

DIGILINK

Hard Disk Digital Audio Workstations

Audio Consoles

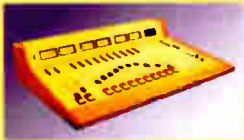
The stand-out #1 leader in reliable, high performance, digital ready consoles for radio, Arrakis has several console lines to meet your every application. The 1200 series is ideal for compact installations. The modular 12,000 series is available in 8, 18, & 28 channel mainframes. The 22000 Gemini series features optional video monitors and switchers for digital workstation control.

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CD Automation



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Call Arrakis to find out how easy it is to design and build your next studio.

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Modulux studio furniture systems

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Circle 1 On Reader Service Card

World Radio History

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Circle 18 On Reader Service Card



See You In Vegas

NAB '96 should prove to be a bellwether show for radio. As an industry, we are squarely in the middle of a metamorphosis that is changing the wireless wonder of the 1920s to radio in the age of cyber-mania.

Radio in the car and radio at the beach — in other words, the portable, best-friend radio — will remain unchanged for now. But real change is evolutionary and the change has started. NAB '96 exhibits, including the internet.96@nab underscore that the lines between once divergent media are now drawn by the cables networking digital audio editor to automation system to digital console to digital RF equipment. Looming on the horizon is the image of 1s and 0s emanating from the transmitter to complete the digital chain.

The evolution is timely if radio as an industry is to attract the coming generations of radio consumers. Suckled on the PC, these generations will demand an interactive radio — control of which will be at their fingertips, in their PC keyboards, via an international information superhighway.

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I know that much has been written and speculated about the ties between radio and the on-line services, and many are still not convinced of the benefits one can provide for the other. But the rush of tools and technology building this radio of the future will be on display on the NAB floor. Come on out and see it.

And while you are there, stop by and see us at booth No. 900 in the audio exhibit hall. We'll also see you around as we report for the NAB Daily News. That is it for now ... see you in Las Vegas.

Lucia

Tuned

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Tuned (ISSN: 1096-353X) is published monthly by Industrial Marketing Advisory Services, Inc. 5527 Columbia Pike, Third Floor, Falls Church, VA 22041. Phone: 703-998-7800; FAX: 703-998-2966. Second-class postage paid at Falls Church VA 22046 and additional mailing offices.
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Circle 5 On Reader Service Card

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INTERNATIONAL

Circle 69 On Reader Service Card

World Radio History

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double take

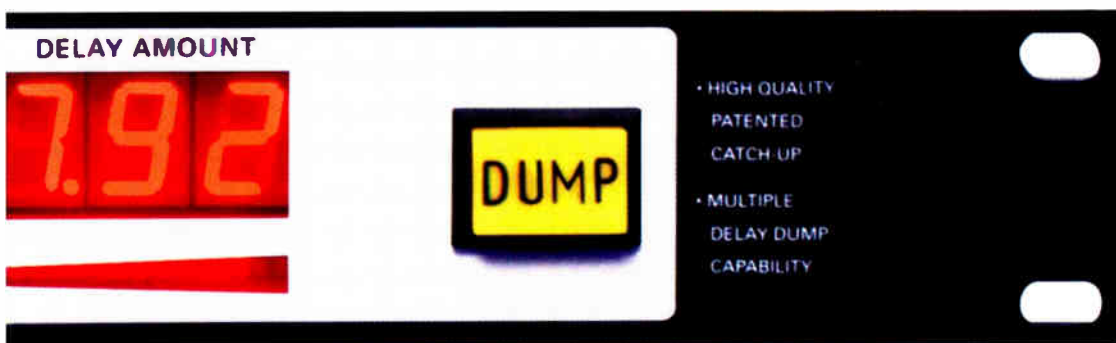
“It's only in the last five years that Arbitron picked up the power or presence of listeners to Spanish stations.”

— Kathleen Bohan, director of research and marketing, Katz Hispanic Media

THE ONLY TALK SHOW DELAY THAT CAN MAKE THESE STATEMENTS.

Bad words, **#@\$^&*%!** like bad news, often come in threes. The new Eventide BD500 is the only obscenity delay in the world that can eliminate them. Now, when you hit the Dump button, you don't lose the whole delay and the obscenity **%#^!@*\$!** protection that goes with it. You can divide the total available delay time into not one, or even two, but several discrete segments. You still have protection even after dumping two consecutive **&* \$%#@#!** no-no's.

You also get the cleanest, quickest delay catch-up you can buy. Because there's only one way to maximize audio quality and still catch-up rapidly after a delay dump... and Eventide owns the patent. Over the years, several other brands of delay have come and gone. But the simple fact is that the catch-up methods others use must be painfully S-L-O-W to avoid serious audio problems.



And, because you may not be using that analog console forever, the BD500 is also the only broadcast delay that's digi-

tal-ready with optional AES/EBU digital audio inputs and outputs. It's stereo, of course. A convenient new "sneeze" button allows the talent to sneeze, cough, etc. without being heard on air, and without dead air. All front panel switches (except configure) and all status indicators can be remotod (both RS-232 and dry contacts are provided.) Plus, only the BD500 gives talent both a digital readout of delay time and a "quick read" LED bar graph that shows "you're safe" at a glance.

For all these features and quality, you'd expect top-of-the-line pricing. But surprise! The BD500 costs thousands less. It's the best value ever in a broadcast talk show delay. Exactly what you'd expect from the people who invented digital broadcast delays in the first place. Call your distributor, Eventide direct, or check it out on the Web at <http://www.eventide.com>



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Circle 41 On Reader Service Card

World Radio History



letters

The Bottom Line

In response to your recent editorial ("Our Founding Fathers Said So," February), I couldn't disagree with you more concerning the V-Chip.

I realize that parents are ultimately responsible for our children. As a parent, can I say we could use a break here! It is difficult for parents today. As a Christian parent, I do my best to raise my son in the way I feel is best. That job becomes much harder when outside influences work against you. I prefer not to throw my TV or radio out the window, but the industry seems bent on pressing us to the limit.

I know what you're going to say: change the channel. That's just another tired old excuse used by those who are unwilling to make changes where they need to be made. Big Brother watching us? Come on. Let old clichés lie. The industry is not concerned about Big Brother. It doesn't want the V-Chip because 1) it doesn't like to be told what to do and 2) it simply doesn't want to spend the money to implement it. Let's face it, money is the bottom line, not Big Brother, and certainly not our children. Otherwise, we wouldn't need a V-Chip, and I wouldn't be writing this letter.

*Bryan Wolfe
Music Director
WCHO-FM/WOFR(AM)
Washington Court House, Ohio*

All letters received become the property of Tuned In, to be used at our discretion and as space permits. Correspondence may be edited for clarity. We want to hear from you! Address letters to Whitney Pinion, Managing Editor, Tuned In, P.O. Box 1214 Falls Church, Va. 22041; fax: 703-998-2966; or e-mail: 74103.2435@compuserve.com



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Circle 9 On Reader Service Card

Hispanic R

In Hispanic radio they joke, "More people show up for a remote than you find on the station's Arbitrons." Spanish radio listeners love festivals, parades and food. They celebrate Chilean independence day, the birthday of Venezuela, Bride-to-Be day, the rodeo and zillions of holidays.

Chicago's Cinco de Mayo, sponsored by WIND(AM), drew 200,000 people to McCormick Park. In Miami, the annual Calle Ocho carnival, with strong participation from Heftel Broadcasting stations, packs a million people into 23 city blocks.

Twelve stages play local tropical, salsa and international music. Families stay all

day, listen to their favorite music and mingle with other members of the Latin community.

"It's only in the last five years that Arbitron picked up the power or presence of listeners to Spanish stations," says Kathleen Bohan, director of research and marketing for Katz Hispanic Media. "Two thirds of the Hispanic population is concentrated in the top 10 markets, and many of the stations were AM."

Now, with the increase in the Hispanic population and more Spanish-speaking FM stations, the stations do better in the Arbitron ratings. And, says Bohan, "the music sounds better on FM."

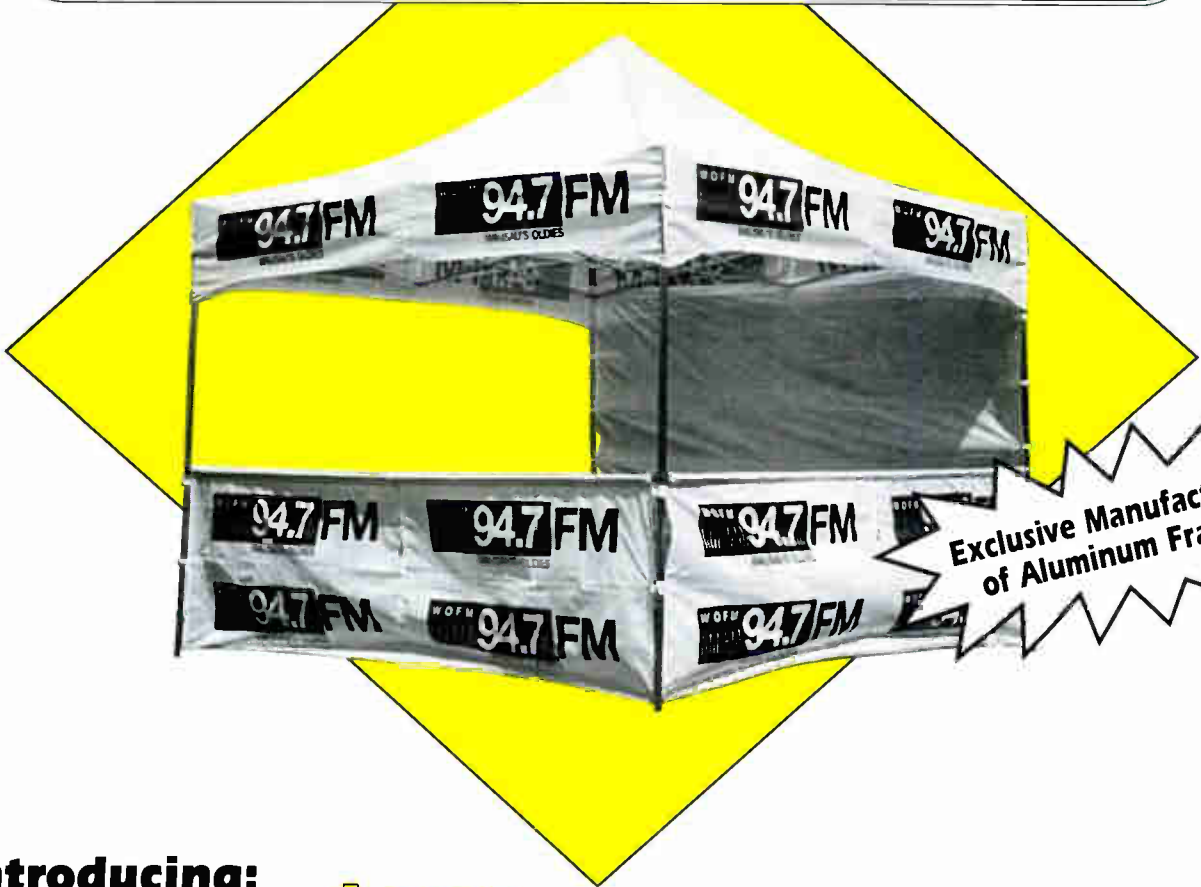
Savvier approach

Spanish-language stations are becoming more savvy in their programming, business and research, and the numbers are evidence of these changes. In the Fall '95 Arbitron survey, Hispanic stations rated high in many markets, including: No. 1 in Los Angeles (KLVE-FM), No. 2 in New York (WSKQ-FM), No. 1 in Miami (WAMR-FM), No. 12 in Chicago (WOJO-FM) and No. 1 in San Antonio (KXTN-AM-FM).



by Kathy Gronau

RADIO SPECIALS



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1 Side Panel	\$ 90
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Example:

- 1-Color Logo printed on all 4 sides of top = \$307
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DIRECT PRICE LIST

KD ORIGINAL

With one piece **steel frame**, top, spikes and carry bag

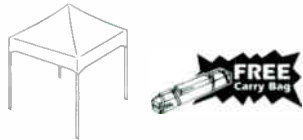


10' x 10' \$439.00

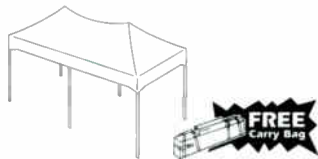
Combination Color Top:
Add \$25.00

KD MAJESTIC

With one piece **aluminum frame**, fiber-reinforced DYNIDIOM™ fittings, top, spikes and carry bag



64 8' x 8' \$530.00
100 10' x 10' 575.00



200 10' x 20' 940.00

Combination Color Top:
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KD BANNERPOLES

OUTDOOR BANNERPOLE

18' Bannerpole w/Flag \$175.00



INDOOR BANNERPOLE

12' Bannerpole w/Flag \$120.00

Graphics available

Effective 1/1/96
Prices subject to change



KD GRAPHICS

CUSTOM: Fax logo for quote



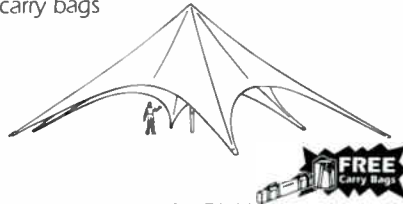
STANDARD: Simple block letters

Colors—White or black
One row imprint \$ 69.00

GRAPHICS TERMS:
50% with order: Balance prior to shipment

KD STARSHADE

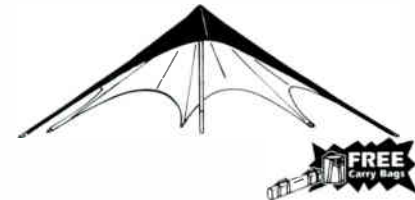
Star-shaped tensioned fabric structures with top, center pole, stakes and carry bags



800 sq. ft. \$3650.00
400 sq. ft. 1825.00

Combination Color Top:
Add \$150 per additional color

KD STARSTAGE



550 sq. ft. \$3450.00

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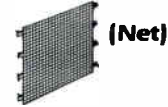
ACCESSORIES

SIDE PANEL (Zipper)

KD Kanopy colors or netting



10' \$ 99.00
8' 89.00



(Net)

SIDE PANEL (Hook & Loop)

KD Kanopy colors or netting



8' \$ 80.00
10' 90.00



(Net)

SIDE PANEL

Half solid/half net with 24" "service window"



8' \$136.00
10' 146.00

RAIL CURTAIN KIT Includes 38" high curtain and hardware



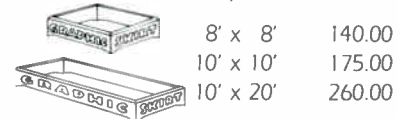
8' \$ 85.00
10' 90.00

GRAPHICBANNER



8' \$ 60.00
10' 65.00

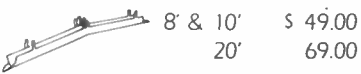
GRAPHICKIRT Change logo or add color to top



8' x 8' 140.00
10' x 10' 175.00
10' x 20' 260.00

RAIN GUTTER (White only)

Join two or more KD's together; expand indefinitely



8' & 10' \$ 49.00
20' 69.00

SAND BAGS Each holds 35 lbs. of sand. Attach one to each leg



SPECIAL
Set of 4 ~~49.00~~ **\$30.00**
Set of 6 ~~49.00~~ **\$40.00**

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radio



In 1995, advertisers directed \$321.17 million nationally on Spanish radio, an 11-percent increase over the previous year. The spendable income of Hispanics has made them a potent consumer force. Their purchasing power doubled in 10 years from \$92 billion in 1982 to \$185 billion in 1992, according to Arbitron.

Major corporations have targeted millions of dollars in advertising to reach this increasingly affluent group. Some include Proctor & Gamble, General Foods, McDonald's, Kraft, Coca-Cola and Anheuser-Busch. Some advertisers even have a special budget for Hispanic radio. To meet these needs and sell to the growing Hispanic population, ad agencies are setting up Spanish divisions. Stations may have full-time copywriters to rewrite ads using the local dialect, to make them more effective.

But, says Bill Tanner, vice president of programming for Hefitel Broadcasting Corp., advertising rates on Spanish stations across the country (except in Miami) have a long way to go to catch up with mainstream radio advertising rates.

The number of Spanish-language stations has grown from 67 in 1976 (Arbitron) to 421 in 1995 (M Street), rocketing 11 percent over the last year alone. Yet the success of Hispanic radio has caused an uproar among the non-Hispanic radio executives in Los Angeles (see "Habla Español?" Tuned In, March).

Currently, Hispanics represent 10 percent of the U.S. population and are increasing by leaps and bounds, numbering 22.6 million in 1990 and expected to reach 40.5 million by 2010.

making them the largest ethnic group by the 21st century, according to Simmons 1995.

With this enormous growth and the small number of Spanish-language radio stations in some markets, it is not surprising that Spanish stations are taking market share from English-language stations. It is the law of supply and demand.

Sticker shock

Yet, there was some sticker shock with the sale of New York's WPAT-FM for \$80 million to Spanish Broadcasting Systems and the AM for \$12 million to Hefitel Broadcasting. Bohan says that the sale is one of the largest on record for a single station, and industry watchers will be gauging its success as a Spanish-language station closely.

"The Hispanic radio revenue in the New York market is now \$25 million and is expected to go up to \$50 million in less than five years," says Bob Gould. Gould is director of sales at Media Monitors, the leading U.S. advertising tracking company, monitoring 16 markets, four of them Hispanic.

Preferred medium

Virtually all Hispanics listen to the radio, according to Arbitron. The Radio Advertising Bureau Fact Book says that 96 percent of Hispanics listen to the radio each week. And they listen for a long time, tuning in 25 hours and 18 minutes a week, according to the Spring 1994 Arbitron National Database.

Many stations say their time spent listening

Stakes Its Claim

(TSL) is 10 to 11 hours per week, which is due, in part, to the few Spanish-language choices. "The longer TSL kicks up the AQH (average quarter hour)," says Jim Gabbert, general manager and owner of three Northern California radio stations, two of which — KOFY(AM) and KAZA(AM) — are Spanish-language.

The audience for Spanish-language programming is extremely loyal throughout the day, with weekend listening especially strong. "Because of their tremendous passion for music," says Luis Albertini, general manager of four Miami stations (WAMR-FM, WRTO-FM, WQBA(AM) and WAQI(AM)), "they listen longer than their non-Hispanic counterparts."

In addition, "Hispanics respond to contests and all the gimmicks that can be used to develop ratings," says McHenry (Mac) Tichenor, Jr., president of the 47-year-old Tichenor Media System in Dallas. "If you're not doing a good job, someone can steal your audience overnight."

Country of origin

"Radio is so important, (because) it reflects the local community," says Katz's Bohan. "Hispanics listen by country of origin and level of acculturation," she says, "not according to age and sex, like general market stations." For instance, people who have lived in the United States for several generations want a different style of radio than recent immigrants. "Assimilated" Hispanic listeners can be reached through general market media. Those who are "unassimilated" do not speak English and are immersed in Hispanic culture. Music, news, stories from the community and jokes told in familiar dialect give them a connection with their native culture.

Selling to this Spanish-speaking audience is a delicate matter, requiring experts. "Research shows that Spanish-speaking people like to be approached in Spanish," says Los Angeles' KKHJ(AM) Local Sales Manager Marco Gonzalez. "When you invite them in to your store, it is a way of being courteous to the Hispanic community."

In Miami, the Cuban and Colombian populations want to hear ads in their native dialects that differ from the Puerto Rican delivery that a New York station might need. In Texas, where Hispanics have lived for several generations, on-air talent use a mixture of language, switching between Spanish and English in the same sentence. "You'll

almost never hear a Spanish ad on a general market station," says Media Monitors' Gould.

Latin American consumers

The Hispanic population in the United States is young. More than half are ages 18 to 34, according to Simmons' Hispanic Study & SMM (Study of Media and Markets), 1995. Their families are often large, sometimes headed by a single mother. Overall, their household incomes have lagged behind those of the general population, but their cash flow is increasing.

What do they buy? Not surprisingly, groceries are big items for the large families. They also buy more carbonated drinks, over-the-counter drugs and hair creams than the general population. "Hispanics buy American cars. They are really big on Fords, Chevys and trucks," says Gabbert. Other advertisers include "long-distance services, lawyers, money-grams — to transfer money because they are sending money home — and travel agencies. (The copy might read) 'Fly back home and see your family.'"

They have a cultural bias toward using cash over credit cards. Males dominate in their social relationships, although sometimes women manage the finances. They use broadcast media more than print. For that reason, many stations do not cross-promote with newspapers. "Few companies send out direct mail in Spanish," says Bohan. "You would need a targeted database, and they don't permeate into the Hispanic market." Radio stations cross-promote with TV rather than print because even though second- or third-generation Hispanics may speak Spanish, they may not read it. Also, some sophisticated broadcasters may use billboards. "Outdoor (advertising) has always been big," Bohan says.

Programming

Radio preserves the culture for a Latin listener; it brings him or her music, sound and attitude from the native home. The business and programming of Hispanic radio have changed in the last 10 years, now creating stiff

ARIZONA



competition in the radio industry. "Before, ratings weren't that critical; it was just money. It was a hodgepodge," says Albertini. Then, outlets served many different audiences on the same station with a variety format. "We would run 24 to 28 minutes an hour of commercials."

In this new marketplace, stations have streamlined their on-air sound to develop a niche in the market and appeal to more listeners. As competing stations entered the market, they specialized in a variety of formats, including *Tejano*, *banda* or *salsa* music to reach the Mexican, Caribbean or Central Americans in their audience. They also can charge two to three times more for ads. "Our FMs run 10 units an hour and we are very highly priced," Albertini says.

Differences among Hispanics

The Spanish-speaking community is united in many ways: they love festivals, music and family. However, a recent immigrant from Puerto Rico speaks a language, holds political views and likes music different



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World Radio History

from a sixth-generation Texan from Mexico. When Hispanics listen to the radio news of the day, actualities or music, they desire a linguistic affinity with their culture.

Heftel's Tanner has brought great success to KLVE-FM, now number one (12+) in the Fall '95 book. He's from the mainstream, top 40 world that depends very heavily on call-out research. He uses his experience to help Heftel's stations know which songs to play and which to burn.

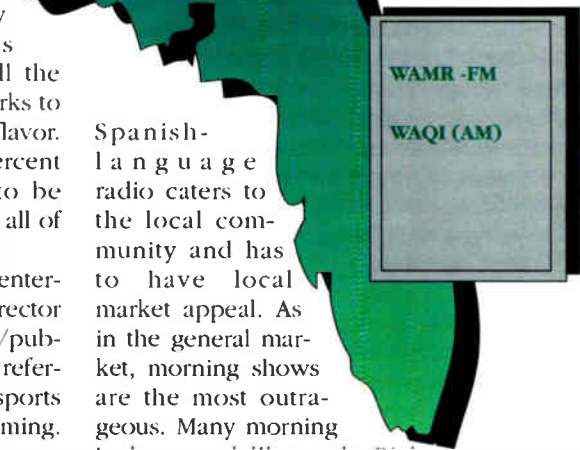
The country of origin is important in Tanner's research: he says he feels that a Cuban should interview a Cuban household. "If you are going to put a person in charge of research in Jackson, Miss., would you hire an interviewer

from the Bronx?" he asks. "There is a difference of style and taste."

Country of origin also affects Tanner's concept of programming. KLVE-FM plays "romantic hits" by big names, such as Julio Iglesias and Luis Miguel, to appeal to all the Hispanics in the market, yet he works to give each station a local market flavor. "L.A. (Hispanic market) is 80 percent Mexican. We felt we needed to be moved into the center to appeal to all of L.A.'s Hispanics," he says.

"(Hispanics) listen to radio for entertainment," says Kevin Jenkins, director of sales for Caballero and writer/publisher of Hispanic Media Update, referring to the music, comedy and sports that make up most of the programming.

FLORIDA



Spanish-language radio caters to the local community and has to have local market appeal. As in the general market, morning shows are the most outrageous. Many morning jocks sound like early Rick Dees, playing many funny characters on the air. "There is the old man, the old lady Kika, children," says Guillermo Nava, morning personality on KLOK(AM)-KRBG-FM in San Jose, Calif. "We talk about sex, sports and problems of the Mexican people."

Liberman-owned KKHJ leads all Hispanic AM stations in the Los Angeles market. It plays *banda*, a traditional form of Mexican music made hotter with synthesizers and elements of rock, and *norteña*, polka-style music from northern Mexico. Its biggest audience is during morning drive because of its comedy team of five (not including sports, news and traffic). "They make jokes about stubbing your toe or driving a truck," says sales manager Gonzalez. "People call in for different reasons, and the comedians play off the audience."

Spanish talk

Although there are a few Spanish talk stations, they are not as popular or prevalent as entertainment stations. "Most

Hispanics listen to the radio for music," says Caballero's Jenkins. Once again, the exception is Miami, which cultivates six news/talk stations. The most popular is Heftel-owned WAQI(AM), which is ranked

Hispanic Radio

Now in the Majors

by Frank Montero

Hispanic radio is hot, or I should say *caliente*. Across the country in major markets, and increasingly in medium- and small-sized markets, we are seeing Spanish-language stations attracting the attention of listeners, advertisers and investors alike.

Once the province of small, largely Hispanic, family operators, the growth of the Spanish-speaking population in the United States, and the rise in popularity of crossover Latin artists like Gloria Estefan and the late Selena, brought Spanish programming out of the late-night AM slots into the prominence of powerful major market FMs with 24-hour programming and major advertisers.

Major market dominance

Several years ago when Spanish Broadcasting System's KLAX(FM) went to number one (12+) in Los Angeles — that is number one overall in the market, not just among Spanish stations — everyone, including Howard Stern, thought it was a fluke, or better yet, an Arbitron error. However, it stayed at number one until it was finally dethroned last year by Heftel Broadcasting's KLVE-FM, which is (yes, you guessed it)

continued on page 17 ➡



continued on page 50 ➡

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READER SERVICE 46

programmed in Spanish.

The two popular Spanish FMs still dominate the market. So dramatic is the growth that early this year the worried GMs of 13 English-language L.A. stations called on Arbitron to revise its procedures for surveying the Hispanic market. Although these events caught the attention of many outside of Los Angeles, it was still dismissed as a uniquely L.A. phenomenon, with its high percentage of Hispanics in the population.

However, no one could miss the fact that when Park Communications put its New York AM/FM combo, WPAT-AM-FM, up for sale, the winning bidders were these same two companies, which intend to switch the stations from their English easy listening format to Spanish. Hefel paid \$19 million for the AM, and SBS paid a whopping \$83.5 million for the FM. For Hefel this will make its second AM station in the New York metropolitan area (joining its popular WADO(AM)) and SBS will have its third station, including an FM duopoly with WSKQ-FM, which has now risen to the second-most-listened-to station (12+) in the New York market. Meanwhile, other markets continue to welcome Spanish programming, including San Antonio, where Tichenor Media System's KXTN-AM-FM combo has been number one, and Miami where, once again, Hefel and SBS go head to head with regional competitors to control that lucrative Hispanic market. Beyond these examples, Spanish-language stations have risen in popularity in markets such as Chicago, San Francisco, Houston and Dallas, to name a few.

Big players

As little as five years ago, Spanish radio essentially had only one large group owner, Tichenor Media System of Dallas. Tichenor was largely a Texas chain with the exception of its successful WIND(AM)-WOJO(FM) combo in Chicago and a failed attempt to penetrate the highly competitive Miami market. The rest was a collection of family-owned, standalone AMs or small clusters of two or three stations in markets in the Southwest or Florida.

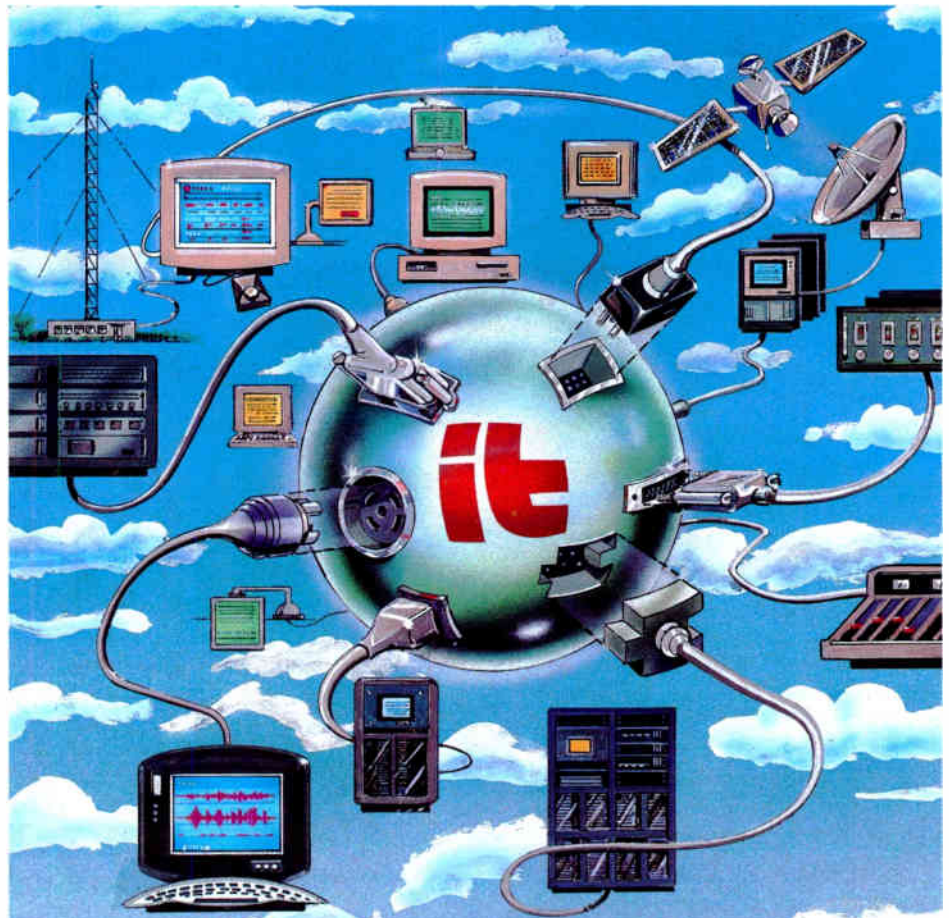
That all began to change with the 1990 census, which showed the Hispanic population in the United States as being one of the fastest-growing demographic segments in the country. At the time, estimates were that Hispanics would overtake African-Americans as the largest ethnic minority in the country by the year 2000. Spanish

media generally, and radio specifically, was seen as a major growth market attracting the attention of large players.

Hollywood mogul Jerry Perenchio purchased the Spanish Univision television network from Hallmark. CBS expanded its Hispanic Radio Network and improved its coverage of major sporting and news events under the new name CBS Americas. CNN launched a joint venture to market its CNN Radio Noticias news network. CBS and CNN both competed with the dominant Cadena Radio Centro

radio network. Roughly around this time, Raul Alarcon's SBS, which was struggling financially and near bankruptcy, took a relatively unnoticed FM station in Los Angeles, changed its call letters to KLAX, and made it into La X, the number one station in the market.

Former Congressman Cecil Hefel, with the assistance of his president and CEO, Carl Parmer, followed by charting new ground when Hefel Broadcasting became the first publicly traded Spanish radio group owner in the country. ►



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It purchased stations in Miami, New York and Dallas, to join its AM/FM combo in L.A. It also acquired Cadena Radio Centro and assumed the position as joint venturer on CNN Radio Noticias. It has since acquired additional stations in Dallas, Las Vegas, Chicago and most recently WPAT(AM) in New York.

While Tichenor, Hefel and SBS remain the established players, a new highly competitive group of owners with national scopes have entered the arena.

Tom Castro's El Dorado Communications has properties in California and Texas, including the very popular KQQK(FM) in Houston, which competes against Tichenor's dominant KLTN(FM). Peter Davidson's Latin Communications, backed by large investors such as Time Warner, started with the Spanish newspaper El Diario in New York (which Davidson purchased from Gannett), and has, in the past year, aggressively acquired Spanish radio and television stations in Florida, Washington and northern California, including buying out the Walgreen family's stake in Excl Communications. Most recently, Latin Communications announced the acquisition of a new AM/FM in Denver.

Amador Bustos's Z Spanish Network started with a string of owned stations and a regional network in northern California but has now expanded to southern California and Arizona.

Growth seems irreversible for the Spanish radio market. Hefel values continue to do well and can be expected to grow. It has attracted the attention of major market players such as Lowry Mays' Clear Channel Communications, which purchased 20 percent of Hefel and watched the stock's value and the investment double within a few months.

Following suit, SBS announced its own public offering of stock for this year.

Meanwhile, Tichenor, Latin Communications and El Dorado continue to search for properties to beef up their inventories, perhaps with their own public stock offerings in mind.

This trend was noted in a speech by FCC Commissioner Andrew Barrett before an audience of Spanish radio broadcasters at the annual Radio y Musica convention in Los Angeles in February. Barrett described the dramatic rise in the Spanish radio market and predicted continued growth with the passage of the new telecommunications legislation. While none of the Spanish broadcasters are yet in a position of taking advantage of the heightened ownership caps introduced by the new telecommunications act, one trend is clear: multimedia diversification. Companies such as Hefel that are both owners and network operators or Latin Communications, which has properties in radio, as well as TV and print media, are setting the pace. Similar diversification can be seen in the future for Tichenor, El Dorado, SBS and others.

Also, we can expect other players to enter the fray, backed by large capital investors. The fact that Latin Communications was virtually unheard of a year ago but has already pushed itself to the top, largely through the acquisition of Excl, an existing group owner, may signal the beginning of large-scale mergers. One thing is certain: With dominance in major markets such as New York and Los Angeles, Spanish radio is no longer the province of mom and pop shops. It has now entered the big leagues.

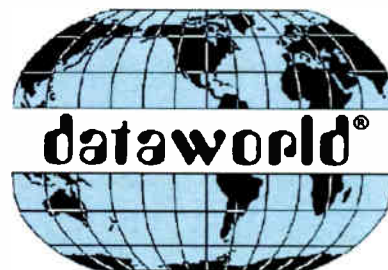
Frank Montero is a communications attorney and partner with the Washington law firm Fisher Wayland Cooper Leader and Zaragoza, L.L.P. Contact the firm at 202-775-5662; fax: 202-296-6518; or e-mail: fmontero@fwclz.com

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Don Imus: Radio's Original Bad Boy

by Alan Haber

Owning a face only a mother could love — although 5 million listeners a week and some choice politicians might beg to differ — John Donald Imus is the original bad boy of radio. Challengers beware: "Imus in the Morning" is pretty stiff competition after all these years.

Feeding a versatile mix of political insight and generous dollops of in-your-face humor to 70 stations across the country via Westwood One Entertainment, Imus has been extending his reach beyond the New York tri-state area, where he hit the big time in 1971 at WNBC(AM), since June 1993.

These days, at New York-based sports radio WFAN(AM), Imus is probably not much different than he was at his first radio job at KUTY(AM) in Palmdale, Calif. Nor is he likely much different than he was during his high-profile years in two tours of duty at the late, lamented WNBC, the station where — seemingly useless factoid alert — Howard Stern first came to prominence in the early 1980s.

WNBC's "Imus in the Morning" became sports radio WFAN's "Imus in the Morning" in 1988 when WFAN's parent company purchased WNBC and moved "The FAN" to WNBC's 660 frequency (WFAN had been at 1050 on the dial).

Quick jump

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LOCAL RADIO'S EXPERT PROGRAMMING RESOURCE

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inductee into the National Association of Broadcasters Broadcasting Hall of Fame at the 1996 NAB convention — hit WNBC and the Big Apple on December 2, 1971, after being employed at four radio stations in California and Ohio in the space of about three years.

That's a fairly quick jump to the big leagues, considering that radio counts a whole lot of nomads as willing participants and especially for a guy who never really wanted to go into radio in the first place.

Funny thing is, Imus's rise to power in radio might never have transpired had an event that took place on December 3, 1971, taken its toll. On his second day on the air at WNBC, the *enfant terrible* of New York morning radio — the man who makes a living out of making people laugh — did something that the WNBC brass didn't think was very funny: He didn't show up for work. "I overslept, you know," Imus says. The next day, he was back in the saddle, bellowing into his microphone and tickling the

There are more: Larry Kenney, a voice man who goes back with Imus more than 20 years; production man Joey DiFazio; and producer Bernard McGuirk. All lend their comedic and radio expertise to the I-Man.

Politicians and nonpolitical types also lend their expertise to Imus. Even President Clinton spent time mixing it up with him. So have Dan Rather and a host of other visible figures.

Imus. The guy who still punctuates the mention of his name with a "quack quack" sound effect has, in the past, devoured schools under the guise of "Moby Worm" and preached from a comedic pulpit as "The Right Reverend Dr. Billy Sol Hargus." But with politics, one of the primary topics of Imus's game these days, he's on fire with a whole lot to talk about.

A huge cork

Imus is particularly animated when asked to talk about one of the folks who makes the show what it is — his pal McCord, with whom he first hooked up at WNBC in 1971. Their relationship, says the I-Man, "evolved." There were several guys who were assigned to the show to do news, and he was one of them. The two developed a friendship.

Soon, McCord, who had never written any comedy material, began to do just that. He would walk up to Imus and hand him bogus traffic reports and other off-the-wall material. "He brought a report in one morning, and I'd just read 'em, you know — I didn't understand what was going on. They were very subtle," Imus says.

One such report involved people jamming huge corks into the Manhattan ends of the Lincoln and Holland tunnels, which, even under the best of circumstances, would cause a harrowing traffic snarl, particularly if your imagination could accept such a scenario.

Imus began a two-year exile from WNBC in 1977 when he was fired from the station, which had changed formats. And, Imus admits, he had a pretty serious drinking and drug problem. "I didn't show up a lot." He returned to

WNBC in 1979. McCord was integral to his new deal — not only was he going to do news for Imus, but he would be writing for him as well.

Imus agrees that his WNBC days are a world away from today's edition of the I-Man. He ponders the question of what he's trying to do on the air every day. "I don't know," he says, reflectively. "That's a good question. I mean, you know, it really reflects — I mean, I'm a current events junkie, you know. So is Charles. I guess we all are. We've developed interests in politics and politicians, journalists and pundits, so I guess it's to amuse ourselves."

The I-Man says he's just curious. "I'm not sitting there thinking, 'Gee, I wonder if somebody in Tucson or L.A. or wherever we're on, you know, in Boston or Washington, thinks this is going to be interesting. I don't give a s- - -, you know. I think it's interesting. I'm curious.'"

Imus possesses an innate talent for saying what's on his mind. For example, when asked what should be done about censorship on the radio, he says, matter-of-factly, "F- - - 'em."

As to whether anything should be off limits on the radio, he says that nobody should decide that. He says he thinks the FCC should "make sure stations don't overmodulate" and keep station call letters straight. "Other than that," he says, "just butt out."

Imus says he thinks this kind of a thing should be decided on a personal, case-by-case basis. "I don't have any blanket list of topics that are taboo, but, I mean, you could probably come up with some," he says. One suggestion for a taboo topic he makes is frankly as unprintable a string of words as you could ever imagine.

But he does give an example of something somebody else has said on the air that some people may have found objectionable or leaning toward taboo. "When I was in the hospital (with a collapsed lung)," Imus remembers, "(Howard) Stern was on the air praying that I would die, hoping that I would get cancer, and I mean, I hate to admit this, it actually made me laugh. So what are you going to do?"

The holy grail

Imus has no classification for the type of radio he practices. He doesn't listen to the radio, he says, because it makes him nervous. On the occasions he has listened, though, he says he's heard things that are either lame or have weak



funny bones of listeners.

These days, Charles McCord, his ever-present sidekick, confidant, newsman and writer, is still at his side, and so are a host of funny folks who help to make "Imus in the Morning" a welcome stop on the dial every weekday. These funny folks include Imus's brother, Fred, and comedian Rob Bartlett, with whom this writer had the pleasure — really, Rob — of attending high school way back in the good old days.

production values.

Neither criticism could be leveled on the air personality who made it to the Big Time in so little time. Offered the chance to move to a couple of jobs when he was at WGAR(AM) in Cleveland in 1970, he took the one at the radio station with the famous call letters — the one in the city that remains the holy grail of broadcasting cities for people inclined to spend their lives as broadcasters.

Only Imus wasn't necessarily thinking about New York as the holy grail. "They offered me 80 grand. I didn't think that was enough," he says. "I was making 16 at the time in Cleveland. I thought a hundred sounded more like what I would be willing to come for."

The idea of coming to New York didn't wow Imus. Instead, he thought that he might simply be onto something or other and make a go out of this radio thing.

By the time he arrived at WNBC, Imus already had been doing a lot of the characters he's famous for, including Billy Sol Hargus and a version of "Imus in Washington." The I-Man was like a breath of fresh air in New York, seemingly unafraid of uttering anything on the air to stimulate his audience.

But the air was a bit different in the big city with the tall skyscrapers, lightning-fast cab drivers and hot dog stands. Imus didn't think the New York listeners were any more sophisticated than the ones in Cleveland, or in Tucson, and he still thinks that. But the heads at NBC were different. "Then you were dealing with teams of lawyers and all that s- - -," he says.

He didn't feel he needed to censor

himself. He just did what he had always done on the air. Only the location was different. The song remained the same — get into some hot water over some Hargus bits, take some heat for something he might have said during a commercial. And make people laugh — always make people laugh.

Business as usual for "Imus in the Morning."

Boom!

Then, boom, in 1977, Imus began the

▲
"I don't aspire to appeal
to everybody 12 plus,"
Imus Says.
▼

two-year exile in Cleveland. While there, he worked for a year at country station WHK(AM) after spending a year out of radio. During this time he did a Metromedia-syndicated television talk show with McCord "that was just hideous," he says. The offer to work at WHK came, and Imus took it. "I didn't want to go back to Cleveland," he says, "but what was I going to do, you know. I had to work."

Salvation came when WNBC called Imus, asking him to come back, which he did in September 1979. He had other offers from New York stations, such as WNEW(AM) and WABC(AM), but it was-

n't the station format that mattered to Imus. He just wanted a place where he could do his thing.

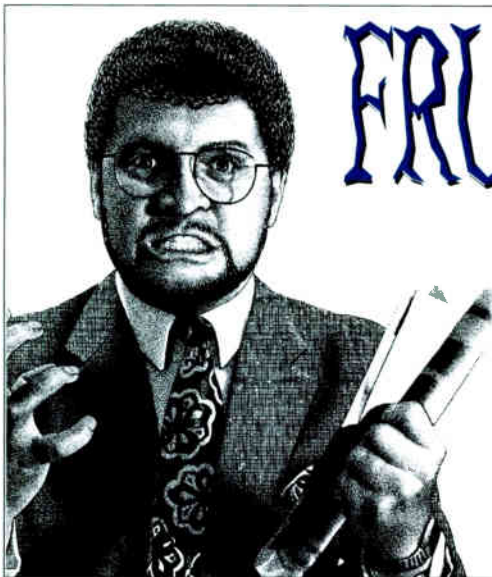
Performance-wise, there was nothing really different about Imus's show during his second stint at WNBC. And the switch to a sports station, when WFAN took over WNBC's frequency, didn't faze him one bit.

"It doesn't have any effect on us," he says. He didn't find the sports audience to be a whole lot different from the audiences that had listened to him in the past. Basically, it was business as usual for the I-Man. Except for one thing: With no records to play to break the flow of the show, Imus had more room to stretch out and riff if he so desired.

And he started to welcome guests to his microphones. He had occasionally had guests on in years past, but during the Gulf War, he started to develop an interest in having politicians on. "We began to have enough of an impact that they got significant feedback when they did come on, and so one thing led to another and it just sort of evolved," Imus says.

The switch to syndication was a good one for Imus and his crew. Not only did the move enable him to reach more listeners and cities, it forced a better structure on his show.

"I had to devise a format so that local stations could do the stuff that they had to do," he says. "It forced us to do the news at a specific time and all that kind of stuff, which made the show better. The better structure just made it for me, just made a better program. And, of course, we were able to get almost anybody we wanted, from the fathead in



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that your format is not breaking through?

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the White House — anybody we wanted to get on, we could get on."

Speaking of the nation's capital, Imus says his show's influence there is "staggering." "Imus in the Morning," the Show, has "just tremendous political influence," according to the I-Man, "with everybody on Capitol Hill and with the media." By influence, Imus means "in terms of recognition and folks who listen."

Politicians don't get a sense of what "the people" are thinking by listening to "Imus in the Morning." "But they hear each other," Imus says. "It's the same attraction that "Nightline" has or that, in a certain way, Larry King has." "Imus in the Morning" is "an important place for those people to appear," the I-man says, "because it's as important to them and sometimes more so than it is 'Meet the Press' or 'This Week with David Brinkley' and 'Nightline.'"

Imus firms up and says, "I mean, they'll all tell you that. They tell us that."

The point

Imus says he'd like his show to be number one but being number one is not the point. What is the point, he

offers, is "how much you get for the spots and how many of them you have."

"I don't want to be held to a standard we don't aspire to, and I don't aspire to appeal to people, everybody 12 plus, you know," says Imus. He is on a roll. "I don't expect young people who are into Smashing Pumpkins to listen. I don't expect older people who are into whatever they're into to listen. And I don't expect the same people who listen to Howard Stern to listen to me because it's a different show. You have to have a fairly good knowledge of what's going on, particularly in politics and the world and literature and the arts to even understand what the f- - - we're talking about."

"Imus in the Morning" doesn't interest everybody, he admits. "I mean, it's the reason that more people watch 'Hard Copy' than watch any of these evening news programs," he says. And, he adds, "Many more people watch, you know, 'A Current Affair' than 'The McNeill-Lehrer Report,' or whatever."

Who are the people who listen to Imus? "They skew higher in education levels and income levels than any other program in the country," he says. "It's pri-



marily 25 to 54, from about a 60-40 split, men and women — 60 being men."

Who do these people want to hear Imus talking to? Perhaps the question is better put thusly: Who does "Imus in the Morning" want to be talking to? "I'm going to spend 12 minutes talking to (journalist) Tim Russert as opposed to Joey Buttafuoco. That's not to disparage people who want to hear Joey Buttafuoco. It's just I'm not interested in him and so I don't talk to him, but there are people who want to hear him, and those are not the people who listen to us."

A great time

Through it all — through all the glory years spent in New York, through the personal health crises, through the current syndication years — Don Imus is having a great time in the radio business.

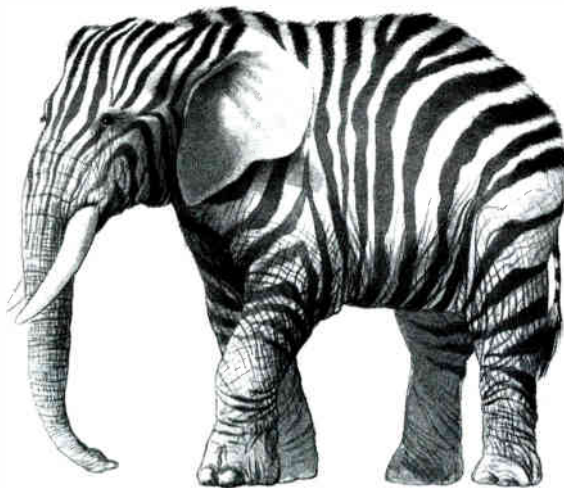
What's left to do for the I-Man? Get into more markets like Los Angeles and Chicago, Dallas and Houston.

For the time being, radio is fun for John Donald Imus. He intends to do "this" — what he sends out over the airwaves every weekday morning — for "at least another five, six years."

But if the bottom dropped out tomorrow, if the ratings fell like sands from an hourglass, leaving nothingness in their wake, and radio were no longer an option, what would the I-Man do with his time? "Well," he says, "I'd exercise these stock options."

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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Management Journal

by Vincent M. Ditingo

Trends in Business Applications, Information Systems and Strategic Planning

Tapping the New Brand Imaging Landscape of 1996

If recent advertising trends and a new deregulatory environment for telecommunications are any indication, radio could reap the rewards of a potentially expanding advertising arena that will rely heavily on target marketing and brand imaging.

As of this writing, the advertising industry is coming off a relatively strong revenue-producing year with preliminary (final) estimates of \$161.5 billion, according to Bob Coen, senior vice president and forecasting director for McCann-Erickson. That is up 7.7 percent from 1994's total advertising expenditures of \$150 billion, which outpaces the growth of the economy. Meanwhile, many of the publicly held advertising agency holding companies, including the Omnicom Group, Interpublic and WPP, have already posted significant increases in earnings for 1995.

On the radio side, the Radio Advertising Bureau (RAB) places total radio advertising revenue in 1995 at \$11.47 billion, putting it 8 percent ahead of 1994, although national spot buys were sluggish during the fourth quarter. (See chart for revenue breakdown over five-year period.)

Overall, there has been a rise in spending from the automotive industries as well as from telephone companies for new cellular services and computer/printer firms, which has carried over into 1996. Apple, for example, was running a major radio campaign during the first quarter promoting rebates for its new line of Macintosh personal computers.

New products and services

Now comes the new telecommunications bill, signed into law by President Clinton in February, that rewrites virtually all the provisions from the old Communications Act of 1934, including substantially expanding local radio station ownership limits while eliminating the national limits.

The real crux of this new bill, however, allows the telephone companies to get involved with cable program delivery and allows cable companies entry into the lucrative regional telephone carriage business.

From a pure advertising perspective, these moves will be the catalyst for launching new products and services that will require brand imaging. Here exists a potential new business bonanza for radio, the perennial target audience medium on both the local and national level.

A primary goal for all radio sales leaders in 1996 should be to identify and/or anticipate the kinds of new telecommunications product brands and services that are being planned by the key players. Strategic alliances and mergers among many telephone and cable companies will be the order of the day, that will essentially restructure a large segment of today's communications industry.

What is evident by the above factors is that the buyers and sellers of media time, in particular, the agency buyers and radio sellers (stations, networks and rep companies), are well-positioned for new successes, which is a long way from the advertising doldrums of the early 1990s.

There is no denying that during the last economic recession that began in 1990, the media sector was among the hardest hit, with agencies substantially downsizing staff and selling off select divisions such as public relations and creative units coupled with a number of account switching. This caused a ripple effect throughout radio as well as with television and newspaper companies, all of which saw ad revenue declines.

While the economy was recovering in late 1992, radio owners gradually began to win back control of their destiny by taking advantage of a new FCC blueprint for expanding duopoly station ownership. The move helped propel the medium into its current upward mode. Along with an increase in airing popular syndicated programming, the FCC action provided broadcasters with more local marketing leverage against all other media.

And as previously mentioned, the ad industry is spurred by increased spending through existing and new product categories.

Highlighted here is the performance of total radio dollars by individual sales sector over the past five years — from near unprofitability in 1991 to steady, across-the-board increases since 1993, shortly after the first wave of FCC expanding duopoly took effect.

FIVE-YEAR RADIO ADVERTISING TOTALS
(in millions)

Year	Network	Nat'l Spot	Local/Retail	Total
1995	\$426.3	\$1,920.0	\$9,124.0	\$11,470.0
1994	\$411.0	\$1,867.0	\$8,374.0	\$10,652.0
1993	\$407.0	\$1,629.0	\$7,532.0	\$ 9,568.0
1992	\$377.0	\$1,479.0	\$6,899.0	\$ 8,755.0
1991	\$440.0	\$1,575.0	\$6,578.0	\$ 8,591.0
1990	\$433.0	\$1,626.0	\$6,780.0	\$ 8,839.0

(Note: RAB analysis includes financial data from Ernst & Young, Radio Expenditure Reports, Miller, Kaplan & Arase Co., and Hungerford, Aldrin, Nichols & Carter.)

The mega group strategies

When looking at radio's relationship to overall media advertising, another key factor to watch in the late 1990s is the emergence of the industry's new, redefined "super groups." By building upon the FCC's 1992 duopoly ownership action, the new telecommunications bill allows today's radio owners in all markets to greatly extend station portfolios through major acquisitions and mergers.

The long-range strategy here is twofold. First, to capture even more of the available local and national advertising dollars through demographic dominance. Second, to broaden existing broadcast cash flow for effectively servicing newly acquired debt as well as for attracting equity investors for future growth.

Vincent M. Ditingo is a business writer, media consultant and educator. He is also president of Ditingo Media Enterprises, a New York City-based corporate communications and strategic marketing company.



Tomorrow's Issues Examined Today

The days when the spring NAB show could be considered for techies only are long gone.

If you run, own or have anything to do with the management, sales and promotion side of radio, the 1996 National Association of Broadcasters (NAB) convention will address issues you face daily.

What's the Internet all about? Should the station have a Web site?

With the new relaxed ownership rules, should I expand my operations?

Digital this and digital that — what does it all mean in layman's terms?

Yes, it's an election year. Are there changes in the FCC political rules I need to know about?

Expanded to Sands

NAB '96 is scheduled April 14-18 in Las Vegas at the Las Vegas Convention Center, the Las Vegas Hilton, and this year expanded to the Sands Expo & Convention Center. All registration is at the Sands, but convenient shuttle-bus service will be provided.

The NAB Radio Management Conference runs throughout the show, with programs targeted to group executives, general managers, program directors, sales and marketing managers and advertising executives.

The Radio Advertising Bureau (RAB) Sales & Marketing Conference is April 16 and 17, during which RAB President Gary Fries will give his annual State of the Industry Sales address.

The Broadcasters' Law & Regulation Conference, April 15-17, is an opportunity to focus on legal issues on various fronts.

While a few sessions are on April 14, radio broadcasters can relax at Radio's Opening Reception from 4-5:30 p.m. at the convention center, before getting down to too much business.

The show gets rolling April 15 with the All-Industry Opening & Keynote Address, followed by a conference program tailored to meet the demands of all facets of the radio industry.

There are at least three sessions on the Internet: Radio & the Internet: Into the Future, 11 a.m.-12:15 p.m., April 15; Broadcasters in Cyberspace — Untangling the Web, 10:30 a.m.-1 p.m., and Computer, RadioLink, the Internet and You, 1-2:15 p.m., both April 17.

In addition, the MultiMedia World Conference will have an extensive program and exhibit addressing new opportunities for radio broadcasters.

There's the internet@NAB.96 exhibits and the What's New! What's Cool! Internet Education and Demonstration Theater. Among the opportunities available are free hourly sessions on Internet basics, getting a station on-line and bringing the power of the Internet to ad sales.

A special executive seminar, Digital Data Broadcasting Business, is 9 a.m. - noon, April 16. It will explore this new aspect for broadcasters with presentations by Tom Schaffnit of Nordicity Group Ltd. and former NAB executives John Abel and Michael Rau.

For those wanting to know more about the new telecommunications act that Congress recently passed and President Clinton signed into law, Broadcast Ownership — New Rules, New Opportunities is 9-10:30 a.m., April 15.

Other legal/FCC-type sessions include: FCC Enforcement, 10:30 a.m.- noon, and EEO, 2-4 p.m., both on April 15; Policymakers' Breakfast with members of the FCC, 7:30-8:45 a.m., and Tax

Reform School, 10:30-11:45 a.m., both on April 16; and an extensive program on radio license renewal, 9 a.m.-1 p.m., April 18.

Before you take a tour of the exhibits, sit in on the program New Technologies in Plain English, 12:30-1:45 p.m., April 15. The discussion will help you see that all the talk about digital is more than talk, these days, and is — or should be — playing a major role in reshaping your station for the future.

Exhibit floor

The exhibit floor at the Las Vegas Convention Center is open 9 a.m.-6 p.m., April 15-17, and 9 a.m.-2 p.m., April 18. Exhibits at the Sands open at 8 a.m., and outdoor exhibits open at 8:30 a.m.

Politics and radio is on the agenda 10-11:45 a.m., April 16, in Political Broadcasting — a Radio Update. The session will help you know what to keep aware of as the primaries slow down and the real campaign begins for the fall elections.

Among the sessions are other events of importance to radio.

Fries will give his annual State of the Industry Sales report 9:30-10:30 a.m., April 16. Later in the day at the Radio Luncheon, noon-1:30 p.m., the NAB Crystal Radio Awards will be announced, and Don Imus will be inducted into the NAB Broadcasting Hall of Fame. (See related article on page 20.) CBS Radio personality Charles Osgood is the keynote speaker.

For registration information on NAB '96, contact the National Association of Broadcasters at telephone: 800-342-2460 or 202-775-1970. Also, visit the NAB home page on the Internet at <http://www.nab.org>

by Alan Carter



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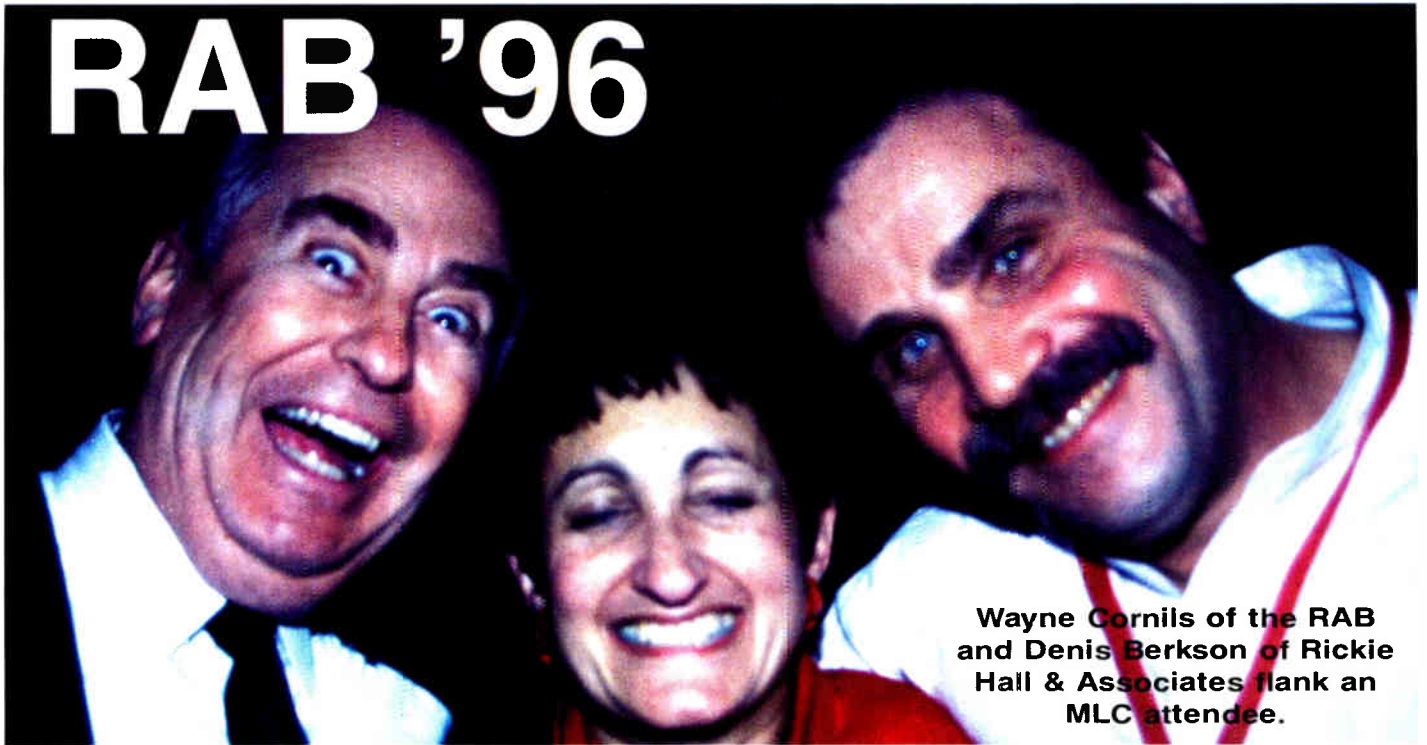
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RAB '96



Wayne Cornils of the RAB and Denis Berkson of Rickie Hall & Associates flank an MLC attendee.

Make Yourself ... Uncomfortable

Lisa Schackmann of Radio Revenue Inc. struck a chord early in RAB Marketing & Leadership Conference '96 that resounded throughout the four-day program.

In her session, "Small Market Radio: Ca\$hing In," Schackmann prefaced her work-

shop with the notion that to improve as radio salespeople you must push yourself out of the mundane, into what she called "the discomfort zone." Only by experimenting with new techniques and looking beyond the boundaries can radio achieve greatness in sales.

Although Schackmann was referring specifically to trying unusual methods to cultivate new dollars in small markets, her message was reiterated in various ways by other speakers.

Other 90 percent

During his State of the Industry address, RAB President Gary Fries said radio revenue increased 8 percent in 1995 and that the industry can expect the same amount of growth in 1996. Fries also noted that, from what he hears, radio salespeople are happy with this number; they are comfortable.

What this number means, though, Fries deduced, is that 90 percent of the dollars that could belong to radio are "left on the table because we're leaving them there."

And how did Fries propose that radio get some of that 90 percent? "We're going to have to earn it," he said.

Time to step out of that comfort zone.

Denis Berkson of Rickie Hall & Associates suggested how important it is to step out of the business-suit mentality of the day to day to improve yourself.

both personally and professionally.

After the RAB announced that Jack Trout, the scheduled keynoter, was snowed in on the East Coast, Berkson stepped up to the microphone in front of several hundred disappointed early-risers.



By the end of the breakfast gathering, Berkson had led the audience through paper ball pitching, a few rounds of "Follow the Leader" and a dance routine to "YMCA."

His point? To demonstrate how easy it is to let the creative side of the brain be overruled by the straight-laced, analytical side.

Without both sides working in corroboration, how can salespeople be more creative? How can they generate new ideas, solutions, etc., unless they shake themselves up once in a while?

Another recurring theme, along the lines of stepping out of the mundane, was rethinking old paradigms in order to revive radio.

In the session "The Stresses of Duopoly," Norm Goldsmith of Radio Marketing Concepts stressed the importance of getting out of that management mentality that says, "We've been successful by operating this way, and there's no need to change."

Change is inevitable, especially in today's radio marketplace, and the best managers are those who are good at managing "transitional" stability.

The winners, said Goldsmith, are managers who "anticipate change," not those who just react to it.

"Radio is not a business of permanence," said Ken Greenwood of Greenwood

by Whitney Pinlon



“I Can’t Believe Bob Finally Did It!”

*Karen Savelly
Mid-Day Air Personality
WCSX Greater Media
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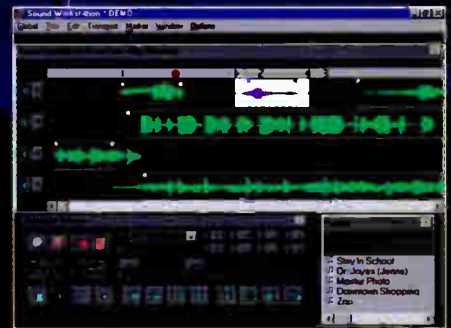
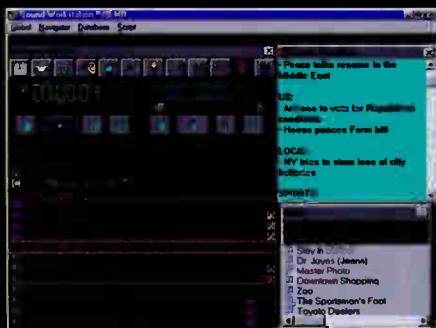
 **HARRIS**

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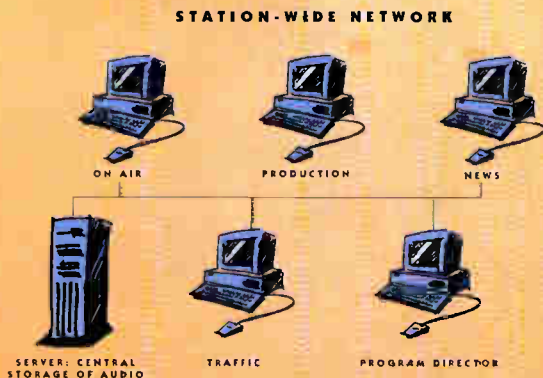
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World Radio History



Networking late into the night (left); the National Advertiser Symposium Luncheon



Performance Systems. He asked if radio salespeople will continue to "cannibalize" each other, going after other radio stations' ad dollars. "Or," he continued, "are we gonna have to get out of intramural sports and into major league sports?"

In other words, when will radio salespeople step out of the familiar method of fighting among themselves? When will they combat, and take ad dollars away from, TV, cable and print?

"Radio can revive itself if it starts asking the right questions," Greenwood said.

Radio is still in the dark ages, according to Chuck Mefford of MidWest Family Stations, who headed the session "Applying 4 x 4 Management." Radio sales departments are still operating under old paradigms, Mefford said.

Do you have a professional sales management system? Where do you look for sales "eagles?" Do you have a systematic hiring plan?

These were some of the questions Mefford addressed as he tore down antiquated visions of radio sales. He suggested looking in areas outside of radio for your next sales star: interviewing for

a sales position even when your station doesn't have an opening; and making time for "in-field" days spent making calls with salespeople.

Inferiority complex

Another interesting take on the radio business came from major national advertisers seated on-stage during the National Advertiser Symposium Honors Lunch.

Radio, it seems, has an inferiority complex.

As a result, said Arthur Mitchell, vice president of creative for Campbell-Ewald (which manages Chevrolet's ad account), radio sells

itself too cheaply. Mitchell's speech was a virtual cry for a potent shot of esteem in radio's arm.

Other representatives of national advertisers honored for their commitment to radio were:

David Ball, director of advertising for Coca-Cola Enterprises; Marva Cathey, advertising manager for 7-11 Stores; and Barbara Chambers, broadcast supervisor for the Richardson Group.

Eliabeth Lazar, director of media operations for General Motors; Peter Levin, advertising manager, Cadillac; and Leana Lupo, advertising/broadcast manager for Eckerd Drug Co.



A band supplied the tunes (above) for some line dancing and Texas two-step lessons.

Is that chili hot enough for ya? (below)

The RAB's George Hyde and Interep President Les Goldberg

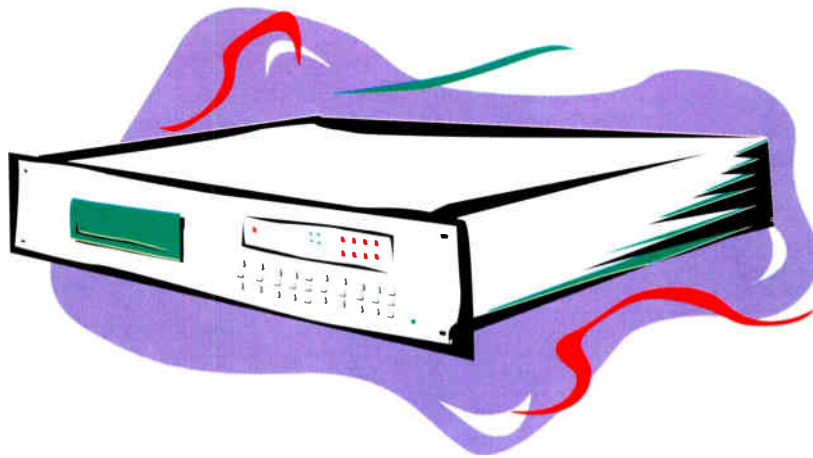


Other highlights, facts, notes, etc. on RAB's MLC '96:

- Attendance at this year's show was an all-time high of 2,228.
- The conference hosted more than 200 international guests, including 29 members of the GWR Group of England. RAB hosted a special reception.
- More than 40 exhibitors filled the Wyndham Anatole's Grand Ballroom, with a smashing cocktail reception on the opening night of the conference.
- All those who attended the final evening's High-tech Hoedown were treated to live music, Texas two-step lessons and make-your-eyes-water chili.

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Elvis In 1959: From West Germany, Sgt. E. Presley could have remotely cut a hit without leaving the base and sent it to an empty studio in Nashville. At 0900 hours in West Germany, Elvis could have automatically started a tape recorder at the closed RCA Victor Studio B and had it ready for final mixing the next morning.



Walt Disney in 1937: From three different remote locations, Snow White's Director David Hand could have received voice-overs in stereo from Roy Atwell, Adriana Caselotti and Lucille LaVerne using a CDQPrima™. David Hand's Prima would have received each talent's voice-over, even though each incoming call came from a codec of a different configuration.

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World Radio History





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of National &
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10 april

Golden Mike Awards, New York's Plaza Hotel. The Board of Directors of the Broadcasters Foundation will present a Golden Mike to Norman Knight, and the Knight Quality Stations, of Boston and New England. For more information, contact the

Broadcasters Foundation at 203-862-8577.

15-18

NAB '96, Las Vegas Convention Center, Las Vegas. The world's largest broadcast convention drew 83,408 last year. This year, the madness expands into the Sands Expo & Convention Center. Speakers, awards, sessions, exhibits—it's all here. Contact the NAB in Washington, at 202-429-5409; fax: 202-429-5343.

19-21

1996 CES Mobile Electronics Show, Orlando, Fla. For information, call CES in Washington at 202-457-8700.

4-7 may

RAB's spring Board of Directors meeting in Boston. Call 212-387-2100 for more information.

11-14

100th AES Convention, Bella Center, Copenhagen, Denmark. The spring Audio Engineering Society Convention celebrates its 100th convocation. Contact AES at Zevenbunderslaan 142/9, B-1190 Brussels, Belgium; telephone: +32-2-345-7971; fax: +32-2-345-3419.

15-19

Annual Public Radio Conference in Washington. Call 202-414-2000.

21-26

National Religious Broadcasters makes a pilgrimage to Jerusalem for its International Conference. Contact NRB in Manassas, Va., at 703-330-7000.

3-5 june

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

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

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Circle 61 On Reader Service Card



Brian Whittemore was named vice president/general manager of radio station **KDKA(AM)** in Pittsburgh. Whittemore has been news and program director of WBZ NewsRadio Boston since 1990 and has played an instrumental role in the emergence of the station as New England's number one news station.

CBS Radio named **Rich Homberg** vice president/general manager of **WWJ(AM)/WYST(FM)** in Detroit. Homberg has been president/general

manager of Shadow Broadcasting Services since 1992. He was president of Burbach Broadcasting Co., based in Pittsburgh, from 1989 to 1992.

Kathy Lawrence is the new sales manager at **WBGG-FM**. Lawrence comes to the South Florida station with a vast amount of experience beginning in Cleveland, and most recently as general manager at KEDJ(FM), KGME(AM) and KHOT(AM) in Phoenix. WBGG-FM (BIG 106) is the home of Howard Stern and classic hits.

Wesley A. Spencer was named vice president/controller, **CBS Radio**. Spencer has been vice president/controller, Group W Radio, since 1986. In his new post, Spencer will be responsible for all financial operations and strategic planning for the CBS Radio Division and its 18 AM and 21 FM stations, six networks and national sales organization.

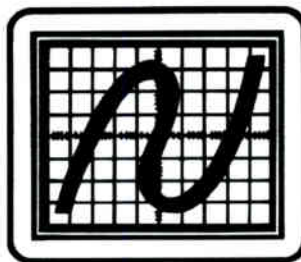
Tom Coughlin was named general manager for **KJJQ(AM)/KKQQ(FM)**, Brookings, S. D. Coughlin joins the Brookings stations from WCCO(AM), Minneapolis. Previously, Coughlin was general manager of KBRK-AM -FM, Brookings.

Sorenson Broadcasting owns and operates nine other South Dakota stations, as well as stations KWNG(FM)/KCUE(AM) in Red Wing, Minn., and KVFJ(AM)/KUEL(FM) in Fort Dodge, Iowa.

Roger Nadel was named vice president/general manager of all-news **KFWB(AM)** and new adult contemporary station **KTWV(FM)**, Los Angeles. Nadel has been vice president/general manager of WWJ(AM) and WYST(FM) (then WJOI-FM) Detroit since April 1992. He had been news and program director of the stations since CBS acquired them in 1989.

Tim Patterson was appointed station manager of **KTCK(AM)** ("The Ticket"). Patterson has spent the last 15 years in broadcasting, most recently as KRLD NewsRadio's sports marketing director, where he was responsible for advertising sales on Texas Rangers radio broadcasts.

KTCK, serving Dallas/Ft. Worth, is owned by SFX Broadcasting Inc., which also owns and/or operates 50 other stations in 16 markets.



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READER SERVICE 47

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READER SERVICE 24



Country Hard at Work (and Play) in Nashville

That country music radio is the No. 1 format in the United States is no surprise to country broadcasters and musicians — they work hard at nurturing their business and taking care of each other.

Nowhere is this more apparent than at the 27th annual Country Radio Seminar, put together by and for radio and country music for the sole purpose of checking in with each other and evaluating the state of their business.

Such an intimate working relationship between music and radio is a natural, but no other format can boast the camaraderie, shared goals and common passion for radio that this group enjoys.

For a girl who was raised in a town below the Mason-Dixon Line but is admittedly not a diehard country music fan, the Country Radio Seminar in Nashville opened my eyes — and ears — to the format.

What other show treats you to a full-blown concert before the opening keynote address? Tim McGraw's high-energy performance had the audience on its feet and riled up for NFL Hall of Famer and keynote speaker Terry Bradshaw.

Bradshaw's message echoed in my mind throughout the show: You must have a passion for what you do.

Discussion of country radio as it stands today, as well as its future, was passionate during the "Town Meeting." Group owners, programmers, record company execs and press fielded questions ranging from the effects of consolidation to the forces driving country music today.

When it was suggested that consolidation of radio stations would result in a flurry of pink slips, Alan Box, president and CEO of EZ Communications, responded that consolidation means that jobs will disappear, but new jobs will be created. "Good people stay," Box said, suggesting that personnel who are flexible may move into other jobs at their station if need be.

Dene Hallam, PD of KKBQ-AM-FM in Houston, cited Darwinian theory when predicting how consolidation would shake down in a station.

"Survival of the fittest," he said. Those

confident in their jobs are not concerned when there are rumors that their station is up for sale.

Tim Menowsky, a broker for Media Mergers & Acquisitions, suggested the coming of a "marauding" mentality as broadcasters move to own as many stations as they can. What you can expect to hear in the near future, he said, is "I'm the new owner. Are you revenue or overhead?"

The discussion later turned to the forces shaping country music. Tony Brown, president of MCA Nashville, argued that, today, country is a hit-driven business, which explains the explosion of new artists and labels. It's not about artistry anymore, he said.

But country's hometown values mean that country radio stations are "your hometown" station. And as such, Hallam recommended that stations stick with a song that is right for a particular market, regardless of where it stands on the charts. Conversely, stations should not play a hit song if a they feels it isn't right for their listeners.

Non-country enthusiasts would have been surprised to learn the statistical punch that country demographics pack. "The State of Country Radio 1996: A Research Report" delved into the specifics of a very desirable audience that is loyal and loaded with disposable income.

Dr. Roger Wimmer and Matt Hudson of the Denver-based Eagle Group presented the results of their lifestyle study of country radio listeners.

Of the 500 listeners surveyed, 69 percent have listened to country music for six years or more. So the notion that a large share of listeners are recent converts to the format just doesn't ring true.

The results of the study also challenged the stereotypes of your average country music listener. The number of respondents holding graduate degrees (6 percent) equaled the number of respondents who had not completed high school. Another 23 percent of the respondents were college graduates.

by Whitney Pinion

Also surprising was that, when asked what other types of music the respondents preferred, 31 percent chose rock. Along the same lines, when asked for the reason behind the surge in popularity of country music, 74 percent of the respondents mentioned a noticeable change in the tempo of the music — it's becoming more upbeat, like rock.

Country radio broadcasters and music business executives may have sojourned to Nashville to work, but when your work involves fun-loving broadcasters and energetic musicians, work is generously mixed with play.

There were several star sightings, believe it or not, on the exhibit floor. Jones Satellite Networks hosted a daily interview show, featuring the likes of Ty Herndon, Lorrie Morgan and Emilio. Wynonna was also spotted on the exhibit floor.

Shania Twain



Each evening, I could look forward to the new-talent showcases, as well as intimate performances in the maze of hotel suites.

If you could stand the heat of the crowd in the suites, you were treated to the music of Bryan White, Billy Dean, Paul Jefferson, Lisa Brokop and others.

The Entertainment Radio Network broadcast live from the Opryland Hotel an interview with recent Grammy-winner Shania Twain. Questions from network President Dana Miller were interspersed with questions from the select group of spectators.

The New Faces Show placed a satisfying cap on the seminar. Russ Taff was especially funny in his musical plea for country stardom, for the sake of his mother's health: "Do it for mama, not me," he sang.

Whomever country may be doing it for, the end result has been the same for years: the nation's top format and some of the sharpest broadcasters in the business. Don't let the cowboy boots and twangy drawls fool you; country radio is radio and music at their hometown best.



'There Are No Bad Ideas'

The Promax Promotions Profile offers a look at the experiences and points of view of the nation's top radio promotion professionals. This month: Brent Clanton, Promotion Director, KODA(FM) in Houston.

What kind of brand is "SUNNY" 99.1?

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

What does Houston offer as a market?

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

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

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

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

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

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

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

How do you get inspiration?

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

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

What kind of advertising do you do outside the station?

We rely heavily on television to get the station's message across to potential listeners. Our ads are placed strategically in phases within a rating period, often so that we're not lost in the clutter of other stations' spots. We do not use bill-

boards; they're a diminishing commodity in Texas, thanks to Lady Bird Johnson's beautification initiatives nearly 20 years ago. When a signboard falls down in Texas, it's not replaced.

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

we reach them through the only other electronic medium in use: television.

One success story has been our use of cold-air inflatable "SUNNYS" that we display around town. We'll place them on major routes during morning and afternoon rush periods. Their appearance is so popular, we created a special sales

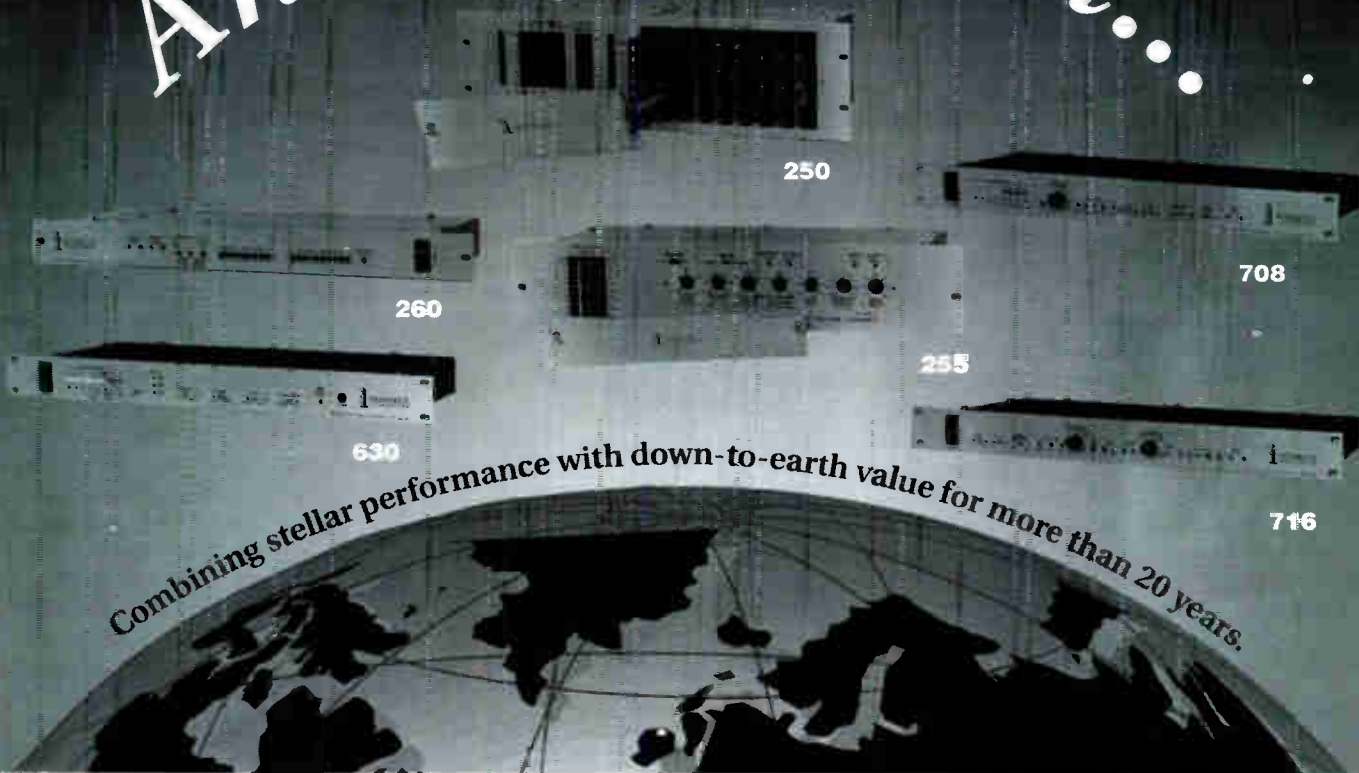
continued on page 57 ➤



Brent Clanton

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250 Programmable 5-band Processor

Gated AGC, 5-band Compression and EQ, split-spectrum Limiting—all with colorless gain control. Manually pre-program 4 processing presets or place entirely under RS-232 remote control.

255 "Spectral Loading" Processor

Triband-PWM Stereo Processor for contemporary music formats. Includes gated AGC and 3-band Compressor/Limiter. Our unique "Spectral Loading" feature gives a very aggressive sound.

260 Multifunction "Utility" Processor

This simple stereo AGC/Compressor/Limiter is ideal for budget-FMs, uplinks, TV-aural and many other station chores. Split-spectrum processing utilizes PWM dynamic control.

708 Digital-Synthesis FM Stereo Generator

A basic Stereo-Gen with outstanding specifications. Built-in, adjustable Composite Processing, RDS/SCA combining, and accurate front-panel metering for easy setup.

716 "DAVID-II" FM Processor/Stereo-Gen

A gated-AGC/Compressor/Limiter, plus clean digital synthesis of the multiplex baseband signal. This second-generation design features PWM gain control, an adjustable Composite Processor and RDS/SCA combining. A fantastic performer!

630 FM "Relay" Receiver

A tunable, single-channel re-broadcast receiver for FM translator service and similar, critical off-air pickups. Features both composite multiplex and left/right audio outputs. IF bandwidth, auto-mute and auto-blend functions may be remotely selected; alarm outputs for loss of carrier and loss of program audio.

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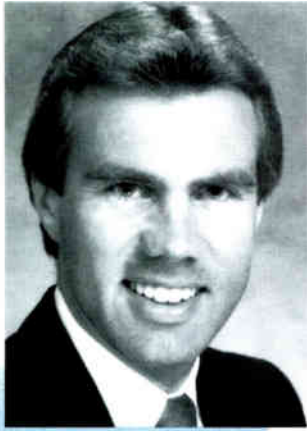
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Mark Halverson
 VP/General Manager
 WHO(AM)/KLYF(FM)
 Des Moines, Iowa

to the point



Bob Houghton
 VP/General Manager
 WGST-AM-FM & Georgia
 News Network, Atlanta

This year is both a
 Presidential
 election and an
 Olympic year.
 What role are
 these events
 playing in your
 plans for '96?

First the Olympics. We will primarily provide what the networks that serve us offer. We don't anticipate any extra, special things. Our listeners don't seem to demand anything other than what the networks offer, so we devote a reasonable amount of time and that seems to be good enough.

Politics is a different story. For the last couple months we have been used heavily by several of the candidates running for president, with regard to advertising and interview opportunities. Our local talk show host Jan Mickelson has had all of the candidates on his show at least once, and some more than that. We've had every candidate in the station, and we've met them all. We have the unique opportunity to experience both their on-air presence and their off-air demeanor.

I think it would be fair to say that our station plays a principal role in the state for giving the public an opportunity to get to know these candidates, and with the Iowa Caucuses coming up in February, we anticipate the political advertising to continue strong up to that point. I think the candidates consider WHO a must-stop on their campaigns. We also see a fair amount of political advertising on our sister FM station, KLYF.

In addition, we do a lot of political reporting because we are the Caucus state and we start it all off. Obviously, during election time our newsroom exerts a tremendous effort. Our reporters cover what's happening with both parties, the overall election and any local influence on the election, such as the governor's support of one candidate or another. Whatever local angle there is, we're going to cover it. We certainly anticipate a very busy political year.

The Georgia Primary definitely had an impact on our station's programming, even though the amount of advertising has been surprisingly low. We were sandwiched between two important races — South Carolina and New York — which adversely affected the dollars we generated. On the other hand, programming excitement has exceeded our expectations.

As a news/talk station, we have a rich history of presidential interviews and political coverage. Alan Keyes, who was banned from participating in the debate here, was a major highlight that day.

I probably won't live this down, but since I went to high school with Hillary (Rodham Clinton), we'll interview her and the President later in the year, as well as the other candidates. We have already had each candidate in our studio at least once.

To be honest, the seat vacancy created from Sam Nunn's retirement will probably generate even more interest than the presidential election, in programming and revenue, primarily due to timing.

As for the Olympics, we have paid the rights fee to the Atlanta Committee for the Olympic Games (ACOG) to be the official Olympic radio station. The rights fee allows us use of the logo, exclusive partnerships with fellow Olympic sponsors and access to privileged information.

In other words, we are the official "information station," as opposed to the network affiliate. We will offer coverage from 5:00 a.m. to 2:00 a.m., during all 17 days. WGST will be visible in Centennial Park, as well as remote locations, with three studios and C-phones around the city to announce schedule information, changes in events, and traffic problems.

To prepare for the Olympics we obviously had to increase staff and budget for both expenses and revenues. We have progressively increased our programming over the last two years. Surprisingly, as close as the games are, it is rather calm around here.

Financially, the Olympics certainly has affected the market here; a rising tide lifts all ships. Atlanta is stronger economically, which ultimately helps us. Next August, when all is said and done, we will be able to better evaluate the whole process. But when you have an event as large as this at your own back door, how can you not be a part of it?

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MEASUREMENT
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An all star cast...



"TVU"



222



710



510



530

Combining stellar performance with down-to-earth value for more than 20 years.

222 Asymmetrical AM Low-Pass Processor

Guarantees US "NRSC" compliance, or is available in several versions for international medium- and short-wave service. Combines compression, peak control and adaptive pre-emphasis.

530 Off-Air FM Modulation Monitor

Tunable Mod-Monitor gives accurate measurement of total mod., pilot injection, stereo separation, etc. The peak flasher, metering and alarms may be remotely located.

710 PROM-Based RDS/RBDS Encoder

Easiest, fastest and least-expensive Radio-Data implementation. "Static" mode permits selective transmission of 15 separate frames of data (IDs, flags, messages, etc.) with no computer or user-programming required. "Dynamic" mode allows optional on-line operation for song titles, contests, etc.

510 RDS/RBDS Decoder-Reader

Connects to any Mod-Monitor to give accurate subcarrier injection measurements, and to decode and read all the common RDS/RBDS data groups. Features an 80-character LCD display, simple, menu-driven operation, and an auxiliary RS-232 output port for data archiving.

"TVU" On-Screen Audio Level Display

Our unique "TVU" places stereo audio level metering on the TV monitor screen. Indispensable for teleproduction, cable head-ends, video duplicators. May be switched between VU and PPM measurement characteristics; image may be positioned anywhere in the picture.

NAB Booth 1300
Radio/Audio Hall

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Event Marketing Adds Money & Shine

It was many years ago. I had just left my first meeting with a group of beer distributors when my first lesson in the value of event marketing hit me. The beer guys were much more concerned with how they could tie in with our radio station activities than they were with their advertising schedules.

The obvious question was, why? They knew from the volume of business they placed that they'd get a decent cost per point and good distribution on normal spot buys. What they didn't know was how much they could use their muscle for what they used to call added value.

The beer industry realized the value of event marketing even before it was fully embraced by radio stations!

Sadly, there are still many station managers who think of event promotion as mainly an added value vehicle for clients. They haven't learned the trick of turning the tables so that all added value has a price tag. If all your spot avails are gone, and you're priced near the top of the pack, event marketing is a terrific method of generating additional profits.

The following are a few ways in which event marketing can make money and add a fresh shine to your station's image in the marketplace. Let's begin by tempting you with the money:

Sure, you may find money to sponsor event marketing at a typical ad agency. You'll also likely find a buyer that will want to argue cost per point, placement and your share of the business. After the dust clears, he or she may have arranged a deal that has made your event added value without your even knowing it. You may have received the business anyway without even approaching them with an event sponsorship. How do you get around this?

Avoid agencies. Offer sponsorships to direct clients or go for marketing/promotion dollars from alternate decision makers. For national products, your salespeople should be seeking brand managers. These managers build equity in the product and are very interested in sampling and couponing.

A phone call to the number listed on the package of the product may lead you to a brand manager. If this manager finds your event too small or out of his territory, ask him to refer you to a district sales manager for your area. (This is right down your nontraditional specialist's alley. If you don't have one, it's time to move into the '90s!) The key is to make a lot of calls. Eventually, you'll hit pay dirt.

The more events you do, the more you'll touch the public. We all know this is a good thing. You can either tie in to an existing event or build one yourself. There are advantages to both strategies. When you piggyback on an event sponsored by either a nonprofit group or a commercial enterprise, you are burdened with baggage: the organization putting the event together will most likely pick the date, location and have sponsorship limitations.

On the other hand, there's little logistical work on your part and sometimes no cash involvement. However, because the return is small with this first scenario, I believe the way to build a better mousetrap is to build your own. It requires manpower, time and sometimes money. But because you invent the plan yourself, you own the rights to everything.

With event marketing (like everything else), we learn from our mistakes. Make your mistakes small ones by starting small. Concerts that start off on fields can later move to stadiums. Baseball games that start out in town parks can later move into a major-league venue. Schedule one major event per quarter that would be of specific interest to your target demo.

To make certain your staff is all on the same page, create a schedule in which your management team agrees to each deadline. It is important that every department buy into the timetable and feel that it can accomplish the goals.

A typical plan might look like this: 1) Book the venue by 3/1. 2) Bands booked by 3/25. 2) Sponsorship package on street by 4/1. 3) On-air promos and

liners done by 5/1. 4) On-air promotion 5/3. 5) Event takes place on 5/17.

Your plan should have a lot more detail. The result is that everyone sees how long it takes to pull a major event together and that you're properly organized every step of the way.

The best events you devise (like most promotions) will probably come out of brainstorming sessions and knowledge of what is happening in your market. Make certain the event will allow for enough product categories to make money. Here are a few to get you started:

- *The World's Largest Garage Sale* Clients set up booths and sell clearance items; listeners set up tables and sell yard sale items. If you're a rock station, you can feature garage bands

- *Classic Football or Baseball* Bring in a group of old-timers to play ball. Clients can include sporting good stores, gyms and health-oriented businesses and products.

- *Kids' Fair* Bring in rides and games or children's entertainment. The children's advertising category is huge, so you can create a lot of booth space

- *Canine 10 k* One of many foot races you could do annually, tying in sporting goods and animal product advertisers.

- *Baby Expo* Feature products for infants and highlight anything to do with becoming parents. Sponsor targets include hospitals, pediatricians, toy manufacturers, video stores, clothing stores, photographers and even financial institutions.

If the reason you're not involved in event marketing has to do with a lack of experience, there are many companies that will handle all the details for you. Some event specialists are radio specific, while many are not. I recommend my radio event brethren simply because most of them have come out of the radio promotion field and already understand your goals.

Consider cutting a lower flat rate with a company and granting it a percentage of either the gate or the sales proceeds. This will give the company incentive to work harder for you.

When events work for you, they will probably work for others too. I'm always interested in hearing about successful radio event marketing. Please send me your stories to share!

Mark Lapidus is VP/Marketing for Liberty Broadcasting. Liberty owns stations in Washington/Baltimore; Richmond, Va.; Long Island and Albany, N.Y.; Hartford, Conn. and Providence, R.I. You may contact him by fax: 301 899-3014 or by e-mail: liberty_bq@aol.com

by Mark Lapidus

Philadelphia



A Dynamic Mix Of the Old ...

Philadelphia's greatest commodity is history. Unlike many other American cities, history is not an abstraction here — it is real. People work and live in historic buildings and pass some of the nation's most treasured sites on a daily basis.

But history does not limit Philadelphia; the old and traditional coexist alongside the new and innovative.

For instance, a computer programmer in Center City Philadelphia might pass Independence Hall — site of the Constitutional Convention — and the Liberty Bell on her way to lunch at the city's new state-of-the-art Convention Center. A business executive might pass the site of the Continental Army's fabled winter camp on the way to his office in Valley Forge.

In short, the nation's first capital grows and continually reinvents itself without ever losing sight of where it has been.

The Philadelphia radio market in many ways reflects the city's odd congruence of old and new. While long-established stations remain strong, new formats seem to crop up daily, lending the fifth-largest radio market in the nation a dynamic, competitive edge. The ratings leader in Philadelphia is also the oldest station in town. In fact, all-news KYW(AM), started in Chicago in 1921, was the seventh radio station to broadcast in the United States. KYW moved to Cleveland in 1956, and then to Philadelphia in 1965, where it became the nation's second all-news station. The move and format change appears to have worked — KYW has held a

by John Wilen

... And The New



virtual lock on the top spot in Philadelphia radio for 20 years. "Philadelphia is KYW," says Meg DeLone, general manager of adult contemporary station WBEB-FM and a longtime presence in Philadelphia radio.

KYW consistently pulls 12+ ratings in the low sevens, generally more than a point above its nearest competitor. The station rated a staggering 8.2 12+ in the Fall 1995 Arbitrons. KYW's share surges when the weather is bad, a testament to its role as essential information provider to the masses. The station drew a 10 share in the messy winter of 1994, and it expects to post equally strong numbers during the recent "Blizzard of '96."

Roy Shapiro, KYW's vice president and general manager, says the biggest reason for the station's success is consistency and quality. "We have an exceptional product, we have exceptional people, we have focus on what that product is, and we execute it very well," Shapiro says.

Don't go changin'

And with a format this successful, Shapiro sees no reason to change. "We think we have the perfect format as far as our future allows us to see," Shapiro says.

However, radio market observers note that KYW's strength is primarily rooted in the morning drivetime slot, when people tune to the station for practical reasons. "I think it's habit in this market that people tune in for their fix of ... news, weather, traffic," says Lyn Strickler, a media buyer at Hamelin & Associates Inc. "But after morning drive, they don't do that well."

KYW's success also draws grumblings from other GMs, many of whom feel the 12+ demographic unfairly inflates KYW's listener base. "While they're number one 12+, they're not number one 25-54," DeLone says. "25-54, they're sixth." KYW appeals to an older demographic, DeLone says.

And Dennis Begley, president of the Philadelphia Radio Organization and vice president and general manager of fourth-ranked oldies station WOGL-FM, argues that 12+ rankings, which always put KYW on top, are not that important. "The reality is that in the business, as far as revenues and the money that's generated, nobody cares about 12+," Begley says.

But Shapiro dismisses such comments as sour grapes. KYW

dominates in all demographics and time slots, Shapiro says. "We have a larger audience after 10 o'clock than all other stations have seven days a week," he says.

Shapiro says KYW would still be the number one station in Philadelphia if it only broadcast on weekends. Of course, Shapiro doesn't propose testing this theory. KYW's nearest competitor is urban adult contemporary station WUSL, which pulled a 6.1 share in 12+ during the fall of 1995. WUSL is locked in a tight race for second with Big Band station WPEN(AM), which had a 5.7 12+ share in the same ratings period.

High visibility

Chester Schofield, vice president and general manager of WUSL, says the secret of his station's success has been consistency of staff and format, and contact with the black community. "I think that we've gotten there by being more visible," Schofield says. "We have a very solid on-air staff that has been here for a very long time."

WUSL has not changed format in 13 years, Schofield says. The station has won several awards, and has partnered with the Philadelphia School District to provide computers for three inner-city junior high schools. Despite WUSL's long status as the number-one urban AC station, the battle for urban AC listeners has become more heated over the last year following Beasley Broadcast Group's purchase of WDAS-FM. Beasley has pumped advertising and promotions dollars into the station, says General Manager Kermie Anderson, a factor that has been key to the station's rapid growth from a 3.3 share in the spring of 1994 to 5.3 in the Fall '95 Arbitrons.

"The end result is that (Beasley) took over the station in May (1994), but by the release of the fall book, we had become the number one adult radio station," Anderson says.

DeLone agrees that the Beasley purchase has helped WDAS-FM. "It has made that station a success story," DeLone says.

Rounding out the Philadelphia top five are AC WBEB-FM and country outlet WXTU(FM), which pulled 5.5 and 5.3 shares, respectively, during the fall of 1995.

According to many Philadelphia radio observers, the rise

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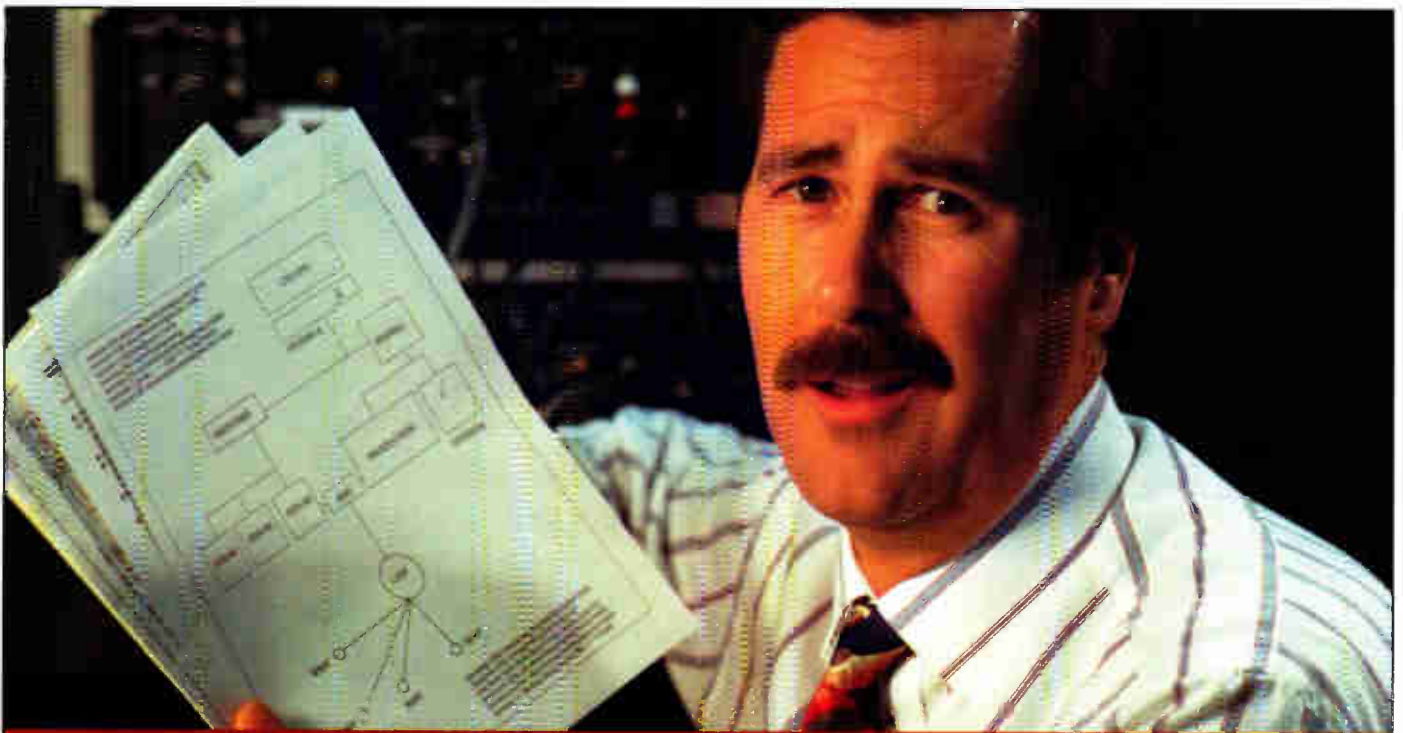


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of oldies station WOGL-FM and classic rocker WYSP(FM), and the recent introduction of two modern rock stations to the market, have hurt perennial AOR giant WMMR(FM), which regularly ranked second or third in 12+ until Fall '94.

"There's been a rock repositioning," says KYW's Shapiro. "That's where I think the music battlegrounds are being fought today in the marketplace."

Back in the spring of 1989, WMMR sat atop the Philadelphia rock pile. Its 6.9 share of the 12+ demographic rivaled KYW's 7.1 share. The next closest rock station, WYSP was far behind with a 4.5 share. But modern rock, possibly the fastest-growing format in the nation, was completely underrepresented by Philadelphia radio. That didn't last long.

The spring of 1993 saw the introduction of WIBF-FM, known as WDRE (the station simulcasts much of its programming from New York station WDRE(FM), and advertises itself as Modern Rock DRE). WPLY(FM) — Y-100 — quickly followed WIBF into the modern rock arena. In fact, Strickler says, even longtime classic rocker WYSP is now trying to add more modern rock to its format.

The fall of 1995 saw WPLY pulling a 3.7 share, and WIBF pulling a 1.3 share. The stations were ranked 13th and 21st, respectively, but their combined 5.0 share ranks the Philadelphia modern rock audience among the largest in the city. (Indeed, the stations play essentially the same mix of modern rock hits, making them virtually undistinguishable, and prompting many listeners to dub them collectively DRE/Y-100 — one station with two spots on the dial.)

Though it would be easy to cite the rise of the modern rock stations as responsible for WMMR's decline to a 3.9 share in the fall of 1995, and the 11th rank in 12+, the story is a bit more complicated than that. WMGK, which had been a soft rock station, recently switched to a hits-of-the-'70s format, PRO President Begley says, which means its 3.1 share now comes directly out of WMMR's traditional listener base.

Wake-up call

All this repositioning among rock stations has been a wake-up call for WMMR. "Whenever you get some new competitors, you feel it," says Steve Martorano, operations director at WMMR. "The pie gets cut up all the time when a new station arrives."

WMMR's response has been to add some modern songs to its mix, but to stick with the basic album rock sound that has always defined the station, Martorano says.

"That's what we think our mandate is — the greatest rock you've grown up with, and the best of the new stuff," he says.

Still, the station realizes it might take a while to regain its market share.

"We're realistic enough to know that there is a wider variety for people," Martorano says. "We're trying to anticipate those changes."

Martorano notes that the changing face of rock radio is not limited to Philadelphia. "These forces have been loose in the land in markets all over the country for a number of years," he says. "Around the country, other X heritage stations like this one have faced these changes sooner than MMR."

The rock battle is reminiscent of the adult contemporary battle that remade the Philadelphia radio market a few years ago. "What (WMMR) is up against now is what we were up against three and four years ago — intense competition," says WBEB-FM's DeLone.

Indeed, four years ago, the Philadelphia market sported four AC stations — WBEB-FM, WYXR(FM), WMGK, and WIOQ(FM). WMGK has since gone to the '70s oldies format, and WIOQ has switched to top 40. WBEB-FM has emerged on top with a 5.5

share 12+ in Fall '95, while WYXR pulls a close second in the AC battle with a 3.7.

Duopoly is a major issue in Philadelphia, as it is across the nation, but most observers do not think that it has negatively affected the market. The largest duopolies in Philadelphia are Group W, which with the merger of CBS and Westinghouse, now owns KYW, WMMR, WGMP(AM) and WOGL; and Beasley Broadcast Group, which owns WDAS-AM-FM, WXTU and WTEL(AM). Other recent purchases include Evergreen Media Corp.'s takeover of WJZ(FM) and WYXR, and WIOQ-owner EZ Communications' purchase of WUSL.

WDAS-FM's Anderson says he thinks the full impact of duopoly has yet to be felt in Philadelphia. "I don't think that we've seen the impact of it," Anderson says.

The main concern of duopoly, Anderson says, has to do with advertising dollars. "I think the potential of such concentration is all that we've always been concerned about having to do with their ability to grab a larger share of the advertising revenues," Anderson says.

But there is also a concern about employment, Anderson says. The fear here is that as stations streamline operations, they will cut employees. ■

Philadelphia Radio Market Overview

Station	Freq.	Format	1994 Est. Rev. in \$ Mil.	Owner	Arbitron 12+ Fall '95
KYW(AM)	1060	News	7.4	CBS Radio Stations Group	8.2
WUSL(FM)	98.9	Urban AC	6.4	EZ Communications	6.1
WPEN(AM)	950	Big Band	4.8	Greater Media	5.7
WBEB(FM)	101.1	AC	4.4	WEAZ-FM Radio Inc.	5.5
WXTU(FM)	92.5	Country	4.7	Beasley Broadcast Group	5.3
WDAS-FM	105.3	Black AC	5.6	Beasley Broadcast Group	5.3
WYSP(FM)	94.1	Rock	5.0	Infinity Broadcasting Corp.	5.1
WOGL-FM	98.1	Oldies	5.2	CBS Radio Stations Group	5.0
WWDB(FM)	96.5	Talk	4.9	Panache Broadcasting, LP	4.7
WIOQ(FM)	102.1	Top 40	4.1	EZ Communications	4.3
WMMR(FM)	93.3	AOR	4.5	CBS Radio Stations Group	3.9
WYXR(FM)	104.5	AC	4.0	Evergreen Media Corp.	3.7
WPLY(FM)	100.3	Modern Rock	4.0	Daniel M. Lerner	3.7
WJZ(FM)	106.1	NAC	3.6	Evergreen Media Corp.	3.5
WIP(AM)	610	Sports	2.9	Infinity Broadcasting Corp.	3.2
WMGK(FM)	102.9	'70s Oldies	3.8	Greater Media	3.1
WFLN-FM	95.7	Classical	2.3	Salem Comm. Corp.	2.5
WHAT(AM)	1340	Urban	1.0	William C. Anderson	1.5
WDAS(AM)	1480	Gospel	1.1	Beasley Broadcast Group	1.5
WPST(FM)*	97.5	CHR	2.7	Nassau Brdcstng Prtnrs, LP	1.3
WIBF-FM	103.9	Modern Rock	1.3	Jarad Brdcstng Co. Inc.	1.3

* licensed to Trenton, N.J.



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

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Strickler agrees that it is just too early to tell whether duopoly will have any of these negative effects. "It's so new that right now, we haven't seen any of that," Strickler says.

Begley, of WOGL, says that the strategy of CBS Radio Station Group stations has been to cross-promote one another. "We're just helping each other out as much as we can," Begley says.

However, says WMMR's Martorano, the CBS Radio stations still compete for advertisers. Schofield, of WUSL, says the EZ Communications stations are also sold individually.

Strickler notes that the method in which stations are sold renders concerns about the concentration of advertising revenues moot. Advertisers generally look for stations that serve specific demographics, she says. "Usually, people don't look at one station or even two stations to advertise on," Strickler says. "They're going to look for a mix of stations."

Smart advertisers are not going to limit their advertising dollars to the stations owned by a single company, she reasons — they will look for stations that serve the demographic they want to reach, regardless of who owns them.

Everyone agrees that the Philadelphia radio market is healthy, dynamic and, most importantly, attractive to advertisers. "The radio sales market is terrific," says KYW's Shapiro. "(Advertisers) are continuing to invest handsomely in the marketplace."

In addition to being an avid radio fan, John Wilen is a reporter at the Philadelphia Business Journal. He has also covered radio issues for the Fresno Business Journal, in Fresno, Calif.

Philadelphia Financial Snapshot

Market Rank: 5
 Revenue Rank: 7
 Number of FMs: 17
 Number of AMs: 21

Revenue 1992: \$139 mil.
 Revenue 1993: \$153 mil.
 Revenue 1994: \$171 mil.
 Revenue 1995: \$183.8 mil.
 Revenue 1996: \$196.7 mil. est.

Revenue Growth
 88-93: 4.0%
 94-98: 6.9%

Local Revenue: 68%
 National Revenue: 32%

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Continued from page 14

eighth in the market. "Listeners are leaders of the Cuban exile community," says Tanner. "They have a lot of money."

Jeff Kline of the Hispanic Radio Network notes that "the Latin population in Miami is highly educated. Miami is the business capital of South America."

WTRO-FM is another Heftel-owned Miami station. Its tropical music format appeals to the Cuban, Colombian and Dominican listeners in the market.

Overall, four of the top 10 stations in Miami are Spanish, giving the Hispanic population, 25 percent of the market, more choices.

Dual market

The San Francisco Bay area with its population of 1 million Hispanics is called a "dual market" by Gabbert — half the population is from Mexico and, he says, "You have 50 percent Central American, primarily Nicaraguan and Salvadoran. They left during the revolutions and are well-educated, middle-class." On his 50 kW outlet that reaches nine counties, Gabbert says he "straddles" the two audiences, using sophisticated Mexican music that is popular in Central American countries. He scores big as the largest revenues producer in the local AM Hispanic market, making \$2.4 million in 1994, according to the San Francisco Business Times.

Los Angeles boasts the largest Hispanic population. With more than 6 million natives of Latin America (predominantly Mexican), the city supports 14 stations. KLVE's romantic music draws 1.2 million listeners a week. And, according to the Los Angeles Times, its morning show, featuring hosts Pepe Barreto and Lupita Pena, captured 7.1 percent of the audience in the Fall '95 Arbitrons, beating out Howard Stern on KLSX-FM.

Richard Heftel, president and general manager of KLVE, says there are many reasons why the station succeeded —

"by determining what the Hispanic population wants to hear, providing a very consistent format, tight on-air presentation by the DJs and limited commercial inventory," he says. The station also controls the value of on-air promotions.

"We don't offer smaller prizes."

In the Big Apple, 1.2 million Puerto Ricans, Dominicans, Cubans and Caribbeans tune in weekly to Spanish Broadcasting's W S K Q - F M .

Listeners go for the salsa, merengue and American dance music, listening for 15 hours a week. "All of our DJs are Caribbean," says GM Alfred Alonso. Spanish Broadcasting's WXLX(AM) targets the Mexican and Central Americans in the market.

"We are the only FM Spanish station in New York," says Alonso, explaining some of the success. Also, its focused programming, promotions, contests and billboards have lured general market Hispanic listeners, whom he describes as "people who have been in the United States most of their lives and feel tied to their culture and like listening to Spanish music." In New York, 16 percent of the population (more than 3 million people) speak Spanish.

In Texas, the big player is Tichenor Media System. Owning 15 stations in five markets in Texas and Chicago,

Dallas-based TMS has carefully built its network with slow, steady growth since 1949. TMS properties KXTN-AM-FM (San Antonio), KIWW(FM) (Harlingen) and KBNA-AM-FM (El Paso) have been number one in their markets for almost three consecutive years.

TMS serves 20 percent of the U.S. Hispanic population, representing \$36 billion in buying power. "We

KXTN PD Bob Prado (center) and Tejano superstar group Mazz.



have a bilingual format that is targeted at people who are bicultural," says Tichenor, "and in the same market have a more Spanish-dominant offering for recent arrivals."

News and politics

In Houston, the market density is 21.8 percent Hispanic, and Infinity-owned KXYZ(AM) plays *música regionale*, or regional Mexican music, described by General Manager Josh Mednick as "the best mix of the most popular music of the region."

Latino outlets wanting syndicated news can pick up Cadena Radio Centro (CRC), CNN Radio Noticias and CBS Americas. Most stations focus on local news that relates to the Latin community and important stories from Latin America. Many stations have in-house news staffs. KXYZ has three full-time news anchors and "a string of reporters out on the street every day covering local news," Mednick says.

But politics is a different matter. "We don't talk about politics much on the stations," says Heftel. "But we



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certainly did during Proposition 187. We had attorneys, immigrant attorneys and politicians as guests."

The Tichenor stations have local news in every market. "Local news is very important to our audience," Tichenor says, "because people in the general market have a lot more sources of news." When asked if they cover Bosnia, Tichenor says, "No. That is not as interesting to our audience as news from Mexico."

Since 1982, the Hispanic Radio Network has been providing free public service programming to sta-

tions. Founded by Consuelo Luz, whose grandfather was secretary general of Organization of American States (OAS), the network sends five capsules each day on health, education and environmental issues to 140 stations. "Our programs inform and inspire Spanish radio stations' core audience of working class people," says Kline.

The programs also include toll-free numbers so they can refer listeners to local social service agencies and educational opportunities.

Movers and shakers

Z Spanish Radio Network is bucking the industry trend of local programming. Owned by Mexican native Amador Bustos, Z earned revenues of \$4.5 million in 1994. It provides 12 network-owned stations and nine affiliates CD-quality sound, which the Jones Satellite Network then distributes. The music is a blend of contemporary hits, *banda ranchera* — which is very traditional country music, featuring many guitars

— and top 40. Z sells itself as bridging people together with syndication and dedications. "We are an open network, so people can actually send greetings from one person to another, from one state to another," Bustos says.

As the largest Hispanic-owned satellite network, though, Z loses some localism for its reach. The network emphasizes Mexican music, which Bustos describes as "the lynchpin of the pop entertainment industry," and hires DJs whose Spanish is not identified with any region. "They have an international, standard broadcast Spanish," says Bustos, "the way all people in the U.S. understand Dan Rather."

Hefel Broadcasting Corp., the largest Spanish-language radio network, owns 16 radio stations in the top Hispanic markets, including Los Angeles, New York, Miami, Chicago, Las Vegas and Dallas. HBC also owns CRC and distributes CNN Radio Noticias, providing news to 68 affiliates. It can reach an estimated listening audience of 22.3 million Hispanics, representing 90 percent of the U.S. Hispanic population. ➔



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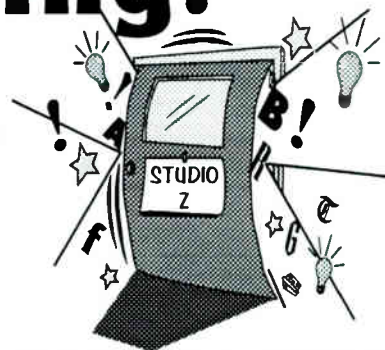
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Program opportunities

ABC Radio in Dallas is currently developing two weekly national programs: "Tejano Music Countdown" and "Oldies Retro Tejano." "We already have 52 independent stations expressing interest," says Host/Producer Rudy Traviño. *Tejano*, which originated in southwest Texas, is uptempo music with heavy guitar and rhythm instruments. According to the Los Angeles Times, sales of Tejano music have quadrupled in the last four years to more than \$120 million annually.

Earning \$46 million in 1994, Spanish Broadcasting Systems is the largest Hispanic-owned media entity in the United States. Owned by the Cuban-born Alarcon family, SBS owns two Los Angeles stations. Its KLAX-FM was ranked number one (12+) for three years, and one of its three New York outlets, WSKQ-FM, now ranks first 25-54 in the Fall '95 Arbitrons.

Caballero Spanish Media, founded by Cuban lawyer Eduardo Caballero, owns three Spanish-language radio stations. Its claim to fame comes as the first, big-time, Hispanic sales and marketing firm in radio.

A pioneer in opening doors of big companies to advertise on Spanish radio, Caballero started with Colgate Palmolive. Its client stations account for 90 percent of the Hispanic consumers in the United States. Its merger with the Interep Radio Store in October 1995 has brought Caballero more resources and has solidified its position in the marketplace. According to the December 1995

issue of *Hispanic Business*, Caballero comes out on top of the radio rep firms with \$29.67 million gross billings in 1995, followed by Katz with \$26 million and New York-based Lotus Hispanic Reps with \$12.66 million.

A new force in representing Hispanic media may be on the horizon with the formation of Team El Dorado. Formed in February of this year by El Dorado Communications, a Los Angeles-based media firm, this "dream team" pairs Spanish-language stations in L.A. and Houston with a staff of Hispanic market media professionals. Leading the team are Chairman Barrett Alley, former president of Cadena Radio Centro, and President Chris Nevil, who previously worked for Caballero Spanish Media.

"We intend to provide our clients with ground-breaking Hispanic market and media information, transactions and opportunities that will enable them to fully realize their goals," Nevil says.

Playing the radio game

By better positioning themselves, Spanish radio stations are helping fuel the growth of the whole enterprise. In the past, they had been looked upon as the weak sister, using low power on the dial, says Gould.

Spanish radio's success disproves the stereotypes of Hispanics as poor and unable to speak. "It's not

true," says Jenkins. "(Hispanic stations) have become more savvy than ever, spending money and competing with general market radio stations."

"This is big business," says Gould "and the audience has more disposable income."

Today, it is hard to ignore the presence and power of Spanish-language stations. More Spanish stations on the FM band mean higher Arbitron ratings. Through a lot of work and heavy promotions, these stations have succeeded at playing the radio game.

"The leading stations are the ones who program for bilingual listeners," says Bohan. "Instead of appealing to the traditional Spanish-speaking population, they are programming to the broader Hispanic community."

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

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Deadline for July '96 issue
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July 5, 1996

station services

➔ continued from page 38

package for advertisers who want to draw attention to their business with a "SUNNY Inflation."

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

Web sites are obviously going to open up new realms of possibilities promotionally. We've secured an address but we haven't done a lot of development. The majority of our audience doesn't really have a clue about the Internet yet. Not that they won't, in time, but I believe many stations are ahead of the curve, and may actually be expending too much energy on a very narrow segment of the population: those who are wired into the Net.

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

What do you foresee for the future of radio?

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

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

Premier Promotion

"The SUNNY Noontime Concert Series is a project we launched two years ago with the Mayor and his wife and the Houston Parks and Recreation Department. Each Wednesday, we host a live band in front of the City Hall's reflecting pool. We've sold the series to advertisers, many of whom will either sell food and beverages or display products for the office workers downtown, who flood the park between 11:30 a.m. and 1:00 p.m. The series runs March through October and continues to grow. It is one of the most popular features SUNNY hosts."

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WMC(AM) Memphis, Tenn.



Owner: Ellis Communications

Format: News/Talk

General Manager: Mason Granger

Chief Engineer: Paul Barzizza

For an AM/FM/TV station with a rich legacy, WMC can now count 1995 as another big year in its history.

Last year, WMC stripped 2,000 square feet of its facility and built a state-of-the-art setup for news/talk station WMC 790. The construction was expansive, with every consideration paid to acoustics, from floor tiles to ceiling tiles.

The operations facilities are comprised of four news-rooms, a master control room, a talent studio and a production studio. All these studios are integrated into the AM/FM/TV facility with a 64 x 32 Datatek D-2800 series audio routing switcher, which has made life incredibly easy for everyone.

The station's on-air delivery system for all commercial, promotional and news material is an impressive seven-workstation ENCO Systems DAD 486x network utilizing touchscreens. The system has proved to be powerful, flex-

ible and extremely reliable for everyone who uses it. The DAD system links to the production room's Orban DSE 7000, which makes moving completed material into the on-air system simple and keeps the material in the digital domain.

The control room is based around a fully loaded Audiotronics 801-18 audio console, complete with a telephone module that carries the Telos Direct Interface/One+One Hybrid phone system for handling all the phone calls at the station. The entire control room is elevated above the rest of the surrounding facility on a sound-deadening access floor.

Facility Spotlight offers a look at innovative radio facilities. Share your cutting edge with us. Contact Managing Editor Whitney Pinton at 703-998-7600.

advertiser index

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F3 Time	Aerosmith	Walk This Way	1136	3:41 D
F4 Zoom	Police	Every Breath You Take	1190	F E
F5 Swap	PRE-RECORDED SWEEPER			0:15
F7 Update	Bob Seger	Against The Wind	1678	5:34 F
F8 Find	Rod Stewart	Twistin' The Night Away	1940	3:10 G
F9 Mult	Traveling Wilburys	Handle With Care	1195	3:10 E
	Styx	Come Sail Away	1137	6:07 D
	Bad Company	How About That	1028	5:10 B
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