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Doing Good Radio

We all spend a lot of time looking for ways to stand out and present the absolutely best product possible — be it a newspaper, a magazine or whatever. Sometimes, we look for this edge with extreme technologies, fancy gimmicks or the most imaginative sales packages available.

Yet every once in a while, you meet someone or visit an operation that just hits on all cylinders all the time. And they do it by sticking to the basics: Define your mission. Serve your community. Do it professionally. Invest in your talent and the technology to support them. Many of the best stations in the big markets operate this way. But recently, I was privileged to visit what I consider a truly outstanding operation: WFLS-AM-FM Fredericksburg, Va.

What a great place. Owned by the Free-Lance Star Publishing Co. (one of the best-run hometown newspapers in the country and still independently owned), WFLS-FM booms a 50 kW signal off a 492-foot tower and programs a country music format. Enough of a voice to blanket metropolitan Washington 50 miles to the north. But they don't angle for the Washington audience, they serve their community of license.

And boy, do they do that well. WFLS-AM-FM features one of the best news operations you can find. The commitment to news is obviously an intrinsic part of the parent company, but the newspaper and the radio stations do not share news operations. Sheila Quinn runs the news department for WFLS-AM-FM, and the walls of the radio stations are covered with the hundreds of awards she and her crack news team have earned in the last 10 years.

WFLS-AM-FM chooses to superserve their city of license. When you listen to the newscasts, you don't just get a five-second audio byte from a network newfeed, you get the whole sentence and more. They really dig into the local political scene and cover the gamut of community issues.

What impressed me the most, I think, is how completely WFLS just blew up our preconceived notions of small-town radio. This station easily ranks right up there with any major market operation. From the Orban DSE-7000 in the production room to the Auditronics boards in the on-air studios, these stations reflect commitment to being the best radio station technology and talent can provide. Its commercial success, of course, springs from these roots.

Hats off to WFLS-AM-FM. With stations like these, radio has nothing to fear from the digital future.

Lucia

*P.S. Response to Market Watch has been so positive that we decided to improve on a good thing. Look for two Market features in **Tuned In** from now on: one major market and one smaller market in every issue.*

Tuned In

RADIO WORLD'S MANAGEMENT MAGAZINE

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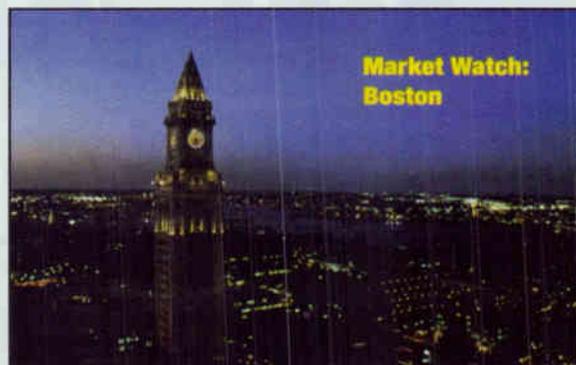
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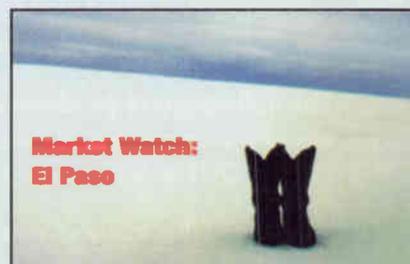
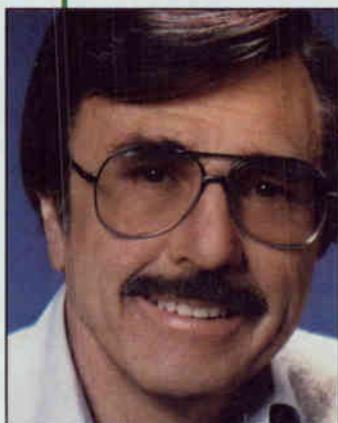
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**Market Watch:
El Paso**

double take

“It seems that with all the talk over the future of the FCC, spectrum auctions, universal service and electronic superhighways, broadcasters seem to be conspicuously absent.”

— Frank Montero See page 20

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To outsiders, the city's personality is a quaint mixture of colonial-era history, a legacy of liberal political icons and a famous TV show about a neighborhood bar where everyone knows your name ...

by Todd Hyten

Boston is a city of interesting juxtapositions. Although the epicenter of Ivy League schools and Beacon Hill mansions, the city touts a proud, blue-collar culture that equally venerates the Red Sox and politicians who dole out pork-barrel patronage.

To outsiders, the city's personality seems a quaint mixture of colonial-era history, a legacy of liberal political icons and a famous TV show about a neighborhood bar where everyone knows your name.

The area's cultur-

al conservatism is neatly balanced by the infusion every fall of more than 250,000 college students into the metropolitan area to attend its many universities.

Boston's radio market, the 10th largest in the country, reflects the



onality seems a
history, a legacy
TV show about
everyone knows

city's odd mixture of dichotomies,
of youth and tradition, of high edu-
cation and extreme politics.

A funny market

"Boston's a funny market, but
when you step back and look at it,



it makes sense," says Bob Casey,
president and founder of the 16-
year-old media buying firm Casey

Media, based in
Braintree, Mass.

For instance, it is
perhaps fitting
that the top classi-
cal music station,
WCRB(FM), con-
sistently pulls
more listeners
than the market's
two country sta-
tions — WKLB-FM
and WBCS(FM) —
combined. Even



one public radio station, WBUR(FM), if it were to be ranked alongside commercial ones, would consistently land in the top 10, and often among the top five.

At the same time, the market's top rock station for years, WBCN(FM), has undergone a gradual and chameleon-like evolution in the last 18 months from AOR to an alternative rock station.

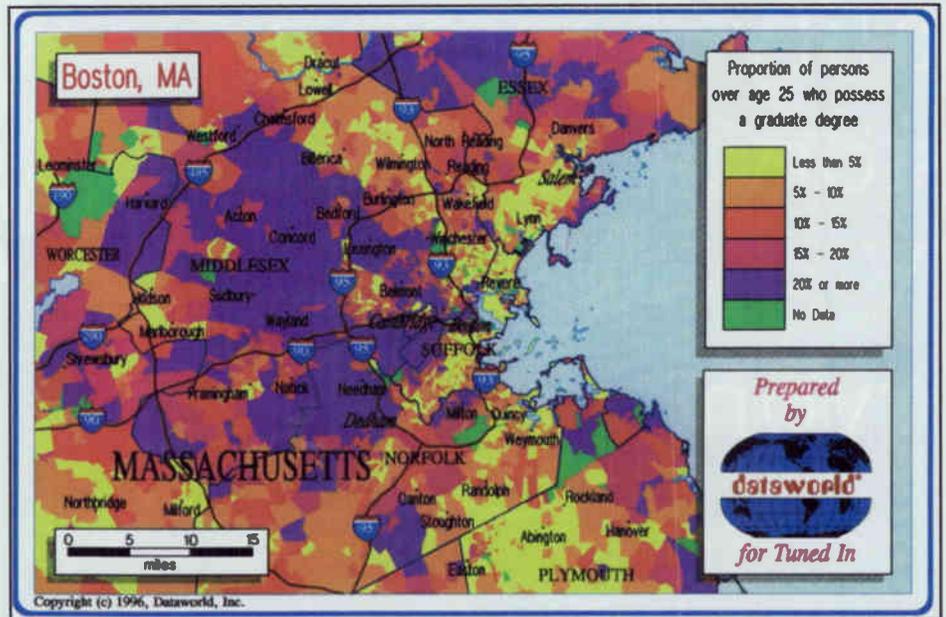
Boston's radio market today, however, is dominated by four companies, each with at least two FM properties — and perhaps more to come. The competition among the four is stiff. Of the top 10 stations in the Winter '96 Arbitron book (12-plus), all but two were properties of these four owners. Three years ago, only two companies had at least two stations in the top 10.

In the Winter '96 ratings, a station from each of these four companies neatly held the top four slots. In order, these companies were: CBS Radio Station Group, American Radio Systems Inc., Evergreen Media Corp. and Infinity Broadcasting Group.

Of the four competitors, one, American Radio Systems, is Boston-born and -bred, lending a bit of hometown rivalry to the competition.

The No. 1-ranked WBZ(AM) is the prime CBS news property in Boston and a mainstay in the market, first broadcasting in 1922.

In a city undergoing a massive, multi-billion-dollar road construction project (referred to simply as the "Big Dig") to improve its main rush-hour thoroughfare, and beset by New England's noto-



riously unpredictable weather, WBZ is a strong pull with commuters. Last winter's record snowfall helped to boost WBZ 12-plus ratings to an amazing 8.8, up from 8.1 in the Fall '95 book.

CBS Radio Group's other top property is WODS(FM), the market's leading oldies station. Last winter the station pulled a 5 share, up from a 4.6 in Fall '95. WODS has been able to make the oldies station a consistent top player in the top five spots in Boston, demonstrating the resilience and longevity of the format.

Between the news of WBZ and the oldies of WODS, CBS captures a solid portion of the 25-54 segment, with a skew on the older end of that range. Combined, the two stations pulled in about \$27 mil-

lion, according to BIA Publications.

It would seem difficult for an oldies station to become entangled in city politics, but this is Boston, where everything is affected by politics. Since 1987, WODS has run a series of summer concerts on Boston's City Hall plaza. But this year, WODS General Manager Bob Pates decided to move the event to the far more spacious and famous Hatch Shell on the Esplanade beside the Charles River, known by many people as the setting for the annual Fourth of July celebration with the Boston Pops Orchestra.

The move was perceived by the press as a slight to Boston Mayor Thomas Menino, but Pates says he never intended to slight the mayor, and practical reasons drove the change of venue.

"It was an opportunity to make a better presentation at the Hatch ... I'm only interested in providing a super venue," Pates says. "The decision wasn't political; there was nothing negative about City Hall or the mayor's office. It was a decision to take the concert to a more open environment."

Being in the Boston radio market, as the WODS flap demonstrates, is to be inextricably connected to the city's quirky personality. For Boston-based American Radio Systems Inc., this connection is a plus.

"Boston is a very traditional kind of city," says ARS co-chief operating office and co-founder David Pearlman. "It's a city that loves politics and personalities, and our stations try to reflect the passion the city has."

ARS has four stations in the Boston market, two AM and two FM properties. Its two AM stations serve up sports and politics fare, with No. 2-ranked



WRHO's Terry Williams with Donny Osmond and Donna Kane, broadcasting live in front of Historical Faneuil Hall.



Blues Traveler with KISS 108 On-Air Personality Dale Dorman at KISS Concert 16, Great Woods, Mansfield, Mass.

WRKO(AM) featuring Boston's leading conservative and populist gabmeisters Jerry Williams and Boston Herald columnist Howie Carr.

WEEI(AM), ARS's other talk property, attracts sports listeners alike with Red Sox play-by-play and syndicated shows such as the "Fabulous Sports Babe," all of which get a boost from the station's broadcast of the syndicated "Imus in the Morning."

ARS's FM properties include WBMX-FM its consistent top-10 contender in the Hot AC format, which skews to more female listeners with its "hits of the '70s, '80s and '90s" niche. ARS's other FM property is WEGQ(FM), one of the first '70s nostalgia stations that, since being acquired by ARS in 1995 and changing its format, has risen to occasional top-10 performance. In Winter '96 it ranked No. 13 with a respectable share of 2.1, down from 2.5 in the Fall '95 book.

Niche battles

"Radio is a series of major niche battles," Pearlman says. "We don't put a heavy emphasis on 12-plus numbers. We try and superserve audiences as a subset of the 25-54 demographic: WBMX targets adults 25-44, Eagle (WEGQ) is targeting 25-40, WRKO is 35-54 and WEEI is men, 25-54."

ARS, which became a public company in June 1995, pulled in \$44 million in revenue from its Boston holdings last year, more than any other owner in the market. Nationwide, ARS has been on an acquisition binge and now owns 25 stations.

Boston's other fast-rising star is Evergreen Media Corp. In January Evergreen acquired locally based

Pyramid Broadcasting, a 12-station owner, for a whopping \$306 million. Evergreen now has 34 stations in the top 10 radio markets, with five duopolies.

Included in that purchase was Pyramid's hot Boston property, WXKS-AM-FM, a longtime leader of the con-

Boston Financial Snapshot

Market Rank: 10
Revenue Rank: 9
Number of FMs: 23
Number of AMs: 26

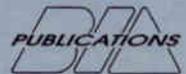
Revenue 1992: \$133.0 mil.
Revenue 1993: \$143.7 mil.
Revenue 1994: \$167.8 mil.
Revenue 1995: \$179.1 mil.
Revenue 1996: \$189.0 mil. est.

Revenue Growth
89-94: 7.4%
95-99: 5.3%

Local Revenue: 72%
National Revenue: 28%

1994 Population: 3,803,200
Per Capita Income: \$21,215
Median Income: \$48,448
Average Household
Income: \$57,127

Source:



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temporary hits/pop format, along with WJMN(FM), its contemporary hits/rhythm counterpart. Between these two stations, Evergreen has a good hold on the female 18-34 segment. In the Winter '95 book, WJMN was the top-ranked FM station with a 5.8 share; WXKS closely followed with a 5.7 share.

Historically, WXKS and Infinity Broadcasting's rock mainstay WBCN have been tag-team contenders for Boston's top music format stations.

"When you talk about the Boston radio market, you talk about two radio stations:

WXKS and WBCN," says Kenneth O'Keefe, Evergreen's executive vice president in charge of the Boston market and former employee of Pyramid. "They have (evolved), like all successful



Steven B. Dodge, CEO of American Radio Systems, and David Pearlman, Co-Chief Operating Officer

ones, and are constantly reinventing themselves," he says.

That reinvention has taken WXKS from a disco station in 1979 to its contemporary hit format today. O'Keefe says the

station will continue its careful evolution to "superserve" its target audience of 18- to 34-year-olds. "We have seen a shift of taste to more rock-pop artists, like Joan Osborne," O'Keefe says — but don't expect any sudden changes from this successful property.

Evergreen's other, notably less successful Boston property is country station WKLB-FM, which last winter got a 2.3 rating, down from 2.7 in the Fall '95 Arbitrons. (At press time, Evergreen had agreed to swap WKLB for Greater Media Inc. property WEBR-FM in Washington as part of a \$22.5 million deal. The transaction is expected to be

completed in the fourth quarter and is pending approval of the FCC.)

"Historically, country music has not been really successful here," O'Keefe says. "I'm not convinced it has ever been done well here. We just don't know yet."

O'Keefe recently appointed Bennet A. Zier as the new general manager of WKLB. Zier comes from Colfax Communications in Washington where he launched oldies station WBIG-FM, which reached a top-five spot in two years.

For now it appears Evergreen may still give country a chance, but the rumor mill is working overtime speculating on a new format for WKLB.

Last but certainly not least of Boston's major market players is Infinity Broadcasting Corp. Infinity's jewel is WBCN(FM), its consistently top-rated rock station, which has undergone some major changes over the last year.

The changes began about 18 months ago with a gradual transition from AOR to a mix of music that incorporated more bands that typically could only be found on the market's then one-and-only "alternative" station, WFNX(FM), owned by The Boston Phoenix, Boston's arts and entertainment alternative news weekly.

Over the past 18 months, WBCN has increasingly mixed down its playlist of Aerosmith, Led Zeppelin, Lynard Skynard and other bands that gave the station an aging feel. Nonetheless, its top rock spot was never seriously threatened during its change to a more alternative format.

Last winter, there were rumors of other changes afoot at the station, which proved to be more than mere rumors.

Boston Radio Market Overview

Station	Freq.	Format	1995 Est. Rev. in \$ Mil.	Owner	Arbitron 12+ Winter '96
WBZ(AM)	1030	News/Talk	16.6	CBS Radio Station Group	8.8
WRKO(AM)	680	News/Talk	9.0	American Radio Systems	6.7
WJMN-FM	94.5	CHR/Rhythmic	7.9	Evergreen Media Corp.	5.8
WXKS-FM	107.9	CHR/Pop	16.4	Evergreen Media Corp.	5.7
WBCN-FM	104.1	Alternative	19.8	Infinity Broadcasting Corp.	5.7
WMJX-FM	106.7	AC	13.8	Greater Media	5.2
WODS-FM	103.3	Oldies	10.0	CBS Radio Station Group	5.0
WZLX-FM	100.7	Classic Rock	13.3	Infinity Broadcasting Corp.	4.3
WCRB-FM	102.5	Classical	4.2	Charles River Broadcasting	4.3
WBMX-FM	98.5	Hot AC	13.0	American Radio Systems	4.0
WEEI(AM)	850	Sports	17.5	American Radio Systems	3.4
WBOS-FM	92.9	Adult Alt	7.4	Infinity Broadcasting Corp.	2.9
WAAF-FM	101.3	Rock	4.0	Zapis Communications Corp.	2.7
WEGQ-FM	93.7	Oldies	4.4	American Radio Systems	2.1
WOAZ-FM*	99.5	NAC	5.5	Infinity Broadcasting Corp.	2.7
WKLB-FM	105.7	Country	4.6	Evergreen Media Corp.	2.3
WXKS(AM)	1430	Nostalgia	2.2	Evergreen Media Corp.	2.1
WFNX-FM	101.7	Alternative	3.0	MCC Broadcasting Co., Inc.	1.5
WBCS-FM	96.9	Country	2.3	Greater Media	1.6
WILD(AM)	1090	Urban/AC	1.7	Nash Communications	1.2
WBNW(AM)	590	Business News	2.0	Back Bay Broadcasters Inc.	0.9
WXRV-FM	92.5	Adult Alt	1.4	Northeast Broadcasting Co.	0.9

* Was WSSH-FM (Adult Contemporary) until December 1995



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

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Since 1994, WBCN had been airing Howard Stern's show in the evenings, presumably so as not to conflict with its popular morning show, "The Big Mattress" with host Charles Laquidara, a long-standing icon of on-air personalities in the Boston market.

All of that, however, changed (perhaps fittingly) on April 1, when WBCN listeners woke up to hear Howard Stern musing about his joy at finally getting the morning slot on the station he listened to while attending Boston University in his salad days. It was front-page news (at least with tabloid Boston Herald). Laquidara and his "Big Mattress" show moved up the dial to Infinity's classic rock format station, WZLX(FM). Laquidara described the move as a mutual decision.

Although the morning switch occurred too late to affect Winter '95 ratings, WBCN posted a strong performance for that period. WBCN pulled a 5.7 rating for its winter book — an entire point above its fall rating of 4.7.

Longtime program director Oedipus, who joined WBCN in 1977 as a volunteer writer for Laquidara, has no pat explanation for the station's recent ratings boost.

"I just think there are a lot of people who have rediscovered 'BCN,' he says. "The station has always been a living, breathing thing. This evolution was something we did naturally; we didn't want to become an oldies station. To those who haven't been paying attention, it may look like a sudden change, but it isn't."

Infinity has also made news this year with the acquisition of former Granum Communications properties WBOS(FM), a soft rock/quasi-alternative format station, and the former WSSH(FM), an adult contemporary station. Shortly before Infinity announced its agreement with Granum, WSSH changed its call letters to WOAZ and switched to a smooth jazz format.

The reason for the switch was a case of being where your competition isn't. "No one was doing smooth jazz in the Boston market," says WOAZ Program Director Bill George.

Furthermore, as an adult contemporary format, WSSH was always considered a distant third to Evergreen's AC/pop and AC/rhythm powerhouses. For the Winter '96 book, the redubbed WOAZ(FM) rated a 2.7 share, down from a 3 share in the Fall '95 ratings. Obviously, the jury is still out on how successful a smooth jazz format can be in Boston.

In a sign of the times, however, last August a small Haverhill-based station, WLYT(FM), dropped its AC format, changed its call letters to WXRV(FM) and became an alternative station. Its winter ratings were unchanged from those of the fall, with a meager 0.9 share.

For now, it seems the increasingly competitive Boston market still has more changes in store for it. Both Pearlman of American Radio Systems and O'Keefe of Evergreen say they are actively looking for another acquisition in the Boston market.

"There are still a lot of changes going on — the typical listener is probably more confused than anything else," says 16-year media buyer Casey.



"The Two Chicks Dishing" with Lori Kramer and Leslie Gold.

The market even has two very strong public radio stations — not so unusual in a city that has always been a strong supporter of public television station as well, such as WGBH, located in Cambridge.

WBUR(FM), if it were to be ranked alongside commercial ones, would consistently land in the top-10 — and often among the top 5. Another strong public station is WGBH's public television station's radio station WGBH(FM).

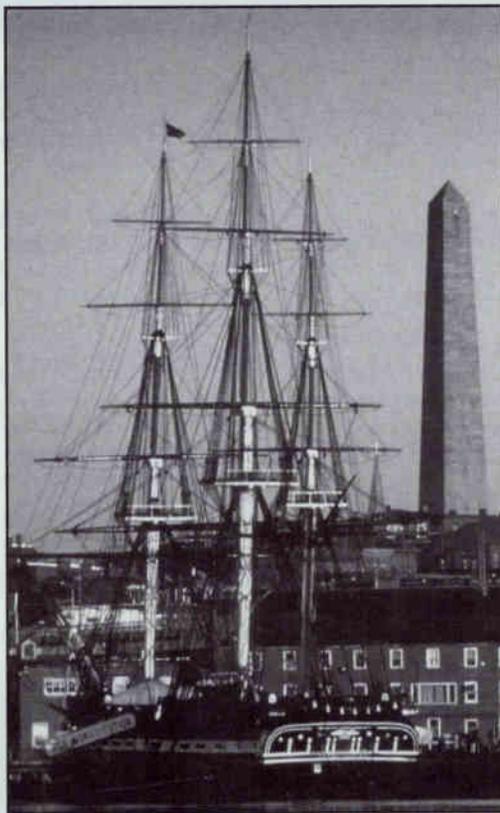
WBUR, owned by Boston University, focuses on national, international and local news, with some jazz shows overnight, and is affiliated with both National Public Radio and Public Radio International. With a huge staff of more than 120 people and a \$6.5 million annual budget, the station is among the biggest public radio stations in the country.

According to the winter Arbitron book, WBUR ranked third in the market with adults 25-54 in morning weekday drive time, 6 a.m. to 10 a.m. (When it broadcasts NPR and the BBC news feeds) with a 5.6 share — and is first in afternoon listenership 5 p.m. to 7 p.m.

WGBH can't boast as high ratings during drive times as WBUR, but its product mix features more music, with classical music programs broadcast from 8 a.m. to 4 p.m. weekdays, and jazz programs from 7 p.m. to midnight.

Earlier this year, WGBH began broadcasting its global radio news magazine "The World," co-produced with BBC World Service and Public Radio International, both here and in Europe. In the US, the program is now carried on 52 stations.

In that case, the Boston market seems, for now, to resemble New England's oddball weather: If you don't like it, just wait a moment — it's bound to change.



Todd Hyten is a reporter for the Boston Business Journal and the Eastern New England correspondent for the on-line news service Industry.Net.

DDS Has It All!



Schedule Editor

Cut Number: 99999
Title: TEST SCHEDULE

INSERT CUT DELETE CUT MOVE CUT TOGGLE START CODE EXIT

CUT #	ALIAS	AIR TIME	LENGTH	TITLE	START CODE	TYPE
1	0101-03	00:00:00	0:04:31	I STILL HAVEN'T	0SEC	HD
2	0101-05	00:00:00	0:03:18	GOOD THING	0SEC	HD
3	0101-08					
4	0101-11					
5	0101-13					
6	0101-16					
7	0111-09					
8	0102-03					
9	0105-15					
10	0106-06					
11	0106-09					
12	0107-07					
13	0107-10					
14	0108-13					
15	0111-14					
16	0109-07					
17	0109-11					
18	0110-02					
19	0110-08					
20	0110-13					

Top Of Schedule

Audio Category Editor

Hard Disk Compact Disk Schedule Note/Comment Feed

Text Script Rotation Voice Trigger Clock

SFX SPOTS LINER MUSIC

Log Import and Editing

Audio Category Editor

Hard Disk Compact Disk Schedule Note/Comment Feed

Text Script Rotation Voice Trigger Clock

SFX SPOTS LINER MUSIC

0:04:54

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Cut Number 1
Cut Title: I STILL HAVEN'T

Classification: SFX SPOTS LINER MUSIC

Locked? NO
Length of Cut: 4:31-03
Cut Group:
Kill Date:
Comment:
Out Cue:

Additional Data Settings

0:04:31 0:03:18 0:04:31

LEFT RIGHT

CHX HEAD

Record Screen Cue Editor

Trigger Configuration

Current Node: Node # 1
Peripheral Interface: Device # 2
Sort By: PI Port Number

Fader Control Inputs	Fader Control Outputs
Input # 1: Fader-On-Button#1	Output # 1: Fader-On#1
Input # 2: Fader-On-Button#2	Output # 2: Fader-On#2
Input # 3: Fader-On-Button#3	Output # 3: Fader-On#3
Input # 4: Fader-On-Button#4	Output # 4: Fader-On#4
Input # 5: Fader-On-Button#5	Output # 5: Fader-On#5
Input # 6: Fader-Off-Button#1	Output # 6: Fader-Off#1
Input # 7: Fader-Off-Button#2	Output # 7: Fader-Off#2
Input # 8: Fader-Off-Button#3	Output # 8: Fader-Off#3
Input # 9: Fader-Off-Button#4	Output # 9: Fader-Off#4
Input # 10: Fader-Off-Button#5	Output # 10: Fader-Off#5

10:00:23 LOCAL TIME

NEXT EVENT TILL BREAK Cut #

MAN SEAT BELT SAFETY 1

START 00021 LINE UP

10051 00:00:00

Exit

External Device Control

11:15:43 LOCAL TIME

Line	Time	Event	Duration	Unit	Comment
1	12:00 PM BREAK				
1	12:00:00	ASSPRESS	114	0SEC	
1	12:00:00	ARIZONA	108	0SEC	
1	12:00:00	CORONA	202	0SEC	
1	12:00:00	COORS LITE	219	0SEC	
2	12:00 PM BREAK				
2	12:00:00	ASSPRESS	114	0SEC	
2	12:00:00	ARIZONA	108	0SEC	
2	12:00:00	CORONA	202	0SEC	
2	12:00:00	COORS LITE	219	0SEC	

SPOT SCHEDULE

Line	Time	Event	Duration	Unit	Comment
1	00:00:00	ASSPRESS	114	0:00:59	0SEC
1	00:00:00	CORONA	202	0:01:00	0SEC
1	00:00:00	COORS LITE	219	0:00:59	0SEC
1	00:00:00	12:30 PM BREAK	-1	0:00:00	MAN
1	00:00:00	FRANSTEL HEINEKEN	110	0:01:00	0SEC
1	00:00:00	FRANSTEL HEINEKEN	111	0:01:00	0SEC
1	00:00:00	FRANCESCO	352	0:01:00	0SEC
1	00:00:00	GOLD COAST	404	0:01:00	0SEC

MAN SEAT BELT SAFETY 1

10051 00:00:00

Exit

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WSRR-FM, Memphis named **Maria Marsala** as the station's **marketing and promotion director**. Marsala comes to **STAR 98 FM** from Nashville where she worked at **RCA Records** and **Step One Records**.

Allan Hotlen, former program director for **KOIT-AM-FM**, San Francisco, is the new **program director** for **WXTR**, Washington, D.C. Hotlen formerly managed stations **KKSA**, Sacramento, and **WSWF/WAYK**, Ft. Myers.

Stan Webb was promoted to **senior vice president/operations** at **Clear Channel Communications**. Webb assumes responsibility for all the newly acquired U.S. Radio Group markets that include El Paso, Milwaukee, Memphis, Norfolk, Raleigh and Reading.

Clear Channel Communications announced the promotion of **Judy Lakin** to **vice president/general manager** at **KHFI/KPEZ**. Lakin, formerly sales manager at the Austin station, replaces Stan Webb.

Sandusky Radio promoted **Bob Bordonaro** to **director of sales** for **KLSY-FM (92.5)**, **KIXI-AM (880)**, **KWJZ-FM (98.9)** and **KEZX-AM (1150)**. In addition, **Rob Reich** was promoted to **business manager** of **KWJZ** and **KEZX**.

Jeff Silver, selected by **American Radio Systems**, steps up to **vice president/general manager** for Buffalo stations **WBLK** and **WSJZ**. Silver was vice president/station manager of **KMJQ**, Houston, during the 1980s and more recently, vice president of **Interep's Urban Format Network**.

Mark Plimpton, promoted to **vice president/station manager** at **WBLK**, will oversee national sales for both **WBLK** and **WSJZ**.

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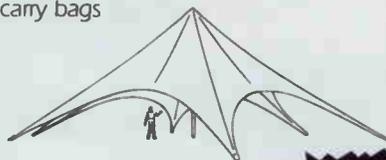
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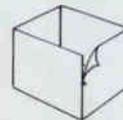
Combination Color Top:
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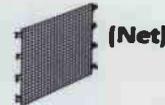
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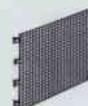
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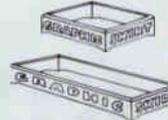
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KMJM(FM), an urban contemporary station with deep roots in the St. Louis market, is a prime example of a radio outlet whose operators know what they're doing and how to do it well.

The story at Magic 108 is pretty straightforward, according to Chuck Atkins, vice president of operations. He matter-of-factly attributes the current standing at the top of the 18-to-34 demo to the station maintaining its focus, being part of the community and employing a top-notch air staff.

For years, talk station KMOX(AM) has held the top spot 12-plus in St. Louis. So the battle is for second place and for the top spot in individual demos.

On the move

Magic 108 moved from 11.4 to 12.1 with 18-to-34-year-olds in the Winter '96 ratings period, good enough for first place. A 6.8 share 12-plus and a 5.6 share of the 25-to-54 audience keeps the station near the top of those demos. Its closest competitor is KXOK-FM, urban AC Mix 97.1, with a 3.4 in 18-to-34 numbers.

"Our goal is to dominate and rule that demo forever," Atkins says.

Magic 108 recently was purchased by Jacor Broadcasting as part of the group's acquisition of the Noble Broadcast Group. The deal, however, is pending a Justice Department antitrust inquiry, coupled with the Jacor purchase of Citicasters Inc.

Magic is one of three stations Jacor is buying in the St. Louis area that Atkins programs. The other two are 100.3 KATZ-FM, classic R&B Z100; and black talk 1600 KATZ(AM).

"We don't stray outside of the black format like some other urbans do. We play only black music because we target black listeners," says Atkins, who has been with KMJM for 10 years.

As for Mix 97.1, Atkins isn't too concerned. He believes Magic 108's involvement in the St. Louis community is among the key elements to its success. But he added, "I watch them (Mix 97.1) very closely. Any station in the market playing an urban song is a competitor in my book."

Right before Noble sold its St. Louis properties to Jacor, it changed the jazz format it was programming on 100.3 FM, then KNJZ(FM), to the classic R&B format heard on KATZ(AM). Atkins says

Community, Music And Roots Make Magic 108

that should help Jacor gain a tighter hold on the demo.

Longevity

All the air staff of Magic 108 has been on the air for at least five years, and the entire staff is in its mid-30s or younger. The longevity factor and the staff's ability to effectively communicate with a tar-

times a week, the show will solicit people for something extra they may want to get rid of, such as an extra mattress, clothes and dishes. These items then are given to listeners who need them.

They recently helped a family with seven children whose house burned down. So many clothes were donated that the station had to ask the Salvation

Army and a local homeless shelter for help in distributing the surplus.

Middays on Magic brings Chaz Saunders followed by Eric Michaels for the drive home. The Kevy Kev night show places the station No. 1 with teens 18 to 34 and 25 to 54 in that time slot. The Quiet Storm follows with Doc Wynter, and on overnights is D'Nice Williams.



Tony Scott pays up after losing bet with listener.

get audience of its own age has made Atkins' job easier.

The Breakfast Crew wakes up St. Louis with Tony Scott and Marc Clarke. Deneen Busby handles news and entertainment, and Metro Traffic's Anna D. reports traffic from the air.

Scott also writes a two-page newsletter each day called The Black Fax, which includes entertainment news, positive thoughts and quotes of the day from famous African-Americans. The newsletter is faxed each day to any listener who calls the morning show and asks to be put on the list. Nearly 2,000 listeners receive the fax, to date.

One of the ways The Breakfast Crew gives back to the community is with a "Neighbors in Need" feature. Two or three

On the street

A big key to success with any urban station is a good street presence. The same holds true for Magic 108.

"We've had owners (Noble) who were concerned about being a part of the community and have been sensitive to its needs all these years," Atkins says. "The transition from Noble to Jacor was very positive for us. It was not your normal takeover. They basically asked us, 'What do you need to kill the competition?'"

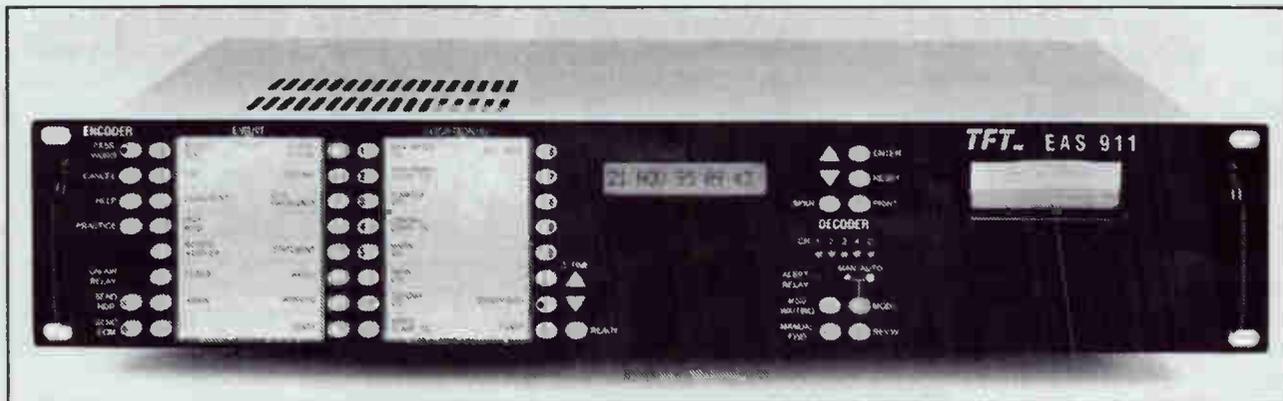
Magic 108 recently broadcast live from a black-owned bakery in East St. Louis that was being foreclosed. To help keep the doors open, the station solicited donations for the business.

Morning man Scott was seen walking the streets of St. Louis recently after losing a bet with a listener. Scott bet that the Chicago Bulls would not win 70 games this season. They did, and Scott was at the listeners' mercy. He spray-painted his hair red, slipped on a Dennis Rodman jersey and walked from Lambert International Airport to downtown St. Louis, a 20-mile

by Brian Holmes

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hike, stopping in at black businesses along the way just to say hello.

Atkins says the station gives away about \$20,000 to \$30,000 in cash each ratings period, mostly in increments of \$108. One of the contests that is running now and working very well is the Magic Scrambled Jam contest. Four quick sound bites of songs are played and listeners have to guess the four songs. If no one wins that day, the jackpot accumulates.

"I try to design contests for the majority, not the contest winners. Listeners love to participate in things like this," Atkins says.

Almighty dollar

Vice President and General Manager Steve Mosier points out that the station definitely has a corner on the black market. "Magic 108 has been the urban leader in this market for 17 years; KATZ(AM) has been urban-formatted for nearly 40 years," he says. "Between Magic, KATZ(AM) and Z100, if you're black in St. Louis, regardless of demographics or psychographics, chances are you've listened to one of our stations."

Advertisers believe in Magic 108 too, to the tune of \$7 million in 1995, according to BIA Publications.

Mosier says the station rarely runs more than 10 units an hour, "and if it does, it's in morning drive. I hardly ever have to ask Chuck to add units though. I also believe in separating the cultures. I respect the programming department and stay out of it. Chuck runs programming."

A big money-maker for the station is the Missouri Black Expo, a celebration of African-American culture.

"Last year we attracted 70,000 people to the event as the anchor station. We bring national recording talent to the event, last year was Monica, and we'll do it again this September," Mosier says.

If there is a dent in the armor for Magic, it is the teen-age market. "We do play some hip hop but only at night and with no hard rap at all," Mosier says. "So yes, we do get the teens but don't program towards them. We get them automatically while still winning 18 to 34 and placing top five 25 to 54."

Brian Holmes, formerly of St. Louis and still in touch with the market there, is the evening air personality for WSRZ-FM (Oldies 106) and OM of all-news WSPB(AM) in Sarasota, Fla. He is also an anchor for Metro Traffic-Tampa and the co-editor and radio columnist for Music Forum Magazine in Tampa.



Will TDF Forget Broadcasters?

It is probably no secret that we now have a new telecommunications act on the books. You also probably know that it is a mammoth piece of legislation. So vast that it will take years for the experts to completely pick through it and interpret all the nuances.

There is one provision, however, that has already attracted a considerable amount of attention despite its entry into law with considerably less fanfare than many of the other sections. Section 714 of the new act creates what is called a Telecommunications Development Fund.

The first time you read through the legislation, you can almost zoom past this provision without even noticing it. Then you do a double take and ask yourself, "what is that?" The Telecommunications Development Fund (or TDF, as it is commonly referred to inside the Beltway), was created as a helping hand to small businesses trying to enter and compete in the newly deregulated telecommunications industry, where they could easily be swamped and gobbled up by the mega-merged giants.

The design of the TDF is actually quite ingenious. Essentially, the concept is that the FCC will be collecting large amounts of money from spectrum auction deposits. While the money earned on spectrum auctions will be turned over to the Treasury, the interest accrued on those deposits will then be set aside to form the body of the TDF.

Helping small businesses

The stated purpose of the TDF is as follows: to promote access to capital for small businesses in order to enhance competition in the telecommunications industry; to stimulate new technology development, and promote delivery of telecommunications services, promote employ-

ment and training; and to support universal service and promote delivery of telecommunications services to underserved rural and urban areas.

Board of directors

Needless to say, this little nest egg could add up to a fair amount of money when you consider how much the FCC has taken in on PCS auction proceeds alone. Given that we may see the day when all FCC spectrum is auctioned off, we're talking about a lot of interest.

For that reason, one of the hottest debates revolving around the TDF is who is going to administer it. The question inevitably leads to the issue of the Board of Directors. The new law provides that within 30 days of the signing of the Telecommunications Act, the chairman of the FCC is to appoint a chairman of the TDF "in order to facilitate rapid creation and implementation of the fund." The statute does not place a time limit for appointing the other members of the TDF board, but it does provide guidance on its composition.

The board of the TDF is to be made up of seven persons, all of whom are to be appointed by the FCC chairman. Four are to be representatives of the private sector and the other three are to be representatives of the FCC, the Small Business Administration and the Treasury Department, respectively. The statute directs that the members are to be individuals with "experience in a number of the following areas: finance, investment, banking, government banking, communications law and administrative practice, and public policy." And, "the terms of the board members are to be staggered."

Are broadcasters included?

Needless to say, getting a seat on this board is a fairly hot ticket, given the amount of

by Frank Montero



money it will have responsibility for doling out. Moreover, a controversy has arisen over the personalities on the board: Should they be small business types? Should it be a blue-ribbon panel of mega-buck entrepreneurs who can raise additional money for the fund? Should it include operators, financiers or Washington Beltway types? And, of course, what about broadcasters? Good question. What about broadcasters?

It seems that with all the talk over the future of the FCC, spectrum auctions, universal service and electronic superhighways, broadcasters seem to be conspicuously absent. The NAB once noted, during lobbying efforts to get the Small Business Administration to allow SBA

loans to broadcasters, that, at the time, more than 90 percent of all radio stations would qualify as small businesses. Yet, when President Clinton formed his National Information Infrastructure Advisory Committee, it only had one broadcaster — Ed Gomez of Albuquerque, N.M. Now with the creation of the TDF, and all eyes on Chairman Hundt to see who gets on the board, everyone is wondering whether broadcasters are going to be left in the dust again.

Blue-ribbon board?

Rumors have it that the chairman prefers the idea of a big-ticket, blue-ribbon board with a lot of fund raising ability: bank presidents, Bill Gates types, Craig McCaw

types, etc. I can see the desire to have good fund-raisers on the board, but I really wonder how in touch these big-time wheelers and dealers will be with the needs of real small businesses.

If I were the chairman of the FCC, I would not turn away these seasoned and experienced industry moguls. However, I think I would want the actual decision-making power of how the money is going to be loaned and invested in the hands of men and women who are in the trenches — real small business people and those who work with them and understand the problems small business entrepreneurs face in the deregulated landscape, and, of course, broadcasters. The broadcasters are the ones that have been out there sweating it out for years serving the public interest.

Interim chairman

To satisfy the congressional mandate, Chairman Hundt, within 30 days of the signing of the Telecommunications Act, appointed as TDF interim chairman Solomon Trujillo, president and CEO of U.S. West Communications Corp.

Many believe that Chairman Hundt is buying time in order to put together the board he wants, and he may then ask Trujillo to step down. One thing is certain — picking Trujillo, even as interim chair, gives us some insight into the direction the TDF board is likely to take.

There is also talk of the establishment of a separate advisory committee to assist the TDF board. Presumably, the advisory committee would consist of small business representatives who would be there to counsel the big-ticket fund-raisers on the board. However, some think it should be just the opposite, with the small business representatives on the board being advised by a blue-ribbon advisory committee.

Regardless of who sits on the board, the mere existence of the TDF is a positive development. If properly administered, it could provide many small businesses a source of badly needed capital to build facilities and infrastructure.

We can only hope that those who are picked to handle this fund to help small businesses are themselves in touch with the needs of their small business clientele, especially radio broadcasters.

Frank Montero is a communications attorney and partner with the Washington law firm Fisher Wayland Cooper Leader and Zaragoza, L.L.P. Contact him at (202) 775-5662; fax: (202) 296-6518; or e-mail: fmontero@fwclz.com

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Hispanic Advertising Community Pulls Together



s hora de anunciar en español.

Meet the brand new Association of Hispanic Advertising Agencies (AHAA). So new is this group, which met for the first time in May, that members are still working out bylaws and yearly dues.

Eduardo Caballero, CEO of Caballero Spanish Media, technically a neutral party, initiated the meeting by inviting principals from Hispanic advertising agencies to Dallas and then paying for their meeting room.



**CABALLERO
SPANISH
MEDIA, INC.**

"It is critical, I believe, for all of those in Hispanic advertising to speak in a unified voice as to its value to marketers," Caballero said in a release. "We need to work together to further the image and growth of Hispanic advertising and to bring greater awareness of the Hispanic market to advertisers."

Misión definida

Principals from approximately 40 agencies came to the meeting. They agreed on a common vision, mission statement, goals and association structure.

The mission: "to promote the growth, strength and professionalism of the Hispanic marketing and advertising industry to a diverse audience of business, government and educational institutions."

The newly formed association set several goals that will help it achieve its mission. These include establishing a code of professional standards for the industry, promoting research methodologies that accurately reflect the Hispanic consumer market, and recruit-

ing and developing Hispanic professionals in the industry.

An accurate picture of the Hispanic consumer market is a big issue for agencies. While discussions in general markets often focus on rating services, clients interested in targeting Hispanics want to be certain they get the most reliable information about those consumers, says Hector Orcí, chairman of La Agencia de Orcí. Orcí is the head of the AHAA ad hoc organizing committee.

Planning for the future of Hispanic advertising is another central goal for the new association.

"There are real issues regarding the recruitment and development of Hispanic professionals to insure quality



Eduardo Caballero

service to our clients and the future of our industry," says Daisy Expósito-Ulla, president/chief creative officer of The Bravo Group. Expósito-Ulla says making Hispanic youth aware of Hispanic marketing as a career option is a primary objective of the AHAA.



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by Lynn Meadows

Circle 54 On Reader Service Card

Orcí says the group plans to get together to come up with the code of ethics for its members. George L. San Jose, president of San Jose & Associates Inc. says the code "will provide quality assurances to advertisers entering the market."

Orcí agrees. With an established code, he said, clients of member agencies will know they can expect a degree of professionalism.

Members also agreed to address compensation, education and training issues.

Ventajas del mercado

While a group of competitors forming an organization is not unusual, it marks a turning point for Hispanic advertising agencies.

"I think it represents an increasing sophistication of the Hispanic market in the United States," Orcí says. He notes that the industry has considered similar ideas before.

As Ramon Pineda of Caballero Spanish Media explains, there are many other organizations like the Cable Advertising Bureau and others designed to grow their own markets, but until now, there was no such thing in the Hispanic market.

Further, there is a perception within the Hispanic advertising industry that some outsiders would like to see their industry just fade away.

"There are people out there who would love to not only stop the growth of the Hispanic advertising segment of the business," said Caballero in the release, "but to make us disappear as well."

Orcí explains that some consider Hispanic advertising an unnecessary

complication. For those people, he says, having Hispanic advertising around just makes things more difficult and requires broader and different talents.

Thanks to the rapidly changing demographics of our country, says Ernest Bromley, chairman of Sosa, Bromley, Aguilar & Associates, "Hispanic advertising and marketing must become an integral part of the future of Corporate America."

Indeed, the Hispanic market is not on its way out. Orcí quickly points out that it offers many advantages to advertisers.

Not the least of those advantages is that the Hispanic economy — total spending power — in the United States is estimated at \$350 billion. That figure, says Orcí, is higher than in any other Spanish-speaking country.

According to Orcí, the Hispanic market includes nearly 30 million people in the United States. He added that in general, Hispanics tend to have high levels of employment, be very economically active and have children.

Also interesting is that this group of people is very responsive to advertising. Orcí says that more than 75 percent of Hispanics in the United States are from somewhere else. Many have arrived in the last 10 years.

The newcomers are often rethinking their brand choices, he says. Advertising is one powerful way to provide information on what brands are available.

Full membership in the AHAA will be open to Hispanic advertising agencies and Hispanic advertising divisions of general market agencies with significant

Hispanic billings.

Associate membership is open to anyone who "shares the objective of promoting the understanding and growth of the Hispanic advertising industry." Student members also will be welcome.

An ad hoc committee made up of principals from 11 agencies representing different regions of the country is meeting regularly by conference call to develop bylaws. Orcí says he hopes to have another general meeting before the end of the year — preferably before the end of summer.

Attendees unanimously agreed to put money behind the group although the question of how much remains to be seen.

As for advantages for broadcasters, Orcí says there are at least two. First, those who work with any member agencies will know they are dealing with reliable organizations. Second, he said, the AHAA will provide an open forum to discuss the needs of the industry.

For information on the Association of Hispanic Advertising Agencies (AHAA), contact Hector Orcí at telephone 310-444-7300. Lynn Meadows is a staff writer for Radio World newspaper, Tuned In's sister publication.

Spanish Format Leads the Growth in Top 25 Markets



FORMAT	% TOTAL AUDIENCE SHARE		
	FALL '94	FALL '95	%
1. News/Talk	17.2	17.2	NC
2. Urban	10.0	11.1	11
3. Adult Contemporary	9.7	9.4	-3
4. Country	7.9	7.6	-4
5. Spanish	5.3	6.4	+21
6. Oldies	6.2	4.8	-23
7. Album Oriented Rock	5.5	4.4	-20
8. Modern Rock	3.9	4.4	13
9. Contemporary Hits	4.4	3.7	-16
10. Hot Adult Contemporary	3.4	3.2	-6
11. Adult Standards	3.0	3.2	7
12. Classic Rock	3.8	3.0	-21
13. Jazz	2.7	2.9	7
14. Classical	2.2	2.2	NC
15. Adult Alternative	1.2	1.4	17

Source: Arbitron, Fall 1994 and Fall 1995

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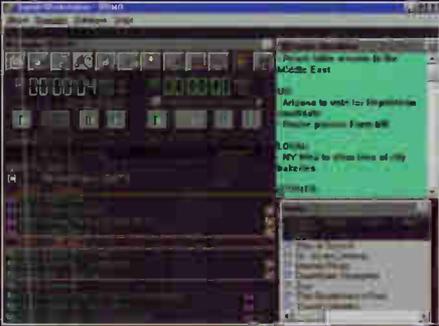
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With the help of a few friends, Eric Clapton, Rod Stewart and Michael Kamen, Sting recently collaborated on several theme songs (The Three Musketeers, Lethal Weapon). This remix of his 1985 hit is definitely a commercial and musical success.



On Air

Switch between live assist and automation with the touch of a button! For news, link text and audio so your reader will always play the right actuality after reading a script. To make your overnights sound live, create segues and drop voice tracks on the fly. You've never had this much control over your program!

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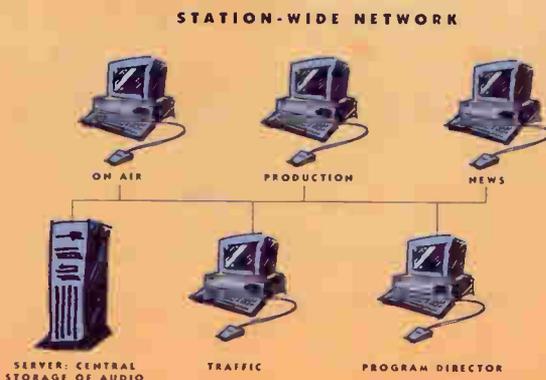
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Circle 132 On Reader Service Card



KLZ, Denver - Crawford Broadcasting



WPPA, Pennsylvania - Pottsville Broadcasting Co.

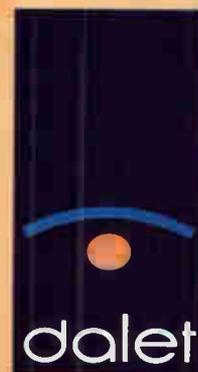


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Radio Master of Mirth Delivers the Laughs

by Alan Haber

Drift back in time to the Felman Ballroom, overlooking the Felman fjord, located at the intersection of the Felman River and the Felman River-Runs-Through-It, in beautiful downtown Burbank ...

Beautiful downtown Burbank?

Yes, beautiful downtown Burbank, the lilted landmark immortalized by radio Master of Mirth, Gary Owens, who portrayed everyone's favorite ear-cupping, deep-voiced, pin-stripe-suited announcer during the 1968 to 1973 run of television's "Rowan & Martin's Laugh-In."

Did you know that the phrase "beautiful downtown Burbank" was created not for "Laugh-In" but while Owens was rockin' and rollin' on the radio in 1961, at KFWB(AM) in Los Angeles? This funny guy would use alliterative phrases — like magnificent Monrovia and romantic Reseda — while he delivered weather forecasts on the air.

Thanks, Gary

We all have Gary Owens to thank for what quickly became part of America's popular culture lexicon in the late-1960s.

But back in the mid-1960s, things were different. For example, being in the thick of Hollywood glitz and glamour, it probably seemed too easy and obvious to Owens, then the affable afternoon drive guy at Los Angeles station KMPC(AM), to give away, on the air, autographed photos of movie stars.

Owens took the funnier route. He gave away personally inscribed snapshots of one of Southern California's most traveled, best-loved inanimate objects. Each photo was aptly and lovingly inscribed "Yours Very Truly, Hollywood Freeway."

"If you'd like your autographed picture of the Hollywood Freeway," Owens told his listeners, "send a self-addressed stamped envelope to Gary Owens,

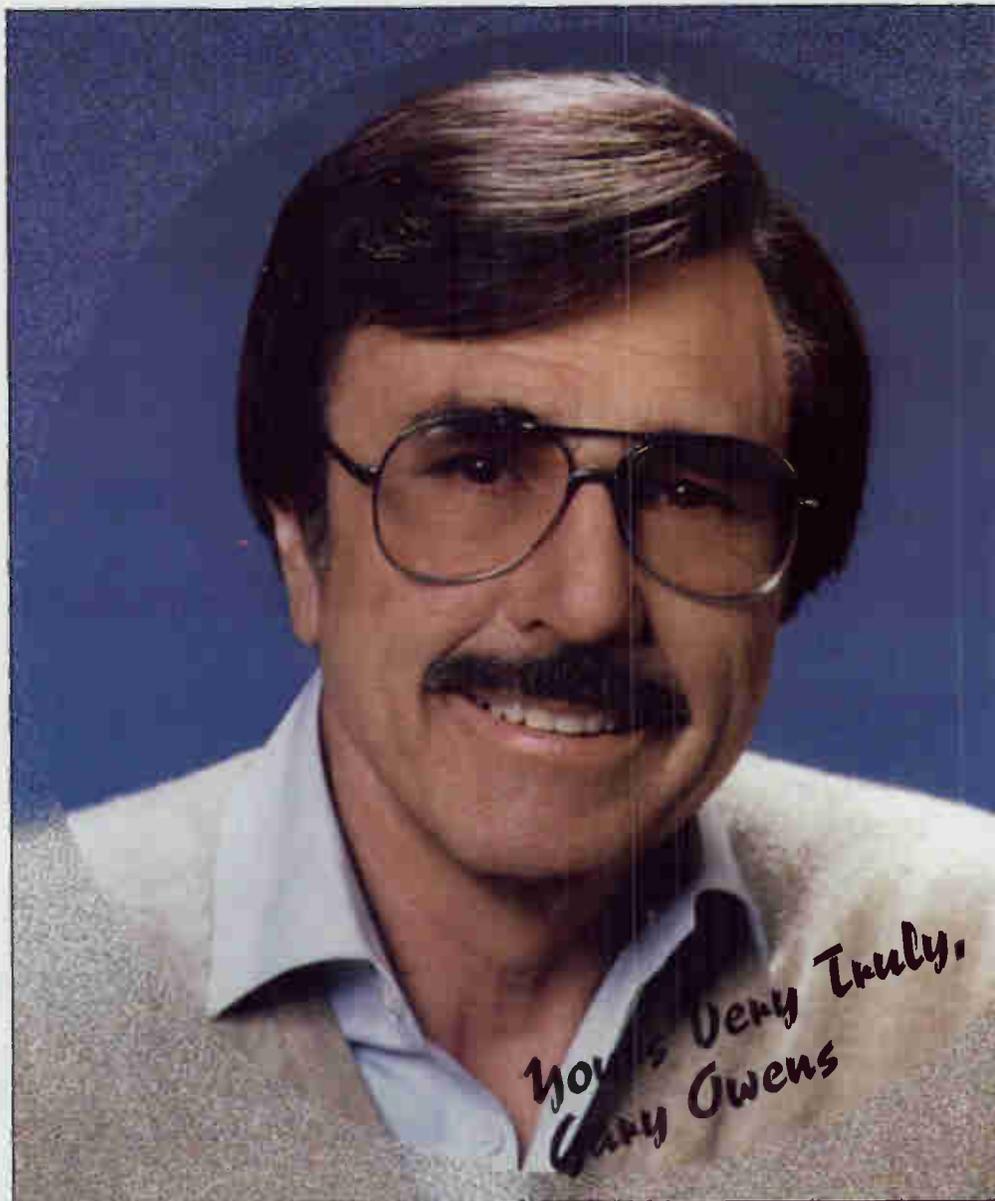
KMPC, Hollywood 90028."

"It was a forgery," Owens now admits. "I gave away pictures of the Hollywood Freeway, but it was

actually the Harbor Freeway."

Gary Owens has found himself struck by the funny truth of it all throughout his prestigious radio career, and through his more than 1,000 appearances on network television shows and somewhere in the neighborhood of 3,000 roles in animated cartoons. Owens is a fine cartoonist of the hand-drawn variety, and a busy commercial voice-over artist.

Gary Owens has been in love with radio since he was a kid, and radio has been, and continues to be, in love with him. Owens is a member of Chicago's Radio Hall of Fame, and the first radio personality to be inducted into the Hollywood Hall of Fame (in 1979). He's won a slew of Gavin and Billboard awards for his radio work and has been



Gary Owens, today!

honored by the National Association of Broadcasters, which bestowed its Radio Award on him in 1986.

Roots

Owens first bolted into radio's open arms in 1952, wearing two faces: that of a 16-year-old high school student and one of a newscaster at Mutual-affiliate KORN(AM) in Mitchell, S.D. (Eager to get the job, he told the powers-that-be at the station he was 18.) Owens the newscaster was influenced by such luminaries as Edward R. Murrow, Lowell Thomas and Paul Harvey. "I loved (Harvey's) style," said Owens, "because he had those wonderful pauses. Page ... two."

Although he started at KORN as a substitute newscaster, Owens quickly became news director when Bob Wood, who held that position at the station, decided not to return from a vacation in California. Owens did three or four newscasts a day, working from 4:30 in the afternoon until midnight (and attending high school). He also did play-by-play and color for the basketball and football games broadcast on the station.

Springing to KOIL

After a brief stop at KMA(AM) in Shenandoah, Iowa, Owens' footsteps landed him at KOIL(AM) in Omaha, Neb., where he spent about five months as the morning newscaster.

It was at KOIL that Gary Owens, newscaster, became Gary Owens, DJ: After KOIL's morning man quit on the air one day, Program Director George Dunlevy gave the DJ nod to Owens.

So, at KOIL, a star — albeit a star who didn't know how to run the six turntables or two Magnacord recorders — was born. Owens forged on through what he called "a first week of nothing but terrible errors." He went home to his wife Arlette and told her he wanted to throw in the towel. She countered with a proposal: Stick with the job

for 30 days and, if it doesn't work out, move onto something else. Owens heeded his wife's words and stuck out the 30 days. In two months, he was a happy morning man, No. 1 at rock 'n' roller KOIL.

From KOIL, Owens sprung to his next stop on the road to fame and fortune: KIMN(FM) in Denver, where he doubled as funny morning man and newscaster.

Owens moved on yet again when an offer came from Don Keyes, national program director for Gordon McLendon. Owens considers both Keyes and McLendon to be among "the greatest radio men of all time." Owens signed on as a troubleshooter and DJ, working for brief periods of time at such McLendon stations as KTSA(AM) in San Antonio; KLIF(AM) in Dallas; KILT(AM) in

Houston; and WNOE(AM) in New Orleans, where he landed in 1957. (WNOE was not owned by McLendon, but by McLendon's father-in-law, ex-Louisiana Governor James Noe. McLendon



Owens as the announcer on TV's *Laugh In* (left). Below, Owens works the board at KIMN, Denver, circa 1957.



programmed the station.)

Moving on yet again, Owens settled into a one-year berth at WIL-FM in St. Louis, after which he landed on the West Coast. He had wanted to be in either New York or, preferably, Hollywood, where he could utilize more of his talents.

First class foray

He wanted to make his entry into Hollywood "first class," he says. "A number of my friends had tried (to go to Hollywood) and they'd go with a bad station and nothing ever happened to their careers. Going with a top station would always be better for you, because you'd get better exposure and better promotion."

Owens' first job out West was in 1959 as morning man at KEWB(AM) in San Francisco/Oakland. Owens told the station's vice president of programming, Chuck Blore, that he didn't really want to go to Frisco — he wanted to go to Hollywood. Blore told him he could eventually wind up at KFWB(AM) in Los Angeles (he did, in 1961), so Owens signed up with KEWB.

Owens' trek

Owens' trek to Los Angeles from Mitchell, S.D., was a continued on page 44

WIL Nifty Top 50
1430 in St. Louis

WEEK OF JULY 13, 1959

- BOBBY SOX TO STOCKINGS ... Frankie Avalon
- WHAT'D I SAY (Part 2) ... Ray Charles
- DREAM LOVER ... Bobby Darin
- LAVENDER BLUE ... Sammy Turner
- LIPSTICK ON YOUR COLLAR ... Connie Francis
- LONELY BOY ... Paul Anka
- TALLAHASSEE LASSIE ... Freddie Cannon
- THERE GOES MY BABY ... Grifters
- JUST A LITTLE YOU MUCH ... Ricky Nelson
- PERSONALITY ... Lloyd Price
- RAGTIME COWBOY JOE ... Chipmunks
- THAT OLD BLACK MAGIC ... Clovers
- ALONG CAME JONES ... Coasters
- CHAO CHAO BAMBINO ... Jacky Nagore
- BOHOG ROCK ... Preston Epps
- LITTLE DIPPER ... Mickey Marvin
- GRADUATION KING ... Johnny Newcard
- HACK THE KNIFE ... Bobby Darin
- TIGER ... Fabian
- WATERLOO ... Stewart Jackson
- YOU'RE SO FINE ... Falcons
- MONA LISA ... Carl Mann
- SWEET SOMEBODY ... Eddie and Betty
- LIKE YOUNG ... David Bass-Andra Previn
- ILL THERE WAS YOU ... Anita Bryant
- PATRIOTIC GUITAR ... Roland James
- SINCE YOU'VE BEEN GONE ... Clyde McPhatter
- SEE YOU IN SEPTEMBER ... Temp's
- BIG HUNK OF LOVE ... Elvis Presley
- WAY I WALK ... Jack Scott

WIL Spotlight Record
TEN THOUSAND DRUMS
Carl Smith

NUMBER 1 in the BIG BAY AREA
KEWB
COLOR Channel 91

GARY OWENS 6-9 a.m.	TED SANDAL 9 a.m. - Noon	CHRIS BORDEN Noon - 2 p.m.
KEN WILLIAMS SAT 7 a.m. - 10 a.m.	JIM WAYNE Midnight - 6 a.m.	MARK FOSTE 3-5 p.m.
BILL WOOD 7 a.m. - Midnight	BUCK HERRIN 6-9 a.m.	

Owens, at left, as pictured on the July 13, 1959 WIL Nifty Top 50. Above, as pictured on the October 1, 1960 KEWB Fabulous Forty Survey.

Radio's Unsung Heroes Are ...

Directing Traffic

Salespeople have been known to break out in cold sweats when they have a sponsor who wants to run spots but the log is full. Managers sometimes pull their hair out while trying to determine what the commercial load will be several weeks down the road. And it's not unusual for air personalities to panic when they can't find the copy for an announcement that has to air in the next quarter hour.

Solving these dilemmas is all in a day's work for traffic directors at radio stations from coast to coast. It's a job with a lot of pressure. But these unsung heroes of the airwaves, many of whom have been solving in-house traffic jams for more than 20 years, do what it takes to get the job done.

Many employees in other departments don't realize the important role traffic plays in a radio station's success. Still others are mystified by what goes on. "Oh, don't they just fill out the logs?" is a common reply when people are asked what a traffic director does.

Tuned In went behind the scenes with traffic directors in Chicago, Boston, Orlando, Fla., Los Angeles, Dallas and Washington to find out exactly what they do and how they do it.

One big puzzle

"I'm not embarrassed about it anymore," Jennifer Massenburg says of her career. She has been in traffic for 21 years and currently works at FM stations WXTR and WXVR in the Washington market. "I used to be embarrassed because it seemed traffic people were gobbled up and spit out and never heard from again."

Massenburg set out to be an English teacher, but settled on broadcast journalism

by Bob Rusk

and quickly discovered that "radio is a business, not just entertainment." Along the way she worked for the government and picked up computer and organizational skills that serve her well in traffic.

Early on, she was an advocate of automating traffic and feels computers will play an even bigger role in the future.

"It's already happening," she says, "with traffic on networks and being able to run many stations from one location. As companies buy up so many stations, they are going to need more sophisticated computers to keep up with the demand. What that means to the traffic person is, how well do you understand how traffic works and how well can you operate the equipment?"

At news station WTOP(AM) in Washington, traffic director Esther Williams stresses, however, that "the more things are computerized, the more you need people. No matter how much is in the computer, somebody still has to program it."

Williams, who has been at WTOP since 1969, remembers when traffic was done by hand. While that was more work, she enjoyed the pressure of putting the log together.

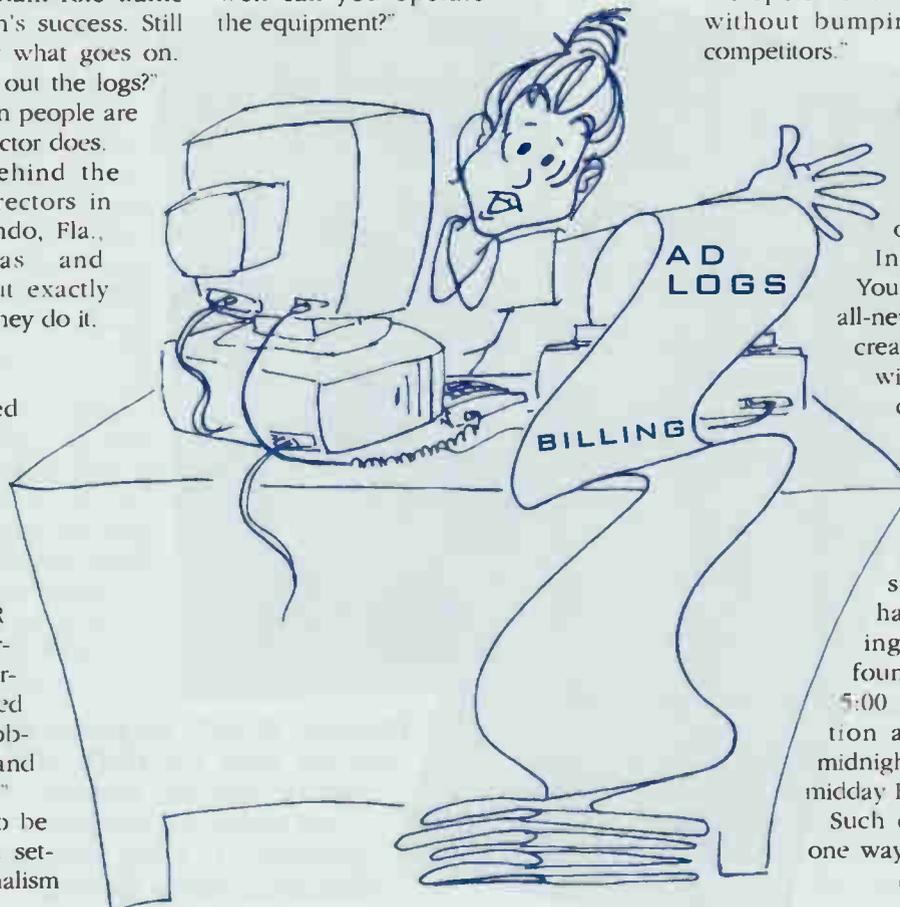
"I have always loved detail work," she says. "It is still a challenge every day to see if I can get all of the pieces to fit. It's like working a giant puzzle. All of the spots have to be put into place, without bumping heads with their competitors."

Moneymakers

In Dallas, Sylvia Sanchez "massages the logs" as director of traffic operations for Infinity's FM stations, Young Country KYNG and all-news KEWS. Her system creates more availabilities without jeopardizing the commercial rotation.

"The week of Father's Day was tight," she explains. "If the managers looked up an avail sheet, they wouldn't have found any openings. But I went in and found a spot that bought 5:00 a.m. - 1:00 a.m. rotation and moved it to the midnight hour. That freed up midday Friday."

Such creative scheduling is one way traffic directors make continued on page 30 ▶



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again and again.*

money for stations. Another way is to prioritize the spots — with Priority 1 being the most important and Priority 7 a trade-out.

“Morning drive spots might have a Priority 3,” adds Sanchez. “Midnight to midnight spots could be a Priority 7, and could run overnights if necessary. The computer will schedule according to that, and every time you enter a new contract it moves things within the system. If you have a Priority 3, that would bump a Priority 4. But there might be a 5a.m. - 8 p.m. Monday - Friday spot that was scheduled on Friday. Wednesday - Friday is the heaviest time for advertising, so it could be moved from Friday to Monday. There are always avails open on Monday and Tuesday.”

In addition, Sanchez can look forward 100 days to see what is already scheduled. “By working ahead you’re helping managers know exactly what the month is looking like and how to price the radio stations,” she says. “If you know you’re tight for the whole month, you’ll price the spots higher. But if there are a lot of avails, they might not be priced as high.”

Sanchez, who has been doing traffic since 1978, spends most of her day “massaging the logs.” Another important part of her job is helping the stations save money by making sure all the spots run so they can be billed.

“Our goal is to run an error-free log,” she says. “If you buy a schedule on our stations, we’re going to run it as you ordered it. There will be no mistakes. Our continuity and traffic people carry beepers. If the DJ can’t find a spot, he’ll beep us so we can avoid missing it.”

Money up front

Certain advertisers that are perceived as high risks may be required to pay for advertising before spots air. At KZLA-FM and KLAC(AM) in Los Angeles, traffic manager Tracy Barrios keeps track of the cash-in-advance business.

“If we don’t have cash up front, I pull the commercials,” she says. “If we were to run the spots, we might not collect the money.”

Barrios sees traffic as “the one-stop shop” for all the departments at the Chancellor-owned stations. “Everybody has to come through traffic — programming, sales, the business department and even engineering on occasion,” she says. “Traffic makes everything come together. We’re responsible for what the salespeople book, making sure that the clients get what they want.”

Those words are echoed by Andrea Levin, the one-person traffic department at jazz-formatted WLOQ-FM in the Orlando market. “If a spot is missed, that money is gone,” Levin points out. “Once time passes, it can never be recaptured. In most cases you can make good on spots — but then you’ll be missing other money that could have been made.”

Levin says that when traffic is properly handled and spots run according to schedule, “we really make all of the money for the salespeople.”

A traffic director who spoke candidly and asked not to be identified complained that management and account executives sometimes do not give proper credit to the people who are in charge of the logs.

“They should spend one week in my department doing logs and putting up

▲

If the assistants are paid
\$20,000 to insure that
\$27 million worth of spots
run (each year), that’s a
big discrepancy.

▼

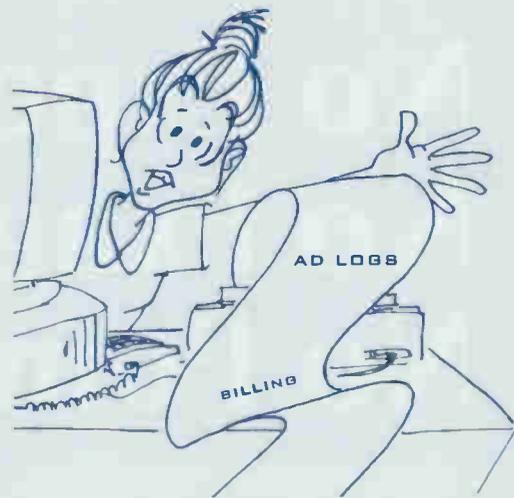
with the sales staff and constant copy changes,” the traffic director says. “Then they’d see things differently.”

This director who was at a station in a Top 5 market (and now does traffic in another city) was pleased with an annual salary of “over \$50,000,” but thinks the traffic assistants were not paid enough: “If the assistants are paid \$20,000 to insure that \$27 million worth of spots run (each year), that’s a big discrepancy.”

“If you miss a \$1,200 spot, would you rather pay the assistants a little more and not miss the spot? The quality of people you get determines the value they put on your spots,” the director adds.

When mistakes do occur, they are not necessarily the fault of traffic, points out Katie Krause, traffic manager for American Radio Systems in Boston (owners of WRKO(AM), WBMX-FM, WEEI(AM) and WEGQ-FM).

“If the information is not given to us in either a timely fashion or correctly to begin with, it won’t go out of the building the way it should in order for us to



get paid,” she says.

Krause, who has been in the business since 1978, adds, “The mark of a good traffic person is an incredible memory. As good as computers can be, there’s an awful lot that you keep in your head — such as contract numbers and clients who want their copy changed 12 times a day. It becomes part of the skill that you develop over time.”

Interestingly, those interviewed for this article agree that most traffic directors are women. One estimate is that about 90 percent on the job today are female. Reasons given range from the job’s being seen by management as clerical work to females having better organizational skills.

Hank Surma, traffic systems manager at the Tribune Radio Networks and WGN(AM) in Chicago, is one of the few males in the position.

“This is my 23rd year at WGN,” he says. “When I started, both WGN radio and WGN-TV had male traffic directors.” Today Surma, who started in the mail room, supervises five employees; just one is male. WGN has one of the largest radio traffic departments in the country.

“We syndicate a lot of farm programming, Cubs baseball, Bears football, and Northwestern University basketball and football,” says Surma. “It all goes through our traffic system.”

With that kind of responsibility, it is easy to see why a properly run traffic department is important to any radio station. Perhaps it is Jennifer Massenburg at WXTR in Washington who best sums up the position. “It takes a very special person to do this job on a continuing basis,” she says. “If you don’t have the right environment, you don’t stay in it very long. Because of the pressure, it’s not a field to be taken lightly.”

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

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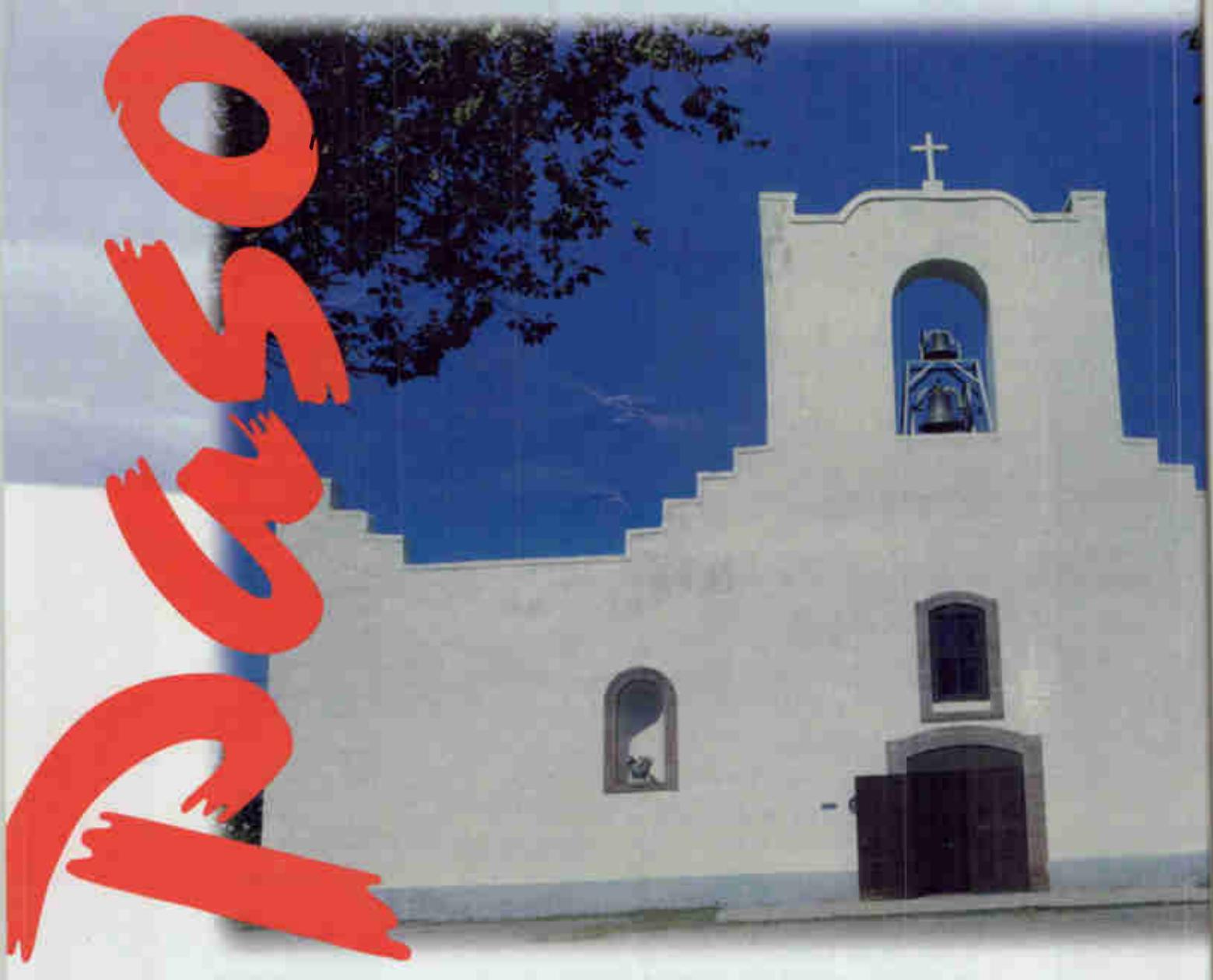
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EL PASO



by Brian Holmes

This Wild West town of yesteryear — where Texas Rangers and U.S. Marshals really did gallop off into the sunset to chase desperadoes during its six-shooter days — is now a cosmopolitan city of many cultures, a growing economy and a competitive radio market.

Across the border

One of the unique aspects of life in El Paso is the city's proximity to one of Mexico's major cities, Ciudad Juarez, which lies just across the Rio Grande. So, although El Paso is the 70th largest market in the United States with a population of just over 652,000 people, the radio market actually serves more than 2 million people.

Even though the American and Mexican radio signals cover the entire area, Arbitron only rates listeners in the United States.

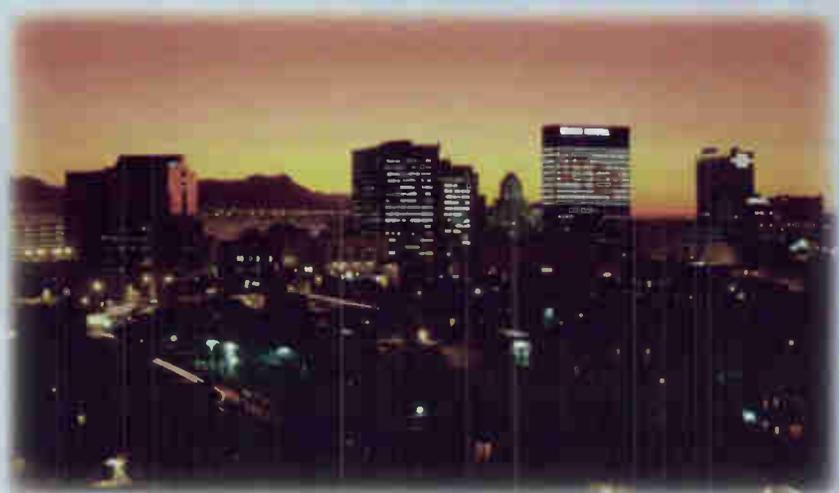
But that doesn't mean that the U.S. stations ignore the potential Mexican audience.

The market's ratings leader, Tichenor Media's Spanish KBNA-AM-FM (Que Buena) finds the audience across the border important.

"We program for the whole market, which would be El Paso and Juarez," says General Manager Dan Wilson. "There are people who have residences in both Juarez and El Paso. There are some instances in which part of a family lives over here and part (in Mexico)."

That philosophy may pay off for Wilson with KBNA-AM-FM combined numbers totaling a 14.9 in the Winter 1996 Arbitron book, good for top of the heap.

According to BIA Publications, KBNA-AM-FM also took in \$3 million alone of the \$16.8 million in El Paso market revenue, also good for top status.



Tucked away in the westernmost corner of Texas, right where Texas, New Mexico and Mexico come together is El Paso.

The name elicits the image of John Wayne on the big screen — rough, tough, hot, dusty ... Well, you'd better take another look ...



Wilson attributes KBNA's success simply to a sales staff that delivers what it promises and longevity in the market. "We never oversell the stations. We deliver results," he says. "We've also learned that Hispanic listeners really build a loyalty to their radio station. The radio station is sometimes a big link in the community. I think El Paso knows we're here to stay, not just another flavor of the day."

It also doesn't hurt that station owner Tichenor owns Spanish powerhouses WOJO(FM) in Chicago and San Antonio's KXTN-AM- FM.

KBNA calls itself "Que Buena, Tocando de Todo pero Solo Lo Mejor" or "K-Buena, Playing Everything but Only the Best," a format best described as Spanish Hot AC. KBNA's closest U.S. competitor is Tejano formatted KINT-FM, which garnered a 5.2



share 12-plus in the Winter '96 Arbitrons, down from 5.6 in Fall '95. KBNA does have several Spanish format competitors in Mexico with XEWG-FM, XHH-FM and XHEM-FM, but each of these three earn less than a 2 share. KBNA's other sister station is KAMA(AM) "Puro Tejano," which means simply "Pure Tejano." KAMA has a live morning and afternoon show with a local AudioVault automation system handling the other dayparts.

Bill Struck, general manager of Clear Channel's rhythmic CHR KPRR(FM) (Power 102), country KHEY-FM and oldies KHEY(AM), agrees with Wilson about the audience across the border. "It's an integral part of the total community," he says. "The Hispanic population — whether it be in Juarez or El Paso — is important because you have generations of families in both places."

Struck says that KPRR, currently the market's second-ranked station with 14.4 share 12+, also receives some advertising dollars from across the border, although he says it's no more than 10 percent of the station's total revenue. "We have clubs from across the border that we do business with," Struck says.

"The object of the Mexican businesses is to get the American dollars over there, particularly the young adult market, because in Mexico, 18 is the legal age to drink vs. 21 here in Texas."

Power 102 positions itself as "Non-Stop Music Jams" and "Most Music," playing both English and Spanish dance hits. The station has been in a constant battle for the top with KBNA-AM-FM for about two years but has always come out with double-digit shares.

"We survived an attack from a Hot AC (KSII(FM)). Although they've grown in the market, they haven't taken audience away from Power 102," Struck says.

Moving on up

New Wave Communications has been tremendously successful with its AOR station KLAQ(FM), which bills itself as "El Paso's Best Rock." KLAQ consistently places at or near the top of the ratings and has done so since 1989.

To help solidify its lead in the format, the station purchased its only competitor, classic rocker KAMZ(FM) and flipped it to rhythmic pop KSII (93.1-Kiss FM), a format that is working well

El Paso Financial Snapshot

Market Rank: 70
Revenue Rank: 82
Number of FMs: 11
Number of AMs: 9

Revenue 1992: \$13.5 mil.
Revenue 1993: \$14.5 mil.
Revenue 1994: \$15.5 mil.
Revenue 1995: \$16.8 mil.
Revenue 1996: \$17.8 mil. est.

Revenue Growth
88-93: 2.5%
94-98: 5.9%

Local Revenue: 85%
National Revenue: 15%

1993 Population: 673,800
Per Capita Income: \$11,085
Median Income: \$28,815
Average Household
Income: \$37,328

Source:



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for the station. In the Winter '96 numbers, Kiss moved from its Fall '95 share of 4.5 to 6.2, 12-plus; from 7.2 to 8.7 in the 18-34 demo; and from 5.1 to 6.0 in the 25-54 category.

But the numbers don't come at great expense to any other station in the market. Both rhythmic CHR KPRR and soft AC KTSM-FM were also up in this book.

As a result of New Wave's purchase of KAMZ, KLAQ's numbers are back into double digits after slipping a few books to the mid-nine share range. The purchase also found KLAQ and sister station all-sports KROD(AM) moving over to the KAMZ building to new studios.

With KLAQ being the only rock game in town, General Manager Brad Dubow says he's prepared for competition. "We anticipate that someone will take us on, but we constantly attack ourselves and keep ourselves fresh," he says. "We just developed a new logo and we take it to the streets as if we had a competitor."

KLAQ also holds the top spot in the morning with the 18-to-34-year-old crowd (20.7 share, Winter '96) with Buzz Adams, Patti Steele, Johnny G. and Steve the Sports Dude behind the microphone. The important 25-54 audience gives them a 12.6 share, good for second place.

No country?

In almost every market in Texas, a country-formatted station is No. 1 by far, but not so in El Paso. In fact, country doesn't make the top five in El Paso.

Along with KPRR, Clear Channel also owns the top country station — "El Paso's Country," KHEY-FM. Also known as Y96, KHEY was the market leader in the early '90s when it was operated by J.R. Phillips. Phillips sold KHEY to U.S. Radio (which sold to Clear Channel in March of this year), waited out a no-compete and returned to the market with the purchase of country KSET(FM) and oldies KOFX(FM).

But KSET has never performed for Phillips the way KHEY did, even with an increase in power from 61 kW at 1,080 feet to 96 kW at 1,191 feet. KSET garnered a 1.8 12-plus in the Winter '96 book (down from a 2.5), and KHEY-FM dropped from a 7.7 in the fall to a 5.5 12-plus in the Winter '96 book.

Struck of KHEY says the country audience has slowly eroded away. The secret is to keep the Hispanic audience happy with the music as well, something the station was able to do in the early '90s under the direction of former PD Keith Hill.



KTSM teams us with Chevron to fingerprint and photograph nearly 100 children with the help of the EL Paso Police Department for the Kids ID program.

To try to bring that successful formula back to the station, Struck has brought Hill in as a consultant. He has also brought in a new program director, J.J.



McCrae, as well as McCrae's wife, and they handle mornings together.

Struck is currently running the ABC/Pure Gold Oldies format on KHEY(AM) (Kool Oldies 690) but may be exploring other options soon, explaining that the 10 kW signal has greater potential to pull in higher ratings for the station than the less-than-one share it currently is earning.

Satellite success story

KTSM-FM has been very successful with Westwood One's Soft AC format, bringing in top five ratings and revenues of more than \$1.4 million last year.

Only recently has General Manager

El Paso Radio Market Overview

Station	Freq.	Format	1995 Est. Rev. in \$ Mil.	Owner	Arbitron 12+ Winter '96
KAMA(AM)	750	Spanish	0.5	Tichenor Media	1.1
KBNA(FM)	97.5	Spanish	3	Tichenor Media	11.9
KBNA(AM)	920	Spanish	N/A	Tichenor Media	2.8
KELP(AM)	1590	ChrsContemp	N/A	McClatchey Brdcstng.	0.8
KFNA(AM)	1060	Spanish	N/A	K-FINA Results Inc.	N/A
KHEY(FM)	690	Oldies	0.2	Clear Channel Comm.	0.5
KHEY(AM)	96.3	Country	2.2	Clear Channel Comm.	5.5
KINT(FM)	93.9	Tejano	0.85	Paso del Norte Brdcstng.	5.2
KLAQ(FM)	95.5	AOR	2.4	New Wave Comm.	11.8
KOFX(FM)	92.3	Oldies	1.2	Magic Media Inc.	5.4
KPAS(FM)	103.1	Gospel/Insp	N/A	Algie A. Felder	N/A
KPRR(FM)	102.1	CHR	1.8	Clear Channel Comm.	14.4
KROD(AM)	600	Nws/Tk/Spts	0.3	New Wave Comm.	1.7
KROL(FM)	99.5	ChrsContemp	N/A	McClatchey Brdcstng.	0.4
KSET(FM)	94.7	Country	0.85	Magic Media Inc.	1.8
KSII(FM)	93.1	AC	0.9	Wave Comm.	6.2
KSVE(AM)	1150	Tejano	0.1	Paso del Norte Brdcstng.	1.4
KTSM(AM)	1380	News/Talk	0.9	Tri-State Broadcasting Co.	2.6
KTSM(FM)	99.9	Soft AC	1.4	Tri-State Broadcasting Co.	8.5
KVIV(AM)	1340	Spanish	0.15	Spanish Christian Brdcstng.	0.6
KVLC(FM)	101.1	Oldies	N/A	Radio Property Development	N/A



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

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READER SERVICE 139

Karen Daniels-Pearson started localizing the station. "I started with mornings with Program Director Bill Clifton and Melissa Kerr, then afternoons and I just added a live jock in middays," she says. "(All programming) after 7 p.m. and on weekends, except the 10 a.m. to 3 p.m. slot, is still satellite-delivered."

Daniels-Pearson says she wasn't unhappy with

Westwood One and would have kept it on if they could have figured a way to fit more commercials into the hour.

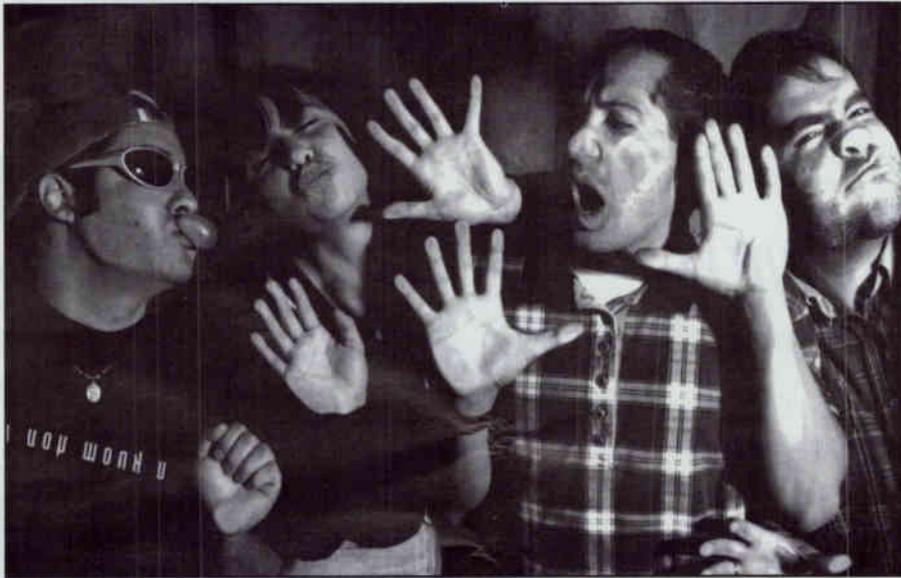
She also says that she didn't reposition her station at all when KSII arrived. "We are the true and friendliest Soft AC in the market," she explains. "What Kiss does will target Power 102's audience. We also don't play any Spanish-language songs (with rare exception)."

The owner of KTSM, Tri-State Broadcasting, also own the market's only news/talk station — KTSM(AM). It has a lineup of big hitters like Don Imus, Dr. Dean Edell, Rush Limbaugh, G. Gordon Liddy, Tom Leykis, Michael Reagan and Art Bell. For news, it provides national ABC news at the top of every hour and local news at the bottom. It also simulcasts a half-hour of local evening news from KTSM-TV, which is also owned by Tri-State.

Daniels-Pearson says that her radio and TV stations do a lot of cross-promoting of each other and that the TV news anchors often make appearances on KTSM-FM. She also says that she does not accept advertising dollars for any other television stations in the market, and the television station accepts no ad dollars from other radio stations.

El Paso is not a market without great promotions. Most everyone around the country is aware of the unkind words that Howard Stern had for the late Texas-born singer Selena. With El Paso being one of the markets in which Stern can be heard, you can imagine that his comments didn't go over very well in Selena's home state.

At the time, Stern was on mornings at



**KLAQ Morning crew:
Johnny G., Patti Steele,
Steve the Sports Dude and
Host Buzz Adams**

classic rocker KAMZ. (He's now heard mornings on all-sports KROD(AM)) . KBNA-FM morning team of PD Mario



QUE BUENA!
920am KBNA 97.5fm



Castillo and his offbeat sidekick Matute took advantage of the situation by coming up with two Howard Stern pinatas. A large pinata was taken to the streets for listeners to hit and break apart, and a smaller version was mailed to Howard himself.

KSII recently held a "Kiss Off" contest where qualifying listeners placed their mouths on a 1996 Honda Civic. The listener whose pucker lasted the longest won the car.

Power 102's high-profile morning man John Candelaria (also known as "The

Candyman") was frozen alive for 48 hours at an event benefiting battered women in El Paso. The event was held at a local Lexus dealership that sold four Lexuses and 48 other cars during the event. Power also sponsored a "Weapons For Jams" project during which the public could exchange its guns for Boys II Men concert tickets.

One of the largest events every year is

the El Paso International Balloon Festival, during which hot air balloons fly over the U.S./Mexican border. The festival, sponsored exclusively by KLAQ, drew more than 25,000 people last year.

KTSM's Daniels-Pearson has her station involved in a lot of local activities such as blood drives, a kids' ID program with the El Paso police department and even helping the local public television station, KCOS-TV, with its fund-raising campaign. But she always keeps one policy in mind: "Our stations have to be the exclusive media sponsor."

Both of Daniels-Pearson's stations also relay promotional and station information through their Web site at www.ktsmradio.com

El Paso is like no other city in the United States. It is rich in history, heritage

and cultural as well as racial harmony. Power 102's Struck says that other cities in the United States could learn a lot from this town.

"One of the really best qualities of El Paso is the ability of its people to get along," he says. "In many cities in (this country), half the population lives on one side of the town and half lives on the other and nobody gets together. That is not the case here. This city is very progressive."

Brian Holmes is the evening personality for WSRZ-FM (Oldies 106) and OM of all-news WSPB(AM) in Sarasota, Fla. He's also an anchor for Metro Traffic-Tampa, and the co-editor and radio columnist for Music Forum Magazine in Tampa.

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What's your promo mantra?

One thing I always keep in mind when I plan a promotion is something I learned when I first started. We put a great deal of planning into a promotion and it seemed like kind of a flop. A co-worker sat me down and said, "Well, sometimes it doesn't matter how many people come to an event — it's how it sounds on the air." And it's true. If only 50 people show up but the perception is that you're out there being wild and zany, that's what matters. It's about the enjoyment that the listener is getting out of the event.

The Promax Promotions Profile offers a look at the experiences and points of view of the nation's top radio promotion professionals. This month: Mary Fogle, Director of Marketing & Promotion, WRAL(FM), Raleigh, N.C.

How has your position changed since you've been given marketing responsibilities?

I have a lot more hands-on input when we buy television or if we were to do billboards or print. I meet with the agency and am more involved with our strategic studies. We use Coleman Research and I'm now in on sessions when they give findings on the studies that they do. It's a different angle — I've been promoting this stuff all along but now I'm let in on why we do some of the things that we do. I get to see those actual raw research numbers rather than the program director coming to me saying, "Hey, this works, we need to do this again."



Mary Fogle

by Scott Slaven

What should promotion directors do more of in the next year?

I feel that promotion directors are going to start working with the sales department in creating alternative and nonspot revenue. If done correctly, it's a win-win for sales and programming.

Our station has developed a separate division, Leverage Marketing Partners. LMP is basically a promotional marketing arm of the station that operates as a marketing consulting team. I'll be working with LMP in developing turnkey promotional/marketing programs, event marketing and cause marketing.

How can promotion directors help out the sales department?

I think one of the most valuable tools that the promotion department can offer the sales team is keeping available resources top-of-mind. We don't always have to do a standard remote broadcast ... enhance it with our identification program, our cash machine, etc. Those types of things allow us to stand out from all the other stations on the buy. Many times we can keep a promotion off-air by tying into an existing program.

How can promotion directors make themselves invaluable to the station?

I've made myself more valuable to the station by branching out my level of expertise. Currently, I'm working on an

Memorable Promotion

"This year our morning team Bill & Sheri held their third Annual Radiothon, May 29 - June 2. They stayed on the air for four-and-a-half days nonstop, and provided listeners with an intimate picture of what life is like for sick children and their families in the hospital.

"Meanwhile, more than 250 volunteers answered phones and took pledges from our phone bank. All the money raised in this event each year goes to help the children at Duke

Children's Hospital. Our first year we raised \$125,000; last year donations were nearly doubled at \$230,000.

"The event is coordinated to run during the same time as The Children's Miracle Network, which is a national telethon. We present our final check on the program, and we get local (television) coverage on the station during our radiothon. It's an event that heightens the awareness of our morning show and also boosts our community image."

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Stop DARS With Best Local Shot

Last time, I addressed the seemingly revolutionary notion that, as a result of that telecom bill to end all telecom bills, the Telecommunications Act of 1996, broadcasters might be able to abandon all of their nonentertainment programming.

The theory was that there are no remaining FCC rules requiring the airing of such programming, and the last defensive rationale I could think of — that is, protecting yourself against a possible comparative challenger at renewal time — was abolished by the Telecom Act's elimination of comparative renewal challenges.

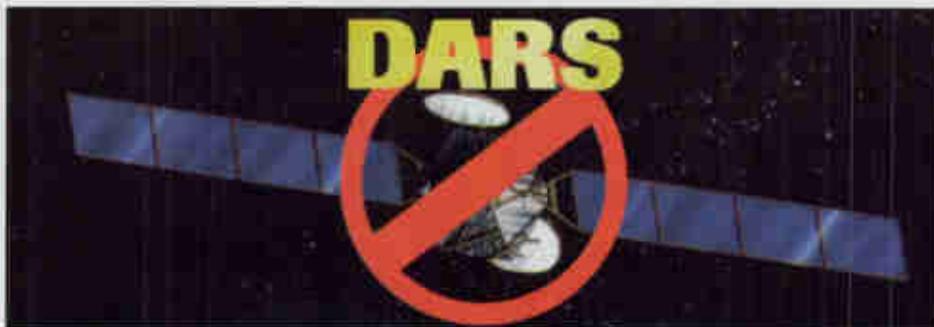
Of course, I pointed out that abandonment of nonentertainment programming might not be advisable for some individual stations that have developed audiences for such programming or have utilized such programming for positive community relations.

The one thing I neglected to point out is that there may be an even greater justification for retaining such programming, a justification that is industrywide. That justification is as follows: If and when a satellite-delivered digital audio radio service is authorized, about the only thing that might distinguish that service from conventional, terrestrial radio broadcasting is the nature of the programming provided by each service. And, from an industrywide perspective, being able to assert that there is some such significant difference may be an important factor down the line.

First, let's get oriented. Conventional broadcasting is your standard, garden-variety broadcast service that has been provided for free to the U.S. public for the better part of the 20th century in

one form or another. It has virtually always been characterized by its attention to its local audience. Indeed, in establishing the basic statutory goals of the allocation of broadcast frequencies, Congress long ago decreed that channels should be distributed fairly, efficiently and equitably among the various states and communities.

On the other hand, there is satellite digital audio radio (DARS). This isn't in place



yet and its arrival may actually get stalled somewhere, but it's kind of like the big storm that all the weather forecasters say is on the way. You look out and, sure enough, the sky is getting really dark. You can pretty much safely assume that

▲
If local politicians can't
distinguish between radio
and DARS, they are not
likely to protect one from
the other.
▼

the storm is going to arrive, although you might not be sure just when.

DARS is a proposed service that would be beamed down from satellites circling

the earth. It would provide multiple audio services (including, conceivably, a wide range of music formats, news, talk, etc.) and would deliver them digitally, direct to personal receivers.

Because DARS service would have the advantage of a transmitter height of many miles, the "footprint" of its service area would not encompass mere communities or mere counties or even mere states — the DARS service area would encompass entire regions of the country, and conceivably the entire country!

So you thought the arrival of the 80 to 90 FM channels was bad in the late 1980s? DARS could be far more challenging from a competitive point of view, as it could offer listeners a wider range of programming than might otherwise be available on the conventional broadcasting side.

OK, so there are potentially big competitive programming pressures on the horizon. Why, you ask, would that favor airing locally oriented nonentertainment programming? After all, if one of the DARS claims to fame is its ability to provide wall-to-wall music on a zillion different channels without those pesky public affairs showings and PSAs, why would

conventional broadcasters view such deadweight programming items as desirable? Wouldn't it make sense to jettison the nonentertainment stuff, so that the conventional broadcaster's programming is more akin to what the DARS guy might offer?

Well, yes and no. Yes, that logic makes sense if you really think that conventional broadcasting and DARS service will be competing on a reasonably equal basis. The trouble is that this is not necessarily going to be the case. Where each broadcaster now is in a position to control at most a handful of signals (even after the post-telecom act consolidation occurs) in a given market, a DARS operator could provide substantially more channels of different programming. Think of it as the radio equivalent of what television licensees have faced over the last several years in their competition with cable operators and other multichannel providers.

Where does nonentertainment programming fit in here? Obviously, the one thing that a local broadcaster can provide that a nonlocal service provider cannot is

by Harry Cole

attention to local matters. A DARS operator with half of the country to serve is not likely to worry about the local election for county commissioner or the need for improvements in local roads or the local high school's basketball record. By contrast, those are subjects that have been the conventional radio broadcast industry's meat and potatoes for decades. Thus, such programming may provide a strong and valuable distinction in the minds of listeners between DARS and conventional broadcasting.

Of no small additional consequence is the fact that the conventional broadcaster's willingness and ability to serve local needs — and to reach local audiences with respect to local issues — is likely also to be attractive to politicians.

After all, what better way do elected officials and/or candidates have to introduce themselves to local voters than through broadcast exposure, including radio coverage, interviews and ads? And, while we are loath to suggest that politicians might be called upon to favor those who help out politicians, isn't that what has always made American politics great?

So, to the extent that politicians can perceive some advantage (to themselves)

in preserving and reinforcing conventional broadcasting, it is at least possible that politicians might take action along those lines.

How does this help? Well, if politicians were to become convinced that local broadcasting — the politicians' easiest access to the voting public — is being seriously threatened by some new service that is not politician-friendly, it is conceivable that conventional local broadcasters might gain some legislative leverage that could come in handy in a competitive struggle against DARS service.

But that possibility becomes increasingly unlikely if conventional broadcasters try to mold their programming into a clone of the anticipated nonlocal DARS programming. If local politicians can't see any distinction between the two, they are not likely to see any need to protect one service from the other.

This, then, would seem to counsel fairly strongly in favor of preserving locally oriented nonentertainment programming, particularly if such programming includes useful contacts with local political officials and/or candidates. Such programming makes sense not only for individual stations, but for the

conventional radio industry as a whole.

Of course, with the wholesale consolidation of radio broadcasting now underway, it may be too late. Huge nationally based companies are acquiring large numbers of stations across the country, presumably with the intent of providing nationally syndicated programming. The notion of purely local operations may already be little more than a sentimental reminiscence.

Still, it may make sense for all concerned to look down the road a ways to contemplate what may be in store. Continued attention to local affairs may be a fairly small investment to make now, but it could pay off with substantial returns down the line.

If you have any thoughts or questions about this, you should be sure to consult with your communications counsel.

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

If you have any questions you'd like to ask Harry, or topics you would like him to address in future columns, fax them to his attention at (202) 833-3084.

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► continued from page 27

relatively short one.

He agrees that his was a quick move up the radio ladder, during which he was No. 1 at virtually every station he worked at, including KFWB, where he was in especially interesting company: The legendary B. Mitchel Reed held the early evening shift, and Roger Christian held the fort overnights. And, true to the period, all of KFWB's jocks sported short, neat haircuts atop their rockin' noggins.

No. 1 in the mornings playing rock 'n' roll and being funny at KFWB, Owens was offered the chance to move to L.A. MOR giant KMPC(AM). Owens was very happy at KFWB, but he said he wasn't really doing all that he wanted to be doing at the time — in other words, more television, cartoon and commercial work. "I knew that the people who were on KMPC were at least doing commercials and television," he said.

Tough decisions

So he made the decision to cultivate his plot of land at KMPC. "Rock 'n' roll DJs, at that time, were doing dance party shows and Clearasil commercials, but

that was about it," he remembers. "They were not doing Xerox or Ford automobile commercials or anything like that. So, it was a tough decision (to move to KMPC), but I made it." He stayed at KMPC from 1962 to 1981.

Eventually, though, Owens felt the need to leave KMPC for new challenges — the station had changed to a talk format. He looked forward to tackling some fun things he'd always wanted to do but hadn't had the opportunity to do before. He took on a DIR-syndicated adult contemporary show, "The Gary Owens Music Weekend," which ran on Gannett's KIIS-FM in Los Angeles in the



Owens at KJQY (KJOY) in the early 1990s.

early 1980s. At the same time, he worked mornings in an MOR frame of mind on KIIS sister station, "Music of Your Life" outlet KPRZ(AM).

Next, Owens became vice president of creative affairs for the Gannett Corp. and, simultaneously, worked at Los Angeles jazz station KKGO-FM. Around 1987, he moved to AC-formatted KFI(AM), where he once again assumed morning man duties, co-hosting with his great friend, Al Lohman, whom he had known since working in Omaha, Neb.

After KFI, Owens spent time during 1993 at country-formatted KLAC(AM) in Los Angeles doing a one-hour comedic sports show called "Sports Nuts"; subsequently, he played standards at KJQY(FM) (known as KJOY) in Los Angeles.

Currently, Owens is hosting an internationally satellite-syndicated show for the Music of Your Life Radio Network. "It'll be me doing whatever it is that I do," Owens says. "It's undefinable," he adds, laughing. "Nat King Cole's recording of 'Undefinable.'"

Duck soup

Gary Owens has come a long way from KORN. Yet, his penchant for seeing the humorous side of things and his ability to put a smile on people's faces suggests that, at heart, he's still a kid — the very same kid that manned the microphones at KORN all those years ago, doing regional dance band remote broadcasts over the Mutual radio network.

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

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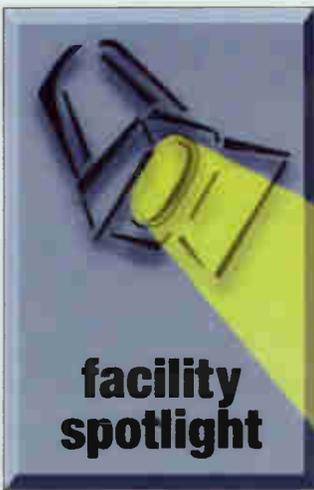
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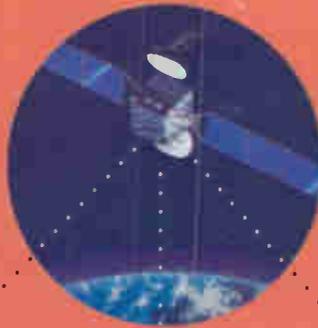
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