



## Audio Consoles

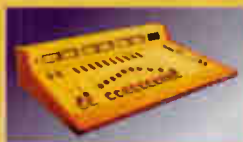
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# Triopoly, Quadropoly, and Pentopoly?

**N**ow that the excitement of NAB '96 is behind us and the future technical face of radio was examined, reexamined and looked at again, time to get back to business, right? Before you do, consider some of the business forces changing the future of radio.

Specifically, consider the "State of the Industry Radio 1996" study authored by BIA's Tom Buono. The study is too detailed for me to do it justice in this space, but he presents some interesting analyses and predictions and I'd urge anyone interested in broadcasting — radio — to read it.

I think the two most impressive chapters were the ones dealing with duopoly and radio ownership.

The chapter on the current radio ownership structure and the shape of things to come is noteworthy. Tom reports that consolidation is causing the radio business to look a lot like the television business — larger markets are primarily served by eight to 10 companies and medium markets have four to seven primary owners. Tom writes that "their economics are becoming more like that of television operators, with the exception of the high programming costs associated with television."

Furthermore, he predicts: "In an environment without ownership caps, consolidation will be rapid and there will be more large company mergers as the titans jockey for control."

In fact, Tom speculates that more than 70 percent of listening in most of the top 50 markets will be to publicly owned radio stations.

Which means the danger signs in this chapter point loudly to the small operator. Tom writes: "The gap between the 'haves' and the 'have-nots' is large and widening. It will be difficult for many of the private operators to compete, so many will sell to the publicly traded firms, causing even more of a disadvantage for the remaining private firms."

Not too encouraging.

As to duopolies, Tom predicts that the number of in-market combinations will climb to well above the 50-percent mark by the end of the decade. These will take the form of triopolies, quadropolies and pentopolies — duopolies to be a thing of the past.

To date, duopolies stations have generally outpaced their markets in terms of listening and revenues, he finds. According to Tom, the "greatest revenue gains were experienced in the largest markets where management teams may have been able to better influence national and regional advertising budgets."

Interestingly enough, however, he further speculates that:

- 1) The marginal utility (audience, revenue and cash flow gains) of triopoly, quadropoly, etc.) will diminish.
- 2) With the expansion of the in-market ownership rules, much of the future combinations will be horizontal across formats.
- 3) There will be more programming diversity in certain markets as in-market MSOs (multiple station operators) experiment with different formats.

Whether all this is for the benefit of radio is unclear. What it does underscore, however, is the need to stay on top of your game, from regulatory to technical to programming to sales.

Call BIA at 703-818-2425 for information on ordering the report.



**Vol. 3, No. 5, May 1996**

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Tuned is (ISSN: 1096-3630) is published monthly by Industry Marketing Advisory Services, Inc. 3827 Courthouse Plaza, Third Floor, Falls Church, VA 22041. Phone: 703-948-7500. FAX: 703-948-2166. Second-class postage paid at Falls Church, VA 22046 and additional mailing offices.  
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*Lucia*

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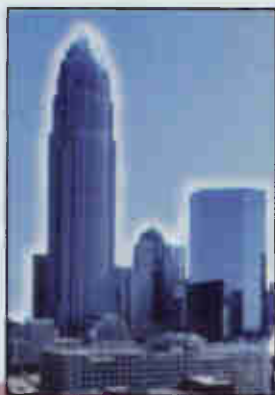
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Atlanta 1996

TM. ©1992 ACOG

## double take

"Country is no longer the red-headed stepchild of the music industry. Everybody wants to record in Nashville."

— Robynn Jaymes, PD/MD, WYYD(FM), Amberst, Va. See page 52.





The same applies to radio and performers like Howard Stern. He says he won't let his own children listen to his show and sounds like a good parent. Whether you like what he does or not, I have two quotes. One is from Chuck Smith, from whom I got my love of radio: "The radio has two knobs — a station selector and on/off control. I suggest you use one." The other quote is from my '60s television memories: "I may not agree with what you say, but I will defend to the death your right to say it."

*J.R. Russ  
President*

*J.R. Russ Programming & Research*

### V-Chip Not the Way to Go

I wanted to agree with your editorial in the February issue of *Tuned In*, regarding the V-Chip. My household has no children so I have absolutely no reason to want a TV controlled by one. So why should my next TV cost more because of it? More and more, parents continue to produce children and expect everyone else to pay for, educate and babysit them.

This doesn't even consider the censoring issue. The government deciding what we watch? I thought that wall came down on that idea a few years ago. I don't have a problem with a ratings system. (Heck, a "C" for "crappy" would have saved me \$5 on "Howard the Duck" years ago.) And yes, I think some movies and TV shows are too violent or too sexy, especially for younger viewers. But forced censorship and V-Chips are not the way to go. I had the T&D-Chip: my parents, God bless 'em. Ted and Dolores Russ controlled what I saw and heard until I was old enough to decide for myself, and I thank them.

### 'Serious Refutation'

I have found your magazine to be a bountiful source of information on the broadcasting industry.

However, I find that I must write to counter some glaring misinformation that appeared in the March "Letters" column, specifically, the writer who was commenting on the state of religious broadcasting.

While I agree that much of what is presented on Christian radio is lacking in technical quality and/or style, several of the writer's comments need some serious refutation:

"But we must not fail to recognize that their (religious broadcasters) motivation is that of commercial stations. ..." Really? Most every religious station I ever heard of will tenaciously cling to its format, while secular broadcasters will change formats at the drop of an Arbitron.

The writer also seems to be unaware that there are commercial and non-com-

mercial religious stations. True, some commercial stations are there simply to generate a profit. But most exist to present a particular message, not to do whatever maketh money.

"Despite the nonprofit status of religious organizations, many are extremely prosperous." OK, maybe the writer doesn't know what "nonprofit" means. It means there are no profits. There is nothing that can accrue to an investor; all income has to be accounted for as expense. Yes, some (not many) non-commercial ministries have a large cash flow. But none of them is stuffing their mattresses with money.

"Because of the division of church and state, they answer to no one." Excuse me? Religious stations still have to answer to the FCC, FAA, EEOC, EPA and all other regulatory agencies. Also, many of the larger religious not-for-profit entities subscribe to the Evangelical Council for Financial Accountability, which periodically and independently audits their books.

"Secular stations, on the other hand, are continually scrutinized by a myriad of government agencies." Try naming one that the religious stations don't have to answer to, just one. And, while you're at it, maybe you can name one secular station that submits its books for independent review.

"Religious stations should be monitored as well." As if we weren't.

Thank you for this opportunity to bring some balance to this issue.

*Glen Kippel  
General Manager  
KHCS(FM)  
Palm Desert, Calif.*

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## Attention to Detail

I have just read Alan Haber's wonderful article on WOR. Now I know why he asked so many questions. He was looking for, and got, the details that show more than the nuts and bolts of this radio station. Alan gathered the essence of what I consider to be the soul of WOR. He understood WOR's position in history (he made that clear); but he also delivered the "where do we go from here" angle that makes this story so applicable today.

Attention to detail is important to me; apparently it is to your publication as well. This was obvious even before I read the article. Alan stated that if it wasn't a proven fact, he's not writing it.

The bottom line: The integrity of your publication matches the integrity of my radio station. That's the whole game to me.

Congratulations and keep up the great work!

*David J. Bernstein  
Director of Programming  
WOR(AM)  
New York*

## 'Nonprofit,' not 'Penniless'

I am writing in response to the letter in your March issue from Sheldon Swartz.

Evidently, Mr. Swartz consults only secular stations, for his lack of factual information relating to Christian radio is startling.

Mr. Swartz states that the motivation of Christian stations "is that of commercial stations, and despite the nonprofit status ... many are extremely prosperous."

While there are many Christian stations licensed as commercial and I can't speak for the motivation of every Christian station, I believe that for the majority (especially noncommercial stations that function nearly entirely through listener support), the message is the primary motivation.

Mr. Swartz seems to have confused the terms "nonprofit" and "penniless." The nonprofit designation has nothing to do with an organization's income (some nonprofit charities take in millions each year) but rather with the structure and tax status. There is no "owner" collecting paychecks or dividends as in a commercial entity. This would seem to counter his notion of a profit motivation.

The larger issue, however, is that Mr. Swartz states that due to the separation of church and state, Christian stations "answer to no one." While many general managers wish this were the case, the idea is ridiculous. Christian stations have no special privileges in regulatory affairs. The license application and

renewal processes and criteria are the same as for any other station in the same license class.

Additionally, Christian stations must comply with the same multitude of regulations from the FCC, the EEOC, the IRS and the Department of Labor, along with local and state ordinances.

Our stations are owned by a nonprofit corporation. We function under the same guidelines as every other nonprofit organization in the United States, regardless of religious affiliation, or lack thereof.

In short, how a Christian station operates in a business sense has very little to do with its FCC license class and whether it is for a profit or nonprofit organization.

*Andy Larsen  
Chief Staff Announcer  
WHWL(FM)/WEUL(FM)  
Marquette, Mich.*

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# Let the Broadcasts

# T

he Olympics. TV. The Olympics. TV. The Olympics. Radio.

The Olympics and radio?

Yes.

While radio certainly doesn't provide the stage for the Olympics that television does, radio is preparing to cover the 1996

Centennial Olympic Games in Atlanta this summer with what some consider the most extensive broadcasts ever.

"We will be shoulder to shoulder with ACOG (Atlanta Committee for the Olympic Games) and will get the news first," says Eric Seidel, station manager for WGST-AM-FM, the designated Official Olympic Information Radio Station.

For national coverage, the Infinity Westwood One network acquired the radio rights from NBC.

"We think this is the biggest single sports undertaking ever," says Larry Michael, director of sports for Westwood One Entertainment.

Big is an understatement.

The 1996 Olympics will welcome to Atlanta an estimated two million visitors on the busiest days of the event, scheduled for July 19 through August 4. More than 11 million tickets will be sold for 542 events in 26 sports with about 15,000 athletes participating.

Westwood will have approximately 25 people working on its broadcasts from Atlanta. Westwood, which is now marketing play-by-play action packages to radio stations nationwide, will provide eight hours of programming daily.

The first block of programming, from 10 a.m. to 1 p.m. EDT, will feature some play-by-play action, but the magazine-style format will focus on interviews and previews of events. The evening coverage, 7 to 10, EDT will be play-by-play for the day's most popular events.

Westwood also is the only radio programming source that can obtain interviews. Westwood had the rights to cover the 1992 Games in Barcelona as well, says Michael, but that was only four

hours a day.

Locally, Olympic event coverage will run on WCNN(AM), owned by Ring Radio and controlled through a time brokerage agreement with WSB.

The Olympic Report also is offering national Games coverage. These one-minute radio programs featuring facts and tidbits now are running on more than 150 stations nationwide. The program is hosted by 1976 Olympic Decathlon gold medalist Bruce Jenner.

## Moment of glory

The city has been preparing for its moment of Olympic glory since winning the Games in 1990.

For the most part, local journalists covering the Olympics for all the media have been doing so for several years. Each of Atlanta's television stations has a

dedicated Olympic correspondent. The daily paper, The Atlanta Journal & Constitution, has an Olympic staff that has grown from a handful of reporters, when the Games were awarded to Atlanta, to about 200 during the Games themselves. The paper is owned by Cox, and many of these reporters will be covering the events for other Cox newspapers as well.

In radio, WGST has naturally made the biggest show of having dedicated reporters for the Olympics. Ed Hula is covering the Games for WGST. Hula's radio news production company, Radio Atlanta, currently is about 90 percent Olympic work. His prime client is WGST, but Hula also is working on creating other radio projects, including coverage for non-rights holder ABC Radio Sports.

Hula says radio has some real advantages when it comes to covering a high security-conscious event with heavy

The Georgia Dome, the site for gymnastics and basketball at this year's Games; Aquatic Center at Georgia Tech University.



media restrictions.

"It's the ease of transportation, of filing reports. At its most basic, we can report with a pocketful of quarters," he says. That mobility advantage means a better first-person report of the goings-on inside the fence.

"It's pitiful to see a group with TV cameras sitting outside a venue."

As the official station, WGST will offer heavy Olympic coverage from 5 a.m. to 1 a.m. daily during the Games, Seidel says. That coverage includes every detail from weather forecasts to ticket availability for the day's events.

"I don't know how you could overhype the Olympics. This is once in Atlanta's lifetime," says Seidel. WGST, owned by Jacor Broadcasting, will provide extensive Olympic news and information aimed at visitors and regular listeners intent on getting around the city during the busiest time in its history.

## Regular listeners

In fact, those regular listeners are on the minds of most radio station managers. In an effort to serve them, many stations in the market will offer their usual mix of music, talk or news, but

by Margaret Anthony

# Begin:



the highest rated AM in the market, was one of three stations that vied to be the Official Olympic Information Radio Station.

The designation calls for the station to provide all-day Olympic news

updates and general information during the Games, as well as expanded coverage prior to the event. The third station in the running was Jefferson-Pilot's WQXI(AM).

And Seidel promises that his station's coverage won't be dry. WGST plans to give entertainment news, celebrity spottings, party updates and plenty of fun, insider information.

But regular listeners, intent on keeping their daily routines, won't be forgotten either. During the afternoons, the station's signal will be split, with AM offering the news and FM serving up the highly-rated Rush Limbaugh program.

## Adding to the bottom line

With such a busy year already underway, local stations can expect a very good 1996, with the Olympics only adding to rather than eclipsing programming as well as the bottom line.

The radio advertising market was already healthy going into 1996. Radio ad revenues in the market were up 13

With these kinds of numbers being tossed about, and the number of visitors, athletes, dignitaries and media expected to attend, it's no wonder stations, businesses, and the general public fear chaos in daily life during the Games.

As a result, some stations, especially those with music formats, don't plan to alter their operations very much to accommodate the hype.

"We will be doing some promotions with advertisers who are Olympic sponsors, like Coke and Budweiser," says WVEE-FM's Rick Caffey, general manager of the market's highest-rated station, recently sold to Infinity Broadcasting. But he adds, in view of the huge attention being paid to the Olympics, "We've kind of taken the stance as a station that they may have inflated what the Olympics will mean. The hype may far exceed the reality."

Caffey says the station, which has an urban contemporary format, plans to serve its regular advertisers. "We want to make sure regular sponsors get preferential treatment before, during and after the Games," he says. In other words, it's business as usual for the station.

Indeed, regular radio advertisers would do well not to panic about their buys during the Games, and avoid making any big changes or even pulling their advertising.



# Radio and the Olympics

with increased emphasis on the news part of the equation. Station managers see the radio as something of a lifeline to normalcy during what promises to be an exciting but crazy few weeks.

The millions of visitors expected will crowd into what will be one of the most compact Olympic cities in history. Many venues are within walking distance of each other and transportation logistics are a major concern. Radio traffic coverage especially is expected to get a real workout on all radio stations, regardless of format.

"We will focus on news, weather and traffic and will accelerate the coverage," says WSB(AM) Operation Manager Greg Mocerri. He also says listeners will be more interested in the happenings around town rather than what's going on inside the sports venues. "We're covering stuff that's water cooler talk."

WSB, owned by Cox Enterprises and

percent in 1995 over 1994, according to figures from Miller, Kaplan, Arase & Co., an accounting firm that tracks the industry. Total cash sales, in both the national and local sales categories, were more than \$171 million – up from \$152 million in 1994.

The numbers for 1996 will be helped not only by the Olympics, but by local and national elections and generally good economic times for the metro area.

The Games also mean big gains for the economy as a whole. The total economic impact for the 1996 Olympic Games is estimated to be \$5.1 billion, in expenditures and impact of the spending, according to a study conducted by the Selig Center of Economic Growth of the University of Georgia. Of that, \$1.5 billion comes from facility construction, staff salaries, security and communications. Total visitor spending is estimated at \$1.27 billion.

"I see no reason you'd want to pull your ad. If it's a national or regional product, you'll have more listeners," says Atlanta-based marketing consultant Alf Nucifora. But, he adds, with times so good for radio stations, the deals they make can be few and far between. "Radio has had a bumper year. They don't even have to go to work. Advertisers call them."

As for promotional efforts, Nucifora says stations will be readying their stuff no earlier than late spring.

Mocerri agrees. "I suspect most stations will try to include the event into their programming rather than the other way around."

*Margaret Anthony is a columnist for Atlanta Business Chronicle, covering media and marketing. She has tickets to preliminary badminton and heavyweight weightlifting.*



# How to Grow a Broadcaster

by Kris Cantrell

I wish I had a dollar for every time an owner or GM asks me, "Hey, can you recommend someone for my SM/GM position?"

The one I have now is OK, but he/she lacks vision to make it through the tough times."

Where have all the sales managers gone? In our crazy

runaround world, we have to stop and take the time to grow some broadcasters.

I doubt anyone would question the fact that the best broadcasters are those that know and understand every facet of the business. We want more than someone who can sell a package or cue a mic. We want well-rounded, experienced broadcasters. The best have worked air shifts, made sales calls, answered phones during community crises and cleaned bathrooms. Their experience shows them that the synergy between all departments is what makes for a successful radio station. So how do we plan to grow some broadcasters to lead the way in the future?

If you don't already participate in an intern program with your area high schools or

colleges, you're missing out on the perfect opportunity to grow a broadcaster at no expense to you. Once you start an intern program, the students can earn course credit by working for you for free. We hired several students out of intern programs on a part-time basis and then groomed them for a full-time position. Depending on the staff turnover ratio at your station, this is an excellent way to have someone always waiting in the wings. Another advantage is that students don't have commitments to spouse or family; they can dedicate all their time to your very own radio boot camp.

At our stations, we created a new position called "problem solver." This position is filled by someone who has been through the intern program and has expressed a desire to make radio his or her career. This position has a list of duties in every department, prioritized by the station's current needs. So one year your problem solver may be primarily in programming, while at another time he/she may prioritize sales or business. However, the person in this position works in all departments to gain a better understanding of how the system works.

The problem solver position, by definition, requires that the employee learn to think for himself/herself in a variety of situations. He should encounter everything from irate customers to equipment failures.

This type of job provides the employee and our industry with a great service.

Because it exposes the employee to all areas of the business, he/she can make an educated decision about his/her career. The more people we employ with a comprehensive radio background, the greater we can serve our industry and our clients. Wouldn't you love an air personality who could track down the answer for

an agency buyer after hours? Your station's ability to serve the customer and the community will go through the roof.

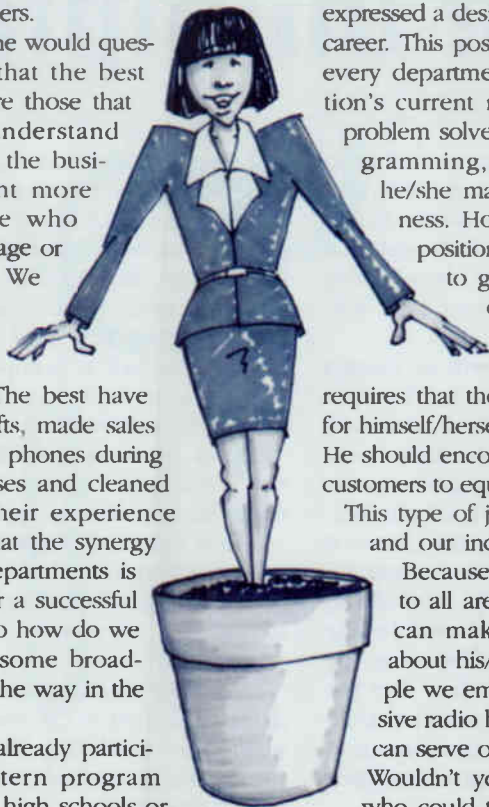
They say you can't teach an old dog new tricks, but I tend to think we're just giving our radio veterans the same old toy to chew on. Encourage your employees to expand their horizons. I have worked with people who have been in the business for 20 years and are just now starting to grow because we encourage them to stretch. You must help people to formulate their goals. Show employees how they fit into your vision for the radio station.


Take a week or two and arrange job shadowing among all your full-time employees. You should see salespeople entering traffic orders, air personalities making sales calls and traffic folks working on promotions. When everyone understands what other employees do, the team works better as a whole. They will learn to prevent problems and work in a more pro-active manner. You also may find that some people are better-suited to another area of the radio station where they can be more productive for you.

The most important part of the formula is the desire of the company to grow broadcasters. Your staff should know that this is your philosophy. Even though you may be a one-on-one mentor with that individual, it takes an entire staff to grow a strong broadcaster. Some plant seeds while other help harvest ideas, but all the steps of the growing process are important.

Mentor your seedling: Give him or her constant feedback with both praise when warranted and constructive criticism when needed. You must take the time to listen and guide. You also must give that person enough autonomy to learn from his/her mistakes and grow on his/her own.

*Kris Cantrell is general manager of WTSH-AM-FM and WZOT(AM) in Rome, Ga.*





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# Charlotte

## Heritage and New Business Rev Up Radio

by Brynell Somerville

**N**ation'sBank Chairman Hugh McColl runs one of the largest banks in America from a city that he has helped turn into one of the top three financial centers in the country — Charlotte, N.C. And this sophisticated international banker remains true to his Carolina roots when it comes to the music he listens to.

McColl tunes into the country format of WSOC-FM. Billed as "Today's Hottest New Country," WSOC-FM currently is the number one station 12+ in the Charlotte radio market, which ranks 37th nationally. In addition to being a financial capital, Charlotte is a car racing capital. WSOC-FM also holds the exclusive area rights for radio broadcasting of the area's NASCAR races, as the largest motor racing network affiliate in the country.

WSOC-FM General Manager Gary Brobst is quite content to preside over the market leader in a boom town that is evolving into one of the hottest radio markets nationwide.

"This market has seen double-digit growth three years in a row now. I'm from Texas and this city reminds me of a young Dallas," Brobst says enthusiastically. He's pleased to be running a station with a country format. "Little kids, teenagers, adults, senior citizens — people of all ages are listening to us," Brobst adds.

The Charlotte radio landscape may not be that different from other radio markets across the country in terms of formats and competition; however, in terms of spiraling revenue growth, Charlotte is a standout, expecting to top \$60 million or more this year. "The market grew 20 percent in 1995 and in January this year, it was up 29 percent over last year," Brobst notes.

Brobst's boss, President and CEO Alan Box of EZ Communications Inc., couldn't agree more. "It's the fastest growing market we're in," Box says. The Fairfax, Va.-based company has owned radio stations in Charlotte since 1972 and would like to purchase more FM stations here. Box reports combined revenues from the company's two Charlotte radio stations shot up at twice the average rate of stations in any of the company's other markets last year.

Brobst, a 16-year veteran of EZ Communications, was based in Charlotte from 1980 through 1987. The company brought him back in 1993 to run one of the nation's first duopolies (WSOC-FM and the current WSSS(FM), "Star 104.7" — a '70s oldies station). Brobst was given *carte blanche* to supervise construction from the ground up of a state-of-the-art building to house the two stations. Brobst knows where his bread is buttered.

WSOC-FM is located in the heart of Charlotte, adjoining Interstate 77, and caters to country performers who traditionally travel by tour bus from gig to gig. At WSOC-FM artists can pull their buses right up to the building and do

an RV hookup. A special on-site fitness facility with showers awaits their use. It's the perfect way for singers to unwind before they amble down the hall and squeeze in a live, on-air appearance with WSOC-FM DJs before or after their local concert.

Decades ago, in fact, Charlotte radio stations were giving their Nashville counterparts some stiff competition on the country music scene. Many early country groups got their start in Charlotte radio, such as the reknowned Carter Family, which included June Carter Cash, the wife of Johnny Cash. In 1941 the Carter Family joined WBT Radio. Founded in 1922, WBT was the first radio station in the Carolinas and one of the Southeast's oldest stations.

Also back in 1941, a fellow by the name of Andy Griffith was turned down for a job at WBT because he demanded \$75 a week.

On the other hand, WBT did hire Charles Kurlalt for a summer job in 1954, before he went on to fame as a CBS newscaster. Over the years, many famous radio personalities in the key New York, Chicago and Los Angeles markets worked in Charlotte at some point.

In 1965 Stan Kaplan of former rock station WAYS(AM) "woke up the market," says Jake Gurley, an ex-station general manager here and veteran observer of the local radio marketplace. "Kaplan brought in big-time promotions, show biz and fresh blood from the outside." These new names included personalities like radio personality/actor Jay Thomas (also known as the obnoxious Jerry Gold, erstwhile love interest of TV's "Murphy Brown") and Robert Murphy of "Murphy in the Morning" fame.

Today the hottest radio personalities coming out of

Photo courtesy of WWSN (FM)



**Soon-to-be-syndicated morning stars Bob and Sheri (above); the skyline of a towering financial center (left).**

Charlotte are "John Boy and Billy." Their local, number one morning show on rock station WRFX-FM also is syndicated to 32 other markets. The duo's down-home humor is especially big with male listeners, especially in Charlotte's 25- to 34-year-old male demographics category.

"Our listeners are mostly young males with good incomes who may be buying a new house or upgrading their lifestyle in some way," says General Manager Macon Moye, who's been in Charlotte since 1987.

WRFX-FM has been Charlotte's leading rock station for a decade and was number two in billings last year. It is owned by Dallas-based Evergreen Media Corp., whose portfolio

Photo courtesy of the Charlotte Convention & Visitors Bureau



**Kids fish for prizes at Sunny 107.9's "Fish Camp Jam."**



**Dale Earnhardt with WSOC's Cindy O'Day and Paul Schadt.**

includes six radio stations here — four FM and two AM. Two of Evergreen's FM stations in Charlotte, WPEG(FM) and WBAV-FM, have cornered the market for African-Americans, who comprise 30 percent of Charlotte's population.

WPEG currently is Charlotte's number two station 12+, according to Arbitron Fall '95 figures. While the entire African-American community listens to WPEG's urban format, its target group is African-Americans, ages 12 to 34. WBAV-FM goes after the 25-54 audience, with its urban adult contemporary (UAC) format, while

WBAV(AM) programs more oldies.

Like his fellow Charlotte G.M.s, WPEG, WBAV General Manager Wayne Brown is bullish on the local radio market. Brown came here five years ago from WCBS(AM) News Radio 88 in New York City, where he was general sales manager.

In 1995 Brown's three stations had a combined revenue of around \$8.7 million; Brown predicts revenues will surge 15 to 20 percent more this year. While urban formatted stations are usually one of the top three-rated stations in any major market, WPEG has parlayed that ratings suc-

## Charlotte Radio Market Overview

Station	Freq	Format	1995 Est. Rev in \$ Mil	Owner	Arbitron 12+ Fall 95
WSOC-FM	103.7	Country	9.0	EZ Communications	10.6
WPEG(FM)	97.9	Urban	6.5	Evergreen Media Corp.	9.0
WLYT(FM)	102.9	Lite AC	3.2	SFX Broadcasting Inc.	7.4
WRFX-FM	99.7	AOR	8.7	Evergreen Media Corp.	7.3
WBT-FM	99.3	Beach	5.4	Jefferson-Pilot Comm.	6.2
WBT(AM)	1110	News/Talk	"	Jefferson-Pilot Comm.	6.2
WTDR(FM)*	96.9	Country	4.6	SFX Broadcasting	5.8
WWSN(FM)	107.9	Hot AC	5.0	Jefferson-Pilot Comm.	5.3
WBAV-FM	101.9	Urban AC	1.7	Evergreen Media Corp.	4.4
WEDJ(FM)	95.1	CHR	2.2	Evergreen Media Corp.	4.3
WSSS(FM)	104.7	'70s Oldies	3.1	EZ Communications	4.3
WWMG(FM)	96.1	Oldies	4.0	Dalton Group	4.1
WEND(FM)	106.5	Alternative	0.75	Dalton Group	2.3
WIST-FM	106.1	Nostalgia	0.4	GHB Broadcasting	2.0
WXRC(FM)	95.7	Rock	1.0	Pacific Bdcstg. Group Inc.	1.9
WCCJ(FM)	92.7	NAC	0.2	Davis Broadcasting	1.6
WBAV(AM)	1600	Urban/Oldies	0.25	Evergreen Media Corp.	0.9

\* recently changed to modern rock station, WXNR



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

# Prophet Systems Inc. announces

PAGE #1	Record	Autoroll	Cuts List	Swap		Option Menu
POT 1 (A/S)	POT 2 (A/S)	POT 3 (A/S)	POT 3 (LOCAL)	POT 4 (LOCAL)	POT 4 (LOCAL)	
A APRIL BLOSSOM 00:15 1	B WAGON WHEEL 00:19	C KARLS APPLIA 00:59	D BAKERY CAFE 00:19	E CINNAMON 00:02	F JACKS PLACE 00:08	
G LARRYS RV 00:31	H HDA 00:03 2	I VoiceTRAC fo 00:15 3	J DUDDENS 00:45	K EBS 00:50	L HIRSHFELDS 00:03	
M RADIO SONG 04:08	N DAYBREAK 03:41	O NOTHING'S NE 02:59	P MANDY 03:14	Q WALKIN' AWA 02:47	R NOBODY'S HOM 03:26	
S LINER A	T LINER B	U LINER C	V LINER D	W LINER E	X LEGAL ID	
1 2 3 4 5 6 7 8						
Sat Mar 2, 1996		POT		Insert	Delete	Mark
55° High: 58° Low: 32°		17:48:00		Resync		
<b>06:36:32 PM</b>		1		(0:02) NOTHING'S NEWS CLINT BLACK	02001-01	Adjusted 00:02:59
23:28				Spot Block		00:03:25
<b>KOGA FM # 2</b>		2		TOWN AND COUNTRY (GEORG)	07600-01	00:00:21
SHIFT #04 BILL SMITH		3		KARLS APPLIANCE 1 (John M.)	52060-02	00:00:59
MANUAL MODE		1		B AND J HITCHING POST (E. LEMOYNE)	52015-02	00:00:13
Block Fill ON	Default Source 01			Variety center Update Sale (Georg)	40050-01	LiveCopy
Run UDE	Special Menu			JACKS PLACE	52010-04	00:00:08
Play F9	Stop F10	2				
Station Data	End F11	Skip F12		Clipboard-0	Last Delete-0	Hold Bin-27
Reports						-02:31
						Play - Pause

## Version 5

### Live Show Interface (LSI)

The centerpiece of Version 5 is the new Live Show Interface (LSI). This new interface allows the DJ to run even the most high energy shows smoothly. Fully utilizing the power of Windows, the Live Show Interface features:

- ◆ **Drag and Drop Commercials and Songs**  
Audio events can be easily moved around in the log using the mouse or touch screen. They can also be moved to the button bar and the holding bin.
- ◆ **Audio Source Management**  
Version 5 allows the DJ to specify which audio card a commercial or song will play out of ahead of time. It is easy to pre-position sliders and to crossfade items. Plus, Version 5 actually allows six stereo audio events to play simultaneously for each control room!
- ◆ **Fully Touch Screen Compatible**  
The Live Show Interface was designed from the ground up to be totally touch screen compatible.
- ◆ **Expanded Button Bar**  
Forty-two pages of buttons for immediate access to 1008 liner, jingles, laugh-tracks, etc.—PER SHIFT! And you can have up to 99 shifts!
- ◆ **Auto Roll of Buttons**  
Auto roll allows the DJ to mark buttons that will playback one after the other automatically. Mark up to 24 buttons which will all play back in order.
- ◆ **Quick Record**  
Take phone calls, edit them with our wave form editor, and place the event on log...all in just seconds.
- ◆ **Holding Bin**  
The holding bin is temporary storage for items that the DJ can't get to immediately. He can move them to the holding bin for easy retrieval later in the shift.
- ◆ **Macro Buttons**  
Accomplish complex tasks in one click of the mouse with macro buttons. Tasks such as changing from manual to satellite or auto control, changing the active station, turning on and off sources or relays, etc. become effortless with Version 5.
- ◆ **Pause/Reposition**  
Pause a spot or song, fast forward or rewind to a new point, begin play from a designated point using the pause/reposition button.

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- Jeff Hutton, KITI/KWMQ, Southwest City, MO, KTLQ/KEOK, Tahlequah, OK

# Live Show Interface.

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- Norm Laramée, KKPT/KSYG/SRN, Little Rock Arkansas

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cess into top billing power, ranking as one of the top three money-making stations in Charlotte.

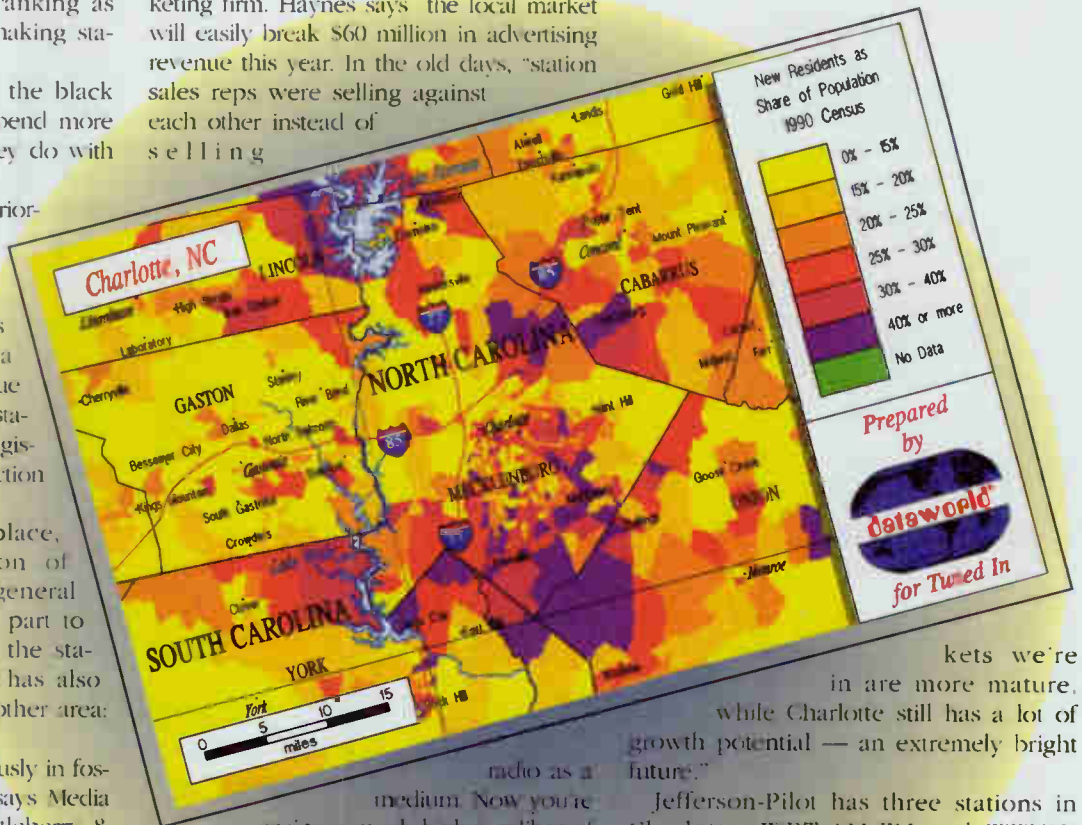
"We are the mouthpiece of the black community and our listeners spend more time with our medium than they do with print or television," Brown says.

Community involvement is a priority with Brown. He personally serves on the boards of the local Chamber of Commerce and arts groups. Under Brown's direction, WPEG has taken a major stand in regard to the issue of teenage pregnancy, and his stations are sponsoring a voter registration drive in this national election year.

In the local radio marketplace, CHARM — the organization of Charlotte-area radio station general managers — is also doing its part to promote civic service among the stations. Their unified presence has also met with positive results in another area: market revenue growth.

"CHARM has helped tremendously in fostering a spirit of cooperation," says Media Director Nancy Haynes of Castleberry & Co., a Charlotte-based advertising and mar-

keting firm. Haynes says the local market will easily break \$60 million in advertising revenue this year. In the old days, "station sales reps were selling against each other instead of selling



radio as a medium. Now you're seeing a much higher caliber of professionalism."

Haynes says it helps that "local radio rates have remained reasonable compared with print and TV rates here." She cites the main categories of local advertisers: home builders, fast food chains, soft drink beverages, furniture and department stores, plus Paramount's Carowinds theme park. On the national level, airlines, fast food chains, and automotive and beer companies are the big advertisers in Charlotte.

### Growth potential

As in other radio markets, it's becoming more common to try to tap into advertisers' sales promotions budgets. Retail Promotions Specialist Debbie Weiss of Jefferson-Pilot Radio Stations in Charlotte sees herself as a "facilitator" developing a creative promotional idea.

Then the task is to bring together, for example, a local sports team with a packaged-goods manufacturer and link it up with a special promotion aided by the station's on-air personalities. This type of program could add another 10 percent annually to advertising revenues for a station over the next few years, Weiss says.

Weiss's aggressive business stance fits in well with the goals set by her company. Clarke Brown, president of Jefferson-Pilot Communications' Radio Division, says his firm would like to acquire other stations in the market. "Some of the mar-

kets we're in are more mature, while Charlotte still has a lot of growth potential — an extremely bright future."

Jefferson-Pilot has three stations in Charlotte. WBT-AM-FM and WWSN-FM. WBT is the city's leading news talk radio station, catering primarily to a 35- to 64-year-old audience, according to General Manager Rick Jackson, who also serves as CHARM's current president.

WBT airs Rush Limbaugh, along with its own popular hometown talk hosts. Moderate John Hancock holds court during morning drive, and liberal Mike Collins plays devil's advocate during the afternoon drive. The station also holds the broadcast rights to both the local Hornets' basketball and Panthers' football games. WBT syndicates the Panthers games to 102 radio stations across the Southeast in a joint venture with Capital Broadcasting.

In March the city's sports media closely covered the decision of top-rated talk show host Gerry Vaillancourt to leave WFNZ(AM) (Evergreen Media's all-sports radio station) to host — starting April 1 — an afternoon-drive sports talk show on WBT (AM), with the show's final portion simulcast on WBT-FM.

Vaillancourt's old boss, Macon Moyer, notes that WFNZ shot up from 14th place to second last year among 25- to 34-year-old males. Moyer currently is looking for a replacement from a top market to pair off with Vaillancourt's former cohost, Matt Pinto. As for Vaillancourt's departure, Moyer wryly observes, "sometimes it's easier to buy

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the competition than to go up against them."

"Gerry is personality plus," says his new boss, Jackson. "His New York accent upsets some people here, but it stirs things up. We expect to pick up more male listeners, but we'll have our cake and eat it, too, because the women can still listen to Mike Collins on the WBT dial and get their news and talk."

### New audiences

Jackson also points to his other station's success with female listeners. "The Bob and Sheri Show" on top 10 station WWSN-FM (hot adult contemporary "Sunny 107.9") is the city's number two morning show and ranks number one with women, ages 25-54. The show, hosted by Bob Lacey and Sheri Lynch, will be syndicated nationally starting in June.

"I don't know of another show in America that is driven equally by a woman," Jackson insists. "It's more typical to have a dominant male and a woman who laughs a lot, while Bob and Sheri share the mic 50-50."

Looking ahead, radio stations in Charlotte don't plan on being left out in

the cold by new technology. Plenty of stations here, as elsewhere, are tapping into the potential of the Internet.

Both WSOC-FM's Brobst and his boss, EZ Communications' Alan Box, are excited about the company's partnership with Bill Gates and Microsoft in regard to its ActiveMovie Streaming Format (ASF), which supports streaming audio and media from radio station Web sites.

According to information released by the company, the technology will be employed initially by the Radio Data Group, a wholly owned subsidiary of EZ Communications, on Web sites it is developing for this year for EZ stations like WSOC-FM. "It will be wonderful for our advertisers, bringing them entire new audiences," Brobst adds.

"Ten years ago, people referred to Charlotte as a small Atlanta," Box says. "Now they're referring to it as the financial capital. It's a great time to be in the radio business here."

*Brynell Somerville is a free-lance writer based in Charlotte. She has worked in the country music industry in Nashville as a senior writer/producer for The Nashville Network from 1989 to 1992.*

### Charlotte Financial Snapshot

Market Rank: 37  
Revenue Rank: 32  
Number of FMs: 15  
Number of AMs: 26

Revenue 1992: \$38.4 mil.  
Revenue 1993: \$43.3 mil.  
Revenue 1994: \$48.8 mil.  
Revenue 1995: \$53.4 mil.  
Revenue 1996: \$58.5 mil. est.

Revenue Growth:  
'88-'93: 7.0%  
'94-'98: 9.1%

Local Revenue: 75%  
National Revenue: 25%

1994 Population: 1,273,800  
Per Capita Income: \$16,974  
Median Income: \$37,723  
Average Household Income: \$44,700

Source:



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# Beat to the New 'KTU

**E**vergreen Media Corp. is the company that purchased the failing classical station KFAC(FM) in Los Angeles and transformed it into urban powerhouse KKBT(FM). KKBT made a \$12 million profit in two years and was named Billboard Magazine's Station of the Year in 1991. In Chicago, Evergreen has taken WLUP-FM from 20th in market billing to the top five. And then there's Mancow on WRCX(FM) in Chicago ... Well, that's another story.

Of the 35 stations that Evergreen currently owns, none have attracted as much attention as its new creation at 103.5 FM in New York.

Formerly country station WYNY(FM), the dial position is now home to WKTU(FM), a new hit music station dubbed as "The Beat of New York — 103.5, the new 'KTU."

## The heartbeat

Once Evergreen officials decided that the country format of WYNY wasn't the way to proceed for them, they pursued a major research study to determine their other options. The results gave them an assortment of format options: all-news, oldies, '70s pop, the arrow format or all-personality. But the largest opening was for a rhythmic CHR that could have the potential for a five share of the market.

The week of Feb. 4 had everyone on their toes. Evergreen decided that before kicking off the new format, it would simulcast some of its other properties like KKBT, WLUP-FM, WXKS-FM in Boston and KIOI(FM) in

San Francisco.

The simulcast that made the most noise and created the most speculation was when WRCX morning man Mancow Muller hit the air bashing rival Howard Stern. Industry insiders everywhere were betting that a Mancow vs. Howard battle was on. They were wrong.

On Friday, Feb. 9, beginning at 6 p.m., the station broadcast the sound of a heart beating until noon the next day. The first song on the new 'KTU was "Gonna Make You Sweat" by C & C Music Factory, followed by Mariah Carey's "Fantasy" and Snap's "Rhythm Is a Dancer."

Listeners were invited to call the station to vote for their favorite songs, which were compiled into the WKTU Top 500 Greatest Dance Hits of All Time and played back on the air on

President's Day. (By the way, the number one song was "Stayin' Alive" from the Bee Gees.)

The format of the new 'KTU is described as pop mass-appeal rhythm, not dance CHR.

According to three recent research studies of the New York market (conducted by Nova Marketing Group, Strategic Radio Research and Broadcast Architecture), pop and mass-

appeal rhythm are the most popular music styles in New York. Core artists include Mariah Carey, Whitney Houston and Boys II Men in the pop category; Janet Jackson, TLC and Real McCoy in the new pop rhythm category; Prince, Madonna, Alisha, Company B and even Donna Summer and the Village People in the old pop rhythm category.



**PD Frankie Blue wants to make 'KTU "addicting to the listeners."**

Although the legendary WKTU call letters meant disco in the late '70s and early '80s, the new 'KTU is not a revival of that old dance craze. It is a combination of yesterday's and today's dance music that has been missing in New York.

"We're going to turn New

York radio upside down! In its heyday in the late '70s, WKTU was New York's mass-appeal, hit music station. Now we've got programming for the '90s and the new century that's exactly what the world's most discerning audience is demanding — the new 'KTU," commented Evergreen Programmer Steve Rivers.

According to Rivers and recent monitoring, you can't find mass appeal hit music on any other station in the market without hearing a more extreme music type along with it. The closest competitors are WBLS(FM) (playing about 14 percent pop/pop rhythm and 86 percent "slow jams") and WQHT(FM) (playing about 13 percent pop/pop rhythm and 87 percent rap, hip hop and funk).

Demographically speaking, the new 'KTU will aim for all women (white, black and Hispanic) 21-40, with its goals set at being in the top three 18-34, top five 25-34 and top 10 25-54.

## The players

"This has been a dream of mine — a sound of a radio station I've created in my mind over the years — and to have it become reality now is very exciting. I'm happy and honored to be a part of radio history in the making."

These are the words of perhaps the most important player in WKTU's success, Program Director Frankie Blue. ➤

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Blue is best known for his 10-year stint at WHTZ(FM), where he began as a phone operator and worked his way up to assistant program director and music director before he left to become the director of programming for music video channel The Box. Oddly enough, he also interned at the old 'KTU in the '70s.

"The old 'KTU was very energetic, fun ... a party station! I want to bring back all of those old elements," Blue says.

When speaking of his intern days, Blue also says he never thought about being where he is today, but that he thought more about how he could improve 'KTU back then. He says he believed then that 'KTU would never die. "It was the pulse of New York!"

So with his knowledge of the old 'KTU and the fact that New York is his hometown, Blue was almost a natural pick for Evergreen's top officials.

"Frankie's appointment underscores Evergreen's commitment to make 'KTU the leader in the red-hot New York marketplace," says Evergreen President/COO Jim de Castro. "His programming skills and his golden ear guarantee that WKTU will be the place on radio for New York metro listeners."

Also named to the 'KTU staff already are eight-year WHTZ jock Jo Jo Morales in a yet-to-be-named slot; John Bassanelli, from Evergreen's KIOI, will be the director of sales; and Scott Elberg will be the station's general sales manager after handling a similar position for cross-town WFAN(AM).

At press time, Evergreen had just revealed its new jock

lineup, including Freddie Colon and former Seduction lead singer Michelle Visage in mornings; Broadway Bill Lee in afternoon drive; Hollywood Hamilton in evenings; Diane Prior in late-nights; and Efen Sifuentes in overnights.

Before this announcement, 'KTU was running jockless except for morning drive where the station was using many different guest hosts, including Paula Abdul, Gloria Gaynor and RuPaul, who actually sang a Shania Twain country song to a listener who called saying she missed the country music.

Outside of mornings, 'KTU is relying on hot production elements with station



**Jim de Castro and Scott Ginsburg, Evergreen's dynamic duo.**

voices Don LaFontaine and Maureen Rivers. Promos with listener reactions are being used going into spot sets.

The station is also utilizing the listeners' excitement about the new format by setting up live microphones at various places throughout the city (HMV Records, Tower Records) for them to

introduce songs and tell what they like about the new 'KTU.

"The electricity around this place is incredible," adds an excited Blue. "The feedback we've already received by the audience and the artists we're playing tells us that 103.5 'KTU

is going to be a must-stop on the dial for any New Yorker who wants to hear sizzling music, exciting personalities and the sound that says, 'You're listening to radio in the the most exhilarating city in the world.'"

DeCastro expects to make a big splash in the Spring '96 ratings book as he and his team have already planned an extensive marketing plan, including a large television campaign, billboards and bus cards, all with a very upscale feel.

The station began running commercials within the first week, encouraging clients and agencies to buy in the station's early stages while the rates are lower.

"Our audience is the people advertisers want to reach," DeCastro says. "With Evergreen's backing, the new WKTU is going to be a major force in New York radio and the advertising community."

DeCastro has also said that the new 'KTU will be "a promotional machine," a term that could become a reality fairly quickly.

"The labels all want to be a part of us and are responding very positively," Blue adds. Those positive responses have added up to a trip to Germany to see dance sensations LaBouche ("Be My Lover") in their home country, a trip to Bermuda to see Ace of Base, a Mariah Carey Fantasy Getaway trip to the slopes of Utah and to the Nassau Islands, as well as a Donna Summer in New York/Brandy in Los Angeles concert ticket package. All of this within the first month of the station's re-debut.

As far as the new jock lineup is concerned, that's all up to Blue now. Rivers says they are looking for "'90s communicators who are also entertainers." There's a long list of possibilities, and the new WKTU plans to bring its listeners the best of those choices.

For now, Blue's main goals are simple: "I want to make 'KTU addicting to the listeners so that they'll make the station a part of their day, every day."

*Brian Holmes is evening air personality for WSRZ-FM and OM of WSPB(AM) in Sarasota, Fla. He's also an anchor for Metro Traffic-Tampa and the editor and radio columnist for Music Forum Magazine in Tampa.*

'The old 'KTU was very energetic, fun ... a party station! I want to bring back all of those old elements,' Blue says.



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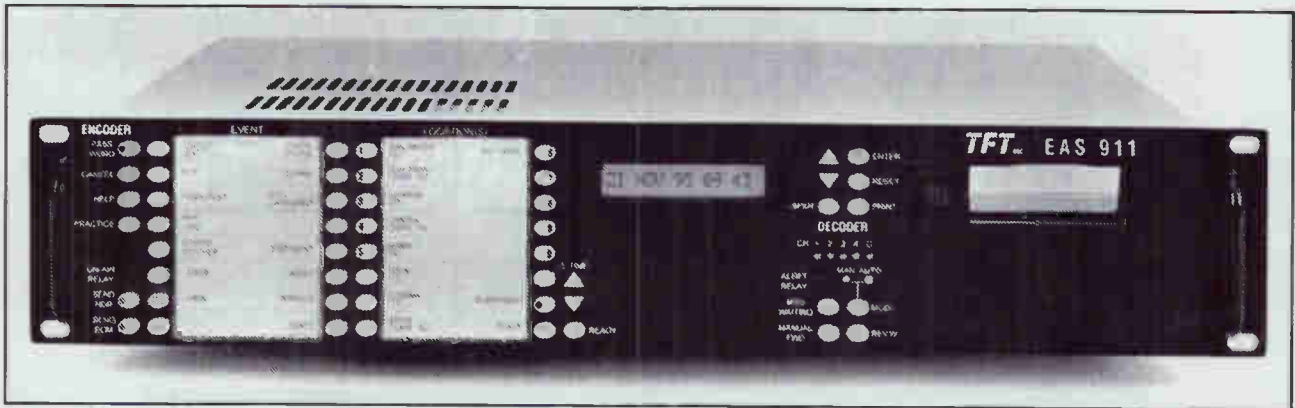
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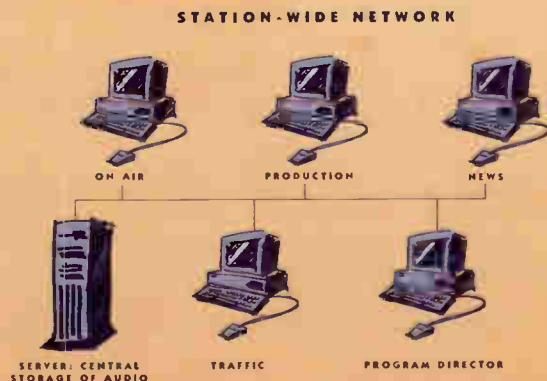
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# Farewell to Public Service Programming?

By now you're probably more than a little tired of hearing about the great watershed moment that is the Telecommunications Act of 1996. Sure, it's a big honker of legislation, but for broadcasters, what's the big fuss? After all, unless you happen to be one of the big guys with more money than God, enabling you to join in the kind of huge station-buying spree made possible by the relaxation of the multiple ownership limits, what's the big deal anyway?

As it turns out, one of the little-noted aspects of the new Communications Act may actually have an even more profound effect on the content of radio programming than the ownership limit relaxations.

The new act seems to say that, at least as far as the FCC is concerned, you don't need to run any non-entertainment programming — news, public affairs, PSAs, the works.

Of course, there is no specific language to that effect in the new act. But the effect of the language that is in the act is unmistakable.

After it finished overhauling the multiple ownership limits, Congress turned to the broadcast renewal process. The result? Congressional endorsement of a two-step renewal procedure that eliminates the threat of a "comparative renewal" challenge by a competing applicant at renewal time.

## Two-step process

The new "two-step" process works like this. All broadcast stations will still be subject to periodic renewal. But when you file your next renewal application, nobody can file a competing application against it. Rather, the commission will

evaluate your application in and of itself, without having to compare it to the promises or proposals of some other applicant trying to take your license away. And new applications for your frequency cannot be filed unless and until your renewal application is denied.

Also, under the act, the FCC will have to grant your renewal unless it finds that you have violated one or more important rules, and that there are no mitigating factors in your favor, and that there is no possible penalty (like, maybe, a fine or a short-term renewal) that would serve as an effective alternative to denial of renewal. The deck could hardly be more stacked in favor of renewal. Is this a great country or what?

Where does non-entertainment programming come into all this? Think about it. What FCC-based regulations require you to provide locally oriented, locally produced non-entertainment programming? There are no

by Harry Cole

► continued from page 27

on set-top boxes that will enable people to surf the Web at high speeds with the output being fed to their television sets.

## Looking ahead

As the process of broadcasting live on the Net becomes better-defined, and more stations make the decision to take the cyber-plunge, some of the broadcasters who have already done so are looking ahead. "I see us having the ability to put more and more content up — more and more live content — the ability to have more simultaneous streams of audio," says ABC's Gershon. "At the moment, there are a number of limitations to the technology that limit the number

of simultaneous users to the site."

Gershon says he thinks "that will get better" and so will "the ability to mix or include text and images with the audio material to give people a much richer experience and give them more information."

"We're looking at this with wide-eyed wonder and figuring out what it means, and just thinking 'This is one of the coolest things that's happened to our station in a long time,'" says KING's Newman.

KPIG's Goldsmith says that if stations have "something truly unique — of potential global interest — this would be the time to get started (broadcasting on the Net) and kind of stake out your territory."

ABC's Gershon, when asked if there

is any downside to broadcasting live in cyberspace, says kiddingly, "If it turns out to be the CB radio of the '90s, we're all going to be looking for jobs."

That's not likely to happen, however. The ultimate goal of all of this is communicating something to listeners, and if that happens to be over the Internet, then so be it, right? "My belief is that communication is communication," says KKLA's Armstrong. "If we reach people that we aren't reaching through traditional means through the Internet, then it's worth doing."

*Alan Haber is a free-lance writer who specializes in radio and a variety of popular culture topics. He writes on radio personalities and the Internet for Tuned In.*

rules mandating such programming. As far as we can tell, the only FCC-based reason for running such programming is to obtain a "renewal expectancy," that is, to enable you to claim that, because of the excellent service you have provided to your community, you are entitled to an expectancy of renewal as against whatever competing applicant might crawl out from under a rock at renewal time.

### No comparison

But the new act eliminates that whole comparative renewal process, which eliminates the fear of a competing applicant, which eliminates the need for maintaining any "renewal expectancy." So, practically speaking, if you're running some (or all) of your non-entertainment programming just to guard your tush against a possible competitor at renewal time, you can forget about it.

Remember, though, that the commission still requires you to put your quarterly issues/programs lists in your local public inspection file.

But as far as the quarterly lists are concerned, the commission has made a point of trying not to dictate their content. So you could conceivably just list whatever problems may beset your community, and then mention that to address those problems, you have played music. Put that little list in your public file, and we suspect that you'd be in compliance with the rules.

Now, the abandonment of any and all locally oriented, locally produced programming seems like a really big step to take. It certainly flies in the face of the accumulated conventional wisdom of some 60 years of broadcast regulation

and tradition. And yet, if the FCC's rules don't require you to air such programming, and you derive no substantial benefit from airing it (as far as the FCC is concerned), and it costs you money, why bother?

Of course, there are a number of reasons why you might want to keep your non-entertainment programming.

First, your audience. If you have been able to attract and maintain your audience with such programming, then it shouldn't make diddly-squat difference what the FCC may or may not require — obviously, it would make little sense to risk your audience.

Second, other local considerations. For example, if the mayor has a regular show on, and it makes her happy, and you derive some local benefits (not, however, including any measurable audience for that particular show), it would probably be crazy to ax the show just because of the new act.

Third, you may want to keep some non-entertainment programming as insurance against the day you get busted for some major rule violation, and you want to be able to claim "mitigating evidence" in the nature of local service to the local community. However, since you are normally in a pretty good position to determine whether or not you will be violating any major league rules, you can probably avoid the need for, and expense of, this kind of "insurance" simply by avoiding such violations.

So that the record is clear, we are not — repeat, not — advocating the abandonment of all non-entertainment programming. Far be it from us to hasten the demise of the longstanding tradition of Sunday morning public affairs from 5 to 8

a.m. We are simply calling your attention to the fact that the last serious FCC-based incentive to air such programming appears to have fallen by the wayside.

### Dramatic effect

By the way, this aspect of the new act may also dramatically affect the timing of assignment applications and closings. Historically, a buyer would not want to buy a station until *after* the station's license had been renewed. The reason was the fear that, if the buyer bought just as the renewal application was being filed, the new owner/buyer would be fair game for a competing applicant who could claim that, in the month or two during which the new owner had owned the station, the new owner had not secured an adequate "renewal expectancy."

Now, that fear should be history. Indeed, since the buyer presumably may be confident more of its own ability to get renewed than of the ability of the seller to get renewed, the buyer nowadays will likely push to buy *before* renewal, so that any problems lurking in the seller's qualifications will not be permitted to arise at renewal time.

We live in a regulatory world that would be largely unrecognizable to broadcasters in the 1970s and before. This is neither necessarily bad nor good. It's just evolution and change. But before you evolve or change your programming (or the timing of your closing), consult with your communications counsel.

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



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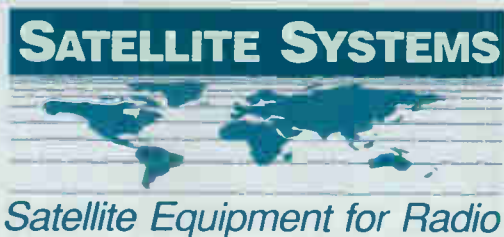
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**Evergreen Media Corp.** named **Kenneth J. O'Keefe** to the new position of executive vice president of operations. O'Keefe, most recently chief financial officer of Pyramid Communications, becomes a member of Evergreen's executive management team.

**Marijane Milton** was promoted to the position of general manager at **KRWM(FM)**, Seattle. Milton, formerly general sales manager for the station, replaces **Dennis Gwladon**, now at **KGB-FM/KPOP(AM)**, San Diego. Milton joined KRWM "Warm 106.9" in 1991 and became sales manager in 1993.

**Bill Froelich**, former general sales manager at **WBLS(FM)**, New York, joins **WWRL(AM)** in the same capacity. Froelich will oversee the sales department and will be responsible for sales management, administration and planning.

**Gary Bruce** returns to **WJNO(AM)** as program director, joining the South Florida station after a successful two-year run at **WWWE(AM)** in Cleveland. Prior to his five years as program director at **WIOD(AM)**, Bruce programmed radio stations in Louisville, Ky., Portland, Ore., and Peoria, Ill.

**Kimberly Castellotti-McElderry** joined country stations **WIRK-FM** and **WBZT(AM)** in Palm Beach, Fla., as sales promotion manager. Castellotti-McElderry worked for two years and the marketing & promotion coordinator for the now-defunct **WYNY(FM)** in New York.

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# Duopoly Makes Splash in Key West

by Brian Holmes

For those of you who think you can vacation on the tropical island of Key West, Fla., and get away from radio, forget it. When you arrive, you won't find that one fictitious tropical music station you've always thought you'd listen to while basking in the sun on those beautiful beaches. What you will find are eight FM and two AM stations battling for their share of a small population of about 40,000.

One group owner on the island, Spectrum Radio Group, stands out among the rest. Spectrum seems to be making all the right moves to ensure its future success. It is the first and only operator in the Key West market to take advantage of a duopoly situation.

The group had owned only rhythmic CHR WEOW(FM) and oldies WKIZ (AM) until October 1994, when it entered into an LMA with (then-dark) stations WAIL(FM) and WKWF(AM). It has since put WAIL back on the air as a rock station, put WKWF back on with an all-sports format and sold WKIZ. In an interesting twist, the group has just bought WAIL's competitor — 100 kW classic rocker WOZN-FM — from Key West Communications for \$350,000. At press time, no changes had yet been made to the format of the station once

known as "Ozone 98.7."

Now to a major-market operator, this arrangement may sound great and dollar signs may be dancing in your head, but these changes didn't come without their problems.

## What's a duopoly?

The biggest of those problems was trying to get the local advertisers to understand just exactly what a duopoly is and what the advantages are. General Manager Todd Swofford says it's been an uphill climb all the way, but it's getting better.

"Local clients are more responsive now but it was difficult to sell them on the (duopoly) concept," Swofford says. "The clients are bombarded by all the radio stations, cable operators, tourist magazines and newspapers, so they are really hassled by salespeople all the time. Plus, with all the radio stations here, there are a few 'bad' operators that some clients have had bad experiences with."

Swofford had to come up with a way to distinguish his product from the rest. "First, with the businesses that have had bad experiences, we have to get them to

trust radio again. Then when we accomplish that, bottom line — we are the answer to their problems. They only have to make one contact and one buy to get on three stations in the market. And demographically, we basically cover it all."

Swofford also says agency buys aren't rare in the Keys. "We do get the buys from the regional car dealers, beer, the state lottery and a grocery store or two. In fact, our agency sales are about 40 percent. We also do about five to six remotes a month," he says.

For an unrated market, this group of stations does very well. But Swofford says that there are a few advantages to help them. Of course one of them is Key West's tourism industry.

About 90 percent of the thousands of visitors arrive by car, which is about a four-hour drive from Miami; therefore, the stations have a captive audience for at least two hours of that drive. That's just the audience that the island's businesses want to reach.

Their second advantage: formats that work for the area. Wow, it's a whale.

With Key West being a market that isn't rated, it's hard to say just who is the top station in the area. However, if



## WAIL(FM) Sample Hour Playlist, Weekday, 11 a.m. - noon



**Fleetwood Mac**  
"Go Your Own Way"  
**Don Henley**  
"You Don't Know Me at All"  
**Neil Young**  
"Southern Man"  
**Toad the Wet Sprocket**  
"Fall Down"

**Eric Burdon & War**  
"Spill the Wine"  
**Van Halen**  
"Beautiful Girls"  
**Seven Mary Three**  
"Water's Edge"  
**Pink Floyd**  
"Time"

**Whitesnake**  
"Here I Go Again"  
**Stevie Ray Vaughan**  
"Little Wing"  
**Kansas**  
"Point of Know Return"  
**Rolling Stones**  
"I'm Free"

you judge by what you hear playing in area businesses, especially on the popular Duval Street, then it would seem that WEOW and WAIL are leading the way.

WEOW positions itself as "Wow 92.5, The Key's Number One Hit Music Station" with its playlist consisting mostly of dance music and ballads, although you will hear a Green Day or Gin Blossoms tune every now and then. The lineup centers around afternoon drive man and program director Bill Bravo, who has been with the station for nine years. Ken St. James handles mid-days, and The Rude Girl wakes up the Keys. (Swofford points out that even though they call her rude, "she's really friendly and upbeat on the air.") Wow's nighttime show is called "The Sweat Shop," with different mix shows being done by different jocks each night.

### Party town

So why does rhythmic CHR work for a small market like Key West when other, much larger market stations have had to drop the format? "The format works because this a party town and because of the large Hispanic and gay populations here," Swofford explains. "This is the music they hear in the clubs, and they like to hear that high-energy, rhythmic music throughout the day as well. We are also very active in both straight and gay activities here on the island."

WAIL gets its programming from ABC Radio Networks' Classic Rock format and is positioned as "The Home of Quality Rock 'n' Roll, Wail 99, Rockin' the Keys." Wail 99 plays about 30 percent new rock and the rest is '70s and '80s rock with only a song or two that could also be heard on WEOW. It is automated for the bulk of the day (using the Audisk 2002 dual-head, digital playback unit), except for the syndicated Ron & Ron Show in the morning and a

twice-a-week, afternoon drive show called X-Isle. X-Isle hits the air on Mondays and Fridays from 4-6 p.m. with Cadillac Jack and Roy Boy from the world famous Sloppy Joe's bar at the helm. The two had done the show on

which was programming a Hot AC format. "About 45 days after WAIL went on, Island 107 saw the tremendous response we had with it and it decided to try and copy it," Swofford says. WAIL is a 100-kilowatt station, whereas WIIS



**A miniature Lady Godiva in WEOW's annual "Pet Masquerade."**

the old WAIL in the late-night hours, but it gained such a following that they moved it to the afternoon when the station signed back on.

WKWF has just recently begun an all-sports format with programs from the Prime Sports Radio network and affiliations with the Miami Dolphins, Florida Marlins, and local football and baseball teams.

Spectrum decided to hold onto WKWF because its 500-watt, nondirectional signal was better than WKIZ's 250-watt directional coverage. WKIZ was just recently sold for \$50,000.

WEOW has been lucky because it has never really had a direct competitor. The closest was WIIS(FM), "Island 107,"

is just 3 kilowatts, only covering the island itself and not the islands to the north very well.

On the sales end of competition, Swofford says he feels he only really sells against easy listening WKRY(FM), "Key 93.5," and oldies WWUS(FM), "US1". "We are friendly competitors," says WWUS General Manager Bob Soos. "Spectrum is a good operator, but we don't compete for the same audience."

Success is definitely in the game plan for Spectrum's Key West stations. Swofford says sales were up 60 percent last year with the addition of WAIL to its group and they should see those numbers go even higher, as he says they are only days away from adding a third FM to the roster.

So come on down to the Keys — the weather's great, the water is warm, the seafood is delicious and the radio market is alive!

## WEOW(FM) Sample Hour Playlist, Weekday, 3 - 4 p.m.



**WEOW · KEY WEST**  
**mariah Carey**  
 "Always Be My Baby"  
**Escape Club**  
 "Wild, Wild West"

**Camille**  
 "All the Love You Need"  
**Kool & the Gang**  
 "Salute to the Ladies"  
**Shaggy**  
 "Boombastic"  
**LaBouche**  
 "Sweet Dreams"

**Natalie Merchant**  
 "Wonder"  
**Diana King**  
 "Ain't Nobody"  
**Jade**  
 "Don't Walk Away"  
**Tony Rich Project**  
 "Nobody Knows"

**Fever Express**  
 "Fever"  
**Lionel Richie**  
 "Don't Wanna Lose You"  
**Ace of Base**  
 "Lucky Love"  
**Nikki French**  
 "Total Eclipse of the Heart"



# 'Relate to Your Audience'

## Up the Ladder

**Shelley E. Wagner**  
Public Relations/Advertising  
Supervisor, RKO Radio, Los Angeles,  
1979.  
Assistant Creative Services Director,  
KABC(AM), Los Angeles, 1979-1986.  
Creative Services Director,  
KABC(AM), 1986-1989.  
Marketing & Advertising Director,  
KABC(AM)/KMPC(AM), 1991-present.



*The Promax Promotions Profile offers a look at the experiences and points of view of the nation's top radio promotion professionals. This month: Shelley Wagner, Director of Marketing/Advertising, KABC(AM)/KMPC(AM), Los Angeles.*

### What kind of brand is "SUNNY" 99.1?

We're a soft AC radio station, dominating the 25-54 for the last nine or 10 consecutive books. We call the station "SUNNY" instead of using our call-letters because for 30 years in the market KODA was synonymous with elevator music. We blew up that format five years ago, and when the product changed, so did the label. "SUNNY" is very familiar, friendly and warm-sounding, which fits this market perfectly.

### What does Houston offer as a market?

We only have about two months of trashy weather. The rest of the time, if you can dodge the thunderstorms, it's really pretty livable. One of the really positive things about this market is that it is made up of so many different kinds of people. Because of that, you're able to strike a lot of different nerves. For instance, we're in the midst of planning a rodeo — not many ACs get into that.

### Do you really find that your core audience of women get into events like rodeos?

This town goes crazy for about two weeks when the trail riders from all points of the compass come into town. The Houston Livestock Show and Rodeo is the largest in the country — we're talking major-league entertainment. A lot of artists come into town and it's a huge party. You're really foolish if you're not part of it.

### What are some of the things you're doing with it?

We sold participation in our rodeo cook-off booth to several national advertisers, and it paid for itself...nearly. We were a noncountry station waist-deep in kicker-ville, and pulled in the Houston Art Institute's School of Culinary Arts to cook and serve barbecued brisket, chicken, sausage and all the fixin's! We also served boiled crawfish, Cajun-style. Our booth was the talk of the cook-off because it was so different. The beauty was, it was completely self-liquidating.

### How much does format come into play in terms of how easy or difficult it is to come up with promotions?

Format plays an integral part when you're doing the planning. We don't do tractor pulls or wet T-shirt contests. We're addressing who we consider to be the core of the community — women who have 3.5 kids, who do the shopping and raise families, many times in addition to holding down a job outside the home. We really focus on their needs when deciding what kind of promotion we're going to create.

### How do you get inspiration?

I've been accused to being the world's worst punster. I key in on word associations — that's where I get a lot of my ideas. I always say, "Tell me as much about this as you can." And somewhere

in the presentation or in the material that they send along will be a little nugget of an idea that we can take, run with, expand and turn into something neat. It doesn't take a whole lot. Some of the stuff is just staring you in the face and defying you not to use it. Then there are others that are so mundane you groan and ask if you *have* to do that again. There really are no bad ideas; some are just better than others and the best is the one the client buys.

### What kind of advertising do you do outside the station?

We rely heavily on television to get the station's message across to potential listeners. Our TV is placed strategically in phases within a rating period, often so that we're not lost in the clutter among other station's spots. We do not use billboards; they're a diminishing commodity in Texas, thanks to Lady Bird Johnson's beautification initiatives nearly 20 years ago. When a signboard falls down in Texas, it's not replaced.

We've learned, too, that we reach the majority of our audience through lifestyle-oriented advertising: catch them in the kitchen in the morning before leaving for work, or snag them in the easy chair that night. In both cases, we reach them through the only other electronic medium in use: television.

One success story has been our use of cold-air inflatable "SUNNYs" that we display around town. We'll place them on major routes during morning and



afternoon rush periods. Their appearance is so popular, we created a special sales package for advertisers who want to draw attention to their business with a "SUNNY Inflation."

### How do you think the Internet will affect your format and market?

Web sites are obviously going to open up whole new realms of possibilities promotionally. We've secured an address but we haven't done a lot of development in that area. The majority of our audience doesn't really have a

clue about the Internet yet. Not that they won't, in time, but I believe many stations are ahead of the curve, and may actually be expending too much energy on a very narrow segment of the population: those who are wired into the Net.

There is no doubt that use of the Internet is going to grow. In order for stations to be able to capitalize on the Net, however, there's going to have to be a computer in every kitchen. We're just not there yet.

### What do you foresee for the future of radio?

In order for radio to survive, it has to be consistent in delivering what it does best: relating to and entertaining its audience, and effectively converting that into revenue. We've all got to pay the electric bill! The challenge is to identify who your listeners are, what it is they want, and then spend 110 percent of your effort delivering.

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

<b>Talk America, Inc</b> <b>510 Congress Street</b> <b>Portland, ME 04101</b>	2001-91
<b>PAY TO</b> <b>THE ORDER OF</b> <i>Your radio station</i>	<i>Every week</i> 19 <i>96</i>
<i>Lotsa dollars and cents!!</i>	\$ <i>25% of sales</i>
<i>Per-order spots that sell!</i>	DOLLARS <i>Talk America, Inc.</i>

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But since you're curious, here

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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.

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## A Comprehensive Listing of National & International Events

mar 28-jun 19

Arbitron Spring Survey

4-7

RAB's spring 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.

14-18

International Broadcasters Idea Bank Annual Convention, Myrtle Beach, S.C. Contact Executive Director William H. "Bill" Payne in Tulsa, Okla., at 918-836-5512.

15-19

Annual Public Radio Conference in Washington. 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.

## station services

3-5

Europrom Leipzig '96, Leipzig Fairgrounds, Germany. The European Program and Media Exchange (Europrom) will bring together program makers and program ideas from both Eastern and Western Europe. Contact Leipziger Messe in Germany: +49-341-223-0; fax: +49-341-223-20-41.

4-7

BroadcastAsia96, World Trade Centre, Singapore. The fourth Asia-Pacific Sound, Film and Video Exhibition and Conference will be held in conjunction with Professional Audio Technology96. Contact organizers in Singapore at +65-338-4747; fax: +65-339-9507.

4-5

The 3rd International Symposium on DAB, Switzerland. Contact Lynn Christian in Los Angeles at 213-938-3228.

6-9

Radio Montreux, Montreux Convention and Exhibition Centre, Switzerland. The third Montreux International Radio Symposium and Technical Exhibition is held in association with the European Broadcasting Union (EBU), the Association of European Radios (AER) and the National Association of Broadcasters (NAB). Contact organizers in Switzerland at +41-21-963-32-20; fax: +41-21-963-88-51.

We want to know!  
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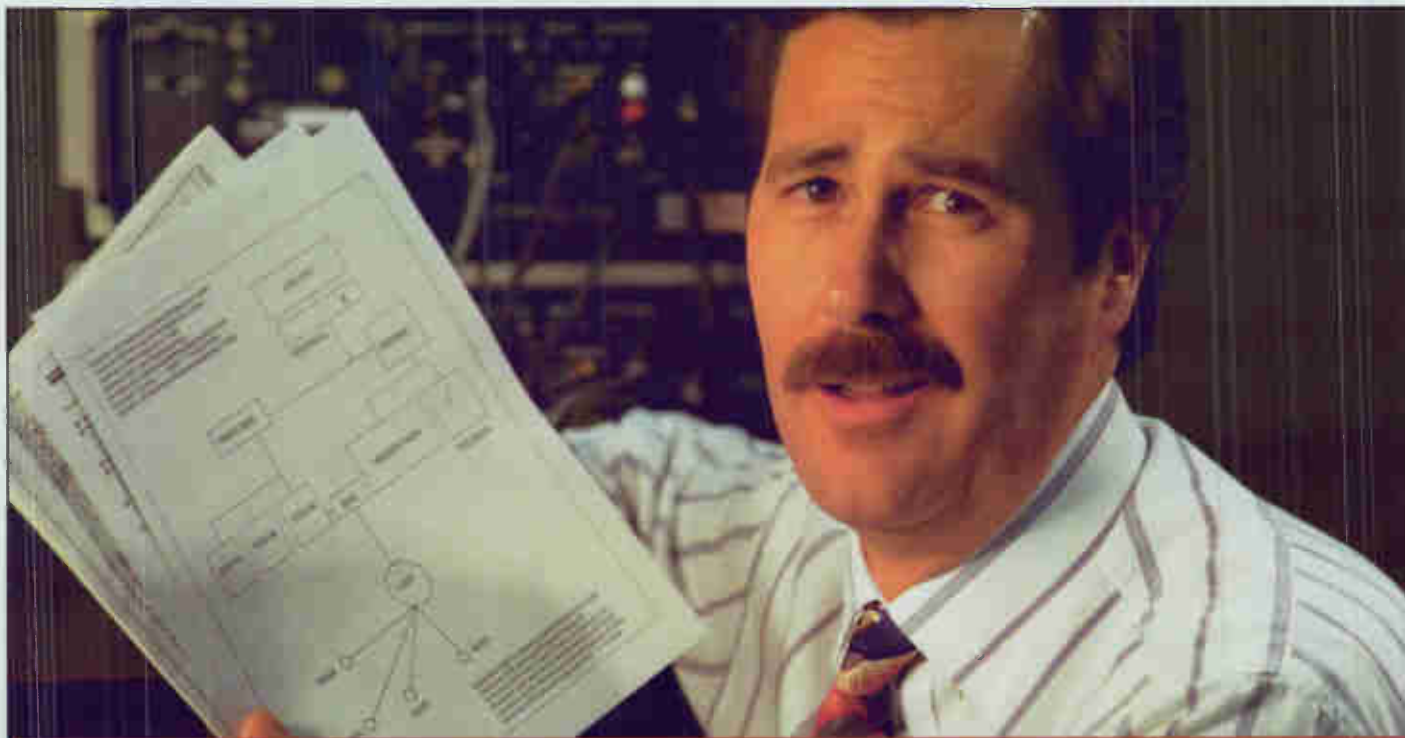
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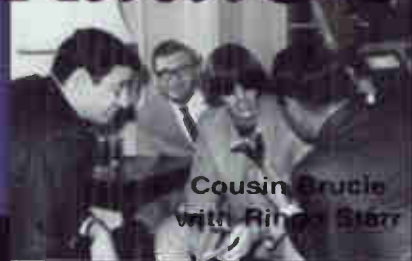
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# MT&R: Housing Radio's History



Cousin Brutie with Ringo Starr



Kasey Casem



Dave Tarman



Alan Freed

Photos © 1996 MT&R



**J**ohn Lennon chats with WNEW-FM's Dennis Elsas, describing how the original, faster version of his song "Revolution" was destroyed. "They made it into a piece of ice cream," says Lennon.

He goes on to explain his obsession with the number nine in his songs. Lennon reads the weather and ad copy for Elsas on this 1974 archival radio recording, one of the 75,000 programs housed in New York's Museum of Television and Radio collection.

Since 1975, radio heads, researchers and visitors have listened to recordings of Franklin D. Roosevelt's "Fireside Chats," key moments in the civil rights movement, an interview with Orson Welles and H.G. Wells from KTSA(AM) in San Antonio in 1940, and a Winston Churchill speech broadcast on NBC radio in 1941. The collection covers more than 70 years of radio and television history and provides an irreplaceable record of our times.

On March 18, the Los Angeles counterpart of the New York museum opened to tremendous media fanfare. More than 1,000 high-powered media personalities attended the black-tie gala and ribbon-cutting ceremony. Among the guests were such radio legends as Casey Kasem, Rick Dees and Larry King.

Many of the Beverly Hills streets around the museum were blocked off to create space for the cocktail reception, limo parking, White House satellite linkup and reception line for the media. A 20,000-square-foot tent was set up in the parking lot for the \$1,000-per-plate dinner.

Michael Jackson of KABC(AM) and Geno Michelini of KFI(AM), both of Los Angeles, interviewed guests at tables alongside the festivities.

Banners along the city streets celebrated the opening of the museum, and the Los Angeles Times made the opening the cover story of its Sunday Calendar section.

## Foundation

The brainchild of William Paley, founder of CBS, the New York facility was established in 1975. Its goal was to collect and make available to the public radio and television programs and to help people understand the creative process.

The museum originally opened its doors in 1976 as The Museum of Broadcasting, housed on two floors of converted office space.

More than a decade later, the museum itched for a new home. "There was a lot of discussion about whether the museum should be built in New York or L.A.," says Museum Board of Trustee Member Norman Pattiz, also founder and chairman of the board of Westwood One Companies. "Ultimately, it all boiled down to the fact that Bill Paley put up \$12 million to buy the land."

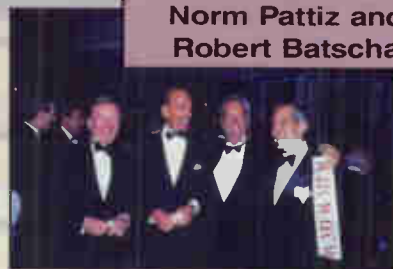
In 1991, the museum was moved into the William Paley building, designed by architect Philip Johnson, on New York's West 52nd Street. At the same time, the board of the museum renamed it: The Museum of Television and Radio.

Why the new name?

"When the museum was started, there was only broadcasting, which was effectively the three (television) networks and radio," says Robert Batscha, president of the museum for the past 14 years. "As cable became more prominent, broadcasting became one form of television, essentially the technology of over-the-air broadcasting rather than through cable and other technologies that might be developed.

"So, for clarity's sake, we thought it would be better,

(L-R) Ralph Guild, Robert F.X. Sillerman, Norm Pattiz and Robert Batscha



by  
**Kathy Gronau**

whatever the technology, to call ourselves the museum of television and radio. Because if it were fiber optics, over the air or satellite over the air, it would always be television and radio. We are not a museum of technology; we are a museum of programming."

The idea of opening a Los Angeles museum was always in the minds of its board members, particularly Pattiz. Los Angeles is one of the top radio markets in the country, and, as such, Pattiz was one of the cheerleaders for getting the museum in L.A. "I am in the radio business, one of the few totally radio trustees. In terms of making sure (the museum) was here for radio, I tried to play as active a role as I could," he says.

The highly ambitious project of duplicating the museum's entire New York collection for a second facility was driven in part by the clout and financial muscle of its supporters. The Board of Trustees comprises some of the most powerful people and companies in the media: Pattiz, Ralph Guild (The Interep Radio Store), Mel Karmazin (Infinity Broadcasting Corp.), Thomas S. Murphy (Capital Cities/ABC Inc.), Rupert Murdoch (News Corp.), Richard Carlson (Corporation for Public Broadcasting), Barry Diller (Silver King Communications), Norman Lear, John W. Madigan (Tribune Company), Barbara Walters (ABC News) and R.E. Turner (Turner Broadcasting System Inc.).

And this was no inexpensive project. The southern California facility cost around \$17 million.

More of the money for the Los Angeles museum came from TV than from radio. "It always does," Batscha says, who describes the funding process: First, the TV networks and the studios gave the go-ahead, putting up about a third of the money needed. "Then, many of the naming opportunities were taken by people in television.



**Cutting of the ribbon**

"But the radio community has been very active as well," Batscha adds. "Norm is an important contributor, as are Carl Hirsch and Ralph Guild."

"We have been embraced by the radio stations," says Pattiz, who put together an advisory board of many major players in the local marketplace. A publicity committee, composed of radio people, promoted the museum opening by airing spots, placing hand-painted billboards around the city and setting up a couple dozen mobile units for live broadcasting on the L.A. museum's opening night.

### First class

Pattiz says that MTR helps build the esteem of radio, citing its name as an example. "For the Museum of Television and Radio, it does not say, 'the museum of television and — by the way — a little radio as well.' We get 50 percent of the billing, and this is quite a facility."

Designed by Richard Meier and Partners, the new, two-story museum includes a 150-seat theater, radio listening rooms, a radio studio, galleries and a rooftop garden terrace. Technically, its capabilities match those of the New York museum, including robotic tape library units to access the collection and digital audio tape equipment.

The museum's satellite technology lets visitors at both locations attend seminars and other events. As in New York, the MTR on the West Coast also offers various seminars that complement the



**Mary & Norm Pattiz**

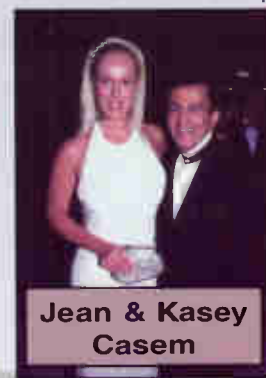
radio listening packages. The New York museum, for instance, recently hosted a Radio Festival featuring Rush Limbaugh, Garrison Keillor and the group Let's Pretend.

At the museum's heart, the Stanley E. Hubbard Library contains the vast archives of 20,000 radio programs and advertisements, described by a computerized catalog. Visitors choose programs from Macintosh computers for personal listening.

The museum also works closely with academic institutions and universities. In the Scholars Room, researchers can work apart from the public. There are a number of advantages of studying the past and present of radio and television, including, says Pattiz, getting "a handle on the future of these media."

Grasping radio's past is essential to understanding its future. The first of the radio series at the museum, "Rock 'n' Roll and Radio" (scheduled to run until Sept. 1), explores the relationship between the music and the medium, using music and voices from four distinct radio eras of the last 50 years.

The "Age of Aquarius, I: Top Forty" segment features the voice of Casey Kasem from 1967 when he was a DJ at KRLA(AM), Pasadena, Calif., and Robert W. Morgan's "boss radio" from KHJ(AM) in 1968. Each hour-long recording includes commercials (such as the one promoting the latest Mobey Grape album)



**Jean & Casey Kasem**

and news reporting (such as when two U.S. Olympic athletes were stripped of their medals after raising their fists in sign of black power on the medal podium).

"New York Legends" features rare airchecks of Alan Freed from CBS and Murray the K from WINS.

"Radio Today: Top 40 Variations" includes a Machine Gun Kelly aircheck from KHJ in the mid-'70s, and Scott Shannon and Ross Brittain's "Z-100 Morning Zoo" originating from

WHITZ, Newark, N.J., in 1989.

In "The Rise of Rock FM" the museum presents an early example of FM progressive rock with Dave Herman's "Marconi Experiment" on WMMR, Philadelphia, in 1969, and an aircheck of DJ Rosko of New York's WNEW from 1970.

In addition to its roles as educator and entertainer, the elegant facility will also serve as a watering hole for the industry. "I expect stations and advertisers will have functions there, throw parties there," Pattiz says. Much like the New York museum, it will bring the industry together both locally and nationally. "Stations from all over the country will come here, for promotional trips during rating periods, broadcasting live from the museum."

"I am fond of saying that radio is the Rodney Dangerfield of the entertainment industry," says Pattiz. "Especially in L.A. ... I simply have to remind them that radio is a \$12 billion business. That's more than domestic box office receipts and that's as big as the music business. Radio has plenty of ammunition. It just needs spokesmen telling the world how big and vibrant a business it is, that it is thriving."



**Rick Dees & John Lithgow**

*Kathy Gronau is a marketing consultant who contributes to the Los Angeles Radio Guide. She recently wrote the Format Focus article on Hispanic radio for Tuned In. She may be reached via e-mail at kgronau@ix.netcom.com*

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# Today's Radio Research: Quality Over Quantity

**T**he only thing worse than no research is bad research," or so it's said. In the last 10 years, as markets have grown increasingly competitive, stations have pumped up their research efforts. As a result, a growing number of research firms are hanging out their "open for business" signs.

A 1982 radio services directory listed 37 research firms. By 1990, 82 firms were listed. Within four years that number leaped to 129, and this year, firms offering their research services numbered 150. This number does not include program consultants, who total more than 100, plus those who offers services in both arenas.

Everything from in-market station analysis, Arbitron diary auditing, callout music research, perceptuals, auditorium tests, focus groups, direct mail, telemarketing and marketwide surveys can, for a price, be obtained.

Then there are specialized firms that further analyze, massage and interpret the information gathered. There are still others who assist in formulating a plan of action from data and implementing it. But at what cost?

As more station managers and programmers discovered the need for some kind of research, those who could afford outside help went out and got it. Those stations without such a budget conducted their own research.

It makes sense that continuous measurement and larger sample sizes provide more accurate results, as evidenced by Arbitron's increased diary placement and more frequent measuring of markets over the years. But again, at what cost?

Because of the expense, many stations worked with research firms to create their own in-house research departments. The goal was to achieve faster turnaround and paint a brighter picture of the ever-changing listener landscape

by **J.R. Russ**

while keeping costs to a minimum.

While such a program helps control costs, other problems arise, including

research bias, lack of project focus and a lack of understanding of what the results really mean.

Just as radio has entered the age of narrowcasting — the creation of niche formats based on targeted research — there is an increasing number of firms specializing in particular areas of research. Because of this specialization and control, stations have even begun to take a second look at in-house research departments and are again farming out more of these projects on an individual basis. ➤



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Guys, she says, "don't get beat up on my show. They love my show. They learn something from my show. Guys have a place to go now to talk about stuff like their kids and divorce and marriage and loneliness and problems. They have a place to go without feeling like jerks."

really don't have to use your mind much. On radio, there's nothing visual happening. You have to listen. I think that definitely challenges your brain more." Radio, she suggests, "engages you at a greater depth."

About 30,000 people attempt to be engaged by Dr. Laura

From the tongue-in-cheek playfulness of "Any Man of Mine" to the heartbreaking depth of "Go Rest High (on That Mountain)," country music strikes a chord with many — cutting across social, economic and even geopolitical boundaries. It is that universal appeal that has attracted some of the top songwriting talent to the genre and has nurtured hundreds of talented musicians in the last decade or so.

It also fuels the success of country formatted radio.

Although the fiercest critics of country radio — many of whom program against it — point to a minor downturn in country listening as the beginning of the end, those within the format are amused. Every format has its share of problems, and industry insiders point to hard facts that prove the format is healthy and expanding.

Norm Schrutt, president of Capital Cities/ABC-owned radio stations and general manager of WKHX-AM-FM and WYAY(FM) in Atlanta, has been at WKHX since 1981 when Capital Cities/ABC took over. The company now owns all three of the country-formatted stations in the market: classic WKHX, a satellite format from ABC; traditional country WKHX-FM, with a 50/50 current/oldies mix; and Y106, with a 30-percent oldies/70-percent current mix.

His response to the doomsayers: "I think we overanalyze sometimes. We're going to die — but Garth Brooks has just sold out five shows in two-and-a-half hours? That tells me that the market for country is hot."

Part of what makes country work, says Schrutt, is its deep-rooted base in Americana.

"It's the same reverence you hold for John Wayne. It's something born and bred in this country. Why do people wear Levis and Wranglers? Why does Ralph Lauren make jeans? There are no Scandinavian cowboys."

And even if there were, how could they compete with the legacy of one of radio's pioneer formats? A format that dates back to 1924 to the "National Barn Dance" broadcast from clear channel WLS(AM) Chicago and to 1925, with the first broadcast of "The Grand Ole Opry" from newly launched clear channel WSM(AM) in Nashville, a program still broadcast on WSM 650 (which stands for "We Shield Millions") every Friday and Saturday night.

To this day, artists of the caliber of Garth Brooks, Clint Black and Reba McEntire



Collin Raye and Steve Wariner

# Country Radio Bu



KICKS "Moby in the Morning" Anniversary Show remote

aspire to a place on the stage to sing their songs amid the Grand Ole Opry audience. It is an intertwined history of music and radio that continues to this day.

KMLE(FM), a 100 kW station serving Phoenix, has been programming country music for more than seven years. Allen Spiegltitz took over as GM in December 1995. KMLE is in a tightly

contested race with country-formatted KNIX-FM, the Buck Owens (renowned country artist) station, for domination in the 25-54 demo, as well as 12+.

## As cool as rock

As to what has drawn fresh interest to KMLE, Spiegltitz cites "a lack of trends in other music in any of the other formats.

Plus, KMLE is slickly produced, young, hip and as cool as any rock station. We also have a morning show that's slightly hysterical."

In Nashville, the Mecca of country music, WSIX-FM general manager John King points to good music as an important part of the format's durability. "Over the last four or five years, the music has just been fabulous, from both the superstars and the new acts." He points, in contrast, to CHR's fragmentation and lack of core artists as the cause

by Ty Ford



# Today's Radio Research: Quality Over Quantity

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research bias, lack of project focus and a lack of understanding of what the results really mean.

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by J.R. Russ

Circle 197 On Reader Service Card

Guys, she says, "don't get beat up on my show. They love my show. They learn something from my show. Guys have a place to go now to talk about stuff like their kids and divorce and marriage and loneliness and problems. They have a place to go without feeling like jerks."

Dr. Laura got her start in radio as a caller to the Bill Ballance show on KABC(AM) in Los Angeles. She subsequently came on-board, once a week, as the show's "resident sexuality expert from the medical background," she says.

Her big break came about a year later when Ballance was being interviewed about a book he had written on the lone talk show on Orange County, Calif., rock station KWIZ-FM. The show's host "was very aggressive, arrogant and rude" to her, remembers Dr. Laura. "I didn't know what to do, so, during the newsbreak, I just went into the lobby and sort of sniveled a little bit."

Back on the air, she says, Ballance told the host off and walked out of the studio. The station's general manager fired the host that night. And Dr. Laura got his job.

Before beginning the show on KFI(AM) in Los Angeles that would eventually be syndicated, Dr. Laura practiced her craft on a variety of stations in California, including KMPC(AM), KGOE(FM) and KGIL-AM-FM. She was also, during the period 1989-91, a regular substitute host on Sally Jessy Raphael's radio show.

The future insight-giver of the airwaves says she "had no intentions ever in my whole life of being on radio. The irony about all that is, it's where my soul is" — on the radio, helping people to help themselves.

But don't call Dr. Laura's daily session with her listeners, which emanates from home base KFI, a mental health show. "We've been there, heard that," she says. "And they fail. They're dull. I consider this a moral health show."

Compassionate, funny and never less than to-the-point ("You don't usually yell at people in an advice show," she says, "and I yell at people all the time"), Dr. Laura offers that she is "less concerned with what's bothering people and more concerned with how they behave."

The "typical liberal shrink mentality," she says, "has to do with worrying a lot about how people feel. And I'm less concerned with that and more concerned that, regardless of how they feel, they're required to behave in a certain way, because they've got to think beyond themselves."

Ultimately, she reasons, "the more they think beyond themselves, the more fulfilling their lives will be."

### Challenging your brain

Dr. Laura dislikes being asked if she's going to move onto TV now that she's been successful in radio. "I cannot imagine that kind of insult to this medium," she says. "On television, you

really don't have to use your mind much. On radio, there's nothing visual happening. You have to listen. I think that definitely challenges your brain more." Radio, she suggests, "engages you at a greater depth."

About 30,000 people attempt to be engaged by Dr. Laura during each three-hour program. A screener talks to between 200 and 300 in order to find the five to seven who make it through each hour.

Basically, says Dr. Laura, "We have no taboo calls." Hysterical people, however, don't make it on the air. "They're hysterical for one of two reasons," says Dr. Laura. "One, something terrible has happened and they're hysterical, or more likely, they think hysteria is going to get them on the air. Those calls don't get on. We don't like manipulation."

If somebody is "really in a bad place," she adds, "we want them to get help right now, not wait (on) hold for an hour on a radio show." Callers have to be referring to their own problems, not those of their cousins or uncles or other family members or friends. "That's irrelevant to my dealing with that person," she says.

All of Dr. Laura's callers are first-timers; she says she doesn't take repeat callers. "If they haven't gotten it the first time," she says, "what's the second time gonna do? They're just taking up space."

The Dr. Laura Show "is not ongoing psychotherapy," says the show's host. "I want each experience to be unique."

### The boss

Dr. Laura practices what she preaches; family is very important to her. She calls herself a "homebody." She prefers limiting travel related to the show to vacations or

holidays or the summer, when her family can accompany her.

"I am the boss of my own life," she says.

Dr. Laura loves meeting her fans. "I really have a good time," she says. "They all bring kids, and the kids are so cute. I end up hugging and sucking on the cheeks of all the kids." She laughs. "Well, you know, I'm a mother. That's what you do. And I really have a good time."

Making her show right is more important to Dr. Laura than being number one in the ratings. "The point is, I will be here for a long time doing meaningful work," she says. "The sales types care about what number you are, as though that were the most important thing. What — there can be only one radio person? I mean, this is not a war. This is not a battle. I am here to do something of value."

The value of the work — the essence that is at its core — is what counts. "If I thought I was doing something banal, or worse, and I was successful at it, I'd be very ashamed," says Dr. Laura. "I mean, it wouldn't be me. That would not be Laura anymore. I would have been exchanged for a pea pod person."

Not even remotely near being a pea pod person, Dr. Laura Schlessinger remains the dispenser of wisdom over her airwaves. She offers what she calls "unconventional wisdom." The good doctor: "What people say to me is, 'Gee, what you're saying is common sense,' and my answer is, 'If it were common, I'd be having to find another job.'"

*Alan Haber is a free-lance writer who specializes in radio and a variety of popular culture topics. He writes on radio personalities and the Internet for Tuned In.*

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by J.R. Russ

Circle 197 On Reader Service Card

Bulk telephone calling packages and improved computers, modems and research techniques have made selecting participants and surveying for in-person research projects faster and more accurate.

Large telephone banks are able to place huge numbers of calls to a specific market at more stable costs. They obtain reliable results and process the information in hours as opposed to weeks.

CATI, or computer-aided telephone interviewing techniques, eliminate paper surveys. Supervisors are able to monitor call progress and survey results continuously. Numbers are often sent via high-speed modem to another location where they are crunched and formed into usable information almost immediately.

Spearheading such survey processes is Laurel, Md.-based Rantel Research, which bills itself as a full-service qualitative research firm and software development company.

Rantel President David Tate echoes the trend back to contracted research — and more of it. "I can only speak for our company," Tate says, "but we are doing more business in '96 than in '95. The demand for our services is up (and so is the demand for) new research technology that is computer assisted."

Rantel's hottest product is its Visual Music Test software. It is a product that Tate says allows stations to "not only analyze but make decisions based on what they see on the computer screen. VMT, as he calls it, typifies the involvement of the computer in today's radio station.

VMT allows Rantel to do an entire music test — paperfree (environmentalists, rejoice!). "We collect the data on computer, administer the test on computer, deliver the results to the station via computer and the client views the results on the computer. Of course, they may print it out if they choose, and many still do."

"The point is," Tate continues, "that stations today want more information and less paper. There was a time not so long ago when the only computer found in the radio station was in the traffic and billing office. Today they are in every studio and most offices. Because of increased reliance on computers, programmers and managers are more comfortable with analyzing information on computer versus paper."

Tate goes on to say, however, that "as a fortysomething researcher, many of my colleagues have not weaned themselves away from the old methods. We still find that it is the younger

broadcasters who are embracing this new technology."

Todd Doren, president of Diary Experts, a Haddon Heights, N.J.-based firm specializing in Arbitron analysis and diary reviews, agrees with Tate. "Stations are definitely doing more research, he says" He also notes that "everybody is in search of the Holy Grail. The basic way of doing research is the same as it was 10 years ago. But more people are shouting, 'I have the solution,' and stations are buying it (because) the market is so competitive."

Often, when dealing with my own clients, I caution them that there are not always rabbits to be pulled out of a hat. When I perform a project, more often than not, several small, negative elements are discovered. In and of themselves, any one of them may not have a significant impact on ratings or revenues, but when they are combined and addressed as a whole, they can help generate real progress and accomplished change.

Steven Appel, president of Cherry Hill, N.J.-based Media Perspectives, a company "dedicated to research and strategic planning," has found a more mixed bag in the marketplace. "Some stations are doing more research," Appel says, "while others have cut back due to consolidation. In many cases, stations simply bought up their competition and have been making decisions based on earlier perceptions and not on serious (current) data. That is how my company helps stations. (We help clients) learn more about their markets and stations and then aid them in strategic planning to achieve goals."

Perhaps if one simple lesson is to be learned in all of this, it is that there is, thankfully, a trend away from quantity and toward quality. In an era when time seems to be in short supply for all of us, especially for station management, "information by the pound" appears to be more the old way of doing research.

Increased competition from other media — not just other radio stations — appears to have stations wanting more research but, at the same time, saying, "Make it reliable, make it fast and, most of all, make it now."

*J.R. Russ is a 25-year radio veteran and president of J.R. Russ Programming & Research, a Philadelphia-based company that performs Arbitron diary auditing, provides research software and performs in-market program consultation. He can be reached at 610-494-0910.*

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Circle 96 On Reader Service Card

# Management Journal

by Vincent M. Ditingo

## Trends in Business Applications, Information Systems and Strategic Planning

### Local Radio in Competitive Media Mix

**L**ocal Radio in Competitive Media Mix

From a strict economic sense, there is little denying that local radio broadcasters and advertisers alike continually seek to advance their respective revenue shares in the face of heavy competition. This is especially true for radio as many stations typically receive a substantial part of their advertising income from local retailers and service providers.

Enter competitive media studies.

When supplying spending data to a third-party analyzer, both the advertising community (including the agencies) and participating radio stations can have a clear assessment of the real and/or underspent radio dollars in their marketplace.

The proviso for any successful comparative media study involving radio is in maintaining the confidentiality of each station's revenue performance, thereby releasing only an aggregate radio advertising performance summary for the entire market. Over the years, this confidentiality factor has been the main reason many radio owners have resisted in turning over any of their station's proprietary ad revenue statistics to an outside party.

This long-held concern is carefully addressed by all of today's media research companies, particularly those involved with comparative media analyses.

What about the benefits to radio in competitive media advertising studies conducted on behalf of advertisers and their agencies?

According to Mark Evers, president of VoiceTrak, a Tucson, Ariz.-based firm that measures competitive advertising revenues across media for agency clients: "It's just good business to stimulate business in a given market."

Here, the objective is to share the advertising data among the advertisers, agencies and the participating media outlets. And in exchange for the media's participation in releasing spending data, a local competitive media advertising report is available to them at no charge.

"For the advertiser, these studies assist them in realizing and keeping their market positions," Evers says. "The goal is to give advertisers and agencies the data necessary to justify (or modify) their marketing budgets. For radio, the return on their participation in these studies is indirect — that is, it is linked to increasing the overall advertising pie."

VoiceTrak, which was founded by Evers in 1987, currently measures local advertising expenditures by product categories in more than 200 TV and radio markets in the United States. It also looks at local newspapers. This data is then broken down into account-specific information.

Evers notes that competitive media advertising studies can provide radio operators with the opportunity to stimulate spending in their local markets by seeing which companies are underspent in radio. "This data plays a

key function in the market that is oftentimes overlooked," Evers observes. The radio medium is surveyed quarterly.

Focusing on measuring consumer awareness levels among radio's "traditional nonadvertisers," such as those professional and service industry advertisers that mostly use the local Yellow Pages, is TOMA Research, which is part of American Consulting Services of Vancouver, Wash. (TOMA is the acronym for "top-of-mind awareness.")

The company uses unaided telephone recall in canvassing local consumers' awareness of businesses in their market. Here the company works on behalf of the media (radio, television and newspapers) in measuring the depth of the consumers' knowledge of local businesses, which can then become potential new advertisers. Awareness levels of individual businesses throughout the country are ranked by product categories.

According to Larry Messick, national sales manager/broadcast division for TOMA, the company also sets up a two-hour, local merchant workshop where it pre-sells local prospects on long-term, name-awareness frequency campaigns. At the same time, current advertisers are encouraged to spend more on media in a consistent fashion.

"We must remember that frequency and repetitiveness are the keys to building good top-of-mind awareness among consumers, and radio works exceptionally well in this area," Messick says. "This kind of study is not about how radio stations are ranked with each other. Rather, it's about growing dollars for the long term." TOMA Research has clients in more than 400 markets.

Meanwhile, there are firms that compile radio revenues for both measuring the industry's advertising performance on a market-by-market basis and for showing the level of advertising success competing stations have in securing an account.

For example, New York City-based Competitive Media Reporting (CMR) offers radio stations local market reports confidentially, showing a radio spending analysis for each account in its respective markets and the station's share and rank for those accounts in relation to the total number of stations bought. (It does not release the actual call letters of the stations.)

These advertiser tracking reports, which depend upon confidential submissions of ad revenue by a majority of individual stations in a given market, are available in several major cities.

The accounting firms of Miller, Kaplan & Arase (Los Angeles) and Hungerford, Aldrin, Nichols & Carter (Grand Rapids, Mich.) also conduct similar reports for the larger radio markets.

*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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# Dr. Laura's Unconventional Wisdom

**T**he air-waves' voice of reason is, of all things, a speed demon?

"I love to race around," says powerboater Dr. Laura Schlessinger. "I wish we had an autobahn here," she adds. "I mean, that's driving."

Syndicated since June 1994 (currently by SBI Broadcasting International) and heard on more than 250 radio stations in the United States and Canada (plans are afoot for broadcasting into other countries), Dr. Laura has never driven wild and free on a get-on-and-go expressway, but hopes that some day she will.

She'll have to take a bit of a breather to make that happen, however. Perhaps she could power down by doing some machine knitting — she's rustled up garments for movies like Steven Spielberg's "Hook" and television's "Designing Women."

She could take the time to write another book — her latest, "How Could You Do That?! The Abdication of Character, Courage, and Conscience" (HarperCollins, 1996) is a national best-seller. She could also engage in some public speaking. Or practice karate — she sports a first-degree black belt in the martial arts.

Or, she could simply open her studio telephones and hear what's on her listeners' minds. She won't be dispensing advice, however.

"I rarely give advice," she says. "I sort of reel at that word." People don't hear much advice being doled out on her show, says Dr. Laura. "You hear much explaining and nagging and teaching and cajoling about issues — moral



issues and ethics and behavior — but you don't hear much advice. I'm not an advice giver."

## Opinions and insight

What does the holder of a Ph.D. in physiology from New York's Columbia University Medical School, and a post-doctoral certification in marriage and family and child therapy from the University of Southern California's Human Relations Center give?

"I give opinions and insight and a lot of philosophical points," Dr. Laura says. Listeners, she notes, don't call if they haven't been listening to her. "They know that calling me is not going to be the conclusion. Nobody calls me to be told what to do, because they hear the show and they don't hear that happening." The good doctor thinks her listeners "want a more profound understanding, as defensive as they might be about it."

by Alan Haber

Sponsors apparently understand Dr. Laura. "We have sponsors who wouldn't dream of buying time on talk," she says. "I get excellent response. There's nobody who doesn't like Sara Lee. There's nobody who doesn't like what I have to say." Sponsors, she says, like her show's message. "There's nothing they have to be sick and nervous about or ashamed of," she notes.

Dr. Laura's audience

— which, perhaps surprisingly, is heavy on males — likes what she has to say. When her show went national, she says, "Everybody had the conventional wisdom — a shrink and women and all that stuff.

Everybody assumed, 'Gee, the women would skyrocket and that's the end of that.' Some of the program directors didn't want that, 'cause, you know, they want the men. In most of the towns, we get anywhere from double to quadruple the men."

Men love to listen to her, she says: "I'm not some man-bashing, idiotic female shrink ... They have a place to talk."

What sets an hour talking on the air to men apart from an hour on the air talking to women? "The women do a lot of whining and complaining without wanting necessarily to do much," says Dr. Laura. "That's more typically female. The guys call in, it's simple and straight. You tell 'em what to do ... or you have to hit them on the head with something heavy. But it's kind of interesting, because the way they think and behave in life is distinctive."

Dr. Laura says she could tell whether a caller who was disguising his or her voice was male or female "just by how they think, how they have worked through problems, how they relate. You know, we have distinctive ways of being. And I'll nail women. I'll go, 'God, that is such a girl thing!'"

Guys, she says, "don't get beat up on my show. They love my show. They learn something from my show. Guys have a place to go now to talk about stuff like their kids and divorce and marriage and loneliness and problems. They have a place to go without feeling like jerks."

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Her big break came about a year later when Ballance was being interviewed about a book he had written on the lone talk show on Orange County, Calif., rock station KWIZ-FM. The show's host "was very aggressive, arrogant and rude" to her, remembers Dr. Laura. "I didn't know what to do, so, during the newsbreak, I just went into the lobby and sort of sniveled a little bit."

Back on the air, she says, Ballance told the host off and walked out of the studio. The station's general manager fired the host that night. And Dr. Laura got his job.

Before beginning the show on KFI(AM) in Los Angeles that would eventually be syndicated, Dr. Laura practiced her craft on a variety of stations in California, including KMPC(AM), KGOE(FM) and KGIL-AM-FM. She was also, during the period 1989-91, a regular substitute host on Sally Jessy Raphael's radio show.

The future insight-giver of the airwaves says she "had no intentions ever in my whole life of being on radio. The irony about all that is, it's where my soul is" — on the radio, helping people to help themselves.

But don't call Dr. Laura's daily session with her listeners, which emanates from home base KFI, a mental health show. "We've been there, heard that," she says. "And they fail. They're dull. I consider this a moral health show."

Compassionate, funny and never less than to-the-point ("You don't usually yell at people in an advice show," she says, "and I yell at people all the time"), Dr. Laura offers that she is "less concerned with what's bothering people and more concerned with how they behave."

The "typical liberal shrink mentality," she says, "has to do with worrying a lot about how people feel. And I'm less concerned with that and more concerned that, regardless of how they feel, they're required to behave in a certain way, because they've got to think beyond themselves."

Ultimately, she reasons, "the more they think beyond themselves, the more fulfilling their lives will be."

### Challenging your brain

Dr. Laura dislikes being asked if she's going to move onto TV now that she's been successful in radio. "I cannot imagine that kind of insult to this medium," she says. "On television, you

really don't have to use your mind much. On radio, there's nothing visual happening. You have to listen. I think that definitely challenges your brain more." Radio, she suggests, "engages you at a greater depth."

About 30,000 people attempt to be engaged by Dr. Laura during each three-hour program. A screener talks to between 200 and 300 in order to find the five to seven who make it through each hour.

Basically, says Dr. Laura, "We have no taboo calls." Hysterical people, however, don't make it on the air. "They're hysterical for one of two reasons," says Dr. Laura. "One, something terrible has happened and they're hysterical, or more likely, they think hysteria is going to get them on the air. Those calls don't get on. We don't like manipulation."

If somebody is "really in a bad place," she adds, "we want them to get help right now, not wait (on) hold for an hour on a radio show." Callers have to be referring to their own problems, not those of their cousins or uncles or other family members or friends. "That's irrelevant to my dealing with that person," she says.

All of Dr. Laura's callers are first-timers; she says she doesn't take repeat callers. "If they haven't gotten it the first time," she says, "what's the second time gonna do? They're just taking up space."

The Dr. Laura Show "is not ongoing psychotherapy," says the show's host. "I want each experience to be unique."

### The boss

Dr. Laura practices what she preaches; family is very important to her. She calls herself a "homebody." She prefers limiting travel related to the show to vacations or holidays or the summer, when her family can accompany her.

"I am the boss of my own life," she says.

Dr. Laura loves meeting her fans. "I really have a good time," she says. "They all bring kids, and the kids are so cute. I end up hugging and sucking on the cheeks of all the kids." She laughs. "Well, you know, I'm a mother. That's what you do. And I really have a good time."

Making her show right is more important to Dr. Laura than being number one in the ratings. "The point is, I will be here for a long time doing meaningful work," she says. "The sales types care about what number you are, as though that were the most important thing. What — there can be only one radio person? I mean, this is not a war. This is not a battle. I am here to do something of value."

The value of the work — the essence that is at its core — is what counts. "If I thought I was doing something banal, or worse, and I was successful at it, I'd be very ashamed," says Dr. Laura. "I mean, it wouldn't be me. That would not be Laura anymore. I would have been exchanged for a pea pod person."

Not even remotely near being a pea pod person, Dr. Laura Schlessinger remains the dispenser of wisdom over her airwaves. She offers what she calls "unconventional wisdom." The good doctor: "What people say to me is, 'Gee, what you're saying is common sense,' and my answer is, 'If it were common, I'd be having to find another job.'"

*Alan Haber is a free-lance writer who specializes in radio and a variety of popular culture topics. He writes on radio personalities and the Internet for Tuned In.*

What people say to me is, 'Gee, what you're saying is common sense,' and my answer is, 'If it were common, I'd be having to find another job.'





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From the tongue-in-cheek playfulness of "Any Man of Mine" to the heartbreaking depth of "Go Rest High (on That Mountain)," country music strikes a chord with many — cutting across social, economic and even geopolitical boundaries. It is that universal appeal that has attracted some of the top songwriting talent to the genre and has nurtured hundreds of talented musicians in the last decade or so.

It also fuels the success of country formatted radio.

Although the fiercest critics of country radio — many of whom program against it — point to a minor downturn in country listening as the beginning of the end, those within the format are amused. Every format has its share of problems, and industry insiders point to hard facts that prove the format is healthy and expanding.

Norm Schrutt, president of Capital Cities/ABC-owned radio stations and general manager of WKHX-AM-FM and WYAY(FM) in Atlanta, has been at WKHX since 1981 when Capital Cities/ABC took over. The company now owns all three of the country-formatted stations in the market: classic WKHX, a satellite format from ABC; traditional country WKHX-FM, with a 50/50 current/oldies mix; and Y106, with a 30-percent oldies/70-percent current mix.

His response to the doomsayers: "I think we overanalyze sometimes. We're going to die — but Garth Brooks has just sold out five shows in two-and-a-half hours? That tells me that the market for country is hot."

Part of what makes country work, says Schrutt, is its deep-rooted base in Americana.

"It's the same reverence you hold for John Wayne. It's something born and bred in this country. Why do people wear Levis and Wranglers? Why does Ralph Lauren make jeans? There are no Scandinavian cowboys."

And even if there were, how could they compete with the legacy of one of radio's pioneer formats? A format that dates back to 1924 to the "National Barn Dance" broadcast from clear channel WLS(AM) Chicago and to 1925, with the first broadcast of "The Grand Ole Opry" from newly launched clear channel WSM(AM) in Nashville, a program still broadcast on WSM 650 (which stands for "We Shield Millions") every Friday and Saturday night.

To this day, artists of the caliber of Garth Brooks, Clint Black and Reba McEntire

Collin Raye and Steve Wariner



# Country Radio Bu



KICKS "Moby in the Morning" Anniversary Show remote

aspire to a place on the stage to sing their songs amid the Grand Ole Opry audience. It is an intertwined history of music and radio that continues to this day.

KMLE(FM), a 100 kW station serving Phoenix, has been programming country music for more than seven years. Allen Spiegltitz took over as GM in December 1995. KMLE is in a tightly

contested race with country-formatted KNIX-FM, the Buck Owens (renowned country artist) station, for domination in the 25-54 demo, as well as 12+.

## As cool as rock

As to what has drawn fresh interest to KMLE, Spiegltitz cites "a lack of trends in other music in any of the other formats.

Plus, KMLE is slickly produced, young, hip and as cool as any rock station. We also have a morning show that's slightly hysterical."

In Nashville, the Mecca of country music, WSIX-FM general manager John King points to good music as an important part of the format's durability. "Over the last four or five years, the music has just been fabulous, from both the superstars and the new acts." He points, in contrast, to CHR's fragmentation and lack of core artists as the cause

by Ty Ford

of its decline.

"I'm a former programmer and research person, so I know you're always hoping to find out what artists and songs the audience likes and how often to play them. When you find tangible results indicating you need to play 60 to 70 percent current music, something's up; the masses are speaking."

The rush to the format

that many players."

King notes that nationwide the market share of the format remains at a steady 20 to 25 percent. "Nashville now has four country stations; WSIX-FM is perceived as the contemporary station. There's one that's more 'album-rocky,' then there's WSM(AM) and WSM-FM. The strong will survive."

At WMZQ-FM in Washington, GM Charlie Ochs agrees that strong songs are part of what's made a difference. "The songwriting is better, the producers are on the cutting edge of technolo-

is whether the country format is (or should be) hit-driven or artist-driven. "All of that stuff is baloney," Ochs says. "Like most successful stations today, we're hit-driven and artist-driven. We're also fairly current-based, with a lot of recurrences."

At KSCS(FM) in Dallas, GM Victor Sansone agrees. "It's both hit-driven and artist-driven, but there's a lot more to it than that. You have to be constantly focused on the music, so you know what to play and so that you don't burn it out."

"There are now three stations in the market. There was a fourth two or three years ago. KSNN(FM) tried to flank the upper side of the format. It worked for a while. They got a 2 share, but switched to news not long ago. Now there are three — us, KPLX(FM) and KYNG(FM)."

"Country radio has about 21 share points in this market; of that we have 12. KPLX has a 7 share and KYNG, which came in three to four years ago with a 'bad boy country' approach takes a 4.4 or 4.5. The competition is rough now and I expect it to will be rough until they die. It's a very progressive marketplace, and the competition is what you'd expect when the stakes are as high as they are."



**KICKS afternoon personality, Bill Celler with country singer Trisha Yearwood**

# Builds on Its Roots

## Back to tradition

Sansone's biggest fear is that country music won't return to the form and style that made it as big as it is. "Notwithstanding the new artists and their work,

and there are great radio people in all markets driving it.

"I've been in country radio since 1972, and in that time, it has continually improved. In 1974 I was morning at K N I X - F M where Larry Daniels was one of the first country programmers

an increasing amount of the material is more pop- and rock-oriented. The labels that we're talking to are recognizing that they have to come back to a traditional approach. I'm not saying the music has to be twangy or without the modern presentation. I just don't think the format can be grown by making it sound more rock.

"Garth Brooks brought in a lot of people and it has evolved since then. I'd just hate to see it go into a dark post-Urban Cowboy depression phase. If everyone keeps an eye on the music, marketing, promotion and presentation, that won't happen."

Robynn Jaymes, PD/MD of WYYD(FM) in the Roanoke/Lynchburg, Va., market, agrees that paying attention pays off. "The format's only going to peak (and fade) if we stop being creative. Radio and record companies both need to push the envelope. If something fails we need to keep trying from a different angle."



**Staff of KMLE at the station's Super Bowl XXX "Super Doo Dah Parade"**

over the last 18 months has settled out, King says. "There was a peak of stations in the top 80 markets with sometimes up to five country stations per market. No format is so big that it will support

doing music and market research. When you know everything that has led to this point, it's easy to understand that country's enduring success is no accident."

One of the continuing internal debates

WYYD is currently number one in the market. The two other country stations, WSLC(AM) and WJLM-FM, rank sixth and seventh. "Our music position statement is 'Your All-time Favorites with Today's New Country,'" Jaymes says. We're somewhat different in that our oldies are at least 10 years deep, which is rare these days. Most stations are only five years deep. Right now we're about 70 percent current."

In essence, Jaymes' philosophy is, "Stick with the best of the oldies and try to give the newcomers a chance. Paying attention to music research is only part what makes the station a success. This is my 12th year here. You build loyalty gradually; it doesn't happen overnight."

Community involvement is an important element in the mix of any great station, and WYYD is no exception. Jaymes describes the station's involvement as including an annual food drive with the Salvation Army and involvement with The Childrens' Miracle Network. "All of these things have connected us to our audience."

This human aspect is a big part of country music's attraction, Jaymes says. "Country music is about life, love, relationships that last, hope, promise. It's



**WMZQ's Bull Run Country Jamboree**

more positive now than it has been and you can understand the words. It's no longer the red-headed stepchild of the music industry. Everybody wants to record in Nashville."

For all that country music has become, Jaymes is concerned as to the effect that the success has had on radio. "Fragmentation scares me," she says. "I'd hate to see the format tear itself apart that way."

Even among the three main country formats — hot, mainstream and oldies — there is already a considerable amount of minor variation on a station-by-station basis. What some might call fragmentation, others consider interpretation — getting just the right mix of young new artists and traditional, well-known names. It's an ongoing process that is driven not only by competition among radio stations, but also the country music record labels and artists seeking airplay.

Country music is big business, and there's a lot at stake — evinced by the growth of CRS (Country Radio Seminar), an annual event, now in its 14th year, produced by Country Radio Broadcasters in Nashville.

According to Greg Cole, CRS agenda committee member and music director of Nationwide's WPOC(FM) in Baltimore, country's growth in popularity became noticeable about six years ago, with the ascendance of Garth Brooks in 1989.

"Some would say it actually started with the success of Randy Travis in the mid-80s," notes Cole. It was during this period that Nashville was trying to promote as many new artists as possible, creating a new country that was more song-driven than artist-driven. "People (had been buying) what the stars put out. Over time, there became a scarcity of quality song material, and the music started to slump."

According to Cole, as Nashville and country radio became more accepting of new and fresh sounds, they started to draw a new audience. "The songs had a high 'relate-ability.' There were fewer truckin', hurtin', cheatin', lyin' songs, and the 'if-it-doesn't-have-fiddle-or-steel-guitar-it-isn't-country' factor wasn't as strong.

In '91 and '92 the format became more experimental with acts like the Kentucky Headhunters. "They got a lot of attention because they looked like rock musicians, but played Bill Monroe songs with rock-influenced instrumentation," Cole says.

### Gaining perspective

Jaye Albright, a consultant with Broadcast Programming, Seattle, offers a broader perspective of the format.

"Country's cume seems to be very stable," she says. The 7.5 percent drop in the national average time spent listening (TSL) between the winter of '93 and the fall of '95 does not seem to indicate loss in any one demo, according to Albright. Recent research indicates that "country radio isn't skewing too young or too old, nor is the influx of new artists the cause (of the drop in TSL). This is just the normal 10-year cyclical pattern that's been going on for the last 40 years.

"There's been a constant 'changing of the guard' as long as the country format has been on the radio," Albright says.

At this time, however, country music is becoming more of a "lifestyle thing,"

### KMLE chili cookoff



she says, and, as such, it must have a broad appeal across a broad demographic to do well.

How will country improve its appeal? By developing more superstars, Albright says, which is currently happening.

"I think, for the next decade, country will be America's favorite adult music format."

### Golden age

Country music may actually be experiencing its golden age rather than a decline. And this golden age is not just a U.S. phenomenon. Of the 1,000 stations broadcasting ABC Radio Networks' Bob Kingsley Country Countdown show, 300 of them are outside of the United States.

Then there's Norman Kotze, who spent \$6,000 in travel alone to attend CRS-27. Kotze came from Windhoek, Namibia, in southwestern Africa, where he is senior announcer, handles morning drive, runs the advertising department and programs Radio 99 FM.

Put all of this together and it becomes clear that the culture that was once discounted as backwards, a little slow and not very hip has pulled itself up by its bootstraps to become the leading radio format in the country — with global implications.

There's no getting around it. Country music is a big machine; it's complex and finely tuned. Country Radio Broadcasters, the Country Music Association (CMA), the artists, managers and special listener events are all about making sure the audience gets what it pays for. The excitement in the eyes of teenagers flocking around their favorite new (and young) country performers as they show up to play and sign autographs are all you need to see to know that, in addition to the middle and upper demos, country radio may already have a lock on the 12-17 cell, which in 1997 will be the biggest it's been since the Baby Boom. If country music can continue to keep it together, it may be the largest transgenerational format in history.

*Ty Ford hates the term "radio consultant," but can't think of a better one to describe what he does at Technique Inc. If you've got a better idea, contact him at 410-889-6201 or tford@jagunet.com.*

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**facility  
spotlight**

**Owner:** Park Acquisitions Inc.  
**Format:** Country  
**General Manager:** Dan Volz  
**Program Director:** Robin Mitchell  
**Chief Engineer:** Michael Everhart

The first thing a visitor notices about KWJJ's studios and offices is their unique location.

This is no high-rise office building, strip mall or suburban business park: KWJJ AM and FM are located in an 1893 Portland West Hills mansion that has been home to a music conservatory, recording studio and even a Russian government office. Originally the private residence of a wealthy Portland banker, the structure is now listed on city and state historic registers.

KWJJ is one of Portland's leading country music outlets. The KWJJ (AM) signal has carried country music continuously since 1965, and was the first station in the Northwest to carry country programming. KWJJ-FM switched from beautiful music to country in the 1980s.

Currently owned by Park Acquisitions Inc., KWJJ will become part of the Northwest-based Fisher Broadcasting upon FCC approval of the transfer.

But don't be misled by the stations' exterior. Inside, the radio gear is anything but antiquated.

The stations recently switched to a Broadcast Electronics AudioVault system for storage and playback of commercial



and liner audio. A BE CORE automation system handles programming of KWJJ(AM) outside of morning drive, while the KWJJ-FM music is played by live air personalities around the clock. FM music playback stays in the hands of jocks, with CDs and Denon CD players.

A string of improvements capped by the installation of a new Harris DX-50 transmitter has given the AM a dominant stereo signal at 1080 on the dial. Digital T1 phone lines carry audio between the studios and transmitter site.

The KWJJ-FM signal competes with the best in the market, thanks to a 1992 move to a shared-antenna facility on Portland's Healy Heights. Audio to the AM site is carried by 23 GHz digital microwave, backed up by analog telco circuits.

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