-2460 or 202-775-4970, or via e-mail: register@nab.org

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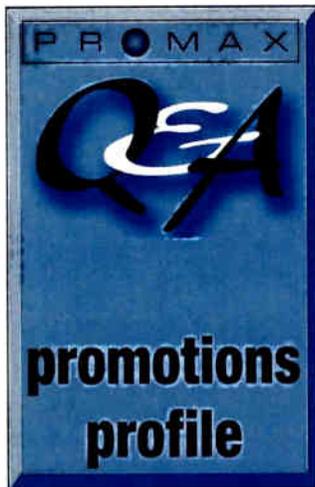


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'Get More Involved With Sales and Programming'

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

This month: Jim Taszarek, president of TazMedia Inc., a sales consulting firm that provides seminars, new products and sales management systems for large-market radio stations.

Where does the radio industry find itself at the beginning of '96?

We're catching up with the '90s — catching up with changes in other industries such as consolidation and downsizing. We're freeing ourselves of the shackles of industrial methods, of doing business the way it was done 50 years ago.

What's the biggest challenge facing the industry as the year 2000 approaches?

You've got to stop looking to the past for answers. You have to look to new ways.

Where is promotion and marketing in all this?

For awhile, television is going to remain about the same. That will change in a few years with technology such as high-definition TV, satellite feed, flat screen. In radio, the day of fighting for ratings points with television might be coming to a close. It's starting to lose its effectiveness.

Why?

A lot of reasons. Listeners are confused about different stations — there isn't enough difference between them. In my market there are two oldies stations and the music is hard to discern. The big difference between them is their morning teams; one station has a huge morning team that it hangs its hat on — it has a product other

than just the format.

Programming and sales are soon going to be married at the promotion director's desk. Promotion has to be good for the advertiser and the listener and the station — a three-way win. The day of the wall between sales and programming is over; you've got to recycle your assets. You have a



Jim Taszarek

promotion director — you can't just use him or her to make billboards and TV spots. You've got to use that person's effectiveness in sales promotion because the competition definitely is.

Are all advertisers looking for promotions now?

All advertisers are looking for an edge over their competitors. They want whatever will take them a notch up in share to their closest competitor. If your spots are so good that they can get that for the advertiser,

then you're in good shape. But usually spots by themselves aren't that much of an edge. We usually don't supply good creative in radio stations so we have to provide something of discernably different or better value.

And that's value-added?

Could be value-added.

But that inherently comes out of promotions.

It's got to come out of everywhere; it's got to come out of programming as well. The programming director is going to have to help sell one of these days.

How does he or she do that?

By being pro-active and open to new sales ideas on the air.

What should promotion directors do more of in the coming year?

Stop treating promotion as a segregated box with a wall around it. Look for things promotion can do to help the station. Ask themselves, "How can I be of more service than just making up TV spots and billboards? How can I help the manager? How can I be indispensable?"

What's a trend that will continue into '96?

Fewer people in the radio station. Wall Street is in the business now, and managers are looking for ways to cut costs. Unless you're necessary, you're gone.

What's necessary in the eyes of Wall Street?

Productivity. If I can show a bottom line, if I, as a promotion director, have contributed to productivity, that's it. But ask yourself, "What else can I do?" You have to find a way to get more involved in sales promotion and programming.

What's the biggest mistake promotion people are making right now?

Thinking of themselves as advertising and

by **Scott Slaven**

JIM TASZAREK

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Up the Ladder

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President of Greenwood Performance Systems, Kansas City, 1985-87.

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President of Phoenix Advertising Club for two terms.

promotion people instead of radio people. Segregating themselves and niching their job in a corner.

What are two concrete things promotions people can do to break out of that?

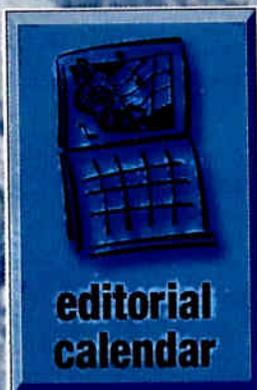
Sit in on sales meetings and go on sales calls.

Is the Internet a future opportunity for radio?

Definitely. It's a future opportunity

for everybody. That's going to be our major method of communication. One thing needed is innovation. A lot hasn't been invented yet, but this has all the indications of being enormous — an atomic weapon of a component in the business. ■

Scott Slaven is director of communications for Promax, an international association for promotion and marketing executives in the electronic media, based in Los Angeles.



**editorial
calendar**

february

Market Watch: Detroit

RAB Preview

Country Radio Seminar Preview

Interview with Crook & Chase

march

Market Watch: Phoenix

Radio Networks

What an Olympics Year

Means for Radio

april

Market Watch: Philadelphia

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Store Counts

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counting 'em down

Familiar voices abound in our lives, but few are as instantly recognizable as that of Casey Kasem.

The king of the musical countdown show, Kasem has been behind the microphone counting down the top songs from coast to coast for 25 years. The National Association of Broadcasters honored Kasem for his role in radio in 1985 by inducting him into the Radio Hall of Fame, and the Chicago Museum of Broadcast Communications gave him similar recognition.

Forever hit-bound, Kasem also is famous for his work on television cartoon shows such as "Josie and the Pussycats" and "Scooby Doo, Where Are You?" He's an award winner as well.

Among his accomplishments are multiple radio industry and Billboard Magazine awards for "American Top 40" and "Casey's Top 40." "Casey's Countdown," one of the four shows he now does for Westwood One, was recently named Billboard Network/Syndicated Program of the Year. What's more, he is deeply involved in many social and humanitarian causes.

Getting started

Growing up in Detroit, Kemal Amen Kasem was a member of the radio club at Northwestern High School. Members would get airtime by delivering announcements over the public address system on Tuesday and Thursday mornings. Young Kasem got even more airtime by reading school sports reports.

The radio club also ventured into radio drama. When he left high school, Kasem asked club sponsor George Shapiro if he would recommend him to be an intern for WDTR, the Detroit public school system's radio station. The 18-year-old Kasem was hired to work there as an unpaid intern during the summer of 1950, just before going to Wayne State University.

At the station, Kasem met an intern named Don Bustany, who was a Wayne State student. Bustany later became Kasem's partner, and together they created "American Top 40" and "American Country Countdown." Bustany suggested that Kasem audition for a show that aired on WJR in Detroit on Saturday mornings, "Scoop Ryan, Cub Reporter," about a boy who toured the

world with his grandfather on exciting adventures. Kasem got the lead role.

While he was at WDTR, Kasem kicked off his professional radio career, at the princely salary of \$5 a morning, as an usher for the "Quiz Down" program on WXYZ, the ABC affiliate in Detroit. Luckily, the engineer for the show also happened to perform the same duties for "The Lone Ranger," which came out of the same station.

Kasem auditioned for director Charles Livingstone and started doing character roles on the show. He also worked on two other shows at WXYZ: "Bob Barkley, American Agent," and "Challenge of the Yukon," which later became known as "Sergeant Preston of the Yukon."

Radio drama continued to figure in Kasem's life. While serving as a corporal in the U.S. Army, he created radio drama on the Armed Forces Radio Network in Korea and worked on such programs as the drama "Jet Pilot" and the comedy "Angles Anderson."

While in Korea, Kasem did some disc jockey work, spinning country records and reading mail from home. "That could have been the seed of the idea to create what I do now," he says.

Kasem also did a morning show called "Crazy Casey," on which he lasted two weeks.

In Korea, Kasem did his first countdown show. "The number one song that I had to count down to was 'Vaya con Dios,' by Les Paul and Mary Ford. The guy who normally did the

the number one song from coast to coast in the USA is 'Goin' by a Dose,' by Les Paul and Mary Ford," Kasem says with a laugh. "That was the first time I ever did a countdown show and screwed it up royally."

First countdown

The idea of doing a countdown show first struck Kasem in 1949. He was listening to a countdown of the top 10 hits in the country on CKLW, out of Windsor, Ontario. The disc jockey was Eddie Chase, who called his show "The Make Believe Ballroom," familiar as the milieu within which Martin Block and other DJs worked around the country.

Kasem, who hadn't yet graduated from high school, was not a big fan of the music Chase played. "But I knew enough about it, so that when a song became a big hit, I could recognize it." He says he learned that "if a song becomes a national hit, it means that people who might not necessarily be big fans of pop music would at least know and be familiar with the artist and the song. It just taught me that there was room for a national countdown."

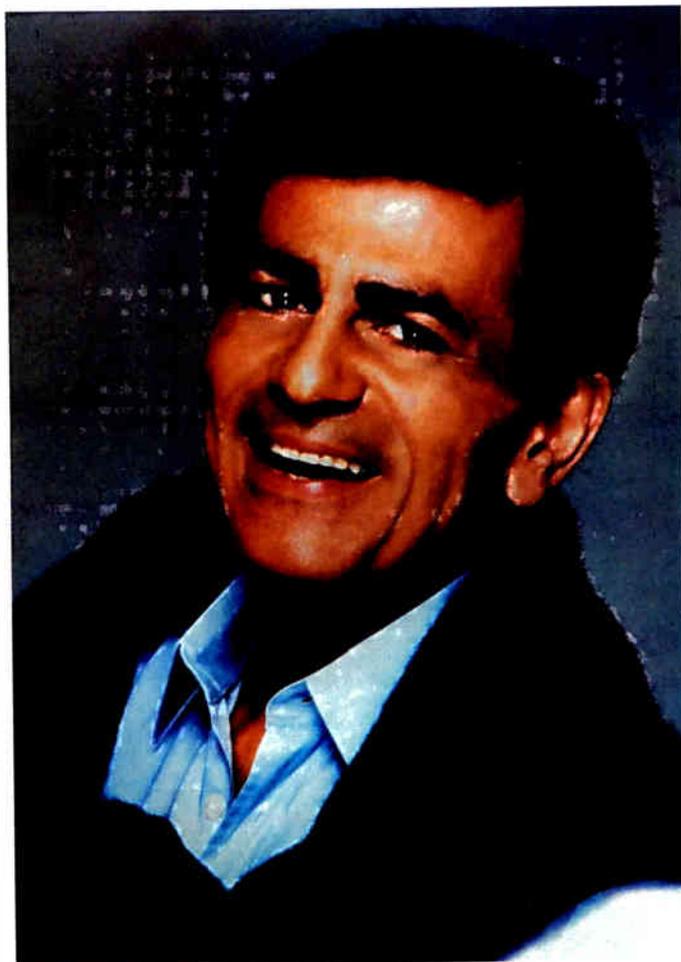
Kasem's reign as the king of countdown shows was still in his future, however.

After he returned to the United States from Korea, he resumed his acting duties on "The Lone Ranger" and got a job at WJLB in Detroit in 1954, where he stayed

“Radio has given me the opportunity to do a little bit more than perform.”

— Casey Kasem

countdown wanted to go to a movie that night ... I said, 'Go ahead, I'll do the thing for ya.' So, I got up to the last number and I said, 'And now, ladies and gentlemen,



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until 1956. His next stop was WJBK, where he became a six-day-a-week DJ. He took a year off, working in his parents' grocery store, and then he went to New York to act. He stayed six months.

Following this detour, he returned to radio. Kasem worked at WJW in Cleveland from 1959 to 1960, WBNY in Buffalo, N.Y., and KEWB in Oakland, Calif. He also worked at KRLA in Los Angeles from 1963 to 1968.

The Birth of American Top 40

In 1969, Kasem says he realized "the time was ripe" for getting his idea for a countdown show off the ground. He called Ron Jacobs, who was just beginning Watermark Inc., which was later purchased by ABC. Watermark began producing "American

The idea of doing a
countdown show first
struck Kasem in 1949.
He was listening to CKLW
out of Windsor, Ontario.

Top 40," launched on July 4, 1970. According to the book "Los Angeles Radio People" by Don Barrett, WMEX in Boston was the first station to broadcast the show. Approximately six stations were on-board initially.

When AT 40 began, the show was given away, at Kasem's request. "I believe I may have been ahead of everybody in that area," he says. "Ultimately, that's what everybody did." AT 40 was distributed this way for the first year.

The program's first sponsor was Mike Curb, then-president of MGM Records. Kasem suggested to Curb that he promote his company's records, which he did with "One Bad Apple" by the Osmonds, a number-one smash in January 1971. At that point, AT 40 was on 75 stations in some of the top markets in the country.

Revenue wise, things could have been better. "We only retained two commercial positions per hour in a three-hour show," Kasem recalls. "We should have taken 50



says that the audiences are introduced, weekly at least, to songs that may not be played in their markets. "I would think in some small way," he says, "we've had an opportunity to expose a lot of music in as many as 500 cities in the United States on a weekly basis."

Still one of the premier personalities working ➔



percent of them like everybody else did." After the first year of the show, the stations carrying it were told they would have to pay for airing it; Kasem remembered there may have only been one station that declined to do so.

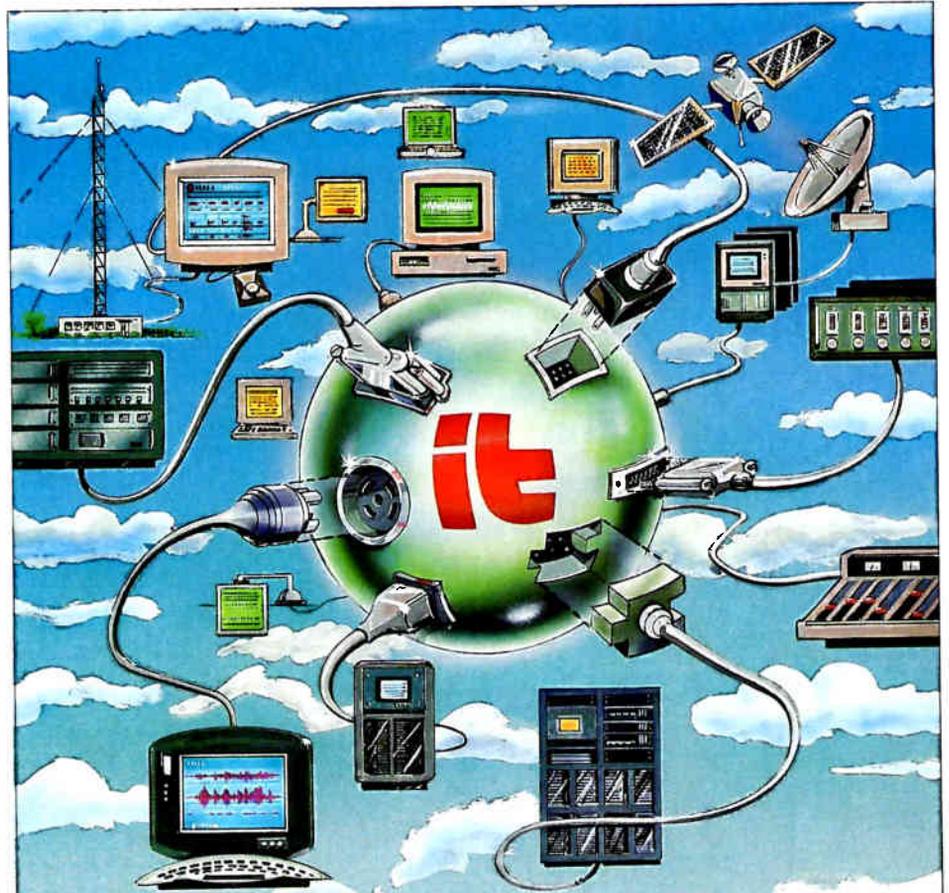
One of the most popular features Kasem includes on his shows is the Long Distance Dedication, which evolved from a letter he received in 1964 while at KRLA in Los Angeles. The letter was from a 12-year-old girl named Elaina. Kasem read the letter over Beatles producer George Martin's instrumental rendition of the group's "And I Love Her" and called the ensuing record "Letter from Elaina." A feature on Kasem's show, called "Letters to the Sweetheart Tree," followed.

New challenges

In 1989, the relationship between Kasem and ABC came to an end when Kasem asked for more money than ABC was willing to pay him. A meeting with Westwood One then-CEO Norm Pattiz followed. Pattiz had heard that Kasem might be interested in leaving ABC. He offered Kasem a deal Kasem calls "the best move I ever made." Meanwhile, over at ABC, announcer Shadoe Stevens replaced Kasem as the host of AT 40.

These days, Kasem hosts four shows for Westwood One — "Casey's Top 40," a weekly CHR countdown; "Casey's Countdown," a weekly three-hour adult contemporary show; "Casey's Biggest Hits," a Monday through Friday five- to seven-minute show featuring a big hit and the story behind it; and "Casey's Hot 20," a weekly Hot AC countdown.

It is not clear what influence shows such as Kasem's have on the popularity and sales of records. "That's never been evaluated." He



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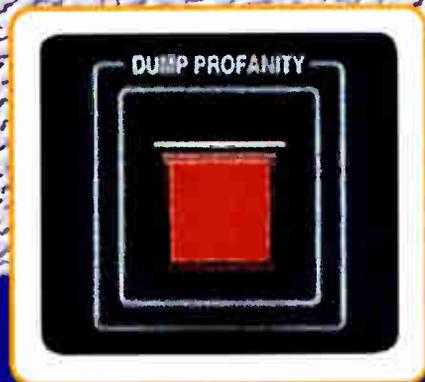
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in radio, Kasem says he thinks personality is even more important today than when he got started in the business. "There are so many stations that you need something that will create your niche," he says. "While it may be just the music, there's the personality on top of that, and that's what builds strong ratings, particularly in the morning — not to mention picking up young people at nighttime."

A strong personality, he says, will bring an audience to a station. "It's always been the case, even during the '60s, when a lot of people thought that (Bill) Drake was just time and temperature on his stations," Kasem says. "That's not true. He had strong radio personalities who were able to do humor within 30 seconds, instead of taking

One of the most popular features Kasem includes on his shows is the Long Distance Dedication, which evolved from a letter he received in 1964 while at KRLA in Los Angeles.

a minute and a half to be funny." These personalities included legends like Charlie Tuna and the Real Don Steele.

Promotion good avenue

Regarding promotion, Kasem says that TV is a good avenue and so is making promos for on-air talent. Also important, he adds, is making the audience in a market feel that you are servicing the community by getting involved with the people.

These days, in these same cities and towns, there's quite a lot of diversity in the kinds of radio available on the dial. "We have just about every kind of possibility," Kasem says, "every kind of music possible getting an opportunity to find a niche." All radio stations today seem pleased just to have at least some part of the audience, whereas back in the 1950s it was possible

that one, two or three radio stations dominated a market. "That's not the case necessarily today," he says, "and the ratings aren't in the double figures as they were many years ago."

Diversity is healthy

This diversity is healthy, according to Kasem. "I think it's good for the music business. It's good for those of us who work in radio. It's good for the radio stations, and we certainly see what's happening to them — they just keep becoming more valuable as

the years go by," he says. "It's not something that I dread. It's something that I think we've all become richer for — not only financially but also culturally."

As Kasem would say, "Keep your feet on the ground and keep reaching for the stars." This famous closing line originated when he was on the air at WJBK in Detroit and realized he was going to be a DJ. "I figured now that I'm going to be on the air every day, I have to say something significant as I sign-off."

He thought he should make his sign-off. ➔

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off "something substantial, something that's significant, and something having to do with the way I feel about life." He asked himself how he felt about things. He says he remembered thinking: "I feel I am in



the greatest country in the world with every opportunity afforded me possible, and I've got that shot at the ring. But at the same time, I also feel very sensitive about how to get there, and to make sure that it's not on somebody else's back or at somebody else's expense."

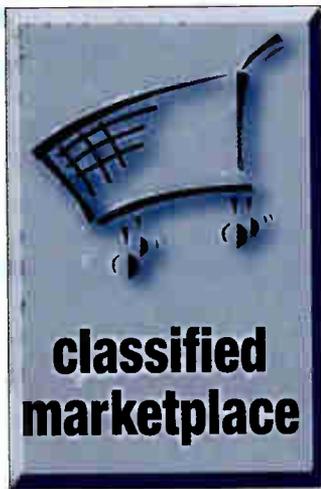
He remembered the expression "Keep your feet on the ground." He knew he wanted to do that, but he also wanted "to keep reaching for the stars." He's used his famous sign-off since 1956.

Golden opportunity

Kasem is proud of his career accomplishments. "Radio has given me the opportunity to become a celebrity, to have a forum because of my celebrity, and be able to do a little bit more than perform, to perhaps make a dent in politics with some of my ideas with regard to social causes and so on," he says.

"I feel very fortunate to have a radio show that's been around for 25 years and seems headed toward its second 25 years." ■

Alan Haber is a free-lance writer who specializes in radio and a variety of popular culture topics. He writes on the Internet and radio personalities for Tuned In.



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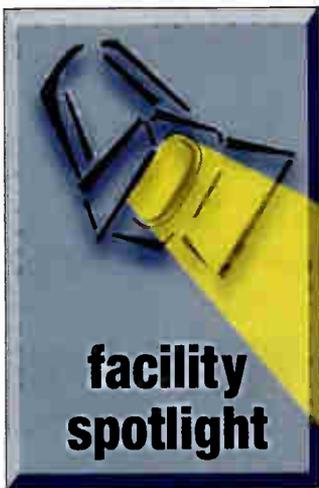
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WIMG (AM) Trenton, N.J.



Owner: Morris Broadcasting Co. of New Jersey Inc.

Format: Gospel

President: Michael Morris

Station Manager: Charlie Geter

Engineering Provided by Sage Communications;
Art White, V.P.

Gospel WIMG(AM) is dedicated to providing the best in gospel music and community service programming. The Morris Broadcasting Co. of New Jersey Inc. took over WIMG in summer 1993 and immediately implemented changes, in both programming and equipment, designed to better serve the African-American community.

The 5 kW AM station revamped its format to include traditional, contemporary and top 40 gospel. Daily local news, weather, sports and traffic reports were added.

In 1994, WIMG became an affiliate of NBC and now receives hourly feeds from the network.

To enhance the station's signal and improve its efficiency, Morris "completely rebuilt the station from the studios up," says Art White, V.P. of Sage Communications. At the center of the system is AXS by The Management, which computerizes the station's daily logs and commercials. Radiomixer, a PR&E control board, and four JVC 100 jukeboxes allow for tight programming where staff rarely touch a CD. White installed a Kahn Powerside to improve signal coverage, and ISDN is used for news, traffic reports and interviews and offers studio-quality sound. A Davis Weather Monitor provides accurate,

timely weather forecasts. The Weatherbrief, by Weatherbank, gives WIMG access to national weather forecasts whenever needed.

WIMG's has received recognition and awards from New Jersey's Governor, state legislature, local officials and community groups.

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