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Market Watch: New Orleans. Radio station owners are jazzing up the airwaves with new formats, new blood and an end to years of recession.

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SW Networks

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Focus: Forget the stuffy posturing and liner note soliloquies. Classical music radio is getting with the program in the 1990s.

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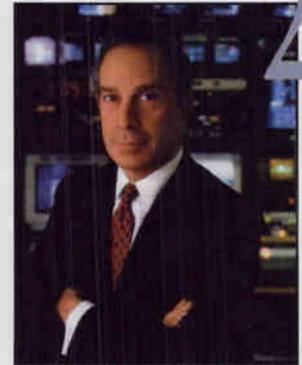
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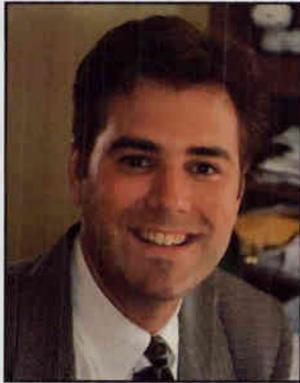


DOUBLE TAKE

“I don’t know much about radio stations and the people in them, but they don’t look like they accept new ideas easily.”

—Michael Bloomberg, Bloomberg Financial

See page 22.



Bloomberg Financial: Where The Big Apple Is Free

.....
by Charles Taylor

Attention! No—I repeat—NO articles on Michael Jackson appear in this magazine. There are no Michael Jackson interviews, no pictures, no Michael Jackson song lyrics. I promise, you're safe here.

Just back from a week's vacation in Montreal. Beautiful city, but a somewhat schizophrenic radio landscape between English-speaking stations with French-Canadian music, French-speaking with English-language music and the variations in between. As one who relishes a scan up and down the radio dial wherever I travel, I have to admit I was left a little flustered, since about the best I can do in French is, "Je voudrais une bouteille de vin, s'il vous plait."

A week before Canada, I spent a whirlwind couple of days taking our mission to the streets of New York. Had a great time touring facilities and talking with execs at some of the city's (and nation's) great radio businesses: Interep and Katz rep firms, CBS Radio and SW Networks (including a sneak preview of its just-launched Classic FM).

But perhaps most intriguing was Bloomberg Financial Markets, the company behind Bloomberg Information Radio. The empire's base at 499 Park Avenue could be plucked from a movie set. Stepping off the elevator, you look upon a bustling, ultra-contemporary lobby, complete with racks of juices, sodas, fruits, candies and snacks, free to employees throughout the day. All around the complex, saltwater fish tanks break up endless streams of computer terminals, I'm told because of their calming influence.

Spiral staircases lead from the center of the lobby to the network's newsrooms above and below, where reporters file stories to Bloomberg Business Radio digitally from

their desks; the anchor for the company's satellite-fed TV business reports, meanwhile, sits on the edge of another newsroom as the commotion behind him paints another Hollywood backdrop.

Perhaps most impressive, founder Michael Bloomberg's office is situated modestly amid the chaos, shielded only by glass and a door that sits open. Fran Sharp, head of WBBR-AM, New York's Information Radio flagship, commented that the company owes its runaway success to the fact that Bloomberg places few constrictions on new ideas. "We've gone from concepts to realities in just two months before," she told me.

Our New York correspondent Frank Beacham met the man behind the window and describes his roster of accomplishments in this issue of RWM. Make sure you read Bloomberg's controversial opinions on radio, an industry he intimates is afraid of its own future.

One last note: The Radio World Magazine is pleased to be a participant in a commemorative section on the 75th anniversary of commercial radio in the Sept. 4 issue of Adweek.

This comprehensive report will reach more than 100,000 advertising decisionmakers,

making it a definitive vehicle to applaud the advantages of radio. I'll be writing an article for the section; hope you'll keep an eye out for it. For more, see page 63 of this issue.



The e-mails are a'rolling in! You can reach me at CHUCKRWM@AOL.com



THE Vol. 2, No. 8, August 1995
Radio World
MAGAZINE

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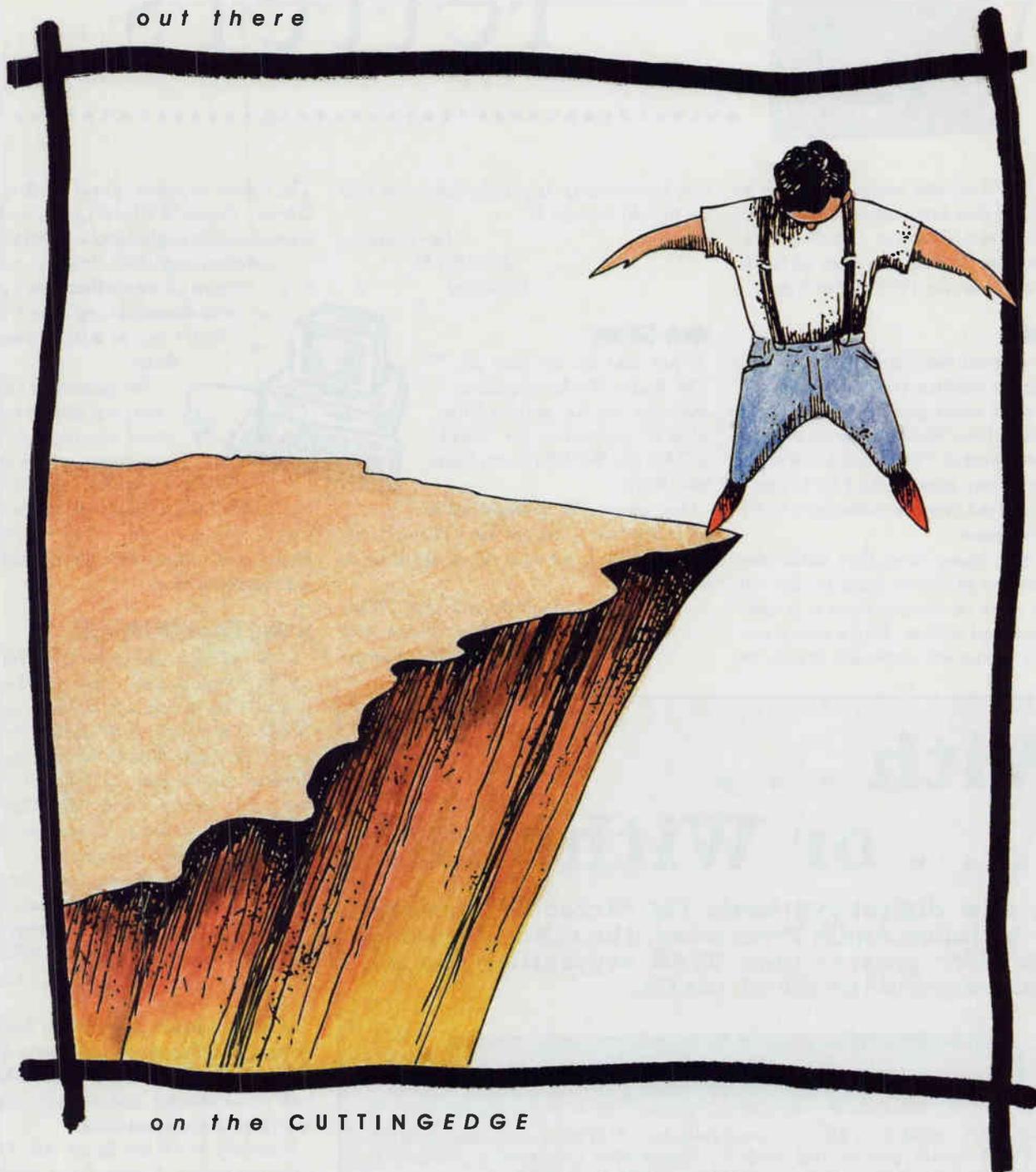
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The Radio World Magazine (ISSN: 1078-2184) is published monthly, by Industrial Marketing Advisory Services, Inc. 5827 Columbia Pike, Third Floor, Falls Church, VA 22041. Phone: 703-998-7600. FAX: 703-998-2966. Second class postage paid at Falls Church VA 22046 and additional mailing offices.

POSTMASTER: Send 3578 forms and address changes to The Radio World Magazine, P.O. Box 1214, Falls Church, VA 22041. Copyright 1995 by IMAS Inc. All rights reserved. For reprints contact: The Radio World Magazine.

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Letters

Editor's Note: Something strange is going on in Cleveland. All three letters appearing this month came from the nation's number 22 radio market. Can't wait to see what happens when we profile the city in our December 1995 Market Watch.

Kid Stuff

I really enjoyed the feature story on programming for children (Format Focus, July 1995). I can't understand why owners and programmers have been so slow to develop this valuable market. There are a lot of dying AMs that seem content just to become dinosaurs and not even try to develop a viable untapped audience.

I have two young sons, they both have radios they would like to listen to, but seldom turn them on because there is no programming aimed at them. Maybe your coverage of this format will spark new interest in

kids broadcasting, hopefully before my kids are too old to enjoy it!

Ken Robinson
WGAR-FM
Cleveland

Web Siting

I just read the last issue of The Radio World Magazine and wish you had included the WWW addresses for WKIS/WQAM and WNNX (To the Point, July 1995).

How about a list (perhaps quarterly) of Internet addresses for U.S. radio stations? I'd like to see what others are doing as well.

Chriss Scherer, CBRE
Chief Engineer, WMMS-FM
Cleveland



The Editor responds: Good thinking there, Chriss. Reach WKIS/WQAM at <http://www.satelnet.org/wqam/> and <http://www.satelnet.org/wkis/>. You can e-mail the station at wqam@satelnet.org and wkis@satelnet.org. Reach WNNX 99X's site at <http://www.com199x/>

The quarterly list is a great idea; rest assured we'll continue coverage of Internet radio issues as they progress.

In the meantime, take a look at MIT's WMBR site, which lists stations around the nation on the Internet: <http://www.mit.edu:8001/activities/wmbr/otherstations.html>

A Bad Case of Myopia

I just finished reading your Market Watch on Washington, D.C. How could any supposedly in-depth article not mention WGMS? Not only is WGMS consistently one of the highest-rated classical music stations in the country, its billing rank is in the upper reaches of all Washington stations, and it is the D.C. station that has been its format the longest.

I would hope that the writers of future market profiles will not suffer from such myopia.

Robert Conrad
President, WCLV-FM
Cleveland

The Editor responds: Respectfully, I hardly think "myopia" is an accurate tag pertaining to the coverage of any of the issues we explore in RWM. I take pride in our in-depth, feature-length coverage of issues impacting radio executives.

Hopefully you'll feel better, Mr. Conrad, when this month's Format Focus takes what I believe is a thoughtful look at classical music radio. And yes, WGMS-FM is included in the article.

Why Hold it in?

Address letters to The Radio World Magazine, 5827 Columbia Pike, Third Floor, Falls Church, Va. 22041; or fax: 703-998-2966; e-mail CHUCKRWM@AOL.COM.

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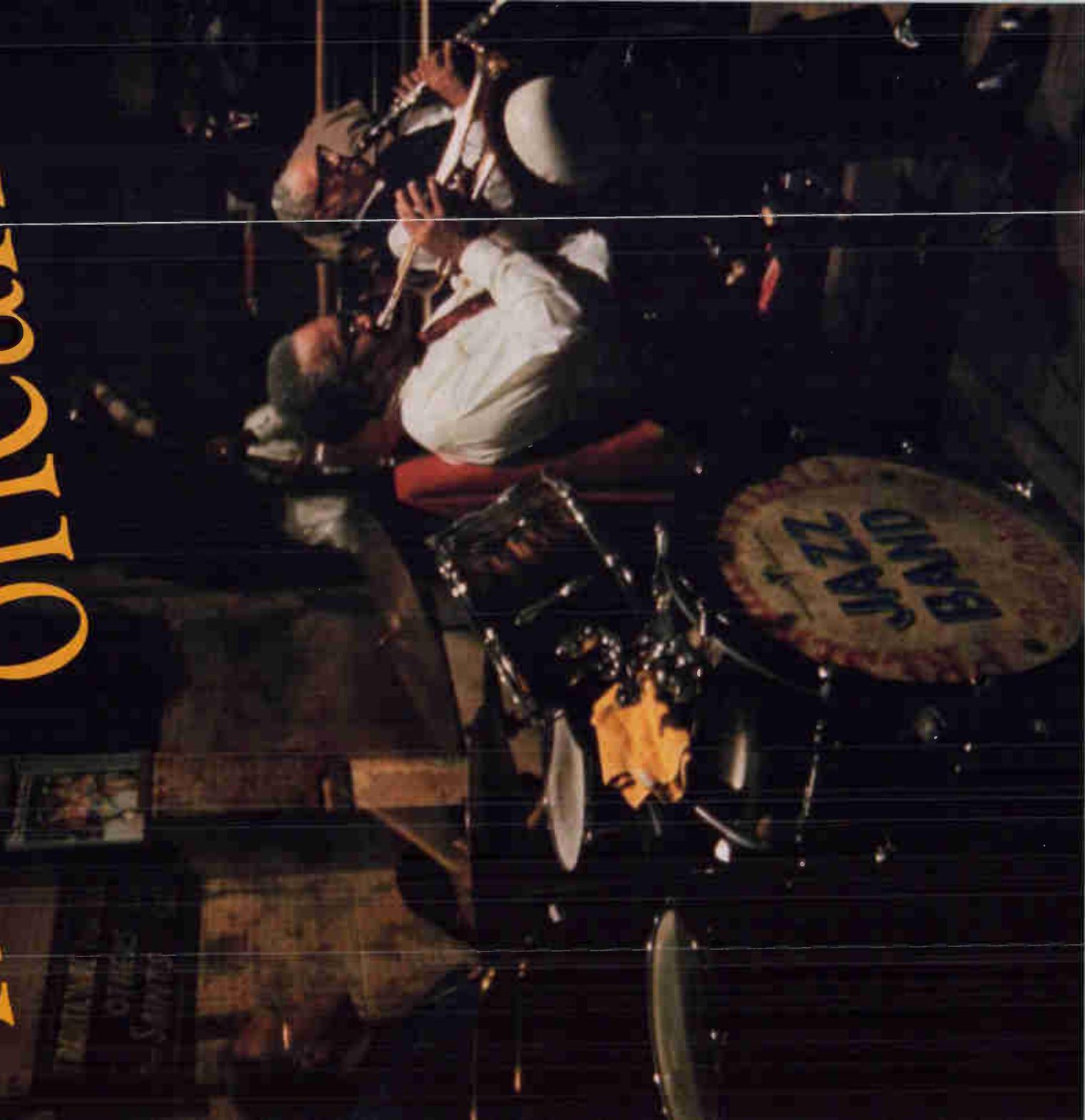


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new orleans



Big Owners, Big Revenues Jazz Up Market's Forecast



by Tawn Parent



Laissez les bon tamps rouler! That's Cajun for "Let the good times roll." It's an expression one hears a lot in New Orleans. And one that comes pretty easily to the lips of the city's broadcasters these days.

And why not? The country's 38th-largest radio market is reeling in about \$40 million annually after two years of double-digit growth, following several years of flat or declining revenue.

Casinos have come to town, tossing a new category of hungry media buyers into the gumbo of advertisers. And the market is coming off a hectic two-year buying frenzy, when stations were changing hands faster than you can say, "alligator sausage."

Several of the city's biggest stations are under new ownership, and some have made radical format changes (see sidebar). The market has emerged with stronger, better operators, poised for what they anticipate will be several years of continued growth as the New Orleans economy keeps getting stronger.

Duopoly crazy

New Orleans may be called "the city that care forgot," but local broadcasters have been anything but casual about expanding over the last couple of years.

The market has been swept into a flurry of consolidation as owners have scrambled to take advantage of the FCC's 1992 expansion of ownership limits. Some existing owners have beefed up holdings, while several of their smaller counterparts have taken the money and high-tailed it out of local radio.

"Critical mass, critical mass, critical mass," intones Marc Leunissen, local general manager for EZ Communications, which has three stations in New Orleans. "It's tough being a standalone FM operator."

The city's radio executives seem to agree that consolidation has improved the market. "There are people now with the resources to create better products," Leunissen says. "We're attracting better quality individuals and are able to provide better services. If you're undercapitalized, you could have trouble providing those things."

"Duopolies have put a lot of owners in a long-term thinking position," adds David Smith, general manager of nostalgia WBYS-AM and immediate past president of the Greater New Orleans Broadcasters Association. "You have owners who are really becoming entrenched. They have deeper commitments to New Orleans because of additional acquisitions." ➔

Five broadcast companies now dominate the local market. Together, they own or manage 16 of the city's 30 commercial stations: 10 FMs and six AMs, including the top 10 rated stations.

Five in charge

Among those top five: first, there's San Antonio-based Clear Channel Communications, which has the top-rated urban contemporary station WQUE-FM, number five R&B WYLD-FM and two AMs; second, Connecticut-based REP Southeast G.P., which owns number two-ranked country WNOE-FM and a smooth jazz KLJZ-FM; and third, Phase II Broadcasting, a New Orleans company that owns number seven adult contemporary WLTS-FM, as well as an oldies FM and a news/talk AM.

The fourth primary presence is Fairfax, Va.-based EZ Communications, which for 15 years was a single-station operator here, with just number six top 40 WEZB-FM. In the past few months, the company has picked up number three '70s WRNO-FM and WBYU-AM.

For the \$7.5 million it paid for WRNO, EZ got more than just a venerable radio institution. It also got Howard Stern. The company promptly moved the shock jock from WRNO to WEZB, marking the first time Stern has appeared on a top 40 station. Convincing him to make the switch added time—and dollars—to the sale.

"It was a hard deal to put together because of the Howard Stern complications," EZ President Alan Box said at the time. "We paid a tremendous amount of money to get him."

Group owner

St. Louis-based River City Broadcasting is the fifth dominant group owner in New Orleans, which, at press time, was in the process of buying Georgia-based Keymarket Communications. That purchase brings with it two New Orleans stations, along with two others River City picked up that Keymarket had been operating through local marketing agreements (LMAs). River City now has traditional powerhouse news/talk WWL-AM, urban contemporary KMEZ-FM, an adult contemporary FM and another news/talk AM.

"WWL helped make the Keymarket deal so attractive," River City Chairman Barry Baker said when the deal was announced in April. "One of the crown jewels of Keymarket is the WWL organization. I'm thrilled with them."

Nowhere else to go

Earnst James, Clear Channel's general manager in New Orleans, who just arrived early this year, says he is impressed by all the activity. James has 25 years of broadcast

experience in Chicago, San Francisco, New York City and Cincinnati.

"I see New Orleans as an exciting market, with River City buying all the stations it did," James says. "EZ has been aggressive in putting its package together. I think this market will increase in competitiveness."

And the market will continue to redefine itself as it reacts to all the buying and selling of recent months, he adds.

For now, most local broadcasters have no choice but to be sated. Having digested their limit of FMs, they must peck over the remaining AMs or wait for the FCC to raise ownership limits.

If that happens, the chase will be on for the two significant remaining FMs: number 13, album-oriented WCKW and unranked contemporary hits KHOM, both of which are licensed to small towns outside New Orleans.

"Being the last two available, they could command quite a price," EZ's Leunissen says.

Heal the wounds

The emergence of duopolies has helped heal the wounds that local broadcasters suffered in the 1980s. The FCC's docket 80-90 allowed signals from outside the city to flood the market in the middle of the decade, just when the oil and gas bust was gutting the economy across the Bayou State. Although no stations went dark, many were strained and some were on the verge of going under before working out local marketing agreements with more stable operators.

"The late 1980s and early 1990s were a very tough time for radio here," says Donald Cooper, executive director of the local

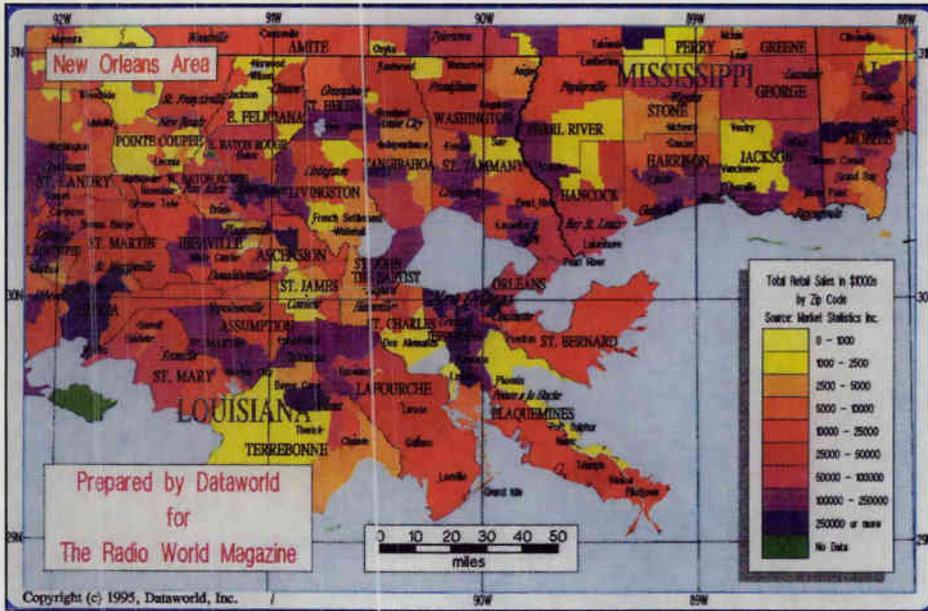
New Orleans Radio Market Overview

Station	AM/FM	Format	1994 Est. Rev. (in \$ mil)	Owner	Arbitron 12+ Winter '95
WQUE-FM	93.3	Urban	3.4	Clear Channel Communications	13.0
WNOE-AM/FM	101.1	Country	4.8	Radio Equity Partners	9.0
WRNO-FM	99.5	70s	1.9	EZ Communications	7.3
WWL-AM	870	News/Talk/Sports	8.9	River City Broadcasting	7.2
WYLD-FM	98.5	Urban AC	2.3	Clear Channel Communications	7.1
WEZB-FM	97.1	CHR	3.8	EZ Communications	5.4
WLTS-FM	105.3	Lite Rock	2.3	Phase II Broadcasting	5.0
KLJZ-FM	106.7	Jazz	0.6	Radio Equity Partners	4.8
KMEZ-FM	102.9	Oldies	2.0	River City Broadcasting	4.2
WTKL-FM	95.7	Oldies	1.8	Phase II Broadcasting	4.2
WLMG-FM	101.9	AC	4.5	River City Broadcasting	4.1
WYLD-AM	940	Gospel	0.6	Clear Channel Communications	3.2
WCKW-FM	92.3	Rock	2.0	222 Corp.	3.0
WBYU-AM	1450	Nostalgia	0.9	EZ Communications	2.8
WWNO-FM*	89.9	News/Classical Jazz	n/a	University of New Orleans	2.3
WZRH-FM	106.1	New Rock	n/a	Howes Broadcasting Co.	1.6
WWOZ-FM*	90.7	Jazz	n/a	New Orleans Jazz & Heritage Foundation	1.5
WBOK-AM	1230	Gospel	0.7	Willis Broadcasting Corp.	1.4
WSMB-AM	1350	Talk	0.6	River City Broadcasting	1.4
WTIX-AM	690	Business News	0.6	GHB Broadcasting	1.0



Stations are ranked in order of Arbitron Winter '95 12+ ratings. Information provided by BIA Publications, Inc. through its MasterAccess Radio Analyzer Database Software.

* Non-commercial station information furnished by the station.



broadcasters association. Annual revenue fell from the \$35 million range to below \$30 million during that period.

Mom and pops

But the disappearance of mom and pops has not come without a price, at least in the eyes of some.

"The market may be better served by duopolies, but there is an emotional yearning for the days of the independent operators," says one local radio insider.

A rebounding economy and the introduction of gambling have station owners predicting fair skies for the rest of 1995 and beyond.

However, Smith, GM at WBYU, disagrees. His family owned the nostalgia station for 14 years until EZ Communications picked it up in February. He has stayed on to run the station.

"I don't think anything has been lost," Smith says. "EZ relished the way we operated as a mom and pop. Even in a corporate culture, they're trying to hang on to that. They've asked us to continue to operate successfully without introducing any substantial changes."

Overall, the AM market appears to be alive and well in New Orleans, despite the fact that longtime ratings leader WWL has slipped in recent Arbitrons. The station that used to garner a 10 and up share 12+ slid into the 8.0

range and now is in the low 7.0s. The formerly top-ranked station ranked at number four in the Winter 1995 Arbitrons.

"They've hit a speed bump. They'll figure it out and correct it and be back in there, I'm sure," EZ's Leunissen says of the 50,000 W station, which reaches more than 40 stations on a clear night.

The New Orleans Saints may boost that effort. The station had rights to air the team's games for several years before losing them in 1992. This year, the Saints will be back on WWL, which had managed to hold on to many pre- and post-game listeners, thanks to colorful longtime sports announcer Buddy Diliberto.

Casinos ante up

A rebounding New Orleans economy and the introduction of gambling here have local station

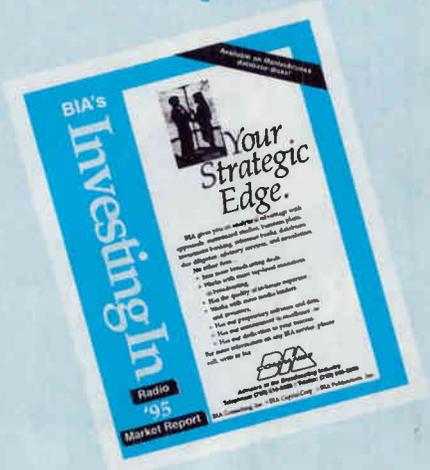
owners predicting fair skies for the rest of 1995 and beyond.

Six casino riverboats have started spinning their roulette wheels here within the past two years. Although three of those have since closed or moved away, operators expect the appetite for customers both in New Orleans and on the nearby Mississippi Gulf Coast to keep gambling advertising dollars flowing for the foreseeable future.

Harrah's opened a temporary casino in New Orleans in May. A permanent facility under construction nearby, will be the world's second-largest casino when it opens in a year. Harrah's plans to spend hundreds of thousands of dollars annually to lure gamblers through local media. ➔

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"I'm very bullish about the market," WBYU's Smith says. "The emergence of casinos is most dramatic. Even with the (gambling) reversals we've experienced, it will be a great addition to the business side. Nobody can deny it's infusing new dollars in the market."

It doesn't hurt that the economy is at its strongest in a decade, which means that other advertiser categories, such as health care,

retail and automotive, are thriving as well, radio executives say.

One blip on the otherwise clear glance into the future is a decline in national advertising dollars being pumped into New Orleans radio.

National advertising in New Orleans was down 14 percent for January through May, according to Miller Kaplan Arase & Co., a California firm that issues monthly

Radio Formats Run the Gamut

New Orleans may be the birthplace of jazz, and it may attract 400,000 visitors annually to its Jazz and Heritage Festival, but that doesn't mean jazz rules local radio.

In fact, the market's radio format offerings don't differ as much from other cities as one might expect, says consultant Mike McVay, who has worked with New Orleans stations.

The formats that do best here are urban and adult contemporary, he notes. An interesting battle is heating up in adult contemporary since a third player entered the fray in February, he points out.

Number seven WLTS-FM focuses on music from the '80s and '90s, which gives the station a hold on the 25-44 market, while the softer variety on number nine KMEZ-FM has won over the 45-54 group. Enter unranked KHOM-FM, a station that has bounced all over the format charts, which has launched a contemporary mix sound targeting the 18-24/34 niche.

Big enough

"You have three stations in that format, but the market is only big enough to support two," McVay says. KHOM, since it is based outside the city and has a weaker signal, is the least likely to survive, he predicts.

"When the dust settles, KHOM will go off into something else," he says. Country wouldn't be a bad destination. The city has had just one country station for the past year, but could easily support another, he says.

WNOE-FM has dominated New Orleans' country niche for years. Its most recent contender, sister station KGTR-FM, made the mistake of playing the same hot country hits. But there is a sizable group of listeners interested in hearing songs recorded more than six months ago, McVay says. "What happens to the ones that are two or three or five years old? They disappear. If there was somebody playing those older ones, they would get listeners."

Although he thinks there also are opportunities for news/talk on FM or maybe an oldies station, McVay is putting his bets on country.

Several other New Orleans stations have changed their tune in recent months, with mixed success.

The most radical of those was WRNO-FM's abandonment of its 28-year rock history in

favor of a '70s format with no announcers.

"WRNO's switch shocked me," McVay says. "That was an internationally known rock and roll station. When you talk about rock radio, the stations that always come up are WMMS Cleveland, KROQ Los Angeles and WRNO New Orleans."

Time will tell

Time will tell if WRNO's switch from "The Rock of New Orleans" to "The River" will pay off for owner EZ Communications, which changed the format when it took over the station in January. The change did not win universal praise from local radio executives, one of whom audaciously called it "a stupid move."

WRNO may find a single-decade format too limiting, McVay predicts. Most of the 1970s stations that are successful have a classic-rock bent, although a lighter '70s approach is doing well in Tampa, Fla.

EZ, however, calls the move a "grand-slam homer." The company conducted focus groups on the 1970s format in New Orleans three times in two years and each time, the result was the same: People liked it. The format already has proved successful at EZ stations in Charlotte, N.C., and Pittsburgh.

"We didn't think it would do half of what it's doing," says General Manager Marc Leunissen. "We thought if we were real lucky, we'd be in the top five." The station's 12+ audience share shot up from 3.8 percent to 7.3 percent between the most recent Fall and Winter Arbitron books. The station's rank went from number 11 to number three.

The book also showed that listeners 25-54 tuned into the station for an average of more than 10 hours a week.

Enough product

"There are some naysayers who say it'll burn. But there is enough product out there. It's 10 years' worth of music," Leunissen says.

Another station raving about its makeover is former country KGTR, reborn a year ago as smooth jazz KLJZ. Its 12+ Arbitrons jumped to 4.8 in the most recent Fall and Winter books. It had been holding steady at about 1.4 for the previous several ratings periods. The light jazz format has proved successful in such other cities as Jacksonville, Fla., Atlanta and Washington, D.C.

—Tawn Parent

KKZZ/KELF(FM), Oxnard-Ventura, California from **Golden Bear Broadcasting**, Lawrence Patrick, Receiver to **Gold Coast Broadcasting Co.**, Carl Goldman, John Hearne and Gastone Rossilli, Principals, for \$1,200,000.

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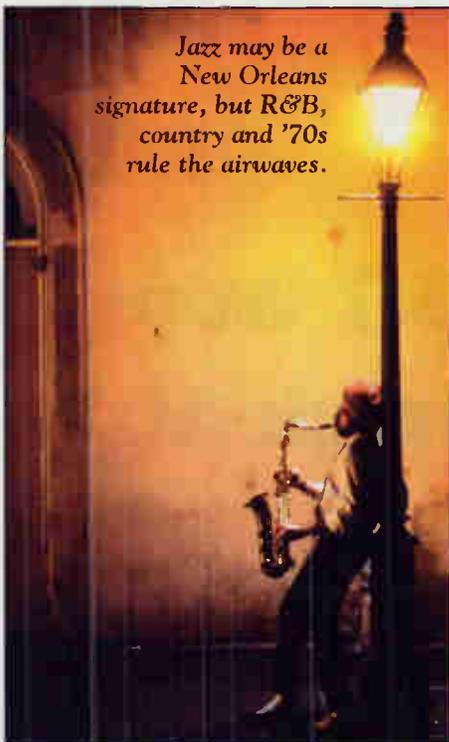


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Jazz may be a New Orleans signature, but R&B, country and '70s rule the airwaves.



revenue reports on the radio industry.

Most other cities are seeing significantly more national dollars than last year, says Dave Kaufman, president of Major Market Radio, a New York-based national radio representative firm. The problem in New Orleans doesn't seem to follow any pattern with regard to geography or market size, he says.

"I honestly don't have an answer. It just seems that the dollars aren't being spent," Kaufman says. Local general managers say they are equally mystified. That downward trend follows two years when national spending in New Orleans rose more than 12 percent.

Still, that's not enough to shake the long-time players out of this market.

New Orleans Financial Snapshot

Market Rank: 38
Revenue Rank: 36
Number of AMs: 16
Number of FMs: 16

Revenue 1991: \$32.3 mil.
Revenue 1992: \$33.5 mil.
Revenue 1993: \$37.7 mil.
Revenue 1994: \$42.0 mil.
Revenue 1995: \$45.4 mil. est.

Revenue Growth
88-93: 6.1%
94-98: 7.5% est.

Local Revenue: 80%
National Revenue: 20%

Source: *Radio World*

"When I came here, a number of people told me New Orleans was very different and was unique into itself," Clear Channel's James recalls of his arrival here eight months ago. "And I said, 'Yeah, everybody says that about their marketplace.'"

But he soon discovered that New Orleans is different, and not always in ways that are easy to explain, or understand. "There is a kind of pride and ownership of the marketplace. The city is very protective of its own. It has a unique style about it," James says.

It may have something to do with the stability of the population (otherwise known as the fear that they don't make shrimp Creole like this anywhere else).

"People stay here," James adds. "Their fathers were here, their mothers were here. They grow up here. They live here and marry each other and do business here." ☺

Tawn Parent covers media for New Orleans CityBusiness, where she serves as associate editor. She promises: no hurricanes during the writing of this article.

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Miami's Romance 106.7 Woos Wide Demo With Spanish AC

by Doug Hyde

Ballad-Heavy WRMA-FM Romances All Ages To Become Top-Rated of 13 Spanish Outlets

With its sunny, white beaches, outdoor cafes and palms blowing in the breeze, Miami has always been a city where romance is in the air.

Now, thanks to Spanish AC WRMA-FM, romance has also taken a place on the air. The ballad-heavy "Romance 106.7" (say it, "roh-mon-say") represents yet another niche carved out in a market supported by 13 Spanish radio signals, each aimed at a specific audience.

Formats such as news/talk, sports talk, religion, and Hot AC are all represented on Spanish Radio in the Miami/Ft. Lauderdale/Hollywood market. Fragmentation has even led to the targeting of specific ethnic groups within the city: WQBA-1140 AM prides itself as La Cubanísima (The Most Cuban), while WSUA 1260 AM targets Miami's growing Columbian community. Meanwhile, hybrid formats have evolved, such as Super Q WQBA-FM 107.5, featuring both English and Spanish hits with talk sets in both languages.

From LMA to Romance

In addition to WRMA-FM, owner New Age Broadcasting is a duopoly partner with Spanish CHR WXDJ-FM, El Zol 95. The company arranged an LMA with Romance 106.7 from EZ Communications in August 1994, when the station was mainstream AC as WTPX-FM Tropics 106.7, on the losing end of a 25-54 dogfight.

New Age President Russ Oasis, upon acquiring the facility, devised a plan to make 106.7 FM a major player in the Miami mar-

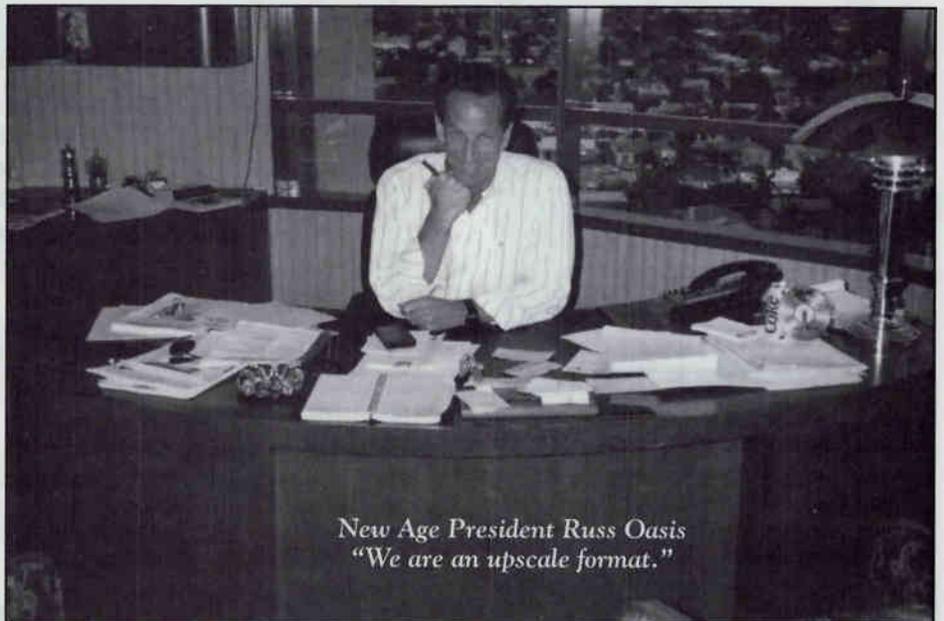
ket. It began after SBS-owned competitor WCMQ-FM 92.3 switched from a ballad-heavy Spanish format to a short-lived stint as Mega 92, a Spanish-English hybrid format similar Super Q's format today.

Not only did Oasis attempt to pick up listeners disenfranchised by WCMQ-FM's change in focus, but he also isolated an area unserved by Spanish FM market leader Radio

Abrahamson, "After 92 had gone after WXDJ, they left an enormous hole in the market. We decided to fill that hole."

But filling WCMQ-FM's musical shoes as a ballad-oriented Spanish music format seemed an unlikely pathway to success; FM 92 struggled to break a 1.0 share in the Miami metro. Oasis theorizes, "(WCMQ-FM) didn't do a very good job. They didn't satisfy the needs of the format listener."

Consequently, Oasis sought to take a different approach in serving this disenfranchised audience. According to Program Director



New Age President Russ Oasis
"We are an upscale format."

Ritmo (Rhythm Radio) WRTO-FM 98.3.

"Ritmo was playing mostly salsa and merengue; no one else was playing ballads," Oasis says.

Adds WRMA General Manager Kymm

Keith Isley, Romance 106.7 set out from the beginning to create a Spanish radio niche that would appeal to the marketplace as a whole.

"We operate as a general market radio station with the same values and

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information that everybody else would use. It's just being done as mass appeal radio," Isley says.

Oasis echoes the credo: "Many of the other stations see radio and radio formats as ethnic issues. I see radio as broadcasting."

Gold-driven approach

Positioned on-air as, "Only ballads and romantic music—your music on the new Romance 106.7," Isley uses a gold-driven approach on the station. About 70 percent of the 600 songs in its library date pre-1993, with a current playlist of 12 cuts rotated once every five to six hours.

Romance's core artists read like a who's who of the world of Latin music—from local talents Gloria Estefan (who started her career singing Latin music before the days of Miami Sound Machine), and Julio Iglesias, who resides with his family on Miami Beach. Nationally recognized Latin artists like Luis Miguel, Roberto Carlos and Byango are also commonly heard on Romance 106.7.

"We'll look at the Billboard Latin charts, but they have so little to do with this market and stations in general that they're not much value to us," Isley says. More often, the playlist comprises music from various Latin-American nations.

Aside from the musical content of the station, Romance boasts a strong on-air lineup. Isabel Quintero, formerly a weekend talent on Cox-owned AC WFLC-FM Coast 97.3, hosts morning drive, followed by Rojelio Alfonso, formerly of WCMQ-FM. Nancy Elias, a Cuban exile formerly heard on WQBA-FM, carries the station through South Florida's busy afternoon rush hour, then Alfonso returns to the airwaves to host "Recordando con Romance" ("Remembering With Romance"), an hour-long weeknight show featuring Spanish-language oldies from the mid-1960s to the mid-1970s. Finally, Julio Antonio, formerly heard on sister station WXDJ, handles late nights; and Juan Murillo hosts overnights.

Even with such a seasoned air staff, Oasis stresses that it's the music and not the personalities that makes Romance stand out amid the deluge of Spanish stations in Miami. "Common sense led to our less-talk approach," he says. "It was the backlash effect of thinking that in Spanish radio, listeners were more interested in personality than music."

Obviously, the philosophy is working, judging by WRMA's Arbitron ratings. In Winter 1995, the station ranked number three 12+, only behind R&B leader WEDR-FM and AC WLYF-FM.

Perhaps most significant, Romance is the top-rated Spanish station—AM or FM—demonstrating a strong across-the-board

showing, rare in this era of fragmentation and target marketing.

The only downside to WRMA's success, especially 18-34, is its impact on WRMA's duopoly partner, Spanish CHR WXDJ. According to Oasis, "Romance has bitten into the El Zol (WXDJ) audience. We've sacrificed about 25 percent of El Zol's audience to Romance."

Revenue pie

Even so, the station's success has ultimately added to New Age's revenue pie. "We've been sold out starting in January/February,"

Abrahamson says, noting that Romance's new accounts have included car dealers, developers and higher-class restaurants, both in Miami and in suburban Boca Raton.

"It's been very good for sales," Oasis echoes. "We are perceived as an upscale format. You cannot buy Spanish radio in Miami without having to buy one or both of our stations. Our duopoly with El Zol and Romance makes us the number one and two Spanish stations in the market. We've been careful and fortunate." 

Doug Hyde is a junior majoring in communication and English at the University of Miami. He is underwriting director and an air personality for the student-run radio station, WVUM-FM.

Romance
106.7 FM

Sample Hour Playlist Weekday, 3-4 p.m.

Si la vieras con mis ojosDyango
Burbujas de amor ... Juan Luis Guerra & 440
No me queda másSelena
La primera vez José Luis Perales
Inolvidable Luis Miguel
Bailando con Ana Sergio Dalma
La vida sigue igual Julio Iglesias
Para que te quedes conmigo ... Daniela Romo
No me dejes Roberto Carlos
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¿Y que? José José
Quiéreme siempre Paloma San Basilio

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Store Counts
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Just Don't Call Him A Radio Broadcaster

by Frank Beacham

For Michael Bloomberg, Radio Is Just One Element of a Multimedia Empire

As the radio industry eyes the future of digital broadcasting, Michael Bloomberg is looking more and more like a modern-day broadcast pioneer.

Last year, Bloomberg earned himself a place in history as America's first radio broadcaster to offer interactive audio programming that could be accessed over a computer network. Now, Bloomberg's WBBR-AM, New York, is being syndicated to 49 American commercial radio stations, National Public Radio, the Voice of America, Armed Forces Radio and foreign outlets in Brussels, Paris, Madrid and Singapore.

In addition to the radio outlets, WBBR is delivered along with Bloomberg's video service to all the direct-to-home satellite customers of Hughes' DirecTV.

Interactive version

Bloomberg, who paid \$13.5 million for the transmitter and frequency (1130 AM, 50,000 W) of the former WNEW in the fall of 1992, created WBBR—Bloomberg Business Radio—and began broadcasting a business-oriented format on Jan. 3, 1993. The station uses information produced each day by Bloomberg's 250 business reporters in 42 bureaus around the world.

He also delivers an interactive version of the radio station's audio segments to customers of "The Bloomberg," a leased multimedia computer terminal that provides on-line business and financial information from around the world to Bloomberg's clients in the financial industries. By typing "WBBR" on the terminal, the user is presented a

menu of audio reports from the station that can be played through a speaker at a single click of a button.

Bloomberg terminals, which rent for about \$1,000 a month, are found in nearly every North American bank, insurance company, broker/dealer and investment management office. Special versions are available for radio stations that allow news departments to use both text and audio feeds.

A former trader and information systems specialist who was fired by Saloman Brothers in 1981, Bloomberg pooled his knowledge of financial markets and computers and started his business news service at the age of 39. In addition to his computer terminals, Bloomberg's information is distributed extensively throughout the world as sound, video and print media. Readers of 62 U.S. and international newspapers receive Bloomberg information, as well as television viewers on PBS, CNBC and USA Network. When he expanded into radio in late 1992, Bloomberg abandoned traditional broadcast operations and created a new breed of radio stations.

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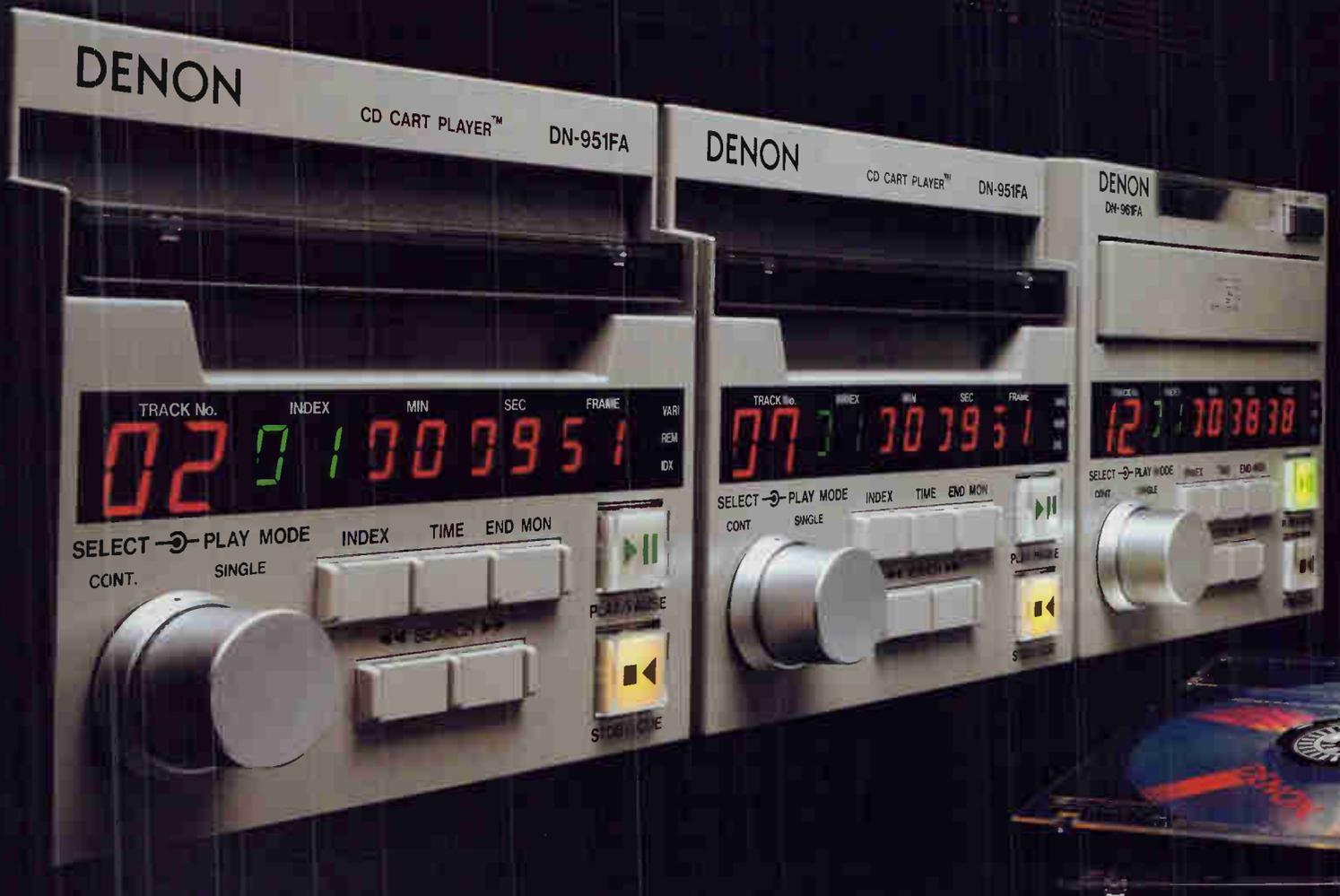
Each reporter sits in an open cubicle equipped with a PC, boom microphone,



*The man himself:
Michael Bloomberg*

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Though he may have the distinction of being America's first multimedia radio broadcaster, Bloomberg doesn't consider himself a radio broadcaster at all. Instead, he sees himself as an information provider who uses the best technology available to effectively distribute his information product.

"When I bought WNEW, I never looked at its books," says Bloomberg, who contends he couldn't care less about how the station performed in a traditional broadcasting sense. "I'll argue I did not buy a radio station. I didn't buy its studios, music, format, people, reputation. I didn't even want its call letters. I happened to buy a piece of equipment over in a swamp in New Jersey and the federal government gave me a license to run the damn thing."

Audio over computer

Bloomberg says he decided to offer WBBR's audio over computer after seeing lots of stories in the press about multimedia and information on-demand. "You'd have to be in a real vacuum not to have seen this," he says.

Even with repeated calls through the years by the National Association of Broadcasters (NAB) to encourage its member radio broadcasters to offer over-the-air multimedia services, Bloomberg says he doesn't really expect WBBR to become a model for other types of broadcast information providers.

"I don't know much about radio stations and the people in them, but they don't look like they accept new ideas easily," Bloomberg says. "And it's funny because it's an easy business to get into. Lots of radio stations don't make money, so you don't need lots of money to go take over one. And it's easy to get content."

"I went to an NAB convention in New Orleans," he recalls. "What struck me was that there hadn't been a good idea since 1929. When you talk to people, their whole thought process was how do we do well within the constraints of what we've been doing. Nobody ever looked at the forests. These were tree people."

In a recent interview, Bloomberg offered The Radio World Magazine a progress report on his media empire:

Q: You are now being carried by DirecTV on direct-to-home satellite. How's it going?

As for the numbers, you can see how many dishes they've sold (one million in 10 months.) We are part of the basic package for the Hughes side of the direct-to-home satellite. Does anybody listen and watch? Yes.

If you want continuous direct access to weather, sports or the financial markets, you can't get that—if you think about it—on any other station. You can wait until they come to that segment, but you won't find the continuous programming we carry. (Bloomberg carries multiple windows

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TOTAL Trade Balance	-\$9,012

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For the other broadcast realm, there's Bloomberg Information TV.

offering simultaneous video, news, weather and sports on a single video screen.)

And their news tends to be the sensational O.J. kind of stuff, which we do very, very little of. We do a lot more stories and a lot more serious stories. I'm not clear what percentage of the public wants the more serious stuff, but if you want what we sell I don't think it's available any place else.

Q: So is it a success at this point?

Oh yes, I'm ecstatic. I couldn't be happier. We're expanding it. We just announced that starting July 1, that same programming is going to be on the USA cable network nationwide—it gets to 62 million homes—for an hour and a half in the morning, 5:30 a.m. to 7 a.m. on both coasts.

Q: WBBR's news programming is now being distributed throughout the world. How is that "superstation" concept working out?

Yes, we are syndicating to radio stations as well as carrying programming directly to listeners. Stations can take a feed or they can use individual stories as they like. If

they want lifestyle stories, they can go over to our terminal and decide which ones and take them straight out of our terminal. They can take a feed for every hour. The financial market segment comes up every 15 minutes.

A lot of stations are taking the feed and running it as we send it out. A Boston station takes it from 4 in the afternoon right around the clock until 9 the next morning.

Q: Can a station that takes the WBBR feed localize it?

In New York we do local weather, traffic, sports and news. We overlay that local material for the national feed with more generic national stuff. A station can choose to overlay its own local material in these spots if it likes. But nationally you would not hear the local New York stuff.

Q: At the last NAB Spring show in Las Vegas, the radio industry saw the reality of digital broadcasting and it's clear now that some broadcasters are eyeing the kind of operation you've built.

How do you see this concept of multi-media broadcasting changing the financial model for the traditional radio industry?

Because technology is now permitting it, we are heading in the direction of giving people more of exactly what they want. Everybody thinks that's great. But if you think about the ultimate place you wind up, each of us gets something different. Therefore, the audience for any one thing is so small that you can't attract enough advertising dollars to produce the programming that you want to see.

What's happening is you are getting more niche product and a bigger percentage of the public is watching or listening to niche product.

Over time, if you look at our strategy, we have chosen a very small niche market, namely those people that don't want wall-to-wall O.J. Nobody else satisfies that audience, so we have it to ourselves.

Q: Is your concept to produce highly specialized content and to deliver it in as many ways as possible?

I hope we have figured out a way to afford to do our programming at a level that our audience size will support. We do it by using a lot of automation. We do it by having everybody on the staff do everything. The radio reporter does television reports. The

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And lastly, we find multiple ways to sell the same product. The same story appears on radio and television. It appears on public television and on commercial television. It appears in produced pieces that other stations use and appears again on DirecTV.

Q: When WBBR goes digital, you could publish a newspaper over it as easily as sending out audio program-

ming. What will you do at that point when you can send digital bits over the air?

You assume by that question that the world is going to change when one medium—like radio—changes. The fact is there are lots of ways to get bits of data out there. There are bits of data carried on the sideband of television signals already. There are bits of data you can send over cellular phone. Even an analog phone can carry digital data.

I think the great change in radio is going come from satellite to your handheld radio. That will make a very big change because when I travel in my car I won't have to change radio stations. I can say I want country western and it's going to stay with me the whole time.

The radio people fight this because they worry about how they can sell advertising locally. Maybe the answer is they can't. But I'm not so sure you can't have other technologies and insert local material.

You don't have to beam the same radio signal to the entire country. You can base commercial distribution on the location of a car. You ask, how does the satellite know where the driver is? Just remember that in two or three years every automobile in the United States is going to be sold with a GPS (global positioning satellite) receiver and a moving map. A third of all the new cars in Japan are already sold with these. Oldsmobile is advertising them here in the United States. This is going to happen.

If your automobile always knows where you are, you can instruct the satellite to send a local signal. That could be a condition of your receiving the broadcast.

Usage gets changed based on functionality that technology provides. It's not clear whether you'll also be able to have local news and local weather and local road conditions inserted into a national signal. Each of us would get a different local feed depending on where we are.

Q: What's the most important trend we should look for in radio?

What we really need in both radio and in television is to change a sequential-access medium to a random-access medium. Newspapers are random-access. If I want the sports, I go straight to the sports.

If I listen to a sequential-access medium like radio or television, I've got to wait until you get through the local news, the international news, the commercials, the record—whatever is playing—until you get to my sports. And then if the phone rings or if I leave to get a beer, I've missed it and will have to wait until the next cycle. With the newspaper, I can go back and reread that column.

Technology allows us to change from sequential-access to random-access. That's where we are. We have random-access radio right now.

Frank Beacham is a New York-based writer, director, producer and consultant. He is a regular features correspondent for The Radio World Magazine.

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22-25 **aug.**

BIRTV '95, China World Trade Center, Beijing. The 1995 Beijing International Radio & TV Broadcasting exhibition is organized by China Central Television (CCTV) and China Radio and TV Co. for International Techno-Economic Cooperation (CRTV). Contact organizers in China at +86-1-609-2783/609-3207; fax: +86-1-609-3790.

Don't forget to send a card! The Radio World Magazine celebrates its first anniversary.

6-9

NAB Radio Show, New Orleans, La. The NAB will join forces with SMPTE, SBE and RTNDA to produce the second World Media Expo, a fall radio and television exhibition and conference, now deemed the fourth-largest industry gathering in the world. See preview in this issue. Contact the NAB in Washington, D.C., at 202-429-5409; fax: 202-429-5343.

14-18

IBC, RAI Exhibition and Congress Centre, Amsterdam. The 1995 International Broadcasting Convention is one of Europe's premiere broadcasting shows. Contact the IBC Convention Office in London at +44-71-240-3839; fax: +44-71-497-3633.

21-dec. 13

Arbitron Fall Book

23-26

Nordic Sound Symposium XVI, Bolkesjø Mountain Hotel, Bolkesjø, Norway. The 16th Nordic Sound Symposium and Exhibition will focus on new techniques, new equipment and new ideas in the audio/broadcasting fields. Contact the symposium committee in Norway at +47-6679-7730; or fax: +47-6679-6154.

We want to know! Please fax event announcements to 703-998-2966; e-mail to 74103.2435@compuserve.com; or send to The Radio World Magazine, P.O. Box 1214, Falls Church, VA 22041.

Speed in Accessing Information Sets New Parameters for Radio

If you listen to today's growing ranks of computer technology experts, they will tell you that the future (in media) is now!

What they are referring to is a new interactive media paradigm for audio, visual and text services that has the ability to provide consumers with a variety of information quickly and efficiently.

Indeed, there are many broadcast and marketing executives who believe the day is fast arriving when many homes in the United States, Canada and throughout the modernized world will be equipped with "smart receivers." This refers to a multimedia personal computer unit—linked to other computer users by the global computer network Internet—which will meld computer technology with that of cable/phone systems and radio and television broadcasting, all of which are "real-time" technologies.

Meanwhile, new computer chips are being developed every 18 months that continue to accelerate the access of information for the general public/consumers, who become more used to the efficiency of speed with each passing day.

In view of this advancing information technology, radio must be able to extend beyond its traditional broadcast role in order to be a major player in a new, evolving multimedia environment.

On-line with consumers

A key first step for radio's foray onto the high-tech playing field occurred this year as stations began to strengthen their information and entertainment roles—both through audio and text—by establishing themselves as a communications force on the Internet. The move allows radio to take advantage of new, untapped listeners and advertiser promotional opportunities.

Other radio-oriented innovations that can be part of the "smart receiver" concept in the near future include the digital transmission of data or text information over FM subcarriers direct to PC computers equipped with FM receivers. The data can then be stored for future use.

This method of distribution can be done either through the already-established Radio Broadcast Data System (RBDS) technology or through proposed high-speed FM subcarrier technology.

If radio's role in the current multimedia explosion continues to expand, the industry will soon emerge as a principal information source that can either be accessed by consumers conventionally through the airwaves or through cable/phone lines into a fixed location.

On-line with advertising

To effectively compete in an increasingly competitive advertising arena, radio must also look to hasten the process of receiving advertising spots for airing. One way is to electronically link advertising with stations—both local and national campaigns.

This procedure, which replaces multiple shipments of tapes via express services, is already taking place. Case in point is the relatively new, terrestrial-based commercial delivery system devised by San Francisco-based Digital Generation Systems. (referred to as DG Systems).

This is a centralized, controlled process that begins by having the advertising agency or production house of record send a digital master tape of the commercial spot to DG Systems over a high-speed telephone link known as Integrated Services Digital Network (ISDN) lines.

As part of the procedure, the agency or production house would also send DG Systems the list and location of stations carrying the particular spot or campaign as well as appropriate traffic instructions.

DG Systems, in turn, delivers the CD-quality audio and instructions to subscribing stations via dedicated phone lines, usually the same day within two hours (if requested) or the following day. They are received by the station over DG-provided receive playback terminals (RPTs).

According to Ann Marie McGee, director of marketing for DG Systems, nearly 3,000 stations in the U.S. and Canada have signed up for the service.

"This DG network operation for delivery of commercial spots will help radio stay in the forefront of technological innovations," observes DG Systems board chairman Dick Harris, president of Harris Classical Broadcasting in Milwaukee and former chairman of Group W Radio.

Linking programming with stations

Efficiency and speed are taking center stage on the programming side as well.

For receiving certain syndicated programming and/or live remote broadcasting, including interviews conducted from outside the studio and play-by-play sports, a large measure of both local- and network-level radio executives have been turning to the recently developed ISDN network technology.

In 1995, these digital-quality, high-speed telephone lines, which can also accommodate stereo transmissions, are gradually supplanting satellite technology as the primary, point-to-point (from program source to station) distribution vehicle.

In many cases, costs for ISDN hardware and lines are lower than that of satellite hardware and time.

ISDN phone systems, which are available from many regional bell companies as well as from long-distance phone carriers for international service, can transmit both voice and data information instantly to stations. ➤

Some broadcasters view this broadcast/telephone interface as a reliable backup mechanism to their current satellite system.

Most network services, however, continue to use satellite technology for simultaneous point-to-multipoint feeds direct to affiliated stations.

Futurescope: Radio Value Likely to Climb When Ownership Caps Are Lifted

If many members of Congress have their way, the abolishment or major relaxation of local and national radio ownership caps will soon be a reality.

In the aftermath, there will likely be a greater concentration of ownership. And with more open competition and potential buyers aiming to capture larger shares of advertising in key markets, look for values of desirable radio properties to significantly climb, perhaps as much as 25 percent. That means sale prices for many stations may once again exceed 10 times their cash flow.

Both the Senate and House passed differing versions of deregulatory communications bills in the past two months, each calling for sweeping changes in the telecommunications field. Both bills eliminate current radio ownership limitations. The next step is a House-Senate Conference Committee compromise on the bill.

If the radio ownership provision (or variation of it) is retained in a final bill and that bill is passed by Congress and signed into law by President Clinton, station operators see the aural medium becoming more competitive in dealing with other advertising-driven media and with new satellite digital audio services that loom on the horizon.

Less restricting ownership rules would serve as the backdrop for a financially sound industry well into the next century. They will fundamentally restructure the radio ownership landscape, perhaps for a final time, redefining the term mega-group as it applies to radio.

"There are many companies making their growth plans based upon the fact that some changes in the radio ownership rules are now inevitable," notes media broker Dick Blackburn of Blackburn & Co.

Marketing Snapshot: Why Advertising Works

In any given week, practitioners in the electronic media hear their share of dubious statements from large corporate entities and local retailers concerning the perceived clutter and potential effectiveness of advertising in today's data-rich society.

Of course, radio sales executives emphasize the many advantages the aural medium has over conventional television and cable, including immediacy (for point-of-purchase messages and last-minute copy changes), less commercial units per hour than television and mobility (radio's reach in the office and/or car.)

Although the advertising world is constantly being

challenged by today's new information revolution, the following comments offer reasons why advertising continues to excel in a free-market-based economy.

This excerpt is taken from an address on a new world order in advertising and media, delivered by marketing expert Peter Sealey, former senior vice president of global marketing for Coca-Cola USA, at the Promax Conference and Exposition in Washington, D.C., in June.

Sealey states: "Advertising is a force for good in both our society and in the world. Advertising is, next to the forces of liberty and respect for the sanctity of the individual, among the more positive forces in the world today.

"Advertising is the global 'ballot box' that offers up the alternatives of a free market to consumers everywhere. Advertising is the vehicle through which individuals decide how to cast their economic 'votes' for the products and services that add variety and texture to their daily lives.

"More importantly, advertising is very culturally imbued. It is rich in symbolism. Advertising suggests a lifestyle, the way people interact, the diversity of mankind. It is a powerful window of life to people everywhere. It is the electronic village where dreams of a better life are created.

"All over the world, the totalitarian, choiceless, planned societies—societies without advertising—simply cannot compete with those of us who enjoy the freedom and force that advertising offers in a market economy. It is a noble and worthy profession."

Perhaps this description of the advertising process in today's free-market economies should be distributed to all radio sales personnel as a way to further fuel selling and marketing goals.

(Peter Sealey currently serves as a consultant to Digital Pictures, San Mateo, Calif.)

The Landscape

Managing vs. Leading in the Workplace: In today's ever-evolving service-oriented business environment, corporate managers are not necessarily considered company leaders and vice versa.

According to the American Society for Training & Development, there is a distinction between the terms "managers" and "leaders." The Alexandria, Va.-based trade group notes that managers are those "charged with the control of tasks and the direction of people to carry out (those) tasks. Within their frames of responsibility, managers always have discretionary power or a range of actions they may take, but do not have to take."

Leaders, on the other hand, are those people in a company who have the power of position to carry out a vision "that moves the organization to meet its goals." 

Vincent M. Ditingo is a business writer and media consultant, as well as an adjunct assistant professor of communications at St. John's University in New York. He authored the new Focal Press book, The Remaking Of Radio, which addresses the restructuring of the radio business during the 1980s and early 1990s.

Management Journal appears monthly in The Radio World Magazine.

Searching for Your Next Sales Star?

Take a Look Behind the Mic

by Kris Cantrell

Are you plotting again? There's an opening on the sales team and you're working up a sweat trying to figure out where to find your next star. Maybe you could steal Rachel Renowned over at KZIP. Or how about Chris Contract at WWIN? Maybe there's someone at the local newspaper or the Fox TV affiliate.

Our best potential sales trainees are often tucked away in the control rooms of our radio stations.

Hold on a minute. Whatever happened to the lesson we all learned from "The Wizard of Oz": You never need to look any further than your own backyard.

Very often we struggle to find applicants who understand the concept of radio—how it works, how people respond. Our best potential sales trainees are often tucked away in the control rooms of our radio stations.

Jocks know the terrain; they've walked it backward and forward. They can cut their own spec spots. Some can even create them spontaneously for a client. Do you have a potential sales superstar? The following

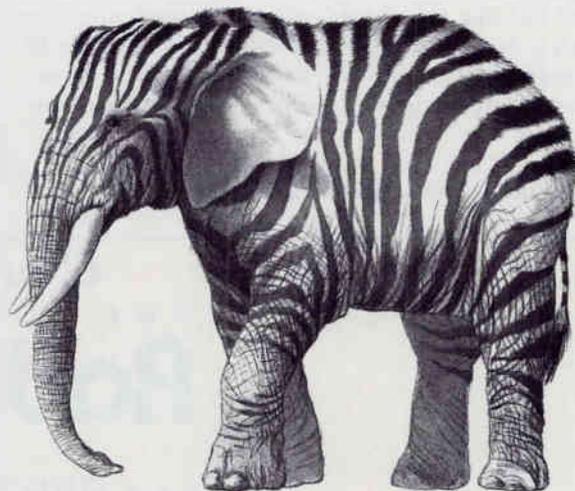
signs could be an indication of bottom-line success:

Ambitious Homebody: This is the air personality who loves the station and the area where he or she lives. This staffer wants to

move up in the business, but doesn't want to leave the company or his/her hometown.

Many jocks who have settled in an area are frustrated because they have gone as far as they can go on the air. It's amazing that they often believe they cannot sell. A

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general manager somewhere along the way convinced them that jocks and sales reps are different breeds, and they have a hard time shaking that self-image.

Wait until their first commission check—that image will rotate 180 degrees.

Borrowed Help: Every station has part-time help that has been bitten by the radio bug, but they make more money working full time as nurses, computer engineers, postal workers, etc.

Since they lack the vision to see the whole picture, they may not realize that they have the tools to be a sales superstar. They can still work a regular weekend shift, but if they put their production skills into spec spots, they would see commission checks faster than the average rookie.

At our station, we are currently considering a part-timer to run our merchandising division. He loves radio, but he makes more money working for a health clinic. We see the talent, so we're trying to create a match. We don't even have a merchandising division, but we can add great bucks to the cash flow with the right radio person spreadsheeting the project.

The Curious DJ: This is the air personality who is always bringing you a great sales idea. He/she never has to recut spots because there's an inherent understanding of the client's needs, which is reflected in their production.

That's a skill that is tough to teach. If you have a jock who knows the clients as well as the rep does, that's a sign! Reading the clients' minds and analyzing their needs is 90 percent of the sales game. The Curious DJ is usually written off as a "very cooperative programming person." Perhaps that person has talents yet unrealized.

Frustrated Competition: You know everyone in



your market, right? If you know Joe Jock is disgruntled at WYXZ with the hours or the GM or the potential for advancement—unless he has a fancy non-compete—he can usually cross town and become a great asset in your sales department.

Five years ago, we opened a dialogue with the morning man at another station; two years ago he called and said, "I'm 31 and my career is going nowhere." We created a new slot in sales to hire him. Today, he's the sales manager. He also helps out with remotes and production. Talk about value-added.

Future GM Wanna-Be: Let's do our industry a favor and grow some great GMs. The best are well-rounded in their training and possess great communication skills. They need the product background of the jock and the people skills of a sales rep.

If you have air personalities that you think have GM potential, be a management mentor. Give them an avenue where they can get their feet soaked in sales. If they understand the business side of radio and the on-air work, they'll be able to serve your company and the radio industry better. If you don't offer the opportunity, eventually someone else will.

Managers must look for the hidden talent out there. People have a tendency to see themselves one way. Use your vision to find the other side of their talents. But beware! When you move someone from programming to sales, you must cushion the blow of constant rejection that comes with sales.

Jocks get all the glory; they must be prepared that salespeople, by profession, are not as well loved. Ironically, if the jock was popular on the air, the client usually loves them in sales, too because now they're buying from a star. 

Kris Cantrell is general sales manager of WTSH-AM/FM and WZOT-AM in Rome, Ga.

Coming Up in

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Format Focus: How Research Plays in Modern Rock
Mating with Your Fave Radio Station
On Your PC: Radio from Around the World

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Market Watch: St. Louis
Dealing with Disaster
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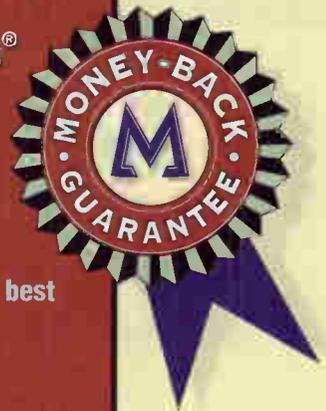
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NAB Radio Show/ World Media Expo Aims to Make Complex Issues a Big Easy

by Charles Taylor

If the folks in New Orleans think that their famous blend of rum, gin and punch produces the best hurricane in town, wait until World Media Expo comes to the Bayou.

For the second year, the Sept. 6-9 trade show, to be held at the New Orleans Convention Center, will bring together delegates of the National Association of Broadcasters' Radio Show with those from the Society of Broadcast Engineers, Radio-Television News Directors Association and Society of Motion Picture and Television Engineers for an event hyped as the fourth-largest industry gathering in the world.

Last year, nearly 18,000 descended upon Los Angeles for the mega-convention, which will again offer a full agenda of panel seminars, roundtables, speakers, awards and networking opportunities for radio executives. In all, nearly 200 group heads, brokers, top FCC staff and industry organization leaders will exchange information on topics ranging from formats and digital technology to acquisitions and sales.

"This year probably more than any we'll see change on multiple industry fronts—change with digital radio, with radio regulation and perhaps change with the commission," says Alan Box, chairman of EZ Communications and steering committee chairman for the NAB Radio Show. "If there's any place to learn about—and witness firsthand—the future of our industry, this is it."

Expanding technology

The show will also bear witness to the rapidly expanding role of technology in the forward-thinking strategies of management, programmers, sales and promotion leaders. WME will offer a free session for all attendees featuring demonstrations of the Internet and World Wide Web, the digital radio station of the 1990s and data broadcasting. In addition, a one-day Digital Radio Seminar will offer the latest on DAB and its potential standardization in the U.S.

Management sessions will tackle issues like saving money in duopolies; nontraditional revenue opportunities; a satellite DAB forum; radio renewal; small-market station financing; FCC rule enforcement; and highlights of the 104th Congress.

Programming sessions will address database and event marketing; research; managing talent; and an examination of programming myths. Also offered will be format roundtables for news/talk/sports, country, rock, hispanic, AC, urban, CHR and oldies/'70s.

Sales and marketing seminars will cover duopoly selling strategies; recruiting small-market salespeople; job sharing; nontraditional revenue sources; and time management. In a State of the Sales Industry speech, RAB President Gary Fries will address problems and opportunities facing the radio industry, as well as future sales trends.

Radio-relevant vendors

The World Media Expo radio/audio pavilion will feature the wares of more than 400 radio-relevant vendors and manufacturers. Among the hot buttons represented will be products and services aimed at such emerging technologies as digital audio broadcasting, data broadcasting, high-speed FM subcarrier technology, digital workstations and more.

Special events to tingle the toes of attendees will include tours of New Orleans' leading radio stations on the show's opening day, Wednesday, Sept. 6, with the perennially popular and handshake-happy Radio Opening Reception that evening.

On Thursday the 7th, Clear Channel Communications' Lowry Mays and Infinity Broadcasting's Mel Karmazin will command a panel discussion on "Radio: Today's Trends, Tomorrow's Opportunities." Friday will feature the FCC Chairman's Breakfast with Reed Hundt, who will offer insights on communications policy developments. Commissioners James Quello and Susan Ness will also participate

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Gregg Frischling
WLTJ/WRRK Radio - Pittsburgh, PA

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"StarCaster is very easy to comprehend. In fact, StarCaster is so user friendly that I could easily step in and do the logs. With the other system, it was so complex that no one else would even attempt to enter an order or do a log. Last minute changes used to be horrendous but are very easy with StarCaster. What used to take our traffic manager half a day to accomplish now takes her about half an hour. We've only called for support twice, and that was in the first week. StarCaster is easy enough that we just haven't needed additional help. I would definitely recommend StarCaster."

Vera Gold
KMNY Radio - Pomona, CA

"We needed to combine our two stations into one networked system. The quotes I received from several popular traffic companies went as high as \$15,500 and \$18,000, which didn't include support fees. I know from personal experience that none of these systems have any speed or flexibility and are very complicated. StarCaster, priced at \$3,495, is a bargain! It isn't cheaper, it's just less expensive...you get a lot more for your money. StarCaster is vastly better than what's out on the market today."

Gregg Frischling
WLTJ/WRRK Radio - Pittsburgh, PA

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1995 NAB Radio Show & World Media Expo Session Schedule

Following is a list of NAB Radio Show sessions and events relevant to you management, sales, promotions and programming aces. Times and events are subject to change.

Key:

- (M) Management
- (P) Programming
- (S) Sales

WEDNESDAY, SEPT. 6

- 7:30 a.m.-6 p.m.—World Media Expo Registration
- 8:30 a.m.-12:30 p.m.—Radio Station Tours
- 1:15-1:45 p.m.—Getting the Most Out of the NAB Radio Show
- 2-3:15 p.m.—Keynote Address
- 3:30-4:45 p.m.—Teamwork In the '90s: Managing Your Non-Sales Staff (M)
- 3:30-4:45 p.m.—Duopolies, LMAs & Station Acquisitions: Opportunities In The '90s (M)
- 3:30-4:45 p.m.—Urban Format Sales Workshop (S)
- 3:30-4:45 p.m.—Hispanic Format Sales Workshop (S)
- 3:30-4:45 p.m.—State-of-the-Art Revenue Forecasting (S)
- 3:30-4:45 p.m.—Exploring and Exploding Radio's Myths (P)
- 3:30-6 p.m.—Profiting from Technology in the '90s
- 6-8 p.m.—Radio Opening Reception

THURSDAY, SEPT. 7

- 7:30 a.m.-6 p.m.—World Media Expo Registration
 - 8:30 a.m.-5 p.m.—Networking Lounge
 - 9-10:15 a.m.—Needles in the Haystack: How to Find & Hire the Best People (M)
 - 9-10:15 a.m.—Satellite DAB Forum (M)
 - 9-10:15 a.m.—State of the Radio Sales Industry Address: Gary Fries (S)
 - 9-10:15 a.m.—Finding Your Voice (P)
 - 9-10:15 a.m.—Branding vs. Benchmarking: Battling for the Consumer's Mind (M)
 - 9-10:15 a.m.—20 Great Promotions to Build Your Bottom Line
 - 9 a.m.-5 p.m.—Digital Radio Seminar
- schedule continued on page 37 ➔*

at various forums at the show.

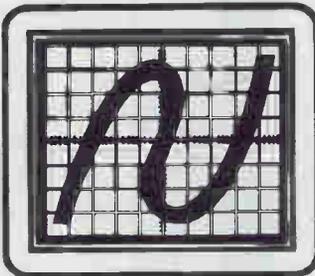
The NAB Radio Luncheon will be held Sept. 9, featuring marketing aficionados and ice cream namesakes Ben (Cohen) and Jerry (Greenfield); and presentation of the 1995 National Radio Award to CBS Radio President Nancy Widmann.

The show will wrap up in grandiose style with the NAB Marconi Radio Awards Dinner & Show, celebrating the 75th anniversary of commercial radio in the U.S. Hosted by radio legend Gary Owens at the La Nouvelle Ballroom of the convention cen-

ter, the black-tie awards ceremony and dinner will honor radio stations in 22 categories, including personalities, formats and stations in major, large, medium and small markets.

The Legendary Station of the Year will also be chosen from five nominees: KGO-AM in San Francisco; KSL-AM in Salt Lake City; WBZ in Boston; WOR-AM in New York; and WSB-AM in Atlanta. 

For information on registering for World Media Expo, contact the NAB in Washington at 800-342-2460.



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READER SERVICE 112

9 a.m.-6 p.m.—World Media Expo Exhibits
 10:30-11:45 a.m.—Today's Trends, Tomorrow's Opportunities with Mel Karmazin & Lowry Mays
 Noon-2 p.m.—Format Fair: Rock (P)
 Noon-2 p.m.—Format Fair: Urban (P)
 12:15-1:30 p.m.—FCC Regulatory Update (M)
 12:15-1:30 p.m.—Real-World Streetfighters (S)
 12:15-1:30 p.m.—The Digital Radio Station: Anything Else is History (P)
 12:15-1:30 p.m.—Small-Market Duopoly Sales
 1:45-3 p.m.—Discrimination Playhouse (M)
 1:45-3 p.m.—You Can't Change The Wind But You Can Adjust Your Sales
 1:45-3 p.m.—Duopoly Selling Strategies: The Great Debate (S)
 1:45-3 p.m.—Recruiting, Training & Retaining Small-Market Salespeople
 1:45-3:30 p.m.—Arbitron Info Session
 2-6 p.m.—Keck, Mahon & Cate Session
 2:15-4:15 p.m.—Format Fair: Country (P)
 2:15-4:15 p.m.—Format Fair: Hispanic (P)
 2:45-4:45 p.m.—Harker Research Info-Session
 3:15-4:30 p.m.—Internet@radioshow.nab (M)
 3:15-4:30 p.m.—Database & Event Marketing: Building Listener Loyalty (P)
 3:15-4:30 p.m.—Pennies From Heaven: Small Market Station Financing
 3:15-5:45 p.m.—Total Quality Service Radio Station
 4:30-6 p.m.—Coleman Research Info-Session

FRIDAY, SEPT. 8

7:30 a.m.-6 p.m.—World Media Expo Registration
 8:30 a.m.-5:30 p.m.—Networking Lounge
 9-10:15 a.m.—Meet the Press (M)
 9-10:15 a.m.—AM/FM Station Improvements Under FCC Rules (M)
 9-10:15 a.m.—The Seven Critical Calculations
 9-10:15 a.m.—Free Advice From the Experts (P)
 9-10:15 a.m.—Sports Packaging: A Big Bucks Ball Game
 9-11 a.m.—Format Fair: News/Talk/Sports (P)
 9-11 a.m.—Format Fair: CHR (P)
 9 a.m.-6 p.m.—World Media Expo Exhibits
 10:30-11:45 a.m.—FCC Rule Enforcement: Crime & Punishment on M Street (M)
 10:30-11:45 a.m.—Technology: Friend or Foe? (M)
 10:30-11:45 a.m.—How to Sell Your Sales

Staff on Raising Rates (S)
 10:30-11:45 a.m.—Surfing Your Future: Tips From Winners & Wipeouts (P)
 10:30-11:45 a.m.—Every Last Cent
 Noon-1:45 p.m.—Radio Luncheon with Ben & Jerry, CBS's Nancy Widdman
 2-3:15 p.m.—Radio and the 104th Congress: A Spectrum of Issues (M)
 2-3:15 p.m.—Under One Roof: How to Save Money in a Duopoly Situation (M)
 2-3:15 p.m.—Time Management for Managers (S)
 2-3:15 p.m.—State and Future of National Sales (S)
 2-3:15 p.m.—How to Manage Talent (P)
 2-4 p.m.—Format Fair: AC (P)

2-3:30 p.m.—Rantel Info Session
 2-3:15 p.m.—Station Cost-Saving Tips
 3:30-4:45 p.m.—Exhibit Hall (M)
 3:30-4:45 p.m.—Making Money & Keeping Out of Trouble With Lottery, Contest & Casino Gambling Ads (S)
 3:30-4:45 p.m.—How Effectively Are You Measuring the Things that Really Count? (S)
 3:30-4:45 p.m.—Creative Productivity for the '90s (P)
 3:30-4:45 p.m.—Making \$ in Nontraditional Ways
 3:30-4:45 p.m.—The Future of Radio: Are You Ready? (M)
 5-6:30 p.m.—Coleman Research Info-Session

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SATURDAY, SEPT. 9

- 7:30 a.m.-4 p.m.—World Media Expo Registration
- 8:30 a.m.-3 p.m.—Networking Lounge
- 9-10:15 a.m.—Presentations, Communications & the Deadly Fig Leaf (M)
- 9-10:15 a.m.—Job Sharing: A Trend of the Future for Sales (S)
- 9-10:15 a.m.—Personality Radio Outside Morning Drive (P)
- 9 a.m.-4 p.m.—World Media Expo Exhibits
- 9:30 a.m.-1:30 p.m.—Internet Workshop
- 10:30-11:45 a.m.—Radio Renewal Primer: A Broadcaster's License Security Plan (M)
- 10:30-11:45 a.m.—Future of Radio Sales & Marketing: Geodemographic & Blockcoding (S)
- 10:30 a.m.-12:30 p.m.—Format Fair: Oldies/'70s (P)
- Noon-1:15 p.m.—Swap \$hop Idea Swap (M)
- Noon-1:15 p.m.—New Technology: Sales Management Systems of the Future That Are Here Today (S)
- Noon-1:15 p.m.—Has Research Gone Too Far? (P)
- 6-7 p.m.—Marconi Radio Awards Reception
- 7-10 p.m.—Marconi Radio Awards Dinner & Show



In New Orleans: Strolls, Streetcars and Saltwater



by T. Carter Ross

New York may be the City that Never Sleeps, but this is the City that Care Forgot, the Big Easy, Storyville... N'awlins. The accents aren't like anywhere else in the South, and the food is among the world's best.

You may come to New Orleans for the NAB Radio Show/World Media Expo, but step outside for a few moments and you'll find a city that offers a lot more than a big convention center. As you're sure to be heard exclaiming after a few Hurricanes, "Laissez les bons temps rouler!"

The Vieux Carré—Call it the French Quarter if you must, but the old section of the city is more than the French Market and Cafe du

Monde. From the, um, spirit of Bourbon Street to the more family-friendly Jax Brewery, the old section of the city is home to a number of interesting sites. Spend some time listening to some of the street musicians; who knows, you might find the perfect personality to fill that afternoon drive slot that's been a little weak.

The Aquarium of the Americas—If your sales department isn't aggressive enough, take them to the Aquarium of the Americas on the Mississippi riverfront. Perhaps walking through a saltwater tank, sharks swimming just inches away, is exactly the incentive they need.

Streetcars—Don't look for a subway in this city (New Orleans is below sea level), but be sure to take a ride on the St. Charles Streetcar, the oldest continuously running street railway. Running from the Quarter to the Riverbend and then down Carrollton Ave., it runs through the Garden District past Audubon Park and Tulane University, home of WTUL-FM, traditionally eclectic college radio.

The Cemeteries—Admittedly the idea of visiting a bunch of old graveyards may be odd, but if TSL is down and cume is slipping, then maybe a trip by the tomb of Marie Laveau, the famous voodoo priestess is the ju-ju that your station needs, or the gris-gris that your competition needs. Even if you avoid Mlle. Laveau's crypt, the graveyards here are worth a visit. Because of the high water table, the graveyards are filled with above-ground sepulchers, many of which are quite festively decorated. The centuries have taken their toll on many of the city's oldest cemeteries, but they're still worth a visit.

Anne Rice's House—Probably best known for Interview with a Vampire and its sequels, this frequent radio guest makes her home in an old orphanage/nunnery on Napoleon Ave., just a few blocks north of the legendary music hall, Tipitina's.



T. Carter Ross is associate editor of sister publication Radio World International. He grew up in the greater New Orleans area.

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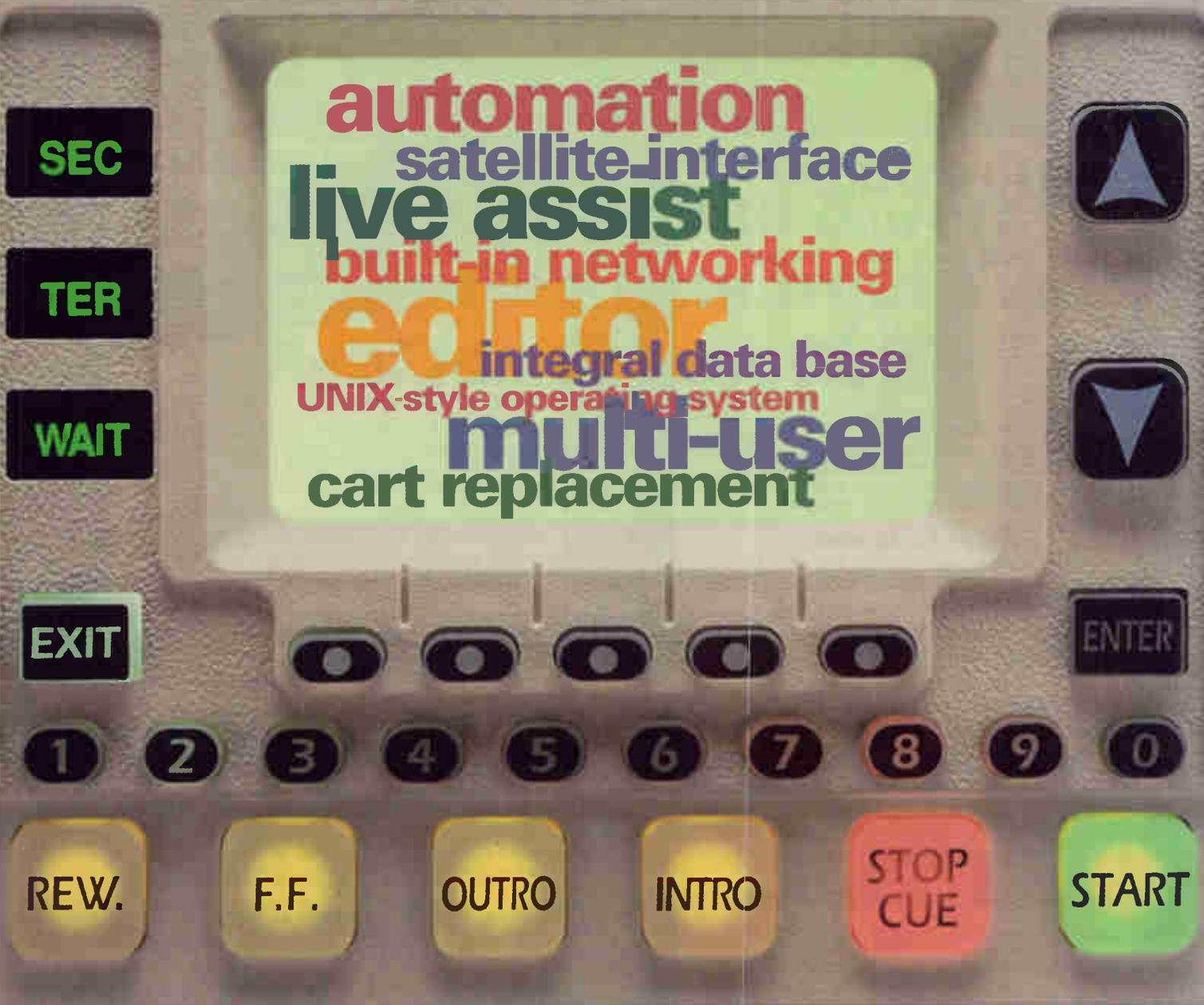
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Here's how it works: Six buttons on the left of the 17" computer touchscreen play what's on your program log. Scheduled spots, promos, PSAs and live copy come in automatically from your Scott System Production Bank and your traffic and copy computers. You see legible labels for everything, showing full names, intro times, lengths, endings, announcer initials, outcues, posts, years, tempos and trivia. Your jocks can rearrange anything easily by touching arrows (at mid-screen), or opening windows with the entire day's log and lists of all your recordings.

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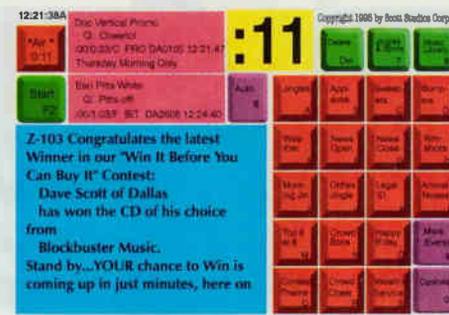
Touch either of the two buttons at the top right of the main screen to see our "Wall of Carts" with all your audio **on-line!** Touch the sound, spot, jingle, promo, PSA or comedy you want and it plays **instantly**. Or, you can put it anywhere you want in the day's schedule. Audio is displayed any five ways you like.

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HIGH PROFILE

The Scoop from Ben & Jerry: Radio Ruminations from Two Real Ice Cream Guys

.....
by Alan Haber

Affable Duo will Deliver Keynote Address at the NAB Radio Show

Who doesn't like ice cream? Nobody, that's who. No two people are more aware of this fact than Ben Cohen and Jerry Greenfield, the Ben and Jerry of Ben & Jerry's Ice Cream fame.

The "two real guys" (according to one of their radio ads) will deliver the Radio Luncheon keynote address at the NAB Radio Show in New Orleans next month. Their topic? Common sense business advice, delivered with humor and a generous dollop of humanity.

Ben and Jerry met in seventh grade gym class in a little town called Merrick on New York's Long Island. Fourteen years later, they moved to Vermont and completed a \$5 ice cream-making correspondence course from Penn State. In 1978, they invested \$12,000 in a homemade ice cream scoop shop in, of all things, a renovated gas station in downtown Burlington, Vt.

They found that sales froze in the winter, so they looked for other ways to keep the business alive, like selling to local restaurants and, eventually, packaging ice cream in pint containers for Mom and Pop grocery stores.

"It was a matter of survival," says Jerry, "We can't be accused of planning."

Speaking from their headquarters in Waterbury, Vt., Ben and Jerry waxed poetic to The Radio World Magazine about good radio and good business practices. They started out ruminating about their on-air advertising.

Ben: We came out with, I think, one great radio ad in our history, which was a musical ad. It went (sings), "There ain't no Häagen,

There ain't no Dazs, There ain't no Frusen, There ain't no Glädjé, There ain't nobody named Steve at Steve's, But there's two real guys at Ben and Jerry's."

Jerry: We've done a lot of radio ads, which tend to be pretty much stream of consciousness—Ben and I talking. We try to make it fit into a predetermined amount of time (laughs), because ➤



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Here's how it works: Six buttons on the left of the 17" computer touchscreen play what's on your program log. Scheduled spots, promos, PSAs and live copy come in automatically from your Scott System Production Bank and your traffic and copy computers. You see legible labels for everything, showing full names, intro times, lengths, endings, announcer initials, outcues, posts, years, tempos and trivia. Your jocks can rearrange anything easily by touching arrows (at mid-screen), or opening windows with the entire day's log and lists of all your recordings.

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The Scott Studio System is your **best** way to make the move to digital audio and eliminate troublesome carts. Each button on the touchscreen plays whatever you want instantly. All scheduled spots, jingles, promos and scripts come in from your traffic and copy computers.



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Touch either of the two buttons at the top right of the main screen to see our "Wall of Carts" with all your audio **on-line!** Touch the sound, spot, jingle, promo, PSA or comedy you want and it plays **instantly**. Or, you can put it anywhere you want in the day's schedule. Audio is displayed any five ways you like.

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our stream of consciousness usually doesn't follow a predetermined amount of time.

Ben: We have some good editors.

Jerry: We also did a rap ad that was very good.

Ben: (rapping) We are Ben and Jerry, we like to eat ice cream. (Jerry joins in with beat box effects) It's funky and it's chunky, it tastes just like a dream. We put our heads together, made New York Super Fudge, and Heath Bar and White Russian—you can be the judge. So if you like to lick it, or if you like to bite, you're guaranteed to like it, so buy a pint tonight."

RWM: When you were first starting out with advertising, was radio more important to you than TV or print?

Ben: Yeah, it was good and cheap.

RWM: Is there something about theater of the mind that adds some effectiveness to the advertising, as opposed to TV where everything is a lot more literal?

Ben: (mocking) Well, it's mostly that it's a lot cheaper to do things in the theater of the mind than in the theater of the tube. It's mostly money, honey. Money. And it's not only cheaper, it's easier. You know, with radio production, Jerry and I can show up at the studio and blab for a while, and they can usually pick out 30 seconds worth of decent stuff.

Jerry: I also think so much of what the company is, is that it tries to be very human and personal, and I think radio is a particularly good medium for getting that across. You get some of the flavor of our personalities and the personality of the company through just the way we communicate.

RWM: What would you say to radio managers about how to produce better, more effective commercials?

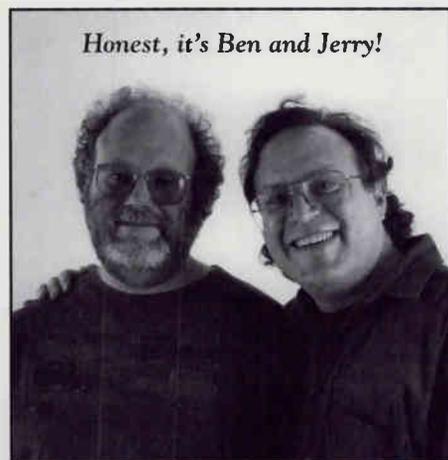
Ben: I think radio managers ought to have standards for spots that go on. I don't think they should allow offensive spots on their stations. I think they might think that, "Well, we can't do that, 'cause, you know, if we don't accept a spot, we're going to lose money," but the reality is that if they clutter up their programming with the spots that their listeners find to be obnoxious and distasteful, they're not going to have listeners anymore, and they're going to close up shop anyhow.

RWM: What would you say to radio station managers who are in a situation where the

economy is affecting them and there's enormous competition from networks and satellite radio and so forth?

Ben: I think they need to resist the temptation to go with the national formatted stuff—the canned stuff. I think that radio is a personal medium, and great disc jockeys are a part of it. They have to pick up on their own pointed differences and they need to be active and concerned members of the community. As they support the community, the community will support them back.

RWM: You give away 7.5 percent of your pre-tax earnings to charity through your Ben & Jerry's Foundation and other vehicles, and you carry out projects that are modeled



for social change. How can these concepts be applied by radio stations to help them better reach out to their communities?

Ben: Radio stations are perfectly positioned to be active in the community. A local station is the voice of the community, and there are always local problems or social issues that are going on in any particular community. I think radio stations need to start taking a stand on those issues. That's how they get involved.

At Ben & Jerry's, when we want to take a stand, we're limited to two or three square inches on our container where we've got the room to communicate. Radio stations have all the room in the world. There's no limit to the social problems, really, that are confronting most communities, and there's no limit to the amount of things that radio could do to activate and empower their listeners to start dealing with these problems.

Jerry: I think that one thing that works so well with Ben & Jerry's and community activities is that ice cream is a lot of fun. It's a form of entertainment and people have good feelings about it. Becoming involved with social

issues at that point is not a burden, it's not a drag to try to make the world a better place or help other people when you're eating ice cream.

I think the same is true of radio. Radio is entertainment. It makes people happy. You hear great music, you feel great; it opens up people's hearts to other people as well. I think when you're feeling good, you feel good about helping others, or being involved in your community.

RWM: You grew up listening to New York radio.

Jerry: Yeah.

Ben: WMCA Good Guys.

RWM: What do you think it was about radio, back when you were growing up, that made it so good?

Jerry: I think it was good because it was an escape from your parents (laughs). I mean, radio was for kids, for young people and it was hip and it was "with it," and your parents didn't listen to this stuff. Actually, I think that's still true today, so that's not a difference.

RWM: Let's do a little role playing. If you were going to program a radio station, and somebody came to you and said, "Here's X amount of money, all the money you want. Program a radio station. You pick the format, you pick how you want your jocks to talk, if you want jocks. The sky's the limit, do anything you want." What would you do?

Ben: Welllllll... What would us guys do? What would anybody do? They'd put on the stuff that they personally like. I'd be doing a lot of singer/songwriters. A lot of blues, lots of jazz. Some folk/contemporary folk. That's with some low-key disc jockeys that, you know, talk a little. I'd like a little personality, but I mostly want to be listening to music.

RWM: Would you have the music programmed ahead of time, or would you have the jocks picking their own tunes?

Ben: I think I'd have the jocks picking their own tunes.

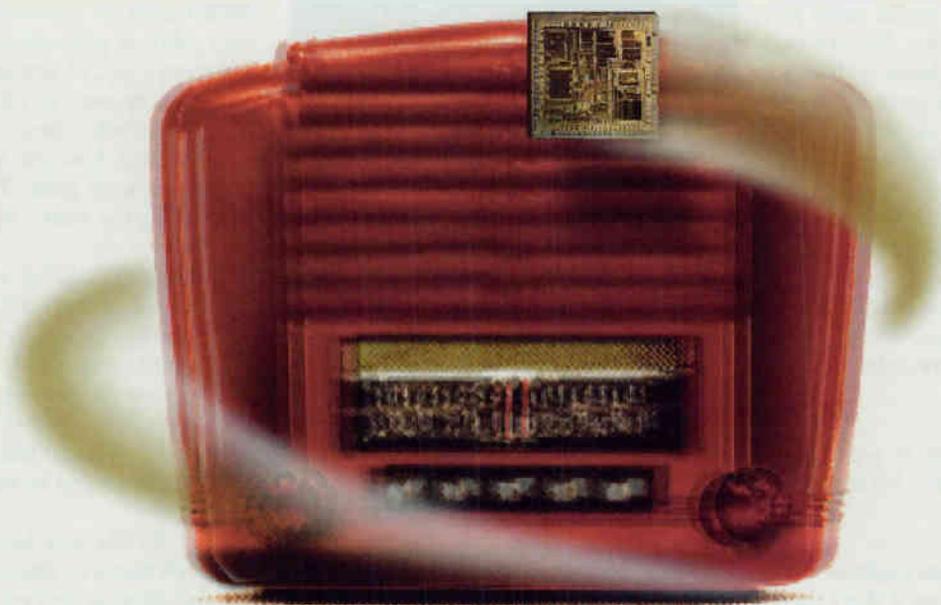
RWM: Jerry?

Jerry: I have to go along with Ben. I like an eclectic mix. 

*For the real last word, take a look at Ben & Jerry's Internet Web site:
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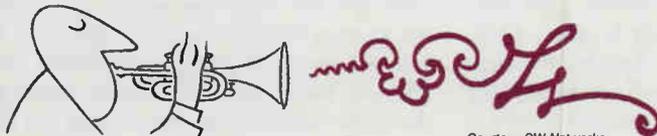
Bach Battles The Beatles

by Kathy Gronau

Classical Music Radio Conducts Business With Its Own Set of Rules, Philosophies

For hundreds of years, music aficionados have embraced the grandeur of classical music. The symphonies of Mozart, Beethoven and Brahms are the backbone of many a world-famous orchestra, while increasingly, classical compositions set a refined and dramatic tone every day in movies, ads, malls and restaurants.

As a commercial radio format, however, classical music is seldom held as a "sexy" component of the dial. In the dog-eat-dog reality of this sales-oriented industry, it's a safe bet that classical station owners stay in the business as much for love of the music as for robust revenues.



Courtesy SW Networks

At the most recent Classical Music Broadcasters Convention in Washington, D.C., devoted attendees conceded that "most classical stations are worth more dead than alive," referring to the stick value of the station.

Meanwhile, countless classical music outlets have called it quits in high-profile format switches in recent years. In 1989, Los Angeles classical KFAC-FM was sold to Evergreen for \$55 million; last year, it made \$19 million as urban KKBT-FM. The list goes on: Tulsa's KCMA recently switched to '70s; Houston's classical combo KRIS-AM/FM simply went dark; and a sale is pending to unload Denver's classical KVOD to the Tribune, where its format is sure to shift. Such stories are not uncommon.

High billings and ratings

That's the bad news. In other markets, classical music defeat is far from definitive. Many

outlets—depending on factors ranging from region and ownership to programming and marketing—find that "culture" brings high billings and ratings, an upscale and educated target for advertisers and an exclusive market niche. According to Arbitron, New England, the Mid-Atlantic and the Pacific offer the highest classical audience size: Indeed, some of the highest cuming stations are WQXR-FM in New York, KKGO-FM in Los Angeles, KDFC in San Francisco and outlets in Washington, D.C., Boston and Philadelphia.

According to Arbitron, the four-week cumulative audience for classical stations has risen from 6.6 million in 1987 to almost 12 million today. In addition, a national database share of listening by radio format shows that quarter-hour classical music listening has increased from 1.7 in Winter 1989 to 2.0 in Winter 1995, according to Arbitron/Billboard.

One reason for the classical upswing, according to industry leaders, is the importance of classical music in the baby boomer lifestyle, according to industry leaders. Today, also, presentation of this time-honored music tends to be upbeat, hip, easygoing and fun, compared to previous incarnations that often intimidated listeners with snobbish, academic presentations.

"Announcers would read liner notes and list off this historical detail of a composer or piece of work," says consultant Chris Kennedy with Joint Communications. "Taking an art museum approach with their music doesn't exactly make for thrilling radio."

Record companies, meanwhile, are responding to classical's new "hipness" with innovative marketing techniques, including low-priced, brightly packaged CDs such as "Mood Music"

or "Baby Dance," targeted to specific genres and ambiances.

Another factor in the format's uprising has been the initiation of marketing campaigns to align classical stations with a community's highly visible local arts scene. A case in point is WGMS-FM, Washington, D.C.'s first FM signal. The 47-year-old classical outlet markets its programming through broadcasts and promotions with the Kennedy Center for the Arts, Arena Stage and the Ford Theatre.

"We are joined at the hip with all of them," says Catherine Meloy, general manager of WGMS. "Our listeners are their patrons and vice-versa." WGMS-FM, whose market ratings seldom fluctuate, had a Winter book share of 3.6, according to Arbitron, ranking 10th in the market 12+.

Seattle's KING-FM, whose 5.5 Winter share (the highest share for the format in the nation) ranked it seventh in the market, also ties in with the city's arts, while indulging the region's high concentration of well-educated Boeing and Microsoft employees and base of regional universities.

Per capita equity

"Outside of New York, we have the highest per capita equity theaters in the country," says KING-FM General Manager and Program Director Peter Newman, an 18-year industry veteran of the station. "A lot of people read books and listen to classical music here."

Likewise, KKGO-FM in Los Angeles—one of the top-billing classical music stations in the country and the oldest, independently operated station in the market—holds hands with the arts as the official station of the L.A. Philharmonic, sponsoring two fundraisers a year.

While the playlists on these stations may have remained fairly constant through the years, the industry around them has forced dramatic changes in the playing field.

A number of the old-line classical music stations were launched in the late 1940s, when owners picked up an FM license for next to nothing. But the boom of the 1980s

prompted many owners to put down the baton and sell out to double-digit million dollar payoffs.

Many of the original owners have taken steps to protect their stations' classical formats against this modern-day business environment—even after their deaths.

Boston's WCRB, owned by Charles River Broadcasting, was founded in 1947 by Ted Jones, who passed away a few years ago. "Jones was a true visionary," says Program Director Mario Mazza. "He created a trust that unless some sort of economic cataclysm happens, this station should remain classical for 100 years."

Chicago's WFMT-FM was founded by Bernie and Rita Jacobs, described by Program Director Norm Pelligrini as "people of great education and sensitivity" who wanted to share the arts with their audience. Just before Bernie Jacobs died, the Chicago Tribune made a bid to buy the station; instead, after a long and twisted legal ordeal, it was donated to Chicago Education Television Association, CETA, a non-commercial company. WFMT-FM, one of the few classical stations with commercial competition in its market (WNIB-FM), became the nation's first classical superstation in 1979, now broadcasting on cable in 38 states.

Sold everything

Similarly, Seattle's KING-FM was founded in 1948 by Dorothy Bullit, who built a \$500 million media empire. In the late 1980s, when Bullit passed away at age 97, her two daughters wanted to use the money for an environmental organization, and sold almost everything.

"Because their mom loved the station," says GM Newman, "they donated us to a new non-profit organization called Beethoven Inc." KING's after-tax profits now go to a non-profit group called Corporate Council for the Arts, which benefits the Seattle Symphony and opera.

Of course, whether or not stations are protected by such trusts, they are still expected to perform in the marketplace. Most have remained competitive by adapting to a shifting demographic and a host of competing media.

Audiences today want instant gratification. They can get their classical music fix from CDs, cable TV, laserdiscs and VHS. That means that classical stations must promote with the same fervor as many mainstream stations.

Mazza at WCRB in Boston was known for making hit radio out of classical stations while at WNCN-FM in New York. He created colorful, outlandish activities, like the "Air Baton" contest, which was judged by the world's great conductors. Contestants wore fright wigs and

oversized tuxedos while conducting and winners got a free Greek island cruise.

Promotions for classical music outlets are often similar to other formats: free Pavarotti tickets; station appearances at arts festivals and retail stores with on-air personalities; special weekend themes like "Piano Pageant" or "Mostly Mozart"; in-studio performances; direct mail pieces targeted to specific areas; and humorous TV ads aimed at Generation X listeners.

Once listeners tune in, classical stations court their audience with more than Mendelssohn. A traditional hook for many classical outlets is to cater to the needs of their bread and butter—the white-collar community. WGMS-FM in



Courtesy SW Networks

Washington carries daily reports from the Greater Washington Board of Trade for its business-oriented listeners in and around the Beltway.

"We really do get to meet the business decision makers," says GM Catherine Meloy, who also serves on its Board of Directors.

Boston's WCRB produces five segments a week of "CEO Spotlight," honoring local business leaders; while

KKGO-FM airs the "Los Angeles Business Journal Radio Edition," which covers breaking news, company profiles and personal finance.

Further north, in Anchorage, Alaska, KLEF-FM—NAB's 1993 classical station of the year—seeks out decision makers who are involved in worthy charities to record PSAs. According to General Manager and part owner Rick Goodfellow, the PSAs make the station sound "plugged in" to what is going on in the market.

Disposable income

Appealing directly to the Jaguar demographic is key for classical radio stations. Their greatest financial boon is a cultured, loyal, family-oriented audience with a wealth of disposable income. Chicago's WFMT-FM listener profile, for example, reveals that 77.1 percent of its audience earns \$35,000 or more, while 28.0 percent earns \$75,000 or more. This, of course, appeals to high-class sponsors of electronics, wine, good food, restaurants, financial institutions, luxury automobiles, airlines, home improvement, computers and investments.

Sending the advertiser's message to this upscale vocal group is an area that is handled

with particular sensitivity on classical radio. It's unlikely you'll hear the overzealous ranting of a car dealer spot on most classical stations.

New York's 60-year-old WQXR-FM has actually rejected agency ads. According to VP of Programming and Operations Tom Bartunek, "We might decide they are just across the edge with respect to the voice delivery or the music." The station will work with the agency to make small modifications in the spots or it will help create a WQXR version.

More extreme

More extreme, WFMT responds to the issue by reading all its commercials live over the air—playing no pre-produced ads. "Somehow, when you finish the Berlioz 'Requiem' in a hush, followed by 'Up, up and away with United Airlines' with some blazing rock sound, it just doesn't work," Pelligrini says.

The station's audience is so adamant about protecting the station's flow, in fact, that WFMT initiated the "Fine Arts Circle," a listener's organization. "We have about 15,000 members, people who support the station. It defrays the cost of not taking recorded commercials," he says.

There's also the fact that because some musical pieces can run 20 minutes or longer, a classical station simply cannot have as many commercials as a mainstream format. Simona McCray, executive VP and General Sales Manager of WQXR in New York, says that the longer selections translate into longer TSL (time spent listening).

She sells the station on concept: loyal listeners, its ownership by The New York Times, its exclusive news and information features from 15 New York Times' editors and correspondents, the fact that it was the nation's first classical station and New York's only commercial classical station.

To attract the largest listening audience, many stations adhere to a host of programming edicts: dayparting, little vocal music during day shifts, contemporary music only after midnight, no obscure music during drive time (Stockhausen and Josquin Des Pres are cited as examples), no harpsichord music, no sopranos and no opera (except the Met).

WFMT's Pelligrini reluctantly adheres to some of these rules: The station plays less contemporary music and more mainstream music than it has in the past. But he disputes a claim that these philosophies make the station better.

"There is a large willingness to surrender this kind of broadcast to be a background service," he says. "Any good radio station is a foreground radio station."

WQXR PD Bartunek recognizes that his station is likely to become a backdrop during the workday and, in fact, makes sure that 9 to

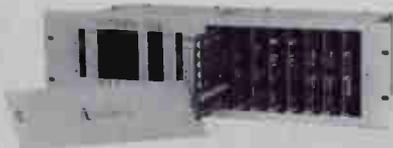
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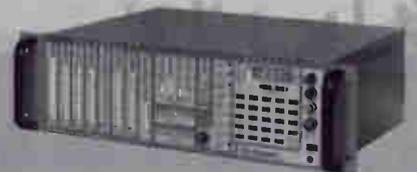
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6 programming doesn't undermine that role.

"But it can jump to the foreground when people hear music that catches their attention," he says. "They put the pen down for a moment, just to sit and listen. Sometimes, that five minutes or 30 seconds that forces itself on their attention because of the simple, visceral appeal of the music, does more than just prop them up sonically, the way background music would do."

That, in a nutshell, defines the intent of most classical radio stations: to keep the music in front. It's truly a specialized place on the dial, where love for the music isn't a plus, it's a necessity.

"If I owned a station with some talk show hosts on it, I wouldn't feel good about how I made my money," says KLEF-FM's Goodfellow. "I'm not talking so much about their politics, but their disingenuousness. Classical music is something you can go to church or a cocktail party and hold your head up and say, 'That's what I do.'"

Kathy Gronau is a media specialist who markets radio programs and audio products nationally and internationally. She is a member of the Board of the Association of Independents in Radio and a frequent contributor to the Los Angeles Radio Guide.

Last month, she profiled AAA outlet FM 101.9 in Los Angeles for The Radio World Magazine.

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Current classical WBKK-FM in Albany, N.Y., is among the charter

subscribers to Classic FM. "I like the station's philosophy of presenting classical music in a way that the average layman—someone who is not necessarily a hobbyist when it comes to classical music—can enjoy," says General Manager Neil Hunter. "It appeals to someone who has heard all of his or her rock favorites enough times over the years and is looking for something a little different on the radio."

WFMR-FM is another early believer. GM Randy Harris says the product will outdo anything the station could produce locally. "With Tony Rudel's background and the resources of Sony, I find Classic FM tremendously exciting."

—Kathy Gronau

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The new M367 Portable Mixer gives you all the reliability and durability of the M267, plus a list of new features and improvements. Shure made it over 25 dB quieter with a low noise circuit - ideal for digital formats. They added two more mic/line inputs, bringing the total to six. They added peak LEDs, and gave it 12 and 48-volt phantom power for your condenser mics.

What hasn't changed is its toughness. It's still made with a rugged all-metal chassis and manufactured in the USA with legendary Shure durability.

The New Features.

Without increasing the size, Shure was able to pack in dozens of new features and improvements. The M367 has all the features of the M267, plus:

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Par Broadcasting Director of Marketing Chris Ryan: 'Promotions Directors Are the Ones to Spearhead Change'

by Scott Slaven

The Promax Promotions Profile offers a look at the experiences and points of view of the nation's top radio promotion professionals.

Promax is an international association for promotion and marketing executives in the electronic media, based in Los Angeles.

This month: Chris Ryan, director of marketing for San Diego's Par Broadcasting Co., which comprises KIOZ-FM, KKLQ-AM/FM and KOGO-AM.

Q: Tell us about the evolution of your radio career.

After high school, I took a part-time job volunteering at the University of California, San Diego radio station. This was in the late '70s, and the university

was sort of lax about who it would let on the radio.

I wasn't even a student, but the university couldn't find anyone stupid enough to work from midnight to 3 a.m. It was a small-carrier current radio station and I could make all my mistakes to a small, loyal audience. I did that for two years and tried to get into the market there.

Q: You wanted to be on-air?

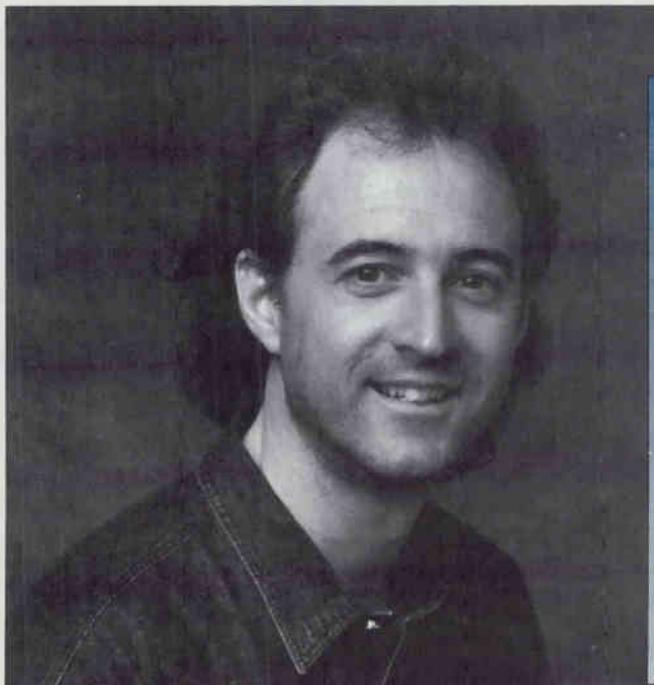
Yes, I loved being a DJ, but San Diego isn't a very good place to begin at an entry level. So I packed my VW bug with clothes and demo tapes and drove to Tucson, Ariz., where I got a job at KWFM.

They had just received the first Rolling Stone Award for a medium-size marketplace and played artists like Todd Rundgren, Marshall Tucker, Frank Zappa—I was in heaven, getting paid for playing cool music.

In 1980, I became a full-time on-air public service director, then moved to on-air production, then to music director, then to program director. In 1987, I was offered a job in San Diego, which was a dream come true.

Q: You've run the gamut of radio positions. How did you wind up in promotions?

I came here to assist the program director and to be an afternoon jock. When you're in a programming position at



Chris Ryan

Title

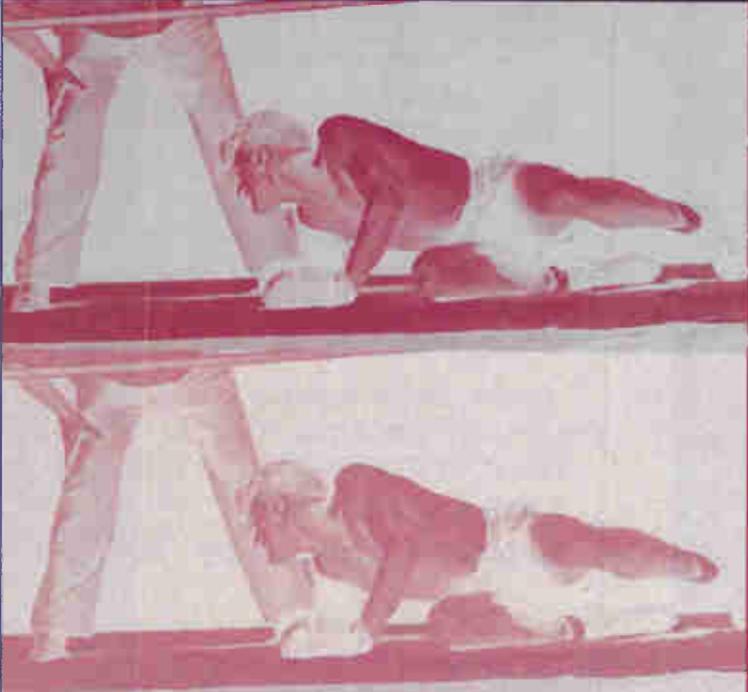
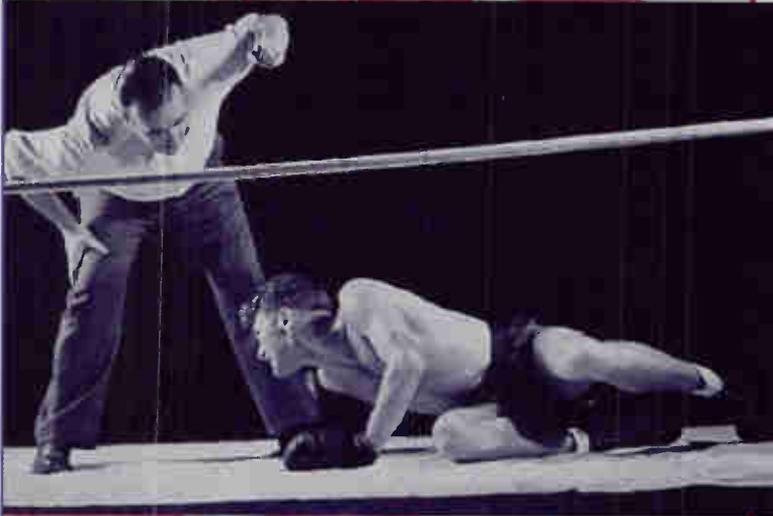
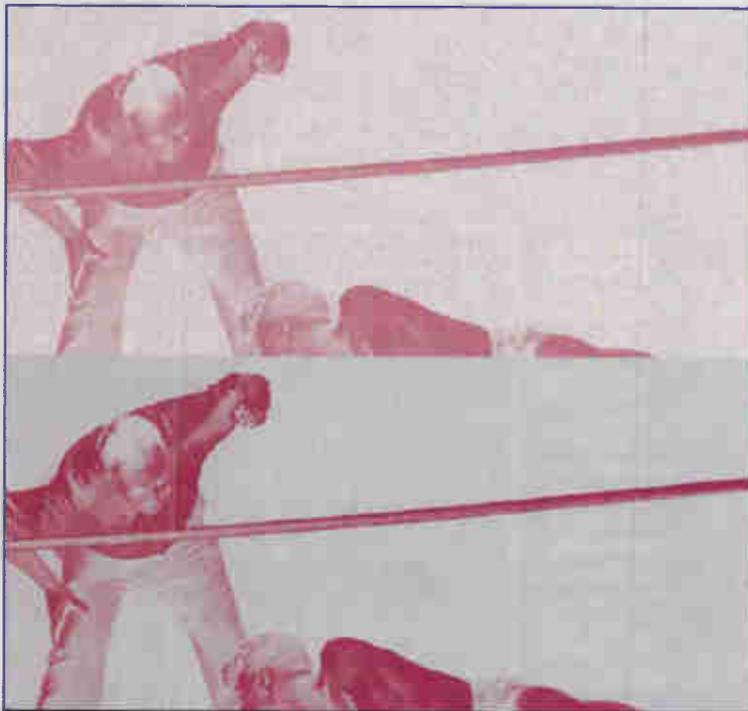
Director of Marketing Par Broadcasting Co.; KIOZ-FM, KKLQ-AM/FM and KOGO-AM, San Diego.

Up the Ladder

Began radio career as volunteer on-air talent at KSDT, University of San Diego, 1978-1980.
First got paid in radio at AOR KWFM in Tucson, first on-air, then as Public Affairs Director; Production Director; Music Director and Program Director; 1980-1987.
Promotions Director KGMG-FM, AOR in San Diego, 1990-1994.
Director of Marketing for parent company PAR Broadcasting, 1994-1995.

Choice Morsels

Teaches college classes on occasion in promotions and marketing at City College in San Diego.
What he'd do more of if he won the lottery: travel, golf, tennis, movies, fine dining and wines.



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a radio station, you're always involved in trying to plan out different strategies for client-oriented promotions and marketing, so promotions was no stranger to me.

In the late 1980s, when Southern California's economy started drying up, radio personnel started contracting. Through a series of downsizing moves, I

A Premiere Promotion

The Event: Birthday Concert for Rock 102, San Diego

Benefiting: Ronald McDonald Children's Charity

When: June 1993

The Deal: Says Chris Ryan, director of marketing for Par Broadcasting, "We decided to do our own production, pulled in our own promoter and got a couple of bands.

"We were biting our nails trying to come up with the right talent on the right date. It was overwhelming and a little scary because I had never done it before. It would almost have been easier at one point to say, 'No, let's not do it.' But we took the bull by the horns and made it happen.

"We took a chance on a band that had a new record out, a band called Stone Temple Pilots. We signed them up just a month before their huge hit, "Plush" took off. In the two months between when we signed them and the concert, they went through this incredible explosion of popularity.

"The night of their concert, they were up in L.A. doing the MTV Movie Awards and Atlantic Records had to fly them down here on their private jet just to get them to the show on time."

Outcome: "We sold so many tickets we had to erect bleachers and ended up raising about \$30,000 for the Ronald McDonald Children's Charity. We really did luck out with that band.

Epilogue: "The next year, we got a great lineup, but the day of the show was the day that O.J. Simpson was driving a white Bronco around LA. Many of the people who might have come to our concert were glued to their TV set. Murphy's Law!"

became an on-air promotion director; at first, I thought I wouldn't like it because I knew how many hours were involved just being on-site. But after a while I realized it was something I really enjoyed—working with clients, the audience, being on-air, making a few extra dollars by making personal appearances. Then last year I was promoted to marketing director.

Q: Your station is a duopoly.

Yes, KKLQ (Q106) is an AM/FM adult CHR format, KIOZ (Rock 102) is a younger, harder-edged rock format and KOGO (AM 600) is an AM talk station.

Q: What's your role as marketing director?

As director of marketing, I'm involved in the advertising of the stations with regard to planning out the strategy for campaigns for TV, print and outdoor. And I'm involved with interacting with the press—getting whatever media exposure we can.

This is also one of the rare radio outlets where the marketing department and the promotions department are not necessarily vertical but are laid out on more of a horizontal basis.

Q: Do you miss being on-air?

Yes and no. On-air was great, but really took away from the things I needed to be doing in the office. Being off-air has enabled me to really focus more on promotions. But sometimes when I hear a good song I just want to go into the studio and crank it up; that was always a great release to blow off the stress of being a promotions director.

Q: Are you on the Internet?

Both morning shows on Q106 and Rock 102 have an e-mail site on the Internet, though we don't have a Web site. We're looking into it right now. We

have a couple of people doing proposals for us, but we want to make sure that we do it right and that it's something that looks good, something the company will be able to provide us with enough assistance for.

Q: What's your feeling on the future of Internet usage?

It's a small audience right now but in exponential ways the Internet users are growing—especially with people becoming more and more computer-literate, and more computers being sold automatically with modems.

It's becoming more accessible and I don't see that trend stopping. So even though stations going on the Internet right now may be somewhat ahead of their masses, they will be there to shake hands with the future once it arrives.

There is no downside to getting involved now; it's just a matter of doing it right and making sure your site is relevant.

Q: Any closing words of advice for your promotions colleagues?

It's very easy to lose sight of what's going on around you, but it's really important for promotions directors to manage time well enough that they can keep their

It's important for promotions directors to keep their heads up and see what's happening.

—Chris Ryan

heads up and see what's happening.

Right now we're in a situation where a lot of things are changing technologically for radio. Promotions directors are going to be the ones to spearhead a lot of those changes and make them available not only for the audience but for sales—things like the Internet, interactive phone lines, one-to-one database marketing.

The more we know about our audience, the better we can service them and also the better we can tie them into clients and potential revenue streams that are non-broadcast. The best thing to do is to try to keep a balance day-to-day and look at the big picture.

Scott Slaven is director of communications for Promax.

Radio Finance Success Stories: It's All About Finding a Niche

by Frank Montero

When my editor presented the idea of writing about financial success stories in the radio broadcast industry, I had to question whether such a thing really exists anymore.

You know what I mean—the good old-fashioned rags-to-riches Horatio Alger stories your parents raised you on. Has the radio business become so closed and “clubby” that we will never again see that type of social climb?

Think about it. In these days of such volatility in the radio industry, it seems all we hear about is market consolidation, deregulation and rapidly changing climates. In this respect, depending on who you speak to, you'll hear that this is either the best of times or the worst of times (with apologies to Dickens).

In fact, it does seem that the news concentrates on the growing number of large—and increasingly, publicly traded—group owners getting bigger or, alternatively, some small radio owner being eaten up, or going belly up.

Traditional spots

I do think there are still great success stories, but you won't find them in the traditional spots. And perhaps that's why they are standout success stories. After all, if everyone had these operators' insights, we wouldn't consider them so insightful, would we?

Also, I think the objectives in our modern world are different from what they once were. In times past, the classic rags-to-riches story was one in which the poor but intrepid broadcaster built his first station by pulling together crumbs from odd sources and parleying that into a Citizen Kane-type empire that employs hundreds and triumphs over the Goliaths, proving masses of cynics wrong.

Today's success stories, for better or worse, do not battle the Goliaths. Instead, these entrepreneurs try to “think outside of the box” in which the big players are so frequently trapped. They find programming, promotional or geographic gaps that the big players have not considered and that the “mom and pop” shops wouldn't risk their livelihood on. From this, they carve out an off-beat niche that no one else has considered or made viable.

For example, there is a station owner who, having worked at a station in Nashville, noticed the rapid growth of cities like Nashville and Atlanta in the last 20 years. These regions, traditionally identified with the Bible Belt, blue collar and country music, were now attracting young white collar urban professionals. Skyscrapers and office parks were going up and in them were armies of young bankers, lawyers, accountants and business executives in their 20s and 30s.

With the help of friends, Ned Horton and his Radio Lightning have been programming a AAA adult album alternative station for white collar thirtysomethings. The company has now started a second FM with modern rock programming for the region's white collar twentysomethings. In addition, it now has a monthly progressive music magazine, “Bone,” that is cross-marketed with stations in other cities.

In the West, owners of Z Spanish Network watched the rapidly growing Spanish-speaking population in major coastal cities of California move into middle class positions

and relocate into the suburbs or to smaller inland cities.

Targeting Spanish

While the large cities (with the majority of the Hispanic population) all had well-established Spanish language stations, the outlying areas and communities did not. With the assistance of a venture capital firm, Amador Bustos and his partners purchased their first station in northern California and began to target this growing population segment.

Today, Z Spanish Network owns eight stations throughout California and runs a radio network with seven non-owned affiliates.

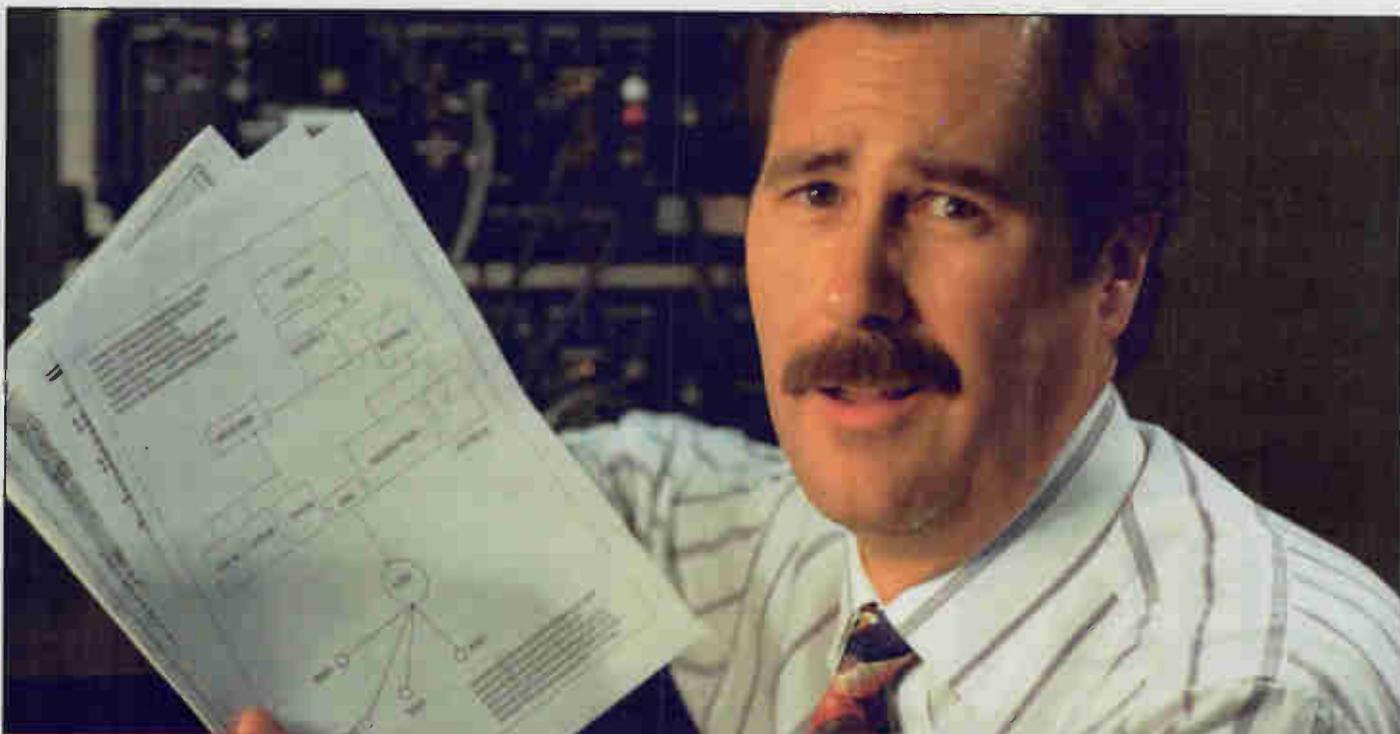
In both of these instances, the common

**Today's entrepreneurs try to
“think outside of the box”
in which the big players
are so frequently trapped.**

denominator is the ability to identify a demographic current that cuts against the grain of traditional thinking.

Of course, as the course of evolution goes, eventually, when these new approaches become time-tested and catch the attention of the big boys, these entrepreneurs will find themselves battling the giants or being bought out or subsumed as a new department of a media monster.

But this is not always the bad thing it once was. The term “sell out” has its own negative connotation. We think of George ➤



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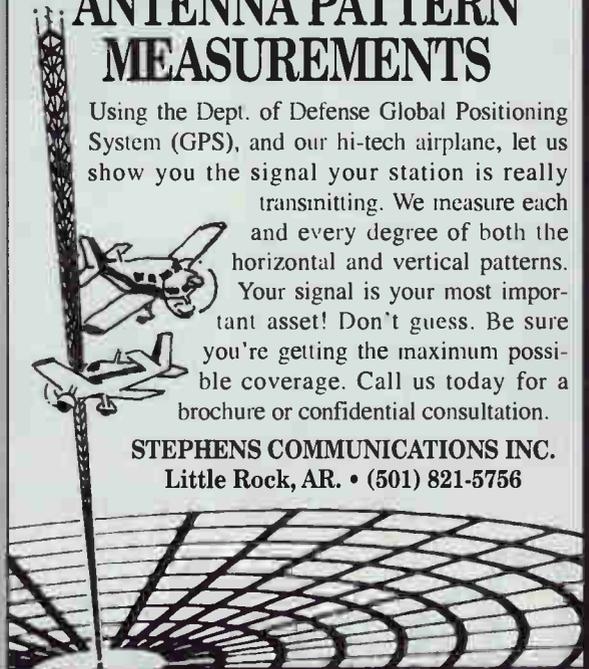
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Bailey, the resilient owner of the Building and Loan from "It's a Wonderful Life," valiantly rebuffing the improper advances of the big, bad bankers who want to take him over.

In today's broadcasting world, however, the astute newcomer knows not only when to buy, but he or she also knows when to sell. Radio broadcasters are not building homes for the poor, they are selling a product. There is no honor in being driven into bankruptcy and there is no dishonor in walking away with a healthy profit to reinvest another day. So, many of our new entrepreneurs who write their own "success stories" in radio, do so with the hope that they will attract the attention of a Goliath. In fact, some may look to Goliath for help in getting started.

The next trend

In this second half of the 1990s, it appears that buying trends are looking toward inexpensive stations in smaller markets. Major metropolitan areas are experiencing rapid consolidation in their radio markets, thus the large players are staking out positions with the prospect of future relaxation of the FCC's multiple ownership rules.

Consequently, many are looking at smaller market stations in the hope of finding bargain prices in what may be the future battleground in radio broadcasting. There may be something to this. As American businesses move out of the major cities into more distant communities, we are seeing office parks, shopping malls, housing developments and middle-class dollars appearing in what were once remote towns and small cities two or three motor hours from major metropolitan areas.

Regardless of whether these future gazers are right or wrong, they illustrate a desire to, again, think outside of the box and to stay ahead of the trend. This, ultimately, is where the success stories lie—in the ability to see the trend and capitalize on it.

In a recent interview, professional ice hockey great Wayne Gretsky was asked what made him such an all-star. He responded with insight when he noted that other players skate to where the puck is. He, on the other hand, skates to where the puck is going to be. 

Frank Montero is a communications attorney and partner with the Washington, D.C., law firm Fisher Wayland Cooper Leader and Zaragoza, L.L.P. He is a regular correspondent for *The Radio World Magazine*.

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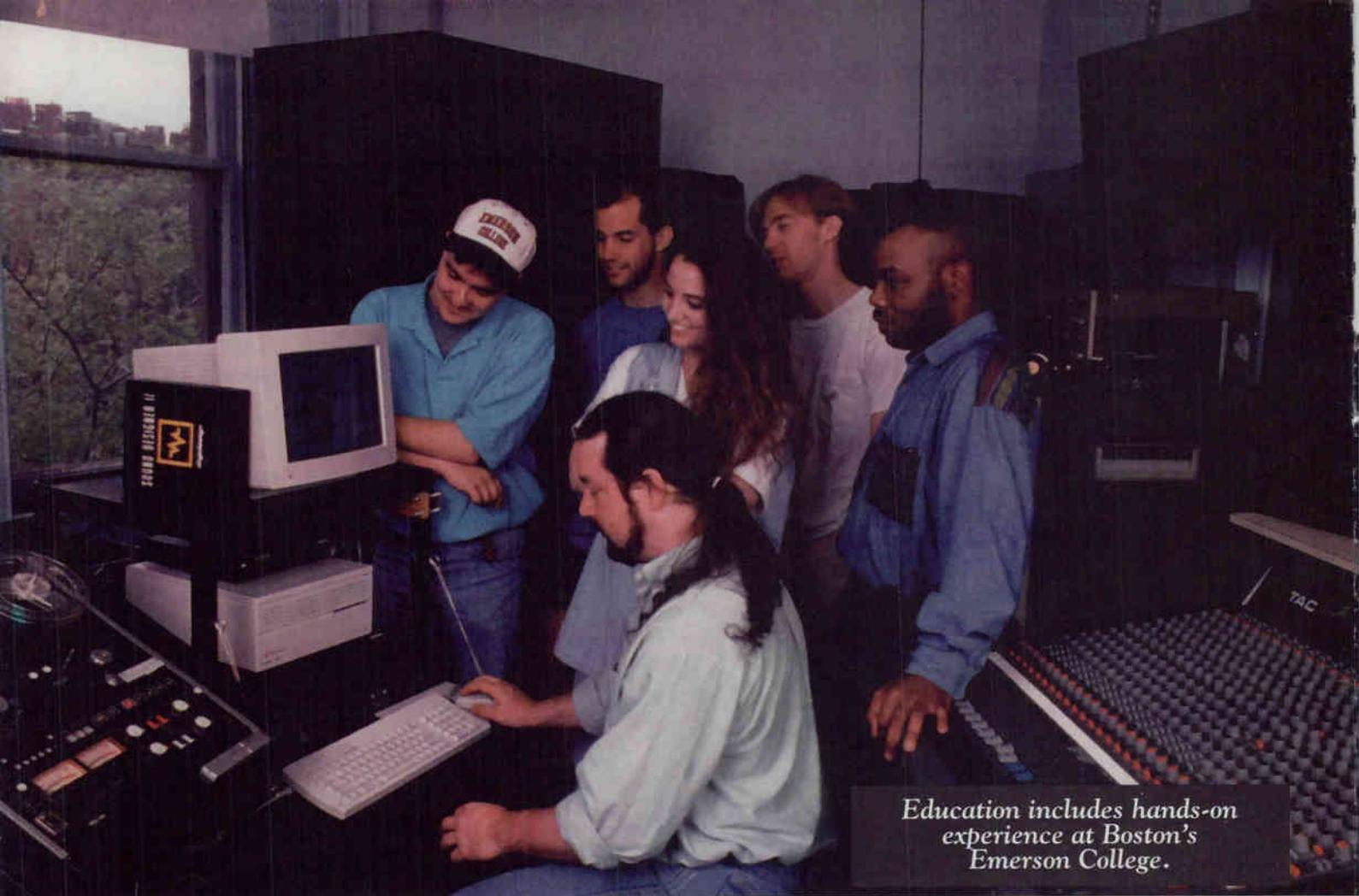
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ACADEMICS

Education vs. Experience

by Page Chichester

An Academic Debate on the Real-World Value of Formal Broadcast Training

It's a debate that goes back at least to the creation of trade schools. How do you best prepare young people for the real world: an academy or the school of hard knocks?

Today, few would argue that broadcast journalism academies are without merit. But some industry heavyweights, including Ted Koppel and Jane Pauley, have publicly pooh-pooed the role of "J-schools."

Even Dave Bartlett, president of the Radio-Television News Directors Association, agrees that academies should stick to theory and leave the hands-on side of the business to on-

the-job training.

"For the most part, academies should do what they do best," Bartlett says. "They should concentrate not on how to cut tape, but why tape should be cut." Schools do a poor job of vocational training, he insists, a fault that is exaggerated by recent quantum leaps in the industry's technology.

"Anything you learn hands-on will probably be outdated by the time you get out," Bartlett says. He maintains that while the radio business is running about five years behind the technology, "schools are 15 years behind."

As for on-the-job training in broadcast history, law and ethics, Bartlett admits that it is sorely lacking in the workplace. "We don't have time to explain who Edward R. Murrow was," he says. "We don't have time to beat ethical standards into their heads. Arguably, the only way those can be taught is in the academy. If there is a value in journalism education, that is it."

Beg to differ

Needless to say, representatives of academies beg to differ. Kent Sidel has heard that line before: "My response is: you say that's what you want, Dave, but you won't really hire kids who don't know how to edit tape. That's just the God's-honest truth." ➤



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Sidel is director of electronic and print journalism at the University of South Carolina's College of Journalism and Mass Communications. He is also a former board member of the Association for Education in Journalism and Mass Communications.

"We—meaning accredited schools of journalism—provide students with a lot of the theory, but also with enough of the nuts and bolts—the knob-twisting—to get them a first job," Sidel says. "We know in our hearts—and we have experience to back it up—that if we just gave the kids theories, you would hear David Bartlett say something along the lines of: 'These journalism schools today are nothing but theory factories and they turn out kids who don't know which end of a camera's loaded.'"

But you'd expect that from an academic, right? Sidel challenged us to ask someone who's hiring, someone in the real world with an objective opinion. So we did.

Joe Izbrand, news director for KTRH-AM in Houston, appears fairly objective. He secured an AA degree in radio/TV/film from San Antonio College before earning his four-year degree in political science from the University of Texas in San Antonio.

He calls Bartlett's suggestion "an interesting theory." With low-paying radio jobs attracting fewer young people, Izbrand believes some journalism schools are backing away from providing hands-on experience. The result is students who know theory, but don't have the mechanical skills to apply it properly. "As we all know," he says, "what you learn in the textbook is very rarely applied in the real world."

Holding the bag

This leaves radio stations holding the bag. Izbrand says the timing couldn't be worse, especially when "so few stations will even make a commitment to putting together a good news product, much less take kids out of school and give them the training they need. It's very discouraging."

Even among theory-laden students, Izbrand sees many "who are getting a poor education—who can't even express theory or common journalistic practices." Izbrand calls this the "puppy mill" school, whereby graduates are cranked out with little or no pedigree.

As a result, stations must not only teach the mechanics, but also remedial journalism—"basic Who, What, When, Where and Why." In a time of news department cutbacks, stations just don't have that kind of manpower.

"I think the J-schools need to teach people not only journalism—underscore the word journalism—but need to offer them the hands-on, technical experience, too, so they can go out there and really market themselves," Izbrand says.

For another real-world perspective, we talked to Bob Priddy, who not only is news director of the Missouri Network, but a product of that state's undergraduate and graduate journalism program. He, too, disagrees with Bartlett.

"I'm not going to hire somebody who comes at me with nothing more than philosophy," Priddy says. "I want somebody who not only understands theory, but understands the mechanical part of being a reporter. I think a journalism school is going to send out rough-hewn talent that is going to be polished in the real-world workplace."

Knows what he wants

Priddy knows what he wants in an employee. He also has known he wanted to be a journalist since he was in the fourth grade, so he's had a long time to think about it. "I have this long list of qualities that I look for in students coming out of journalism school," he says. "And philosopher is not on the list." (see sidebar at right.)

He also has definite ideas about what schools should be teaching. "Journalism schools should send out students who are alert, who have an understanding of the world around them, who have minds that are broader than sometimes I see students have," Priddy says. "Students have such a narrow view of their world and their society, that the history, the sociology, the complications of the world around them are something they are not either interested in learning about or capable of dealing with.

"The challenge," he continues, "is to send someone out who is intellectually aware, intellectually awake, capable of learning and who understands that life is not simplistic, that life is not a 30-second story or a 15-second sound-bite." Priddy says students must also be keenly aware of the great responsibility journalists bear in reporting events and issues that shape the way their audience lives.

"I don't know if colleges can teach those intangibles," he admits. "Sometimes I think colleges can cultivate them or recognize students who have them and work with them to improve those skills or those intangibles, but I think sometimes those are things you're born with."

Quality varies widely

Having said that, Priddy admits to reservations about journalism school generalizations because the quality of individual schools varies so widely. "Some schools try to teach students," he says. "Others, I think, are mostly trade schools, glorified trade schools."

Vernon Stone, Professor Emeritus at the University of Missouri, asked news directors nationwide to rate the various journalism

schools. Out of more than 200 respondents to the survey, only 73 answered the radio broadcast part of the survey. Surprisingly, those who responded named 53 different institutions.

Stone describes these preliminary results as meaningless, because "there really is no top school for radio." He says employers tend to look to nearby colleges, universities and trade schools. "Radio doesn't turn to the big schools like Missouri and Northwestern" ■

Top 10 Traits for Success in Broadcast Journalism

Three basic traits are necessary to succeed in the broadcast business, according to Bob Priddy, news director of the Missouri Network:

- 1) You want a good writer,
- 2) a good interviewer and
- 3) a pleasant voice on the air—not a golden one, but a pleasant one.

There are also a host of intangible qualities:

- 4) composure—because this is a business of severe pressure.
- 5) determination—I think people have to have a will to succeed; they have to be able to do a job well and want to do a job well—the people who will say, "I'm going to finish the job and then I'm going to go home," not the people who say, "Well, I'll finish this tomorrow morning."
- 6) courage—not foolishness, but courage. I think it takes guts to be a journalist; I think you've got to be able to stand up to a senator or an imposing figure and ask the tough questions, demand an answer and not be intimidated by them.
- 7) discipline—you have to understand that a story has to have clarity; it has to be written right and there are steps you have to take to make sure you're accurate and fair.
- 8) energy—the journalist and the eight-hour day are not bedmates, or shouldn't be.
- 9) very high levels of integrity—obviously, if people can't believe you're telling the truth, you're worthless in this business.
- 10) passion—a belief that what you're doing is important in the grand scheme of society, that you're part of a public service here, that there is a responsibility and there has to be an insatiable intolerance for untruth, sham and pretense.

—Page Chichester



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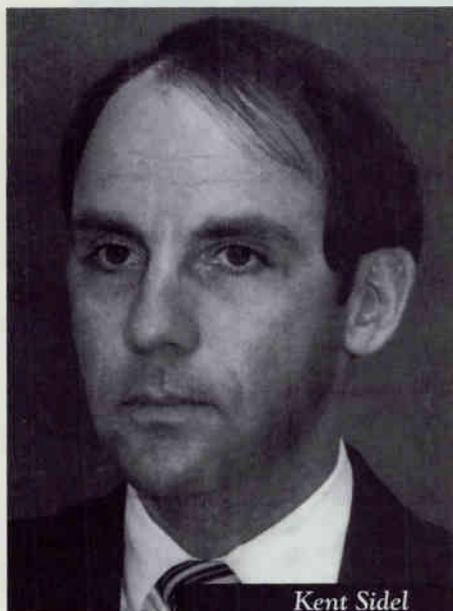
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as much as TV does," Stone says. "Radio, with its fairly low salaries—well, they're very low salary structures—turns to people coming out of schools close by."

For what it's worth, the top five according to the survey are: Syracuse with 12 mentions, Missouri with nine, Ohio University with four, and Georgia and Texas with three each. Other schools had just one or two mentions.

An unscientific poll of people in the "unreal" world of academia and the "real" world of the workplace turned up the same names in



Kent Sidel
U of S.C.

various orders:

Syracuse, Missouri, Northwestern, University of Florida at Gainesville, University of Kansas and a sprinkling of others. Dr. Roosevelt "Rick" Wright Jr. is a professor at Syracuse's Newhouse School of Public Communications in the radio/television/film sequence. Wright is an academic who "grew up in the business," he says. He started "hanging around" radio stations when he was a junior in high school and worked in radio throughout his studies. In addition to his PhD in instructional technology and a master's degree in educational media and commerce, Wright has at one time or another been owner, general manager, sales manager, DJ and chief engineer at about 17 stations, learning the business inside out.

Top billing

Despite Syracuse's top billing in the survey and frequent inclusion in individual top five lists of radio educational programs, Wright is dissatisfied. He feels the television sequence at Syracuse overshadows radio, and he is intent on beefing up the "R" in R/T/F.

"Our radio side is nowhere near where I want it to be," he says. Wright, who calls himself the radio catalyst in the faculty, has big plans. He hopes to develop an institute for

radio research and promote the use of instructional radio in distance learning.

But the key to any educational program, he says, is the faculty. "You need faculty that understands the industry," he says. "If you've got a professor who's worked the industry, has the academy credentials and finds himself in a pretty decent school, I think you've got the right mix."

He says Syracuse offers its students the right kind of faculty, staff and state-of-the-art facilities. Freshmen are encouraged from day one to work at the school's student owned and run station, WJFZ. This radio training laboratory, for which Wright is the adviser, carries on a long tradition.

"Syracuse is one of the first schools in the United States to teach radio, having established its communications division in 1934," he says. "When the FCC set up the FM radio band, Syracuse operated the first low-powered FM radio station." Wright describes the modern student station as one of the top urban CHR stations in the market. And it offers students something they won't find in the real world.

Able to err

"Students have to be able to make mistakes," he says. "The college or university provides an ample opportunity for a person to make those mistakes. Having been a broadcaster myself—and a person who's owned broadcast properties and managed them—usually we don't have time to train someone in the industry." From the viewpoint of an employer watching the bottom line, Wright says he wants "someone to walk through the door, ready to hit the floor running."

And for broadcast writing and teaching a student how to create "the theater of the mind," Wright believes radio is the place. "For the beginning student of media, a chance to learn radio will lay the best possible foundation for a move to any part of the field of electronic media." No matter what the end goal—be it interactive computer technology, TV or other areas—Wright says "a student should learn radio first."

In addition to teaching theory and offering hands-on experience, Wright believes academies have a further, perhaps more vital role. "The academy can still do the best job of teaching students how to think."

Mike McKean would love for his students to spend more time thinking about history, law and foundations of journalism. As chair of Missouri School of Journalism's broadcast news department, McKean says that in a perfect world, academies could concentrate on producing better-educated students and leave vocational training to the business.

"That would in some ways free up the academy from being the handmaidens of the indus-

try," he says. McKean envisions some sort of farm system, like the minor leagues of baseball, in which the major networks would start graduates in small-market stations and bring them through the system. "But anyone who's been in this profession for any amount of time knows that the real world doesn't work that way. People in radio and television news operations are more likely to hire a student who has the technical preparation already behind him."

Real-world training

McKean says the reason Missouri's journalism school is consistently ranked number one by news directors is because it provides students with real-world training and experience before they enter the real world.

Before they enter the school of journalism, radio broadcast students at Missouri spend their first two years studying liberal arts and sciences. Then they must pass an interview and current-events testing process to get into the program.

Once in the program, they spend their junior year at KBIA-FM, the school's nationally ranked National Public Radio affiliate.

The first semester is spent as a general assignment reporter, learning the basics, and the second concentrates on more in-depth reporting, as well as producing newscasts for radio. Three full-time faculty editors supervise students in the newsroom. All seniors are required to



Fran Berger
Emerson College, Boston

spend two semesters at the school's NBC-TV affiliate, KOMU, first as a general assignment reporter/photographer, then specializing in advanced reporting or newscast production. Throughout, 75 percent of a student's course work is outside the J-school.

Acutely aware of emerging technology and the need to stay on top, McKean says he teaches a required course in on-line databases and radio's role in the Information

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Superhighway. He also points to the school's computerized newsroom and forays into "civic journalism," whereby the radio, television and newspaper students work together on political campaigns and public forums. Although he doesn't expect the school to merge broadcast and print anytime soon, there are plans to allow students more crossover between print and broadcast and multimedia development.

Blowing smoke

Keeping up with a changing industry and the technology is one thing. But McKean says trying to stay ahead of the technology is another.

"The problem," he says, "is that anybody who tells you they know where the media are going or how they're going to merge is just blowing smoke. Nobody really knows." That leaves the academics with little choice.

"We have to train students today for jobs that are actually out there today," McKean says, "as well as preparing them for what we think might be future careers in new media. So that's a real tightrope to be walking at the moment."

Mike Hoefflerlin, who works in Missouri's Career Center, says that the technology tightrope has forced the school to become



Joe Izbrand
KTRH-AM, Houston

more selective.

Of 565 students in the journalism undergraduate program, fewer than one-fifth are in broadcast.

"We're keeping the numbers low," he says, adding that computer-assisted reporting requires plenty of workstations—the school has almost 400—so students can get the necessary computer time. Hoefflerlin says the school also is trying to keep the faculty-student ratio in balance because the new technology is very labor-intensive.

Hoefflerlin adds that the school's "very good" placement rate (traditionally around 80 percent) is largely a product of its reputation

for teaching not only the theory, but also the nuts and bolts. "While they're in the radio segment of the broadcast sequence," he says, "they live, eat, breathe and die radio."

Cost of keeping up

Technology—and the cost of keeping up—can be the bane of smaller programs, especially in view of recent and threatened cuts in higher education. As faculty adviser for Emerson College's student-run WERS-FM in Boston, Fran Berger knows that first-hand.

Berger says radio has been leading the way in the college's communications department, forcing budget increases to keep up with the technology. "We're doing digital editing, putting everything on digital audio tape," she says, "while in the newsroom they still have electric typewriters and one computer."

With the radio department contemplating a new facility that could be designed from the ground up, however, Berger says one nagging question arises: "Do we design a digital facility, or do we design an analog facility? What about the student who's going to go out to Iowa or to Peoria or something, perhaps a smaller station or even a small suburb of Boston—and they're still going to have old-fashioned tape recorders and razor blades. We can't do one without the other."

Too often, the race to keep up with technology seems to be fixed. At the moment, the station is desperately searching for turntable replacement parts.

Louisa Nielsen, executive director of the Broadcast Education Association (BEA), says that in her eight years at the association, she has heard as many takes on the journalism school question as there are professors and professionals.

Her organization is made up of professors and institutions representing an array of large, medium and small schools, colleges and universities in the U.S. and abroad. She finds it difficult to generalize about or compare different programs, because of the differences in size, location and focus among them.

In addition, the industry complaints she hears are far from uniform. Some station managers bemoan the dearth of technical knowledge, while others complain about shallow theoretical training.

Diversity in the field

Nielsen says this, too, may be attributed to diversity in the field: One complaint reflects smaller markets, "where perhaps more practical skills are needed;" the other arises from larger markets, "where perhaps larger thinking skills are needed." Journalism schools are not serving a single, monolithic industry.

To add another variable, students rarely act as perfect sponges, able—or even willing—to soak

up every molecule of information imparted to them. They sometimes reject the message.

So the various institutions are faced with the quandary of trying to shape varying degrees of raw talent, for widely varying entry-level jobs into a rapidly changing industry. With that many variables, generalizing about journalism schools and the "real world" becomes an exercise in futility.

Echoing Syracuse University's Wright, Nielsen focuses on the role of faculty in preparing students for the real world by keeping up with it and not isolating themselves in ivory towers.

In addition to numerous member publications, BEA helps its 1,000 members stay in touch through an annual convention held three days before and in the same location as the Spring NAB show. BEA works with representatives of emerging technologies to foster seminars; and the association helps organize facult internships during the summer with the likes of CNN.

Also, Nielsen says, "a number of our faculty are consulting these days." This provides an added incentive to stay up-to-date and maintain close relations with the industry, as well as providing intellectual stimulation and extra income.

Changing rapidly

"I think professors are seeing the world changing and are responding to it quicker and quicker all the time," Nielsen says. And while the field is changing rapidly—"sometimes hour-by-hour"—she sees faculty rising to the challenge. "Even if an entire curriculum cannot be revamped or a new course cannot be introduced, changes are made semester-by-semester to courses that are already on the books."

Missouri Net's Priddy says the dispute between the academics and the people in the field has been going on far too long. He says the two sides should accept the challenge and join forces to eliminate disparities between what is being taught and what is needed in the various markets.

"People in the field look at the folks in academia too often and say, 'send us a full-blown, polished, mature journalist,'" he says. "And the people in academia are quite correct in saying, 'Look, we start out with a lump of clay, here, with our freshmen; we can give them some general shape, but there's no way we can give them the hard edges that they're going to develop in the real world. So give us a break.'" 

Page Chichester is a product of the University of Missouri School of Journalism graduate program and a regular correspondent for The Radio World Magazine. He wrote on kids radio last month.

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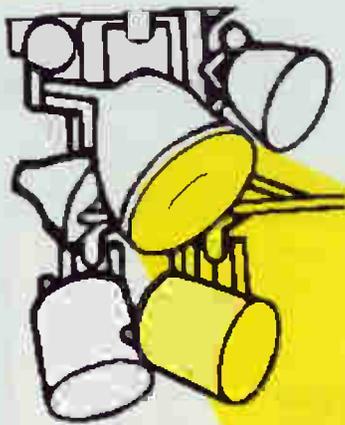
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The series of buyouts not only put the stations under one umbrella, it put them under one roof. Within a year, where two stations were once housed, there are now five.

"WROO/WNZZ leased space in an office building and with each purchase, we would lease another suite," says Chief Engineer Kyle Dickson. "It's the classic duopoly story of the 1990s: consolidation."

In the first round of expansion, the studios of sports outlet WNZZ were remodeled to include a roundtable room for on-air group discussions. New studios with news booths were constructed for WZNZ next. Then, with the acquisition of WAIA and the agreement with WFSJ, the company redesigned on-air and production studios to handle the increased traffic.

"These studios are operated with a hard disk storage system from Media Touch Systems for spots, liners and the like. There's still the full line of consoles, cart machines and a reel-to-reel, but most of the action happens on that screen," Dickson says. In addition, a local area network was installed and connected to Paxson's wide area network.

"A lot of things happened in a short amount of time," Dickson concedes. "Every once in a while, I still make a wrong turn into an office that's become something completely different. But overall, we're playing in the big leagues now." 

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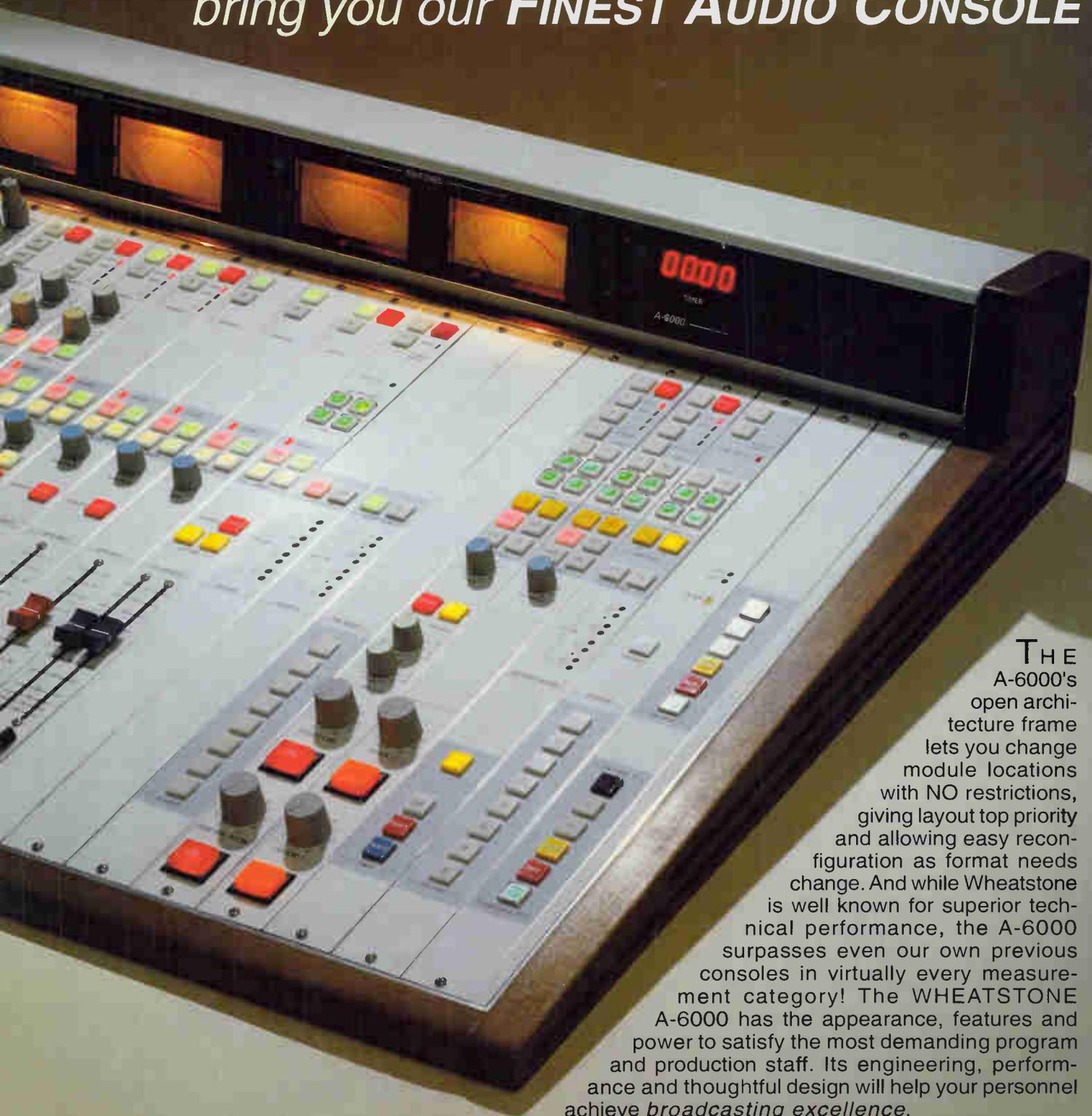
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