

Audio Consoles

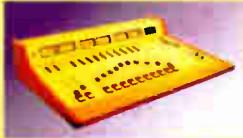
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Not Just Business As Usual

Venturing out into the unknown is risky and a little scary. Believe me — I was just in Los Angeles for the NAB Radio Show and World Media Expo. Maybe it was the size of the Los Angeles Convention Center, but the crowds seemed smaller in the halls and corridors. Many of the seats reserved for the daily sessions were empty.

Perhaps the NAB has fewer members this year as a result of consolidation. My suspicion is that people were around — I had seen them jammed into the rooms and halls of the Biltmore during the Radio Opening Reception — but they were off somewhere privately, conducting business.

Without a doubt, The Business, Conducting Business, The Future of the Business reigned top of mind at this show. Almost everyone turned out for the “Group Heads: Meeting the Challenge of Change” session to hear what the chiefs of ABC Radio, American Radio Systems, Evergreen Media, CBS Radio, Clear Channel Communications and Jacor Broadcasting had to say about the future of the industry.

These “young turks of the new leadership,” as moderator Bill Clark called them, seemed uneasy onstage, no doubt daunted by questions about the future of their business. All were optimistic about radio days ahead, though they conceded that none of them has had the experience of operating the monstrous supergroups of stations they have created.

“It is a lot easier to form these big companies than it is to run them,” said Steve Dodge, president/CEO of American Radio Systems. Jacor President Randy Michaels added that “everybody has been talking about how to run 100 stations. But nobody’s ever done it before. How can we know?”

Clark noted that Michaels was not wearing a tie. Too constrictive, Michaels joked. He said that nowadays, people need as much oxygen flowing to their brains as possible to be at their creative best. No doubt that radio’s corporate elite can run their groups and run them well. The question is, will the monoliths they run leave room for the entrepreneur?

A large, curious audience flocked to hear that answer at the session titled “Is There a Place for Private Broadcasters?” All the panelists, consisting of broadcasters and finance experts, agreed that entrepreneurial opportunities still exist for private broadcasters, though a large, public company has more choices for funding than a small, private company.

During the Q and A period of the session, an angry broadcaster stepped up to the microphone, entreating panelist and Infinity Broadcasting head Mel Karmazin to admit that it’s impossible for a small player in a market to take on the stations owned by corporate giants. He added that public companies are too concerned with lining their pockets with cash to care about what happens to radio. Karmazin retorted that consolidation is necessary and that the business “would have died without it.”

The lengthy, heated debate between the two epitomizes the polarization that can occur between radio’s haves and have-nots. It is a battle changing the very fabric of radio, particularly large market radio.

As radio’s leaders venture into the unknown, they can expect surprises and attacks in various forms — be it a government body or someone whose territory they have encroached upon.

Whatever the case may be, they have to be agile. And they need to ditch the neckties. They’re gonna need all the oxygen they can get.

Whitney



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World Radio History

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Radio Heats up in 'The Magic City'

Before the turn of the century, Birmingham, Ala., earned the nickname "The Magic City." The name came about when Birmingham was founded in 1871, initially a city based on industry such as the production of steel and iron.

The city grew like wildfire, appearing "like magic" from the hills and valleys of central Alabama — hence, the nickname.

One magical element of the city today is its healthy radio market. These days, Birmingham is the nation's 55th largest radio market with estimated gross revenues projected to be \$35 million this year alone, up from \$25 million in 1990, according to BIA Publications. And, BIA projects that figure will jump to \$41.7 million by 1999.

Those figures have made Birmingham an attractive market for larger radio companies, indicated by the entrance of both Cox Enterprises and H & P Radio — a new company formed by Cecil Hefel and Carl Parmer — into the market this year.

More change is in store for this city, as radio stations to the east in Tuscaloosa are being moved to Birmingham and as the city absorbs the combined Tuscaloosa and Anniston television markets.

"One of the great things about the market is the love the audience has for great personality radio," says Bill Thomas, president of Ameron Broadcasting, which owns three stations in Birmingham. "Since the 1970s, listeners have always been very involved with the medium.

"One of the reasons that (radio) is such a strong advertising resource is because of the power of on-air personalities to motivate consumers to make purchases and, over the years, this market has been blessed with many strong air talents."

Thomas speaks the truth. Birmingham was one of the training grounds for both Los Angeles KLOS(FM) morning guys Mark and Brian, and KIIS-FM morning man Rick Dees. Scott Shannon also served a brief stint as programmer of former CHR station WERC.

Ameron owns heritage AC WMJJ(FM), news/talk WERC(AM) and country WOWC(FM), which combined have a 17.3 share of the market 12+. They also take a \$7.4 million piece of the revenue pie.

Ameron purchased WOWC from Grant Radio Group in late 1994 for \$3.2 million. It had been an oldies outlet based in Tuscaloosa. Ameron immediately moved WOWC to Birmingham and flipped the format to country to take on market leader WZZK-AM-FM. But before Ameron could adequately compete with WZZK, it had to fill some signal gaps.

Although the 83 kW WOWC did broadcast from one of the highest towers in the southeast (2,097 ft.), Alabama's hills and mountains kept the signal from reaching certain parts of the market. Plus, the tower was located quite a bit north of Birmingham — in Jasper. So Ameron placed one translator at 102.3 and another at 102.7, surrounding the actual frequency of 102.5.

"The translators are low wattage and are simply to ensure that the station can be heard in low-lying areas," says Thomas. "The hilly terrain of Birmingham means that every FM station has multipath in one area or another. We decided to do something about it by adding signals on adjacent channels in those areas."

WMJJ, another Ameron property, has been an AC station since 1982. It also has seen a few stations try to topple its heritage, the last attempt by Dick Broadcasting outlet WMXQ. The station shifted formats from mainstream CHR to hot AC, then back to CHR and, most recently, to soft AC, changing its call letters in September to WSCA(FM).

"When WMXQ shifted positions, WMJJ stayed the same ... focusing on consistency," says Thomas, who has been in the market since 1974, except for a short stay as PD at



Birmingham

by Brian Holmes

WRVQ(FM), Richmond, Va. "WMJJ has always been a well-researched, bright, uptempo AC. The void for hot AC was not as great as WMXQ might have originally perceived it to be."

WMJJ has a translator at 96.7 FM to help solidify its signal at 96.5. Other stations in the market are following this lead; most recently was WRAX(FM), which has applied to put a translator at 106.1 FM.

The ratings and revenue leader in Birmingham is Cox country station WZZK-FM, which is not worried about WOWC right now. This is the third attack it has seen in the past 15 years. The last station to attempt a coup was WIKX(FM), which tried both a live and a satellite country format but neither worked.

The station was instead purchased by WZZK former parent company NewCity Communications and flipped to oldies. Before that, the battle was with WRKK(FM) back in 1982. It could not topple WZZK either.

"We always play defense very well and when we don't have an actual competitor, we have a competitor in our minds," says WZZK Operations Manager Jim Tice. The station's first country program director, Rusty Walker, acts as consultant to the station.

WZZK has consistency on its side. Not only has the station been No. 1 in the 18+ demographic for 51 continuous ratings books, but also the hosts of its morning show, "Patty and Dollar Bill," have been on the station a combined 28 years, with Patty working 18 of those years.

WZZK holds the No. 1 position across the board, with a 12.6 12+, 15.5 18-34 and a 14.2 25-54 in the Spring '96 Arbitrons. The station turned those numbers into nearly \$14 million in revenue in 1995.

Battles in urban

Another direct battle is under way in the urban format. Heritage urban leader WENN(FM) has only been challenged in the past by Tuscaloosa-based urban AC WTUG(FM). WTUG did stay in the 3- to 4-share range for a while but never could get the upper hand it needed to take WENN. Other urban challengers have been urban AC WJLD(AM) and urban gold WATV(AM).

Now, WENN is faced with two direct



WZRR morning show 'Mason and Dixon' helped build a Habitat for Humanity house this summer.

competitors on FM. H & P Radio made a big splash in August with its debut of WBHJ(FM) — "95.7 Jamz" — and WBHK(FM) — "98.7 Kiss FM." Jamz was the former Tuscaloosa station WFFX(FM) and, after moving the tower closer to Birmingham, the station launched a fast-paced, youth-oriented "churban" format.

H & P also purchased NAC station WLBI(FM), a 6 kW station to the north of the city. After a power upgrade to 50 kW and a call letter change to WBHK(FM), the "Classic Soul and Smooth R&B" urban format hit Birmingham's airwaves.

If the station's name and format sound a lot like the New York station of the same name, it's no coincidence. Steve Smith, program director of WRKS(FM) in New York, is consulting WBHK, while programming masters Bill Tanner and Jerry Clifton consult WBHJ.

"We felt there was a huge hole for these formats," commented WBHJ/WBHK General Manager David Dubose. "We designed the stations to appeal to those listeners who weren't intrigued with what they were already hearing on the radio."

WBHK currently runs the ABC-syndicated "Tom Joyner Morning Show" with local NBC affiliate anchor Sheila Smoot handling local breaks. Saahara Glaude is in middays, Don Alias in afternoon drive, Kim Moore at night and Michael Glenn in overnights, all of whom are Birmingham natives.

WBHJ's lineup consists of Buck Wilde and Afrika Perry in mornings, DejaVu in middays, Rex In Effect in afternoons and B. Brian at night, all of whom came out of this market.

WENN General Manager Charles Richardson says that unless H & P Radio's stations hit the streets more, it won't work. "Competition is good, it sharpens your skills. This is a very

Rock 99

competitive radio market with a lot targeted toward the urban listener.

There's going to be some erosion in some numbers, us included, but we feel we're the big game in town. They're going to have to be very aggressive to try to knock us off our positioning."

Richardson's staff just won't leave. Morning man and PD Dave Donnell has been with the station 18 years now, and afternoon man/Music Director Michael Starr has been there 16 years. Consistency and knowing its community's needs are what Richardson says work for WENN.

Dubose says WENN is only one of his competitors for WBHK. He expects to pull some ratings from oldies WODL(FM), AC WMJJ(FM), urban gold WATV and urban AC WATV as well.

Another new signal debuted in the market at 105.9 back in May 1995. Nicknamed "The Bear," the station began broadcasting an AOR format but experienced signal problems with only 1.4 kW of power. In January, Dick Broadcasting entered into a JSA with the station's owner, flipping the call letters

continued on page 12 ➔

Birmingham Financial Snapshot

Market Rank: 55
Revenue Rank: 50
Number of FMs: 13
Number of AMs: 20

Revenue 1992: \$26.0 mil.
Revenue 1993: \$27.5 mil.
Revenue 1994: \$31.5 mil.
Revenue 1995: \$33.1 mil.
Revenue 1996: \$35.0 mil. est.

Revenue Growth
'89-'94: 4.9%
'95-'99: 5.9%

Local Revenue: 80%
National Revenue: 20%

1993 Population: 946,900
Per Capita Income: \$16,114
Median Income: \$34,063
Average Household Income: \$42,338

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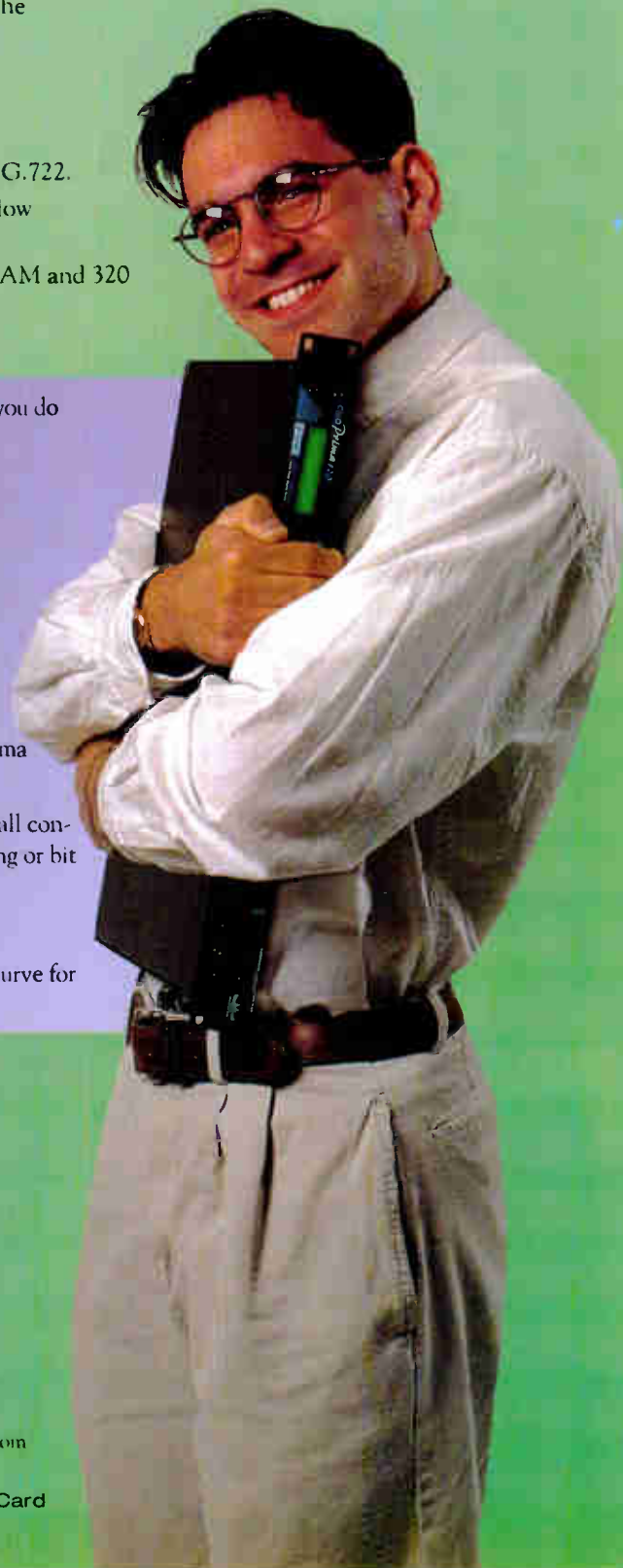


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World Radio History



➤ continued from page 10

to WRAX(FM) and adopting an alternative sound. The company officially acquired the station in July.

Dick Broadcasting also has a few things up its sleeve in the coming months. In order to improve the signal of its new soft AC WSCA(FM) (the former WMXQ) and classic rock WZRR(FM), the company plans to install a new tower next spring.

The company also made quite a few changes at its stations at the beginning of the year. WMXQ began simulcasting the "Murphy in the Morning" show from sister station WKZL(FM) in Greensboro, N.C., at the beginning of this year, a move that both General Manger Davis Hawkins and Program Director Jeff Tyson say was working well. However, when the station flipped formats to soft AC and changed call letters, Tyson himself began doing mornings.

Dick Broadcasting also flipped nostalgia WAPI(AM) to an all-news format, using the AP Network. Ken Hamblin — who used to be on WERC(AM) in the market — does afternoons.

Local news is handled by the Alabama Radio Network four times an hour, with a traffic report every 10 minutes from Today's Traffic.

Hawkins says the station is doing well, considering that it has only been broadcasting the new format since January. However, the station did see a drop from a 3.1 share 12+ in the Fall '95 Arbitron ratings to its current 1.3 share in the Spring '96 book.

Healthy AM

The AM band is alive and well in Birmingham with six stations garnering at least one share, 12+. Leading the pack is news/talk WERC(AM), home of G. Gordon Liddy, Rush Limbaugh and Dr. Laura Schlessinger. The station is home to market veteran John Ed Willoughby, who handles mornings. John Ed was one half of the T.C. and John Ed morning show, a 21-year local show that ended recently when T.C. died of as a result of complications during heart surgery. T.C. had been on Birmingham's airwaves since the 1950s.

Other AM ratings success stories include the recent vault of black gospel WAGG to the upper-four shares, urban gold WATV's current 3.1 and all-sports

WJOX's 2.2 share 12+. WJOX is home to The Fabulous Sports Babe in mid-days, Auburn football and basketball, the Atlanta Braves, Birmingham Bulls hockey and the Houston Oilers (in anticipation of their move to Nashville, Tenn.).

One thing that radio stations are watching closely is the changing television market in Birmingham. Recently, a few network affiliation changes took place, including the combining of a Tuscaloosa station and an Anniston station into the ABC affiliate for the city. Radio managers believe that this event foreshadows what's to come in radio as well.

"We anticipate continued revenue growth with the potential of the Tuscaloosa and Anniston areas collapsing into the Birmingham markets," says Dubose. "That could easily make a sub-

stantial impact in terms of the growth of the market. The market size (by Arbitron rankings) could easily jump into the high 30s or low 40s."

The two towns seem slowly to be growing bigger and bleeding into Birmingham. Tuscaloosa is now home to a new Mercedes Benz plant, and on the interstate corridor between the two cities, a large outlet mall and a theme park called Visionland are under construction.

Anniston is not only home to the Talledega Superspeedway, where several NASCAR events are held annually, but also is being considered as the site for a new international airport.

Dream house

Birmingham stations are very active promotionally. This year WZZK will once again give away a dream house, a

Birmingham Radio Market Overview

Station	Freq.	Format	1995 Est. Rev. in \$ Mil.	Owner	Arbitron 12+ Spring '96
WZZK-FM	104.7	Country	7.3	Cox Enterprises	12.6
WENN(FM)	107.7	Urban AC	4.8	A.G. Gaston Corp.	10.8
WMJJ(FM)	96.5	AC	3.8	Ameron Broadcasting	9.1
WODL(FM)	106.9	Oldies	2.0	Cox Enterprises	6.9
WZRR(FM)	99.5	Classic Rock	3.7	Dick Broadcasting Co. Inc.	6.8
WERC(AM)	960	News/Talk	2.8	Ameron Broadcasting	5.8
WAGG(AM)	1320	Gospel	0.6	A.G. Gaston Corp.	4.7
* WSCA(FM)	94.5	Soft AC	2.2	Dick Broadcasting Co. Inc.	4.3
WTUG-FM	92.9	Urban AC	0.5	Radio South Inc.	3.9
WDJC-FM	93.7	Christian	0.7	Crawford Broadcasting Co.	3.3
WATV(AM)	900	Oldies	0.8	B'ham Ebony Bdcstrs.	3.1
WRAX(FM)	105.9	Alternative	1.0	American General Media	2.9
WOWC(FM)	102.5	Country	0.8	Ameron Broadcasting	2.4
WJOX(AM)	690	Sports	0.65	Dick Broadcasting Co. Inc.	2.2
WJLD(AM)	1400	Urban AC	0.45	Gary Richardson	1.8
WRSA(FM)	96.9	Easy Listening	0.65	NCA Inc.	1.7
WAPI(AM)	1070	News/Talk	0.7	Dick Broadcasting Co. Inc.	1.3
WZZK(AM)	610	Country	0.15	Cox Enterprises	1.2
* WBHK(FM)	98.7	Urban AC	—	H & P Radio	1.2
Ⓜ WBHJ(FM)	95.7	CHR/Urban	—	H & P Radio	—

+ Formerly Top 40 station WMXQ(FM); ratings and revenues reflect the old format.

* Formerly NAC station WLBI(FM), owned by North South Broadcasting Co. LLC

Ⓜ Formerly Tuscaloosa Soft AC station WFFX(FM)

— No figures available



Stations are ranked in order of Arbitron Spring 1996 12+ ratings. Information provided by BIA Publications Inc. through its MasterAccess Radio Analyzer Database software.



Patti and Dollar Bill of WZZK register contestants for their chance to win a 'Dream Home.'

promotion that won the station the Country Radio Seminar promotion-of-the-year award for a medium market. Sister station oldies WODL(FM) is busy pounding the pavement to get the word out that it is the home of Alabama football, something Operations Manager Tice is excited about.

Since the debut of WBHJ, Dubose says the station has literally flooded Birmingham with 35,000 of its "95.7 Jamz — It's About Time" T-shirts.

He says that in its first few weeks on the air, the station didn't have its van yet, so it positioned itself as the "poor station," asking listeners to come pick up the WBHJ announcers and take them around the city to distribute the shirts.

Although WBHK has only been on the air a short time, the station has already brought urban artists The O'Jays to town for an exclusive concert and has hired Barry White to do its television

commercials and on-air imaging.

"We do exciting promotions that our listeners can participate in, in a positive way," says WENN's Richardson. This year, his station gave away a Mitsubishi Eclipse by giving listeners \$17,000 dummy checks during on-air giveaways or remote broadcasts.

All the checks had to be taken to the dealership and dropped into a bin from which the winning check was drawn. Richardson says the event attracted nearly 2,000 people. His gospel station, WAGG(AM), is planning a "bring a family member home for the holidays" promotion.

Ameron station WERC has had great success with a "WERC's Hottest Talk Moments" compilation cassette, while its

sister station WMJJ makes its presence each year as the major corporate sponsor of the annual City Stages Children's area. City Stages is a mostly musical event attended by more than 150,000 people.

With all the changes, the Birmingham radio market is exciting right now.

"It's starting to get really competitive here," says Hawkins. "It will make us all work a lot harder, but competition is good. Birmingham is becoming a very attractive market to larger entities."

Brian Holmes is the evening air personality for oldies WSRZ(FM) and OM of all-news WSPB(AM) in Sarasota, Fla. He's also an anchor for Metro Traffic-Tampa and a radio columnist for Music Forum Magazine. He can be reached at 941-388-3936, or via e-mail at raydioclude@aol.com

Corrections

In the Format Focus on news/talk in the September issue of Tuned In, the call letters of talk station WTKS(FM) in Orlando, Fla., were inadvertently-transposed to WKTS. Also in the September issue, the Radio Market Overview in the Madison Market Watch stated that WZEE(FM) is owned by Point Madison General Partnership; Point Madison will not assume ownership until December. Also, the station's format is CHR, not Hot AC.

Due to a production error, some figures in the Financial Snapshot of the Los Angeles Market Watch in the October issue are incorrect. The revenue figures for the market in 1995 and 1996 should have been \$511.6 million and \$538.2 million, respectively; the Average Household Income should have been \$53,766.

Also in the October issue, the station revenues for the Casper Radio Market Overview are off by a decimal point — e.g., \$8.0 million should have been \$0.8 million.

We apologize for the errors.

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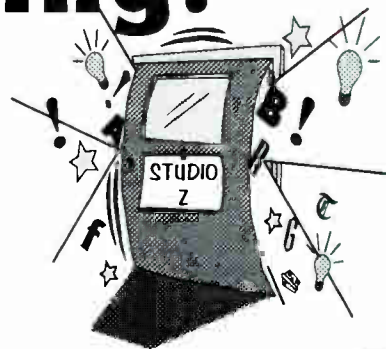
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Syndicated

by James Careless

What do Canadians listen to between 2 and 5 p.m. weekdays? Well, in 30 major markets nationwide — including Toronto, Montreal, Ottawa and Vancouver — it's Dr. Laura.

Yes, Dr. Laura Schlessinger, the famed radio therapist. Although she is based in the United States, Canadians like to listen to her. In fact, "I think (with) almost no exception every radio station that has her on the air has gone up in her time slot," says Bob Laine.

Laine is general manager of the CHUM Satellite Network (CHUM is a multistation chain based in Toronto), which serves 93 Canadian stations in one form or another. He banks on Dr. Laura to bring in listeners to his affiliates and, according to the ratings, she does.

Dr. Laura isn't the only American radio personality who rules the Canadian airwaves. So does Paul Harvey, with his "The Rest of the Story" historical features, plus concert events by Westwood One, ABC Radio Networks' "American Country Countdown with Bob Kingsley," "Kim Komando's Komputer Klinik" and ESPN's "The Fabulous Sports Babe." In fact, tune in at the right time somewhere in Canada, and chances are you'll find some U.S.-syndicated shows on the dial.

So why are Canadian radio stations turning to U.S.-syndicated programming? The answer: value for money.

Cut costs

For years, about half the Canadian commercial radio industry has been bleeding red ink, and although the loss

rate has been slowly improving in the last few years, the industry is still desperately seeking ways to reduce costs.

Hence the popularity of syndicated programs. They draw audiences by offering big name events or personalities, while doing so at an affordable cost to affiliates — often through no-cash barter arrangements for commercial time.

As well, U.S.-syndicated shows have a degree of access to top performers and athletes. That's why Toronto AM station "The Fan" carries numerous ESPN shows, says Program Director Nelson Millman: not just "The Fabulous Sports Babe" (11 a.m. – 2 p.m. weekdays) but also "The Brunch Bunch" (7–9 a.m.

Sundays) and "NFL Game Day" (11 a.m. – 7 p.m. Sundays during football season).

Although he says that "local is still better" when it comes to radio programming, Millman admits that "ESPN has access to great guests (and) good hosts. It's an opportunity for us to get people on the air that we might not otherwise have an opportunity to get."

Obviously, U.S. syndicators can count on Canada as a potential marketplace for their domestic shows. But there's a

caveat attached to this opportunity, namely that there are some things that play well in the American market, that Canadians simply won't touch.

Nothing too 'American'

So what doesn't sell in Canada? Programs that are too blatantly American, says Don Schafer, vice president of radio at Pelmorex Communications, which serves 230 stations through its national Pelmorex Radio Network.

To prove his point, Schafer points to "Blair Garner's After Midnight" program, which airs overnights on PRN.

Although he loves the show, Schafer says "it is representative of what's wrong with American programming in Canada. For example, on the Fourth of July we had to listen to the 'Star Spangled Banner' every hour."

Schafer isn't the only Canadian programmer concerned about syndicated shows sounding too American. So is Millman, who says the only answer is to "talk to the producers of the programming."

"As a matter of fact," he says, "I was in Connecticut two weeks ago and spent some time with the program director and the executive producer of ESPN Radio, explaining to them that the needs of the Toronto market would be different than the needs of a Phoenix market or Milwaukee or New York City. They have assured me that they would be very cognizant ... (because) Toronto's an important market to them in terms of their affiliate base and opportunities to



Shows

Cross



generate revenue with the properties."

Jean-Marie Heimrath, vice president and general manager of Sound Source, the independent program distribution arm of Standard Broadcasting,

has also talked to his American producers about this issue, and got results. Specifically, Sound Source has persuaded the producers of Paul Harvey's "The Rest of the Story" to deliver show intros tailored to the Canadian market.

"In the States it's 'Hello, Americans, blah, blah, and I'll have the Rest of the Story right after this,'" Heimrath explains. "Well, one of the things we said to ABC was gee, that's wonderful, but it's not going to work in this country. You've got to get Paul Harvey to do 'Hello, Canadians.' And after much fuss, it was done."

However, there's one form of American content that Heimrath and his counterparts won't touch: shows dealing with U.S. politics. That's because Canadians just won't listen to them.

the Border

As Bob Laine says, "The minute they use the word 'Dole' or 'Clinton' or 'Republican' or 'Democrat,' they're done; they're finished."

"That's why the right-wing and the left-wing political commentators don't work up here," he says. "Rush Limbaugh does not play in Canada. People of his ilk — there's no syndication for them."

Universal topics

In contrast, shows like Dr. Laura's work in Canada precisely because they avoid U.S. domestic politics, focusing instead on relationship challenges faced by listeners in both countries.

"The problems that she discusses with all of her callers are universal," observes Laine. "I mean, the program could play in any English-speaking country in the world."

Adding to Dr. Laura's particular attrac-

tiveness for Canadian audiences is that she talks to Canadians on-air as well as Americans. This means the show comes across as being as much for Canada as it is for the United States, giving it a credibility few U.S.-syndicated shows can match.

In fact, "in the records that we got for spring, 7 percent of the calls that were answered in the studio were from Canada," says Laine. "And that's incredible. She's on 30 radio stations in Canada, 250 in the States."

What emerges from the success of Dr. Laura is one clear and simple rule for U.S. syndicators: If you want to tap into the Canadian market, you have to produce shows with North American appeal, and North American access.

In order to do so easily, you'll do better with talk than music: Canadian regulations that require on-air music to be 30 percent Canadian and — on FM — 51 percent non-hits (except during overnights) means that U.S. music shows often have to be reproduced before being aired here.

But talk shows on relationships, renovation and health can sail through this market unscathed, and if they offer toll-free numbers accessible to both Canada and the United States, so much the better.

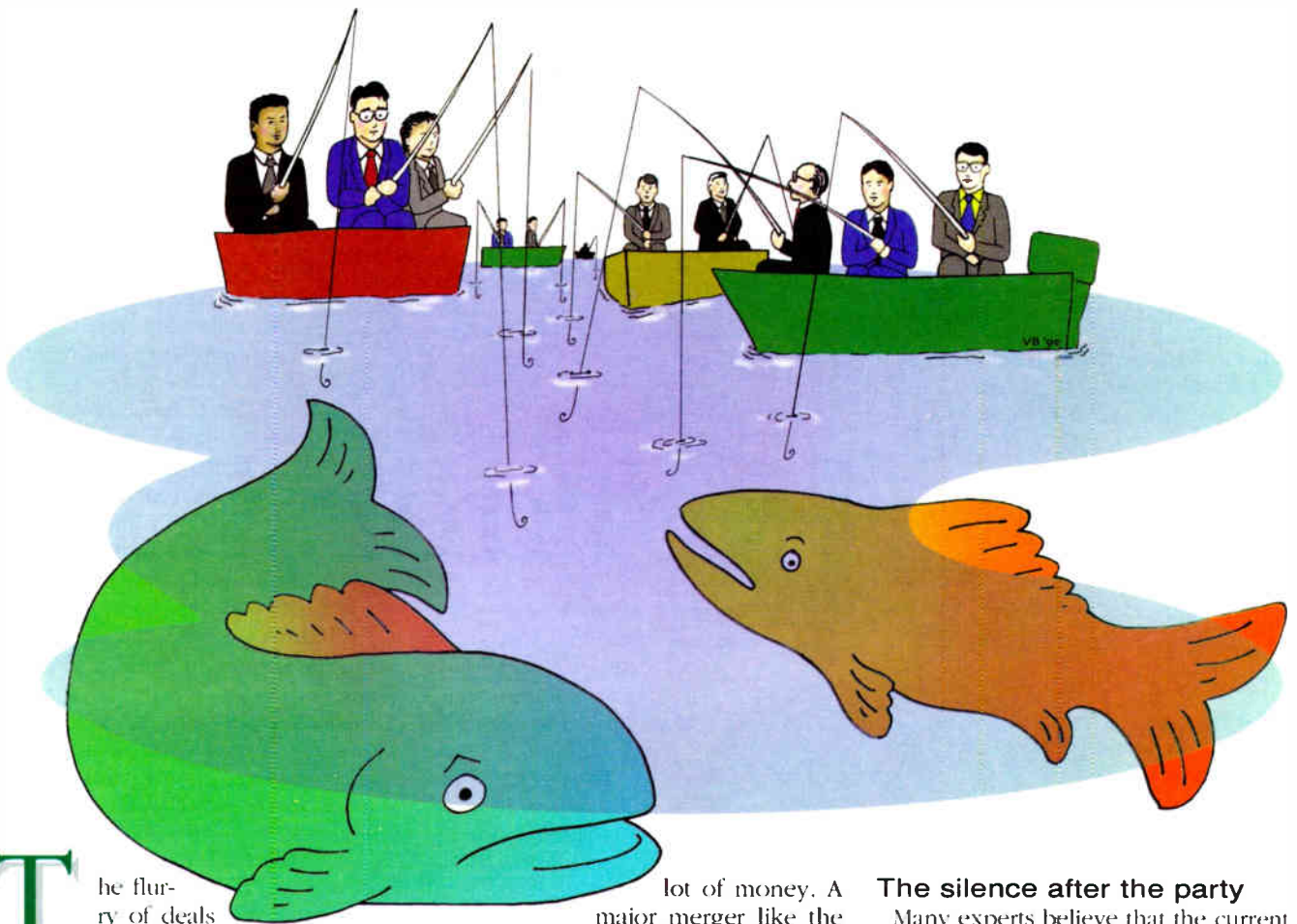
The bottom line: Canada does offer some sales opportunities for savvy U.S. syndicators, as long as they're not trying to sell Rush Limbaugh.

James Careless is a writer living in Canada. He contributes to Tuned In sister publication Radio World International.



FEWER FISH IN THE SEA

SOON, RADIO BROKERS MAY BE ANGLING FOR BUSINESS THAT ISN'T THERE



The flurry of deals resulting from enactment of the Telecommunications Act, and the ensuing industry consolidation, made for a busy summer for everyone in radio. July and August are usually slow, and phone calls can go unanswered till after Labor Day. But not this year.

Nowhere is that more evident than with broadcast brokers who have been the industry matchmakers in these deals, both big and small. Broadcasters are scrambling to buy up stations so as to establish a position in the post-merger broadcasting world. Amid this buying flurry, brokers have emerged as integral players.

There is no doubt that the successful brokers, who earn a percentage of each deal they close, are making a

lot of money. A major merger like the American Radio Systems/EZ Communications deal, or the Clear Channel/Hefel merger, for example, would send any broker smiling all the way to the bank.

Just ask the experts. For example, Donald Bussell, president of Questcom Media Brokerage in Charlotte, N.C., notes that "deregulation has promoted consolidation in radio, especially in the major markets, and has pushed station prices to values unimaginable a few years ago. The 1996 deal-making activity in radio is like it has never been before and never will be again." But what happens afterward?

The silence after the party

Many experts believe that the current frenzy will finally die out by the end of next year. By then, most believe, the small fish will have been digested by the big fish, and, beyond that, the big fish will have been eaten by the few remaining humongous fish. Then what?

Certainly for the many support services that depend on the broadcast industry, including brokers, the current gravy train of transactions will have died away. But even more than that, the dynamics of the entire industry will change so dramatically that some brokers may find themselves out of work permanently.

Prior to the telecom act, the broadcasting industry, due in part to the multiple ownership restrictions that

by Frank Montero

continued on page 19 ➤

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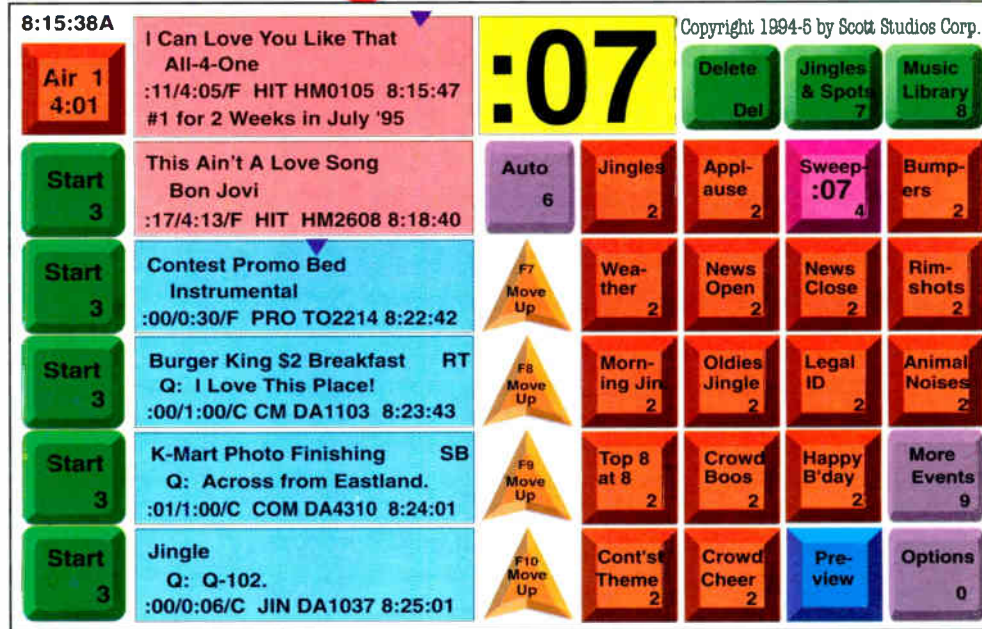
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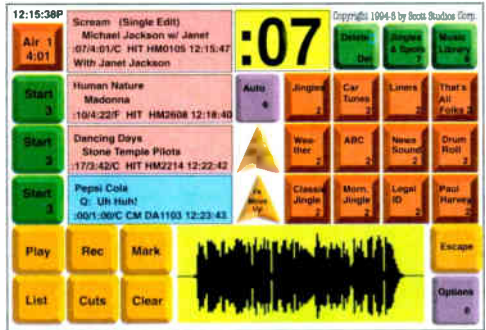
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► continued from page 16

existed, both nationally and locally, was able to produce a steady hum of transactions at all levels. There was the occasional mega-merger, but the status quo was largely a stream of small- or medium-size transactions that kept brokers busy with a continuous churn of buyers and sellers to match. Those were the days when everyone went on vacation in August, feeling comfortable that it would be business as usual in September.

Now all that has changed. It seems these days that you cannot pick up a newspaper without reading about a major merger. The number of group owners that have more than 100 radio stations increases, as the number of overall owners decreases. When the dust settles, many believe, the churn will end, and so will the careers of many brokers.

Bob Maccini of Media Services Group in Providence, R.I., looks at it this way: "Many of the smaller brokerage firms, especially those including older associates will close or retire. A handful of larger firms will continue to operate, although activity will be reduced."

Moreover, Maccini notes, "fewer owners due to consolidation will translate into the potential for more direct transactions not involving a broker. The more successful brokerage firms will branch out into other areas, such as the Internet. Those (brokerage) firms that also concentrate on the TV industry will find the reduction in (radio) station sale activity easier to withstand."

Others agree, but with their own twist. Elliot Evers of Media Venture Partners in San Francisco believes that the future will see a significant slowdown in trading.

Although, Evers notes, there will continue to be active brokers with lucrative brokerage practices as large group owners spin off or trade assets in an effort to fine-tune their holdings so as to play to their respective strengths.

Evers notes that the lifting of the FCC ownership limits is being replaced by a more aggressive Justice Department, which is closely scrutinizing broadcast mergers and time brokerage arrangements under the federal antitrust laws.

How things will play out

Various brokers proffered theories on how the current merger frenzy

will play out, and each has his own advice for clients. Julio Rumbaut of Rumbaut & Co. in Miami notes that "the trading market for radio properties remains exhausting and rewarding to those of us who do it day in and day out."

He believes that trend will continue but cautions many existing owners to strike now while the iron is hot. Rumbaut advises that "it is time to for wise owners to significantly expand or to profitably cash out. Entrepreneurs continue to have their place," Rumbaut stresses, "but they have to move quickly and adeptly."

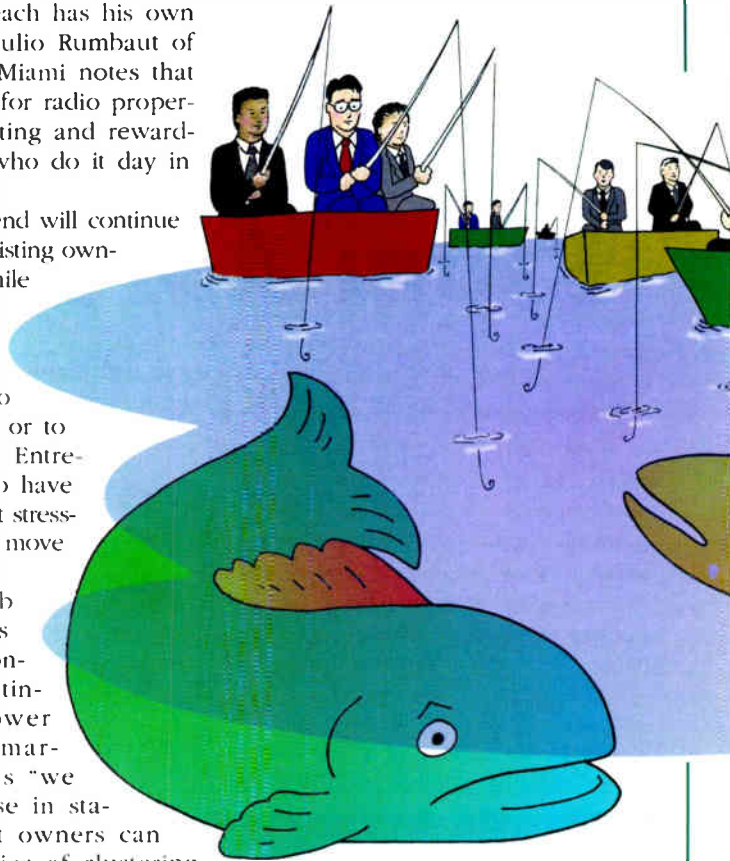
In contrast, Bob Maccini believes that the current consolidation will continue, but at a slower pace. "In larger markets" Maccini adds "we will see an increase in station swaps so that owners can enjoy the efficiencies of clustering stations. The consolidation that has taken place to date has been in larger markets.

In the future small markets will consolidate, although the pace will be slower as there are many other factors than sale price impacting station sales. However, with consolidation all owners will look to smaller markets for acquisitions, which will have a positive impact on smaller market station prices."

Elliot Evers sees the current consolidation craze occurring in three phases. The first phase, in which the large companies buy each other out, is nearing an end. There are still a few "loose pieces" in major markets that need to be absorbed, Evers notes, but they appear to be dwindling.

The second stage has already started. That involves the spinning off or swapping of those assets acquired in phase one as the large companies synergize their operations.

The third and final phase will see large broadcasters moving into the smaller markets. Even there, however, Evers says he believes that it will be very difficult to find unconsolidated markets. Bussell of Questcom says



he agrees. "The next frontier will be radio station consolidation in the medium and small markets as this year's major market frenzy completes its course," he says.

In the final analysis, after the consolidation ends, many agree the number of deals will decrease to a trickle. The ensuing doldrums will adversely affect many brokerage firms.

The key to survival appears to be the ability to evolve with the industry and diversify into other segments of the business.

Many of the large brokerage firms are likely to focus on the television industry, while continuing to broker the movement of assets between the large radio group owners. Others are already charting out a course into alternate industries such as satellite radio or the Internet, which may host the next round of large-scale investments and consolidation.

Frank Montero is a communications attorney and partner with the Washington law firm Fisher Wayland Cooper Leader and Zaragoza, L.L.P. Contact him at 202-296-6518, or via e-mail: fmontero@fwclz.com

WDAF Rules Market — From AM Band

While most companies are giving up on music formats on their AM stations, Kansas City, Mo.,

WDAF(AM) 610 is surviving very well. So well, in fact, that it is No. 1 in the market — even against two big FM competitors and a new AM competitor.

The 5 kW WDAF, known as 61 Country, went on the air back in 1922 financed by the daily newspaper, The Kansas City Star. It was one of the first stations to go on the air west of the Mississippi River, making it one of the few stations on that side of the river

hour with frequent weather and traffic checks throughout the entire day that are heavily promoted on billboards throughout the city.

"What we are is a throwback to the top 40 days of radio when you had news on the hour, strong personalities, a lot of promotions and great services — news, traffic and weather. We own those images in Kansas City," Cramer says.

But don't call his station a news station that plays country music. "That's not true," he says. "To compare us with other country stations, basically, the others are one-dimensional in that they concentrate heavily on music.

"61 Country not only plays contemporary country music, but we also mix in all the other elements. We have found that our listeners come to us for the entire experience."

Sample the experience

A lot of Kansas City listeners must like what they experience. 61 Country ranked No. 1 in the Spring '96 Arbitron ratings with an 8.4 share 12+, with its competitor KFKF (94.1 FM) at a 7.7. Young country KBEQ (104.3 FM) had a 6.3, and WHB(AM) showed with only a 0.5. WDAF is also on top of its target demo of 35-64 with a 10.7, up from an 8.8 in the Winter '96 book.

"It's basically been a WDAF and KFKF battle for numbers in this market," Cramer says. Soon after Noble Broadcasting flipped KBEQ from CHR to young country, KFKF parent company, EZ Communications, purchased the station. Did that discourage Cramer?

"Not at all. We've never given up and never will. A lot of AM stations have given up because they're overshadowed by their FM companions and that never happened here. (Former owner) Citicasters was incredibly supportive of our efforts and we've maintained our independence from our FM (rocker KYYS, "KY102").

"We have separate sales staffs and separate management so we are operating the station as a standalone," Cramer commented proudly.

In mid-September, another AM station decided to take on WDAF. Surprisingly, it was KBEQ-FM/KFKF(FM) sister station, news/talk KBEQ(AM), giving EZ three country signals in the market. KBEQ(AM) changed its name to KOWW 1030 ("The Cow") and flipped to SMN's "Real Country" format aimed at the 35-64 demo that WDAF owns.

Station vets

Part of the strength of WDAF is a lineup that seems to never want to leave. Morning man David Lawrence does a solo morning show and has been with the station for 23 years. Lawrence's show has consistently generated double digit shares in both the 12+ and 35-64 demos.

Market news veteran Charles Gray handles morning news with Kristi Russell flying over the city for traffic. Assistant Program Director and Music Director David Bryan, who has put in 15 years with the station, handles early mornings, followed by 10-year veteran John "The Redneck Pollack"



with "W" call letters instead of a "K."

WDAF Program Director Ted Cramer has been with the station for five years. He previously programmed WSM(AM) Nashville, WKY(AM) Oklahoma City, WMAQ(AM) Chicago and WTVN(AM) Columbus, all of which were, at one point, country stations.

You can go home

Cramer originally started 61 Country in 1977 as the assistant program director and music director. In a fun little twist of fate, the program director at that time was Randy Michaels, president of Jacor Communications, which now owns WDAF.

The 61 Country formula to success is simple says Cramer, "The secret is in the mix of music, the services we provide, and the targeting of the radio station."

WDAF plays contemporary country music with a 4-to-1 ratio of currents to gold product, and targets adults 35 to 64 years old. The services Cramer speaks of are news at the top of every



The 61 Country 'Godzillamobile'

Wozniak in middays.

Afternoon driver Bill Young has been with 61 Country since it began in 1977, Scott Sanders is a newcomer at night and Bruce Efron has done a truckers'

by Brian Holmes

show during overnights for six years.

61 Country has only been knocked out of the No. 1 spot once when it digressed from its format to carry Kansas City Royals baseball. It broadcast the team for three years and during the first year, KFKF moved ahead of WDAF.

"We found baseball interrupted our time spent listening and interrupted the pattern of our audience. They came to us for music, and baseball was an interruption," Cramer says.

In order to get back on top, Cramer says they cleaned up the on-air sound of the station and promoted the elements that listeners liked better and the listeners came back on their own.

Cramer says a lot of contesting brought listeners back as well. He says 61 Country is always giving away money, concert tickets and other big prizes.

This year a new twist to winning was added for all its listeners: Once a listener signs up for one of the WDAF big contest giveaways (cars, cash, etc.), that listener is signed up for the entire year, giving listeners more than one chance to win.

For years, 61 Country has been dubbed "The Flatland Godzilla," which

is how the station's mobile studio got its name, "The Godzillamobile." The Godzillamobile ventures out several times a week and even broadcasts live from the Missouri State Fair more than 100 miles away.

So in a market where there are more than 20 shares of country, WDAF shines in the top spot. Cramer has a set goal to keep it there. "Our goal is to convert people about 32 years of age to 61 Country, not necessarily from other country stations but

from other formats as well," he says. If we can get them to the AM band and sample 61 Country, I believe we can convert them."

Brian Holmes is the evening air personality for oldies WSRZ(FM) and OM of all-news WSPB(AM) in Sarasota, Fla. He's also an anchor for Metro Traffic-Tampa and a radio columnist for Music Forum Magazine in Tampa. He can be reached at 941-388-3936, or via e-mail: raydiodude@aol.com

WDAF(AM) Sample Hour Playlist, Weekday, 11 a.m. – noon

Brooks and Dunn

"She's Not the Cheatin' Kind"

Paul Brandt

"My Heart Has a History"

Little Texas

"God Blessed Texas"

Ty Herndon

"Living in a Moment"

Vern Gosdin

"I Can Tell by the Way
You Dance"

Ricochet

"What Do I Know"

Randy Travis

"Are We in Trouble Now"

Patsy Cline

"Walkin' after Midnight"

Blackhawk

"Big Guitar"

Patty Loveless

"A Thousand Times a Day"

Tracy Byrd

"4 to 1 in Atlanta"

Clint Black

"One Emotion"

Judds

"Turn It Loose"

Sawyer Brown

"The Walk"



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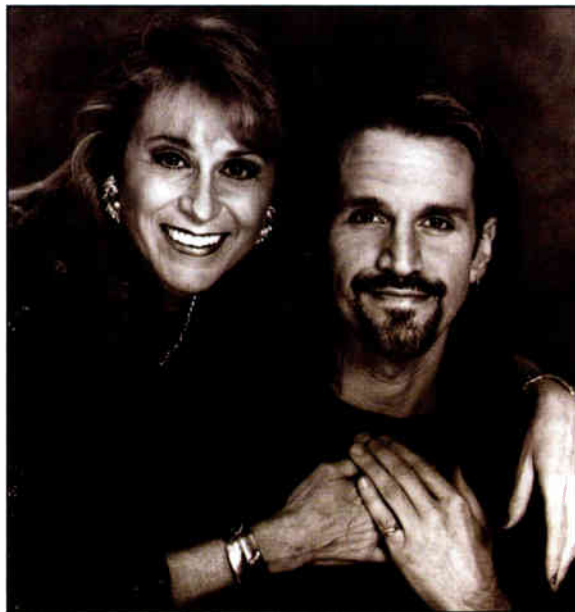
Who would Ralph Kramden have been without Ed Norton? Edgar Bergen without Charlie McCarthy? Fred without Barney?

A solo act with bigger billing, yes. But funnier, no.

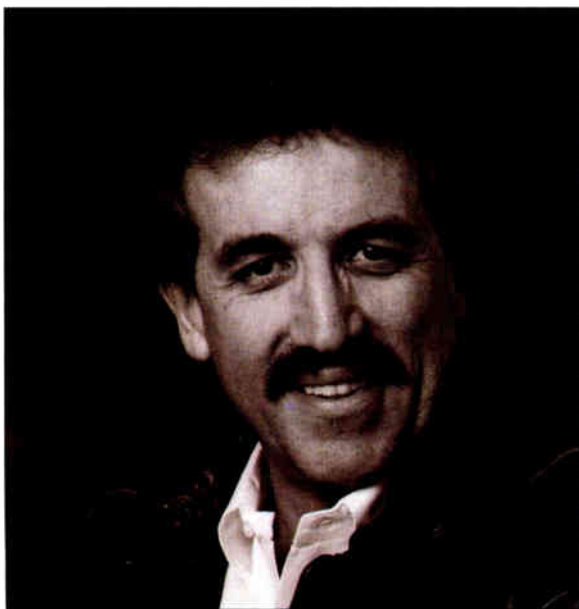
Without a sidekick, comedy falls flat. There has to be some friction, a character to play off of who sets up the joke or even steals the punch line now and then.

Bob Hope, a huge star on radio long before television was a twinkle in anyone's eye, frequently let his second bananas get the laughs. The walrus-voiced Jerry Colonna was one of Hope's favorite players. Listeners gathered around their radios every Tuesday night to hear the pair's funny phone calls.

Colonna: Hello, Hope? This is Colonna.
Hope: Professor! Where are you?
Colonna: I'm here in England building a



Chris Jagger keeps Dr. Judy down to earth.



Charles McCord, Imus's partner in crime

bridge across the Atlantic.
Hope: Nonsense, Professor. You can't build a bridge across the Atlantic.
Colonna: I can't??? (Pause) Okay, boys. Tear it down!

It has been more than 50 years since that golden age. While the subject matter has changed and the jokes have a harder edge now, there is still laughter. Don Imus, whose abrasive approach has at one time or another offended just about everybody, is a leading purveyor of contemporary comedy.

On a recent installment of his politically savvy "Imus in the Morning," he took pokes at former New York Mayor Ed Koch, among others. Like his predecessors, though, Imus has a little help from a

friend. He relies heavily on longtime sidekick and veteran newsman Charles McCord, who sets up the I-Man's attacks.

"Vice President Al Gore says Russian President Boris Yeltsin looks great," reported McCord. Before he could continue, Imus had broken out in laughter, brought on by earlier stories about Yeltsin's failing health.

"The two got together today at a sanitarium," McCord went on, before stumbling over his own laughter. "But he looks great, I'm tellin' you."

"Man, he's the picture of health," Imus sarcastically interjected.

"Yeltsin's aides continue to insist that he's just tired following his grueling re-election campaign," McCord concluded.

"A movie idea for DreamWorks," quipped Imus.

Not exactly the Huntley-Brinkley Report, but this approach has won the show affiliates from coast to coast. It is syndicated by Westwood One. McCord makes no excuses for the unconventional style.

"I deliver legitimate news that the I-Man comments on, which brings a whole new dimension to it," McCord says.

"The show has such influence in power circles in Washington and on Wall Street. It appeals to a very

upscale audience."

McCord has been in radio since 1963 and previously did news without comment at such stations as WTOP(AM) in Washington. McCord finally found his niche when he first teamed up with Imus in 1971.

"It's just something that has evolved," says McCord, "like a bifurcated tree trunk that joined up somewhere in its growth."

Acknowledging McCord's contribution, Steve Keeney, general manager at "Imus in the Morning" affiliate KTOK(AM) in Portland, Ore., calls him the "quintessential sidekick."

"Charles is really much more than that," continues Keeney. "He is a respected news personality who interacts in a very natural way with Imus, while never forsaking his news role. That's a very tough balancing act."

George Balzer echoed the importance

continued on page 26 ►

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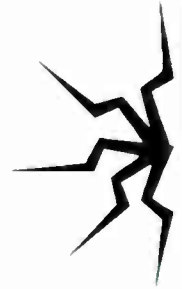
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READER SERVICE 29

► continued from page 22

of creating that balance. Balzer was a writer for "The Jack Benny Show" in the 1940s and '50s and provided material for the supporting cast that included Rochester, Phil Harris and legendary voice artist Mel Blanc.

"Sidekicks are very important people," says Balzer. "They support whatever the star is doing, keeping the scene motivated."

The doctor's aide

But on many of today's shows, sidekicks play an important role without sticking to comedy. On "Love Phones" with Dr. Judy Kuriansky, Chris Jagger makes sure that the two-hour show of sizzling talk about life, love and sex keeps moving along.

"I can be a chameleon," says Jagger, who has been in radio since 1980. "It depends on what's happening with the phone calls. If we have a serious call, where somebody has been abused or is in a bad relationship, I'm usually supportive of the caller. In that case, I back away and let the doctor deal with it.

"At other times, if the caller is a little goofy or if it's a funny subject, I might pick on the them — teasing a little bit," he continues. He also cuts through the

clinical jargon that Kuriansky, a respected clinical psychologist, sometimes uses.

"She might use some big word and I'll go, 'huh?'" Jagger says. "I'm there to make sure that she doesn't go over everybody's head. I was the guy in health class who wanted to ask the question but was never allowed to. Now I can."

And that's just fine with the doctor. "I might call something a propitious event and he'll say, 'Oh, that means it was supposed to happen,'" Dr. Judy says. "Love Phones" (which airs nationally Monday-Thursday) began on WHITZ-FM in New York. Jagger was originally brought in to give the show an edge consistent with the station's rock format.

"I absolutely adore working with him," says Dr. Judy. "Prior to this, I worked alone on the radio for 12 years and didn't know what it would be like doing the show with someone else." They were brought together three years ago by a program director who thought the two would make a good team.



Larry Metzler is Dr. Laura's "music man."

Kuriansky and Jagger were introduced at a dinner and began broadcasting the following Monday.

"We had barely exchanged a few words. But when we got on the air it was instant magic," remembers Dr. Judy. "I consider him more of a partner than a sidekick."

The conductor

Engineers usually don't pull double duty as sidekicks, but over at the Dr. Laura Schlessinger show, Larry Metzler has proved to be the exception. He frequently chats with Dr. Laura after the top-of-the-hour break. She uses this segment to read listener faxes.

One was about a four-year-old boy who sneaked a look at his presents before a birthday party. When the parents found out about it, not only was he punished, but the presents were returned to the store and the party was called off.

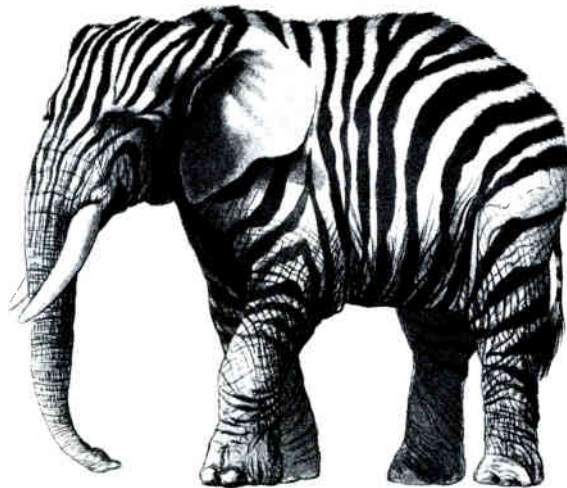
"The person who wrote this says this is cruel and unusual punishment," Dr. Laura told the audience. "They want my opinion. Larry, what's your opinion?"

"They shouldn't have done it," Metzler replied. "When I was around that age, I accidentally found a truck that I was getting for Christmas. I was so disappointed on Christmas morning because I knew what I was getting."

While engineer and host are oftentimes separated by glass, Metzler and Dr. Laura work in the same studio at KFI(AM) in Los Angeles — doctor's orders.

"During remodeling of the host studio and the engineering booth, we were temporarily moved into a production studio," recalls Metzler, who has been with Dr. Laura for seven years.

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Circle 52 On Reader Service Card

continued on page 35 ►

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by Vincent M. Ditingo

Event Marketing to Play Important Role in Radio's New Advertising Models

As more station minigroups form in radio markets across the country, the industry should expect to see more emphasis on one of the inherent selling concepts of radio — event marketing. This approach was particularly dominant in the radio rock 'n' roll heydays of the 1960s.

With new advertising models stemming from increased concentration of local market station ownership, radio broadcasters have much greater synergistic sales avenues to pursue, allowing event marketing campaigns to play an increasingly important role in attracting new business. The new selling structures of local radio also involve ongoing LMA situations.

Event promotions are either cosponsored or conducted by both a participating station and the client. They usually entail on-site station personalities promoting (sometimes broadcasting from the location of the client) a particular product or retailer.

A number of stations in recent years have benefited from using event marketing as a station promotion tool — that is, to promote their image and position in the market by sponsoring a festival, concert or the like.

However, commonly operated local stations with similar audience appeal have the ability to tap into new advertising dollars by implementing sales promotional campaigns on a much larger scale than in the past.

Within the highly fragmented radio programming arena of today, event marketing plans can be customized for virtually any client and demographic target. And they cut across all formats, from oldies to classic rock to Spanish-language to all-sports.

Event sales promotions can occur at a number of outdoor and indoor venues. The most popular venues for these promotions in the mid-1990s tend to be large suburban and retail malls.

Profit building

Depending upon market size and local competition, a station's return on investment — cost of equipment or booth setup, personnel, station airtime, etc. — for such an event typically ranges from marginally ahead of to as much as 10 times the initial outlay. As event marketing campaigns show the promise of turning into key profit centers, especially for emerging local station groups, a full-time event marketing specialist should be assigned to the sales force.

The bottom line for the new local groups is that they can enjoy running several event marketing promotions simultaneously, predicated upon the desired audience of the client.

These campaigns should also be designed to include station-sponsored promotional spots linked to or extended by a corresponding advertising schedule placed either on the single (lead) station or on all the commonly operated stations involved with the event.

The goal here is to create higher and prolonged visibility for the client and, in so doing, to capture a larger share of the advertising budgets, not to mention returning business.

Image Problems? Time to Revisit Communications Policies

Often, an image problem for a company that serves its community — more specifically, local radio — can be traced to its own backyard; specifically, to the communication process between management and staff and between the station and its listeners and advertisers. Remember that the first contact the public or a local business will have with the station or local station minigroup is typically with a support person who fields a telephone inquiry.

This basic communications situation was further complicated during the past year due to a number of factors, including the rapid changes in ownership and management structures of local station minigroups, along with the elimination of jobs or creation of new positions, and the growing use of e-mail for transmitting messages.

For these reasons, it has become para-

Trends in Business Applications, Information Systems and Strategic Planning

mount for management to either implement or review internal and external communications strategies for maintaining the integrity of one-to-one relationships.

(Each station group, network/syndication company and rep company should address both internal and external corporate communications at the same time.)

Further evidence for the need to establish a strong policy and review steps in this area is provided by a 1996 American Management Association (AMA) survey of nearly 600 U.S. corporate executives on business communications.

Unsettling picture

The results paint a rather unsettling picture of corporate communications and image positioning, indicating that managers need to re-establish more personal communication in the face of advancing new technology.

Among the key findings of the study:

- Current and prospective customers, employees and suppliers generally do not have a firm understanding of the company corporate mission, vision and values.
- Less than half of the survey respondents believe that managers and supervisors thoroughly understand the company financial and market objectives.
- Although senior managers cite communications as a top business priority and plan to devote more time to the issue, they are focusing more attention on technological solutions to communications problems such as those involving electronic mail and Internet connections.

Vincent M. Ditingo is a business writer, media consultant and educator. He is also president of Ditingo Media Enterprises, a New York City-based corporate communications and strategic marketing company.

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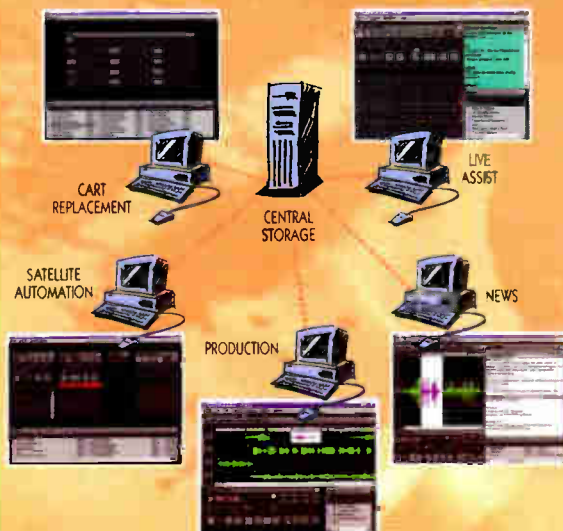
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It's been two weeks since your newest local direct client started his commercial schedule. He's running a good frequency, but the results are less than impressive. You listen to the commercial again to make sure it mentions everything the client wanted to mention. It does. So why isn't it working? Most likely, there wasn't enough time invested in the creative process of marketing the client's business.

In radio, more than in any other medium, there seems to be an abyss between selling the advertising schedule and creating the actual advertising.

Let's look at a typical sales close and the way in which the client's commercial gets on the air.

In most cases, creative ideas for the commercial are only briefly discussed before the contract for the schedule is signed.

The salesperson usually gets the signature and gathers a half page of notes on the client's business. The notes may consist only of the name of the business, the address and the phone number. There also may be some random facts such as "in business for more than 10 years" or "friendly, knowledgeable staff."

The production director may then take these notes and spend 20 minutes pounding out some copy. The DJ who is assigned the production may have just ended a six-hour air shift when he or she produces the spot. The goal of the DJ is usually to make the spot sound polished and professional and then move on to the next five or six commercials he or she has been assigned. Not surprisingly, the message often gets lost and the commercial is less than effective.

Compare this process with that of the advertising agency that may invest several days in concept development, another day in production and a fair amount of time testing the effectiveness of the commercial.

It's no surprise that your local pizza has a hard time competing with the likes of Pizza Hut, Little Caesars and Domino's. When a schedule fails, newcomers to radio often fall back on the old credo "I tried radio and it doesn't work." It may be time to re-evaluate the way we sell local direct radio.

At some radio stations, sales executives

are incorporating the creative process right into the sales presentation. One top biller even remarks, "I won't close the deal until we have talked extensively about creative marketing ideas. I want to be sure the client is happy with the ad we will put together. It also makes me feel more confident when the campaign is in the bag."

It is a very natural progression to sell the creative early in the game. Often



GOING TO BAT FOR LOCAL CLIENTS

when the client falls in love with a campaign and develops an emotional attachment to the ads, he or she will buy a greater frequency to give the ads more exposure.

At the three Salt Lake City radio stations of Trumper Communications Inc., some of our clients have gotten so excited about the concept for their commercials, they insist on watching the creative process. It's wonderful to see clients get so pumped up about radio. We invite clients to the station to let them watch as the talent voices the copy and the sound effects and music beds are added.

Your station's creative director can be instrumental in creating a synergy between the client, the sales rep and the person producing the spot. Your creative director may be your production director, a former ad agency creative person or someone on your staff who has a unique flair for marketing. Whomever you select, he or she must have the talent and drive to create effective ad campaigns, win awards and build an impressive reputation for the station's creative department.

A creative director working with an experienced sales executive can be a powerful team. Usually, the second sales call is the perfect opportunity to bring the creative director along to meet the client. At that point the client is already sold on the station's

numbers or there would not be a second meeting.

If the salesperson took good notes during the initial sales call, then the creative director may already have some original concepts for his or her first meeting with the client. However, it is essential that the creative director does not present these killer ideas at the beginning of the meeting. He or she should ask some questions and find out what marketing plans the client has tried in the past. Then the creative director can kick around marketing ideas and get the client excited about the idea of having an effective radio commercial.

It is never undesirable for the creative director to say to the client, "I've got really great ideas to advertise your business. Let me work on some ad copy and come

back with a polished campaign for you." The client will usually assume that the creative director will spend a great deal of time on the campaign. It is important to deliver. As any creative director will tell you, great concepts for commercials can be put together in less than an hour, or it can take literally several days to get it right.

Hopefully, the creative director and sales executive will then return with an excellent campaign and a script or spec spot. A script is usually sufficient unless the concept of the spot is difficult to describe on paper. To most clients, approving the script and then signing the contract is the natural order in which things should take place.

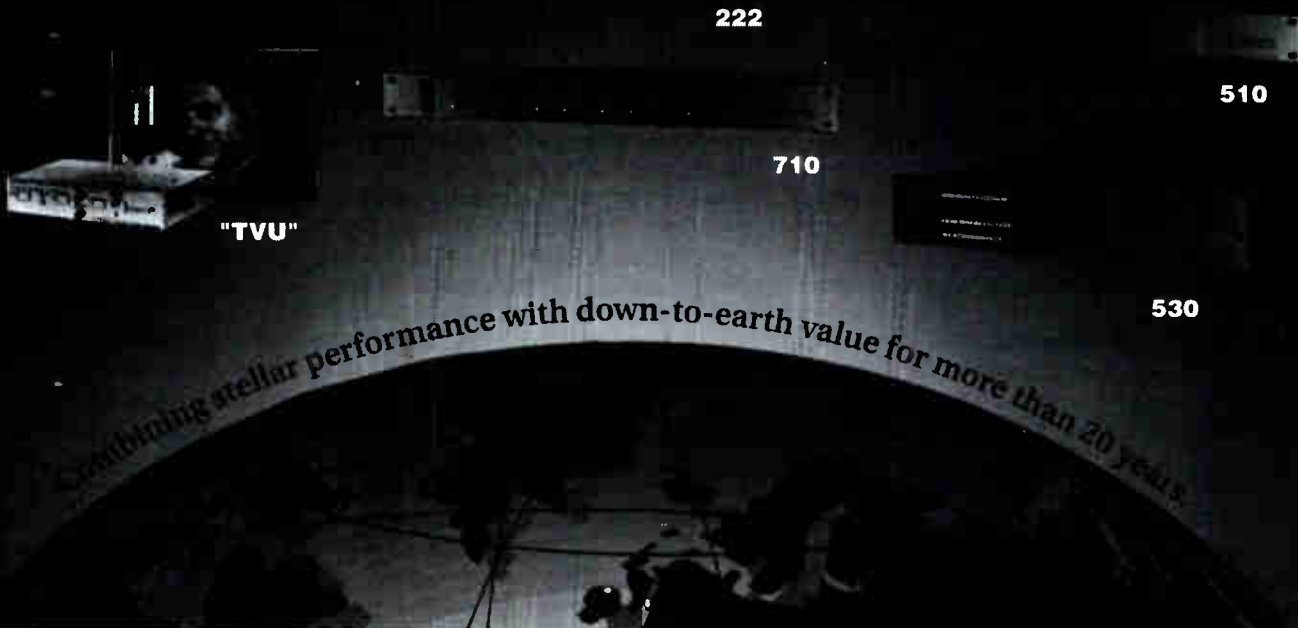
To transform the local direct advertiser into a consistent client, it is imperative that the local client's commercials be comparable with the marketing of national competitors. In many cases, an added investment in personnel is needed to accommodate the added service that the station will provide the client. One thing is certain: If the campaign works, your local direct client will surely respond with more dollars invested in radio and, best of all, in your station.

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

by Doug Burton

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Circle 25 On Reader Service Card

World Radio History

DON'T GET ZAPPED: FCC ADOPTS NEW RF LIMITS

It's time to don our propeller beanies, strap on our slide rules and pop in our pocket protectors: this month we play Techno-Geek as we discuss the new standards for radiofrequency (RF) exposure adopted by the Federal Communications Commission, with little fanfare, in late summer.

Three years in the making, the new standards will apply to all applications for construction permits or license renewals filed on or after Jan. 1, 1997. You can probably mark your calendars now, because that date is reasonably solid.

Save yourself some time, though, and don't bother to read the full Report and Order issued by the FCC (64 single-spaced pages, 103 pages if you count the appendices — ouch!). It is interesting, but it doesn't offer much of the nitty-gritty information you'll want — like how the FCC expects broadcasters (and other RF generators) to assure compliance.

That more practical information is due to be contained in a revised version of OST Bulletin No. 65, "Evaluating Compliance with FCC-Specified Guidelines for Human Exposure to Radiofrequency Radiation." But more on that later.

In its new standards the Commission has generally adopted the criteria specified by the National Council on Radiation Protection (NCRP). NCRP's standards are largely similar to the criteria specified by the American National Standards Institute (ANSI). The original ANSI standards, announced in 1982, formed the basis for the FCC's RF rules adopted in 1985 and in effect since.

More stringent

The ANSI standards were toughened up some in 1992. The NCRP standards were adopted in 1986, and are somewhat more stringent than either the old or new ANSI standards with respect to certain types of RF exposure.

For radio broadcasters, though, the primary difference arises from the fact that the NCRP guidelines (the ones the FCC is using as its own, come 1997) may be "conservative" (to use the FCC's description) with respect to magnetic-field exposure for frequen-

cies below 100 MHz. The commission seems to think that this is likely to affect only folks who work in the immediate vicinity of an AM transmitter, but the FCC doesn't believe that there are likely to be any problems in assuring compliance.

Perhaps the most noteworthy aspect of the new RF rules is the distinction that the FCC now draws between "occupational controlled" RF exposure and "general population/uncontrolled" exposure. The idea is that the government really wants to protect your

Some folks who have had no problem with the old RF standards may have some troubles with the newer, tougher standards.

basic innocent, know-nothing passer-by from unknown RF hazards; the more sophisticated types (like you and your chief engineer) who presumably have a clue about what RF is all about and who can protect themselves accordingly get less protection.

For purposes of the new rules, the less protective (and, thus, more easily complied with) standards apply to "occupational controlled" exposure that involves situations "in which persons are exposed as a consequence of their employment and in which those persons who are exposed have been made fully aware of the potential for exposure and can exercise control over their exposure."

On the other hand, we have your basic "general population/uncontrolled" folks, the great unwashed,

which includes "the general public" as well as people who are exposed "as a consequence of their employment may not be made fully aware of the potential for exposure or cannot exercise control over their exposure." These folks, under the new rules, are entitled to more protection.

The FCC also noted that the looser "occupational/controlled" standards will apply where exposure is "transient" and occurs as a result of "incidental passage through a location where exposure levels may be above the general population/uncontrolled limits, as long as the exposed person has been made fully aware of the potential for exposure and can exercise control over his or her exposure," mainly by skeedaddling from the area or "some other appropriate means."

Of course, the most important information the FCC could provide would be how your average broadcaster can determine whether or not his/her station is in compliance and, if it isn't in compliance, how to fix it. Unfortunately, the FCC dodged that question. Instead, the FCC is promising to update OST No. 65 (only this time it will be called "OET No. 65," because the bureau's name has been changed to "Office of Engineering and Technology") to provide useful, practical information addressing all the changes that have been adopted in the RF rules.

In theory, the new OET No. 65 will tell us how to determine whether any particular station is in compliance, through technical calculations, measurements or even non-technical steps (like posting appropriate notices, building protective fences, etc.). However, OET No. 65 isn't ready yet, and may not be out (if the FCC's Internet Web Site is to be believed) until December.

Once OET No. 65 arrives on the newsstands, all broadcasters shouldglom onto it and read it carefully. While we can't say for sure, it is possible that some folks who have had no problem

by Harry Cole

with the old RF standards may have some troubles with the newer, tougher standards. Ideally, OET No. 65 will point to ways around such troubles.

You have until Jan. 1, 1997 to achieve compliance, although as a practical matter you will probably not have to demonstrate compliance until your first construction permit or renewal application after that date. If you run into problems, the Mass Media Bureau has the authority (at least until Aug. 6, 1997) to grant additional time to individual licensees who can demonstrate good cause for such an extension.

Deferring the issue

We note, by way of aside, that we suspect the FCC reliance on a yet-to-be-published document is a clever way of dealing with a difficult situation. The question of RF standards is extraordinarily complex; it involves not only technical and business issues, but also important health and safety issues.

Understandably, the FCC has taken its time since it opened up this docket some three years ago. However, in February, the Telecommunications Act

ordered the commission to wrap this proceeding up. Because that is not the kind of order the commission can ignore, it did what it had to do: It adopted new RF standards. But, by promising a revised OET No. 65, the FCC effectively deferred many of the practical questions surrounding its revisions.

In other words, the FCC complied with Congress' instructions, but did so in a way that enabled the commission to take a little more time to make sure that the ultimate product (consisting of the rules themselves and the instructional OET No. 65, which should flesh out those rules considerably) is not flawed by pressure to meet any artificial deadlines.

Finally, those of you who have really been following the RF proceeding closely may recall that the FCC originally considered adopting the 1992 ANSI recommended limits on induced and contact currents resulting from RF exposure. The problem with that proposal was the ANSI limits were applicable only to the frequency range from 3 kHz to 100 MHz.

Need we point out that the upper end of that range stops right in the middle of the FM band? In other

words, using the ANSI limits could have resulted in imposing differing requirements on FM licensees operating below 100 MHz and those operating above 100 MHz.

The FCC decided not to adopt limits in this area, however, largely because of the uncertainties and difficulties relating to the evaluation of induced and contact currents. While the FCC will continue to monitor this area and may take some action somewhere down the line, as matters presently stand, no guidelines on induced and contact currents have been adopted.

If you have any questions about the new RF standards and their effect on your operation, you should be sure to discuss them with your communications counsel and your consulting engineer well in advance of Jan. 1, 1997.

Harry Cole is a principal in the Washington-based law firm of Bechtel & Cole, Chartered. He can be reached at (202) 833-4190.

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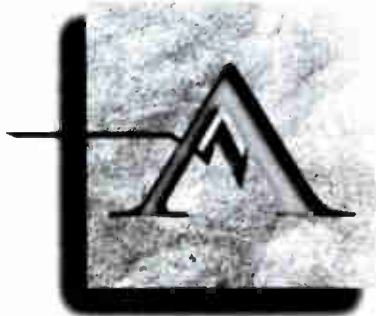
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Arbitron's Media Market Technologies (M[TECH]) recently announced its merger with **The Media Gallery**, and appointed Media Gallery founder **Ruth Presslaff** to the position of president of M[TECH].

American Radio Systems named **Jeff Silver** market-wide general manager for Buffalo, N.Y. In addition to his current responsibilities at WBLK(FM) and WSJZ(FM), Silver will take on WYRK(FM), WJYE(FM) and WECK(AM).

Jacor recently appointed WFLA(AM) Operations Manager **Gabe Hobbs** to oversee programming for WFLA and WDUV(AM), both in Tampa, Fla., and WCTQ(FM) and WAMR, both in Sarasota, Fla.

Another change announced by Jacor is the appointment of **Kevin Metheny** as the director of Jacksonville, Fla., programming operations. Metheny will oversee the diverse programming of Jacor's five Jacksonville stations: WQIK-FM, WSOL-FM, WJBT(FM), WJGR(AM) and WZAZ(AM).

First Radio recently announced the promotion of **Mike Tarter** from account executive/sports director to the position of station manager for each of its four stations in Somerset, Ky.: WSEK(FM), WSFC(AM), WJDJ(FM) and WKEQ(AM).

Also at First Radio, **Jo Ella Shelly** has attained the position of sales manager of the four stations.

Marlin Broadcasting announced the promotion of **Alan Tolz** from vice president/general sales manager to vice president/general manager of **WBOQ(FM)**, Beverly, Mass.

Also from Marlin, **Karen Nascembeni** has been named the new promotions director of WBOQ(FM).

Chancellor Broadcasting announced the appointment of **Thomas Garry** to director of sales for all the Chancellor radio stations in Minneapolis-St. Paul.

David Place was promoted by **Greater Media** to general sales manager for **WMJX(FM)**, Boston. **Annie McGuire** left

➤ continued from page 26

"We worked that way for about two weeks, and one day I said that when we moved back to our separate rooms she wouldn't have me in her hair anymore.

"She told me, 'I love it this way.' She went to management and said that she wanted to be in the same room with me. So a few things were redone to accommodate both of us."

Metzler's biggest contribution is the music he chooses. After each break a short segment from a song is played that ties in with the previous call. There was a conversation about an 18-year-old who wanted to move in with her boyfriend, without benefit of marriage. Dr. Laura said to do that would be "living through weaknesses, fears, superficialities and immaturity."

She then broke for commercials, giving Metzler just a couple of minutes to find the right tune. When the show continued, he had found what he was looking for. The Pointer Sisters sang, "I'm so excited/And I just can't hide it/I'm about to lose control and I think I like it."

Metzler says he has a good memory for lyrics, which helps him find an

appropriate song so quickly — along with his computerized list of titles.

"But usually something in the conversation gives me an idea," he adds. "The caller might even mention a title."

This is such a popular part of the show (available from SBI Broadcasting International) that listeners regularly send in CDs they think Metzler can use. "New artists also send me songs," he says. "Even their mothers have submitted music."

Happy second bananas

While taking a backseat to the star of the show might be an ego-bruise to some people, the sidekicks interviewed for this story are pleased with their positions. McCord says it best: "While my role is not defined with any sharp edges, I nevertheless know what it is and what my limitations are.

"I don't know anybody who could do what the I-Man does. I do not aspire to that. What I do aspire to is to better serve him, while constantly trying to improve my own performance."

Bob Rusk spent 20 years in radio. He is a regular contributor to Tuned In.



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WEGQ(FM), Boston, to take over Place's former position as local sales manager for WMJX.

Place replaces the promoted **Frank Kelley**, who was recently appointed Greater Boston Radio Director of Sales for Greater Media.

KDKA(AM) in Pittsburgh named **Susan Pinotich Krol** local sales manager. Krol previously served as an account executive for KDKA.

Joe Costello was named by **Sandusky**

Radio as sales manager of smooth jazz **KWJZ-FM** and business talk radio **KEZX(AM)**, Seattle.

WRGX-FM of **Odyssey Communications Inc.** announced the promotion of **Darrin Smith** from assistant PD and midday jock to program director. He will continue doing his midday airshift

Also at **WRGX**, **Shari Roth** was named music director.

Diana Laird replaces outgoing Bob Lewis as program director of **KGGI(FM)**,

San Bernadino, Calif. Laird worked most recently as PD of Westwood One's Adult Rock 24-hour format.

David M. Murphy was promoted by **WWIZ-FM/WLLF-FM** of Hermitage, Pa., to the position of special projects and promotions director. He will retain some of his responsibilities as account executive.



Evergreen announced the addition of **Gary Bryan** as the morning personality for **WYXR(FM)**, Philadelphia. Bryan comes to WYXR from KFRC, San Francisco, and his experience includes WPLJ(FM) and WHTZ(FM) in New York.

Lee Garen has moved from South Carolina News Network where he was morning news anchor/editor to **WHLC(FM)** in Highlands, N.C., to accept the position of operations manager and morning announcer.

Mark Olkowski was recently promoted by **CBS Radio** to director of technical operations for the four CBS Radio stations in New York: WCBM-AM-FM, WINS(AM) and WNEW(FM).

Rod Calarco brings more than 26 years of experience in sales and general management to **Westwood One Radio Networks** as the new executive vice president of sales. Prior to this new position, Calarco was vice president of CBS-owned FM stations.

Dennis Green was recently appointed Midwest regional manager of affiliate relations by **Westwood One Entertainment**.

Wayne Walker has accepted the position of general manager for **Metro Networks** in San Antonio and Austin, Texas.

Metro also announced the promotion of **Alan Edwards** from director of operations in Orlando, Fla., to regional director of operations for Orlando, Nashville and Memphis, Tenn., and Louisville, Ky.

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The goal of the project was to upgrade the entire facility in stages. In early 1996 Addalia installed a new Continental transmitter and upgraded the analog studio link to a Dolby digital STL. To complete the upgrade, Addalia and Certo built a 25-foot by 19-foot network control room that feeds flagship station WKXW as well as WBSS-FM, which serves the Atlantic City area, and also has the ability to feed future affiliates. The network control room also houses equipment for broadcasting the radio morning show on television to 1.2 million households.

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The equipment in the analog production room mirrors that of the network control room, making the analog production room a natural backup studio. The digital production room is still under construction, but it will feature a Roland DM-800 digital audio workstation, an Eventide DSP4000 digital effects processor and Sony DAT recorders. All of the rooms interconnect to a main terminal room that also houses the TV control room.

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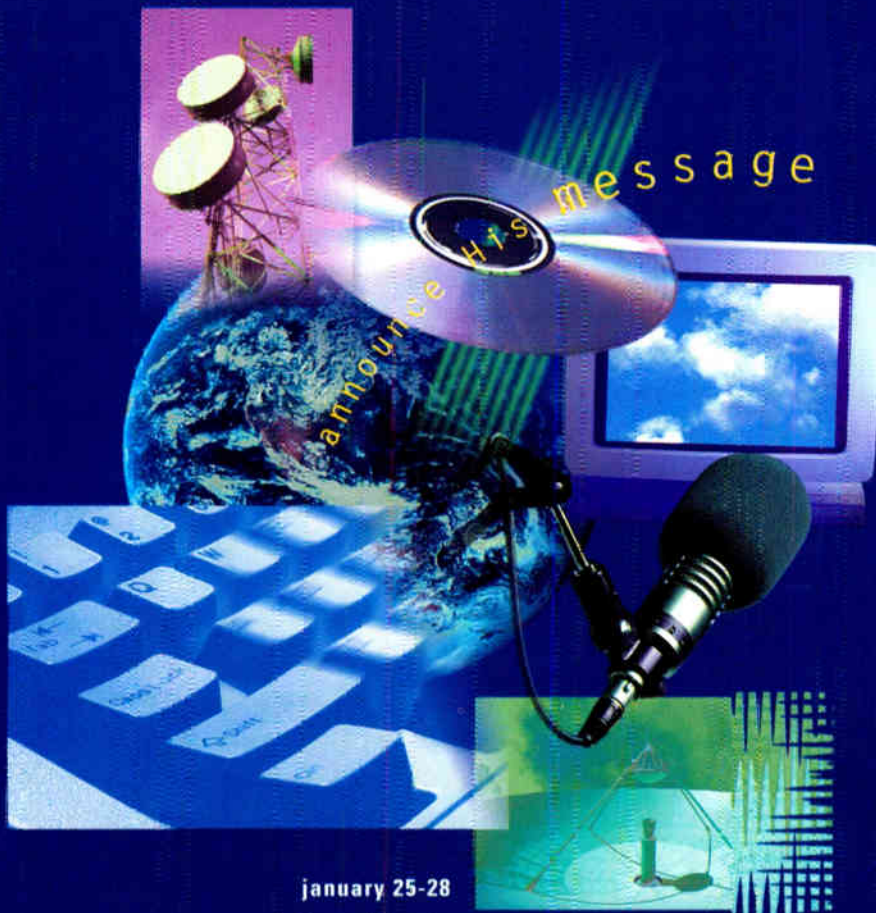
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