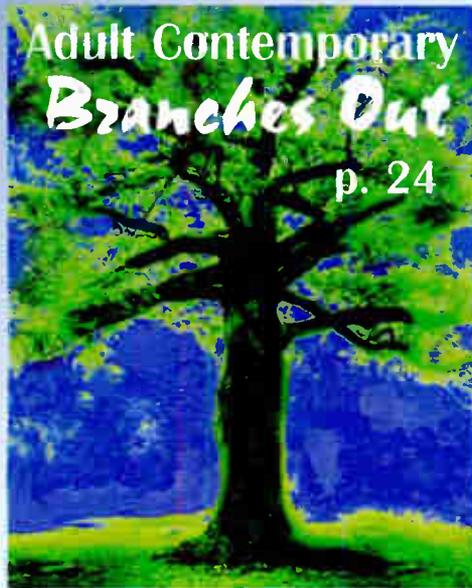


Turned



RADIO WORLD'S MANAGEMENT MAGAZINE

**vol. 3 no. 6
june 1996**



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DAB Update

Last month's NAB '96 proved to be fertile ground for DAB discussion, with a day-long seminar devoted to it featuring key proponents from around the world.

Essentially, the four main areas of interest in DAB deal with progress of the U.S. DAB field tests; status of the in-band, on-channel proponents; Eureka-147 rollout throughout the rest of the world and DARS.

The DAB field tests are progressing. Slowly. Even as Eureka-147 gathers speed in the rest of the world in pilot projects, Bert Goldman from Patterson Broadcasting told us that field tests won't even start before the end of summer.

One of the reasons for the delay stems from radio's deregulated stature. The two stations originally in partnership with the test group that were to transmit the digital signals were sold, and the new owners have no interest in participating in the testing. Too bad. Other reasons include contract signing, outfitting the test van and coordinating the logistics.

The gloomiest moment came during Tom Keller's NAB presentation. A consultant to the EIA, Tom reviewed some of the DAB lab test data. Specifically, he reviewed the AT&T/Amati and the USADR FM-1 dual sideband systems and their performance in the digital-to-host and the second adjacent channel tests.

The systems pose significant degradation to the host FM and to the second adjacent channels.

Some deem the problems unsolvable, but proponents claim they have already addressed the problems in the modified systems they will be field-testing. Time will prove them right or wrong.

As you are all aware, Eureka-147 has garnered terrific support from countries around the world. In fact, Canada has begun issuing DAB licenses, and some equipment manufacturers already are developing gear for Eureka-147.

What is lagging behind, at the moment, is the production of DAB receivers.

(On the DARS front, the FCC expects to finalize the specifics of digital satellite radio broadcasting sometime this summer. DARS and U.S. broadcasters duked it out in Vegas in a emotional, confrontational session about the topic. No resolutions, but plenty of theatrics.)

NAB's David Layer made it clear to the assembly that the association staunchly supports an in-band solution for DAB in the United States. And, that NAB is willing to wait for the solution. He argued that the disappointing lab test results are but another step in the evolutionary process of IBOC DAB and not a reason to abandon the idea.

He makes a good point. Eureka-147 is going on its 11th year of existence — IBOCs have only been around for three or four years. NAB's message is clear: Give the IBOCs time to mature.

This last point is especially important if you realize one significant fact: There is no great and urgent consumer demand for DAB.



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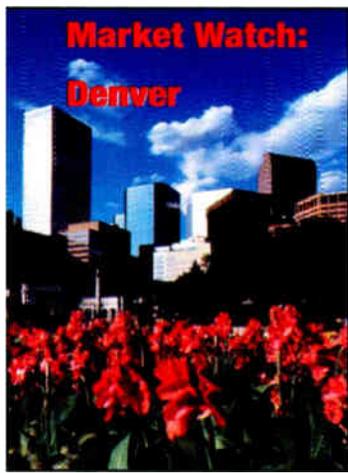
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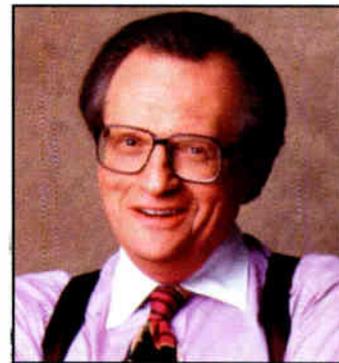
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World Radio History

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double take

"People would be well-advised to listen to Denver. It's a work in the making."

— Larry Johnson, programming consultant, Paragon Research

See page 12.

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Kudos on 'Berlin'

Just a note of congratulations on the excellent article by Michael Lawton in the March issue.

"Berlin: Radio Without Walls" was a comprehensive overview of one of Europe's dynamic radio markets.

As an international broker of media properties, it was great seeing this type of analysis, and it is my hope that the new and highly readable Tuned In will make a continuing effort to feature articles on radio throughout the world.

After all, if you take a look at the very large percentage of foreign broadcasters who attend the various NAB events each year in the United States, it is apparent that radio outside of this country is a large and rapidly growing business. Anyone interested in radio should be interested in what is happening everywhere, not just in their own market or their own country.

Many thanks for such professional journalism.

Robert E. Richer
International Media Consulting
Farmington, Conn.



Robert E. Richer
International Media Consulting
Farmington, Conn.

The Wrong Impression

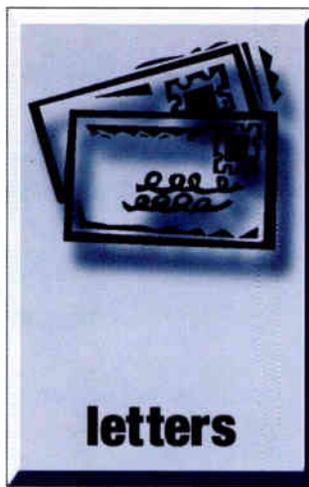
The Hispanic radio story by Kathy Gronau (April) contained a couple of glaring errors and omissions:

1) The No. 1 station in Miami in the Fall 1995 Arbitron was WRMA-FM (Romance 106.7), not WAMR-FM (Amor 107). WRMA ranked No. 1; WAMR was No. 5.

2) The article's second paragraph: "In Miami, the annual Calle Ocho carnival, with strong participation from Heftel Broadcasting stations, packs a million people into 23 city blocks." The implication is that the Heftel radio stations are somehow responsible for this. In reality, the Calle Ocho event has packed them in for 15 years, enjoys support from dozens of sponsors and would be entirely unaffected if the Heftel stations disappeared. (By the way, this year's event was canceled out of respect for the three pilots shot down by the Cuban air force.)

From the article's inaccurate ratings and shameless Heftel-boosting, the innocent reader could get the impression that Heftel's stations are the only game in the Miami market. Truth is, Miami is the most competitive Spanish radio market in America, and Heftel is only the No. 2 player. In the important Adults 25-54 demographic, the WRMA-FM/WXDJ(FM) combo

Romance
106.7 FM



had 25 percent higher ratings than Heftel's four stations combined! The WRMA/WXDJ combo also wins a dominant revenue share.

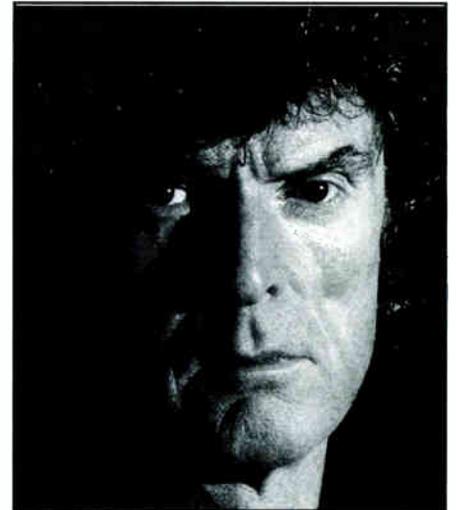
There is a lot of excitement surrounding Hispanic radio, and it is an important story. However, your article would have been more factual and informative if you had talked to other operators and delivered a more objective, less Heftel-centric account of the Hispanic radio industry.

Keith Isley
Program Consultant & Advisor
WRMA-FM/ WXDJ(FM)
Miami

Rude, Not Talented

Your toadying profile of the "articulate" Don Imus (April) was a hoot. Do you think the man got where he is today by, uh, you know, articulating?

There are plenty of articulate radio personalities, past and present. The first to come to mind is Gene Klaven. Klaven made New Yorkers and their neighbors laugh without resorting to the rudeness and crudeness that nowadays passes for talent.



Bruce K. Dixon
Medical News Producer
Naperville, Ill.

No Such Place

Regarding your story on radio and the '96 Olympics (May), the Aquatic Center pictured in the article is located at the Georgia Institute of Technology, also known as Georgia Tech. There is no such school as Georgia Tech University.

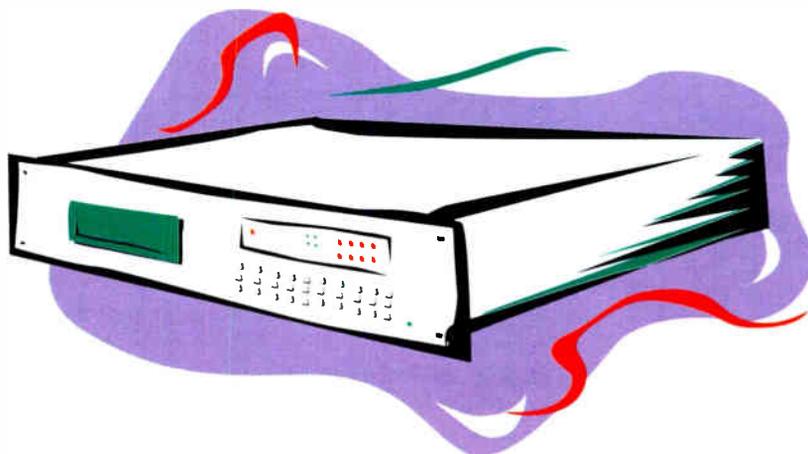
Richard Musterer
George Tech IM '83

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We want to hear from you! Address letters to Whitney Pinion, Managing Editor, Tuned In, P.O. Box 1214, Falls Church, Va. 22041; fax: 703-998-2966; or e-mail: 74103.2435@compuserve.com

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Denver

Rocky Mountain High on Radio Boom

Thanks to a small white ball, a bunch of Californians and a piece of legislation known as the telecom act, the city of Denver and, more specifically, its radio market have been transformed in little more than a year.

The Mile-High City will never be the same.

Anyone who hasn't been to downtown Denver since the beginning of 1995 would hardly recognize the place, and it's all due to the opening of a baseball stadium in a part of town that used to be known more for its deadbeats than its lively bars. But since the Colorado Rockies moved into their new Coors Field to start last season, there has been a complete remaking of the area known as LoDo (an abbreviation for lower downtown).

Most of the newcomers to the area escaped from the California bust, lured by the promises of one of the country's hottest economies.

It's this booming economy that's pumping revenue into

Denver's radio industry, the 23rd largest market in the country.

But the economy is not the only factor shaping Denver radio. Rumbblings of the changes have been heard for more than a year, but the spark that really ignited the change was the Telecommunications Act of 1996. Now the whole country is watching what's happening in Denver to see how it will play out.

"Denver is hot right now. It's considered a very desirable market," says Al Perry of the Satterfield & Perry Inc. media brokerage. "Everyone understands that the price to buy is up here, but that is true just about anyplace."

Although Denver is the nation's 23rd largest radio market by

by Brad Smith

population. In contrast, a nation of 10 million in 1870 is projected to reach 200 million by the year 2000, and the 200 million are projected to be 7.1 percent through 1999. The population growth in the same periods was 1.8 percent and 1.9 percent, respectively.

Scorecard, please

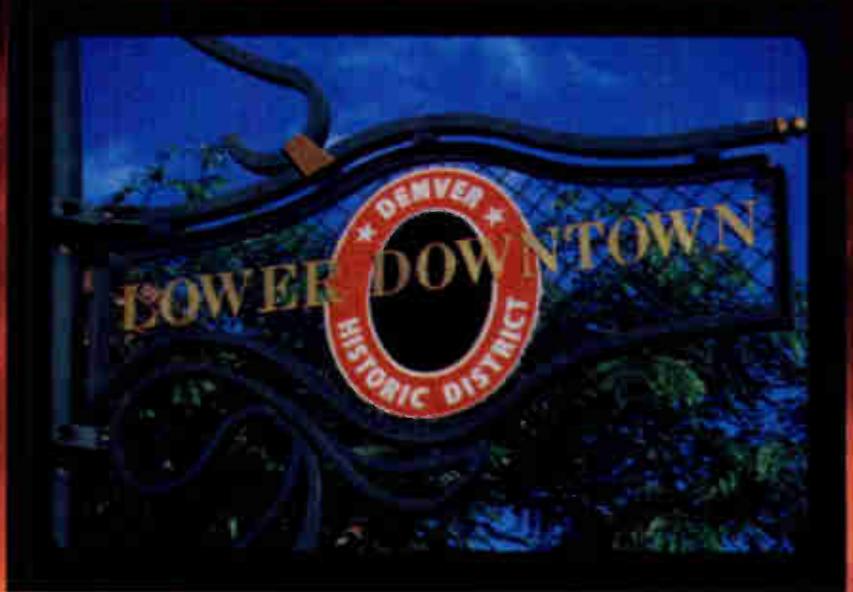
There has been so much change in Denver's broadcasting that you need a current scorecard and a good eraser to keep track of what's happened since the first of the year. The deals, trades and mergers would spin the head of any baseball manager caught in a late-inning roster shuffle.

Jacor Communications Inc. fired the first and biggest shot in February, just a few days after Congress passed the telecommunications act, when the Cincinnati company agreed to pay \$152 million to purchase Noble Broadcast Group Inc. That deal gave Jacor four new Denver stations to add to the four it already owned, including all-talk KOA(AM), which has been either the No. 1 or No. 2 station for as long as anyone cares to remember.

The Jacor purchase, coupled with its later \$770 million deal for Citicasters Inc., is being looked over closely by the Justice Department. The deal was the first under the new telecom bill and as such became a test case for the government. The act gave the Justice Department the power to look into purchases for any anti-competitive impacts.

Lee Larsen, vice president of Jacor of Colorado and general manager of its KOA and KTLK(AM), said the company knows it is "the first, so (government approval of the sale) is taking a little longer than the old way."

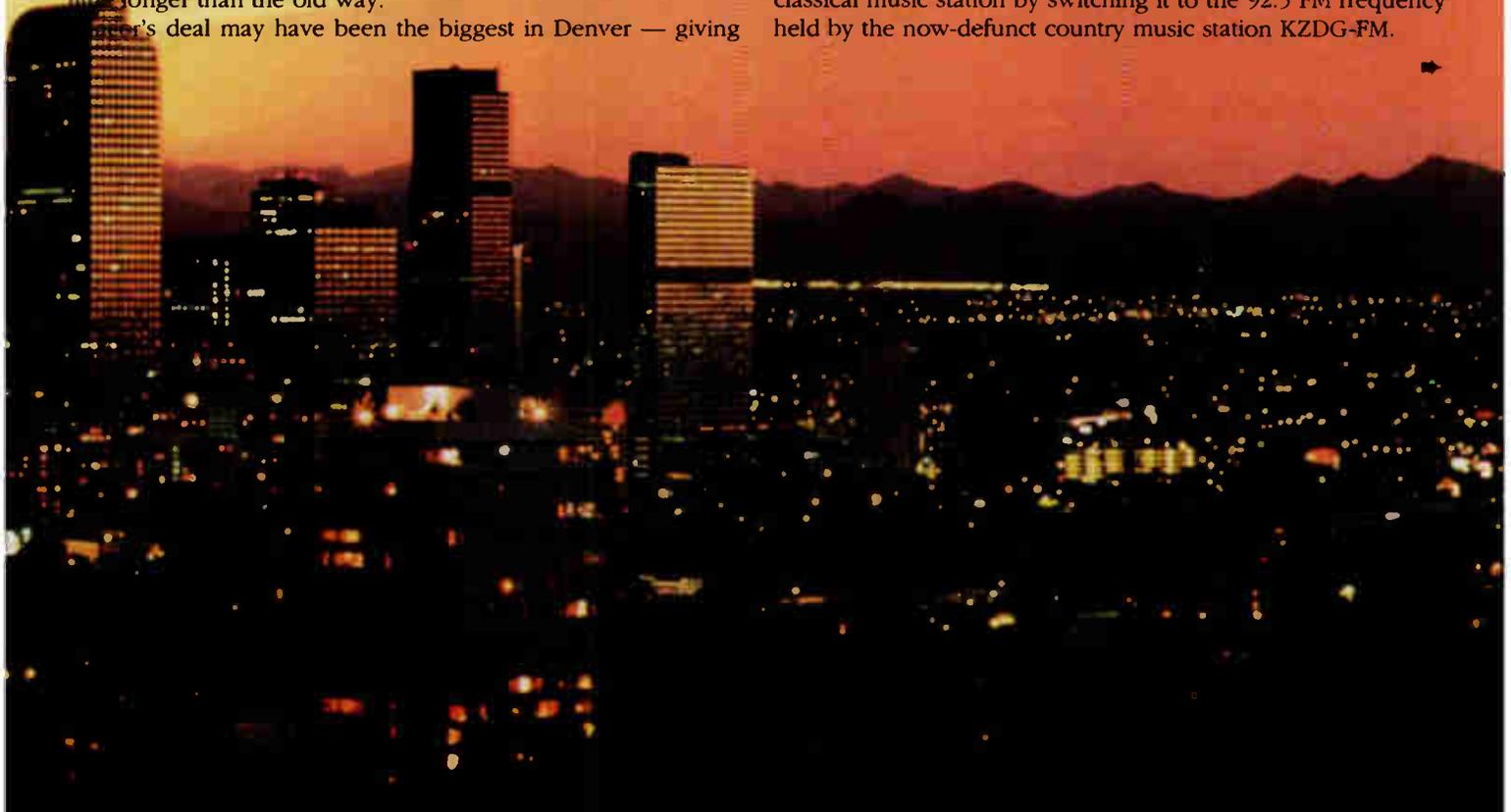
Jacor's deal may have been the biggest in Denver — giving



the company the undisputed status as the biggest player in town — but it wasn't the only one to ruffle the feathers of the status quo crowd.

Tribune Broadcasting acquired its third station in the market by trading its two Sacramento, Calif., stations for KVOD-FM plus \$3.5 million in cash, then quickly sold the station — but not the frequency — to the Chancellor Corp. Tribune used the old KVOD 99.5 frequency to launch a new alternative rock station called "The Hawk," a nickname for KKHK-FM.

Chancellor in turn agreed to trade its Houston station for Denver's KALC-FM and KIMN-FM. Coupled with its ownership of KXKL-AM-FM, Chancellor came away with five Denver stations. It kept KVOD-FM alive as the city's only commercial classical music station by switching it to the 92.5 FM frequency held by the now-defunct country music station KZDG-FM.



Skip Weller, general manager of Denver's Chancellor stations, says the company's purchases were a display of its faith in Denver as a "growing media and economic market."

Weller says the country music format on KZDG couldn't compete against market leader KYGO-AM-FM, while the classical format had been a moneymaker. There had been public concern in Denver that KVOD-FM might change its format, because the only other classical station in the market is public radio KCFR-FM.

For those who hadn't lost their place on the scorecard so far, there was more to come.

EXCL Communications of San Jose, Calif., completed its acquisition from Century Broadcasting of an AM-FM combo — KNRX-FM and KYBG(AM) — and quickly changed the format of the FM station from grunge-oriented modern rock to contemporary hits. The owners also decided to switch KYBG

from sports talk to Spanish-language, giving Denver four stations in that format.

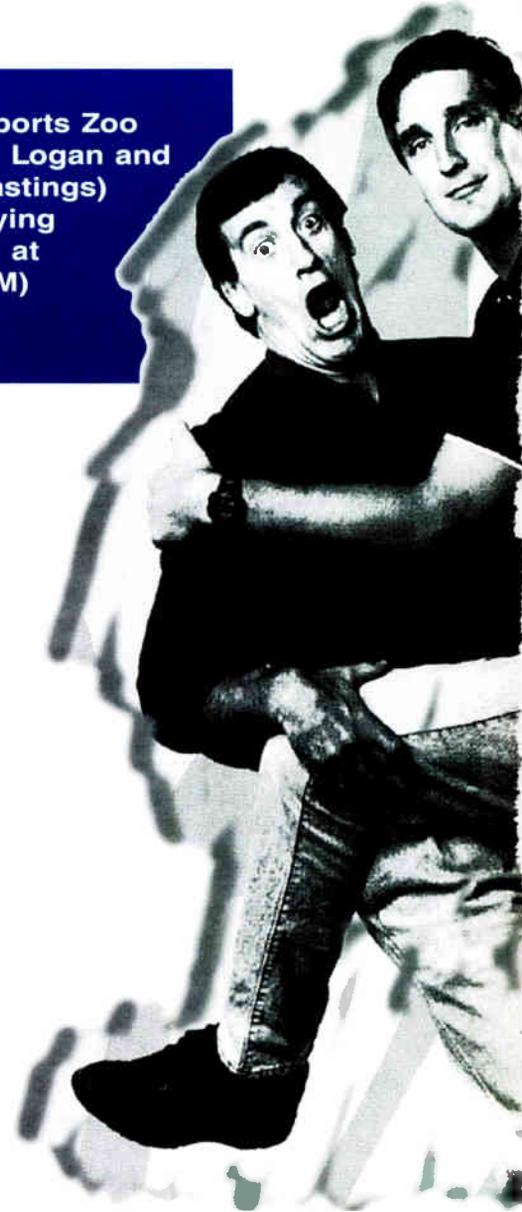
The only big name already in the Denver market that wasn't involved in any of the early deals was Jefferson-Pilot Communications, which has four stations. Among them is country station KYGO-FM, which regularly vies with KOA as the top-ranked station in Denver, usually depending on the sports season.

But all the deals did leave Jefferson-Pilot as the unquestionable king of country music in Denver, while Jacor controlled the talk radio format.

Rock carving

That left a format battle in the various sounds of rock, with at least eight stations butting heads for market share,

**The Sports Zoo
(aka, Dave Logan and
Scott Hastings)
monkeying
around at
KOA(AM)**



Denver Radio Market Overview

Station	Freq.	Format	1995 Est. Rev. in \$ Mil.	Owner	Arbitron 12+ Winter '96
KYGO-FM	98.5	Country	11.4	Jefferson-Pilot Communications	8.6
KOA(AM)	850	News/Talk/Sports	20.0	Jacor Communications Inc.	6.9
KRFX-FM	103.5	Classic Rock	9.0	Jacor Communications Inc.	6.3
KOSI-FM	101.1	Soft Hits	7.4	Tribune Broadcasting Co.	5.7
KXKL-AM-FM	105.1	Oldies	6.95	Chancellor Broadcasting	5.6
KQKS-FM	104.3	CHR/Rhythmic	3.0	Western Cities	5.1
KHIH-FM	95.7	Smooth Jazz	3.0	Jacor Communications Inc.	4.9
KALC-FM	105.9	Adult CHR	4.0	Chancellor Broadcasting	4.8
KBCO-FM	97.3	AAA	6.2	Jacor Communications Inc.	4.2
KBPI-FM	106.7	AOR	6.0	Jacor Communications Inc.	4.2
KIMN-FM	100.3	'70s Oldies	4.0	Chancellor Broadcasting	4.0
KXPK-FM	96.5	Alternative	5.5	Ever Green Wireless Ltd.	3.6
KVOD-FM	92.5	Classical	2.4	Chancellor Broadcasting	3.3
KWMX-FM	107.5	Hot AC	4.0	Jefferson-Pilot Communications	3.2
KHOW(AM)	630	Talk	3.2	Jacor Communications Inc.	2.7
KEZW(AM)	1430	Nostalgia	1.6	Tribune Broadcasting Co.	2.4
KTLK(AM)	760	News/Talk	2.0	Jacor Communications Inc.	2.2
KNRX-FM	92.1	CHR/Dance	0.3	EXCL Communications Inc.	2.1
KYGO(AM)	1600	Classic Country	2.0	Jefferson-Pilot Communications	1.6
KKFN(AM)	950	Sports	—	Jefferson-Pilot Communications	1.1

trying to carve out niches in a changing landscape.

"This is a moving target because things are changing so rapidly right now," says Larry Johnson of Paragon Research, a Denver programming consultant. "From a rock standpoint (Denver is) one of the most competitive, if not the most competitive, markets in the country. You've got all these stations with different flavors of alternative music."

Johnson says a "fundamental redefinition of rock" is creating a new product that all the Denver stations are trying to lead.

"Denver is one of the most competitive (markets) for rock of all stripes," he says. "It's an exciting time. The stations are carving it up real fine, hoping to put together two or three niches. It's a wonderful laboratory for all the different strains."

"I think people would be well-advised to listen to Denver, because it's



Stations are ranked in order of Arbitron Winter 1996 12+ ratings. Information provided by BIA Publications Inc. through its MasterAccess Radio Analyzer Database software.

a work in the making."

The analyst expects a shake-out in the alternative rock format "because I can't see this market supporting six or seven alternative formats," but that begs the question of where the losers would go.

The leader in the alternative format has been The Peak (KXPK-FM), which is somewhat of an anomaly in Denver because it is locally owned and still has a 3.6 share. It is 50 percent owned by Bob Greenlee, who has earned a reputation in the Denver market for his savvy management.

Greenlee built KBCO-AM-FM in Boulder into a market leader in the 1980s and then sold it to Noble Broadcasting in 1987 (see related story on page

16). After helping start up KXPK as a consultant, he and his associates purchased it last year.

The Hawk (Tribune's KKHK-FM) is expected to challenge The Fox (Jacor's KRFX) for supremacy in the classic rock format. The Fox had a 6.3 share in the Winter '96 ratings book.

The Hawk's Vice President and General Manager David Juris says his station planned to have a slightly softer sound, catering more to women with more emphasis on music and less on on-air personalities.

When The Hawk went on the air in early March, it made history by using the country's first all-digital transmitter, broadcasting from Lookout Mountain to the west of Denver.

KYGO challenger?

One thing is likely in Denver's format adjustments, several industry watchers

say. That's the addition of another country station in the market to challenge the supremacy of KYGO. The rumor mill also frequently hums with discussion about possible suitors for KYGO.

"KYGO is just so dominant," Johnson says. "A lot of people have tried to go up against them, but they haven't had the big signal or a large enough war chest. KYGO always has about a 9.0 share. Still, I wouldn't be surprised to see another country station pop up here in the next six months."

Perry, who is president of the National Association of Media Brokers, says he thinks several groups would like to get into the Denver market, "but the problem is that there just aren't any (stations) available." He says there might be some consolidation in the AM market, although most groups are looking for strong signal power both day and night.

Crawford Broadcasting, which has two AM stations already in the religious and Christian contemporary formats, also owns another AM frequency it has not used yet with 50 kilowatts day and 500 watts night.

Final decision

However Denver's consolidation craze plays out, most analysts think the trend is primarily on the upside. The marketplace will make the final decision, which is as it should be, the argument goes.

"In most cases, what will happen is that the marketplace will decide if the station's new format or new owner will provide more service to the community," says Perry. "Since you have public licensing, you have to provide service to the local community.

"These big operators have the funds to do that in a better way. They are very conscious of doing that and will be

Denver Financial Snapshot

Market Rank: 23
Revenue Rank: 14
Number of FMs: 17
Number of AMs: 22

Revenue 1991: \$77.9 mil.
Revenue 1992: \$83 mil.
Revenue 1993: \$96.2 mil.
Revenue 1994: \$108.6 mil.
Revenue 1995: \$116.7 mil. est.

Revenue Growth
88-93: 6.7%
94-98: 7.1%

Local Revenue: 77%
National Revenue: 23%

1993 Population: 2,078,200
Per Capita Income: \$19,577
Median Income: \$41,036
Average Household
Income: \$48,753

Source:



innovative. I know there is some concern in the community that this consolidation is not good because it will not allow diversification of ideas. But I doubt that very much."

Speaking specifically about Jacor's acquisition of four more stations in Denver, Perry says it "emphasizes the importance of the consolidation and what a good move it was to have the telecom bill signed. I think the marketplace is going to be really pleased with what's happening."

And Jacor's Larsen calls Denver "a terrific market from almost any angle.

Crescent Communications of CA, L.P.

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The level of competition is very high. The number of stations is very high in relation to the population.”

(Denver is one of the top markets in terms of stations per capita, partly because of its isolation from other similar-size markets. Phoenix is similar, both in geogra-

phy and stations per capita.)

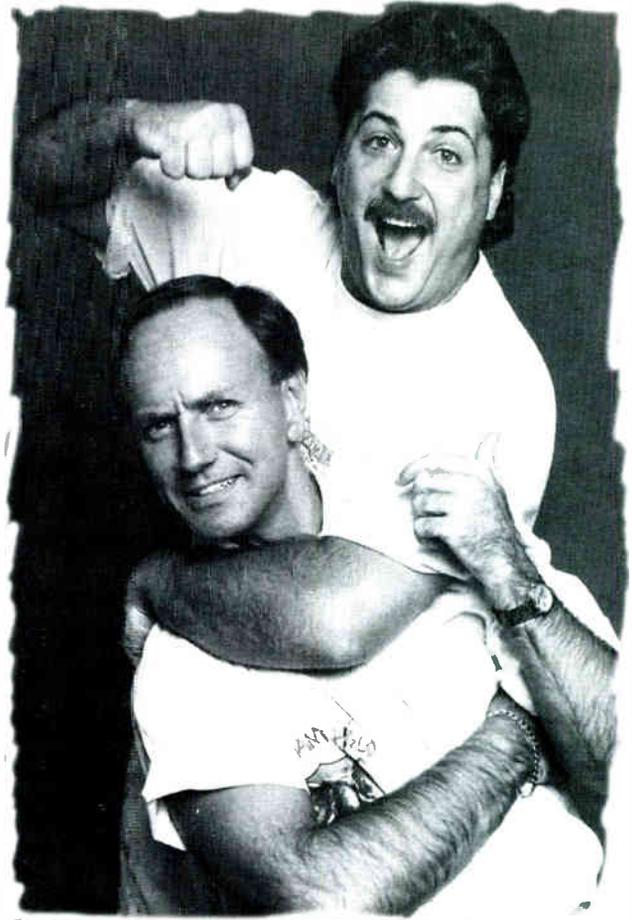
Larsen says Denver is not known in the industry for its innovation, but rather “it is known around the country as a market with a lot of good radio operators. A lot of larger cities have looked to Denver as a place to hire on-air personalities or managers. There is good-quality work going on here.”

Larsen agrees that consolidation actually is going to make the market more competitive “because most of the stations will be owned by companies that will be able to leverage the success that they have had with some stations to help sustain other stations.

“The popular refrain is that this is terrible because you’ll have six or eight companies owning all the stations, but the reality is that it will be more competitive and the listener and the advertiser will be given even more choices.”

Greenlee says he thinks consolidation could be a “doubled-edged sword.”

“From an operator’s standpoint, it will be healthy,” he says. “Now, the opportunity to create alliances with multiple stations I hope will strengthen the perception of and actual value of radio advertising in the market, help stabilize the pricing of air-time. It probably is the best thing



Alpha and Kelly, the KXKL(FM) morning team



Doobie Brother

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CLASSIC ROCK
KRFX 103.5FM

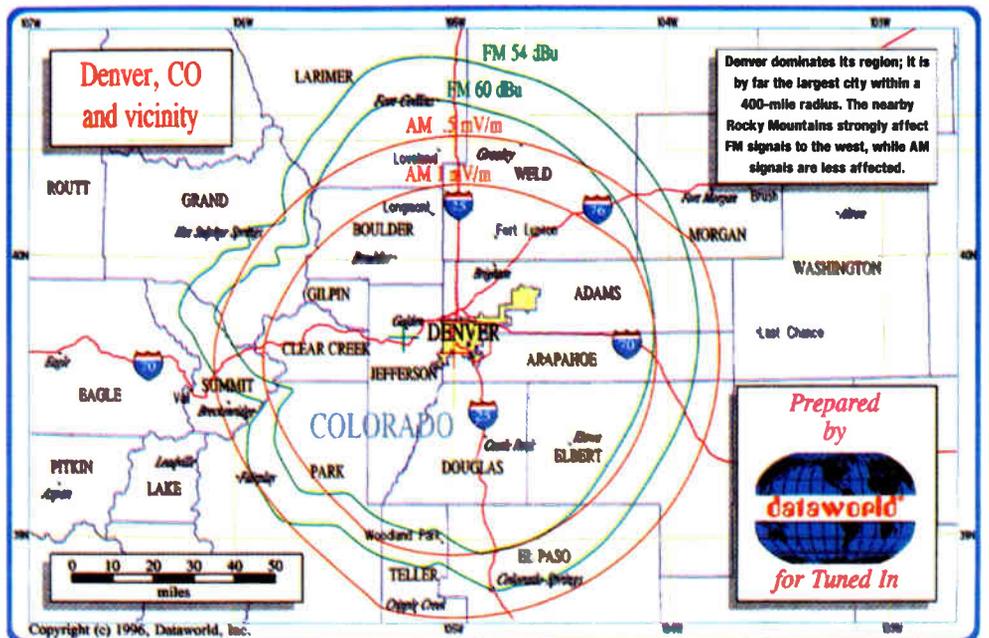
One of the many controversial KRFX-FM billboards (left)

that has happened in a long, long time business-wise.”

The downside, Greenlee says, is that it diminishes opportunities for individual owners like him because individuals will not be able to compete for acquisitions against the corporations.

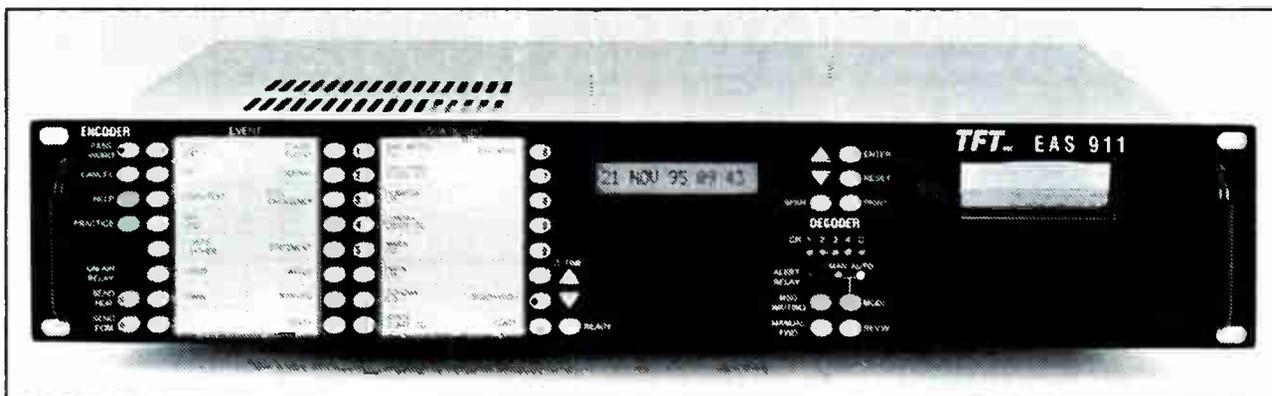
“We’ll probably have to wait and see what the future will bring,” he says. “There probably will be attempts at more consolidation. Large groups that are already here will try to pair up with other stations ... This is the beginning of another major change in the industry.”

Free-lancer Brad Smith has more than 20 years’ experience in the Denver media. He has written stories for national and international publications, including the Los Angeles Times, Dallas Morning News, Denver Post, Bloomberg Business News, Newsweek Japan and Reuters.



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Chris Isaak visited KBCO for a Studio C performance.

World-Class Legend

RedisCOVERS Its Past

Legendary rocker KBCO-FM thrives on being a programming mess. Where else can you expect to hear Folk Implosion and the Eagles back to back? Or the Dave Matthews Band followed by the Rolling Stones? The Boulder-based, Denver-market station terms its unusual mix of music "World-Class Rock." With such a broad music base, it may be surprising to hear that KBCO-FM's recent ratings have been nothing but world class as well.

For almost 19 years KBCO-FM survived as the true alternative in the Denver/Boulder area. During the '80s especially, the station targeted the underserved musical niche with an adult album alternative format. You could hear practically anything and everything.

But gradually, narrowcasters began to chip away at KBCO-FM's market share. In fact, one station nearly wiped out the legendary station for good. KXPX(FM), "The Peak," signed on in June 1994 with an adult alternative format to combat the more diverse KBCO-FM.

Soon after, KBCO-FM's ratings plummeted, leaving the station defenseless. The station altered its format to modern

rock to compete, but for more than a year the Peak trounced the legend in the ratings. At one point the station became so desperate that it considered dumping everything and adding Howard Stern in the morning to accommodate a hard rock/alternative format. Instead, it hired a new program director, Mike O'Connor.

"I got there and took a look at the research and said, 'If you do that, I think you're giving up,'" O'Connor says. "While this station was the first to incorporate that genre of music a couple of years ago, it was no longer a unique selling proposition. There was no opportunity to out-current the other guys, so I said let's go back to our library and find the stuff that has worked over the years and blend it with the new stuff."

In the past nine months, KBCO-FM has worked on rediscovering its past. According to O'Connor, in any given set you can hear a broad range of music, including everything from folk-acoustic like the Indigo Girls, classic rock like Pink Floyd, '80s retro such as the Talking Heads as well as new, sometimes obscure

music that no one else plays. "We're a mess," O'Connor says. "It's what people expect from us. But this time around, O'Connor says, there is a little bit more scientific application involved.

"We like to position ourselves in between alternative and classic rock," O'Connor says. "So we came up with the handle 'World-Class Rock' where we play the best songs from the best artists in a wide range of music."

KBCO-FM also features new local bands, usually embracing one band at a given time. Every night during the 10 o'clock news, the station features local artists in the local edition.

The return to music diversity seems to be working. For the first time since KXPX's arrival, KBCO-FM beat the Peak in the 12+ demo with a 4.2 share in the Winter '96 book. (KXPX dropped from a 4.2 in the previous ratings period to a 3.6.)

Among other changes in the programming, O'Connor has incorporated three new specialty shows into the mix.

"The Groove Show" on Sunday nights explores a huge trend in music that radio has ignored, according to O'Connor. The

by Chris Joeckel

show features the best of what he describes as hippie/granola music.

This show is followed by "Live from the Red Rooster," a blues show syndicated nationally from the KBCO-FM studios.

Finally, on Sunday mornings listeners can tune in to "Sunday Morning Studio C." The hour-long program highlights the best of eight years of studio C recordings.

With a 25-54 target audience, KBCO-FM is anything but conservative. Each hour, according to O'Connor, the station plays at least two or three new releases.

"We are probably more aggressive in the new music arena than most stations targeted above the age of 30," O'Connor says.

So how does KBCO-FM get away with it? "The tolerance for new music here is a little higher," O'Connor says. "We tend to be more aggressive than we should be."

In Boulder, KBCO-FM's aggressiveness appears to be helping.

"We tend to do pretty well in Boulder County with a younger set that has adopted what I like to refer to as hippie rock — Phish, Big Head Todd and the Monsters, and the Dave Matthews Band — that's just another flavor on our station."

With soon-to-be owner Jacor Communications (the acquisition is

expected sometime this summer), O'Connor says that the station might become more aggressive and possibly more diverse.

"The company that just bought us has cornered the market on rock," O'Connor says. "I think it's a good thing. Competition breeds conservatism. With one company controlling the rock market there will be a lot more separation between stations, which means more diversity for the public."

Despite its great musical diversity, some of the public in Denver and Boulder complain that KBCO-FM will never completely return to the days of old. O'Connor hesitantly agrees.

"KBCO-FM survived alone in the rock world playing a very, very broad mix of music," he says. "At one time you could hear everything on this station. But there are certain realities to radio. We just can't specialize in everything."

KBCO-FM does have a wider playlist than any other rock station in the Denver/Boulder market, says O'Connor. The station currently boasts a 40- to 50-song playlist compared to 20-song playlists on competing rock stations in Denver.

With Jacor's recent purchase of Denver

KBCO Sample Hour Playlist Weekday, 10 - 11 a.m.

Live "Selling the Drama"
Tom Petty "You Wreck Me"
Blues Traveler "The Mountains Win Again"
Cowboy Junkies "Sweet Jane"
Crosby, Stills & Nash "Suite: Judy Blue Eyes"
R.E.M. "Can't Get There from Here"
Hootie and the Blowfish "Old Man and Me"
Stone Temple Pilots "Interstate Love Song"
Bonnie Raitt "Something to Talk About"
Joe Satriani "(You're) My World"
Ziggy Marley "Tomorrow People"
The Why Store "Lack of Water"

alternative rock station KTCL(FM), O'Connor sees a possible change in the future of KBCO-FM programming.

"My guess is that there will be some shifts so that we're not turning over a lot of the same records," O'Connor says. "KTCL will likely become a mostly current-based alternative station while KBCO-FM will turn to serving the retro and eclectic music listeners."

Chris Joeckel is a pre-journalism major at the University of Colorado at Boulder. He is a writer for the Campus Press, an on-air personality for the campus radio station and is employed by KVOR(AM), Colorado Springs, Colo.

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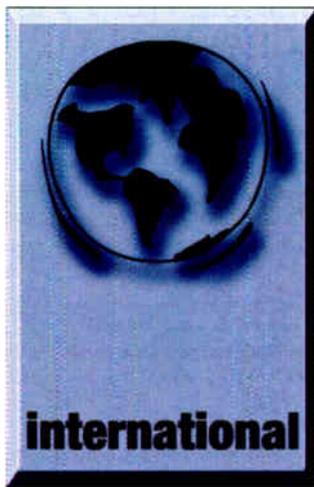
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17



Wristwatch vs. Diary?

New Monitor System from Germany Could Reshape Ratings

What is as small as a wristwatch and capable of monitoring radio station audiences?

Well, if everything goes as planned, the answer could be Radio Watch, a passive electronic measuring system being developed by the Infratest Burke research institute and the engineering company Kayser Trede of Munich, Germany.

With a work force of about 750 people in various European countries, Infratest Burke is involved in different types of research for the military, health and media industries.

The company, presently in the first test phase of the Radio Watch system prototype, aims to make the measuring and monitoring equipment the size of a wrist-watch, thus allowing a ratings participant to wear it whenever and wherever, without being noticed.

Innovative concepts

The system automatically compares short samples of audio from its present environment with actual signals being broadcast by local radio stations. When the audio matches the broadcast signal, the name of the radio station and its time of tracking is then stored on a microchip located inside the unit.

"This is phenomenal for radio stations," says developer Wolfgang Werres.

"It means stations are able to know exactly when people are listening to their station, and when they switch to another station, even in very short intervals."

Werres points out that, by using this device, radio stations are able to fine-tune their programming to ensure they offer the exact range the listener wants.

Unlike television, ratings for radio are still carried out by diary, mainly because of the mobile nature of the medium.

Television, on the other hand, has much more advanced means of measuring viewers. According to Werres, television advertisers love the precision of the electronically based ratings system. Radio advertisers, on the other hand, are still in need of a more-effective means of measuring listenership.

"The system will be welcomed enthusiastically," Werres says. "It not only allows stations to receive a more accurate idea of what part of the day attracts the most listeners to a certain station, but it also reveals what those listeners think of their advertisements."

In addition, Radio Watch can be used to monitor listenership for music, news, advertisements, contests, the weather and even conversations between the DJs and the audience.

This helps the advertisers test certain campaigns locally before going nationwide with them. Moreover, it tells the advertisers if the listeners are in their cars, at home or at work.

Besides the features already mentioned, the Radio Watch system can be programmed to measure only specified days of the week, such as Saturday or Sunday, or certain parts of the day.

Currently, the Radio Watch prototype is still the size of a briefcase. And, according to

Werres, at least another two years are required before the unit is small enough to be commercially viable.

However, it is amazing to think that a wristwatch-size unit will house a microphone, a computer, a recorder and a battery.

End users

The end users of the Radio Watch system will be determined the same way survey participants are determined for diary-based ratings tracking.

In Germany, for instance, ratings are conducted by the ratings institute Medienanalyse (AGMA). The group is composed of advertisers, agencies and radio stations, and is a probable purchaser of the units.

In the United States and other countries where ratings services are privately owned, the units will most likely be bought directly from these private companies for distribution during rating periods. Radio stations may decide to supply the units to people as well, to more closely monitor their performance.

The amount of ratings per area may also be affected by these units. It would make it much simpler for ratings companies to distribute them for several weeks to one group of people in a community and then to another.

This whole idea may seem a little like something from a James Bond movie, and it is actually not too far from the truth.

The concept was taken from military-based research designed to improve espionage techniques. In fact, Infratest Burke has been developing the idea of passive electronic measuring for a decade now.

With the notable growth in the number of private radio stations in Germany, and the aggressive competition for listeners, Infratest Burke has turned its interest from the military to the medium.





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**june
3-5**

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 Leipzier Messe in Germany: +49-341-223-0; fax: +49-341-223-20-41.

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.

4-5

The 3rd International Symposium on

DAB, Switzerland. Contact Lynn Christian in Los Angeles at 213-938-3228.

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.

12

1996 Radio-Mercury Awards, Grand Ballroom of New York's Waldorf-Astoria Hotel. At this black-tie affair, the industry honors creativity in radio advertising with a total of \$200,000 in cash awards. For information, contact the Radio Creative Fund at 212-681-7207.

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.

27-29

The 45th Annual National Convention of American Women in Radio and Television will be held in Naples, Fla. For more information, contact AWRT at 703-506-3290.

27-sep 18

Arbitron Summer Survey

**july
13**

Fruit of the Loom All Star CountryFest '96, Atlanta Motor Speedway, Hampton, Ga. This one-day festival features family activities, on-site camping and, of course, country stars. Some of the artists scheduled to appear include Alan Jackson, Patty Loveless, Alabama and Hank Williams, Jr. For information, contact Trifecta Entertainment in Nashville at 615-254-3333, or fax: 615-254-5488.

sep 19-dec 11

Arbitron Fall Survey

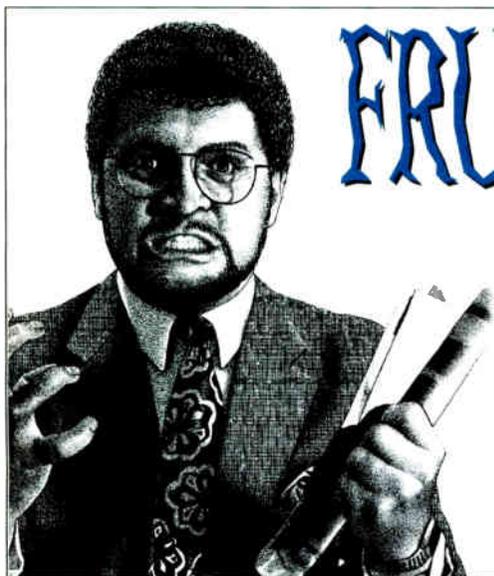
20-21

CRS-MidWest, Doubletree Hotel-Airport, Kansas City, Mo. This third annual regional seminar of the Country Radio Seminar promises to provide information that station personnel can implement as soon as they get home. Contact Country Radio Broadcasters in Nashville at 615-327-4487.

28

NAB Radio License Renewal Seminar in Kansas City, Mo. Contact the NAB in Washington at 202-775-3527.

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READER SERVICE 109

Recently, the trade press has been focusing on a new trend in radio advertising buys called "posting." A practice well-established in television advertising, posting is relatively new to radio.

Posting has received a lot of media attention lately because of demands by drugstore giant CVS and other advertisers that they be allowed to post buys with radio stations in a given area. In fact, CVS and others have made a point of buying around stations that will not post, and in Boston, CVS apparently moved a large holiday weekend advertising campaign from radio to television when radio stations in that market rebelled and refused to succumb to the posting demands.

How it works

A posting arrangement calls for a form of rebate from the station to the advertiser if ratings fall below a certain predetermined level or decrease by more than a given percentage. If this occurs, the advertiser will usually not be entitled to cash rebates. Instead, the station will have to provide the advertiser with compensation in the form of spots or "make-goods." The degree of make-goods is usually prearranged and written into the contract with the station.

This arrangement places great emphasis on the station's ratings performance and, according to many station owners, is not an accurate measure of the station's advertising power. Advertisers and their media buyers, on the other hand, feel that it is the best measure of the station's audience reach and, consequently, the best way to value the advertising dollars spent on that station at any given time.

Posting is most commonly found in television advertising where specific television shows, rather than stations in general, are comparatively rated with market competition. In radio, the practice has largely been confined to large advertisers in large markets. However, depending on the amount of resistance, the practice could conceivably spread to middle-size markets.

Stations are extremely hostile to the concept of posting. Depending on your viewpoint, one's first reaction may be to ask what is wrong with posting. After all, it seems fair that the advertiser get some rebate if the buying power of the invested advertising dollar decreases. And, regardless, it's not like they're making the station pull out its checkbook and give the money back, because

Stations Hot Over Posting

Owners, Managers Angry As Advertisers Try to Turn Ratings into Rebates

the advertisers are accepting make-goods. But there's a lot more here than initially meets the eye.

The very first thing a station owner will tell you about posting is that it's a one-way street. If the ratings go down past a certain benchmark, the advertiser expects a rebate from advertising make-goods, but if you ask them for more money if your ratings go up, they go running for the hills.

This is true. "Posting down," as it is known, is the norm. Rarely will an advertiser agree to "posting up," or otherwise giving the station owner a windfall for increases in the station's ratings.

Moreover, posting, which is tied exclusively to ratings, tends to ignore demographically targeted market penetration. A station's ratings may go down without necessarily reflecting the station's penetration into the population segment the advertiser is targeting.

Finally, many station owners will tell you that ratings ignore the real-world result of the advertising campaign. Ratings do not consider the impact that the advertising campaign has had on sales, which may increase as projected, regardless of station ratings. This may be due to a myriad of other variables, such as how spots are scheduled in the station's programming lineup. With radio, a station's overall rating may decrease even while the listenership of a particular program increases. There, many will say, is the difference between posting on radio and posting on television.

Another issue is the fact that posting does not work very well in smaller markets, which are not continuously measured and where data is frequently dated. Miguel Villarreal, who owns three medium-market stations, says that he is starting to see large national advertisers demand posting arrangements in their spot buys and it seriously concerns him.

"Don't get me started on posting," Villarreal warns. "At this stage, the way

it is done is unfair because they expect you to post down but they refuse to post up." Also, Villarreal notes, "I am constantly explaining that the ratings figures in my market are dated. My stations are not in New York or L.A. My market is surveyed once per year, so from one survey to the next there is little relevance.

What's in store

In light of the CVS controversy, a group of radio executives has scheduled a meeting with CVS advertising representatives.

In the interim, industry specialists and radio advocates recommend a few ways of dealing with posting. First, if a large advertiser demands that you post down, then it is only fair that they allow you to post up if your station's ratings improve beyond a certain level.

Second, the posting arrangement should incorporate alternate ways of measuring performance, especially if your station is in a smaller market in which current rating figures are not always available. Other tools could include sponsored contest submission, recording the number of "hits" on the station's Internet Web site or measuring the advertiser's sales figures.

Finally, be careful in negotiating the benchmark to be used for triggering the posting requirement. Will it be triggered if the station falls below a given ratings share or will it be triggered if ratings fall by more than a given percentage, and what will those numbers be? These are all important issues.

Some believe that radio posting is a short-lived fad that will eventually die out. Maybe so, but while it's here, it has radio station owners seeing red.

Frank Montero is a communications attorney and partner with the Washington law firm Fisher Wayland Cooper Leader and Zaragoza, L.L.P. Contact him at 202-775-5662; fax: 202-296-6518; or e-mail: fmontero@fwclz.com

by Frank Montero



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World Radio History

Adult Contemporary Branches Out

Alternative/CHR

Beautiful Music

Hot AC

Mainstream
AC

Soft AC

AC

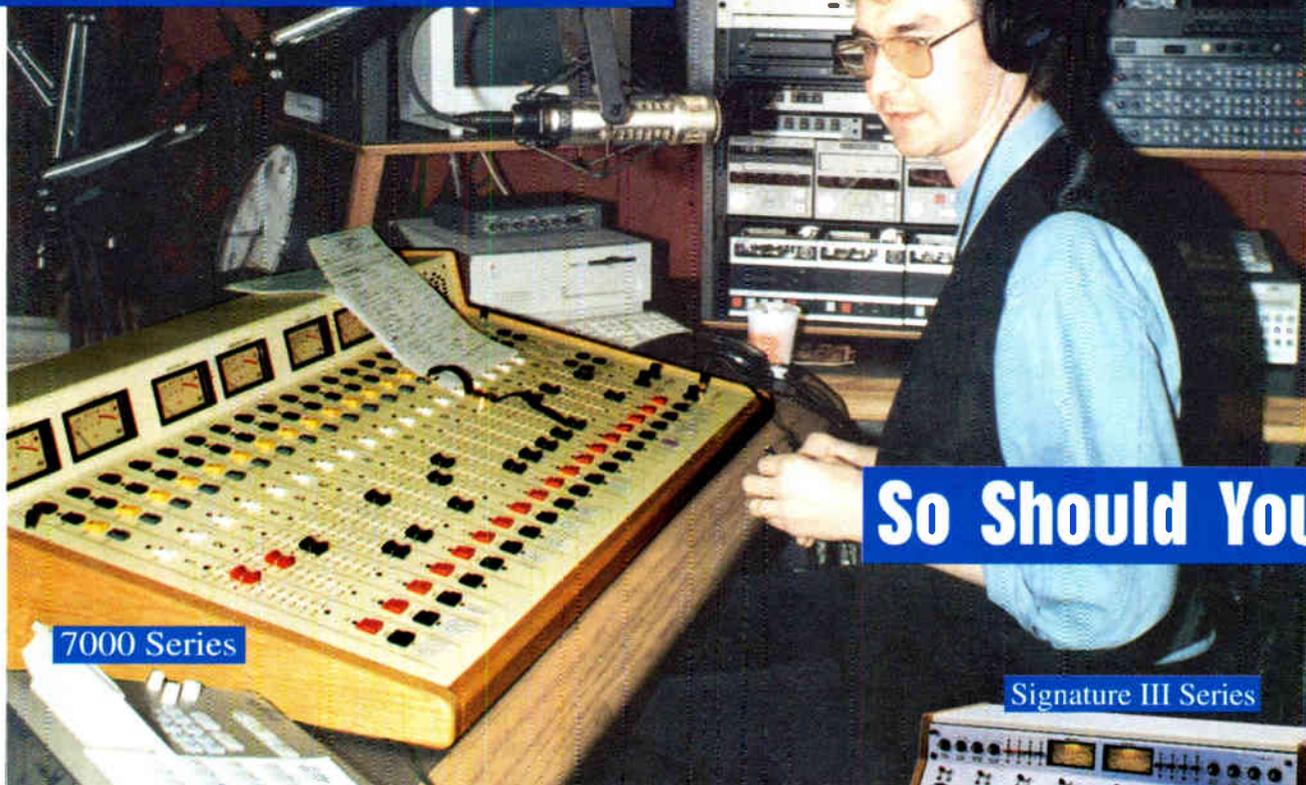
Narrowcasting became the salvation of radio with the onset of cable, MTV and CDs, but, paradoxically, the mass appeal nature of the Adult Contemporary format keeps the advertising revenue and the listeners tuned in.

In fact, in some markets, AC stations garner the lion's share of revenue and audience, and as a whole, the format's power ratio is unmatched by that of any other format.

Pundits may have had their fun deriding the unobtrusive descendent of the old Middle-of-the-Road sound, but stations programming AC, in any of its three variants, know that new sounds from a younger generation of artists and the acceleration of audience demographics are positioning mainstream AC, hot AC and soft AC for success for years to come.

While some may call the sound of AC "safe," — "incredibly safe," says Robert Urmacht, publisher of the format-tracking

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World Radio History

► continued from page 24

firm M Street Corp. — what matters is that the format pulls in the right kind of numbers for outlets playing AC.

"It's inoffensive," admits Dennis Best, general manager of Cleveland's mainstream AC, WLTF(FM). "It's got songs you can sing along with, music that you recognize. It is something that you can play at work — something that everybody can listen to, basically."

Best likens the format, which has traditionally hitched its wagon to such innocuous "core artists" as Neil Diamond, Barbra Streisand, Barry Manilow, Billy Joel, Whitney Houston, Phil Collins and Elton John, to vanilla ice cream: "What's probably the most popular flavor at Baskin-Robbins? I'd guess vanilla, because it's a mass-appeal flavor. Well, Adult Contemporary is mass-appeal radio. And that's why it has consistently remained so strong in the last 20 years."

Hootie & the Blowfish



Though its flavor may seem bland to more active listeners, the format has proved extremely popular with companies who want to provide employees with a little "background" music. AC has become a sort of in-office sound track, drawing some 18.4 percent of all listeners age 12 and over during the midday hours of 10 a.m. to 3 p.m., according to Arbitron, and 16.4 percent from 3 to 7 p.m. — the highest shares of any format in those dayparts.

And while those numbers tend to be inflated by the fact that workers are likely to write down AQH listening for the entire day, whether they're paying attention or not, advertisers are nonetheless impressed enough to sink big bucks into AC buys.

They like the format because it delivers the biggest share of the demographic they're willing to spend two out of every three ad dollars toward attracting: 25- to 54-year-olds — especially females.

Adult Contemporary posted the highest "power ratio" of any format in 1995, according to BIA Publications, producing a revenue share (14.3 percent) that exceeded its audience share by 21 percent.

Half-empty?

But some observers say the phenomenal

success that AC enjoyed in the late '80s is waning, thanks to the recent fragmentation of the format into three variants — mainstream, "hot" and "soft" — and the increasing popularity of country radio.

BIA, which keeps tabs on some 588 AC stations across the country, finds the format in third place with an 11.7 percent audience share, behind country (14.7) and news/sports (12.0).

And M Street's numbers paint a mixed picture. The M Street survey, which breaks the format into its three divisions, finds mainstream AC in fifth place with a 5.8 AQH share, behind news/talk (12.3), country (11.9), oldies (6.0), and — tied for fourth at 5.9 each — rock and CHR. Soft AC is eighth (4.2), and hot AC ties with adult standards for 11th at 3.0 each (although taken together, all three variants of AC total 13).

Or half-full?

"AC is the only format that has three very distinct and very healthy divisions," argues AC Consultant Dave Popovich of Cleveland-based McVay Media. "And while the overall shares are down as a result of the competition from country, the fact that all three divisions can do well says a lot for the state of the format."

Where some see stagnation, there's actually been some dramatic movement in the music, according to Popovich. "I think the most important thing that has helped define AC radio in the last five years is the introduction of the new sounds coming up from the younger end of the demo — the pop alternative acts like the Gin Blossoms, Goo Goo Dolls and Hootie and the Blowfish."

The acceleration of audience demographics (the fact that yesterday's 18- to 34-year-olds are today's 25-54s, and so on down the line) in the past half-decade or so has made all three of the AC variants "more hip" in Popovich's view. "The new form of music that the younger end of the demo has latched onto has become the essence of hot AC," he explains.

In fact, he adds, it is music that will eventually work its way through the mainstream as the acceleration of the demos

continues. As he sees it, the hots will get hotter, the mainstreams get brighter and the soft ACs — as they pick up on songs like Seal's "Kiss from a Rose" — will end up with a little more life in their music.

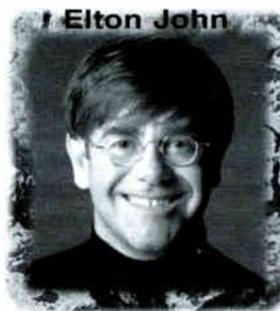
For Unmacht, though, that influx of new music poses a problem. "When stations mix in modern rock — softer Pearl Jam cuts and the like — they end up looking like someone else," he warns. "And while that may make the format work better on an individual, station-by-station basis, collectively it makes it less focused, which makes it harder for advertisers to understand what's going on."

Nowhere is the need to make distinctions and define one's position better illustrated, perhaps, than in Cleveland, the self-styled "Rock Capital" and home of the Rock and Roll Hall of Fame and Museum. In a market that, ironically, has been dominated in recent books by country WGAR-FM and urban WZAK(FM), three well-oiled ACs — Secret Communications' WLTF(FM), Independent Group L.P.'s soft WDOK(FM) and Merrill Lynch Media Partners' hot WQAL(FM) — are embroiled in a heated battle for the hearts and ears of Adult Contemporary listeners.

According to Arbitron's Fall 1995 numbers, this power trio divvies up a 17.9 percent slice of the total audience (12+) pie, with WDOK laying claim to a 7.1 share, WLTF a 5.6 and WQAL a 5.2. In the advertiser-coveted 25-54 demo, that figure jumps to a 21.2 percent piece (7.7 for WLTF, 7.2 for WDOK and 6.3 for WQAL).

Small wonder, then, that the three together captured an estimated 26 percent of the Cleveland market's ad revenues in 1995, according to WLTF's Best. WDOK was the top biller of the three with an estimated \$7.5 million, followed by WLTF (\$7.0 million) and WQAL (\$5.4).

"AC is essentially the Top 40 for the baby boomers who grew up in the '60s and '70s," says WDOK Program Director Sue Wilson, whose "soft favorites" station captures the upper end of the 25-54 demo. "And the older people get, the less hip they are to unfamiliar music. So I'll only play something if it fits the feel of the station, which is very much tempo- and



by David Sowd

texture-driven — rather than era-driven, as WQAL and WLTF are.”

At the other end of the AC spectrum is WQAL, which goes after its target demo of women 25-34 with what it calls “the best variety of the ‘80s and ‘90s” — a playlist that mixes modern acts like the Rembrandts and Deep Blue Something with such tried-and-true format staples as Stewart, Joel and Gloria Estefan.

“There are some hot ACs that stay away from a Gloria Estefan and an Amy Grant, or too much Rod Stewart or Jon Secada,” says WQAL Program Director Mary Ellen Kachinske. “But those mainstream AC artists are the balancing pillars between the rock songs that Clevelanders like and the alternative music that’s crossing over.”

For mainstream WLTF, though, the challenge is picking the best of what Program Director Steve LaBeau sees as the two main types of music being released to AC radio these days: ballads and pop alternative.

“I look to both WDOK and WQAL as to what they’re playing,” he says. “And then I look and see what makes sense, what’s familiar, what’s testing well. We added Lionel Richie’s ‘Don’t Wanna Lose You,’ which has gotten airplay on WDOK. And then I also put on the Gin Blossoms’ ‘Til I Hear It From You,’ which has gotten airplay at Q-104.”

Other battles

In New York, the nation’s No. 1 market and one of the few without a viable country station, Bonneville International’s WMXV(FM) is duking it out with fellow hot AC WPLJ(FM) and soft WLTW(FM). As of last fall, WMXV was bringing up the rear in the three-way race with a 3.0 overall share (behind WLTW’s 4.6 and WPLJ’s 4.1) and a 5.1 share — compared to WLTW’s 6.6 and WPLJ’s 6.3 — of women 25-54.

“It’s a head-to-head battle,” says WMXV Program Director Steve Weed, whose station boasts the fourth-largest cume (according to Arbitron’s 1995 statistics) of any AC outlet in the country — but is still behind WPLJ, which is able to draw upon the popularity of PD/Morning Man Scott Shannon, and WLTW. “We fight tooth-and-claw over every song, every break. But our goal is

that as you punch back and forth from station to station, we’re always the station that wins,” he says.

Weed says he believes the reason Adult Contemporary does so well in a market that includes parts of three states and all economic strata is that “it’s got such a broad base of appeal.” And he says the influx of alternative music, while basically a boon to the format, has been something of a double-edged sword.

“In the ‘80s you could say, ‘We’re the Phil Collins/Gloria Estefan/Rod Stewart/Billy Joel station,’ and people would get it. But now, as the audience has kind of lost the passion for those artists, and the compelling music is coming from groups that people are not familiar with by name, the music has taken priority over the artist. So it’s a little more difficult to help listeners get their arms around your radio station.”

In No. 2 radio market Los Angeles, Bonneville’s KBIG(FM) also has its hands full. The hot-leaning mainstream, which is programmed by WQAL alum Dave Ervin, continually finds itself nipping at the heels of format leader KOST(FM).

Like Cleveland’s WLTF, KBIG tries to steer a middle course and pick the best of both worlds, says Assistant PD/Music Director Dave Verdery. He works in such alternative-leaning acts as Hootie & the Blowfish, the Gin Blossoms and “even Joan Osborne, at this point.” The new music, he says, is making the station “brighter” — and that’s good: “We do call-out research that says our listeners want to hear that music, which indicates to me that

we’re getting into a group of younger listeners now — listeners who grew up with harder music.”

But in Dallas, the nation’s seventh-largest market, Infinity’s KVIL-FM is experiencing somewhat smoother sailing. The mainstream AC has even managed to dethrone country as the top-rated format.

KVIL-FM, which has benefited from both its carriage of Cowboys games and what was until recently a four-way country battle, tied CHIR KHKS(FM) for first in the Arbitron’s Fall 1995 survey with a 5.6 share, and was No. 1 in 25-54 as well — a

position it has enjoyed for five books in a row, according to Program Director Bill Curtis.

The key to a successful AC station, says Curtis, is what he calls “stationality”: the added dimensions that “make your programming a little more compelling and memorable.”

The future

It’s those extramusical dimensions, some observers say, that Adult Contemporary radio needs to incorporate and capitalize on if it hopes to remain successful.

“Anybody can play the same songs,” says consultant Mike McVay. “You have to give me attributes that are more than the music. And that comes back to personality: more personality and listener interaction in the

Gin Blossoms

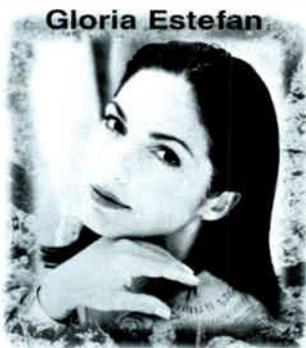


morning; a lot of music through midday, but delivered by somebody who creates companionship, not just a liner-card jock; and then, in the afternoon, somebody who can — depending on the way listeners use a particular station — either make you feel good or help you relax on the way home.”

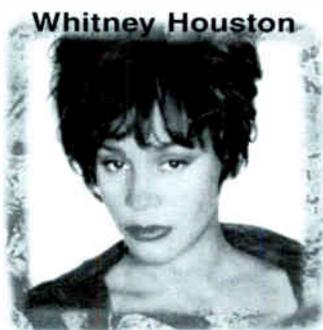
McVay urges his AC stations to “create an emotional link where somebody says, ‘Yeah, it’s nice hearing that Mariah Carey song for the 5,000th time, but man, did you hear what — insert the DJ’s name here — did this morning?’”

Where the format is going today, he thinks, is “where the movie ‘Network’ went 15 years ago. I mean, that was a spoof to have an astrologer in the news and to have reporters behind the scenes in a hostage situation. But that has actually come to pass. That’s where we are today. And radio is starting to apply a lot of those same tactics.”

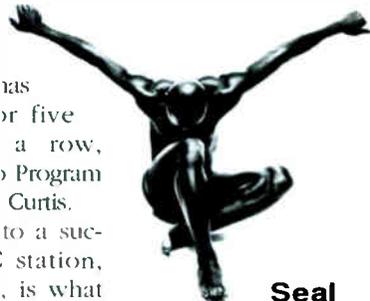
David Soud, a former DJ who covers Cleveland radio for the suburban Sun Newspapers chain, recently wrote the Market Watch profile of that city for Tuned In. From 1987 to 1991 he was radio reporter at the Cleveland Plain Dealer.



Gloria Estefan



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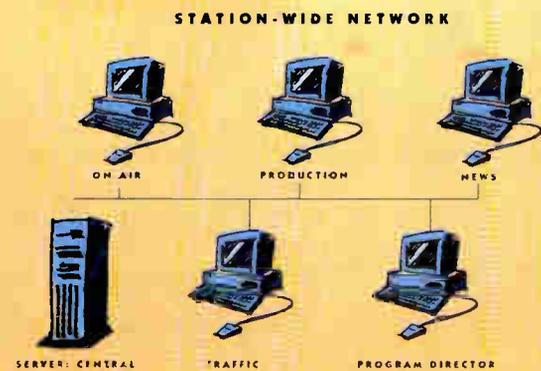
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SFX, newly merged with **Multi-Market Radio**, has appointed **Mike Ferrel** as president/chief executive officer. SFX now operates 77 stations across 25 markets.

CBS Radio named **Tim Pohlman** vice president and general manager of **KTWV(FM)** (The Wave), Los Angeles. Pohlman has been general sales manager of **KFWB** and **KTWV** since 1993 and was also named station manager of **KTWV** in 1995.

Evergreen Media has promoted **Janet Karger** to the position of general manager at **WXKS-FM**, Boston. Karger

moves from vice president/sales and development at the Boston station to her new post.

J. D. Freeman has accepted the post as new general manager at Nationwide's **KDMX(FM)**, Dallas. Freeman comes to **KDMX** from Chancellor's **KLAC(AM)/KZLA-FM**, Los Angeles.

Detroit's Metro Great Lakes Region welcomed **Phil Lamka** as its new general manager. Lamka, most recently with Shamrock, spent the last 15 years at **WVWW-FM**.

WYXR(FM), Philadelphia, has named **Cassandra Banko** to the post of general sales manager. Banko has been local sales manager at the Evergreen station for the past two and a half years. She comes to "Star 104.5" from **WNNK-FM**, Harrisburg, Pa.

Mark Mason has been named executive editor and program director of CBS-owned **WINS(AM)**, New York.

Mason has been general manager of the **ESPN Radio Network** for the past three years and spent five years as operations manager and program director for **WFAN(AM)** in New York.

Diane Cridland was named director of operations and programming of CBS-owned **WGMP(AM)**, Philadelphia. Cridland comes to the 50-kilowatt station from **KDKA(AM)**, Pittsburgh, where she served as program director.

Odyssey Communications Inc. announced that **David Howard** and **Eileen Woodbury** have been named general sales manager and director of marketing and promotions, respectively, for the three Southern California-based radio properties that collectively form **The New Y107** — Southern California's Modern Rock. Also named was **Sean O'Neill** who moves to the position of local sales manager and **Chuck Doud** who was named director of creative services.

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Management Journal

by Vincent M. Ditingo

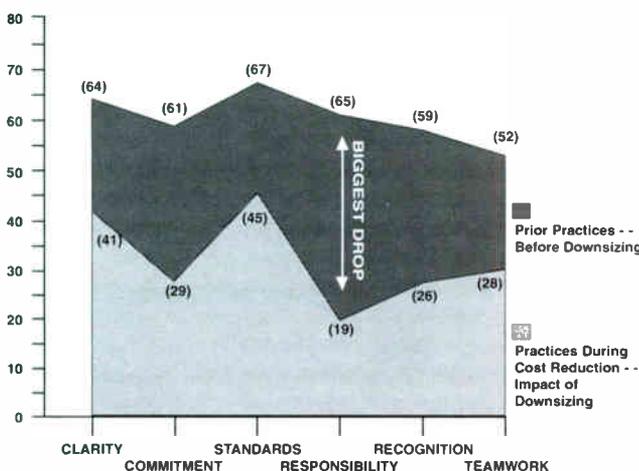
Trends in Business Applications, Information Systems and Strategic Planning

Managing Change in Today's Radio Merger Climate

With increasingly larger same-market station portfolios as well as no national limits on ownership (see next story), today's radio owners are faced with key personnel and operational decisions — that is, to what degree, if any, should there be a strategy for corporate downsizing or restructuring. The reason: when it comes to operating a group of radio stations, cost containment is still viewed by many owners as the vital element for profitability.

However, now comes a new book by former Harvard Business School professor George Litwin, who is also president of the Ever-Changing Organization, Mattapoisett, Mass.; former MIT and Harvard professor Kathleen Lusk Brooke, who heads the Center for the Study of Success, Boston; and John Bray, chief executive of International Business Services, London, that essentially studies the role of managing change in lieu of downsizing as it relates to productivity after a corporate ownership shift occurs.

Cost Reduction and Management Practices



Titled "Mobilizing the Organization: Bringing Strategy to Life" (Prentice Hall, 1996), the authors present a case for strong leadership as the means for corporate restructuring by instilling "trust and common purpose" with a company's staff rather than engaging in a series of cost-reduction practices.

The authors have extensive experience consulting many sales and/or service industry companies, including those in broadcasting. Among their corporate clients are Interep, the British Broadcasting Corp. and British Airways. For the book, the authors analyzed overall performance results generated by companies that have merged, privatized, restructured and formed alliances during a 10-year period. They note that more than 78 percent of businesses going through mergers and/or acquisitions have been disappointed with the results.

According to Litwin and Lusk Brooke, who participated in this story, there are five key managerial ingredients for a successful merger or acquisition in a service industry like radio broadcasting:

- Make the break from the past with visible action.
- Act the future, don't just announce it. Here, the authors suggest

that the actions of managers should set an example of the kind of work and behavior they expect from others. This also involves new training and commitment on the part of corporate leaders.

- Create business team "agreements" with workers, especially those from newly acquired radio companies. The teams should be held accountable for their performance.

- Open information to all employees in the organization. This, the authors say, is key for motivation.

- Establish an "enterprise climate" — that is, one with a high degree of clarity, personal responsibility, standards and teamwork.

The featured chart supplied by Litwin shows the relationship of management practices to cost reduction. It is drawn from a sampling of 31 managers in broadcast or broadcast-related businesses.

Trendformation: First Quarter Trading Sets New Benchmark in Market Values

If there are any lingering doubts among investment executives that market values of U.S. radio station transactions in 1996 have been soaring, recent analyses of first quarter activity should put the industry's now cash-driven environment into better perspective.

A study of first quarter 1996 radio station sales prepared by Broadcast Industry Analysts (BIA) shows total sold or announced station deals, mostly linked to large group transactions, reaching an estimated record aggregate of \$5 billion. According to BIA, this figure is nearly seven times more than first quarter 1995 station trading (closed or proposed deals), which finished at about \$750 million.

Buoyed by passage of the new Telecommunications Act in early February, which substantially relaxed local ownership caps, the new BIA analysis notes that some 540 radio stations have either been sold or announced a proposed ownership changed during first quarter of 1996. In some cases, there were reports of station deals fetching a whopping 20 to 30 times broadcast cash flow.

Among the more acquisition-minded were many of the larger publicly held radio companies, including Infinity, Evergreen, Jacor, Clear Channel, Paxson Communications, SFX Broadcasting and American Radio Systems.

Also, Walt Disney closed on its purchase of Capital Cities/ABC Inc. in February.

This flurry of acquisition activity continued through the second quarter. In April, for example, SFX Broadcasting purchased Multi-Market Radio, making it, as of this writing, the largest radio station operator.

When examining the market values of the key publicly held radio companies during first quarter, media analysts at Schroder Wertheim & Company, a New York City-based investment bank, report that the aggregate value of industry stocks for 14 publicly traded radio companies on Feb. 15 — the major buying/selling month during first quarter — increased by a significant 85 percent over the same date the previous year. This is in comparison to the market value of 14 public-based television companies, which when combined was up just 10.6 percent during the same period.

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

In the

King's Court



Back when Mutual offered Larry King a stint as the host of an all-night radio show in 1978, he doubted the idea would work.

Imagine — that from the man who perfected and pioneered the art of the broadcasting interview/call-in talk show, a format he later parlayed into a continuing role at Ted Turner's all-news cable channel, CNN.

"I was on in Miami at the typical talk show hours, which were nine to midnight," says King, who spent time at such Florida stations as WAHR, WKAT and WIOD.

"I said, 'Wait a minute, this is going to be a national show, midnight to 5:30. You going to ask people in Phoenix to listen to, like, Mayor Koch? How you going to get a senator to come at one in the morning? I mean, how you going to do this?'"

But Mutual Broadcasting System had faith in the idea and convinced King that the program would

find its audience and grow. The executives at the network were right. The first night, King had Don Shula and Jackie Gleason on as guests.

"And then it just grew from there," he says.

With all the hoopla that has surrounded Larry King's nearly 11 years as host of the CNN showcase interview program "Larry King Live," it's easy to forget that King's roots are in radio. His landmark radio program, "The Larry King Show," ran on Mutual for 16 years.

King recalls that the radio program received extensive press coverage early on, lending it a "hipness."

"Suddenly, it was like 'in' to be on that show — and then we started getting, like, everybody," King says.

If the format and the host seemed such a natural fit, it is because King describes himself as insatiably curious. But curious on-air. He likes going into his interviews, he says, not knowing too much about the subject.

"I don't want to know the answer, so don't tell me

by

Alan Haber

too much. I don't want to know. The hardest people to interview are friends. The hardest people to interview are people I know the answers to the questions."

Plus, King learned early on to appreciate the special theater for fun that only radio affords. He recalls a time when he had David Letterman on the show as a guest and they received a call from a service station attendant.

"He called in, and he's talking to me and Dave. This is one of the beauties of talk radio. ... And suddenly you hear that little clang when a guy drives over the gas station hose.

"And he says, 'Oh, I got a customer.' He's the gas station guy. It's two in the morning. So Dave said, 'Put the guy on. Put the customer on.'

"You hear the customer get out of the car, and you hear the customer say, 'Five dollars, fill 'er up, pack a Luckies.' So the gas station guy says, 'I'm talking to Larry King and David Letterman.' And the guy goes, 'Come on, you're putting me on!' He says, 'No man, they're on the radio right now. turn it on.'

"So the guy turns, and he finds the station.

"And he came on and we fill up the gas, and Letterman paid for it. We said to the guy to bill him, and Letterman sent him a check for \$5 and a pack a Luckies.

"That was that little moment, it was somewhere in like Overland Park, Kan., in the middle of the night. You could picture this guy, he was talking to me and David, with a guy coming in to buy gas. I mean, it's just one of those moments you could never capture anywhere else. Couldn't occur anywhere else but radio."

And therein lies the special magic of radio in King's eyes, magic that cannot occur on television.

"Radio is so portable and so movable," King says. "The gas station attendant, if he were watching on television, it'd lose something. There's a magic to the spoken voice that has always been there. It's a magic I grew up with.

"You know, that theater of the mind thing is not baloney. I mean, it's one of the things I miss 'cause television is what it is."

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

SATELLITE SYSTEMS

Off the air with a satellite format and not sure what direction to take?

If you are going on the air with a satellite format and not sure what direction to take—there is only one direction. Satellite Systems.

- *Repairs all major brands of satellite equipment.*
- *Service is fast.*
- *Service is accurate.*
- *Knowledgeable engineers and tech support staff ready to assist any radio station, any time .*
- *7 am — 5 pm Mountain Standard Time*

There is only one direction.

SATELLITE SYSTEMS



Satellite Equipment for Radio

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Circle 99 On Reader Service Card

DDS Has It All!



Schedule Master

Cut Number: 99999
Title: TEST SCHEDULE

INSERT CUT DELETE CU MO CUT TOGGLE START CODE

CUT #	ALIAS	AIR TIME	LENGTH	TITLE	START CODE	TYPE
1	0101-03	00:00:00	0:04:31	I STILL HAVEN'T	8SEC	HD
2	0101-05	00:00:00	0:03:18	GOOD THING	8SEC	HD
3	0101-08					
4	0101-11					
5	0101-13					
6	0101-16					
7	0111-09					
8	0102-03					
9	0105-15					
10	0106-06					
11	0106-09					
12	0107-07					
13	0107-10					
14	0108-13					
15	0111-14					
16	0109-07					
17	0109-11					
18	0110-02					
19	0110-08					
20	0110-13					

Audio Category Editor

Hard Disk Compact Disk Schedule Note/Comment Feed

Text Script Rotation Voice Trigger lock

SPFX SPOTS LINER MUSIC A

40000

Log Import and Editing

Total System Configuration

Cut Number: 1 Classification: SFX SPOTS LINER MUSIC

Cut Title: I STILL HAVEN'T

Locked? NO

Length of Cut: 4:31:53

cut Group: Mill Date: Comment: Out Cue: Additional Data Settings

DDS, the digital delivery system from Radio Systems, is best known for cart machine replacement in live operations.

But, we've also got the screen functions for automation, live assist, recording, system reporting, and dozens of other important functions.

Record Screen Cue Editor

Trigger Configuration

Current Mode: Mode # 1

Peripheral Interface: Device # 2

Sort By: PI Port Number

Fader Control Inputs	Fader Control Outputs
Input # 1: Fader-On-Button#1	Output # 1: Fader-On#1
Input # 2: Fader-On-Button#2	Output # 2: Fader-On#2
Input # 3: Fader-On-Button#3	Output # 3: Fader-On#3
Input # 4: Fader-On-Button#4	Output # 4: Fader-On#4
Input # 5: Fader-On-Button#5	Output # 5: Fader-On#5
Input # 6: Fader-Off-Button#1	Output # 6: Fader-Off#1
Input # 7: Fader-Off-Button#2	Output # 7: Fader-Off#2
Input # 8: Fader-Off-Button#3	Output # 8: Fader-Off#3
Input # 9: Fader-Off-Button#4	Output # 9: Fader-Off#4
Input # 10: Fader-Off-Button#5	Output # 10: Fader-Off#5

So, DDS isn't just the most powerful digital delivery system—it's also the most flexible.

Call your Harris digital specialist today to discuss your digital application.

10:00:23

MAN SEAT BELT SAFETY 1

00021

11:15:42

Line	Time	Event	Priority	Code	Comment
1	00:00:00	ASSPRESS	114	8SEC	
1	00:00:00	ARIZONA	108	8SEC	
1	00:00:00	CORONA	202	8SEC	
1	00:00:00	COORS LITE	219	8SEC	
2	12:00:00	12:00 PM BREAK	-1	MAN	
2	00:00:00	ASSPRESS	114	8SEC	
2	00:00:00	ARIZONA	108	8SEC	
2	00:00:00	CORONA	202	8SEC	
2	00:00:00	COORS LITE	219	8SEC	

SPOT SCHEDULE

Line	Time	Event	Priority	Code	Comment
1	00:00:00	ASSPRESS	114	0:00:59	8SEC
1	00:00:00	ARIZONA	108	0:00:59	8SEC
1	00:00:00	CORONA	202	0:01:00	8SEC
1	00:00:00	COORS LITE	219	0:00:59	8SEC
1	00:00:00	12:00:00:12:30 PM BREAK	-1	0:00:00	MAN
1	00:00:00	00AMSTEL HEIDENKON	110	0:01:00	8SEC
1	00:00:00	00AMSTEL HEIDENKON	111	0:01:00	8SEC
1	00:00:00	00FRANCESCO	352	0:01:00	8SEC
1	00:00:00	00GOLD COAST	404	0:01:00	8SEC

External Device Control

Complete Live Assist

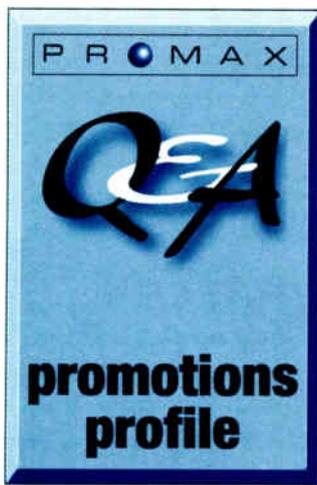
1-800-622-0022
FAX: 317-966-0623

Multi Playback Screens

Circle 2 on Reader Service Card

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(Editor's note: Last month, we inadvertently ran the wrong text for our profile of Shelley Wagner. What follows is the profile as it should have run. We apologize to Shelley and to Promax for the error.)

The Promax Promotions Profile offers a look at the experiences and points of view of the nation's top radio promotion professionals. This month: Shelly Wagner, Director of Marketing/Advertising, KABC(AM)/KMPC(AM) Los Angeles.

You've been at your present company marketing the talk radio format for a total of 15 years. What's kept you there?

I've stayed here because of the challenges. We've gotten involved in a variety of different marketing opportunities. A few years ago we brought in an interactive phone system; this year we're concentrating on our Web sites. We also have a loyalty club membership program that features a quarterly newsletter. It seems like every year there has been something new to learn and grasp.

Isn't it difficult to market two same-styled formats?

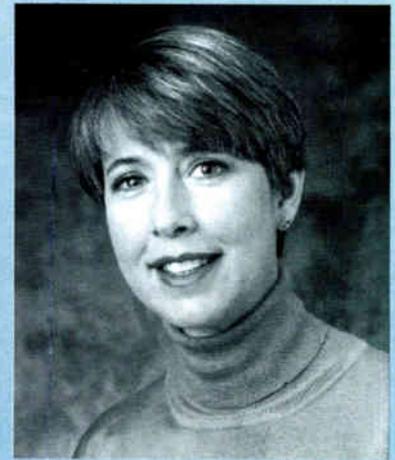
You find yourself juggling a lot of things and trying to remember which station is doing what. We clearly market the stations differently, and it's made somewhat easy by the differences in programming. When we think of a promotion that perhaps lends itself to a younger demo, 35 and up, we think of KMPC. KABC has a somewhat older demo, 45 and up.

There are other considerations, such as if a promotion should be heard during the morning shows rather than one of our more issue-oriented programs. It's challenging with clients, particularly in added-value promotions — trying to separate it as a KABC buy or a KMPC buy. We have

'Create a Unique Spin'

Up the ladder

Shelley E. Wagner
Public Relations/Advertising
Supervisor, RKO Radio, Los
Angeles, 1979.
Assistant Creative Services
Director, KABC(AM), Los
Angeles, 1979-1986.
Creative Services Director,
KABC(AM), 1986-1989
Marketing & Advertising
Director, KABC(AM)/KMPC(AM),
1991-present.



to ask ourselves what we can do differently with the stations that would create a unique spin on the promotion.

Is it confusing for the clients?

No. Our salespeople say, "Look, we've captured the entire talk show audience of Southern California with these two stations." Clients don't seem to have a problem or get confused in any way — if you bring them promotions that service their goals.

Is the talk format limiting in terms of what kind of promotions you can get away with?

There is a certain tone you take because you are talk radio. For instance, you wouldn't do a rock 'n' roll type of contest on the air. We used to do call-outs and contests but we found that if you listen to someone like Michael Jackson (KABC's highly regarded talk show host) and he has to break to tell the listeners that they may have just won something — it seemed very inappropriate. Talk show hosts aren't traditional jocks that you hear on other stations. That isn't to say we don't do contests. The morning shows lend themselves to contesting. We know these programs can handle that type of

promotion and it becomes part of their programs. Our morning hosts on KABC, Ken and Barkley, are currently planning "A Taste of Spam." They want chefs from all over the Southland to contribute their very best recipe utilizing Spam.

Spam?

Spam. They can do that sort of thing. For someone like Michael Jackson, whose show is more issue-oriented, we might take him to a shelter for battered women and talk about that. We also do a lot of community relations events.

What kind of advertising do you do?

It depends on the time of year. We advertise generally fourth and first quarters because we're in baseball season during the spring and summer months. We're the only stations nationally that have two major league teams — KABC has the Dodgers and KMPC has the Angels. That changes the complexion of the stations because you're spending a lot of programming time on sports.

Do you use television advertising?

Not regularly; however, we did a concentrated effort on television two years ago when we went 100 percent cable. Our mapping segmentation studies found that the people who listen to KABC tend not to watch a great amount of television but

by Scott Slaven

products and services

GET ACQUAINTED WITH
THE VOICES BEHIND
THE COMPANY

NAME

They've probably heard our jingles...

Yeah... but maybe we should also let 'em know we're two of Dallas' top voice talents!

Thompson Creative

Call

Larry or Susan Thompson
for their latest Promo/
Sweeper Demo at

1-800-RADIO-ID e-mail: jingles@onramp.net
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Get BOTH
for the price
of ONE!

READER SERVICE 163



Direct From Music City, USA
The **Nashville Record Review**,
hosted by Katie Haas and Bill Cody,
counts down Country's Top 40
with a four-hour weekly
syndicated radio program
produced on compact disc.

For more information contact:

East: Ken Mullane
(203) 965-6423

West: Lynn Wells
(303) 771-9800

READER SERVICE 82

Increase Listener Loyalty
While Attracting A Whole
New Audience!



**CLASS
REUNION™**

★ CLASS REUNION™ is a weekly, 4-hour syndicated show that features Rock & Roll hits of the 50's, 60's and 70's, and spotlights artists of the era via in-depth, personal interviews.

- ★ Automation compatible
- ★ Available on barter basis
- ★ An easy local sell
- ★ Heard as a weekend feature on Oldies, A/C, Country and Newstalk stations!

For Demo:

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Distributed by COPRA Media Productions, Inc.
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READER SERVICE 28

Attention Advertisers

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Products & Services Showcase appears in every issue of Tuned In.

To advertise your product or service, contact Christopher Rucas at

Tuned In

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FAX: 703-998-2966

► continued from page 35

when they do, they watch cable and mostly from the hours of 7 p.m. to 2 a.m.

We always knew that talk radio listeners tended to be better educated and have slightly higher salaries, but we never had much more information than that. These mapping studies go beyond that kind of general information into what newspapers these listeners read and what sections would be good to advertise in. They tell you the types of people who have a propensity for your station, including the block groups in which they live, which saves you from spending excess dollars

in the marketplace.

Okay, the big questions for all L.A. news/talk operations: How has life at the station changed post-O.J.?

Well, that period was exciting for us only to the degree that both stations were able to interview a variety of people. The media was in such a frenzied state, all you had to do was have the simplest "phoner" and it seemed the press wanted to cover it. Certain things do affect us, such as the primaries and elections. Michael Jackson just inter-

viewed President Clinton when he was in Los Angeles.

So after 15 years, do you ever get a yen to try marketing in another format?

I really gravitate to the talk format. Every show is different, like a magazine or a newspaper. I'm having too much fun to even think about going anywhere else.

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

Talk America, Inc 510 Congress Street Portland, ME 04101		2001-91	
PAY TO THE ORDER OF		Every week 19 <u>96</u>	
<u>Your radio station</u>		\$ <u>25% of sales</u>	
<u>Lotsa dollars and cents!!</u>		DOLLARS	
<u>Per-order spots that sell!</u>		<u>Talk America, Inc.</u>	

With Talk America's per-order spot ad plan, a new check arrives in your mail every week

No kidding. Every Friday, we mail out checks to hundreds of stations who are making serious money from their unsold inventory with Talk America per-order spots.

We'd like to start mailing weekly checks to you, too.

What's that? You've been burned by per-order outfits before? Man, do we know that. We've heard the stories. And there's nothing we'd like more for you to do than call our clients and get a "reality check" from them. We'll send you a list of names and numbers along with our free company brochure.

But since you're curious, here

are some of the reasons why Talk America has become the leader in direct response per-order advertising:

We find the right products, with price points between \$69.95 and \$200, that appeal to the mass market. That's right, no \$19 mops or \$20 magazine subscriptions that generate nothing but pocket change. Our products are heavy hitters.

We assign stations a unique 800 number so we can track calls with pinpoint accuracy.

Our call center is staffed by trained sales reps, and our close rates are well above the national average.

Talk America's in-house fulfillment and customer satisfaction depart-

ments ensure that the people who buy our products are treated with respect and integrity.

And then there's that weekly check thing we told you about. Our clients seem to like that best.

^{free}
Call for a brochure:
1-800-576-0377
ext. 4002



TALK AMERICA
A World of Marketing Opportunities

Circle 14 On Reader Service Card

Direct Mail

In the distant past, when every song came with a dedication, radio was personal. While talk radio continues to personalize with its call-ins, most FM stations have cast it aside in favor of more music.

Yet listeners still take a personal interest in the station to which they listen. Cultivate that personal interest using direct mail with your listener's name front and center.

Birthday club

The average listener gets three or four birthday cards in the mail. Imagine the significance to your listeners if one of the cards is from your station. Get a local florist or restaurant to underwrite some of the cost and add a coupon offer.

Talk to your grocery chain about a birthday cake discount coupon. If they go in for the cake, they'll probably buy the rest of the birthday meal.

Where do you get the birthdates? Include a space for month and day on all entry blanks or reply cards you use. When you telemarket, make sure you get birth month and day when you are getting other information.

Anniversary club

This club works the same way as the birthday club. The primary appeal here would be to husbands. You can probably get a jewelry store to work with you on this one.

Format newsletter

The folks who listen to your station have a genuine interest in the stars whose music you are playing all day. If magazines like *People* and *ET* are any indication, the public likes information about its entertainers.

By offering a newsletter that talks about the people who make the music you play, you create a means of personalizing your station. Offer free subscriptions to your audience. Underwrite the cost with ads from record stores, night clubs and restaurants.

Making Radio Personal Again

New move-in names and addresses are available in your area, allowing you to mail material to folks who have just moved. Send new movers an audio tape introducing your station to them. Set up a prize so you can ask them to listen to see if they have won. Sell coupon inserts in your Welcome Neighbor package to your bank, food or restaurant chain, and lawn care firm.



New parent letter

This is yet another opportunity to personalize your station to folks out there who may or may not be listeners. Send a congratulatory letter to folks who have a new child.

The people in this age range are buying homes, furniture, minivans and appliances. It should not be too difficult

to find advertisers to underwrite this sort of package.

Building listener base

The old-fashioned way of building a listener base involves postcards, phone calls and faxes, all of which have to be entered manually into your database. Manual entry is labor-intensive and too often does not happen.

The new-fashioned way is operator-assisted inbound telemarketing.

You offer an on-the-air sweepstakes. Your listeners register by calling an 800 number where their name and address pop up on the operator's screen automatically.

The operator simply has to key in the particular family member who is making the call.

When the listener hangs up, the data is ready for use in the station's database.

Best postage rate

If you're going to bring personalization back to your station through the use of direct mail, you have to make friends with the post office.

It has strict guidelines that your mail designers need to follow. Having your file carrier routed and mailing third class can cut your postage costs by more than \$100 per thousand items.

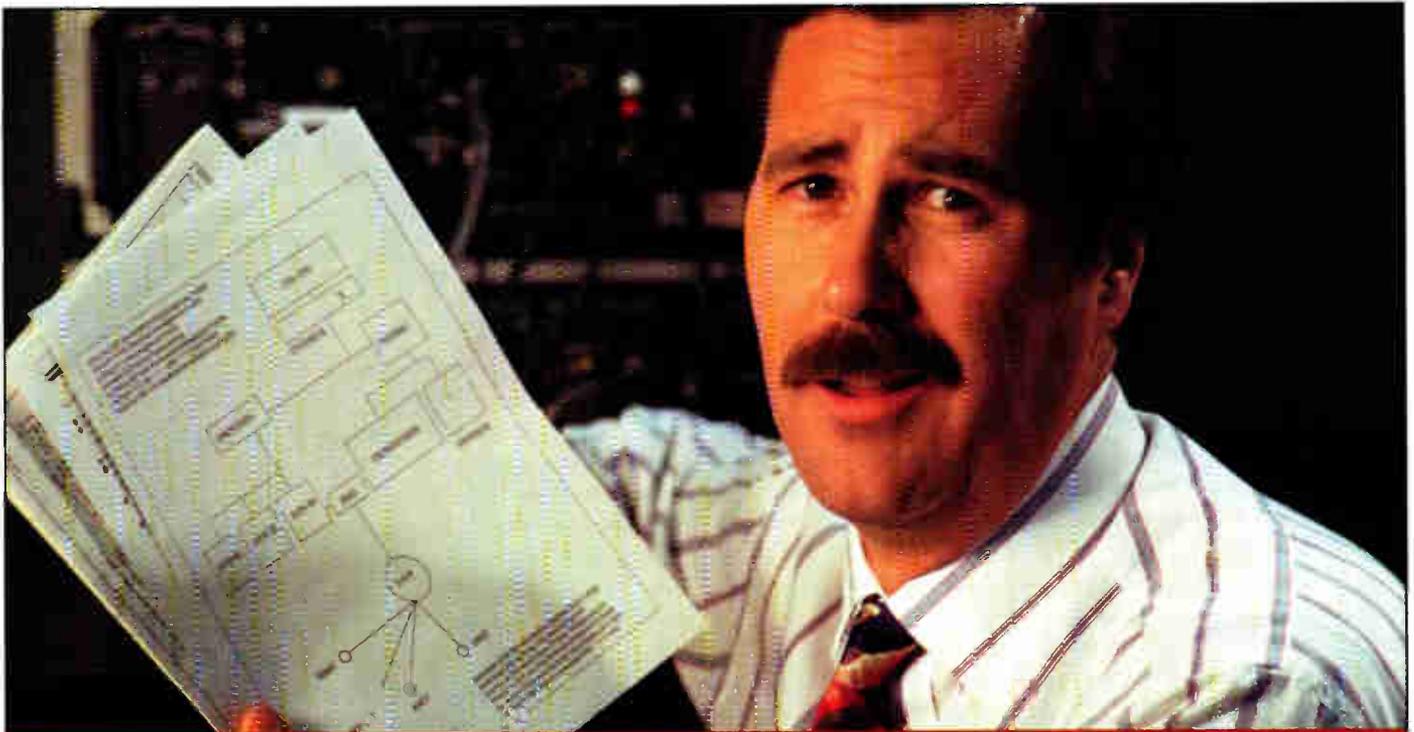
If you plan to mail your list repeatedly, you need to purge it of people who move away.

The post office offers "address correction requested" to help you keep your list clean. Because the post office charges per address change, use it only when you plan to remail a number of times.

When radio and direct mail team up, you have the opportunity to take advantage of the personal way listeners look at your station. Cultivate that advantage to build a more meaningful relationship that pays off at ratings time.

Mark Gillespie is managing director, broadcast marketing group, for Americalist. You can reach him 800-321-0448.

by Mark Gillespie



TRYING TO MAKE SENSE OUT OF DIGITAL AUDIO SYSTEMS?

There is a better way!

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

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

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

- Full production capabilities, including Graphic Cut & Paste Assembly Editing. Includes analog and digital inputs/outputs. Interfaces with most multichannel editing packages.
- Runs on DOS for proven speed, reliability, and compatibility with other equipment; not an operating system originally intended for multimedia applications. This is a professional tool meant to produce efficiency and profits, not entertain the staff!

- Operates on common off the shelf computers and network architecture. You won't be locked into proprietary hardware that may not be available whenever you need service.

- No monthly licensing fees, DAD is an outright purchase. Software upgrades are free for the first year.

- DAD is proving itself everyday in radio and TV facilities worldwide.

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For Complete Information**

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SYSTEMS, INC.

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The Internet:

Future of Direct Marketing for Radio

You've probably heard that the World Wide Web is a great tool for developing an interactive relationship with your listeners, creating a database and tying in advertisers. But if you look at most station Web pages, they are little more than on-line media kits. However, a few broadcasters are leading the way with innovative direct marketing programs on the Net.

Broadcast direct marketing on the Internet includes database marketing, on-line sales and e-mail messages to listeners. The information collected by on-line forms, chat rooms or e-mail responses is being used to enhance sales promotions and on-air advertising and to create Web-based revenue businesses for broadcasters.

What follows are examples of various broadcast database/direct response programs on the Net.

E-mail list services

E-mail list services entail a daily or weekly message, created by either listeners or stations, sent instantly to all subscribers of the list.

Listeners or staff can post new messages to a general mailbox. These messages then appear in all subscribers' e-mail boxes. Stations invite listeners to join other listeners in talking about events on the air and in the community. These messages usually include inquiries about events and discussions about personalities or talent.

An e-mail list can create a virtual community where listeners start meeting other listeners. Staff members post messages on station news or events at advertiser locations.

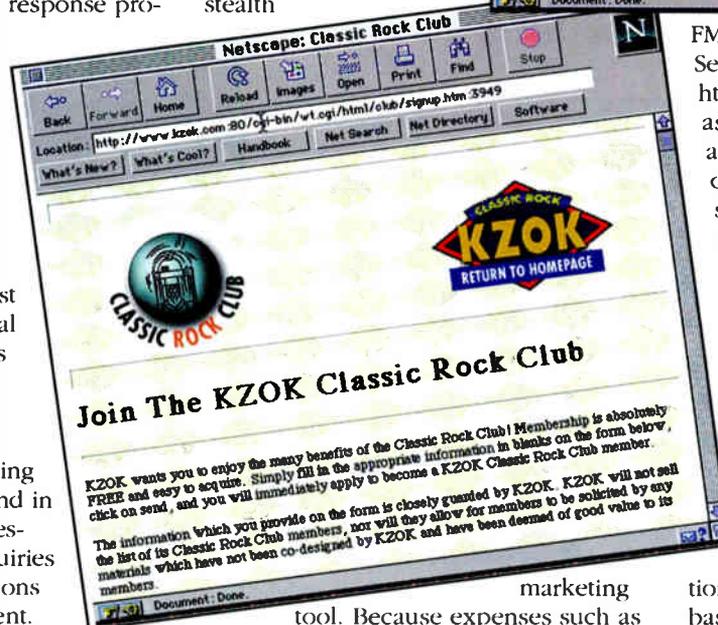
Direct e-mail

E-mail direct mail comprises special

notification e-mail messages that stations send to their listeners.

Stations collect these e-mail addresses from station chat rooms, database forms on the World Wide Web, entry forms or faxes, and then store them in a database. They can subsequently use this information to send out birthday messages, event notifications, stealth marketing contests or research questions.

Although a number of stations are using direct e-mail today, no broadcasters wanted to be quoted about their program, as it is a stealth



marketing tool. Because expenses such as paper and printing are not incurred, e-mail direct is cheaper than direct mail or telemarketing.

The World Wide Web allows broadcasters to instantly collect database information on listeners via an on-line form. On these forms, stations ask listeners questions about listening preferences, leisure activities, favorite products and future products listeners may purchase.

Dean Sakai of KMPS-AM-FM, KZOK-

FM, KYCW(FM) and KBKS(AM) in Seattle (<http://www.kmps.com> and <http://www.kzok.com>) uses the replies as a Web sales tool. "The sign-ups allow us to answer our advertisers' question, 'who is coming to your Web site?' Instead of just offering a count of hits, we can offer detailed demographic and planned purchase information."

Sakai also uses his Web site to add to the stations' database. "The loyalty club sign-ups that we receive from our Web sites allow us to measure levels of quality interactivity," he says. "Getting 20 in-depth listener profiles in a day means the Web site is working." This information is collected to use in station direct mail, telemarketing or database marketing programs.

Autoresponders

"Autoresponders" is a term that refers to the instant e-mail reply listeners get when they enter their name on a station's on-line form. The minute a listener fills out an on-line form such as a

by Peggy Miles



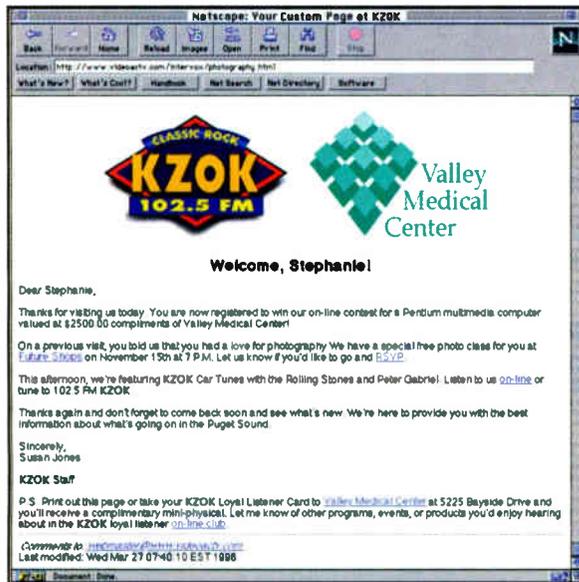
guestbook, welcome page or contest entry, he or she receives a return message immediately.

Some autoresponders send messages that confirm contest entries, welcome listeners to the club, invite them to a special event or provide a list of advertiser discounts.

One of the first stations on the WWW to use an autoresponder was WEBN(FM) in Cincinnati (<http://www.webn.com>). After entering the form, a personal message is sent to listeners to thank them for visiting the site.

Database marketing

After a listener has visited a site and registered for that station's club, new direct marketing programs become available on the Web to provide personalized custom pages for that individual



listener the next time he or she returns to that home page (<http://www.videoactv.com/intervox>).

These pages greet listeners by name and tie in advertiser promotions customized to a listener's personal

interests. XETRA-AM-FM in San Diego (licensed to Tijuana, Mexico) is taking the personalization in another direction with a Web relationship marketing program. Listeners can collect points on the Web site to win prizes and provide value to the station's advertisers.

Howard Freedman, VP of programming operations of XETRA-

AM-FM in San Diego (<http://www.xtrasports.com>) and publisher of iRadio, explains the advantages. "Readers of our Web site will come back over and over to play our game and collect points. Perhaps the next logical step is to award points for listening to the station and therefore create a loop where the listener/Web reader is being recycled back and forth. Our advertisers get (double) exposure and provide us with great prizes for our winners.

New programs being built on the Web by leading stations will provide information-on-demand for advertising, weather and station events.

When a listener hears station or advertiser information on the air, the station's Web site will allow a listener access to detailed information about the station, event or advertiser in an easy-to-retrieve manner synched up to the actual on-air broadcast.

On-line purchases

Station merchandise is being sold on-line, and soon advertisers' products will be available as Web commerce becomes reliable and acceptable. Washington-Baltimore station WHFS(FM) sells station merchandise directly on-line through its site on the American On-Line Digital City. Marketing and Promotion Director

Mary Kay LeMay receives a handful of orders a day. "It is very beneficial for listeners; they receive instant gratification," she says. "If they hear the advertisements on the air, they jump on-line and are able to see the product imme-

diately and order it right there. We continue to change the merchandise and add products on a daily basis. We're now putting on the spring and summer line, which includes t-shirts, baby bits, our calendar and CDs."

Listeners can also view station merchandise on KCBS-FM (<http://www.arrowfm.com>). In addition, stations are using database information to set up revenue programs on the World Wide Web. KKKL(FM) in Colorado Springs, Colo. (<http://www.usa.net/kkli>), is launching a dating service in conjunction with its love songs program to invite people to station events.

The dating club will be yet another way to collect information for a database. The station will ask listeners' permission to send out further information.



In addition, Owner/General Manager Henry Tippie sees potential revenues on the Net. "The Internet invites interaction with listeners in a cost-effective manner and also opens the doors to other revenue programs for radio broadcasters."

Broadcast direct marketing has just begun on the Internet. It has only been a year since these programs were established at radio stations.

However, with the radio industry's creativity and its ability to target a niche audience, broadcasters are poised to market on-line and create new business on the Net.

Peggy Miles is president of Intervox Communications, an Internet interactive communications and database marketing company.

Fore!



Promotions for the Next Decade

Radio stations can conduct promotions in numerous ways, but the key questions are, will these promotions be profitable and fun for the listeners, and will they benefit the community, our advertisers and our station?

We have seen the routine, tried-and-true promotions, which still work reasonably well, but isn't it time we started thinking about some cutting-edge ideas? It's going to take a new breed of fun to lift the veil of complacency.

Imagine your next station promotion as an all-day golf-a-thon. It may sound hard initially, but it works the same way as a walk-a-thon. This golf gathering can involve less than 50 players, a mix of loyal listeners, advertisers and station personnel, including air personalities and management. You should greet these players with a hearty breakfast, a warm smile and a handshake from a touring professional golfer. Also offer a golf tutorial prior to teeing up.

For everyone

You may be thinking that not everyone plays golf. True, but everyone likes to be part of the community. This type of event is ideal for including everyone in the action, even if they aren't golf pros.

The nice part about this type of promotion is that each event is unique — the players and celebrity sports professionals can vary. Another bonus is that your station can conduct as many of these events each year as you choose

for the benefit of the station, advertisers or local charities.

Your golf outing can be very expensive if you select the wrong firm to organize it. If a firm claims to specialize in golf outings, be prepared to ask that company the hard questions: Who are your clients? Do you utilize touring pros and sports celebrities? Usually, these questions separate the best companies from the rest and save you money and the risk of failure.

Another critical question is, do you charge any up-front fees? If the company says "yes," forget it. The best firms are in business to serve you, not the other way around.

Professional athletes generally love to participate in these events because they are a test against the course rather than an opponent. Jose Alvarez, retired pitcher for the world-champion Atlanta Braves, enjoys playing golf and is a great competitor. "Every athlete, every individual, loves a challenge," Alvarez says. "I understand completely, after competing in three golf marathons, the challenge and rewards that a golf-a-thon provides."

Typically, a firm that specializes in this sort of event charges between 10 and 15 percent and does not require an up-front payment (unless you need one of its celebrities to fly in and speak at a function prior to playing). It is not a perilous venture because all the risk has been removed.

by Greg Martin

Rob Stevens, special projects and marketing director for Teen Challenge of Florida Inc., says that sports and events marketing can be successful when a station teams up with the right organization. "The combination of sports celebrities and fund-raising golf-a-thons has given us the opportunity to come in contact with people we would not have met otherwise," Stevens says. "The excitement and interest generated from the sports figures have helped our events raise more money for our nonprofit."

Rewards

Stevens indicates that he has seen a one-day golf event raise from \$10,000 to more than \$200,000 in one day. Since its inception, the PGA Tour will have raised almost \$300 million for charity by year's end.

To get started, find a firm that deals with this type of event. Set a dollar goal, get your staff involved and give yourself at least 60 days' lead time to arrange every detail. Don't set too low a goal; most golf-a-thons raise a net of \$10,000 to \$50,000.

Playing 72 to 123 holes of golf in one day, each swing of the club can raise big money.

Greg Martin is a touring professional golfer on the PGA and Nike tours. He conducts golf outings through the firms Greenside Golf Outings, Professional Golf Fund Raisers and Professional Sports and Celebrity Management. He is still active in radio with Greg Martin Productions. You can reach him at 610-488-0803, or fax: 610-926-0984.

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Profiting from Your Power of Creativity

Harnessing the power of personal creativity is the key to success in any industry. How to profit from those powers in an increasingly technological and competitive media marketplace is the theme of the 41st Annual Promax and BDA Conference and Exposition, June 19-22 at the Los Angeles Convention Center.

Promax and marketing executives and staff in the electronic media gather in the City of Angels to examine sales, promotions, management, advertising, production, design and animation, and to explore their connection to individual creativity.

Promax, boasting members in the United States and 35 other countries, is the international association of promotion and marketing professionals in the electronic media; BDA International, with members in more than 20 countries, represents professionals in the electronic media design industry.

The conference kicks off with Wednesday evening's Radio Reception at 6 p.m., followed by the Opening Reception at Universal Studios in Hollywood.

Although emphasis is placed upon the visual media, the show's primary focus is sharing information and ideas for increasing audience share and revenues and, more generally, nurturing your creative power, regardless of medium.

This year's conference offers more than 70 sessions and workshops, many of them featuring some of the brightest, most creative minds in radio.

Top gun

Radio people with fewer than seven years' experience in the business can profit from the session "Top Gun in Training," which begins at 11 a.m. on Wednesday, June 19. Headed by a handful of radio fighter pilots, this session offers tips on such topics as publicity, sales promotions and cross-media promotions.

There were a lot of disappointed people at the RAB conference when inclement weather prevented Jack Trout from speaking. This well-known and respected marketing expert and writer talks about "Positioning Your On-air Product" on Wednesday, from 3:30 to 4:30 p.m.

Running concurrently with Trout's speech are a number of Radio Format Meetings. These meetings, divided by format into seven separate sessions, offer the insight of marketing and promotions professionals on the challenges facing their particular format, as well as possible solutions. Formats to be discussed include Urban, Top 40, Oldies, News/Talk/Sports, Country, Album-Oriented Rock and Alternative/'70s and Adult

Contemporary.

No, it's not about making babies. "Pro Creation for Radio," to be held Thursday, June 20 at 9:50 a.m., is a session designed for sharing some of the best radio promotion ideas: the best TSL promo, the best outdoor campaign, the best TV spot, the best stunt and the best sales promo.

How to get the most out of your media buys is the premise of "Radio and TV Ad Negotiating: Redefining the Rules," which begins at 2 p.m. on Thursday.

Also at 2 p.m. on Thursday, executives of ASCAP, BMI and Non-Stop Productions discuss "Music Rights: The Good, the Bad and the Ugly."



Radio Roundtables

From 4:45 to 6:15 p.m. on Thursday, the conference offers a series of Radio Roundtables, idea-sharing sessions on such topics as duopolies, nontraditional and off-air revenue, customer satisfaction and cause marketing.

Another round of roundtables ensues on Saturday, June 22 at 4:45 p.m.

This time around the topics include direct marketing, multimedia/cross promotions, new twists for old promotions and time management/stress relief.

Radio specialists Paul Fey and Walt Jaschek reveal how to make "movies of the mind" in the session "Power of Radio: Little-Bitty Movies for Your Ears," beginning at 8:30 a.m. on Friday.

Managers having difficulty with the talent at their stations or trying to decide how to best promote them should consider the session "Managing and Promoting Your Morning Team and Station Personalities," Friday, from 2 to 3 p.m.

Among the high-profile speakers at the conference are long-time entertainer and performer Lily Tomlin; Kevin Kelly, executive editor of *Wired Magazine*; and documentarian and television satirist Michael Moore.

The finale of the conference is Saturday evening's Promax International Gold Medallion Awards Show, beginning at 7 p.m., which acknowledges the year's best creative product from around the world.

Nearly 100 companies are scheduled to showcase their innovative technology and equipment on the exhibit floor of the convention center. The exhibits are open for several hours each day of the conference.

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

I N T E R N S

"We have interns. Let them do it." In the past these words usually referred to interns from college radio stations checking the exposed electrical wires on the remote equipment or sitting in the station's dunking booth at the county fair. More often, though, the idle or underused intern is becoming the exception.

Professional broadcasters now can draw from steadily growing pools of talented interns. No longer is an intern the whipping boy or girl for the morning zoo or the lunch delivery person. Many interns are now bona-fide assistants to department heads. Others go out on sales calls with account executives, and some take care of on-site logistics at remotes and promotions. Occasionally, they may even find themselves on the air.

There is an enormous group of students with a solid two or three years of radio experience — from management to sales and engineering to on-air — behind them, just itching to get the proverbial foot in the door.

More and more stations are setting up extensive intern programs and recruiting on college campuses to find students who will genuinely make a difference in the station's operations.

Recruiting

Kasey Costenbader, promotion director at Norfolk, Va., station WLTY(FM), solicits her interns the way many stations do: through career placement centers at colleges and universities. "I write a job description outlining the requirements for the internship to place in the career centers at area schools," Costenbader says.

Another recruitment avenue is setting up a booth at campus internship/job fairs. This provides station personnel the opportunity to meet a number of potential interns one-on-one in an environment that is a little less intimidating to them.

Lisa Schackmann, president of

No Longer Station 'Co-fers'



**Kasey now:
promotion director
at WLTY**

Cincinnati-based Radio Revenue Inc., solicits interns through the campus recruiting offices in her area as well, but also uses current interns to find new ones. "If we have a good intern," Schackmann says, "that person usually knows somebody else who would do a good job for us." Schackmann says the interns know other people in their classes or in their department who might make good candidates.

Schackmann also notes that interns do not necessarily have to be communication or marketing majors. She suggests being creative with the kinds of interns you hire. Schackmann has had positive experiences with students majoring in journalism or creative writing working as copywriters, for instance.

It is common for radio stations to require an intern to receive college credit while working at the station. According to Costenbader, "Knowing that they're going to receive a grade on their performance tends to make them work

by Chris Nicholson

harder and take the internship more seriously."

Once the intern has been hired, making him or her feel welcome and comfortable at the station is an important step. For many interns, their first brush with a commercial station can be overwhelming. Send a memo around the office prior to the arrival of the intern to alert the staff that a new member will be joining them. Take the intern around the office and introduce him or her to everybody on the staff.

Responsibilities

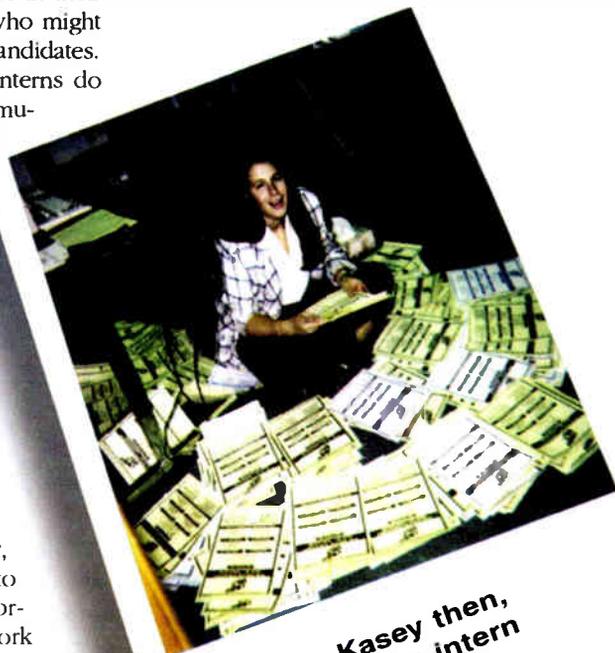
Outlining the responsibilities and duties of the intern from the get-go will make the internship experience more productive for both parties. At WLTY, Costenbader tries "to let the interns experience each aspect of the radio station. They work in one main department and then rotate through several others."

Costenbader outlines predetermined projects that the interns will work on throughout the internship and throws in smaller endeavors as they become necessary.

Schackmann says that she uses some of her outstanding interns to set up promotional tie-ins with nonprofit organizations. If she has an intern who has been exceptionally reliable, Schackmann sends that person to the organizations to initiate the partnerships.

According to Liz Bingham, internship coordinator and administrative assistant to

continued on page 50 ▶



**Kasey then,
as an intern**

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Cutting-edge Academics

The buzz at the 1996 NAB convention centered on the exciting new tools broadcasters can use to create and distribute their product. Media mergers, the Internet and Web sites served as the focus of numerous panel discussions. Exhibitors showcased their solutions for broadcasters to beat their competition.

With the heavy demands of radio today, broadcasters need to create quality content with high production values in as many distribution vehicles as possible.

But where will radio people learn these skills? Within the '96 NAB convention, two organizations — Broadcast Education Association (BEA) and the National Association of College of Broadcasters (NACB) — provided some answers.

BEA, a 501 c3 nonprofit housed in the NAB office in Washington, provides professional development for people who teach and do research in electronic media and multimedia. Academics, media professionals and students participate in this organization, which has served the industry for more than 40 years. BEA counts 1325 members: 1100 individuals and 225 institutions. Nowadays, professors aren't locked away in ivory towers; many are on the forefront of the industry, consulting and doing research.

Described as "a mini-NAB for student radio and TV stations" by NACB's Joann Forgit, NACB helps its 600 student station members work more professionally through national and regional conferences, liaison with the NAB, publications, on-line listserves, resources, awards, legal counsel, technical expertise, music distribution and a hotline.

Just before the NAB, BEA held its annual convention, attracting more than 850 people, up 25 percent from last year.

Of the attendees, more than half were faculty, administrators, deans and professors, and a third of them were students. More students attended this year to check out the premier BEA/NAB Career Fair, with 30 companies participating. BEA registrants also received complimentary registration to NAB, enabling them to check out the equipment and attend sessions.

Ninety panels, paper presentations and business meetings helped

Learning Broadcasting in College Today

conference-goers with their professional development. They covered a wide range of topics, including "On-line Audience Research," "Teaching Teamwork, Budgeting and Production Skills" and "Talk Shows in America: Uniting or Dividing Us?" In keeping with the convention theme, "Inclusion and Infusion: Embracing Diversity," talks centered on the different U.S.

Students and teachers alike check out the career fair.



audience groups, international broadcasting and global issues as they relate to electronic media education.

BEA's new President of the Board of Directors Norm Pattiz (who is also chair of Westwood One) welcomed keynote speaker Delano Lewis, president of National Public Radio.

Attendees were also treated to production equipment demonstrations. Students and professors were able to actually get their hands on some of the companies' new tools.

"This year everyone is very excited about the toys because they are

becoming more accessible to both radio and television and, in some instances, to colleges and universities through beta-testing," said Louisa Nielsen, executive director of BEA. "Students are quick, young and part of a generation that is 'hip' to all that stuff.

Future consumers

"Companies are learning that their future consumers are not only GMs or science and technology people," Nielsen added, "but they are indeed the young students who are going in as entry-level workers." Companies realize that kids have no problem saying that they learned on one company's machine and it is quite faster than the one in the station.

"To be put down by a kid is a hard thing to live with — if they know more than you do," said Nielsen, "particularly in this age of having to be cutting edge and trying to outdo your competitor in your market."

The new broadcasting tools thrill BEA members, but they also discuss content. "You can't say that the new tools aren't important," said Phylis Johnson, assistant professor at Southern Illinois University at Carbondale and faculty advisor to the school's radio station.

"But the idea has to come first. When a student produces a commercial or a program, they need to have a plan, to think about content and ask 'What are we saying?' and 'Are we saying the same as everybody else?'"

Mixing theory with hands-on experience is the name of the game for BEA broadcast educators.

James Watt, from the Communications Science Department of the University of Connecticut, said he thinks students learn valuable skills working in the professional world, especially when working in new technologies like digital radio and computer-related news. "By learning how to analyze situations, find logical solutions, ask 'what if' questions," he said, "they understand the principles behind what they are creating.

"I much prefer a mix of 'theory' "

by Kathy Gronau

courses and hands-on experience. Curricula that stress only hands-on skills are not effective because most skills are transient in a world of rapidly changing technology. Learning skills by imitation and practice tends to produce uncreative rule-followers."

Steven Anderson, Ph.D., of the Department of Communication at Utah State University, agrees. Currently Web master for BEA, Anderson came to academia from "the industry" and says students need practice in editing, producing and announcing. "I especially like a laboratory mode in which students produce a regular program while receiving credit for taking a class. This way a professor is involved in the activity and there is an opportunity for real teaching, feedback and criticism."

BEA's publication, *The Journal of Broadcasting and Electronic Media*, keeps the membership up-to-date on trends in the electronic media, reviews and criticism by academicians, researchers and other professionals.

Feedback, BEA's other publication, contains information about innovations

in the electronic media industry and their effect on curriculum, college teaching and student preparation. As BEA is an international organization,

side of radio, other than being behind the microphone," she said.

Nurturing new talent

Because the NAB values the nurturing of new media talent, it offers NACB a prime booth location at the annual NAB convention. People who now work in commercial radio, TV and journalism stop by and chat. "I remember when I was at a college radio station," they say, describing how their step into college media set the direction for their life's work.

"Students come to radio from English, communication and business departments at a college, but they may not know how to run a station," Forgit said. NACB, based in Providence, R.I., provides information about station management training and answers questions about getting on the radio, starting a new college station, managing volunteer programmers, promotions and fund-raising.

"We get calls from students who only



NPR's Lewis and BEA Board President Pattiz

many of its publications are distributed to university libraries around the world.

Nielsen said a lot of radio stations do not understand the power of radio with young people in this country. It is a medium they want to get into, but they need preparation in "the other

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want to be DJs at alternative rock stations," said Forgit. "We encourage them to try country or AC, to learn promotions and other parts of station operation."

Internship arrangements are another service NACB provides.

The spring 1996 College Broadcaster magazine (NACB's quarterly publication) lists possible internship companies, such as the NBC PAGE program, ASCAP and the Republican National Committee Press office, advising them on approaching contacts.

NACB's on-line listserves keep the organization, students, faculty and the station personnel in constant contact.

Cary Tepper, NACB's longtime legal counsel, advises members about legal issues regarding FCC guidelines, copyright rules, contests and underwriting.

"College, high school and junior high school students are listening to radio more than ever," said Nielsen. "There are students who know more about radio than adults because they use it — it is their private medium. It is one of the most influential tools in every American teenager's life in this country."

With cable, the Internet and all the other new technologies shaping broad-

casting, the issue of radio's future is front-of-mind. So far, radio has lived through television and cable. Its continued existence and success depends upon the energy and enthusiasm of those "American teenagers" and our ability to educate them.

Kathy Gronau is a marketing consultant who contributes to the Los Angeles Radio Guide.

She recently wrote about the Museum of Television and Radio for Tuned In. She may be reached via e-mail at kgronau@ix.netcom.com

▶ continued from page 46

the general manager at WHFS(FM), "A lot of staff members here really rely on interns. They don't function as well without them." WHFS has approximately 20 interns during a semester and uses them in virtually every department.

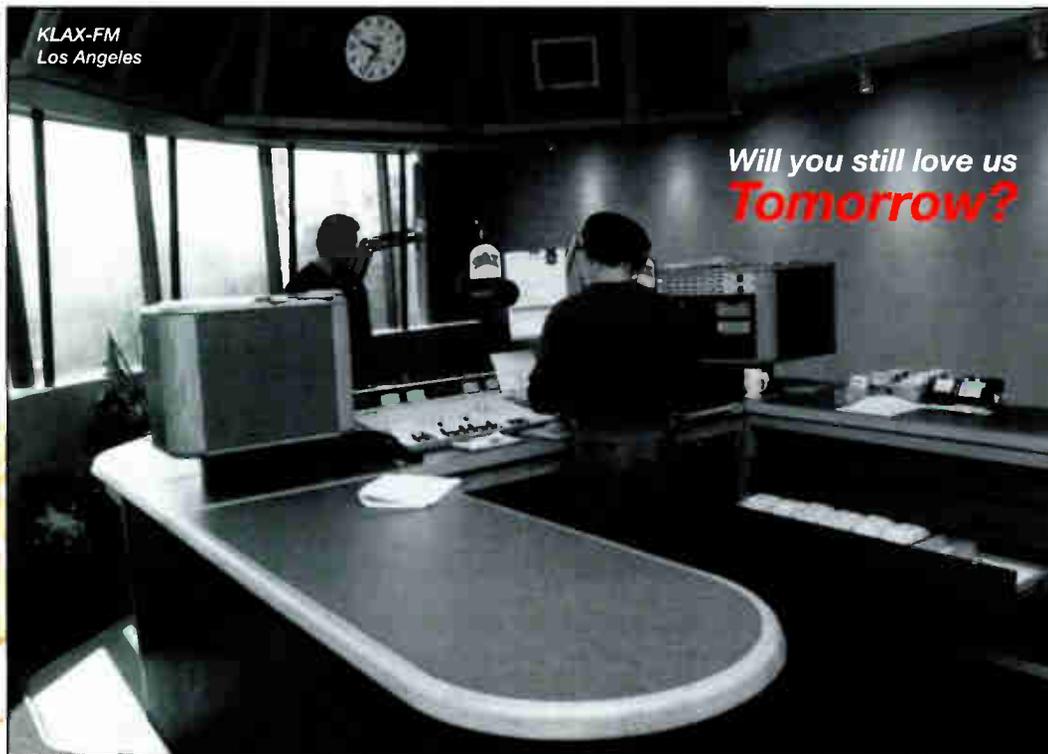
A testament to the value of internships herself, Bingham started at WHFS as an intern in the traffic and continuity department before being hired as a full-time employee. "Roughly 20 percent of the interns we have end up getting hired here," she says.

Stations do not necessarily have to limit themselves to soliciting interns from colleges and universities in their vicinity either. Along with the busy summer season comes a slew of students returning home from school. Announcements

posted at schools throughout the country may be the answer to the extra helping hand needed to get the station through the summer.

Besides the short-term benefits of having extra help around the station, broadcasters should also consider interns an investment in the future. If interns find their experience productive and educational, the station might just have a potential candidate to walk into a full-time position after graduation.

Christopher Nicholson has worked at several Washington-area radio stations and, as an intern, spent his fair share of time in the dunking booth. He is currently the assistant editor of Radio World.



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From the NAB Floor...

New Ways to Boost Profits, Ratings

The list of new products and services available to radio stations seems to grow each year. With tighter budgets and a closer look at the bottom line, it is a major challenge for stations to choose what fits their needs.

While management weeds through the sales pitches, internal forces can make the task even more difficult. Air personalities have been known to pressure management to buy a gizmo that is nothing more than a novelty item. The engineering department might want the latest piece of equipment to enhance the sig-



Shortcut Audio Editor from 360 Systems

nal. But the GM wants to know how the cost of these products can be recouped.

Now more than ever, purchasing decisions are based on two key factors: How will the product or service contribute to increased profits? And how will the product or service contribute to increased ratings?

With that in mind, Tuned In sent a pair of reporters to visit the booths at NAB '96, walking the aisles of the Las Vegas Convention Center and the Sands Expo Center. What follows is a sampling of what's new and deserves your attention.

Free Internet

Having Internet access is now almost as important as having a telephone. Radio stations that are willing to provide five

by **Bob Rusk**
and **Patrick Martin**

free on-air mentions daily of CompuServe, the company that bills itself as "the world's largest provider of Internet and on-line services," receive free mem-

bership in the system's Interactive Broadcast Network.

"More than 400 stations have already



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signed up. That's why we came to NAB," said Kimberly Scher, manager of Corporate Information. CompuServe offers more than 3,100 services, including the all-important news, weather and sports. Stations can create an "alias address," a valuable promotional tool (particularly during a ratings period), using call letters instead of the typical CompuServe address consisting of numbers.

"Station management can also be contacted through CompuServe for feedback," Scher added.

Another service, to be developed jointly by the Arbitron Company and Digital Courier International (DCI), will provide two-way, on-line communication for radio stations, advertising agencies and rep firms. Known as "Radio Exchange," it will cut down on paperwork and time spent on the phone, centralizing accessibility of proposals, radio buys and affidavits.

"It (typically) takes three or four calls before a salesperson at a rep firm gets through to a sales manager at a radio station," said Al Kozak, president of Digital Courier. "Radio Exchange gets the information out immediately. This should significantly decrease a station's overhead to chase information."

Ratings data will also be available, providing advertisers, and others, instant, on-line access to Arbitron information.

Arbitron and Digital Courier will develop the interfaces required, making the system compatible with common software systems that are already in place. At press time, the companies were expected to announce when Radio Exchange would be released to broadcasters.

Plug it in

Distributing and receiving data more efficiently is the name of the game for International Datacasting. The company introduced two new cards that turn a regular computer into a high-speed satellite data broadcast terminal. The SR253 DataNet and the SR263 FlexData PC receivers are complete satellite data broadcast downlinks in plug-in expansion cards.

The receivers can be installed into a personal computer ISA card slot and utilize the PC power supply.

Of continued interest at the show was the role of codecs and ISDN for delivering high-quality audio to remote locations.

Using the Telos Zephyr, Steve James and Harry Wong broadcast their morning show for 104 FM Select in Hong Kong, live, from the BSW booth in the audio hall.

MUSICAM USA announced at the show that it had entered into an agreement

with Ambassador Advertising Agency to construct a "virtual digital highway" for Ambassador's 875 Christian radio affiliates using the technology of MUSICAM EXPRESS. Initially, about 500 of these stations would receive high-quality digital programming via satellite and ISDN that could be stored and retrieved at each station's convenience.

It is now possible to instantly convert sales proposals into traffic contracts with SalesLink, developed by Tapscan and CBSI (Custom Business Systems Inc.). Operations that use Tapscan's Reachmaster and any CBSI DeltaFlex traffic and billing system in a Windows environment need only add SalesLink and TapLink to benefit from this new development.

Before the commercials can be played, they have to be produced. For managers who believe that time is money, 360 Systems displayed the prototype of the Shortcut Personal Audio Editor at NAB '96. The unit will be available for sale in July.

"This is a direct replacement for the reel-to-reel machine," said Sales Engineer Steve Gordoni. "You can get your product edited and on the air in record time — and you don't need a computer to do it. That means you don't have to put another screen in the control room."

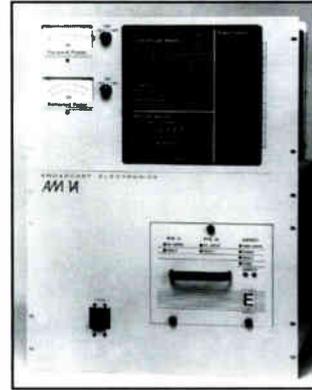
Besides being used to produce spots, the Shortcut captures and edits audio for talk radio, call-in clips and actualities. In a demonstration at the 360 Systems booth on the convention floor, Gordoni showed how a whole segment of a spot could be edited by pushing one button. "That takes the place of cutting the splice and retaping it," he explained.

Radio stations don't normally look at transmitters as a way of saving money; they are just an essential part of being on the air. Broadcast Electronics, however, introduced the PowerMiser rack-mount 1 kW AM transmitter at NAB '96. It is touted as the lowest priced and most efficient 1 kW model on the market and is designed to fit in a 19-inch rack.

According to Tim Baylor, RF/Studio Products director, a station "could pay for it in as little as one year with the PowerMiser's lower electricity costs."

Another transmission product with the bottom line in mind was the Platinum Z Solid State FM Transmitter series from

Harris. Priced on par with vacuum tube models, the Platinum Z transmitters replace a single RF power amplifier tube with multiple solid-state modules that operate in parallel. Modules can be safely removed and inserted during transmission, and the transmitter will continue to operate at reduced power.



BE PowerMiser

Station-in-the-box

Consolidation seems to be the key with new technology. The 19-inch, rack-mount Radio in a Box will be on the market this summer from Radio Computing Services (RCS). It is being

called "the world's first 'plug and play' radio station — an entire station in a single box, ready to plug into a transmitter's audio chain."

It is a new version of RCS's Master Control digital air studio. "This is designed for a multi-station operation, where management wants to spend a limited amount of money," explained Tom Zarecki, director of marketing services.

"All of the music, commercials, promos and DJs are inside a single computer. No other production room or newsroom is required," Zarecki said.

RCS supplies the software to make the system run. Through its library recording service, RCS can provide the music to fit the station's format.

NewsRoom, the Computer Concepts electronic news management system, turns any station into a complete, electronic operation.

The CCC system, with its new addition of Windows '95, serves as the center for everything from downloading and editing wire service actualities and text to e-mail and Internet access. It also features remote capability to receive news from the field. NewsRoom can be used for both single stations and multi-station network operations.

These are just a few examples of the rapid technical advances in broadcasting. The great minds that have developed the new equipment deserve much credit for these important contributions to the overall success of the industry.

As we approach the 21st century, radio is in the driver's seat on the road to attracting more listeners and achieving even greater profits.

Bob Rusk spent 20 years in radio. He is a regular contributor to Tuned In.

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10 kW FM 1968	RCA BTF 10D	10 kW AM 1974	CSI T-10-A
10 kW FM 1971	Collins 830F-1B	25 kW AM 1982	CSI T-25-A
20 kW FM 1974	Collins 831G2/Cont 816R2	50 kW AM 1978	Harris MW50C3 (1100 KHZ)
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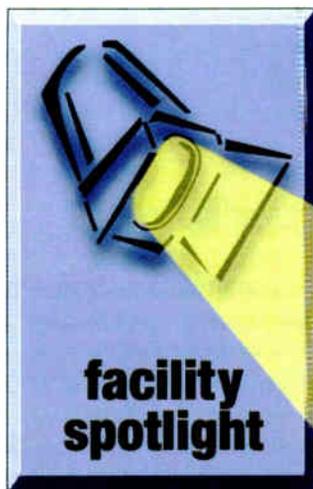
Deadline for July '96 issue: **June 7**

Deadline for August '96 issue: **July 5**

Deadline for September '96 issue: **August 5**

Deadline for October '96 issue: **August 30**

KHCS(FM) Palm Desert, Calif.



Owner: Prairie Avenue Gospel Center
Format: Inspirational
President: Dan Pike
General Manager/Chief Engineer:
 Glen Kippel

KHCS, Joy 92-FM, has been serving the Palm Springs-Palm Desert market since January 1993. As a non-commercial, listener-supported ministry, the facility had to be designed for maximum efficiency. General Manager/Chief Engineer Glen Kippel decreed that each piece of equipment either had to produce revenue or satisfy an FCC requirement.

Central to this design philosophy, an Arrakis Digi-Link II digital programming system with an additional hard drive and input switchers keeps KHCS on the air 24 hours a day. The majority of the station's programming comes from four satellite networks, which are either aired directly or automatically saved to hard drive for later airing. The few programs that arrive on cassette and CD are dubbed to the hard drive from a Nakamichi cassette deck or Technics CD player.

Normal operation is totally automated, though it is possible to operate the system in manual or live-assist modes. For manual operation, sources may be selected from a Tascam MM-200 mixer or Burk LX-1 switcher. The Burk LX-1 is also tied into the Burk ARC-16 remote control and TFT EBS generator/receiver to permit remote control of EBS operations. Building security is



also routed through the ARC-16. Furniture from Marco provides a convenient and attractive operator interface.

Because KHCS operates with a staff of one, the facility had to be designed to be "bulletproof." With a solid-state QEI 600-watt transmitter and up-to-date equipment, maintenance is minimal. Also, Best UPS at both the studio and transmitter sites keeps the station on the air even with power outages of up to two hours.

Facility Spotlight offers a look at innovative radio facilities. Share your cutting edge with us. Contact Managing Editor Whitney Pinion at 703-998-7600.

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This listing is provided for the convenience of our readers. Tuned In assumes no liability for inaccuracy.

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