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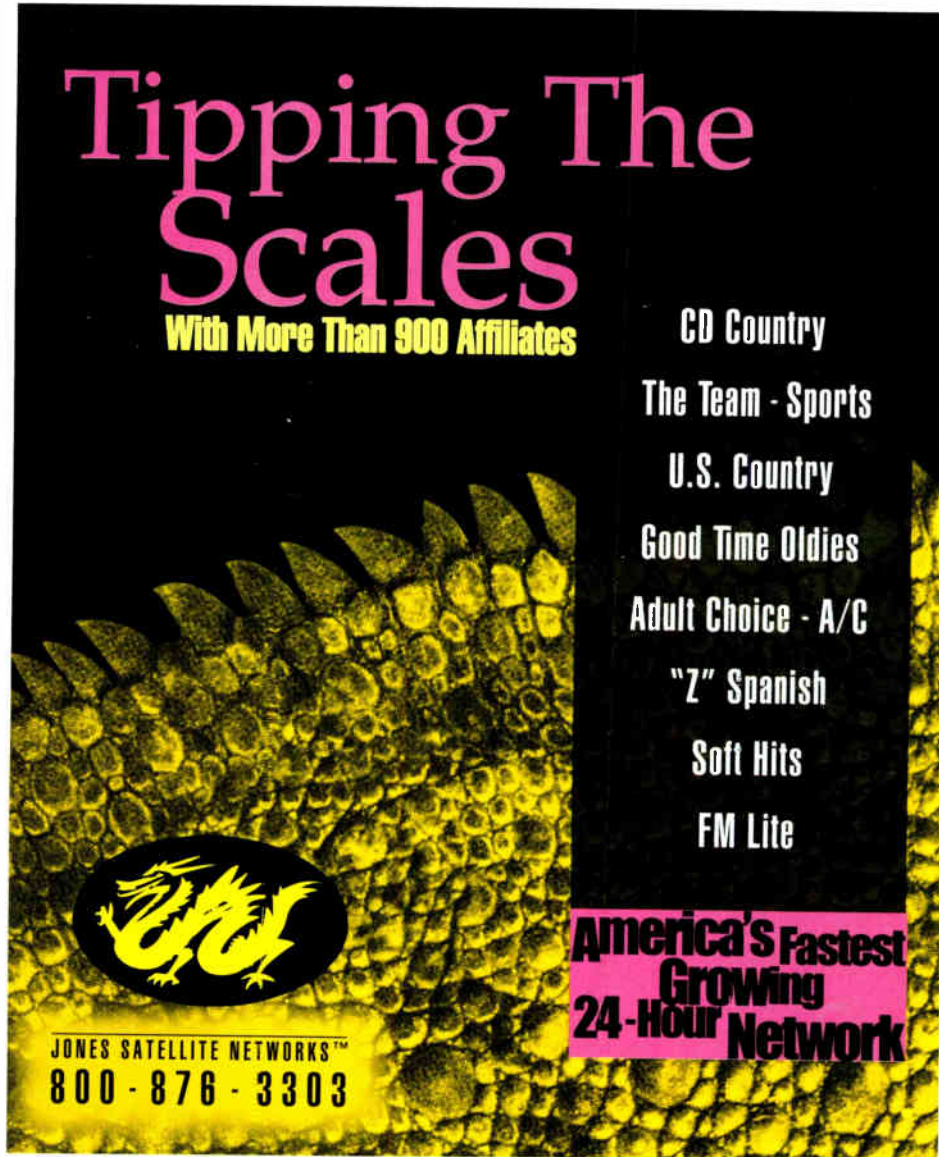
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### Inside This Issue:

Market Watch: Seattle

Remote Possibilities

Focus on the Year Ahead

Where the Buys Are

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Profile: BP's Edie Hilliard

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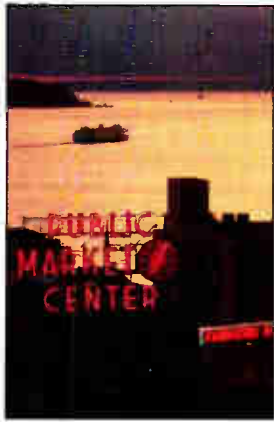
## Digilink

by Arrakis

*Digilink is multilingual. The screen shown above is in Japanese.*

# RadioWorld®

M A G A Z I N E



**Market Watch:** The nation's #13 radio market reaped more than \$100 million last year. And you thought Seattle was all about coffee and grunge.

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**Marketing:** Remotes are an age-old technique to increase revenue through station presence and client exposure. Guess what? They still work.

## DOUBLE TAKE

“Being one of the first women in radio sales, and wanting to succeed so badly, I went through hell the first few months. (But) I was bound and determined not to fail.”

—Broadcast Programming President/GM Edie Hilliard

See profile page 12.

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# Putting Political Advertising In Its Place

by Charles Taylor

Should radio broadcasters take a stance on the stink-o political ads that drenched the airwaves throughout the dirtiest election campaign in America's history?

At least 1,200 employees at Ketchum Advertising think so, and in a full-page ad that ran in The New York Times and Wall Street Journal Nov. 9, they implored radio and TV stations to take an active role in defining limits on just how far a political candidate can go in smearing his or her opponent(s).

"Let those of us in broadcasting, publishing and business stand up together and say, 'Stop,'" the ad proclaims. "We're calling on you to set up a bipartisan group to screen all future political advertising..., to hold political advertisers to the same rules of disparagement you hold other advertisers."

The item resulted in a dynamic exchange last month at the Radio Advertising Bureau's fall Board of Directors meeting at the Hotel del Coronado near San Diego. Members, including many of the nation's top group owners and station managers, acknowledged that the political ads, full of finger pointing and insinuation, are indeed an embarrassment for broadcasters to air.

There were, however, a series of "buts" attached. Foremost, censoring any programming—unless it blatantly breaches indecency standards—violates the First Amendment, something that broadcasters have a rather tenacious inclination to embrace.

Second, Congress mandates that stations must run political advertising. It gives them no license to edit, censor, select or judge. It's not a simple matter of deciding a candidate is exaggerating, then taking a splicer to the spot.

Third, there's a certain sensitivity broadcasters must exercise when denouncing a particular facet of programming, when the FCC

already has been less than salutary toward certain morning shows on radio. It would be in the neighborhood of shooting oneself in the foot.

In the end, the RAB found consensus in taking a gentle stand on the issue. Yes, the radio industry recognizes that many political ads during the 1994 elections were a disgrace, however, out of respect for freedom of expression, attempting to pass judgment on specific ads simply isn't practical or desirable.

The RAB made the right decision. Sitting quietly as an invited guest at the meeting, I considered the perspective of my home base: here in Northern Virginia, I gritted my teeth through the well-publicized races between Senator Charles Robb and Oliver North; and the brusque mayoral square-off between D.C.'s Marion Barry and Carol Schwartz.

The advertising side of these races was not based on issues or qualifications, but emotional strong-arming and other stuff that belongs behind a horse cart, not on the air.

Will the situation remedy itself, as some RAB members hoped? Not likely in the near future. In a television environment that relies on sensationalism over news

value, I think we have a ways to go before the issue bottoms out.

And when it does, will it be the elected officials of Congress that awake one morning and decide to accuse themselves of improprieties and bad taste in advertising? Again, not likely.

In the meantime, give me an EBS test tone any day.



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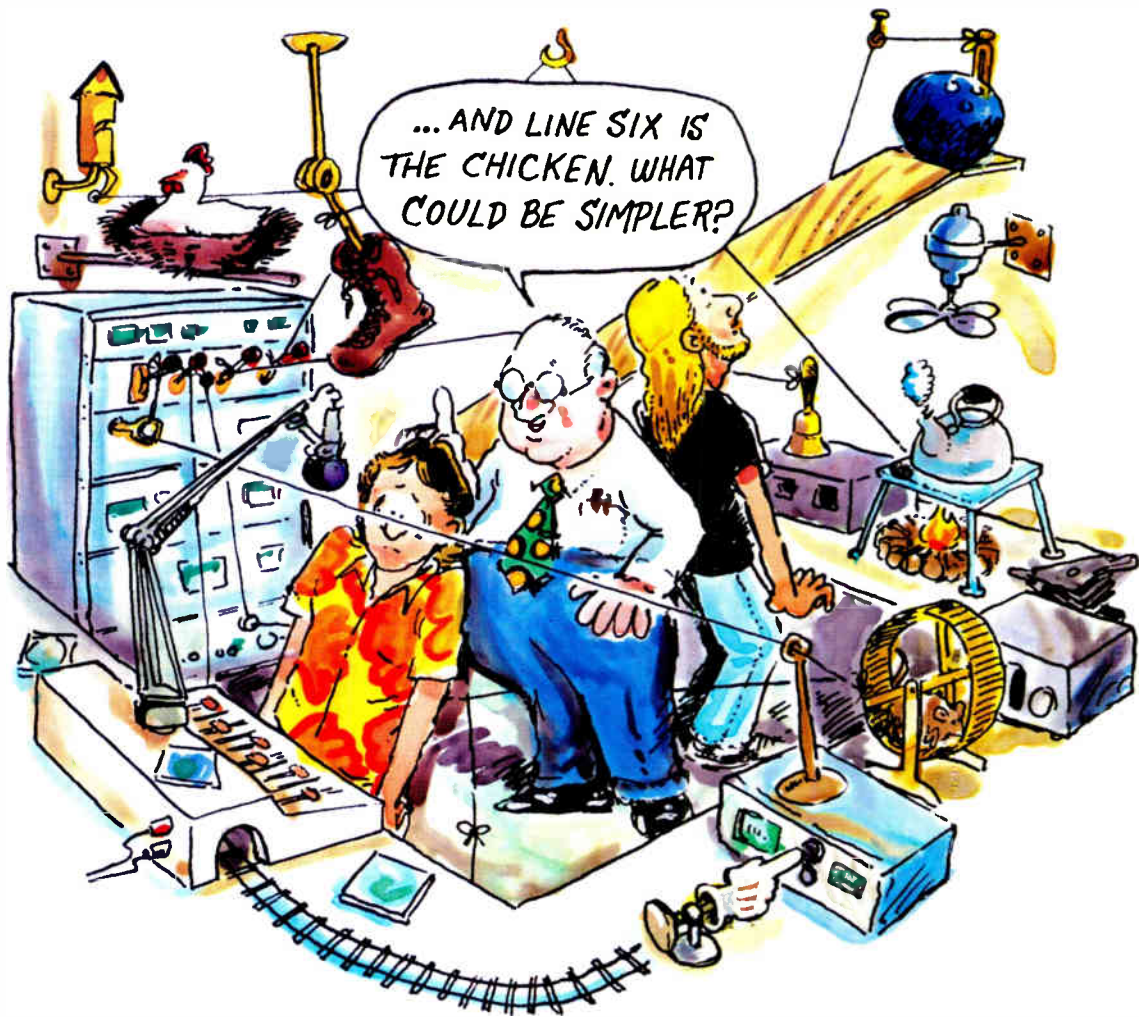
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The Radio World Magazine (ISSN: 1078-2184) is published monthly, by Industrial Marketing Advisory Services, Inc. 5827 Columbia Pike, Third Floor, Falls Church, VA 22041. Phone: 703-998-7600. FAX: 703-998-2966. Second-class postage pending at Falls Church, VA 22046 and additional mailing offices.

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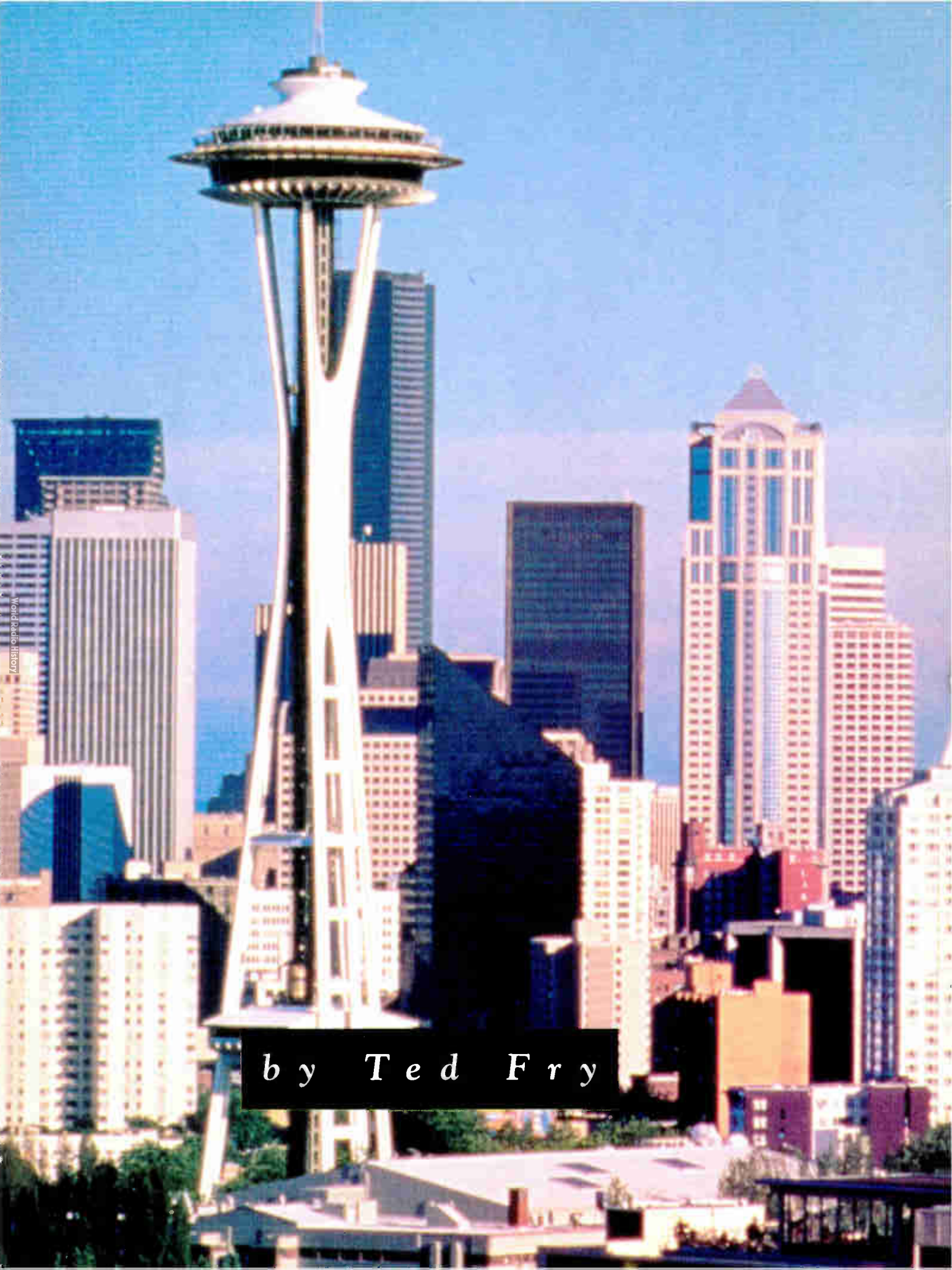
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World Pacific History

*by Ted Fry*

# Assertive in Seattle

*Its Image May Be Laid Back, but Seattle Takes an Aggressive Stance with Its Radio*

**A**s anyone who's made a Northwest pilgrimage can attest, Seattle's reputation for being one of the country's most livable cities is well-founded.

Seattle has long been in the spotlight of the national media as a happening place where nature, culture and coffee co-exist with a laid-back attitude. This has created a huge influx of people and brought attention to the region, which have in turn prompted an increase in revenue and competition on the radio dial. ➔





Seattle broke the \$100 million mark for the first time in 1993, an impressive figure considering the city's metro rank: "We are the 13th market in terms of population, but we've always over-indexed revenue to market size," notes one industry insider. "We're always 10th or 11th in terms of revenue."

People who live in Seattle don't want to

leave. That's one reason so many radio pros have been mainstays in the market for so long.

Personality jocks tend to bounce from station to station here instead of taking those higher-priced offers in Tampa, Chicago, or L.A. Management is sound and programming is vibrant, which

reflects the demands of the upscale listeners who flock here.

More than 50 signals compete for those ears, and format reach is heavily skewed to talk, country, oldies and classic rock. Duopoly has been a boon, with six or seven major players owning more than one station. With the trend's current intensity, there is sure to be more consolidation here in the future.

Analyst Matt Killian of the Research Group says Seattle is also viewed as somewhat of a test market in the industry. "There are a lot of eyes on Seattle to see what we do," he says. "If something flies here, that's going to give people cause to try it in other markets."

### Progressive image

Why? Richard Kale of Media Management Consultants theorizes that it's the progressive image of the city. "Seattle is kind of the San Francisco of the '90s—not sociologically necessarily, but from the standpoint of growth, it's become a much more attractive city. There's something interesting going on psychologically that favors Seattle from an economic standpoint."

Radio revenues support the perception: they're up 11.5 percent for 1994 in the market, according to the Puget Sound Radio Broadcaster's Association (PSRBA).

Year-end gross revenue estimates for outlets in the top bracket range from about \$12 million for EZ Communications' top-rated country KMPS-FM; \$8 million for New Century Media UC KUBE-FM and '70s rock KJR-FM; and about \$3 million for Viacom alternative rocker KNDD-FM.

Ad revenue is projected to continue flourishing in the next few years, says Riki Pritchard, president of the PSRBA: "We've had an incredible influx of electronic retail chains, and that's meant an influx of radio revenue from those advertisers."

### National dollars

KNDD GM Anna Shreeve adds that there also has been a big increase in national dollars. "Sometimes that happens because of the market position, but many times it's the region," she says. "Seattle is considered a trend-setting area. We're the most populated city within five bordering states, so you find a lot of national campaigns going into Seattle. If they didn't, they wouldn't have an effect on the Northwest. I think Seattle is definitely the beneficiary of that regionalized marketing."

Still, competition for bucks and listeners is fierce, personified in recent months by ➤

# A Competitive View of Seattle

Stations are ranked in order of Arbitron Summer 1994 12+ ratings. Information provided by BIA Publications.

## 1993 Revenue

Station	Frequency	Format	\$ in millions	Owner
KMPS-AM/FM	1300/94.1	country	8.5	EZ Communications
KVI-AM	570	news/talk	3.0	Fisher Broadcasting
KIRO-AM	710	news/talk	14.5	Bonneville International
KISW-FM	99.9	AOR	4.0	Nationwide
KBSG-AM/FM	1210/97.3	oldies	9.5	Viacom
KNDD-FM	107.7	modern rock	3.2	Viacom
KUBE-FM	93.3	CHR	6.0	New Century Media
KZOK-FM	102.5	classic rock	5.0	EZ Communications
KING-FM	98.1	classical	2.5	Classic Radio
KJR-FM	95.7	'70s	2.5	New Century Media
KPLZ-FM	101.5	Hot AC	2.5	Fisher Broadcasting
KRPM-FM	106.9	country	4.0	Heritage Media
KIXI-AM	880	nostalgia	n/a	Sandusky
KLSY-FM	92.5	AC	7.0	Sandusky
KOMO-AM	1000	full service	5.0	Fisher Broadcasting
KMTT-FM	103.7	AAA	3.0	Entercom
KEZX-FM	98.9	NAC	2.0	Park
KJR-AM	950	sports/talk	2.0	New Century Media
KRWM-FM	106.9	AC	2.5	Brown Broadcasting
KING-AM	1090	news/talk	2.0	Bonneville International



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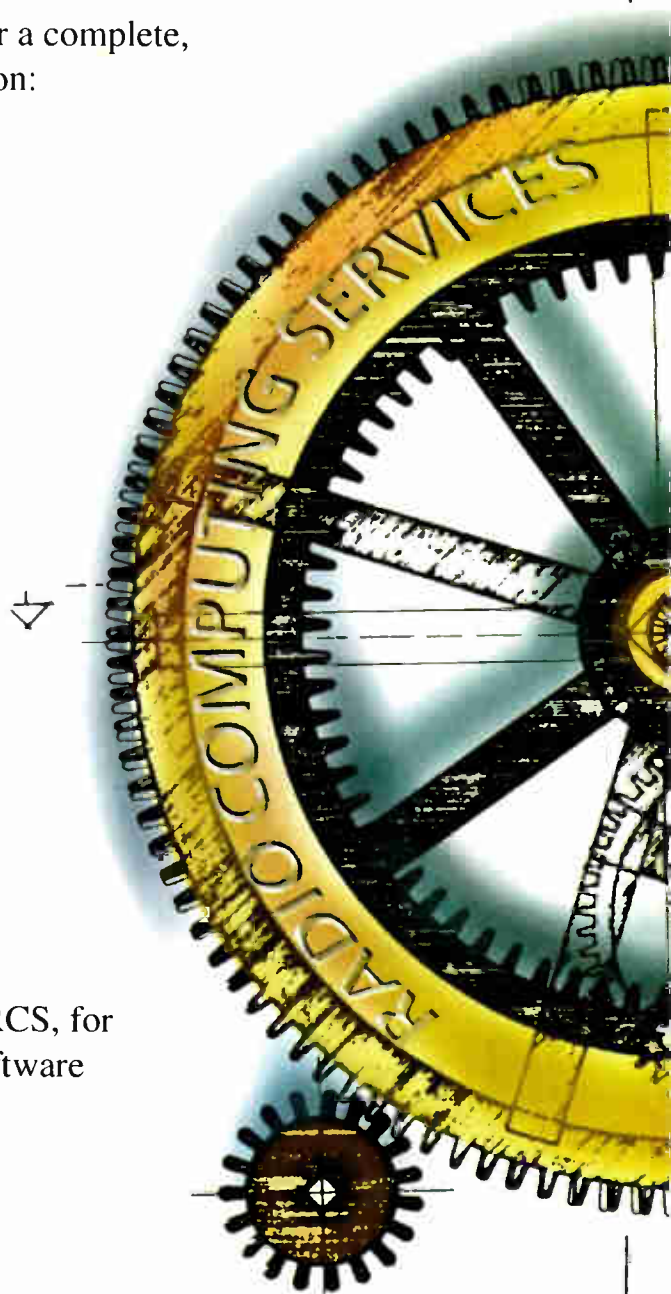
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**Before year-end '95,  
Seattle will have two  
more consolidations.**

**—Michael O'Shea  
New Century Media**

a contentious battle between Arbitron leader KMPS and country competitor and Heritage Media property KRPM-FM.

KMPS has maintained a 12+ share between 7 and 8 for years (though frankly, many in Seattle are baffled by country's success in a market that's considered so cutting edge). KRPM attempted to cut into that share by hiring away longtime personality jock Ichabod Caine from KMPS. But despite a high-profile bus board and TV campaign, KRPM actually dropped a full Arbitron point to 3.8 between spring and summer.

To further fuel the battle for the top, Alliance Broadcasting took over former rock station KXXR and launched its high-power "Young Country" format in July with a massive marketing blitz. The fall ratings should provide further insight as to just how much country radio the Seattle market is willing to bear.

In the meantime, other entities are going about the business of their own

formats, insisting that while country may dominate for now, there's a place for everyone.

"We can't expect country listeners to not

**Seattle is a happening  
place where nature, culture  
and coffee co-exist with a  
laid-back attitude.**

enjoy classic rock or not enjoy classical music, too. It's not reality," says KNDD's Shreeve. "I think that people listen to many different formats. We need to constantly be in front of listeners and strengthen those relationships with them."

#### Counting on diversity

Michael O'Shea is one player in the Seattle market who is counting on such diversity. After 14 years as GM of the top-five rated urban KUBE, O'Shea assembled

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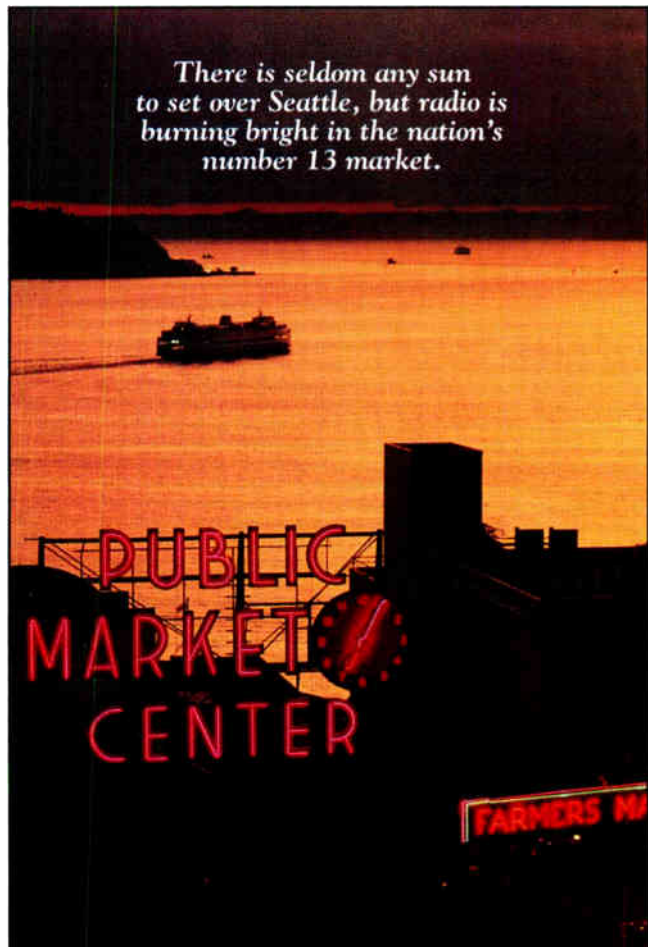
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partners to form New Century Media and buy the station. The deal went through in July for \$18 million. New Century also recently acquired KJR with its loyal AM sports audience and launched the '70s classics format on the company's KJR-FM.

The launch of this trendy format in the market is simply the latest manifestation of evolution that O'Shea has witnessed in Seattle over the years. "Right now the battle is in oldies—classic rock KZOK-FM, oldies KBSG-FM and KJR-FM—and in country, where you've got three stations all fighting for it," he



*There is seldom any sun to set over Seattle, but radio is burning bright in the nation's number 13 market.*

says. "If you go back five or six years, it was in top 40. Eight or nine years ago, it was adult contemporary. That blip on the radar screen seems to change depending on what that hot format is. Right now it's country and oldies."

That doesn't mean there aren't solid Seattle stations offering other formats. Entercom's KMTT, "The Mountain," has developed a strong base in the 25-54 demo through a combination of progressive adult programming and increased focus on personality. The station recently reunited DJ duo Gary Crowe and Mike West, who have been local fixtures on their own and as a team at numerous stations in town for more

than a decade.

This kind of air personality loyalty for Seattle fosters the same kind of allegiance in listeners. Robin and Maynard, an irreverent comedy/performance team that made the same rounds, have just been hired by EZ's classic rock station KZOK after getting the boot when variety rock KXRX went young country.

#### Seattle's hip crowd

The shrewdly positioned triple-A KMTT and alternative rock KNDD, "The End," have built solid images as the only choice for the hipper crowd most often associated with Seattle.

KNDD's surge in image as well as in ratings comes in large part from Viacom's clout and capital. But the station has also ridden the coattails of the Seattle music scene phenomenon of the early 1990s. The station came on-air in August '91 with a mix that appealed directly to all those kids the national media was focused on when they talked about "grunge."

Viacom purchased the station in January 1993 for an estimated \$15-\$18 million; in the summer Arbitrons, it leapt a full point to a 5.2 share.

"I think it would be very difficult to go directly up against The End with the market position we have now and the image," says GM Anna Shreeve. "But young country is going up

against KMPS, so I guess anything's possible."

Viacom's other Seattle station is oldies mainstay KBSG, which, until recently, held the number two spot in town. It was bumped by Fisher Broadcasting's KVI-AM, the politically conservative all-talk station anchored by personalities like Rush Limbaugh and local rabble-rousers Mike Siegel and John Carlson.

#### Focus on radio interests

Fisher also owns the highly rated, full-service KOMO-AM, as well as KPLZ-FM, which scored a healthy 4.0 in summer Arbitrons for its fast-paced CHR format. ➤

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With a 6.8 share in summer Arbitrons, KVI also managed to overtake Bonneville International's KIRO AM/FM as Seattle's number one news/talk station. Bonneville will soon acquire another new/talk station, KING-AM, to add to its arsenal. The company recently sold KIRO-TV, Seattle's CBS affiliate, in order to focus on its radio interests.

Joe Abel, executive VP and GM of KIRO AM/FM, says that the unusually high AM ratings for news and talk reflects the area's geography. "This is a commuter's market," he says. "The number one format here is news and talk. Puget Sound people want the elements: They want traffic, they want weather, they want business, they want sports, they want local news and they have a lot to say. It's a market that has very few if any niches available."


Abel points out that AM and FM listeners are split about 30/70 in Seattle, an unusually high percentage for AM. "Again, that's driven by good product," he says.

"I think this is one of the few markets where AM is still very healthy, with AMs in the top five," says analyst Matt Killian. Kale of Media Management Consultants agrees: "AM is alive and well in Seattle. Nationally, a lot of the popular thinking is that AM is pretty much gone," he says. "A lot of companies are making a big mistake by thinking that AM is a station that you can only get a one share rating with in a marketplace."

#### As long as it's talk

But there is a downside, he says, and that's probably what's led to the fierce competition on Seattle's AM dial. "Unfortunately, most of AM has gone largely to talk, and there's only so much time and so many consumers," he says. "So for AM listeners in 1994, Henry Ford's original philosophy of 'you can buy a Ford in any color you want as long as it's black,' has become, 'you can listen to any AM station you want as long as it's talk.'"

New Century's O'Shea, who maintains a role as a watchdog over the overall radio market, further cautions that more changes are ahead in the maturing Seattle radio market.

"I think that before the dust totally settles in '95 we're going to have two more consolidated operations," he says. "Seattle two or three years from now is basically going to have five or six major radio operations, while everybody else is going to be on the periphery looking in." 

*Ted Fry writes about popular media, music and culture for Seattle Weekly.*

## MARKET WATCH PROFILE

### Broadcast Programming President and GM Edie Hilliard:

# 'We Are In the Business To Solve Problems'

.....

by Dan Springer

A good manager, says Edie Hilliard, can walk into a radio station and tell, just from the atmosphere, if it's successful or not. Some might call it instinct. Hilliard would more likely call it wisdom.

The president and general manager of the Seattle-based radio syndicator Broadcast Programming is a true believer in taking life's experiences and putting them to practical use. After talking with her, you are left with the feeling that there is something good growing in Washington besides apples.

#### A positive atmosphere

"You can't manufacture a positive atmosphere with equipment and systems. People do that," Hilliard says. "If you combine good people with the right systems and offer an environment that fosters growth, success is inevitable. If you don't, it's impossible."

The practical application of her optimistic view of people in the workplace, combined with her entrepreneurial verve, are perhaps what has helped Hilliard grow Broadcast Programming from a small syndication company into an industry leader.

Over the last seven years, BP has expanded its client list ten-fold to more than 800 stations, added or invented dozens of CD and tape music formats and a raft of other services, and sprouted a growing consulting arm, while expanding staff from 17 to 39.

To Hilliard, the reason for BP's success mirrors her own philosophy on conducting sound business.

"We are in the business to solve problems," Hilliard says. "The most successful

salespeople try to understand the customer's problem, find a way to solve it and then sell the solution by matching products with needs."

#### Discovered radio

The skill to manage such growth doesn't appear overnight. Hilliard began as a high school and college English teacher, but discovered the radio industry in 1972, when she joined Lester Smith's Kaye-Smith Radio as promotions director. She hasn't looked back since.

In 1975, Hilliard joined the sales team at the company's KJR-AM in Seattle, and became one of only three women selling radio in the city. Within two years, she had become the top billing salesperson at the station and was promoted to GSM. While it wasn't easy, Hilliard says she had an edge.

"Being one of the first women in radio sales, and wanting to succeed so badly, I went through hell the first few months. I think I succeeded because I listened to customers and sold them solutions to their problems. On top of that, I was bound and determined not to fail."

Fail she did not. Despite the fact that KJR's ratings descended from an 8 to a 4 share by 1981, KJR was purchased by Metromedia for \$10 million cash, a testament to the sales base Hilliard built.

The sale gave Hilliard the chance to look for another opportunity. She found it at KING-AM, where she was offered the position of GM. Hilliard led the station through a period of revolutionary change, from AC to news. She remained at KING for three years.

In 1984, she teamed with another Seattle radio executive, John Hendricks,



# CLOSED!

to develop an idea she had for radio sales management software. They called the program Salmon and their company Salmon Systems.

Salmon caught the first PC wave in radio and sold well. The company developed versions for other industries as well. Eventually, the pair sold the product to Columbine Systems.

### Rest is history

About this time, Lester Smith, Hilliard's original radio employer, asked her to consult his new acquisition, the struggling music-on-tape syndicator Broadcast Programming. The consulting



recommendation was to buy up other tape syndication companies in similar straits. Over the next seven years, the company picked up eight of its competitors.

"People thought we were crazy," Hilliard says. "Maybe we were." But Broadcast Programming acquired a profitable customer base and developed a line of digital automation equipment under subsidiary Sentry Systems to be ready for the move from tape to CDs. Utilizing the software savvy she and her Salmon crew developed to maximize productivity, Hilliard turned Broadcast Programming into a service-driven company able to absorb hundreds of new customers.

The move to digital began in 1991, and today more than half of the company's revenues involve the technology. Broadcast Electronics in Quincy, Ill., which develops and manufactures digital broadcast equipment, recognized the company's forward thinking; last year, it purchased Broadcast Programming.

Today, Hilliard sees radio stations and their suppliers facing continued rapid change in programming and technology. But, she says, "To be successful in syndication doesn't necessarily mean being the first to do something. Rather, the challenge is to choose the right content

## Edith N. Hilliard

*Current position: President/General Manager Broadcast Programming, Seattle*

### Choice Morsels:

Broadcast Programming was purchased by Broadcast Electronics in 1993. Growth since 1987 from 70 to 800 client stations.

The company has managed acquisition and integration of eight former competitors, including Drake-Chenault and Bonneville Broadcasting System. Offers full-service consulting through BP Consulting Group, headed by Jay Albright. BP has made the transition from tape to digital technology.

### Timeline:


1987, General Manager Broadcast Programming.  
1985, founded Salmon Systems, now a division of Kaye-Smith Enterprises.  
1981-84, general manager, KING-AM, Seattle.  
1975-81, general sales manager, KJR-AM, Seattle.

### Education:

MA, English, University of Idaho, 1972.

job turned into a role as president and general manager. The rest is history, indeed.

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*Dan Springer is vice president and GM of Sound & Stations USA, and a free-lance writer.*

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# Success Comes from the Street For Washington's WPGC-FM

by Laura Fries

It's easy to look at a successful radio station like Washington, D.C.'s WPGC-FM, 95.5, and assume that some magical formula has kept it number one in the market for an astounding 16 ratings quarters.

But in getting to the top of the Arbitron book for four straight years, the Infinity outlet has maintained a relatively simple outlook: You can please all of the people all of the time.

Consider figures from the summer Arbitron ratings book: WPGC had an 8.8 share, with an average of 9.825 over the past year. It holds the top spot in the all-important 25-54 crowd, as well as 12+, 12-17, 18-24 and 18-34.

## Who and what they are

"The true mark of success is the consistency with which WPGC has been number one," says Dan Vallie, president of Vallie Consulting and Vallie Gallop. "They are focused on who and what they are and have been since they obtained the top spot a few years ago."

What they are is a station that has managed to capture the ear of younger audiences, as well as the heart and loyalty of older listeners. This combination, rare in most major markets, is the result of a delicate balance between solid urban/CHR music, high-profile talent such as Donnie Simpson and Albie D., and major community involvement.

"There's the story," says WPGC General Manager Benjamin Hill. "We created a format that can not only be a cutting edge music station for the youth, but also a real responsible station that appeals to adults. We play adult hit music, but it's our com-

munity involvement that really makes the difference between us just being a jukebox."

Hill, an industry player since 1971, joined WPGC as program director in 1987, when it was what he calls "a sleepy, lowly rated AC station." At the time, top 40 was the dominant format in Washington, but with it came the mindset that you can't sell a station that attracts youths and teens.

Hoping to appeal to the 25-54 demo that advertisers drool over, a number of stations switched to adult contemporary. The result, according to Hill, was disastrous—especially for WPGC. Local competitors WAVA and WRQX remained top 40, enjoying moderate success. WPGC, meanwhile, floundered in the ratings.

## Between the cracks

Following market research, Hill was convinced that the trick would be to go after the sizable African-American population in Washington (72 percent) that other stations were ignoring. He tapped into a wealth of R&B and urban hits that were getting lost between the cracks of top 40, put them on the air, and in return attracted both black and white listeners in a 60-40 split.

Since, WPGC has dominated the ratings in Washington. WAVA now formats religious programming and WRQX switched to Hot AC.

Program Director Jay Stevens, who took over as program director when Hill moved up to general manager, believes that what now sets WPGC apart from

would-be imitators is a willingness to try new artists, with an emphasis on local talent.

"There are a lot of stations that just play the singles released by the record companies," Stevens says. "A good bit of our music is local. There's a lot of talent here. In fact, a lot of local groups have gotten recording contracts because of air time on WPGC." Shai is one example of the nationally successful acts WPGC first exposed.

## A step ahead

To keep a step ahead of national trends, Stevens holds music meetings every Tuesday, which include anywhere from 12 to 20 people, from the station's mixers, music director and office staff to people that Stevens recruits off the street.

"We have a whole spectrum of people listening to music who really have the vibe and live it every day. They help us make honest judgements on which records will be hits for this market," he says.

But according to consultant Vallie, the hits don't mean much if you don't have the right jocks spinning the discs. And this, he says, is WPGC's ace in hand. In addition to playing songs that you can't hear anywhere else, WPGC has two distinctive DJs that have become a major force in the D.C. scene.

Local legend and Black Entertainment Television (BET) mainstay Donnie Simpson was acquired by Hill a year ago from Washington's urban WKYS-FM for a reported \$1 million. Simpson's morning show is a gimmick-free blend of smooth talk, hits and urban classics.

Picking up the pace later in the day is Albie D., who recently switched from evenings to weekday afternoons. According to Stevens, D. is an in-your-





face, in-touch-with-the-streets, partying kind of guy. If Simpson is the heart of the station, D. is its soul.

D., heavily involved in many of the station's community outreach programs, is also responsible for creating WPGC's public forum program, "Yo Listen Up" on Monday nights, in which celebrities, politicians and Washingtonians speak their minds. While it is unusual for a music station to air a public affairs program in prime time, it is also very successful.

Among other community programs the station is involved with are the ongoing "Stop the Violence" campaign, "Books Not Bullets" and an annual Coat Drive, which last year collected and distributed more than 50,000 coats to area residents in need.

"Your typical jukebox radio station wouldn't want to go through the effort," Hill says. "Our staff is convinced that the most important thing we can do is give back to the community. And because of that, I think we've generated a real loyalty."

While Hill believes most of his programming strategies could be considered universal truths, he thinks WPGC as a whole is unique. His biggest concern in the industry today is that too many stations are looking for an instant recipe for success.

"I think successful radio can be created in any market, although PGC wouldn't work anywhere else," says Hill. "I don't think cookie cutter radio is where it's at. That's what's wrong with radio. It is so sterile and uninvolved. This is not brain surgery. Radio to me is just so simple. After all, we're background music."

At the same time, Stevens says no one at the station is taking its triumphs for granted, especially when waiting for the new ratings to come out.

**Our biggest fear**

"We work hard to maintain what we have. We're not naive enough to think that people aren't planning how they can get some of these numbers," he says. "That's probably our biggest fear, as well as what motivates our staff the most."

"But we will fight to the bitter end to remain number one in the market. We have the resources to do it, and we're prepared for it. I wouldn't even want to think about being anything but number one." ☺

*Laura Fries is entertainment editor of Satellite Orbit Magazine, which reaches 450,000 dish owners in the U.S. Her work has appeared in The Los Angeles Times, The New York Times and Chicago Tribune.*



*Hammering the competition: WPGC's talent line-up includes Donnie Simpson (l), PD Jay Stevens (second from r) and Albie D. (r).*

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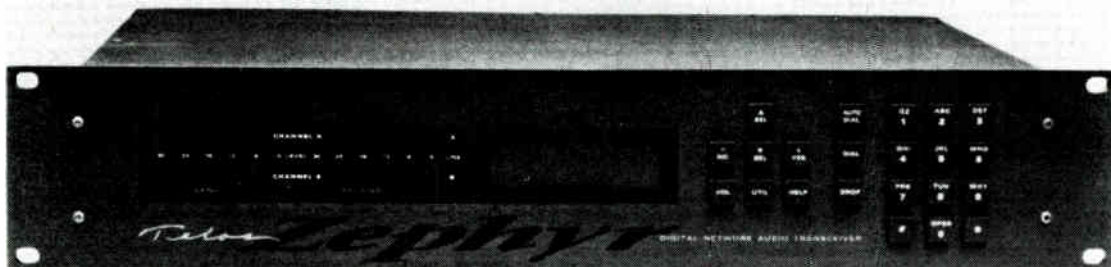
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## TO THE POINT



**John King**  
VP/GM WSIX-FM  
Nashville  
format: country

“What industry trend will impact your radio station the most in 1995 and how are you poised to deal with it?”



**Dusty Black**  
VP/GM Sunny 99.1, KODA-FM  
Houston  
format: AC

I think duopoly will continue to be the dominant trend our industry will be dealing with in 1995. It has momentum and it's in everybody's best interest. Maybe you've heard the saying, "Would you rather be Jonah or the whale?" I'll take the whale option.

My feeling is that there is no absolute right or wrong way to approach duopoly. Here in Nashville, SFX Broadcasting—which owns WSIX-FM, the top-rated station in the market—will soon close on WYHY-FM, Y107, a somewhat ailing CHR at the time we became involved.

Y107 was a pretty outrageous station in its day and came to us with a lot of negative perceptual baggage in the advertising community. We felt our only chance to change the perception was to put both station logos on business cards. It seemed appropriate to use the credibility of the WSIX sales staff to get us in the door to tell the new Y107 story.

But going forward, I think the negatives for the station are gone and now we need to look at it in a different way. I'm not sure you can expect anyone to develop an appropriate level of passion for both stations. And as is the case in our stations, when one station is much easier to sell than the other, I think it's human nature to take the path of least resistance. It's a difficult issue and something we will address in 1995.

All that said, 1994 has been a tremendous year for both of our stations, and despite the increased workload and stress, I love my job and look forward to our future.

Without question, the advent of duopoly has changed the face of the radio industry. Everything from acquisition strategy to programming and sales tactics must be reassessed based on the "new reality" in radio broadcasting.

Houston, like most large (and expensive) markets, has been "behind the curve" in dealing with the impact of duopoly. The proliferation of duopoly has been a "bottoms up" phenomenon; therefore, many larger markets—and managers—are just beginning to have front-line experience either managing or competing against duopoly scenarios.

Specifically, the immediate challenges facing us in 1995 are in sales and programming. We are a top-ranked stand-alone FM, and defending our sales and programmatic turf is critical.

Unfortunately, some duopoly managers feel the need to offer advertisers discounted rates for purchasing multiple stations. While this strategy is short-sighted and costs everybody in the market money, some still do it. For us, establishing real value for our product and developing "new" dollars are more important than ever, as is having the most capable sellers available. A great sales staff and lots of new advertiser dollars will insulate you from some of the rigors of competing with duopolies.

Programming in a heavily duopolized market is perilous at best. Duopoly operators have the unique ability to attack from multiple flanks, and in certain cases, control an entire format.

Competing with them can be hell, but it can be done successfully. Instead of an annual physical, we're going in for monthly check-ups. You've got to be solid in your format and be able to spend the dollars to reinforce it all the time.

# A Look Over Radio's Regulatory Shoulder Offers View of Future

by Harry Cole

As 1994 fades to black and we await the opening credits for 1995, it might be useful, or at least interesting, to look back on the developments of the past year to see if they signal possible evolutions for the upcoming year.

In general, 1994 was not an especially tumultuous year for radio broadcasters. This may be because the FCC, under Chairman Reed Hundt, seemed more interested in non-broadcast "new technologies" than any

kind of shake-up for radio specifically.

It may also be because, at least in the early rounds of the year, the Mass Media Bureau still had its hands full implementing the Cable Re-regulation Act of 1992. Still, the bureau and the commission did manage to make a number of significant moves in 1994.

### EEO

In January, the FCC issued a policy statement setting forth new standards governing

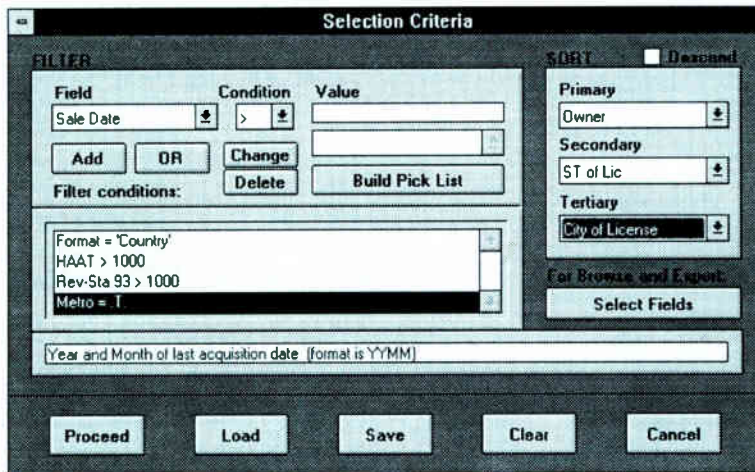
finances and forfeitures for EEO violations. The new standards, we believe, were considerably more intrusive in a number of respects than the FCC's previous policies in this area. Moreover, they were pretty confusing, and the commission has not been quick to clarify them.

As a practical matter, though, the impact of the new policy statement was lessened somewhat when, in July, the U.S. Court of Appeals told the FCC that it could not use "policy statements" to announce forfeiture guidelines. While the court's opinion did not deal directly with the EEO policy statement, its rationale appeared to directly undermine that statement.

Nevertheless, any respite on this front is

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**The expanded AM  
band proceeding crept  
into an unimpressive  
near-conclusion  
in October.**

likely to be short-lived. The FCC has clearly indicated its commitment to assisting minorities across the board, in ownership and employment, within the broadcast industry. Look for continued, and possibly increased, EEO enforcement activities in 1995.

### Indecency

Throughout the year, the commission maintained its relatively hard-line position against "indecentcy," primarily on the radio. It has not backed off the hundreds of thousands of dollars of fines already issued



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1503	Turnpike Buick		00:01:02
1505	Crown Auto World		00:01:01
1507	Cimeron Bar and Grill		00:01:00
354	Mitch Jingle		00:00:06
605	What I Am	Edie Brickell & New	00:03:36
629	Mmm Mmm Mmm Mmm	Crash Test Dummies	00:03:44
626	Found Out About You	Gin Blossoms	00:03:46

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for "indecent" violations, and in October, the FCC defended its policies before a reportedly skeptical court in Washington.

Unless the court instructs it otherwise, we can expect the commission to continue to

added channels.

Of course, as a technical matter, more than just those 79 stations would benefit by the selected stations moving out of the current band, since signal congestion in the

in for tougher technical standards.

**Regulatory fees**

Perhaps the most ominous signal fired off in 1994 was the imposition of regulatory fees—annual fees paid, in effect, for the use of spectrum.

This, coupled with the FCC's increasing tendency in non-broadcast areas to auction off spectrum to the highest bidder, raises the possibility that, at some point, the commission will decide to demand some "fair market value" (however that may be defined) for broadcast spectrum. That alone is a fairly chilling prospect for broadcasters.

But even more daunting are the repeated remarks of Chairman Hundt in which he suggests that broadcasters—and talk radio announcers, in particular—may not be airing the "truth" or "true facts."


Implicit in these remarks is the suggestion that, unless broadcasters shape up, some price (possibly in the form of a spectrum fee or additional regulation) may be exacted.

With all due respect to the chairman, it seems completely inappropriate even to suggest that there is some ascertainable thing known as "truth," especially in a con-

text in which the government could be seen as threatening to impose some penalty for refusal to adhere to that perceived "truth."

The point of the First Amendment was that no one has a monopoly on the concept of truth, and that ongoing competition among ideas is the best way for society to advance itself and its members.

How, then, can the chairman of a federal agency suggest that there exists some

fundamental "truth" and that broadcasters should acknowledge that "truth" and stay within whatever limits that "truth" may impose? If the chairman continues in 1995 to rattle his saber on behalf of his notion of the "truth," we must all be concerned. 

*Harry Cole is a partner in the Washington-based law firm of Bechtel & Cole, Chartered. He is a regular correspondent commenting on regulatory issues for The Radio World Magazine.*

**Perhaps the most ominous signal fired off in 1994 was the imposition of regulatory fees—annual fees paid, for the use of spectrum.**

try to act as a surrogate parent, trying to stamp out "indecent" wherever it pops up. The court's opinion could be issued at any time; it will most likely appear in early 1995.

**Multiple ownership**

A couple years ago, the commission relaxed ownership rules to permit duopolies and the like in radio. It had the opportunity in 1994 to relax those rules even further—but no such luck. Instead, the FCC increased opportunities for some minority-controlled licenses.

It is unlikely that the commission, having looked at this question in 1994, will be inclined to revisit it in 1995. Our guess is that current ownership rules are likely to be in place without much change for the foreseeable future.

**EBS**

In mid-November, the FCC unanimously voted to replace the EBS with the new Emergency Alert System, which will work with new and established technologies.

EAS will require radio and television stations to replace EBS equipment by July 1, 1996. There are other requirements in store, too. Foremost, existing EBS gear must be able to decode a shortened eight-second version of the two-toned alerting signal by July 1, 1995.

**AM expanded band**

Perhaps the most surprising technical change involved the AM expanded band proceeding, which crept to an unimpressive near-conclusion in October. While the expanded band notion had set hearts leaping with the potential of substantial improvement across the AM band, when the results were issued, the bottom line was that only 79 stations were offered the opportunity to move on up to the newly

neighborhoods of their present channels would, at least theoretically, be improved.

The problem, though, is that it's just not clear how many of the 79 stations will actually move. After all, moving to, say, 1700 kHz could mean commercial suicide if there aren't any receivers capable of receiving expanded band transmissions. And even if such receivers are available, it's not at all clear that consumers will be willing to buy new AM radios just to be able to hear any of the 79 stations which might migrate.

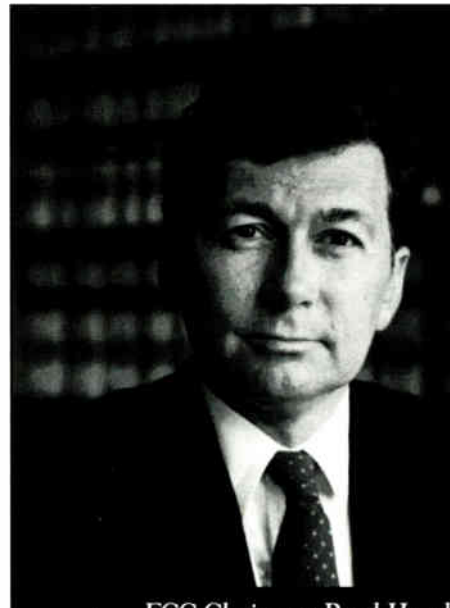
And even if all 79 stations do move, and their moves improve the listenability of, say, four times as many stations (with adjacent and co-channel stations, for example), we are still talking about helping out fewer than 500 total stations out of a universe of about 5,000.

So, while the expanded band proceeding will continue to sputter to some conclusion through 1995, it doesn't look like it will be the salvation of AM radio.

**RF exposure**

One more technical move to anticipate in 1995 is the possible revision of RF exposure guidelines in keeping with updated ANSI guidelines.

The possibility of such a revision has been floating around for a couple of years, and it is entirely possible that we could see it happen in 1995. If it does, the odds are that licensees with transmitters in populated areas may be



*FCC Chairman Reed Hundt*



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# DAB: If Not Then, When?

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Even though it's said that the waiting is the hardest part, in terms of digital audio broadcasting, there's plenty to be done before the impending technology makes what is certain to be an indelible mark on the radio industry.

There are any number of definitive steps that broadcasters can take to prepare their facilities for DAB, in both qualitative and quantitative terms. What better time to begin the groundwork than now: in this rapidly evolving industry, waiting to look ahead might just leave you behind.

For reasons of simplicity, we can view the process toward digitization in three phases: the short term, between now and 1996; the

midterm, from 1996 to 1998; and at whatever point conversion to digital technology actually becomes a reality.

Remember, the steps outlined here are recommendations toward total digitization of a radio station. In reality, depending on your needs, budget and outright fervor to embrace all-digital broadcasting, it is likely that much of a station's analog equipment can work in tandem with the digital gear outlined here for years to come.

### **1994-1996: The short term**

Qualitatively, in the short term—through 1996—natural equipment replacement cycles should be used to improve weak

links in the audio chain. Typically, this implies replacing analog equipment with digital equivalents. Start with replacing recorders, point-to-point RF links and audio processors, moving later to audio distribution and mixing.

An excellent first step, for example, is the replacement of analog reel recorders with DAT recorders. Another is the selection of a programmable digital audio processor for the on-air chain. STLs (studio-to-transmitter links), RPUs (remote processing units) and other program backhaul/distribution paths (both wired and wireless) are also good candidates for early digital upgrading or replacement. ➤

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CD playback capabilities can be enhanced or expanded during this period, as previous-generation players are replaced. Consider truly professional single-play or high-capacity CD changers for this purpose. Stations with an extensive local news commitment might also consider digital field recorders and other enhancements for newsgathering packages.

A more continuous issue during this period concerns the replacement of cart machines. Two possible paths exist: discrete machine-for-machine replacement with a

typically via a computer control protocol such as RS-232 or RS-422. Such features will extend the usable life of these "discrete" devices into the next period of transition, which will feature a higher degree of system integration.

**1996-1998: The midterm**

Between 1996 and 1998, radio facilities will begin to move from a series of interconnected devices to a more monolithic, virtual mode, based around a digital storage and retrieval system. The fundamental

ry, allowing shared, random access from multiple users.

Also during this time (or earlier), a flow chart for the system should be prepared. Wherever and whenever two digital devices follow consecutively in signal flow, digital interconnection (using the AES/EBU format) should be considered. Eventually, this will become universal, and digital audio switching, routing and distribution systems will be the norm.

**The ultimate incarnation**

This conversion will be made somewhat less onerous by the integration trend, however, because the amount of audio interconnection between discrete devices (recorders, processors, mixers, etc.) will actually decrease. This will occur as more signal flow that previously took place between separate devices now occurs within a single platform, and more inter-studio signals flow on multiplexed, LAN-based paths.

The ultimate incarnation of such a system will be a total LAN-based radio station in which all audio (as well as control information, text for announcer/news copy and auxiliary broadcast data) flows throughout the station's facilities within a computer system.

Administrative functions such as logging, traffic and scheduling will also be integrated into this single system. Each studio and involved office at the radio station will use a terminal or workstation as its input/output and control device.

It is possible that a complete transition to this kind of system may not take place at the average station before DAB comes along, although much that influences DAB's arrival is based on regulatory and market-based delays, while the digital production environment is likely to follow a more purely technological evolution.

How these two time lines play out is therefore impossible to judge. The consequence of this uncertainty is a difficulty in long-term budgeting, since capital expenditures for DAB conversion will necessarily divert funds from the digital production/program-origination environment's implementation in the mid- to long-term.

**Quantitative improvements**

In terms of quantitative improvements, incremental growth of programming and production capacity will continue, but ➤

**Through 1996, natural equipment replacement cycles should be used to improve weak links in the audio chain.**

digital, removable media device, or system-wide replacement with a hard disk integrated system.

**Budgets and judgments**

The decision here will vary with each station's needs, budgets, time frames and judgments, and should not be taken lightly. The move to a hard disk integrated system is more than just a cart replacement process. It signifies the first step into a virtual production and networked program management environment, the so-called Radio LAN (R-LAN) facility.

This environment also includes elements of automation and integration/interconnections of multiple audio and data streams. Although such systems are under rapid development, the technology is not fully mature. On the other hand, many discrete machine-based cart replacement systems and some smaller-scale, less fully integrated hard disk systems are mature enough to seriously consider.

Another tough call concerns the increasingly popular digital audio workstations (DAW). Many erroneously consider these to be the radio station entry to the R-LAN environment. Most workstations will not provide good foundations for this eventuality, although some systems may serve a station quite well for increased production throughout in the meantime. For this purpose, seek out less expensive and user-friendly workstations.

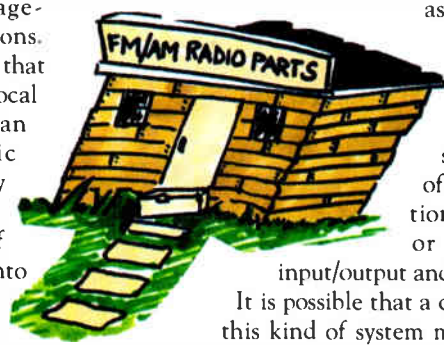
Meanwhile, an essential element on any new studio device, such as a DAT recorder, is its ability to be externally controlled,

device, sometimes called an Audio Management System, is already available and may be appropriate to consider in the short term by smaller stations that do little live, local origination of programming.

As these systems continue to mature, they will become better suited for average-sized and larger operations. For some larger stations that do relatively little live local programming other than pre-programmed music shows, they may already be appropriate and cost-effective, especially if such a station is forced into relocation/rebuilding for non-technical reasons within the short term.

In any case, Audio Management Systems will include machine control for external devices, allowing the substantial integration of previously purchased, externally controllable, standalone hardware (CD players, DAT recorders). Over time, many of those peripheral devices' functions will be handled by internal features of the audio management system.

During this midterm phase of transition, disk-based (random access) storage will probably have become cost-effective enough to use in lieu of digital tape formats such as DAT, in applications of short- and medium-form program applications. Thus, substantial amounts of locally produced and network programming may reside in digital audio mass storage hard-disk memo-



two somewhat new areas should be explored in the short term.

Production can be accomplished in less than a full-blown studio/control room. Consider small, "off-line" enhanced edit booths or areas, particularly for news production. Lower-end DAW systems may be the basis for these, but in any case, these stations should include easy and flexible dubbing capacity for reporters to transfer audio from their field acquisition system to the production system.

Ideally, these systems also provide quality monitoring in quiet environments, but headphone monitoring can do for quick sessions in less ideal locations.

The other general area to explore for short-term growth is the "performance studio." This is only worthwhile if it will be used frequently and space is plentiful. It must also be constructed with the utmost care; it's of little value if it does not possess extremely quiet conditions and good reverberant characteristics. (This inevitably increases its construction cost per square foot.)

Also consider including space for a small audience. The room can also be used for large talk shows, classes, fundraising events and the like. In some cases, a better approach to performance presentations may involve the construction of a permanent or semi-permanent control room on site at an existing theater, with tie lines to the station.

**Local production growth**

These types of new facilities can potentially help local production grow, spawning improved and expanded programming in the short term. Of course, costs must be carefully weighed and planning must be based on realistic usage expectations.

Another early conversion that can affect quantitative growth is the previously mentioned digital conversion of point-to-point links, particularly STLs.

In most cases, besides significantly improving the sonic fidelity of these often-noisy paths, digital STL equipment can double the capacity of an existing RF link, such that where one stereo signal was carried with mediocre or variable results, two can be transported with consistently higher quality.

Where telco-wired STL or remote-back-

haul paths have been used, digital conversion can both reduce the cost of service and provide bi-directionality (for equivalently high-quality return paths) where previously separate one-way analog circuits were required.

**Quantitative in the midterm**

In the midterm, as master plans are composed for future facilities' equipment complements, the same trends should influence new physical facility designs.

Many small, isolated booth-like off-line production rooms can be established, and control rooms can be downsized slightly (except for talk radio or music mixing rooms). The eventual R-LAN environment will dictate a change in the ergonomic requirements of studio design and should make space usage more efficient at a radio station.

Acoustical performance and isolation requirements will not decline, however, and may actually increase slightly, as recording and transmission system noise floors continue to drop and audience listening conditions continue to improve.

Finally, the most challenging quantitative change to consider involves a possible migration to a multicast-capable facility. This movement allows a single radio facility to provide multiple simultaneous streams of programming.

Current examples include co-located AM/FM or FM/FM combos. As with new production capabilities, a decision to move in this direction should be preceded by a critical assessment of the economics of the move and a well-thought-out plan for specific uses of the new programming capacity.

Certainly, there is nothing about DAB from a service perspective that is likely to fundamentally change a station's assessment of the viability of multiple programming service strategies from its current judgements.

**Automation environment**

Where new technology amends past practice, however, is in the R-LAN or even simpler automation environment. Here, a single control room can provide multiple program streams, using recorded or real-time external sources. This allows some multiplication of output capability without a commensurate increase in space or staff.

This key point provides yet another rea-

son why the automation/audio management system is the heart of the radio station's virtual environment, as opposed to the DAW.

The importance of such capability may be felt before—or independent of—DAB's emergence. Secondary program stream origination might be used for a variety of purposes, including full-time or daypart-only separate programming in currently simulcast auxiliary stations; for new FM subcarrier services; for newly acquired AM and FM channels; for cooperative ventures with neighboring market or regionally networked stations (potentially made more viable by inexpensive digital interconnection services such as ISDN); or for programming services supplied to future cable or telco audio providers.

Again, the opportunity to provide such services must be considered on a station-by-station basis and appears likely to be largely independent of DAB-specific developments.

A "multicasting" facility could mix traditional live studio origination with "canned" program streams assembled from



**There are any number of definitive steps to prepare facilities for DAB.**

recordings on hand (on CD, DAT or hard disk), plus live-switched external (network) sources. In this environment, it may also be necessary to manage one or more ancillary data streams, for program-related and/or transparent applications. The R-LAN system must be capable of handling I/O, routing/switching, storage and control for these streams as well.

**At last, DAB conversion**

At present, it is difficult to pinpoint when conversion to DAB will be required for broadcasters. It is also uncertain which of several possible technologies will be implemented.

The cost of such conversion on the RF side of the plant does not seem to be greatly influenced by the latter point, however, at least for FM stations. All proposed systems are likely to require about the same capital outlay by today's best estimates—with a few low-likelihood exceptions. ➔





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For FM stations, this cost appears to be in the neighborhood of \$50,000 per station, and perhaps somewhat less for most AM stations. Market or coverage size has little effect on this cost, making the conversion more burdensome for smaller-market stations.

In the (relatively unlikely) event that a single-frequency network (SFN) approach is adopted for U.S. DAB (the method currently in favor for Canadian DAB, using the Eureka-147 format), a significantly higher overall cost (perhaps three or more times greater) may be incurred by stations, as a result of the cost to establish multiple transmission sites and their respective links.

**SFN implementation**

The SFN implementation would probably only be used in larger cities, with a more traditional "single-stick" approach retained in less densely populated areas. This would have some ameliorating effect on the market size issue, keeping DAB conversion costs relatively lower for smaller market stations under the SFN scenario.

For AM stations, the choice of DAB formats may have a more significant effect on conversion costs. If an AM in-band, on-channel (IBOC) system is approved, conversion costs will be lower than if AM licensees are granted DAB channels in some other (FM or new) band. Nevertheless, conversion costs for AM stations in a non-IBOC implementation will probably not be significantly more than the cost to FM stations under that same scenario.

The actual cost of DAB conversion and, more importantly, its time frame, requires public radio managers to keep a sharp eye on current activities in order to properly set master plans and long-term budgets.

At present, it seems likely that a decision on a U.S. DAB format standard will come no earlier than late 1995, and conversion windows are not likely to open until at least 1997.

This window-opening could well be delayed to 1998 or later. This implies that capital expenditures until that point can be concentrated first on the qualitative improvements described above, thus providing an appropriate infrastructure and migration path for subsequent transition to DAB.



*This article was adapted from "Digital Audio Broadcasting: Summary Report," prepared by Bortz & Co., and sponsored by the Corporation for Public Broadcasting. It examines the observations of those involved in a comprehensive study on the future of digital radio in the U.S.*

# 1990s Trends Will Pave Way For Vibrant Sales Future



by Howard Nass

*Editor's note: Howard Nass is a senior vice president and corporate director of spot broadcast for Foote, Cone & Belding, one of the leading broadcast advertising agencies in the nation.*

*This article gives an overview of the issues facing broadcasters as we look toward the 21st century, with an added spin on how these trends will impact radio advertisers.*

Perhaps the most effective way to determine where radio will be in the year 2000 is to hold it up against its chief competitive medium, television.

## RADIO 2000

With the proliferation of remote control devices, TV viewers are spending more and more time idly flipping the dial until they find a channel that interests them.

This practice has and will continue to foster the steady erosion of station ratings and commercial audiences. Indeed, if the new 500-channel environment or anything close to it becomes a reality, TV audience fragmentation may well accelerate.

**Radio can compete**

In contrast, most radio listeners identify with one or two stations whose formats and "sound" they find appealing, and they tend to remain with these stations for extended periods of time. This practice should enable radio to compete effectively for both national and local broadcast advertising dollars through the remainder of the 20th century and

beyond.

Radio's freedom from channel surfing is only one of the mileposts that forecast a relatively bright future for the industry as we prepare for the second half of the decade and beyond. The success of radio is rooted in its basic strengths: target audience delivery, promotion mindedness, portability and efficiency.

While these strengths alone ensure a bright future for radio, there are important changes in the offing that will make the industry even stronger as an entertainment, information and advertising medium.

These trends are outlined below, along with consideration on how they will influence the advertising community's perspective of radio.

**Duopoly**

In the early 1990s, LMAs—Local Marketing Agreements—came into being in a number of markets. In most cases, their presence resulted in an improvement in stations' operations and financials.

In 1992, the FCC relaxed its station ownership rules with respect to duopoly, and a buying binge ensued. As the trend progressed, LMAs began to disappear or serve as an interim step until financing was secured. Today, the word "duopoly" is commonplace in radio jargon.

As we look to the future, we see duopoly expanding as fast as the FCC will allow—about a quarter of the industry is already duopolized. In the majority of cases, there is marked improvement in the management and operation of stations under dual



ownership. Certainly, it seems that when you put radio in the hands of better broadcasters, you get better stations.

However, one important red flag worth consideration is the concept of forced combo buys in which one of the two stations in a duopoly may not be suited to an advertiser's needs. We have already experienced attempts to force combo buys in a number of markets and believe the problem merits industry attention before it gets out of control.

**Programming**

Programming will likely become even more narrowly targeted and, as a consequence, offer advertisers less audience waste in terms of demography. Successful formats such as country will split up in larger markets into such niches as country oldies, hot country and country general appeal, each with its own core of adherents.

When FM came about more than 30 years ago, most industry observers predicted the ultimate demise of AM radio. However, with the advent of duopoly and the emergence of a new breed of colorful and controversial talk show hosts, AM stations have not only survived but prospered.

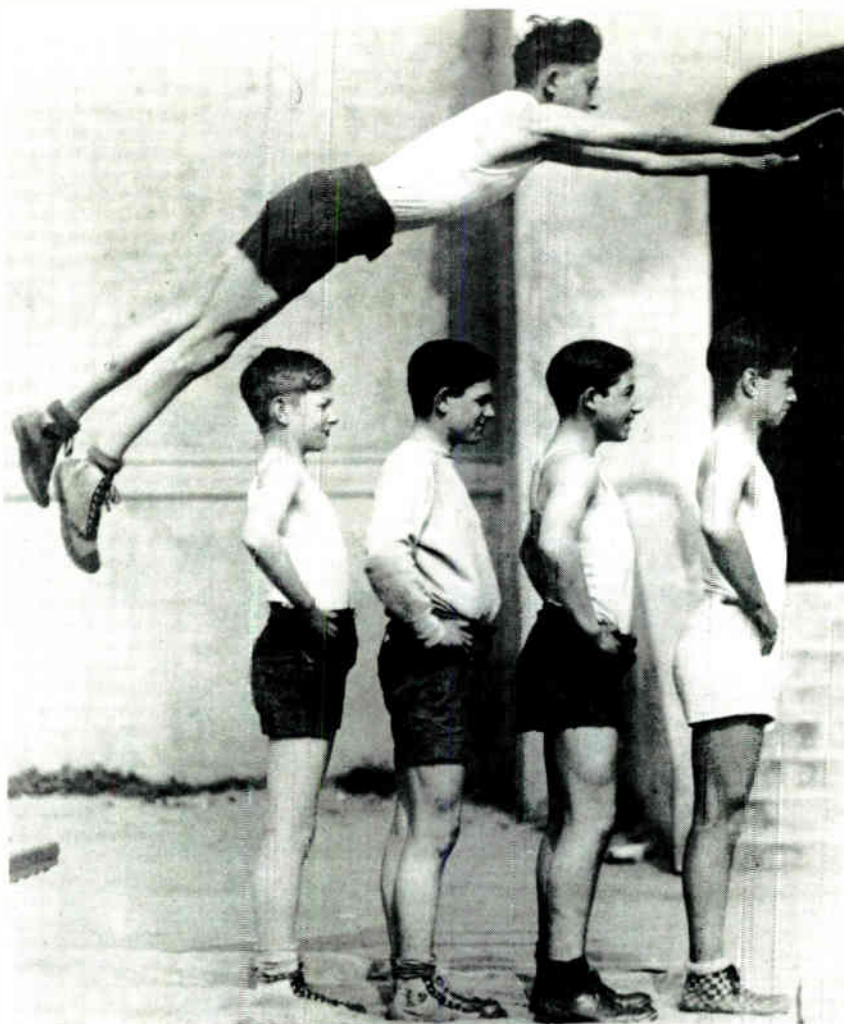
Nationally syndicated talk shows hosted by such diverse personalities as Rush Limbaugh, Howard Stern, G. Gordon Liddy, David Brenner and the perennially popular Paul Harvey have effectively invalidated two myths about the radio medium: one, AM has no future; and two, local talent is needed in order to attract listeners.

In fact, a talk station serving even a fairly large market can usually operate more efficiently and achieve higher ratings by carrying, say, the Limbaugh feed than by hiring in-house talent to host a midday gabfest.

In coming years, AM stations should gravitate almost entirely toward news/talk, information, sports and ethnic programming—principally Spanish. In a number of major markets with heavy concentrations of Spanish-speaking Americans—namely, Miami, San Antonio, El Paso and Los Angeles—Spanish-language AM stations rank at or near the top in terms of audience ratings.

During the next few years, talk radio will grow significantly as many well-known personalities gain a foothold in the medium. One prominent recent

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example is 1992 presidential candidate Ross Perot, who now hosts a nationally syndicated radio talk show on Sunday evenings.

Although talk stations are likely in the future to set their sights chiefly upon adults 18-49, the talk format should have broad appeal to listeners of all ages.

In sum, as we approach the 21st century, we will see a proliferation of sharply defined, narrowly targeted formats in large markets and a continuing surge in AM talk radio.

**Listening levels**

Into the next decade, radio listening levels will remain essentially unchanged. This may seem surprising, given the number of technological and competitive advances on the horizon, but given the nature of the medium—including its portability and strong appeal to selected demographic targets—the level of persons using radio should be largely immune from encroachments by competitive media.

Radio's stability in this regard is a key asset. TV broadcasters, by contrast, must contend with the likelihood of at least some audience erosion over time as a result of three principal factors:

- ▲ As mentioned, the emergence of a 500-channel environment and, with the proliferation of viewing options, a sharp increase in habitual channel surfing.

- ▲ The growth of pay-per-view telecasts of major sporting events and concerts.

- ▲ The increasingly popular practice of watching movies at home on rented video-cassettes as an alternative to viewing over-the-air TV.

With respect to print media, the long-term decline in mass circulation magazine and newspaper readership has been well documented and seems likely to persist in the foreseeable future.

The American public, owing to a combination of societal forces, is simply less inclined to read, and correspondingly more apt to watch and listen, than in the past.

National general interest magazines such as the old *Life*, *Look* and *The Saturday Evening Post* are most unlikely to make a comeback; neither can we expect to see a recurrence of intense competition among major-market daily newspapers.

**Cable radio**

Another area to watch as we move toward the 21st century is cable radio. Launched in the spring of 1990, the medium uses cable TV receivers to deliver static-free music via wires plugged into cable subscribers' stereos.

The service, currently dominated by two U.S. companies—*Music Choice* and *Digital Music Express*—is offered commercial-free at

a cost of between \$10-\$15 a month.

The primary drawback to cable radio, obviously, is the fact that more than half of all radio listening is done away from the home. From our perspective, cable radio, as positioned today, does not seem much of a threat to traditional radio, and based on its current approach, will probably make little headway in the years ahead.

**Research**

Radio audiences are now measured and reported in terms of sex, age and race. Is this adequate for the purpose of buying and selling commercial time on stations throughout the country? Or should we classify listeners in terms of marketing behavior, lifestyles and exposure to other media as well?

In view of the highly specialized formats

**RADIO 2000**

with somewhat narrow appeal that have been adopted by so many major market stations, there is much to be said for going beyond sex, age and race, and including lifestyles and marketing behavior.

Reality obliges the comment, however, that over the years, efforts to expand local broadcast audience studies in this direction have come to naught. Consider, for example:

- ▲ A few years back, *Birch Radio* survey books depicted station audiences in terms of selected product usage categories and exposure to local media.

- ▲ Arbitron Television initiated *Scan-America* in six major markets. Audience studies in these markets contained station ratings within an extended list of product and brand usage and ownership categories.

- ▲ Television Audience Assessment measured TV program viewership within a number of qualitative categories, including viewers' evaluation of the programs under study.

All of the foregoing services are now defunct. There's a message here. It tells us, for one thing, that a research organization is taking a big risk when it spends a lot of money to provide answers to questions the industry is apparently not prepared to take advantage of.

With respect to local radio research, therefore, the bottom line is essentially as follows: Given the propensity of so many stations to narrow targeting with specialized formats, we would certainly like to see audience ratings research go beyond sex, age and race.

Realistically, we don't expect it to happen

any time soon. The necessary demand for marketing and lifestyle data by the buyers and sellers of radio air time apparently just isn't there.

**Technology**

A number of new technologies are on the horizon that could affect radio in a positive way as we move toward the 21st century. Depending on whom you talk to, Digital Audio Broadcasting (DAB) is either going to help radio tremendously or potentially have a negative impact on current broadcasters.

While DAB will not be introduced for years yet, many broadcasters worry about the impact DAB will have on their stations. Their concern revolves around two principal questions: First, how will the DAB system be delivered—AM, FM or via another spectrum? And second, how will a station secure a license?

From an advertiser's perspective, DAB will mean better quality sound, and what advertiser would argue with that? We, therefore, expect advertisers

to rally behind DAB if and when it gets off the ground. The new technology will have both boosters and detractors, but all in all, we see DAB as another positive step for radio.

Since DAB will essentially equalize all station signals, more and more outlets will become competitive, thereby leading to even more duopolies and fractionalized formats as we ease into the next century.

**Selling, buying & bill paying**

Some time before the end of the decade, agencies, stations and rep firms will be communicating almost totally via electronic data interchange (EDI).

EDI will effectively minimize the paperwork jungle we all currently face; and as a consequence, it will improve the overall efficiency of our business. Station inventory (time) will likely continue to be sold on a face-to-face negotiated basis, so "computer interconnect" will stop short of a stock market availability board with pricing.

In the late 1980s, we witnessed the consolidation of radio rep firms into a handful of players. This year the consolidation phenomenon carried over into the TV rep field (HRP and *TeleRep*; CBS and *Group W*). In the cable rep field, indications are that NCA and CMC are headed for the same fate. The logical next step will be for rep firms to band together to aggressively sell multi media combinations.

On balance, relative to other prominent avenues of mass communication, the radio medium has a bright future both nationally and locally.





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# Scoring Big with Sports Marketing

.....  
*by Bob Harris*

## *Numerous Venues Exist for Increasing Profits with Sporting Event Tie-Ins*

**I**n the big league arena of advertising, marketing and promotion, sports marketing has become a way for businesses to score big. More and more corporations are increasing the dollars spent on sports incentive travel, sports promotions, sports event sponsorships and broadcasts.

Everybody knows about the big bucks spent on major events like the World Cup and the Super Bowl, but did you know that M&M/Mars has made a 20-year, \$20 million sponsorship commitment to youth soccer for its Snickers brand?

And Snickers' partnership with youth soccer is just one example of the money being invested in all types of sports and sporting events by companies large and small. The opportunity is here for radio to profit from the growing popularity of sports marketing.

### **Increase your sales**

Even if your station does not have the rights to broadcast a college or professional sports team, there are still plenty of ways to increase your sales with the use of sporting events and sports stars.

Group W radio stations have booked millions of dollars of incremental business over the past few years by selling an exotic "trip package" to the Super Bowl. They started with the 1992 Super Bowl in Tampa.

Westinghouse chartered an entire cruise ship for a seven-day voyage from Miami to Tampa, site of Super Bowl XXV, then on to Mexico for more fun in the sun before returning home.

The Westinghouse stations have profited by selling big-ticket first-quarter sales packages that include a trip for two to the Super Bowl for the agency or client buying the package. Typical packages go for \$30-50,000 to be spent during the first quarter. This must be new business or an increase of that amount over previous spending in the first quarter for the advertiser to qualify for the trip.

The Group W stations usually offer advertisers two Super Bowl package choices. For Super Bowl XXVII at the Rose Bowl in Pasadena, advertisers investing \$30,000 for the first quarter got a very nice weekend in southern California tied into the game. Advertisers committing \$50,000 for the quarter also got a four-day side trip to Maui.

### **Floating hotel**

For Super Bowl XXIX next month in Miami, Westinghouse has again booked an entire cruise ship that will serve as its floating hotel. A short weekend in Nassau and the game is for buyers of the small package. The bigger package adds a four-day side trip to Cancún.

Group W uses a major travel incentive company to put the packages together and provide the Super Bowl tickets. Stations must be aware, however, that they cannot use the name Super Bowl or registered trade names of other similar events on the air without permission and potential rights fees.

Even if a station buys a trip and tickets to the Super Bowl from a legitimate company, this still does not allow unauthorized use of the Super Bowl name in a station or sales



promotion. The NFL gets millions of dollars from major companies for the right to use the Super Bowl in their advertising and promotions.

One way to avoid paying a rights fee is to bring in a vendor/manufacture who is already a sponsor of the event. In Philadelphia, Beth Ann Hitzhusen, an account executive with WMGK Radio, a music-intensive FM station, has sold major packages to a convenience store chain with the use of sweepstakes trips to the Brickyard 400 and the Super Bowl. The station avoided paying rights fees by getting Kodak to underwrite the advertising programs for the C-Store chain.

## Corporations are increasing dollars spent on sports incentive travel.

Kodak is already a major NASCAR and NFL sponsor, so no new rights fees were necessary. The year before, the station had to pay a \$2,500 fee to the NFL to run a Super Bowl sweepstakes for a vendor who was not an NFL sponsor.

### No rights fees

In Dallas, KVIL-FM, the longtime AC station, won the rights a few years ago to broadcast the Cowboys' games after 20 years on KRLD-AM. However, that has not prevented KRLD, as well as two other stations, from doing "pre-game" and "post-game" broadcasts for each Cowboys' game.

These stations pay no rights fees to the Cowboys, as KVIL must to carry the games, since they are not broadcasting the actual game but merely providing sports news and analysis. These broadcasts are well-sponsored and appear to generate significant sports revenue for all the stations.


In addition to this form of "ambush marketing," another way to generate sports income is to use current or former sports stars in a variety of money-making ways. Many stations in Dallas—not just the official station of the Cowboys—use past and present players as ratings and revenue builders.

KZPS-FM, a classic rock station, uses Babe Laufenberg, a former Cowboys backup quarterback, to do its morning drive sports show, which is sold on a sponsorship basis. The station also sells "personality

appearances" by Laufenberg to clients. Many other Dallas stations use Cowboys' player appearances as part of sales packages.

Another creative use of sports marketing employed by KZPS is its annual "Ultimate Sports Fan" contest. The station runs a sweepstakes, sponsored by Dr. Pepper, for the benefit of a major supermarket chain, which awards one lucky listener tickets to every sports franchise in the Dallas-Ft. Worth market. This is a music-intensive FM that uses the appeal of major league

sports to increase revenue.

There's no time like the present to begin using sports to add revenue and excitement to your station. Sports marketing is big business and it should be your business—go ahead and get in the game. 

*Bob Harris is a Dallas-based sales and marketing consultant. His broadcast services include in-market sales training, seminars and hands-on new business development. He is a regular correspondent for The Radio World Magazine.*

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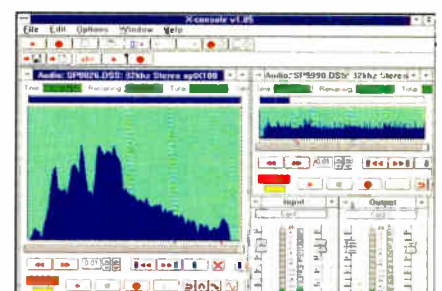
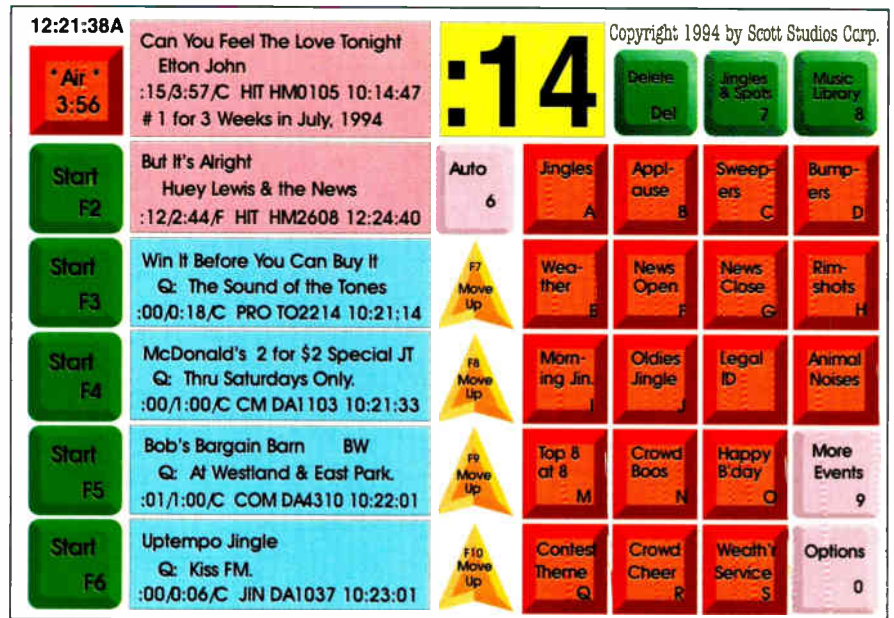
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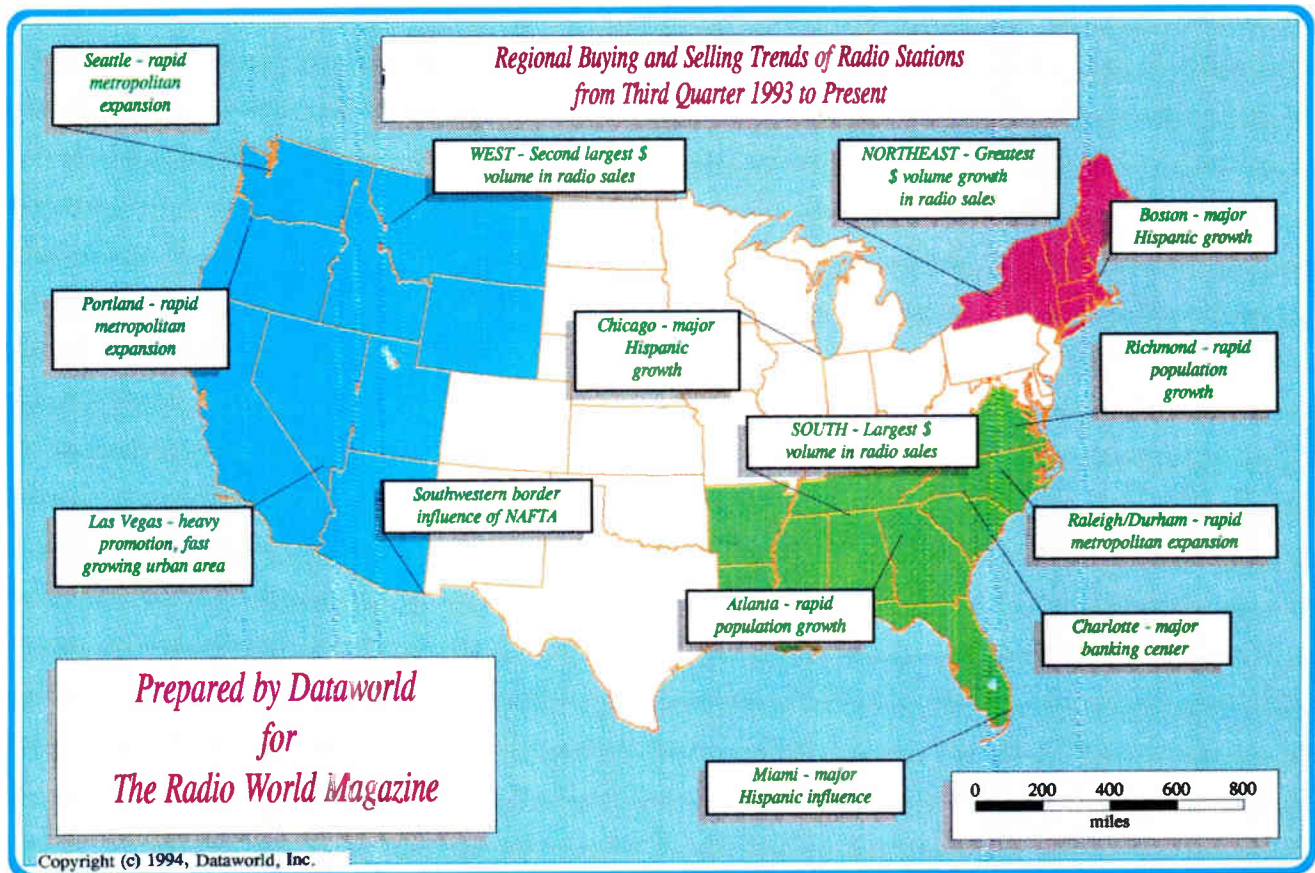
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**FINANCE**

# Where the Buys Are

by Frank Montero

## An Analysis of Radio's Financing 'Hot Spots'

While a lack of capital has been the primary challenge facing investors seeking to expand or looking to acquire their first radio station, recent changes in the financial climate and government initiatives have helped to turn the dismal financial tide.

With the prevalence of duopoly across the land, along with many of the larger group owners now involved in public stock offerings, lenders have favored larger group deals with portfolios diversified throughout the country, according to Dan Duman of York Street Partners, an investment banking firm specializing in media transactions.

But this doesn't mean that there aren't identifiable geographic regions of the U.S. establishing notable trends in buying and selling patterns; and thus, areas that potential buyers might do well to track.

According to the NAB's publication, "Trends in Radio Sales:

1992-1994," since the second half of 1993, the southern portion of the United States has seen the largest dollar volume of radio sales, with \$600 million.

### Largest dollar volume

The south is closely followed by the western portion of the United States, with \$540 million in sales, followed by the midwest with \$450 million, and the northeast with \$240 million. This is a measure of actual dollars changing hands during that period.

However, as noted by Mark Fratrik, an economist with the NAB, this statistic should be contrasted with the rate at which various regions have experienced an increase in the volume of radio sales. For example, while the northeast saw the least amount of dollars changing hands in station acquisitions, it saw the greatest growth in the dollar volume of sales.

Likewise, the midwest, which was second to last in the volume of dollars changing hands, saw the second largest rate of growth. While some may see this as an indication that the northeast and the midwest are the growth areas in radio acquisition and

financing, others claim that it shows how hard hit these areas were by the recent recession.

The theory is: Having hit a deeper bottom than the other regions, they had nowhere to go but up.

### Dynamic growth areas

Analysts seem to agree that one of the most dynamic growth areas is the south. Metropolitan areas like Richmond and Atlanta are experiencing rapid population growth. In the recent FCC auction of interactive video frequencies, construction permits for systems in the southeast commanded the highest bids.

Charlotte, N.C., has become a major banking center and is home of Nations Bank, First Union Bank and Wachovia National Bank. The Raleigh-Durham area is identified as one of the fastest-growing metropolitan areas in the country, and the southeast has been selected as home for several new professional sporting franchises and will host the 1996 Olympic Games in Atlanta.

In the west, cities such as Portland and Seattle are experiencing similar significant growth.

Likewise, Las Vegas, which has actively promoted an image as a city with a healthy economy and a family-oriented lifestyle, has also become one of the fastest-growing urban areas in the country.

Lenders have noted these trends, and the number of radio acquisitions and station values in those areas have grown accordingly.

Another demographic trend that can be seen in the U.S. is the rapidly growing Hispanic population. It is estimated that by the beginning of the next century, Hispanic-Americans will form the largest minority group in the country.

As such, Spanish-language broadcasting has become a dynamic growth area. Examples of this trend are the expansion of Spanish television networks such as Univision and Telemundo (both based in Miami).


Cable networks, such as MTV, CNN, HBO and others, have all launched Spanish-language channels. This growth can also be seen in radio broadcasting. The success of the recent public offering by Heftel Broadcasting Corp., with stations in New York, Miami, Los Angeles and Dallas, is indicative of this trend. Likewise, Arbitron's number one 12+ radio station in L.A. is the Spanish KLAX-FM.

We are now seeing dramatic growth in the Hispanic population of cities in the Pacific Northwest, Chicago and Boston. This is a trend that both lenders and investors will be watching very closely.

### Passing of NAFTA

Finally, with the passing of NAFTA, we may see increased activity in the southwestern states along the Mexican border. It is anticipated that Latin America will be a major source of investment capital in the upcoming years.

Latin American programmers and broadcasters have already increased their presence in the U.S. market. It seems logical that their first point of entry (and investment) will most likely be those major markets along the border.

While some regions of the United States are seeing more favorable growth and increased radio sales and prices than others, it appears that all regions are rebounding from the stagnation of the early 1990s. The degree to which some areas grow faster than others will attract the attention of lenders and direct where the money is. 

Frank Montero is a communications attorney with the Washington, D.C. law firm Fisher Wayland Cooper Leader and Zaragoza, L.L.P.

Contact the firm regarding finance and FCC-related matters at 202-775-5662; or fax: 202-296-6518.

## PROMOTIONS

# Win-Win-Win!

.....  
by Nikki Linn

## *(That's Not a Cheer; It's a Strategy For Competitive '90s-Style Promotions)*

Competitive reality for radio in the 1990s means a higher reliance on promotions than at any other time in the industry's history.

What it also means is a tireless tug of war between advertisers, stations and listeners. While quality station promotions remain critical to the successful marketing of a station, value-added promotions have become critical to station buys.

Reconciling these two views is the complex role of today's promotion director.

### Win-win-win


Any promotion, value-added or otherwise, must be a win-win-win situation for the listener, the station and the advertiser. Promotions have to remain appealing while increasing listening, generating revenue and furthering the image of the station.

While this may seem a tall order, here are some tips to assure that your station is covering all the bases:

✓ Be honest with clients. Develop a marketing and promotion plan that will work for them, while still furthering the philosophy of the station and involving listeners. Offer them several promotions to choose from and let them know what your objectives are up front.

✓ Try to tie several advertisers to the same promotion. Like spots, each station must maintain a limited promotional inventory. Remember, you don't have to develop a new promotion for every client.

✓ Sell value-added as a supplement to the value of advertising on your station, not as the whole value. If you allow the promotional value of a buy to consistently exceed the spot value, you'll quickly cheapen both your sales and programming efforts.

✓ Tie your station into annual high-profile events, thereby establishing it as a community institution. If there is no 



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major community event, create one of your own. A few cornerstone community events repeated year after year will cement your image in the marketplace.

✓ Tie your station into local charity events. This establishes you as someone who cares and is part of the community.

## Promotions symbolize a tireless tug of war between advertisers, stations and listeners.

✓ Try to get as much attention from other media outlets as possible. This gives the impression that you are everywhere. Hand deliver press releases and establish personal relationships with the people who can help.

Remember, you do not have to give away a lot of money or a car to pull off a great promotion. You can compete with the big boys as long as you have the enthusiasm and creativity.

Compile reasons why your station is special and exploit them. Focus on listener lifestyle and marketing. A giveaway alone is not a promotion.

Here are some general tips for any good promotion:

✓ Plan, plan, plan. A successful promotion takes attention to detail and a lot of leg

work. Try to plan 12 months out. Type promotional updates each week and give specific details about promotions to all staff, including how to get there. Leave directions with the receptionist in case listeners call.

✓ Build a listener database where you send them special notices, cards, etc. This builds loyalty. Make your listeners feel like stars.

✓ Take advantage of interns in your area. They can be a huge help in database entry, etc.

✓ Make sure your staff arrives at all promotions and events at least an hour and a half early to set up. Check to see if the client needs anything. Check for power outlets and such the week before. Be sure to have enough giveaways on hand.

Also: fill your station vehicle with gas the night before and wash it. Keep essential supplies inside, such as tape, rope, paper and pens. Think about getting yellow police tape with your station logo to secure the promotional area.

✓ Make sure all of your staff are dressed appropriately—including your set-up team. Remember, they represent the image of the station.

✓ Read everything you can get your hands on, not just the trades. This means fashion, food, travel and gossip. Know what people are up to and what the trends are.

✓ Keep a station book filled with photographs, press releases and descriptions of all your promotions to show established

and potential clients.

✓ Hold promotional meetings once a week with the GM, GSM and program director. Hold a station brainstorming session once a month for all employees. Try to make everyone feel like they are part of the decision-making process.

✓ Be sure to reward your staff if they do a great job. Take them out to lunch or give them some station perks.

✓ Try to keep promotions simple, understandable, original and fun. A great promotion doesn't need all the hype.

As more and more quality signals divide the ratings pie and audience shares narrow, promotion has become a determining factor between successful and unsuccessful stations. With this comes the realization that the position of promotion director has risen to a much higher level of importance.

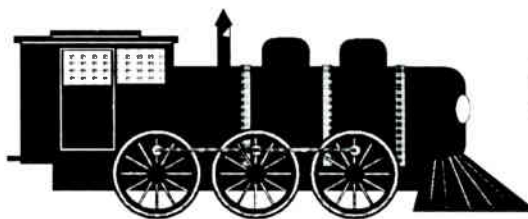
Finally, remember that radio is still theater of the mind, only now the competition is better and there is less margin for error. Make sure that what you do and say in every single promotion matches the image that you have worked so hard to build. 🌐

*Nikki Linn is promotion editor for Sun Broadcast Publishing, which recently released "Promotional Warfare," a promotions book containing more than 1,000 promotional ideas from stations nationwide.*

*The text may be purchased by calling 813-395-0774 in Florida; or by sending \$495 to Sun Broadcast Publishing, 13300-56 S. Cleveland Ave., #215, Fort Myers, Fla. 33907.*

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**READER SERVICE 21**



# Remote Possibilities

by Frank Beacham

## Remote Broadcasts Foster Excitement, Image and Profits

Turn the clock back 60 years to New York's Swing era. It costs a nickel to take the "A" train to Harlem's Cotton Club or the nearby Savoy. Glenn Miller, Benny Goodman and Harry James are performing on live radio broadcasts from clubs like The Cafe Royale, The Meadowbrook, The Starlight Roof and the Pennsylvania Hotel. Everybody is dancing the jitterbug, the shag and the lindy-hop.

It's just that nostalgic image of a bygone era that WQEW-AM, New York City, is attempting to create with a new weekly series, "Live From the Rainbow Room," the first ongoing radio remote in the history of the legendary Rainbow Room, the 65th-floor Manhattan art deco supper club located at the heart of Rockefeller Center.

The radio show, airing Fridays at 10 p.m., features live performances by the Rainbow Room Orchestra, which includes dance hits by such composers as Cole Porter, Rodgers and Hart, and Duke Ellington. It's no accident that the live music in the broadcast closely resembles WQEW's format, called the American Popular Songbook.

### Being around town

"When some people think of pop standard music, they think nostalgia, they think it's dated. But the music represents great masterpieces," says Stan Martin, WQEW's program director and host of the live broadcast. "If we take the music out of a museum piece setting and give it the presence of being around town, it gives our audience a sense of vitality and energy."

Such a high-profile remote also helps build a well-defined image for the station, says WQEW Sales Manager Joseph Leoce: "This is an opportunity for a musical station to create an image, to create an ambiance that transcends the radio station into something larger. For people who listened to this broadcast tonight, WQEW was the Rainbow Room in Manhattan.

"It will enable our radio station to position itself to the listeners and the advertisers as something unique, something creative and some-

thing cutting edge," Leoce says.

Such traits typify the benefits of a good remote broadcast. When done correctly, remotes represent an opportunity to create excitement and entertainment beyond the station's daily routine, says Dan Valley, president of Valley Consulting and Valley/Gallup of Chantilly, Va.

"Remotes force a station to get on the street and be visible," he says. "When you are out in public, it gives you a chance to image the radio station in a way other than what people see on billboards and in newspaper ads."

### Rural remotes

It's not just major market stations that successfully use remote broadcasts. Matt Phillips, owner of WRIX-AM/FM and WANS-AM in Anderson, S.C., actively uses remotes to cover a mostly rural



Live from the Rainbow Room: Michael Andrew and Claudette Sierra participate in WQEW's remote.

market spread over five counties in western South Carolina and Georgia.

Phillips, who uses eight Marti transmitters on two frequencies for outside broadcasts, keeps an active schedule of both sponsored and charity remotes.

They include grand openings, ribbon cuttings, political announcements, live music programs and church services. He's been known

to drive one of the station's three mobile units unannounced into the parking lot of a new business and begin an impromptu live broadcast to welcome the newcomer to town.

Invariably, Phillips notes, the stunned business owner signs an advertising contract with the station, sometimes on the spot.

### The obvious reason

"The obvious reason we do remotes is for the income," he says. "We get good results and we get a lot of exposure on Main Street, the malls or wherever we happen to be. Sometimes people get real excited about remotes. We did a recent remote on a Saturday morning at a low-price clothing store, and it was overrun with people."

In addition, Phillips says, the impact of a remote may ride over for a week or two for the business. "Just so many people come out to a remote. But because you are doing a couple of hours of concentrated advertising, people might show up several days later asking for a special item they'd heard about on the remote broadcast," he says.

KWOX-FM, Woodward, Okla., does an average of three live remotes each week. Located 140 miles northwest of Oklahoma City, the station also uses Marti transmitters on two frequencies to cover its mostly rural area.

"Remotes are enormously effective in rural America because people get to see their local disc jockey in person," says Doug Williams, a lawyer who gave up his practice in 1983 to build the station and take on the a.m. drive air shift. He is also current chairman of the NAB Radio Board.

"Early on, when I had trouble selling remotes, I actually did deals for a percentage of the cash register sales just to prove to the clients that remotes work," Williams says. "After only one of those percentage deals, they would always switch to paying me because they found out how effective it was."

Remotes work especially well for furniture stores and automobile dealers, Williams says. "Remotes bring people in and it gives us a chance to give away bumper stickers and play games. It creates excitement, and my on-air personalities are well trained to create theater of the mind."

KWOX also uses remotes to take its country music format beyond the airwaves to the live stage. The station regularly promotes live concerts and has featured the likes of George Jones and Merle Haggard in recent live performances. Remotes help whip up an audience for the stage shows.

### Only party in town

"We'll do live breaks before a big concert, and we'll promote the fact that it's the only party in town," Williams says. "We might

broadcast an autograph party with the star earlier from a local country and western clothing store.

"The reason we produce them and no one else does is a promoter would have to come to town and pay all that money out for advertising," Williams says. "We actually cost out (the spots) but we make back the money on the gate and with the beer."

The station also uses remotes to cover the activities of local sports teams. "If the kids are in a state football tournament, we'll go to the pep rally at the high school during our morning show and later we'll actually get on the bus to the game using a cordless microphone transmitting back to one of my vehicles equipped with a Marti. We interview the players and hear the honking of the fan's horns along the road. It's all about creating excitement."

Remotes are also fun for Williams and his

station investors, all of whom still practice law and are "jealous" of his daily air shift. "Two of them do football and basketball play-by-play on Fridays, and they do American Legion baseball during the summer," Williams says. "The district judge in our area is an old radio play-by-play guy himself, so he sympathizes with their inability to make (court) dockets on Friday afternoons."

### A matter of survival

Back in the big city, remotes also offer multiple benefits. For New York's WQEW, creating a unique identity with the Rainbow Room broadcasts is a matter of survival—more than 50 stations (not counting public and college broadcasters) compete for ratings in the nation's number one-ranked radio market. Airing its popular standards format since December 1992, WQEW now stands at 23rd in the market ➤

## A Guide to Rewarding Remotes

If a remote is done poorly, it quickly turns to bad programming, damaging the image and reputation of both the advertiser and the station, says Dan Valley, president of Valley and Valley/Gallup of Chantilly, Va.

"Most radio stations seem to just throw somebody out there and read off a list of what's on sale and say, 'come on out and see us,'" he says. "Well, why should I come out and see you? Give me some incentive and I don't mean giving away 10 dollars. Make it an event for me."

Valley offers the following tips for good remotes:

▲ Sell remotes to the right kinds of businesses. Don't sell them when you know they won't generate traffic for the advertiser.

"Don't go into a situation where you know in your heart of hearts that it won't work financially for the client," Valley says.

▲ Prepare in advance for the remote. There should be a list before the day of the remote of what's going to be done, what's going to be sold and what the client thinks is important. Make sure the client knows what the broadcaster will and will not do.

▲ Make sure the radio station salesperson who sold the remote is on the scene with the air talent during the remote. The salesperson has already developed a relationship with the client and knows what he or she wants out of the broadcast.

▲ Allocate proper engineering support to the remote. Don't leave technical details to chance. Technical problems are costly and an embarrassment to both the station and the advertiser.

▲ If doing remote spots, avoid commercial clutter. Don't put a live call-in spot on top of a taped spot for the same sponsor. Avoid boring the audience by highlighting and drawing attention to something that is not interesting.

▲ Find angles to make the remote an event for the listener. Use the remote to give your station a different sound. When a listener sees a favorite air personality in the flesh and witnesses the mechanics of a remote broadcast, he or she gets a lasting impression of your radio station.

Every time that listener thinks of your station in the future, a visualization from that earlier remote will come to mind.

—Frank Beacham



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World Radio History

with about half a million listeners.

Those listeners, according to Sales Manager Lecoce, are primarily over 35 and rank among the highest percentages of company presidents and those who earn over \$150,000 a year in income.

"Remotes help us set our station apart from others in the market and showcase the attributes of our audience," said Lecoce.

One additional value of the practice, he says, is that remotes bring radio broadcasting back to its roots. "Radio is often just measured by numbers in a book, and that gets away from the humanistic element of what radio really is," he says. "The nice thing about the remote is that this is what radio was really created for: the human voice and song.

"They keep trying to turn radio into a science when it's really an art," Lecoce adds. "The more scientific radio gets, the less human it is. We should not forget that remotes make up the fabric of the richer tapestry of radio. And that's what it's all about." 

*Frank Beacham is a New York-based writer, director, producer and consultant. He is a regular correspondent for The Radio World Magazine.*

## One Programmer's View of Remotes: from a Fishing Boat

.....  
by Tom Wood

When Magic 105 listeners wake up in the morning and tune into the "rock and roll breakfast," there's a good chance the show will be coming to them live from a fishing boat in a local lake, from high above the city atop a billboard or from a local convenience store parking lot.

Remote locations are a big part of the morning team's friendly image at Magic 105. It's difficult to shake hands and give out t-shirts to listeners when you're in the studio every morning.

When we started the station 15 years ago, pay phones and desk phones at grocery stores and car dealerships were our only way to talk to listeners from places other than the studio. Then, cellular phones made us a little more mobile. Now, our Marti unit puts us all over the place—in the backyards and neighborhoods of the entire metro coverage area.

Sponsor remotes are still a big part of Magic 105's advertising packages sold to clients, but nowadays they're bigger events than price

and item phone calls.

A recent nationally sponsored remote for Heinz 57 Steak Sauce was a huge party with free steak tasting, lasso demos and lots of fun. In early 1994, we were one of the two dozen or so stations invited to broadcast via satellite from New York for three days surrounding the Grammy Awards. This event was phenomenal positioning for the station, not only in terms of competing radio stations, but also in establishing Magic 105 as an entertainment source, comparable to TV. The fishing boat location for the morning show was as cinematic as I've ever heard radio sound.

Remotes bring the sounds of the real world to Magic 105's programming, put our personalities all over town and make for compelling listening. Get creative, get out of the studio and get longer time spent listening.

*Tom Wood is program manager of Magic 105 in Little Rock, Ark.*

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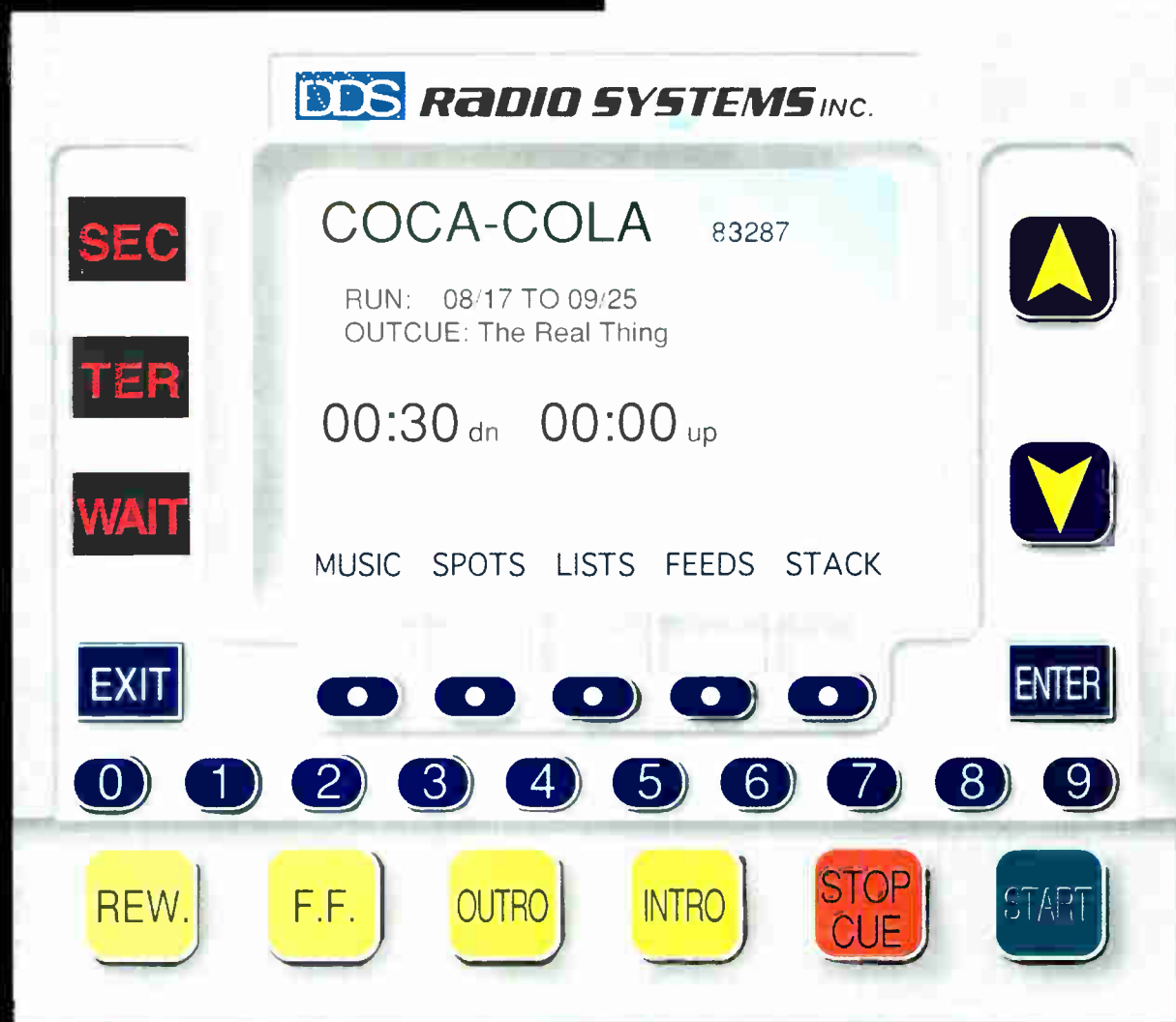
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READER SERVICE 130



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# Chemical Pollution Can Make Station Sales a Dirty Job

by Dana Puopolo

While environmental pollution, chemical dumps and PCBs may be everyday terms in industrial circles, they aren't typically part of a radio station's daily on-air studio banter.

But unfortunately, pollution does have a place on the agenda of many broadcast facilities, whose transmitter shacks and tower facilities sit on chemically polluted sites. It's a situation that can have severe implications, particularly in instances where a station is put up for sale.

"Virtually all lenders require environmental assessments today," says Richard Blackburn Sr., president of Blackburn and Co., a radio/TV brokerage firm. "A few years ago, a lender got burned big time by financing a station that was later found to have a polluted transmitter site."

## Million dollar price tag

Examples of chemical pollution often offer lessons with million dollar price tags. For example, Cap Cities/ABC outlet WPRO-FM in Providence had a fuel tank for its emergency generator at the station's transmitter site that sprung a small leak. An environmental firm hired to clean up the spilled diesel fuel discovered that PCBs—or polychlorinated biphenyls—had leaked from an abandoned pole tower transformer and gotten into the ground water. Years earlier, the transformer had burned out, been replaced and abandoned by the local power company.

PCB-filled transformers or capacitors have generally been prohibited since 1979 because of potential carcinogenic, or cancer-causing, effects. Small capacitors still can be sold if a company has a government exemption, according to Environmental Protection Agency regulations, and equipment can continue to operate with PCBs, if accompanied by a sticker stating the presence of the fluid.

Cap Cities spent tens of thousands of dollars cleaning up its spill, then sold the AM/FM combo for less than its assessed value, despite number one FM and number three AM ratings. The site is still monitored for PCBs, and will be for years to come.

Today, all such levels of chemical contamination are carefully monitored by the EPA. It is the responsibility of the owner to safeguard against potential leaks or spills and, more notably, to clean up areas that are found to be contaminated—even in instances where dumping was done within legal standards of the past.

Many hazardous chemicals were dumped both legally and illegally in many locations around the country between 1940 and 1975. Radio stations, particularly AMs, with their open, multi-acre transmission facilities, were prime spots. Many owners viewed the dumping as simple extra income on land that held no other virtue besides a tower site.

## Legally dumped

There is an instance of an AM station in Rhode Island whose transmitters and tower are situated on land contaminated by PCBs from transformers legally dumped in a pit there in the 1950s. The station has estimates of more than a million dollars to clean it up—more than the station itself is worth.

There are steps a station can take to prevent potential leaks and to assess its environmental standing. If your facility has emergency generators that run on diesel fuel or gasoline, or if the station is heated by oil and has fuel tanks more than 10 years old, the tank should be pressure-tested annually. Underground tanks, in most states, already must be given an annual once-over by a certified testing firm.

The process involves topping off the tanks with fuel and attaching instruments to the filler spout. The spout is then pressurized and monitored for several hours to note any drop in pressure, however minute. If tanks are underground, most states also require the drilling of several monitoring wells around each tank, which are checked yearly for the

presence of oily substances in the water.


Large PCB transformers must be inspected by station personnel every three months, and a written log must be kept by the station, subject to inspection by the EPA.

If any PCB-filled component is found to be leaking, it must be contained and cleaned up, specifically according to EPA guidelines. Clean-up efforts should begin within 48 hours after discovery, and disposal of the PCBs should be made by a licensed hazardous waste handler who will take it to a specific chemical disposal area. PCBs may not be discarded at municipal waste sites. The procedure, incidentally, does not come cheaply.

## Proper disposal

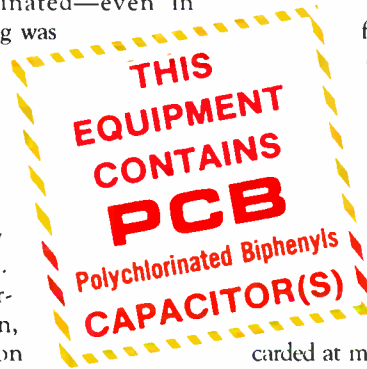
If your station has unused tanks, transformers or capacitors that are capable of causing pollution, by all means see to their proper disposal. If they leak, the station could face substantial federal fines; in addition, your insurance company could charge the station with negligence if proper steps have not been followed.

Performing an environmental assessment makes good sense. If you plan to sell your station in the near future, it pays to have your site checked now—one will have to be done anyway. The drilling and monitoring of tests wells, if required, could delay the lender's funding and, ultimately, hold up closing.

If your chief engineer isn't already acquainted with a suitable assessment firm, check the Yellow Pages under "Environmental & Ecological Services" or "Laboratories-Testing." Make sure the firm you hire is EPA- and/or state-certified. 

*Dana Puopolo is president of Puopolo Consulting in Rehoboth, Mass., and owner of KYBD-FM in Garden City, Kan.*

*Technology at Work gives top-level managers a monthly look at issues profoundly affecting radio technology and engineering.*





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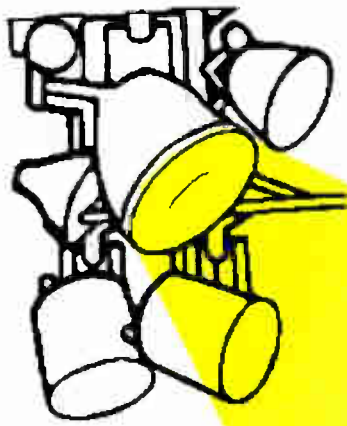
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# Facility Spotlight

**WBMX-FM, Mix 98.5, Boston**  
**Owner: American Radio Systems**  
**Format: Hot AC**

**Jenny McCann, general manager**  
**Gary Rozynek, general sales manager**  
**Greg Strassell, programming director**  
**Paul Donovan, engineering director**



The construction of a staggering 17 studios for American Radio Systems in Boston represents studio design in its most 90s fashion—the project came as a result of a triopoly.

WBMX-FM and sister WRKO-AM operated from one site, while WHDH-FM—now WEEI—operated in another location across town. “We needed to get these folks together in as efficient a package as possible,” says Engineering Director Paul Donovan. “The number one priority was efficient use of space; number two was the reutilization of as much equipment as was logistically possible.”

Murphy Furniture had the specs for the equipment going in the new studios and custom built a rack for what would become the on-air, production and news studios for the three stations.

Then, over the course of two nights, the guts of WBMX’s and WRKO’s studios were brought piece by piece to the new location. A few months later, WEEI’s studios followed suit.

Pictured here in the WBMX on-air studio is the Pacific Recorders BMX-3 console, which originally belonged to WEEI (“We actually went and stole their newsroom board and gave them something else so we could build the studio ahead of time,” Donovan says.); as well as six PR&E Tomcat 99-1 cart machines; three Denon CD players; and an Otari MTR-10 reel-to-reel player peaking through to the right. The on-air studio utilizes the Shure SM-5 mic.

Simple enough?

“We’ve just gotten a fourth station in here; it’s an LMA now,” Donovan notes. “We have a purchase pending on it with the FCC. It’s the ‘90s, you know.”

*Facility Spotlight offers a look at innovative radio facility renovations. Share your cutting edge with us. Call Editor Charles Taylor at 703-998-7600.*

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