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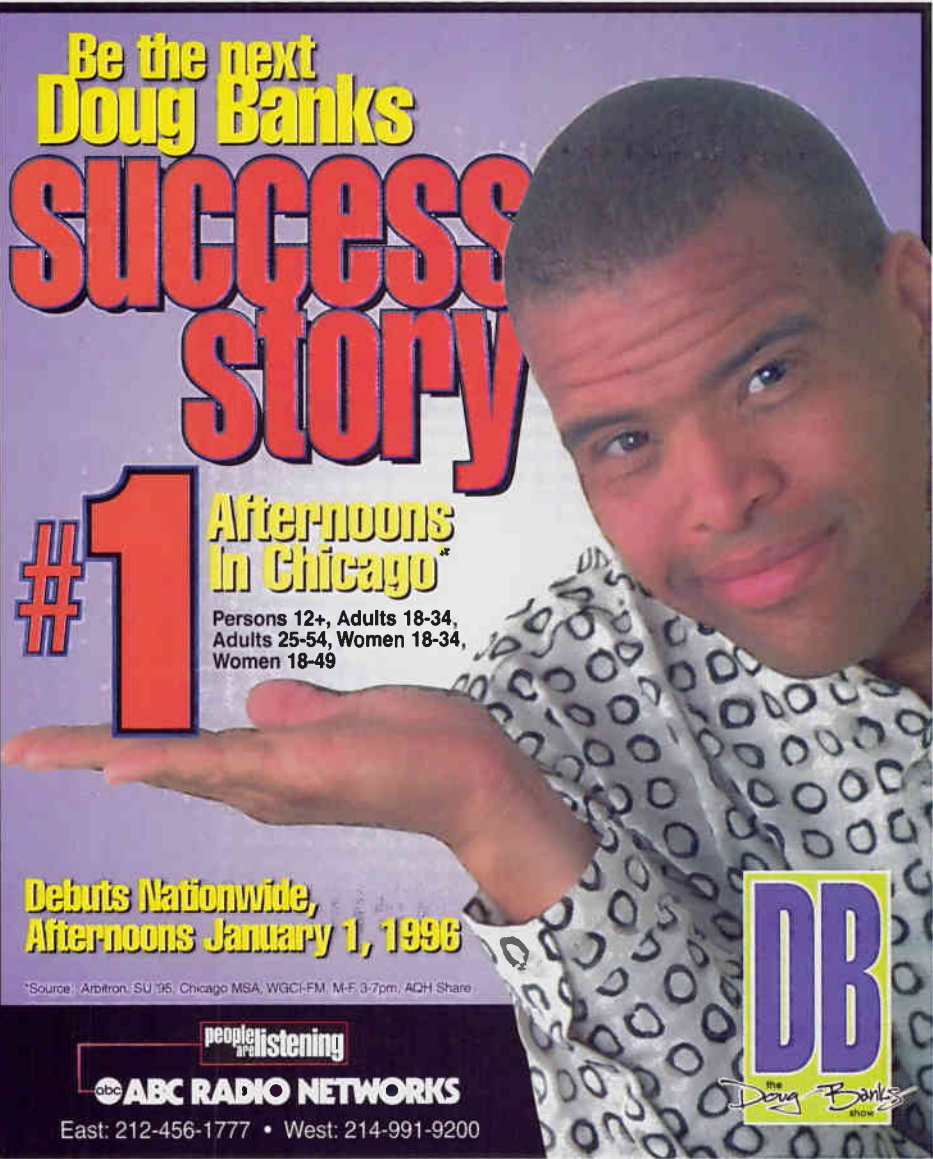

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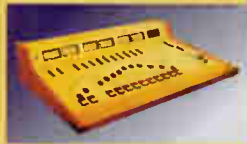
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# THE Radio World<sup>®</sup> MAGAZINE



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— Dennis Best, WLTF/WWWE

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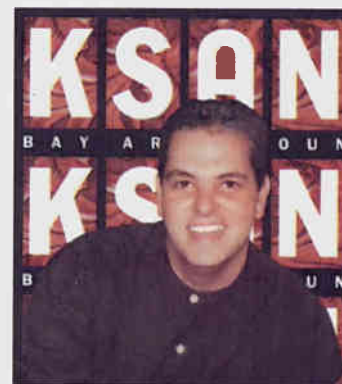
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# Panning for Gold On the Net

by Lucia Cobo

As 1995 comes to a close, I'd like to thank you for your support of and interest in The Radio World Magazine. It has been a banner year for the magazine, and I am looking forward to working with you covering this great business of ours in 1996.

Without giving too much away, I'd like to mention that we have taken to heart all of your comments and suggestions as well as ideas of our own to improve the magazine for 1996. It will have the same heart - but bigger and better. The look will be sharper, faster and totally new. Stay tuned...

As the year draws to an end, I know most of you have already planned for next year as far as budgets and operating plans. The groups that report on the state of the radio business have all tallied up the numbers and business was good again in 1995.

But what about the year 2000? How does business look then? What sort of plans have you made to enhance your business opportunities? I ask this because I was perusing the Veronis Suhler & Associates Communications Industry Report (the five-year historical report).

And yes, as usual, its outlook for radio is one of growth through at least 1999. VS&A projects "radio station advertising to rise at 7.2 percent compound annual rate, growing from \$9.8 billion in 1994 to \$13.9 billion in 1999."

The report goes on to predict: "Radio advertising as a whole will total an estimated \$14.5 billion by 1999, growing at a 7.1 percent compound annual rate from \$10.3 billion in 1994."

Great news. But listen to this. The same report tells you that over the last five years, computer household penetration rose from 19.9 percent to 32 percent, and by 1999, VS&A expects that figure to be 44.3 percent.

The number of households that will have modems and CD-ROM drives, enabling consumers to participate in interactive digital media services, will also rise dramatically.

Growing interest in the Internet will "spur spending on on-line and Internet access services." VS&A expects spending for all these services to increase at 33.4 percent compound annual rate, totaling \$6.1 billion by 1999, from \$1.4 billion in 1994.

That is a lot of money and a lot of interest - from a generation of people that is not afraid of technology, but which might not be as heavy a consumer of radio as its parent generation. A presence on the Web would go a long way toward endearing your station with these people. And think of the countless possible services and information your station could provide (funded by advertisers, of course) that are a natural tie-in to your format. What those services or opportunities are are yours for the ideating. The time to get in is now, while the frontier is still accessible.

Happy hyperlinking!

*Lucia*

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Editor in Chief **Lucia Cobo**  
Managing Editor **Whitney Pinion**  
Associate Editor **Angela Novak**  
Editorial Assistant **Shirley Jantz-Sullivan**  
Contributing Editor **Vincent M. Ditingo**

Publisher **Stevan B. Dana**  
Associate Publisher **Carmel King**  
Editorial Director **Marlene Lane**  
Asst. Editorial Director/Audio **Alan Carter**

Sales/East **Skip Tash**  
Sales/West & Midwest **Dale Tucker**  
Market Consultant **Al Leon**

Production Director **Lisa Stafford**  
Publication Mgr./Desktop Systems Mgr. **Julianne Shannon Stone**

Production **James Cornett,**  
**Madhavi Pethe, Trina Masters**

Ad Traffic Coordinator **Kathy Jackson**

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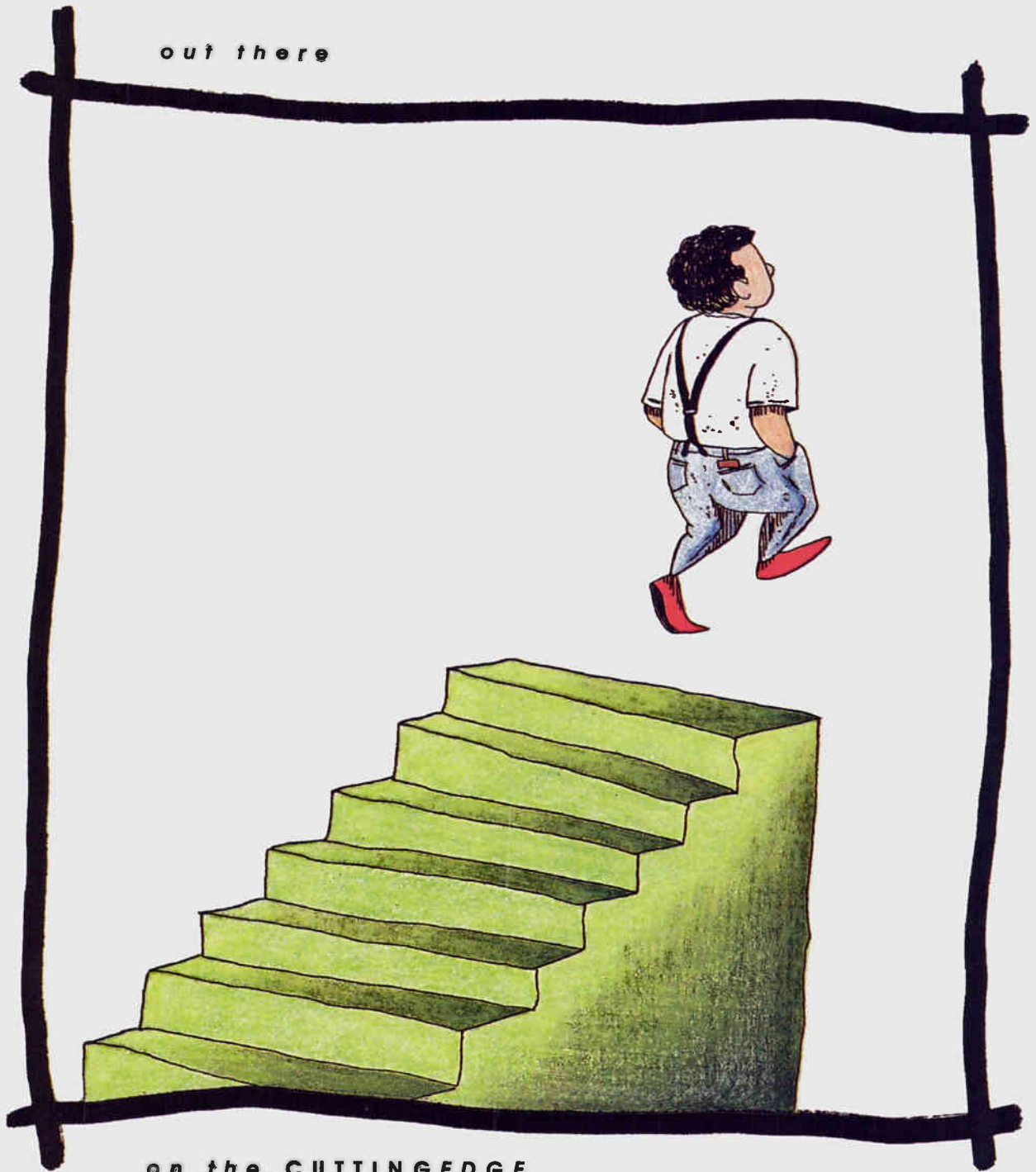


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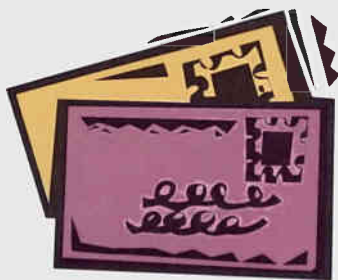


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# l.e.t.t.e.r.s



## A Magazine for Us Radio Folks

Just want to drop you a line and let you know that I enjoy reading each month's edition of *The Radio World Magazine*. There aren't too many magazines out there for us radio folks. Heaven knows that Broadcasting & Cable should be renamed Television & Cable.

Thanks, and keep up the good work!

Bob Long  
General Manager  
WSTB-FM  
Streetsboro, Ohio

## Promotions on a College Level

I am currently attending Waldorf College as a freshman. I am actively involved with our college's radio station, KZOW. The station is rapidly changing and growing with the leadership and involvement of students.

As Waldorf College is a Christian College, we play only Christian alternative

music. With a limited number of listeners, our goal is to attract and interest students on campus.

I enjoy reading your magazine, as it provides information and entertainment for everyone involved in radio. I especially appreciated Scott Slaven's interview with



Bonnie Hoffman (Promax Promotions Profile, June '95), in which Bonnie detailed the area of radio promotions. Our station's promotions definitely need work. Letting people on campus and in Forest City know what KZOW is all about has been a challenge for us. I agreed with Bonnie's statement that to identify with your audience, you have to design your marketing and promotional campaign with the listener in mind.

I also appreciated seeing Bonnie's education and extensive experience, which encourages me to further pursue my interest in communications.

Jenny Hanson  
KZOW  
Waldorf College  
Forest City, Iowa

matching service called Cupid. Our service also provides radio programmers with vital access to their core listeners so they can research the likes and dislikes of their radio station, as well as their competitors.

Maynard Grossman  
Director/Sales & Marketing  
Cyber Media, LLC

## Rep Report

I first want to say how nice it was to see a profile of the radio reps in the November issue of *The Radio World Magazine*. Given the integral role reps play in the day-to-day success of our industry, the coverage was greatly appreciated.

However, I was disappointed Katz Hispanic Media, our Spanish-language sales division, was not profiled as a separate entity from the Katz Radio Group, the way Caballero Spanish Media was featured apart from the Interep Radio Store. This was an oversight in light of the fact that Katz Hispanic has nearly a 50 percent share of all national Hispanic spot dollars.

In addition, several of the people interviewed for the article inadvertently passed on to the reporter some inaccuracies I believe need correcting.

For one, the Katz Radio Group's new-business development efforts are anything but new. In fact, Katz formed its new-business development department, Katz Radio Group Marketing, in 1987, before anyone else in the industry. What Katz did do recently is incorporate Katz Radio Group Marketing into our new Dimensions division, another ground-breaking move. But the marketing unit's mission to develop new radio dollars pre-dates that by nearly a decade.

In addition, readers were led to believe one of Katz Hispanic Media's competitors has twice as many salespeople as Katz Hispanic.

The truth is that earlier this year, Katz Hispanic actually had the biggest sales staff in the Hispanic rep business. However, through a batch of hirings later this year, one competitor now has 17 sales managers and account

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## Dateline Leads to Cupid

Congratulations on a very well done article on the emerging technology of radio station datelines (Oct. '95)! There is, however, one typo in your article relative to WGCI-FM, Chicago. It only took WGCI four days, not 45, to develop an effective database for matching.

As a result of the tremendous success I enjoyed marketing the WGCI Dateline, I have started a new company, Cyber Media, with two very talented entrepreneurs. We have developed a sophisticated software program that provides broadcasters with a custom date

**CORRECTION**

The November issue incorrectly reported that WGST-AM-FM Atlanta had dropped the Wall Street Journal Report.



executives compared to Katz Hispanic's 14 — hardly significant and clearly not, as was implied, twice as many salespeople.

Readers of the article may also have been led to believe that Katz Hispanic has no computerized reach-and-frequency system. Nothing could be further from the truth. Katz was the first rep — TV or radio — to have a computerized reach-and-frequency and media-mix system, dating back to 1987. The fact that Katz developed this first should be no surprise considering we are the only rep with an in-house department for developing computerized sales applications.

Katz's in-house system allows us to pull Hispanic ratings for all 55 markets where Arbitron measures Hispanic listenership, so that Katz Hispanic can get market-specific numbers, instead of a number based on national averages.

As much as I enjoyed *The Radio World Magazine's* rep profile, I felt these inaccuracies needed correcting. But please keep up the good work.

Stu Olds  
President  
Katz Radio Group

### Station Opens Doors for Students

Regarding your recent article "Education vs. Experience" (Aug. '95) and the follow-up letters, I am encouraged to see students so interested and enthusiastic to learn this profession. I understand their frustration in a lack of suitable facilities in which to learn; however, I think I can offer a solution.

I worked this summer with a high school in Maine to start a radio program. This school has no radio facility, but an FM station in the same town, WMSJ, agreed to make its studios available for the students. And the operations director at the station will serve as instructor.

What does the school get out of this? Its students get an early start in the fast-expanding field of mass communication, making them more marketable and employable.

What does WMSJ get out of this? Interns, future employees already trained, positive PR with the community. Everyone wins.

I provided the curriculum for the school, making it easy for the instructor to teach his classes.

For those students in schools without radio facilities, I encourage you to look to local stations such as WMSJ. Perhaps you can work out a similar arrangement. If I can help, let me know.

Jeff Dunn  
General Manager/Instructor  
WCWT-FM  
Centerville, Ohio



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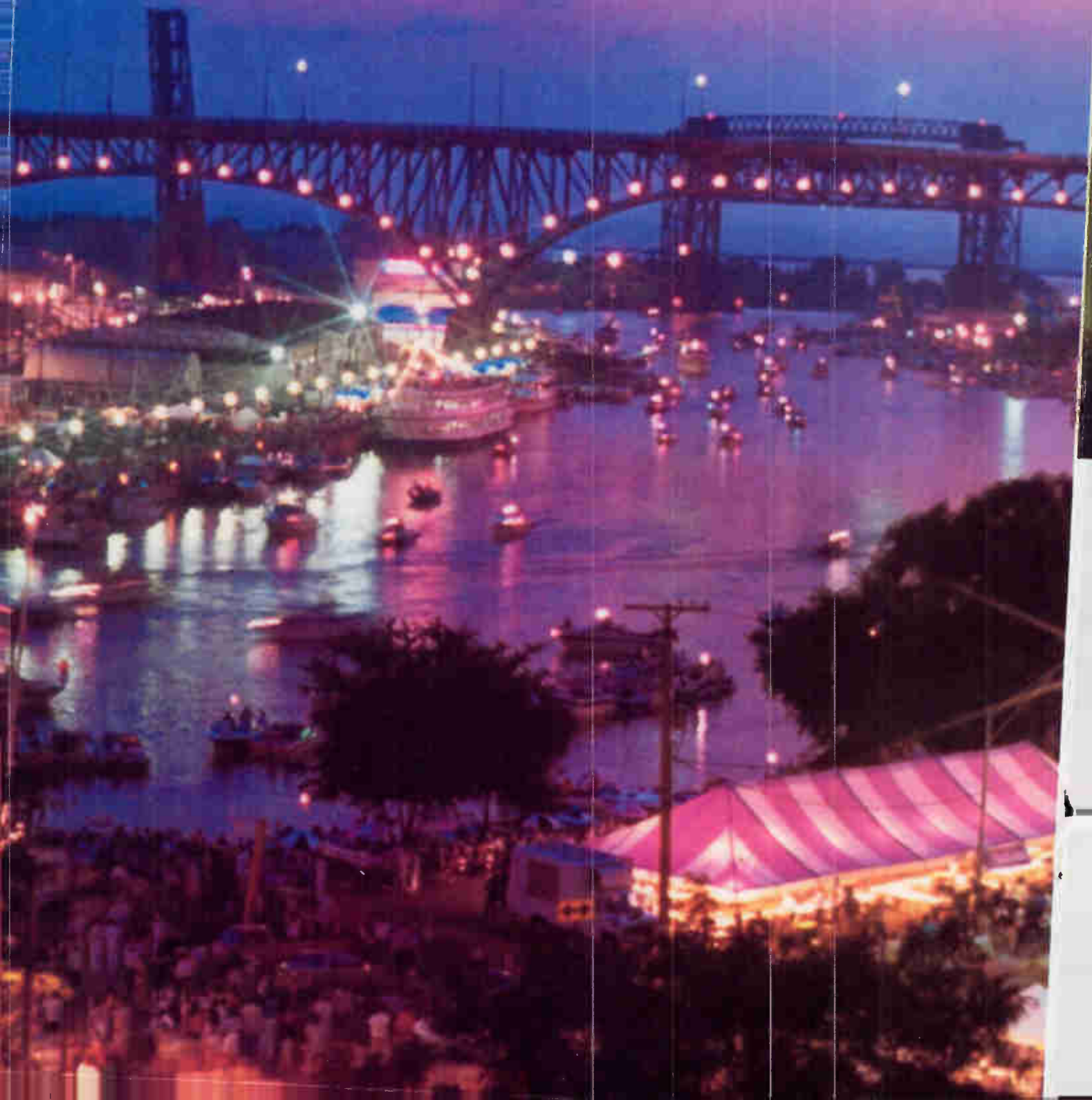
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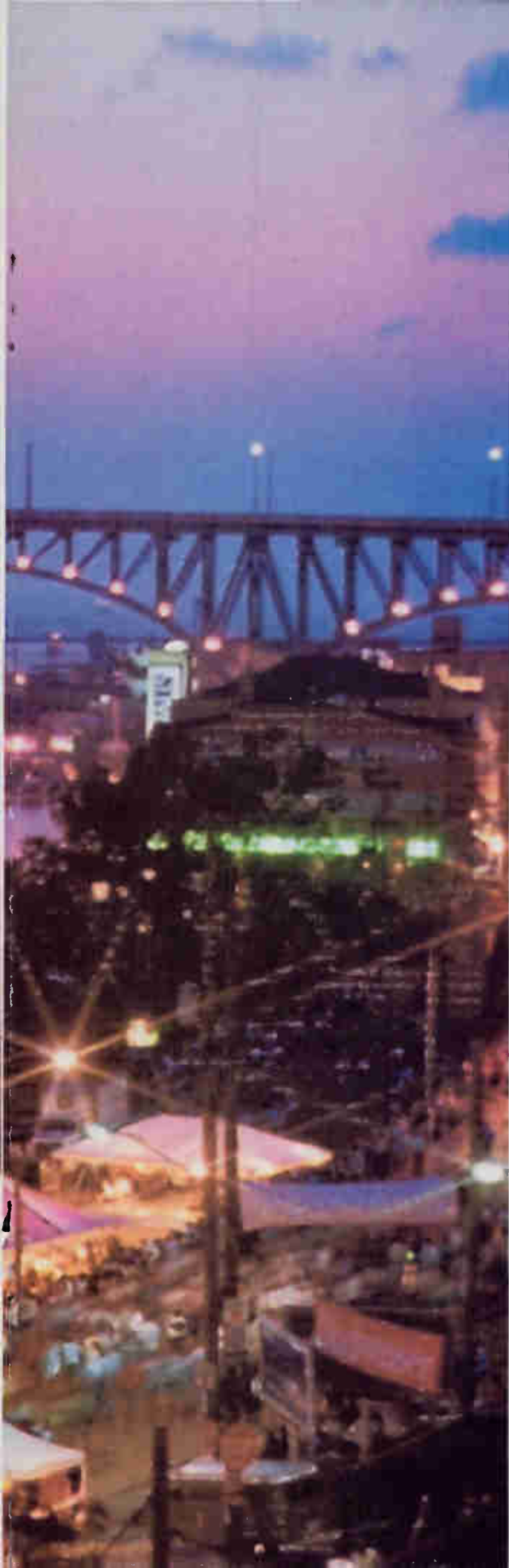
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MARKET WATCH

# *cleveland*







# Who's Laughing Now?

*Long the Butt of Jokes, Cleveland  
Now Boasts One of the Fastest-growing  
Radio Markets in the Country*



*by David Sowd*

Cleveland likes to call itself the “Rock and Roll Capital of the World,” and not for nothing. While that honorific title came courtesy of WMMS-FM, which created it as a positioning statement back in the late 1970s when the rockin’ “Buzzards” were ruling a radio roost of more than two dozen stations with virtually untouchable double-digit shares, it’s clearly more than just hype.

The Lake Erie port city, after all, is where Alan Freed first uttered the words “rock and roll” into the ether. It’s the radio market that broke Elvis Presley and David Bowie, among dozens of other future rock stars, and gave such syndicated personalities as Casey Kasem, Norm N. Nite and Don Imus their start in big-time broadcasting. And, of course, it’s now the home of the music industry’s \$94 million glass-and-tile temple to itself, the Rock and Roll Hall of Fame and Museum.

The futuristic I.M. Pei-designed structure, which finally opened over Labor Day weekend after a series of setbacks had made naysayers out of more than a few locals, is the most visible symbol of the recent resurgence of this “rust-belt city that can’t even claim the epic dysfunctionality of Detroit,” as former New York Times drama critic Frank Rich put it recently, in a glowing op-ed piece.

The “Mistake on the Lake” is what they once called Cleveland, a place that provided punchlines for a legion of comedians and late-night TV hosts after its Cuyahoga River had somehow managed to catch fire and an intransigent “boy mayor” had let the city slide into default. But now — what with the Rock Hall, the venerable

Cleveland Orchestra's being named "best band in the land" last year by Time magazine critic Michael Walsh, and the astonishing comeback of the Indians (who won their first American League pennant in 41 years) — nobody is laughing.

### The numbers

The revitalization that Cleveland is currently enjoying has been a godsend for radio operators in the nation's number 22 market, according to George Nadel Rivin of Los Angeles-based Miller, Kaplan, Arase & Co. "Cleveland is among the 10 fastest-growing markets in the country in terms of local revenues for the first nine months of the year," says Rivin, Miller Kaplan's partner in charge of broadcast services, who estimates that local buys are up about 16 percent — about 6 percent higher than the industry as a whole — over the same period last year. Factoring in a 3.2 percent increase in national revenues, the overall increase averages out to about 12 percent.

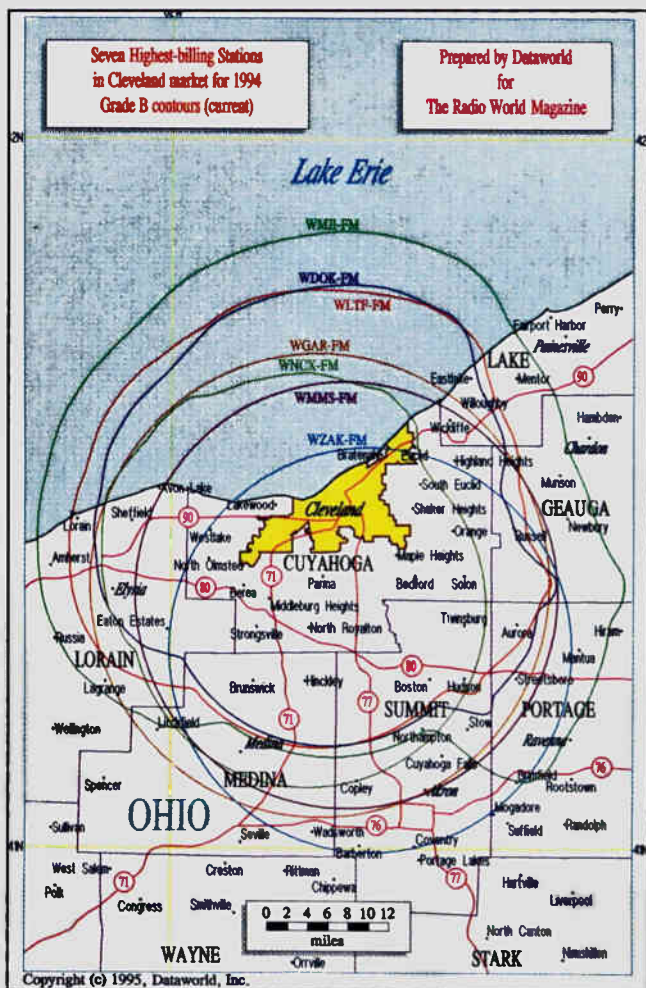
"A lot of it has to do with all the new business that's come in, especially the 'superstore' chains like Target and Best Buy," says Pat Barbato, media supervisor at the W.B. Doner & Co. agency, who's been buying radio in Cleveland for the past 30 years.

"And it's also the car dealers, who've been spending money like crazy."

While Miller Kaplan declined to provide dollar figures, most general managers in the market say they expect revenues to top \$78 million this year — and \$80 million in 1996.

Revenue estimates for 1994 tag OmniAmerica oldies outlet WMJI-FM as top biller with \$9.3 million. This figure puts WMJI well out in front of the six stations that made a horse race of the intense competition for Cleveland radio dollars: Secret Communications' AC WLTF-FM with \$8 million; Nationwide's country music WGAR-FM with \$7.2 million; Zapis Communications' UC WZAK-FM and Independent Group's AC WDOK-FM with \$6.7 million each; OmniAmerica's modern rock WMMS-FM with \$6.6 million, and Clear Channel's classic rock WNCX-FM with \$6.0 million. Rounding out the market's top nine were Merrill Lynch Media Partners' AC WQAL-FM with \$4.3 million, and Secret's news/talk WWWE(AM) at \$3.7 million.

To crunch the numbers a different way, more than 80 percent of the total revenue is generated by only half of the market's 18 principal stations (out of the 27 listed in Arbitron's five-



county metro survey). And about 60 percent goes into the coffers of four major group players: OmniAmerica, Secret, Clear Channel and Nationwide.

"Interestingly, out of 18 stations that are vying for the real revenue in this city, probably 12 of them are profitable," says Dennis Best, general manager of both WLTF and its AM sister, WWWE.

### Country is king

That profitability, some observers feel, has come at the expense of creative programming. Cleveland radio operators are basically a conservative bunch, more interested in protecting their hard-won revenues than taking a chance on adventuresome formats.

Though the market can boast two stations — WMMS and WENZ-FM — vying for the 18-34 modern rock audience, no one is serving up the Triple-A

mix that has proved popular in other cities. And the only spots on the dial where Clevelanders can turn for traditional AOR fare or mainstream Top 40 are signals emanating from nearby Akron: WONE(AM) and WKDD-FM, respectively.

The most glaring irony, though, is that for the better part of the past four years, the ratings leader in this self-styled "Rock Capital" has been a country station: 50 kW WGAR, which is so good at what it does that the Country Music Association crowned it best station (major market) in the nation for 1995.

### On a roll

"We've been on an incredible roll," gushes general manager John Blessingame, who sees three reasons for WGAR's meteoric rise from the 10th-place slot it occupied when he came aboard in 1987 to an all-time high 10.9 share five years later: "First of all, I think we really created a great product. Second, country music got hot again, with the advent of all these new young stars. And third, there just wasn't any good rock product out there."

But some longtime fans of the genre complain that the station's success has come by narrowing its focus to the instant stars who populate the huge "hot country" corner on the market at the expense of the George Joneses and Merle Haggards, whose airplay is largely confined to a single "Memory Lane" show on Sunday nights.

And with WGAR's fall to third (behind WMJI and WZAK) in the summer Arbitrons, there are rumblings that country may have used up its 15 minutes of fame in Cleveland.

"Country really took the entire nation by storm," allows John Gorman, vice president and director of operations for WMJI owner OmniAmerica. "And part of the reason is that it became fresh and exciting by developing new talent. But one of the complaints about country is that if you're over 30 you don't get played, and I think we're reaching a point now where the dominance of the format is leveling off."

Nobody in town is more tuned in to programming trends than Gorman, a Boston native who spent 13 years building rocker WMMS into the market's dominant station before leaving in 1986 to launch rival WNCX. He landed at WMJI when Cleveland-born radio magnate Carl Hirsch, a fellow ex-Buzzard exec, bought the oldies station from Jacor in 1991.

It's Gorman's WMJI, known locally as Majie, that has beaten WGAR each of the past two summers and, since 1991, has virtually owned the advertiser-favored 25-54 demo with double-digit shares. And it's the irreverent morning-



drive talk team of John Lanigan and his two sidekicks, John Webster and Jimmy Malone, that drives the station's numbers and commands its premium ad rates.

With the exception of a loss to WNCX's syndicated Howard Stern in the Winter 1994 Arbitron book, Lanigan & Co. have consistently come out on top in both 25-54 and 12+. They took a whopping 16.5 share of the "money demo" audience this past summer (more than three points ahead of New York-based "King of All Media"), and posted a healthy 12.0 share overall.

"The uniqueness of WMJI is that we have a talk show in the morning and then oldies the rest of the day," says Gorman. "But it's very personality-oriented oldies, and our personalities break the rules with nonmusical features like the Biz to Biz Trivia game at middays. We're a full-service station where the only thing old is the music."

Still, the music has been good to Gorman's station, which milked its slogan — "The music that brought the Rock and Roll Hall of Fame to Cleveland" — for all it was worth during the summer's Rock Hall hoopla.

Gorman has had less success — so far, at least — with WMMS, which he was put in

charge of last year when Hirsch's chain bought the venerable AOR station (a move that established the market's only true duopoly) and turned it into a modern rocker. The idea was to steal audience from WENZ (The End), an Ardman-owned outlet long plagued with signal problems that is operated under a joint sales agreement with Clear Channel's WNCX-FM/WERE(AM).

The veteran programmer's second tenure at the Buzzard helm got off to a bang when Stern came to town in June 1994 to celebrate his short-lived top dog status and a WMMS engineer managed to momentarily pull the plug on the nationwide broadcast by cutting a cable. A month later, Gorman hired away WENZ's popular morning team of Brian (Fowler) and Joe (Cronauer).

But while the reborn WMMS was recently named medium-market "Rock Station of the Year" in the annual Billboard/Airplay Monitor Radio Awards, and Gorman voted best program/operations director, it has yet to make much of a dent in the ratings. The station tied for fifth in the summer Arbitrons with a 5.4 share, down from both the 7.7 of a year earlier and the 6.7 it posted during its last quarter under the old AOR format. ➤

# SOLD!

WPAT-FM, New York, NY, from Park Radio of Greater New York, Inc., Dr. Gary B. Knapp and Donald R. Tomlin, Jr., Co-Chairmen of Park Acquisitions, Inc., to Spanish Broadcasting System, Inc., Raul Alarcon, Jr., President for \$83,500,000.

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## CLEVELAND Radio Market Overview

Station	Freq.	Format	1994 Est. Rev. in \$ Mil.	Owner	Arbitron 12+ Summer '95
WMJI-FM	105.7	Oldies	9.3	OmniAmerica Communications	8.4
WZAK-FM	93.1	Urban	6.7	Zapis Communications Corp.	8.2
WGAR-FM	99.5	Country	7.2	Nationwide Communications	7.6
WDOK-FM	102.1	Soft AC	6.7	Independent Group LP	7.2
WNCX-FM	98.5	Classic Rock	6.0	Clear Channel Communications	6.2
WRMR(AM)	850	Big Band	1.6	Independent Group LP	5.8
WMMS-FM	100.7	Alternative	6.6	OmniAmerica Communications	5.4
WQAL-FM	104.1	Hot AC	4.3	WIN Communications	5.4
WKNR(AM)	1220	Sports	2.0	C.V. Radio Associates LP	4.8
WLTF-FM	106.5	AC	8.0	Secret Communications	4.7
WNWV-FM	107.3	Jazz	1.8	Elyria-Lorain Broadcasting	3.9
WWWE(AM)	1100	News/Talk	3.7	Secret Communications	3.7
WZJM-FM	92.3	CHR	1.8	Zebra Communications	3.4
WENZ-FM	107.9	Alternative	2.0	Ardman Broadcasting Corp.	3.2
WCLV-FM	95.5	Classical	1.7	Radio Seaway Inc.	2.9



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

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The End, on the other hand, had one of its best books since switching to modern rock, jumping from a 2.0 last spring to a 3.2 — with ex-Buzzard Ric “Rocco” Bennett in the morning-drive slot (and now in the PD chair, as well). And what’s worse, WMMS came in third in its target demo, 18-34, with a 10 share — behind UC WZAK (13.2) and classic rocker WNCX (11.5).

But Gorman remains confident that he’s on the right track.

“You have an entire generation that’s been waiting to hear its own music on the radio,” he says. “So this is a case where radio once again is catching up to the audience. But with advertisers, there’s always that apprehension. They may call Missouri the ‘show-me state,’ but Cleveland is the ‘show-me city’ when it comes to ad revenues.”

Still, Gorman suggests: “If you add up our numbers and WENZ’s, modern rock has the highest share of any format in the market.” (The highest, that is, next to AC, whose three purveyors — WDOK, WQAL and WLTF — account for a combined 17.3 share.)

### Well-oiled operations

That isn’t to say that Cleveland lacks for well-programmed and smoothly run stations in a number of other formats.

Zapis Communications, a small, locally based family chain, has had a lock on the city’s sizable black audience ever since last year, when it parlayed ownership of UC WZAK into an LMA with a combo operation that it helped two of its longtime staffers — morning man/operations manager Lynn Tolliver and evening jock/PD Bobby Rush — purchase from United Broadcasting: CHR WZJM and its AM sister, WJMO.

The resultant move of WZJM away from rap and dance toward a more mainstream CHR mix has meant increased audience for WZAK, which has won the last two AccuRatings books with 10 shares and boasts the highest “power ratio” — the ratings-to-revenue conversion index — of any urban station in the country.

“If you’re in business, I don’t see how anyone in this market could ignore the black community and expect to survive,” says Lee Zapis, the chain’s vice president in charge of operations. “When you look at the city of Cleveland, half the population is black and in the metro it’s nearly 20 percent. If you take the raw numbers, it’s like there are more blacks in the metro than there are people in Wheeling, W.Va. So our sales position has always been that the black market is a city within a city.”

The other stellar performer in the Cleveland market is its strongest combo, soft AC WDOK and its nostalgia (“Music of Your Life”) AM sister, WRMR, which are

owned and operated by Independent Group, a limited partnership made up of local broadcast veterans Tom Embrescia, Tom Wilson and Larry Pollock. The pair command the lion’s share of 25-54 women and seniors, respectively, and consistently finish among the top 10: WDOK was fourth in the summer Arbitrons with a 7.2 share, and WRMR sixth with a 5.8.

But two of the metro’s lower-rated, niche-format stations — classical music WCLV-FM and contemporary jazz WNWV-FM — are also solid operations, and each picked up a Marconi Award at September’s NAB Radio Show.

### Less talk

Talk, though, is another story.

Curiously, in this market that gave the world such loudmouths as Gary Dee and Morton Downey Jr., most of the hot air on the local airwaves these days comes from syndicated gabmeisters like Stern, Rush Limbaugh — who has actually been losing audience for WWWE now that the Republicans are in power — and G. Gordon Liddy over low-powered WERE. The sole bright spot in this sea of sameness is “LovePhones,” the hilarious late-night advice show hosted by sex therapist “Dr. Judy” Kuriansky, which Gorman got New York’s K-Rock to share with WMMS when he took over last year.

Still, nobody can accuse 3WE of not trying. The 50 kW clear-channel boomer, which claims to reach “38 states and half of Canada” on a good night, reinvented itself under new owner Secret last year as “The Monster on the Lake” — a handle that suggests the level of discourse delivered by such boorish talk hosts as Jeff Kinzbach and Ed “Flash” Ferenc (the former WMMS “Morning Zoo” team) on afternoon drive, and malaprop-prone sports babbler Mike “Mr. Know-It-All” Trivisonno at night.

“It might be a monster, but it’s toothless,” quips Gorman, noting WWWE’s mediocre 3.7 share in the summer Arbitrons — down from the 4’s and 5’s it had been pulling before last fall’s format change.

Argues GM Best: “It takes awhile for people to change their listening habits.” And, he adds, if it weren’t for the slippage in Limbaugh’s listenership share, the station would be “about 96 percent of the way to what we had projected.”

Both WKNR(AM), the 50 kW Indians flagship, and OmniAmerica’s low-powered WHK(AM) do round-the-clock sports talk, but neither station has made much of a dent in the ratings. WKNR’s performance is particularly disappointing in that the Cablevision outlet has been unable to convert the strong nighttime numbers it gets from baseball games to other dayparts: its 16


## Cleveland Financial Snapshot

Market Rank: 22  
Revenue Rank: 20  
Number of AMs: 15  
Number of FMs: 15

Revenue 1991: \$57.4 mil.  
Revenue 1992: \$60 mil.  
Revenue 1993: \$64.8 mil.  
Revenue 1994: \$72.8 mil.  
Revenue 1995: \$77.9 mil.

Revenue Growth  
'88-'93: 6.3%  
'94-'98: 6.9%

Local Revenue: 76%  
National Revenue: 24%

Source: 

share of 7-midnight last summer dropped away to a pitiful 1.9 during morning drive.

### The downside

As Cleveland-based consultant Mike McVay sees it, the only losers in the “Rock Capital” radio equation are the listeners.

“Cleveland is a wonderfully under-radioed market compared to other markets around the country,” he says. “If you’re a station owner you can get a big chunk of the advertising dollars and it’s not real competitive: everybody’s making money. And the fact that it’s under-radioed is actually good for the programmers in the market, as well.

“But if you’re a listener in Cleveland, you lose out on some formats that are available in other cities around the country.”

McVay sees that lack of format diversity, though, as a plus for broadcasters willing to step up to the plate and fill any of several voids. “There are still opportunities in this market for somebody to do ’70s oldies or adult Top 40, or to do country up against WGAR — perhaps taking a more adult, less Top 40 approach,” he points out. “And Triple-A would be a format to consider, too.”

*David Sowd is a former DJ who covers Cleveland radio for the suburban Sun Newspapers chain. From 1987 to 1991, he was radio reporter at the Cleveland Plain Dealer, where he helped break the story of WMMS’s ballot-stuffing in the annual Rolling Stone magazine Readers’ Poll.*



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4-6  
Fifth CEPT Radio Conference, Edinburgh, Scotland. This year, the conference will focus on the digitalization of broadcasting and how this process may impact other radio services. Contact the European Radiocommunications Office in Denmark at +45-3543-2442; fax: +45-3543-3514.

## jan.

1-27  
Arbitron Winter Book

5-8  
Electronic Industries Association/ Consumer Electronics Show, Las Vegas. The latest, greatest gizmos in a dizzying forum of new technology. Call EIA in Washington, D.C., at 202-457-8700.

22-26  
MIDEM '96—Cannes, France. The record and radio industry will convene along the French Riviera for the 30th MIDEM convention. For information, contact Reed Midem Organization at 179 Avenue Victor Hugo, F-75116 Paris, France; telephone: +33-1-44-34-4444; fax: +33-1-44-34-4400.

## feb.

3-6  
53rd Annual National Religious Broadcasters Convention & Exposition, Indianapolis. Contact NRB in Manassas, Va., at 703-330-7000.

15-18  
RAB '96 Marketing Leadership Conference, Wyndham Anatole Hotel, Dallas. The Radio Advertising Bureau offers 173 new "power programs" this year, including sessions on creativity, motivation, recruiting and retaining good people, and making money with

technology. Contact either Dana Honor in Dallas at 800-722-7355 or Gail Steffens in New York at 800-917-4269.

27-mar 2  
27th Annual Country Radio Seminar, Opryland Hotel and Convention Center, Nashville. Includes panels, presentations and showcases. Contact Dave Nichols at the

office of the Country Radio Broadcasters in Tennessee at 615-327-4487; fax: 615-329-4492.

*We want to know! Please fax event announcements to 703-998-2966; e-mail to 74103.2435@compuserve.com; or send to The Radio World Magazine, P.O. Box 1214, Falls Church, VA 22041.*

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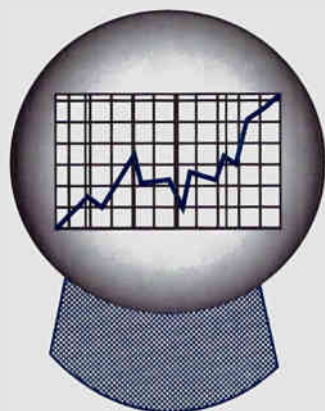
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# Forecasting Your Future

by George Nadel Rivin, CPA

## Analyze Market Indicators to Best Predict Realistic Growth Goals for 1996

Forecasting revenues is never an easy task and one that is particularly challenging when looking ahead to 1996.

Following what will likely be three consecutive years of double-digit or near double-digit growth, a prudent approach does not call for the forecasting of a continuation of such lofty revenue growth.

Setting realistic goals establishes the foundation for a station's success. The revenue

side of any station's operations is far more volatile than the expense side. Because some expenses — royalties, for example — are tied to revenues, the revenue forecast is crucial in arriving at a solid projection of operations.

Several factors impact the revenue forecast. They include competition, format performance, climate, geography and economic diversity. Each of these factors influences sales management techniques and promotion-

al efforts as well as all-important listenership.

When forecasting 1996 revenues, your first concern should be the market. If the market is healthy economically, it is reasonable to plan on further growth in radio revenues. As consolidation has swept through the industry over the past two years, sales staffs have had greater resources available and become more professional in their approach to selling. In my opinion, this has helped drive the industry to its highest level of sustained growth in recent memory.

General economic trends such as unemployment rates, inflation levels and consumer confidence ratings provide a backdrop for your analysis. If there is concern, determine how diversified the local economy is. Which industries are related and likely to suffer if other areas of the economy fail? If there is a military presence in your area, how safe are those bases in this era of base closings? Once you have evaluated the market's economy you have taken care of an all-important uncontrollable factor.

### Past revenue cycles

Past revenue cycles have seen radio revenue growth rates approximately 3 percent below the peak quarter sustained for a period of up to two or three years. First quarter 1995 was the peak quarter for radio revenue growth in excess of 11 percent.

Therefore, it is not unreasonable to expect nationwide radio revenues to grow by 8 percent through 1996. A more conservative approach would rely on a growth rate of about 7 percent. Using this as a benchmark and applying the local economic conditions will allow you to determine a reasonable growth rate to anticipate for your market.

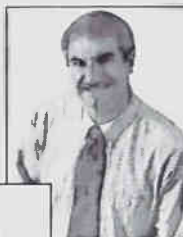
A two-tiered approach may be used to predict station revenues. The market share method relies on applying the station's projected market share to total market revenues.

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When projecting market revenues based on audience share, remember the lag period. The fall book arrives during January and begins affecting buys from February forward.

If a breakthrough occurs in the fall book, buyers will likely wish to see a second book confirming the audience growth before buying.

Power ratios addressing the conversion of audience share to revenue share will factor into your analysis. Those formats that typically target the highly desirable 25-54 demo enjoy the highest power ratios.

### Expected contributions

The second approach to predicting a station's revenues is looking at each individual product code and advertiser to determine their expected contributions to the following year's revenues. This relies on historical analysis.

In most markets, automotive is the leading advertiser category. It often accounts for \$1 out of every \$8 spent on radio. Most markets have seen the percentage of total revenues contributed by the automotive sector increase significantly over the past year or two as auto sales have increased.

Ask whether this trend will continue and apply it across different product codes. An analysis of each individual advertiser's expected buys for the upcoming year is a time-consuming task. However, it is often the best indicator of expected revenue growth levels.

Your format determines much of the potential that exists. While a fringe format such as New Adult Contemporary or all-sports has a limited audience share potential, it may provide opportunities for considerable activity beyond typical transactional buys.

Broadcasters in mainstream formats such as adult contemporary and country have greater audience share potential. It is more likely that a new competitor will challenge an established format than a niche format. If a new competitor has signed on recently, ask yourself how long it will take them to ramp up and become a factor. What percentage of their listenership is likely to come from your listeners despite your efforts to hold onto them?

Formats such as soft/lite adult contemporary have grown rapidly in revenues over the past three years while those facing heavy new format competition such as news/talk have not grown as rapidly.

### Seasonal variations

If your station accounts for revenues based on a standard broadcast month, be forewarned that all 12 months in 1996 contain a different number of weeks than 1995 through October with the exception of February and August. Be sure to consider this in the prepara-

tion for your forecast. After falling for seven consecutive quarters from Second Quarter 1991 through Fourth Quarter 1992, national revenues have increased more steeply than local revenues, with double-digit national growth present from Fourth Quarter 1993 through First Quarter 1995.

Now that national business has recovered, it is unlikely that national will continue to grow at a considerably faster pace than local.

Since any forecast is based on assumptions, revisions will be appropriate as conditions

change and near certainties replace educated guesses. Therefore, be sure to step back from your initial forecast draft. This allows you to rethink your assumptions and fine-tune the forecast.

*George Nadel Rivin is a partner with Miller, Kaplan, Arase & Co., Certified Public Accountants, which specializes in broadcast properties.*

*The article was written exclusively for The Radio World Magazine.*



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# The Trade-offs of Public Radio



by Jacqueline Conciatore

*True, Public Stations Aren't Made or Broken by Ratings,  
But Securing Funds and Pleasing Listeners Are Daunting Tasks*

From a certain perspective, it's possible to view the public radio world as Easy Street. After all, noncommercial stations don't live and die by the ratings. In a lot of markets, stations are happy — some would be ecstatic — with a two or three audience share. Plus, there's the federal subsidy, and for many stations, state funding as well.

The outlets licensed to universities usually get to turn their rent bills over to their institutions, which also act as cushions during budget crunches. And, public stations have had access to government grants when they needed to replace failing or obsolete equipment.

On top of all that, public radio stations in major markets have jaw-dropping audience demographics. At a recent conference, Arbitron President Stephen Morns repeatedly called Boston station WBUR's audience data "staggering." One example he offered: almost 42 percent of Boston-area listeners who earn more than \$250,000 per year listen to WBUR.

Flip the lens, however, and a different picture emerges: angry congressional budget-cutters deriding the need for public broadcasting and complaining about liberal bias on the air; states cutting back on their contributions; university licensees following suit while sometimes demanding greater on- and off-air identification with their station.

Not to mention 9-, 12- or even 15-day pledge weeks, or the Sisyphean task of netting underwriting support.

Many people "don't realize how difficult it is to keep a station afloat depending on listeners' support," says Steve Palmer, program director at WAMU, Washington, D.C. "You don't know year to year if people will continue to support you, if your licensee or state will cut your funds, [or if] you'll have to start laying off people. It's a more paper-intensive

environment — you're constantly writing grants and making presentations to foundations. Then you wait for months before you see the money if you ever do. If you're at a university, you may be working with a bureaucracy that doesn't quite understand you ... And there's also the federal funding crisis."

In fact, it's likely few public radio broadcasters would say their jobs are easy. Especially not after the year they've just been through.

It was a year that began with House Speaker Newt Gingrich vowing to zero out the Corporation for Public Broadcasting (CPB) and Sen. Larry Pressler's

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sending CPB a 16-page questionnaire that some called an Inquisition. It requested information about all aspects of public broadcasting, from program funding and ancillary product revenue to editorial decision-making and employees' political contributions (the last later withdrawn).

CPB responded within about three weeks, claiming its 150-page reply and three boxes of supporting material had cost \$92,000 in staff time and other costs.

Meanwhile, Republican leaders were vowing that CPB would be off the federal dole by 1998.

CPB grants generally make up between 13 and 17 percent of stations' income, depending on station size. Nevertheless, many station managers were worried about the cumulative effects of a quick drop to zero funding. If the repercussions of a decline in grant money affected the quality of NPR's programming, for example, listener contributions would decline. Since stations' "non-federal financial support" is used to calcu-

real eye-opener for a lot of people who had been looking at the whole enterprise through a narrow Capitol Hill lens."

In August, the House voted against an amendment to zero out CPB's \$240 million Fiscal Year 1998 allocation. And majority leaders signaled they would give the system several years to zero — enough time to establish an alternative funding mechanism and base.

The system is receiving about \$275 million in this fiscal year, a 12-percent drop from the initial appropriation (pre-rescission) of \$312 million. (Public radio receives 25 percent of the CPB allocation. The rest goes to TV.) For FY 1997 (traditionally, Congress forward-funds public broadcasting for two years) the system is slated to get \$260 million, a 17.5 percent reduction. For FY98 the House of Representatives has recommended a \$240 million allocation, while the Senate is considering a proposed \$260 million FY98 appropriation.

This is not to say that the system is free of concern about even the next two years' federal funding. There is still a "significant minority" that would like to see an end to CPB's allocation, and "as far as they're concerned, probably the sooner the better," says Thomas. "The downside of public broadcasting's

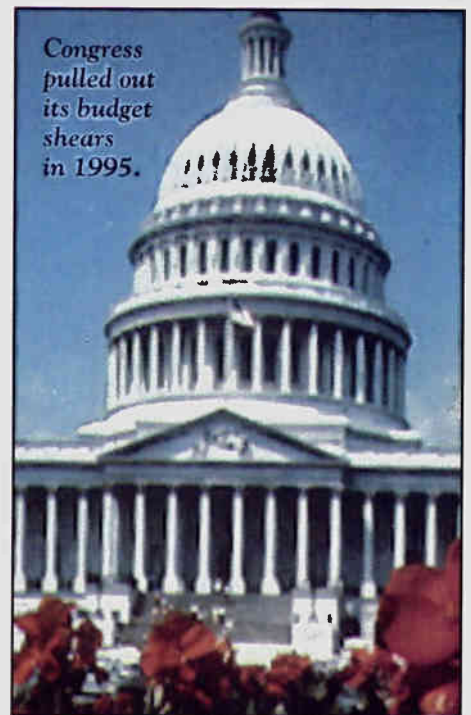
advanced year appropriations is that Congress gets a couple of years to come back and change its mind ... I have no confidence the dollar figure on the books for '97 will be the size check written at the start of the next fiscal year."

The ongoing debates about public broadcasting as a government-funded entity present the system its greatest challenge, says Roger Sarow, general manager of WFAE in Charlotte, N.C. "One of the hardest aspects of the whole industry is there is no consensus on how we should fund ourselves," he says. "We are defined as being noncommercial, but nobody says how it should be done. Universities are trying to limit their financial exposure in public broadcasting. The U.S. government says it's going to get out by 2002. Listeners don't like fund drives. Underwriting has severe restrictions. So what are we supposed to do?"

"We have to have some national consensus. We need a rational debate on how we're going to fund this. It's clear there is a national will to fund this programming that people want. That's what's got to come out of it and we're not there yet."

Right now Congress is considering estab-

lishing a trust fund for public radio and TV, to be capitalized with approximately \$4 billion. Proposals call for that money to be



Congress pulled out its budget shears in 1995.

raised through lease or auction of public television's share of the unallocated advanced television spectrum.

#### Passion for localism

The public radio system also faces significant challenges when it comes to consensus-building. Earlier this year, for example, station managers were sorely divided over a proposed overhaul of CPB's grant-making formula that would require them to meet certain audience standards to be eligible for grants. In response to their complaints, the CPB-appointed task force formulating the new grant-making model is now proposing that stations be required to meet audience standards or have a certain level of financial support from the community to be eligible. (Minority stations have a unique set of criteria.)

More divisive currently is a CPB-approved plan to set aside a small portion of stations' grant money for a competitive fund designed to position the public radio system for a future with less or no federal support.

Consensus-building is made difficult by the system's diversity, says Thomas. There are more than 400 CPB-sponsored stations with different programming missions, scales of operation, communities served and institutional structures. The fact that public radio has a "passionate commitment" to localism further complicates matters. "No matter how much you're trying to work together on funding issues or Congress or national programming

## When they are unhappy, public radio listeners mobilize — writing letters, starting campaigns.

late NPR dues levels, this would in most cases cut into their dues and contributions to NPR, thus escalating the detrimental effects of the federal subsidy loss.

For other smaller stations, many in rural areas, a loss of federal funds could be a more damaging direct hit, because the annual CPB allocation accounts for as much as 40 percent of their total budgets.

But over the course of the year — amid myriad strategizing sessions, Congressional hearings and closed-door meetings between Congressmen and public broadcasting leaders — constituents sent letters, phoned and visited their elected reps. The message that stuck: a lot of people who vote like their Big Bird, Barney and Bob Edwards.

"There was a conservative inside-the-Beltway reading of what public broadcasting was all about," says public radio consultant Tom Thomas, "that it was a liberal, Great Society, hip pocket of the Democratic Party, a thing we could do without. And a whole lot of Americans of all varieties of political persuasion said, 'This is a whole lot more. It's violence-free programming for my kids, it's a companion for my aunt, it's my window on the world.' That was a

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*A lot of people  
who vote like their  
Bob Edwards.*

grass program whose books showed audiences were turning away. Its cume audience reached 35,000 at its peak; more typically it ranged between 25,000 and 30,000, he says. During pledge weeks, it generally raised \$3,000 in its best hour.

The replacement program, "The Derek McGinty Show," a call-in talk show that airs from noon to 2 p.m., has a 95,000-high cume and raises \$10,000-\$11,000 in its best hour, he says.

"We took a beating," Palmer says. "It was

hard to take. I was being called every name in the book. People were saying, 'Public broadcasting should be different, you don't make those kinds of decisions.'"

He took hundreds of phone calls and letters, saw the controversy written up in the Washington Post and eventually met with the angry folk fans, along with his station manager Kim Hodgson. "To have people call you devil incarnate; they attributed all sorts of motives to what I was doing and were calling for my and Kim's heads on a platter. ➤

questions, most (station) dollars come from the local level, most of the programming originates at the local level, and their central mission is community service.

"It means people take their cues from where they live, and then step into the national arena to build consensus. It makes a difference."

#### **'Now I've discovered hell'**

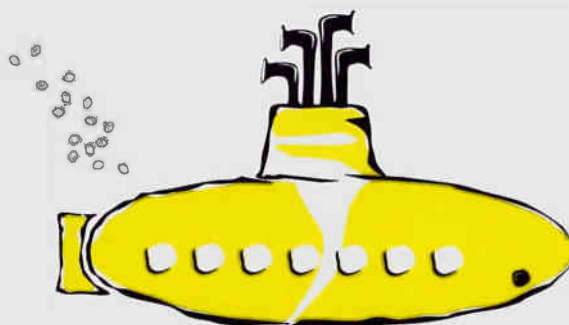
Where public radio broadcasters live is oftentimes a place where listeners are absolutely dedicated to their station or one or two or three of its programs. It's a loyalty that stations try to nurture and translate into membership dollars, but it can have a rough nap on the underside.

"If you're successful, really successful at building that bond with your audience, it comes back to bite you if you need to make change," says WAMU's Palmer.

More and more stations are making changes to win larger audiences, in response to both the uncertain funding future and advances in audience research. But nobody likes change. And when they are unhappy, public radio listeners will mobilize. They write letters to the editor, start Internet campaigns, urge fellow listeners to ask for their pledge dollars back, demand meetings with station managers and show up en masse. One group of disgruntled fans reportedly burned an effigy of a station manager after he canceled a program — or tried to.

Palmer recalls as some of his most difficult hours the 1992 furor over his removing three hours of bluegrass music from WAMU's afternoon schedule. He decided to cancel a noon-3 p.m. folk/acoustic/ blue-

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I left that meeting and my stomach was in knots, and I thought, 'Now I've discovered what hell would be, having to sit in a meeting where you have all sorts of people calling you names and you can't say anything.'

WAMU still airs what Palmer calls "hard-core bluegrass" from 3 to 6 p.m. "It had a good audience. And it continues to be solid," he says. "It's mission-driven. We're serving a large enough audience that I can't say it's not working. If it was purely a business decision, I could go with news and talk, and maximize our profits. And it's a little quirky."

#### **Amorphous standard**

Mission is an amorphous standard, impossible to quantify, a nebulousness that can frustrate programmers. "In terms of deciding what programs to do in commercial radio," says Jim Russell, executive producer of the daily business program "Marketplace" and VP of national productions at KUSC, Los Angeles, "you simply ask, what's going to make me money? I'm not suggesting that's easy, but if it's not your sole criteria, it's a hell of a lot more complicated. (In public radio) you're balancing the needs of different listener groups with your own sense of mission. There are questions like, are we supposed to lead or follow an audience?"

Plus, says Palmer, "With a public service mission, how do you know if you're successful? On the one hand without an audience you have no mission; they go hand in hand. But how much (audience) is enough?" And then there are considerations such as how much underwriting and audience support a program can win, as well as ratings.

#### **Complex criteria**


In addition, producers are continually knocking at the door, trying to convince programmers their shows deserve space in the schedule — and often they do but there's no room. "It's a much more complex set of criteria to go through when you're trying to make a decision about whether to take a program off or not," says Palmer. "I go home at night with my head spinning."

Adding to the difficulty is the fact that public radio stations generally have a long-term payback on successful programming changes. Though ratings improvements show up sooner, it can take a year or two before audiences feel attached enough to a program to start supporting it with pledge dollars. "You can't make abrupt changes, and once you've built audience loyalty, you have to be very careful about messing with it," Palmer says.

Despite public radio broadcasters' various

tribulations, the freedom to operate a station that doesn't require a huge market share may seem enviable. "The risk (in commercial) is much greater," Palmer admits. "We don't have that. When the Washington Post calls and says 'Hey, you got great ratings this time,' I say, 'Yeah? Great.' Or when they've fallen a whole share, I say, 'Well, I didn't get a raise when they went up, I don't lose my job when they go down.'

But from the perspective of commercial broadcasters — and Palmer used to be one

— "it's a dog-eat-dog world. They go to work every day, their job is on the line. They're sweating it, they've got to produce a certain profit and audience, and if they can't, they walk. Is it better on this side? Sure. In that regard. On the other hand, the payoff isn't that great. You don't see many people in public broadcasting driving big cars and living the high life." 

*Jacqueline Conciatore is a writer living in Washington, D.C.*

# [technology]

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# WPNA: Chicago's Specialized Radio Buy

by Bob Rusk

*24-hour AM Taps the Windy City's Enormous, And Largely Untouched, Polish Population*

With 104 local signals serving Chicago, the Windy City has more radio stations than any other market in the country. On the AM band alone, a half-dozen 50 kilowatts blanket the area.

A handful of stations dominate the ratings, leaving the others scrambling to attract listeners. To successfully do that they must identify a segment of the population that is not being served and then fill the niche.

WPNA (AM 1490), a 1 kW station licensed to suburban Oak Park, Ill., has found its niche with a 24-hour-a-day ethnic format. WPNA is primarily Polish, with polka music, news and features of interest to the 1 million Poles who live on Chicago's West Side and in the near west suburbs. It is the largest urban Polish population in the world outside of Warsaw.

Another suburban station, daytimer WNVR (AM 1030), also programs to the Poles, but concentrates on Polish pop music instead of the traditional polkas.

### Brokered programming

WPNA is owned and operated by the Chicago-based Polish National Alliance, the largest ethnic fraternal organization in the United States. With the exception of morning drive and an overnight show, most programming is brokered. WPNA sells blocks of time (priced from \$100 to \$175 per hour) to people in the community who want to host their own show. The hosts in turn sell time to advertisers and develop their own formats within guidelines set by the station.

WPNA has an extensive music library,

including CDs and records, and even transfers songs from eight-track tape to cart. Brokers can bring in music from their own

interviews on WPNA. He recently aired a conversation with the son of Cuban leader Fidel Castro that was recorded in 1958.



*Jerry Obrecki and news man Bob Suwalski (seated) with Polka Drive listeners*

collections as well.

One of the brokers, Sig Sakowicz, has been on the station for more than a year, hosting a celebrity interview show that airs in English three afternoons a week. A legend in Chicagoland, he has been in broadcasting for more than 50 years, 13 of them at powerhouse WGN.

Sakowicz broadcasts current and classic

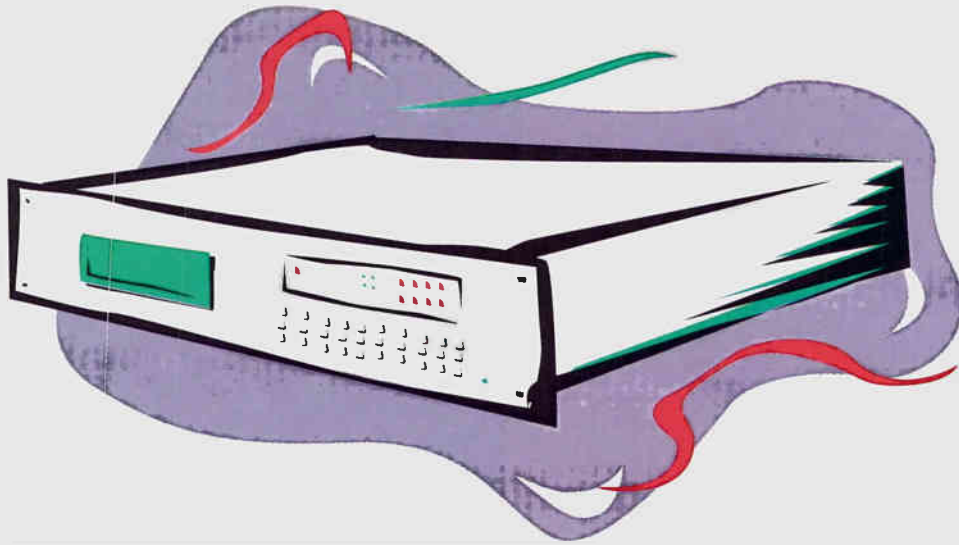
Entertainers including Roy Clark, Debbie Reynolds and actor Sherman Hemsley have sat at the microphone with Sakowicz in recent months.

There are 62 brokers at WPNA. In a business known for high turnover, the entire full-time staff of 10 has been with the



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- 04'23 All Around The World - Lisa Stansfield 19"
- 04'10 I Wish - Stevie Wonder 18"
- 04'29 Set Them Free - Sting 35"
- START DAT2
- 01'19 [Bottom of the Hour]
- 00'03 R-r-r-Radio.. -
- 00'45 Casual Furniture -
- 00'30 Harley Davidson -
- 00'36 News Call 1 -
- 00'34 Cancer
- 00'34 Japan

"Hot Keys"

Carts

1

Applause

2

Window Crash

3

Roar II

4

Plane & Car Crash

Inflight Mixer

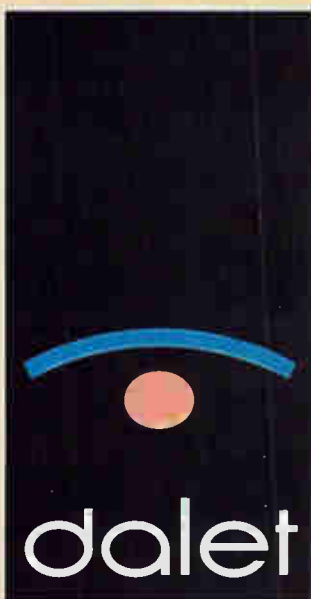
All Around The World I Wish

fade out...> 00:04:108 fade in...> 00

fade...> 00:03:459 begin off...> 00

end off...> 04:23:280 att. (dB): 1.0

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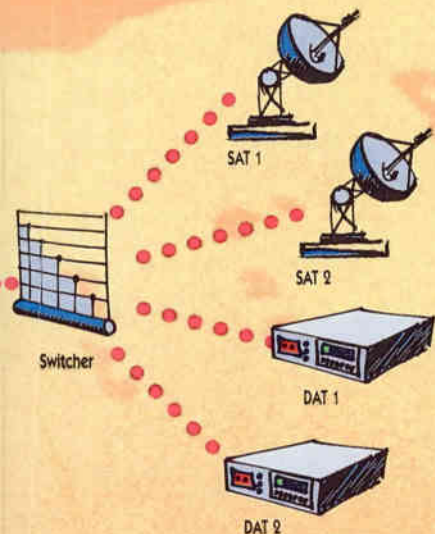
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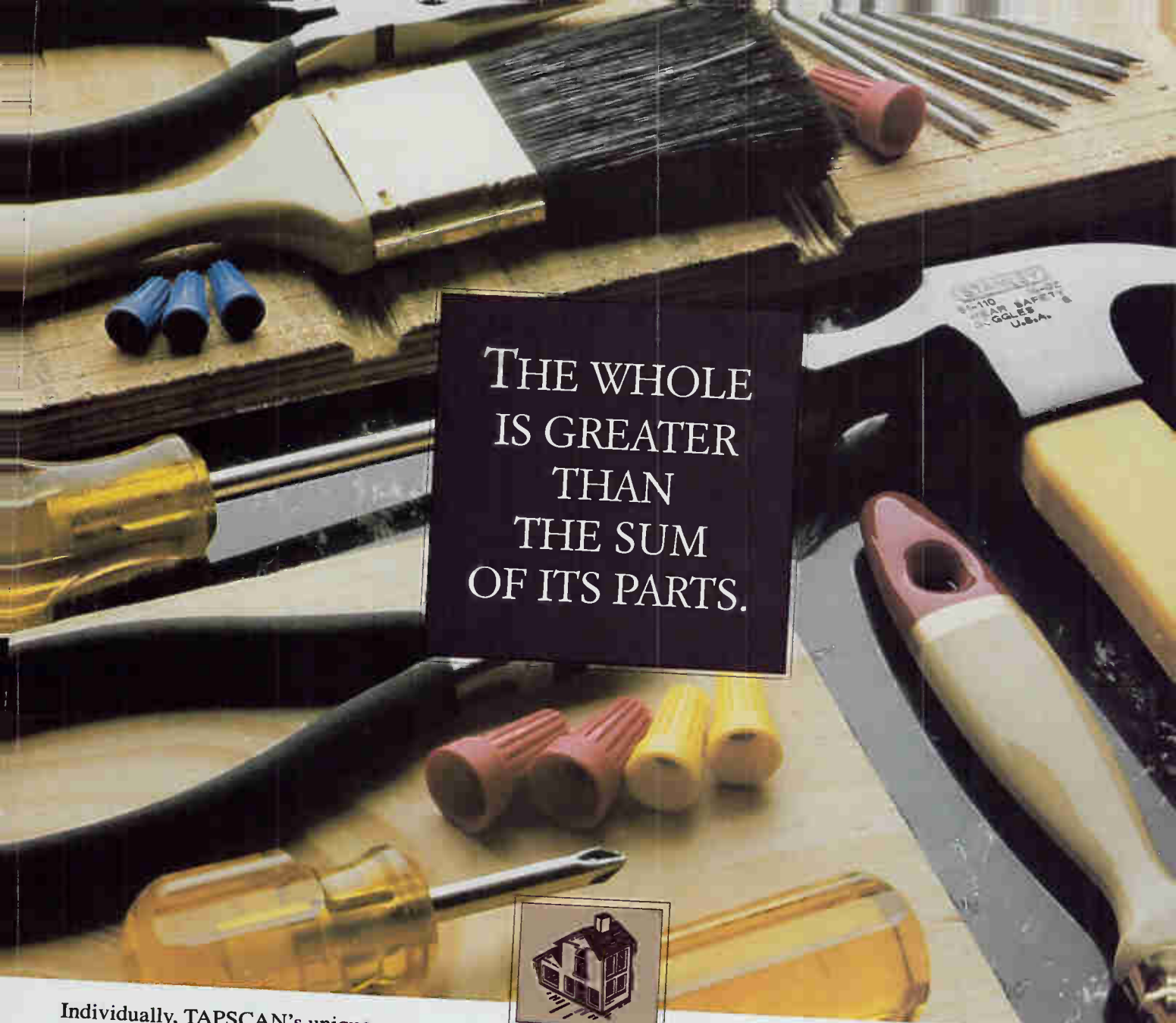
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station since the inception of the current format, in 1987.

General Manager Margaret Sas had no previous radio experience before coming to WPNA and says "it was wonderful to sit by the microphone. I began by doing some office clerical work and commercials. I was working for the Polish National Alliance and was sent here for a couple of weeks to help out." She was named manager in 1992.

### Polka In your car

Sales Manager Jerry Obrecki, who was born in Poland and has lived in the U.S. since age five, hosts the weekday "Drive Time Polka Show" from 7:00 - 10:00 a.m.

"It's like an American drive-time show," he explains. "We have news at the top of the hour, sports at the 15-minute mark, and Illinois news at the bottom of the hour. The only difference between us and the other stations is that we play polka music."

Some of the music is in Polish, some is in English. Obrecki speaks primarily in English

**WPNA has  
no illusions of  
attracting an  
audience the  
size of a  
top-ranked station.**

on the air. "Sometimes a sponsor wants me to do a commercial in both languages," he adds.

"The show is geared to the senior citizen population. They have lived here a long time and although they know both languages, their primary language is English."

Obrecki has been at the station for 20 years (under previous ownership) and also hosts the taped "Mr. Nighttime" program. Except for his polka show and the celebrity interviews, the majority of the weekday schedule is broadcast in Polish. With its specialized format and low power, Obrecki acknowledges that it is hard to estimate how many listeners the station has.

"Obviously we're not catching the entire Polish population at one time," he says. "But during morning and afternoon drive they listen, especially if there's a big news story such as an election in Poland."

"Open Microphone," a two-hour afternoon-drive Polish-language talk show, is a

chance for listeners to sing a song on the air, report a missing dog or advertise a car for sale. But they also have heated discussions on politics, immigration and homosexuality, among other topics.

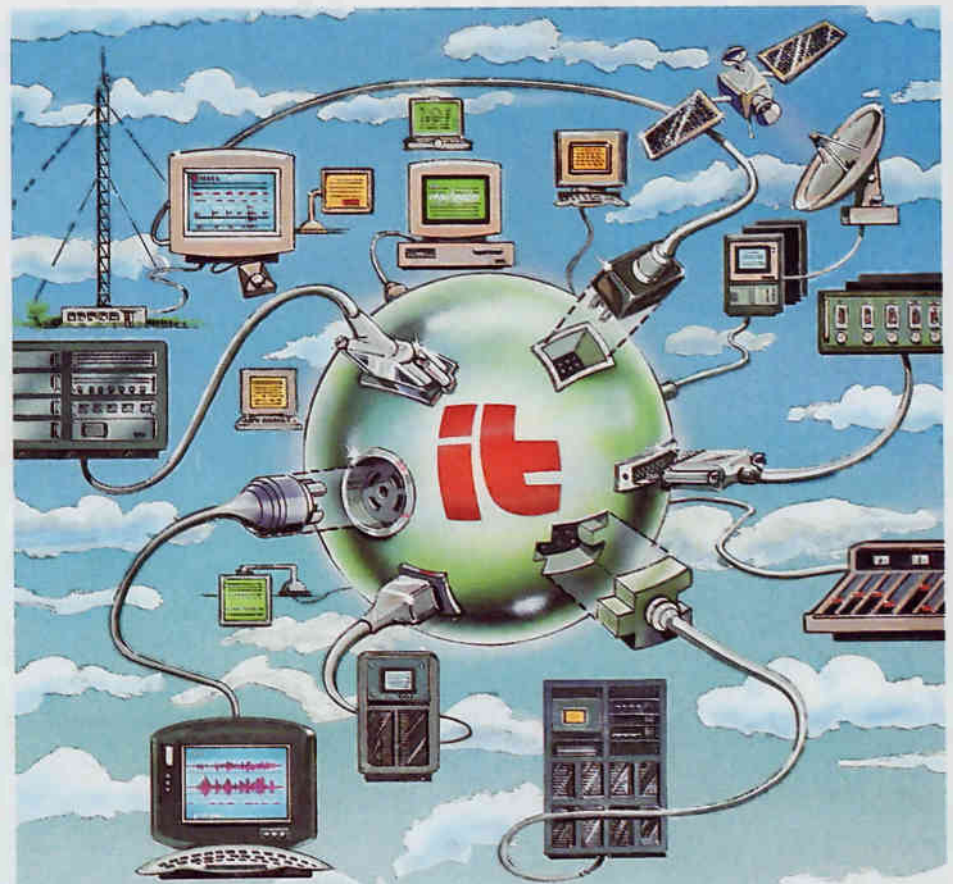
WPNA has no illusions of attracting an audience the size of a top-ranked station such as WGN (which averages about 90,000 listeners per quarter hour). Still, Obrecki says the station has a large enough share to interest sponsors.

"Most of our advertisers are ma-and-pa

businesses — the Polish delis, nightclubs and flower shops," says Obrecki. "We also air commercials for some national accounts, particularly AT&T and MCI. That's very important, because our listeners frequently make long-distance calls to Poland."

### More commercials

"It would be nice, though, if some of the other major advertisers, especially the grocery chains in the Chicagoland area, would run commercials on the station. Our



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listeners buy and buy. The stores will advertise on the Spanish stations, but won't make a special commercial just for the Poles. It's true that a lot of our listeners do understand English, but there are a lot who don't — especially if they've been here for only a few years."

When brokers buy an hour of time at WPNA, they get 58 minutes. The station reserves the last two minutes for its own spots.

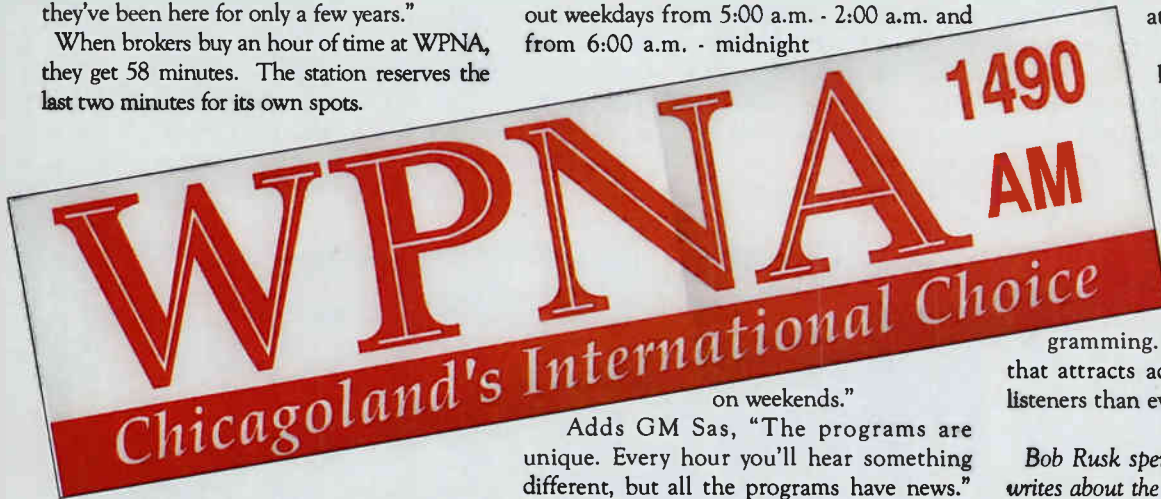
"The PNA felt the Polish population wasn't being served," says engineer Dave Murphy. "There were a couple of PNA-sponsored programs. It worked out so well that people were beating a path to our door. We are sold out weekdays from 5:00 a.m. - 2:00 a.m. and from 6:00 a.m. - midnight

Murphy is a broadcasting veteran with extensive experience in ethnic radio, including German, Italian, Spanish and Irish. As WPNA has found its niche serving the ethnic community, Murphy has found his niche at WPNA.

"This is the best place to be," he says. "It's nice having people of various nationalities working together. For a 1 kW AM station, we're doing all right."

As radio celebrates its 75th anniversary this year, WPNA is a shining example of innovative programming. It's a win-win combination that attracts advertisers and reaches more listeners than ever.

*Bob Rusk spent 20 years in radio. He now writes about the entertainment industry and is a regular contributor to The Hollywood Reporter and sister publication Radio World newspaper.*



"We make most of our money selling time to the brokers," adds Sas. "We don't run as many of our own commercials as we might like, but then we'd be in competition with the brokers. They have to get sponsors in order to pay for their broadcasts."

While nearly 80 percent of WPNA's programming is in Polish, there are Ukrainian, Slovenian, Arabian and Irish broadcasts on the weekend. Some of the Irish hosts have been buying time on the station since it signed as a brokered ethnic outlet in 1950.

on weekends." Adds GM Sas, "The programs are unique. Every hour you'll hear something different, but all the programs have news." Show hosts translate UPI wire copy into Polish. One broker runs the news from Radio Bialystok in Poland. He telephones Poland a few minutes before airtime and patches through a newscast that runs simultaneously on WPNA and Radio Bialystok. Local news in the Chicago area of interest to Poles is gathered

**Except for a polka show and celebrity interviews, the majority of the weekday schedule is broadcast in Polish.**

Sunday is Religion Day, with morning and evening services from black gospel churches, and Father Justin's Rosary Hour. Rounding out the weekend is a Sunday night blues show.

The station's original call letters were WOPA (which stood for Oak Park Arms, a once-elegant hotel that attracted the likes of gangster Al Capone in the 1930s). Studios were in the sixth-floor penthouse. Today the building is a retirement home, with WPNA in the penthouse.

The Polish National Alliance purchased the station from the original owner, who was advancing in years and wanted to sell to a company that would maintain an ethnic format.

and reported by the brokers.

WPNA employs six full-time engineers who operate the board for the brokers. When he isn't engineering, Murphy is a substitute host on the "Drive Time Polka Show."

"I'm part Polish," he says. "Murphy is not my real last name. I never use (my real name), because nobody can pronounce it. So I use Murphy — which is kind of funny for a Polka program."

**WPNA  
Weekday Program Schedule**

5:00 a.m.	Radio Fama (Morning Radio)
6:00 a.m.	Dzien Dobry, Chicago (Good Morning, Chicago)
7:00 a.m.	Drive Time Polka Show
10:00 a.m.	Rytm i Aktualnosci (Rhythm and News)
12:30 p.m.	Obiezyswiat (The World Over)
2:00 p.m.	O Nas, Dla Nas (From Us, For Us)
4:00 p.m.	Slowo i Piesn (Words and Music)
5:00 p.m.	Otwarty Mikrofon (Open Microphone)
7:00 p.m.	Pol Zartem Pol Serio (Tongue in Cheek)
7:30 p.m.	Polish Variety
8:00 p.m.	Polish and Ukrainian Variety
9:00 p.m.	Obiezyswiat (The World Over)
10:00 p.m.	Program Na Serio (Our Serious Program)
11:00 p.m.	(Mr.) Valdemar Kocon
Midnight	Baw Sie Razem Z Nami (Come Play With Us)
1:00 a.m.	Nocne Muzykowanie (Music for the Nighttime)
2:00 a.m.	Nocny Pan (Mr. Nighttime)





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# The Next Step

## Lucille Luongo Looks to '96 As a Time for Change

*Luongo, senior vice president of Katz Media Group Inc. and president of AWRT, recently spoke with The Radio World Magazine about women in media, the future of radio and rep firms, and her not-so-private battle with cancer.*

**Q:** First, congratulations on your new role as president of the American Women in Radio and Television. For those who may not be completely familiar with its mission, won't you explain its accomplishments?

The mission of AWRT, which was founded in 1951, is to promote progress and create change through the media by educating, advocating and acting as a resource for its members and promoting the advancement of women in the electronic medium and allied fields.

**Q:** How many members?

About 2,000.

**Q:** What are your primary goals for the next year?

I'm concentrating on the new and emerging technologies arena, access to capital, research on ownership and management for women, and acting as a resource for members. At our convention last year, we had a new technologies pavilion with hands-on demonstrations from vendors like MCI, Worldwide Web and CBS Multimedia. This year we'll devote an entire day to "Access to Capital."

**Q:** Women have made some important inroads in broadcasting in the last

decade. Any individuals you'd like to cite as examples of leadership you personally admire?

Lucie Salhany I admire tremendously. She's been president of two networks, Fox and United Paramount, and I think that's phenomenal. She's made some tremendous inroads. Diane Sutter, president of Shamrock Television and a past president of AWRT. I am very proud of her accomplishments. Also, Grace Gilcrest, general manager, WXYZ-TV in Detroit; Nancy Widman, president of CBS Radio; and Erica Farber, COO, Radio & Records, to name a few.

I would also like to mention FCC Commissioner (Rachelle) Chong because at our last convention she offered a challenge to AWRT to form a coalition of women to bring women's issues to the FCC. I've since had two meetings with the coalition and several meetings with Commissioner Chong.

Commissioner (Susan) Ness is behind the project, too. Commissioner (Andrew) Barrett is also extremely supportive of women, but Rachelle started it, and what we have now is a women's media industry coalition of American Women in Radio and Television, Women of Wireless, Women in Communications, Women in Cable and Telecommunications ... We went from one group of a couple thousand women to about 12,000 women because of the challenge at a luncheon where (Rachelle) said, "Wouldn't it be great if AWRT got this room together?" Minutes later I had a task force. Commissioner Chong was a driving force behind that.

**Q:** Obviously the FCC has, throughout the last decade, made a point



of representing women on the Commission. Tell me why that is so important.

Women have special problems, special issues, and as a matter of fact, one of the goals of my year is to strengthen our role as a voice for women's issues of the FCC. Just last month I spent two days at the FCC. One of the important women's issues is ownership. We're grossly under-represented in the ownership category. For example, the last study that was done showed that women owned 1.9 percent of all television stations and 3 percent of all radio stations. Now, those are not staggering numbers unless you're shocked that they're so low. In fact, we can't even quantify real ownership from ownership that shows up on paper.

**Q:** What needs to be accomplished to raise that figure?

This FCC is going to be making policy that will affect today's women and those women's daughters and their daughters' daughters. What I'm trying to do is get new research done so that policy can be made



Lucille Luongo

based on current data. The most current data that I just quoted you is from 1987 and it was done on a 1980 census. It's 20 years

Action is not quotas. Quotas are an enforcement tool. Affirmative Action in media, in our thinking, is for the benefit of the

old, and again I'm not sure if the numbers have gone up or down. We don't really know if the women who own the stations on paper really own and operate the stations.

**Q:** Obviously, this ties in with recent moves in Congress to do away with Affirmative Action, which would have a great impact on women in business.

Our take on Affirmative Action is that there needs to be a lot of education about what it actually is. People confuse the spirit of Affirmative Action with the enforcement of Affirmative Action. Affirmative

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public. The media must offer enriching, valuable, in-depth editorial, entertainment, advertising and public service information. Diversity in media helps prepare and inform citizens about living in a pluralistic society.

**Q:** The way it is currently written, has Affirmative Action been effective for women?

It has been somewhat effective. Unfor-

and all people of color and the rest of the population.

**Q:** Any other priority issues that are on AWRT's agenda for this year?

Access to capital. We feel that part of the reason that women cannot compete in the ownership arena — and we believe that ownership is key — is that women don't have the access to capital that men have. We were experiencing some minor successes with the

## Media entities should view the presence of women in the workplace as criteria for success and competitiveness.

tunately, what's happened is that when it comes to Affirmative Action, we end up fighting to be considered a minority. It's always minorities and women, women being the afterthought.

**Q:** So aside from the studies and the current figures you're talking about, what else needs to be done?

We think that hiring and advancing women and minorities is good business. Media entities should view the presence of women in the workplace as criteria for success and competitiveness; Affirmative Action helps to guarantee fairness in media employment and, therefore, the quality of programming.

But what we're really looking for is not for people to say "OK, we're going to hire 30 women." What we need them to say is, "We have 30 spots open, and we're going to give women a competitive shot." That's what we're looking for — competitive opportunity, not the Golden Gate. We know we can do the job — if we can get in there.

**Q:** What is AWRT's official stance on this issue?

We have a resolution that will be sent soon to Congress, to the President, to members of the U.S. Senate and House of Representatives and all governors. We have completed and approved a multifaceted resolution, because there are things that still need to be done. The wage gap, for example, still remains between women

tax credits. Then they went away. There was some money left with Affirmative Action, which is now going away. But women don't have that access to capital. That's a major issue for us.

**Q:** The hottest issue going in the industry is the deregulation of ownership caps. Obviously, this would impact every facet of radio, including the business of repping groups of stations. If caps are removed as expected, how will the national advertising landscape change?

The national advertising landscape will only change for the better. Putting more stations in the hands of better broadcasters will improve radio's product and make it an even more effective advertising vehicle.

**Q:** Opponents of the legislation claim it will homogenize radio across the country, creating market after market of cookie-cutter radio stations, primarily in regard to programming.

Don't believe it. Radio is the most localized, personalized broadcast medium. While good programming will find a niche in almost every market given an acceptable technical facility, it will not replace the desire of audiences to have local news, weather, sports, talk issues or musical tastes. Because of the financial and quality advantages of syndicated programs like Limbaugh and Stern, you'll continue to see those programs succeed, but there are not enough nationally

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**Q:** If major market radio stations eventually become elements of mega-groups, will this simplify your efforts or make them more complex?

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**Q:** Katz has carved its place in the industry as one of the two leading radio rep firms. You've been in the business for 18 years and have seen the num-

**Putting more  
stations in the hands  
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will improve radio's  
product.**

ber of such companies pare down considerably. How about a quick "state of the industry" regarding rep firms?

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That didn't happen by accident. Our five rep companies are operated separately; they compete with one another. Because of the critical mass that we have, we are able to give to our markets premier services — sales research and all the other things that go with it — something we would not be able to do if we didn't have critical mass.

I remember when there were many leading rep firms, big rep firms, but the dynamic of the marketplace changed. When radio became secondary to television — television was the glamorous new media — radio kind of went through a transitional stage and came out stronger than ever. The rep

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business is labor-intensive, it's capital-intensive, and the consolidations strengthened the rep community.

The rep business has never been better. Our consolidated strength serves our clients and customers better through more sellers, quality research, developmental efforts, specialized sales, etc. We are well-positioned for the future.

**Q:** This is an industry where the power of dominance, the power of having so much under an umbrella allows you to be more efficient.

Absolutely, and effective. Not just efficient but effective. And offer the best service pos-

sible to your clients. It's all about clients. Without them there are no reps. It's about servicing your clients and satisfying your customers. And the reps do it in a very effective way. This place is a well-oiled machine.

**Q:** One of the things we focus on in RWM is future technologies. As we hear it, in tomorrow's broadcast realm, advertising — which is obviously the bread and butter of rep firms — will be only one component of station revenue. How is Katz positioning itself for the future?

Katz is a sales organization and we will

develop a sales organization to cater to any new media. If the distribution of the advertising is viable, believe me, we will develop the sales expertise that we need to sell it.

We are constantly looking at and educating our people in the new techs, though right now, many of them just don't seem to have enough revenue potential to make them worthwhile as full-fledged businesses. Of course, when radio first came on the scene,

**I think I've shown women that you can fight (cancer), win and be back.**

the revenue potential was not readily apparent. Television certainly took some years to show profitability. But we're a media sales organization, so we're ready for whatever comes down the pike.

**Q:** You've been through a great personal trial in your life in a battle with cancer that you fought and won. You were brave to make your fight public, which I know has brought you a lot of support and admiration throughout the business. I know I represent the radio industry when I say how glad we are that you are sitting in that chair today.

Thank you. You don't know how glad I am to be sitting in this chair today. In retrospect, I am so happy that I went public for a couple of reasons. First, I think I've shown women in particular that you can fight it, win and be back. Second, I have since found that there are a lot of us out there. On my national board of 23 women, nine women are survivors — no one had ever spoken up!

My going public allowed other people to go public and then we were able to help each other, and that was great.

There are a couple of people I'd like to mention — my mother, my sister Laura, who took care of me night and day, the man in my life, Phil Smith, and two friends — Chickie Bucco from Katz Television and Dr. Judy Kuriansky, who nursemaided me and took care of me. I have to laugh because people would call my apartment and Dr. Judy would be taking my messages! I've got to be the only person who's got the number one radio talk show host in New York taking phone messages.



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## Ready, Set, Go: Radio's Continuing Revenue Growth Calls For New Thinking in 1996

It's that time of year again. Most radio station owners and group operators, along with network, syndication and national rep executives, are making final revisions to next year's marketing goals, typically based upon economic performance as well as competitive media shifts and forecasts in the marketplace. When making last-minute changes, one should keep in mind radio's "new issues" radio as well as new areas of potential business that this column has regularly addressed throughout the year.

These issues include implementing database strategies, cultivating radio's interactive sales capabilities, including wireless electronic couponing through Radio Broadcast Data System (RBDS) technology, and expanding advertising bases with both infomercials and other forms of tie-in media.

For all radio broadcasters, the end result of strategic planning should be to show advertisers and their agencies and/or buying services the various kinds of marketing options available through the medium. This means radio station executives should approach both the operational and managerial aspects of today's commercial radio environment with a new way of thinking and fresh marketing ideas. Only then will the industry aggressively advance itself within the surging telecommunications markets of the late 1990s.

Radio managers on all levels must have a more innovative perspective on the business, particularly for increasing their revenue stream. The first step is adapting PC-based information systems, including qualitative research and listener-generated databases, to customize selling and service.

These systems provide an initial framework for effective multiple advertising opportunities, such as cross-promoting with station magazines while creating interactive listener club promotions with local retailers. In this way, marketers are offered different qualitative advertising vehicles to reach a highly targeted audience through a single station (or stations within a duopoly with similar demographics).

Simply put, conducting daily transactions in the same numbers-conscious fashion as in previous decades will no longer yield lasting success. Although good relationships between the buyers and sellers of radio broadcast time remain a necessary element for maintaining sales, radio's immediate advertising future will see business development strategies through multitiered, value-added marketing.

### On-line radio

Moving from database or consumer-oriented sales and promotional vehicles, the next major step in a radio company's marketing strategy should take advantage of the medium's strengthening link to the Internet. As previously described in these pages, the interface between radio and the Internet via Web sites will take on new meaning next year as an increasing number of broadcasters continue to find ways of melding the two mediums to benefit those advertisers and listeners who are either on-line or plan to be on-line.

By the turn of the century, the PC will eventually become the consumer's all-in-one, interactive information and entertainment center for voice/audio, video and data. The ability for radio stations and networks to simultaneously send audio and format-related written content internationally through Home Page Web sites on the Internet creates a new marketing forum for multinational advertisers.

One possible long-range effect of radio's participation on the Internet is that it may gradually supplant traditional international radio broadcasting, as in the form of shortwave radio. At the very least, these kinds of transmissions (audio and data) over the Internet will reinvent the concept of international communication.

### Other developments to watch

Here is a brief roundup of other key developments that will affect the economics of the U.S. radio industry in 1996:

- Developing new ancillary wireless data businesses and added advertiser services via RBDS technology for both automotive and home use, including new high-speed FM data possibilities.
- Readying new satellite network services via new digital audio broadcasting (DAB) frequencies, which could greatly impact local terrestrial radio broadcasting.
- Emphasizing qualitative selling of listeners/consumers more acutely at both the local and national radio buying levels for pinpoint positioning in a rapidly expanding specialty retail marketplace.
- Airing of more syndicated national shows, many of which originate from local stations (like WFAN New York's "Imus in the Morning" program), returning to "personality" radio.
- Broadening of specialized ethnic radio programming and advertising. This is especially true of Spanish-language radio. Consider the recent merger of Caballero Spanish Media into The Interep Radio Store, as well as the sale of WPAT-FM in New York to Spanish Broadcasting System and of WPAT(AM) to Heftel Broadcasting, which operates Spanish-language stations.

## Counterpoint: Do Large Mergers Really Work?

This columnist noted an editorial appearing in *BusinessWeek* magazine recently (October 30, 1995), suggesting that the new crop of mega-mergers across all industries, including media, "may be enriching investment bankers more than stockholders." The editorial states, in part, that "most companies aren't good at acquisitions.... Successful mergers are made after the deal is signed by combining corporate cultures and bureaucracies — an art form mastered only by a few. Many companies simply pay too much for an acquisition. Others have misplaced notions about the chimera, synergy."

The article goes on to say that, "Many mergers are driven by management emotion — trying to be the biggest, wanting to be the best." In conclusion, the *BusinessWeek* editorial says, "Done correctly, mergers and acquisitions are good for companies, stockholders and the economy. But too many are being done for the wrong reasons."

When comparing the relationship of radio's new flurry of major group deals with *BusinessWeek's* analysis, which makes some valid points regarding the long-term feasibility of the corporate merger landscape, mergers within the aural medium hold several distinct advantages over other larger-scale and/or cross-industry acquisitions, including:

- proper strategic and managerial synergy due to the same basic sales and marketing culture inherent to the radio station industry.
- large measure of fixed operating costs, which can translate into financial savings for many same-market, duopoly situations.
- generally, better margins of profit based upon cash flow (excluding the recession of the early '90s) in comparison to many other service businesses.
- virtually continuous annual revenue growth (with only a couple of economic downturn periods) during the past 35 years.
- more experienced radio dealmakers in the process today than in the industry's last major merger and acquisition phase during the mid- to late-'80s.

Meanwhile, the resulting consolidation from new radio group marriages continues to level the field between the industry and advertising agencies, the latter of which have fallen mostly under conglomerate ownership during the past 10 years. And, due to a rebirth in syndicated/network personality radio that is attracting new listeners to the medium, particularly to AM talk and FM rock outlets, the ratings for many stations have been in a significant upswing. The bottom line: Advertising rates for radio properties that are strong demographically are rising accordingly.

Finally, Congress' new proposed provision for further lifting radio ownership restrictions in the Telecommunications Act of 1995 (still pending as of press time) should be beneficial for radio markets of all sizes, generating more ownership opportunities and stronger positioning against other media.

If there is any potential threat to the immediate financial stability of radio's new structure, it is related to

present pricing conditions. With soaring values being placed upon highly rated or strategically located stations in top markets, borrowing multiples have been reaching 15 to 20 times cash flow performance. Although radio has demonstrated its merit as a profitable, sound media force during the past two years, one that is poised for a healthy future, industry executives must not forget the debt-driven financing practices of the 1980s to avoid an internal downturn (or bank takeover).

Today, acquisition-minded broadcasters must seek more equity financing/investing solutions including, as several station groups have already successfully attempted, turning to the public market for funding through initial public offerings (IPOs).

## Trendformation: Employee Training Turns Academic

Employee (in-house) sales training has always played a critical role in the economic success of any service-oriented industry like radio broadcasting, especially given today's increasingly competitive marketplace. A number of companies, including some in radio, send sales and marketing executives to noted business schools for professional or certified training. However, many other companies are now looking to embellish their own training programs through college accreditation and/or corporate university degrees.

"This is certainly a trend in the '90s," observes Jeanne Meister of Quality Dynamics, a New York City-based human resources consultancy. These college programs are customized or highly defined degree offerings drawn from basic corporate management training courses. They can take several forms.

"Companies usually start the process by developing partnerships with local universities," says Meister. As an example, Meister points to American Express and Rio Salado Community College in Phoenix who jointly developed a two-year Associate of Science degree in Customer Service Management. The program contains 64 credits, 14 of which come directly from the American Express training curriculum. It can be designed to meet the needs of either general students or American Express employees.

A corporate university degree approach to sales training, particularly one involving a joint arrangement with a local college noted for business, would give any radio work force a comprehensive education in all facets of marketing. It would produce a pool of more highly skilled and dedicated (not to mention well-rounded) personnel.

*Vincent M. Ditingo is a business writer and media consultant, as well as an adjunct assistant professor of communications at St. John's University in New York. He authored the recently published Focal Press book, The Remaking Of Radio, which addresses the restructuring of the radio business during the 1980s and early 1990s.*

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# Making Deals at Renewal Time

by Frank Montero

## When Buying or Selling a Station during This Pivotal Period, Timing Is Everything

Yes, folks, it's that time again: time to renew your FCC radio license. For those of you who have had your radio station since the last renewal cycle, it probably seems like just yesterday that you faced this process. But, believe it or not, seven years have passed. For those of you who bought your stations since the last renewal, do we have a treat in store for you!

Generally, station owners must apply to the FCC to renew their radio station licenses every seven years. The commission staggers the renewal process by dividing the country and its territories into 18 separate groups. Your state or territory will determine what group you are in, and that will determine when you have to apply to renew your license.

The renewal "cycle," as it is referred to in Washington, lasts for about three years and is already underway. Stations in many mid-Atlantic and southeastern states, as well as Puerto Rico and the Virgin Islands, have already begun the process. The cycle will then slowly, over the next few years, wind its way westward, and then in late 1997, will circle back to New England, New York, New Jersey and finish off with Delaware and Pennsylvania in mid-1998.

There is much involved in preparing for the license renewal process. Over the next several months you will get an ear-full of license renewal seminars, articles, checklists and advisories from the NAB, state broadcasters' associations, the FCC and others.

This article, however, will discuss what to look out for if you are buying or selling a station during the renewal process, and how to avoid an unforeseen catastrophe when conducting a deal.

### Upcoming renewal

These days, when a client comes to me to help buy or sell a radio station, the first thing I do is check the FCC calendar to see when that station's license renewal is scheduled.

If the renewal is set to occur within the next 12 months, my alarm goes off. That is not to say you should avoid doing a deal during that period, but there are important issues to consider.

The most obvious concern for a buyer is that there may be something terribly wrong with the station's license, or that the current owner's record is so bad that it might prevent or delay a timely renewal. Many clients respond by saying, "Hey, if I buy the station before the renewal, who cares if the last guy screwed up? I know I'll be a responsible station owner, and there's no way the FCC will penalize me for somebody else's screw-up." Wrong.

In fact, the FCC will look at the station's total record over the entire past seven years to determine the qualifications for renewal, regardless of the fact that the station may have had several different owners during that time. Therefore, it is essential that a prospective buyer conduct a thorough review of the station's public file and operating record before buying.



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Another thing to watch out for is whether there are any potential "troublemakers" who might challenge the license renewal. Under current law, from the time the renewal application is filed, interested parties will have three months in which to file a challenge, including the right to file a competing application to actually steal away the license. Moreover, the station will have to inform the public of the pending renewal over the air, both before and after the application is filed. This notice will alert the public of its right to review and challenge the application.

If the threat of a challenge does exist, you should carefully evaluate the risks to determine whether there is any aspect of the station's past performance that would expose you to a credible license renewal challenge.

### Renewal expectancy

One defensive advantage that an incumbent licensee has over a challenger is an FCC license "renewal expectancy." Many of you will hear this term thrown about and wonder what it means. Some people think it's some kind of a certificate the FCC awards you, or a stamp that goes on your renewal application. In fact, it is neither of these things.

A renewal expectancy is an amorphous concept. It merely means that the FCC will presume that an incumbent licensee with a clean record deserves to have his license renewed. Such an expectancy is critical if the renewal application is challenged, because it gives the application a leg up in a comparative proceeding against a renewal challenger.

By and large, we only know if and when a licensee receives an expectancy when the FCC issues a written opinion granting that renewal over the objection of another. As such, these written decisions are the only source of guidance for determining the FCC's criteria for awarding an expectancy.

This we do know. Buyers who purchase a station immediately before the license renewal process run the risk of not receiving a renewal expectancy. How long do you have to own the license in order to acquire an expectancy? This is unclear. As a general rule, we recommend at least 12 months to be safe.

Remember that the renewal expectancy is valuable when your renewal application is challenged. Hopefully, even if you buy your station one week before the renewal application is filed, you'll sail through the renewal process without challenge and without ever knowing, or needing to know, if you would have earned an expectancy.

Still, if you think the license for that station you are about to buy could face a challenge at renewal time, you may want to close as early as possible to improve your chances

of obtaining a renewal expectancy, or else wait until after the renewal is granted to buy the station. Depending on the circumstances, the decision may be made by your lender, who may insist that the license is renewed before he or she cuts the check.

It always amazes me how many broadcasters out there do not know that the FCC will not allow a license assignment or transfer while the station's renewal application is pending. Yes, you heard me right: will **not** allow!

That means that if you plan to sign a purchase agreement to buy or sell a station within, roughly, six weeks of the license renewal application filing date, and anticipate closing on the deal within a couple of months, think again. On the average, I tell my clients that it takes the FCC six to eight weeks to process a long-form assignment or transfer application, assuming no problems or challenges to the application.

Given that time frame, if you sign a purchase agreement within six weeks of the renewal deadline and immediately file your long-form assignment application, there is a better than even chance that the assignment will still be pending when it comes time for the station to file its renewal. If that happens, either the grant of the assignment will be frozen in time or the FCC will prohibit consummation of the transfer or assignment until after the FCC grants the renewal application, which will take at least four months, assuming no challenges or problems.

Then, if there is a problem with the renewal application that delays the grant, the assignment will remain in limbo for as long as it takes to get the renewal application granted.

During that time, sellers can't get their money, lenders get impatient, ratings plummet and contracts expire. It's a nightmare.

Obviously, how you deal with this problem will depend on whether you are buying, selling or lending. Still, rule number one is: check the renewal schedule.

### Check renewal schedule

If you are a buyer and you think you might have just enough time to barely get your assignment granted and close right before the renewal date, don't forget your renewal expectancy. Being able to slip into the driver's seat a few days before you file the renewal application may not be the break

you were looking for if someone challenges your license renewal. Also, check with your bank before you sign a deal so close to renewal. Timing is everything.

### Contract terms


Finally, when drafting a contract to buy or sell a station with an impending renewal, keep some of these problems and pitfalls in mind. This column does not allow me the space to offer a clinic on contract drafting, but look out for the following. If you are buying, make sure the seller's warranties disclose any problems that may affect the renewal. If you plan to close after the renewal, make a grant of the renewal application (without conditions and for a full term) a condition to closing. And make sure the seller is required to do everything necessary to get the renewal granted.

Consider adding a provision that allows either party to terminate the contract if a competing application is filed. This way the fight will be between the seller with a renewal expectancy and the competing applicant.

If you are a seller, check the contract's expiration date. Don't guarantee a closing in four months when you know it will take at least three to get the renewal granted.

Finally, whether you are a buyer or a seller, make sure the financing won't crumble if everyone has to wait for the renewal to be granted.

Stations are bought and sold during the renewal cycle with no less frequency than other times. An educated seller or buyer will know the risks and structure the transaction, as well as draft the documents in such a way as to be protected and allow the process to go smoothly. Still, you should be careful when doing deals during the renewal cycle.

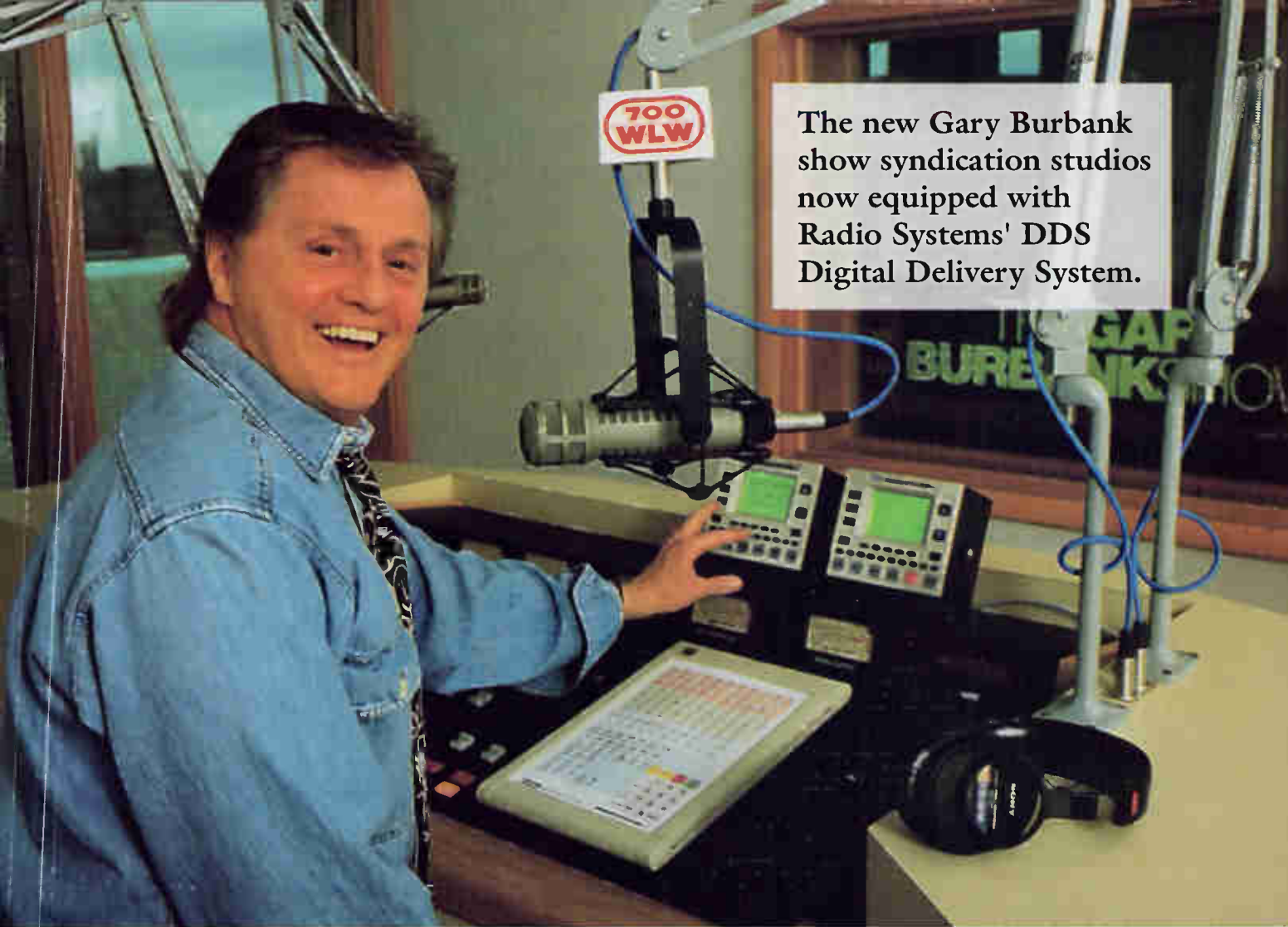
Also, bear in mind that we may have a new telecommunications law by the end of the year that will dramatically change the rules, including aspects of the radio license renewal process. You have a moving target to keep an eye on. Still, with the right preparation, you should do just fine. 

*Frank Montero is a communications attorney and partner with the Washington, D.C., law firm Fisher Wayland Cooper Leader and Zaragoza, L.L.P. He is a regular correspondent for The Radio World Magazine.*

*Contact the firm regarding finance and FCC-related matters at 202-775-5662; fax: 202-296-6518; or e-mail: fmontero@fwclz.com*







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KSAN/KNEW Marketing Director Paul Miraldi:

# 'We Need to Find New Ways to Reach Listeners'

by Scott Slaven

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

This month: Paul Miraldi, promotions director for Shamrock Broadcasting's country outlets KSAN-FM and KNEW-AM in San Francisco.

**Q:** How have promotions changed since you've been involved with them?

It has evolved a lot in the last 10 years as a business. When I began my college radio internship in 1985, budgets were never a concern. Now, like any other business, we

want to turn nickels, we can't spend as freely, so we have to be a lot more creative with the money that we do get. Radio promotion used to be about how many billboards you could buy or how many bus sides you could cover. But with decreased budgets you have to spend more wisely. More stations are getting into one-on-one marketing like direct mailings and faxes — all to create that one-on-one relationship with the listener.

**Q:** Why did you move from the Top 40 format to country?

I did Top 40 for eight years and got into country about two years ago. I was looking for a new challenge. To grow professionally, I wanted to experience new formats; it's not a matter of liking the

music more. I like country music but it was just where the opportunity presented itself.

**Q:** Is a country format easier or more difficult to promote than Top 40?

It's not easier, there are just different challenges. One thing I really enjoy about country over Top 40 is that the country radio artists really try to get close to the listeners — more than any other format that I've worked in. There really is a special bond between listeners and the artists.

**Q:** Why do you think that is?

I just think the country artists really know what's important to the listeners that buy their records and go to their concerts. Every single concert performer, from Garth Brooks to the newest act, is always willing to meet the listeners. That's



## PAUL MIRALDI

**Title** Marketing Director, KSAN/KNEW, San Francisco

### Up the Ladder

Marketing Director for country KSAN-FM/KNEW-AM, San Francisco, Feb. 1995-now.  
Marketing Director for New Country 102, KEEY-FM, Minneapolis, Feb. 1994-Feb. 1995.  
Promotion Director at Top 40 KDWB-FM, Minneapolis, Aug. 1991-Feb. 1994.  
Manager of Entertainment Programming for ABC Radio Networks, New York, Oct. 1989-Aug. 1991.  
Promotion Assistant, Advertising & Promotion Coordinator and Advertising & Promotion Administrator for WPLJ-FM, Capital Cities/ABC flagship station in New York, Oct. 1986-Oct. 1989.  
Promotion Coordinator for MJJ Broadcasting, New York, Jan. 1986-Oct. 1986.

### Choice Morsels

Member of the the Country Radio Broadcaster's Agenda Committee.  
Radio Committee member of PROMAX.

### Honors/Awards

1992 and 1994 Billboard Magazine Top 40 Promotions Director of the Year nominee.  
Selected as Billboard Magazine's Broadcaster of the Week, June 1994 — the first time in the column's history that a radio marketing and promotion professional had been profiled.  
1995 Billboard Magazine Country Promotions Director of the Year nominee.

### Education

St. John's University in New York, B.S. in Communications.



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not the case in other formats – occasionally, but not on a consistent level. Country listeners get to spend time with Alan Jackson, Reba MacIntire, etc. From the artist to management to the label, country music people just realize how important radio and the listeners are, and they don't take either for granted.

**Q: Who's the best artist you ever did a promotion with?**

That's tough to say, I was amazed at Garth Brooks. He was one of the most genuine and real people I have ever met. He's the king of country, but he's a real guy and spent one-on-one time with the listeners. And he actually reached into his own wallet and reimbursed our listeners for some T-shirts they had bought in the lobby! He was just so polite, almost bashful.

**Q: What does it take to be a good promotion director?**

A sense of humor. And being able to stop on a dime. So much of our job is related to current events. Doug Harris once said, "Promotion is the exploitation of opportunity." You gotta take what you can. There's a big buzz about "Friends" right now so

even though I'm in a country format, I'm going to do a "Friends" promotion. It's identifying those top-of-mind things going on in the world right now. You have to be a good communicator, you have to be able to work with people and hold your ground.

**Q: What new challenges will promotion directors be facing in the coming years?**

A constant challenge is managing the demands of sales promotion at radio stations. Radio has gotten so good at doing sales promotions that deliver results for clients that unfortunately we've become inundated. That's always a challenge and one I don't see ever going away.

Promotion directors also need to embrace new technology like the Internet. It's a new way to create an interactive relationship with your listeners. If people are spending time on their computer, that means they are spending less time in front of the TV or out doing stuff. So we need to find new ways to reach them. If you haven't thought about this for your station, you're already behind.

*Scott Slaven is director of communications for Promax.*

### Promotion on the Net

"The promotion I'm most excited about at the moment is our Web site, which has been up and running for about two months now. It gives a great overview of the radio station and has more country music links than probably any other site on the WWW – more than 35. It also has up-to-date information on the Raiders and is linked to the Raider's site. We're promoting it heavily on the air and are starting to get a lot of e-mail feedback.

On-line applicants can join the KSAN Club where they can get special discounts and benefits. They can join on the spot – their KSAN membership card is mailed back to them in a day; their membership kit is mailed in a couple of weeks.

"We read some of the e-mail on the air, which gives us the opportunity to plug the site. And any outside ads will feature our URL. The site will be evolving every month as we get more insight from listeners and people who visit the site from all over the world. You need to give people reasons for coming back."



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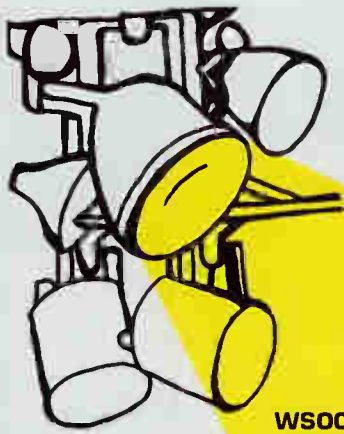
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**Chief Engineer: Gary Morgan**  
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**Program Director WSOC: Paul Johnson**  
**Program Director WSSS: Don Schaeffer**



Futuristic yet practical, the new state-of-the-art facility for WSOC-FM and WSSS-FM, the market's first radio duopoly, is equipped with cutting-edge broadcast technology.

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The \$3.5 million facility, visible to the more than 115,000 cars that travel daily on I-77, caters to the needs of on-air talent with many high-tech features.

Both air studios are computer-driven studio information systems that provide air personalities with artistic information, current station promotional information and direct access to AP news. Three Denon 950 FA CD players and six cart machines are strategically placed to accommodate the air staff's work space. The 480-square-foot studios are also equipped with four Marti receiver positions on the board.

The studios were designed with individual comfort-controlled temperature gauges, 15-foot windows and full track lighting with dimmer switches. Four live microphones allow for group interviews and impromptu 'unplugged' sessions with visiting artists.

Acoustical glass windows separate the studios and the two-person fully equipped news studio. Weather radar, security cameras, top-of-the-tower cameras and regular cable are all accessible on one of the four video screens in each studio.

Three fully digital broadcast production studios house Eventide Harmonizer vocal effects processors and a Digital Generation System terminal enables the stations to download, via phone lines, commercials from national advertising agencies as well as just-released album cuts from record labels.

The production studios feature two Macintosh-driven Pacific Recorders ADX workstations, which have digital editing and recording capabilities. Two Panasonic DAT decks are used to archive and store commercials. Each production studio also features Denon CD players as well as a pair of two-track reel-to-reel decks.

"As EZ moves WSOC FM-103 and STAR 104.7 into the future, we continue to break new ground to serve today's audience and the changing needs of our listeners," Brobst says.

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| 2           | Arrakis Systems               | 33             | 45          | Harris Allied              | 80             | 23          | Musicam USA              | 216            |
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| 43          | BSW                           | 207            | 36          | Health Radio Network       | 214            | 22          | National Public Radio    | 155            |
| 14          | Broadcast Programming         | 87             | 36          | Henry Engineering          | 72             | 15          | Northeast Broadcast Labs | 140            |
| 36          | Broadcast Systems             | 4              | 29          | ITC                        | 96             | 17          | Radio Spirits            | 203            |
| 5           | Cutting Edge                  | 12             | 18          | Inovonics                  | 43             | 41          | Roland Corporation       | 129            |
| 42          | DATASTAR, Inc.                | —              | 7           | Jones Satellite Network    | 124            | 37          | Smarts Broadcast Systems | 168            |
| 26,27       | Dalet Digital Media Systems   | 151            | 38          | Ken R                      | 101            | 28          | Tapscan                  | 92             |
| 32          | Dataworld                     | 206            | 38          | La Palma Broadcasting      | —              | 13          | The NASDAQ Stock Market  | 185            |
| 31          | Digital Courier International | 16             | 33          | Major Broadcasting Network | 195            | 49          | Transcom Corp.           | 25             |
| 34          | Enco                          | 61             | 11          | Media Venture Partners     | 177            | 52          | Wheatstone Corp.         | 169            |



# Music Master

THE MUSIC SCHEDULING SYSTEM

## REALTIME

Restore the flexibility to fine-tune your music right in the control room. Maintain the rotation, balance, and flow you've worked hard to perfect. Give your air-talent back the freedom to make last-minute adjustments, without compromising the sound of your station. It's not impossible - it's **RealTime** from A-Ware Software.

| Function  | Artist               | Song Title              | Value    | Duration | Day |
|-----------|----------------------|-------------------------|----------|----------|-----|
| F1 Help   | MusicMaster          | Sep 11, 1995            | 12:26 pm | RealTime |     |
| F2 Review | Lynyrd Skynyrd       | You Got That Right      | 1664     | 4:30     | F   |
| F3 Time   | Aerosmith            | Walk This Way           | 1136     | 3:41     | D   |
| F4 Zoom   | Police               | Every Breath You Take   | 1190     | 4:02     | E   |
| F5 Swap   | PRE-RECORDED SWEEPER |                         |          | 0:15     |     |
| F7 Update | Bob Seger            | Against The Wind        | 1678     | 5:34     | F   |
| F8 Find   | Rod Stewart          | Twistin' The Night Away | 1940     | 3:10     | G   |
| F9 Mult   | Traveling Wilburys   | Handle With Care        | 1195     | 3:10     | E   |
|           | Styx                 | Come Sail Away          | 1137     | 6:07     | D   |
|           | Bad Company          | How About That          | 1028     | 5:10     | B   |
|           | PRE-RECORDED SWEEPER |                         |          | 0:12     |     |

RealTime brings the power of MusicMaster into your on-air studio. It encourages spontaneous creativity, maintains your perfect sound, and may even save a few trees.

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