

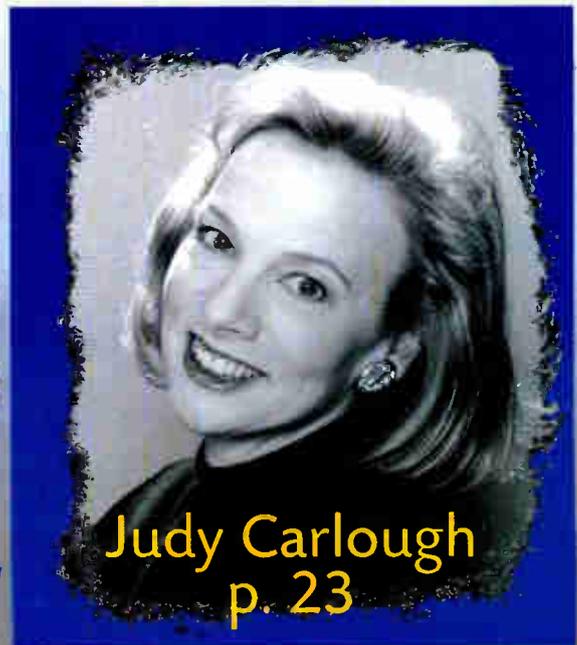
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RADIO WORLD'S MANAGEMENT MAGAZINE

**vol. 4 no. 2
February 1997**

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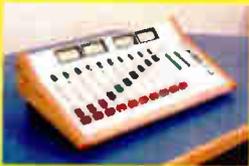
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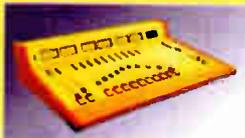
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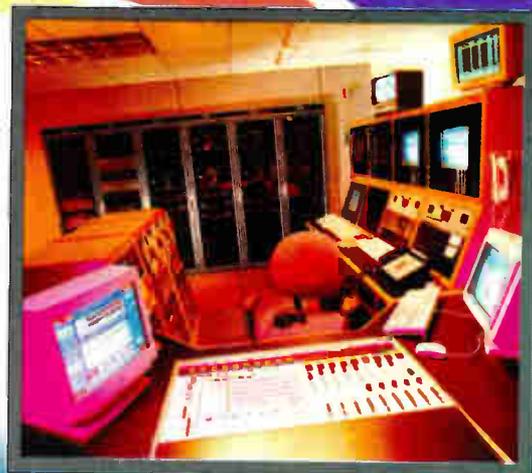
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WHEW AM 1380

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November 12, 1996

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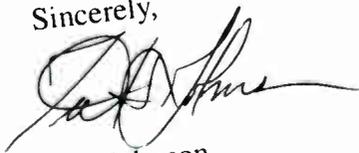
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VP/GM
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Self-help For Radio



It's RAB Marketing Leadership Conference time again. Hard to believe it was only a year ago that I was writing about the '96 MLC. The conference was interesting — hundreds of energetic, impassioned radio people packed into a hotel for a three-day pep rally. I met salespeople at the conference who seemed genuinely enthusiastic about their business. Yet in session after session, and even in a number of speeches, I was hearing about radio's age-old inferiority complex, a sense of low esteem reinforced by its disproportionate percentage of ad revenue as compared to that of other media. The message last year was that radio needed to change, to break bad habits and to shake itself out of its comfort zone.

Fast forward to February 1997. It has been almost a year since the passage of the Telecom Act, and the radio industry has felt more than its share of the resulting tremors. Out of necessity, radio stations — or, rather, groups of them — are restructuring, reconfiguring their sales staffs and rethinking their overall sales strategy.

Radio is still clamoring for a greater share of ad revenue and, with the strong legs of consolidated megagroups beneath it, this goal now seems more realistic and attainable. But the industry is still working on its image, holding a mirror up to itself and comparing itself to its glossier, sexier media siblings.

This month the RAB plans to shed some new light on one of these siblings: newspaper. At MLC '97, RAB will announce the findings of the joint RAB/Arbitron survey of traditional newspaper advertisers. The emphasis here is not on attacking newspaper, which seems in the past to have backfired and made radio appear defensive and even desperate. Instead, the point is to understand why businesses advertise in newspaper and how radio can work in conjunction with, rather than in direct opposition to, newspaper.

Despite this progress, it seems that what still needs to be explored is the collective psyche of the industry. The MLC and similar gatherings are certainly a positive experience for those involved, empowering them and providing them a sense of solidarity. But what about several weeks after the conference? Or several months later, when a salesperson is burned out selling radio? If radio people cannot convince themselves of radio's power and effectiveness, then how can they convince potential clients?

RAB, as well as rep firms such as Katz and Interep, are working diligently to improve radio's frame of mind. The RAB Mercury Awards each summer, for instance, place radio in the spotlight it deserves and enhance its image in the eyes of the advertising community. They also give radio a much-needed injection of confidence.

But until radio as a whole stops seeing itself as second best, the industry will be perceived by outsiders as second best as well.

Once the conference ends this month and attendees return to their respective stations, they will be armed with the potent artillery of enthusiasm and information. But for all this energy and knowledge, nothing will change for radio until radio changes its mind.

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Tuned In (ISSN 1028-2184) is published monthly by IMAS Publishing (USA), Inc., P.O. Box 1214, Third Floor, Falls Church, VA 22041. Phone: 703-908-7800. FAX: 703-998-2960. Periodicals postage paid at Falls Church, VA 22046 and additional mailing offices. POSTMASTER: Send address changes to Tuned In, P.O. Box 1214, Falls Church, VA 22041. Copyright 1997 by IMAS Inc. All rights reserved. For reprint contact: Gessie Hertenstein, ext. 159 Tuned In.

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007	027	047	067	087	107	127	147	167	187	207	227
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This traditional city has become a mecca for large broadcasting deals.

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Judy Carlough, VP of National Marketing, RAB

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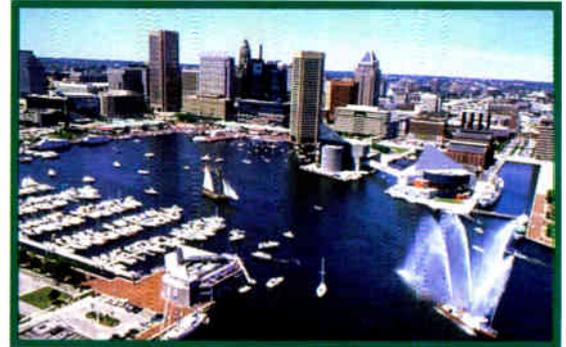
Giving your remotes away? Get the most from your remotes by tailoring them to suit your client — and increase your profits.

Facility Spotlight 38

Smooth jazz station WQCD(FM) in New York



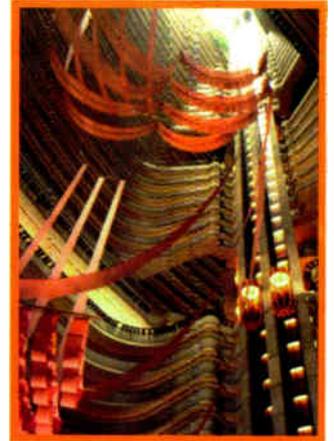
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double take

"One of the real beauties of radio is that to every one of those people (listeners) I was something a little bit different."

See page 23.

— Judy Carlough





Traffic Master

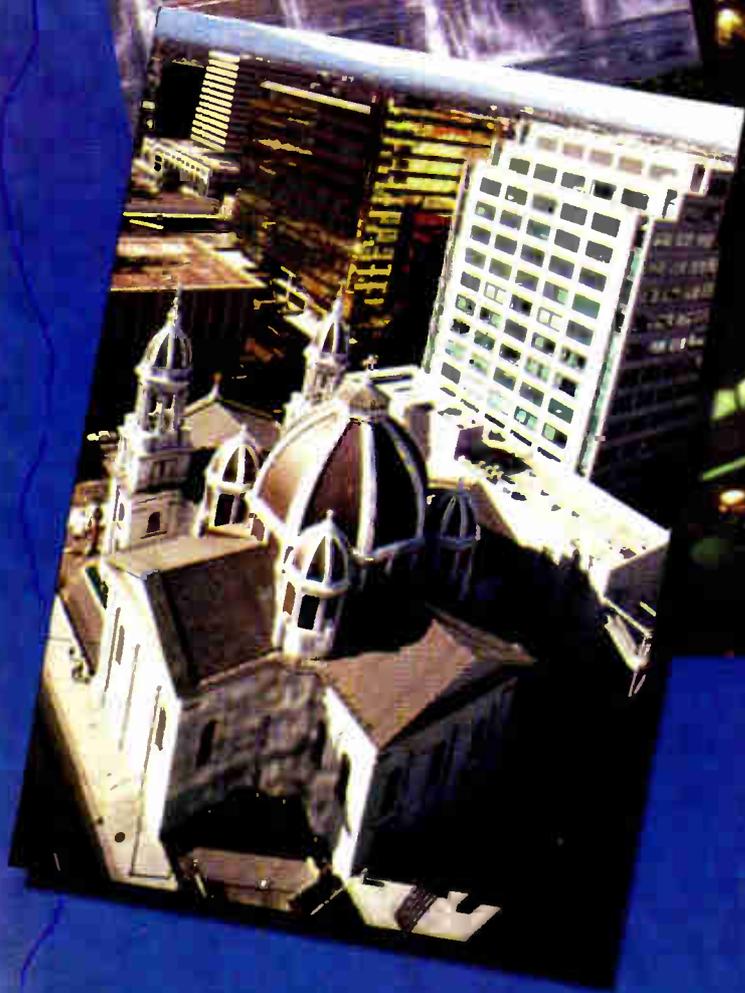
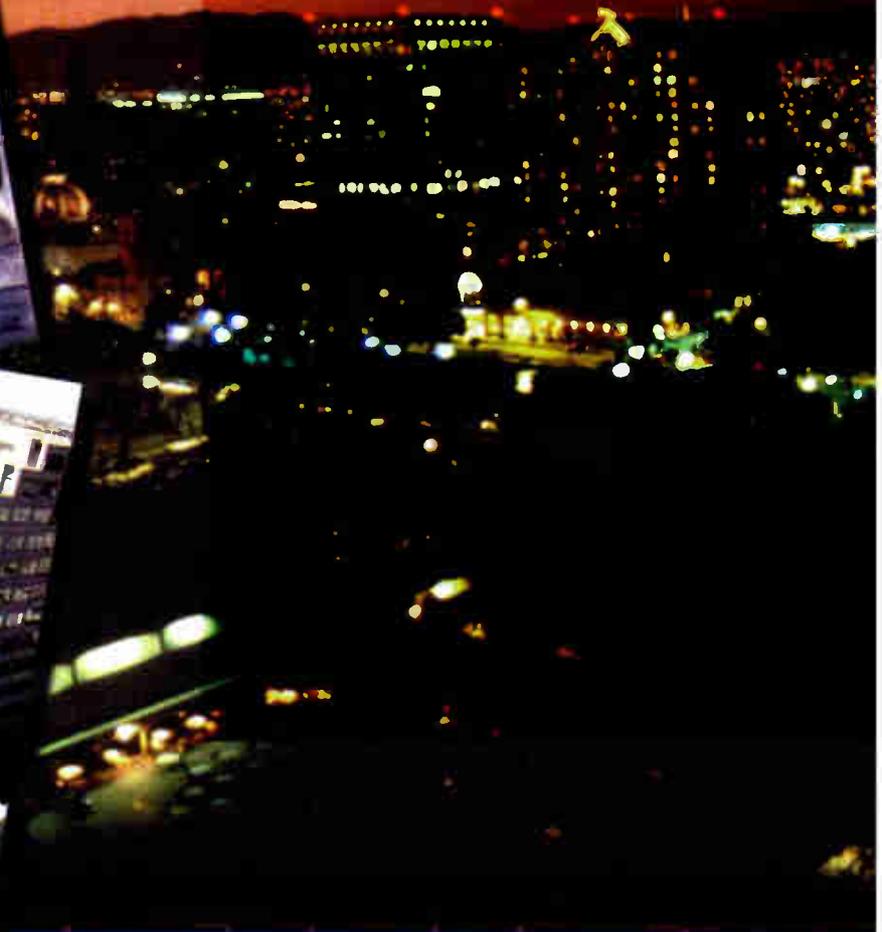
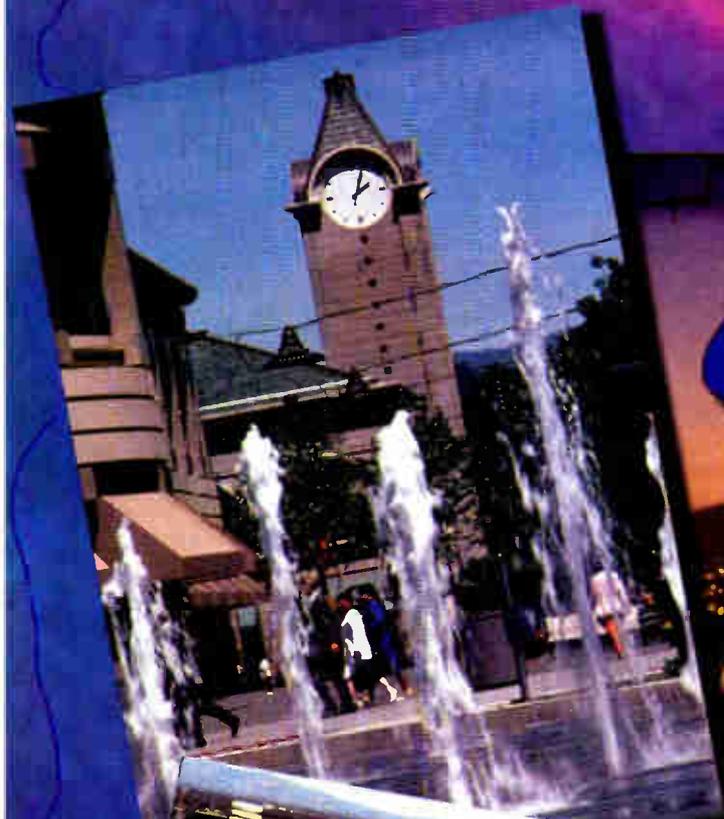
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San Jose Knows the Way to R

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by Alastair Goldfle

Radio Growth

San Jose

On the heels of the Telecommunications Act of 1996, large corporations began playing musical chairs in radio — swapping, buying and selling stations in a hectic year characterized by mergers and acquisitions.

The San Jose and San Francisco radio markets were no different, with two dozen stations changing hands compared to an average of five for each of the previous four years.

But don't touch that radio dial.

The dust hasn't settled yet, industry sources say. They predict that station buyouts of the largest markets in the country will continue to happen. And nowhere will this be more pronounced than in San Jose, they say, which still has some independent operators remaining in the fold.

Though San Jose is not the only market that has had its share of consolidation, the market is still unique in many ways. Situated at the southern shore of the San Francisco Bay, the city of San Jose boasts a population of more than 835,000, making it the one of the largest cities in California.

Earlier in this century, the Santa Clara Valley, where San Jose is located, was once called the Valley of Heart's Delight because of the number of flourishing fruit orchards and canning operations.

Today San Jose and its surrounding cities are affectionately known as Silicon Valley because of the massive technology industry spawned from the manufacturing of chips from the element silicon.



San Jose
San Jose
San Jose
San Jose
San Jose
San Jose
San Jose

San Jose is rich not only in high-tech, but also in radio. The city is home to 16 stations, ranging from the preeminent Spanish-language broadcaster KLOK(AM) to San Jose's biggest radio station, KBAY(FM), which spins adult contemporary hits.

Ranking as the 30th largest market in the country, the 40 or so significant stations that broadcast in the San Jose market have combined 1996 revenues projected at \$41.1 million, compared with \$39.1 million the year before.

However, its proximity to San Francisco has resulted in the city long suffering an identity problem, as it is usually considered a sister to its neighbor. Indeed, San Francisco boasts the fourth largest radio market in the country.

But lately San Jose has overcome that northern shadow. Part of its new-found allure is that the town has become a focal point of West Coast sports activity, including hockey, soccer and women's basketball, to name a few. The town no longer likes to be associated with the Dionne Warwick ballad asking, "Do you know the way to San Jose?" Instead, it likes to hold up its official new motto: "Big-town heart, small-city soul."

To the average listener, a San Jose station may not seem much different than one in San Francisco because the markets are so closely intertwined, says John Sutherland, general manager of San Jose-based KUFX(FM) and KSJO(FM). But Sutherland says San Jose has become a force to be reckoned with. And his own stations are an example: Both enjoy an exclusive format. KUFX is the only station in the market that plays classic rock while KSJO is the only one airing rock 24 hours a day. Broadcasting what San Francisco doesn't have helps to give San Jose an edge.

"The San Jose-San Francisco dynamic is a unique one," Sutherland says. "It

San Jose Radio Market Overview

Station	Freq.	Format	1995 Est. Rev. in \$ Mil.	Owner	Arbitron 12+ Summer '96
KGO(AM)	810	News/Talk	29.0	ABC Inc.	6.3
KBAY(FM)	100.3	AC	4.3	American Radio Systems	5.4
KEZR (FM)	106.5	AC	4.2	Alta Broadcasting Co	5.3
KYLD(FM)	107.7	CHR/Dance	7.0	Evergreen Media Corp.	5.1
KSJO(FM)	92.3	AOR	7.2	American Radio Systems	5.0
KOME(FM)	98.5	Alternative	5.3	CBS Radio Division	4.5
KLOK(AM)	1170	Spanish	4.5	EXCL Communications Inc.	3.6
KNBR(AM)	680	Sports	22.6	Susquehanna Radio Corp.	3.3
KCBS(AM)	740	News	17.5	CBS Radio Division	3.2
KRTY(FM)	95.3	Country	4.1	Empire Broadcasting Corp.	3.2
KARA(FM)	105.7	Adult Hits	2.8	Empire Broadcasting Corp.	3.0
KBRG(FM)	104.9	Spanish	2.4	EXCL Communications Inc.	2.7
KIOI(FM)	101.3	AC	14.0	Evergreen Media Corp.	2.7
KOIT-FM	96.5	Soft AC	11.9	Bonnieville International	2.6
KDFC-FM	102.1	Children	4.1	Evergreen Media Corp.	2.3
KFRC-FM	99.7	Oldies	8.0	CBS Radio Division	2.3
KKSJ(AM)	1370	Adult Standard	—	American Radio Systems	2.3
KMEL(FM)	106.1	CHR/Dance	12.5	Evergreen Media Corp.	2.3
KSFO(AM)	560	Talk	2.8	ABC Inc.	2.3
KKSF(FM)	103.7	NAC	8.9	Evergreen Media Corp.	2.2
KUFX(FM)	94.5	Classic Rock	2.9	American Radio Systems	2.2
KFOG(FM)	104.5	Alternative	8.9	Susquehanna Radio Corp.	1.6
KBGG(FM)	98.1	'70s Oldies	6.0	Chancellor Brdcasting Corp.	1.4
KITS(FM)	105.3	Modern Rock	9.4	Entercom	1.2
KBLX-FM	102.9	AC	8.1	Inner City Broadcasting	1.1
KLLC(FM)	97.3	AC	6.9	CBS Radio Division	1.1
KSAN-FM	94.9	Country	6.5	Chancellor Brdcasting Corp.	1.1
KYCY(FM)	93.3	Country	4.2	CBS Radio Division	1.0

— No information available

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

varies from station to station whether one city casts a shadow on another. San Francisco is more dominant in terms of news and talk stations, and San Jose has a stronger hold on the younger audiences for the music stations. But San Jose has come into its own because of differences in demographics and programming. And the signal quality is generally much better here, too."

So important is San Jose to San

Francisco, in fact, that the big operators from the city by the Bay make a special effort to serve San Jose.

"The San Jose radio market is definitely growing and its listeners are full of spirit," says Michael Luckoff, general manager of San Francisco news/talk station KGO(AM). "A good portion of our editorial content comes out of San Jose, and we have a tremendous pocket of listeners in and around that city, too."

Statistics bear him out.

KGO is consistently at the top of the game in the San Jose market. In the Summer '96 Arbitrons, KGO had a 6.3 share 12-plus. Californians' renown love affair with the automobile holds true here too, and most of the station's listeners are tuned in during the morning and evening commute hours.

Though its city of license is San Francisco, Luckoff considers KGO a Bay Area station. And it reaches San Jose with a top-of-the-line 50 kW plant in the East Bay city of Newark (a structure completely rebuilt after the 1989 earthquake toppled all but one of the AM antenna's towers).



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"San Joseans take to our kind of radio," he says. "They're a very information-oriented audience."

Some say that KGO wrote the book on Bay Area talk radio, as the station has run the talk show format since 1965. But others are also in the game. San Francisco-based KNBR(AM), which had Summer '96 ratings of 3.3, caters to the burgeoning number of sports enthusiasts with its sports talk and sports news format. KNBR is owned by Susquehanna Radio Corp. of York, Pa., which also runs alternative outlet KFOG(FM).

San Francisco's KPIX-FM is also a player in the news/talk arena. KPIX-FM, which has a 6.9 kW transmitter in the high-up West Bay city of San Bruno supported by two boosters, switched to an all-talk format last September.

The station, owned by CBS Radio Division, begins its daily talk lineup with syndicated shock jock Don Imus, followed by the "Dr. Nancy Snyderman Show," which has proven to be a success, says KPIX-FM General Manager Blaise Howard.

Though ratings were not yet available to show how the new format was holding up, Howard says the station has been getting a lot of good comments on its World Wide Web site. Based on that

and on calls coming in to the shows, KPIX-FM is a hit, especially with the younger audience, he says.

"The younger audience is listening because we're on FM," Howard says. "That's where they're already tuned in because they like the better quality of sound and the type of music playing. We're a hipper, cooler '90s version of talk."

The reason Howard and KPIX-FM are benefiting from the revamped format can be traced back to consolidation. Shortly after Boston-based radio powerhouse American Radio Systems Corp. (ARS) bought San Jose-based KUFY(FM), the classic rock station dropped "Imus in the Morning" following an 18-month run. KPIX-FM picked up the controversial show two weeks later.

This is what worries many in the industry — that group owners will come in and revise things to the detriment of programming and station employees.

A new frontier

But some are saying that consolidation is the best thing to happen in the industry since, well, the invention of the transmitter.

"We're headed into a new frontier and the feeding frenzy isn't over yet," says Christopher Marks, chief executive

and chairman of EXCL Communications Inc., a San Jose-based radio group that owns 19 stations, including Spanish-language KLOK(AM) and KBRG(FM).

KLOK benefits from being in one of the most highly concentrated Hispanic-populated areas in the Bay Area. One out of four people in San Jose is Hispanic, compared with one in eight in the Bay Area and one in 10 throughout the United States.

And more so than in the past, stations are finding it profitable to cater to the Hispanic population. More than 1.1 million Hispanics reside in the Bay Area, with a combined buying power exceeding \$13.3 billion.

KLOK's Summer 1996 ratings were 3.6 12-plus, which bested KBRG at 2.7, KNTA(AM) at 0.6 and KOFY(AM) at 0.5.

EXCL has its sights on the nation's growing Hispanic populace.

Last year, the radio group bought Los Angeles-based Embarcadero Media Inc., which services metro areas in Portland, Ore., Los Angeles, San Bernardino and Riverside, and operates three stations in Sacramento.

EXCL, formed in 1989 by husband-and-wife duo Christopher and Athena Marks,

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purchased KLOK and KBRG in 1992.

Much like the consolidation that is taking place in English radio, the Spanish media is also consolidating.

"Spanish radio has always been the ugly stepsister of English radio," says Athena Marks. "But now we have become the darling of Wall Street."

"With increased resources coming in, most everyone in the industry is optimistic about what is to come," says Christopher Marks.

Target: San Jose

And why not?

Following the Telecommunications Act, large radio groups seized the opportunity presented by the all-encompassing relaxation of the ownership rules, especially in the San Jose market.

Los Angeles-based Brown Broadcasting sold jazz outlet KKSJ(FM) and classical station KDFC(FM) to Evergreen Media Corp. of Irving, Texas, for more than \$110 million. Brown bought the two for \$13 million in 1993.

Boston broadcaster ARS owns four large stations in San Jose that represent about one-third of the market: KBAY(FM) and its sister station KKSJ(AM), which plays pop music; classic rock KUFX(FM); and rocker KSJO(FM). In late April, San Francisco-based BayCom Partners L.P. sold KSJO and KUFX, bundled along with two other holdings in Portland, Ore., to ARS for a whopping \$103 million, the largest price ever involving a South Bay-based station. Only a year earlier, BayCom paid about \$10 million for KUFX. And in August, ARS completed its South Bay holdings after it bought KBAY and KKSJ for \$31 million.

Based on ratings, KBAY usually ranks in the top tier for those stations based in San Jose. Last summer it scored a 5.4 share 12-plus. KKSJ had a 2.3, KUFX had a 2.2 and KSJO had a 5.

With nearly 90 holdings in 20 markets nationwide, ARS is projecting 1996 revenues of about \$370 million, and its four local stations are hoping to reap the benefits.

"The consolidations have been good for the industry," says Gordon Hodge, a media analyst with the San Francisco investment bank Montgomery Securities.

"Consolidations help bring national resources to the local stations and help the stations with better marketing," Hodge says. "You'll see professional management where you didn't see it before. And there will be better programming and better products."

Not all radio operators are pleased with the rampant consolidation. The 75-year-old Bob Kieve has publicly said he will not sell of any of his San Jose-based Empire Broadcasting Corp., that owns news station KLIV(AM), which he bought for \$1 million in 1967; soft hits player KARA(FM), which he purchased in 1972 for \$460,000; and country station KRTY(FM), which he acquired in 1992 for \$3.3 million. Combined, Empire reportedly took in about \$7.3 million in revenues last year.

Besides consolidation, a more spirited issue may be affecting the industry. Hard liquor distillers have fallen off the wagon.

After a voluntary 60-year ban, the hard liquor industry is looking to advertise its products on radio and television. But so far local radio broadcasters aren't touching the stuff. In an informal survey of the radio industry, only EXCL says it might air commercials for distilled spirits, such as gin, vodka and whiskey. In the past, EXCL has accepted ads for Presidente Brandy (made by Domecq Importers) that have run around the holidays.

"We'll consider it. ... We're not in the business to legislate or dictate morality," says Christopher Marks. "Why should hard liquor be different than beer or wine, and why can we allow it in print but not in advertising?"

But others are definitely abstaining. New York-based CBS Radio, which owns alternative rocker KOMA(FM), has a policy against accepting liquor ads, as does ARS. Kieve of Empire says his group turned down a liquor commercial last year because, he says, Congress might ban all alcohol advertising, including the lucrative beer and wine spots, if hard liquor commercials become common.

The future

But even without lucrative hard liquor advertising to fill the station's coffers, the local radio industry is expected to continue experience growing revenues in the next year, sources say. And they're also likely to have growing audiences in 1997, too, as the Internet plays a more serious role in how listeners tune in to a station. The challenge will be to expand the number of people who can access a Web site at one time and download the audio content.

And local station managers say that if the two media of radio and the Internet are to converge into a viable product, it will happen here in Silicon Valley where many of the local companies are work-

San Jose Financial Snapshot

Market Rank: 30
Revenue Rank: 44
Number of FMs: 9
Number of AMs: 6

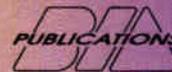
Revenue 1992: \$30.0 mil.
Revenue 1993: \$33.0 mil.
Revenue 1994: \$37.2 mil.
Revenue 1995: \$39.1 mil.
Revenue 1996: \$41.1 mil. est.

Revenue Growth
'89-'94: 6.1%
'95-'99: 5.3%

Local Revenue: 80%
National Revenue: 20%

1994 Population: 1,574,700
Per Capita Income: \$21,394
Median Income: \$54,778
Average Household Income: \$63,372

Source:



ing on Internet technology.

But some of the plans of the San Jose radio stations may be thwarted if consolidation continues to take hold. Opponents of consolidation have voiced concerns that as large corporations buy more stations, programming will suffer, or overlapping stations will be eliminated. And ARS has not hidden its desire to increase its hold in San Jose.

Bruce Danziger, director of investor relations for ARS, says, "We like San Jose as a market. And conceptually speaking, we'd like to buy more stations in San Jose." He declines to say exactly which stations ARS would consider.

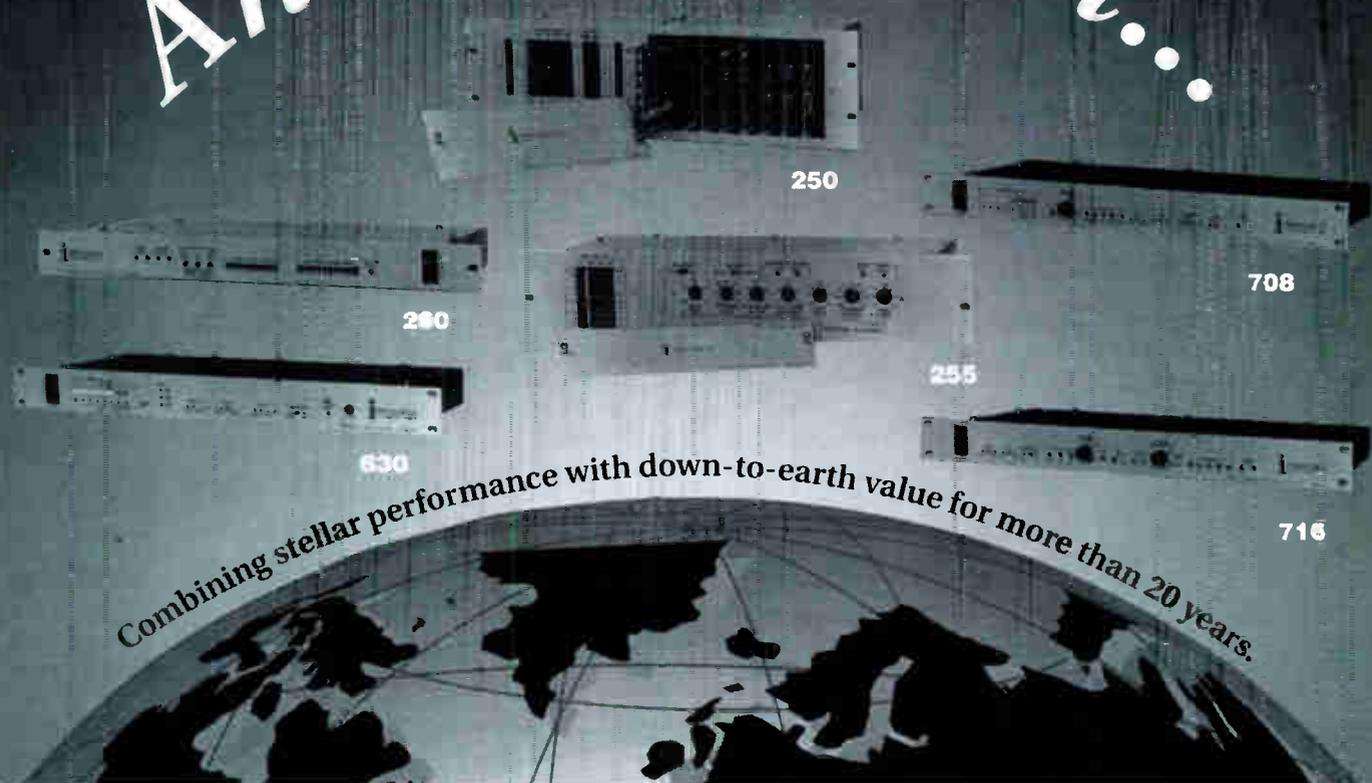
Reportedly, one station ARS has looked at is KEZR(FM), a San Jose-based player of adult contemporary hit music.

But John Levitt, general manager of the independently owned KEZR, which has garnered a strong 5.3 share 12-plus in the Summer '96 Arbitrons, has said he's not ready to sell the station he and his brother Jim bought about 20 years ago. Others, though, predict that any station could be up for sale in 1997.

Alastair Goldfisher covers the media and marketing industries for a weekly business publication in San Jose. He's been a free-lance writer since 1988, and he likes to listen to modern rock.

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Baltimore

Rooted in Tradition, At the Forefront of Radio

by Brian Holmes

Situated at the head of the Chesapeake Bay, Baltimore is famous for many national treasures, including Babe Ruth, succulent blue crabs, the grave of Edgar Allen Poe, tourist attractions along the revitalized Inner Harbor and Orioles "Ironman" Cal Ripken, Jr.

This charming city has played host to some of the greatest events that have transpired over the last few years, including baseball's All-Star Game and the Papal visit in the fall of '95. And Baltimore's radio market, the 18th largest in the country, is becoming a mecca for large broadcasting deals.



Baltimore

But beneath it all, Baltimore is still a traditional city that holds its residents close to it. Its radio stations share that closeness and those traditions.

"People are born, grow up, live and die in Baltimore. It is not a transitional market," says Pam Somers, general manager of Radio One's WERQ(FM), WWIN-AM-FM and WOLB(AM). "It's a very family, traditional, hometown-type market. It's also a tough market for outsiders to come into."

Baltimore is not a transitional market. It's a very traditional, hometown-type market. It's also a tough market for outsiders to come into.

— Pam Somers

WERQ(FM) Program Director Tom Calococci agrees. "It's not a transient market like Los Angeles," he says. "I lived in Dallas for five years and I met more people that were not from Dallas than I met that were from Dallas. In Baltimore it's the exact opposite."

Radio One is one of four major radio players in the market, the others being CBS Radio, Hearst Broadcasting and American Radio Systems (ARS). Black-owned Radio One has cornered the African-American audience with churban WERQ(FM) ("92Q Jams") urban AC WWIN(FM) ("Magic 95.9") urban gospel WWIN(AM) ("Spiritual Win 1400") and urban talk WOLB(AM).

Radio One had already owned WWIN-AM-FM for well over a year when it purchased WERQ and WOLB in September 1993 and made some adjustments. The company altered the focus of WERQ from a dance-leaning CHR to a more urban-leaning CHR to better serve the younger African American listeners. Radio One also secured the talents of former WXYV(FM) "V103" personality Frank Ski for morning drive. 92Q now places No. 1 in all dayparts in the 18-34 demo and No. 4 12-plus in the Summer '96 Arbitrons.

The company also flipped WOLB from CNN Headline News to an urban talk format, one of the few in the country. Radio One CEO Cathy Hughes created the format 11 years ago on

WOL(AM) in Washington. When the WOLB sale was complete, the talent at WOL were moved to the Baltimore studios and then simulcasted back onto WOL from Baltimore, a practice they've been doing successfully since WOLB's 1993 purchase. Although WOLB's ratings put it low on the list (0.5 12+, 0.7 25-54,) its time spent listening (TSL) is No. 1 in the market.

For a while now, WWIN(FM) has been locked in a battle for numbers

with CBS Radio urban outlet WXYV(FM), but WWIN(FM) comes out on top in the all-important 25-54 demo with a 6.0 vs. a 4.1. Somers credits the success to the addition of market veteran Randy Dennis and J.C. to morning drive and Lee Cross's 25-year reign in afternoon drive.

"When you have personalities that have longevity on your station in the market and you don't have fluctuations



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Baltimore



in your personalities or format, that's how you really win," Somers says.

In another battle for numbers, Somers says that WWIN-FM sister station, gospel formatted WWIN(AM), continues to grow, but for now, CBS gospel station WCAO(AM) ("Heaven 600") scores about one and a half shares more than WWIN(AM).

Combined, CBS Radio's stations are the highest-rated stations of any group in the market, with an awesome 18.6 12-plus, a 22.9 18-34 and a 17.6 25-54. Besides WCAO, CBS properties in the market include urban WXYV(FM) ("V103"), alternative WHFS(FM), soft AC WLIF(FM) and talk WJFK(AM).

With the Baltimore Orioles having had such a successful season, flagship station WBAL(AM) ("Radio 11") shared in that success.

"Baltimore is truly passionate about its baseball team. Virtually every game is a sellout," says WBAL Program Director Jeff Beauchamp. "It's what you talk about on the sports talk shows even in the dead of winter. We've got a new football team here but what do listeners want to talk about? The Orioles. Even at Super Bowl time."

With no sports talk station in the market, WBAL is trying to own that image, dedicating time not only to the Orioles but also to University of Maryland football and basketball. The station also programs the WBAL Sports Weekend every Saturday and Sunday from noon to midnight, consisting of

ESPN Radio and play-by-play games. This not only helps the station stay near the top of the ratings on the weekend when most talk stations drop, but it also helps WBAL keep its top billing status — \$12.4 million in 1995, according to BIA Publications.

"We'd be lying if we didn't tell you that we're doing a lot of revenue in baseball and University of Maryland sports," says WBAL and WIYY(FM) General Manager Ed Kiernan. "So in addition to our ongoing Monday through Sunday programming, these sports events make us the number one biller far and away."

Radio 11 also can boast that it is the No. 1 station in the market overall with an 8.2 12-plus in the Summer '96 book. Beauchamp claims the success is due to the station's information and news image. "Our primary slogan is 'Where the News Comes First,'" he says. "And it's true. News rules on the station. If it's happening in the city, in the metro area, in the state or around the world, we break programming to bring our listeners up to date." WBAL has a staff of 10 full-time news reporters, three meteorologists that it shares with WBAL-TV and its own financial analyst.

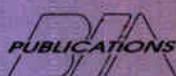
Consistency is a factor in WBAL's success as well. Many of the WBAL talkers have been there for quite some time, including Allan Prell (10 years), Ron Smith (more than 10 years) and the Dave

Baltimore Radio Market Overview

Station	Freq.	Format	1995 Est. Rev. in \$ Mil.	Owner	Arbitron 12+ Summer '96
WBAL(AM)	1090	News/Talk	12.4	Hearst Broadcasting Group	8.2
WQSR(FM)	105.7	Oldies	10.0	American Radio Systems	6.7
WPOC(FM)	93.1	Country	9.2	Nationwide Comm. Inc.	6.5
WERQ-FM	92.3	CHR/Urban	4.7	Radio One Inc.	6.4
WLIF(FM)	101.9	Soft AC	7.2	CBS Radio Division	6.0
WWMX(FM)	106.5	AC	10.5	American Radio Systems	5.5
WWIN-FM	95.9	Urban AC	4.0	Radio One Inc.	4.3
WXYV(FM)	102.7	Urban	6.3	CBS Radio Division	4.3
WOCT(FM)	104.3	'70s Oldies	4.2	American Radio Systems	4.2
WHFS(FM)	99.1	Alternative	7.2	CBS Radio Division	3.7
WIYY(FM)	97.9	AOR	4.0	Hearst Broadcasting Group	3.6
WCBM(AM)	680	News/Talk	2.2	Nick Mangione	3.1
WCAO(AM)	600	Gospel	1.4	CBS Radio Division	2.9
WJFK(AM)	1300	Talk	—	CBS Radio Division	1.7
WHUR-FM	96.3	Urban AC	7.0	Howard University Board	1.6
WRBS(FM)	95.1	Inspiration	0.8	Peter & John Radio	1.6
* WPGC-FM	95.5	CHR/Urban	22.0	CBS Radio Division	1.4
WGRX(FM)	100.7	Country	1.0	Shamrock Comm. Inc.	1.3
* WRQX-FM	107.3	Hot AC	13.2	ABC Inc.	1.1
* WTOP(AM)	1500	News	13.8	Evergreen Media Corp.	1.1
* WWDC-FM	101.1	AOR	9.7	Capitol Broadcasting Co.	1.0
WWLG(AM)	1360	Big Band	0.4	Legends Broadcasting Co.	1.0

— No information available.

* Washington, D.C. stations



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

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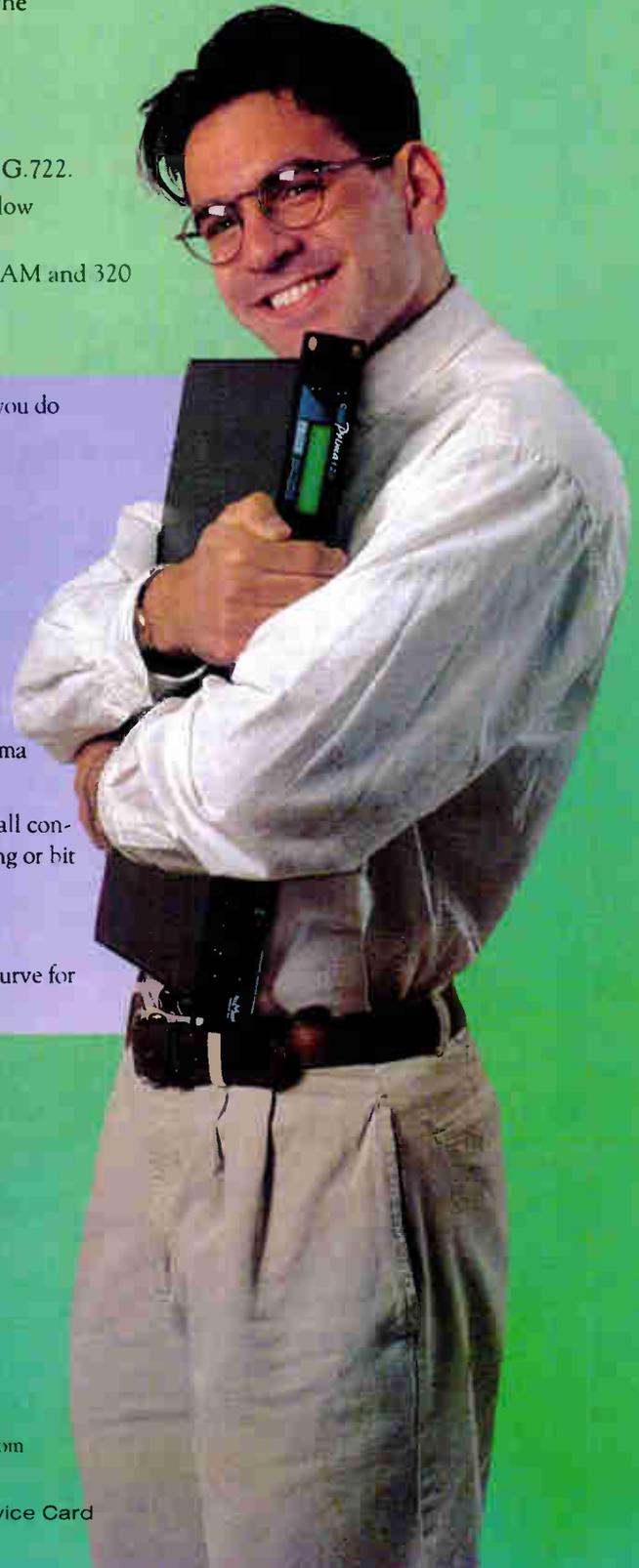


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Baltimore

Durian/Alan Walden morning team (more than 10 years). Its lineup also includes Rush Limbaugh and Dr. Dean Edell. On top of that, owner Hearst Broadcasting has owned the station since 1935.

Boston-based American Radio Systems solidified its position in the market recently by entering into an LMA with '70s oldies station WOCT(FM) ("104.7, The Colt") and hot AC WVMX(FM) ("Mix 106.5"), adding the stations to its already successful oldies outlet WQSR(FM). ARS is expected to own the stations outright by the end of February.

Alan Hay, general manager for ARS Baltimore properties, could not be happier with the new acquisitions. "If you

If you add up the cume of all our stations, you'd see that we outdo the circulation of the morning newspaper. We feel that will serve us well.

— Alan Hay

add up the cume of all the stations," Hay says, "you'd see that we outdo the circulation of the morning newspaper. We feel that will serve us well."

ARS also owns religious stations WBGR(AM) and WBMD(AM), both of which consist mostly of sold block programming. Hay says ARS has two religious stations simply because they are "good business and they have good cash flow."

Through all the mergers and acquisitions, one station has stayed the same — Nationwide Communications' stand-alone FM, country WPOC. Nationwide has owned the station since 1974 when it debuted with a country format. "People thought Nationwide was crazy back in '74. At the time, putting a country station in a northern market like Baltimore raised a lot of eyebrows," says WPOC General Manager Jim Dolan.

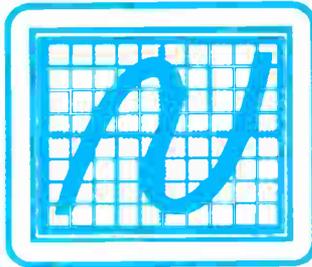
WPOC has always garnered respectable ratings in the market, consistently showing up in the top three 12-plus and top five 25-54. The station also employs a number of award winners,

including Laurie DeYoung, who was the Country Music Association's 1994 Large Market Air Personality of the Year; Greg Cole, once honored as Billboard Music Director of the Year; and a two-time Billboard award winning promotion director. Unfortunately, WPOC's Summer '96 ratings were the lowest it had seen in more than six years.

Dolan says that the numbers could be low for a number of reasons. For one thing, there is more fragmentation in the

market. "We have got a competitor now (Shamrock country station WGRX(FM)), he says. "Orioles baseball was particularly hot this season. ... It could be any number of things." WPOC does remain one of the market's highest billers with \$9.2 million of the \$80.7 million of advertising revenue flowing into Baltimore radio, according to BIA.

Dolan says he's not worried about the other companies buying up stations



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Baltimore

around him. "You got a bunch of these people who have gone out and bought all these stations. OK, now you've got to operate them. Good luck. Ultimately the buck still stops with a human being somewhere, and the pressure that's being put on some of these people is just phenomenal. They're gonna fry," he says.

With Baltimore being such a close-knit, hometown type of city, being visible on the streets is important. Radio stations in Baltimore are no strangers to big festivals, concerts and promotions.

The concert list includes the WPOC Chesapeake Music Festival; the Magic 95.9 Stone Soul Picnic, which drew 120,000 people last year; WINAM brought Kirk Franklin to town; the WIYY(FM) "98 Rock" free spring concert with headliners the Spin Doctors and Dishwalla; and the WQSR "Let the Good Times Roll Concert," which drew 12,000 listeners out to see The Fleetwoods, The Vogues, The Tokens, The Skyliners and The Crystals.

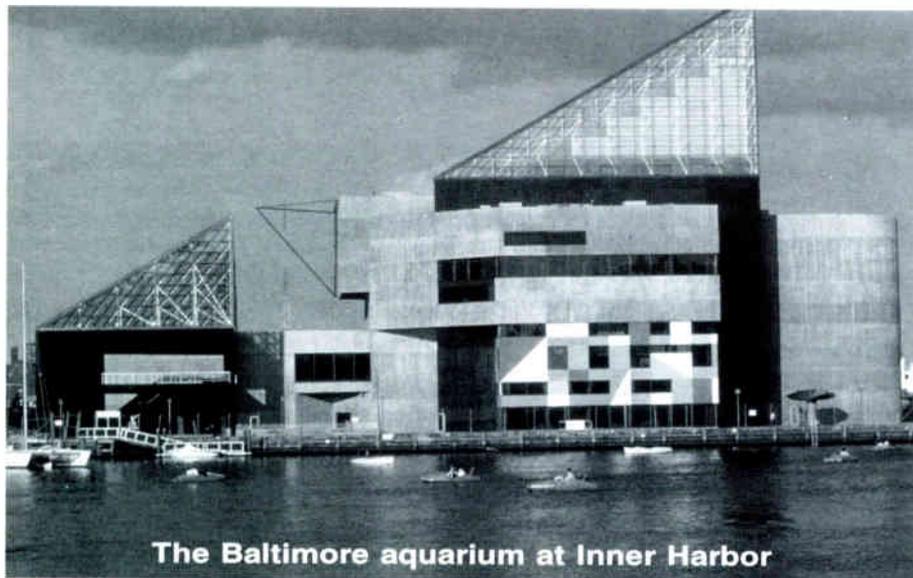
Calococci, PD of 92Q Jams, says he was very pleased with his station's "Harbor Jam" concert this year, which

its food drive this year. Program Director Rick Strauss says it was the largest single-site food drive in the state, and that they collected 24 tons of food in 48 hours. That beat their previous record from the year before of only 13 tons.

Barbara Crouse, director of Baltimore marketing for ARS, kept busy during the last Christmas season with the "Stuff A Bus" campaign, in which both Mix 106.5 and The Colt participated. Crouse says her stations also broke a record by collecting so much food that a second bus had to be brought in.

Mix 106.5 also did its annual Christmas Wish promotion this year during which needy people in the community were given certificates for food, clothing or toys for the holidays. Crouse says that this promotion is so popular that a lot of listeners actually come to the station to read the hardship letters and then adopt the families themselves.

Last September and October, WBAL collected 26,000 coats for its "Coats for Kids" campaign. A local dry cleaner



drew more than 6,000 people with no disturbances. "In this day and age, I think this is important," he says. We put on a six-hour concert with about 14 different acts, ranging from hip hop to R&B to rap and had not one incident of violence, not one incident of vandalism, and the only complaint we got was that one of the groups cursed for a minute." Recently, KC and JoJo — members of the group Jodeci — performed for 2000 people at its "92Q Community Christmas Party."

WIYY(FM) was particularly proud of

cleaned and repaired all of them and they were then distributed to those who needed them. WBAL also ties its Orioles affiliation into some of its promotions. One such event is the "Pop Fly Payoff" in which WBAL has one of the coaches hit some baseballs out on the field. If a listener catches one, he or she wins a flight to the Midwest. Catching two means a trip to anywhere in the continental United States, and for catching three balls the prize is a free flight to anywhere the airline flies.

As in any market, the bottom line is

Baltimore Financial Snapshot

Market Rank: 18
Revenue Rank: 21
Number of FMs: 14
Number of AMs: 16

Revenue 1992: \$60.0 mil.
Revenue 1993: \$68.0 mil.
Revenue 1994: \$75.2 mil.
Revenue 1995: \$80.7 mil.
Revenue 1996: \$85.5 mil. est.

Revenue Growth
'89-'94: 2.7%
'95-'99: 6.0%

Local Revenue: 76%
National Revenue: 24%

1994 Population: 2,465,700
Per Capita Income: \$17,976
Median Income: \$41,802
Average Household
Income: \$48,579

Source:



what's important. The Telecom Act of 1996 plays a major role in Baltimore radio now, but most managers don't seem to mind.

"When we put the stations together, we use the sales terminology of 'Baltimore's One-Stop Radio Shop,' meaning that clients have the opportunity to reach a large number of consumers conveniently through a one-stop shopping opportunity," says Somers of Radio One.

Dolan at standalone FM WPOC is not worried. He is confident that his one station can stand up there with the big guys. "We just focus on doing the best job that we know how to do. We've always done that, and it's been successful," he says.

"Locally, you still need marketing expertise. I will put my people up against anybody on the street as far as their marketing expertise. I walk with a big stick and no fear through the valley of consolidation!"

Brian Holmes is the evening air personality for oldies WSRZ(FM) and OM of all-news WSPB(AM) in Sarasota, Fla. He is also an anchor for Metro Traffic-Tampa. He can be reached at 941-388-3936, or via e-mail: raydiodude@aol.com

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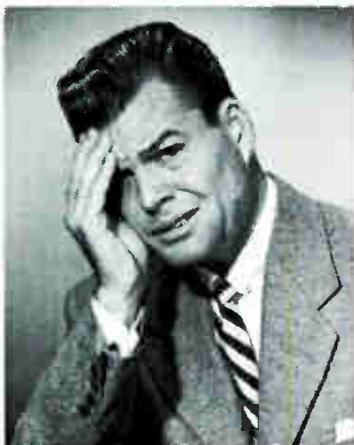
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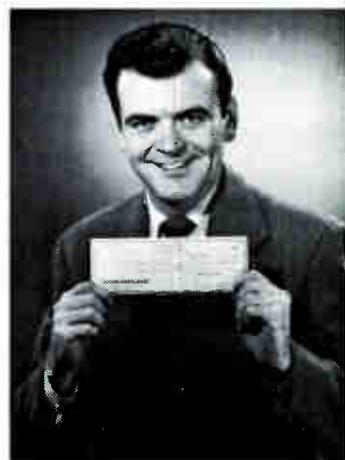
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READER SERVICE 130

Tuned In with ...

Judy Carlough

by Lucia Cobo

As vice president of national marketing for the Radio Advertising Bureau, Judy Carlough is the point person on an enormous marketing effort: selling radio to the top echelons of U.S. business. It is a role she clearly enjoys and with which she has had smashing success.

The opportunity to come to the RAB and work for President and CEO Gary Fries presented itself as an opportunity too good to miss, says Carlough, who cites Fries as the primary reason she took the job.

"Gary took something that needed solid leadership and provided it." At the time, she thought her involvement with RAB would be a short one: "I thought I'd come in, help fix what was wrong and move on to another station."

But radio lucked out. The job proved to be a "continuous" one, and Judy Carlough has evolved it into an aggressive and polished campaign that recently bore fruit in an RAB board meeting that witnessed the Big Three auto makers calling on radio, in Detroit. A few short years ago (say, 1990) radio could not get in the door to see these very same executives.

"There always must be someone who is marketing radio to the national community and to the local community," she says. "And there are more new projects to develop, like the Mercury Awards. I am far from feeling that I have accomplished what I can here."

It seems to have helped that the job she arrived to take over lacked clear definition. With Gary Fries' and the board members' blessing, Carlough set about to lay the foundation to cultivate radio's image in the business world. ▶



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Circle 7 On Reader Service Card

"I do know that it is an effort that should remain long after both Gary and I have left," she says. What she is trying to build is an infrastructure that will permit the evolution of the ongoing effort to market radio.

That forward-looking vision was molded from years of hands-on experience both on-air and in the sales trenches. Early on in her professional career, Carlough joined a Chicago advertising agency which gave her the first glimpse of "a business called communications." Although the job turned out to be very short-term (the agency lost the Johnson Wax account and fired 113 people, including her, the Friday before

Christmas), she walked away with "a good feeling."

She then enrolled at Boston University and earned a degree in broadcast journalism — and landed the all-night shift at then-news/talk WMEX(AM). "I learned the ropes of the trade there."

Upon graduation, she secured an on-air job with Curt Gowdy Broadcasting at its WCCM(AM) and sister FM in Lawrence, Mass. She worked her way through various stations, including the RKO FM in Boston, WROR(FM) and the ABC stations in Houston, where she worked for Jeff Trumper. Along the way, she was offered (and accepted) a

job on television as a sportscaster. "It was a short stint," she says, "and it made me realize how much had to be given up." She decided she liked the radio work better.

Part of the appeal, says Carlough, was the ability to stay in touch with people in the business and the good fortune to have worked with many of them. "Some of the people are still very much in the business."

It was the on-air stint on television that led her to the inescapable conclusion that talent had it rougher than others in the world of broadcasting. She made the transition to sales when offered an opportunity by Jenny McAnn, now general manager of Boston stations WEGQ-FM and WBMX-FM, owned by

I am far from feeling that I have accomplished what I can here.

the ARS Radio Group, but who then worked at WBZ in Boston.

Her on-air background meant she could and did write spots on the spot to clinch the sale. Her sales career took off.

Opportunity knocked again when Infinity Broadcasting station WBCN-FM offered her a job in sales. Two weeks into the new job, the morning sports anchor quit. Charles Laquidera, the morning host, talked her into filling in on a "temporary" basis until a replacement could be found. She agreed to do it, but under a different on-air name. Thus was born Boston's "Scooter on Sports," who kept the role for "four or five years."

The secret identity of "Scooter" was fairly well kept, says Carlough, but when her clients would find out, inevitably they were "perplexed," she says.

"One of the real beauties of radio is that to every one of those people I was something a little bit different — and the real me never lived up to what they thought. And it was exactly what was right about radio and wrong about TV."

Eventually she received an offer from Noble Broadcasting that culminated in a general manager's position in San Diego. "It was the dream come true," she says.

Her East Coast roots called her back when Gary Fries called upon her expertise in 1990 to help the RAB. From that moment on, as they say, the history is still being written.

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Circle 18 On Reader Service Card

If You Can't Beat 'Em, Join 'Em

by

Doug

Hyde

The newspaper is an institution in our culture. The first one in the United States was created in Boston in 1690. In the ensuing 300 years, newspapers have grown into massive information sources and advertising vehicles. From national dailies like USA Today to the Wall Street Journal, the New York Times and the Chicago Tribune, to free weekly papers such as the Miami New Times and the Houston Press, the newspaper has long been respected as a source of news and information. Even radio stations use newspapers as a prospecting source for their sales departments as well.

According to information from the Radio Advertising Bureau (RAB), 23 percent of all media advertising dollars go to newspaper, the highest percentage of any medium.

The success of the newspaper is part-

ly a result of its image as a time-honored and traditional medium, says Roger Dodson, senior VP of training for RAB. A major advantage of print media is that the ads are tangible — they literally can be seen and touched.

David Hainline, sales/marketing manager of Infinity station WJFK-FM in Washington, adds "Retailers love to see their ads. There is a perception that the newspaper is necessary."

Although it has been proven that newspaper ads do get results, it is clear that newspaper advertising is not as effective as it once was.

According to Editor and Publisher magazine, 15 of the nation's 25 largest metropolitan daily newspapers reported circulation decreases from 1995 to 1996.

Focusing on How Radio Can Complement a Newspaper Ad Schedule Is Key to Garnering More Radio Dollars

"In every market, subscription rates are plummeting," Dodson says. "People are not taking their daily newspaper like they used to."

And while newspaper readership is on the decline, advertising rates have increased, due in part to rising production costs. For instance, the Boston Herald reported a gross circulation of 345,564 in 1991. In 1996, the Herald reported a gross circulation of 284,794 — an 18 percent drop. In this same time period, the Standard Advertising Unit (SAU) rate for advertising space in the Boston Herald jumped from \$155 to \$229.50 — an increase of nearly 50 percent.

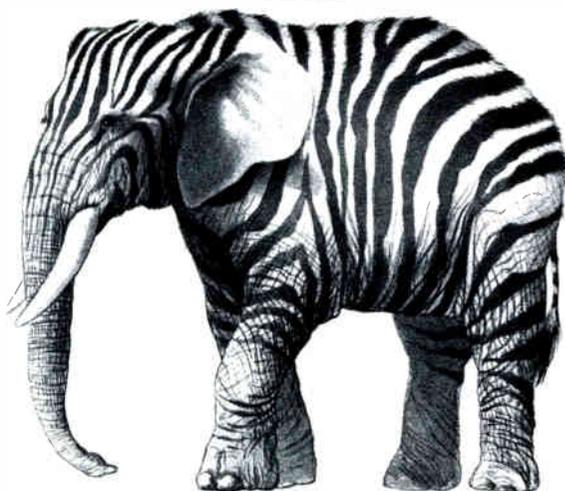
Furthermore, while newspapers do offer a massive consumer reach with their large circulation numbers, it is important to note that these figures represent the maximum, potential ad exposure, not the actual, achieved ad exposure. According to MediaMark Inc., only 69 percent of all newspaper readers look at general news, 40 percent look at sports and 34 percent look at movie listings. The key point is that advertisers who utilize specific sections of the paper only reach a fraction of the paper's readers.

In addition, there is one major demographic segment of the population that the newspaper has not effectively targeted. "Newspaper is quite weak in the younger market," says Bonnie Press, president of Katz Radio Group Dimensions.

According to the Dallas Morning News, only 52 percent of persons ages 18-24 reported having read a newspaper, compared with 71 percent in 1967 — offering a new prospecting opportunity for radio formats like CHR and alternative that effectively target younger demographics.

Press adds that the recent fragmentation of radio formats leaves the advertiser with more options. "Radio is much more precise, with the ability to narrow-cast. You not only have country radio, but you also have new formats like hot

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Circle 21 On Reader Service Card

by Vincent M. Ditingo

Radio's Ever-positive Business Environment

Radio broadcasters descending upon the RAB Marketing Leadership Conference in Atlanta this month should keep top of mind the many positive factors currently impacting the radio economy. These factors will affect all current and future business transactions.

First and foremost, the commercial radio industry (as of this writing) is posting a steady increase in both local and national spot business that, when combined, paced 7 percent ahead of the previous year (January–November '96 vs. January–November '95), according to the RAB. Added to this upward momentum is the potential for greater spending dollars in 1997 from several key product categories.

For example, General Motors is rolling out a multimillion dollar campaign for mass marketing its Used Car Program, a burgeoning area in automotive retail.

Radio executives should also expect the unveiling of large marketing budgets by both long-distance and regional telephone companies as they enter each other's markets competing for new customers while, at the same time, promoting cellular and Internet access services.

These events directly lead to the underlying mission of commercial radio in 1997 — to measurably improve upon the percentage of available local and national advertising dollars. The groundwork has already been laid by the consolidating dynamics of the ownership landscape. Driven by the emerging, local station minigroups, radio is finally well positioned to significantly increase its overall media market share.

One way this is being achieved is through the industry's new competitive framework for maintaining healthy profit margins, particularly when operating multiple stations in medium-size markets. By offering advertisers a venue for "one-stop" media buying within a given market or markets — that is, buying several competing stations under common ownership — radio minigroups will usurp large portions of new business otherwise allocated for daily newspapers and local television.

More and more of these single-market minigroups are discovering that new reach and frequency comparisons with other media, using the same budgetary parameters, are bearing out radio's true effectiveness in delivering consumers.

Other positive trends for radio broadcasters to watch include an upswing in hiring among advertising agencies nationwide. Generally speaking, many agencies have been expanding the number of buyers and planners and, in some cases, creative media personnel in anticipation of more retail ad spending.

Today's hiring trend speaks to a much healthier adver-

tising industry than in the early 1990s when headlines told of massive debt and layoffs at major agencies, a consequence of the then deep-rooted recession affecting all business segments of the economy.

As for radio, given that there are just more than 10,000 commercially licensed stations in the United States as of the end of 1996, the continuing rise in overall revenues is a statement of the tenacity of all commercial radio managers. It also reflects new performance efficiencies of local station operations due to ongoing mergers and acquisitions of broadcast groups. For long-term advertising results,

broadcasters will need to focus on the repositioning of stations to listeners and marketers alike. (See next item.)

Trends in Business Applications, Marketing Systems and Strategic Planning

Redefine 'Positioning'

Because the United States has quickly evolved into a media-saturated, information-rich society, the proper "niche" positioning of programming products for the listener/consumer is more essential now than any other time. This is particularly germane as more consumers and businesses turn to the Internet as an entertainment and marketing vehicle.

Therefore, any marketing effort on the part of new local station minigroups must be "repositioned" to both consumers and advertisers. For the latter, radio's new owners must successfully position the depth of demographic and age cell characteristics for its listener base.

In "The New Positioning," (McGraw Hill, 1996), noted advertising executive Jack Trout (with Steve Rivkin), reminds us that the term 'positioning' is simply concentrating on an idea "that defines the company in the minds of consumers." Adapting this philosophy to radio, any audience marketing campaign should clearly define or stimulate the concept behind a station's format (new or old) in the minds of new and existing listeners.

In his book, Trout notes that companies that lose sight of their markets "quickly suffer the consequences." Among the reasons for losing market position today, according to Trout, are the unpredictable shift in consumer attitudes and the fast pace of changing technology.

Trout advises companies to "constantly survey" consumers about their product or service to avoid potential marketing pitfalls. Any marketing strategy, says Trout, should now include "marketing intelligence."

In radio, the same basic principle applies when competing for advertising customers.

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

country and country oldies that target more precisely," she says.

Less time for the paper

Press suggests that a different weakness of the newspaper is the inability to cater to a population that has increasingly less free time. "Leisure time is diminished," she says. "People spend less and less time with the newspaper, while time spent with radio has not dropped. It is virtually everywhere. It's very mobile. You can't read the paper while you're driving or at work."

Consequently, according to Interep data, about 40 percent of Americans' media time is spent listening to radio, while 10 percent is spent reading a newspaper. Hainline adds an example from his market: "The average Washingtonian spends only 12 minutes a day with the newspaper, while the average Washingtonian spends one hour and 19 minutes with Howard Stern and one hour and 12 minutes with Don and Mike," both syndicated shows on WJFK-FM.

Hold the attack

So how do radio sales executives attack the newspaper to demonstrate

the effectiveness of radio? The answer, according to industry professionals is simple: You don't attack.

"A negative sell against newspaper is not the way to do it," Hainline says. "Emphasize how radio and newspaper can work well together."

Mike Mahone, RAB executive VP for services, acknowledges that RAB has had to modify its products to better suit this new approach. "We had a whole section that we called 'anti-newspaper.' Imagine the effect on advertisers if they hear a radio sales rep mention the term 'anti-newspaper.' We should really be trying to figure out how the advertisers can achieve better results."

Dodson says that radio salespeople should make their pitches not by attacking newspaper, but by understanding the fundamentals of both newspaper and radio advertising. "You need to understand how to make all advertising media work," he says.

"Salespeople need to understand radio and how it really works. Not how ratings work, not how cost per point works, but qualitatively understanding the lifestyles and behaviors of

'The Competition'

At its 1997 Marketing Leadership Conference, RAB, in conjunction with Arbitron, will announce an all-new program to expand the use of radio by heavy newspaper advertisers. The program will be centered around a research project that RAB President Gary Fries describes as "a perceptual study of advertising decision-makers of companies that show a trend toward a heavy concentration in newspaper advertising."

Fries says that the study is designed "to establish factually the magnetism that holds traditional advertisers to newspaper." The project will be a 30-question telephone survey focusing on the rationale of the decision-maker when choosing to advertise in various media. Included in the survey are questions about the customers' target audience, the perceived importance of various media, current and future advertising budgets and allocations, as well as the buyers' perceptions of cost, audience size, targetability, flexibility and effectiveness of newspaper, radio and other major advertising media.

Once the results of the survey have been established, RAB will incorporate the information into its sales training modules.

RAB Executive VP of Training George Hyde says that RAB will unveil the results of the survey along with its recommendations based on these findings during a luncheon at the MLC. Hyde also mentioned that the MLC will showcase an entire afternoon of seminars designed to address the findings of the survey. "We're taking what we learned in the survey and making specific recommendations to sales managers and salespeople," Hyde says.

RAB will also use its recommendations in a year-long series of radio seminars. "We have developed an all-new training program that is customized to meet the needs of the individual markets where we will be presenting the programs in conjunction with regional and local radio organizations," Hyde says.

Fries adds that the results of the study will help radio station salespeople do a better job of understanding their clients' perspectives. "It will allow the reps to think like an advertiser rather than thinking like a sales rep."

— Doug Hyde

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World Radio History

Americans Dodson adds. You need to understand people's lifestyles to make your customer's ad dollars go as far as they can."

Hence, a new school of thought is surfacing in the selling of radio air time to heavy newspaper advertisers — increasing business and billing by suggesting that radio ads complement newspaper ads rather than replace them.

According to Hainline, good prospects for radio clients can be found on every page of newsprint in any given city. He suggests that the employment and book review sections are among the most effective.

"We look at the Employment section, and our pitch is that you will hit a more qualified prospect with radio as they are driving to and from work. You reach people who might not be out of a job, and you reach them as they are most vulnerable," Hainline adds. "The book section is a good source, as authors make appearances at bookstores and take out a full page ad in the paper. If you reduce the size of the ad, by using radio you can triple the frequency."

Here, Hainline utilizes a technique suggested by many radio industry lead-

ers as a method of securing ad dollars formerly earmarked for newspaper: the recommendation that the advertiser reduce the size of his or her newspaper ad and devote the dollars saved to a radio schedule. Thus, the advertiser still maintains his commitment to newspaper and increases the impact of the advertising message with radio's ability to create frequency, all without increasing the advertising budget.

"The question to ask is, "If I can show you how to increase your reach and frequency without increasing your budget, would you be interested?" Hainline says.

According to RAB data, the cost for a half-page ad in any given newspaper is typically about 100 percent higher than the cost of a quarter-page ad. While the advertising costs multiply depending on the size of the newspaper ad, the reach is only 5 percent better for a half-page ad than for a quarter-page ad.

While increasing frequency with a radio schedule, the advertiser in this situation also receives the added benefits that make radio an effective advertising medium in its own right. "Radio is intrusive. It reaches people when they are

most vulnerable, when they are in the car," Hainline says.

Dodson emphasizes radio's power to whet the appetite of consumers. "We can do some things beyond what the newspaper can do," he says. "The newspaper can't bring about change in business. The newspaper is reaching business that is already established. Radio can talk to brand new people, entice them and make an enthusiastic approach. The ads have more impact."

Stewart Yaguda, president of Interep's Radio 2000, adds, "Radio reaches listeners at the time of purchase and reaches impulse buyers. Radio is a targeted medium, but combined radio reaches 95 percent of everyone."

There are several services available to radio station sales personnel that help demonstrate radio's effectiveness in conjunction with the newspaper.

RAB's services include the Newspaper Performance Report, which includes information from a variety of sources to document a major daily newspaper's changes in gross circulation and advertising rates. This report also features Starch readership scores and ad "noting

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Circle 6 On Reader Service Card

RAB's Five-point Plan

factors," which indicate the percentage of a given newspaper's readers who remember seeing a particular ad.

RAB also provides information in the forms of Simmons Choices reports, as well as publications like the Media Marketing Guide & Factbook, Media Facts and Sound Solutions.

Interop offers its stations an extensive Power Point presentation called "CityNets," which documents the attributes of both radio and newspaper. Interop also provides a service called "CitySearch," which shows reach and frequency data within a set budget for newspapers and radio in the nation's top 20 markets.

Hainline utilizes RAB and Simmons research in an organized pitch for his sales staff. "We put together a pitch that is client friendly and rehearsed so everyone is comfortable with it. The pitch is that radio delivers a higher reach and higher frequency for the same cost or less."

Yaguda stresses that there is a need for radio stations to work together to improve the advertiser's reach. "You need to go out as a group of stations and reach advertisers. On a national basis, it is hard to beat a strong newspaper like the Chicago Tribune with just one station," he says.

Dodson also emphasizes the importance of creating just the right radio commercial to convince decision-makers who are new to the medium. "There is nothing more important than the message. We must grab people and get their attention. You need to appeal to the emotions, and you can't appeal to the emotions very easily in print. Radio is powerful because it is a personal, one-on-one medium," he says.

Mind games

Press adds that radio has a unique power to create images in the minds of its consumers. "Print limits the opportunity by showing a picture, while in radio, you're leaving it up to the listener to envision the product," she says. "We should not be apologizing for a lack of video. Radio is 'theater of the mind.' If there is good creative, the mind can conjure up the image."

Radio commercials can also be called "little bitty movies for your ears," as described by Paul Fey, executive producer/director for World Wide Wadio, a Los Angeles-based advertising agency. "Radio utilizes the same technology as the movies, only in the listener's head. Done right, radio is the most visual

The Radio Advertising Bureau provides a host of informational services designed to help radio sales executives achieve better results.

In RAB's November 1996 Monthly Marketing Kit, a five-point plan is suggested to properly demonstrate radio's effectiveness in conjunction with the newspaper:

- 1) Start with the mutual understanding that newspaper is a fine medium.
- 2) Confirm that the client's newspaper advertising is working but perhaps

not as well as he or she might like.

3) Document through newspaper analysis *how* and *why* the newspaper advertising is achieving the current results.

4) Persuade him to agree that he could be getting better results if his advertising could reach more of the right consumers more often.

5) Prove to him that adding radio to his advertising program can help improve those results without increasing costs.

— Doug Hyde

medium of all," Fey says.

By reaching more consumers with a creative message, radio helps the newspaper advertiser by leaving an imprint in the consumer's mind. "The average person gets anywhere from 3,000 to 5,000 marketing impressions a day, so we tend to filter all those impressions out. Radio offers the opportunity to achieve the level of frequency necessary to cut through the clutter," Mahone says.

Therefore, by utilizing newspaper's

reach and radio's benefits of frequency, intrusiveness and creativity, rather than simply enlarging a newspaper ad, the client has a better opportunity to hear the sweet, musical sound of his cash registers ringing.

Doug Hyde is a free-lance writer based in Tampa, Fla. He is a regular contributor to Tuned In. He can be reached at (813) 225-0535, or via e-mail at radioguy22@aol.com

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Address _____

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- Or for information on attending, call (800)342-2460 or (202)775-4970. For information on exhibiting call (800)NAB-EXPO or (202)775-4988.

Make Tracks to MLC '97

The often turbulent winds of change that

by Whitney Pinion

have swept through the radio industry since the passage of the Telecom Act last February have left many radio professionals reeling, wondering what hit them and figuring out how to rebuild — or rather, restructure — radio sales departments after the storm.

The Radio Advertising Bureau provides some of the necessary tools for this project, as the RAB Marketing Leadership Conference '97 convenes at the Marriott Marquis Hotel in Atlanta, Thursday, Feb. 6, through Saturday, Feb. 9.

The conference offers its perennial assortment of forums and workshops, but the focus this year is decidedly — and necessarily — different.

During the luncheon on Friday, Feb. 7 — mysteriously dubbed “The Competition” — RAB plans to unveil the details and findings of a joint RAB/Arbitron survey of heavy newspaper advertisers (see related story on page 28). At the heart of the survey is getting radio's hands on the ad dollars flowing into newspaper by understanding how advertising decision-makers think.

New at this year's conference are “Study Tracks.” RAB suggests a course of study, so to speak, for general managers, sales managers and salespeople, recommending which of the 100-plus sessions, workshops and forums are most relevant for these three categories of attendees, enabling them to make the most of their time at the conference.

Several of the sessions, though not listed in each of the proposed Study Tracks, fall into the don't-miss category. The workshop “Restructuring Your Sales Department,” which begins Friday at 9:30 a.m., offers solutions to the daunting tasks of selling multiple formats and reorganizing personnel in your sales department.

Transcending radio's consistent 7 percent share of advertising revenues entails learning where to look for new business. The workshop titled “What's New in New Business Development?” (offered on both Friday at 2:30 p.m. and Saturday at 9:30 a.m.) tells you where to look for new, big-dollar sources of revenue. A second workshop, called “Where Is the New National Business?,” explains that there's a world of national business waiting for you — if you know

where to find it.

How do you prepare for selling radio in

the new millennium? “Radio's Role in 21st Century Marketing” looks at radio's role in the next century and what you must do now to prepare for it.

Among the many other workshops of the MLC are several on managing stations and generating revenue in small markets; fighting the battle of cost-per-point; communicating effectively; and hiring and retaining the best salespeople. There are also a number of get-your-wheels-turning sessions, including “Promotions, Promotions, Promotions,” a fast-paced overview of the hottest promos, and the new session “Get Tanked,” a free-form problem-solving session.

This year, like every year, the conference draws a number of top-notch speakers from radio and other professions. RAB President Gary Fries offers his unique view of the radio industry during his State of the Industry address on Friday at 7:30 a.m. Afterwards, nationally recognized speaker

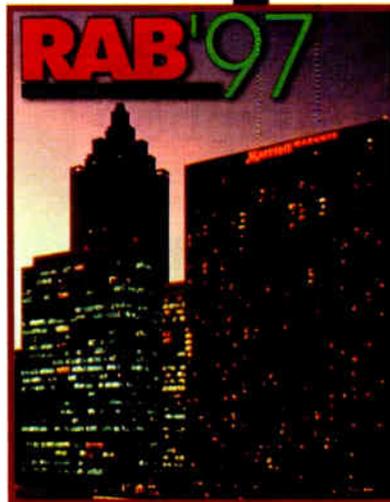
Patricia Fripp promises to rouse the crowds during her motivational keynote.

Al Ries, marketing expert and author of the bestseller “Focus: The Future of Your Company Depends on It,” explains the importance of having a company focus — and the pitfalls of losing that focus — during his Saturday morning keynote address.

Relating the larger picture of economics to the radio industry is what Dr. Gene Stalone promises to do with his address. “It's the economy, stupid!” Stalone is scheduled to speak after lunch on Friday.

Reward yourself on Saturday night after a couple days' hard work. Unwind at the 5 o'clock cocktail party and then stick around till 7 p.m. for the RAB Grand Finale bash.

For more information, contact Dana Honor in Dallas at 800-722-7355, or Gail Steffens in New York at 800-917-4269.



RAB MLC '97 Exhibitors

Check out the action on the exhibit floor during the conference. Set in the Imperial Ballroom of the Marriott, the floor is open almost all day on Thursday, Feb. 6 (11 a.m. to 8 p.m.); on Friday, Feb. 7, from 2 to 8 p.m.; and on Saturday, Feb. 8, from 2 to 7 p.m.

At press time, the following companies were confirmed as exhibitors.

Ad Blocks

Advent Information Solutions

Arbitron

Audio Broadcast Group

A-Ware Software

Broadcast Products

Broadcast Results Group

Communication

Graphics

CBSI/Custom Business

Systems

Datacount Inc.

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Dateline Marketing

International

First Flash

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Hungerford, Aldrin,

Nichols & Carter

Jackpot Promotions

Chris Lytle & Associates/

The Advisory Board

Marketron

Maxagrid International Inc.

The Media Audit

Miller, Kaplan, Arase & Co. CPA

National Association of Broadcasters

RPMC

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Circle 9 On Reader Service Card

World Radio History

as your client needs them to be.

You should try these remotes at a shorter length than the traditional three-hour remote — mainly because you will run out of premiums before the remote ends, but also so these remotes maintain the image of being special, limited-time offers. Some stations with small promotional budgets can have the client pay the specialty company directly and then bill the client for the live broadcast. Any way you look at it, your station logo is in the market more than it was previously, and your client is footing the bill.

Determine your value-added minimum: When do you give a client a remote, what spending level do you require and is that amount standardized? If you don't have a level yet, set one and make it high so that it would apply only to 15 percent of your client base. A free remote is quite a prize and the requirements should be high.

If you're dealing with an agency, make it clear on your confirmations or contracts that the remote will be billed at a regular rate if the order should magically be cancelled after the remote takes place.

Having fabulous talent

present at remotes should go without saying, but sometimes we have talent who do not do well in the public arena. Talking into a mic and improvising in front of live bodies are two different things.

Some jocks have not been trained to work a crowd. If you have a jock standing by the van between breaks rather

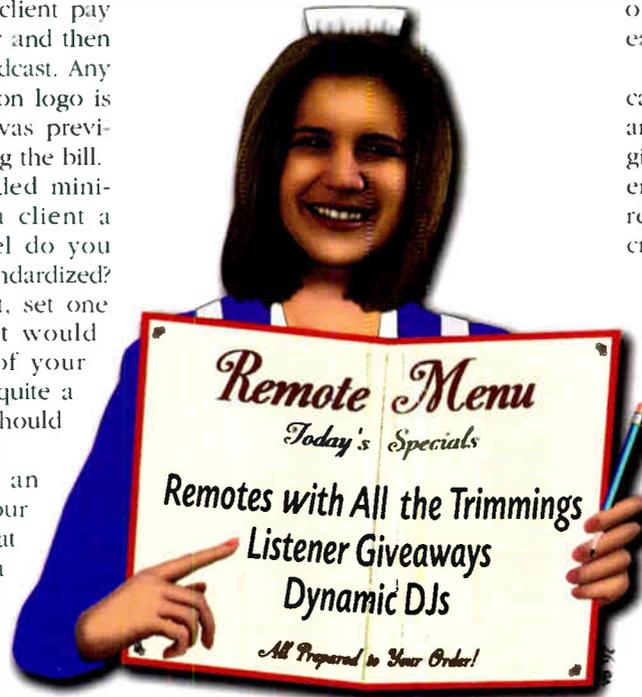
than mingling with the customers, or if he or she talks more about the hot dogs than the cars, something is wrong.

But you can fix it. Hire a drama coach from a local high school or college to give a workshop on improvisation techniques. Or, get some of your jocks involved in Toastmasters to develop their public speaking talents and ease some of their stage fright.

At some point in your growth, you can't afford to have full-time jocks who are only comfortable behind the mic. So give them the tools to develop their talent. Clients will pay more for jocks who really show an effort in pleasing the crowd.

Remote broadcasts are a great promotional vehicle for both the client and the radio station. They should be bigger than life and fun! That takes planning on the part of both the client and the station, not just the station. There are stations that provide an entire remote menu, offering everything from hot dogs to balloons and more. Make sure the client's offer to the listener is as appealing as your freebies.

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



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Facility Spotlight

WQCD(FM) New York

Owner: Tribune Broadcasting
General Manager: Robert Paquette
Systems Manager: Andrew Bater
Systems Engineer: Nick Doshi
Format: Smooth Jazz

Tribune's WQCD(FM) had operated from the same studios and offices in the landmark Daily News Building since 1965. After more than 30 years, the time came not only for new offices but for a technical upgrade as well.

In spring 1996 the station moved to a lower floor in the same building, along with other Tribune television and corporate units. This collocation provided the financial resources and cost-sharing that enabled the station to build first-class office facilities, a multimedia conference room and a large shared reception area.

The heavy-duty construction of the floors made for excellent acoustic isolation and allowed for proper air-conditioning and raised computer floors in the four new studios and master control area.

WQCD used the relocation as an opportunity to make the transition to digital audio storage. Almost a year before the actual relocation, the station began a gradual transition to an RCS Master Control system utilizing redundant Novell file servers. For the last few months before the move, the station ran both tape cartridges and the RCS system in parallel before going "cold turkey" in the new location. During the move, fiber optic cables carried digital audio (and office computer

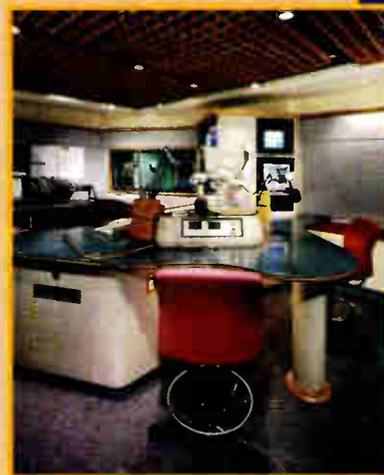
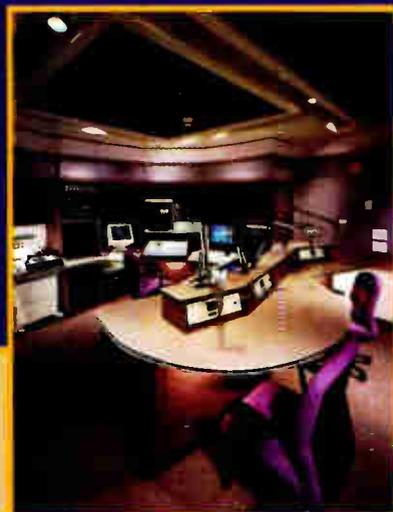
data) 24 floors between the old and new locations.

The air studio was designed around the various VGA, video and television monitors. A refurbished Pacific Recorders AMX-18 console was utilized for this room, although an extra counter top was fabricated for a future digital console.

The main production room features digital and analog routing, a Yamaha O2R digital console, Roland DM-800, RCS workstation and outboard gear. The geometry of this room was specifically set up to provide optimal monitoring for the operator as well as comfort for talent and guests.

Two other light production rooms utilize Pacific Recorder BMX-II and ABX consoles.

Facility Spotlight offers a look at innovative radio facilities. Share your cutting edge with us. Contact Whitney Pinion at (703) 998-7600, x129.



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