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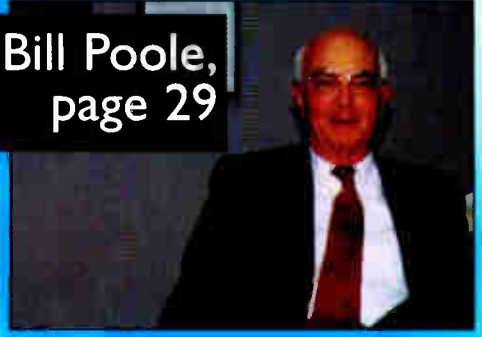
RADIO WORLD'S MANAGEMENT MAGAZINE

**vol. 4 no. 6
June 1997**



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page 8**

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page 29**



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**Special Feature:
DARS, page 20**



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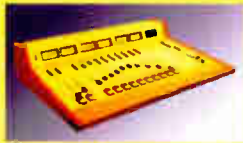
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DARS: Just Another Challenge



When I moved to Northern Virginia several years ago, I lived on a limited budget. I was happy just to have a television set and some basic channels. Cable TV was a luxury temporarily out of my reach. But I didn't mind being cable-free after a while. I started to like the local network affiliates and grew familiar with their news programs and personalities.

Later, when I decided that I could afford to indulge in cable television, I got my MTV, as well as my VH-1, HBO, TNT and all the numerous other acronyms cable offers. With all these options, I still find myself flipping back to the networks for must-see TV and morning or evening news — all the stuff that I *don't* pay for.

Likewise, I think I would enjoy — if the price were right — a radio service that would allow me to punch up my favorite music, particularly during long car trips (although I do like to scan the dial to hear what different stations are up to). But after a while, I think the format would bore me. I imagine that DARS would be similar to those music services offered on airplane flights — a group of songs lumped together unimaginatively, generic voices introducing each piece. I would return to radio — the kind that's free of charge — for the interaction and the sense of connection.

The tendency to draw a parallel between cable television and DARS is common. Each has been perceived as a threat to its respective medium. Both American Mobile Radio Corp. and Satellite CD Radio Inc. — the companies granted licenses for DARS — claim that a satellite-delivered radio service will do for radio what cable did for television: increase consumption.

The National Association of Broadcasters would beg to differ. NAB claims DARS would spell a loss of listenership and a subsequent decrease in advertising revenue, particularly in smaller radio markets. Of all the sources quoted in our special feature on page 20, NAB is DARS' staunchest and most vocal opponent.

So far, broadcasters that I have heard comment on DARS do not seem as concerned as NAB. Perhaps it is because the service is a safe two or three years from implementation. Maybe they have yet to realize the full impact of DARS. Or, most likely, they sense that the service will be utilized by cross-country drivers and out-of-towners, and that the people who fill out Arbitron diaries want the personal feel, interaction and local information provided by their area radio stations. Variety and CD-quality sound are nice, but radio keeps people and their communities connected.

Radio has been and will continue to be challenged by technology that threatens, at least initially, to gnaw at its core of listeners and render it obsolete. DARS is simply the most recent of these threats.

The leadership that radio broadcasters require is not a defensive reaction to every perceived attack. Standing on the tracks with arms stubbornly crossed will not stop a speeding train. Instead, broadcasters need the guidance and information to improve their product, to brace themselves to coexist with new technology in a changing world.

Whitney



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Eliminate Carts for \$7,000

Scott Studios' Spot Box

At last! A commercial player that *works just like carts*, but with digital audio that *sounds like compact discs*.

It's Scott Studios' new *Spot Box*. It's the *first* hard disk "cart" replacement that *jocks really like!*

It's *easy to use*: You get four Start buttons for four recordings, just like a quadruple deck "cart" player.

The Start button clearly counts down the remaining time of each cut. Every deck shows "bar graph" VU levels.

When a "cart" finishes, the label and buttons turn grey to lock out accidental re-play. It can air again with a touch of the Replay button (at the lower right). If there are more than four "carts" in the set, the "on deck" spot moves from the fifth line (at the right of the time and date) to the grey deck that had played. The Spot Box can also remote start CD players.

The Manual-Auto button (at the right of each label) lets you start each spot manually or have the Spot Box smoothly start the next one itself.

Automatic sequencing can also be turned on or off globally, by categories or shifts.

Pause buttons can stop (and resume) playback of any cut. During a Pause, the Start button can replay that recording from the beginning.

Each deck has a Fade button. It helps if you need to fade something out gracefully with one touch.



Start Button
Actual Size

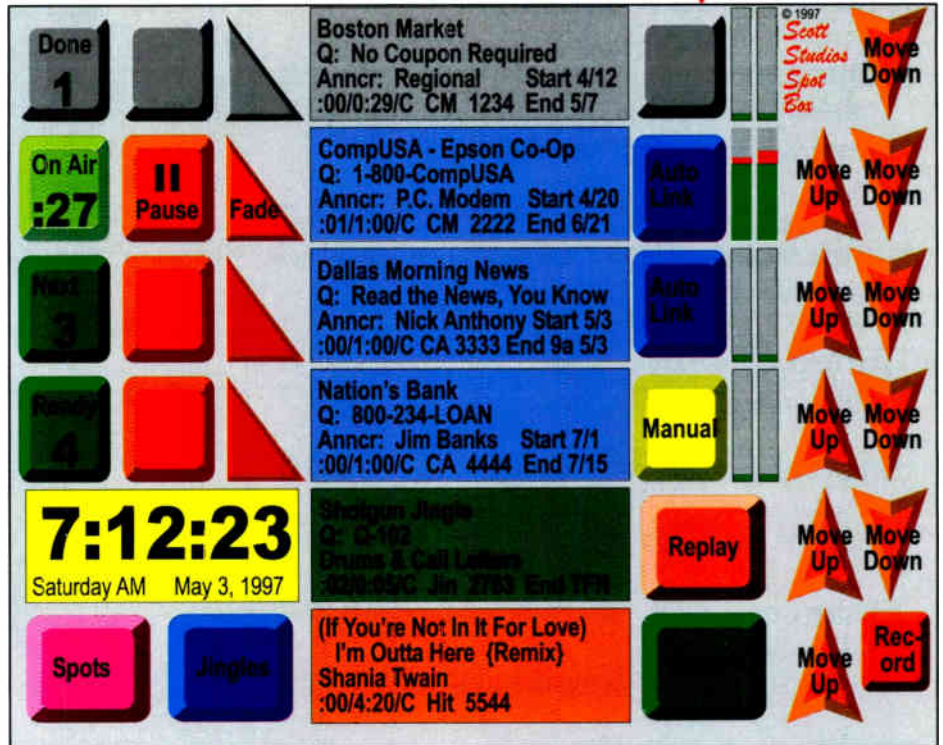
The Spots and Jingles buttons at the lower left take you to a "Wall of Carts" screen that shows *all* of your hundreds of recordings. You can jump immediately to whatever you want by touching the first letter of its name on the large alphabet at the top of that screen. Pick and play it quickly in any "cart" deck.

As an option, we can automatically bring logs into the Spot Box from your traffic computer. Then, after the spot set has finished, the Load button at the lower right automatically brings in the next break.

You can quickly rearrange the order of any recordings with the Up and Down Arrows.

Scott Studios' Spot Box not only *sounds better* than any "carts" you've ever heard, its labels *look better* and are easier to read than any "carts" you've ever seen!

You get four legible lines of useful label information: Names, numbers, out-cues, announcers, intros, lengths,



Here's a reduced size view of Scott Studios' 5"x8¼" Spot Box. You get easy access to hundreds of commercials, jingles, sounders, comedy and other recordings. All audio is CD quality digital from hard drives.

endings, copy info, start and end dates and times, schedule times, and anything else you want. Labels are even color coded. When you have several cuts rotating as one number, you see exact lengths. Both the name and out cue match the exact cut that plays. The Spot Box even rotates recorded tags.

If you have several stations in one building, record each spot only once. It's instantly playable in *every* desired studios' Spot Box, without re-dubbing or retyping labels. Cuts can be locked so they only play on designated stations or shifts.

You also get printouts showing *exactly* when each spot plays!

Best of all, Scott Studios' digital audio is *affordable*. A "four-deck" Spot Box player storing 600 minutes in stereo starts at \$6,000. You can record and edit spots or phone calls in the air studio during songs for only \$1,000 more. A production studio recorder-editor is \$5,000, and it can even go on-the-air if needed. 600 additional minutes of stereo storage is only \$250. Larger screens and a variety of backup options are available. At Scott's low prices, you can afford as much storage and redundancy as you want.

Also check out Scott Studios' Hot Box. It plays *any* of 62 "Hot Keys" *instantly* at the touch of a finger. You get 52 sets of 62 clearly labeled Hot Keys: 3,224 digital cuts for only \$5,000.

Scott Studios also offers other digital systems for satellite formats, music on hard drive and voice track automation. Call 800-SCOTT-77 for details, or a no-obligation trial in *your* station.

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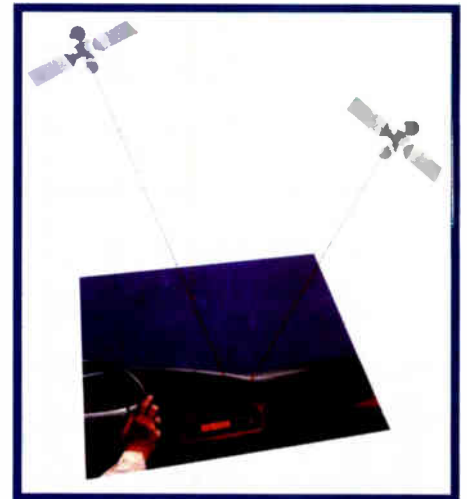
Caribou Communications stations KATT-FM, KYIS(FM) and KTNT-FM in Oklahoma City.



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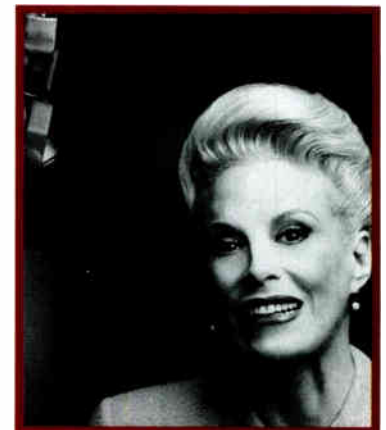
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double take

“The salvation of the stand-alone station will be service to the community.”

— J. William Poole, General Manager, WFLS-AM-FM

See page 16.



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World Radio History



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Winds of Change
Through City

From Ludwig Mies van der Roë

It's where Mayor Richard M. Daley's political machine reigned with an iron fist for years, yet all hell broke loose after Martin Luther King, Jr. was shot in April 1968 and again that same year when the Democratic National Convention came to town. It's a city with a unique, provincial type of loyalty — Daley's son Richard J. now holds his father's former office.

The Windy City's politicians are not the only ones who blow hard. Some of this era's most innovative broadcasters hail from the nation's third-largest radio market. "Amos 'n' Andy" started on WGN(AM), Don Cornelius' "Soul Train" began in a southside basement and Oprah Winfrey's career took off after she began hosting "AM Chicago." Gene Siskel and Roger Ebert call the City of Big Shoulders home, and Chicago is also the city where Steve Dahl and his former partner Garry Meier created a new style of shocking radio verité — long before Howard Stern became the king, let alone subject, of anything.

AGO

Change Sweep y on the Lake



ie's lean, innovative federal buildings to the Smashing Pumpkins' heavy brand of

modern rock to the Chicago Bulls' empire, Chicagoans are both sports-crazy

and appreciative of the city's daring architecture and art. It's a city of contra-

dictions, where innovation and conservatism, turbulence and order, go hand in hand.

But much has changed since Chicago was profiled in the October 1994 issue of this magazine. The Bulls have won two more championships, the FM talk fad has come and gone and the Telecom Act has changed the face of radio ownership forever. Some of the biggest names in radio have vanished in its wake: Gannett Radio, Viacom International, Evergreen Media Corp., Infinity and Group W. The playing field in Chicago has changed dramatically — and continues to change on an almost-daily basis.

The companies that are left — Chancellor Media Corp. (which recently merged with Evergreen Media Corp.) and CBS Corp. (which encompasses much of the former Infinity and Westinghouse) have snapped up 80 percent of the market's major properties. Indeed, the number of radio stations in Chicago that have not changed hands in the past few years is nominal.

At press time, CBS owned (or ownership was pending) news WBBM(AM), news/sports WMAQ(AM), dominant country music WUSN(FM), top-rated CHR WBBM-FM, Triple A WXRT(FM) and classic rock WCKG(FM). CBS recently moved weak, part-time sports talker WSCR(AM) to a powerful, full-time slot and spun its daytime-only frequency off to Palo Alto, Calif.-based Douglas Broadcasting. (The format is now Personal Achievement Radio.)

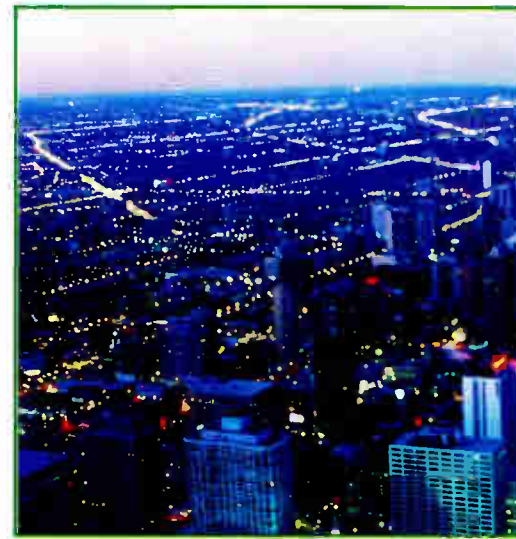
While CBS was busy tying up the white male demo in the market, Chancellor Media put together a portfolio that includes urban AC WVAZ(FM) and smooth jazz WNUA(FM).

By the end of the year, the company will have picked up Gannett urban outlet WGCI-FM and dusties WGCI(AM). If the deal goes through, Chancellor will be in a position to command nearly all the urban ears in the Chicago market — no small goal in a city that is 20 percent African-American.

by **Cara Jepsen**



Chicago



"The strategy that a lot of radio groups are taking is to own a franchise," says Dennis Constantine of Constantine Consulting in Boulder, Colo. "In this case, they looked at it strategically and said, 'If we own all the urban listeners in this market, we will make x amount of money.' They know there's a certain amount of advertising spent on urban stations in the market, and they know if they own that market they can guarantee that amount or project it to the bank and say, 'We're going to make this much money without a doubt.'

"A lot of stations are leveraged to the point that the banks want to know how they can repay their loans. If they can give details as to how the loan will be paid, the banks in turn will have more confidence in loaning them more money so they can buy more stations in other cities."

By the end of the year Chancellor will have sold hip-hop WEJM(AM) to Douglas Broadcasting (format: ethnic and foreign language) for \$7.5 million and WEJM-FM to Donald Crawford's Blue Bell, Pa.-based Crawford Broadcasting Co. (format: gospel) for \$14.8 million.

Chancellor also owns WRCX(FM), a former Aerosmith-n-Zeppelin hard rocker that has evolved into an award-winning active rock station. It is anchored by popular potty-mouthed bad boy Manow Muller. The fate of Chancellor-owned sports/talker WMVP(AM), which carries the Chicago Bulls, Blackhawks and White Sox, remains to be seen.

In a surprise move, Evergreen flagship station WLUP-FM dumped its talk format last year, kept Jonathan Brandmeier in morning drive and switched to a hot AC format, calling itself "The Best Music on the Planet." Then Evergreen/Chancellor turned

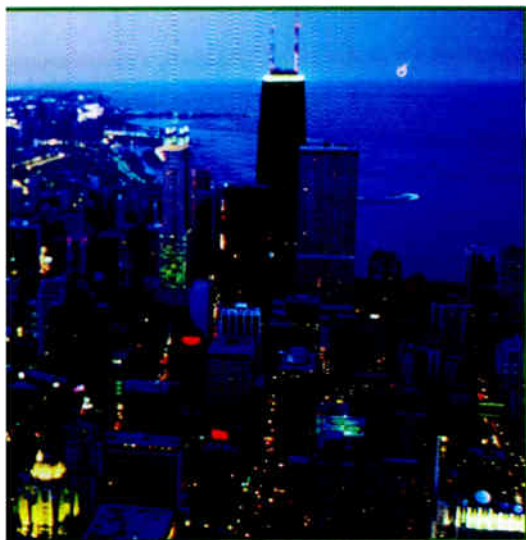
Chicago Radio Market Overview

Station	Freq.	Format	1996 Est. Rev. in \$ Mil.	Owner	Arbitron 12+ W/Inter '97
WGN(AM)	720	Variety/Talk	37.9	Tribune Broadcasting Co.	6.2
WGCI-FM	107.5	Urban	15.7	Chancellor Media Corp.	5.5
WLIT-FM	93.9	AC	17.2	Chancellor Media Corp.	5.1
WBBM-FM	96.3	CHR/Dance	12.2	CBS Corp.	4.8
WVAZ(FM)	102.7	Urban AC	15.0	Chancellor Media Corp.	4.5
WBBM(AM)	780	News	16.6	CBS Corp.	4.1
WLS(AM)	890	News/Talk	6.0	ABC Radio Inc.	4.0
WUSN(FM)	99.5	Country	20.0	CBS Corp.	3.7
WNUA(FM)	95.5	NAC	14.5	Chancellor Media Corp.	3.5
WJMK-FM	104.3	Oldies	17.0	CBS Corp.	3.3
WRCX(FM)	103.5	Rock	13.0	Chancellor Media Corp.	3.3
WSCR(AM)	1160	Sports/Talk	2.1	CBS Corp.	2.9
WXRT(FM)	93.1	Progressive	14.1	CBS Corp.	2.9
WKQX(FM)	101.1	Alternative	12.0	Emmis Broadcasting Corp.	2.8
WOJO(FM)	105.1	Spanish	10.4	Hefel Broadcasting Corp.	2.7
WAIT(AM)	850	Nostalgia	—	Pride Communications LLC	2.6
WCKG(FM)	105.9	Classic Rock	11.0	CBS Corp.	2.6
WMAQ(AM)	670	News/Sports	17.5	CBS Corp.	2.2
WTMX(FM)	101.9	AC	10.9	Bonneville International Corp.	2.2
WLUP-FM	97.9	Hot AC	16.8	Bonneville International Corp.	2.1
WEJM-FM	106.3	Urban	3.4	Crawford Broadcasting Co.	2.0
WPNT-FM	100.3	AC	8.5	Bonneville International Corp.	2.0
WYSY-FM	107.9	'70s Oldies	4.5	Spanish Broadcasting System	1.9
WNIB(FM)	97.1	Classical	3.4	North Illinois Broadcasting Co.	1.6
WGCI(AM)	1390	Oldies	4.0	Chancellor Media Corp.	1.2
WKXX(FM)	94.7	Country	2.7	ABC Radio Inc.	1.2
WMVP(AM)	1000	Talk/Sports	10.0	Chancellor Media Corp.	1.1

— Not available



Stations are ranked in order of Arbitron Winter '97 12+ ratings. Information provided by BIA Research through its MasterAccess Radio Analyzer Database software.



around and sold the station to Mormon Church-owned Bonneville International, which also owns adult contemporary WTMX(FM). Bonneville also picked up AC WPNT-FM in the deal, which means that when the sale is final, Bonneville will own three of the city's four AC stations. (Chancellor is holding onto No. 3-rated WLIT-FM, which it recently acquired from Viacom. Jonathan Brandmeier's fate remains up in the air.)

In the interim, WTMX GM Dew Horowitz says he plans to maintain the status quo at WTMX, which ranks just above WLUP and WPNT.

"They are still my competition," he says. "They are owned by two separate companies, so it's business as usual for the immediate future.

"It's probably premature at this point to say what the future looks like. My guess is we're so closely aligned right now, it's unlikely it would be beneficial for us to continue to be that way in the future. When the time comes, we'll see where the opportunities are and shift accordingly. What those (opportunities) might be, I don't know."

One thing is certain: There won't be any riverboat gambling or lottery commercials played on the Mormon Church-owned properties. The church also has a ban on beer commercials — a big source of ad revenue for WLUP.

With more than 1.1 million Hispanics in the Chicago area, it was only a matter of time before the Spanish format began to splinter. For years, one-size-fits-all Hefstel/Tichenor-owned WIND(AM) and WOJO(FM) dominated the Spanish market — WIND as a 25–49 talk/hits station that carries Bulls and White Sox play-by-play in Spanish, and 18–49 WOJO with its contemporary hits format. Both are aimed at Mexican-Americans, which

make up 70 percent of the city's Hispanic population.

Last fall, the company (at the time it was Tichenor; "the New Hefstel Corp." was debating a name change at press time) decided to go after non-Mexican Hispanics — 20 percent of the Hispanic market is Puerto Rican — with tropical/salsa WLXX(AM).

"If you grew up in Puerto Rico or South or Central America or Cuba, that was the kind of music you grew up listening to," says Jim Pagliai, VP and GM of all three stations. "A lot of Mexicans like that music too, and it was another format that had not been addressed in the past. So we decided to address 30 percent of the market with the music and culture they grew up with."

The newest development on the Hispanic front is the recent entry of Spanish Broadcasting System into the market with its purchase of WYSY-FM, a 24-hour station with a strong signal.

"It's competition," says Pagliai. "We already have competition in the city of Chicago. The Z Network has two FM facilities here in Chicago, and there is also lots of competition with WTAQ(AM)."

But WOJO has been the eyes and ears of the Hispanic community for 18 years, and that counts in a city where listeners are intensely loyal.

"Chicago will have more stations come into the Spanish format and that's the way the business is headed," says Pagliai.

Top-billing, top-rated variety/talk WGN(AM), owned by Tribune Broadcasting Co., has annual sales of \$37.9 million, according to BIA Research, making it first in the market and one of the biggest billers in the nation, second only to WFAN(AM) in New York. And despite a drop in the Winter '97 Arbitrons, the station is still No. 1 (12+) in the market. But the legendary WGN is an anomaly, a stand-alone in a marketplace where multi-ownership is the norm.

In Chicago, Tribune Broadcasting Co. also owns WGN-TV, 24-hour local cable news outlet CLTV and the Chicago Cubs, as well as the Chicago Tribune (WGN stands for World's Greatest Newspaper, by the way).

That means the company's hands are tied — for the time being, at least — because of newspaper/radio cross-ownership laws. In other words, Tribune Broadcasting cannot purchase any other radio properties in the Chicago area.

"It's in the FCC process right now," says WGN VP and GM Wayne Vriesman.

continued on page 33 ➤

GREAT DATES IN HISTORY



4000 B.C.

Adam and Eve
leave fertile date orchard
for cold and cruel world



537 A.D.

King Arthur and Lancelot
fight over date,
and it's not the Queen



1492 A.D.

Columbus leaves known world
looking for a date



1980 A.D.

Princess Di misunderstands
when Charles asks for a date



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by Brian Holmes

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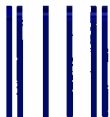
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Most recently, BIA Research named the Raleigh-Durham-Chapel Hill market the biggest-gaining radio market in 1996. With a growth rate of 18 percent, the market enjoyed the largest percentage of estimated revenue gains among all Arbitron-rated markets last year.

Raleigh-Durham-Chapel Hill, centrally located between the Blue Ridge Mountains to the west and the Atlantic coast to the east, does not have a dominant central city. Unlike such metro areas as Austin, Texas, or Nashville, Tenn., where half or more of the people in the metro live in the central city, only 28 percent of residents of the Raleigh-Durham-Chapel Hill area live in the largest city, Raleigh. Raleigh-Durham-Chapel Hill is a collection of four midsize cities, 29 smaller towns and numerous rural communities, each unique and distinctive. Together, they make up a “community of communities” that offers a small-town feel with big-city amenities.

“With each major station being licensed to one of the three major cities, this not only creates interesting signal contours, but also has resulted in a very moderate number of signals,” says SFX Broadcasting Operations Manager Brian Burns.

The market is an excellent example of what everyone in the radio industry has feared would happen as a result of consolidation: eight out of nine FM signals in the market are controlled by three major companies.

SFX Broadcasting has the largest treasure chest, owning four of the market’s nine 100 kilowatt stations. The most successful of these stations is CHR outlet WDCG(FM), dubbed “Music for All People — G105,” which SFX took control of in July '96. Originally “Durham’s Country Giant,” WDCG flipped to CHR when it was still owned by the Durham Herald Newspaper in 1981.

G105 has consistently seen excellent rating success, ranking No. 1 18–34 (11.2) and No. 2 25–54 (8.8) in the Winter '97 Arbitron ratings. The station’s Bob & Madison Morning Showgram ranked No. 1 12+, 18–34 and 25–54. SFX has turned those numbers into a large chunk of revenue.

G105 ranked second in revenue in the market last year, taking in nearly \$6.6 million of the total \$49.3 million, according to BIA Research.

“G105’s success is the result of several elements: great marketing, promotions, morning music show and overall stationality,” Burns says. “I’d like to believe that we have a staff from top to bottom of major-market people who have chosen the lifestyle Raleigh affords them.”

Bill Poole

by Lucia Cobo

“The salvation of the stand-alone station will be community service,” says J. William Poole, general manager of Fredericksburg, Va., stations WFLS-AM-FM and WYSK-FM in neighboring Spotsylvania.

If anyone would know, it would be this long-time broadcaster and NAB Radio Board member who helped launch and manage WFLS-AM-FM since their inception in 1960 and 1962, respectively.

“My interest in electronics is what got me into broadcasting,” says Poole. He became a ham radio operator while still in school and used to hang out with the engineer at the local radio station (Front Royal, Va.) who allowed him to pitch in every so often.

By the time Poole reached high school, he was an old hand at “riding the board, monitoring the network programming, doing the station breaks, etc. The station always was looking for weekend and part-timers,” he says. “That is how I got started. And, then I sort of took over as engineer, started working on the air, got into sales, but still did the engineering.”

While attending the 1960 NAB in Chicago, Poole was introduced by a mutual acquaintance to the Rowe brothers, co-owners of the Fredericksburg daily newspaper, *The Free-Lance Star*.

“I met the Rowe brothers, who had just gotten the license for the AM station. Joe Rowe was there to buy equipment for the new station, and he asked me to walk the floor with him and help him pick out equipment — which I did.

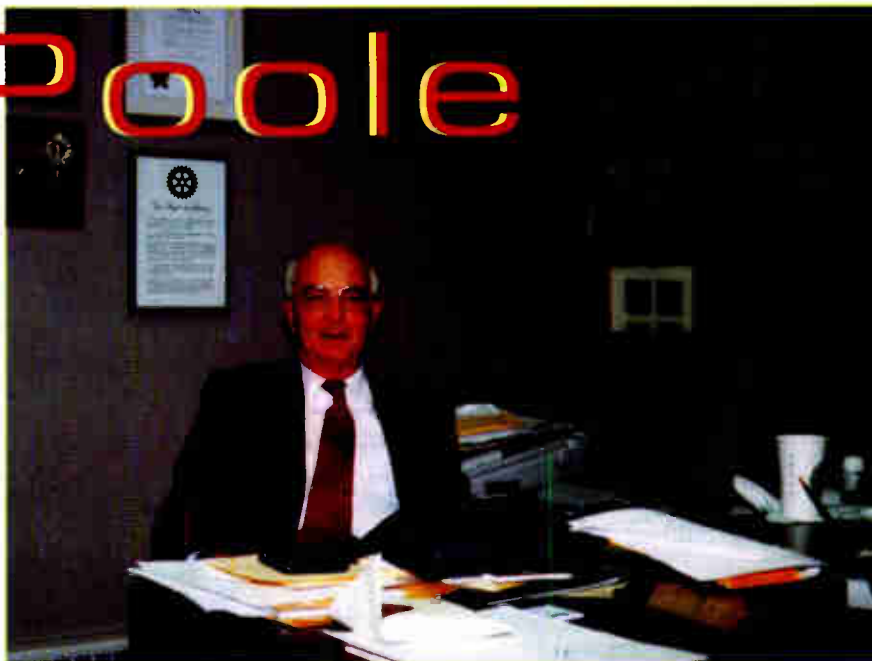
“Little did I know that six months later, they would hire me.”

When Poole arrived in Fredericksburg, the station was not yet on the air, and the equipment was stashed in boxes in the old newspaper building downtown.

In 1962, they added the FM.

When hired, Poole took on the jobs of general manager, chief engineer, sales executive, news director and farm director — a humble start that launched one of radio’s most decorated stations (WFLS-FM just won three more RTNDA awards for its news coverage). At the station studios, journalism awards fight for space on the walls with country music CD plaques and photos from station events.

And it is a news operation completely independent of the newspaper journalism going on down the hall. Separate staffs of print and broadcast journalists point to management’s commitment to a full-service operation. And not just in news. The radio stations have two full-time engineers on staff and are poised to convert to all-digital,



state-of-the-art studios.

“We have two good engineers now, but I still keep my hand in it,” says Poole. “I still have an interest in technology and I try to read about it.

“The most important technological change of the last few years has been the ability to process audio — the digital revolution has allowed very sophisticated automation of your system. The audio quality has improved dramatically, allowing you greater versatility in the way you present your product.”

And Poole looks forward to the day when in-band, on-channel DAB is ready to go. “It is necessary,” he says. “It will have a dramatic effect on the future of AM radio. The biggest obstacle AM has today, as far as competing with FM, is the quality of the audio. Digital will improve that dramatically.”

The strength of the WFLS operation leads Poole to believe that there is room in the consolidated future of radio for stand-alone operations.

“We are a single station operator in the broad sense of the word,” says Poole. “In some ways, we may have an advantage over these tremendous consolidated groups. We still have a very strong news department, we do a lot of community service, our people have been here a long time and they tend to stay. Our morning team has been on the air in Fredericksburg, on our station, for 15 years. We are very active in the community. That is the salvation of the stand-alone station.”

Service to its community of license is the station charter. But Poole also serves the radio community. A past and current member of the NAB Radio board, he keeps a watchful eye on NAB efforts to serve an extremely diverse group of broadcasters.

“NAB is facing some interesting challenges right now, but I think they are doing well in meeting those diverse needs,” says Poole. “Small vs. large is an issue that both the staff and the board of NAB are well aware of — you have to serve all facets of the industry. I am pleased with their philosophy and genuine concern with all aspects of the broadcasting business.”

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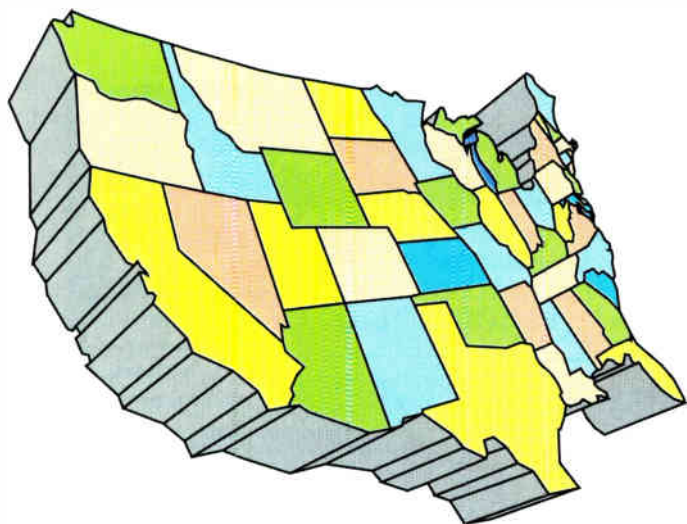


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Coast-to-coast Radio?

by D.A. Barber

After six years of planning, prospects for satellite-delivered digital audio radio service (DARS) became a reality in April when the FCC allocated two 12.5 MHz S-band spectrums to launch the nationwide radio service. Though years away, the plan by Satellite CD Radio and American Mobile Radio Corp. to provide seamless, CD-quality listening while driving anywhere in the country has sparked a testy debate, engulfing radio broadcasters, electronics manufacturers and the music industry.

"We don't see what it adds or brings to the consumer," says Walt Wurfel, former senior vice president for Public Affairs at the National Association of Broadcasters in Washington. "Our purpose is not to promote radio in any form. Our purpose is to promote free, over-the-air local community radio."

"I really think this is going to enhance all listenership, just like cable television increased people watching TV in general," says Lon Levin, president of American Mobile Radio Corp. in Washington. "U.S. citizens love choice."

David Margolese, CEO and chairman of Satellite CD Radio Inc., a subsidiary of Virginia-based CD Radio, echoes this notion. "The idea is to do for radio in your car what cable did for television in your home," he says.

A niche market

The satellite radio services will be similar to what cable radio has offered for years: subscription-based niche programming that will be, in most cases, commercial-free. The service will be transmitted nationally by satellite in digital, CD-quality to a new breed of car radios that will receive both the satellite stations and local broadcasts.

"It's the mobile market that is key to us," notes AMRC's Levin. Access to the new stations is expected initially to cost between \$5 and \$10 a month on a subscription basis and target people who spend a lot of time in their cars, as well as underserved rural areas where, says CD Radio's Margolese, "people just don't have those choices available to them."

The choices CD Radio plans to offer by the second half of 1999 include 30 music channels and 20 news-type channels. The music channels will focus on niche

formats that may be too small to support a local station but could garner a national audience.

"Fifteen percent of all music purchased is in a niche market, like classical, jazz, blues and reggae," notes Margolese. "But how many reggae stations are there?"

The answer, according to Margolese, is three in the United States. But will listeners be willing to pay for a radio service that has always been free? "People used to have TV for free," notes Margolese, "and now they pay for it."

Death of local radio?

The NAB has opposed DARS as a threat to the entire radio industry through the erosion of the listener base and the potential to adversely affect revenues at local stations. "Digital satellite radio, as we see it, would be a threat because it would siphon off a certain percentage of the national audience and make them pay for this," notes Wurfel.

But Gary Shapiro, president of the Consumer Electronics Manufacturing Association does not agree. "We think digital radio would be a wonderful opportunity for broadcasters and consumers," Shapiro says. "I think consumers are starting to reject radio in favor of CDs in their cars." That, says Shapiro, is the market satellite radio will really cut into.

"As far as local ads go, I don't think that's going to be a problem," says AMRC's Levin. "There will always be local radio, and we're a national service."

"If I'm listening to a satellite instead of a local station, it's going to hurt the local station's billings," argues Wurfel, who adds that if the station's audience gets smaller, it has less value to an advertiser.

"Every time a new technology comes along, people say it's going to cut into the pie, and usually the pie ends up being expanded," says Margolese. "Any entrenched industry never welcomes competition."

No great threat

Broadcasters in small, medium and large markets do not seem to share the NAB's concerns about this future competition, whether it targets mobile listeners or underserved rural areas.

Marie Kordus, general manager of KPWR(FM), the No. 2 English-language radio station in Los Angeles, says she



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Is DARS A Threat?

Contrary to NAB's argument that DARS would be detrimental to terrestrial broadcasters, broadcasters themselves are counting on radio's inherent strengths to stand up to a competing satellite-delivered service.

"I believe that radio's success — from the day Marconi invented it until today — lies in its ability to be local. I don't think that DARS is ever going to be able to do that. I think they have an opportunity to deliver music and do a fine job of it, but I don't think (such a service) will ever be able to get into the community and superserve the people in our listening area."

— Alan Fetch, General Manager
WSNY(FM), Columbus, Ohio

"I think anytime that you expand the number of options a listener has, you take the risk of watering down the industry's ability to stand out. Bottom line: The radio stations that win in markets one to 200 are always the ones that are locally based and have real, live people doing what they're supposed to do."

— J. Michael McKay,
General Manager
KKDM(FM), Des Moines, Iowa

"Not at all. What we do is unique. We have the luxury of having DJs who are the best collection from the '50s and '60s. I don't think that you can repeat that somewhere else."

— Marie Mason, General Manager
WCBS-FM, New York

"By and large, I think that nothing is going to stand in the way of technology as it offers opportunity and selection for the listener. But I don't think it matters. I don't think (DARS) will affect us very much."

— Don Troutt,
General
Manager
KKBQ-FM,
Houston

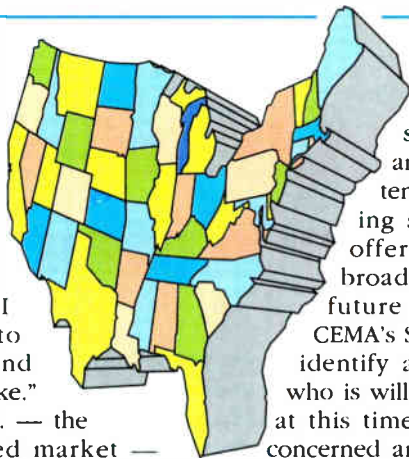
continued from page 20 is not concerned about potential harm to local radio. But if she were driving across country, she'd use the service. "I want to know what I'm getting; I want to like it," Kordus says. "I don't want to have to search the dial to find something that I might like."

In rural Casper, Wyo. — the smallest Arbitron-rated market — KTRS(FM) Owner and General Manager Bill Hart says he "doesn't see it as a terrible threat" to local stations. "This is for the guy who's driving down the road and listening to CDs all day anyway," Hart notes. "That's what it's going to compete against more so than the local stations."

If you serve your community well, you'll hold your audience.

— Bill Hart

If you follow the scenario of listening while driving from Los Angeles to New York, your route will take you through Tucson, Ariz. Debbie Wagner, general manager of four of the city's SFX-owned stations (KRQQ(FM), KWFM-FM, KCEE(AM) and KNST(AM) — all in the top 10), says truckers and RVs going by are not the consumers who fill out Arbitron books. "The one thing that's going to be missing is that local flavor that radio has built its life on," Wagner says. "I really believe that local radio will survive because people still want to know about things that are affecting them."

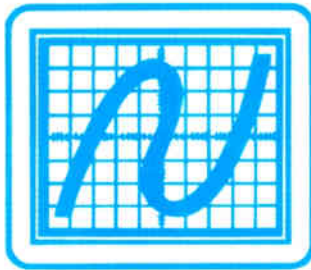


larger cities is that the satellite signal drops in and out every time a listener encounters a building shadow. This should offer some comfort to broadcasters who fear the future competition. And CEMA's Shapiro says he cannot identify a radio manufacturer who is willing to build the radios at this time. Still, NAB remains concerned and wonders about the

future as satellite radio technologies creep into reality within the next two or three years.

"I don't understand how the satellite people think they can recoup their mammoth investment of \$500 million," Wurfel says. "I think they may be seeing something here that they're not talking about."

D.A. Barber is an award-winning free-lance writer and radio producer based in Tucson, Ariz.



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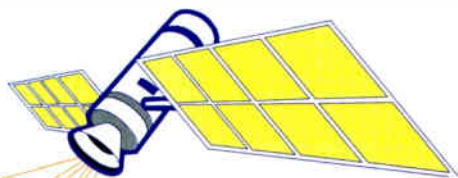
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"It has always been my philosophy that if you serve your community well with information, entertainment and news and weather, you'll hold your audience," adds Hart.

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HOT POTATO:

Alcohol Ads Still a Heated Issue in Washington

by Frank Montero

Ever since a Corpus Christi, Texas, TV station agreed to air a Crown Royal Whiskey commercial last summer, a pitched battle over hard liquor advertising on television and radio stations has been raging in Washington.

Initially, there was an outcry by certain lawmakers who considered the ads to be another assault on America's youth (consider, it was argued, the Budweiser Frogs, Spuds Mackenzie and Joe Camel). In fact, Congressman Joe Kennedy (D-Mass.) introduced legislation to ban the advertisements from the airwaves, while the National Association of Broadcasters walked a careful line in the midst of the storm.

Senate Majority Leader Trent Lott (R-Miss.) joined President Clinton in condemning the Distilled Spirits Council's November 7th vote to formally lift its 50-year voluntary ban on broadcast advertising. Lott called the council's decision a "big mistake" and expressed his position that "it would have a bad impact on our children and young people and society as a whole."

Lobbyists for the distilled spirits industry cried foul, claiming to be at a disadvantage against beer and wine advertisers who freely advertise on the airwaves, while the major television networks vowed that they would not air the spots. Beyond the television networks, several large radio groups, including American Radio Systems, Clear Channel, Jacor and SFX, adopted a wait-and-see approach to hard liquor ads. While they did not completely rule out the possibility of eventually running such advertisements on their stations, many of the larger radio owners have turned down the business for the time being.

Presumably, one major concern on the part of the broadcasters is the possibility of government regulation if the large broadcasting chains fall off the wagon too quickly.

Since then, the controversy seems to have merged with the general din of political issues debated on Capitol Hill, the FCC and the White House. That is, until the recent NAB convention in Las Vegas when FCC Chairman Reed Hundt used the opportunity to blast broadcasters for airing such ads. In fact, in a speech before convention attendees, Hundt called on broadcasters to establish a new voluntary code against airing such ads, presumably in light of the Distilled Spirits Council's vote to lift its broadcast advertising ban. In fact, Hundt, a former antitrust lawyer, was quick to point out that such a voluntary code by broadcasters would require an exemption from the antitrust laws, and he encouraged broadcasters to seek such an exemption from the Justice Department.

This recommendation comes as the Distilled Spirits Council has requested its own version of a voluntary ad code, which (you guessed it) would include beer and wine advertisements. In the words of a representative of the Distilled Spirits Council, "Alcohol is alcohol."

While this was happening, President Clinton sent a letter to

the FCC asking the Commission to look into regulatory solutions to protect children from hard liquor advertising. The NAB responded by noting that the major broadcast networks and virtually all group owners of radio and TV stations have refused to run the ads, and declared that "FCC intervention in the area of hard liquor advertising on local radio and television stations would represent a solution to a problem that does not exist."

Complicating the debate are intra-FCC feuding and partisan politics, including Hundt's proposal to issue a Notice of Inquiry on the effects of alcohol advertising in order to force fellow commissioners to go on record with their vote — a tactic aimed at Commissioners Chong and Quello, who have questioned the propriety of the FCC's role in regulating such ads.

If all this weren't enough to make your head spin, let's add a little interagency rivalry. With deregulation, FCC jurisdiction is up for grabs all over Washington. The Justice Department has appointed itself the guardian of multiple ownership abuses, the EEOC may end up inheriting EEO compliance and now the Federal Trade Commission has claimed the responsibility for policing advertising content, including alcohol advertising. In fact, FCC Commissioner Chong's office has criticized Chairman Hundt's call for a Notice of

Inquiry on the grounds that "the FCC is not the appropriate body to put limits on legal advertising."

Most recently, Senate Commerce Committee Chairman Conrad Burns (R-Mont.) has written a letter to the FCC criticizing Chairman Hundt for his call to investigate hard liquor advertising on the airwaves.

In his letter, Burns states that Chairman Hundt's "repeated attempts to assert FCC jurisdiction over the advertisement of various legal products continues to be of great concern to me ... jurisdiction over such broadcast issues clearly lies with the Federal Trade Commission."

In the interim, the FTC is expected to look into the issue. However, there is no certainty as to where these investigations will lead. There have been rumors that the FTC is expanding its investigation to look into whether alcohol advertisements, including beer and wine ads, target minors who are too young to legally purchase alcohol.

In light of the recent proposed settlement on tobacco advertisements aimed at minors, there is a possibility that some accommodation will be reached that limits both hard liquor ads and beer and wine ads. One thing is certain: With millions of dollars at stake and the politically volatile nature of the issue, it is not expected to go away quietly.

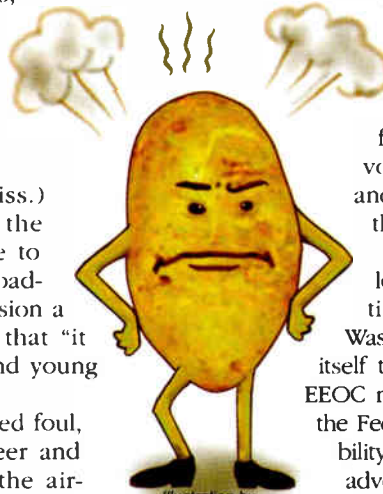
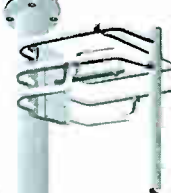


Illustration by Vicky Baron



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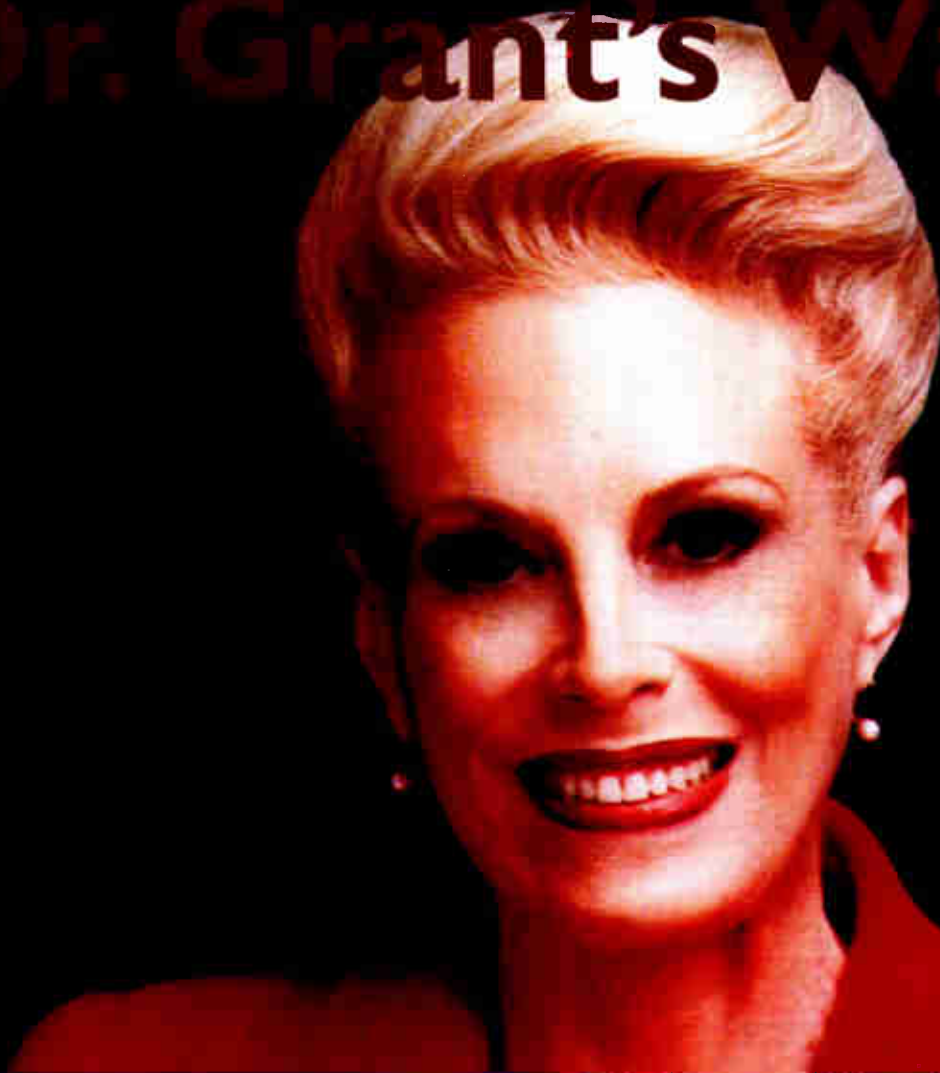
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READER SERVICE 38

Dr. Grant's Waiting



“It occurred to me shortly after I started working in radio that this was really nothing more than teaching while entertaining,” says Dr. Toni Grant, clinical and media psychologist. “And, you know, every good teacher is entertaining.”

During her weekday afternoon satellite-delivered program, distributed by Radio Shows Ltd., listeners converge in Dr. Grant’s airwaves-defined “waiting room” to benefit from the veteran broadcaster’s insight.

Dr. Grant, who began her radio career in 1972 as a weekly guest psychologist and co-host on Bill Ballance’s KABC(AM) show in Los Angeles, now broadcasts from Dallas to 18 markets, including Los Angeles, Seattle-Tacoma and Minneapolis.

The “waiting room,” she says, “is far more important than the patient.” The focus of The Dr. Toni Grant Program, she notes, “is not so much on the caller — it’s the listener. We want to help the caller. We want to give the caller usable information. But, more importantly, we want to give the listener that information.”

Every day on the air, it’s the same act of kindness and concern. “I try every day to plant a seed,” says Dr. Grant,

“little seeds to get people thinking in a more positive direction.”

Think positive

Dr. Grant has been helping listeners think in a more positive direction for the past 25 years. She says she “fell in love with radio from day one.”

After her stint as part of Ballance’s show, Dr. Grant moved into her own slot on KABC, where she stayed from 1975 to 1981. Following a five-year nationally syndicated berth with the ABC Radio Network (during which she continued broadcasting from Los Angeles), she moved to Westwood One Mutual Broadcasting syndication in 1986, eventually reaching more than 180 markets.

And then, in 1990, at the height of her airwaves success, she took a seven-year, self-imposed creative sabbatical. “Lots of creative people take breaks,” she says. “Creative people do need some breaks to recharge themselves.”

So Dr. Grant and her husband, whom she married in 1988 — the same year her best-selling book “Being a Woman” was published by Random House — traveled for a couple years and then relocated to Dallas. “We had an opportunity

Room

by
**Alan
Haber**

in our lives to kind of begin again," she points out. "To just sort of run off and enjoy life, and that's what we did."

Among other things she accomplished during her break was learning how to slow down. "It gave me a different perspective on life," she muses. "I did do all the things that I wrote about in my book. I focused on my home, my husband and just a little bit more on my inner life. I think I could say that I'm a far more peaceful person today than I was seven years ago."

What's her secret? "I think that love does do that for you," she says. "I think it helps us find inner peace." Her time off helped her see how important broadcasting had been to her. "Sometimes when we're doing a thing, it's hard for us to appreciate its value," she notes. "It was very interesting for me to do other things."

Back home to family

The '90s version of The Dr. Toni Grant Program, which kicked off on March 24th with a week of broadcasts from flagship station KTZN(AM) in Los Angeles, was warmly received by listeners right from the start. "The reception was so over-

whelmingly positive and warm that it was like going back home to family," she says.

The listeners were "validating what I had sought to accomplish," she offers. "It was just overwhelming to have people not only call and say 'Welcome back,' but to call and tell me what specifically I had said that had impacted their lives."

"We're getting fabulous reaction to Toni from listeners," says Dave Cooke, operations manager/program director at KTZN, the former KMPC(AM) (the switch took place in late February). Cooke hopes KTZN will garner a 60/40 female-to-male audience; the station's slogan is "Talk Radio Is Not Just a Guy Thing."

"Toni was a number one personality in this market for many, many years," Cooke points out. "There are a lot of people in Los Angeles who absolutely love her."

Advertisers, he notes, "are thrilled because they know the performance that (Dr. Grant) had in Los Angeles in years past."

Dr. Grant continues to affect the lives of her listeners. In all the time she's been on the air, her "style of relating to people hasn't changed markedly," she observes.

Life, as she tells her listeners, is not a dress rehearsal. "It's the only life we have," she says, "and so my hope is that people who listen to this show find ways to enrich their already good lives."

Alan Haber is a free-lance writer who specializes in radio and a variety of popular culture topics. He writes on the Internet and radio personalities for Tuned In. He may be reached via e-mail at zoogang@earthlink.net

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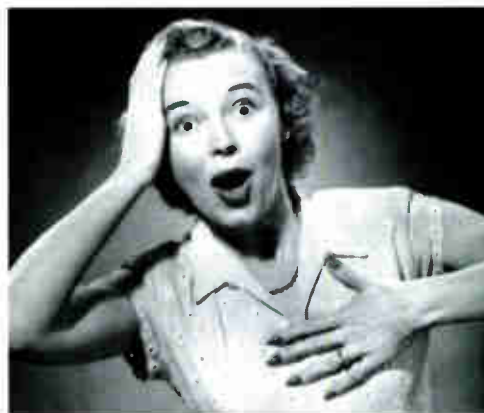
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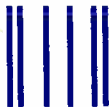
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006	026	046	066	086	106	126	146	166	186
007	027	047	067	087	107	127	147	167	187
008	028	048	068	088	108	128	148	168	188
009	029	049	069	089	109	129	149	169	189
010	030	050	070	090	110	130	150	170	190
011	031	051	071	091	111	131	151	171	191
012	032	052	072	092	112	132	152	172	192
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016	036	056	076	096	116	136	156	176	196
017	037	057	077	097	117	137	157	177	197
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"My commercial has been running for two whole days and I haven't received a single call!"

This exclamation is heard frequently from clients who are investing in radio for the first time. That's why it is crucial to explain to clients new to radio how the medium works and, realistically, what results they can expect.

Some clients who are new to radio expect a deluge of calls or store traffic the first day the ad airs. That's not the way radio usually works. "Radio is a frequency medium," says Pat Reedy, VP and general manager of Trumper Communications Inc. in Salt Lake City. "If you're going into it for a one- or two-week trial, save your money."

Reedy says that to utilize radio effectively, an advertiser needs to run at least 13 weeks on stations that reach the advertiser's target audience. Most marketers agree that advertising influences purchasing decisions only after the consumer develops "cumulative awareness" of the product or business.

Chris Stonick, a radio recruitment consultant based in Ft. Lauderdale, Fla., says that clients usually mention early in the game what they expect from radio. "The client may say, 'Well, the newspaper brought me five sales. I think radio should bring about 30.'" Stonick warns that if the client's expectations are unrealistic, it is up to the salesperson to clarify how the medium works.

In many cases, radio does not even get the credit it deserves. Some clients report, "We're getting a lot of people who say they saw our ad in the phone book." The fact is, it is difficult for the average consumer to remember exactly where he or she first heard — or saw — the ad. Because the phone book is often used as a reference, it is many times cited as the advertising source.

There are usually serious flaws in the client's response tracking system. Stonick claims that some clients still report no business from radio even after Stonick Recruitment "ringers" call a business and clearly state they heard the ad on radio. Many marketers agree that the

by

Doug Burton

only way for a client to get an accurate assessment of radio is to run a schedule on radio exclusively for several months, then look at the overall increase in sales.

Seven solid tips

There are several things that a savvy sales rep can do to boost results and make sure the radio station gets proper credit. First, identify the many factors inherent in the client's business that could derail a sale. Here are seven things that could make a difference:

▼ Does the client have a tricky location? If the client has an unusual or hard-to-find location or a phone number that's difficult to remember, it may require special attention in the ad.

▼ Is the client's business customer-friendly? If consumers are asked to call a phone number, is the phone call answered quickly? Also, does the person answering the phone have good people skills?

▼ What is the marketplace like for the client's product or service? Is there low consumer interest for the product? Some products are in high demand; others require a longer selling period.

▼ Who are the client's competitors? Determine how long the competitors have been advertising, what media they use and approximately how much money has been invested.

▼ Has the client recently invested a substantial amount of money in advertising? If the client has never advertised

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and is attempting to compete head-on with a competitor who has, then success depends greatly on strategy and making a substantial commitment to catch up.

▼ How does the client expect listeners to respond to the ad? If the client expects to see an increase in store traffic but only gets phone calls, he or she may feel the ad was ineffective. Design a commercial and a schedule to satisfy the client's goals to the letter.

▼ Does the product fit the lifestyle of the station's average listener? The closer the match between product and consumer, the more you can expect from the investment.

Nurture commitment

Let's say your client's commercial has been airing for a week, and he's getting nervous because there is still not a significant increase in business. Don't panic. Reassure your client that it takes time to build name awareness. Don't make wholesale changes to the concept of the commercial at this point. Bailing early destroys any cumulative awareness that may have been gained.

Once you have a story to tell with a new radio client, get a success letter. The letter should give details of the campaign, concerns along the way and the ultimate payoff. These case studies can be extremely helpful in reassuring a client who gets antsy a week or two into a schedule.

Fax the success letters to anxious clients to demonstrate that it is perfectly natural to be nervous about a slow start and that with many past clients, the advertising paid off in the end.

Ah! The ultimate compliment: Your client calls and asks you to pull the spots for a while because the ads "worked too well." Your response: "Nonsense. Radio can never work *too* well."

We recently got a call from a very happy client at one of our Salt Lake City radio stations. It was a local employer who was running ads to recruit supervisors for a huge customer service facility. The company had filled all its available positions and wanted to cut back on the schedule. Quick with his quotations, our sales rep relayed the old adage, "When business is bad, advertise. When business is good, advertise."

We redesigned the client's ads to focus on employee recognition and turned it into an image campaign. It was a great public relations move for the company and a way to continue to build brand equity.

By carefully assessing the client's marketing position and investment, the sales rep can help new radio clients set realistic expectations and develop a timeline of success. Clients should be reminded that radio can bring phone calls or store traffic, and also do some pre-selling of the product or service. Ultimately, however, it is up to the counter help or person who answers the phone to sell the product. Agree on how the response will be judged. Ask

Bright idea: Clients who use print media love to display their print ads for all to see. Why not give your clients a *framed copy* of the script used for their radio commercial? It's a great opportunity to get the station's logo in front of clients and keep them excited about the schedule. Seeing the script may also remind customers precisely what prompted them to visit the business in the first place: *radio*.

— Doug Burton

the client how many calls he needs to feel this was a successful campaign. If the client's expectations are too high, tell him so. Be honest. Set expectations early and remind the client that with solid marketing, a commitment to the right stations and a little patience, the sky is the limit.



Doug Burton is creative services director for Trumper Communications stations KISN-AM-FM and KUMT(FM). He welcomes your comments at (801) 269-7135.

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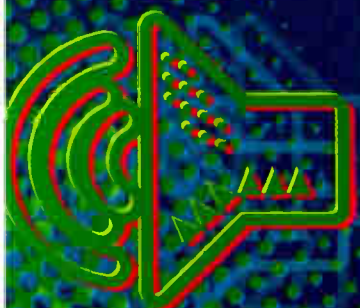
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World Radio History

NEW
ORLEANS





Chicago

► continued from page 11

"They indicated late last year that as part of the Telecom Act, they would take a look at it and see if it should be in effect these days. In our opinion, it's outdated." Vriesman says he expects a resolution by the end of the year.

"Isn't a company that owns a major TV station, radio station and newspaper more influential than a company that owns eight radio stations?" asks Constantine. "I think the Tribune will hold on to the radio and TV stations because they're in three media, as opposed to having eight properties in one medium. They consider themselves a multimedia conglomerate."

Constantine cites a trend that has companies buying outdoor advertising companies to complement their TV and radio stations.

Indeed, Tribune takes full advantage of the vertical cross-promotional opportunities its diverse holdings allow.

Constantine adds that he does not see the cross-ownership rules changing anytime soon. Nor does he see WGN changing hands in the near future. "I don't think Tribune will give up WGN unless someone comes along and offers an enormous amount of money for it."

The same could be said for the other standalones in the market: Emmis-owned modern rocker WKQX(FM) and ABC Radio talker WLS(AM). ABC also owns WKXX(FM) (formerly WLS-FM), which launched a Kicks-country format in late 1995, placing it in direct competition with country stalwart WUSN(FM). While WKXX ties for 26th place in the ratings, WUSN's ratings have jumped from a 3.0 to a 3.7 since the change.

In early May, after experimenting with the country format for 18 months, WKXX dropped the ailing format in favor of classic rock. That puts the station in direct competition with CBS-owned WCKG, home of Steve Dahl and Howard Stern. Overseeing the change is modern rock guru Bill Gamble, who spent the past several years transforming WKQX into one of the nation's most influential new music outlets before moving to ABC.

After this investment in reprogramming, don't look for ABC to dump the station just yet.

"My research has shown that the major networks want to be involved in the large

cities," Constantine says. "ABC has been aggressive in building its group, and they are going to want to expand."

And what about Emmis outlet WKQX? The modern rocker ranks 14th 12+ with a 2.8 share in the Winter '97 Arbitrons.

"At some point someone is going to come along and really want it and will find the price break, where they can make as much money as the station did from the interest they'd get from putting it into the bank," says Constantine. "Everything is for sale if there's the right price point."

As one Chicago media watcher puts it, "This is not the end. It won't be finished until all the available properties have been snapped up by someone."

Cara Jepsen is media editor of the Illinois Entertainer and a contributor to the Chicago Reader and Crain's Small Business in Chicago. She last wrote a Format Focus on urban radio for Tuned In.

Chicago Financial Snapshot

Market Rank 3
Revenue Rank 3
Number of FMs 4
Number of AMs 37

Revenue 1993 \$281.1 mil.
Revenue 1994 \$311.1 mil.
Revenue 1995 \$330.0 mil.
Revenue 1996 \$343.0 mil.
Revenue 1997 \$358.4 mil. est.

Revenue Growth
'90-'95: 6.0%
'96-'00: 5.5%

Local Revenue 75%
National Revenue: 25%

1995 Population: 3,438,100
Per Capita Income: \$17,491
Median Income: \$40,114
Average Household Income: \$48,841

Source:



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Circle 14 On Reader Service Card

All-sports Hits the Bull's Eye

Ten years ago it was considered daring, even foolish, to derive a new radio format catering to an audience that was already well-served by cable television — sports fans. Yet WFAN(AM) in New York signed on as the first radio station with sports updates and talk programming geared toward devotees of football, baseball, basketball, hockey and every other sport imaginable. Nine years later, WFAN was the top-billing radio station in the country, with 1996 revenues of more than \$42 million — proof that sports radio has grown to be a viable and profitable radio format that is increasingly attracting new cume while still serving the hard-core sports fan.

While we still have the veteran all-sports stations such as WFAN, WIP(AM) in Philadelphia and XTRA(AM) in San Diego, AM radio stations have embraced sports radio as an exciting and profitable format that appeals to a large audience. Today, virtually every major market in the country supports at least one sports talk radio station. According to a study published by Interep, 156 radio stations in 92 continuously measured Arbitron markets now feature an all-sports format, with 60 new all-sports stations signing on in the past two years. Additionally, stations in smaller markets are airing the format with the help of national sports program suppliers such as ESPN Radio, Prime Sports Radio and One-On-One Sports Radio Network.

Sports appeal

Jeff Dorf, general manager of Prime Sports Radio, points to a general interest in sports issues as a reason for the proliferation of the format. "Sports is much more universal today," Dorf says. "Five years ago, you had Cher and Michael Jackson doing endorsements on TV commercials. Now you have sports figures like Michael Jordan. The appeal of sports is growing."

Chris Brennan, chairman, president and CEO of One-On-One Sports Radio



Network, adds that a national sports talk format provides an alternative to heavily localized sports programming. "National sports is top-of-mind information that people need," he says. "With free agency, pro sports teams moving, Tiger Woods at the Masters and alumni associations of universities getting larger, people have a very strong desire to know about their favorite team, which might not be the local team."

As the appeal of professional and college sports changes, sports radio has adapted to satisfy the public's growing affinity for sports. In the early years of sports radio, the on-air content was based on RBIs, save percentages, accuracy ratings and other statistics.

"When WFAN went on the air in 1986, the perception was that the audience was 18- to 24-year-old, beer-drinking men in black T-shirts," notes Chuck Duncan, vice president/Affiliate Relations for One-On-One. "Now, sports (talk) is attracting 25- to 54-year-old, well-educated professional men. It is a desirable demo."

Today, talk programming on sports radio stations is increasingly more

focused on general issues in the world of sports. "Being totally statistically focused will result in a small, loyal cume, but it will not deliver the occasional sports fan," Dorf says.

Rick Scott, an all-sports radio consultant and president/CEO of Rick Scott and Associates, a Seattle-based consulting firm, echoes the sentiment that sports talk should be based on the stories behind the games, rather than the numbers. "Nobody cares about the statistics," Scott says. "Guys reading box scores is the last thing you want. The focus should not be just on who won the games, but why they won," he says.

Dan Bennett, vice president/general manager of Susquehanna-owned KTCK(AM) — "Ticket" — in Dallas, echoes the importance of an effective communicator as a host. "If all you have is a guy who knows who was at fullback for the '64 SMU Mustangs, that's not very interesting. If you hire real stiff sports guys, the format won't grow." Bennett adds that each show on KTCK is the result of careful planning and execution. "We do a lot more than discussing last night's game. We work on sound effects and music; there is a lot of production value for each show. This is not a format where you can just 'wing it.'"

Entertainment value

Mike Glickenhau, vice president and general manager for Jacor/San Diego, owner of all-sports XTRA(AM), stresses the need for an entertaining on-air product. "As a host, you have to know the basics of sports, but the ability to be entertaining is even more important," Glickenhau says.

According to Scott, compelling and entertaining personalities are a necessity for creating a successful sports talk program. "You want a talent who can talk about the Fuzzy Zoeller situation in a compelling manner," Scott says. Dorf adds that sports talk personalities are also charged with keeping the on-air product fresh by including a variety of topics in the programming.

While sports stations are known for discussions on the four major sports, Dorf allows personalities at Prime Sports the flexibility to discuss other topics related to sports. "We try to mix sports news with

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entertaining sports issues," he says. "We will talk about lifestyle issues, like the latest movie that featured an athlete, or we will reminisce about a great athlete."

Bennett adds, "Our guys will talk about everything from the game last night to how long it takes to shave. With the Tiger Woods phenomenon, instead of analyzing every shot, our guys talked about ('Woods') relationship with his father, and we got calls from more of the casual sports fans."

Glickenhau refers to the XTRA morning show as "sports lite," as the entertainment-based show presents topics that relate to the male lifestyle, including movies and television shows in addition to sports topics.

Dorf says that the success of a sports talk program depends in large part on phones, with listener participation facilitated by an able call screener. "You are only as good as your call screener or producer," he says. Dorf also suggests that the talent should present a topic for listeners to call in and comment on, rather than having the listeners direct the topic.

One way that XTRA encourages listener participation is through call-in shows with local sports celebrities, including players, coaches and owners of sports franchises. "Our listeners are not looking to have the sports page rehashed," Glickenhau says. "We provide a forum for fans to vent, and we give our listeners a different perspective that they can't get anywhere else."

Kraig Kitchin, executive vice president of Premiere Radio

Networks, syndicator of national sports talk host Jim Rome, says that listener participation from astute callers is essential. "Jim presents a challenge to his callers," Kitchin says. "He tells them, 'Have a take. Don't suck.' His callers have a defined, thought-out comment, and it makes for more riveting radio."

Dorf suggests that thorough coverage of the four major sports (baseball, football, basketball and hockey) is vital to the success of a sports format. "It's important to be well-rounded, but what's really driving your cume and TSL are the four major sports," Dorf says.

While there is no national play-by-play on Prime Sports Radio, Dorf suggests that play-by-play on a local level will result in additional cume, as well as sales and marketing opportunities. Scott adds that baseball coverage is particularly effective in attracting new cume. "People come to baseball from all different formats," Scott says. He adds that football is effective in attracting 18-34 audiences, while basketball and hockey can be effective depending on the market, and he adds that "if a team starts winning, people will follow it."

"We look at ourselves as a 'guy talk' station," Bennett says of KTCK. "We use sports as a base, and we talk about stuff that guys can relate to. We don't pretend that we have a lot of women listening."

The male-dominated appeal of all-sports radio is evident in Dallas as well across the United States. Katz Radio Group's Fall 1996 Focus on Radio reports that 87 percent of listeners

Our listeners are not a bunch of nerdy sports guys. We have a high qualitative profile.

— Dan Bennett

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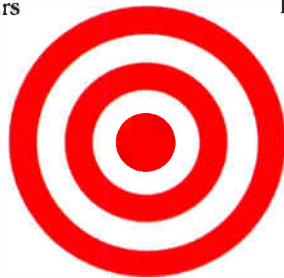
However, while men do dominate the all-sports landscape, the format is receiving more attention from women. "Our audience is 75 percent male and 25 percent female — a higher female skew than AOR or news/talk," Brennan says. "I have three daughters who are very sports-oriented. It is an area of growth."

Also, according to the KRG study, the median age of the all-sports listener has stayed constant at 40 years of age, while TSL to all-sports radio has risen in recent years to 8 hours and 9 minutes a week.

Also, the all-sports audience is qualitatively sound, as Simmons Research shows that listeners to all-sports radio are twice as likely as the general population to have graduated college, twice as likely to have an annual household income of more than \$100,000 and 38 percent more likely to have purchased a new car in the past two years.

Also, according to the Interep study, all-sports radio listeners score high on the index for professional/managerial occupations, as well as financial, travel, high tech and automotive categories. "We have to get clients to understand that our listeners are not just a bunch of nerdy sports guys. We have an extremely high qualitative profile," Bennett says.

Such impressive qualitative stats as these open new doors for sales opportunities for all-sports formats. Bennett notes that successful categories for KTCK include personal communications companies such as PrimeCo, computer manufacturers, automobile manufacturers such as General Motors, computer retailers, hardware manufacturers and automotive products.



Bennett states that in terms of advertising, "You'll hear everything on the station. Gone are the days where you can survive on sports bars. The format is much more mass appeal," Bennett says.

The all-sports format also has proved to be successful nationally as well. "We have a very high conversion from audience share to revenue," Brennan says. Strong categories for One-On-One include national phone companies, beer, pharmaceutical companies and credit cards.

KTCK also drives nontraditional revenue through events such as "Ticketstock," a three-day sports event at a local convention center that attracts 25,000 people, where KTCK sells signage and vendor space. "We really rely on the nontraditional client."

Bennett mentions the importance of sponsorships in establishing a revenue base. "Every feature is sponsorable," he says. "We sell everything, including traffic and character voices on the morning show."

As audience shares, revenues and the number of stations are increasing in all-sports radio, the future of the format appears to be positive.

"It will continue to grow as a successful and profitable format," Bennett adds, "It's one of the most fun formats to do. The people who work in music radio don't know the fun that they're missing."

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

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The newly renovated facilities of the Caribou radio station group in Oklahoma City are characteristic of the continuing consolidation of the radio industry.

Recently, after acquiring KTNT-FM, Caribou combined the new outlet with its properties KATT-FM and KYIS(FM) into a single, modernized 13,500-square-foot facility.

The same office building that housed the old KATT studio is now home to all three stations. Designed by Rees and Associates, the upgraded facility boasts three on-air studios, four production rooms and a multitrack studio. The stations are now able to conduct two morning shows simultaneously. The multitrack studio can host artists' live performances and provides seating for an audience of 30.

The design scheme utilizes open-office planning, with offices around the perimeter of the studios and glass walls allowing light to filter inside. The on-air studios feature Audiotronics 2500 series consoles and three identical production rooms with PR&E BMX consoles. A fourth production room contains a larger PR&E BMX2 board. Digital Courier and Digital Generation Systems provide the two computer commercial delivery systems. The entire production complex is

networked, and each production room has its own Fast Eddie or SAW computer editor linked via the CAT5, a Novell networking system. Routing is accomplished with 360 Systems AM16/B routers.

The showplace multitrack studio and control room feature a 48-channel Mackie in-line desk with Aphex 9611 Expander Gate and Aphex 9651 Compressor processing and Otari 50/50 MKIII-8 reel equipment. Located between the KATT and KYIS control rooms is a producer's studio with call-screening capability, satellite switching, computer editing and production archiving.

"The terminal room was designed with digital storage in mind so there is plenty of rack-space for the computer equipment," says Director of Engineering Mike Fields. All control rooms and studios terminate on the wall behind the terminal racks and wiring is fed overhead via wire ladders. "An extensive use of punch blocks has

made changing wiring assignments a breeze. We use the Telos One-x-One for our on-air phones and all Telos Zephyr ISDN terminal equipment," adds Fields.

The furniture was designed in-house by Chief Engineer Chuck Depaepe and built by Everett Crosley of Oklahoma City.

Facility Spotlight offers a look at innovative radio facilities. Share your cutting edge with us. Contact Linda Sultan at (703) 998-7600, x141.

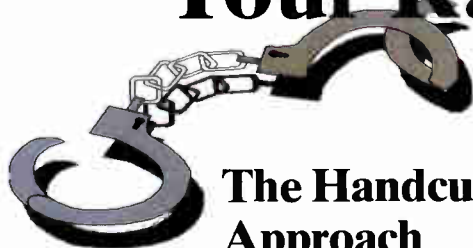


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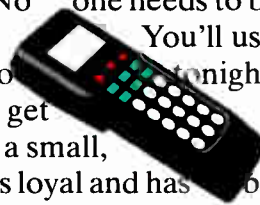
The Handcuff Approach

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

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

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