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RADIO WORLD'S MANAGEMENT MAGAZINE

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The Sensational '70s

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The Week's Top 40 Country Hits

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Hour Countdown Show (vertical text on left)

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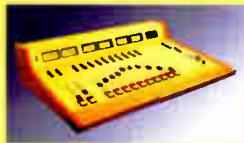
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World Radio History



Our Founding Fathers Said So

Did anyone catch the reference to the V-Chip in President Clinton's State of the Union address? The concept of a V-Chip or an Audio-Chip is scary and real. The First Amendment guarantees freedom of the press in this country. Why are we allowing Big Brother to effectively censor our airwaves?

I don't believe for a minute that we should peddle unsuitable material to children. But it is parents' responsibility to educate and monitor their children, not the manufacturers and the broadcasters (and certainly not a government whose ideological bent, and thus its comfort level with extremism, can swing from staunch conservatism to relaxed liberalism in a mere four years' time.

Our system of freedom of press has enjoyed a privilege and stature envied by many nations and used by them as a model for their own fledgling democracies.

It is disturbing that this paradigm of freedom does not extend to the electronic press.

Couple Clinton's speech with the recent failure of the Supreme Court to reverse a lower-court decision, thereby upholding the "safe harbor" set forth by the U.S. Court of Appeals last summer for broadcasting, and the future of freedom in an electronic world glows less brightly.

Consider the implications for any new technologies in development. Technologies, I might add, that could help radio enhance its own revenue stream. The sheer multiplicity of electronic distribution pipelines in existence now, and soon to come, reinforces the argument that First Amendment protections must be equally applied to electronic and printed press.

The distinction is getting harder to see by the minute.

Many of the finest newspapers and magazines — as well as the not so fine ones — now are available electronically. This is also true of some radio station programming, and that number will be growing. Will we tolerate a double standard of freedom? One for daily newspapers and another for radio?

I know that the National Association of Broadcasters lobbied hard against the safe-harbor ruling. It lost this round. As broadcasters, the issue needs to be kept alive and noisy in front of our legislators until something is done to change the status quo.

The pioneers of electronic media, including radio and television broadcasters (who have, after all, only been around a short 75 years) will have to make a stronger effort to protect their rights if First Amendment parity with the printed press is to be achieved.

Lucia



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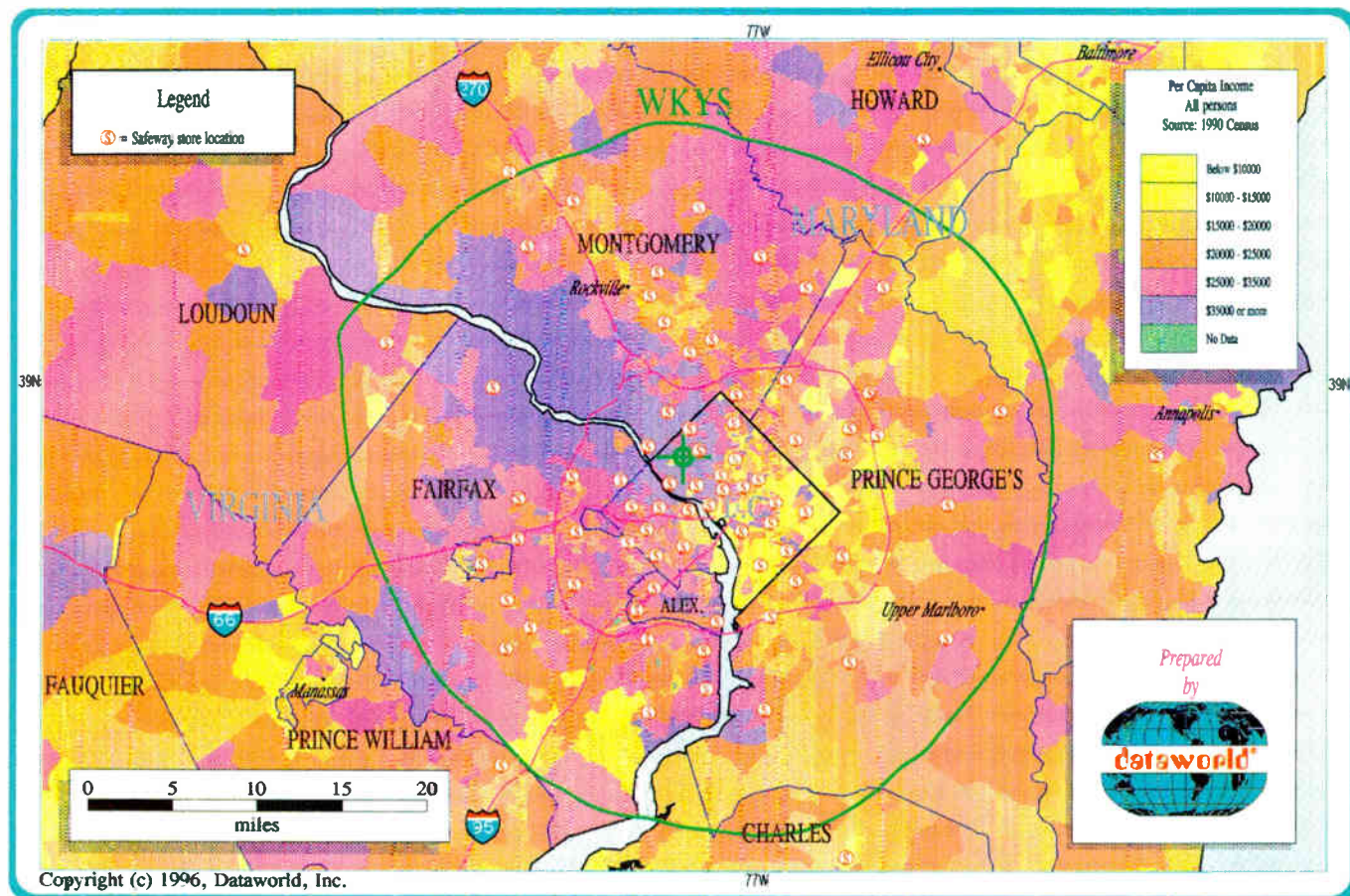
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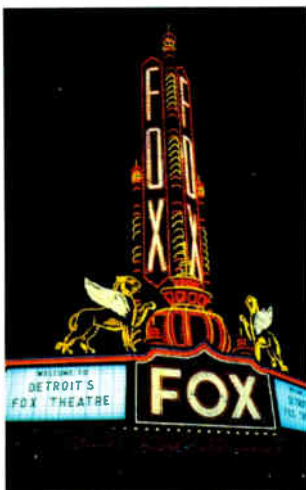
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World Radio History

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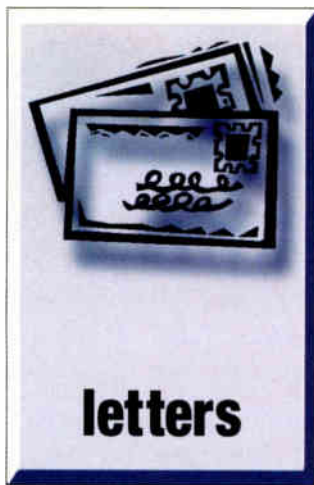


double take

“A much higher percentage of people in the radio industry grasp the concept of Internet broadcasting and are excited about it than I would have thought.”

—Rob Glaser, Progressive Networks

See page 22.



Community-minded AM Radio

To Don Kennedy:

I couldn't help but write a letter to you after your article, "The AM Dilemma: To Be or Not to Be," (November 1995). I think you've hit the nail right on the head. I am the PD of a three-station combo in the small market of Sterling, Ill. Our two FM stations, WSSQ and WZZT, are both broadcasting formats from ABC/SMN 24/7. However, our AM signal, WSDR 1240, has been in the community since 1949 and has roots based in the community.

I grew up in this area and was raised listening to WSDR, so I always thought that AM stations had local talk show hosts, presented two local newscasts every hour, covered local high school sports, read the obituaries, and let people call in to talk about whatever happened to be on their mind. You get the idea. Over the last six years of programming here, I've come to realize that we are one of only a few in the country, in this size market, that does this much locally.

Sterling is a town of 15,000. Our trio are the only stations in the county, but we haven't downsized because we don't have stiff competition. We employ 3.5 news reporters, a full-time sports director, a full-time ag director, production director, two talk show hosts and a total full-time staff of 24. Contrary to most, our AM operators babysit our FMs, our AM rates are almost triple our FM rates and our spot load is more than double. Sixty percent of our revenue comes from WSDR(AM).

Earlier this month, I drove to Huntsville, Ala., driving through Champaign, Ill.; Indianapolis; Louisville and Bowling Green, Ky.; and Nashville. Outside of morning and some afternoon drive, everything is syndicated. Syndication has its place, but not on an

AM station that wants to be community-minded and one that wants to be a profitable business.

It is quite disappointing to me that most AM stations fall into the "AM afterthought" category that you described in your article. Again, you hit the nail on right on the head!

Pete Herrick
Program Director
WSDR/WSSQ/WZZT
Sterling, Ill.

The writer responds:

Mighty nice to get your letter in reference to the article. We continue to be amazed at the major market AMs that are ignored as profit-makers, let alone stations that could serve their listeners and their communities.

Your letter and your station operation is encouraging. Would that others would take the hint and treat their stations as "real" radio.

Don Kennedy
Crawford Houston Group Inc.
Atlanta

Swing to Popjazz Format

Congratulations to Kathy Gronau for her timely articles on NAC radio in your October 1995 issue, and on jazz in November 1995. We at Identity have concluded that the time is right for jazz music to finally take its place as a viable commercial radio format. We believe that if classical music can be programmed commercially, so can jazz.

The formula for a successful popular jazz format, or "popjazz" format if you will, is rather simple.

Despite promoting themselves as "smooth jazz" stations, NAC formatted stations actually stand for "the new adult contemporary," including adult contemporary with instrumentals. Some are actually beginning to sound like "the new easy listening." They don't feature many swing- or blues-oriented selections which, if aired on a popjazz station, would attract the listeners who are being lost to public radio jazz programs.

Popjazz stations can feature some of the hundreds of short, sweet, entertaining traditional jazz pieces that have been recorded over the last 40 to 50 years, most of them now on CD. These cuts would include classic cuts by Dave Brubeck, Stan Getz, George Shearing, Errol Garner and others. You would also program light swinging cuts from the new artists in

jazz who are recording all the time. No 12-minute cuts with seven-minute sax solos, just light swing and romantic ballads.

Also featured on popjazz stations would be many swing vocals and ballads that nostalgia stations are playing less of. Tony Bennett, Ella Fitzgerald, Sinatra, Lena Horne and Mel Torme are now taking a backseat to Kenny Rogers and Olivia Newton-John on nostalgia formats. Also in the mix would be the more recent arrivals to the swing/ballad type of vocals like Natalie Cole, George Benson, Harry Connick, Jr., the Manhattan Transfer and others.

Popjazz would go deeper into the big band category. Less of the overplayed Glenn Miller and Tommy Dorsey pieces, and more of the vast material recorded by Bassie, Ellington, Woody Herman, Stan Kenton, Maynard Ferguson and others.

So, if you've thought of programming a NAC format, but your market already has one, or if you're the third best country station in the market and must make a change for '96, you might consider a popjazz format. It is do-able!

Steve Bianchi
Executive Producer
Identity Programming
Warwick, R.I.

Reps Get Share of Spotlight

Thank you for your coverage of the rep industry in the November 1995 issue. Like Stu Olds, my colleague and competitor, I appreciate it when reps get our share of the spotlight.

However, in reading Stu's Letter to the Editor published in your December issue, I could not help but notice that in his attempt to "correct some inaccuracies" in your report he, perhaps inadvertently, passed on a few of his own.

On behalf of CBS Radio Representatives (CRR), and in an attempt to set the record straight, here are the facts as we know them to be:

- CBS Radio Spot Sales, the precursor to CRR, first created a new-business department in 1975. The legendary Bob Schulberg and Don Macfarlane broke new ground in this area long before other reps. Stu's claim that Katz got into new business development "in 1987, before anyone else in the industry" is clearly inaccurate.

- CBS Radio's RAIDCOM in-house com-

puter system was in place throughout our company, including the rep firm, by 1972. Once again, Stu's claim that "Katz was the first rep — TV or radio — to have a computerized reach-and-frequency...system" is not borne out of the facts.

As the only radio rep owned by a broadcaster, we have been in a unique position to pioneer techniques and technologies for the sales and marketing of our medium for more than 50 years. We look forward to continued coverage of the changing rep landscape in the magazine.

*Raif S. D'Amico
Vice President/General Manager
CBS Radio Representatives
New York*

The Power of FM

As a regular reader of your magazine, and as a former Cleveland, I found your article on the Cleveland radio market (December 1995) very informative.

But the article contained the same kind of meaningless information about FM power that one might expect in the general press: 50 kW WGAR. Fifty kW for an AM station is a meaningful statement, but not on FM unless you include its antenna height.

And after reading the glowing piece of Editor in Chief, Lucia Cobo, about the opportunities on-line, I looked in vain for the Tuned In e-mail address. Not finding it, I am submitting this by snail-mail.

*Bob Hagen
New York*

Editor's note: If you look carefully, you'll find our e-mail address in the Events Calendar section of the magazine. For future reference, it's 74103.2435@compuserve.com. Your point is well taken; perhaps it belongs in a more conspicuous place.

corrections

• *In the Cleveland Market Watch (December 1995), it was stated that "Dr. Judy" Kuriansky's show originates from K-Rock in New York. Actually, the show comes from WHTZ, Z-100, in New York.*

• *Yes, yes, we know: In the Format Focus on Christian radio (January), the photo of Dr. James Dobson was mistakenly labeled as Mike Trout Sr.*



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market watch

Detroit

Stations Jockey For Position, Money

by Alexander Kuhne



Detroit is where American commercial radio arguably started, with the sign-on of what is now WWJ(AM). It is where the Golden Age of Radio acquired its luster with WXYZ(AM), the home of the classic radio dramas "The Lone Ranger," "The Green Hornet" and "Sgt. Preston of the Yukon."

Detroit is where Uncle Russ Gibb, on WKNR(AM), started the "Paul is dead" phenomenon, horrifying Beatles fans around the world. This is the market where, less than a mile south (yes, south) across the Detroit River, in Windsor, Ontario, CKLW(AM) reared Top 40 radio into adulthood, crossing Motown music over to the then-burgeoning Baby Boomer audience, bridging the racial gap when it was needed while midwifing the birth of the legendary genre.

And Detroit was the guinea pig for the crystallization of FM radio, with WABX-FM and WRIF(FM) among the first FM stations to take underground rock 'n' roll music to the commercial airwaves, launching Fred Jacobs, WRIF's program director at the time, into his revolutionary Classic Rock consultancy.

Not a bad legacy for a dying, rusted-out industrial town.

Such is the clichéd image, yet Detroit, the sixth-largest radio market in the country, has perhaps the most vibrant media outside of New York, L.A. and Chicago, giving all three a run for their money. Driven by the cyclical, yet always enormous, automobile industry, Greater Detroit's economy belies its blue-collar town image. Its Adcrafter Club is the largest in the country. The Neiman-Marcus store in suburban Troy has the highest sales per square foot of any store in the chain.

Of the highest per capita income cities in the U.S., two of them, Bloomfield Hills and Grosse Pointe Shores, are in Greater Detroit, just as Oakland County, part of the tri-county area, is one of the country's wealthiest counties.

Its history, attractive modern-day demographics, unique status as the largest radio market on the U.S.-Canadian border, peculiarly vibrant survival instinct, lack of any substantial mass transit and unsurprising devotion to automobile commuting make the Detroit radio market one of the country's most interesting. But in 1996, hang on. ➤

"The Detroit market is up for grabs," according to Fred Jacobs, now Media Strategies' head and a WRIF consultant.

WLLZ(FM) Program Director Jeff "Ozzie" Sattler says, "1996 is shaping up to be a pretty radical year in Detroit radio," referring to his station's recent format change (see below). "I'm glad we got a head start."

With a wave of changes in the Detroit market in late 1995, so far into 1996 and beyond, "interesting" will probably be an understatement.

Death of a legend

The catalyst for many of the market's changes was also the most tragic event to hit Detroit radio. Hall of Fame WJR(AM) morning host J.P. McCarthy died suddenly last summer of a bone marrow disease, just two weeks after leaving the air. A top-notch interviewer who could book anyone with a phone call, McCarthy was a ratings and demographics winner, a huge revenue source, but most importantly, an icon of the station and the community.

For almost two generations, McCarthy teamed with WJR's strong sports programming (Tigers baseball, Red Wings hockey, University of Michigan football and basketball) to keep the 50,000 clear-channel powerhouse in first or second place overall in the market, perhaps longer than ABC/Cap Cities' full-service, news/sports/talk hybrid deserved in this era of narrowcasting.

But as McCarthy's death continues to reverberate through the market, encompassing everything from award namings in his honor to the successful sales of a "Best of J.P." CD to benefit charity, the morning wars continue, with many formats eyeing slivers of the 12.1 12+ share McCarthy enjoyed in his

last full Arbitron book (Summer '95).

The main contender is CBS Radio Station Group's newly acquired, all-news WWJ. Gaining some of McCarthy's predominantly 25-54 audience in morning drive, WWJ's Fall '95 morning 12+ share jumped from 8.3 to 9.1 in one book. But even though WWJ holds the rights to Pistons basketball, it will lose Lions football this fall to Infinity-owned news/talker WXYT(AM). WXYT similarly eyes a piece of McCarthy's morning audience, as reflected by its hiring of a local business columnist for an interview-oriented show, while trying to expand its talk base beyond the core of older, conservative white males.

Also competing in the market's information wars is all-sports WDFN(AM). The Fan, which offers only minor league play-by-play, recently cut back on its local hosting to use more syndicated programming, while hiring long-time Detroit sportscaster Eli Zaret to man the morning show with a more full-service approach.

With a smaller regional signal, black-oriented talker WCHB(AM) has a following, but not much audience or market reach.

In the end, all eyes will be on WJR — "The Great Voice of the Great Lakes" — as it finds its way in a post-J.P. world. In "positioning the station for the future," according to Program Director Skip Essick, WJR added two afternoon, Baby Boomer-friendly shows to bookend the pop-psych call-in program of Dr. Laura Schlessinger: ex-WRIF mainstay Ken Calvert, hosting a phone interview show, and Detroit Free Press and ESPN sports commentator Mitch Albom, with a classic radio variety show.

Citing radio legends like Don McNeil's Breakfast Club and Jack Harris and his live studio audience and in-studio cast of characters, Essick says that Calvert and Albom's programs are, "relying on an old formula and applying it to new personalities that we need to grow, in a way comfortable to our established listeners. What has worked for the station in the past will work in the future."

Essick apparently realizes that WJR is in an important time of transition when he muses, "If you don't kick up dust, you're going to eat it." How the dust settles will be will be fascinating to watch.

As Detroit radio veteran Dick Kernan, president of the local Specs Howard School of Broadcasting and a long-time industry insider, says, "It takes a lot of courage to make these changes." How courageous and how successful WJR ends up will be a huge story for Detroit radio in 1996 and beyond.

Effect on AC

McCarthy's death even affects the Detroit market's robust AC segment. WJR's Essick says that his station's plan for its morning drive is to "get the strongest personality we can get." Rumors abound throughout the market that the person that fits WJR's bill as McCarthy's successor is long-time Detroit morning drive funnyman Dick Purtan, now at WKQI(FM) or Q95. Purtan's large supporting cast, along with his classic put-on calls, have been staples of Detroit morning drive for more than 20 years, but how his music-oriented and heavily scripted show would fit into WJR's evolving format is unclear.

Also unclear is Purtan's availability, as he is currently suing station owner Evergreen over whether Evergreen's 1995 acquisition of Q95 - along with AC duopoly partner WNIC(FM) - triggered an escape clause in his contract.

While Purtan bides his time at Q95, its duopoly mate WNIC carries on as the market's quietest success. Led by morning host/PD Jim Harper, WNIC's brand of middle-of-the-road

AC hits finished the Fall '95 book tied for fourth overall, moving from 4.9 to 5.6 12+. Harper's morning-drive show

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similarly finished fourth 12+, compared to the more-ballyhooed Puritan's 12th-place finish, which prompts Jacobs to praise Harper's success at both holding down mornings and programming the station. "Harper is the unpublicized morning hero in Detroit. He's proven that he can win over the long haul in this town," Jacobs says.

Proving AC's ratings dominance in the market, two other stations recently scored top 10 finishes 12+ in the Fall '95 Arbitron book. Viacom-owned WLTJ(FM) soft AC and Infinity-owned WOMC(FM) oldies finished tied for eighth, with WLTJ jumping 0.3 to tie with WOMC at a 4.0 share.

Tied with WNIC in fourth place 12+ was classic Motown and soul station WMXD(FM), which is teamed in a Secret

Communications-owned duopoly with urban WJLB(FM). Ironically, WMXD is the "weak" link in the chain, relatively speaking, when you realize that WJLB has traded the market's number one 12+ position with WJR for years. WJR typically forges ahead during baseball season, with WJLB taking its turn when the snow falls. Such was the case in Fall '95 book, with WJLB finishing first 12+, with 10.2.

Underserved audience

In competition for the market's large black audience, heritage Quiet Stormer WJZZ(FM) was long the Secret duopoly's only challenger. For decades, other than resource-poor and poorly programmed WGPR(FM), that was it for black-oriented programming; remarkably, no other Urban, Churban, Classic Top 40 or Dance

station is available in the Detroit ARI.

Only in December was a move made to claim a piece of the huge chunk of the black audience long monopolized by the WJLB-WMXD duopoly. The mover was the CBS Radio Station Group, which flipped WLLZ from a young-skewing, Alternative-leaning AOR to NAC (new calls are pending).

As the third wheel in the duopoly marriage with former CBS O&O's WWJ and WYST, WLLZ's future is unclear as of this writing. Detroit radio observer Kernan wonders how committed Westinghouse is to the station or format. He notes that in all other markets where CBS and Westinghouse properties overlapped, Westinghouse asked for permanent ownership waivers, while in Detroit, it asked

First quarter doldrums? Pump up your sales with Talk America's per-order spot ad plan (One-On-One Sports has already raked in \$106,951+...and counting!)

The program log is looking mighty thin this time of year. Lots of PSAs, promos, and loooong music sweeps. That's why you should look into Talk America's per-order spot ad program. It can really make a difference in your first quarter sales figures.

As our friends at One-On-One Sports (the largest 24 hour live sports talk radio network) would attest, it can make a big difference.

Pelmorex Radio Network would agree. They've seen over \$13,500 and change from Talk America spots in just *9 weeks*.

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But since you're curious, here are some of the reasons why Talk America has become the leader in direct response per-order advertising:

We find the right products, with price points between \$69.95 and \$200, that appeal to the mass market. That's right, no \$19 mops or \$20 magazine subscriptions that generate nothing but pocket change. Our products are heavy hitters.

Talk America's copywriters are seasoned pros who push listeners' hot buttons with precision.

We assign stations a unique 800 number so we can track calls with pinpoint accuracy.

Our call center is staffed by trained sales reps, and our close rates are well above the national average.

Talk America's in-house fulfillment and customer satisfaction departments ensure that the people who buy our products... your listeners...are treated with respect and integrity.

And now the really good part: Your take is 25%. **A new check arrives in your mail every week.**

Don't let avails go by unsold during the first quarter. Put Talk America to work for you. There's no risk...and the rewards can be very sweet.

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Program Director Sattler views the temporary waiver issue as irrelevant, saying that "we wouldn't have changed the format if we were going to sell it. Plus, there will be no need to divest after the (pending) telecom bill passes."

As for getting the new format on track, Sattler explains that new calls are pending, but will include the V in the station's new "V 98.7-Smooth Jazz" positioner. Programming-wise, he says he expects his new format to draw listeners as it has in other markets, across the board, from Jazz and Urban, as well as AC, Classical and news/talk stations, and plans to have air talent on within a month. Regardless, stations shopping for a new format must continue to look at the underserved black audience as a potential savior.

War of the rockers

At the other end of the spectrum, no fewer than seven stations compete for segments of the Detroit market's rock audience. The rock leader is AOR WRIF, which is duopolized with Classic Rocker WCSX(FM). Anchored by a pair of strong morning shows — WRIF's ribald and sophomoric Drew and Mike, and WCSX's long-time, character-driven J.J.

and the Morning Crew — the Greater Media duopoly finished seventh and eighth, 25-54, in the Fall book, behind two ACs, two Country stations and two Urbans.

In the Detroit market, that makes you king of the rock hill. Plus, Kernan notes, "There are no two guys in town smarter than (the duopoly's programming consultant Fred) Jacobs and (General Manager Tom) Bender."

Jacobs explains that "part of Tom Bender's deal was to bring WRIF back to its former state. The decision was to retrench, retool and go younger (at WRIF), or just stay committed to the heritage AOR." They decided on the former and, combined with the two stations' successful execution of Jacobs' belief that "you gotta have good people in morning shows," have created a formidable rock leader. Which probably contributed greatly to WLLZ's recent abandonment of the rock wars after 18 years, leaving five stations to fight it out with the Greater Media duo in one of rock 'n' roll's historical hotbeds.

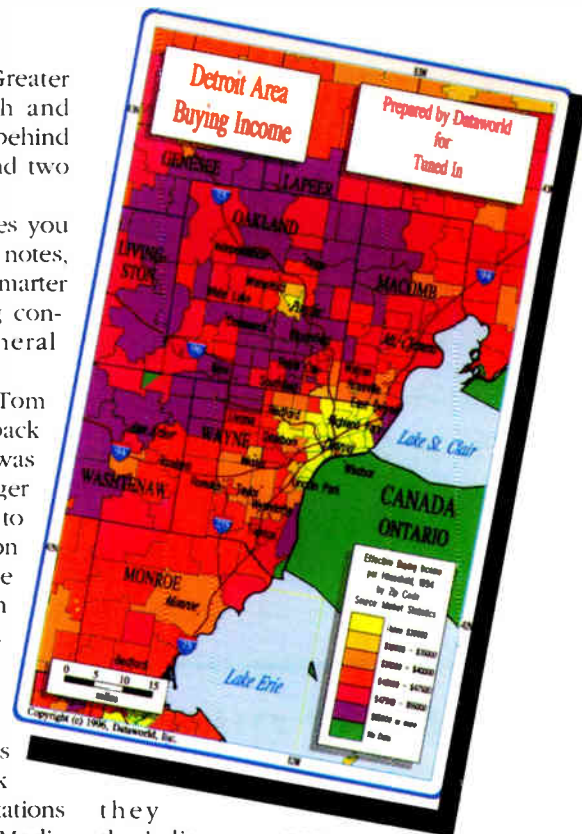
The most spirited battle has evolved over the next generation of rock listeners, in the wide-ranging Alternative format.

The first Alternative station in the market was Windsor, Ontario-based CIMX-FM (89X), which flipped back in 1990. Despite Canadian content rules and constant format-tinkering, 89X remained the heritage station until 1994, when its CHUM Ltd. sister station CIDR-FM (The River) switched to an Alternative-leaning AAA.

The duo's competition had come mostly from AOR stations adding Alternative artists, but crystallized in Summer 1994 when ABC/Cap Cities-owned WHYT(FM) (The Planet) segued from Top 40 to Alternative, targeting women 18-34.

WHYT General Manager John Craven and 89X/River GM Wayne Stafford agree that WLLZ's departure as 18-34 competition will open up the segment, but, of course, disagree as to who will be the most likely beneficiary. Stafford emphasizes 89X's heritage status, despite falling from 1.7 to 1.4 12+ in the last book, and The River's momentum, going 1.1 to 1.2 12+ the last quarter.

He argues that book is already irrelevant because of the big market changes in the interim, but cites one statistic to validate his two-pronged programming plan: his two stations share 50 percent of their audiences. Stafford cites the WMXD-WJLB behemoth as his model. If



they don't listen to one of our rockers, he reasons, better that they listen to our other one.

As for The Planet's Craven, he also is "frustrated by the competition, and the fact that no one's breaking out of the pack." He accurately claims dominance in 18-34, scoring a 2.2 in the last book. Buffeted by rumors of a format change, the new year brought big changes at The Planet, seemingly aimed at shoring up its Alternative base. It included the departure of nine-year PD Rick Gillette, Jeff Pollock being retained as consultant and the focusing of programming at their target audience of 18-34 women.

Craven says he believes, too, that the revamped Planet, newly positioned as Detroit's "New Music Alternative," can also take female audience from ACs like Q95 and WNIC, while also being a place where male listeners will feel welcome.

Jacobs, however, opines that "There's not room for two alternatives in this market, especially when they have to deal with RIF. And don't forget Z-Rock."

Of the two remaining rock combatants, WJZR's (Z-Rock) 12-24 targeted Alternative-leaning AOR, with a signal oriented toward the lesser-populated northeast side of Detroit, has been on the block for years, but still garnered a 1.3 12+ in the last book, putting it right on 89X's heels.

Nor has WYST(FM) (Star 97) made substantial ratings inroads, laboring in the shadow of big sister station WWJ, while fighting for the crumbs left by

Detroit Financial Snapshot

Market Rank: 6
Revenue Rank: 10
Number of FMs: 24
Number of AMs: 21

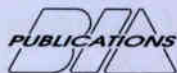
Revenue 1991: \$122.5 mil.
Revenue 1992: \$129 mil.
Revenue 1993: \$142.5 mil.
Revenue 1994: \$155.5 mil.
Revenue 1995: \$167.2 mil. est.

Revenue Growth
'88-'93: 6.4%
'94-'98: 6.7%

Local Revenue: 76%
National Revenue: 24%

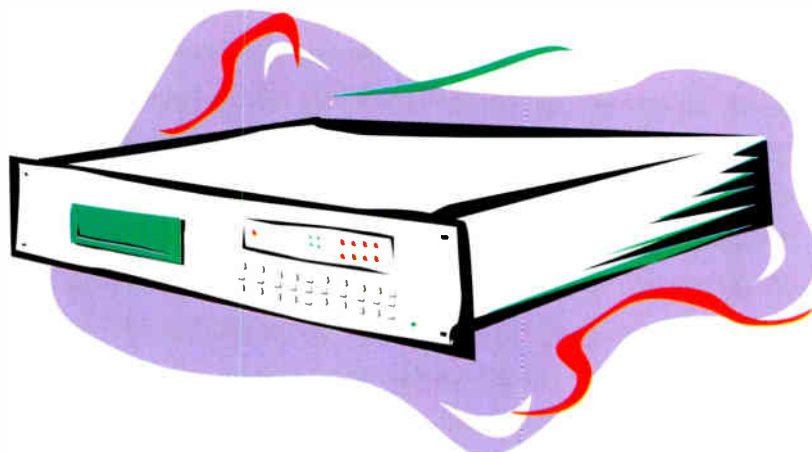
1993 Population: 4,439,800
Per Capita Income: \$17,304
Median Income: \$39,840
Average Household Income: \$46,721

Source:



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Classic Rocker WCSX and oldies WOMC with its smorgasbord of '70s hits.

As Star 97 Programming Director Mike Oakes explains, "Our approach is to give the public what it wants. Every song you hear was a hit in the '70s, with great memories attached to each one."

However, as Jacobs points out, the CBS programmers who championed the Star, which is a modification of CBS's Arrow format, are now displaced as a result of the Westinghouse deal. The ownership's commitment to the format, as a result, may be in doubt.

Hot country

In Country, the see-saw war between heritage WWWW-FM (W4) and WYCD(FM) or Young Country, should get even hotter this year. W4 and its sister station WDFN have been in the process of being sold by Shamrock to Chancellor, but at press time, reports surfaced that the stations were instead being sold to Evergreen.

As for the Country sale that did close, WYCD was recently acquired by Infinity in its acquisition of Alliance Broadcasting. Young Country's valuation: \$60 million, up from the \$6 million Alliance paid in 1990. With the country craze cooling a bit, the war for listeners between these two pricey properties will be intense.

Similarly duopoly-inflated was the recently proposed sale of classical WQRS(FM). For years, it has bounced around a two share, targeting an older, suburban, more educated audience. The price tag from owner Marlin Broadcasting for the deal, which fell through, valued WQRS at \$30 million.

Meanwhile, what Kernan calls the "world's best secret," also working the older market, is a third CHUM Ltd. station, CKWW(AM). Armed with a Nostalgia format, no promotions and only 500 watts, CKWW pulled a 2.0 12+ in the Fall '95 book. If anything points to radio's underserving an aging audience, this may be it.

The last major player in Detroit is one of the nation's best public stations, Wayne State University-owned WDET-FM. Featuring morning- and afternoon-drive news bookending an adventurous AAA music mix, with classic jazz in the evening and various specialty programming, WDET-FM attracts an upscale, educated audience that is bigger and more advertiser-attractive than most public stations.

With the Detroit market in flux, programming predictions, especially those prompted by McCarthy's demise, are difficult. Jacobs says he believes that the market had too many rock stations and, despite WLLZ's departure from the format, predicts that "probably a few more" will also leave the genre. Also, the racial makeup of the market makes the underserved black audience a potential option, as it was for WLLZ.

Less difficult to predict is that, though duopoly came relatively late to the Detroit market, it will continue to dramatically inflate station prices, and perhaps stifle programming creativity, as too much money will be involved to risk taking chances.

"Consolidation is a sign of the times," Oakes reflects, as PD of one of Westinghouse's now 39-station chain. Duopoly in Detroit, explains Jacobs, is actually part of the industry's "world of consolidation," and will take one of two approaches: "buy stations of various types and get the revenue benefit, (or) there's the WRIF-WCSX model, where they share both the revenue and strategic considerations." In the WRIF-WCSX case, a Classic Rock and younger AOR combine for what Jacobs describes as a "dominant situation, which can shake out competitors."

Regardless, he says he feels that "people who only own one station in the market have a decision to make: buy more, or sell at a huge profit."

Candidates for the sales block include Z-Rock, WGPR and WLLZ, working under that temporary waiver, with perhaps more lurking in the wings. And will Infinity uncharacteristically stick with its only station in the market, sell it or go shopping? Evidenced by the WYCD sale, with its value increasing 1000 percent in five years, Dick Kernan says, "Detroit is probably one of the better radio markets in the country."

No kidding.

Alexander (Lex) Kubne is a Detroit-area media attorney and consultant, and columnist for Detroit's Metro Times, who knows he would be a great morning-drive host.

Detroit Radio Market Overview

Station	Freq.	Format	1994 Est. Rev. in \$ Mil.	Owner	Arbitron 12+ Fall '95
WJLB(FM)	97.9	Urban	10.8	Secret Communications	10.2
WJR(AM)	760	AC	18.3	Walt Disney	7.4
WWJ(AM)	950	N/T	12.2	CBS Radio Station Group	6.2
WMXD(FM)	92.3	Adult R&B	8.5	Secret Communications	5.6
WNIC(FM)	100.3	AC	8.5	Evergreen Media	5.6
WWWW(FM)	106.7	Country	9.0	Shamrock Broadcasting	5.0
WRIF(FM)	101.1	AOR	5.2	Greater Media	4.2
WLTJ(FM)	93.1	AC	8.6	Viacom Inc.	4.0
WOMC(FM)	104.3	Oldies	7.5	Infinity Broadcasting	4.0
WKQI(FM)	95.5	AC	12.0	Evergreen Media	3.9
WXYT(AM)	1270	N/T	10.5	Infinity Broadcasting	3.9
WYCD(FM)	99.5	Country	6.0	Infinity Broadcasting	3.9
WCSX(FM)	94.7	Clsc Rock	7.5	Greater Media	3.2
WJZZ(FM)	105.9	Jazz/AC	4.0	Bell Broadcasting	2.6
WYST(FM)	97.1	'70s	5.5	CBS Radio Station Group	2.5
WYHT(FM)	96.3	Modern	5.5	Walt Disney Co.	2.2
WQRS(FM)	105.1	Classical	3.4	Marlin Broadcasting	2.2
CKWW(AM)	580	Nostalgia	—	CHUM Ltd.	2.0
+WLLZ(FM)	98.7	AOR	4.5	CBS Radio Station Group	2.0
CIMX(FM)	88.7	Modern	—	CHUM Ltd.	1.4
WDZR(FM)	102.7	AOR	2.0	U.S. Radio LP	1.3
WGPR(FM)	107.5	Urban	1.2	WGPR Inc.	1.3
WQBH(AM)	1400	Adult R&B	0.9	TXZ Corp.	1.3
CIDR(FM)	93.9	AAA	—	CHUM Ltd.	1.2
*WDFN(AM)	1130	Sports	0.4	Shamrock Broadcasting	1.0

* purchased by Evergreen

+format change to Smooth Jazz



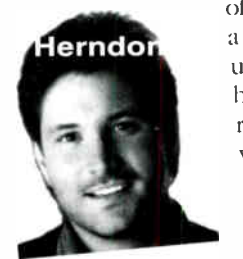
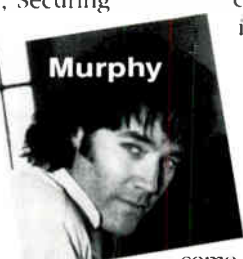
Stations are ranked in order of Arbitron Fall 1995 12+ ratings. Information provided by BIA Publications Inc. through its MasterAccess Radio analyzer Database software.



Bootscootin' Fun

“Investing in the Present, Securing the Future” — it sounds more like a conference on finance than a gathering of country music folks. But the theme of the 27th Annual Country Radio Seminar will become readily apparent February 28 - March 2, as everyone from general managers to new artists convene at the Opryland Hotel in Nashville, Tenn.

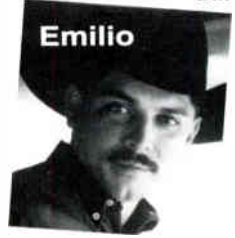
Blending informative sessions with artists showcases, CRS-27 will provide “time for informal learning through networking and the opportunity to experience the excitement of today’s hottest and newest country acts,” says Ed Salamon, president of the Country Radio Broadcasters Board of Directors. He adds that, as with each annual seminar, CRS-27 will present panels that address the unique



concerns of country broadcasters in markets of all sizes. CRS-27 will kick off Wednesday, Feb. 21, with Artist Radio Taping Sessions in the morning and afternoon, and a welcome reception from 6 to 8 p.m.

Essential to securing the future of country radio is understanding and reinforcing the unique relationship between radio and record companies. CRS will explore this bond in “Record Industry and Radio: Meet in the Middle Again,” scheduled for Thursday, Feb. 29, from 4:00 to 5:30 p.m.

Being educated about and investing in the latest technology is essential for



securing the future of radio. The session “On the Air and Online” (Friday, March 1) will offer general managers, programming directors and general sales managers a tour through cyberspace with ideas for promoting a station, as well as generating new revenue.

Other scheduled sessions include “Managing Sales for Profit,” “The Art of Managing and Motivating Air Talent” and the “Vanderbilt Voice Clinic.” Workshops include the “Marketing and Promotion Workshop” and the “Programming Workshop: Comedy and Show Prep.”

The hot-button issues affecting the future of country will be the focus of the “Town Meeting,” beginning at 2 p.m. on Saturday, March 2. Throughout the seminar, attendees will have the chance to stroll around the exhibit hall, open on Thursday, Feb. 29, and Friday March 1. After dinner, attendees will be welcome to visit the various hospitality suites, open each evening.

Tomorrow’s stars will come out Saturday evening at 8 for the New Faces Banquet and Show, the seminar’s grand finale. This annual event showcases the talent of up-and-coming country singers. The artists scheduled to perform in the Presidential Ballroom include Jeff Carson, Helen Darling, Emilio, Ty Herndon, David Lee Murphy, Perfect Stranger, Ricochet, Daryle Singletary, Russ Taff and Chely Wright.

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Here's a test. What exists in nature, costs nothing to produce, is owned by the government, is extremely rare and valuable, and can help balance a budget if auctioned to the highest bidder? Oil exploration rights in Alaska? Give up? You guessed it: radio spectrum.

Now, with Washington's budget balancing frenzy in high gear, guess what has become the biggest rage on M Street? Right again, spectrum auctions.

Pending legislation

Up until now, the concept of auctioning spectrum to the highest bidder has only been tested on the new wireless technologies such as interactive video (IVDS) and personal communications services (PCS).



But there is nothing quite like the image of the FCC handing over to the Treasury Department a blown-up check for millions of dollars to turn an experiment into a fad. Now the talk is about auctioning off other segments of the spectrum, including radio station licensing.

In the Balanced Budget Act of 1995 currently being debated both on the Hill and between House Speaker Gingrich and President Clinton, there is a provision for auctioning off radio frequency spectrum for use by radio stations. Needless to say this legislation is being hotly contested and, as of this writing, has contributed to at least one government shutdown while the President and Congress stare each other down to see who will blink first. It could go either way.

In fact, following the introduction of this legislation, a major debate ensued as to how the introduction of broadcast frequency auctions would impact pending comparative licensi n g

proceedings at the FCC, many of which have been delayed for years due to the FCC's reassessment of its comparative criteria, including minority preferences.

Initially, the legislation proposed applying the new auction proposal to pending application proceedings. However, that generated an uproar among the applicants who had already spent considerable time and energy to pursue their applications in the traditional comparative proceedings. As a result, the proposal was amended, and the current draft exempts from auction mutually exclusive applications that are pending if and when the bill is enacted into law. However, this exemption could be renegotiated and changed again before the bill goes back to the President. Moreover, the President could veto the package.

Still, regardless of the outcome, auctions are a hot issue that will not go away regardless of whether the pending legislation is enacted in its current form. Inevitably, as with PCS and IVDS auctions, the FCC will have to grapple with complicated issues affecting the particular concerns of the spectrum users — in this case, broadcasters.

Comparative hearings

At first blush, there is a strong appeal to the simplicity of an auction mechanism. The FCC's comparative hearing process has been the subject of wide-ranging criticism. The process of doling out radio station construction permits has, for many, been nightmarish, with comparative proceedings lasting literally years and, in some cases, decades. Applicants have had to spend tens of thousands or hundreds of thousands of dollars on depositions, hearings and pleadings in an often Machiavellian quest

by Frank Montero

to discredit competing applicants.

Applicants have been known to hire private investigators to unearth useful "dirt" about a competitor, and the FCC has often recognized comparative preferences that, to many, have seemed unfair or biased. Under the current comparative hearing mechanism, it is argued, applicants are spending money for their permits, but instead of the money going to the Treasury, it is going to the lawyers who can milk a comparative hearing for years' worth of billable hours.

In fact, the backlog of comparative cases was so extreme that at the end of 1995 the FCC took the unprecedented step of temporarily lifting the cap that limits hearing settlement payments to out-of-pocket expenses, thus affording applicants a temporary window during which they could buy out competitors for the highest price. Curiously enough, this led, in some hearings, to closed auctions among the applicants to buy each other out and effectively buy the construction permit for the highest bid.

That buyout window closed on Dec. 14, 1995. The difference between the closed auctions conducted by bidders during the buyout window and the prospect of government-run auctions is that the proceeds of a government-run auction would go into the Federal Treasury rather than into the pockets of competing applicants who are bought out of the application process.

It is true that elimination of comparative hearings will greatly simplify the licensing process. But it is also foolish to think that simplicity will make all the problems go away. With the ease of auctions comes a completely new set of problems. If you don't believe me, ask the people who have applied for PCS auctions.

Public policy problems

From a public policy perspective, there is the concern that open auctions would place all future radio licenses in the hands of a wealthy few. To preserve the ability of small broadcasters to bid on stations, if auctions become a reality, the FCC may want to institute some form of bidding credit or preference for small applicants the way it has done in the PCS auctions. However, in PCS, various "blocks" of spectrum were allocated to each geographic region, with one of the blocks being reserved for minority and then small business bidders. As it stands, the auction for the reserved PCS block has been the subject of numerous stays, lawsuits and court-imposed

▲
The concept of
auctioning spectrum to
the highest bidder has only
been tested on the new
wireless technologies.
▼

injunctions, while everybody tries to agree on a fair set-aside criteria.

Still, auctions are a relatively new concept at the FCC, so some trial and error is to be expected. Similarly, with radio, small broadcaster frequencies could be set aside, but because there will only be a single frequency in a geographic area and not various blocks, there will no doubt be a battle waged to see what parts of the country are subject to open auction and which are to be set aside.

Financing problems

From a commercial and financial perspective, there is a completely different set of issues. First, the FCC would have to decide whether it would demand full payment of the auction price in one lump sum or whether the commission would allow installment payments. If the entire purchase price for the permit is required once the auction is completed, then it will be necessary for the bidders to have their cash or financing lined up ahead of time.

If the PCS auctions are any indication, the FCC could require an advance deposit in order to participate in the auction at all. This may be difficult because, under current law, any lender that provides the financing for the venture will not be able to take a security interest in the bidder's most valuable asset, i.e., the permit itself. The institution of the auction process could push the FCC toward relaxing its restrictions on the taking of security interests in licenses and permits in order to free up capital (see *The Radio World Magazine*, Finance column, Nov. '94).

Likewise, if the payments can be made in installments, the winning bidder will still have to build the station once it gets the permit. Therefore, any construction capital loans will have to

be subordinated to the permittee's debt to the FCC. As in the case of PCS, this would again make financing difficult and increase the lender's demands for alternate forms of security, such as liens on alternate assets or personal guarantees. The lender will likely demand a higher level of capital investment by the equity holders. Thus, again using PCS as the example, if auctions are ever used in broadcast licensing, we may see the formation of bidding consortia to assemble the requisite risk capital.

The second issue that arises is to what degree the FCC would impose any anti-trafficking restrictions on the issuance of permits by auction. In PCS, the FCC requires the winning bidders to build the systems and prohibits the sale of the system or the permit for a specified time. This requirement is designed to prevent large bidders from swooping in and gobbling up many permits at the auction and then reselling the permits at a profit on the secondary market. If the FCC prohibits the sale of the station during the specified holding period, will that also apply to time brokerage or LMA arrangements? Will it prevent purchase options to be granted to capital investors who help the bidder win the auction? What if the licensee defaults on his or her loan and the lender wants to foreclose on the built station during the anti-trafficking period?

Issues to consider

These are all issues that the FCC and Congress will have to grapple with if auctions become a reality. However, no one can predict whether the current version of the auction bill will be altered or if it will ever become law. One thing is certain. Regardless of how you feel about the comparative hearing process, the current mechanism of selecting radio station permittees needs to be redesigned from the bottom up. Whether this necessity, combined with Washington's determination to balance the budget, will inevitably lead to auctions is uncertain, but the system needs to be improved.

Frank Montero is a communications attorney and partner with the Washington, D.C., law firm Fisher Wayland Cooper Leader and Zaragoza, L.L.P. He is a regular correspondent for Tuned In. Contact the firm regarding finance and FCC-related matters at 202-775-5662; fax: 202-296-6518; or e-mail: fmontero@fwclz.com

Boy, are you people opinionated!

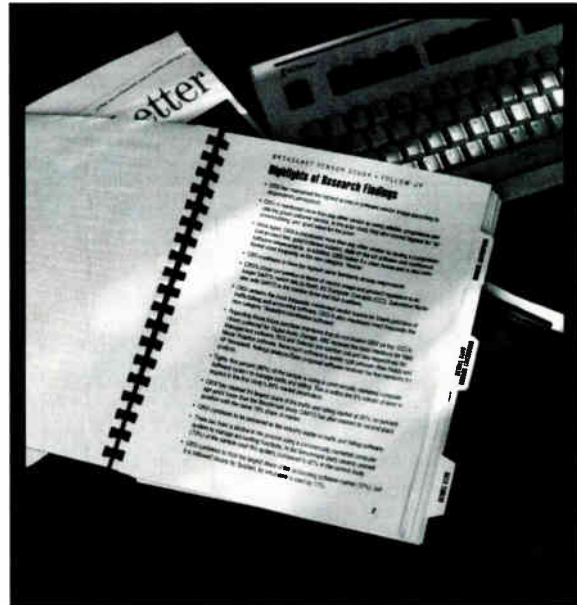
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Connecting Radio's Future

Progressive Networks, a Seattle-based, high-tech start-up, made history last year with RealAudio, the first technology that allowed the delivery of real-time audio-on-demand over the Internet. ABC Radio, NPR and a host of individual radio stations became early users. Recently, RealAudio Version 2.0 was released, allowing vastly improved audio quality and live Internet broadcasting capability.

RealAudio was the brainchild of Rob Glaser, formerly vice president of Multimedia and Consumer Systems at Microsoft Corp. Tuned In's Frank Beacham talked with Glaser about his company's strategy and the future of radio on the Internet.



Rob Glaser

Q: Real time audio over the Internet is not even a year old yet and competitors are now appearing everywhere. As the original creator of this technology, how do you maintain a leadership role and deal with all the confusion that's bound to come with something so new?

The key thing we are going to do is make sure we open up the RealAudio system so it's a framework into which you can plug in other technology. For example, you could plug MPEG or some other compression scheme in if you want high bit-rates. If we do a good job of opening our system most of these other companies will see there is an opportunity for them to participate under the rubric of the RealAudio system.

From a marketing standpoint, having the player available ubiquitously is a big element of it. And getting lots and lots of servers out there. Anybody can get a RealAudio server by downloading and putting it up for (free) evaluation. Our philosophy is we want to get the servers

out there. I would venture to guess that we have more people a day download the RealAudio system than the installed base of any of our competitors.

Q: What about the reaction from traditional radio stations? Do they grasp the concept of Internet broadcasting?

A much higher percentage of the people in the radio industry grasp it and are excited about it than I would have thought. A lot of industries are kind of conservative and I thought there would only be a couple of pioneers. But I think because radio is a decentralized industry where you've got a lot of small,

independent operators still, there's a lot more independent experimentation by dozens of people.

Then there are the people running virtual radio stations. Folks who never got around to going to the FCC for a license. I think there's something about radio — the theater of the mind — that's got a lot of people really focused about how to get audio out to the widest possible audience. A few people worry this might cannibalize their current business. But in most cases, people see this as a new way to provide on-demand access to their content in a way they never could do before.

Also, I think people like the fact the Internet is decentralized and they can do whatever they want (without regard to FCC rules). You can start by just putting a few audio clips up through an Internet service provider, then move to running a small site yourself and then scale it up from there. One of the great things about this technology is the fact you can start small. Today it costs a couple of million just to buy the worst radio station in a town of any real size. To get your toe in the water here you are looking at only a few hundred dollars. As the concept of the personal radio station becomes clearer, people jump right in.

Q: RealAudio has done demonstrations showing visuals and graphics embedded with the audio stream. Will this eventually become a multimedia medium?

Yes. In the early days of the system we've emphasized this notion that you could reliably deliver audio signals on the Internet without waiting for downloads. Getting immediate, on-demand access. I think people understand that now. The next thing to consider is once you have audio as

by Frank Beacham



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*Karen Savelly
Mid-Day Air Personality
WCSX Greater Media
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a backbone, what can you build on top of it? If you try to do something like full-motion video, you are increasing the bandwidth requirement for an equivalent level of quality by a factor of 100 to one. But if you have one and half times the bandwidth, what kind of visual information can you time code and synchronize in there?

We've demonstrated an example of the audio broadcast of a baseball game. You see the score, you have a pictorial representation of where the runners are on base, you have context on what has happened. A lot of what television does is give you visual cues and context that help you parse what's going on.

Take a talk show. In most radio talk shows, if you've got more than two or three speakers it gets real confusing. On a TV show you can have five or six people up there and it will scale. You can see who's talking.

Well, imagine a visual that is just the participants in the talk show, just a still image of each of them and maybe a green microphone light that goes on when they are talking. That will give you the speaker recognition — the visual cueing benefits — with just a tiny amount of bandwidth. You need the initial picture, which you send once, and then you just need to indicate whose speaking now, which green light do I turn on.

If you take an approach like that of sending visual information you can get a lot done. You can have a slide show. Or you can have a tour or demonstration.

Q: Is it possible that we might get away from the personal computer and have special receivers for Internet audio, like a RealAudio radio?

I think it would be fantastic if there were low cost appliances that were basically Internet or RealAudio display terminals. There are two forms that could take. The one that's most exciting is a portable wireless device like an (Apple) Newton. The tricky thing for that is wireless data. The various wireless data schemes are priced in a way that's too high to make that economical today. They are designed to send text email messages. Their pricing models don't encompass the idea of doing digital audio information. But they'll get there.

The other is the notion of something like a Sega, Nintendo or set-top box, a receiving device that doesn't tie up or require a personal computer. I think we had enough content up by the end of 1995 that it will actually make sense from the standpoint of the way the consumer electronics guys think. We've had a few preliminary conversations with those folks and find they are just putting their Internet strategies together.

Q: Could you use a satellite receiver?

Yes, you could. The economical thing with satellite would be for broadcasting or multicasting. We are definitely interested in looking at that area. The one level of satellite consumer products with some critical mass is DSS. When they offer Internet service that would be something interesting to look at.

Q: So it would not be difficult to build an interactive, audio-on-demand radio receiver?

It's not a hard problem so much from the technology standpoint as it is from the marketing side. How do you get this stuff packaged, integrated and marketed? The question is will the Internet be something that going to be restricted in its impact to the PC. I think not.

Q: Do you see a whole new market here for audio entrepreneurs?

I've been impressed by the fact that most people in the radio business are content-focused. They think a lot about how to make audio content compelling. I think the applicability of that skill set to how you do international, on-demand audio content is important. I think a lot of the smart, creative people who make this next wave happen will come from radio.

Q: How was RealAudio invented?

I grew up in New York City. When I was in high school, the school had a radio station that had fallen into disuse. I found out the fastest way to get it going wasn't to try get a low power FCC license but actually to do it as an intercom system within the school. So we did a wired radio station in the high school and it was a blast. I even thought I might like to get into radio

in some form but I got involved with computers instead and did a degree in computer science.

I went off to Microsoft and it's there the reconnection came. I had always been interested in the nexus of computers and communication. I always had in the back of my mind that wired radio experience in high school. At Microsoft, I ran a group that worked on the multimedia PC standard. Not just from the standards standpoint but in putting all the technology together to get all the PCs to work. It seemed to me that the next logical step was to connect stand-alone personal computers that had multimedia capabilities with an on-line capability.

In the middle part of 1993, after I left Microsoft, it became clear to me that the Internet had a very good chance of not just being an email or bulletin board gateway but the fundamental architecture for dialtone for all on-line services. So connecting those two observations I thought maybe it would be interesting to do multimedia content services.

With that idea in mind, I pulled together a team of three or four people in late '93, early '94. One person was a Windows expert, another was a signal processing expert, another was an Internet expert. We created a prototype in June or July of 1994.

Q: Finally, for the history books, was there a 'Mr. Watson moment' ... that magic moment when it first worked?

It was June 1994. The first audio we did — I wish it was something more memorable — was from a Steven Spielberg kid show called the Animaniacs.

It was a clip of an Animaniacs song naming the nations of the world. It got to the point where we banned it from the office because people had heard it so many hundreds of times. It was just a test recording. It was not a 'one small step for man' kind of thing. I wish we'd had enough of a sense of history to come up with a pithy phrase.

Frank Beacham is a New York-based writer and producer. He is a regular features correspondent for Tuned In. Visit his Web site at <http://www.beacham.com>

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World Radio History



Digging Down Deep

Expanding Your Gold Catalog Keeps Songs From Burning and Listeners from Tuning Out



We've all been brought up to believe that "what you don't play won't hurt you." While that may be true, what you don't play can't help you either.

In an increasingly competitive industry, we have fragmented, researched and diluted music into a couple handfuls of niche formats. Unfortunately, there are no magic formulas to accompany these micro formats that explain just how many gold records you should have in your library and how to find the best of the best. It is entirely dependent on your format and the makeup of your marketplace.

But that doesn't mean there aren't techniques to help programmers add some diversity to their rotations, thankfully differentiating one playlist from another as listeners slide down the dial in any given market.

A safe list

Every format has a *safe* list of records to play, whether it comes from your consultant, music testing or monitoring other markets. Traditionally, the list is shallow and, in theory, represents only classic performances that fall within the format.

How you generate this list is important since, if you test your music, your results are only as good as the music you have tested. For one, if you test only songs that went top 10 or 20, you may run the risk of burn.

I have found songs in my power gold rotation that, although they had very high scores for like and familiarity, are extremely burned. Some might opt to drop these records; I decided to slow the rotation.

A programmer has to weigh the difference between the old adage, "familiarity breeds contempt," vs. being sensitive to the fact that many people tune into radio to hear their favorite old songs. We have the opportunity to develop an emotional or psychological connection

with the listener—airwave bonding, if you will. But even this link will wear thin if you are confined to a short, safe list of songs.

Sound and image

That's where it is key to offer a catalog playlist that's tight enough to fit your station's sound and image, but expansive enough to broaden your product's appeal.

McDonald's and Wendy's do it with specialty menu items all the time. McDonald's has even brought an "Old Classic" specialty menu item back in some markets for an "oh, wow" effect with the McRib. You can do the same with your music.

Look for the wild card hits—songs that might not have been top 20 sellers but were great radio songs. Or perhaps there are groups tied to your market that have become local favorites. Also look for alternative cuts from your station's core artists that would play well.

Once these songs are chosen, you must find a vehicle to play them without jeopardizing the integrity of the radio station. This can be done in several ways. You can add a spice category into your rotation that drops a wild card in every so many hours. Or you can create the umbrella of a specialty weekend.

I program a classic rock station that I wanted to skew a little younger at night. I instituted "Freeform at Night," a show that allowed me to play more 1980s product and to go a little deeper on select artists. Nothing changed in our core music or clocks. The amount of expanded play was minimal, but enough to generate instant appeal.

The same might work at an AC station in a "Salute to the '70s" weekend or on adult CHR with the very popular "Disco Saturday Nights." Urban stations could

take part in the rejuvenated funkadelic movement.

With artist-driven formats like AOR and classic rock, you might also packet deeper cuts into, for example, "Threefer Madness" weekends, and reinforce them with familiar product.

From these specialty vehicles, response might show that some of these gems indeed deserve semi-regular airplay. Thus, your catalog has been expanded at little risk to your routine playlist.

Exercise extreme caution

A few words with respect to "novelty" records: You are wise to exercise extreme caution. While these songs are timely when they are released, they peak quickly, burn fast and can in turn burn you. Bobby McFerrin's "Don't Worry Be Happy" was a huge hit, but I would not touch the song today.

This isn't always the case. Meri Wilson's "Telephone Man" might have that "oh, wow" effect if you gave it a play now. But this would certainly only be effective as a one-time insertion.

The bottom line is to be on solid ground before you branch out. Everything must go in successive steps. If your station is not firmly established in its format arena, then now may not be the time to broaden its base.

When the time is right, however, your familiarity with the format, the music and some simple research are the keys to making and keeping your station's music fresh and vibrant.

Bill Knight is program director of WRRK-FM in Pittsburgh. He has formatted radio stations and enhanced station images in six states.

by Bill Knight

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READER SERVICE 191



Transforming Salespeople into Super-people

by Whitney Pinion

When the Marketing and Leadership Conference convenes in Dallas this month, the RAB promises that those who attend will leave with one thing in particular: "The Power to Lead."

Leadership, says Gary Fries, president and CEO of the Radio Advertising Bureau, is a quality in short supply in radio today. "The art of selling has been well developed," he says. "What is lacking is the ability to lead people, as salespeople, in the art of selling."

Leadership role

To instill this sense of leadership, the RAB has gathered a host of inspirational and motivational speakers to rouse and inform the 2,000-plus attendees of MLC '96, Feb. 15 to 18, at the Wyndham Anatole and Stouffer Renaissance hotels.

The conference will offer a variety of workshops and forums from which to choose. Among the topics that will be covered are hiring, training and retaining top salespeople, guaranteeing client satisfaction, duopoly and LMA sales management, utilizing the Internet and other current technology, polishing your image, dealing with difficult people, and making money in small markets.

And don't think that the RAB would offer sessions about getting on-line if the

organization didn't have its own Web site. If you haven't gotten a look at the new site, stop by and check out the RadioLink Resource Center Services on the Internet, which will be demonstrated each day of the conference.

An exhibit hall, open Thursday, Feb. 15 through Saturday, Feb. 17, will complement the sessions. (See the schedule beginning on page 32 for more details on both sessions and exhibitions.)

Although radio sales figures for the beginning of '96 are slightly lower than those of this time last year, and the retail industry suffered a sluggish holiday season, Fries says not to be discouraged. "We're comparing ourselves to a real breakout time," he says, adding that radio is still "pacing along with the economy at a faster clip than other media."

Sales figures and learning how to lead radio's salespeople will provide Fries with ample material for his State of the Industry address, which he will deliver at the opening ceremony/general session and breakfast on Friday, Feb. 16, at 7:30 a.m.

Keith Harrell, a nationally recognized speaker, is also scheduled to address Friday's early-morning gathering with a motivational keynote speech. Harrell, former training instructor and marketing executive for IBM, is president of Harrell

& Associates, Ltd., a firm that



specializes in empowering others to succeed. Other keynoters scheduled include the "Creative Crusader," also known as Denis Berkson.

“What is lacking is the ability to lead people in the art of selling.”

— Gary Fries

Berkson will explore the creative thinking process in the forum "Your Creativity," Friday from 9:30 a.m. to noon. With a combination of spirited dialogue and interactive exercises, Berkson will help attendees generate innovative ideas and improve creative problem-solving and decision-making abilities.

Jack Trout, the man who was instrumental in developing the marketing approach known as "positioning," will deliver the Marketing Keynote at the 7:30 breakfast on Saturday, Feb. 17. In his speech, titled "The Mind Works by Ear," Trout will detail the new trends in marketing and positioning. Co-author of a number of marketing books, including "Marketing Warfare," "The 22 Immutable Laws of Marketing" and, most recently, "The New Positioning," he will offer an abundance of marketing knowledge.

Let's make a deal

Back this year by popular demand, Sean Joyce will lead a forum on "Power Negotiating" on Saturday, from 9:30 p.m. to noon. During this 2 1/2-hour session, he will teach attendees how to negotiate both personal and professional deals.

Joyce, who holds a Ph.D. in industrial psychology, knows about making deals — he's also an approved player's agent for the National Football League.

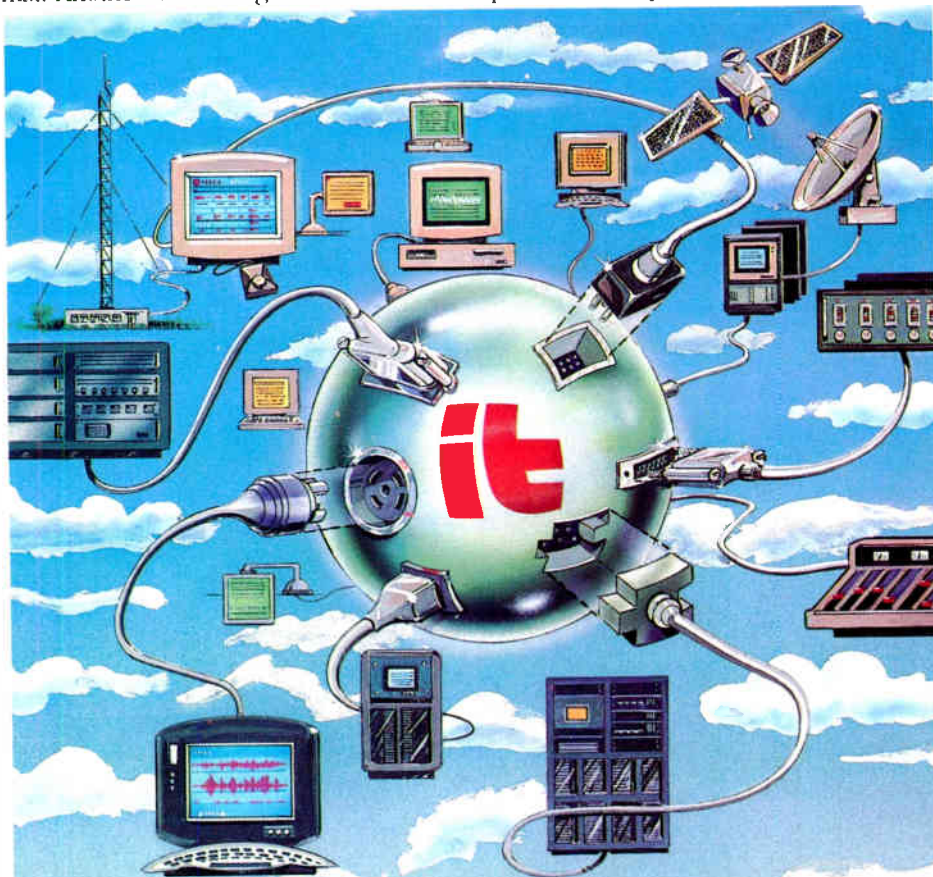
Futurist Harry Dent, Jr. will speak on the coming of an economic boom and how radio can take advantage of it at the luncheon on Saturday, beginning at 12:15 p.m. Contrary to popular belief, Dent argues, the economy is predictable. He will reveal the predictable family life cycle of spending, the business impact of new technologies and the nearing end of inflation.

Along with the keynote speakers and dozens of panelists, RAB has lined up more than 25 consultants who will be on hand at various times throughout the conference to demonstrate their knowledge and skills. (Please refer to the schedule for names, dates and times.)

Once again the Marketing and Leadership Conference will offer a focus on particular radio formats. Friday, Feb. 16, will be Urban Day, with two forum-length sessions on the specific challenges of selling this increasingly complex format. Another forum-length session will be

dedicated to the rapidly growing Hispanic format. A special Urban/Hispanic reception will be held on Friday at 6 p.m.

Last year's "Skip's Place" has been transformed into this year's "Fig's Place." Bring your business cards and join Bill Figneshu, RAB Board of Directors Member and President of Viacom's Radio Division, as he hosts evenings of professional networking in the Atrium Lounge. Fig's Place will be open for business Thursday and Friday (Feb. 16 and 17) at 8 p.m., and at 9 p.m. on Saturday.



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RAB '96 Daily Schedule

WEDNESDAY, FEB. 14
2:00 - 6:00 p.m. — SAC Committee Meeting

THURSDAY, FEB. 15
11:00 a.m. - 3:00 p.m. — SMAC Committee Meeting
11:00 a.m. - 8:00 p.m. — Registration
11:00 a.m. - 8:00 p.m. — Exhibit Hall Open

1:00 - 4:00 p.m. — CRMC Group Exam
1:30 - 4:30 p.m. — CRMC Diamond Certification
2:00 - 3:30 p.m. — Consultants Collage I
 #1 Private Brands-Big Bucks — Bob Davis
 #2 Selling with Qualitative
 #3 Radio's New Technology
 #4 Vendor Utopia — Kathryn Magurie
4:00 - 5:00 p.m. — Consultants Collage II
 #5 Pam Lontos

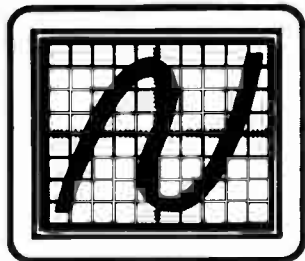
#6 Chris Lytle
 #7 Chris Stonick
 #8 Alison Glander
 #9 Norm Goldsmith
5:00 - 5:30 p.m. — RAB '96 First Timers' Orientation
6:00 - 7:00 p.m. — MLC '96 Welcome Reception
8:00 - 9:30 p.m. — Consultants Collage III
 #10 Ken Greenwood
 #11 Jack Rattigan
 #12 Dave Gifford
 #13 Robert Keith
8:00 p.m. — Fig's Place — Professional Networking Atrium Lounge

FRIDAY, FEB. 16
6:00 - 7:30 a.m. — Consultants Collage IV
 #14 Darrell Solberg
 #15 Jim Doyle
7:00 - 9:15 a.m. — Registration Open
7:30 - 9:15 a.m. — Breakfast - Opening Ceremony/General Session:

"State of the Industry" - Gary Fries, Keynote: Keith Harrell
9:30 - 10:45 a.m. — Workshops:
 #1 Small Market: Cashing In
 #2 Credibility: Closing's Key
 #3 Streetfighters
 #4 \$\$\$ From Your Database
 #5 ABCs of the Internet
9:30 a.m. - Noon — Forums
 #1 Your Creativity - Denis Berkson
 #2 Dealing with Difficult People
 #3 Power Negotiating - Sean Joyce
 #4 Urban Radio Forum
 #5 Hispanic Radio Forum
11:00 a.m. - 12:15 p.m. — Workshops:
 #6 Personal \$\$\$ Management
 #7 Power Presenting
 #8 National Business
 #9 Stresses of Duopoly
 #10 Time Sharing: The Future

12:15 - 2:00 p.m. — Lunch: National Advertiser Panel: Honor Awards Presentation

2:00 - 7:00 p.m. — Exhibit Hall Open
2:30 - 3:45 p.m. — Workshops:
 #11 Coaching: The First 90 Days
 #12 Branding Your Sales Department
 #13 Managers & Computers-The ABCs
 #14 4x4 Management
 #15 Software for Radio
 #16 Your Image is Showing
 #17 Radio's Great Presentation
 #18 Political Advertising
 #19 Vendor: What's Hot
2:30 - 4:00 p.m. — Urban Radio Forum, Part II
4:00 - 6:00 p.m. — Ask the Experts - Exhibit Ballroom



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Circle 210 On Reader Service Card

Receptions

5:00 - 6:00 p.m. — CRMC-CRSM

Reception

5:30 - 6:30 p.m. — Diploma Course
Grads Reception

6:00 - 7:00 p.m. — International
Reception-Urban Hispanic

7:00 - 9:00 p.m. — Exhibitors'
Reception (Invitation Only)

7:00 - 8:30 p.m. — Consultants
Collage V

#16 Ashley Page-Herweg

#17 Jason Jennings

#18 Rhody Bosley/Julie Heath

#19 Bob Ottaway

#20 Bob Harris

#21 Radio Marketing Associations

8:00 p.m. — Fig's Place - Professional
Networking Atrium Lounge

*As of press time, the following
companies were confirmed as
exhibitors at RAB's Marketing &
Leadership Conference '96:*

Accuratings

AdTrack

Americalist

(a division of Haines & Co.)

American Consulting-

T.O.M.A. Research

American Hole 'n One

Arbitron

Broadcast Products

CBSI/Custom Business Systems

Communication Graphics Inc.

Computer Concepts

Datacount Inc.

Dataworld

Digital Generation Systems

Global Sales Development

Gowdy Printcraft Press

Haley Productions

Hungerford, Aldrin, Nichols & Carter

International Demographics Inc.

IXL

Jackpot Promotions

Chris Lytle & Assoc./Advisory Board

MG Enterprises

Marketron

Maxagrid International Inc.

Measured Marketing

Media Marketing Technologies

(ARB)

Miller, Kaplan, Arase & Co. CPA

National Association of Broadcasters (NAB)

Neal Communications

Omnia Group

PB Unlimited

Radio Computing Services Inc.

Radio Direct Response

Research Director Inc.

RPMC

SRDS

Strata Marketing

Tapscan Inc.

U.S. Tape & Label

WIEBE Chicago

SATURDAY, FEB. 17

6:00 a.m. — The Annual Interep Fun Run

6:00 - 7:30 a.m. — Consultants Collage VI

#22 Calvin Dorsey

#23 Chris Wright

7:30 - 9:15 a.m. — Breakfast -

Marketing;Keynote: Jack Trout

9:30 - 10:45 a.m. — Workshops:

#19 My Next GM

#20 Body, Mind & Sales

#21 Large Market/Large Revenue

#22 Great Sales Meetings

#23 Your Image is Showing

9:30 a.m. - Noon — Forums:

#6 Your Creativity: Denis Berkson

#7 Dealing with Difficult People

#8 Power Negotiating: Sean Joyce

#9 Sports Marketing

11:00 a.m. - 12:15 p.m. — Workshops:

#23 Personal \$\$\$ Management

#24 Power Presentations

#25 Vendor Utopia/NBD

#26 Winning the CPP Game

#27 Making Every Schedule Work

12:15 - 2:15 p.m. — Lunch - Keynote:

"The Future" Harry Dent, Jr. - Radio

Wayne Awards

2:00 - 7:00 p.m. — Exhibit Hall Open

2:30 - 3:45 p.m. — Workshops:

#28 Event Marketing/All Markets

#29 RAB's Amazing New Services

#30 Selling Annuals to Professionals

#31 Empowering vs. Training

#32 Life After 25-54

#33 Painless Rate Raising

#34 Promotions, Promotions, Promotions

#35 Salespeople that Last: Hiring Right

#36 Creativity Sells: Chris Wright

4:00 - 6:00 p.m. — Ask the Experts -

Exhibit Ballroom

6:00 - 7:00 p.m. — Executive's Cocktail

Reception

7:00 - 9:00 p.m. — RAB's Grand Finale

Party

9:00 p.m. — Fig's Place - Professional

Networking Atrium Lounge

SUNDAY, FEB. 18

7:00 - 8:30 a.m. — Consultants

Collage VII

#24 Darrell Solberg

#25 Jim Wray

9:00 - 11:00 a.m. — Breakfast:

Fitness Keynote: Cooper Fitness Institute

11:00 a.m. - 12:15 p.m. — Consultants

Collage VIII

#26 Norm Goldsmith

#27 Dave Gifford

12:00 - 3:00 p.m. —

Check-out/Departure

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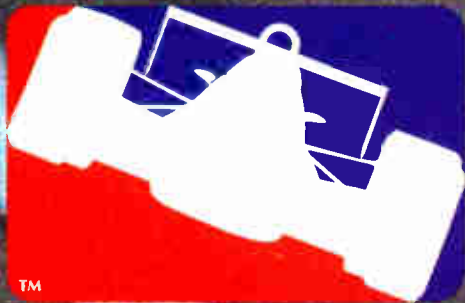
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World Radio History



NEW PD: Steve Blatter Appointed Program Director. Odyssey Communications Inc. announced that Steve Blatter, WRGX-FM program director, has been promoted to vice president of programming. Blatter's diverse broadcast experience includes positions as director of programming at MJI Broadcasting in New York and music director at country station WYNY(FM), also in New York.

NEW VP: Peter Smyth has been appointed vice president of radio sales for Greater Media Inc., adding to his duties as general manager of Greater

Media's WMJX-FM, WBCS-AM-FM and WMEX(AM) in Boston. Prior to joining Greater Media, Smyth was General Sales Manager of WOR(AM), New York, and WROR(FM), Boston.

MARS OFFICERS: Milwaukee Area Radio Stations Inc. (MARS) has elected Terry Peters, general sales manager of WOKY(AM)-WMIL(FM), as chairman for the next year. Constance Balthrop, general manager of WKKV-AM-FM, is vice chair; Mike Fisher, general sales manager of WLZR-AM-FM, is secretary; Randall Harris, general manager of WFMR(FM) — WFMI(FM), is treasurer.

Jack Lee was retained as president/CEO of the trade association, which represents the commercial radio broadcasting industry in the Milwaukee market.

NEW GM/VP: Daniel Crowe has been named vice president/general manager of KMQA-FM, "La Maquina," a subsidiary of El Dorado Communications. Crowe has extensive experience in Spanish language media sales. Most recently he was the general sales manager of KWHY-TV, Los Angeles, and was involved in the start-up of the Galavision television network.

NEW PD: Veteran programmer Bob Hamilton has been named program director of KABL-FM in San Francisco. Hamilton has spent 10 years in Bay Area radio programming at KSFO(AM)-KYA-FM and KFRC-AM-FM, and most recently KYLD, KYLZ and KSOL(FM). In addition, Hamilton was RKO's national music director and program operations manager for KRTII-AM-FM in Los Angeles.

KABL-AM-FM are owned by Shamrock Broadcasting.

NEW NSM: Christine Penning has been promoted to national sales manager of CRC, a wholly owned subsidiary of Heftel Broadcasting Corp.

In her new post, Penning will oversee all network sales activities for CRC, domestic and international. Penning's previous post at CRC was as western sales manager for the network.

NEW LSM: WRGX-FM (X-107) has hired Helene Gold as local sales manager. Gold's responsibilities will include working closely with the New York agency community in developing and implementing sales strategies.

Gold brings 15 years of radio sales experience to X-107, including nine years at WQHT(FM) in New York. She started her career in Boston at WBCN(FM).

NEW VP: David Juris has been named vice president/general sales manager of KOSI(FM), KEZW(AM) and KVOD(FM) for Tribune Broadcasting.

Juris has been with KOSI/KEZW since 1990. He was local sales manager for KOSI/KEZW when Tribune purchased the stations in 1993 and promoted him to general sales manager for both stations.

NEW GSM: Shamrock Broadcasting's KNEW(AM)-KSAN-FM in San Francisco has named Bill Gilreath general sales manager. Gilreath will oversee the local and national sales operations of the Bay Area country radio combo.

Gilreath brings more than 20 years of radio sales experience to KNEW-KSAN.

Prior to joining the combo, he was vice president of radio for Pacific's KOFY(AM)-KAZA(AM) and KDIA(AM).

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Circle 230 On Reader Service Card

Management Journal

by Vincent M. Ditingo

Trends in Business Applications, Information Systems and Strategic Planning

Organizational Restructuring Now Commonplace in Today's Radio Culture

The significant rise in merger and acquisition activity among radio companies, fueled mostly by expanding duopoly ownership rules, coupled with a major increase in syndicated satellite programming, means that organizational restructuring for many station groups is now interwoven into the fabric of their corporate culture.

During the three years following the FCC's duopoly ruling, there have been some staff reductions in the local station workforce, most notably in the areas of sales, traffic and accounting, as well as reassignments and relocation of personnel.

In many ways, the radio industry of the 1990s reflects corporate America as a whole. According to a comprehensive survey of more than 1,000 U.S. companies conducted last fall by the American Management Association (AMA), organizational restructuring (67.8 percent) rather than business downturn (43.7 percent) emerged as the leading factor for workforce reductions.

Among the actions companies took to alleviate downsizing maneuvers, only voluntary separation plans (such as employment/stock option buyouts) showed a continuous upward trend over a five-year period. Other actions included hiring freezes, transfers and voluntary job sharing.

Transformation: Radio Industry Stocks Well-positioned for Long-term Growth

Radio broadcasting has caught the fancy of Wall Street investment houses that are becoming increasingly bullish on industry stocks. The interest is due, in part, to the fundamental change in the ownership landscape brought about by the three-year old duopoly ruling, which more fully impacted the industry in 1995, and, in so doing, gave many local stations broader selling leverage.

Last September, The New York Times reported that share prices for many radio companies were indeed soaring. The paper analyzed the stock values of five unnamed companies that solely or primarily run radio stations and noted that, on average, they were up 75 percent.

The paper's analysis of radio company stocks was rather straightforward: "With their share prices zooming, the companies find it easier to sell more shares, thus raising cash to buy more radio stations. That cash drives up the value of radio stations, which in turn makes the shares more valuable."

The article also notes that a larger number of investors have begun to recognize the "changed circumstances" in radio (The New York Times, Sept. 17, 1995).

In essence, more and more of the consumer press have been recognizing radio's potential as a highly profitable

business enterprise, ripe for new investors and venture capitalists.

Among the publicly traded radio (station group) companies considered by some media analysts to be well-positioned for growing earnings are Infinity Broadcasting, Evergreen Media and Emmis Broadcasting, to name a few.

Meanwhile, many publicly traded radio groups continued to record strong net revenue and "broadcast" cash flow performances with the closing of the third quarter last year.

Learning Curve

(Highlights from a specially selected management book "A Manager's Guide to the Millennium: Today's Strategies for Tomorrow's Success," by Ken Matejka and Richard J. Dunsing, American Management Association, 1995.)

The authors of this new book construct a road map for efficient management in the business world of the 21st century. They begin by suggesting the following "six important traits" for determining organizational success in the decades ahead:

- Adaptability — the ability to accept and embrace new alterations.
- Appreciation of ambiguity — the ability to deal with unstructured, untested parameters and to arrive at satisfactory conclusions.
- Accommodation — participation in more intragroup and intergroup activities. The reason, according to the authors: "Solo decision-making is becoming less of an organizational reality."
- Accomplishment — figuring out how to make a contribution and improve the way things work will be the passport to success.
- Access ability — getting information that employees need to reach their goals will be of increasing value.
- Accessibility — interaction between management and staff. "This translates into frequent and effective group experiences as well as intensive one-on-one time," the authors say.

The authors also argue that only "enhanced" managers will make it in tomorrow's organization. "You have to think in terms of value added — to yourself and to any system with which you catch on."

For the successful radio manager of tomorrow this means developing a wider range of business skills today, particularly those involving financing and marketing for an expanding duopoly marketplace. It also means becoming computer literate in new information systems that will soon guide all station, network and rep operations.

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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The Sensational '70s

High School Memory Music Hits The Demographic Bull's Eye

The music of the 1970s brings back great memories. I remember driving through central Washington with a friend in the summer of '74, on the way to the World's Fair in Spokane. It was a scorching hot day and the '65 Rambler didn't have air conditioning. We didn't care. We rolled down the windows and turned up the radio.

Steely Dan, Abba, George McCrae and all of our other favorites took our minds off the heat. We

were too busy singing along to worry about it being 100 degrees in the front seat.

In recent years whenever I saw those record offers on TV for greatest hits packages of the '50s and '60s, I wondered when they would be advertising "my music." Doesn't anyone want to hear the hits of the '70s? I asked myself.

Today you can find the answer on the radio. According to Radio Datatrak, nearly 70 stations now program '70s Oldies full-time, including WEGQ-FM in Boston; KJR-FM in Seattle; and WCOF-FM in Tampa, Fla., which are all scoring Top 10 Arbitron ratings in the important 25-54 demographic.

It was October 1993 when Cox-owned WCOF-FM debuted as the first pop-flavored '70s Oldies station in the country. The station plays "the superstars of the decade." The format was the brainchild of company Executive Vice President Bob Neil, with assistance from Cox consultant E. Karl.

"We noticed that there was a field of music that wasn't being played anymore," says Karl, head of E. Karl Broadcast Consulting. "Most of it was

from the '70s. We wondered what had happened to acts like Bachman-Turner Overdrive and Gladys Knight and the Pips. A lot of them had just fallen off the radio. We decided it was time to put a station on that sounded like a great Top 40 station did in the '70s."

A Christal Radio Research study confirmed that the time was right. Shaunagh Guinness, author of the report, found '70s Oldies "attracts both Generation X and the tail end of the Baby Boomers ... and skews 25-54, with a median age of 36" and an even male/female mix. Christal used the Spring 1995 Arbitron numbers to support the study: the average '70s Oldies station earned a strong 4.1 share, 12+. This compares to 5.3 for Hot AC and 3.8 for Alternative.

Initially there was a feeling that '70s Oldies would take listeners away from traditional oldies stations that play music from the '50s and '60s. But the Christal study shows the two formats appeal to different demographics, with a drop of just 2 percent for oldies stations in markets where the '70s format is a player. It was found, however, that AC stations lost about 10 percent of their listeners to '70s Oldies.

Tuning in Portland, Ore., Los Angeles and Boston: KXL-FM 95.5 in Portland switched from AC to '70s in October 1994. The station is now a Top 10 Arbitron player, playing artists like Billy Joel, Rod Stewart, and Electric Light Orchestra.

"Advertisers love the format," says General Manager Tim McNamara. "You have a broad spectrum of listeners in the 30-40-year range. They're buying both big-ticket and small-ticket items. I can go to a car dealer who needs just one order, but I can also go to the grocery stores. The format appeals to a lot of businesses." ➤

by Bob Rusk

He is committed to staying with the format longterm. "It'll have some peaks and valleys, but I do believe it's a franchise," McNamara says.

Like many '70s stations, KXL features a Saturday night disco show. Hosted by Scott Tom, it runs from 7:00 p.m.-midnight and is extremely popular with females, 18-34, proving that the format is also attracting younger listeners.

At the other end of the '70s spectrum, disco is definitely not part of the Arrow version of the format (which is similar to classic rock). Using the acronym ARRO for "All Rock and Roll Oldies," it debuted in September 1993 on KCBS-FM in Los Angeles and features the hits of harder-edged groups like the Rolling Stones, Foreigner and Bruce Springsteen.

"The good rock and roll stuff" is how Assistant Program Director Billy Sabatini describes it. "We're definitely '70s-based," he says, "but we play music from the late '60s to the early '80s."

At WEGQ-FM, Eagle 93.7 in Boston, Program Director Pete Falconi reports that his station "is a mixture of pop rock and a little bit of classic rock. Our strongest artists are Elton John, the Eagles, Fleetwood Mac and the Doobie Brothers. We also have success with a little bit of the harder stuff, like Bob Seger and the Cars."

High school memories

Thomas Wolfe wrote "you can't go home again." Don't tell that to KJR-FM 95.7 in Seattle. Throughout the '70s, KJR(AM) (950 on the dial) promoted itself as "Channel 95" and was the city's premier Top 40 station. The listeners who grew up with the station are hearing much of the same music today on "Channel 95.7," KJR-FM.

Music from the 1970s rings a nostalgic bell in the ears of listeners. Michele Skettino, a research director with the Interep Radio Store, calls it the "oh-my-gosh, I used to love that song effect."

"In most people," she notes, "the music that was popular when they were coming of age continues to evoke the strongest emotions throughout their lives. We are now far enough away from this decade for a whole generation to look back on it in a sort of nostalgic haze."

Jack Silver, program director at KKBH-FM ("102.9 The Beach") in San Diego concurs. KKBH-FM went to all-'70s in September 1994. The Gannett-owned station ranked sixth, 25-54, in the Spring 1995 Arbitron book, slipping to ninth in the Summer.

"In the summertime, the younger skewing stations do really well and the adult

stations have a tough time," says Silver. "But we were still a Top 10 player."

Silver describes the '70s format as "high school memory music." With that in mind, KKBH-FM has a Class Reunion Countdown every Friday afternoon at 4. "We pick a month and a year, say March 1976, and play back San Diego's Top 20 of that month," he adds.

"I believe our version of '70s Oldies is the closest thing to what radio sounded like in the '70s," Silver says. That includes personality DJs and music ranging from "the Doobie Brothers and the Eagles to Marvin Gaye and Donna Summer."

A look at "The Billboard Book of Top 40 Hits" illustrates the wide mix of music that could be heard on the typical Top 40 station 20 years ago. In spring 1975, for example, easy listening artist Roger Whittaker had a hit with "The Last Farewell"; country singer Freddy Fender was number one with "Before the Next Teardrop Falls"; and Elton John had a million seller with "Philadelphia Freedom."

In the words of consultant Karl, if radio played that variety today "it would be considered schizophrenic because there are stations that specialize in each of those formats. Now there is market segmentation. We have gone from a 'broadcast' medium to a 'narrow-cast' medium." "Narrow-casting" is a major factor in programming '70s Oldies. What Karl termed "bubblegum" artists such as the Partridge Family and Bobby Sherman are rarely played. "A lot of it just doesn't test very well," Karl explains. He stresses that successful '70s Oldies stations have tight playlists because "the tighter your playlist, the higher the ratings go."

"Most stations are playing around 350 titles," he says. "You're stretching it to find that many hits. When people tune in a station, they want to hear their favorite songs. Instant gratification. If you play just the songs that are the best loved, you have a better chance of the average listener tuning in."

That programming policy is criticized, however, by Robert Unmacht, editor of "The M Street Journal," the weekly newsletter that tracks format trends. Bubblegum music was hugely popular in the early '70s. Donny Osmond, the undisputed "Bubblegum King," had five million-sellers between 1971 and 1973.

"Bubblegum has been dropped because it's considered too much of a novelty," Unmacht asserts. "Stations research it and it doesn't always test well in an auditorium, which is not where people listen."

In that setting, he believes, there are

certain songs some people won't admit that they do like. "Everything today is refined down to what is the least intrusive," says Unmacht. "Stations are reluctant to do anything but what is the absolute safest. So you end up with 500 of the safest songs of all time. "If you never have the positives and the negatives, you never have a truly great radio station," he contends.

Future of the format

Will '70s Oldies stations follow their listeners as they get older? If the answer is "yes," can the format sustain its strength?

"When '70s stations first sprang up, some skeptics said it was a fad format and wouldn't last," says Skettino of Interep. "However, now that some stations have been in the format for almost two years, we have audience trends that show stable or growing audience shares in most markets."

"From a demographic standpoint, the '70s audience is very attractive to advertisers. Its audience is solidly positioned in the 25-44-year age span, which makes up the core of most buys."

But what about five years from now? Will stations decide that some of the '70s songs have lost their luster and begin to concentrate on hits from the '80s? Consultant Karl says the longevity of '70s Oldies "depends on the discipline and courage of the people who put it on."

"As long as they are locked into the 25-40 demo and follow them as they get older, the format has at least 15 years," he says. "Nothing lasts that long today."

Back where it all began, at WCOF-FM ("Coast 107.3") in Tampa, Fla., Program Director Nick Sanders agrees that '70s Oldies will retain its popularity well into the next century.

"The format is really young," he says. "Our research confirms that there's definitely a future in it. But anyone who pictures a station just playing a bunch of '70s music five years from now is not looking at the picture correctly. You can't be a '70s jukebox. Being well marketed, running contests and having an entertaining morning show are also important."

"There's an audience out there that's been waiting for the format," he concludes. "The challenge is to meet their expectations."

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

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In January, the tireless pair kicked off a four-hour, nationally syndicated weekend radio show, "The Crook and Chase Country Countdown," based on Radio & Records' country chart and distributed to stations via Jones Satellite Networks. They're also in the thick of a dizzying number of television projects.

Through it all, Crook and Chase act like the two best friends they are. They're the kind of folks you wouldn't mind having over to dinner, or jawing with about something or other over a piece of pie and cup of coffee on a winter's afternoon.

They're also the one-stop source for the real skinny on Crook and Chase. They know it all — even a few things that might surprise people who think they know everything about them.

The scoop

To begin with, Chase knows that Crook never stops working. "The woman is nuts!" he says affectionately. "I keep telling Lorianne — and I've hounded her over the years — slow down. Go home. Quit. Stop this for a while."

"Yeah, it's true," Crook says, laughing.

"I admit it."

Crook knows a thing or two about Chase that people might find surprising. She said she knows Chase better than she knows herself. "Everybody knows that Charlie is a little bit of a — now, I don't mean this in a derogatory way — but he's a little bit of a flirt," she offers.

"Oh...," muses Chase.

"He likes to tease," Crook says. "It's innocent. He likes to tease with Lorrie Morgan and Tanya Tucker and Reba McEntire. I mean, these women, they love Charlie."

"Don't forget Shania Twain," Chase adds.

"Shania," Crook says. Duly noted. "Okay. He kissed Shania Twain on the neck because she asked him to." For the record, Crook fondly says that Chase is "a strong family man" who "does all kinds of stuff for his kids that I don't think a lot of Dads do."

The tale

The Crook and Chase story is simply the tale of two regular people who have helped to catapult country music into the spotlight in the past couple years. The duo is perhaps busier than ever, though they seem to have always been pretty busy.

Crook and Chase's countdown show, which features the pair's exclusive interviews with country's biggest stars and the latest news from Music City and other U.S. country music sites, is the duo's second program on the radio airwaves. "The Nashville Record Review," distributed by The Nashville Network Radio, ended its six-year run on close to 400 stations in November 1995.

And, if that weren't enough, Crook and Chase, with the help of a hard-working staff, are building on the successes of their three previous television programs — "This Week in Country Music," "Crook and Chase" and "Music City Tonight" (all done for cable's The Nashville Network (TNN), with which the duo ended its 10-year relationship in 1995). Simply put, they're charting new territory on the tube.

This year, Crook and Chase are launching a variety of new television shows, including a daytime talk/entertainment show, "Crook and Chase," nationally syndicated by Multimedia Entertainment; prime-time specials for the CBS Television Network and Turner Original Productions for TBS; and a weekly, one-hour program, "Weekend with Crook and Chase," on cable's Inspirational Network.

Origins

These two "overnight successes," who have been voted top entertainment personalities on cable television by

by Alan Haber

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Circle 76 On Reader Service Card



'The Best It Can Be'

The Promax Promotions Profile offers a look at the experiences and points of view of the nation's top radio promotion professionals. This month: Sezy Gerow, Marketing/Promotions Director of KYAK(AM), KGOT-FM and KYMG-FM in Anchorage, Alaska.

So how did an East Coast woman wind up doing promotions in Alaska?

Well, I actually started in politics. Public relations is where the connection came — I was marketing people and now I'm marketing radio. There are a lot of similarities between the two. There's the time commitment; something is constantly going on. The campaign work I did was about organizing people and volunteers so there was a lot of that human contact, getting people excited and motivated to do something. That's very much like what you do for radio — get people excited about your station and get them to go to an event.

What are some of the challenges to working in a remote geographic area like Alaska?

Every listener in every station in the world loves to win trips. Our geographic location makes us a very expensive place to get out of. Clients have come to expect that you can throw in a trip if you're doing a Super Bowl party or something like it. But economically, it's just not viable. If you're not willing to trade out a lot, you end up having to ante up a lot of cash. So that becomes a bigger part of your budget, which isn't necessarily good. At our CHR station, we love to send people to concerts but if we can't find clients to partner up with us for airfare, we end up paying out cash, which defeats the purpose.

Doesn't Alaska get many touring acts?

We get some. Anchorage used to be a fueling stop for touring groups going from the West Coast to Asia, but now with bigger fuel tanks and faster planes, they don't stop here. We do get a lot of country acts because they don't tour with the big entourage and extensive staging that some of the pop acts have.

So when a pop act does come to town, it's a big deal?

Yes. When Boys II Men came here we got our hands on 50 pairs of tickets. It was a hot item. To win tickets, we had everyone come out to a big mall that has a skating rink and we asked them to help us build a human billboard. We didn't know how many people would come out, but we thought we'd have enough to help spell out our call letters and kind of rub it in the face of our competitor who happens to be in the mall, right above the rink! It's a great high-traffic spot. Anyway, we had 500 people show up for 50 pairs of tickets. Pretty good odds!

What's the listener lifestyle like up there?

Very outdoorsy. When you live in Alaska, you usually pick up some hobbies along the way. Softball is a big summer activity here because we have sunlight until almost 11 o'clock at night. We sponsor tournaments, snow machining, dog sled races, cross-country skiing. We do a run at midnight at the summer solstice because it's still light out, just like dusk. That's a huge event.

Fishing is really big out here as well;



Sezy enjoying KGOT's Cinco de Mayo festivities

we could give away a boat a week. The great thing about having sunlight until that time of night is that you can work an 8-5 job and still have all these hours of daylight.

What are some trends you have noticed in the past year or so?

A trend for our station is away from trade on the sales side of events — having to get more creative to pull off promotions. Also, more trade-for-mention instead of trade-for-commercials, which makes it difficult to prove to a client that your station has value outside of just commercials. You want to prove to them that they benefit from being tied in to your image.

What are some things promotion directors should do in the coming year?

Make an outline of your goals for the year. In my position with multiple stations, it becomes increasingly easy to ➤

by Scott Slaven

station services

default to either the really fun events and let the other stations slide, or to be so caught up in a station that needs help that you let your good stations slide. I create a big outline with as much detail as I possibly can for the year. When I have that as a guideline, I really try to stick to it and reach those goals that I make as lofty as I can. That way I know I am really pushing myself on each of the stations. Also, I want to maximize audience participation in station events, really motivate people and prove to clients that my CHR isn't just for teens, that we have older listeners.

You have to make sure that each event is the best it can be — the most interesting, the most exclusive thing in town, the event that the listeners just have to attend. You've got to create that kind of atmosphere for all events.

Scott Slaven is director of communications for Promax, an international association for promotion and marketing executives in the electronic media, based in Los Angeles.

Premier Promotion

Event: Tell Five

The Deal: "Our AC station, Magic FM, was facing a competitor who was coming in as a Hot AC and really going after our older women demographic that the advertisers love. We had just moved our antenna and knew that for a couple of days we were going to have really bad reception and that our listeners would be dropping out in droves and tuning into the other station.

"To get them back, we did a 'Tell Five' contest. We asked people to tell five of their friends about the new antenna and improved sound of Magic FM. We let the listeners do our footwork. They had to fax in the names and numbers of five friends. We called those people and asked them if they had heard about Magic's new, clearer sound. If they had, we asked who had told them. If they told us the same person, they were a winner. The listeners who sent in the fax had a chance to win \$500 and their friends had a chance to win \$100.

"It was a \$1000 promotion and the faxes poured in. We anticipated the problem when we moved the antenna and just asked ourselves, 'How do we make the best of a terrible situation?' It worked great!"

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Jan. 4-mar 27

Arbitron Winter Survey

3-6

53rd Annual National Religious
Broadcasters Convention & Exposition,

Indianapolis. Contact NRB in Manassas,
Va., at 703-330-7000.

15-18

RAB '96 Marketing Leadership
Conference, Wyndham Anatole Hotel,
Dallas. The Radio Advertising Bureau
offers 173 new "power programs" this
year, including sessions on creativity,
motivation, recruiting and retaining
good people, and making money with
technology. Contact either Dana Honor
in Dallas at 800-722-7355 or Gail
Steffens in New York at 800-917-4269.

27-mar 2

27th Annual Country Radio Seminar,
Opryland Hotel and Convention Center,
Nashville, Tenn. Includes panels, pre-
sentations and showcases. Contact either
the office of the Country Radio
Broadcasters at 615-327-4487; fax: 615-
329-4492, or Angie Watson at
AristoMedia at 615-269-7071.

2-4

NAB State Leadership Conference,

Washington. Call 202-429-5402.

28-jun 19

Arbitron Spring Survey

15-18

NAB '96, Las Vegas Convention Center,
Las Vegas. The world's largest broadcast
convention drew 83,408 last year. This
year, the madness expands into the
Sands Expo & Convention Center.
Speakers, awards, sessions, exhibits —
it's all here. Contact the NAB in
Washington, at 202-429-5409; fax: 202-
429-5343. (Future shows are all sched-
uled in Las Vegas: April 7-10, 1997; April
6-9, 1998; April 19-22, 1999; and April
10-13, 2000.)

4-7

RAB Board of Directors meeting in
Boston. Call 212-387-2100 for more
information.

11-14

100th AES Convention, Bella Center,
Copenhagen, Denmark. The spring
Audio Engineering Society Convention
celebrates its 100th convocation. Contact
AES at Zevenbunderslaan 142/9, B-1190
Brussels, Belgium; telephone: +32-2-345-
7971; fax: +32-2-345-3419.

15-19

Annual Public Radio Conference in Lake
Buena Vista, Fla. Call 202-414-2000.

21-26

National Religious Broadcasters makes a
pilgrimage to Jerusalem for its
International Conference. Contact NRB
in Manassas, Va., at 703-330-7000.

3-5

Europrom Leipzig '96, Leipzig
Fairgrounds, Germany. The European
Program and Media Exchange
(Europrom) will bring together program
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10 kW FM 1971 Collins 830F-1B	10 kW AM 1971 CCA AM 10,000D
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WGY(AM) Albany, N.Y.



Owner: Dame Media Inc.
Format: News/Talk
Michael Whalen, General Manager
Paul Thurst, Senior Chief Engineer

Cramped and outdated, the studios of Radio 810 WGY needed a new location and more up-to-date equipment. Nicknamed "cinderblock central" by its employees, the legendary 50 kW station had been in its Schenectady, N.Y., facility since the mid-1950s.

On January 1, 1994, Dame Media seized the reins of WGY, and offered up a host of ideas to bring the station into the '90s and to look ahead to the year 2000.

WGY assumed a sharper, cutting-edge image on the air. Off the air the station moved into a former upscale law office outside of Schenectady.

As with any transition, WGY's move was no simple process. "We moved the station over in stages," says Senior Chief Engineer Paul Thurst.

With an eye towards future duopoly operation, the studios were laid out on one side of the front reception area, the opposite side reserved for future studios. The studios themselves consist of two

soundproof rooms, adjoined by a window. The host and news staff perform from the talk studio while the producer runs the board from the control room.

The commercial storage system, the hard-disk-based AudioVault 100 by Broadcast Electronics, allows the station to network as many workstations as needed, in this case six. The AudioVault is a windows-based program, which allows the staff to run AP Newsdesk and the Snow Closing software on the same computer.

The station still uses the old reliable

1A2 switching system for the on-air calls. "We upgraded the phone system for our news/talk format with a Telos (1A2) integrated system with call-screening software," Thurst says.

This system is very flexible, allowing reporters to dial in from the field during remotes and control the callers with the same ease that is available inside the studio.

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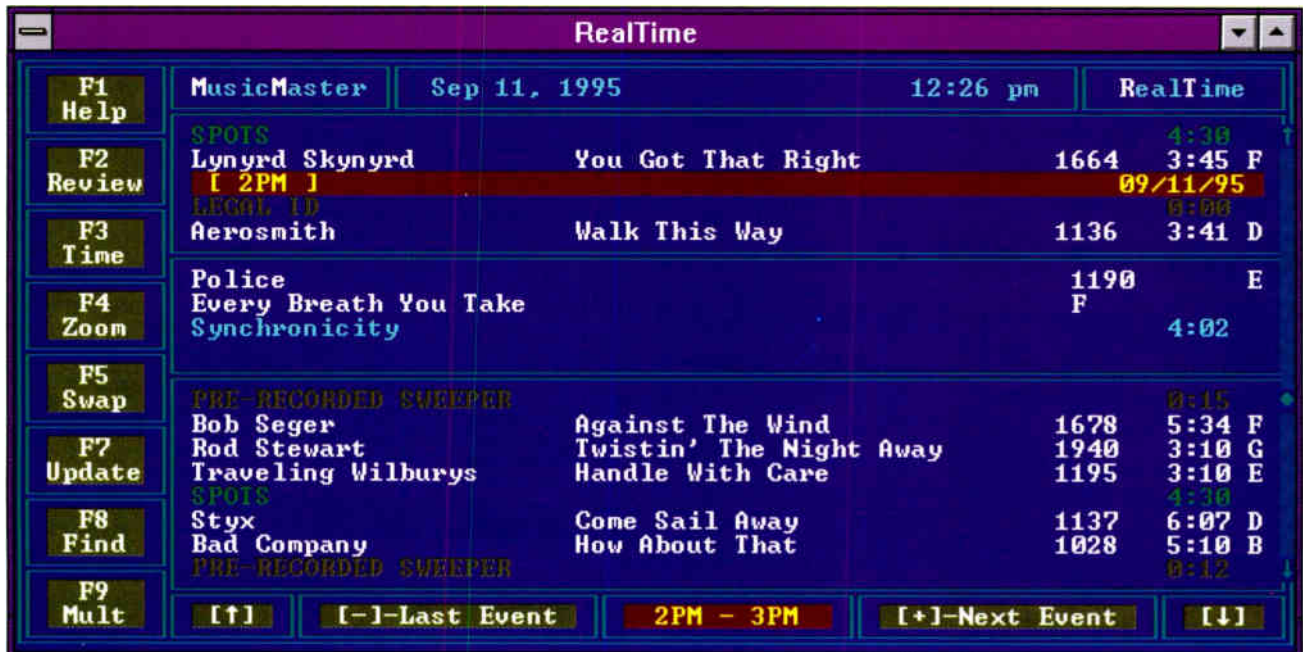
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