

ORDER

YOUR FUTURE IS WHAT YOU MAKE OF IT

By John Schoenberger

Constantine says that one of the best paths to advancement is to generate a new idea and sell it to your bosses. If it succeeds, you can claim the lion's share of credit. Clearly, he did that with KBCO—which was largely responsible for launching the triple A format.

"It all comes down to having great new format ideas today. There are all the regular formats happening out there today—country and classic rock and CHR/pop and CHR/rhythmic and so on. There are a lot of PDs who know how to do these types of formats. There are also PDs who can adapt between them," he says.

"If you really want to make a mark today and be a leader, then you need to come up with something new and different," Constantine says, "especially today with expanding HD2 frequencies and streaming side channels online. It is about creating a new listening community that largely comprises an underserved group of people."

But Constantine is also quick to say that the fundamentals of programming a successful station really haven't changed much. "I still use the basics of radio that I learned in top 40 radio back in the '60s—things I learned from pioneers like Bill Drake, such as rotations, keeping on-air content concise, being local and so on. These can all be incorporated into any format. KBCO and even

KINK, which play a wide variety of music, are still grounded in the basics of contemporary radio that began with top 40."

Cause For Excitement

Mark Landis, director of programming for Border Media Partners in San Antonio—a newer broadcast company that began by buying stations from CBS Radio—has programmed CHR, rock and alternative stations, and recently in San Antonio, a Jack station and a news/talk outlet.

"Regardless of the makeup of ownership these days, any successful programmer never forgets the basics. You play the hits, you keep your station local, and you have to have engaging personalities," Landis says.

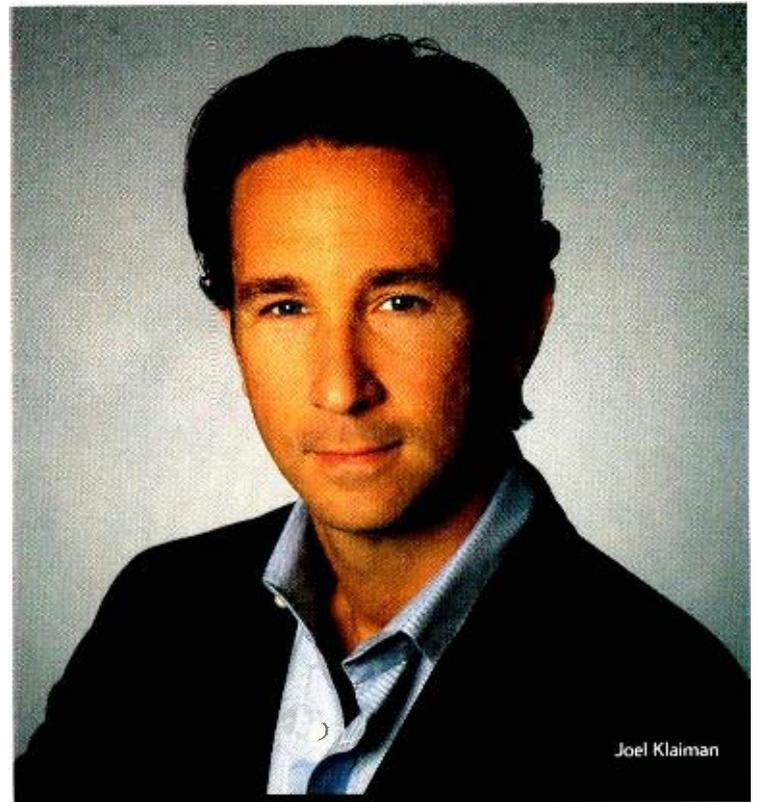
He believes that consolidation has hurt radio most in the area of talent, especially in medium and small markets. But what could be termed "deconsolidation" is now happening as such owners as Clear Channel and CBS Radio have started selling stations to local and regional broadcast groups.

Some see this new wave of dealmaking as the business coming full circle. Landis is convinced that one of the benefits will be exciting, live radio in medium and small markets again, as well as a reinvigorated network to develop new air talent. He is also optimistic that this will give many programmers the opportunity to grow and expand in their careers.

He reminds that in this business it still comes down to the basics. "It's still a people business, and it is all about relationships between the station and the community it serves, between the employees at the station, between the station and its clients, and even between the programming department and the record community and their artists." *R&R*

'A team-oriented, results-seeking attitude can easily be adapted to any format. That's how you are successful.'

—Quincy McCoy



Joel Klaiman

As In Radio, So In Records

Much like radio consolidation has afforded the opportunity for more programmers to get broader format programming experience, the same is happening in radio promotion at the labels, according to Universal Republic senior VP of promotion and artist development Joel Klaiman.

"These days we have to run as a lean machine, and consequently, our regional field staff—as well as national staff—has to be as well-versed in as many complementary formats as they can," he says.

"Often we may have a regional person in one area of the country who has a great relationship with a programmer in another region. We encourage that person to maintain that relationship," Klaiman adds. "Further, as much as our efforts for our artists are focused by format, we also know that certain projects are better-served by a market-by-market approach, regardless of format boundaries. A good promotion person needs to be able to interact with programmers regardless of the format."

The label exec encourages his staff to broaden their knowledge in any way they can. Klaiman says that as he came up through the ranks as a regional rep and later focused on alternative on a national level, "I always made the point to get to know and see as many programmers as I could as I traveled from market to market. That made it much easier for me to transition into my position now that encompasses all formats, from CHR to triple A, video, online marketing and artist development."

Even so, Klaiman distinguishes that certain formats do merit specialists, such as triple A, urban and country. Triple A holds particular value in terms of artist development.

"It is also important to recognize that not everyone wants my job someday—although I try to hire those that do," he says. "Some people are very happy to be regional promotion people, for example, and it is my job to make sure they know how much the company and I appreciate their talents and efforts." —JS



Mark Landis