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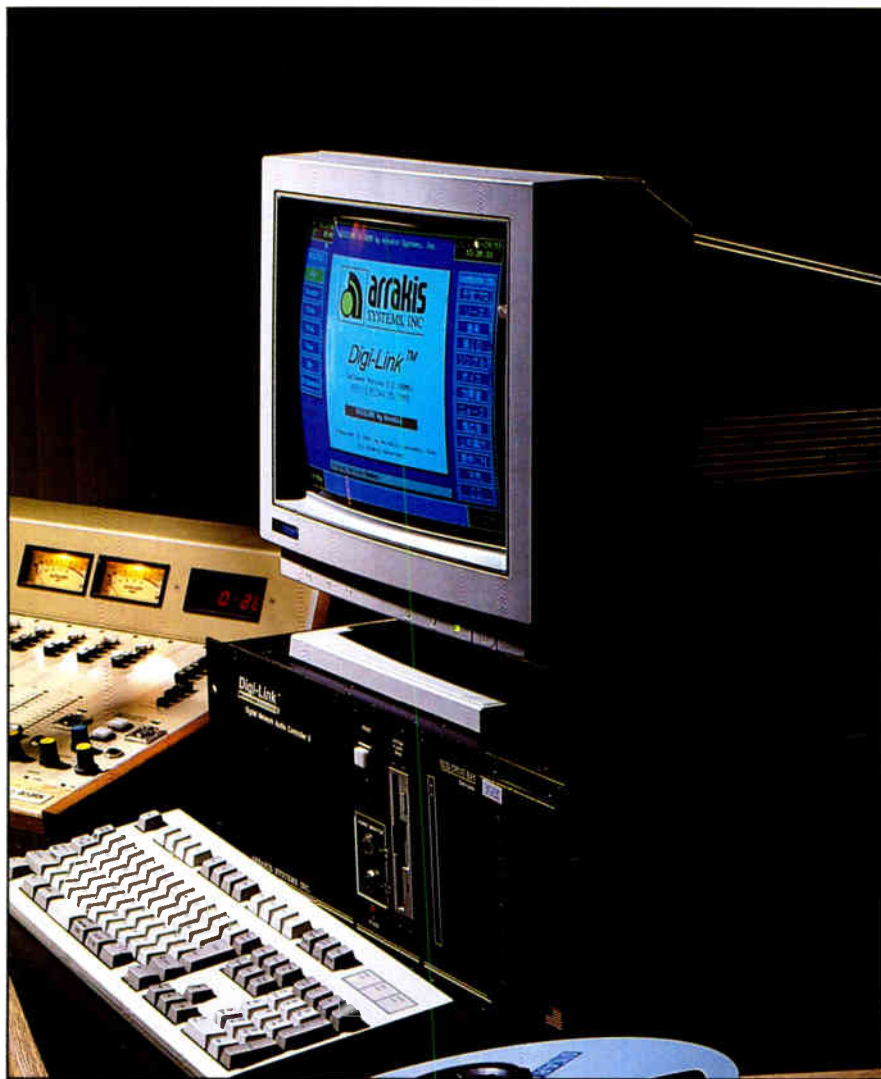
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- 🌐 Market Watch: Los Angeles
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- 🌐 Apollo Radio's Bill Stakelin
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- 🌐 NAB Radio Show Preview
- 🌐 Duopoly's Different Strokes



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M A G A Z I N E



Market Watch:

Just what price are station

owners willing to pay to reap \$450 million in annual revenue? RWM provides answers in a snapshot of the L.A. radio market.

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Programming Profile: Philly's AOR champion WMMR-FM skips the cream cheese and maintains a steady diet of tradition and identifying with a devoted audience.

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On the Air: Weekend shifts are no place for second-rate programming. Three nostalgia stations show how innovation and creativity can score with listeners and advertisers.

DOUBLE TAKE

The Los Angeles radio market is "rough, but not nasty rough. We want to beat each other, not beat each other up."

—KIIS President/GM Marc Hays See page 9.



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Radio '94 Preview: You might notice a few more people than usual at the NAB fall show. Get the lowdown on next month's all-new World Media Expo in Los Angeles.

Greetings, and thanks for reading the premiere issue of The Radio World Magazine, the newest member of Radio World's family of publications. If you only know us as Radio World newspaper, what you hold in your hands now may surprise you.

Unlike the newspaper, which has strong engineering and technology roots, The Radio World Magazine is targeted to meet the needs of station owners and managers, and those that aspire to these levels. The magazine will offer in-depth, feature-oriented analysis of the range of topics important to radio's highest echelon.

But while the identity of this magazine will differ from the newspaper, and from Radio World International, all RW publications build on a common infrastructure deeply entrenched in covering radio. We're now publishing three radio industry publications a total of 50 times a year for over 54,000 radio professionals worldwide. Radio is our business and our passion, just as it is yours.

Let us know what you think about The Radio World Magazine. Like all Radio World publications, we want it to be a lively forum written by and for radio professionals. We invite your participation.

Best regards,



In the Beginning

.....

Offer a warm welcome to the inaugural issue of The Radio World Magazine, a sourcebook for radio station owners, general managers, sales and promotions leaders and other key personnel. From the gate, we will reach more than 12,000 like yourself who thrive on the radio industry.

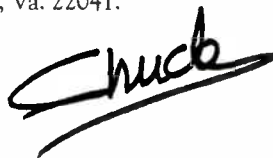
Within these pages, we'll hit your desk with an insider's perspective on the issues that most affect your bottom line, from successful techniques employed in stations like yours to regulatory changes that mandate action to new products and technology that will dramatically change the face of our industry. Simply put, we will provide what you need to know to best focus your budget dollars.

Our approach to the magazine centers on the fact that station leaders, in today's downsized broadcast environment, must understand all facets of the day-to-day operations of a facility. You will read about sales, operations, finance, programming and syndication, promotions, research and special events that influence radio. You'll also meet many of the players and personalities that keep our

industry dynamic and aggressive.

While the product you are holding may be new, as many of you know, Radio World has been a dominant player in the industry for nearly 18 years. Radio World newspaper was founded by Stevan Dana in 1977, and now reaches more than 22,000 technical leaders. Radio World International newspaper, launched in 1990, now reaches 20,000 broadcasters in 210 nations. I joined the company in 1988, and have worked in various capacities for both publications, most recently as managing editor of RWI. I have also worked in the daily operations of radio, as an on-air personality at WKZZ-FM/WWOD-AM in Lynchburg, Va., my hometown.

Now, I am excited about our new mission with The Radio World Magazine. I call upon you to let me know your thoughts and needs as we grow together. Please call me at 703-998-7600; fax: 703-998-2966; or send correspondence to P.O. Box 1214, Falls Church, Va. 22041.



THE Vol. 1, No. 1, Sept. 1994
Radio World
MAGAZINE

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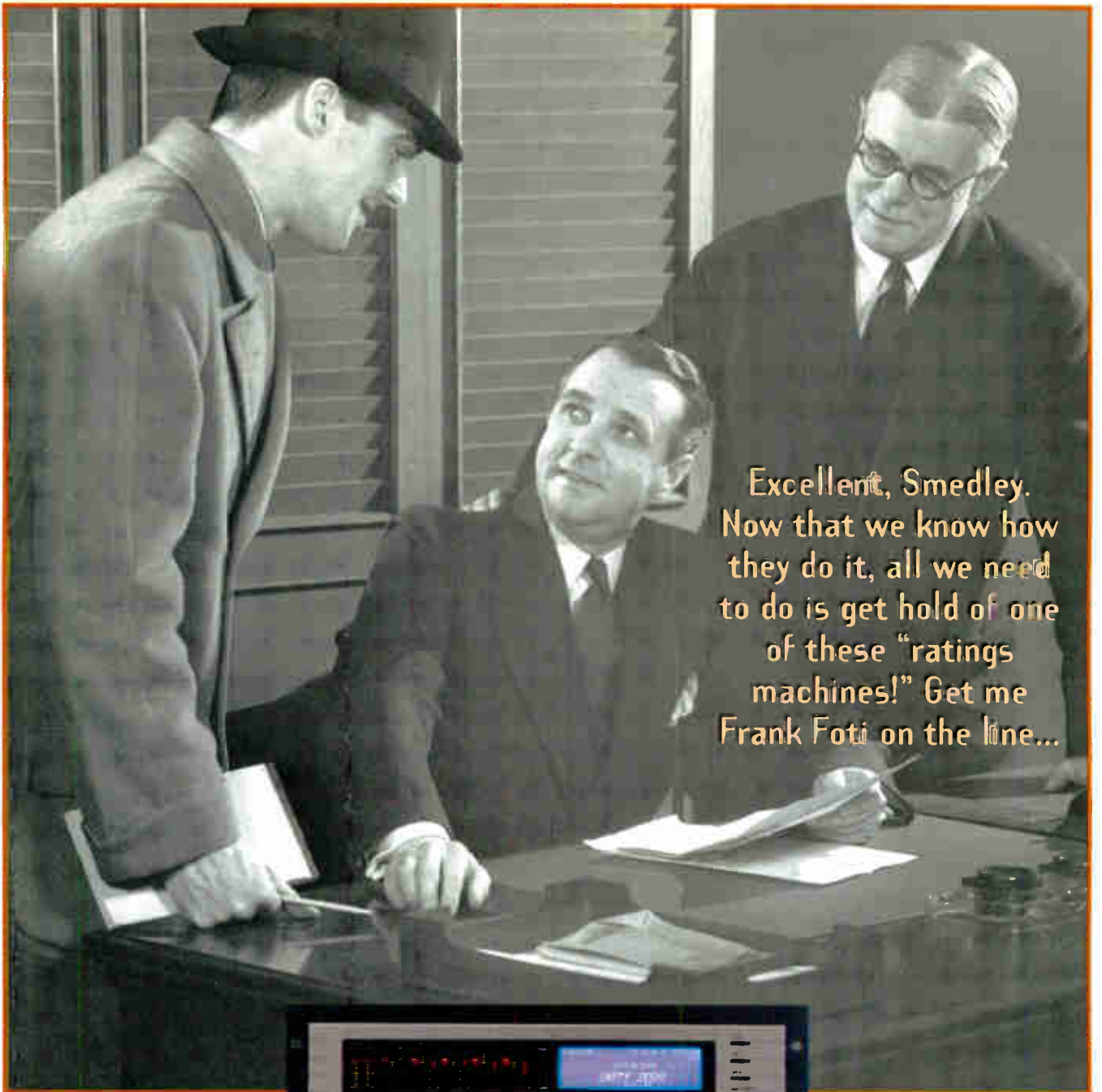
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The Radio World Magazine (ISSN: pending) is published monthly, by Industrial Marketing Advisory Services, Inc. 5827 Columbia Pike, Third Floor, Falls Church, VA 22041. Phone: 703-998-7600. FAX: 703-998-2966. Second-class postage pending at Falls Church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

POSTMASTER: Send 3579 forms and address changes to The Radio World Magazine, P.O. Box 1214, Falls Church, VA 22041. Copyright 1994 by IMAS Inc. All rights reserved. For reprints contact the author and The Radio World Magazine.





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MARKET WATCH

los angeles

by Jeffrey Jolson-Colburn

America's Media Mecca Pays Big For Radio's High Rollers

At first, it sounds like radio heaven. Los Angeles is the country's largest market in terms of revenue—all you need is a happy little niche to reap princely profits from the \$450 million a year in ad income.


There is a captive listener: consumers trapped in their cars for hours each day. Plus, more than any other place in the world, radio forms a backdrop to life here and holds its own in the multimedia onslaught of images, information and entertainment.

In reality, however, the market is as odd and unique as the latest silly California trend, with nuances and idiosyncrasies that can nonetheless provide valuable lessons for other media executives around the globe. For starters, it has virtually no mainstream stations. For another, it remains the most competitive market around. The Southern California freeways are littered with the corpses of failed stations and feeble formats.



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"It's the toughest market in the country," media consultant Jeff Pollack says. "With almost 90 signals, if you don't have something very special to market, you will be perceived as non-essential, which is the nearest thing to oblivion in radio." There are new victims each year: KMET, the Edge, Mars, Pirate Radio.

"You can't be a big player in the radio business without being in L.A.," says Norm Pattiz, chairman of Westwood One. "Everyone takes it very seriously and competes very, very hard."

"In Los Angeles, there can be five or more stations with the same format, compared to

in general, with cooperation from all the stations, has been going on for more than half a century. "There is an unusual cooperation here," Mason said. "Since 1937, the stations have banded together under SCBA to seek markets both outside and inside of Southern California." He admits, however, that "when they leave the meetings they go after each other like crazy."

Haye adds, "When it comes to creating a positive atmosphere for advertising and a professional image, we work very hard together." Hence L.A.'s \$450 million, compared with New York's \$385 million in ad revenues, even though the Big Apple has a bigger population bite.

In spite of the radio crowding, there is still affluence: 18 stations here gross \$12 million or more, and seven of America's top-billing stations are here. Eleven of the top-billing groups own one or more outlets in the area, according to the SCBA.

Pricey place to play

Los Angeles can be a pricey place to play, however. Stations looking for

any real dent in Arbitron ratings should be prepared to spend \$2 million to \$5 million a year in promotion, according to Haye. "That would be a conservative range for marketing and promotional budgets. And it certainly wouldn't include something really expensive, like a format change."

L.A. stations spent about \$19 million on TV advertising alone, with \$3.3 million being the highest single expenditure (though the TV ads were a fair deal; after all, television stations spent \$25 million for radio ads). After TV, radio spent the most on newspaper and outdoor advertising in this city of billboards.

That promotional spending is over and above the initial ante, the richest in the land. Anyone who wants to buy an L.A. station better have deep pockets, as even non-top 10 stations can run in excess of \$100 million. Oldies KRTH recently sold for \$110 million, the highest ever paid for a station, even though it ranked at number 10 in the Spring 1994 Arbitron ratings. It is, however, one of the most profitable stations in the U.S.

Industry sources peg KRTH's cash flow at about \$11 million, meaning the acquisition price was a simple 10 times cash flow. Though that's steep, it's not outrageous. The number of stations sold in the late 1980s went in the \$70 million to \$80 million

More than any other place in the world, radio forms a backdrop to life here and holds its own in the onslaught of images, information and entertainment.

one or two in other markets," notes Gordon Mason, president of the Southern California Broadcasting Association. "Besides competition for listeners, stations tend to have more sales people here than anywhere else, so there is intense rivalry for ad dollars." The number of sales people per station has doubled in the last 10 years.

We're talking crowded. There are four adult contemporary stations, seven talk, six jazz/pop standards, five urban contemporary, 10 Spanish, eight religious, four rock oldies, three CHR, two country, two all-news, three public radio and eight in other languages, according to SCBA figures.

The gentlemanly side

Oddly enough, there is a gentlemanly side to the daily scuffles between stations. There is very little negative campaigning against each other, and at the end of the day, everyone shakes hands at the bank.

"This may be the most competitive radio market in the country," says KIIS President and General Manager Marc Haye, "but you have GMs who realize that as a business, we create more business. The more we blend our resources, the more we can create revenues. It's rough, but not nasty rough. We want to beat each other, not beat each other up."

And therein lies one of the key secrets to radio's success in L.A. Promoting local radio

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range, but later purchases were made at bargain basement prices of \$40 million-plus. "Values were much higher in the late '80s," Pattiz says. "But they are starting to get back

pretty much finished in all the major markets, but L.A. proves you can do very well with specific formats."

To get an idea how crazy this market is, the



up there, as you can see by KRTH." His own station, Pirate Radio, sold for about \$48 million.

Too expensive for duopolies

This explains why there are not a vast number of duopolies in Los Angeles. It's just too expensive, and as Haye points out, you can influence small market advertisers if you have four of the top five stations, but L.A. is just too big. It could cost a quarter of a billion dollars in acquisitions just to round up a 15 share in accumulated station ratings.

Nonetheless, there are a few deep-pocketed players who are doubling up in the market. Infinity now has KRTH and KROQ. ABC owns three: KLOS, KABC and KMPC. "There are more and more duopolies in Los Angeles," Pattiz says. "You should own as many as you can afford to own."

KRTH is a good example of how profitable the niches can be when the pie is big enough. "Everyone has gone to niche programming here," Pollack says. "There are literally no more mainstream formats left in L.A. that are successful. It's all about niches and how big your niche is. Mainstream is

top station is KLAX, with about a 6 share. It plays ranchera and oompah music, a mix of traditional Mexican folk dance with influences of German polka music. There are classic rock stations that specialize in playing just a certain era, like '70s rock. There are variations in soft rock stations so subtle that the stations take out ads specifying they are into Billy Joel but not Sting, or vice versa.

Haye says his station is the only top 40 left in the market, and he is proud of it. "We remain true to the top 40. Most stations around the country have abandoned that heritage, but we are fortunate because we are successful with this mix."

Where the niches are

Another way to look at that is that top 40 itself has become a niche. That statement would have caused peals of laughter at an NAB meet just five years ago. But now, the country's richest radio market can only support one top 40.

Conversely, the niches are becoming mainstream, according to Pattiz. "For instance, alternative rock station KROQ was a niche, and now they're very broad. They've

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A Competitive View of Los Angeles

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

Station	Frequency	Format	1993 Revenue (\$ in millions)	Owner
KLAX-FM	97.9	bandero/Tejano	16.5	Spanish Broadcasting
KPWR-FM	105.9	CHR/dance	20.0	Emmis Radio
KROQ-FM	106.7	new rock	18.0	Infinity Broadcasting
KOST-FM	103.5	soft AC	28.0	Cox Enterprises
KIIS-AM/FM	1150/102.7	CHR	n/a	Gannett
KFI-AM	640	news/talk	17.0	Cox Enterprises
KLVE-FM	107.5	Spanish	15.0	Heffel Broadcasting
KKBT-FM	92.3	urban	17.5	Evergreen Media
KABC-AM	790	news/talk	32.0	Capital Cities/ABC
KRTH-FM	101.1	oldies	25.0	Infinity
KCBS-FM	93.1	oldies	13.5	CBS
KBIG-FM	104.3	AC	22.0	Bonneville International
KZLA-FM	93.9	country	12.0	Shamrock Broadcasting
KFWB-AM	980	news	21.5	Group W Radio
KLOS-FM	95.5	AOR	28.0	Capital Cities/ABC
KLSX-FM	97.1	classic rock	21.0	Greater Media
KYSR-FM	98.7	Hot AC	15.0	Viacom
KNX-AM	1070	news	22.0	CBS
KTNQ-AM	1020	Spanish	8.0	Heffel Broadcasting
KTWV-FM	94.7	new age	13.5	Group W

got damn near a 5 share in a market where most companies are becoming satisfied if they can get a 2.5 share," he says. "The only consistent thing about L.A. radio is change."

The stations with the closest approximation to mass appeal are the big rockers, and they tend to rate around a 4 to 6 share and are defined by their morning personalities. "KLSZ is defined by Howard Stern, we're defined by Rick Dees, KLOS has Mark and Brian," Haye says, explaining why such elephant bucks are offered to the drive time stars. "At the background stations, music is much more of a factor. But the high-profile personalities are crucial for these stations."

"The morning drive is so critical here that you have to have a strong morning show," Pollack says. "For instance, KIIS with Rick Dees is doing well. The station is able to do a nice job musically after 10 a.m. Dees is their unique selling point that gives them identity and success, even more so than the music they play."


With all the cars (8.3 million autos for a population of 9.5 million, traveling an average of 80 miles a day), AM remains strong. "AM is a very valid format here," Haye says. "A city as diverse as L.A. supports a lot of formats, including the news and talk stations on AM."

AM alive and well

"AM is alive and well here," Mason concurs. "KABC is one of the biggest billing stations in the country with about \$30 million a year. Talk radio, with 18 to 20 commercials per hour, has a greater billing potential than an FM rock station where 10 is the maximum." He added that they would be opening up the AM band past 1600 MHz in the next few years.

"As long as it is unique and not duped on FM, there is room for AM," Pollack says.

Another characteristic attribute in Los Angeles is its ethnicity. "That allows for lots of different types of radio stations that can all focus on large population groups," Pattiz says. Obviously, Hispanic is very viable and vibrant, but there are numerous others.

Future prospects for the market are as bright as the California sun. While it may not please the motoring public, station owners will be glad to hear that one study said the average speed on an L.A. freeway in 10 years would be 12 miles per hour. "That means more time on the road," Pattiz says, "and they won't be watching TV or reading magazines." 

Jeffrey Jolson-Colburn is the Los Angeles-based music editor for *The Hollywood Reporter*.

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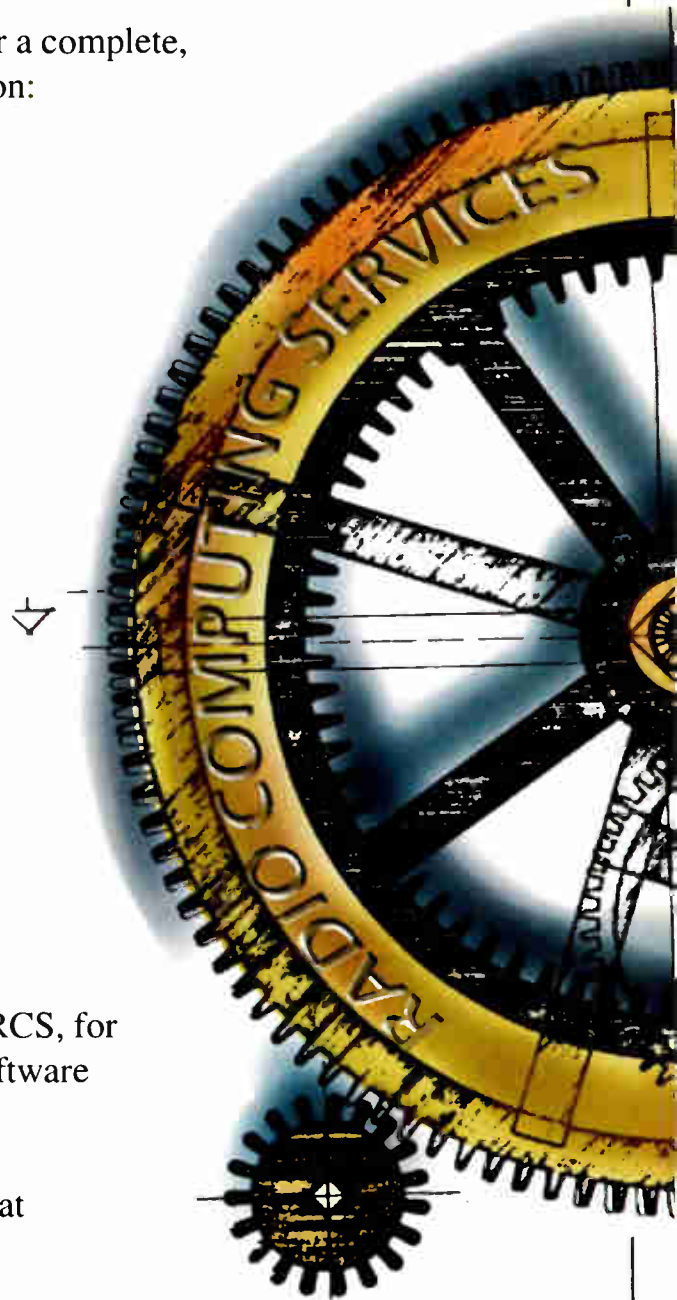
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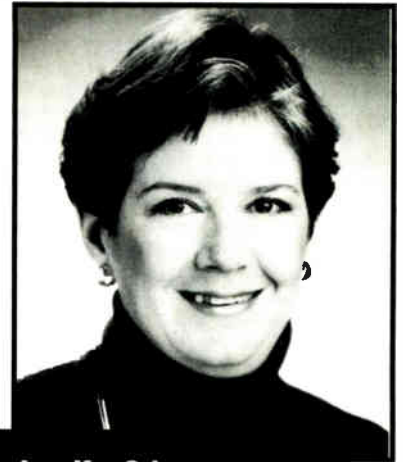
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**Steve Jacobs, president
Par Broadcasting
general manager
KKLQ-FM 106.1, San Diego
format: CHR**

“ *What role do promotions play in your overall business strategy?* ”



**Jennifer Grimm
general manager
WPOC-FM 93.1, Baltimore
format: country**

Promotion plays an extremely significant role in our overall operation. CHR requires high visibility and a great deal of face-to-face marketing. We devote about 9 percent of the budget to promotion.

We get our high-profile Jeff & Jerr morning team out in the community on a regular basis. We did a “Melrose Place” party at the end of the season and brought a couple of the actors down from the show. We also have a bumper sticker promotion with McDonald’s in the summertime, giving away a couple of Jeep Wranglers. We send our man out to identify cars, pull them over, give them \$106 and enter them to win the Jeep. We also do a lot of personal appearances, but no remotes per se. We also do a lot of charity work in the community using personalities.

Q-106 has five full-time people in the promotions department—they work for our three stations: KKLQ FM and AM (simulcast) and KIOZ-FM (AOR). We also have five part-time people who are on call.

As far as advertising, we do billboards year round—the bigger, more spectacular boards on the freeways; and television usually during three separate promotions during the year. Most of our television advertising is centered around our morning show. Our strategy is that we will buy television commercials during those particular shows that our morning talent likes to talk about on the air.

Our goal is to be highly visible and active in the community.

Promotions are part of the personality of WPOC-FM. What we do here is very lifestyle-oriented, and our promotions, both on and off the air, reflect that. Overall, we spend 11 percent of our budget on promotion of the station. We do about 90 remotes a year and probably about the same number of personal appearances. We’re involved in all kinds of community and regional concerts and events. We also host “Private Performance” every fall, where we award tickets to 1,400 listeners, with artists like Kathy Mattea and Susie Boggus. We’ve also taken listeners on a 36-hour whirlwind trip to Nashville. We find that people who don’t play enjoy playing along with these contests.

WPOC doesn’t do many bar promotions, though there are a couple of very nice nightclubs we are involved with—we really want to project more of a family image, and there’s the issue of additional insurance when we’re involved in a remote where alcohol is served.

We have a terrific full-time promotions/marketing director, Sheila Silverstein, who’s involved in the strategic planning of the radio station. She’s definitely had an impact on creating awareness and improving ratings. Sheila won Billboard’s promotion director of the year in 1991 and this year is nominated again. She has a full-time assistant and an active intern program, recruited from ads on the air and through local colleges.

We’re also involved in a lot of television advertising. Generally, it’s in the spring, on whatever stations in the market make sense—I let my agency make those calls.

One thing we’re up against in the summer is Orioles baseball on WBAL. Otherwise, WPOC-FM has been number one with adults consistently over the past two-and-a-half to three years.



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Walk Through Before You Run with It

by Dana Puopolo

Shopping the duopoly marketplace, in many ways, is like buying a house. Much more than a place to hang your hat during the day, the building and contents of a broadcast facility can facilitate the success of your station and its perception among your listeners.

Just as most prospective homebuyers include an inspection by a licensed professional, brokers recommend that radio station purchase agreements contain an inspection clause in the contract. Being remiss of this vital step is sort of like buying a used car without having a mechanic check under the hood. The extra step could save thousands of dollars in the long run.

"Plain and simple, responsible buyers do walk throughs. Even though we want to have faith in who we're buying from, they're not all smart or responsible," advises Randall Jeffrey, an associate with broker Media Venture Partners.

Traditionally, such an inspection takes place after the agreement is signed but well before closing. Some stations have their corporate engineer tackle the job, but it is often best handled by someone who has no sentiment tied up in either party.

Typically, such an inspection costs between \$1,200 and \$1,500 and can take two days—a day at the transmitter site and a day at the studios. Most inspectors have a defined procedure; some even use cameras or camcorders to assist. Often, the inspector will require an engineer connected with the selling station to be on hand to answer questions, provide information and serve as a guide where needed.

Most consultants start inspections at the transmitter site, since this typically gets the least amount of maintenance time, due to its location in off-site, often-remote locations. The importance of this process cannot be overestimated: "In my experience," says Robert Wotiz, vice president of engineering for Pyramid Broadcasting, "if the transmitter site passes muster, then the studios will, too. However, the reverse is frequently not so."

The process usually begins by visually inspecting the tower(s), antennas and transmission lines mounted to the tower. Often, a copy of the latest tower inspection report is requested.

Among a number of inspection engineers who regularly perform such tasks, the top 10

checkpoints were prioritized as follows:

1. Is the station operating according to FCC and FAA requirements?
2. Age and condition of towers, including

paint, lighting, guy wires, tower anchors and ground system.

3. Transmitting equipment cleanliness, age and condition. ➔



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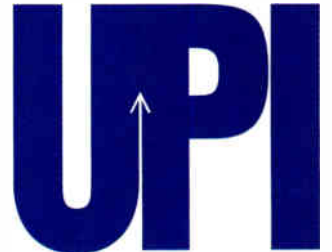
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4. Condition of transmission lines and FM antennas, if applicable.
5. Shape of building, including items such as plumbing, electrical, heating, roof and paint.
6. General condition of building and grounds.
7. Type, age and condition of audio processing used at the transmitter.
8. Age and condition of any vehicles or other buildings on the site, such as tower base buildings, garages, etc.
9. Age, maintenance and condition of emergency generator, if applicable.
10. Condition and installation quality of audio and control wiring.

Consultants usually have some form of checklist they bring with them to help with the transmitter inspection. Most also have forms to conduct a rough inventory of equipment worth more than \$500 at the transmitter.

Next, the station's studios are given the treatment, including on-air, production and news facilities.

Inspectors cited the following as their top 10 studio priorities:

1. Does the station sound loud and clear, or is it muddy and soft?
2. Age and condition of the board and other

- equipment used in the air studio.
3. Type, amount and condition of equipment in the production studio.
4. Amount, age and condition of test equipment at studio location.
5. Condition and amount of remote equipment.
6. General condition of studio location, including building and grounds, if applicable.
7. Neatness of audio and control wiring at studio location.
8. Age, mileage and general condition of any engineering or remote vehicles at the studio.
9. Amount, age and condition of computers at the studio.
10. Quality of non-technical engineering work, such as: maintenance of operating logs, operator licenses, Emergency Broadcast System (EBS) tests, etc.

In addition, consulting engineers usually take a rough inventory of studio equipment, which they will provide along with the checklist.

In most cases, the inspector provides to the prospective buyer a report that details the type, quantity and condition of equipment and, if the buyer requests it, suggested improvements to equipment and signal.

This report is used by the buyer as leverage with the seller to get problems fixed, determine additional equipment needs, spot future opportunities, etc.

There are important reasons to get inspec-

A station inspection could save thousands of dollars.

tors involved early on in the process of buying any station, but in any case, it is an essential step in the imminent purchase of any property.

"I've never heard of engineering problems nixing a deal," says Dick Blackburn Sr. of broker Blackburn and Co., "but they've delayed a few closings. The buyer and seller both want the deal to happen, and usually they're able to work through any problems that surface."

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

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WMMR Banks on Philadelphia Tradition

by Marjory Roberts Gray

Philadelphia AOR FM Has Ranked in Top Five for More Than a Decade

If cream cheese and cheese steaks are any indication, winning Philadelphia's heart points to a bright future.

In that tradition, WMMR-FM, 93.3, can count itself a big cheese; the station has ranked in the top five in the Philadelphia market for more than a decade.

The AOR outlet has maintained the number one spot in the 18-34 and 25-54 age groups for the majority of that time. WMMR earned a 6.6 share in the spring Arbitron ratings book and the number two spot overall, second only to its sister station, KYW (1060 AM/news). Both are owned by Group W.

Undoubtedly, WMMR owes part of its healthy standing today to its on-air longevity in Philadelphia, spanning more than a generation. Along with its sizeable share of the 18-plus audience, WMMR celebrated its 25th anniversary last year.

"If I say soup, you think Campbell's, and if I say film, you think Kodak," says Ed Shane of Shane Media Services in Houston. "If I say rock'n'roll in Philadelphia, you think 'MMR."

While the station remains highly visible in Philadelphia's rock scene, it continues to target the tastes of its original listeners. "We keep building a relationship with those listeners," says Joe Bonadonna, WMMR's program director and afternoon jock. Bonadonna has a 17-year history with WMMR, initially working as a jock and then moving into directing the station's musical style and format.

"This is an adult rock and roll station that is aimed at the audience it's been aimed at all along," Bonadonna says. "We play the music they want and expect from us, both contemporary and older material." That strategy, adds Shane, involves WMMR's persistent and successful efforts

to stay in tune not only with its audience but with the direction of the rock music industry as well.

Bonadonna and the other on-air personalities promote the station's image of stability, says General Manager Chuck Fee, and in turn, bolster its ratings. Fee, who came on board nine years ago as general

"They're people who love to work at the station and who work together as a team," Fee notes. "Everyone here feels that we're the Philadelphia radio station, which keeps us at the top of the heap."

Bonadonna agrees and points out that it takes a veteran air staff to build a solid relationship with listeners. That staff includes Pierre Robert and newsman Earle Bailey in morning drive, followed by Bubba John Stevens in middays and Bonadonna in afternoons. Matt Cord covers the evening shift, Lyn Kratz is on nights and Chip Horeneck handles

W M M R - F M
Sample Hour

Weekday Morning Drive—41:42 minutes of music

Sparks Will Fly	Rolling Stones
Golden Years	David Bowie
Tomorrow's Girls	Donald Fagen
Tequila Sunrise	Eagles
Alison Road	Gin Blossoms
Wish You Were	Pink Floyd
Mr. Jones	Counting Crows
Levon	Elton John
Crazy Little Thing Called Love	Queen
While My Guitar Gently Weeps	Beatles

sales manager, also worked on two other occasions for WMMR during the 1970s. Many of WMMR's high-profile jocks have been with the station for more than a decade.

overnights.

Another vital piece of WMMR's success story is its tremendous promotion and marketing efforts. "They've maintained their presence as the promotional and

marketing giant in Philadelphia," says Ted Bolton of Bolton Research Corp., a Philadelphia-based marketing and research company that has worked with WMMR for 10 years.

"At the same time, they've been innovative in the way in which they market and promote."

"At WMMR, it's a matter of course to have promotions of some kind 52 weeks a year," Fee says. "A day doesn't go by when we don't touch our listeners." Events range from more



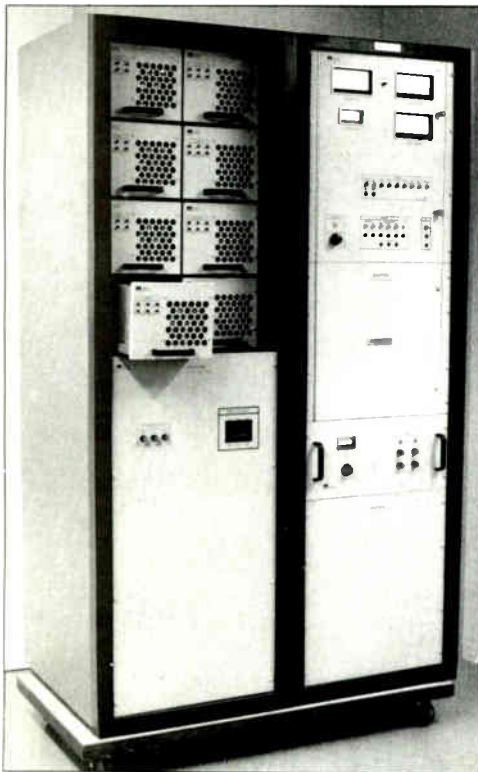
standard rock concert promotions to a unique singles trip on Valentine's Day to Jamaica. With the leading edge of WMMR's baby-boomer audience soon heading into its 50s, other promotional events target families. And it is the rare Philadelphia sporting event that takes place without an 'MMR banner as a backdrop.

WMMR's clear popularity with the adult

market in Philadelphia keeps the station comfortably ahead of classic rock competitor WYSP-FM, 94.1. That's a notable feat with Howard Stern at the helm of WYSP's morning drive. Though the station ranks one slot in front of WMMR in mornings, WYSP falls well below WMMR in all



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—Joe Bonadonna, WMMR PD

other dayparts.

"Stern is on a rock radio station, and everyone including ourselves were quick early on to draw comparisons between the stations," Fee says. "But it's not a competitive format with what we do. We're proud of the fact that we sustain such high ratings in the morning—and then just explode as soon as Stern goes off the air." 

Marjory Roberts Gray is a Philadelphia-based free-lance journalist whose credits include U.S. News & World Report and Psychology Today.

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World Radio History

EEO

Three Letters Meant to Protect Spell Out Dread for Many Stations

by Harry Cole

Over the last 20 years, the FCC's regulation of the broadcast industry has undergone dramatic changes. But one area of regulation that has remained in place—largely unaffected by changes in political administration or regulatory philosophy—is EEO, equal employ-

ment opportunity.

The reason EEO regulation has such staying power presumably has to do with the political attractiveness of espousing something with the unassailable title of "equal opportunity." Make no mistake, though: The mere avoidance of discrimination in hiring is not just what EEO is all about; nor, for that matter, is it even an issue of simple equal opportunity.

Rather, the FCC's goal is to make the broadcast workplace "look more like the American work force as a whole," according to Reed Hundt in a recent speech before the National Urban League. Accordingly, broadcasters are under increasing scrutiny to affirmatively recruit and hire female and minority persons. Underscoring that accountability is the unmistakable threat of substantial fines or worse for failure to comply. Already, the FCC has issued some \$835,000 in EEO-related fines.

The importance of understanding and complying with EEO obligations cannot be overstated. If you have not yet focused on EEO in your own operation, you would be well-advised to assign it top priority.

Two basic components

There are two basic components to the FCC's current EEO regulation. First, licensees must take steps to assure that an "adequate pool of minority/female applicants or hires" is available for at least 66 percent of all vacancies at the station, according to commission rules.

Second, licensees must be able to document that they satisfied this requirement through appropriate records, according to the commission. Inadequate record keeping will be deemed evidence of failure to meet the substantive standard.

The base forfeiture for a first-time EEO violation is \$12,500, and/or you can be subject to "reporting conditions," which requires the filing of detailed reports con-

cerning your hiring and promotion practices. The fine amount can be upwardly adjusted, based on factors such as: including a determination that a large number of hiring opportunities "did not translate into an adequate pool of minority/female" job applicants or hires; or a determination that a "large pool of minorities/women" in the labor force similarly "did not translate" into applicants or hires. If you find yourself subject to two such upward adjustments, the penalty is increased to include short-term renewal.

There also is a kind of "four strikes, you're out" provision, which states that if you get hit first with reporting conditions, and you are subsequently found in violation of the EEO rules again, you will get more reporting conditions plus a base forfeiture plus a 90 percent upward adjustment plus, possibly, a short-term renewal. Phew!

If, after that, you get hit with still another violation, you get all of the above, and definitely a short-term renewal. And if it happens yet again after a short-term renewal, your next renewal will be designated for a hearing, and the possible forfeiture will run up to \$250,000.

Ideally, this gets your serious attention, as well it should.

May not be valid

Despite all of this, however, it's possible that the commission's EEO forfeiture schedule, as it now stands, may not be valid. In July, a federal appeals court in Washington set aside an earlier forfeiture schedule (relating to non-EEO violations) because, in adopting it, the FCC did not utilize the correct rule-making procedures.

Since the EEO forfeiture schedule was adopted using the same short-cut, non-rule making approach, it is, presumably, equally invalid. Thus, the FCC may not be able to apply the forfeiture schedule for the time being (although it bears emphasizing: ➤

How Much for What?

The following misconduct will warrant a \$12,500 base forfeiture, accompanied by reporting conditions, according to the FCC:

Failure to recruit so as to attract an adequate pool of minority/female applicants or hires for at least 66 percent of all vacancies during the license term being reviewed. Evidence of this violation will include either inadequate record keeping and/or inadequate self-assessment throughout the license term.

What is an "adequate pool?" The commission does not say.

Note also that the violation looks to the size of the "pool" you manage to attract, not the recruitment efforts you made to attract it. Thus, you could conceivably be fined even if you go to extraordinary lengths to recruit minorities but are unsuccessful in attracting suitable candidates.

Note also that you can get fined even if your actual minority hiring "represents 100 percent of the minority profile of the relevant labor force," both overall and in your upper-four job categories. In such a case, though, the FCC would consider a 50 percent reduction in the base forfeiture and, possibly, removal of any short-term renewal threat.

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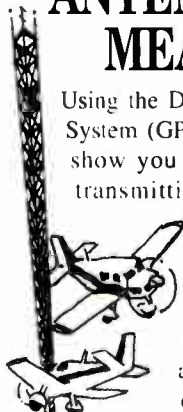
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this has not yet been held by any court).

Still, that provides, at most, only a temporary reprieve. The FCC can and probably will correct any procedural defects, and you can probably count on seeing the forfeiture scheme adopted in some more appeal-proof form sooner or later.

Until that happens, the commission will continue to expect its licensees to affirmatively recruit and hire minorities and females. And the commission can, in the

meantime, probably still issue fines and other penalties on an ad hoc basis.

The bottom line: To stay out of trouble, develop an effective EEO policy, implement it diligently and keep impeccable records.

We will focus on those herculean tasks in future months.

Harry Cole is a partner in the Washington-based law firm of Bechtel & Cole, Chartered.

CLOSED!

KYCY(FM) (previously KYA(FM)), San Francisco, California, from **First Broadcasting Company**, Ron Unkefer, President, to **Alliance Broadcasting**, John P. Hayes, Jr., President and Chief Executive Officer for \$18,000,000.

Elliot B. Evers initiated this transaction and represented Alliance in the negotiations.

What is a "Minority?"

This is not a completely frivolous question. Consider these definitions of racial categories, taken verbatim from the instructions to the FCC's 1994 Annual Employment Report:

White, not of Hispanic Origin—a person having origins in any of the original peoples of Europe, North Africa, or the Middle East.

Black, not of Hispanic Origin—A person having origins in any of the black racial groups of Africa.

Hispanic—A person of Mexican, Puerto Rican, Cuban, Central or South America or other Spanish Culture or origin, regardless of race.

Asian or Pacific Islander—A person having origins in any of the original peoples of the Far East, Southeast Asia, the Indian Subcontinent or the Pacific Islands. This area includes, for example, China, Japan, Korea, the Philippine Islands and Samoa.

American Indian or Alaskan Native—A person having origins in any of the original peoples of North America, and who maintain cultural identification through tribal affiliation or community recognition.

Now consider these observations:

The definition of "White, not of Hispanic Origin" includes people from Africa (or, at least, North Africa, however that might be defined) and from Spain (since Spain is in Europe), without regard to race.

The definition of "Hispanic" appears to include some persons of Portuguese descent (since some South American cultures are plainly of Portuguese descent). But at least one FCC case holds that Portuguese persons are not to be deemed "Hispanic."

The term "Asian" is somewhat misleading, since it does not include all of Asia. Persons from the "Middle East" (in Asia) are supposedly "White, not of Hispanic Origin."

Unlike any of the other classifications, persons claiming to be "American Indian or Alaskan Native," in addition to qualifying on the basis of genetic background, must jump through the additional hoop of maintaining some (unclear how much) "cultural identification." Why? (Or, conversely, why does no other group have to make the same showing?) And does an employer seeking to take credit for hiring such a person have to confirm independently the maintenance of that cultural identification?

The commission has not defined the crucial term, "having origins." How far back do you have to go, or will you be permitted to go, to determine whether you "have origins" in one place or another? Also, how much of your "origins" must be traceable to that place? Is it enough to show just one distant ancestor, or is there some minimum level of ancestral connection necessary?

How (and why) has the FCC drawn geographical lines between, say, "Africa" and "North Africa," or "Asia" and "the Middle East" and "the Indian Subcontinent?"

Are there empirical and/or anthropological and/or any other data that justify those distinctions for purposes of broadcast employment?

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Don't Let Talent and Technique Outshine The Client in Radio Ads

.....
by Thomas Di Noto

The commercial was as creative as they get—a great big idea, with a great big voice, delivered in a great big way and with the promise of a great big payoff.

But ultimately, the spot failed. And the advertiser gave up on radio as a medium. It's a sad scenario, but one that's played out at local radio stations across the country far too often.

Could it be that the spot had the wrong star—not the wrong voice, but the wrong star? Could it be that the spot was so big it overshadowed the product or service it was trying to sell?

In any effective radio commercial, the advertiser must be the star, not the commercial itself. As the star, the advertiser has to get actively involved. That doesn't mean a client must act as his or her own voiceover talent or jingle writer or producer. But it does mean that he or she has to be actively involved in defining the targeted goals and objectives of the spot and in the subsequent logical extension of those goals and objectives: the creative concept.

But first, some questions need answers. What is the unique selling proposition? What is the main reason to buy that particular product or service instead of someone else's? Who is the targeted buyer?

The advertiser is the established subject expert on these matters, so if the client actively participates in helping to think through these issues, the answers become self-evident. It's a proven, step-by-step process that will almost inevitably eliminate the obvious over- and understatements that make for off-target and failed radio advertising.

In any effective radio commercial, the advertiser must be the star, not the commercial itself.

Then, and only then, is it time to get creative. One approach that not only works in local markets but is also cost-effective is, of course, music. It's not only catchy and memorable, it's efficient. It has a long life (the more you hear the same tune, the better it usually works), and it gives you more versatility and flexibility than many other options (voiceover intros and tags can change weekly, if necessary).

Comedy will work, too, if the writing is superb and continually updated to keep it fresh and funny. Take, for example, "Prego... It's in There!" There is no mistaking the "star" in this campaign. Tom Bodet has accomplished the enviable status of instant recognition with the Motel 6 ➔

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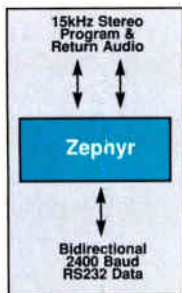
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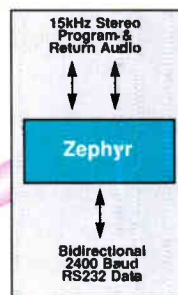


of hundreds of users, clearly demonstrate Layer III's superior performance when using ISDN.

Zephyr includes an ISDN terminal adapter, so no expensive external boxes are needed. For areas where only Switched 56 is available, Zephyr is totally compatible when using an external CSU/DSU.

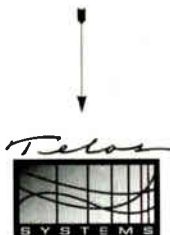


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- Split channel mode allows individual mono signals to be transmitted to separate sites.

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- V.35/X.21 part for connection to Switched 56, fractional T1, and other data paths.

- Simple operation with full metering, analog audio limiting, and straight-forward controls.

- Each unit serves as both a transmitter or receiver.

The Best Way to Hear from There


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series, "We'll leave the light on for you." It would be easy for Bodet to be the star, but the great writing and delivery consistently put Motel 6 and not "the spot" in the spot-light.

Remember to maintain a consistent overall approach to your productions. Give the listener every opportunity to unmistakably identify the advertiser. It's not by chance that Bodet is the only voiceover talent for Motel 6, nor is it by chance that the same background music is always used, the script development is always similar and the tag, "We'll leave the light..." is always heard at the end. It adds up to the client being center stage and not letting support characters dilute the focus.

Testimonials from real people—if they sound credible—can work wonders in convincing listeners to try and buy any number of products or services.

So can cute and innocent (there's a fine line here) children's commentaries. The simplistic rhythm and rhyme of a well-written verse of limerick often can outsell a straight voice.

Whatever the approach, make sure your radio spots have the right stars—the clients themselves. Then employ the creative tools described here to give the message the flair that will make it memorable and fresh. That way, the only thing that will be overshadowed will be the competition. 

Thomas Di Noto is president of Tuesday Productions in Rancho Santa Fe, Calif., which has created music for Budweiser, Chevrolet, Domino's Pizza and countless other advertisers during its 25-year history.

Contact the company in California at 619-759-5949; fax: 619-759-5941; or circle Reader Service 43.

DOLLAR FOR DOLLAR

Ease 1995 Budget Anxieties With Last Year's Projections

by Thurmon Floyd


September often marks the time of year when radio stations double check the likelihood of achieving the year's budget goals, while painstakingly taking steps to prepare for next year.

It's an agonizing process, yes, but drafting a realistic budget allows the progression of everything from additional personnel to computer terminals to new studio equipment. It's in organizing this means to an end, however, that confusion and impractical expectations often arise—but it doesn't have to be that way.

A guide for 1995

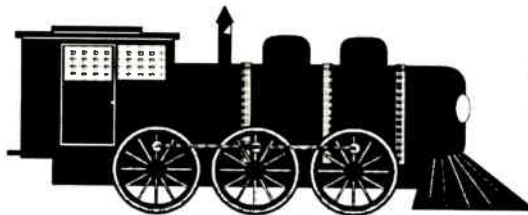
Face it. Budget projections are a necessary task for the fiscal prosperity of a radio facility. Projections serve to discern net revenue, direction and (sometimes) the fate of a radio station. But is there an exact formula for making accurate and liveable projections? Should radio station projections parallel the T-bill, the Dow, the Index of Leading Indicators or all or none of the above?

From The Radio Dictionary, published by Riverview Press, a projection is defined as "a prediction, a realistic or believed achievable future outcome forecast. The actualization of the anticipated results hinge on the facts or data used to analyze predictability. The more conditions included, the more probable an event will occur. There is no exact science involved in developing projections since factors change and inclusions in the analysis are internal and external."

A year ago, you reached an agreement under these parameters, acknowledging that specific financial projections were achievable. Faced with the same task now, the best place to turn for revelations regarding the upcoming year is your file from September 1993. If you are on target with your 1994 projections, your notes can serve to parallel projections for the coming year; or they can be used to pinpoint misappropriations if, nine months later, the budget looks like it was sketched for a radio station you don't even recognize. 

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Circle 154 On Reader Service Card

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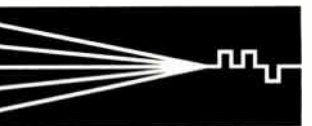
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World Radio History

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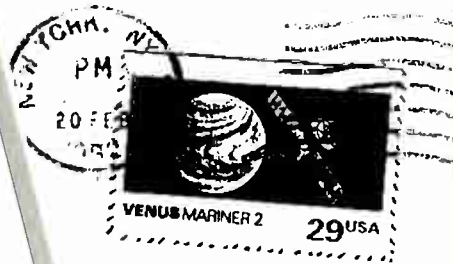
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Let's examine the points you considered then, and how that might impact the budget before you. You probably started with a careful analysis of station ratings. There was an exact revenue amount corresponding with your ratings position. You then pondered the effect of various promotional tools offered or available, their cost and their impact in other markets.

You might have considered the prospect of another station in the market switching to your format or otherwise attacking your demographic, accompanied by a

It's an agonizing process but drafting a realistic budget allows the progression of everything from additional personnel to computer terminals to new studio equipment.

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- Judy Jennings, WTCR, Huntington/Ash



"YOU COULDN'T HAVE MADE IT ANY EASIER TO WORK WITH! It not only increased billing but brought us an improvement in the overall sound of the station... We're gonna be able to walk into a client's office with an edge on the competition."

- David Lingafelt, WXRC-FM, Charlotte

"IN FOUR WEEKS, WE'VE GENERATED \$35,000 IN NEW BUSINESS!"

- Charlie Ditoro, WZZR, West Palm Beach

"IT'S A GREAT IDEA, LONG OVERDUE AND WE'RE EXCITED TO BE USING IT! The quality of the product allows us to do agency-type production... I went back to a client that turned us down and after he heard one of the comedy campaigns he signed up."

- John Tickner, WACK, WNNR, Rochester

"THE POSITIONERS ENABLE US TO BUILD PROFESSIONAL CAMPAIGNS FOR OUR CLIENTS AND TURN THEM INTO YEARLY CONTRACTS! I see at least \$50,000 in incremental business this year, in reality it might be between \$75,000 and \$100,000."

- John Harper, WMEL, Melbourne FLA

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thorough analysis of the same in comparable markets.

You individually analyzed your staff's closing ratios and percentages of new business, then combined potential performances with the market's potential. Then you factored in attrition to account for an approximate 15 percent loss in customers due to unforeseen circumstances.

Sales incentives, programming contests, in-house and client promotions, new software—all had to demonstrate the ability to efficiently contribute directly to the bottom line. All departments were on alert to prepare potentially lower budget spending and/or higher revenues than the previous year. Whether top down or bottom up, the armament was assembled as thoroughly as possible.


Contribute to the bottom line

What other conditions deserved special consideration, either then or now? Has the political environment dramatically changed? Were new laws implemented by Congress or the FCC that may affect the station's ability to make a profit?

Last September, the radio station was analyzed microscopically from the front door to the top of the signal antenna. Now that the assessment requires reflection, what happened?

Was your analysis liveable and achievable? Were your predictions of market conditions and competition on target? And most important, where did you fall in the station or department's measurement of success or failure?

Perspective on the future is best achieved by appropriating the correct spin on the past. With knowledge of your own performance in judging the issues stated, you've got a jump on putting the pieces together into a workable fiscal budget.

And just think how much easier it'll be next year. 

Thurmon Floyd is author of *The Radio Dictionary* and president of Riverview Press in Columbus, Ohio.

The Lost Weekend

.....
by Don Kennedy

Nostalgia Stations Use Localized Programming to Lure Listeners and Sponsors to Weekend Shifts

While many radio stations bring in the "B" team for weekends—or no team at all, relying on satellite feeds and automation—a number of programmers are turning weekend shifts not only into a listener magnet but a sponsor magnet as well.

Stations examined here are boosting ratings not with the lure of expensive, high-profile dance clubs, nor with big-name celebrity remotes, where the names often

these ideas into popular money-making strategies.

Experience and creativity

In Columbia, S.C., four people own and operate WSCQ-FM, and they've used

Weekend shifts need not be in the shadow of weekday programming.

their experience and creativity to make weekends shine.

Saturday morning's early broadcast originates from a local restaurant for breakfast from 7 to 11, with brief comments from the customers between records and live music for the last two hours as local musicians perform.

"We sometimes have 16- to 20-piece big bands, accompanied by a female vocalist in a sequined gown at the Western Steer restaurant," says Dennis Waldrop, general manager and partner at WSCQ. "Many mornings every one of the 420 seats is taken and people are standing up on the sides eating, holding their plates." Listeners feel involved in the immediate sound of live radio, restaurant customers can't wait to get in each Saturday and the program is a natural profit center. The musicians play for free, since the on-air exposure promotes their professional cause.

At noon Saturdays, WSCQ invites a local celebrity to introduce and play his or her favorite recordings within



The Tony Torre Orchestra plays before a packed crowd at the Western Steer in Columbia, S.C.

overshadow the stations they appear on. These are big band/nostalgia stations, making the most of local talent, local spots and local celebrities to sell time.

Let's face it. If nostalgia stations—whose draw is more specialized than most—can do it, other formats certainly can adapt

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the station format, making comments on each. It might be a politician one week, a World War II vet the next, a local musician or a well-known business person. Listeners revel in assessing the tastes of local personalities, the celebrity likes being on the air and sponsors get prime exposure.

Saturday nights, WSCQ programming originates from a local hotel ballroom for both dancing and listening at the hotel and at home.

City tradition

Philadelphia's WPEN-AM, whose call letters are a part of the city's tradition, maintains part of its 65-year heritage with inventive weekend programming, including the "Steel Pier Radio Show" from 2-5 p.m. each Saturday.

A local announcer hosts a celebrity-studded program of recorded music, interviewing musical and other celebrities who are in town for appearances at the Steel Pier and other venues.

The "950 Club" highlights different years each week, with the old Glenn Miller/wedding tradition of something old, new, borrowed and blue carried out musically for that year.

There's a Broadway show each Sunday at noon, and from 6-9 p.m. Sundays, the "Street of Dreams" presents easily

reaching specific audience segments, which is treated by the station as something special.



digestible portions of old radio shows, along with appropriate music.

Other audience lures during WPEN's weekend shifts include the judicious use of well-promoted syndicated material

In such an unlikely place as Hernando, Fla., WRZN-AM locally produces a Lawrence Welk program and has taken advantage of syndicated celebrity specials, as well as "Big Band Jump" to heighten weekend listener interest.

As important, though, is the station's weekend remote schedule, from various

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“It gets back to relating to people and serving your audience.”

—Dennis Waldrop
WSCQ GM/partner

parts of its far-flung coverage area, orchestrated to promote listenership in each area.

Weekend shifts need not be in the shadow of weekday programming. These three stations indicate what can be done with a modicum of planning, a lot of imagination, some ambition and drive, and just a touch of show business glamour.

Says Waldrop, "It gets back to relating to people and serving your audience." 

Don Kennedy is president of the Atlanta-based Crawford Houston Group, which syndicates the weekly "Big Band Jump" to nearly 200 radio affiliates nationwide.

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Market Watch: Chicago
Arbitron Turns the Page
Format Focus: Modern Rock
A '90s Look at City Marketing Associations



November

Market Watch: Miami
How the FCC Influences Broadcast Financing
On the Spot: "The Biggest Sale I Ever Made"
Technology at Work: How Much Digital Is Enough?



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Market Watch: Seattle
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RBDS: How Important, How Soon
RWM Powers Up the Crystal Ball for 1995

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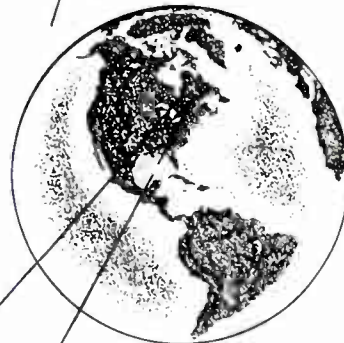
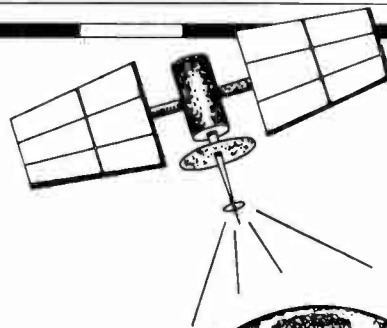


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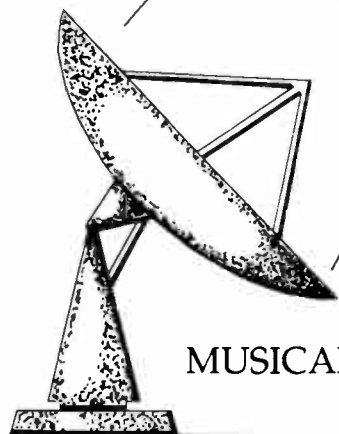
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World Radio History

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RADIO —THE NAB— SHOW



Preview

oct. 12-15, 1994 • los angeles

New Day Dawns for Fall Exhibition With All-New World Media Expo

.....
by Charles Taylor

Look, in L.A., it's a radio show. No, it's a broadcast show. No, it's a media show.

Whatever you call it, The World Media Expo is undoubtedly the biggest thing going this fall for the radio and television industries. Merging the National Association of Broadcasters' (NAB) annual Radio Show with conventions sponsored by the Society of Motion Picture and Television Engineers (SMPTE), Society of Broadcast Engineers (SBE) and the Radio-Television News Directors Association (RTNDA), the mega-forum will convene Oct. 12-15 at the Los Angeles Convention Center.

It may sound like another instance where radio's focus is muddled amid giant TV screens and sessions whose acronyms are

unrelated to the airwaves, but organizers assure that despite the common arena, each show will maintain autonomy.

In fact, according to Bill Stakelin, chair of the NAB Radio Show Steering Committee and president/CEO of Apollo Radio Ltd., the forum will provide an ideal opportunity for the industry to show off its status to other media.

"The industry has evolved to where we're doing a magnificent job speaking with a unified voice," Stakelin said. "If you're a radio person, this is the place to be, if for no other reason than to send a signal out across this country that this industry has matured, we have our act together and we are not to be threatened by any competing industry or media."

According to the NAB, more than 6,000

attendees are expected.

Unlike the annual NAB spring convention in Las Vegas, the fall Radio Show traditionally centers on management, sales and programming issues, structured around dozens of panel seminars and workshops.

Issues tackled

Management sessions will tackle issues like keeping collections current, FCC rules, new revenue streams and motivation. There also will be opportunities for group heads to exchange ideas and discuss problem solving.

Programming sessions will address listener loyalty and expanding market share, along with specific topics such as talk radio, duopoly programming, radio promotions, programming tools and air

personality development.

The Radio Advertising Bureau (RAB) will assist in sales and marketing seminars, covering duopoly sales strategies, effective meetings and target market selling.

Broadcasting law and regulation seminars will offer the latest on radio license renewals, FCC rule enforcement, and duopolies and LMA opportunities. FCC Chairman Reed Hundt will address attendees Thursday, Oct. 13, and commissioners Andrew Barrett, Rachelle Chong and Susan Ness will participate in a policymaker's breakfast Friday, Oct. 14.

Vendors and manufacturers

Within the World Media Expo, a radio/audio pavilion will feature the wares of hundreds of radio-relevant vendors and manufacturers. Among the hot buttons represented will be products and services

aimed at programming, marketing, sales and promotions, as well as equipment covering such emerging technologies as digital

ers, digital production workstations and digital audio machines. The pavilion is expected to be the largest exhibition ever at the NAB Radio Show.

Radio Show organizers assure that despite the common arena, each show will maintain autonomy.

Among the "names" represented at the Radio Show will be Paul Harvey, Les Brown, Rush Limbaugh, Bruce Williams, Jim Bohannon, Rick Dees, G. Gordon Liddy, Jim Hightower, Pat Buchanan and comedian David Brenner.

National talk show hosts Liddy and Hightower plan to debate radio issues in a session called "The Right and Left of Talk Radio," which should prove amusing, if not informative. The conservative Liddy, who is syndicated in 165 markets by

audio broadcasting, satellite DAB, data broadcasting, high-speed FM subcarrier technology, Radio Broadcast Data System (RBDS), Global Positioning System, studio and audio equipment, consoles, CD play-

The World Outside Radio '94: Leisure for the Listless

Bored at Radio '94? Not likely. Can't take it anymore? OK, maybe.

Fortunately, Los Angeles is a host city with limitless possibilities. Following are a few must-sees that at least put radio in a different context:



Melrose Avenue—It's still funky and fresh and offers a great view of young L.A. Stand on a corner and hear what comes blaring out of the cars. There's a 98 percent chance it won't be Michael Bolton.

The Freeways—What better way to experience L.A. radio like inhabitants than to linger in a slithering line along one of America's most overwhelmed highway systems? Ah, just sit and scan.

Santa Monica Pier—You'll be far removed from the intensity of city life here. The 1922 merry-go-round was featured in "The Sting." Watch it go round and round, just like your format rotation...current, gold, recurrent, current...

Westwood Memorial/Hollywood Memorial—No signs of Pirate Radio or Mars, but you will find the remains of Marilyn Monroe, Mel Blanc, Douglas Fairbanks and more in these dignified, patriarchal resting grounds.

Beverly Hills—The stores, the homes, the very milieu of L.A.'s most famous elitist neighborhood. See where some of that \$450 million in annual radio revenue is spent.

Busses and Billboards—Radio wars are actively fought every

day in print across the L.A. landscape. See if you can find 10 Mark and Brian posters in less than five minutes.

Hollywood Sign—There, in the Hollywood Hills, you can see the famous 50-foot letters, but can you get to them? Experience what your station's chief engineer goes through each time he visits the transmitter building high atop that nearby mountain.

Venice Beach—Roller bladers with dangling live cobras, a workout room on the beach and more bargain souvenirs than your promotions department could conjure up in two ratings books.



La Brea Tar Pits—Station buried in the ratings? Could be worse, as you'll see among the 200 varieties of Pleistocene fossils. Even CBS's Arrow isn't going to save these bad boys.



Mann's Chinese Theater—Elizabeth Taylor, Rock Hudson, Charlton Heston, Tom Cruise. Big names, uneven pavement. No radio hook here, but hey, it's entertaining anyway.

The Walk of Fame—Amid the 2,032 bronze stars of actors, singers and entertainment idols, there are occasional radio greats, including Edward R. Morrow, Casey Kasem, Gary Owens and Rick Dees.

—Charles Taylor

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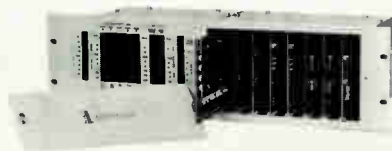
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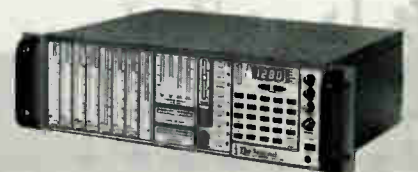
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Unistar Radio Networks, is known not only for his role in Watergate, but also for best-selling books and occasional acting gigs.

Hightower's road to the mic came from years as a Texas politician. His talk show success in more than 100 markets by ABC Radio Networks is attributed to his down-home Texas humor and anti-establishment views.

Spirit of Broadcasting

Long-time commentator Harvey has been chosen to receive the Spirit of Broadcasting Award and National Radio Award. He will receive the tributes and present a keynote address at the NAB Radio Luncheon on Friday, Oct. 14. Dick Harris, winner of the 1994 NAB National Radio Award, also will be present.

Brown is a keynote speaker Thursday, Oct. 13. He is former host of the nationally syndicated TV talk show, "The Les Brown Show," and authored the best-selling "Live Your Dreams." He was selected by the



Toastmasters National as one of America's top five speakers in 1992. Brown is a former DJ, broadcast manager and state legislator. ☎

For information on World Media Expo, contact the NAB in Washington at 202-429-5409; fax: 202-429-5343.

Marconi Awards Cap 1994 NAB Radio Show

The 1994 NAB Radio Show will be capped by the flash and glamour of the NAB Marconi Radio Awards Dinner and Show, which honors radio stations and personalities in 22 categories.

The event will be held on the last night of the convention, Saturday, Oct. 15, at the Westin-Bonaventure Hotel. Rick Dees of "The Rick Dees Weekly Top 40 Countdown" and KIIS in Los Angeles, will host.

Awards will be garnered from open nominations received from NAB member radio stations, which also vote to select winners.

In mid-August, stations received a profile booklet of the nominees and ballots for the general manager and program director to vote. Ballots were returned in early September to KPMG Peat Marwick in Washington, D.C., for tabulation.

Categories include Network/Syndicated Personality of the Year; personalities of the year in major, large, medium and small markets; stations of the year by market size; and stations of the year by format. A Marconi also is presented to the Legendary Station of the Year.

Following is a list of those stations nominated in 1994:

Legendary Station of the Year

KDKA-AM, Pittsburgh
KSL-AM, Salt Lake City

WBT-AM, Charlotte, N.C.
WHAS-AM, Louisville, Ky.
WJR-AM, Detroit

Stations of the Year by Market Size

Major Market

KMPS-AM/FM, Seattle
KNIX-FM, Phoenix
WFAN-AM, New York
WJR-AM, Detroit
WVEE-FM, Atlanta

Large Market

KMJ-AM, Fresno, Calif.
KOA-AM, Denver
WFBQ-FM, Indianapolis
WHAS-AM, Louisville, Ky.
WSIX-FM, Nashville

Medium Market

KLBJ-AM, Austin, Texas
WILM-AM, Wilmington, Del.
WMT-AM, Cedar Rapids, Iowa
WOKQ-FM, Dover, N.H.
WUSY-FM, Chattanooga, Tenn.

Small Market

KEKB-FM, Grand Junction, Colo.
KFIN-FM, Jonesboro, Ariz.
KGMI-AM, Bellingham, Wash.
KUOO-FM, Spirit Lake, Iowa
WHIZ-AM, Zanesville, Ohio

Personalities of the Year

Network/Syndicate Personality of the Year

Rick Dees
Don Imus
Tom Joyner
Bob Kingsley
Howard Stern

Major Market Personality of the Year

Paul Berlin
J.P. McCarthy
Mike Roberts
Jean Ross
Matt Siegel

Large Market Personality of the Year

Stan Bell
Coyote Calhoun
Bev Johnson
Carl P. Mayfield
Dale Mitchell & Aunt Eloise

Medium Market Personality of the Year

Bobby Byrd
Dawn Carole
Jeff Carrol
Cactus Pryor
Bob Robbins

Small Market Personality of the Year

Jim Brennan
Joe Crystall
Jeffrey Steffen
Ron Thomas
Dave Visscher

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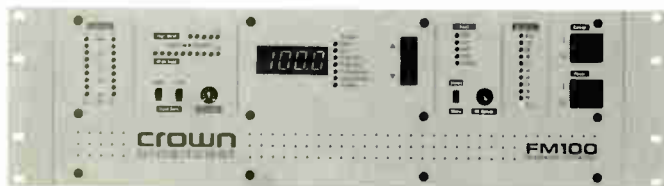
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NAB RADIO SHOW

Following is a list of NAB Radio Show sessions and events relevant to management, sales and programming leaders. Times and events are subject to change. Unless noted, sessions are 75 minutes in length and in the afternoon.

Wednesday, Oct. 12

8:30 a.m.—L.A. Radio station tours
 8:30 a.m.—Broadcast Financing for the 1990s: The New Realities (4 hours)
 2:00—Alternative Revenue Streams
 2:00—Youth Market Sales Workshop
 2:00—Mature Market Sales Workshop
 2:00—Hispanic Market Sales Workshop
 2:00—Dan O'Day
 3:30—Team Build
 3:30—Sports Marketing Sales Workshop
 3:30—Urban Market Sales Workshop
 3:30—PD to GM and Beyond
 6:00—Radio Opening Reception (2 hours)

Thursday, Oct. 13

9:00 a.m.-6:00—World Media Expo
 9:00 a.m.—Keynote Speaker Les Brown
 10:30 a.m.—Money Talks! But How?
 10:30 a.m.—Industry Address with Gary Fries
 10:30 a.m.—Making Satellite Programming Sound Local
 10:30 a.m.—Duopoly Programming Strategies
 12:30—Motivating in Times of Shrinking Opportunity
 12:30—Super Sales Meeting
 1:30—Avoiding Million Dollar Libel Suits
 12:30—Creating Loyalty
 2:00—FCC Chairman Reed Hundt
 3:30—Straight Talk from Industry Leaders
 3:30—Radio's New Sales Compensation Systems
 3:30—Create, Control, Profit from Change
 3:30—Programming Tools You Need
 3:30—Promotion Exchange Roundtable
 8:00—Radio Marketing Associations

Friday, Oct. 14

9:00 a.m.-6:00—World Media Expo
 9:00 a.m.—Indecency: What Is It and What's the Problem?
 9:00 a.m.—Key Client Categories (2-3\4 hours)
 9:00 a.m.—Radio Stunts
 9:00 a.m.—Format Fairs: News/Talk/Sports ; CHR
 10:30 a.m.—Radio on the Superhighway
 10:30 a.m.—FCC Duopoly/LMA Update
 10:30 a.m.—Pushing the Envelope: Where Do You Draw the Line?
 10:30 a.m.—Format Fairs: AC
 Noon—NAB Radio Luncheon featuring Paul Harvey; Spirit of Broadcasting & National Radio Awards
 2:00—Career Tracking
 2:00—Capitol Hill Update
 2:00—Future of National Business
 2:00—Format Fairs: Rock; Urban
 3:30—Making Money and Avoiding Fines
 3:30—Retailing: Mass Marketers

3:30—G. Gordon Liddy & Jim Hightower

3:30—Format Fairs: Country; Hispanic

Saturday, Oct. 15

9:00 a.m.-4:00—World Media Expo
 9:00 a.m.—Station Improvement in the '90s
 9:00 a.m.—Small/Medium Market Duopoly Sales Strategies
 9:00 a.m.—Large Market Duopoly Sales Strategies
 9:00 a.m.—Morning Show Sidekicks
 10:30 a.m.—FCC Enforcement: EEO and Everything Else
 10:30 a.m.—Radio in the Media Landscape

10:30 a.m.—Retail Merchandising Reality

10:30 a.m.—Format Fairs: Oldies

Noon—Duopoly Dynamics: Bill Stakelin

Noon—Chris Lytle

Noon—Radio Critics Answer, "If I Were Programming Your Station"

1:30—Block Group Coding—Vital to Your Financial Future: Gary Fries

1:30—Music Lyrics

6:00—The NAB Marconi Radio Awards Reception

7:00—The NAB Marconi Radio Awards Dinner & Show, hosted by Rick Dees



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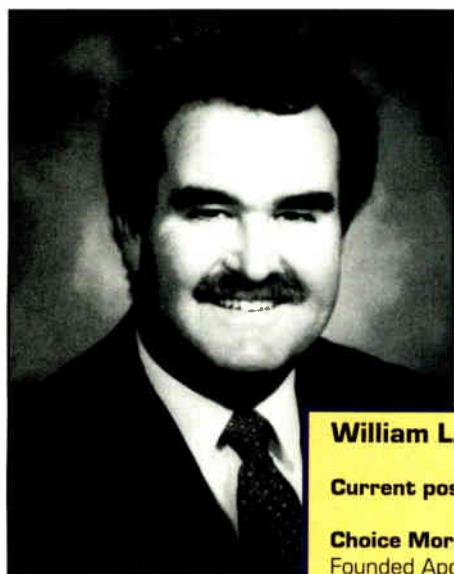
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A Stake in the Industry

Bill Stakelin, president and CEO of Apollo Radio Ltd., is chairman of the steering committee for the 1994 NAB Radio Show at the Los Angeles Convention Center Oct. 12-15.

The Radio World Magazine Editor Charles Taylor spoke with Stakelin about issues on his mind as the industry prepares for radio's biggest annual event.



William L. Stakelin

Current position: President/CEO Apollo Radio Ltd., Salt Lake City

Choice Morsels:

Founded Apollo in 1988 after serving as president/CEO of the Radio Advertising Bureau in New York
 Apollo owns/operates seven radio stations
 Former executive VP/COO Bluegrass Broadcasting, Lexington, Ky.
 Former VP/GM WHOO Radio, Orlando, Fla.
 Former VP/GM WVLK AM/FM, Lexington, Ky.
 Graduate Georgetown College in Kentucky, 1965
 Career began as a DJ at WGOR in Georgetown, Ky., at 14

Titles:

Chairman of the 1994 NAB Radio Show Steering Committee
 Board of Directors, Radio Advertising Bureau
 Board of Directors, The Broadcast Pioneers
 Board of Directors, National Advertising Council
 Former National Association of Broadcasters (NAB) chairman
 University of Kentucky Journalism Hall of Fame lifetime member

Q: We detect three running themes in the Radio Show session agenda: duopoly, broadcast legal issues and the future of radio formats. Let's take a look at the these issues.

First, duopoly. Any opening comments?

The communications industry is going through tremendous amounts of change from top to bottom, and radio certainly is going through its changes. One of these evolutionary periods is duopoly.

We've now had a few years under our belts to take a look at it, and while there are still some unanswered questions—the specifics of how you sell it, how you put it together and whether the cost savings are real—I think most broadcasters are coming

down on the side that duopoly is certainly good for business in our industry overall.

Q: What do you see as the specific advantages of duopoly?

It strengthens the position of the product in the marketplace, and it gives us a more competitive advantage as an industry as we compete for time from our consumer—the listener—and as we compete for the advertising dollars that are allocated to each industry. Overall, it will make our industry stronger and enable radio to better our communities.

Q: How should those looking at advertising on radio view it?

I think that the advertising community would say their number one complaint with radio through the years has

Q: What if duopoly had come about, say, 15 years ago? Would radio have felt the need for it and reacted to it the way it has now?

Fifteen years ago I'm not sure, because the media landscape is not the same as it was.

I do think that now, it dovetails in with other communications industry changes. With duopoly coming along at a time when the print media seems to be lessening in importance in the time spent by the consumer, and television is becoming more and more fragmented while looking for a direction in overall consumer media habits, duopoly is a stabilizing force for radio. It keeps the industry in a prominent position as we compete with all the other media.

In 1993, radio outpaced newspaper and television and almost every other media. All the news that you're hearing about radio now seems to be positive and on the upswing. That's not because the other media are falling apart. It's because in today's media climate, advertisers and consumers alike are finding that radio is a very stable, integral, important part of the media habits of most of our citizens.

Q: How much further will the trend go? Will we reach a point where the majority of U.S. stations are group-held?

Because there are so many stations, when you talk about a majority of those overall, I think not.

I would say we are in the beginning stages of duopoly as far as large markets and medium-sized marketplaces. And I think certainly you're going to see a lot more duopoly on the horizon.

Q: What will happen in small markets?

I don't think the smaller markets are going to be quite as affected by

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The screenshot shows a software interface for audio control. At the top left, there's a yellow box with the time '02:29:32' and an 'ON' indicator. Below it are level meters for 'L' and 'R' channels. In the center, the 'SALSA' logo is displayed. To the right, there's a yellow box with '22:09' and status indicators for 'ON AIR', 'PAUSE', and 'ERROR'. A central table lists a playlist of songs with columns for time, artist, title, and duration. Below the playlist is a 'SPORTS NEWS' section with a text update. On the right side, there are several control buttons: 'ON AIR', 'PAUSE', 'STEP', 'MENU', 'CLOCK', 'TIME EVENT', 'SEARCH', 'TEXT', 'TITLE', 'ARTIST', 'ALBUM', 'TEMPO', 'THEME', 'TIME', 'SPORTS', 'WETHR', 'STOCKS', 'LOCAL REPORT', and 'FARM REPORT'. A callout line points from the 'SPORTS' button to the text 'User Programmable Database Search and Store Parameters'.

Live Assist Screen Pictured

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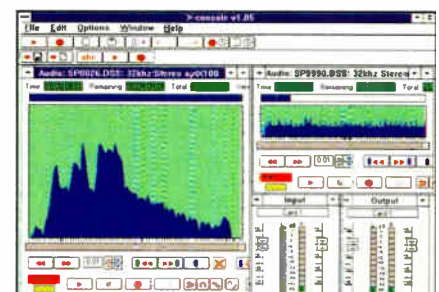
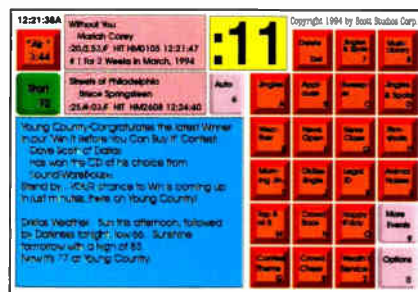
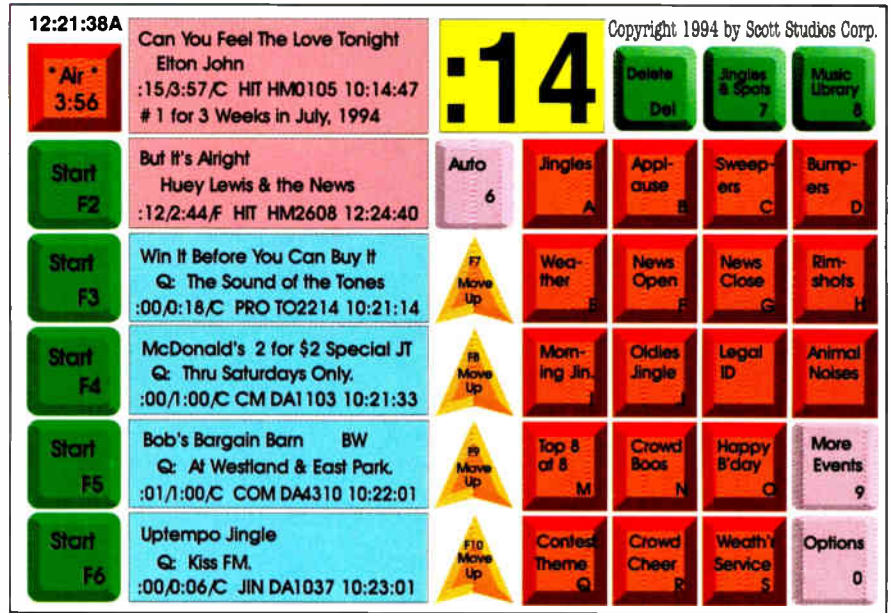
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duopoly. They will continue to be structured the way they are now. Localism will be the key as it always has been for our business, regardless of the size of the market. So I think they will continue to serve the local markets and hopefully thrive as an important media partner in each community that they serve.

Q: How would you describe the business environment for those wanting to buy into radio in a medium-size or larger market?

Certainly I think the buying criteria has changed. Almost any of us that are in the acquisition mode are not looking at stand-alone radio stations. When you do an analysis of a marketplace in this day and time, you're looking at a minimum of maybe two AMs and FM's because that's what you can own and that's the position

**Radio is getting
some of the recognition
and reward that it so
richly deserves.**

you can take in the marketplace.

I think that duopoly certainly has changed acquisition models, not only in the way the financial community is looking at its acquisitions, but operators, too.

Q: The FCC united with radio in relaxing ownership rules. There are other legal issues, however, that could be viewed as more adversarial. What's at the top of your list?

With the need for federal revenues to be increased, they are looking at different industries and different areas of taxation where those revenues can be raised. So far, it would appear they've been very sensible toward our industry, but who knows going forward.

Radio has become a first-class citizen in almost every community across the country and does a great job of informing, entertaining and serving those communities. But certainly there are pressure groups in Washington, with any government-regulated industry especially, that are just not going to go away.

My fears are all pointed toward Washington, not only in the areas of

increased taxation or spectrum fees, but also in that there will always be pressure groups wanting to turn the clock back on prohibition and wanting to do away with the advertising of legal products over any media. That has to continue to be a concern.

Q: What's your feeling about the FCC's continuing dilemma with defining indecency and thus, programming limits within that definition?

I'm a very strong supporter of the First Amendment and would not support anything that would infringe upon those rights.

Secondly, in my 35 years in the business, I've always found that we are dependent upon consumers for our livelihood. In radio or television, they really hold the power of win or lose. If somebody doesn't like something my radio stations are doing, they can turn it off or they can turn the dial immediately and decide my future or my fate.

So I think the marketplace will continue to regulate and guide the industry.

I also have a very high opinion of the people

who have chosen radio and television as their livelihood. I don't think that they are without self-discipline, and I think that will continue at a high level and improve.

Q: Any advice to radio in raising consciousness of these issues?

It's important that we keep a strong, unified position in Washington, which I think we have through the National Association of Broadcasters.

I would think that the regulation landscape right now would cause radio—which in the past has been referred to as a fragmented industry—to realize how strong we are in speaking through a unified voice. I think we can meet whatever challenges face us.

Q: Regarding programming, the presence of nationally syndicated programs has really taken hold. Do you regard this in any way as a threat to traditional local programming?

With the state of the art, it has become a lot easier for syndicated programming to fit into a local time slot and sound live, ■

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immediate, local—all the things that make radio very important to the consumer.

However, I do believe that when you look at the major stations in major markets, their success is geared to the local service that they're offering the communities they are licensed to serve. I don't think that will ever be usurped.

While we have many magnificent networks and network programs, I don't think radio will become a nationally wired type industry and make localism secondary. It's the interaction between the consumer and radio that has evolved our industry into one of the top media choices in 1994 when people said it was dead years ago.

Q: What about formats like CBS's Arrow in which programming is still localized and yet standardized? Does this threaten the concept of true local programming?

We've had standardized programming before. I can remember a number of years ago when a format was developed in Los Angeles called The Wave. It was networked on satellite almost overnight and it was going to be the next sweep across the country. You can go back and check today and see how long it lasted.

I guess what I'm trying to say is that I think the Arrow music concept is fine. It's only new in the delivery of presentation. In itself, it is not a new format or a new wave of success as far as I can see.

Q: Obviously, that's not so much an issue of localism as it is a question of redundancy of formats.

Well, there certainly are those people

who would say there's a lot of sameness when it comes to presentation and market formats. Market to market, you have a lot of sameness, but if you look at an individual market, I think you will see that the targetability of radio formats is a dream come true for the advertiser, and it certainly is an absolute cornucopia of selection for the consumer.

Q: Any thoughts in particular you'd like the radio industry to keep in mind as many of us converge on Los Angeles for the Radio Show?

I think as we head toward the L.A. show, radio is alive and certainly well and enjoying a wonderful spot on the spectrum of media in the United States. It is

When you do an analysis of a marketplace in this day and time, you're looking at buying a minimum of maybe two AMs and FM's.

I think that the variety of the dial is one of radio's strengths that people have to draw on.

Q: What about niche formats? Any predictions as to what the next big thing might be?


If I could tell you I probably wouldn't. I'd run out and do it real quick.

I think radio is easily positioned to take advantage of new opportunities to serve segments of audience no matter how small or large the desire may be for what you're calling a niche.

That's not fragmentation. That's targetability, which is a great strength of radio.

getting some of the recognition and reward that it so richly deserves and has earned by great service to the public over the years.

I think we have a lot to be happy about. If we have any concerns, other than the legal issues and government concerns that we've talked about, I think most radio operators would tell you that those are within our own industry.

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Duopoly: Different Strokes for Different Markets



by Judith Gross

Reducing Staff Not Always Part of the Formula for Group Owners

With around 20 percent of all commercial stations in this country involved in some sort of duopoly or LMA (Local Marketing Agreement) arrangement, it's a wonder someone hasn't tried to market a "How-To" book with step-by-step instructions.

But in truth, the manner in which companies set up duopolies and the extent to which they consolidate multiple stations within markets is as diverse as the formats they choose to program. There are no hard and fast rules about what to do.

The original push toward multiple ownership came at a time when the industry was ailing; relaxing ownership seemed to serve several purposes. Owners could carve their markets into larger slices of the pie, both in ratings and sales revenues; they could lower overhead by streamlining operations; or, as many duopoly owners have found, they could arrive at some combination of both.

Letting sales staffs compete

In looking at a sampling of duopolies, it's clear that the amount of consolidation forged depends on several factors: the previous position in the market of each station, the programming format mix and the philosophy of the group owner.

Benchmark Communications, for example, is involved in numerous duopolies, including what will soon be a four-station "quadopoly" in Columbia, S.C. Reflecting the Benchmark approach to duopolies, ad time on hot country WHKZ-FM and adult country simulcast WCOS-AM/FM is sold separately, even though the stations are operated under one roof.

"I'm absolutely convinced that you have to operate your properties separately in

order to stay in a competitive situation. We sell against each other," notes General Manager Jimmy Collins. The arrangement also maintains the previous strengths of the

**Duopoly
consolidation is
as diverse as
station formats.**

more dominant WCOS, a way of "protecting the mother ship," he says.

Collins explains that when news/talk WVOC becomes the fourth station in Columbia under the Benchmark umbrella, it will operate from a separate site, making his schedule tougher but allowing the stations to grow on their own.

"When we add WVOC, there will be a separate sales staff there as well. The three country-formatted stations will have one production department and WVOC will maintain its own," Collins says. WCOS and WHKZ will continue to share a business manager and traffic person, however.

Sharpen competitive performance

A Benchmark duopoly in Richmond, Va., is another example of utilizing separate sales staffs to sharpen competitive performance. Here, there is less overlap in the program mix, with WDCK-FM playing an oldies format and WVGO aiming for younger demos with PAR (progressive adult rock).

General Manager John Crowley notes that while the two stations share a sales manager and operate from a single site, sales departments for the two are at opposite ends of the building.

"Our stations both have about 80 percent of their audience overlapping in age group, but there is no come duplication," Crowley says. "That gives us extra clout in the marketplace. We are two separate stations to the local advertisers."

The stations share a bookkeeper but have separate traffic directors. Traffic is one area that often holds an unfulfilled promise of cost savings to consolidated stations. Most owners maintain established traffic arrangements because of the complexity and specialized knowledge of existing traffic systems. But many managers note that consolidation will be a factor in the next round of traffic system shopping.

Production at WVGO and WDCK is consolidated, which Crowley says rationalizes the outlay for a second production talent. "We always wanted a second production person, but it's hard to justify in market number 56. It would normally be a luxury, but with a duopoly it's not."

More staff, not less

At the three-station Capital Cities duopoly in Minneapolis, not only are local sales staffs separate, but rather than cut staff, station consolidation has meant adding announcers and having an extra person to handle bookkeeping, traffic and continuity.

"We have twice the number of sales transactions now, so we need twice the number of people; separate sales staffs pretty much mandate that," says Mark Steinmetz, president and general manager of KQRS-AM/FM and GM of KEGE-FM.

KQRS-AM/FM is the heritage AOR station in the market, and KEGE complements it with a modern rock format. This limits the audience overlap to the upper demos of KEGE (18-34) and the lower demos of KQRS (25-54).

"We try to have the stations' programming complement each other, not compete head on. I've seen duopolies where the stations target the exact same audience, but it seems silly to have your stations competing with each other," Steinmetz says.

The programming departments of KQRS and KEGE are maintained separately as well; the KQRS programming director is operations manager for all three and the PD of KEGE answers to him. But production and promotions are completely separate, according to Steinmetz.

"We're looking for two different images, with two different sounds. The attitude ➤

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However, Andy Montgomery, one-third of the KIX-106 morning team, said some really good stuff too... "Our entire studio is designed around the Auditronics 800. You might say that the 800 and, of course, Debbie are at the center of everything (Debbie's my wife, so I had to say that). It's reliable and it's sturdy. I have you ever spilled a cup of coffee or a soda on your console and everything shuts down? I don't recommend it, but so far this hasn't been a problem for the 800. It's so versatile. It does everything I need and it always works. That sure makes my job a lot easier. Debbie, Cap'n Pat, the 800 and I make a good team!"

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and expectations for the two formats are so different that we find it easier to hire two people and have them each focus on the individual product," he says.

Steinmetz adds that the benefit of a duopoly may not necessarily stem from consolidating station staffs and costs but in the extra revenue generated from the combination.

"I think the secret in duopolies is taking two stations and making them greater than the sum of their parts. A lot of people thought it would be complete consolidation. But there's better incentive for sales when you treat stations as separate entities. In effect, you gather more revenue from what would otherwise be your competition, although it does cost more to run them like that."

Sconnix Broadcasting, another dominant group owner in the duopoly game, maintains a combined approach to its station marriages. Similarity of format is more evident at the group's duopoly in Kansas City; the combo is technically an LMA but is treated like a duopoly in the Quad Cities (Davenport, Iowa; and Moline, East Moline and Rock Island, Ill.). The Quad Cities would be termed a duopoly were it not for the fact that Sconnix has reached its 25 percent limit on audience share.

In the Quad Cities, KRVR is soft adult contemporary, complemented by WLLR-AM/FM's hot country. Vice President and General Manger Larry Rosmilso says the two formats complement each other but appeal to distinct audiences.

Number one

"They both aim for the 25-54 audience. WLLR is usually number one in the ratings with that demo, except for one year when KRVR was number one," Rosmilso notes.

The stations maintain separate air staffs, sales managers and sales staffs, but Rosmilso says that sales account executives make calls on local advertisers in tandem, representing all three stations.

"We don't share the audience, so they are buying two stations," he says. "The two sales execs make a combo proposal, and the advertiser gets to see two stations working together for his or her benefit. In some duopolies, when one sales rep sells both stations, they could end up buying only the stronger station. That's not true for our stations."

In Kansas City, with Sconnix's KFKF-FM playing adult country and KKCJ-FM playing hot or young country, the combo sales approach is even more at work.

"Both are country, both are FM, so we sell it combo. Most advertisers want to buy both stations. In some cases, since KFKF is the top-rated station and KKCJ is about

fourth in the market, there are advertisers who can't afford KFKF who buy only KKCJ. But most buy the two," says General Manager Dan Wastler.

Wastler notes that the greatest economy from the duopoly in Kansas City has been realized by combining and streamlining operations at a single site. "The greatest savings comes from being able to locate KKCJ in space we leased for KFKF. With one GM for all three and other staff sharing, we can save on costs," he says.

Packing clout nationally

All of the GMs agree that another significant benefit of duopolies has been the extra clout when it comes to national sales. All have one national sales manager and one rep company.


"For KFKF and KKCJ, 96 to 97 percent of our revenue is agency accounts, so we're able to get a much larger share because together we can offer more ratings points," Wastler says.

Since WVGO and WDCK are very different stations with no cume overlap, we have a lot of flexibility, and it gives us more muscle to pitch to national accounts," Crowley agrees.

While each group and each market may dictate individual ways of managing, consolidating and selling duopoly stations, it's clear as the number of combinations grow that the relaxed rules have benefitted the economy of the radio industry—even if expectations in individual markets have had to shift as theory becomes practice.

"LMAs and duopolies were conceived for different reasons," Rosmilso says. "Some protect one station against others, others combine strengths or increase revenues. Our goal was not to cut costs but to dominate the audience and increase revenues, which we have done."

Steinmetz agrees that staff and cost cutting may not be the answer. "Overall, if you can run with half as many people you're doing well," he says.

"That complete, ideal view of consolidation doesn't always translate into the real world," Collins adds. "For us, the benefit of duopolizing is that it allows Benchmark to grow in a market it was already in, makes the slice of the pie larger and gives us more inventory to sell with modest cost savings. That was the idea behind allowing duopolies originally." 

Judith Gross has been writing about radio for more than a decade and is president of the New York-based writing/public relations firm JG Communications.

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23-25

Women in Communications Inc. Annual Conference, Plaza of the Americas Hotel, Dallas. Theme: "Prickly Issues, Sharp Ideas." Sessions for communications professionals include the information superhighway, ethics and time management. It's the organization's 85th anniversary. Contact Kathy Farrow in Virginia at 703-920-5555; fax: 703-920-5556.

oct.

4-6
Consumer Electronics Show (CES) Mexico '94, Palacio de Deportes, Mexico City. First non-domestic show for U.S. sponsor Electronics Industries Association (EIA). Will offer retailers and attendees access to all categories of consumer electronics products. Contact Margaret T. Cassilly at CES in Washington at 202-457-8778; fax 457-4901.

10-13

The 4th International Conference on Radio News & Current Affairs, Bled, Slovenia. Sponsored by the European Broadcasting Union (EBU) and North American National Broadcasters Association (NANBA), the theme this year is "Freedom and Responsibility: Balancing the Pressures on Radio Journalism." Contact Spencer Moore, NANBA Secretariat, in Ottawa at fax: 613-738-6887.

12-15

World Media Expo/NAB Radio Show, Los Angeles Convention Center. The National Association of Broadcasters joins forces with the Society of Motion Picture and Television Engineers, Society of Broadcast Engineers and the Radio-Television News Directors Association to produce an encompassing new fall broadcast exhibition. (Looking Ahead: Sept. 6-9, 1995, New Orleans; Oct. 2-5, 1996, L.A.; Sept. 17-20, 1997, New Orleans; Oct. 7-10, 1998, L.A.; Sept. 15-18, 1999, New Orleans; and Sept. 13-16, 2000, L.A.) Contact the NAB in Washington at 202-429-5409; fax: 202-429-5343.

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20-22

19th Annual Friends of Old Time Radio Convention, Holiday Inn North, Newark, N.J. Eat, drink and be reminiscent with stars from radio's early days. Old-time radio dealers also represented. Contact Jay Hickerson in Connecticut at 203-248-2887; fax: 203-281-1322.

nov.

10-11
SBES/Techcon, Metropole Hotel, Birmingham, U.K. The 19th Sound Broadcasting Equipment Show and the Radio Academy Techcon '94 conference. Contact Point Promotions in England at phone/fax: +44-491-838575.

10-13

AES National Convention, Moscone Center, San Francisco. The 97th such show, sponsored by the Audio Engineering Society, is still pulling together details. Contact Marina Bosi, convention co-chairman, at Dolby Laboratories in California at 415-558-0152; fax: 415-558-0153.

We want to know! Please fax event announcements to 703-998-2966; or send to The Radio World Magazine, P.O. Box 1214, Falls Church, Va. 22041.

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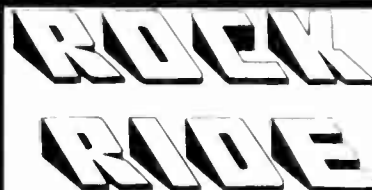
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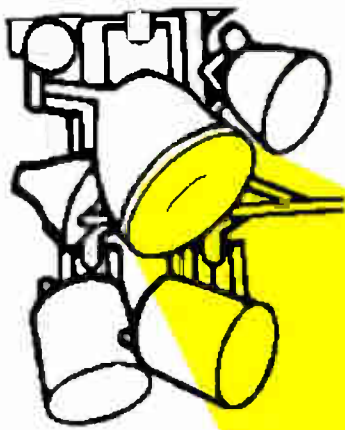
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Facility Spotlight

WODS-FM, Boston
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Format: Oldies

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JoAnne Adduci, general sales manager
Rick Shockley, programming director
Buddy Giordano, chief engineer



When Boston oldies outlet WODS decided to update its on-air, production and news studios, Chief Engineer Buddy Giordano says the station was looking for something out of the ordinary.


What it got was a floating work desk, capable of rising and falling nine inches to accommodate stand-up or sit-down use. Work space, meanwhile, was oriented so that talent could face forward and have everything at arm's length within a semi-circular arc.

"The idea behind the whole set-up was to have the front console and bridge act like an airplane cockpit," Giordano says. "Everything is an equal distance from the central position of the console."

Terminal blocks in the rear allow equipment to be inserted or replaced without disturbing on-air operation. The live studio is heavily insulated on sides, top and bottom. "It's totally floating. You can drop a bomb outside that glass and you won't hear it," Giordano says.

Audio distributor Parsons Audio in Wellesley Hill, Mass., oversaw installation to WODS specs, utilizing white oak furniture casing. Equipment includes a custom-configured Wheatstone 8500 console with 52-module capacity, two Studer 727 compact disc players the now-obsolete Shure SM5-B mic ("the best damn mic they ever made," Giordano says) and six ITC Delta cart machines. A Heathkit weather station (behind mic) checks conditions from the roof of the building. And JBL 4411s monitor on-air programming, with a custom telephone cue speaker in the middle, allowing DJs to talk to callers without headphones—or feedback.

In all, renovation of the on-air, production and news studios, along with a master control center, cost WODS owner CBS \$1.3 million.

"Psychologically, it's like when you wash a car—everything seems to run better," Giordano says. "Our old place needed Tommy the Torch; it was a disaster. With the oak and the new equipment and everything running beautifully, this is just fantastic." 

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

advertiser index

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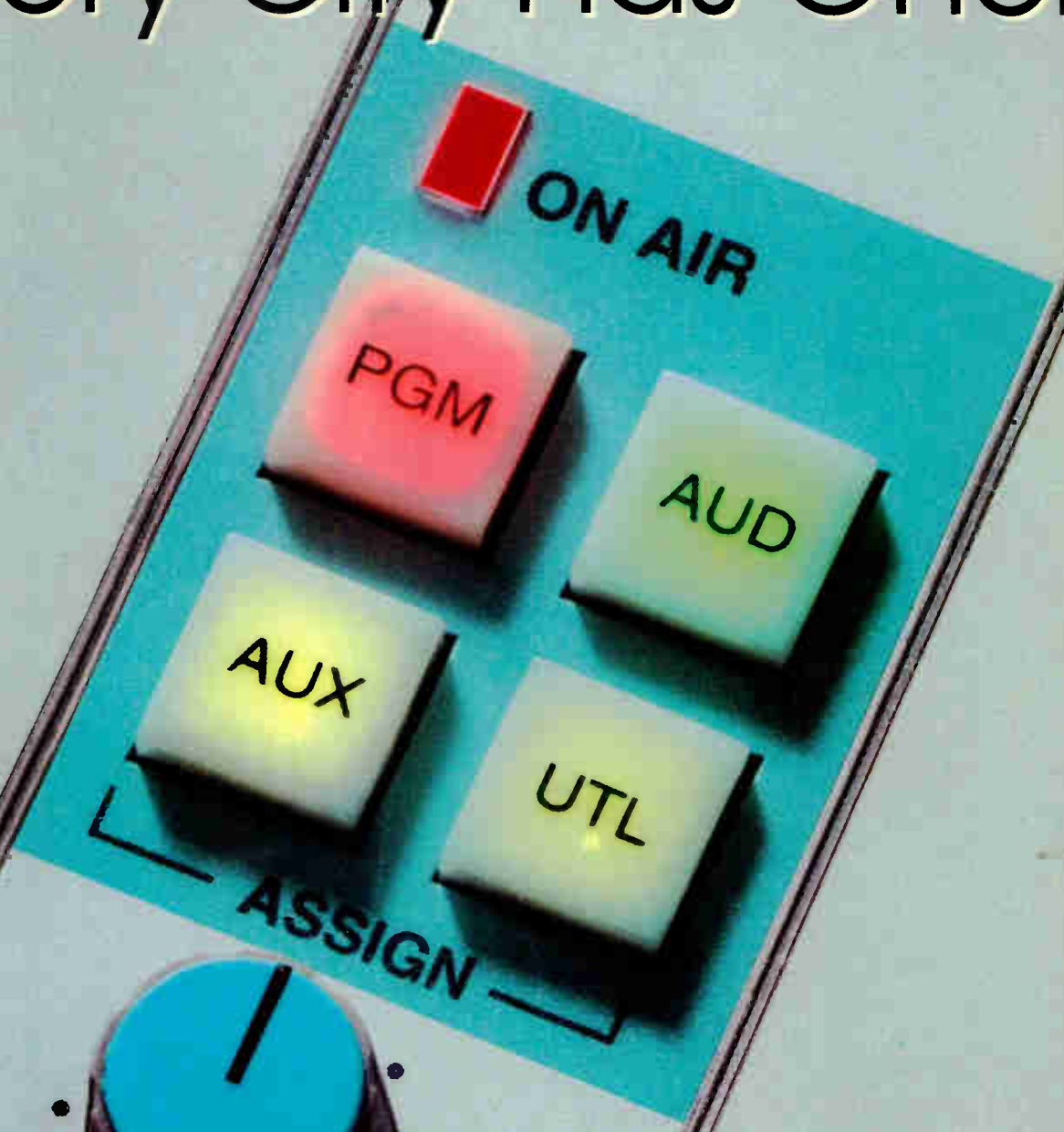


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