

Karl Haas' classical music passion

Turned

RADIO WORLD'S MANAGEMENT MAGAZINE



vol. 5 no. 1
January 1998



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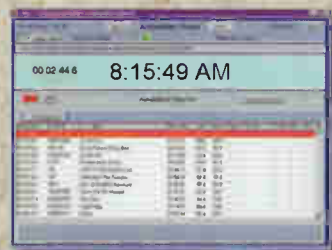
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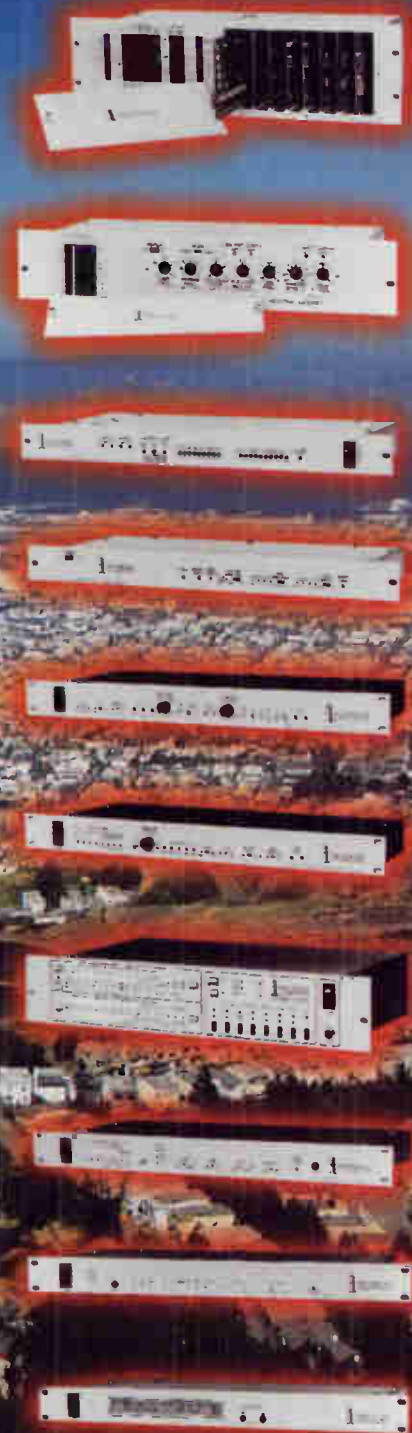
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Creative License

If I ever get one of those vanity license plates that are so in vogue these days, I'll probably go with one that "screams" creativity. Maybe CRE8VE or CREE8. How about GENIUS?

Too much? Perhaps. But don't you feel like a genius when you come up with a creative promotion, community service campaign or publicity blitz that helps bring in higher ratings for your station? Show me the money, indeed.

I think — I *know* — we've all been there, but some of us have been there more than others. You know who I'm talking about: the self-starters, the brainstormers — the resourceful, can-do folks who take the creative spark that lives within us all and turn it into magic. You, perhaps.

What's that they say about people using only a tiny portion of their brains? I'm quite sure radio people don't belong to that club. Radio people are something special. These against-the-grain, super-duper creative types figure prominently in our feature story on creativity in radio, reported on and written by the ever-creative Bob Rusk.

Creativity lies at the heart of everything we do, from sign-on to sign-off. It's what makes radio such a grand communicative medium. The more creativity we can pump into the medium, the more listeners will cherish it and the more advertisers will embrace it.

Of course, it's not as easy as simply turning left if the other guy turns right. Creativity is, I think, rather a considered option. A creative solution to a problem is arrived at through some sort of subconsciously fueled thought process that eventually comes out into the open and seems easy to everyone on the outside looking in. For the creative person, however, a solution may be arrived at only after intense inner turmoil.

Hey, creativity is hard work. It just looks easy. You don't think all those Ernest movies come together with just a snap of the fingers, do you?

This issue, we turn our attention to powdered wigs and the classical experience. Karl Haas, host of "Adventures in Good Music," has been doing creative things with an eye and ear toward communicating his passion for classical music to listeners for more than 30 years. Passion sometimes goes unnoticed in this increasingly business-oriented business; Haas is one of the kings of passion. He writes about this precious emotion in this month's "Famous Last Words" on page 38.

Kim Komando is pretty passionate about computers, the Internet and radio and how these three seemingly disparate entities come together. She's whipped up an interesting — creative, even — way for stations to use the Internet. Find out all about it on page 28.

This month, we have more creativity than we know what to do with (it is, after all, the theme of this issue). In our popular Market Watch corner, *Miami New Times* writer Jim DeFede takes a creative look at how radio is doing in South Florida. We've got a preview of next month's RAB Marketing Leadership Conference. And we've got a creative profile of the remarkably contemporary King of Nostalgia, Joe Franklin.

If, after reading this issue, you have stories of how you apply creative thinking at your station, and you'd like to share them with your fellow readers, please do so. Send them to me at the e-mail address noted below.

Now go and CREE8, will you? And, by the way, happy Nu Yr.

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Amazing?

Out of this World?

Terror gripped the nation on Oct. 30, 1938, as news bulletins blanketed the airwaves, informing listeners that creatures from outer space had invaded Groves Mills, N.J. Thousands of people quickly fled their homes, running panic-stricken into the streets, hoping to escape the impending doom.

If they would have listened a bit closer, they could have relaxed and enjoyed that CBS radio broadcast nearly 60 years ago, a Halloween night adaptation of the H.G. Wells classic "The War of the Worlds."

The broadcast was a stroke of creative genius, courtesy of Orson Welles and his Mercury Theatre on the Air. It created such a horrific picture in the minds of listeners that they didn't hear the disclaimers stating that the entire story was fictional.

The public is far too sophisticated to mistake the intentions of such a broadcast today, but radio stations in markets large and small — from Long Island to Los Angeles, from Juneau to Johnson City — continue to find ways to creatively grab the public's attention, and, not coincidentally, their ears.

Radio stations employ a variety of creative thinking to get the job done in the area of programming, in the way of traffic and in the other nooks and crannies contained within their four walls.

Sometimes, for example, the more creativity invested in on-air product, the wilder the overall sound. Today, the trend in the industry is toward "wild radio," says John Pellegrini, creative director at ABC talk station WLS(AM) in Chicago.

"The more bizarre and humorous, the better," he says, "especially among stations that appeal to the 18 to 35 demographic. That's the age group that grew up with MTV. They're used to seeing wild things and they like hearing wild things. Humor is definitely the most widely used (element in radio) right now."

There aren't many stations wilder than KPIG(FM), which calls its listeners "pigs," a term of endearment. This long-popular

adult alternative station in Freedom, Calif., invites the "pigs" to phone the station comment line. Many of the "hog calls" that come in are put on the air.

"We're kind of a throwback to the free-form radio stations," says Program Director Laura Hopper. KPIG features an eclectic, creative music mix of rock, country, blues, Cajun, and Hawaiian. The KPIG disc jockeys, who have creative freedom to play whatever they want, might even throw in something by Doris Day or Robert Goulet as a joke (the creative proof is online in real time

in the StreamWorks audio format at <http://www.kpig.com>).

"We have our own way of putting it together," says Hopper. "Everything has a common thread, somehow. I don't know what that common thread is. It's 'pig' music."

Hopper thinks other stations might like to copy the KPIG format, but don't because "it's risky." She says, "It's hard when you're working with so many creative people. Everyone who works here can tell you exactly what this station



No, radio folks are just **CRE8VE**

Bob Rusk XPLAINS



should sound like, and it's always different for everyone."

In a different part of the country nearly 3,000 miles away at the far shore of Long Island, N.Y., station WLNG-FM in Sag Harbor takes a different path down the road to creativity. When you first hear the station (it is live on the Internet in RealAudio at <http://www.wlng.com>), you might think that you have tuned into a time warp. Reverb, that echo chamber sound effect popular in the 1950s and 1960s, radiates under the voices of the announcers. And classic,

resung PAMS jingles — "Stay with the fun ... WHOOPEE! ... Hear all the hits on WLNG!" — are played between records. With more than 1,000 jingles in the library, they never sound old, even though they are!

The music played on WLNG is a merry mix of moldy oldies by good friends like Fats Domino, Mary Wells and The Beatles. A side helping of current hits selected from the WLNG "Big Sound Survey" are tossed in for listeners' added listening pleasure.

WLNG has had the same kind of sound

since the station signed on the air more than 30 years ago. And almost since the first watt of power emanated from the tower, the ever-hip Paul Sidney has occupied the general manager's chair.

Sidney bucked the trend, staying his creative course. "When we started doing this, everybody laughed at us," he says. "I thought it was a good format, but had to argue the point with a lot of my radio buddies. I was one of the first guys to play oldies, long before the format was chic."

Living in the moment

But for stations carrying more of a mainstream format like CHR, country or talk, standing out among the beamers on the crowded radio dial is more of a creative challenge, particularly when more than one station in the market runs the same format. In this situation, creative thinking is the only solution. But is it an easy one?

"I don't think we're doing a lot above and beyond what other stations may be doing, just in a different way," says Dan Bozyk, operations manager at Toledo, Ohio, rockers WBUZ(FM) and WJZE(FM). "Radio is such a creative medium; there are different levels of creativity. In terms of trying to differentiate yourself from another station, it's kind of hard to do." One way to accomplish that, Bozyk points out, is to have a "living-in-the-moment sound."

That philosophy is echoed by Lee Larsen, vice president and general manager at three of the Jacor-owned stations in Denver, including top-rated KOA(AM). "A station needs to be able to respond quickly to things that are happening in (the) market. Sometimes we don't do that because we get (caught up) in systems, procedures and compartmentalization," he says. "You have to fight those things. You have to take a good idea from wherever it comes."

Critics claim it is increasingly difficult to maintain that creative freedom today, as large groups buy more stations. "They have too many stations and don't

know what to do with them," says N. Arthur Astor, president of the Astor Broadcast Group. "They lose control of the concept. They're ballooning it up to sell, so they can make a lot of money for all the executives."

Astor found his creative niche by programming his four stations in Southern California, including classical outlet KFSD-FM in San Diego, to "upscale listeners with spendable income."

The executive takes a "hands-on" approach to running his stations, but wonders "how the public can be served when a group owns 300 stations."

Larsen feels the public can be served quite well, thank you. "The owners, whether they own one or several stations in a market, never are the ones who are involved with the creativity at the local level," he says. "It's the local management, the local on-air people. That's where the creativity comes from."

Jacor has never attempted to stifle his stations' creativity, he says. "I don't think that consolidation is an issue when it comes to creativity ... other than it gives you more resources ... which is a positive," he adds. "When we have a good idea, the fact that we have more than one station allows us to put a lot more power behind it and make a bigger impact."

Larsen is of the opinion that "There are a lot of very uncreative single-owned radio stations. So what does that have to do with anything? What matters is who is at the stations. You might have a guy who owns his own station and runs a very

exciting, free-form kind of a place. You also might have somebody (who) owns his own station and is very staid and conservative and doesn't do anything.

"Creativity is listening to your marketplace and listening to your people, and not trying to plan everything."

Cal Arnold, vice president and general manager of Citadel Communications in Little Rock, Ark., agrees with this concept. Arnold manages 10 stations — eight in Little Rock and two in outlying communities. The stations carry a

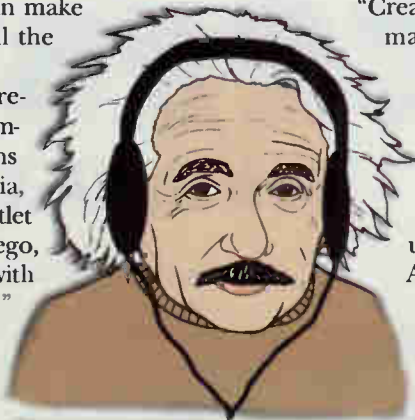
wide variety of formats ranging from urban and AC to news/talk and adult standards.

"We're in the people delivery business," says Arnold. "It's a constant challenge to (find) better ways to deliver mass amounts of people to advertisers. Before consolidation, when you had one or two stations to work with, a lot of times you couldn't take a snapshot of the town for an advertiser that had a broad customer base. You could only deliver a slice.

"Now we can go in with a cluster of stations and creatively tailor something using two or three or more of our stations. We can wrap it together with a promotion and spread the cost across all of those stations."

With responsibility for so many outlets, Arnold acknowledges that "you have to be able to delegate and work through other people." For example, a director of sales oversees the five sales managers at Citadel.

"Citadel did not hire me to do things,"



CRE8VE TALK

News/talk may be the most popular format on radio today, but Mark Williams, afternoon host at WGY(AM) in Albany, Schenectady-Troy, N.Y., thinks the format suffers because many of his counterparts around the country are not allowed to be creative.

"Everything is formula now," says Williams. "You have to do whatever the local sales manager wants you to do, whatever the consultant wants you to do, whatever they heard Rush [Limbaugh] do last week that they want you to mimic. The key is just doing you. It takes a long time to learn that, and you have to be lucky enough to work for people who will let you do you."



While Williams, who many industry leaders consider to be extremely creative, says creativity is key to the success of his show, it is something that he does not consciously think about. "It's like breathing," he says. "Do you think about inhaling and exhaling? You just do it."

Not one to rest on his laurels, Williams says he is "never completely happy" with the level of creativity that he brings to his show. "If I were completely satisfied, that would mean that I had reached a plateau where I was getting fat, lazy and not delivering for the people I work for."

"One of the reasons I am in this business is because it's not the same thing day in and day out. It's something different all the time. Once I reach the point where I'm satisfied everyday when I leave the studio, it will be boring (and) time to go find something else." ▼

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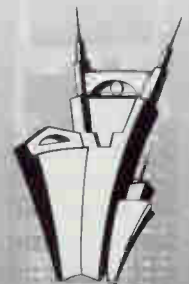
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says Arnold. "They hired me to tie it all together, follow up and be accountable. Ultimately, our company is into surrounding itself with the best people and empowering those people. My job is to be sure that they clearly understand what our goals are, that they help us set those goals and that they have reasonable time and sufficient resources to get those goals accomplished."

Baby, it's cold outside

Goals, of course, vary. Market size and level of competition are key. So is the temperature. Take Juneau, Alaska, for example, a place where the geographic location is significant.

Juneau, the state capital, is isolated, located nearly 600 miles southeast of Anchorage and 1,000 miles north of Seattle. Adding to the reality of isolation, no roads lead to Juneau. The only way in or out is by boat or plane. Creativity comes in handy.

Dan King, sales manager at KINY(AM) and KSUP(FM), both in Juneau, says his stations "do a lot of creative promotions. Some of them may seem a little hokey for a station in the top 200 markets, but they work real well here." These "hokey" promotions include announcing the birthdays of locals and the Red Rose Giveaway, which is sponsored by a florist. "The hometown, personal touch is very important (here)," stresses King.

Sometimes, being creative is a challenge. At some stations, the advertising and programming departments go

head-to-head over creative differences. Such is the case at WXBQ-FM in Johnson City-Kingsport-Bristol, Va., which has one of the highest quarter-hour shares of any country music station in the United States.

General Sales Manager Winnie Quaintance says she "battles constantly" with the program director "because he holds a very tight reign. We have a definite format and (he) strictly adheres to it as far as how many commercial minutes (are allowed per hour).

"Programming and sales can be at odds sometimes," she admits. "There are times when (sales) wants to do things, but is unable to. Some sales managers would be up in arms over that, but I can't argue with success and support (the PD) 100 percent. A lot of stations are sales-driven. The bottom line is important, but we are programming-driven."

Engineering the creative way

Programming and sales people are not the only ones using creativity to get through the broadcast day. While these departments may seem like the most logical in which to concentrate most creative efforts, other departments should not be overlooked.

And they're not. Take engineering. Being able to plan for emergency situations in a creative way, for example, could make the difference between staying on the air or losing power during severe weather.

Talk like that always warms the transistors in the heart of Charles Morgan,

director of engineering for major group owner Susquehanna Radio. "Managers may not recognize it," he says, "but good engineers are engineers who stay awake at night wondering how they can do something to prevent the station from going off the air."

Creativity, he adds, "is one of the most important qualities I would look for in hiring an engineer. (I would look for) someone who could see a problem in an on-air studio, something that is difficult to operate. Many times when it is hard for an air personality to do something, he just doesn't do it even though he would really like to. A creative engineer will find a way to make it easy."

One of the major problems personalities have faced over the years, says Morgan, has been finding an easy way to tape a contest winner for quick playback on the air. With proper utilization of digital editing techniques, a personality "can very easily and quickly take the comments of a caller, edit them and put them into a very presentable package for playback as soon as a song is over. And that's the key," he points out. "Announcers need to do this during a song and play back the comments during the next break. Creative engineers help them do it."

Traffic Stop

Is there a department at any radio station that doesn't rely on creativity? Apparently so, and the traffic department it is, at least according to two of



**B
N
G**

When the mighty Mississippi River overflowed its banks, causing extensive flooding during the summer of 1993, KOA(AM) in Denver wanted to cover the disaster; however, without a local angle, the incident didn't merit much airtime — until, that is, the station came up with a creative idea.

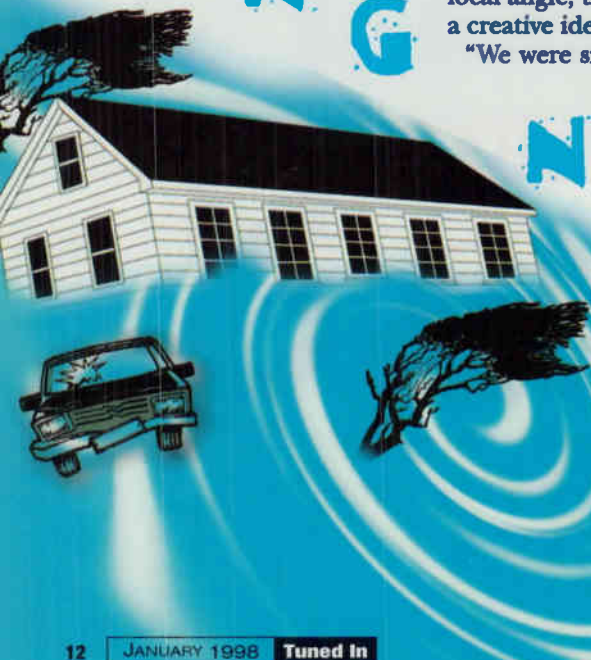
"We were sitting in Denver and had no story, so we made one up," recalls News Director Jerry Bell.

"By that I mean we put something together promotionally with the station and advertisers to send a plane load of people to help with the cleanup effort. We also sent a reporter along to cover the angle we didn't have (before). It was a great feature story about people in Denver who cared and were willing to volunteer."

In another example of KOA creativity, the station covered a story about the removal of land mines in Vietnam, without sending a reporter to the Southeast Asian country. Instead, the station called upon a Denver veteran of the war who was going back to Vietnam to work on the removal project.

"We taught the guy how to use a tape recorder," says Bell. "We asked him to record natural sound and keep a diary on tape. Then we went to the ABC News archives and found some tape of battles that he had been involved in. We wove that in with some music from the period and ended up having a really interesting series. It was pretty dramatic stuff." ▼

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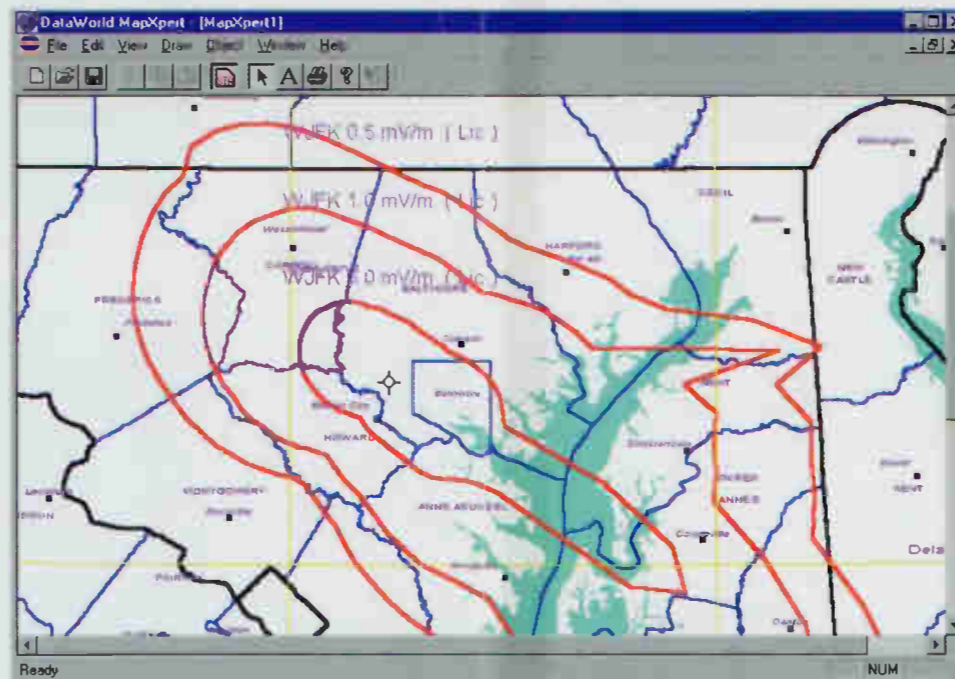
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AM Station WJFK Baltimore, MD					
FCCXpert Information					
Call Sign	WJFK	Frequency	1300	Power	100
City/State	Baltimore, MD	Class	Class B	File No.	1076-66-1
AudienceXpert Information					
Market	Baltimore	Pop.	1,100,000	Station %	15.5
City	Baltimore	Pop.	1,100,000	Station %	15.5
Primary	1978	Pop.	2,141,119	Station %	0.7
Secondary	1942	Pop.	2,588,616	Station %	0.5
ContactXpert Information					
AM Station WJFK					
Infinity WJFK (AM), Inc.					
1 W. Pennsylvania Ave Ste 280					
Baltimore, MD 21201-5000					
Phone: (410) 321-9555		Fax: (410) 825-2411			
E-mail: info@wjfk.com		Web: www.wjfk.com			
General Manager: Alan Letourneau		Sales Manager: James Calabrese		Chief Engineer: Erik Wynn	

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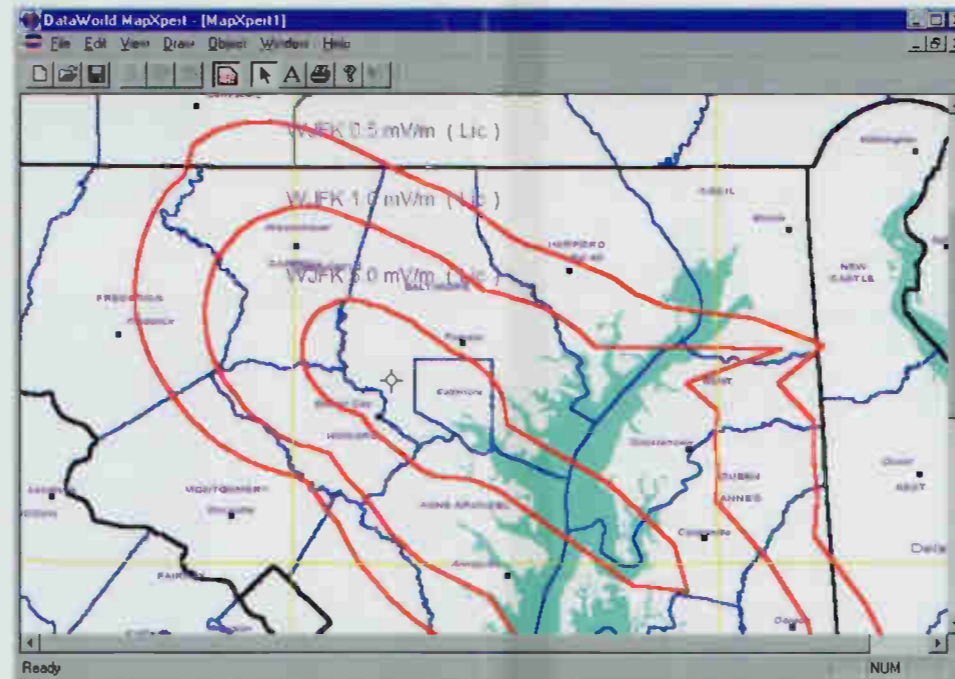
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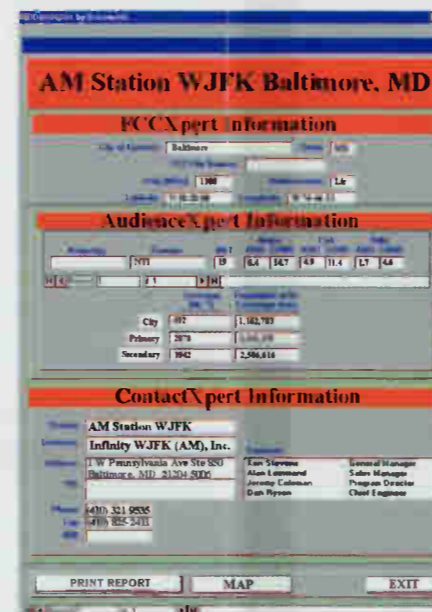
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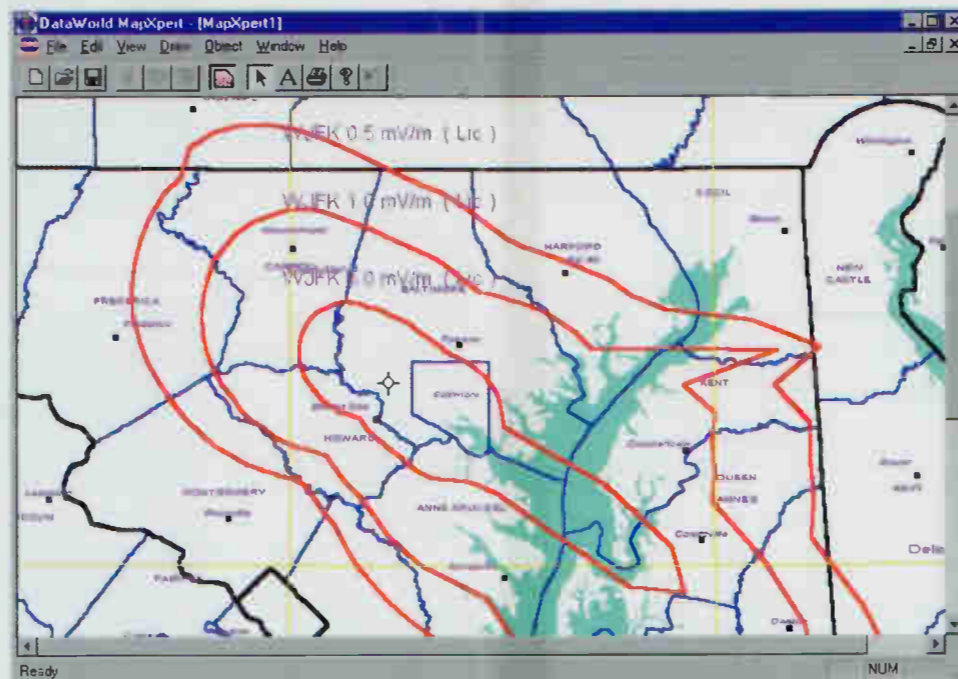
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Audience	Station	18-34	35-44	45-54	55-64
WJFK	1310	19	64	167	63

City	18-34	35-44	45-54	55-64
Baltimore	1,162,793	2,141,119	1,942	2,586,616

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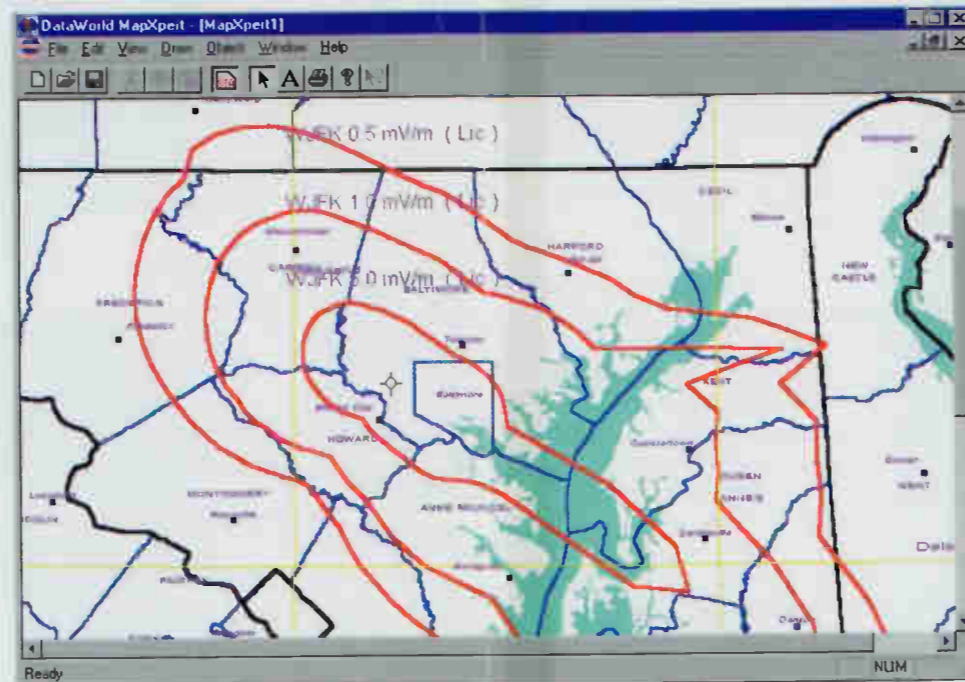
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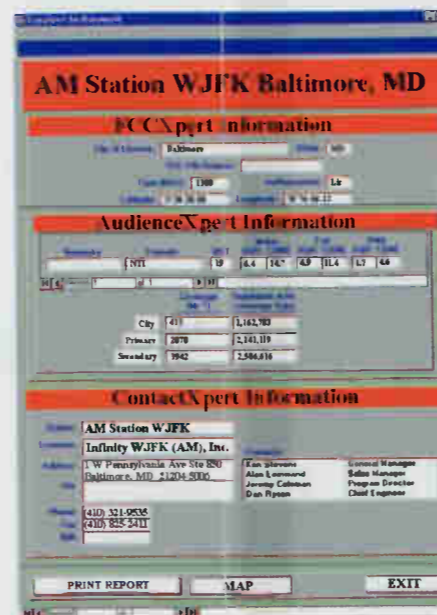
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CRE8VE

Dreams, and making dream
tion director at WPOC(FM)
outlet. "There are a lot of diff

"If I'm really excited about s
gramming, sales and on-air, t
usually the easiest part. The p
whatever we give them."

One of the most popular pr
Series," small concerts where list
that came out of listener research

"It has been a great help to us
"They are our customers, our mos
Another of the station's creative
done in conjunction with the U.S.

"basic training."
"We learned how to stand at atten
grally recalls. "Then we became the
and put listeners through our basic tr
at them and they would hop like bunn
ets. It was hysterical!" ▼

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e may be
ays, but
no aren't
work the
rause do.

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of either
or coming
nalities. It

t to check
er all, with
be good. By
ne morning
nd formats
angeles radio
AC, hot AC,
outlets.

s, Tuna has
in at Astor
try station
arden Grove,
il does cover

Los Angeles). He broke into L.A. radio
on Thanksgiving Day in 1967 as a "Boss
Jock" at rocker and creative legend
KHJ(AM). His debut was promoted as
"Tuna for Thanksgiving."

The legendary Tuna quickly gained a
huge following thanks to his fast patter
and patented one-liners, reeled off over
the intros of hits from the "Boss 30."
He doesn't like much of what he hears
on the air today. Where is the creativi-
ty? "A lot of the industry now is looking
more at accountants, bankers and deals
than creativity," he says. "It's a shame.
About the only area where there is still
a lot of freedom is morning drive.
Other than that, it's a lot of card read-
ers nowadays. Programming is playing
it as safe as they can."

But Tuna, who also hosts the weekly
syndicated "Top 30 Country Count-
down" for MediaAmerica, is still kickin'
with creative bits such as "Tuna's
Tabloids" and "Mr. Hollywood." He's
also kickin' up the creative dust with

ED TRUTH

t responding to a community charity
KZZU-FM in Spokane, Wash...
Ellis came up with a creative
f money — and eyebrows.
r and promised to run naked
ng if people would cough up
quickly lit up, so the 6-foot 5-
pt his promise and headed out
9-degree daylight with nothing
couple of strategically-placed
y. Ellis was a bit disappointed



— he didn't see a crowd gathered
People were there, however — in the
on.

While he was running, Ellis sa
began honking, so I decided
lap."

The "Naked Man Run"
annual event in Spoka
around, it was prom
"What was amazing w
people had lined both
Ellis recalls with an
"Some people even brou
to record the event. It was

Tuned In

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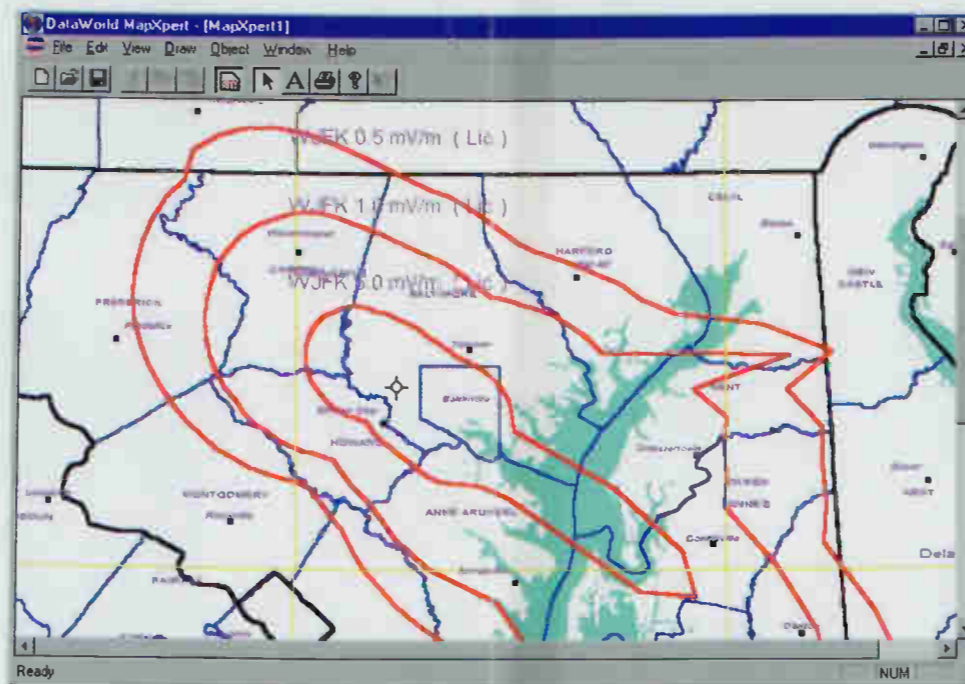
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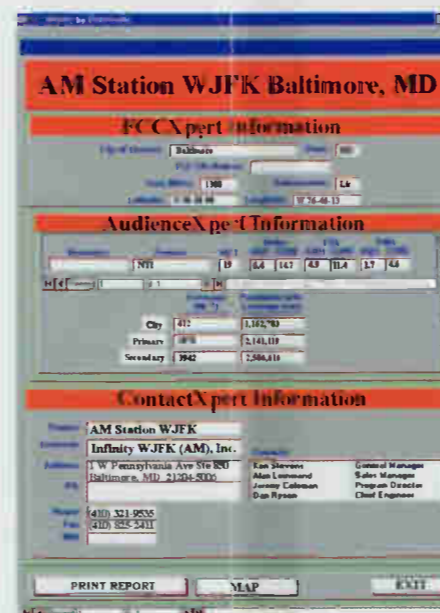
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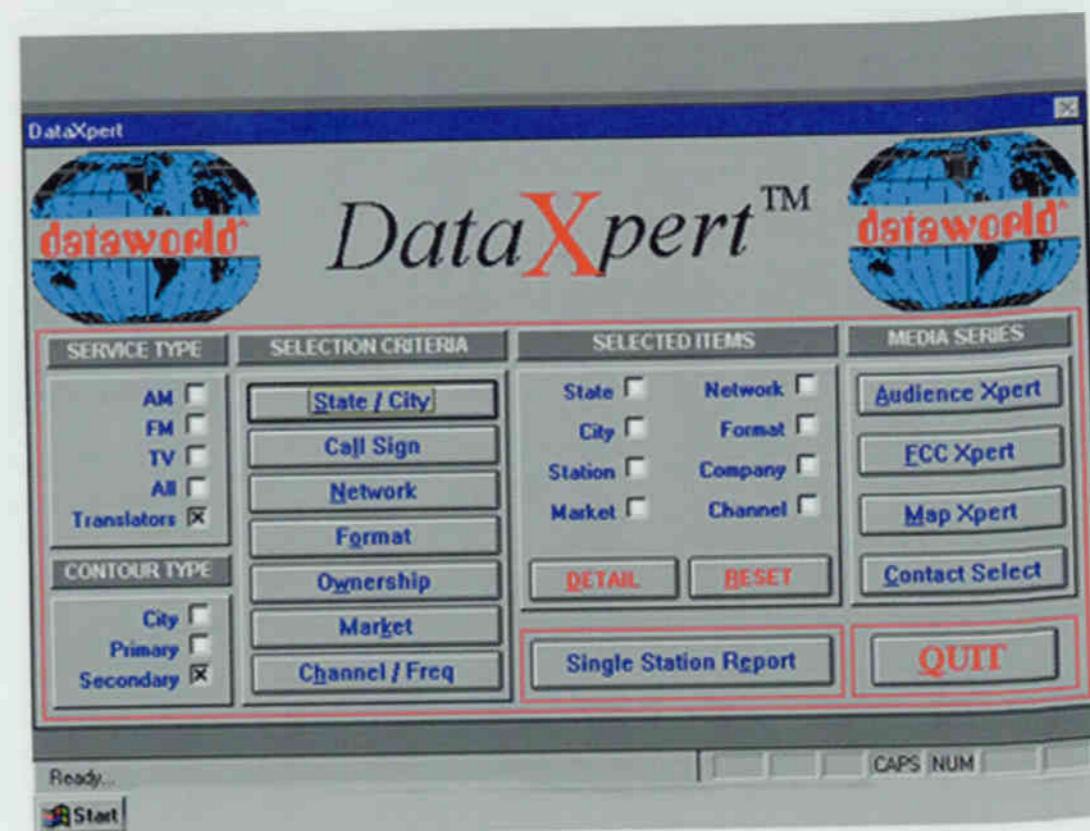
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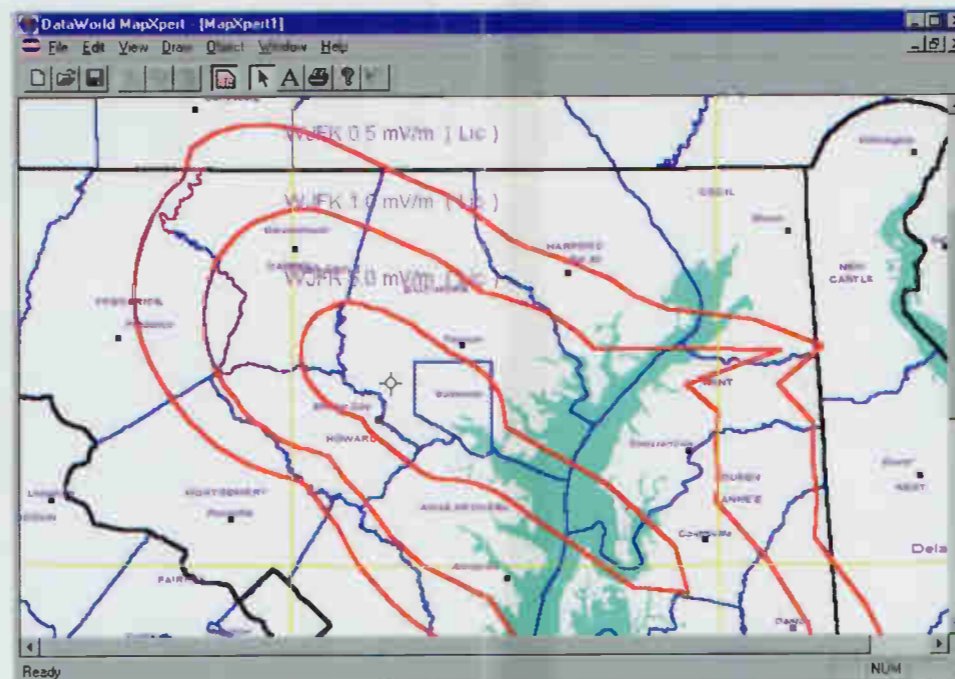
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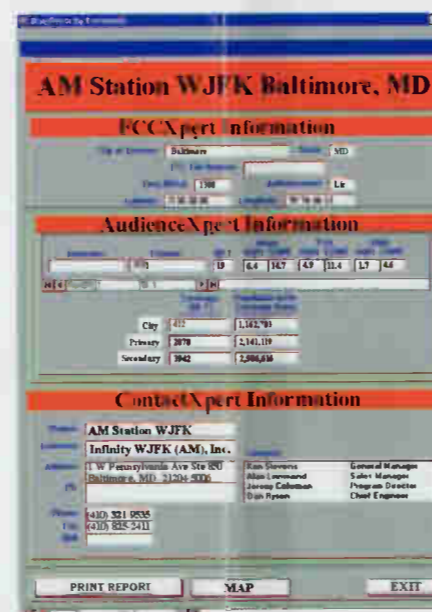
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 - Reports
 - Mailing Labels
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| CD-ROM: | 8x minimum (12x recommended) |
| Hard Disk: | 50 Mb of free space for dXp directory |
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the most respected traffic directors in the business: Esther Williams (no, not the swimmer) at Bonneville International news station WTOP(AM) in Washington, D.C. and Katie Krause at American Radio Systems sports station WEEI(AM) in Boston.

Ask Krause if there is anything creative happening in her department and she chuckles, then replies, "Nothing that I can think of right now. We just work on the logs until they're done. We have to be really, really organized, which is a factor in what we do anyway." Is the use of software a creative part of her job? "Not too much," she says, "at least not here."

Williams also precedes her response with a chuckle, then says, "Nothing comes to mind." Are there any creative ideas she implements to get all of the traffic done by deadline? "Staying late, coming early and working through lunch!" she proclaims with another chuckle.

Do traffic directors use any creativity at all to get their jobs done? There may be no obvious, solution-based ways, but don't kid yourself — people who aren't creative don't succeed in their work the way people like Williams and Krause do.

Air born

Any discussion of creativity in radio has a pretty good chance of either including in some small way or coming full circle back to air personalities. It must be in their contracts.

Perhaps somebody ought to check Charlie Tuna's contract. After all, with a name like Tuna, he has to be good. By his own count, Tuna has done morning drive for more stations and formats than anyone else in Los Angeles radio history, including top 40, AC, hot AC, oldies, talk and sports talk outlets.

For the past three years, Tuna has been lassoing listeners in at Astor Broadcast Group country station KIKF(FM) (licensed to Garden Grove, Calif., the station's signal does cover

Dreams, and making dreams come true." That is how Sheila Silverstein, promotion director at WPOC(FM) in Baltimore, describes her role at the country music outlet. "There are a lot of different channels that make creativity at a radio station.

"If I'm really excited about something and can create enthusiasm throughout programming, sales and on-air, the end is great," says Silverstein. "The execution is usually the easiest part. The people on the air are actors; they create sparks with whatever we give them."

One of the most popular promotions at WPOC is the "Private Performance Series," small concerts where listeners are able to meet the artists (a creative idea that came out of listener research.

"It has been a great help to us to find out what people want," says Silverstein. "They are our customers, our most important product."

Another of the station's creative brainstormings was the WPOC "Country Corps," done in conjunction with the U.S. Army. Eight station employees went through "basic training."

"We learned how to stand at attention and salute properly," Silverstein enthusiastically recalls. "Then we became the 'Ticket Corps.' We went out to five locations and put listeners through our basic training to win (concert) tickets. We would yell at them and they would hop like bunnies and cluck like chickens to win these tickets. It was hysterical!" ▼

Los Angeles). He broke into L.A. radio on Thanksgiving Day in 1967 as a "Boss Jock" at rocker and creative legend KHJ(AM). His debut was promoted as "Tuna for Thanksgiving."

The legendary Tuna quickly gained a huge following thanks to his fast patter and patented one-liners, reeled off over the intros of hits from the "Boss 30." He doesn't like much of what he hears on the air today. Where is the creativity? "A lot of the industry now is looking more at accountants, bankers and deals than creativity," he says. "It's a shame. About the only area where there is still a lot of freedom is morning drive. Other than that, it's a lot of card readers nowadays. Programming is playing it as safe as they can."

But Tuna, who also hosts the weekly syndicated "Top 30 Country Countdown" for MediaAmerica, is still kickin' with creative bits such as "Tuna's Tabloids" and "Mr. Hollywood." He's also kickin' up the creative dust with

artist interviews. "I do whatever fits to make it fun and entertaining," he says in the rich, warm voice that brought him fortune and fame. Hey — he not only has a star on the Hollywood Walk of Fame, but he has served as Honorary Mayor of Tarzana, Calif., for the past 20 years.

Never one to disappoint listeners, Tuna has a snappy piece of creative advice for his radio brethren that may well apply to just about anyone in any department of any radio station in the country.

"You cannot be a grown-up," he says. "You have to be Peter Pan. The minute you grow up, you're done. It's over. You've got to have a little irreverence, that irresponsibility almost, that attitude — have fun and hell to pay the next day.

That's what it's all about in radio."

And CRE8VTY. ▼

Bob Rusk is a regular contributor to Tuned In.



THE NAKED TRUTH

When listeners weren't responding to a community charity drive undertaken by KZZU-FM in Spokane, Wash., Promotion Director Mike Ellis came up with a creative solution that raised lots of money — and eyebrows.

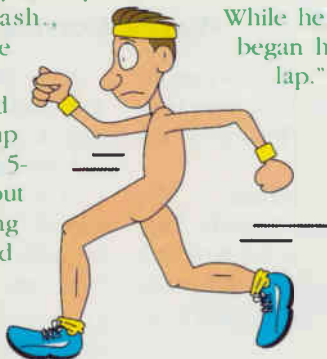
Ellis went on the air and promised to run naked around the KZZU building if people would cough up some cash. The phones quickly lit up, so the 6-foot 5-inch, 255-pound PD kept his promise and headed out into the bone-chilling 19-degree daylight with nothing on but a smile and a couple of strategically-placed KZZU logo cards.

As he made his way, Ellis was a bit disappointed

— he didn't see a crowd gathered to witness his daring-do. People were there, however — in their cars, with the heaters on.

While he was running, Ellis says, "All of (the) horns began honking, so I decided I would do a victory lap."

The "Naked Man Run" has now become an annual event in Spokane. The second time around, it was promoted well in advance. "What was amazing was that hundreds of people had lined both sides of the street," Ellis recalls with an uninhibited laugh. "Some people even brought video cameras to record the event. It was hilarious!" ▼



RAB '98

The Great Motivator

Attention all sales, marketing and management pros: Get ready to roll up your sleeves and get down to work!

**It's the 18th annual Marketing Leadership Conference.
Feb. 5-8 • The Wyndham Anatole Hotel, Dallas**

Pencils sharpened? Let's go!

Once Upon a Time ...

Eighteen years ago, some members of the Radio Advertising Bureau board of directors realized that while there were management meetings and meetings for program directors, there were no national meetings for sales managers.

Thus was born what was initially called the Managing Sales Conference, a name that was changed to the Marketing Leadership Conference in 1995. The first conference was targeted to sales managers and no one else.

"If you had any other title you could not attend," says Wayne Cornils, RAB executive vice president, meetings, and RAB '98 coordinator.

And you could not visit any hospitality suites or negotiate the aisles on the exhibit floor, because there was incidence of neither at this first conference. The buzzword was meetings, and lots of them.

A location was chosen expressly "to maximize ... the productivity" of the conference, according to Cornils. That location, to which the conference returned for the next five years, was what was then known as the Amfac Hotel at the Dallas/Ft. Worth International Airport, a fairly significant



Wayne Cornils

cab ride to anywhere, necessitating attendee focus on the reason for coming to Texas in the first place: meetings.

Three hundred people attended that first conference in 1981 — a little below expectations, perhaps, because the RAB board was "shooting for 500," says Cornils. Nevertheless, it was decided to try again the next year. "It got better each year," he says.

These days, "more and more" stations are sending more than one person to the MLC, says Cornils. This way, "they can divide up and say, 'OK, you go to that session and take notes and I'll go to this one.' Our average-per-station attendance is a shade over two — it's 2.3 persons per station, which we think is wonderful."

After the first MLC, some things changed. "We outgrew the Amfac and exhibit halls were subsequently added," says Cornils. Some hospitality suites made the grade. The exhibit hall made its first appearance in year No. 4.

"For the first three years, that initial purity was maintained," says Cornils, laughing. "The fourth year, when it became evident that we could use some additional attractions and the meeting is a success and the people aren't

escaping, the board, in its infinite wisdom, decided to loosen up the regulations a bit and allow those two items — the exhibit hall specifically, because it was a benefit to the attendees.” There were about 20 exhibitors the first time out for the exhibit hall, which for the last four years has been sold out, according to Cornils.

The conference has been held at hotels in Atlanta, Nashville and Dallas. “We have gotten spoiled because we have always been able to hold the event in a hotel,” says Cornils. “We have not had to use convention centers. That is great from an attendee togetherness standpoint, but it is confining because as the meeting has grown, the need for meeting rooms, for eating rooms, for exhibit areas, for theaters has grown, and frankly, the number of freestanding hotels (that) can hold us now is quite limited.”

The needs are great: a ballroom that can seat 2,000-plus people for breakfasts and lunches, a ballroom to function as an exhibit hall, and rooms for multiple, simultaneous workshops. “As the meeting grows,” says Cornils, “the venues that we can consider using ... that number diminishes.”

What do you know?

Growth isn't the only change in the history of the conference. There has been a change and expansion “in the number of things (that) sales managers are, one, expected to do and, two, expected to know about,” says Cornils.

“In the early conferences, we didn't do anything with people skills, for example. Now and in recent years, we spend a lot of time in sessions with people skills, saying, ‘In today's environment, you don't any longer say “Hey kid, welcome to our radio stations. Here's the Yellow Pages, go out and give it a try.”’ You just can't do that anymore.”

Changes in the industry have not gone unnoticed. “The biggest challenge to a sales manager has been, ‘You used to have five salespeople or maybe 10 salespeople if you were a big radio station. Now you are the sales manager over two stations, three stations, five stations. You may have 20 people, 30 people, 50 people for whom you are responsible.’”

Changes in the industry in recent years, including consolidation, have necessitated opening the conference doors to more than sales managers. Cornils: “Now we not only allow but invite salespeople who hope to be sales managers in their career to get started early ... finding out what they should know and getting their education before they're put into that slot.

“We have made a concentrated effort in the past three years to invite general managers to attend,” he says. General managers “need to know” what their “sales managers are up against.”

“This year, for the first time,” he notes, “we're making a concentrated effort to invite research managers and promotion managers, because they are more and more becoming a part of the management team and are more and more working hand in hand with (the) sales manager.”

Consolidation, in fact, is a huge factor in the conference structure. “Hundreds of general managers, hundreds of sales managers who thought they had a full-time job before consolidation suddenly find themselves” with a real full-time job, says Cornils.



Session-mania at MLC

future,” says Cornils, “because it's going to keep on changing and you've got to be ready if you're going to stay in this business.”

Four days

Day One: Thursday, Feb. 5 Rally 'round the consultantal

Welcome to Dallas. Your chairman for this 18th MLC is Joe Bilotta, executive vice president, Buckley Broadcasting; your vice-chair (and the next MLC chairman) is Bob Gourley, general manager, KKCS-AM-FM, Colorado Springs, Colo.

Registration is open. So is the exhibit hall (more than 30 exhibitors were on board at press time) and so is the RAB store. First-time attendees have their very own orientation, and the annual “Welcome Reception” kicks off in the early evening hours (check on-site for times and locations for all events).

Don't forget that the top 25 radio consultants descend on Dallas today, ready to educate. Past attendees need not worry that any consultants will be repeating material delivered at previous conferences. “We insist that they do new material each year,” says Cornils.

Who will be speaking consultantwise this year? Look for some of the new breed, like Sandy Johnston from Des Moines, Iowa, a former sales manager who is now into sales training. Look also for such tried-and-true names as Chris Lytle, Pam Lontos, Jim Tazarak, Norm Goldsmith and Jason Jennings.

On day one, consultant day, “One can take in literally thousands of dollars worth of professional training,” says Cornils.

Day Two: Friday, Feb. 6 Get Orkin-ized!

Registration is open today. The RAB Store is open for business. The exhibit hall is open in the afternoon. Various receptions — the President's, the Urban/Hispanic, the International, the Research and Course Grads — take the early evening spotlight.

And breakfast is served.

Following RAB President and CEO Gary Fries' look at the “state of the industry,” and during the conference's day two breakfast ceremony, ad man and funnyman extraordinaire Dick Orkin (see sidebar) will deliver his MLC keynote address (he will also present a forum titled “How to Capture and Keep Clients Who'll Want to Take You to Lunch” this morning).

Smack in the middle of a day's worth of workshops and (longer) forums fitting within six tracks for sales managers, small-market broadcasters, general managers and owners, salespeople, research directors and promotion and creative

directors, sits the first-time-at-MLC Group Heads Power Panel lunch. Although participants were not known at press time, Cornils says the panel will be high profile.

This lunch, says Cornils, will be "a wonderful educational experience for a top salesperson who thinks she or he wants to be a general sales manager, for a research director, for a promotion director — to give them a totally different perspective than they probably walk into the (conference) with."

Day Three: Saturday, Feb. 7 The Early Bird Catches the Worm

There's nothing like the sight of an early-bird workshop first thing in the morning, or the one-of-a-kind experience that is the annual Fun Run (competitive and "for real runners," according to Cornils) to set the pulses racing for another day of industry know-how served up by the best and brightest around (don't forget to check out the exhibit hall beginning just after lunch).

Before the workshop scene gets into full gear, breakfast is served, fully equipped with extra knowledge protein in the form of motivator John Alston (see sidebar), who has spoken before more than 3 million people, integrating humor into his personal development and professional improvement-oriented talks.

Lunch will be served with a dash of day three keynote speaker Mort Crim (see sidebar).

Day Four: Sunday, Feb. 8 Negotiation!

Today: the final two RAB '98 workshops, and not coincidentally the final breakfast, the menu for which features the words of practicing negotiator and author Herb Cohen (see sidebar), who has served as an advisor to Presidents Carter and Reagan on the subject of combating terrorism.

Cohen is "a character," says Cornils, chuckling. "He's a very dynamic, crusty, powerful guy ... He's a salesman at heart and he knows something about our business. He'll be a great closer for us."

Au revoir, until next year!

When all is said and done, and incidences of handshaking signal the end of another MLC, what will attendees be taking home?

Cornils hopes that when the end of the conference rolls around, attendees will say, "Wow, this has been hard work," "Wow, I have learned so much," and most importantly, "Wow, what a great business I'm in." ▼

"This is the place to be."

RAB President and CEO Gary Fries says that RAB '98 is "the place to be."

"In this rapidly changing radio environment that we find ourselves in," he says, "we cannot lose sight of the fact that the advertisers that we work with are also undergoing many changes, and the radio salesperson of tomorrow is going to have to have different skills and a different level of training than they've had in the past.

"The Marketing Leadership Conference this year will focus on those skills, the changes in leadership techniques that are going to be essential to the radio industry's success in the future."

Fries says, "It's becoming very obvious that the sale of radio is going to be a sale of a brand and selling of a brand as a marketing vehicle for advertisers is totally different than selling of spots. Our focus is going to have to be turned from competing with each other on the street, trying to always get the money away from the other radio station, to competing with the competitive media."

RAB '98 is a one-of-a-kind experience. Fries: "There is no place anywhere that provides this type of concentrated, focused effort or focused agenda to deal with the daily one-on-one problems and solutions that face the radio industry." ▼



Gary Fries

The Workshops! The Forums! The Information!

Fifty-three workshops. Twelve forums. More information than you can shake a sales contract at!

Don't worry if you miss a particular workshop or forum — tapes are available to attendees at a cost on a two-hour lag-time basis. Cornils: "It's kind of fun on Sunday morning as we get to the waning hours of the conference to see the people lining up to say, 'Oh, I need this one or I need that one, there's my Monday morning sales meeting, let me take that one back.'"

Which workshops will attendees be lining up to hear, either again or for the first time on tape? Perhaps "The



Great Irish Radio Success Story" (a promotion track session being held in the morning on Saturday, Feb. 7).

For the nervous and twitchy among attendees, a Friday, Feb. 6 morning forum titled "Stress: Marketing and How to Keep From Going Bonkers" may be a high-water mark. If competition, long hours and growing responsibilities are getting you down, psychologist Maureen Mulvaney may be just the prescription the doctor ordered.

For the latest on these and other workshops and forums, check on-site in Dallas. ▼

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Breakfast Keynote Speaker
Friday, Feb. 6
Dick Orkin

Adman extraordinaire Dick Orkin will be talking about the selling, management and creative experience.

"Radio stations are in the business of selling advertising," he says, "and they do a very good job of that. In recent years, there's been a noticeable increase in the sales curve. Stations are doing better, and part of the reason for that, I believe, is simply this boom economy we're in."

Orkin says, however, "the sliver of the pie that radio gets has still pretty much remained the same (the pie got bigger, but the sliver has remained pretty much the same. So our position is that even though radio is doing a good job of selling advertising, it needs to do a better job."

Management, says Orkin, needs "to look at the issues of innovation in radio, in the total radio operation." ▼



Dick Orkin

Luncheon Keynote Speaker
Saturday, Feb. 7
Mort Crim

Creator, writer and voice of the "Second Thoughts" radio series and 35-year broadcasting veteran Mort Crim is going to come at attendees with a positive message.

"What is it that we as fellow broadcasters need to know about the audience we serve, and what do we need to be doing for that audience?" asks Crim. "I think it comes down to recognizing that there is a tremendous, tremendous hunger in this country right now for values, for some signposts, for some moral certainties."

Crim feels that broadcasters have an opportunity. "An opportunity can be the flip side of a responsibility," he says, "and I think in this case we have both as broadcasters." ▼



Mort Crim

Breakfast Motivational Keynote Speaker
Saturday, Feb. 7
John Alston

At RAB '98, motivator and author John Alston is going to be looking at "how things are changing (that have) affected our lives in two dimensions," he says. "One, how (they are) affecting us as individuals as we try to take advantage of new marketing opportunities, and also how we try to balance our lives."

What kind of things? "A lot of times I look at four areas ... technology, sociological events, politics and economics," he says. "Those are primarily the kinds of things that seem to influence all our lives and overlap in a lot of ways."

A lot of people, he suggests, "have not grasped the idea that security is elusive today and you have to, in a sense, take greater responsibility for who you are and how you're going to make things work in your life (and) how you're going to add to helping to iron out some of the wrinkles in society, the world and our families."

When he talks to people, Alston says he wants them "to try and refocus and prioritize and say, 'What's really the most important thing in my work and my life?'" He wants people to "look at how we move about and affect those (who) we love and are concerned about — those that are close to us, and also how we become more effective on the business level." ▼



John Alston

Breakfast/Closing Keynote
Sunday, Feb. 8
Professional Negotiator Herb Cohen

Professional negotiator and author Herb Cohen says that one of the key points he'll make at RAB '98 "is the importance of not getting too emotionally involved in an interaction with a client or a customer, whether that customer be an advertiser or an advertising agent. In other words, I will make the point that what you want to do about these meetings is to care, but not that much. You sort of distance yourself somewhat. You practice conscious inattention."

Conscious inattention? "You think always in terms of options," he explains. "Okay, if I don't make this sale, what else can I do? Will life continue to go on? And if the answer is yes, and the answer is always yes, you're not that emotionally involved and you don't want to try, you know, that hard — you don't want to push for a close."

Is it true that nothing succeeds like success? "Well, sometimes success doesn't succeed too much, 'cause success sets you up for failure," he says. "Success teaches you how to, like, kiss your hands — 'Thank you so much, I was wonderful.' But setbacks (are) things to learn from. And if you have occasional setbacks and you think about them, you can step back. At the time, you know, you're very upset about it, but a couple of months later, if you reflect on what happened and you realize (there are) things I could have done differently, you tend to learn and grow from that." ▼



Herb Cohen

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08:21:51.2	BED-26	Disco Returns Music Bed	00:26.30	02.0	01.0					
08:22:16.5	MU508102	Jessie's Girl	03:13.00	04.0	04.0					
08:25:25.5	VO85	Roxette Music Promo	00:02.68	09.9	01.5					
08:25:27.1	101	WBZ-TV [The Uninformed]	00:44.74	01.0	01.0					
08:26:10.8	102	Clothesline-Fisk Sweater	00:54.30	01.0	01.0					
08:27:04.1	103-1	Nick @ Nite[Bob Newhart]	01:02.00	01.0	01.0					
08:28:05.1	MU500108	When We Get Married	02:25.32	04.0	04.0					
08:30:26.4	MU500109	Alley Oop	02:40.52	04.0	04.0					
08:33:02.9	MU500110	Angel Baby	03:14.64	04.0	04.0					
08:36:13.5	MU500111	Denise	01:59.44	04.0	04.0					

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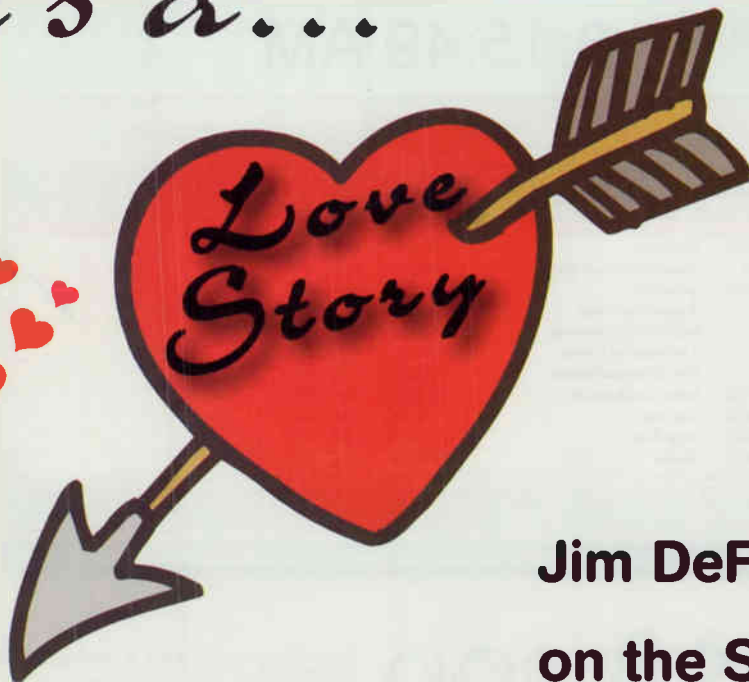
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It's a...



Jim DeFede reports on the South Florida radio lovefest

South Floridians love their radio. Due to a weak public transportation system, a sprawling landmass and increasing commute times, folks in the Miami-Ft. Lauderdale-Hollywood area spend more time in their cars which translates into more faithful radio listeners. There are 20 FM stations and 24 AM stations available to the 3.4 million people living in Dade and Broward counties.

As you would expect, there is a format for just about every listener. All the majors are represented: country music on WKIS(FM), urban adult contemporary on WEDR(FM) and classic rock on WBGG-FM. On the AM side, talk is the order of the day. South Florida has four professional sports franchises — the

Miami Dolphins, the Miami Heat, the Florida Marlins and the Florida Panthers — so it is not surprising that sports talk is prevalent on WQAM(AM) and WTOD(AM).

The trend toward consolidation has certainly had its effect on Miami. In the past two years, at least 20 stations have been sold — some of them flipped and sold again in a matter of months. Such frenzy, however, has not had a profound effect on listeners; in general, analysts predict that the variety of choices available will not be diminished.

Miami begins to distinguish itself in the effect its immigrant community has on the local radio market. Hispanics represent nearly 33 percent of the South Florida population, with the largest share coming from the island of Cuba.

One thing they bring with them is a passion for radio. Last year, the *Miami Herald* reported a study showing that Hispanics listen to their radios more often than their general-market counterparts, about 24-and-a-half hours per week, versus 22-and-a-half for the general market. This is a fact that has not escaped the attention of advertisers.

Third largest market

South Florida is the 11th largest market in the country — 12th in estimated revenue with \$179 million. It is also the third largest market for Hispanics behind Los Angeles and New York, according to Ramon Pineda, president of the New York-based media agency Caballero Spanish Media. "Miami is a very healthy

market," says Pineda. "If a company is serious about reaching Hispanics, they have to have a presence there."

This has created a unique situation in South Florida, where Spanish-language stations are able to charge the same rates for advertisers as their English-language counterparts. In some cases, advertising on a Spanish-language station may actually cost more.

There are two major players that dominate the Hispanic share of the local radio market — Dallas-based Heftel Broadcasting, which owns WAMR-FM, WAQI(AM), WQBA(AM) and WRTO(FM); and the New York-based Spanish Broadcasting System, which currently controls WRMA(FM), WXDJ(FM), WCMQ-FM, WZMQ(FM) and WSKP(FM).

"This is a tremendously dynamic area, especially in the Hispanic market," says Claudia Puig, general manager for Heftel's four South Florida properties. "It just keeps on growing. Billingwise we've done phenomenal this year."

Indeed, it is the English-language stations that are struggling to keep pace. WAMR-FM had an estimated revenue last year of \$12.2 million, according to BIA Research, easily outpacing the station's closest English-language competitor, WEDR(FM), which had an estimated revenue of \$10 million in 1996. All told, the four Heftel stations had total estimated revenue last year of \$25.3 million.

Spanish Broadcasting principal stations WRMA(FM), WXDJ(FM) and WCMQ-FM had estimated revenues of \$8 million, \$8.5 million, and \$3.5 million respectively, according to BIA, for a total of \$20 million.

The four Heftel stations and three principal Spanish Broadcasting properties account for \$45.3 million of the total market revenue of \$179 million. Or, to put it another way, these seven stations, which represent just 16 percent of the total number of stations in the market, grossed more than 25 percent of revenue. "If it wasn't for the Spanish-language stations," says Donna Grigsby, director of research for BIA, "it wouldn't be much of a market."

One-third of the people who live in South Florida are most comfortable speaking Spanish, but more importantly, says Puig, their children, while fluent in English, maintain a strong affinity for

the Spanish language, and equally important, for Spanish culture and music. "They are still very proud of their image and where they come from," she says. For the sons and daughters of these immigrants, she adds, even though they speak English in their day-to-day lives, they still listen to the Spanish music stations when driving in their cars.

None of this would matter, however, if it

wasn't true that the Hispanic population in South Florida is also a fairly affluent group. "Not to reflect negatively on New York or Los Angeles, but Miami does stand out as a very strong local community in terms of business," says Pineda. "A disproportionate amount of the country's top Hispanic businesses are in South Florida." Pineda ticks off a list of banks, real estate firms, car dealers and retail stores in the area. "There is a lot of purchasing power in South Florida and advertisers want to reach" it, he says.

Strength

There is a lot of strength in the Hispanic advertising agencies that call Miami home, many of which carry major national accounts. "Miami is the gateway to Latin America," says Pineda. As a result, he says, it is easier for Spanish-language stations to sell time on their stations.

Pineda says the appeal of Spanish-language stations to advertisers is easy to understand. While 2 million people may divide their attention among 20 English-language stations, the remaining 1.5 million South Floridians are likely to listen to just a handful of the key Spanish-language stations at some point during the day.

Like, for example, WAMR-FM and WRMA(FM), with their soulful Spanish ballads and upbeat salsa sounds. The stations were ranked fifth and eighth, respectively, this summer with a 4.8 (12-plus) and a 3.7 (12-plus), according to Arbitron. The all-talk, heavily political, fanatically anti-Castro content of WAQI(AM) finished sixth with a 4.4 (12-plus).

Heftel's Puig cautions that companies interested in buying Spanish-language properties have to be prepared to do a fair amount of research. "This is not an

"This is a tremendously dynamic area, especially in the Hispanic market."

**— Claudia Puig
General Manager
Heftel, South Florida**

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easy market to understand," she says. "And it is highly competitive."

On the English-language side of the market, the Beasley Broadcasting Group from Naples, Fla., owns the No. 1-rated station here, WPOW(FM), as well as WKIS(FM) and WQAM(AM), which are ranked seventh and 18th, respectively. In 1996, it is estimated that those stations earned combined revenue of \$24.1 million, according to BIA Research.

The greatest amount of activity in South Florida radio has been generated out of San Antonio, Texas, where Clear Channel Communications is now positioned to become a local behemoth. In June, Clear Channel announced that it was purchasing 46 radio stations from Paxson Communications. The \$693 million deal included two minor league sports teams and a 526-sign billboard division. Paxson recently announced that the company will use the money derived from the sale to open a new national television network.

But it was the radio stations that

caught everyone's attention. Forty-two of the stations Clear Channel purchased from Paxson are in the Sunshine State,

"It is a great time of transition."

**— David Ross
VP, Operations
Clear Channel, South Florida**

prompting Lowell "Bud" Paxson to crown the Chairman and Chief Executive Officer of Clear Channel, Lowry Mays, "Mr. Florida Radio."

As a result of the sale, Clear Channel now owns WHYI-FM, WLVE(FM), WZTA(FM), WBGG-FM, WPLL(FM), WINZ(AM), and WIOD(AM) in South Florida alone. All seven of these stations have consistently ranked among the top 25 in the market, according to a review of Arbitron ratings. Clear Channel also

owns WFTL(AM). Last year, the company's eight local stations had estimated revenue of \$49.2 million. In addition, and in recognition of the strength of Spanish-language broadcasting, Clear Channel recently purchased 32.3 percent of Heftel.

David Ross, vice president of operations for Clear Channel in South Florida, says that the consolidation currently under way in the regions will ultimately give listeners more of what they want. He says that prior to Clear Channel taking over the Paxson stations many of the formats tended to blur together, with each trying to sound like all things to all people.

Now, he says, Clear Channel will better define what each station in its group plays. Rather than having a classic rock station sometimes play contemporary hits, the station will focus exclusively on its intended format. "The classic rock listener will know exactly where to go and will hear more classic rock songs," he says. "The same will be true with our adult contemporary station and our other formats."

On the AM side of the ledger for Clear Channel, Ross says the company is developing something called "South Florida Super Talk," by combining properties in South Florida and Palm Beach County into a wireless radio network that will offer both nationally syndicated talk shows, such as Rush Limbaugh, and programming that will be particular to each city.

"It is a great time of transition," says Ross, "not just because of us, but because of what is going on with the other stations as well."

Two other companies have multiple holdings in the South Florida market. Cox Radio owns the No. 3-ranked station in the area, WHQT(FM), as well as WFLC(FM), which finished at No. 14 in the summer Arbitrons. Combined, the two stations show estimated revenues of \$17.9 million, according to BIA Research. Jefferson-Pilot Communications has two stations in the market, WLYF(FM) and WMJX(FM), which were ranked fourth and ninth, respectively, in the summer ratings and amassed revenue of \$16.7 million.

Competition

While the competition for dollars is tight, so is the battle for listeners. In a major market such as Miami, you might expect a few stations to command the most listeners, but in South Florida audience share is heavily splintered. The

continued on page 36 ➤

Miami - Ft. Lauderdale - Hollywood Radio Market Overview

Station	Freq.	Format	1996 Est. Rev. in \$ Mil.	Owner	Arbitron 12+ Summer '97
WPOW-FM	96.5	CHR/Dance	9.55	Beasley Broadcast	6.1
WEDR-FM	99.1	Urban AC	10.0	Chancellor Media	5.3
WHQT-FM	105.1	Urban AC	9.3	Cox Radio	5.2
WLYF-FM	101.5	Soft AC	8.6	Jefferson-Pilot	5.0
WAMR-FM	107.5	Spanish	12.2	Heftel Broadcasting	4.8
WAQI(AM)	710	Spanish	5.1	Heftel Broadcasting	4.4
WKIS-FM	99.9	Country	8.35	Beasley Broadcast	3.8
WRMA-FM	106.7	Spanish	8.0	Spanish Broadcasting	3.7
WHYI-FM	100.7	CHR	9.4	Clear Channel	3.6
WMXJ-FM	102.7	Oldies	8.1	Jefferson-Pilot	3.6
WXDJ-FM	95.7	Spanish	8.5	Spanish Broadcasting	3.6
WLVE-FM	93.9	NAC	7.0	Clear Channel	3.4
WZTA-FM	94.9	Rock	9.0	Clear Channel	3.3
WFLC-FM	97.3	AC	8.6	Cox Radio	3.1
WTMI-FM	93.1	Classical	4.0	Marlin Broadcasting	2.8
WBGG-FM	105.9	Classic Rock	4.6	Clear Channel	2.7
WQBA(AM)	1140	Spanish	3.6	Heftel Broadcasting	2.5
WQAM(AM)	560	Sports	6.2	Beasley Broadcast	2.4
WPLL-FM	103.5	AC	5.0	Clear Channel	2.3
WCMQ-FM	92.3	Spanish	3.5	Spanish Broadcasting	2.2



Stations are ranked in order of Arbitron Summer '97 12+ ratings. Copyright 1998 The Arbitron Company. May not be quoted or reproduced without the prior written permission of Arbitron. Other information provided by BIA Research through its MasterAccess Radio Analyzer Database software.

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Take nostalgia, for example.

"It's going to boom and boom and boom as we get close to the year 2000," says Joe Franklin, who should know. "The nostalgia thing is going to skyrocket like we can't believe."

Who is Joe Franklin, other than a show business veteran (for nearly 50 years) who started wading in the radio pool picking stacks of wax in 1949 for Martin Block, host of the "Make-Believe Ballroom" on WNEW(AM) in New York? Who is this man, midnight to 5 a.m. host of "Joe Franklin's Memory Lane" on WOR(AM), simulcast on the World Wide Web at <http://www.wor710.com>?

Franklin delivers the numbers for WOR: in the Summer 1997 Arbitron survey, his lowest hourly performance was a 3.7 (in the first hour of the show); his highest was an 8.9 in the final, 4 a.m. to 5 a.m. hour. Franklin's TSL is as impressive: one hour or 45 minutes.

Who is this king of yesteryear? "I don't know myself," says Franklin. "I can't put my finger on it." But perhaps we can: the mold was broken on this radio institution when he was born in 1929. Longevity, if it isn't his middle name, ought to be: Franklin has been on WOR radio since 1963. Over the years, he's held court at other Big Apple stations, too, including WINS(AM) and WMCA(AM). ■

Combine his time spent on television with his radio days and you might be moved to call Joe Franklin the King of New York Media: he was a TV staple in New York for more than 40 years, stepping down from the cathode ray crown in 1993 after 21,425 shows on WOR-TV alone. More than 300,000 guests have joined Franklin on the air over the years, radio and TV combined.

Numbers and Franklin go together. His office, "makes the Carnegie mansion ... look like the Taj Mahal," he says. "I never throw anything away. I'm just emotionally attached. My radio shows, my TV shows, my archives (are) here."

And, not surprisingly, he points out that "It's all in a big mess. (It's) disorganized, but what's funny enough (is) that nine times out of 10, I put my finger on what I want." Especially when you consider that, among the treasures in his 12-room Times Square office, are tapes of about 300,000 radio shows from 1935 on, about a half million 78s (he had a huge record collection even before hitting his teens), around 75,000 radio scripts, including those from the estates of Fred Allen and Eddie Cantor, and somewhere in the neighborhood of a half million photos.

The photos, says Joe, are alphabetized, but don't you believe him for a second. His producer and on-air sidekick, Richie Ornstein, says Joe uses his own alphabet.

One of a kind

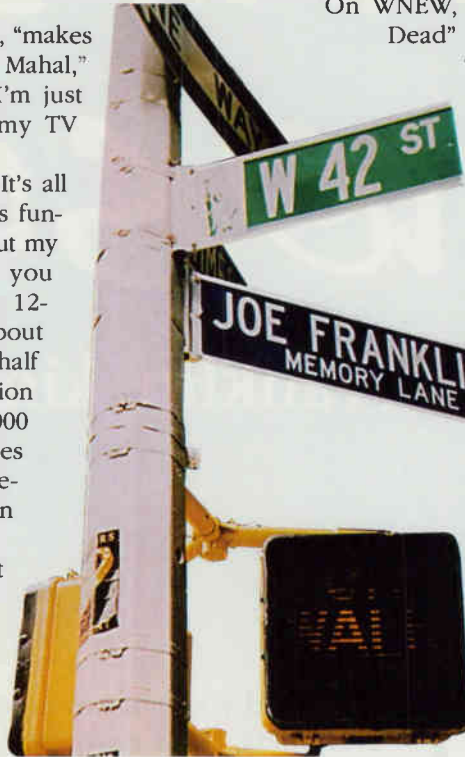
In his youth, Joe Franklin wrote letters

to Eddie Cantor, Kate Smith, Jack Benny, and on and on. When he was around 15, he sold a joke to Cantor, who used it on his radio show. He wrote for Cantor and for Smith, too. There was a time in the early 1950s that he was on the air at five stations simultaneously — WINS, WJZ(AM), WMCA and WNEW in New York, and WPAT(AM) in Paterson, N.J.

On WNEW, he did a show called "Vaudeville Isn't Dead" ("I wasn't exactly that young," he says, "but my voice was so squeaky that they had to hire an announcer to bring me on. (He) would say, 'Ladies and gentlemen, Benjamin Franklin discovered lightning and Joe Franklin discovered that vaudeville isn't dead, and here he is, Joe Franklin.' Big buildup, you know?").

To Joe Franklin, vaudeville wasn't dead. But, nevertheless, the future king of nostalgia was a fish out of water in the eyes of his friends. "They looked at me like I was a freak," he remembers. "They were listening at that time to Perry Como, Frank Sinatra, the tail end of the big band era ... I was collecting old vaudeville stuff."

Joe Franklin, for seemingly ever, has been in love with radio. He used to find himself in the audience, watching and listening to radio broadcasts as a kid, jewels like The Jack Benny Program.




Destiny rides again


"I was a true radio buff," says Franklin. "I can't make it any more emphatic than that."

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I was just fascinated by radio, listening to it and being in the studio audience. I had no idea that someday I'd be in that business, but I was a child of the radio ... It was destiny."

Throughout the years, Franklin has never missed a show. "Even when I had a headache or, you know, a bellyache," he says.

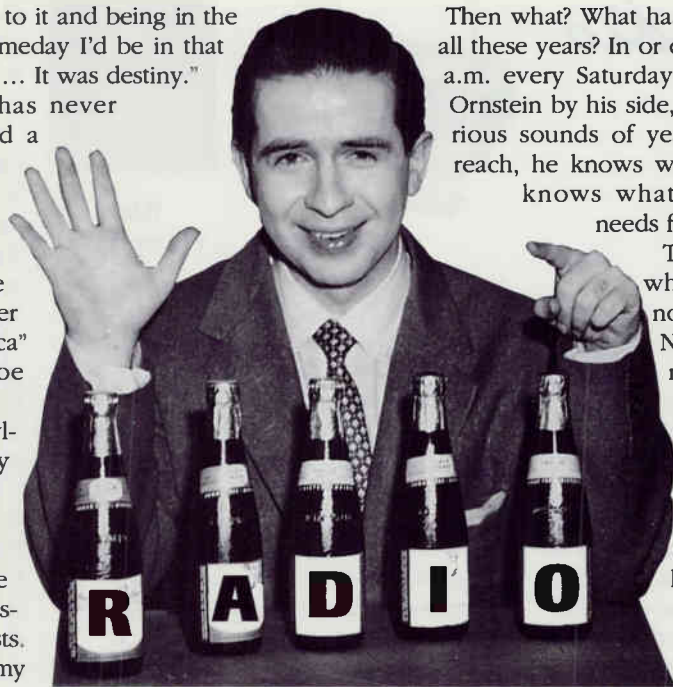
If he *had* missed a show, listeners would have missed golden trips down memory lane, a world in which 78s live on, reminiscences function as the order of the overnight, trivia — well, "Significa" — is the name of the game and Joe Franklin is the centerpiece of nostalgia.

The walking encyclopedia of knowledge ("I'm never stumped, that's my claim to fame," he says), the authority on all things warm and nostalgic, would be a billionaire today, he says, if he charged a nickel every time he settled a dispute about something nostalgic. "I'm very generous," he suggests. "I give out all my information and all my knowledge for nothing."

It's a love thing with the audience, a love affair with New York. Joe Franklin may well *be* the Big Apple, or at least a good-sized sliver of it. He is at least one of the longest-running veterans of the New York radio scene.

"I like radio better (than television) because I don't have to shave," he says, laughing. "I don't have to put on a tie. I can close my eyes while I talk and just ..."

Dream away to yesteryear? Perhaps. But Joe Franklin is, after all, living in the here and now. This one-man-band, who has never had an agent or a manager, is in show business, and there is a reason it is called a business. "I was never part of the machinery," he says.



Then what? What has Joe Franklin been a part of all these years? In or out of his chair midnight to 5 a.m. every Saturday night in the WOR studios, Ornstein by his side, trivia close at hand, the glorious sounds of yesterday always within arms reach, he knows what he's been a part of. He knows what his audience wants and needs from him.

This rabid collector of nostalgia, who hosts a daily two-minute nostalgia segment that airs in New York on WBBR(AM) and nationally on affiliates of Bloomberg New Radio, who was honored with the recent temporary renaming of the northeast corner of Broadway and 42 Street to "Joe Franklin's Memory Lane" ("We had the cops on horseback," says Franklin. "They had to whip the people into shape. Stop the traffic"), loves the all-night shift.

"Everybody's home," he says. "They're home, they're making love, they're in the mood for my kind of reminiscing. It's just the ideal time, the ideal setup, the ideal everything."

Joe Franklin continues to do it all, all by himself. And, really, how else should it be? Especially when he is, by his own admission, a "full-time mom-and-pop candy store. That's it. I'm just the last of the mom-and-pop candy stores." ▼

— Alan Haber



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Kim Komando

How many times have you heard a song that you'd like to add to your playlist or use as a music bed, rushed to the store to buy the CD because a record company rep didn't supply it to you for whatever reason, and returned back to the station only to discover that the rest of the CD was ... well, less than you expected?

Now imagine a new cyber-world where you can preview individual songs on the Internet and then buy only the songs you need (provided, once again, that you can't get them from your record company reps). You type in some credit card information and wham — the songs are zapped right onto your PC hard drive in a format that you can play using free software.

A few companies have already pioneered this technology and are offering this service today. Don't confuse this with other Internet audio formats like RealAudio (<http://www.real.com>) and Thomas Dolby's Rich Music Format (<http://www.headspace.com>), which are geared toward one-time, on-line use (during webcasts, for example). I'm talking about music you can download now and use tomorrow and the next day and the day after that.

Granted, you're not likely to find many big-name artists who offer music in this manner — not yet, anyway. For example, the day I visited Global Music (<http://www.globalmusic.com>), a company that sells songs in a format called Electric Records (<http://www.electricrecords.com>), the featured album was the debut of a folk rock group called The Puddle Jumpers.

Liquid Audio (<http://www.liquidaudio.com>) is a company that has developed a format to compete with Electric Records. While I was at Liquid Audio's site, I noticed a couple of names that were a little more familiar — MC Hammer and George Benson, for example.

The value of this technology probably depends on the needs of your station. When I first heard about it, I was a little

skeptical. For starters, I wondered how the cost of buying individual songs compares with the cost of buying 10 or so songs on a single CD. Well, the price seems about right in light of retail CD prices. At Global Music, you pay \$9.90 for a "bankroll" that allows you to buy 10 songs. That's only 99 cents per song. But if the cost seems too high to you, know that it's a safe bet that music-on-demand prices will come down as the technology matures. That's the way computer technology works.

What about file size? I've fiddled around



in the studio copying songs from a music CD to my hard drive and the files were huge. An entire album copied this way could easily eat up your whole hard drive. Well, I was pleasantly surprised at the Electric Records claim that a three-minute CD-quality song delivered in its proprietary format takes up less than a megabyte and a half. That will still tie up your modem for a few minutes, but at least the file size is tolerable.

But who wants to sit in front of a PC listening to music anyway? I found the answer while trying out the Liquid Audio player, free software for Windows and PowerMac that you can download from the Liquid Audio web site. (You can also download the Electric Records player from its web site, although it is currently only available for Windows.)

The Liquid Audio player is a cool, little program. While you listen to music, you can read lyrics and liner notes, as well as view album art and credits. But the best part comes when you click on the Tracks button, an action that displays another little button marked Make CD. Click this button and the Liquid Audio player lets you record music directly onto a CD-R using a CD-R (Compact Disc-Recordable) drive.

So what are the drawbacks? I already mentioned the lack of big-name artists (at least at

the present time). Also, if your budget won't allow for a CD-R drive, you're going to have to store music on (and run the risk of maxing out) your hard drive.

Companies like Liquid Audio and Electric Records offer competing and incompatible technologies. That means that as on-line music catches on, you may be able to find this particular artist in this particular format at this particular on-line source, but perhaps some other artist or piece of music your station needs won't be available in the format you're set up to use. When it comes to an electronic music delivery system, standards are needed.

The quality of the music that you download is fine for home stereo use but if you plan on broadcasting it, we've found a noticeable hiss in the background. And speaking of broadcasting, don't think for a moment that you can sideswipe ASCAP and BMI licensing requirements by downloading music off the Web.

Global Music and Liquid Audio have signed legal agreements that allow the distribution of music in a digital format. But don't think for a moment that just because you download music off the Internet, it somehow becomes freeware. If you start using it without the right license on your end, a J. Edgar Hoover wannabe could show up at your station, warrant in hand.

On the financial side of things, can you substantiate the downloading of music one song at a time and the subsequent burning of CDs? Is this really better than dropping by the music store and picking up the finished product, if you need to do so?

If you plan on burning CDs, figure the cost a CD-R drive and the cost of individual CD-Rs (about \$4 each) into the cost of the music. By the time you buy the CD-Rs and pay about \$1 per song for the downloaded music, you're at the price of a store-bought CD.

We'll have to keep an eye on the progress of this technology. Meanwhile, I'm looking forward to the day when some variation of a PC actually replaces my stereo system and I have some real flexibility. Until then, I think I'll fire up KC and the Sunshine Band on my eight-track. ▼

Copyright 1998, The Komando Corp. All rights reserved. Kim Komando is a talk radio host (her show is syndicated by WestStar TalkRadio Network to more than 170 stations), TV host, Los Angeles Times syndicated columnist and best-selling author. Her web site can be found at <http://www.komando.com>

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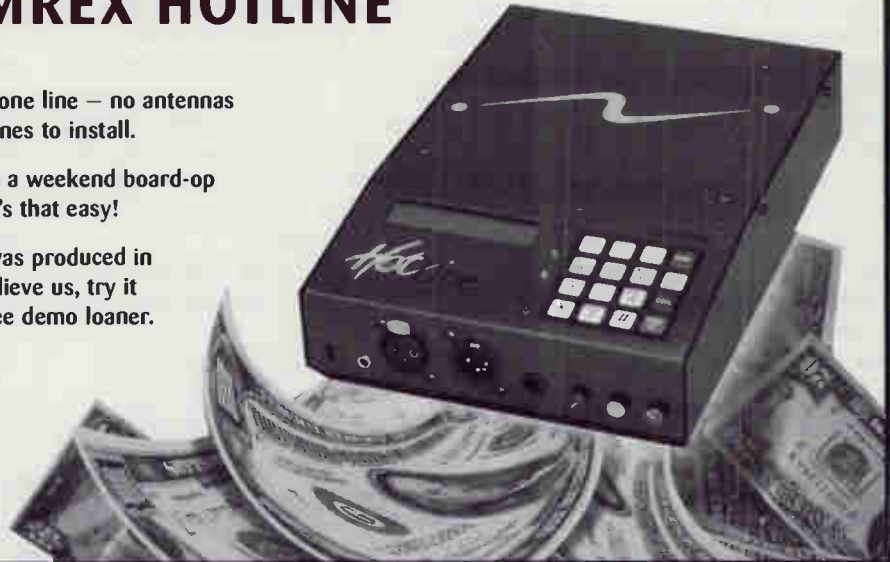
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**Doug
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Recruiting New Revenue

With record low unemployment rates in evidence nationwide, many growing companies are faced with a tough, new challenge: recruiting qualified employees in a marketplace where qualified people are in high demand but most are not currently looking for a new job.

Many human resource directors have lately been turning to radio to successfully locate new candidates. Radio, rather than newspaper, is the natural choice for reaching prospective employees — in a competitive marketplace, the people most companies need to hire are already working and don't usually look through classified ads.

Welcome to the world of recruitment advertising. David Macejco, general manager of WGTZ(FM) and WYNG-AM-FM in Dayton, Ohio, says that recruitment advertising works so well on radio because the medium is "intrusive." Chances are, he says, that if a person who hears an ad isn't looking for a new job, he or she knows someone who is.

Radio makes it possible for companies to get competitive separation. This is something that newspapers cannot or will not do. Often, in newspapers, a company ad is placed on the same page as ads for competitors. This type of situation bombards job seekers with a variety of confusing messages and makes it almost impossible for any company to maintain a sense of individuality.

With radio, a company looking for qualified applicants can accomplish two different objectives: the creation of an upscale corporate image and recognition of high performers within the company.

Theater-of-the-mind imaging can be used to create an exciting picture of what a company is all about. Not only is this a great way to bring in new business, but it is also extremely effective in bringing in highly qualified applicants.

What's more, companies are using radio ads to recognize employees for a job well done. When prospective employees see this sort of recognition taking place, it drives home the point that the company is a great place to work.

When a job is advertised on the radio, it needs to be attractive to prospective employees whether it is a low- or high-level position. In years past, radio was used primarily to recruit people for low-paying, low-skill jobs. These days, it's a whole new ball game.

"We've done a lot of high-tech stuff," says Dave Sonefeld, general sales man-

sometimes be open to using radio for recruitment advertising, someone higher up may insist on also continuing to use newspaper.

"There are companies that aren't progressive enough to be open-minded to give (radio) a try or they have too many layers of different types of people who are going to have to approve something or sign off on it," says Sonefeld.

Foundation

"I think it took about the first year to really lay the foundation that radio is not just a flash in the pan," says Kelly Rice, recruitment manager for the WGTZ(FM) and WYNG-AM-FM group. Before working in radio, Rice was a corporate recruiter for 12 years; she says her background in human resources really helps build trust with potential clients.

"The (clients) who are used to doing radio advertising are very familiar with how radio works," she says. "(Most human resource directors) have never done it before. They need their hands held and they need everything explained to them." It requires a lot of patience, she says, to get these clients on the air; it took two years to get one particular client to that point. "A lot of it is courting them and being very patient and very diligent, not pushing but letting them know (that) when they're ready, we're here," she says.

Dayton's unemployment rate is currently only about 3.8 percent. Rice says that makes recruiting qualified candidates a real challenge for most companies. She lists manufacturers, telemarketers, hospitals, convenience stores and software programming companies as good prospects in her market.

One of Rice's group's best clients has been a company called Modern Technologies, a defense contractor that landed a very large government contract.

Modern Technologies turned to radio to recruit 10 to 20 engineers of all differ-



ager for KGSR(FM) and KROX-FM in Austin, Texas. "We've been able to go out and get \$25,000 from Motorola to run (recruitment spots) on our five radio stations that nobody else in the market has been able to touch." Sonefeld's group, which has done successful recruitment advertising for Dell Computers and Tivoli Systems and Tandem, both software companies, is happy with the extra dollars that are coming in. The icing on the cake for Sonefeld is that it is all new revenue.

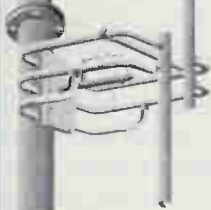
But not all stations and companies can tell the same success story — at least not yet. Because recruitment advertising on the radio is new territory for many companies, many take baby steps before putting in both feet. Historically, businesses have exclusively used print to recruit employees. Sonefeld says that although human resource directors will

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ent disciplines including programmer/analysts, program managers and database administrators. After a week on the radio, the company was able to make all the necessary hires.

Among other Dayton recruitment success stories is the case of Hidy Honda. Over the years, the dealership discovered that female sales associates were extremely effective in selling cars. The problem was recruiting women for an industry that has been typically male-oriented. Hidy decided to give radio a try and asked Rice's radio group to design a commercial campaign that would attract women and minorities.

Rice says the Honda dealership was very happy with the campaign because it ended up getting many highly qualified employees, even some folks who were working for competitors. "Most of the time radio is like a headhunter that goes in behind your competitors' doors — you have access to their employees without doing anything illegal," says Rice.

Another big trend that Rice's group has encountered is open houses. "A lot of businesses don't like going to job fairs where they have to compete with other companies," she says. "What we do is bring a job fair-type atmosphere to their (facilities)."

The latest job fair success for Rice's group was for Marriott Corp. The com-

pany's larger property is the downtown Dayton Marriott, but they were also hiring for others in the area. Rice's radio group put together an open house at the Marriott where people could apply, get a same-day interview and be directed to the actual property that needed staffing. The result: Marriott ended up hiring about 60 people.

Once companies try radio for recruitment advertising and see how well it works, they usually reduce the amount of newspaper advertising they do. Macejco says that his advertisers "may not abandon print 100 percent but they gravitate to our efforts because we successfully run very creative copy and (conduct) job fairs."

Job fairs are well-received by listeners, he says, and are really appreciated by human resource directors who are hungry for qualified candidates. Job fairs and other activities function as elements of a year-round image building campaign for companies that can help tremendously when it comes time to recruit new candidates.

Potential opportunity

There is a lot of potential opportunity out there to bolster your station's bottom line with recruitment advertising. But before you jump into the pool, know that most sales managers I talk to agree that the only way to really capital-

ize on the recruitment industry is to have an individual in place devoted exclusively to mining it.

Ex-human resource directors are often great choices for such a position because they understand the concerns and problems of the companies they'll be dealing with. They have been there. They also tend to be great salespeople.

You may want to go another route, such as working with a radio recruitment consultant. While you may initially quiver over the prospect of bringing yet another consultant into your shop, you should know that this type of specialist can be instrumental in developing job fairs and seminars to sell the effectiveness of radio to human resource directors.

The "sell" won't work, however, if you cannot deliver a creative and compelling ad. It is important to make sure your station can deliver on the creative end of the food chain.

While there is certainly a variety of copywriting services out there that can deliver compelling scripts to excite your client's potential employees, you may not need to look any further than your recruitment consultant for some great ideas.

Not only is recruitment advertising a great way to increase your station bottom line, but it is also a great way to introduce businesses to the effectiveness of radio.

Many executives at companies who have never before used radio are walking away with a very favorable opinion of the medium. This often leads to even more new revenue flowing to stations when these companies start looking at options for other forms of advertising.

"We provide answers and solutions to a real dilemma," says Macejco of recruitment advertising. "Radio's very effective with that."

Take the success that Macejco has seen: from 1995 to 1996, his group experienced substantial growth in recruitment advertising revenue. He is predicting at least another 50 percent increase for 1997 when the final tally for the year comes in.

This year, expect to see more radio stations and groups conducting job fairs and getting involved with long-term imaging for recruitment clients. Expect to see more activity on the recruitment-advertising front. ▼

Doug Burton is creative services director for Trumper Communications stations KISN-FM, KRKR(FM) and KUMT(FM). He can be reached at (801) 262-9797.

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The Tuned In Quote Board

What managers are thinking

Q How do you compete with other media for ad dollars?

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Terry Masters
General Manager
KPSI Radio Corp.
KPSI-FM, KDES-FM, KPSI(AM), KGAM(AM)
Palm Springs, Calif.



The Oldies Station
KDES
104.7 fm

"I wouldn't want to give away my secret."

Ken Stevens
Vice President and General Manager
CBS Radio, Inc.
WYSP(FM), Philadelphia
WJFK-FM, Washington
WJFK(AM), Baltimore
WLIF(FM), Baltimore



"We work to establish promotions and events that generate non-traditional revenues."

Steve Johnson
General Manager
Simmons Family, Inc.
KSFI(FM), KRSP-FM,
KDYL(AM), KMGR(AM)
Salt Lake City, Utah



"Our efforts aren't so much to sell against newspapers as they are to present our formats in a positive light."

Jim Choudoir
General Manager
Lyle R. Evans/Pacer Radio
WEZR(FM), Green Bay-Fox
Cities, Wis./WMBE(AM),
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➔ Market Watch continued from page 22

highest rated station, according to the summer Arbitrons, is WPOW(FM), with a contemporary hits/dance format that scored 6.1 (12-plus). It was the first station in two-and-a-half years to break past the 6.0 (12-plus) mark.

The competition remains tight among the stations ranked two through four, with WEDR(FM) scoring a 5.3 (12-plus), WHQT(FM) drawing a 5.2 (12-plus) and WLYF(FM) close behind with a 5.0 (12-plus). WEDR(FM) and WHQT(FM) feature urban adult contemporary music, while WLYF(FM) plays soft adult contemporary.

Although there is a sense of optimism present within the Miami radio market, the view from the outside is a bit more cautious. From 1990 through 1995, the Miami-Ft. Lauderdale-Hollywood area saw a 6.9 percent growth in gross revenue, according to BIA.

From 1996 through 2000, that growth is projected to be only 6 percent. Population in South Florida is projected to rise only 1.3 percent. Disposable income is projected to increase just 3.1

percent, compared to a 4 percent growth anticipated nationally.

"Miami is a fairly saturated market," says BIA Director of Research Donna Grigsby. "We are not expecting the same growth that we've seen previously."

But Puig says it would be a mistake to underestimate Miami's future.

"Florida is a wonderful test market for companies interested in introducing a product to a Hispanic audience," she says. "There is a high-income level among our listeners. And because of that I think the revenue produced by these stations will continue to grow at a very strong rate." ▼

Jim DeFede is a staff writer with the Miami New Times, an alternative newspaper. This is his first appearance in Tuned In.



Miami-Ft. Lauderdale-Hollywood Financial Snapshot

Market Rank: 11
Revenue Rank: 12
Number of FMs: 20
Number of AMs: 24

Revenue 1993: \$120 mil.
Revenue 1994: \$137 mil.
Revenue 1995: \$159.5 mil.
Revenue 1996: \$179 mil.
Revenue 1997: \$189.4 mil. est.

Revenue Growth
'90-'95: 6.9%
'96-'00: 6.0%

Local Revenue: 75%
National Revenue: 25%

1995 Population: 3,460,300
Per Capita Income: \$15,037
Median Income: \$59,387
Avg. Household Income: \$39,517

Source:



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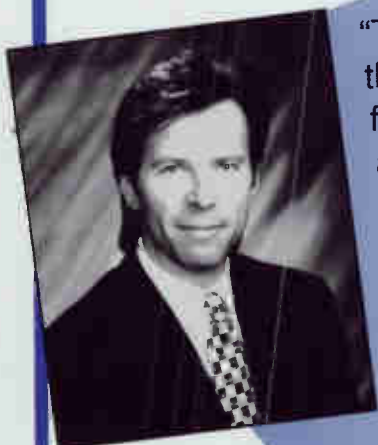
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- John M. Day
CEO



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Famous

Last words



Classical Music Passion

by Karl Haas

Many years ago, I gave a lecture-recital in Fort Wayne, Ind. One of the members of the audience who came up to greet me after the program was a tall man with a windblown face — obviously a man of the soil. As I shook hands with him, he said, “Dr. Haas, I listen to your program every day on my tractor while I’m plowing the fields. And you know, I don’t always understand what you’re saying, but I sure do like the way you say it. And the music ain’t bad, either.”

I’ve always treasured that meeting because it proved that if members of the audience weren’t exactly getting what I had to say, they weren’t tuning away either, and I was getting through with the music.

I learned appreciation of great music through my mother, who taught me how to begin to play the piano, and perhaps more importantly, how to listen to music. Although I enjoy doing my own performing and have been playing the piano and conducting for decades, I really get my musical kicks in relishing the performance of others, whether it be my good friends Isaac Stern or James Galway, whose careers have been long established, or a young performer just starting out on a professional journey.

Most of all, though, I love to simply listen to the music, letting it flow over me, absorbing it as one absorbs the sunlight.

I have been fortunate that for almost half a century I have been afforded the opportunity of sharing and communicating my passion, my enthusiasm and my deep love for the works of the masters through the magic of radio.

Music is, after all, primarily an audio experience. I’ve always found that music on television can be distracting with the visuals getting in the way of the essence of the music. With radio, you have the choice of focusing entirely on the experience or letting it simply become wallpaper. With many classical music lovers, music as wallpaper is an insult. They want to throw themselves headlong into the pool of melody.

The other day, I received a letter of complaint from a gentleman in Denver who listens to my “Adventures in Good Music” program over his local classical station KVOD(FM) while he jogs. His grievance was that too often when it is time for him to quit jogging, he’s in the middle of a piece of music and has to go around the block again in order to hear the complete piece. And if it’s a particularly long piece, he even has to take two or three complete extra rounds.

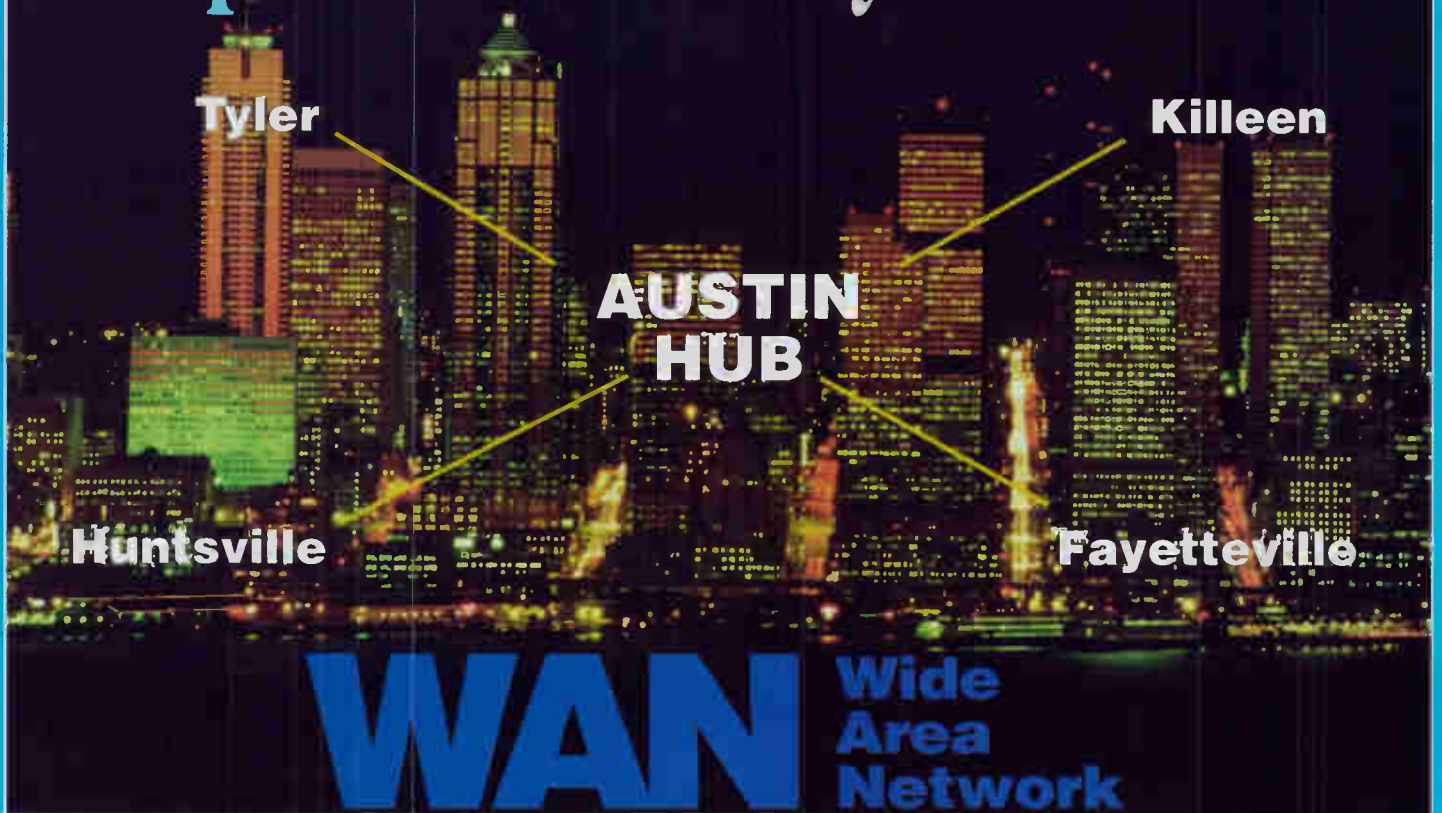
Once great music has affected us, it never leaves our consciousness. It does become a passion. While the true music lover may be able to live without certain foods or drink, he or she cannot live without fine music. It is this devotion and hunger that makes the classical music radio audience the best radio listeners in the country.

I am proud that I’ve had a lifetime of sustaining this passion. After all, the music ain’t bad. ▼

Karl Haas began his daily “Adventures in Good Music” program on WJRC(AM) in Detroit in 1959. Syndication through WCLV(FM)/Seaway Productions in Cleveland began in 1970. Haas has won two Peabody Awards and the National Endowment for the Humanities Charles Frankel Award. In October 1997, he was inducted in the Radio Hall of Fame.



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