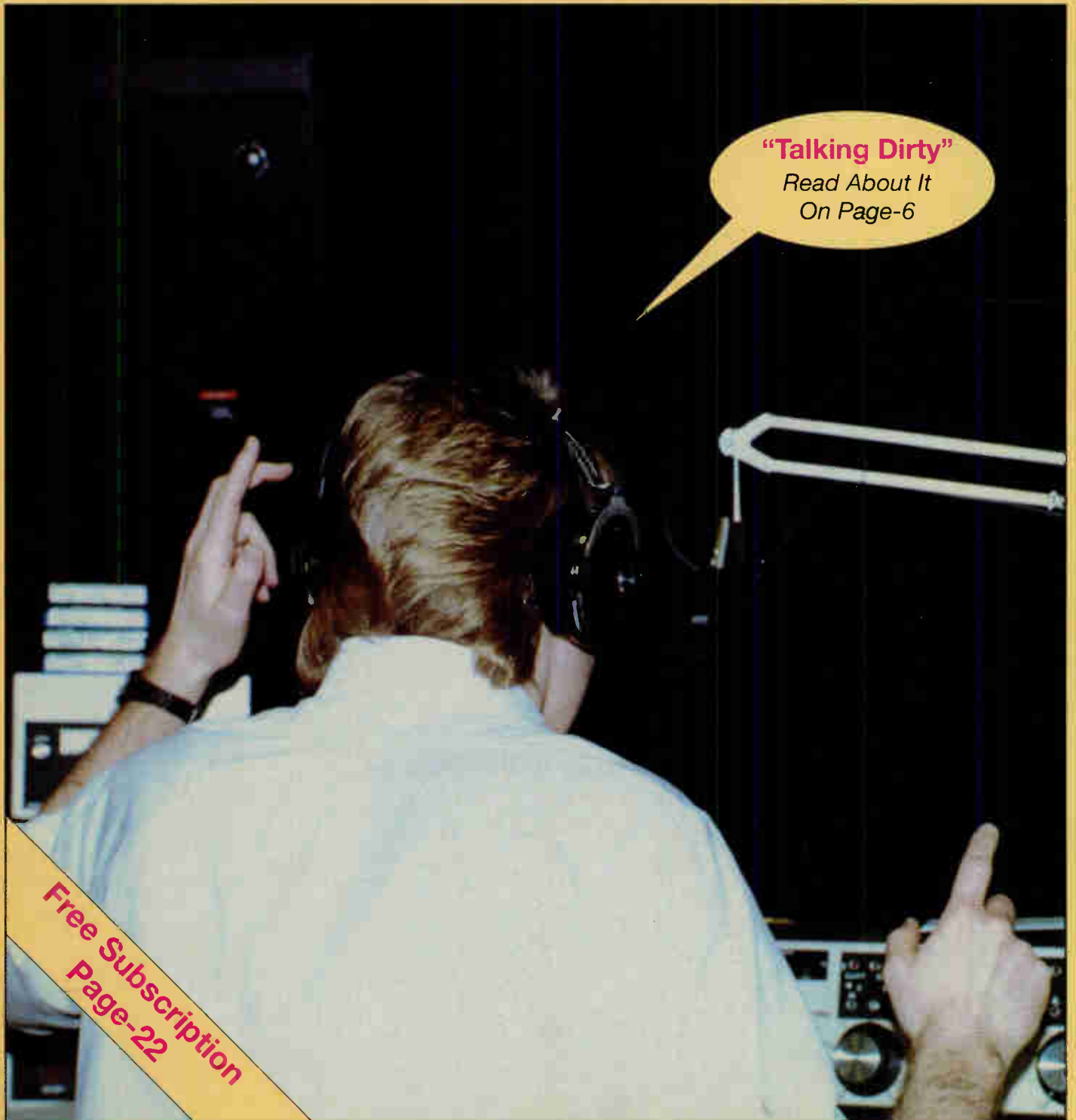


Radio Manager

Radio's Management Magazine



"Talking Dirty"

*Read About It
On Page-6*

**Free Subscription
Page-22**

Bulk Rate
U.S. Postage
PAID
Rochester Radio

January-1991



"Bonneville's programming provided us with the #1 AC station in the market."
 (#2 25-54, 14.6 share *)

Ross Elder, Station Owner WTYD New London, CT



"The superior quality of Bonneville's CD Library plays an important part in the successful sound of Nashville's LITE-FM."
 (#2 25-54, 10.2 shares *)

Jack Taddeo, Consultant, Jack Taddeo Communications

Bonneville Broadcasting System

PRESENTS

A.C. FORMATS

STARRING

THE KOIT FORMAT

#1 ADULTS 25-54 SAN FRANCISCO *

BONNEVILLE BROADCASTING SYSTEM PRESENTS ...ADULT CONTEMPORARY FORMATS

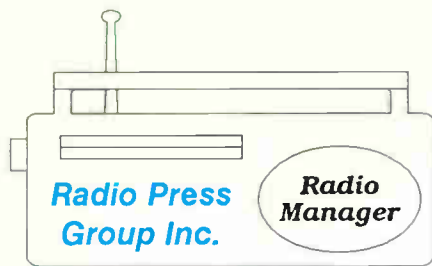
STARRING THE KOIT FORMAT CO STARRING SOFT AC/AC MIX/ AC CLASSICS



* ARB Spring '90 MSA

**NOW AVAILABLE FOR YOUR MARKET
 CALL 1-800-631-1600 FOR DETAILS**

Bonneville Broadcasting System
 ...WE'RE A LOT MORE THAN JUST EASY



Editorial/publishing Office

Radio Manager
511 18th Street S.E.
Rochester, MN 55904
(507) 280-9668
Fax (507) 280-9143

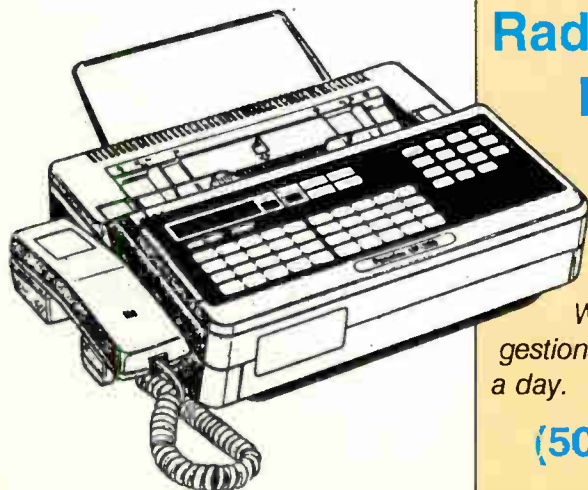
Sales Office

Dale Tucker
865 Hawthorne Drive
Walnut Creek, CA 94596
(415) 935-1470

Radio Manager is published monthly by Radio Press Group Inc., 511 18th St. SE, Rochester, MN 55904. Entire contents copyright 1991 by Radio Press Group Inc. No part of this publication may be reproduced without written permission from the publisher.

For a free subscription, write to *Radio Manager*, 511 18th St. SE, Rochester, MN 55904. You may call (507) 280-9668 with your information or fax it to (507) 280-9143.

Ray Topp . . . publisher



Radio Manager Fax Line

Use our fax line to contact us at *Radio Manager*. Use it to submit articles or ask questions. We welcome your suggestions. We're on-line 24 hours a day.

(507) 280-9143

Writing for Radio Manager

You are strongly encouraged to submit your articles for publication. If you've solved a management problem at your facility and want to share it, fax it to us.

We'll work with you to get your message out to the radio management community.

Ray Topp - publisher

Radio Manager

January-1991

- 4** Editorial - *We Need Your Help*
Ray Topp - publisher
- 6-8** Talking Dirty - *Guest Editorial*
Jerry Bassett - Elk Grove, California
- 9** The Piper's Palm is Open
Dane Schult - Atlanta Georgia
- 10-11** Hiring a Qualified Engineer
Tim McCartney - NPR, Washington, D.C.
- 12-13** Digital Audio Broadcasting
Mark Hutchins - Brattleboro Vermont
- 14-16** Program & Operations
Tom Shovan - New York
- 16-17** Magical Mystery Tour
Dave Underhill - Brattleboro, Vermont
- 18-19** State of the Art - *New Technology*
Chip Morgan - Folsom, California
- 20-22** New Year's Resolutions
John Lund - Millbrae, California

Editorial

By Ray Topp - publisher

We Need Your Help!

This is the first issue of **Radio Manager**. We hope you like it. When we were putting it together, we asked a few friends to write articles for this issue, and we thank them for responding as they did.

Radio Manager is intended to be a forum of opinion and articles relating to radio broadcast management - written for broadcasters, by broadcasters. The success of **Radio Manager** will depend upon our ability to persuade you to write informative, interesting, provocative and challenging articles. We know the information is out there - you've all been solving problems at your facilities for many years. All we need to do, is to get your solutions, to your station problems, down on paper.

We will not determine the direction and content of **Radio Manager**. That will be your job. What you see in this issue is just a beginning ... a position to start from. The subject of the articles in **Radio Manager** will be the decision of the authors. We are ready to work with you, to do everything possible to make **Radio Manager** a worthwhile forum of radio management opinion and knowledge.

We all know what's out there in the way of trade publications. None of them are genuinely edited for radio management (even though they say they are) and not even the ones that say they are, reach all 10,000 radio stations! We will not only reach every manager at every radio station in the U.S., we will also reach an additional 2,500 industry brokers, attorneys, networks, programmers, manufacturers, consultants ... and many more who serve, or are closely related to, the radio industry.

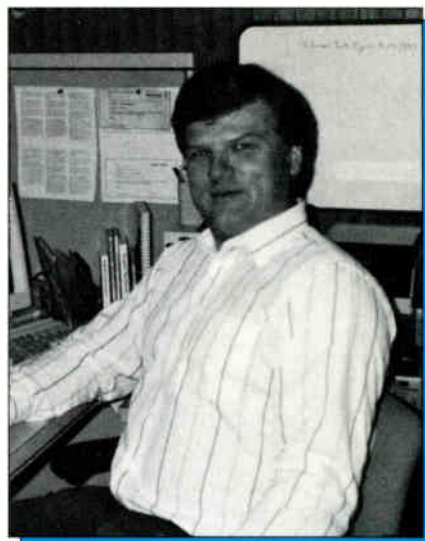
Radio Manager will be mailed free to all industry professionals. We will not limit the dissemination of information to a "handful" of paid subscribers - the management information you have to contribute is too valuable for that.

Radio Manager will be unlike any other trade publication you've ever seen.

We won't drop names. We won't do gossip, rumor, or hype. We won't substitute color for content! What you will receive in **Radio Manager** is real-world management information that you can use at your station ... real-world tips and techniques that other radio managers have used and are willing to share with the rest of us.

Here are a few suggested subjects, just to get things rolling. Of course, please feel free to write on any subject that isn't listed here. The following are intended to be subjects and not necessarily titles for articles.

1. Staff organization.
2. Wages and hours.
3. Benefits and insurance.
4. Station philosophies or protocol.
5. Staff problems and resolution.
6. Budgets and preparation.
7. Expense accounts and local trades.
8. Housekeeping & maintainance.
9. Owners/manager relations.
10. Computers and software.
11. Value of community relations.
12. Relations with networks.
13. Relations with wire services.
14. Relations with ASCAP, BMI.
15. Program standards.
16. Advertising standards.
17. Commercial lengths.
18. Number of units per hour.
19. Rates and rate card styles.
20. Logging systems.
21. Bookkeeping, collections.
22. On-air language and conduct.
23. On-air promotions.
24. Compensation and commission.
25. Locating/keeping sales people.
26. Sales records and tracking.
27. Account prospect lists.
28. Management/client relations.
29. Community activity.
30. Dress codes.
31. Sales training.
32. Internal sales contests.
33. FCC relations.
34. Meeting EEO requirements.
35. Maintaining the Public File.
36. Preparing for renewal.



You can see there is almost no end to the number of subjects we can talk about. This list is only a sample - we're sure that you can think of many more.

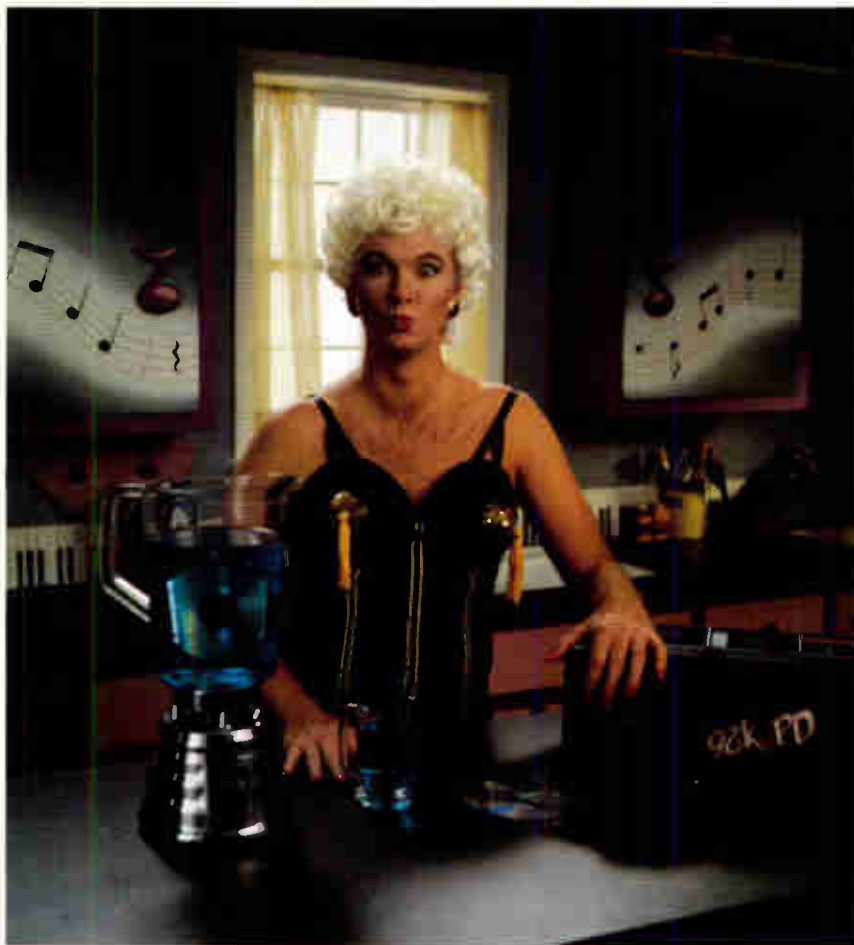
Radio Manager is not a news magazine. Although your articles should be topical, they should not be hard news. We pledge to fill **Radio Manager** with your information concerning your problems and solutions in a high profile and volatile industry. It will be authoritative, sometimes controversial, but always a tool with which to conduct the business of radio management.

We sincerely hope you like your new magazine. We hope to grow and improve with each issue, but most of that depends on you and how well you respond to this request for editorial material. Please don't put it off. If you'd like to write an article, please call us. We'll give you all the particulars and help you in any way we can.

We need articles for the next issue, so call us as soon as you can. You may simply wish to respond to the articles in this issue, or to submit one of your own. Either way - give us a call at (507) 280-9668. You can also send your comments and articles to our Fax at (507) 280-9143. Our Fax machine is on-line 24-hours a day.

We plan to establish **Radio Manager** as the most practical publication you receive. We can only do that with your help. Is it a deal?

WANT YOUR TV SPOT TO STAND OUT?



These successful stations did...

- *WLIF, Baltimore*
- *KZRR, Albuquerque*
- *KUPD, Phoenix*
- *WOW, Omaha*
- *KNAC, Los Angeles*
- *KWNZ, Reno*
- *CKRY, Calgary*
- *WJET, Erie*
- *KJYO, Oklahoma City*

Ask Lloyd Melton, VP/GM, KUPD-FM Phoenix, how many people remember 98KUPD and morning personality Dave Pratt after seeing Welwood International's "Music Kitchen" spot!

Maybe you should take a look at Welwood International for effective TV campaigns...with your budget in mind.

Welwood International Film Production and Syndication *Research, Realization and Results for Radio*

160 Washington S.E. Suite 138 Albuquerque, NM 87108
Phone 505-265-1899 Fax 505-265-1868

YES, I want to see a demo reel containing Welwood's break-through TV spots!

Name and title:

Call letters:

Address:

Telephone #:

Format:

Talking Dirty

You Are Responsible for the Language on Your Station

By Jerry Bassett
Basic Radio Consultants
Elk Grove, California
(916) 686-6613

Note: The following is an editorial that reflects the thinking of the author. It does not, however, necessarily reflect the thinking of the publisher, the advertisers or the other authors herein . . . editor

Obscenity and violence are topical subjects of controversy. They concern Radio broadcasting as well as other media. There are those who would limit our First Amendment Rights and there are those who are fighting to retain them. When The First Amendment is studied, it appears to be simple, direct and to the point.

Amendment I

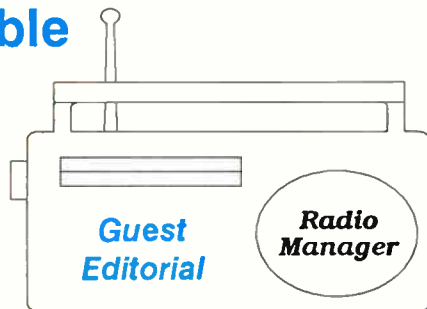
Religious establishment prohibited. Freedom of speech, of the press, and the right to petition.

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or the press; or the right of the people peaceably to assemble, and to petition the Government for a full redress of grievances.

It is difficult to understand how such simple language can be interpreted in so many different ways.

Lost, somewhere in the rhetoric, is the sense of good taste and societal rules of conduct. Our so-called "Rights" only represent our liberty under Civil, or Constitutional Law, not necessarily ecclesiastical, moral law or the common law of decency. Most of us don't spit on the sidewalk, eat like an animal or swear in church. If freedom guarantees these acts, we're confusing it with anarchy.

Radio Manager



The ability to define obscenity appears to be beyond the ability of most people. Someone said that while he could not define it, he knew it when he heard it. This is, in my opinion, a stupid and unforgivable statement. It can be and is defined clearly, as anything that may offend any percentage of those who may hear it. Obviously this changes as people change. What may be obscene in a social meeting of educated people, may not be considered to be obscene in the ghetto or in a friendly poker game among good old boys or women. This certainly does not appear to be an oversimplification.

The real decision of what constitutes obscenity, vulgarity and bad taste must be made by the individual in control. Therefore, that decision, in the case of a radio broadcast station, is the direct responsibility of the General Manager, representing the licensee. That's you.

Consider, for a moment, programming Howard Stern on your station, when he says he has more charisma than Jesus Christ. Give serious thought to all the fundamental moralists, who have extensive knowledge of the use of fear, ignorance, prejudice and superstition. And who also have an avaricious appetite to control our franchises. When I listened to Howard Stern, I felt he had the charisma of stale vomit. In my opinion, his only comparison with Jesus Christ is when Christ's name is used as an expletive. I dismissed him as infantile, and that was a mistake. The threat to our First Amendment Rights emanates from those who take advantage of those rights and go beyond the law of decency and good taste.



Consider, for another moment, making the decision that was made by KSFM-FM in Sacramento, California. They did a "live broadcast" on November 13th, 1990, from the Internal Revenue Service's Auction of artifacts and equipment at the "Mustang Ranch," a legal brothel in Nevada. The radio station took bids for "Whore-House paraphernalia" by phone and fax.

One of the songs that was played during the show was Madonna's "Justify My Love" and, if you are familiar with the song, the opportunity for innuendo will be obvious. This opportunity, and others, was not exercised. There is no doubt in my mind that this program would have violated community standards in many areas of the country but, in Sacramento, there has been no obvious reaction and no complaint. After all, it's doubtful that there is anyone on the country who is not aware that prostitution can be legalized in some counties of Nevada. My purpose in relating this event is to point out that standards vary around the country and programs broadcast on a nationwide basis may be wrong in some areas but acceptable in others. Yet, at the same time, one has to face some personal decisions and decide if this is what he or she represents in life.

Page - 6

My personal opinion was that it was not in good taste, that is was another rung down the ladder to the sewer. I have never been so personally desperate to make money that I had to compromise my integrity to do so. It's a sorry state of our times when there are stations that do.

It is noted with interest that Madonna's "Justify My Love" video will not be seen on MTV. It has been suggested that it features bisexuality, cross dressing and sadomasochism and other elements considered by some to be obscene. It has also been banned on Friday Night Videos.

I think it takes more intellect to entertain by creative substance, than by ghetto shock. When lovers turned off the light and the movie faded out, as the camera panned upwards to the sky, we always had a pretty good idea of what was about to happen. No one ever had to tell us, and we were not offended. Today, we find it necessary not only to be explicit in describing the action, but we go out of our way emphasize and even dramatize it. Personally, I resent the idea that someone thinks so little of our imagination that they have to put everything into street language for us to fully comprehend.

Moralistic thoughts can be strange to us because we've walked with Hedon for years and know Mr. Baccus well. We know the words, still we resent them on the air. We're more confused because we thought the First Amendment was carved in stone and brought down from the mountain by Moses. We're disgusted with this language but we violently oppose any form of censorship. Apparently the subject needs some thought.

Obviously the problem cannot be painted with a broad brush, as some would have us do. It seems to me, however, that there are limits of good taste and that it is our responsibility to know what those limits are. Words describing personal body parts, personal bodily activities, words that demean religious beliefs and slang words are generally not acceptable in what we might describe as "polite society," such as a business meeting, a mixed social

function or any gathering of people of different social levels. Let us simply walk on the sidewalk. Not in the street, but on the sidewalk, as far from the gutter as we can. Even though we know that the water running in the gutter is as dirty in Greensboro or Abilene as it is in New York, Omaha or Sacramento.

We wave our flag for freedom, then abuse it. Freedom is not absolute. Kristofferson's line says, "Freedom's just another thing for nothin' else to lose." There is! Freedom is not free. It can be lost by chips and bits and tiny pieces, until there is nothing left to lose. There can be no limits to our rights to think and to express ourselves but, in the past, societal mores have dictated how we speak what we say.

The right to have bad taste must be protected as any other right must be.

The freedom broadcasters now have is tentative, since we have no title of ownership. We lease the air from the people and when we lose the respect of the landlord, we may discover that the rent goes up. Whatever may be granted may also be taken away, and when we confuse freedom with no rules to live by, we lose the foundation of our lives.

We cannot look to the FCC for rules. We must look to our own sense of values and good taste. But not to censor. The right to have bad taste must be protected, but we also have the freedom to refuse to promote or provide a performing venue. Rusty Warren made her "Party Records," but we never played them on the air. "Ace in the Hole," "I Took My Organ to a Party," and "The Sons of Beeches Always Marry Basetts" did not fit the music format.

If we need explicit instructions to be capable of recognizing bad taste, gutter mentality or disgusting morality without redeeming qualities, then we are a miserable lot indeed. We will have failed as Trustees of the Airwaves. We will

have confessed to being nothing more than panderers and whores, intent on ratings, dollars and self-interest. We would never know the pride of serving the public interest. We may suddenly find ourselves on the same level with porno shops and X-rated movie theaters, residing in the garbage dumps of society, recognized by the company we keep.

Let those who pander to base instincts of society have their freedom, but we become their salesmen when we put them on the air. When we provide the stage, we provide the credibility. There should be no intent to censor. Let those with the desire to read those books, listen to that music or see only to see how much some else can get away with, do so within the parameters of their own space.

Many of us deal with youth and know that they must constantly test authority. But, we cannot allow the whining or whimpering of spoiled children to wear us down in the name of freedom. Freedom is too precious to trust its fragility to those not capable of coping with its responsibilities. It would be a rerun of "One Flew Over the Cuckoo's Nest." It would be an internal-combustion engine running without a throttle. There's also a greater threat than inmates taking over. Moral fundamentalists might bait traps for lemmings following freedoms into ambush, and broadcasting would be ruled by resurrected Ayatollah Khoemeini's, Americanized, and wearing Gucci boots.

Because we lead, because we are the talking heads, because we set the standards, because many of us cater to young people, we must assume the responsibility to stay within those standards. It may be that more people learn their language habits from radio, television and motion pictures than they do from schools, parents and all other sources except, perhaps, their personal peer groups.

It has been said, recently, that the average high school vocabulary has fallen from 25,000 words in 1975 to 10,000 words in 1990. Whether this is true or not, we have no proof. We do know
(continued on page-8)

Talking

Dirty . . .

that if we removed the expression "you know" from their vocabulary, there might be little left. We cannot lead if we are following. If we try to communicate with youth by using their language, we only solidify and reinforce that language and give it acceptance. It is, admittedly, more difficult to communicate with youth when speaking properly, than it is to do so at their level. Perhaps we are not capable of this and, if so, perhaps we are not capable of leadership.

The argument that the listener may always turn us off, is not valid. That is not the point. When we broadcast obscene, vulgar or pernicious language, we legalize it. If we are what we sometimes think we are, we may even popularize it.

Obscene language will attract an audience, like a person standing on a ledge threatening to jump, attracts a crowd. Dropping your pants gets a cheap laugh, generated by embarrassment. But, this does not justify debasing our industry by pandering to those who would destroy our present establishment and eventually our society. Think about it. If we continue in this mode, we'll soon have no words left that are strong enough to say when we smash our thumb with a hammer. All words will be ordinary words with none left for special occasions. But, more important, there may someday be a backlash. Because so far as the pendulum swings to the left, so far it can swing to the right. The fastest way to destroy freedom is to exercise it beyond its ability to bend.

Criticism should not be made without constructive suggestions for change. May I suggest we monitor the lyrics of our music and the language of our programs, that we become sensitive to good taste and common decency, that we know what is being said and done on our air and that we set our own personal standards and police ourselves before we are policed by others. Each of us should know that we are where it starts. We might even enlist the aid of our advertisers or young leaders in our market. All it takes is establishing our standards and a little courage to enforce those standards.

Radio Manager



More than ever.

That's what you need . . .

More speed
because your people have more to do.

More choices
because today's broadcast technology is more specialized than ever.

More expertise
because making sense of equipment choices is a job for experts—like Harris Allied sales professionals.

More support
because the odds are your own technical staff is doing more with fewer people.

More financing options
because your budget has to work harder than ever.

. . . that's what we give you.

Fast phone access
to every product and service we provide. Just call 800-622-0022

The widest selection
of RF, studio and satellite equipment—over 5000 products from more than 250 manufacturers.

An expanded field sales force
of experienced RF and studio professionals.

More services
from a 24 hour RF parts department, to the industry's only technology training center, to total systems capabilities, we're keeping you on the air.

Leasing, Used Equipment Exchange
and more ways to stretch dollars.

Now, more than ever, the broadcast equipment supplier you need is



FAX 317-962-8961

800-622-0022

IN CANADA 800-268-3817

STUDIO EQUIPMENT ■ HARRIS RF PRODUCTS ■ SATELLITE GEAR ■ TURNKEY SYSTEMS

HARRIS ALLIED ©1991

The Piper's Palm is Open

Those Little Expenses Add Up

By Dane Schult - Sunbelt Radio Group
Atlanta Georgia - (404) 240-0070

Boy, that was some party last decade ... the music was blasting, the good times were flowing and it seemed like it would never end ... until this morning. Now through a groggy haze, there's this weird guy with a flute in his hands standing before me with his palm outstretched. What the hell does he want?

Welcome to the Nineties or "The Mortgaged Future Come to Life." All the bills came due at just the exact time when the Greater Fool checked out and didn't leave a forwarding address.

The old adage of "Those who ignore the past are doomed to repeat it" is in perfect operation right now. Like any other industry which experienced boom times in the '80s, radio is now experiencing the flip side of the equation. All the leveraged deals that made such wonderful sense to the power brokers and giddy bankers, now make no sense at all.

What do we do now? The objective is to find positive solutions to the challenges facing us. Let's start with G&A. What can we do to reduce expenses without killing morale and cutting muscle the station will need to survive?

Start with your salary and perks first. When there's a cash flow crisis, there has to be an equality of sacrifice. This has to flow from the top down. If cutting out some perks or scaling back bonuses is the answer, do it.

What about telephone service? Can you cut back on a couple of lines? Do you really need separate phone lines for requests, concert information and listener feedback? Yeah, yeah, I know the PD will howl, but if it can be cut right now, do it.

How about your long-distance carrier? Since the "fare war" continues between AT&T, MCI and Sprint, shop around to see which one will give you the best deal right now including paying any transfer fees and giving the

station free phone time and switch over. If need be, repeat this process every two or three months. Play 'em off each other round robin.

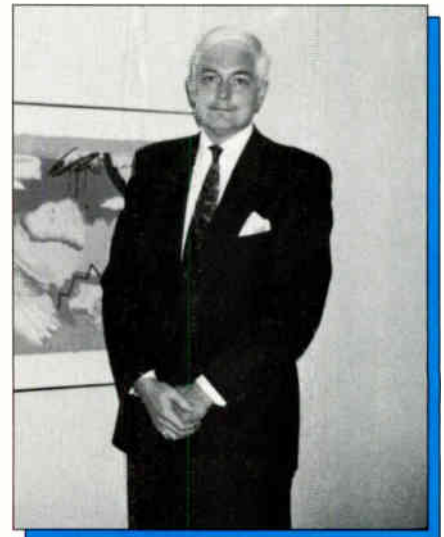
Reviewed your janitorial service lately? Why not do some comparison shopping and see if you can find a company hungrier than your current service. Remember that during any recessionary period, the quality of service improves in direct proportion to how bad things are on the street. That means there is a janitorial service willing to do a better job at a lower rate.

Kept an eye on the coffee service and bottled water consumption? If need be, start buying the supplies in bulk from one of those wholesale warehouses like Pace or Sam's. Ask the staff to kick in some contributions. You may not get a lot from that angle, but it helps to underscore to the staff that you're serious about economizing.

How about the utility bills? Is everyone still leaving all the lights on all the time? Are the computers left on because it's easier to pick up the next day rather than rebooting? Is the staff replicating the Artic North during the summer with the air conditioner, and somewhere south of Purgatory during the winter? Unless cold-fusion becomes a reality next week, consider turning things off when they're not in use.

Shopped insurance rates lately? How about your general insurance coverage? How about your group medical? There are not many deals out there on medical unless you want to head to HMO's, but on the general liability coverage there's a number of companies, so do some comparison shopping. Unless your current agent is also a major station advertiser, shop the business.

Does the station really need to destroy a tree a day in paper? Isn't there anyway you could recycle some of that paperwork? Wouldn't it be novel to talk to someone inside the station with-



out sending a memo? Try it. You might learn something about your staff. Like their names!

What about bank fees? Can you consolidate some accounts? The world won't come to a screeching halt if you don't have an account at each of the major banks in town.

Do you really need to keep both a local and FCC attorney on retainer? If you tone down the morning show maybe everyone can quit having to wear asbestos-lined underwear.

Do you need more software for the computer system? How many more bells and whistles do you need to get the billing out on time? Is the extra-cost support service really necessary?

Every penny counts. That extra \$25 or \$50 really adds up. Right now everything needs careful examination. This is just a start. Nobody is going to like making changes. But, if these measures help keep someone or a group of someones from losing their jobs, then it's a very small price to pay. Just remember, when times get going good again, you can always bring things back.

But then again, maybe you won't want to. Maybe the habit of conservation and a semblance of fiscal responsibility will have kicked in. For good.

This way you can tell the piper to hoof it on down the street to those TV guys. They really need to pay him ...

Hiring A Qualified Engineer

What to Look and Look Out For When Hiring Your Next Engineer

By Tim McCartney - NPR, Washington, D.C

Radio station managers accept legal and financial risks while acting in their capacities as hiring officials. Posing appropriate questions to applicants such as engineers is necessary not only to hire the most qualified candidate, but also to avoid potential trouble.

While poor community relations can be one undesired result of improper applicant treatment, related legal risks pose greater hazards. And, the likelihood that legal complaints will be filed by disgruntled applicants increases exponentially when unlawful information is sought.

Assumptions that legal counsel can readily resolve such problems are tempered by the significant resource drain of the necessary defense, including staff time and legal costs. Just one poor hiring decision can easily cost a station much more than a comparatively inexpensive investment in basic preparation.

Thus, it makes both economic and public relations sense to establish and maintain appropriate hiring procedures.

Preparation

Instinct alone is insufficient to the complicated task of choosing candidates for engineering positions. An emphasis in planning and preparation is the only reliable system to produce desired results. While it is true that some people are able to improvise well on occasion, consistency is a problem.

The entire hiring process, which can seem quite overwhelming, includes establishing requirements, determining appropriate inquiries for application forms and interviews, designing relevant job descriptions, setting salary and benefit levels, recruiting, screening, checking references, interviewing, evaluating, and decision-making. A few of these steps are explored here.

Radio Manager

Appropriate Inquiries

A typical application form for engineers explores both general information and those aspects specific to technical personnel. The subsequent interview focuses on additional areas of relevancy.

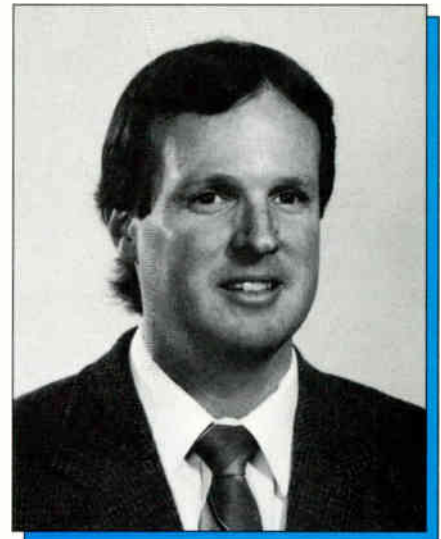
Appropriate job application form inquiries include education, electronics training, engineering experience, certifications (Society of Broadcast Engineers), and significant hobbies such as amateur radio. Irrelevant inquiries are deleted: ability to type and take shorthand.

It is also appropriate to ask on the form if the applicant can work the hours required and perform the required responsibilities, including on-call duties and accessibility to the work locations of studios and transmitters.

However, it is not appropriate to seek the precise obstacles over which the candidate must overcome in order to do the job. Thus, it is risky to ask if a candidate has children at home, or owns a house or vehicle. Similar information has been used in the past to indicate economic class, which frequently indicates a candidate's race. Thus, federal and state anti-discrimination laws and court rulings restrict such inquiries.

On a related matter, federal law protects Americans against age discrimination between ages 40 - 65. Thus, inquiries designed to learn a candidate's age are illegal, unless a clear need can be justified. It is acceptable, however, to inquire if the applicant is under 18 years of age. After being hired, only then is it permissible to request the individual's age.

Interviewing itself expands upon the relevant matters identified from the completed application form and resume. Interviewer protocol makes the candidate feel at ease, minimizes ques-



tions requiring merely yes/no answers, clarifies position responsibilities, and discusses long-term interests and goals.

Reference Checks

A candidate's previous relevant work records need to be verified through the identified immediate supervisors; other sources of information are merely supplementary. Thus, the job application form should request the phone numbers of previous supervisors, incorporating the word "immediate" in front of supervisor for the necessary clarification. Also sought is current information to enable locating these appropriate individuals. Letters of reference which can be verified by phone are valuable.

It is perfectly acceptable to contact a candidate's former immediate supervisor, even if the individual has since vacated the position of relevance.

Evaluation

Applicant rating sheets are useful, but can offer contradictory approaches to this critical stage in the process.

For example, a rating system which includes, for evaluation, both conscientiousness and broadcast experience appears to suggest that these two factors deserve equal weight. Certainly, the former is largely subjective and in no way can compare with the relative objectivity and importance of the latter.

Hiring an Engineer . . .

A more appropriate method of candidate evaluation is to select four or five prime areas of importance. Possible examples include engineering experience, management experience, training, previous work records (reference checks), and certification levels.

Each appropriate category needs to be examined from two distinctly different angles. The first is how the candidate fares one-on-one in the categories. The other, and more important view, is how the candidate matches the needs of the position. After all, while a 20-year major market engineering veteran should score high in all categories, this applicant would likely be the wrong choice for an assistant engineer position in a medium market. In the end, a strong match is really required.

Some organizations have developed or acquired sample technical evaluation tests which are designed for use by non-technical managers. But, beware that the questions may be off the mark. For example, too simple is the question on one such test asking an applicant to identify which piece of equipment is appropriate for checking a station's frequency; among the answer list is the obvious choice of "frequency counter."

A more relevant question would address the stereo composite signal, exploring the difference between stereo crosstalk and stereo separation. Also helpful would be a question on safety, since a manager should be confident that the engineer can safely co-exist near 10,000 volts.

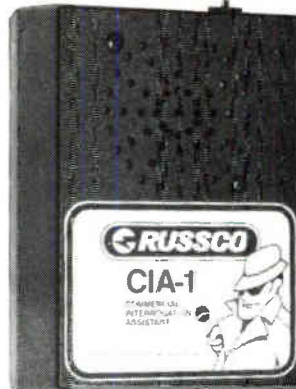
Decision

At hiring time, managers' highest levels of skill are demanded. The manager's limited and valuable time is best spent in advance of the hiring process, avoiding the possible resource drain of later defending poor hiring actions. In the absence of proper preparation, unacceptably high risks are being assumed.

And, the engineer hired is far more likely to be the best candidate for the position.

Radio Manager

Let the CIA listen to your competition and playback only the commercials!



Spying was never so Easy! When you hook up the RUSSCO CIA-1 to a radio & a cassette player, it records only the speech, filters out the music! Makes the sales manager's job a lot easier. This little spy practically pays for itself!

New! Only \$299.



The RUSSCO Newsroom stereo mixer works right & easy!

The compact 5055 gives you 5 channels of easy mixing. 4 channels with preamps, 1 channel accepts 5 balanced, hi-level inputs. Cues on any channel with fast Mod-Pots. 2 VU meters. Great specs, terrific performance and an economical price of only \$2239.

Match up a CD player Cheap!

You'll save money with the CD100 impedance matching amplifier that interfaces inexpensive CD & cassette players to your professional console. The Least expensive on the market.

Only \$79.



Call for our catalog at (209) 291-5591.



ELECTRONICS INCORPORATED

5690 E. Shields Ave., Fresno, Calif. 93727

TURNTABLES, TONEARMS, DIST. AMPS, PREAMPS, MIXERS & MORE.

Digital Audio Broadcasting

The Peril and Promise of DAB

By Mark F. Hutchins - Mark Hutchins Broadcast
Brattleboro, Vermont

Digital Audio Broadcasting (DAB) was a hot topic among radio broadcasters during 1990, the subject of numerous articles, and the cause of crowded convention sessions. Described as both "a way to have compact-disc quality throughout the broadcast chain" and a "threat to the radio broadcasting industry as we know it," DAB is a weighty proposition. It uses some ponderous terminology like bandwidth, spectrum allocation, error-correction, and data-compression. I recently stumbled on an article that makes a good preface:

"Beneath the somewhat forbidding technical exterior of these terms lies what may prove to be a startling revolution in broadcasting service, rendering obsolete all or a large portion of existing transmitters and of the [millions of] receiving sets now in use by the public. The new system ... requires a channel of [much greater] width and is, therefore, feasible only in the ultra-high frequency spectrum ... It permits broadcasting multiple signals within the band or channel ... A few stations employing the new system have been in experimental operation for some time ... [And] the advantages of the new system were persuasively demonstrated by its inventor, Major Armstrong, in June ..."

If you just joined us, Major Armstrong died many years ago and his FCC demonstration was 54 years ago! (The article appeared in *Variety Radio Directory*, 1939-1940) This early assessment of FM makes me feel that maybe we broadcasters have been down this road before. FM took almost half a century to achieve dominance over AM, without causing its extinction. With DAB, the road we're travelling is more likely an expressway. DAB's technical growth will be rapid, making spectrum-space negotiation and consumer-product life cycles the limiting factors. These factors delayed FM development substantially

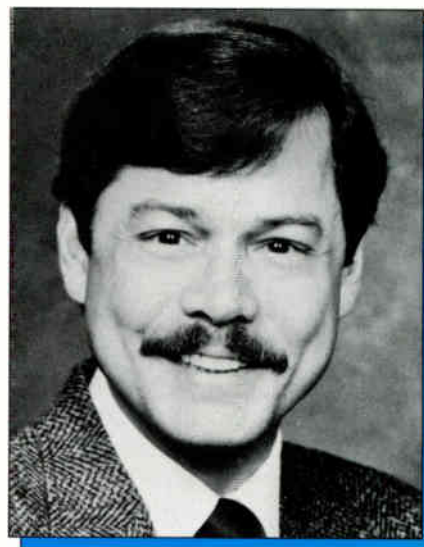
more than will be the case with DAB. The "startling revolution" of digital radio will likely occur over the next twenty years.

Before speculating about how DAB may evolve, it makes sense to examine what it is. I like to think of DAB as "high-definition audio," bringing compact-disc quality audio to the entire broadcast chain. That CD audio signal is great until it is stuffed into a conventional analog console; relayed over telephone lines; converted to RF; bounced around mountains, buildings and trees; and intercepted by a properly-oriented antenna and correctly-tuned receiver.

Many noise and distortion problems in this chain do not exist if every link is digital. DAB will give listeners the dynamic range and clarity that have made CD so popular. Noise is particularly interesting. Audio cassettes often have a fair amount of noise (tape hiss) even with various noise-reduction schemes, but are still popular. One study pointed out that most listeners will tolerate this type of steady noise but are irritated by random noise such as static on AM and multipath interference on FM.

DAB can eliminate irritating multipath noise. Multipath results from signal reflections: In addition to the main signal, the tuner has reflected signals (audio ghosts) that are delayed enough to make the tuner regard them as other stations. As it tries to lock onto one signal and then another, the conventional tuner generates objectionable spitting noise and distortion - violinists sound like they are using hacksaws. Sometimes the delayed signal cancels the main signal entirely, but just a few feet away everything is fine.

The Eureka-147 DAB system, widely tested in Europe and Canada, deals with multipath by splitting audio into several digital data streams transmitted



on different frequencies. Since multipath varies with frequency, it is unlikely more than one data stream would be affected at a time. Error-correction simulates any missing data; additionally, the Eureka system employs psychoacoustic techniques to lessen the amount of data required to represent audio.

DAB requires lots of spectrum. The Satellite CD Radio proposal is for 100 stereo channels in 70 MHz of spectrum. Strother Communications, Inc. (SCI) has proposed a terrestrial system using 2 MHz channels with 4 to 6 signals. Today's 100-channel FM band would accommodate only 10 SCI channel groups in its 20 MHz width. Clearly other spectrum space is needed, and the FCC is considering part of the UHF-TV band (728-788 MHz); aeronautical telemetry frequencies (1435-1530 MHz); and industrial, medical and scientific frequencies (2390-2450 MHz). Use of these will doubtless mean opposition from existing users; whatever the FCC decides is subject to negotiation at the 1992 World Administrative Radio Conference (WARC).

Canada will likely go to WARC seeking a terrestrial (for local broadcast) and satellite (for national programming by the CBC) service. The NAB and individual broadcasters commenting before the FCC primarily support a

Digital Audio

Broadcasting . .

terrestrial system. But there is logic to the Canadian approach. Why not deliver national programs like "Paul Harvey" or "All Things Considered" on satellite? It's more efficient. When I hear about up to 16 DAB stations broadcasting from a single transmitter in my small market (which is obviously efficient), I have mixed feelings. I would love for my AM to have technical parity and it would be nice to share the cost of operation with several stations. But having many more available channels doesn't mean the market can support them.

During the DAB deliberation, the case must be made for the continued viability of local broadcasting. Clearly we provide an indispensable service. My stations serve the public well, as evidenced by Crystal nominations, numerous AP citations, and Station of the Year awards. They must be healthy to do this; I fear that more channels will negatively impact existing stations and, ultimately, the public interest. DAB excites me because of the quality - but not the quantity - it can bring the public.

Digital Audio Broadcasting promises a "startling revolution in broadcasting service" just as FM did half a century ago. It is important for all broadcasters to stay on top of regulatory development through our trade associations and contact with our Congressional delegations. I predict that the DAB metamorphosis will only take a decade or two, so now is the time to prepare.

Author's Bio ...

Mark F. Hutchins is a station owner who has worn every radio station hat since entering the business in 1965, and has also worked for several major equipment companies. Additionally, he owns Mark F. Hutchins Broadcast Services, Inc., in Brattleboro, Vermont, a technical and management consulting firm. He can be reached at 802-254-2578.

Would You Like To Write for
Radio Manager?
Call (507) 280-9668

Radio Manager

WE'RE LOOKING FOR TROUBLE.

It's a normal process we go thru at P.A.S. all the time. We go looking for faults, glitches and inconveniences. TASCAM fooled us again. High quality and great value from a leader in the recording industry. No problem.

P.A.S./TASCAM SPECIAL INTRODUCTORY SALE

You are probably familiar
with the Tascam 122MKII

*It's the most popular stereo mastering
cassette deck in the world.*



And its little brother, the
Tascam 112...

*The more economical 2 head version
with pitch control and Dolby HX Pro.*



Now meet the new
Tascam 112B

*The newest member of the family.
The best price when it's got to be
balanced, +4dBm, with XLR's.*



• **BALANCED OUTPUTS AT NO CHARGE** •

**FOR A LIMITED TIME GET THE NEW 112B FOR THE
SAME LOW PRICE AS THE 112. CALL FOR DETAILS**

Mfg. list 749.00 CALL FOR LOWEST PRICE!



PROFESSIONAL AUDIO SUPPLY

5700 E. Loop 820 So. Fort Worth, Texas 76119 • Local 817/483-7474

800/433-7668

FAX 817/483-9952

Programming & Operations

How to Manage Your Program/Operations Dept.

By Tom Shovan - C.R.N. Media Inc.
New York - (212) 765-2587

From a managerial point of view, we all too often think of the programming department as a bunch of wierdos that we have to live with in order to keep the station running. Certainly air talent can be very temperamental with strange priorities, but we all too often forget that without *the product* the station is nothing. We'll take a lot of things from our sales department, because they're directly connected with the dollars, that we won't take from product people.

That said, let's look at a programming department we can live with. First, as a manager, you need to decide just how much you *personally* want or need to be involved with the product. Do you have strong opinions about music selection, contests and liners? Once you've decided that, then look for a PD or Operations Director who'll do what you don't - and make a full disclosure when you're recruiting. Don't hide the fact that you want to pass on every announcer hired or, conversely, that the PD will get a budget and be left to build whatever he or she wants within limits. No surprises should appear on anyone's face when you pull a record off the playlist. If that's how you operate, your PD should know that upfront.

So, when you hire your PD, he/she shouldn't necessarily have been a PD before - it needs to be somebody you can interface with to create the programming you want in a positive working environment.

Remember, a programmer needs to have fun and fulfillment just like anybody else. Your PD's sense of involvement is important, so don't hog all the fun. When the station gets awards and gets written up in the local newspaper or the trades, keep out of the picture.

Let the PD's have their glory - that's why they're in the business. It isn't the salary that motivates most PD's - it's the industry recognition and the fun of hearing the station sound the way they've crafted it. If you take that away, you remove the sense of achievement that no money can replace.

If you want a programming department that won't cause headaches, give them some autonomy if your own character allows it. You protect the station license and advertisers, but otherwise let your PD's make a few mistakes. By making mistakes, your PD not only learns, he/she also bonds with you and the station, because you've stuck by them and let them trip. In the long run, the mistake will make them want to prove themselves to you in the future.

Watch your PD's relationship with record people. There are a lot of hidden perks and even payola that can warp your programmer's judgement. Sometimes it's just the perception of a close friendship with a record promoter that can cause the PD to lose objectivity and overemphasize a label's music. Don't pick on individual records, but just watch the general relationships.

Is your PD getting free trips to see acts a lot or is he or she out with one promoter a lot? Is one record person calling a whole lot? Is your station weighted musically in the trades proportionately more importantly than the size and market the station might justify? This is a fine line between your PD's desire for visibility and possible games of "footsy" with labels. If you have questions, ask - don't accuse!

Your program director is a member of the management team, like it or not.



If you don't put your PD on a par level with your sales manager, then you'll always have friction. Your PD's need to be present at sales meetings. They need to know the whole (gasp) station budget. If your PD doesn't feel like management, you won't act like management. Very often a PD has no idea of the cost of running a station. All he hears about is spot rates, and a quick calculation makes it look like somebody's getting rich - but not him. Let them understand about hidden costs, sales and agency commissions, things like ASCAP/BMI/SESAC and you'll see a different attitude.

In medium and smaller market stations I have a strong but controversial belief that every programming department staffer must try and carry an account list of at least one or two active accounts. Certainly each jock has at least one avid fan in a business - if not, then you've got a jock who needs training or replacing. If that jock turns the fan into an advertiser, the station makes money - maybe even covering the jock's salary. Furthermore, this little exercise keeps them mindful of what it's like on the sales side of the fence. You might even give the PD a small override on the air staff's sales, just as a further exercise in management - and to stop the grumbling.

(cont. on page-16)

SMARTCASTER

DIGITAL AUDIO BY SMARTS BROADCAST SYSTEMS



We're Changing The World Of Broadcasting!

SMARTS BROADCAST SYSTEMS, Box 293, Emmetsburg, Iowa 50536
Voice (800) 74-SMART Fax (712) 852-3061 Outside U.S. (712) 852-4047

World Radio History

Magical Mystery Tour

The Next Generation Arrives

By Dave Underhill - WKVT-AM/FM
Brattleboro, Vermont

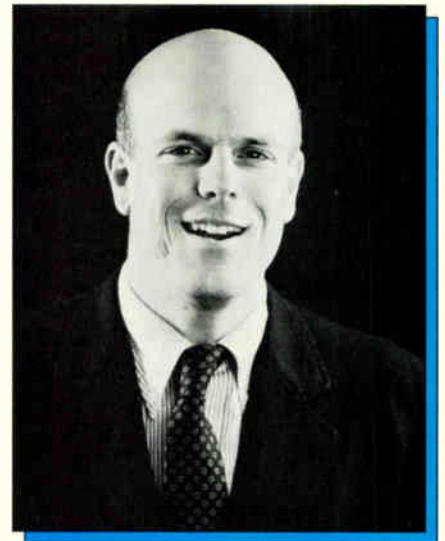
The fourteen-year-old boy presses his nose against the strange window with the two panes of angled glass. Inside, an elderly man (seventeen at least) hosts the "Uncle Xanadu" show on the high-school radio station. His voice booms with the resonance of a Bill Drake liner, and across the campus of the boy's school, every FM radio is tuned in to the Beatles' mystical "Day in the Life."

The magic is in the radio studio. The energy and timing, the blaring speakers, ringing phone and clattering UPI machine mix with the onions of a foot-long grinder (Hoagie, poor-boy, or submarine, depending on your roots). Uncle Xanadu is the pied piper ... the Beatles, obviously, are the Walrus, and the fourteen-year-old boy with the squished nose is dreaming of the day he will be the next Uncle Xanadu.

That summer, the radiotelephone manual dog-eared, he treks into New York on the longest and hottest day of the year. A grizzled stogie-smoking FCC examiner gives the test. The meters are read, the EBS procedures explained, and the Third-Class Permit with Broadcast Endorsement is issued. The rest of the summer is spent painting houses, listening to Dan Ingram play "Ode to Billie Joe" at the second song after the top of the hour, every hour, every day, all summer. The radio career has officially begun.

In the late 60's, radio is ...

Gibson Girl splicers with automatic tape dispensers, Magnacord PT6's which will slice bologna on rewind. Scully automation with silence-sensors and 14" reels. "Be Still and Know" at sign-on, prayers at midday. Swap shop with



calls - talks shows without. Mutual News on a barbed-wire phone circuit.

The 70's are a blur ...

College and top-40 rock in Georgia, full-service news work on Long Island, classical morning programs in Boston, Eyewitness News, Watergate, public-TV, the visit of the Pope, elections, union negotiations, three-piece vested suits worn to benefit people with three-piece vested interests, Group-W, Metromedia ... and the American broadcaster's dream.

He meets a girl (at WBZ, of course). She's in TV, he's in TV. She used to work at WRKO, answering the hitline for Dale Dorman. They conspire toward the day they will be owners of a little radio station ("not too far from Boston, but not too near either"). He always wanted his own station. She always wanted her own station. They always wanted someone who wanted his/her own station.

Sell the house. Cash in the savings. Borrow, borrow, beg and cajole. It sure was lucky they had bought in the booming Boston Real Estate Market (yes, this is medieval history). "For sale: small market Central New England class IV/class A combo. Reasonable." Pack the truck, they're moving to ... Brattleboro Vermont?

Programming & Operations . . .

(continued from page-14)

Especially if your station is in a medium or large market, it's likely that at least one of your air talent earns more than your program director. You can't hide that fact nor should you try. Instead, make sure your PD gets a feeling of fulfillment that overshadows the seeming lack of parity in compensation. PD's should, of course, have some kind of incentive triggers tied to their compensation. These triggers should be tied to rating performance and even overall billing and cash flow performance. Often, though, it's the little things as well. For example, I know a lot of stations where the GM personally hands out all the paychecks himself. Guess who the employees

feel is "their boss" - sure, the GM. Give the programming department checks to the PD, and let the PD distribute them. It feels good and there's a newfound respect he gets from his people.

Programming people are like any other creative people. They need care and feeding, and they also need to know they're important. If you let them know they're important and that they're responsible enough to operate as a self sustaining but highly appreciated department, then they'll live up to that positioning. If you meddle and play, then they'll have no self esteem and assume it's everybody for himself. It's your choice.

Magical Mystery Tour . . .

Split the simulcast, install the satellite dishes. Jump-start the World War II generator during the snowstorm, with the Ford Bronco. Change the format, change the staff, change the news director, change the market. Promote the announcers, give away a car, promote the station. Sell the high school sports, sell the newscasts, sell the storm reports, sell the timechecks ... sell the station to Bob Sillerman.

In the early 90's, radio is ...

Perfectly matched A-liners.

Twenty-nine stations on the dial in the county of 38,000.

Digital tape, digital music, digital commands to the equipment, digital logging and billing.

Four satellite downlinks, seven network affiliation agreements, Bartley and Knebworth and classic rock "live from the sixties."

Birch and Arbitron and arbitrary management and arbitrage.

The impressionist autobiography you've just waded through is my introduction to a monthly column which will deal with radio management. Broadcast management in the nineties is an integration of business techniques, technology, personal law, diplomacy, dictatorship, theories X,Y and FCC, and (one hopes) a healthy dose of creative inspiration.

For those of us who have been weaned on microphones, and now tottering near the age of forty, the early nineties represent a halfway point. In my case, it's a sabbatical between careers. Since the age of fourteen, literally, I have yet to spend more than a few weeks without working in a radio or television facility. As this article goes to hard disk, we are poised to close on the sale of our stations and to begin our next career, which will involve consulting to radio and television stations in the areas of management, programming and news, and technology.

In the small markets, it is almost impossible to separate the emerging technology from the successful radio operation. A few years ago, you would have found me blocking the studio door holding a twelve-gauge, had someone

suggested satellite based program services. Now, our stations are using Unistar and a number of other suppliers, to give our small-market stations the big-market sound we need to survive under the RF umbrella of Albany, Springfield, Worcester and Boston. Thanks to our program staff in Los Angeles, our payroll is kept from growing in a business where other costs are rising. If you had tried to convince me in 1985 that our radio stations would be more local using Los Angeles DJ's, I would have laughed in your face.

Ironically, it was for the most part after we had begun to use these kinds of programming services that our radio stations came into full bloom. Four consecutive nominations for NAB Crystal Awards, countless AP news awards, and record ratings and billings in the latter eighties testify to the success. It is a success born not directly from the womb of the satellite programmers, but rather because they allowed us to maintain a higher-quality sound and invest our energies and dollars in localism.

**The Radio Station
is Nothing but People
and a Tower.**

**And You Can
Fix a Tower!**

A close friend of mine, who manages the sales department of a Burlington Vermont radio station, is often quoted as saying "the radio station is nothing but people and a tower ... and you can fix a tower."

Over the past few years, a young man in our station has been investing a few hours each week with me learning the different disciplines he will have to study to "get my job" in the future. He's off at college now, having (I hope) inhaled a Whitman's Sampler of accounting, FCC rules, employment law, programming theory, statistical analysis, research, payroll setup, wages-and-hours regulations, RF theory, psychology, marketing sales, pricing, cost-benefit

analysis, computer programming, spreadsheets, software upgrades, traffic and billing, insurance, receivables, payables, notes, bonds, net present values, discounted cashflows, copywriting, political forms, music logs, rotation sheets, billboards, wire takes, word processors, sound bites, cut feeds, interviews, talkshows, rewrites, scanners, live accidents and snowstorms, fundraisers and benefits, generators, tape reels, compact discs, uplinks, Netalets, Martis, and a hundred other components of management-by-doing-it-somehow.

The amazing, wonderful thing is, that with all of this around him ... he sounds a little bit like Uncle Xanadu.

Author's Bio ...

Dave Underhill has been the president and general manager of WKVT-AM/FM in Brattleboro Vermont since 1983, and is currently the president of the Vermont Association of Broadcasters. His former positions include corporate director of operations for Standard Communication in Salt Lake City, Chief Engineer of WCVB-TV in Boston, EIC/studio and post-production of WGBH-TV Boston, engineering director for Group W News Washington, crew chief at WBZ-TV Boston, classical morning announcer at WCRB-FM Boston, and a host of small and medium market news and programming positions.

He is a graduate of Boston University with a B.S. in Broadcasting, and did graduate study at Babson College in Management. He is also an SBE Certified Senior Broadcast Engineer, has held an FCC first/general license since 1969, and is involved in a variety of civic organizations around his home in Brattleboro. His new consulting firm, Underhill Communications Inc., specializes in broadcast management and technology. He may be reached at (802) 254-6979 or Fax (802) 254-6683.

Become a Radio Manager

Radio-Writer

**Call (507) 280-9668
For More Information**

State of the Art Technology

Technology's Latest Developments

By Chip Morgan - CBME
Folsom, California

Major Competition for TV and Radio Being Tested

AT&T and a phone company in Rochester, NY are testing a system that uses regular phone lines to deliver Integrated Service Digital Network services to homes in order to estimate the local revenue potentials from ISDN services. ISDN is the new digital service from phone companies that will bring video and audio to homes and businesses. It is the technology that will be major competition to broadcast radio and TV.

The Hottest Programming Ever

When technical advances allow "virtual reality" in the home or office, the ultimate entertainment will come from cable operators, telephone companies and networks of all kinds. Virtual reality is evolving right now. The "user" enters a computer generated world and feels as if it is the real world. This "transmission of presence" requires extreme technical transmission facilities such as fiber optics.

It'll Take A Revolution in Programming to Launch DAB

While we are still debating if we even want digital radio, Japan is about to launch the world's first nationwide digital radio broadcasts. The start date is April, 1991 following tests that are running now. Early test programming is reported to be "relaxing but not sleepy" American music along with natural sounds such as birds and ocean waves. Naturally, there will be no commercials and a minimum of "DJ chatter." The vice president of Japan's first digital station, SDAB (Satellite Digital Audio Broadcasting), says, "There will be a revolution in the quality of programming. Otherwise we'd be just another radio station with a fancy transmission system." Words for the wise.

Radio Manager

3-D Sound is Here

The hot news in radio processing is 3-D sound (with two speakers). It's a 2-speaker version of the ill-fated Quad systems of the 70's. Only this time, the three dimensional soundscape comes from single-ended systems with no decoder boxes required at the receivers. Record manufacturers are already using these systems in their songs. Watch for radio equipment manufacturers to come out with new boxes by the spring NAB or sooner.

How to Save Big Bucks on Your New Listener Line

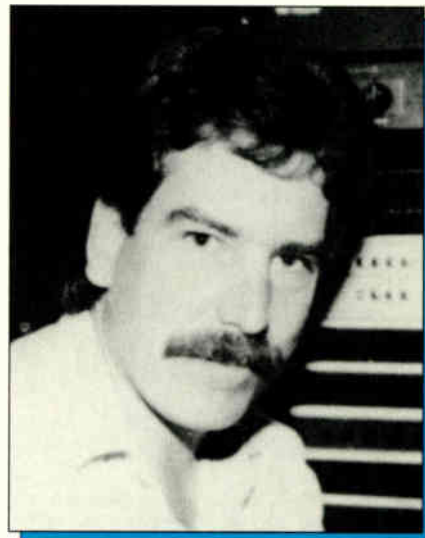
Just a quick reminder that all the "listener line" type telephone access systems are simple voice mail systems with an interface to your equipment. The interface is the only difference between voice mail and listener line. You can negotiate with a local telco vendor to get your voice mail system. Markups are usually at least 50%.

Make Conference Calls From A Pay Phone

A new service from Sprint allows conference calls from any phone, including a pay phone (if you have a Sprint FONcard). Pay phone callers only pay for the cost of two calls. After February, there will be an additional 75-cent fee per call. MCI has a limited version and is working on improving its conference call capabilities.

It's So Simple, It's Beautiful

While some scientists look at the big picture (cosmology), others look at the fine details (quantum physics). Now many scientists are struggling to combine the two views in "quantum cosmology." The hope is that someday we'll see a pattern that demonstrates the simplicity of the scientific principles underlying existence.



The World's Smallest Cellular Phone

You've seen the cellular phone get smaller and smaller, and for years I've been predicting a phone the size of a pen. The pen phone will be voice activated and will replace the personal calendar, your notebook, answering machine, alarm clock, and maybe even your pen! Now Nippon Telegraph and Telephone in Japan has announced a phone that's one step closer. It's a palm-sized phone that is smaller and lighter than the MicroTac made by Motorola (the previous world's smallest phone). NTT's new phone weighs in at just 8.1 ounces and has a 45 minute talk-time as compared to the MicroTac's 30 minutes (both using the smallest batteries).

Action Group Wants to Ban Phones in Cars

Meanwhile, a new political action group in California is lobbying for a ban on cellular phones by drivers in cars. They are worried about the person who's driving "by knee" while taking notes and holding a phone with their hands. There's a simple solution to this. For a couple hundred bucks, you can get a headset for your car-phone and get one hand back on the wheel. They work and sound great! I use one at work and one in the car. My neck has never felt better.

State of the Art Technology . . .

Imagine This

Have you ever thought about how interesting it would be to put on a pair of headphones and glasses that could "pick up your thoughts" and record them on videotape? A musician could just imagine a song. An architect could imagine a building. A dreamer could record dreams. San Francisco researchers have developed a technique called MANSCAN (mental activity network scanner) which "can't yet detect the contents of thoughts." But it "clearly differentiates among many of the electro-chemical fireworks that underlie specific acts of cognition." Still a long way from "Brainstorm" or even "Holodeck," but researchers are working on it as you read this!

No Fueling Stops Between Galaxies

Astronomers once thought that clusters of galaxies were evenly spread across the universe. Now that maps of the entire universe are being developed, it can be seen that the clusters of galaxies are uneven. Planning long trips through space won't be as easy as we thought.

You Can Be a Tekkie Too

Most engineers started out as "geniuses" or "tekkies." They got this reputation for one simple reason. They were interested in how things work. They read the manuals, played with the buttons and switches and learned the secrets of impressing people with their knowledge. An experienced broadcast engineer has a great depth of knowledge, but some of it is pretty simple stuff. Here's a quick lesson: Check if all the cables are plugged in. Try turning it off, count to ten and turn it on again. Find the help screen or manual and look for advice there.

"Just Fax That Diskette to Me, Please!"

Somebody had to come up with this, eventually. A new device called "diskfax" is a machine that you stick a floppy disk in, dial another diskfax machine - and voila! Your data is transmitted! It's like a fax machine, but uses floppy or hard disks instead of paper.

Radio Manager

Let Your PC Do The Walking

The FCC has finally approved something that I've been waiting for for years. Regional Bell operating companies are now allowed to provide electronic directory assistance, which lets users access phone numbers in the white and yellow pages by PC. Now all we need is the ability to make the call without hanging up and redialing once we get the number from information.

Artificial Intelligence in Computers

Hitachi says it has developed the prototype of a neurocomputer that has the world's fastest learning capability. They reportedly have two application programs: one that predicts stock market prices and one that verifies signatures. The computer is said to have artificial intelligence because it can make decisions it's not programmed to make. Neurocomputing is a major trend in computers that will shape the future.

Wireless LANS May Interfere With Reception

Another trend to watch in computing is wireless LANS (Local Area Networks). Radio frequency signals are used to connect workstations to printers and other peripheral devices. This will help reduce the tangle of wires in the office and home, but may cause interference to radio and TV reception.

More On The Smart House

LANS, WANS, MANS, and now LONS. The former chairman of Apple Computers has joined with the co-founder of Rolm telephone systems to build a local operating network, or LON. The new system would change the way you turn on your lights, heat and cool your home, and operate your VCR, TV and radio. Chips would be built into just about any appliance and used for control and networking. The only problem is that many other manufacturers already have their own schemes.

How Soon Will We See Fiber Optics in the Home?

Bell Communications research is now predicting that by 1995, it will cost the same to provide fiber optics to the home as it now does to provide copper cable.

Author's Bio ...

Chip Morgan has 17 years of broadcast experience nationwide ... including programming, sales and general management. He has designed, built and engineered radio stations since 1979.

CMBE is a broadcast architectural and engineering firm specializing in project management of systems, as well as maintenance of radio station studios, offices and transmitters sites. The firm was founded in 1987 and has clients nationwide.

CMBE has completed projects for, and is currently consulting, Group W, Westwood One, Booth American Broadcasting, State of California, Pirate Radio, South Coast Broadcasting, Duchossois Communications, and many other groups and private investors in the broadcasting field.

For more information about CMBE, or if you have any questions regarding this article, please call (916) 983-9834

All Radio Managers

All Stations

Every Month

**No Hype ...
No Gossip ...
No Rumors ...**

**To Place Your Ads in
Radio Manager
Call Dale Tucker at
(415) 935-1470**

In 1991 I Resolve to ...

News Year's Resolutions for Station Managers

By Jonh Lund - The Lund Consultants

Resolutions for General Managers

1. Maximize profit through increased ratings, rates and revenues.
2. Be obsessed with sales and profitability.
3. Think about your customers. Make sales calls and know your client's needs.
4. Listen to competitive stations and watch them like a hawk; talk to core listeners and know their perceptions and needs.
5. Be involved in all departments for sales and programming growth; the journey is as rewarding as the destination.
6. Improve management and people skills; the station is a business that will be judged accordingly, particularly on the bottom line.
7. Develop a strong sense of mission: know where the station is going and exactly how to get there.
8. Know the principles of positioning and marketing warfare. Read to improve management and marketing skills.
9. Keep motivation up by hiring and keeping good people. Continually train them and reward them with increased responsibility leading to the satisfaction of team accomplishment. Remember: first-rate managers hire first-rate people; second-rate managers hire third-rate people.

Radio Manager

10. Practice strategic management - strive for #1. When you're #1, be your own toughest critic; perfect your station until it cannot be bettered.

11. Keep the station lean and sharp; when the "State of the Station" demands it, take decisive action immediately. Don't let doubt and misgivings hang a cloud of uncertainty over you and your staff.

Resolutions for Sales Managers

1. Maximize revenue by selling every available unit at the highest price. Compete on value, not on price.

2. Be obsessed with sales, account development, higher rates, and monthly revenue increases.

3. Sell the benefits of using your station to market a client's products or services.

4. Sell solutions to marketing questions, not spot schedule.

5. Practice the principle of supply and demand. Know when to raise rates. If you're sold out, you're selling too cheaply. Practice load management like the airlines.

6. Review accounts at least every 90 days and reassign dormant ones.

7. Be an aggressive team leader and coach; demand performance, but help it by being aware of each salesperson's strengths and limitations.

8. Use sales promotions to increase listening spans, attract new clients, enhance station image, and bring in revenue.

9. Improve your salespeople. Today's customer buys a salesperson, not radio time. The key means of differentiating media today is who sells it.

10. Set specific goals for your team and each member of it - including yourself. Have regular updates on how the individual and team stands in relation to station objectives.

11. Develop high performers who know their station, their client's needs, and marketing. They must be well-trained, intelligent, professional marketing consultants, problem solvers, and relationship-builders.

12. Invest in market research to know everything about your clients, the market, and the benefits of your station.

13. Build a database of all potential and active clients and keep them informed with a regular newsletter selling station benefits.

14. Understand marketing: "Defining and locating desirable customers and servicing them at a profit" or "the pursuit and capture of customers."

15. Provide exceptional client service; customer satisfaction is cheaper than finding new clients.

(continued on page-22)

GOLDSMITH GREENWOOD

When the two top management development companies in the industry get together with a dynamic new concept to address your biggest challenge in the 90's, should you be interested? Only if you expect the best.

How Profitable Will Your Operation Be In The 90's?

It depends! Do you have ...

- Managers who manage things or leaders who develop people ...
- Managers who think they are doing the best they can or leaders who know they can get even better ...
- Managers who say, "If it ain't broke, don't fix it" or leaders who don't wait until it's broke ...

"The Leadership Institute is by far the most valuable management training I've encountered in twenty years in broadcasting. I plan to send all my managers and sales managers. This type of leadership development will separate the winners from the losers in the 90's." ...

Mike Shott, President — Adventure Communications, Bluefield, WV

"It was different from any seminar I've ever attended. It took a real world approach to the daily challenges of developing people in a thought provoking manner and constructive environment." ...

David Smith, VP/GM — KBTS, Austin, TX

"Of all the training seminars I've been to, this was by far the most useful. It challenged me, made me think in different ways about my priorities, and will make me a more effective leader." ...

Jack Johnson, GSM — WHYT, Detroit, MI

"It's the most comprehensive learning experience I've had in the business. The material was focused on the people priorities I face every day. I came away with a game plan I've already started to implement." ...

Chris McMurray, GSM — WNCI, Columbus, OH

"The Institute gave me some innovative insights into leading rather than just managing. The format stressed interaction with peers that made for a terrific learning experience." ...

Gary Stone, GM — KLAT, Houston, TX

THE LEADERSHIP INSTITUTE FOR MANAGERS

Norm Goldsmith
Radio Marketing Concepts
P.O. Box 800497, Dallas, TX 75380
(800) 325-5657 FAX: (214) 458-7226

Jim Rhea
Greenwood Performance Systems
3010 S. Harvard Ave., Suite 210, Tulsa, OK 74114
(800) 331-9115 FAX: (918) 743-8451

In 1991 I Resolve to ...

Resolutions for Program Managers

1. Maximize ratings by increasing cume with outside promotion and increasing time-spent-listening with better programming. Be obsessed with "ratings myopia."
2. Know the business of radio: getting an audience and selling it to the marketplace. Thus, know radio sales and profit.
3. Practice programming research - find out what listeners want and give it to them.
4. Live your demo, know your market, understand your listeners.
5. It's not only what you air but what you keep off the air that counts. Protect the listener from what is dull, needless, commonplace, and unprofessional.
6. In morning drive, present a diet of news, time checks, weather, locally relatable information, and personality.
7. Ratings depend on whether listeners know exactly what station they listen to; by call letters, frequency, and station name.

8. Make your station easily described; if the listener cannot describe the station, it's not properly marketed.

9. Improve your people. Develop on-air talents that reflect station position and improve entertainment value, excitement level, and creativity.

10. Know what's going on in the radio industry; new technology, computers, research, and current events.

11. Station programming should sound local and related one-on-one to the target demographic.

12. Remember that your goal is "profit-oriented programming" that is designed to produce sales and bottom line results.

13. Adults don't often know what they like, but they like what they know. Familiarity breeds content, so program the best-tested, most popular, and familiar music.

14. News should reflect the needs of the target demo. Presentation is important; so is covering news quickly, concisely, and conversationally.

15. Maintain a database of frequent listeners and use that core to generate longer listening through direct mailings.

16. Outside of a.m. drive, FM listeners prefer a lot of music with fewer interruptions.

17. Posses and display a winning attitude, be concerned with programming quality, staff development, and maintain a "high-touch" in a high tech world.

18. Remember Pareto's Curve, the 80/20 rule: 80% of your quarter hours comes from 20% of your cume.

Author's Bio ...

The Lund Consultants to Broadcast Management enters its second decade of assisting radio stations obtain well targeted programming, higher revenues, and increased profitability through its full-service radio research facilities and management consulting.

With office in Milbrae (near San Francisco) and St. Petersburg (Florida), The Lund Consultants offer stations in all market sizes the benefit of extensive marketing, research, management, sales and programming expertise.

Call John C Lund, president, at (415) 692-7777

Yes ... 

Radio Manager - Free Subscription

Dear Fellow Broadcaster:

*You've been selected to receive the premier issue of the all new **Radio Manager Magazine**. It's written by managers, and we've designed it for you!*

After you've looked through this issue, let us know if you'd like to continued your free subscription.

We'll make sure that you're on our mailing list with your correct name and address, for the first year - with our compliments.

*We hope you'll enjoy **Radio Manager** in the months and years to come.*

Ray Topp - publisher

- Yes** **NO** I wish to continue receiving **Radio Manager**.
 Yes I would like to write for **Radio Manager**.

Signature: _____ Date: _____

Name: _____

Title: _____

Call/company: _____

Address: _____

City: _____

State: _____ Zip: _____

Phone: _____ Fax: _____

- Copy and send this form to **Radio Manager**
- or -
● Fax it to us at (507) 280-9143 **511 18th St. SE**
Rochester, MN 55904

Digital Express meets all your production needs... with national quality at local prices

With costs quickly rising in the radio industry, now is the time to reduce your production overhead and still offer outstanding quality for your advertisers and station promotions.

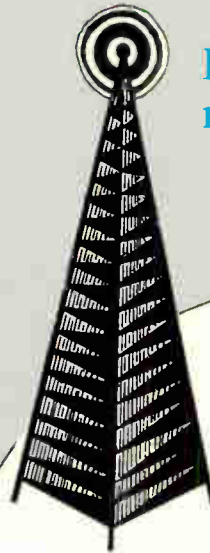
Smith Music Network specializes in solving production problems for radio stations across the country. We provide full service production with turn around time sensitive to your deadlines. And we offer competitive prices on all our services.

We can provide you with:

- Major market quality radio spots
- Copywriting, straight read, and music driven spots
- Custom jingles
- Station liners, promos, and special events
- Delivery on high-quality reel to reel
- Fast turn around
- Competitive prices

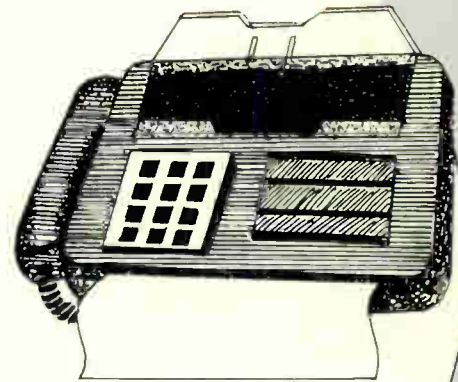
Make your ads stand out with the Smith Music Network's Digital Express production service. Call us today and beat the rising costs of production.

Toll Free Phone : (800) 658-7272
Fax Number: (507) 282-8358



Identify your production needs. . .

Fax us your rough copy. . .



We'll express deliver your finished reel to reel . . . on time.



THE RIGHT TOOLS FOR THE JOB



ESL-V Eraser/
Splice Locator



99B Series Recorder/Reproducer



DELTA I Reproducer, DELTA III Triple-Deck Reproducer,
DELTA IV Record Amplifier



Series 1 Reproducer



Series 1 Recorder/Reproducer

- Innovative design
- Operator flexibility
- Reliable performance

New for the 90's, the Series 1 Reproducer and Recorder/Reproducer join ITC's renowned line-up of cartridge machines and accessories.

Any way you choose, they're the right tools for the job.

For more information, contact:

Allied Broadcast Equipment 1-800-622-0022
 Audio Broadcast Group Inc. 1-800-999-9281
 Broadcast Services Company 1-800-525-1037
 Broadcast Supply West 1-800-426-8434

In Canada:

Martmo Electronics Ltd. 416-255-9108

International Tapetronics Corporation...The World Leader in Cartridge Machines

International Tapetronics Corporation
 P. O. Box 241
 Bloomington, IL 61702-0241
 309-828-1381, FAX 309-828-1386

World Radio History

