

Casey Kasem is **hit-bound**



Turned



RADIO WORLD'S MANAGEMENT MAGAZINE

vol. 4 no. 11
Nov. 1997

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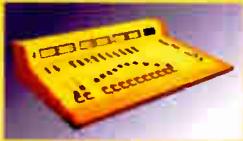
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Time Spent Listening

Alan Haber



Alan R. Peterson

No Limits

I'm a dreamer. I never see limits. I never accept what is; instead, I push for what could be. Ask anyone who knows me. I drive them all crazy.

I'm never satisfied. I want to know it all, and I'm always hopeful I will. When I was a kid, I would AM DX with my little transistor radio until I hit a far-away station. I would always be disappointed, though, if the far-away station turned out to be too close to home.

Somehow, it was the distance between my home and the station that mattered, not what kind of music was being played or the speed of the DJ's patter. From my home on Long Island, I could do WWVA(AM) in Wheeling, W. Va. standing on my head. CKLW(AM) in Windsor, Ont.? Now, that took more moxie, but the results were infinitely more satisfying.

Satisfaction. That's what it's all about. Just ask the folks at radio stations who toil over their next cool promotion, sizzling image campaign and eye-catching logo. Their mission is to make magic that benefits their stations. The trick for their bosses is holding on to their intellectual property. How do they do it? Frank Montero, our regular finance columnist (*The Bottom Line*, in this issue), and his colleague Cynthia Greer have the answers, and you don't have to turn very far to get them — just to page 8.

You want answers? We have them. How do you keep a lock on your privacy when you're surfing the 'net? Join Kim Komando for dessert as she munches a bunch on the issue of cookies (no, not the edible kind). What's happening radio-wise in Kansas City? No, not *that* one — well, yes, *that* one and *the other one*, too. Tom Linafelt, a reporter with *The Kansas City Business Journal*, knows, and he tells all starting on page 14.

Countdown King Casey Kasem has a few *Famous Last Words* for you this month about picking hits. Doing what you do day in and day out, it's easy sometimes to forget the basics. Casey counts the basics down on page 38.

Bob Rusk's chat with Tom Joyner, *The Tuned In Quote Board*, Vincent M. Ditingo's *Management Journal*, and Lucia Cobo's one-on-one with RAB President and CEO Gary Fries round out this issue, which tackles a few of the most bandied-about topics in the current radio age, including consolidation.

What is on your mind? Let me know by contacting me at the various addresses listed below. There are no limits. I'm interested in everything you have to say. I want to know it all. ▼

Contact me directly at P.O. Box 4649, Alexandria, Va. 22303-4649.
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Intellectually Speaking:

Imagine it is a gloriously perfect world. Your station has been number one in your market 25 books running. Awards are seemingly left on your doorstep each morning. Every remote you do attracts capacity crowds. The competition has all but given up.

There is no stopping your station. Your carefully designed image package that got you to the top is just about everywhere — on car bumpers, T-shirts at the beach, the brims of baseball caps, in newspaper ads and television commercials. Then, one day, your carefully designed image package shows up on your competitor's station.

It's not inconceivable. The competition is fierce and some stations will do just about anything under certain circumstances.

Will you be prepared to act when your intellectual property is under attack?

Fuel

From sign-on to sign-off, your station is fueled by its intellectual property, which should be protected either through trademarks or copyrights. Your station identity or moniker is a trademark. Your station call letters may function as a trademark. The music played on your station is copyrighted. Your morning-drive show is copyrightable. Even that hot promotional gimmick you use to boost your weekend lineup may qualify for both trademark and copyright protection.

Let's take a look at these schemes one at a time. Though lawyers will give you a somewhat dry definition of a trademark as any word, slogan, symbol or device that is used to

identify your station and assures them that they will receive the level of quality programming they have come to associate with it.

A copyright is different than a trademark. It protects the way an original idea is expressed. A copyright is created when an idea is memorialized in some tangible way, such as in recordings, books, pictures, movies and videos. The programs your station produces and the contests it runs are likely to be copyrightable material as well.

Both trademarks and copyrights are important for radio broadcasters because a single "work," such as a radio program, may be protected under both trademark and copyright laws. For example, if you air a show called "Screaming Oldies," you would protect the name "Screaming Oldies" through trademark law and protect the content of each "Screaming Oldies" show through copyright law.

Protecting valuable assets

Your first step in protecting a trademark is obtaining a comprehensive trademark search and legal analysis. Do not assume that just because you came up with a clever catch phrase or a neat-looking logo that you were the first.

Without a proper trademark search and analysis, you may later discover that you have spent significant development and advertising dollars for a trademark that is not yours.

Be careful. Trademark analysis should not be left to your



Frank Montero and Cynthia Do you have a grip on what is

distinguish one product from another, it is really not as dry as that. A trademark can be virtually anything you use to distinguish your station from the competition — a logo or a certain phrase, perhaps. It can also be a certain sound.

A trademark does some important things. It helps listeners iden-

tify advertising people or a station staff member because there are nuances to trademark law that can be easily overlooked. For instance, a registration in one language can bar the registration in another, even if it requires a translator to understand the connection.

The Bottom Line on Intellectual Property

Your second step in protecting a trademark should be to apply for registration in the U.S. Patent and Trademark Office. Although you may acquire a "common law" trademark right just by using it, a federal registration provides significant advantages should you need to take action against an infringing competitor. A registration creates the presumption that you, and not your competitor, are the owner of an idea and, furthermore, that your trademark is valid and enforceable. Immediately, your competitor is put on the defensive.

Without a registration, your competitor may be more successful in arguing that he, and not you, created a trademark and that, in fact, you are the imitator. Without a registration, your competitor may convincingly argue that your idea is not even worthy of trademark protection. In short, without a registration, you may spend time arguing that you have a

material should also be registered, especially your in-house program production. Your hot programs, novel contests and promotional campaigns should be registered so that you will have clear authority to demand that another station "cease and desist" if you discover it airing an all-too-familiar program, contest or campaign.

Copyrights are registered through the Copyright Office of the Library of Congress.

A copyright registration allows you to collect statutory damages and attorney's fees in a court action. Without it, you face the burden of proving monetary damages for infringement and you may not recover your legal expenses.

Be sure that all intellectual property is registered in your company name. If

claim instead of forcing your competitor to spend all his time and money defending his conduct.

Your protection scheme should not be limited to trademarks. Copyrightable

your morning show host comes up with a hit show, that product should be safeguarded as property of your station. Do not assume that all work created by an employee automatically belongs to you.

Carefully drafted employment contracts are the only way to protect against this. You do not want your morning show host to use your station as a testing ground for new material and take the material with him or her to a competitor.

Using the Web

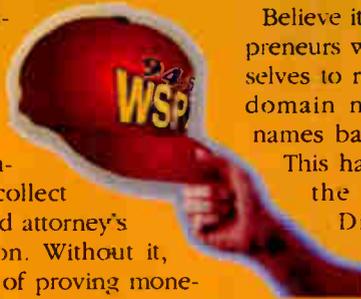
The rules for protecting your station's intellectual property assets forever changed the day the Internet allowed stations to webcast their audio signals. But look before you leap! Long before your station signs onto the Internet, you must form a strategy for protecting your intellectual property rights. Important copyright issues must be determined during the development of your station's Web site. For example, say your site is developed by an independent contractor. The copyright on the site belongs to him absent a properly written "work for hire" agreement. Without such an agreement, the Web site developer could later sell the template for your site to your cross-town competitor.

Web surfers use your Internet domain name to find and remember your station. Find out right away whether the name you wish to use (perhaps incorporating your station call sign, frequency or slogan) is available. This is usually done through InterNIC (<http://www.internic.net>), the independent organization that assigns domain names.

Believe it or not, there are crafty entrepreneurs who have taken it upon themselves to register popular trademarks as domain names and sell the domain names back to the trademark owners.

This has led to disputes. At present, the InterNIC Domain Name Dispute Resolution Policy requires a protesting party to produce a federal trademark registration, which may take over a year to obtain, in order to assert superior domain name rights over a "cybersquatter." This policy makes registering your trademark all the more important if you are considering a domain name that incorporates a station trademark.

Before you begin webcasting, all the agreements that cover your station's right to use its broadcast content should be reviewed to determine if "webcasting" is covered in them or whether your station will need to negotiate other license agreements from program suppliers. Frequently, these license agreements



Greer ask: rightfully yours?

only provide stations with the right to broadcast material over their main broadcast facilities. ASCAP, the Associated Press and other organizations already have separate licensing agreements that must be signed before your station can use certain material on its Web site.

Although the Internet may be a great promotional vehicle for your station, and we don't want to discourage you, broadcasters should use an abundance of caution before placing anything on their sites. Do not let your resident computer guru operate unsupervised. Remember that placing your station on the Internet changes the rules of presence: you are no longer a local operator but rather one who pushes programs on a national and international basis. If you have not secured rights to material placed on your station site, your use of it may be a red flag to a broadcaster across the country who owns the legal rights to the catchy phrases and logos you thought were your own. This global presence places a great importance on registering, protecting and enforcing all intellectual property rights.

Intellectual property selection

When selecting your station intellectual property, keep in mind that originality is key and at the very foundation of your ability to protect and enforce your rights. Clearly, the ideal approach to the creation of your station identity is to develop an original one rather than use one of the many "standard" monikers available like Power, Kiss, or Hot Hits. While the standard monikers have the advantage of a wide array of peripheral support material (like jingle packages and bumper stickers), they are not only difficult to protect but lack the distinctive quality that will separate your Power station from the other Power stations across the country. The use of a single distinctive identity will become more important as owners seek to identify their stations under a single trademark, much like television networks. Similarly, the in-house development of programming will allow station owners to easily protect and enforce their rights.

However, complete original development is not practical for most radio stations. Most stations cannot be advertising agencies, production companies and radio broadcasters all at once. Pick and choose what can be developed internally and obtain a license to use any other materials your promotional needs may require. But

beware — licensing has its own traps.

The secret to licensing is knowing when to ask the right questions and carefully reading license agreements. You should know what standards an owner uses to license his or her property. How does he own what he intends to license to you? Have his rights been registered? Has anyone ever challenged his rights? Will he license to other stations in your market? What if you own stations in a number of markets? Will you have a "right of first refusal" for that material in other markets?

Be an educated business person. Carefully read license agreements so you know the causes for possible termination. You don't want the owner to be able to simply terminate a license if he gets a better offer.

If your station does create any of its own intellectual property, you may wish to consider licensing it for use by other stations. Licensing is a lucrative business in other industries and is becoming a major industry segment in radio. Anything from station monikers and programming to contests and promos can be licensed. Licensing is another potential stream of revenue for a station that can help finance the development of other money-making ideas.

Radio broadcasting has entered a new

phase. With increased capital and sophistication in many markets, large group owners are slugging it out to put and keep their stations on top. Meanwhile, smaller independent owners have to find ways to distinguish their programming and stand out from the crowd. This competition has led to a greater emphasis on innovative programming, aggressive contests and ad campaigns, as well as a constant rethinking of market strategy.

More than ever, stations are experimenting with new call signs, slogans, logos and formats, in an effort to outflank the competition. The concepts and ideas that accompany these promotional strategies are the building blocks of a successful station. To ensure success, broadcasters must place greater importance on finding ways to safeguard their intellectual property. ▼

Frank Montero is a partner, and Cynthia Greer is an intellectual property attorney, with the Washington-based law firm Fisher Wayland Cooper Leader and Zaragoza, L.L.P. Montero writes the Tuned In finance column. The Bottom Line. Reach him at (202) 775-5662 and fmontero@fwclz.com

Greer can be reached at (202) 862-3768 and cgreer@fwclz.com

Intellectually Speaking: The Glossary

© **Copyright symbol.** This should appear on copyrightable work and should be followed by the owner's name and the year of copyright. The copyright symbol should be used whether or not a work has been registered with the Copyright Office of the Library of Congress.

® **Registered trademark symbol.** This is to be used only after a trademark has been registered with the U.S. Patent & Trademark Office.

™ **Trademark symbol.** This should be placed after all station trademarks prior to registration with the U.S. Patent & Trademark Office. This gives notice to everyone that ownership rights are being claimed in trademarks.

Arbitrary trademark. This is one of the best types of trademarks a station can select because it is easily protected. Arbitrary trademarks are existing words that have no relationship to the goods or services they identify (for instance, Apple for computers).

Copyright. A copyright provides protection for the original expression of an idea such as in a book, screenplay, movie or video.

Fanciful trademark. This is the best type of trademark a station can select because it is granted the broadest protection possible. This trademark is a made-up word that has no meaning other than its trademark significance

(for instance, Kodak for cameras).

Generic words. Generic words cannot function as a trademark because they are the common words for the goods they identify (for instance, The Computer for a brand of computers).

Intellectual property. This is the broad category for a number of legal disciplines including trademark, copyright and unfair competition.

Product. A product can be anything from a household cleaner to a station morning show. It is what a trademark identifies.

Trademark. A trademark is any word, slogan, symbol or device used to distinguish one product from another in the marketplace. Trademarks don't have to be a traditional word or logo, so when selecting a station trademark, be creative! Shapes, sounds and even smells can function as trademarks.

Trademark search. A trademark search is usually completed by a trademark attorney or an independent trademark search firm. Trademark searches are highly advisable prior to a new product launch.

Webcasting. The act of providing on the Internet the signal from a station.

— Frank Montero and Cynthia Greer

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World Radio History

CDQPrima



Kim Komando

Are Cookies Good for You?

Imagine that whenever you go to the supermarket, a computer keeps track of everything you do. It knows the aisles you pushed your cart through, the items you picked up and the items you returned to the shelf. You have no idea that this covert collection of data took place until you see the results the next time you visit this particular market.

Then, instead of finding organized aisles, there is one aisle that contains only the items you want. The market claims it offers shoppers timesaving convenience but simultaneously uses the information it collected about you to sell in-store advertising.

Sounds a little Orwellian, doesn't it? Welcome to the Internet, where hundreds of big-name Web sites collect user traffic and preference data, often unbeknownst to users who might not want this to happen if they were aware of it.

Trails

As station hosts and producers use the Internet to search for plain news or downright dirt, they actually may leave a trail of where they have been. This information, if gathered and exploited by the wrong hands or a competitor, can put a station's privacy in jeopardy.

Much of the privacy issue boils down to information contained on station computer hard disks, specifically "cookie" files. Inside these files lies information about a visitor — information that allows a Web site to recognize that person when he or she visits again. Let me explain.

Say one of your station's producers goes to a site that allows visitors to personalize the site using preferences, such as favorite news categories. These preferences are stored in a cookie file that is located on the computer. Next time the producer visits the site, the site secretly peeks in the cookie file on the hard drive

to see who he or she is and then customizes the site to match preferences.

At many sites, cookie files simply track user traffic and usage patterns. WebTrends, for example, is one program that saves cookie files to visitors' hard drives to generate site statistics. In this way, a site knows where users come from, what they look at, how long they view a particular page, links clicked, and more. Statistics on Web sites (including your station's site) are needed to sell advertising.

Innovative marketing firms have changed the face of cookies. Rather than storing site specific information in a cookie file, a unique number that identifies the user is saved instead. When a user visits a site that knows to look for this unique number, a profile of the user can be generated that is based on the browsing habits of the individual.

Because the site needs to be aware of the unique number stored in the cookie file, all browsing cannot be tracked. But for those sites that do know, on-line advertising can be modified on the fly to show people advertisements more geared to their interests. DoubleClick is one company that supposedly has more than 10 million user profiles based on this use of cookies.

Cookies cannot divulge e-mail addresses to a site, but they can contain the user ID and password to a site. Cookies will not scan a hard drive and report results back to a site. However, computer hackers have broken holes through the security of older Web browsers. If you are not using the current version of your Internet browser, you ought to. Drop by the browser publisher home page for the latest release information.

Privacy

While cookies offer convenience for users and research for Web sites, the surreptitious gathering of information irks

privacy advocates and for good reason. It is possible for a Web site to read an entire cookie file collection without a person's knowledge. Furthermore, people have to trust that Web sites that collect personal and usage information will not exploit the database that can be easily generated. Unfortunately, there is no Internet central authority that controls the potential abuse of user information.

Netscape stores cookies in the cookie.txt file located in the Netscape folder on a hard drive. Microsoft Internet Explorer users will find their cookies within the cookies folder located in their Windows directory.

You can open a cookie file using any text editor, although it's pretty tough to decipher the series of number and character codes.

Radio stations need to be proactive. Set up your Web browser to warn you before accepting any cookies. Users of Microsoft Internet Explorer 3.0 or higher can activate cookie warning messages by selecting Options and then Advanced from the View pull-down menu. Netscape Navigator 3.0 or higher users can set up cookie alerts by selecting Options, Network Preferences, and then the Protocol tab.

It is important to note that you can only set cookie warnings and not totally disable cookie files from landing on your computer. Activate the warnings and guaranteed, you'll quickly grow tired of clicking on the warning dialogue box time and time again.

If you like, you can handle cookies as I do. I simply delete the Netscape cookie file or Internet Explorer cookie folder and start with a clean slate. The downside to this is that if you hit a site that calls for preferences or passwords, you will need to re-create them.

Don't worry about ruining your Internet software configuration when deleting cookie files. You'll get the cookie file or folder back again, without any action on your side. The browser re-creates it for you when you visit a site that sends cookies. But by deleting the cookies on your computer, at the very least, a site won't be able to get information without your knowledge. ▼

Copyright 1997, The Komando Corp. All rights reserved. Kim Komando is a talk radio host, TV host, Los Angeles Times-syndicated columnist and founder of the Komputer Klinik on America Online (keyword KOMANDO). Her Web site can be found at <http://www.komando.com>

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3 **Type of Firm (check one)** E. Network/group owner

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B. Commercial AM station G. Radio station svcs. provider

C. Commercial FM station H. Equip. Mfg./distributor/dealer

D. Educational AM/FM station I. Other _____

4 **Job Function (check one)** D. Sales

A. Owner/President E. Programming/News

B. General Management G. Promotion

C. Engineering F. Other _____

Incomplete cards will not be processed. Publisher determines qualification.

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Q44

November 1997 Issue

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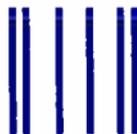
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002	022	042	062	082	102	122	142	162	182
003	023	043	063	083	103	123	143	163	183
004	024	044	064	084	104	124	144	164	184
005	025	045	065	085	105	125	145	165	185
006	026	046	066	086	106	126	146	166	186
007	027	047	067	087	107	127	147	167	187
008	028	048	068	088	108	128	148	168	188
009	029	049	069	089	109	129	149	169	189
010	030	050	070	090	110	130	150	170	190
011	031	051	071	091	111	131	151	171	191
012	032	052	072	092	112	132	152	172	192
013	033	053	073	093	113	133	153	173	193
014	034	054	074	094	114	134	154	174	194
015	035	055	075	095	115	135	155	175	195
016	036	056	076	096	116	136	156	176	196
017	037	057	077	097	117	137	157	177	197
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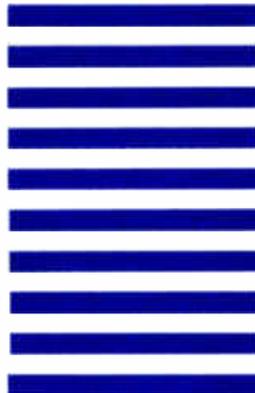
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Market Watch



CONSOLIDATED

Dance to the music!

Kansas City is no stranger to radio consolidation fever, says Tom Linafelt



At 12:01 a.m. on Friday, Sept. 19, 23-year-old Kansas City station KYY5(FM) was sold. The on-air staff had been fired the night before and the format was changed from classic rock to modern adult-contemporary. About 12 hours later the new owner, American Radio Systems Corp., announced it would itself be bought for \$2.6 billion by Westinghouse Electric Corp., owner of the CBS Station Group and the CBS television network. While the KYY5 transaction caused an uproar among listeners, many of whom were baby boomers that "KY" had introduced to rock 'n' roll, the sale was but a sign of the times.

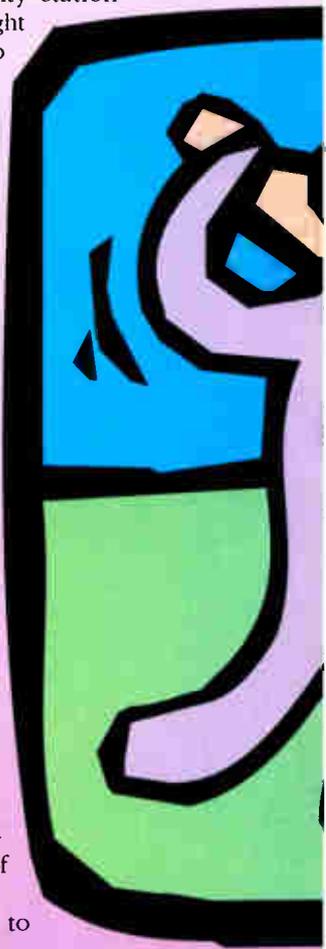
The frenzied consolidation of radio stations spurred by the Telecommunications Act of 1996 is apparent in Kansas City, the nation's 27th-largest radio market. Three of the largest radio groups own nine of the 10 highest-rated stations and 15 of the 36 stations in the market.

"I buy radio in a lot of markets, and all of them are going through consolidation," says 37-year-old Perry Beal, vice president of Light & Associates, an \$18.5 million media buying service, "but I haven't seen the fury like we have in Kansas City."

In addition to the rash of corporate transactions, the Kansas City market — long used by national advertisers to test products and promotional campaigns because of the city's mid-American sensibilities — got its first "shock" air personality in March when alternative rock station KISF(FM) (now KCCX-FM) began simulcasting Erich "Mancow" Muller's morning show from Chicago station WRCX(FM).

But corporate transactions have dominated headlines as Kansas City stations and their ownership groups have the heads of industry personnel, advertisers and listeners spinning. At stake is the \$70 million analysts estimate will be spent on Kansas City radio advertising in 1997. The Kansas City radio market includes a population of 1.36 million people living in Kansas City, Mo. and Kansas City, Kan.

Kansas City is more competitive than similar markets, according to





CONSOLIDATED!

BIA Research, a Chantilly, Va.-based consulting firm. Kansas City's advertising revenue per share is \$725,000, compared to a peer-group average of about \$867,000. While Arbitron ranks Kansas City as the 27th-largest market by population, BIA ranks it 30th by radio advertising revenue.

Consolidation is proceeding in Kansas City at a frenzied pace. For example, CBS acquired four area stations with a total of \$19.4 million in annual revenue from Boston-based American Radio Systems in a transaction expected to close next spring. Bala Cynwyd, Pa.-based Entertainment Communications, commonly known as Entercom, acquired six stations with an estimated \$22.75 million in annual revenue in January. And Baltimore-based Sinclair Communications Inc. will own four stations with annual revenue of \$17.4 million after a deal with News Corp. closes in early 1998.

Observers disagree on how all of this consolidation will affect community service and advertising rates.

"The community will suffer," says Michael Carter, co-owner with his grandmother of urban station KPRS(FM), the number one-rated station in the market in the Summer '97 Arbitron ratings. Carter is the only independent, local owner/operator in the top 15 area stations ranked in the Summer '97 Arbitrons. But Sinclair market manager Bill Newman points out that most of the newly acquired stations weren't locally owned in the first place, and that American, Entercom and Sinclair have hired general managers with local experience to operate their stations.

"It isn't like they've brought in a bunch of New Yorkers to fire everyone and make sweeping changes," says Newman. "Radio is very personal, and it's important to reflect the community. That's good business sense."

Deals du jour

And business is the name of the game. There has been a lot more activity of late.

As part of the KYYS deal, CBS picked up three other Kansas City stations owned by American Radio Systems — country stations KFKF-FM, KBEQ-FM and KOWW(AM). American Radio Systems in June acquired three Kansas City market-leading stations when it traded six Dayton, Ohio-based stations to Covington, Ky.-based Jacor Communications Inc. In that transaction, American acquired top-40 KMXV(FM), country giant WDAF(AM), and adult contemporary KUDL(FM). American subsequently



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World Radio History



sold WDAF and KUDL to Entercom in a transaction that was expected to close in November.

In a January trade/cash deal, Entercom bought four Kansas City market-leading stations for \$5 million. The company traded Houston-based oldies station KLDE(FM) to Salt Lake City-based Bonneville International Corp. in return for Kansas City news/talkers KMBZ(AM) and KCMO(AM), oldies station KCMO-FM and adult contemporary station KLTH(FM).

To operate the stations, Entercom hired Bob Zuroweste, a former Kansas City-based senior vice president of the Radio Advertising Bureau who worked as a general manager of adult contemporary KUDL(FM) from 1984 to 1993. Zuroweste says Entercom is in Kansas

City for the long haul. "From everything I've seen, (Entercom's) intention is to grow this market as strong as they can," he notes.

The Jacor-American-CBS-Entercom deals were rivaled in size and complexity by transactions that saw five stations move from Dallas-based Heritage Media Corp. to Rupert Murdoch's News Corp. to Baltimore-based Sinclair Broadcast Group.

Heritage, with six TV stations and 24 radio stations, was bought by Rupert Murdoch's News Corp. in a deal that closed in August. Subsequently, News Corp. sold Heritage's radio stations to Sinclair for \$630 million in a deal expected to close in early 1998.

When News Corp. acquired Heritage

Kansas City Radio Market Overview

Station	Freq.	Format	1995 Est. Rev. in \$ Mil.	Owner	Arbitron 12+ Summer '97
KPRS-FM	103.3	Urban	4.0	Mildred Carter	8.6
KMXV-FM	93.3	CHR	3.7	American Radio Systems	8.2
WDAF(AM)	610	Country	5.2	Entercom	6.5
KCMO-FM	94.9	Oldies	3.2	Entercom	6.5
KCFX-FM	101.1	'70s Oldies	9.4	Sinclair	6.3
KFKF-FM	94.1	Country	6.7	American Radio Systems	6.1
KMBZ(AM)	980	News/Talk/ Sports	4.15	Entercom	6.1
KBEQ-FM	104.3	Country	5.2	American Radio Systems	6.0
KQRC-FM	98.9	AOR	3.7	Sinclair	5.1
KCIY-FM	106.5	NAC	2.6	Sinclair	4.5
KUDL-FM	98.1	Lite AC	3.8	Entercom	4.5
KLTH-FM	99.7	Lite Rock	2.9	Entercom	3.7
KCMO(AM)	810	Talk	1.75	Entercom	3.4
KXTR-FM	96.5	Classical	1.7	Sinclair	3.0
KYYS-FM	102.1	AOR	3.8	American Radio Systems	3.0
KCCX-FM*	107.3	Alternative	1.6	Syndicated Comm.	1.6
KFEZ(AM)	1340	News/Talk	.400	Innovative Broadcasting	1.5
KPRT(AM)	1590	Gospel	.450	Mildred Carter	1.2
KCTE(AM)	1510	Sports	.500	Metropolitan Radio Group	1.0+
KLZR-FM	105.9	Modern Rock	.500	Lawrence Broadcasters	1.0

* Station changed call letters in July 1997

+ Station's audience estimates adjusted for actual broadcast schedule



Stations are ranked in order of Arbitron Summer '97 12+ ratings. Copyright 1997 The Arbitron Company. May not be quoted or reproduced without the prior written permission of Arbitron. Other information provided by BIA Research through its MasterAccess Radio Analyzer Database software.

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in August, the company announced it would sell five Heritage-owned Kansas City stations to Sinclair. Those stations include classic rocker KCFX(FM), KQRC-FM, smooth jazz station KCIY(FM), classical KXTR(FM) and Radio Aahs station KCAZ(AM). KCFX and KQRC are Kansas City's top two rock stations that control a significant portion of the estimated \$12 million to \$15 million spent on local rock radio advertising.

"The Rock (KQRC) breaks new music and targets 18- to 49-year-olds," says Sinclair's Newman. "The Fox (KCFX) targets 25- to 54-year-olds by playing the classic rock of the '70s and featuring the (Kansas City) Chiefs. We enjoy cross-promotions and other synergies by owning the market's two leading rock stations."

The community of alternative rock stations got stronger in October when University of Kansas alternative rocker (and morning jazz) station KJHK(FM) installed a new transmitter and erected a new antenna, increasing the station signal from 300 watts to 3,500 watts. The upgrade allows listeners in the Kansas City metro area to hear the station for the first time. Lawrence is about 30 miles southwest of Kansas City.

KJHK isn't the only station to make a change in this market. News/talk CNN affiliate KNHN(AM) and easy listening station KFEZ(AM) exchanged positions on the dial earlier this year. Local operator Bill Johnson says the switch will increase the KNHN signal from 1,000 to 5,000 watts, and will make it easi-

er to simulcast KFEZ to the stations he owns in rural Missouri, areas not previously served by easy listening.

The Mancow arrives

With the rash of corporate transactions taking place in this area, it is easy to forget about other radio-oriented events taking place. It is not easy to forget, however, that Kansas Citians got their first sampling of "shock" radio in March, when KISF began simulcasting Erich "Mancow" Muller's morning radio show.

For Muller, a Kansas City native, the move was a return to area radio. His show is battling his one-time boss Randy Miller of country station KBEQ-FM for young male listeners. Whether Muller's brand of "shock" humor will fly in a mid-sized, Midwestern market remains to be seen, however.

"If it works in Chicago, it can work here," says KCCX general manager Bob Gould of Muller's show. Muller has claimed success in shutting Howard Stern out of Chicago, where Fall '96 Arbitron ratings put Muller first and Stern third.

Local essence

Despite the incidence of multimillion dollar radio groups

continued on page 36 ➤

Can classical survive the bottom line?

The loss of the classic rock sound from KYYS isn't the only change that sparked negative reaction from Kansas City listeners.

Robert P. Ingram, who founded Kansas City-based Ingram Media with the fortune he made selling Rubbermaid products, last year sold the area's only classical station, KXTR(FM), to Heritage. After buying Heritage, News Corp. sold KXTR to Sinclair.

Local classical music fans got peeved when Sinclair dropped local programming in favor of the Sony Worldwide Network classical music service. Local music critic Scott Cantrell of The Kansas City Star called the programming "a disgrace" and speculated that Sinclair would change the KXTR format to pay for its costly acquisition. KXTR has been a classical station since 1959.

Sinclair Market Manager Bill Newman defended the decision to switch to Sony's programming, saying the move would preserve the station's classical format by making the station more competitive. Listeners would benefit, he says, from Sony's superior music library; the station would keep local air talent for news, weather and traffic reports.

Local speculation has Sinclair changing KXTR's format, based on Sinclair's need to capitalize on its multi-million dollar investment.

"Classical is a second-tiered format guaranteed to be a weaker portfolio," says radio analyst Pete Bowman of BIA Consulting. On the other hand, he says that "At the same time, most markets the size of Kansas City can support a commercial classical station." ▼

- Tom Linafelt



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- George Jones
- Tom T. Hall
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- Mindy McCready
- Alan Jackson
- Bryan White
- Faith Hill
- Deana Carter
- Tim McGraw
- Trace Adkins

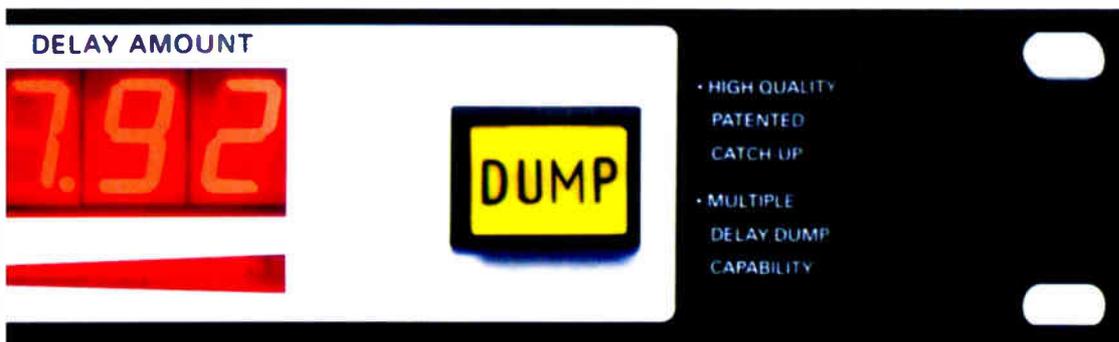
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And, because you may not be using that analog console forever, the BD500 is also the only broadcast delay that's digital-

ready with optional AES/EBU digital audio inputs and outputs. It's stereo, of course. A convenient new "sneeze" button allows the talent to sneeze, cough, etc. without being heard on air, and without dead air. All front panel switches (except configure) and all status indicators can be removed (both RS-232 and dry contacts are provided.) Plus, only the BD500 gives talent both a digital readout of delay time and a "quick read" LED bar graph that shows "you're safe" at a glance.

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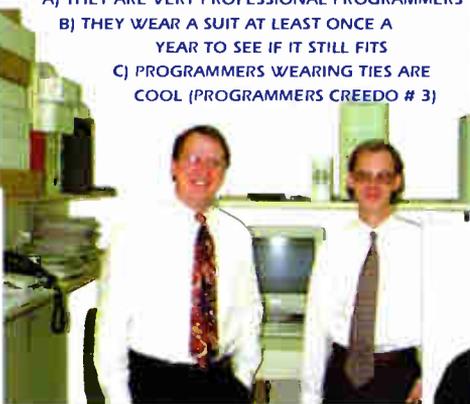
JD (HARDWARE SUPPORT) IS STARING AT A SILENT PHONE BECAUSE:

- A) OUR SYSTEM IS JUST THAT GOOD
- B) HE REALLY WANTED TO BE A MAYTAG REPAIRMAN
- C) KEVIN TURNED HIS PHONE OFF AGAIN



GEORG* (L) AND SCOTT (R) ARE THE ONLY ONES WEARING TIES BECAUSE:

- A) THEY ARE VERY PROFESSIONAL PROGRAMMERS
- B) THEY WEAR A SUIT AT LEAST ONCE A YEAR TO SEE IF IT STILL FITS
- C) PROGRAMMERS WEARING TIES ARE COOL (PROGRAMMERS CREEDO # 3)



* YES, THAT IS HOW GEORG SPELLS HIS NAME.

EVEN IF YOU'VE CALLED BEFORE—CALL US IN '97

JEFF (ENGINEERING SUPPORT) IS POINTING TO A MAP BECAUSE:

- A) HE IS POINTING TO OGALLALA, NEBRASKA THE HEADQUARTERS OF PROPHET SYSTEMS
- B) WE CAUGHT HIM PRETENDING TO BE A TV WEATHERMAN
- C) WHERE THE HECK IS SOLDOTNA, ALASKA ANYWAY?



COLLEEN IS A GREAT OFFICE MANAGER BECAUSE:

- A) SHE USES 20-YEARS EXPERIENCE TO KEEP PROPHET SYSTEMS ORGANIZED
- B) SHE STARTED WORK WHEN SHE WAS 3 (SEE ABOVE)
- C) 5 KIDS— 'NUFF SAID!



KEVIN'S OFFICE IS FULL OF WOLF PICTURES BECAUSE:

- A) PROPHET SYSTEMS IS LIKE A WOLF— INNOVATIVE AND AGGRESSIVE
- B) PLEASE— DON'T GET HIM STARTED ON WOLVES!
- C) ALL OF US THINK HE WAS RAISED BY WOLVES

TODD (SALES) IS GETTING READY TO LEAVE BECAUSE:

- A) HE IS LEAVING TO GIVE A DEMONSTRATION
- B) OUT OF SIGHT, OUT OF MIND (SALES RULE #1)
- C) IT IS 5 O'CLOCK— WATCH OUT!



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KZBB

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KLFX-FM

Lawton, OK

KLAW
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KKTZ
KNUE
KISX
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KFMX-FM
KKAM-AM
KRLB-FM
KZII-FM
KFYO-AM
KKCL

Lufkin, TX

KYKS-FM
KAFX-FM

Shreveport

KRMD-AM
KRMD-FM

Texarkana, AR

KKYR-AM
KKYR-FM
KLLI-FM
KYGL-FM

Tyler, TX

KNUE-FM
KISX-FM
KTYL-FM
KKTZ-AM
KKTZ-FM

Victoria, TX

KIXS-FM
KLUB-FM

Waco, TX

KBRQ-FM
KCKR-FM
KKTK-AM
WACO-FM
KWTX-AM
KWTX-FM

CapStar/ PacificStar

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KVFX
Yuma, AZ
KTTI-FM
KBLU-AM

CapStar/ AtlanticStar

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WSRV
WDOV

Wilmington, DE

WJBR-AM
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Winchester, VA

WFQX
WUSQ
WNTW

CapStar/ SouthernStar

Cocoa, FL

WLRQ-FM
WMYM-AM

Decatur, AL

WTAK
WWXQ-FM
WDRM
WBHP
WHOS

Tuscaloosa, AL

WACT-AM
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KEYF-FM
KKZX-FM
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Jacor

Iowa City, IA

KXIC-AM
KKRQ-FM

Salem

Boston, MA

WPZE

Denver, CO

KRKS-AM
KNUS-AM
KRKS-FM

Los Angeles, CA

KKLA
KLTX

Houston, TX

KKHT

Minneapolis, MN

KKMS
KEGE

Phoenix, AZ

KPXQ
Sacramento, CA

KFIA
KMJI

Faith

Communications

Las Vegas, NV

KILA-FM

Ogden, UT

KANN-AM

Twin Falls, ID

KCIR

Warner

Enterprises

Canon City, CO

KRLN-AM
KSTY-FM

Lincoln, NE

KLIN-FM
KEZG-FM
KFEG-FM
KKUL-FM

Bloomberg L.P.

Boston, MA

WADN-AM

Norfolk, VA

WVNS

Phoenix, AZ

KFNN-AM

Portland, OR

KBNP-AM

Providence, RI

WPNW

WKIX

Seattle, WA

KEZX-AM
KWJZ-FM

St. Louis, IL

WINU-AM

Cromwell

Group

Nashville, TN

WCTZ-AM

WQZQ-FM

WZPC-FM

Catholic

Broadcasting

Nome, AK

KNOM-AM

Portland, OR

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The Bottom Line

Keeping the Faith In the Age of Consolidation

Budget	
Promotion	5,000
Talent	12,000
Sales	10,000
Equipment	11,000
Salaries	75,000
Total	113,000



Frank Montero

Traditionally, small independent AM stations have catered to specialized markets. They have been referred to as America's bulletin board, where anything from religious sermons to Korean folk music and children's shows can be found. Faced with the challenges of ownership deregulation and an ever-changing industry, what must the small independent AM station do to compete?

Standalone station owners have always been under pressure to develop innovative marketing plans and tap into deeply rooted interpersonal relations with their advertisers in order to compete against the larger, better-capitalized group owners in their market. The challenge to these independent owners is to find ways to set themselves apart from the competition.

Given the huge budgets that group owners have at their disposal, most standalone stations cannot afford to lock horns with their large competitors. However, many are finding innovative ways to set themselves apart. For that reason, many focus on particular (and sometimes offbeat) niche market groups. Others try to find new ways to cater to their audience by tapping into community ties, providing unique perspectives on news stories or events and producing their own home-grown brand of entertainment programming that their large competitors miss or avoid all together.

The personal touch

Frequently the small AM owner is a home-grown person who knows his town and the local businesses in ways that the big broadcasters do not. He or she went to school with the hardware store owner's kids. He or she may be a local business owner. He or she may be on the local Chamber of Commerce.

He or she may personally make the rounds to be sure that advertisers are happy and listeners stay tuned. There is trust and a deeply rooted business relationship based on that trust. This personal attention to the needs and interests of advertisers and audience is a

virtue that has frequently been taken for granted by independent station owners. However, it may be one of their most formidable weapons in the battle for advertising dollars.

Many consumers are frequently willing to pay a little extra for the personal attention that they receive at a small local business, especially if it is owned by a friend and neighbor. In much the same way that the local hardware store still pulls in its loyal clientele despite the opening of a superstore down the road, many independent AM stations foster that irreplaceable goodwill that they have with their advertisers and audience. Most standalone AM station owners don't think twice about making that personal call to their advertiser to make sure he is satisfied or about staying late to tape that last-minute spot request. While such service may come naturally, it is frequently a premium that the large broadcasters do not provide and one that advertisers notice.

Beyond the personal service to advertisers, many stations cater to their audience through specialized programming such as farm reports or local high school basketball games. They interview civic leaders. Standalone AM stations frequently jump at the opportunity to cover local events or town meetings that FM stations and large group owners wouldn't touch with a 10-foot pole. After all, how are you going to sell spots to Coca-Cola or Budweiser when you are doing a live remote from the PTA meeting? But this is exactly the type of activity that builds strong loyalties with listeners and local advertisers and, many believe, national advertisers as well.

Still, when the competition is pouring truckloads of money into its programming and promotional campaigns, listener loyalty may not be enough. An important lesson is to know your financial limits. There is no way that the independent AM owner can spend money the way the large group owner can. Nor should he try.

Spending beyond your means is a sure-fire formula for disaster. It is necessary to keep a watchful eye on the bud-

get and work around it in creative ways. A good example of that lesson is the story of Miguel Villarreal, who runs KSAH(AM), a Spanish standalone station in San Antonio, the home of radio giant Clear Channel.

"As a standalone AM station in a market dominated by true giants like Clear Channel and Heftel," Villarreal says, "we succeed by keeping our focus on realistic financial goals that are relevant to the return on our investment, independent of what everybody else does in the market."

Having defined those financial goals, Villarreal applies a fixed formula. "First," he says, "with our niche programming — is our target audience continually excited about our on-air product? Second, is our programming, and (are our) promotional elements innovative enough and in constant flux so as to be ahead of the curve? Third, are we making an effective grass-roots effort to interact with our audience both on an individual as well as a mass basis? And if so, is this interaction taking place on and off the air? And finally, are we moving so fast that the big guys can't keep up with us? Work, work, work!!!" In the end, Villarreal says that "AM success, whether standalone or not, is for the most part short-lived, and thus the key lies with innovation."

Villarreal's advice is apropos for independent AM and FM stations alike. If an independent has a strong programming and marketing lineup, the temptation may be to sit back and smell the roses. But it won't be long before the large competitors have dissected the ingredients of that success and begun to follow suit.

For that reason, smaller standalone stations, like a boxer sparring in the ring, must constantly stay on the move, finding new and innovative ways to sell and promote product. ▼

Frank Montero is a partner with the Washington-based law firm Fisher Wayland Cooper Leader and Zaragoza, L.L.P. Reach him at (202) 775-5662 or via e-mail at fmontero@fwclz.com

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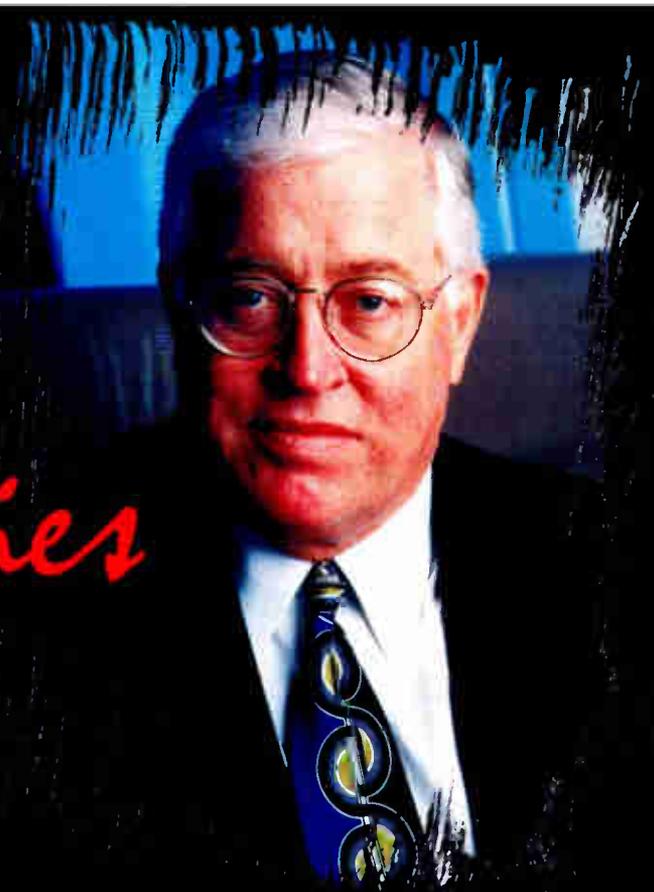


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Tuned In With... Gary Fries



Gary Fries beats the bushes for radio every day and at every opportunity.

For example, recently, on his way to the NAB Radio Show in New Orleans, the Radio Advertising Bureau President and CEO met with a "major" advertiser. The global and U.S. media directors of said advertiser took a small detour and met in a private lounge at O'Hare Airport in Chicago. The reason?

"To find out as much information as they could about radio," said Fries.

That meeting was just one of many conducted by the Gary Fries RAB, but it was a meeting that could not have happened a mere five years ago.

Rock bottom

The RAB Fries took over six years ago was "at the lowest point of its existence and there was no question that it needed to be revamped," said Fries. "I think it had moved away from serving its constituency and serving its mission. It was not being financially supported by the industry and it became apparent to me that if it was going to grow, it needed to be strongly supported by the radio industry.

"The Television Bureau of Advertising had just gone under and this was just not a good time. ... It seemed like a challenge. I had a kind of vision as to what should be done to change it (RAB) to make it responsive, and I approached it from the standpoint of 'let's just get with the program and see where it takes us.'

"I restructured the staff totally and made it more focused. Each individual division is still headed by the same individual that came on board six years ago ... which is unheard of in a trade association. I went to people in the radio business instead of people in the trade association business."

The move was key, in Fries estimation, as it brought people on board who were personally involved in the business and understood the intricacies of the job.

"The executive staff is still excited about what they are doing, even after six years. We try to reinvent ourselves every

**Anybody who thought
they had all the answers
yesterday has to realize
they need new answers.**

year — we spend a lot of time on that. We don't let ourselves get bogged down in the belief that we are going to do something this way just because that was the way we did it last year.

Fries sees the RAB working as a unit, with clearly defined roles for each member of the team. And their enthusiasm and commitment to the RAB has yielded unexpected results. "The real result is that the longevity of the staff is opening doors and allowing them to do things that they would not normally be able to do if we were changing people every two or three years. And each one of them is a true master of their particular area of responsibility and continues to be," he said.

Those benefits include regular access to the top echelons of power in corporate America, including RAB board meetings that host Detroit's Big Three and some of the world's largest retailers — all possible because of the programs put in place by the Fries RAB.

"We all share a common belief," said

Fries. "The opportunities for radio today go way beyond what the reality of what the world is today. Our vision sees radio going further than the average person in the industry with the day-to-day responsibility of running a radio station can imagine."

Most general managers are scrambling to keep pace with consolidation. But Fries believes the industry is not even close to its final shakeout.

Under construction

"When people ask me what impact consolidation is going to have, I would say that we don't know yet. We are still in the developmental stages.

"I think everyone has a vision on how they think it will look, and everyone thinks they will be right, but I think that there will be change we can't predict."

Which means staying the course for the association's annual Leadership and Marketing Conference.

"It doesn't change," said Fries. "Because the appetite for knowledge is there. It is a working show. By attending, you become a student of the future. To do that, you have to open yourself up to new ideas and new ways of doing things, philosophies and techniques.

"Anybody who thought they had all the answers yesterday has to realize they need new answers. It is no longer enough to know the environment of radio. They need to know the environment of the people they are doing business with and the businesses they are

doing business with."

And leadership goes hand in hand with education in Fries' mind. "There is a need to attract and hold on to good people. We need to develop people to become good marketing partners. Management needs to assume that leadership and teaching role."

Early roots

Visionary words from a man who wanted a career in the insurance business, and attended the University of Nebraska for that purpose. While putting himself through college working for a janitorial company, he came into contact with a general manager of a radio station (one of the company clients).

"One day he offered me a job selling time on an AM radio station. There was no FM radio at the time. And I was going to be the third person on a three-person radio station.

"So I took the job.

"When it came time to applying for jobs after graduation, I found out I couldn't make as much money working insurance full-time as I did selling radio part-time. I entered radio and have been in it ever since."

His first sales management job came courtesy of Dick Chapin when he was 24 in Grand Island, Neb.

From Grand Island, Fries went to Springfield, Ill., where he worked for a few years until the company sold the radio station. Back to Omaha, Neb., to put a station that had been taken off the air back on. From there he went to work for MultiMedia, and ran the legendary KWY.

"I did that for a couple of years and was hired from there by IDC Corp. to run their broadcast division that was headquartered out of Phoenix. And after Phoenix the station was sold and I went over on an interim basis to Albuquerque to Sunbelt Communications. Then I became the president and COO of Sunbelt Communications. That is where I first started working with Terry Robinson and Bill Moyes.

"I ran the radio division. Terry and I hit it off real well, we seemed to have a good synergy, and eventually I not only ran the radio division, but I became president of the Transtar Radio Networks simultaneously. It was a growth-oriented, entrepreneurial network ... and we grew that to the point that we merged it with United Stations. And I went from being president of Unistar to the RAB and I have been there now for six years."

His experience has raised his profile in the business as well as his awareness of

the possibilities.

Said Fries: "I have never seen an era where the image of radio on the radar screen has been higher. It frustrates me that people in this business are taking this business for granted. And even though the business is growing, in my opinion, the opportunity is far greater than we are taking advantage of. We really have the ability, if we muster all of our forces, to become the predominant media.

"No other media can make the claims that radio can, that it is an essential, non-intrusive and intricate part of a consumer's life.

"That is the point we have been trying to make for years with major corporations. Consumers feel that radio is an entitlement and that they deserve it.

That is the way we want it to be. We have to make people realize that it is an asset. The real value is not the numbers, it is the relationship that radio has to the people. That is really where we need to go into the future."

The problem, said Fries, is that radio makes a good living selling itself as a commodity.

"But it is not the future and it is not the top value. How much more value could there be and how much more substantial would it be if the selling were based on the relationship between the consumer and the station as a value to the advertiser versus delivering a message by body count?" ▼

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The Tuned In Quote Board

What managers are thinking

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"We do a lot of remote broadcasts ... (and) run (activity) reports from the schools in our listening area."

Stephen John Puffer
Co-owner and General Manager
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"Even in a small market of 3,000 people, we're local in the mornings. We (also) run high school sports ... and do a half-hour 'Trading Post.'"

Kent Smith
Owner and General Manager
Smith Broadcasting
KYCN-AM-FM
Wheatland, Wyo.



"We make sure that our news covers our area. It's not just rip and read."

Matt Jarvis
Co-owner and
General Manager
Jarvis Communications
KORC(AM)
Waldport, Ore.



"I very strongly disagree with syndicated programming. We do our own thing. I wish I had time to be a lobbyist. I'd be in Washington lobbying against the direction radio is going."

Jessie Crabtree
General Manager and
Program Director
Metcalf Communications
WKNK(FM)
Edmonton, Ky.





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| <input type="checkbox"/> C. Commercial FM station | <input type="checkbox"/> G. Radio station svcs. provider |
| <input type="checkbox"/> D. Educational AM/FM station | <input type="checkbox"/> H. Equip. Mfg./distributor/dealer |
| | <input type="checkbox"/> I. Other _____ |

4 Job Function (check one)

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| <input type="checkbox"/> B. General Management | <input type="checkbox"/> E. Programming/News |
| <input type="checkbox"/> C. Engineering | <input type="checkbox"/> G. Promotion |
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November 1997 Issue

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015	035	055	075	095	115	135	155	175	195
016	036	056	076	096	116	136	156	176	196
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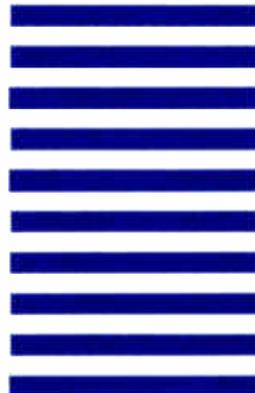
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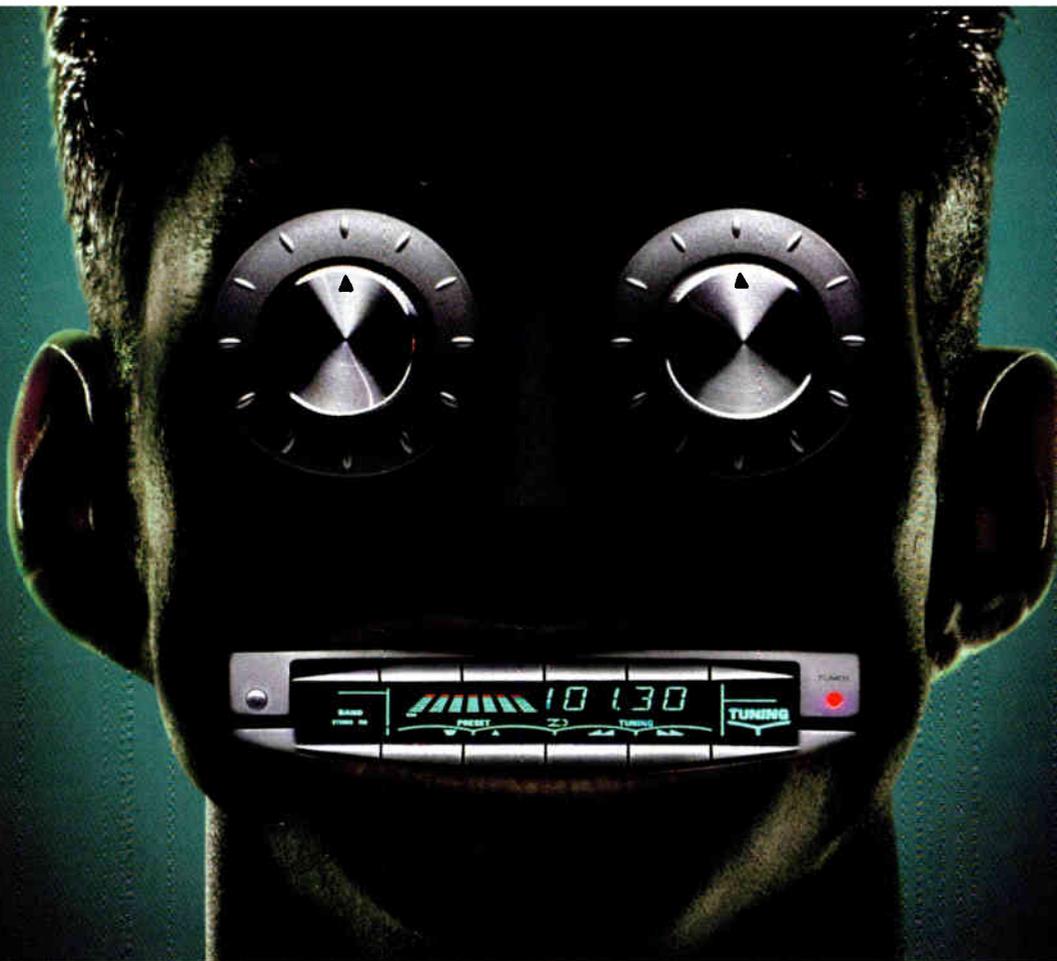
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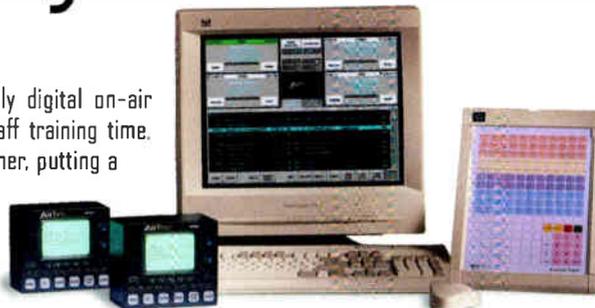
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World Radio History



The Fly Jock is Soaring

But Tom Joyner is on the ground and talking to Bob Rusk

He isn't chalking up as many frequent flier miles these days, but Tom Joyner is working harder than ever. His urban-formatted "Tom Joyner Morning Show," syndicated by ABC Radio Networks, is heard on nearly 100 radio stations across the country, including KACE(FM) in Los Angeles, WVAZ(FM) in Chicago, WHUR-FM in Washington, WALR-FM in Atlanta, and KBMS(AM) in Portland, Ore.

Listeners know it's party time in the early hours of the morning when they hear a funky beat and the declaration "Oh! Oh! Oh! It's the Tom Joyner Morning Show!" Music, however, takes a back seat on this high-energy program; it is comedy that rules this roost.

According to ABC, the Joyner show, which has a weekly cumef of 3.7 million listeners and a primary demographic of 25- to 54-year-old females, is the most popular urban morning drive radio show in the country.

Joyner first gained national prominence in the 1980s when he did mornings at KKDA-FM in Dallas and afternoons at WGCI-FM in Chicago, commuting between both cities on a daily basis. He was immediately dubbed the "fly jock," which resulted in a lot of publicity for himself and the stations in newspapers, in magazines, and on television shows throughout the country.

Only when ABC came calling in 1994 did Joyner decide to

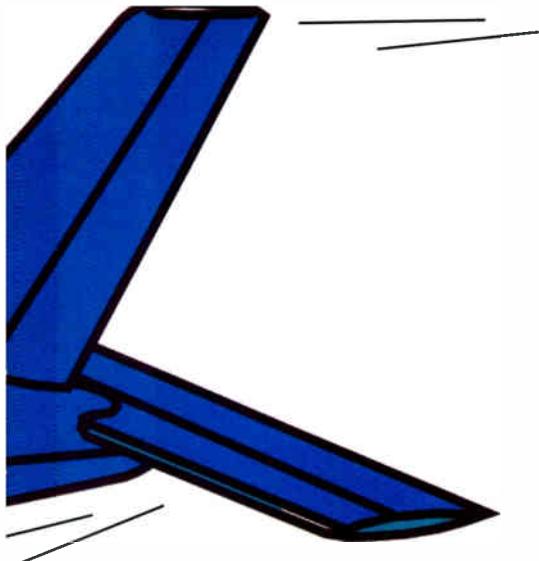
give up his dual gigs. Today he is based in Dallas, originating his show out of the ABC studios there. Much more than a personality who mixes music with comedy bits, Joyner feels that he and the people who work with him on the air share a responsibility to serve African-American listeners.

"The African-American community puts us in such high esteem," says Joyner. "We are role models. People look to us for inspiration. The way to inspire is through humor. We get them laughing, then give them some inspiration."

Joyner is supported by a cast of characters that includes Sybil Wilkes, J. Anthony Brown and political commentator Tavis Smiley. Speaking of politics, Joyner and Company went on the road with a voter registration campaign during last year's elections, stopping in cities "where we thought we had a fighting chance of getting people politically aware and fired up to vote," remembers Joyner.

"In order to get people to want to vote, we had to educate them," he notes. "That's why we brought in Tavis. We got so many people registered, we don't know the (exact) count." Joyner says the counting stopped after the number reached 200,000.

"We don't know what happened after that," he says. "But we do know that in certain cities, we did make a difference." As one example, he points to the re-election in Georgia of



Photos courtesy of ABC Radio Networks

African-American Representative Cynthia McKinney.

McKinney, a fan of the Joyner show, acknowledges that the host played a “significant” role in her re-election. “Tom encouraged young voters, especially young African-American voters, to flex their political muscle, and in the fourth congressional district in Georgia, they did,” she says.

Happy affiliates

Affiliates are happy with “The Tom Joyner Morning Show.” Maxx Myrick, operations director at WVAZ(FM) in Chicago, calls the show “the

Village Central of Black America. Ninety-three markets with radio stations targeting black people are connected at the same time as a result of his show. That’s powerful.”

Cox Broadcasting-owned KACE(FM) in Los Angeles began airing Joyner in September.

“We looked at the show and saw its very wide appeal and the kind of numbers it is generating across the country,” says program director Kevin Fleming. “We want to duplicate that success in Los Angeles.

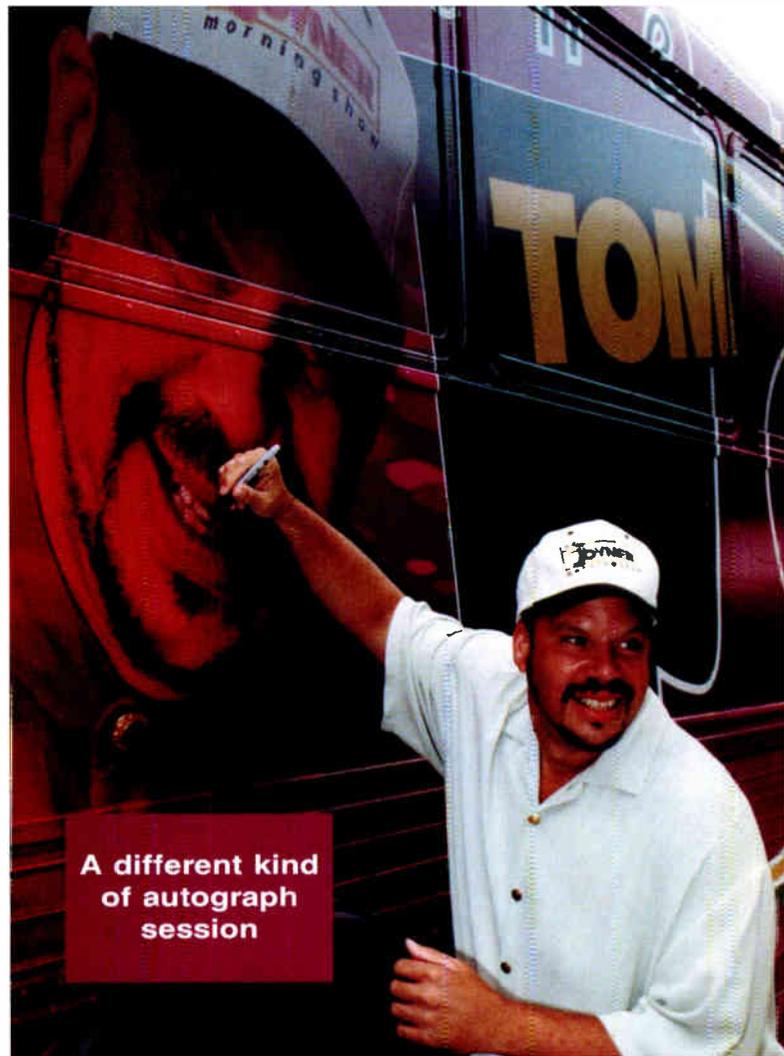
“Joyner is an incredible talent,” he says. “He’s surrounded himself with outstanding personalities who bring a lot to his show. I think any (individual) radio station would be hard-pressed to put together the type of talent that Tom has and be able to produce the show with this quality on a daily basis.”

With nearly 100 radio signals covering the greater Los Angeles market, Fleming expects it will take a while before Joyner makes a mark in the local ratings. “This is a very difficult market to be hugely successful in,” he acknowledges. “We’re not looking for an overnight home run. We’re looking for something that’s going to build and develop with the marketing we plan to do for the show.”

In Chicago, where Joyner has been on WVAZ(FM) for two years, the show is currently number two in morning drive in the 25 to 54 demographic. Myrick thinks that even though Joyner was well known to Windy City listeners long before he went national, that works against him.

“It makes it harder for him because people were used to him,” Myrick explains. “Chicago is a tough market. There are a lot of stations here. You have to do something really special to get listeners’ attention. Because listeners were used to him, he already had his base. In some markets, where the competition isn’t as (strong) as it is in Chicago, he’s had easier success.

“He’s coming around in Chicago, but it’s taken a lot of money and marketing to get it to that point. We’ve done it all — direct mail, billboards, bus boards, television.”



Joyner is doing his part, too. In a unique twist, WVAZ(FM) and the former “fly jock’s” other affiliates help pick the music that is heard on the show. The four or five songs an hour that Joyner plays are chosen by an affiliates committee.

“If you’re a big affiliate in a big market, you’re on the committee,” Joyner explains with a chuckle

“Think about it,” he asks. “We don’t play a lot of music ... we do a lot of talking. We’re on stations that feel their existence is the music, so we give them the right to say what we play.”

The Joyner playlist consists of current urban hits and what the host calls “old school songs,” music from the 1970s and 1980s that many of his listeners grew up with, by artists such as The Gap Band and Al Green.

Steven Harris, format manager at ABC Urban Radio: “We want to make sure that our show musically fits the affiliates as best it can. Our goal is not to pick (music) for our affiliates, but to play the (music) that they are playing, thereby making the show match up to the best of our ability. This is something that we think the affiliates should be involved in”

The market ladder

Joyner, who has a bachelor’s degree in sociology from Tuskegee Institute, has come a long way since 1970, when he broke into radio as a newsmen at WRMA(AM) in Montgomery, Ala. The only problem was that he developed a habit of making up stories with teaser lines like “Woman has pregnant baby.”

“I wanted to make it interesting,” says Joyner, with a chuckle. “I was tabloid before its time! But I was told that I couldn’t



be making up the news and it was suggested that I might want to consider being a DJ."

Taking the DJ plunge, Joyner began his climb up the market ladder and collected a grab bag of call letters along the way. He moved on to WLOK(AM) in Memphis, KWK(AM) in St. Louis, and KKDA-FM in Dallas. He eventually landed in Chicago, where he was heard up and down the dial, on such stations as WGCI-FM and WVON(AM).

Working at so many stations in the same market was somewhat confusing, says Joyner. "More than a couple of times, I called out the call letters of a station I had worked at before." When asked why he was at so many stations in the market, Joyner humorously replies, "OK, yeah, I got fired a few times. What's your point?" He adds, comically, "I didn't get fired for any good reasons."

Fly jock

The measure of a good air personality, says Joyner, is to be bold enough to do things that could get you fired. A case in point was his decision to continue doing mornings at KKDA-FM in Dallas while accepting an offer to do afternoons at WGCI-FM in Chicago — without telling

either station that he had taken both jobs. His only concern was making sure that there was not a clause in the contracts that would keep him from working at two non-competing stations.

"I tricked them," he says. "They both thought that I was going to be with them exclusively. They never in their wildest dreams thought that I was going to do both (shifts). They both knew that I had offers on the table and it was just a matter of me choosing."

Joyner says that when the stations found out what he had done, they were, to put it mildly, not pleased. Julia Atherton, who was director of marketing at KKDA-FM at the time (and now holds a similar position with ABC Radio), quickly came to his aid. She saw this as an opportunity to generate publicity.

"If Tom wasn't (the) 'fly jock,' there was no way we would have gotten

national exposure," she says. "At that time, no other radio station was on national television ... Ultimately the station profited from it."

During Joyner's reign as the "fly jock," the media coverage "never dwindled," says Atherton. "At the onset, most people in the industry regarded it as a ratings stunt." This was much more than a ratings stunt, however. Both stations profited from Joyner's talent.

"After the end of his first year, the results were overwhelming," recalls Atherton. "His ratings and the revenues at both stations soared."

"When Tom stopped commuting between Dallas and Chicago to join ABC Radio

Networks, he was number one in mornings in Dallas and number one in afternoons in Chicago," she notes. "At that point, everyone was convinced that it was much more than a publicity stunt."

If preparing for and hosting two shows a day wasn't enough, Joyner still had another challenge ahead of him: following a strict diet and exercise regimen that would keep him in shape, both physically and mentally, during the eight years he was a dual-city DJ.

"It was pretty demanding," he says. "If I didn't follow the regimen to a 't,' I had trouble. If I didn't drink enough water, stay away from alcohol, get enough rest and exercise, it took a real toll on me."

Really early days

Having lived through his two-city period and attained even more success with his current ABC show, Joyner is ready for another challenge. He wants to syndicate his show to stations in other countries. "I'd like to see it go overseas," he says. "Sure, it would be a morning show in the afternoon, but I don't have a problem with that."

Joyner has a lot of ambition, but you wouldn't expect anything less from a guy who has the honesty to admit the following: "I started in radio before I was born. I was playing old school before it was old. There were turntables in the womb!" ▼



Veteran radio man Bob Rusk is a regular contributor to Tuned In.

"I started in radio before I was born! I was playing old school before it was old. There were turntables in the womb!"

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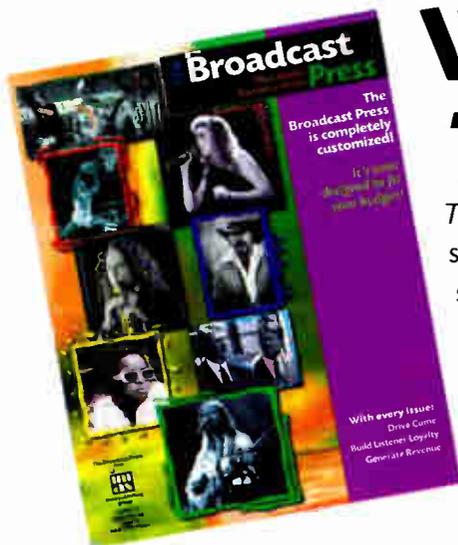
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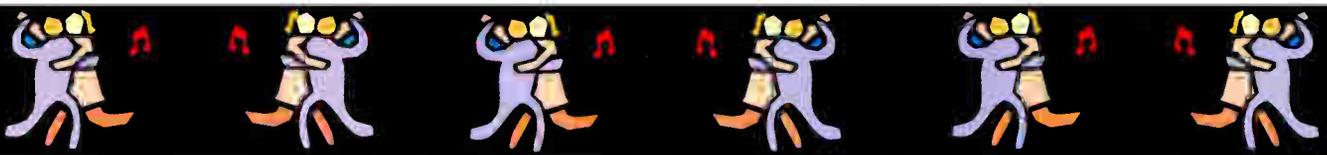
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buying up Kansas City stations, listeners will be hard-pressed to notice sweeping on-air changes.

Few format changes would create the listener reaction that KYY5 has, and longtime local radio managers have been appointed by Entercom, American and Sinclair.

"You won't see a whole lot of changes in terms of community service," says American's Dan Wastler, general manager of KBEQ, KFKF and KOWW.

"The ownership changes, but the local people haven't changed. We know Kansas City and we realize we're here to serve the community." ▼

Tom Linafelt is a writer for The Kansas City Business Journal. This is his first appearance in Tuned In.



Kansas City Financial Snapshot

Market Rank: 27
 Revenue Rank: 30
 Number of FMs: 18
 Number of AMs: 18

Revenue 1993: \$47.6 mil.
 Revenue 1994: \$53.3 mil.
 Revenue 1995: \$59.4 mil.
 Revenue 1996: \$66.2 mil.
 Revenue 1997: \$69.8 mil. est.

Revenue Growth
 '90-'95: 5.9%
 '96-'00: 5.9%

Local Revenue: 86%
 National Revenue: 14%

1995 Population: 1,653,200
 Per Capita Income: \$16,327
 Median Income: \$35,804
 Average Household Income: \$42,486

Source:



and The Arbitron Company

"I can't bear the thought of my grandfather spinning in his grave."

How long can independent radio operator Michael Carter hold out? The 47-year-old Carter is the only independent operator represented among Kansas City's top 15 radio stations, ranked by the Summer '97 Arbitrons.

Carter says he's gotten four offers in the last 12 months for his urban station KPRS(FM), which ranked first in the Summer '97 Arbitrons and made an estimated \$4 million in 1996 revenue. The station was founded in 1950 by Carter's grandfather Andrew; it is co-owned by his grandmother, Mildred, who is 84 years old.

"I can't bear the thought of my grandfather spinning in his grave when I accept a check for this station," Carter says of his decision not to sell. "There's got to be more than just money. I'm holding out for the best for the station and our listeners."

The temptation to sell is there. Large radio groups are buying up stations for unheard-of sums as a result of the 1996 Telecommunications Act. "They've taken the emotion out of radio. Now it's all about Wall Street," says Carter.

KPRS has long been known for taking a proactive approach to community problems. During Kansas City's urban riots in the 1960s, Andrew Carter drove the streets and used his airwaves to urge calm. In recent years, KPRS has suspended programming to do a live call-in forum on youth violence, sponsored a gun buy-back program and banned violent rap music.

Some have wondered if Carter will face a challenger in the urban arena. One local general manager suggested Entercom rock station KUDL(FM), ranked No. 11 in the Summer '97 Arbitrons, could become "lite urban" or "rap urban."

But others say Carter shouldn't be concerned with an upstart urban sta-

tion. "He's a great operator with a great station and a great signal," says Pete Bowman of BIA Consulting, a Chantilly, Va.-based radio consulting firm. "African-Americans are 13 percent of the total market." Bowman said the 4 or 5 percent that an upstart



urban station might take from KPRS wouldn't be worth the entry into the format.

Bowman says that Carter is likely passing up big bucks. "Stations are selling for 18 to 20 times their cash flow, so he's sitting on a gold mine. He's seen his investment grow exponentially in the last couple of years," he notes.

Carter has overseen KPRS' ratings climb. The station jumped from eighth to fifth place in 1990. It moved to fourth in 1992, third in 1993 and second in 1994. It was the top-rated station in the Winter '96 ratings. Despite all of this success, Carter hasn't completely ruled out a sale of KPRS if a buyer upholds the family's commitment to the community.

"I want to do what's best for the station and its listeners," he says. "Right now I believe it is in our best interest to continue to own and operate KPRS." ▼

-Tom Linafelt

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It's a Hit!

By Casey Kasem

What does it take to make a hit record? There are no easy answers to this question and the answers may seem obvious, but they certainly bear repeating.

When I was a disc jockey on a daily basis, I realized it was the hook that was important — that repetitious something that automatically makes an imprint on the brain and replays over and over in your mind. You look for the hook in a record that will keep people listening to your station. Sometimes, you don't hear the hook initially, but it's there, and with a lot of airplay it eventually surfaces.

It almost goes without saying, but picking hits takes a lot of work. You should keep abreast of every record that comes into your station. Try to listen to everything that a record promoter might say, and keep up with what is being played on other stations in your market and in other markets. If you want to break a particular record, and that is very valuable to your station's image, it pays to be first with it — this gives you an enviable leadership position.

The more you listen, the better it is. When I was a disc jockey spinning records daily, I listened to every single record that came in. I was a record librarian in Oakland, Calif., when I was on KEWB(AM). Bill Gavin called me at least three times a week to ask me what I liked, because he knew that I not only listened to the "A" sides, but also to the "B" sides. I had a great track record of picking songs that went on to become big hits.

How do you know you've got a hit on your hands? Your listeners will tell you by calling up and requesting it. You can tell by the number of calls you get at your station that you're on the right track.

In the end, picking hits comes down to a gut feeling seasoned by research, years of listening to records and the ability to recognize trends, hooks and voices that have that special star quality. That is all built into you with experience. The more experience you have, the more you are able to determine which records are going to be hits.

And when you are playing the hits, don't be too quick to pull them off the air before their time! If I know anything, I know this: just about the time you think that people are tired of a record, a lot of people are just beginning to appreciate it. ▼

King of the Countdown Casey Kasem spins the hits on his Westwood One Entertainment shows Casey's Top 40, Casey's Hot 20, Casey's Countdown and Casey's Biggest Hits. And yes, he does keep his feet on the ground and reach for the stars.

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Small and medium market operators literally handcuff themselves to their stations. We know we've all been there. Get up at 4 am, sign on the air at 5 and the cuffs snap shut, chaining you to the operation for yet another day. You can't afford to hire another air personality to get you off the board, and that means you can't spend enough time on the street selling. You work hard to serve your community, but there's a real limit imposed by financial considerations. You'll work all day on air, selling, managing, and trying to pay the bills, then go broadcast a ballgame that night. You sign off knowing that a good chunk of your nighttime audience just tuned away to a competing station, and you'll have to fight to get them back the next morning. Then you do it all over again the next day.

You and your spouse haven't had a weekend off, let alone a vacation in the last 5 years. You feel lucky you have a dedicated staff, but it takes so many people to run the station that you simply can't afford to pay them what they are worth. You end up losing them as they move on. Your love of radio is frayed now by the financial realities of the business. You need to find a way to break out of the cycle and make station ownership what you always dreamed it could be.

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