

NEWSSTAND PRICE \$6.50

Touched By An Angel



More than 18 months after the release of her Arista album *Surfacing*, Sarah McLachlan's "Angel" is soaring up three charts and ranks No. 1 on R&R's Callout America survey. The song is also featured on the Warner Sunset/Reprise soundtrack to *City Of Angels*.

R&R

THE INDUSTRY'S NEWSPAPER

JANUARY 1, 1999

Plugging Into McCord

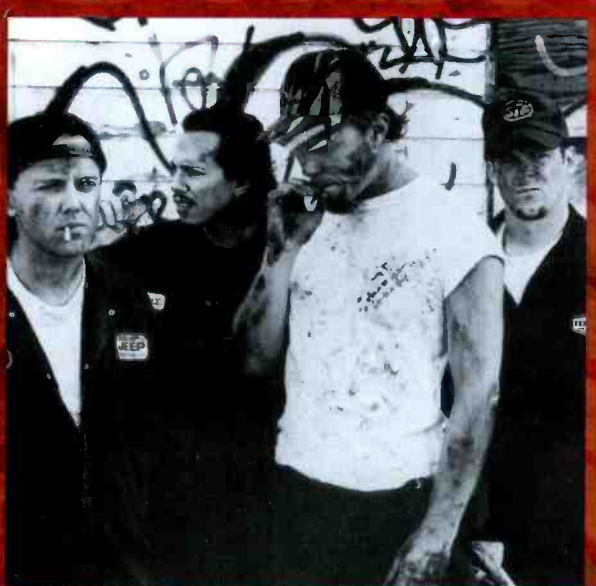
He has been a legendary manager of legendary stations, head of a major radio group, and leader of yet another group he started from scratch. As we kick off what's bound to be another tumultuous year, Erica Farber features Herb McCord in her weekly Publisher's Profile.



ROCKLINE

TOO BIG FOR JUST ONE NIGHT

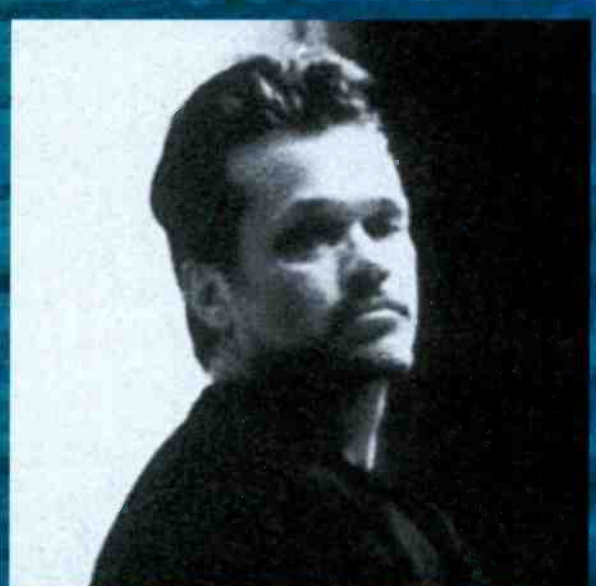
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JOHN MELLENCAMP

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"Albums That Mattered In 1998" / "1998 Year End Reader's Poll" – **Rolling Stone**



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EMPLOYMENT OUTLOOK: 1999

No one who knows this business will argue how nerve-racking or upsetting the consolidation and downsizing of both the radio and record industries was last year. And there's absolutely no sign of a letup in 1999. For the fourth straight year, R&R and its editors dedicate this issue to the people who make our business strong — particularly those who are looking for work or preparing a job search. Here's a format-by-format review of this week's employment-related columns:

- Talk radio search tips Page 22
- Two perspectives from job-seekers in the record business Page 31
- Job search Q&A Page 33
- Urban industry showcase Page 34
- Country job-seekers, Country openings Page 36
- The art of selling yourself Page 39
- Closing the gig you *really* want Page 40
- 25 unspoken rules of employment Page 41
- The changing role of the PD under consolidation Page 42
- Jeff Pollack on brushing up your personal marketing skills Page 44

MMS
management ♦ marketing ♦ sales

Commercial radio in the United Kingdom is only a third as old as its counterpart here in the States, yet many will argue that we have as much to learn from the Brits as they do from us. Katz Radio's Mitch Kline offers his observations. Also in this week's MMS section:

- The first of a three-part Management feature on superstar recruitment
 - Capturing a larger share of cell phone business
 - WKDF/Nashville's website
 - Business and marketing planning calendars
- Pages 10-14

IN THE NEWS

- **Bennett Zier** becomes VP/GM of WTEM & WWRC/Washington
 - **Jim Farley** now VP/News & Prog. for WTOP/Washington
 - **Andrew Rosen, Thomas Garry** Chancellor VPs/Sales
 - **Tony Washington** named VP/Sales for Radio One
 - **Brian Check** appointed Atlantic Star Regional Programmer
- Page 3

THIS #1 WEEK

SPECIAL EDITION

This week's issue of R&R is a special holiday edition containing news and feature columns, but no music charts. The charts will return in next week's issue, dated January 8.

NEWSSTAND PRICE \$6.50



Job Hunting: A Full-Time Job

■ Industry execs ring in 1999 by revealing what employment-seekers need to know this year

By JEFFREY YORKE
R&R WASHINGTON BUREAU CHIEF

For 25 years, Beverly Fox worked the airwaves, selling her personality, selling the station and all of its other personalities, and embedding the call letters into listeners' hearts and minds. Like thousands of others who've taken the joyful journey behind the mike, she began at her college station, KCSB-FM/Santa Barbara, and moved up and down the coast at a variety of stations. She moved to Miami before landing in Washington, DC, but never once gave serious thought to changing careers. When you are an on-air personality, there is no other place for you in the business.

Or is there?
When her morning gig ended at WGAY-FM/DC in 1994, Fox retooled. Until then, she'd never considered selling radio time. "I didn't think it was a fit," Fox told R&R. "I didn't like getting dressed up, and I hated nylons. One of the attractive things about radio to me was that I could wear a T-shirt, jeans, and

boots to work. The salespeople always looked very stressed to me."

But the more she thought about it, the more she realized she had a future in sales. A terrific future. A profitable future. She is now beginning her third year as a sales representative at WMAL-AM, ABC's high-rated News/Talk outlet in the nation's capital. And it's working for her.

"I anticipate making more money in my third year in sales than I ever made on-air," she said. And, she has found that sales allows her to be more herself. In fact, the art of selling actually demands it. On the air, she found she had to play down her aggressiveness. In sales, it's rewarded.

"No radio station wants an aggressive female on the air. This is still a male-dominated business for the most part, so you are the news gal, the sidekick. But in sales, I can be assertive and aggressive, and it is an advantage."

JOB/See Page 30

"Major radio groups will invest in the continuing development of existing managers and department heads. There will be significantly less management turnover and fewer opportunities for advancement to station management as a result."
— Skip Finley

Infinity Resets Chicago Mgt.

■ Kramer moves to 'JMK as Pearlman awaits reassignment; Zimmerman adds 'MAQ to his duties

By AL PETERSON
R&R NEWS/TALK EDITOR

Infinity Broadcasting, which owns eight radio stations in Chicago, has kicked off the new year with management changes at several of its Windy City properties.

WMAQ-AM VP/GM **Weezie Kramer** has transferred to co-owned Oldies WJMK-FM for similar duties. She succeeds **Harvey Pearlman**, who is being reassigned within Infinity in a yet-to-be-named post. As a result, 20-year CBS Radio manager **Rod Zimmerman** — currently VP/GM at all-News WBBM-



Kramer Zimmerman

AM — has added similar duties for 'MAQ. The move means that Zimmerman, who came to

CHICAGO/See Page 30

Ryan Rises To OM At WLTW/NY

By MIKE KINOSIAN
R&R AC EDITOR

WLTW/New York PD Jim Ryan has been promoted to OM at the Chancellor Media Lite AC. Ryan will also coordinate Adult Contemporary music marketing throughout Chancellor's 108-station radio group and develop entertainment marketing initiatives with Sr. VP/Regional Operations & Entertainment Market-



Ryan

ing John Madison.

"Jim's a very talented executive whose programming expertise continues to be a tremendous asset to the entire station group," Madison commented. "We look to expand Jim's visibility within Chancellor Media and apply his music knowledge to the benefit of our newly formed entertainment marketing group."

RYAN/See Page 16

L.A.'s Beat Taps Saunders As PD

By WALT LOVE
R&R URBAN EDITOR

WJLB/Detroit PD Michael Saunders has accepted the programming post at Chancellor Media Urban sister **KKBT-FM (The Beat)/Los Angeles**. He replaces **Harold Austin**, who had been serving as interim PD.



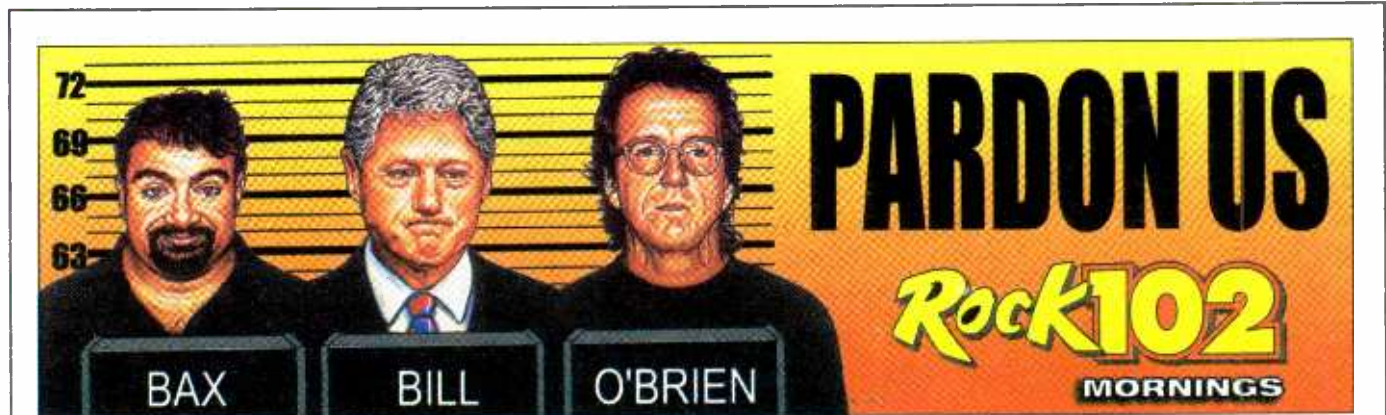
Saunders

"The Beat is a unique station that requires a unique programming talent at its helm," stated VP/GM **Craig Wilbraham**. "Michael's experience and

record speak for themselves. We are confident that his abilities will continue the station's forward momentum and his fresh perspective will enhance The Beat's creative positioning."

Besides stints at the Left Bank Organization and Strategic Record Research, Saunders also programmed WPEG-FM/Charlotte. He later relocated to the Motor City.

"I've been in the industry for SAUNDERS/See Page 16



The Timing Of This One Is Impeach ... Er, Impeccable!

Capitol-izing on the sordid affairs plaguing President Clinton (so to speak), **WAQY (Rock 102)/Springfield, MA**, recruited artist **Mark Heckman** to create a billboard adding Clinton to the station's morning "lineup" of **Bax & O'Brien**. Although the campaign was conceived back in September, the finished product is hitting the streets Monday, just two days before the Senate reconvenes to try Clinton on two articles of impeachment. "I don't know if any of us could have predicted it would be as timely as it is," remarks Rock 102 Marketing Director **Mike Kramer**.

Mark your calendars! R&R Convention '99, June 10-12 in Los Angeles

An Open Letter To The Radio Industry

Thanks to you, PARAGON RESEARCH HAD ITS BUSIEST YEAR IN 1998.
We conducted more research for more clients than ever before.
And 1999 looks to be even better.

Here is how we have grown during consolidation:

- ◆ Three years ago, faced with consolidation, Paragon developed its own targeted **STRATEGIC PLAN**, based on research. During the consolidation shakeout, we have executed that plan.
- ◆ Paragon has operated with this **PHILOSOPHY** – radio stations that build and execute strategic plans win. We have partnered with stations to develop actionable strategic plans.
- ◆ Paragon has **CONCENTRATED ON THE FUNDAMENTALS** – delivering sound data and strategic recommendations based on the data.
- ◆ Paragon has focused on “operators.” We **SUPER-SERVED OUR OWN CORE**, premier operators.
- ◆ Paragon has been **LOYAL** to its clients. By not “working across the street” or pursuing short-term projects that threatened long-term relationships, that loyalty has been reciprocated. We work for several stations in a market cluster, not just one.
- ◆ Paragon has adhered religiously to **RESEARCH ETHICS**. We conduct research the right way, always.
- ◆ Paragon has become a **REAL WORLD RESEARCH COMPANY**. Paragon is a significant research and strategy source in media outside radio. For cable giant TCI, for newspapers like The Denver Post and The San Francisco Chronicle, for movie channels like STARZ! and Encore. Paragon's uniquely broad view of media has already benefited our radio clients during consolidation and will be even more beneficial in the upcoming “convergence” phase.

We have identified our target, super-served our core and grown come all at the same time. In doing so, we've not only survived consolidation, but thrived. Just like our clients.

Paragon is the company to help guide your station through the consolidation maze.

Let's talk.

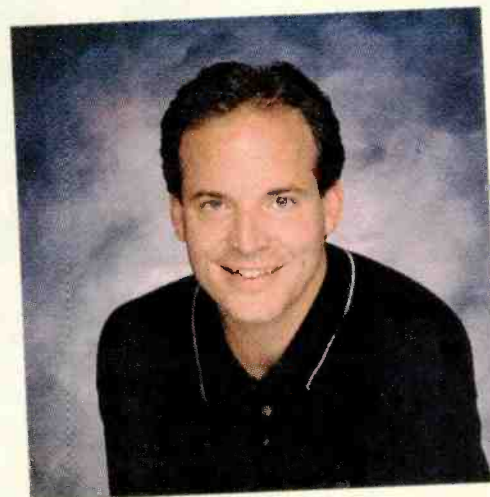
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- *Focus Groups*
- *Tracking Studies*
- *Sales Assessment Studies*



Farley Gets 'TOP Spot As VP/News & Programming In DC

WTOP-AM & FM/Washington PD Jim Farley has been promoted to the all-News duo's newly created position of VP/News & Programming.

"Jim has an outstanding and unique radio news background that has been tremendously valuable to WTOP," commented Bonneville International/Washington Division President Kari Johnson. "He's played a key role in the stations' success, and we're very pleased to recognize him with his new title."

Farley joined 'TOP in 1996, following a lengthy news career that included positions as Managing Editor for ABC Radio News and

FARLEY/See Page 16

Chancellor Taps Two Regional VPs/Sales

Chancellor Media has tapped Thomas Garry and Andrew Rosen as Regional VPs/Sales. Garry — who was most recently Director/Sales for Chancellor's Minneapolis-St. Paul properties and VP/GM for Oldies KQQL-FM in that market — will be responsible for the company's 40 stations in Dallas, Houston, Orlando, Pittsburgh, Cincinnati, Sacramento, and the Twin Cities. Former WHTZ/New York GSM Rosen will oversee Chancellor's 22 stations in New York, Detroit, Long Island, and Washington, DC.

Garry and Rosen also will serve as liaisons between Sr. VPs/Re-

SALES/See Page 30



WZLX-FM/Boston morning show legend Charles Laquidara single-handedly hosted the station's first-ever "Christmas For Kids" radiothon, which raised more than \$130,000 for the Franciscan Children's Hospital and Rehabilitation Center. Adding to the success of the day was a visit by First Lady Hillary Rodham Clinton, who stopped by for an exclusive interview. Above, Laquidara poses for a photo with Clinton and WZLX Marketing Director Jo Doherty.

Zier Returns To Chancellor/DC Combo

Bennett Zier is returning for a second tour of duty as VP/GM of Chancellor Media's Sports-Business combo WTEM-AM & WWRC-AM/Washington. Zier, who most recently was VP/GM at Chancellor's WBIX/New York, heads back to the nation's capital, where he previously held GM stints at both WTEM-AM & WBIG-FM and WWRC-AM & WGAY-FM.

"Bennett has done a tremendous job for Chancellor Media," said Chancellor President/Radio Division Jim de Castro. "His leadership in New York will be greatly missed. But New York's loss is Washington's gain, and we are confident both stations will benefit from his



Zier

management skills and motivational talent."

Chancellor owns eight stations in Washington, DC, but the company still has room to grow there, said Sr. VP/Regional Operations John Fullam. "With his strong track record of accomplishment in this market, Bennett is the ideal candidate to help these stations reach their next level of ratings and revenue success."

A 20-year industry veteran, Zier was VP/Sales for CBS Radio between 1988-90. He also served as VP/GM for WODS/Boston. But this new appointment is a wel-

ZIER/See Page 30

V103 Brings Joy(ner) To DC



When WVAZ/Chicago's "Monds Squad" afternoon team received an invite to the White House Christmas party, they encountered a familiar face: syndicated ABC Radio host Tom Joyner, whose show runs on V103. Seen at left on the White House lawn are (l-r) WVAZ's George Willborn, fitness expert Donna Richardson, Joyner, and 'VAZ's Bonnie DeShong. Meanwhile, John Monds was keeping warm in the East Wing of the White House with son J.C. and daughter Lauren.

JANUARY 1, 1999

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Washington Set As Radio One VP/Sales

Tony Washington has been promoted to VP/Sales for Radio One. He takes the newly created post after serving as GM of the company's WOL-AM, WYCB-AM, WKYS-FM & WMMJ-FM/Washington since 1993.

President/CEO Alfred Liggins commented, "Because of his outstanding track record, superior persuasion skills, and commitment to the company, we feel Tony is uniquely qualified to excel in this position."

Washington became GSM of the DC stations in 1992. The 20-year advertising and broadcasting veteran joined Radio One in 1991 as Director/National Sales for Baltimore and Washington, DC.

"If you look at all the other major broadcast properties — the Chancellors, the CBSs, the Bonneville's, the Clear Channels — they all work in two focuses now: programming and sales," Washington told R&R. "Radio One has to be prepared to take that next step into those kinds of areas. That's what this whole thing is about — trying to get ahead of the curve so we're not left in the cold. We have to be, as a minority radio company, ahead of the curve in terms of selling and programming, and I feel honored I'll get to lead part of that charge."

Capstar Approves Check As Regional Programmer For Atlantic Star Division

Atlantic Star Communications has named Brian Check to the newly created position of Regional Programmer. Based in Allentown, Check will work with PDs at the Capstar division's Hot AC and CHR stations, including WAEB-FM/Allentown; WERZ-FM/Portsmouth, NH; WNNK-FM/Harrisburg; WKSS-FM/Hartford; WKEE-AM & FM/Huntington, WV; and WZNW-FM/Wheeling, WV.

Check will also oversee Atlantic Star's research department. He served as WAEB-FM's Station Manager for the last five years and oversaw programming at WKEE-FM since 1997. He was PD for WAEB-AM & FM between 1993-97 and was Sales Manager there from 1989 to 1993.

"Brian has done a terrific job with programming at WAEB," said Atlantic Star President/CEO Jim Shea. "We are confident that he and our talented team of programming directors will continue to raise the bar for programming excellence throughout the Atlantic Star markets."

Check told R&R. "Jim Shea has created an outstanding management team, and I'm flattered to be part of it. Atlantic Star has some of the highest-rated CHR's in the country, so building upon that is going to be a great challenge."

HOW TO REACH US

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				WASHINGTON, DC BUREAU:		
				NASHVILLE BUREAU:		

NAB, NPR At Odds On IBOC

□ **NPR proposes AM/FM 'grand alliance'**

By Matt Spangler
R&R Washington Bureau

National Public Radio and the NAB differ on the finer points of a petition filed by USA Digital Radio with the FCC in October that would establish IBOC as the domestic digital transmission standard.

In comments filed with the commission last week, the NAB said that "all AM and FM broadcasters must be given the opportunity to transition to IBOC DAB." NPR agreed in its comments that it supports the development of a DAB standard, but with the caveat that "IBOC is not the best approach to introducing DAB because of bandwidth limitations and often signifi-

cant levels of interference that exist between and among stations."

Nonetheless, NPR said the IBOC proponents should be allowed to demonstrate the effectiveness of their systems. NPR did not offer an alternative solution to IBOC DAB.

NPR also opposed what it felt to be an implication in USADR's petition that a single IBOC DAB standard be adopted for both AM and

FM systems. Instead, in order "to achieve the best possible technical quality," NPR said, "it may be appropriate" to establish AM and FM standards developed by different IBOC proponents.

Design Has 'Potential'

In response to this "grand alliance" design, a senior NAB source told R&R he "certainly didn't envision that, but there is a potential for it."

IBOC/See Page 18

New York NABET Unmoved By ABC Offer

□ **Union claims court victory**

By Matt Spangler
R&R Washington Bureau

The holidays saw more shots being fired in ABC's three-month-old lockout of the National Association of Broadcast Employees and Technicians.

On Dec. 22, following a series of negotiating sessions that began four days earlier, the NABET's 800-member New York local sharply rejected the company's Christmas package. Local 16 — which makes up about 50% of NABET's national membership — "showed their dis-

KABC-AM Sets Decertification Vote, see Street Talk, Page 26

pleasure with the company's arrogant position and voted near unanimously to reject the package with-

out a ratification vote," the unit said in an official statement.

Meanwhile, at press time the heads of all the NABET locals had yet to schedule a meeting on the offer.

But there was joyful news on the other end of the country for the union. Los Angeles Superior Court Judge Robert O'Brien ruled on Dec. 28 that "nondisruptive picketing in the camera's view ... would be an exercise of free speech." The ruling came after the union's San Francisco and Burbank, CA, locals were required to appear in court on Christmas Eve to prove that they had not violated a restraining order and injunction prohibiting them from interfering with ABC broadcasts.

Gena Stinnett, president of the Burbank local, called the decision "a tremendous victory for our union members in the exercise of their First Amendment rights." ABC spokeswoman Julie Hoover told R&R the company is "studying" the ruling and pointed out that there will be another hearing on the matter on Jan. 29.

R&R Assistant Managing Editor Jeff Axelrod contributed to this story.

Emmis Q3 Results Exceed Expectations

Emmis Communications Corp. (NASDAQ: EMMS) had strong performances at its stand-alone stations, clusters, and its Hungarian radio station during the fiscal third quarter.

Broadcast cash flow was \$28.1 million for the quarter ended Nov. 30, 1998, 65% better than the same period in 1997. Net income fell to \$3.01 million (19 cents a share), down from \$4.08 million (35 cents) last year, but

still exceeded most analysts' expectations of 9 cents a share. Same-station broadcast cash flow increased 24%, while radio revenues were up 13% on a same-station basis.

Budapest's Slager Radio surpassed company expectations. Chairman/CEO Jeff Smulyan said, by posting only an \$80,000 operating loss when the company had budgeted a loss of several million dollars.

Bloomberg

BUSINESS BRIEFS

Citadel, Capstar Reach Agreement In Spokane; Colorado Springs

Citadel Communications will sell KLI-FM/Colorado Springs to Capstar Broadcasting and buy KTWK-AM, KSPZ-FM & KVOR-FM/Colorado Springs and KEYF-AM & FM/Spokane from Capstar. Capstar will acquire the Colorado Springs trio in its merger with Triathlon Broadcasting.

In a joint statement issued Dec. 21, the companies said the tentative agreement would "include a cash payment by Citadel to Capstar." The agreement would also end a two-year Department of Justice investigation that focused on allegations that Citadel and Triathlon had engaged in price-fixing through a Colorado Springs joint sales agreement (JSA.) The JSA had been set to run through 2010, but would instead terminate upon completion of the negotiated deal. The agreement will also likely end the stunning legal bills, up to \$400,000, Triathlon has incurred while the DOJ conducted its inquiry. No charges were ever filed against Triathlon by the DOJ.

Capstar Asks FCC For Extension On Triathlon/Wichita Deal

Capstar asked for an extension until Jan. 15 to continue working out details with the DOJ's Antitrust Division, which filed an Oct. 19 petition objecting to Capstar's acquisition of six Triathlon stations in Kansas' biggest city. The first extension expired Dec. 21, but lawyers for both sides need to wrap it up so that Capstar can complete its \$190 million purchase of Triathlon's 32 stations. The purchase is set to close April 15.

Pulitzer Broad Revenues Fall; Triathlon Issues Dividend

Pulitzer Publishing said last month that revenues for its broadcasting division were down slightly in November, to \$20.6 million from \$20.7 million during the same period in 1997. The announcement came on the heels of Pulitzer shareholders' approval of the divestiture of its five radio and nine TV stations to Hearst-Argyle Television.

Meanwhile, Triathlon Broadcasting paid a quarterly dividend of \$2.36 to preferred shareholders on Dec. 21. Capstar Communications' acquisition of Triathlon's 32 stations is expected to close in the second quarter.

Continued on Page 30

R&R/Bloomberg Radio Stock Index

This weighted index consists of all publicly traded companies that derive more than 5% of gross revenues from radio advertising.

	Change Since				
	One Year Ago	One Week Ago	12/18/98	One Year Ago	One Week Ago
Radio Index	197.60	240.38	222.38	+21.65%	+7.86%
Dow Industrials	7965.04	9217.99	8903.63	+15.73%	+3.53%
S&P 500	975.04	1226.27	1188.03	+25.77	+3.22%

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DEAL OF THE WEEK

• **WFUN-FM/Bethalto (St. Louis), IL**
\$13.6 million

1998 DEALS TO DATE

Dollars To Date: \$12,865,716,258.06

(Last Year: \$13,759,109,326)

Dollars This Week: \$69,239,500

(Last Year: \$161,895,000)

Stations Traded This Year: 2206

(Last Year: 2361)

Stations Traded This Week: 43

(Last Year: 34)

TRANSACTIONS AT A GLANCE

- WDAK-AM/Columbus, GA & WSTH-FM/Alexander City, AL (Columbus, GA) \$4.5 million
- KCSJ-AM, KGHF-AM & KYZX-FM/Pueblo, CO \$4.5 million
- WYHI-AM/Fernandina Beach (Jacksonville), FL \$225,000
- WJBW-AM & FM/Jupiter (West Palm Beach), FL \$10.45 million
- FM CP/Donalsonville, GA No cash consideration
- KORL-FM/Honolulu \$1.65 million
- WVHI-AM/Evansville, IN \$440,000
- KIDA-FM/Ida Grove, IA \$150,000
- FM CP/Midway (Lexington), KY \$1.375 million
- KROF-AM & FM/Abbeville (Lafayette), LA \$787,500
- KRVO-FM/Blanchard (Shreveport), LA No cash consideration
- WDEA-AM & WWMJ-FM/Ellsworth & WEZQ-FM/Bangor, ME \$4 million
- WTRI-AM/Brunswick, MD \$300,000
- WGRM-AM & FM/Greenwood, MS \$500,000
- WEEZ-FM/Heidelberg (Laurel-Hattiesburg), MS \$1 million
- KBUG-FM/Osceola, MO \$70,000
- FM CP/Chama, NM \$32,000
- WABY-AM/Albany & WABY-FM/Ravena (Albany), NY \$2.5 million
- WKLI-FM/Albany & WKBE-FM/Warrensburg (Glens Falls), NY \$5 million
- KQZZ-FM/Devils Lake, ND Not listed
- WKBN-AM & FM/Youngstown \$11 million
- KWSH-AM & FM/Wewoka, OK \$400,000
- KRBY-FM/Reedsport (Coos Bay), OR \$260,000
- KKTZ-AM & FM/Kilgore (Longview-Marshall-Tyler), TX \$3.2 million
- KIOL-FM/(La Mesa-Odessa-Midland), TX \$250,000 cash and station
- KYRK-FM/Hobbs, NM
- KMGR-FM/Tooele (Salt Lake City-Ogden), UT \$3 million
- WHAP-AM/Hopewell (Richmond), VA \$50,000

TRANSACTIONS

Radio One Picks Up St. Louis FM For \$13.6 Million

■ **Jacor buys Youngstown combo for \$11 million**

Deal Of The Week

WFUN-FM/Bethalto (St. Louis), IL

PRICE: \$13.6 million
TERMS: Asset sale for cash
BUYER: Radio One Inc., headed by President Alfred Liggins. It owns 12 other stations. Phone: (301) 306-1111
SELLER: Arch Broadcasting LP, headed by Aaron Shainis. Phone: (312) 204-9900
FREQUENCY: 95.5 MHz
POWER: 6kw at 328 feet
FORMAT: Children's
BROKER: Star Media Group Inc.
COMMENT: This transaction was previously listed in R&R without a purchase price.

Colorado

KCSJ-AM, KGHF-AM & KYZX-FM/Pueblo

PRICE: \$4.5 million
TERMS: Asset sale for cash
BUYER: Bahakel Communications Ltd., headed by President Cy Bahakel. It owns 12 other stations. Phone: (704) 372-4434
SELLER: Pueblo Broadcasters Inc. Phone: (719) 543-5900
FREQUENCY: 590 kHz; 1350 kHz; 104.5 MHz
POWER: 1kw; 5kw day/1kw night; 50kw at 492 feet
FORMAT: News/Talk/Sports; Nostalgia; Country

Radio Acquisition LLC, both headed by Mitchell Rubenstein and Laurie Silvers. They own two other stations. Phone: (561) 998-8000

SELLER: SSS Broadcasting Inc. and GGG Broadcasting Inc., both headed by Howard and Susan Goldsmith. They have interests in five other stations. Phone: (561) 997-0074

FREQUENCY: 1000 kHz; 99.5 MHz
POWER: 650 watts day/17 watts night; 6kw at 308 feet
FORMAT: Nostalgia; Nostalgia
COMMENT: AM of Palm Beach is purchasing the AM station from SSS Broadcasting; FM Radio Acquisition is purchasing the FM from GGG Broadcasting.

Georgia

FM CP/Donalsonville

PRICE: No cash consideration
TERMS: Donation
BUYER: C.T. Barinowski, President of Augusta Radio Fellowship. He owns three other stations. Phone: (706) 733-8201
SELLER: Augusta Radio Fellowship Institute Inc., headed by C.T. Barinowski. It owns six other stations. Phone: (706) 733-8201
FREQUENCY: 107.5 MHz
POWER: 6kw at 207 feet

Hawaii

KORL-FM/Honolulu

PRICE: \$1.65 million
TERMS: Asset sale for cash
BUYER: New Wave Broadcasting LP, headed by Jon Ferrari. It owns 14 other stations, including KMQ-AM & FM, KKHN-FM & KPOI-FM/Honolulu.

Indiana

WVHI-AM/Evansville

PRICE: \$440,000
TERMS: Asset sale for cash
BUYER: Word Broadcasting, headed by President Bob Rogers.
SELLER: Geyer Broadcasting, headed by President Wayne Geyer.
FREQUENCY: 1330 kHz
POWER: 5kw day/1kw night
FORMAT: Religious
BROKER: John Pierce of Force Communications & Consultants

Iowa

KIDA-FM/Ida Grove

PRICE: \$150,000
TERMS: Asset sale for cash
BUYER: Eisert Enterprises Inc., headed by President John Eisert. It also owns KEMB-FM/Emmetsburg. Phone:

Kentucky

FM CP/Midway (Lexington)

PRICE: \$1.375 million
TERMS: Stock purchase agreement
BUYER: Jacor Communications Co., headed by CEO Randy Michaels. It owns over 240 other stations, including WTKT-AM/Georgetown, WLAP-AM, WBUL-FM & WMXL-FM/Lexington, WLKT-FM/Lexington-Fayette & WKQQ-FM/Winchester. Phone: (606) 655-2267
SELLER: Herbert Regenstreif, Lenie House and Vicki House, shareholders. Phone: (606) 231-8577
FREQUENCY: 107.9 MHz
POWER: 3kw at 328 feet

Louisiana

KROF-AM & FM/Abbeville (Lafayette)

Continued on Page 8

Interstate Deal

WDAK-AM/Columbus, GA & WSTH-FM/Alexander City, AL (Columbus, GA)

PRICE: \$4.5 million
TERMS: Asset sale for cash
BUYER: Cumulus Media Inc., headed by Richard Weening. It owns 194 stations, including WMLF-AM, WPNX-AM, WAGH-FM, WBFA-FM, WGSY-FM & WVRK-FM/Columbus. Phone: (414) 615-2800
SELLER: Solar Communications Co. Inc., headed by Allen Woodall. It owns one other station. Phone: (706) 596-5100
FREQUENCY: 540 kHz; 106.1 MHz
POWER: 5kw day/500 watts night; 85kw at 1047 feet
FORMAT: Sports; Country
BROKER: George Reed of Media Services Group Inc.

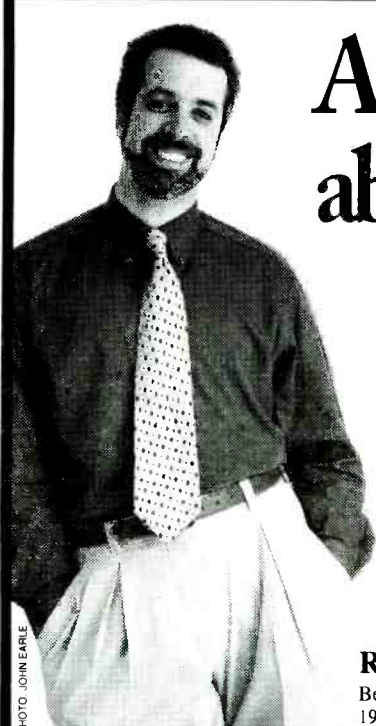
Florida

WYHI-AM/Fernandina Beach (Jacksonville)

PRICE: \$225,000
TERMS: Asset sale for cash
BUYER: RJM Communications Inc., headed by President Rickman Morrison. Phone: (616) 349-4001
SELLER: Northeast Florida Radio Inc., headed by President Mark Hogan. He has interests in one other station. Phone: (256) 236-6484
FREQUENCY: 1570 kHz
POWER: 5kw day/30 watts night
FORMAT: Nostalgia

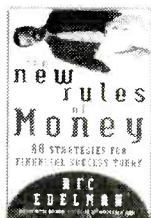
WJBW-AM & FM/Jupiter (West Palm Beach)

PRICE: \$10.45 million
TERMS: \$10 million for the FM and \$450,000 for the AM
BUYER: AM of Palm Beach Inc. & FM

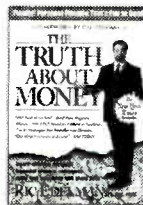


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*Source: Average of W198/FA97/SU97/SP97 ARB. AQB

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- ✓ We are "on your team" *exclusively* in your market for a full year...to answer questions, evaluate airchecks, and provide additional input based on the research.

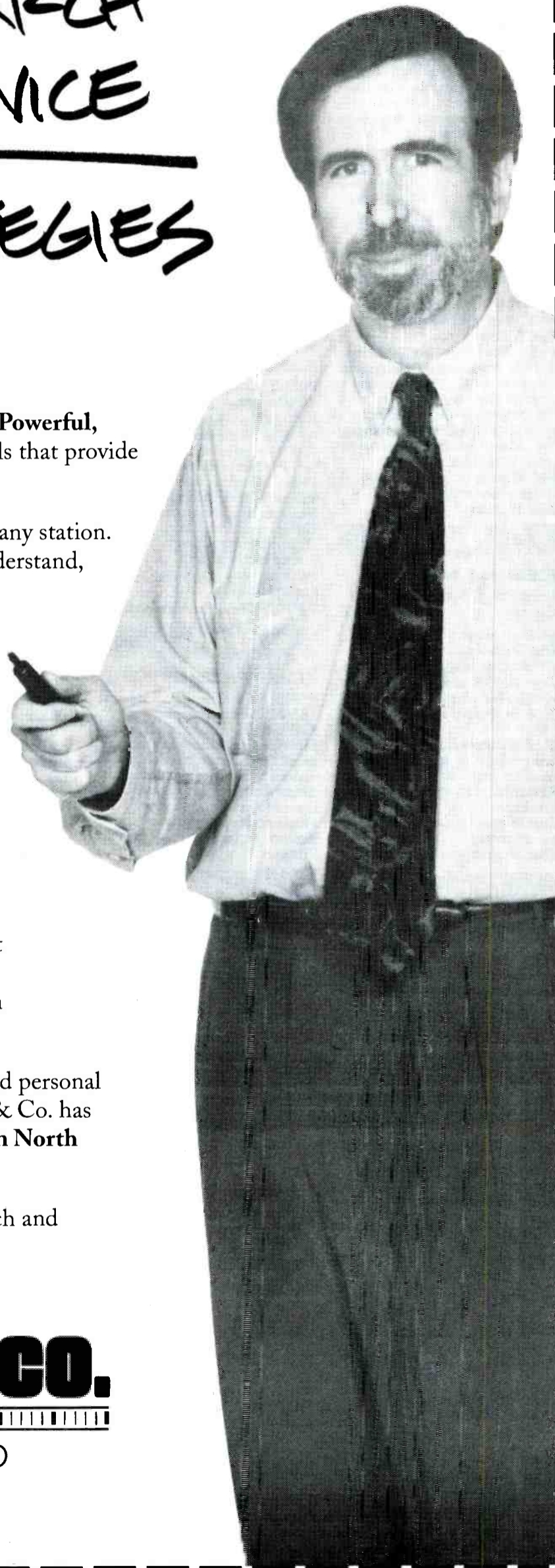
Most importantly, this combination of powerful research and personal service **works** for our clients' success! In fact, Mark Kassof & Co. has worked in partnership with some of the **biggest successes in North American radio.**

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- RAB: Radio sells cells, Page 12
- WKDF website comes full-circle, Page 14
- Ready for National Kazoo Day? Page 14

MMS

management • marketing • sales

People like us, who believe in physics, know that the distinction between past, present, and future is only a stubbornly persistent illusion.

— Albert Einstein

SALES

WHAT CAN WE LEARN FROM UK RADIO SELLERS?

■ History (and old habits) may be holding us back

By Mitch Kline

VP/Sales Training
Katz Radio Group

Radio people talk often today about "reinventing" the sales process. The changes we've experienced force us to reconsider everything we've held sacred in terms of selling radio ads. In response, we're spending a great deal of time thinking of ways to generate non-traditional revenue as we try to take advantage of radio's newfound power.

While this is all good news, we need to protect the basic strengths of our business. Radio's cash cow will continue to be the sale of traditional broadcast time. Any techniques we can develop to improve these sales will significantly impact our bottom line. In some cases, our success will depend on our ability to view radio with a fresh outlook. That's hard to do when we carry the baggage of 50-plus years of sales history.

Imagine that commercial radio just appeared in the United States a few years ago. Would people buy or sell the medium the same way they do now? The answer, of course, is no. Our practices have been built over time, and old habits are sometimes hard to break. If we take a step back and look at how radio is purchased today, we find that some procedures haven't changed much since sellers first pitched broadcast ads so many years ago.

Seeing radio being sold in another environment can change one's perspective. Recently, I had the opportunity to work with Katz's London office, helping train the radio sales staff in American techniques. As the experienced "expert" in radio sales, I soon discovered that we Americans can probably learn as much from the United Kingdom as we can teach.

Commercial radio has been around just a quarter of a century in the UK. The real expansion has come in the last few years, as the audience share for commercial stations exceeded that of the non-commercial BBC.

With that short lead time, commercial radio currently represents 5.2% of all display advertising in the United Kingdom. While this falls below our traditional 6%-7%, it's catching up. UK radio has seen its revenue share rise almost every quarter of its existence. Local radio has been the second-fastest-growing advertising vehicle in the United Kingdom, eclipsed only by the growth in national radio. In fact, national radio has been leading radio's boom in the UK for the past six years, posting the following annual increases:

Year	% gain over previous year
1993	+30.3%
1994	+34.1%
1995	+28.2%
1996	+14.8%
1997	+17.5%
1998 YTD	+24.4%

Source: RAB/Radio Authority

This rapid growth speaks well for the UK's sales efforts. Interestingly, after just 25 years, the UK's radio sales force is not far behind the United States' in its sales approaches. In fact, one could argue they are ahead of us in many key areas, from both sales and client perspectives.

For instance, we're told by every client, agency, planner, and buyer today that qualitative is an important factor in buying radio. "We want to reach consumers," they say, "not just age and sex targets." Yet when actual buys are put together, it all comes back to CPM/ CPP and a station's rank in the quantitative ratings (Arbitron). The best agencies in the U.S. use qualitative to help choose stations, but they continue to base their buys on the old, quantitative standards.



MITCH KLINE

In the UK, buys are based mostly on qualitative criteria. Avail requests list targets like 25-44 ABC1s or 15-34 C2DEs, "ABC1" and "C2DE" representing qualitative terms that define the types of audience a station has. Average hour audience, station rank, and cost per thousand are then based upon these figures. While U.S. radio uses qualitative as a guide, the UK makes it the focus of the buy, thereby stressing radio's value in reaching consumers.

In the U.S., gross impressions or rating points serve as the main standard for judging a schedule's impact. Only the best agencies use reach and frequency as primary criteria, and even they still base their costs on impressions and points.

In the UK, the stated objective for nearly all buys is OTH or Opportunities To Hear — what we call frequency. Yes, frequency! Think about that. We have been asking, pleading, and cajoling agencies to recognize that radio is a frequency medium and that frequency sells! In the UK, with commercial radio just 25 years old, organizations like their RAB have been able to sell frequency as the main buying parameter.

What's even more amazing is that the standard OTH or frequency for most UK schedules is a minimum of 4.0! In the United States, we would be

Continued on Page 12

MANAGEMENT

HOW TO FIND, RECRUIT, AND KEEP SUPERSTARS

■ Part one of three: Finding them!

By Dick Kazan

Don't fool yourself. No matter who you are or how long you've been in this business, your job and your financial security are threatened by consolidation. With massive layoffs, you're under intense pressure to increase sales and cut costs. It's like sports — you're celebrated for winning and fired for losing. Great teams are consistently led by superstars, because they're the ones who make or break the team. Where would the Chicago Bulls be without Michael Jordan? The Lakers without Shaquille O'Neal? You need more super talent, and here's how you find it.

1. Realize they don't need you. Most exceptionally talented people are well-compensated and aren't actively looking to change jobs. Why should they? What do you offer that's better than what they've got? If you propose a little more money, their current employer is likely to match it — and if not, your competitors will.

2. Recognize that you're a full-time recruiter. Most companies don't think about recruiting until somebody quits or they get the budget to expand a department, yet they want to hire

outstanding talent. That's like saying, "I just got approval to hire a power hitter. Is Mark McGwire available?" On short notice, probably not.

But if you focus on recruiting as you do other crucial aspects of your business, you'll be there when the McGwires and Sammy Sosas are ready to make a change. Start by identifying the great performers. There are no secret superstars in your industry.

Your customers and vendors can help you spot them. Your managers should be looking for them at trade shows and other industry functions. San Francisco State Professor John Sullivan, a top recruitment and retention specialist for such prominent firms as Cisco Systems, Hewlett-Packard, Microsoft, and Nike, tells this story: "I recently spent time with a vice president of human resources who works in the utility field. Someone wanted to take out a 'help wanted' ad. And this VP said, 'Don't you dare. That would be embarrassing. When you're the best, you're supposed to know the best.' Help wanted ads basically announce that you don't know the sort of people you're looking for." (*Fast Company*, December 1998)

3. Retain a recruiter. When I was CEO of a major computer leasing company, we retained an outstanding recruiter to fill a diversity of jobs within our organization. Later, we hired a top recruiter, and she reported directly to me. It was her responsibility to continually compile the names of and communicate regularly with the superstars, even when we had no active searches in progress.

Shortly after hiring a superstar, one of the first questions our recruiter would ask is, "Do you know the names of other outstanding people in your field?" Invariably, they did. According to Professor Sullivan, 50%-60% of Cisco's recruits come from this type of referral.

4. Top talent is where you find it. You employ some people with remarkable potential but may not have noticed it. In our San Francisco office, we had a friendly, hard-working, and well-organized secretary. She routinely provided great customer service, yet it didn't occur to us to put her in sales. One day, she and her boss asked me to give her the opportunity to sell. Within a year, she became one of our top salespeople and has gone on to an outstanding sales career.

At Los Angeles radio stations KRLA & KLSX, GM Bob Moore recently did the same thing with his former assistant, Kathy Patterson. With time, she could become very successful in her new position and produce substantial revenue for those stations.

This week, we found the superstars. Next week, we'll discuss how to get them on board.

Dick Kazan is a successful entrepreneur who founded one of the largest computer leasing corporations in the United States. He created and hosts *The Road To Success*, the first radio talk show to offer on-air business consulting to business owners and employees. E-mail your comments or questions to him at rkazan@ix.netcom.com.

SALES MANAGEMENT

1999 and 2000 –

How to Make Tremendous Gains in Sales and Bottom-Line Cash Flow

By IRWIN POLLACK

As we move from an acquisition era back to an operational era, one thing is for sure: Buying and selling stations is pretty easy, but operating them efficiently (and profitably) is quite another story.

Over the past year, I've flown close to 300,000 miles – speaking to, working with, and observing GMs and Sales Managers in both large and small markets. While some managers are certainly stronger than others, I've first identified the 6 traits that separate these winners from the rest of the pack. Go through the list, and ask yourself which areas even you could improve in. Then, I'll share some hot sales tips, plus management tips that killer managers (just like you) execute every day.

6 Traits of Winning Sales Departments

1. Ongoing recruitment, interviewing, and hiring: Do you even have a system? How about the number of sellers – is it enough? Remember, the more well-trained sellers the better. That means that the same station account list gets spread over more people and that each seller must accommodate their own income goals by supplementing their list with more new business.

2. Better inventory management: Inventory management – best defined – is selling every single available commercial unit at the highest rate possible. With 35 possible dayparts a week (7 day/5 daypart combinations) – other than News/Talk stations who can sell their inventory like it was a TV station – make sure you're maximizing high-demand dayparts and moving all of the lesser-demand ones at the same time. Do you (or the staff) even know how?

3. Razor-sharp tracking and accountability: Remember the adage: You can't manage what you don't measure. Begin to inspect average orders, closing ratios, dollars asked for (on paper), number of proposals, specs, etc. For both individual sellers and the staff overall.

4. Super-shrewd sales training: For both individuals and the group overall. Make sure you're making room for 15 minute, structured, individualized one-on-ones with each salesperson and that each group meeting has both a well-thought-out lesson plan and is part of an overall 13- or 26-week syllabus.

5. Tighter account list management: What system do you have in place that ensures the right people are being called on, actually being asked to buy, for the right amount of money, and with proper frequency?

6. Cutting-edge compensation and incentive programs: You'll attract higher-achieving performers by paying an obscene percentage on the first month of any new order. Also, consider compensating salespeople on a sliding commission scale based on individual goal achievement or by paying 1% extra to all sellers if the station hits its goal.

Have You Focused on Showing the Salespeople how THEY Can Make More Money – Like \$10,000 More This Year?

Just like sellers do to their clients, you need to keep selling "the dream" and those better business principles to the sales staff. Show them what's in it for them. Keep giving benefit statements. Here is my favorite list of 10:

1. Everytime you walk through your prospect's door, you should have two ideas to present, no matter how simple or complex.

2. Buy into the fact that every "no" gets you that much closer to a "yes." Divide your average order by five – if you close one in five people you see – and convince yourself every sales call (whether they buy or not) is worth an order one-fifth your average sale.

3. Ask for the order every fifth time your prospect blinks (subconsciously). You'll have better eye contact, and will ask for the order more often.

4. Implement the "left/right" rule. After every presentation, make a quick contact with the business on your left and another to the business on your right.

5. Ask your client how much it would be worth to solve their biggest problem, then make sure you ask for at least that much in your proposal, and remind them they said it was worth it.

6. Practice overcoming objections by lighting a match and overcoming the objection before the flame gets too low that it burns your fingers.

7. Blow up your prospect's logo – a 200% increase should do it – and use it on the front cover of their proposal. This will surely arouse their emotions early on and get them into the mood where they'll want to buy something.

8. Never say "no" to a customer. Everything is negotiable.

9. Go to the library and identify last-year's newspaper advertisers. As most business people suffer from "last-year-itus," call them now (before they go another year and spend their advertising money in the newspaper).

10. For an extra 10%, offer your client "fries." Just like fast food restaurants, airlines, furniture stores, and car rental agencies up

their average order, find some "extras" for your clients. Double the schedule from midnight to 6am, offer them sponsorship of "Church Drive" (Sundays 6-10am), or give them a portion of all unsold inventory for an extra \$75-\$95 per week.

The Best Managers Realize That People Are Their Most Important Asset

Since you are judged – ultimately – by the results your team accomplishes while you are at the helm, it needs to be a top priority for you to get the absolute highest output out of your staff. Here are some ideas:

- Remember that every staff member has a "hot button" – it's the manager's job to find it (and to keep on hitting it). *It's a mistake to assume everybody needs to be managed the same way.*

- Spend extra time every day making the newest staff members welcome. Remember what it's like to be new.

- Make sure people are learning something every day. Each team member should be "in training" for the next level up.

- Coax people toward performing at their personal best. Maximize potential.

- Challenge yourself to be the leader each member of the staff is talking about 20 years from now. *Why would they want to talk about you?* Because you brought something tangible to the table. They realize they became better under your guidance.

- Demonstrate an intense work ethic by your example. You really don't want to expect people to do things that you won't.

- Let people know that when the station wins, it's because of the good people. When the team is losing, it's something you (the manager) have done wrong. It'll show you're humble.

- Ask for input on how management can be better. Consider "management evaluations" on a regular basis.

Irwin Pollack is President of New Hampshire-based Radio Sales Intelligence. He consults both public- and privately-held broadcast groups across the United States and Canada. For a list of 38 different training topics (all focused on how to improve bottom-line billing and profits), call Pollack at (603) 598-9300 or www.irwinpollack.com

FAX BACK TODAY

- I would like to discuss our current sales/management situation and see how we could be doing better. Please have Irwin call me.
- We're planning on having a group seminar or sales retreat. Please send me a current list of training topics, speaking fees, and availability.
- Our stations need to do a better job of marketing to non-radio users. Please call me with some ideas on how we can increase our share of revenue.

603.598.0200

Has your sales or management staff leveled off in performance?

If so, remember —

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There has to be a good reason why, in just 12 years, radio's fastest growing market clusters have chosen Irwin Pollack's In-Station Sales Training program. The reason they chose Irwin Pollack is simple...first they heard, and then they found out...Irwin Pollack's methods work. *Even Better: 77% of our business is repeat business (to us, that's the truest measure of success).*

We have a 12-step system that's been proven to improve the billing and bottom-line cash flows of broadcast facilities all over the United States and Canada. As expected, the market leaders who execute our systems are already familiar with these practices.

	In-Station Sales Training	Audio Videotape Programs	Public Sales Seminars
1. Weekly Billing Review	YES	NO	NO
2. Weekly Management Calls	YES	NO	NO
3. Bi-Monthly "How-to" Sales Newsletters	YES	NO	NO
4. The "IDEAbank"	YES	NO	NO
5. Sales Cassette Resource Center	YES	NO	NO
6. On-the-Street Sales Calls	YES	NO	NO
7. Yearly "Sales Manager's Graduate School"	YES	NO	NO
8. Seminar for Advertisers	YES	NO	NO
9. Recruitment Assistance	YES	NO	NO
10. Password-Protected Website	YES	NO	NO
11. The "Systems Manual"	YES	NO	NO
12. In-Station Visits	YES	NO	NO

If you're disappointed with what you're getting from your sales and management team, or the pressures to over-achieve are getting compounded everyday, either fax back your request for a private one-on-one discussion or give our President, Irwin Pollack, a call.

Irwin has sold and managed radio in small, medium, and large markets. He's rehearsed presentations in parking lots...waited in outer offices...knocked on unfamiliar doors. At age 22, he recruited, trained, and managed a 14-person sales staff that increased billing 31 percent in less than a year.

Irwin Pollack can show you successful sales and leadership strategies because he's been there.

The ideas Irwin presents, and the training he gives reflect lessons he's gathered through more than 300,000 miles of travel yearly.

Mr. Pollack makes presentations to, and consults with thousands of managers and salespeople annually, but is in greatest demand as a return speaker and consultant – the truest measure of success.

There are three times to call us:

- When you're ready for a breakthrough.
- When you've leveled off in performance.
- When you've gotten stale, or burned out.

When you see the signs of a remarkable opportunity you could seize...one call to our company will bring out tremendous hidden potential. *Our promise to you: We won't ask for your business unless we know we can improve it.*



IRWIN POLLACK

NAME		TITLE	
CALL LETTERS			
ADDRESS			
CITY	STATE	ZIP	
PHONE	FAX	E-MAIL	

WHAT CAN WE LEARN FROM UK RADIO SELLERS?

Continued from Page 10

thrilled if all our agencies would ask for a minimum of 3.0. While our agencies typically buy 100 gross rating points, the UK standard is 4.0 OTH.

How's this for a kicker? The people I spoke to credit the UK RAB for helping to create these OTH standards, and its research quotes our own studies from the U.S. The UK is more successful using our research on frequency and effectiveness than we are!

Even when we do look at frequency targets, two or three average exposures would be common in U.S. campaigns. The UK's RAB considers this level suitable only for campaigns of long duration. They much prefer frequencies of four to six for heavyweight campaigns and six or more for new-product launches and high-frequency strategies.

To be fair, the story is not all "Advantage: UK." England has vastly fewer stations than America. Many markets feature only a handful of stations, and sometimes only one or two stations target a particular demographic. While agencies may have frequency goals, virtually any station can achieve them, as most agencies do not designate a second requirement like reach. Without reach goals, the stations in the UK get as frustrated with their agencies' buying parameters as we do with GRPs. Still, adding reach criteria to go with the frequency goal would make their system superior to the way buys are analyzed in the United States.

In addition to buying criteria, the UK differs from the U.S. in areas like audience measurement. Its version of Arbitron is RAJAR, jointly owned by the Commercial Radio Companies Association and the BBC.

RAJAR differs from Arbitron in a number of ways. If a station doesn't subscribe to RAJAR, it isn't listed. Stations can design their own reports, then release only the information they want agencies to see. While agencies do receive some basic data, most research is controlled by the stations, reflecting how

the stations would like to position themselves. Whether this limits radio's believability (and therefore its revenue) is certainly open to question.

After experiencing the differences in UK radio firsthand, I came away believing there are some things we can definitely benefit from here in the U.S. Perhaps their biggest advantage is the overall attitude of their sales force. They are so sure they are behind their U.S. counterparts that they pride themselves in being open to change and suggestions for improvement.

Conditions in the United States are certainly different. Our four-share world does not exist in the UK, and ownership consolidation has only begun on their side of the pond. Our marketplace is also more mature — we have had more time to establish our procedures. Like any established business, the radio sales and buying communities in the United States can be resistant to change.

While change can be difficult, today's conditions make it easier to accept. Ownership consolidation in the U.S. has shaken many people's foundations and sure-fire knowledge that their way is the only way. Even so, old habits are hard to break, and new ideas are even harder to accept.

Here in the United States, we have a long radio history. The billions of dollars spent here far outweigh the current amount allocated to the medium in the United Kingdom. The pressure to perform for owners and stockholders is much greater here, and the marketplace is much more complex. However, that still does not diminish how much we can learn from radio sales and buying practices in countries like the United Kingdom, where less history leads to more open dialogue and creative thinking.

Mitch Kline is VP/Sales Training for the Katz Radio Group. He can be reached at (248) 641-7068 or via e-mail at mkline@katz-media.com.

RADIO GETS RESULTS

SUCCESS STORIES FROM THE RAB

Cell Company Calls On Radio

SITUATION: Columbia Cellular has been in business in Southern California for five years with three locations. The target audience is adults 18-49, and in the past it has used radio, newspaper, and television to advertise. The competition is AirTouch and L.A. Cellular. Columbia Cellular had recently done a heavy television campaign, which did not do its job — sales were still not meeting the mark.

OBJECTIVE: To increase sales and achieve greater name recognition with the radio station that had worked well in the past, KSCA-FM/Los Angeles.

CAMPAIGN: The campaign, which began in November 1997, is now ongoing. Columbia Cellular does one ad a week in the newspaper, and one other radio station is involved. KSCA-FM runs 20 commercials a week, including some live ads, all in morning drive.

RESULTS: Columbia Cellular noticed an increase in sales right away. Since November, sales have gone up 30%-40%, a substantial growth in productivity over campaigns that were not supported by radio. Radio has turned the tables for this cellular phone company, and it has now become an annual advertiser — and, we might add, a daily believer in the power of radio.

RAB TOOLBOX

More marketing information and resources from the RAB

FROM MEDIA TARGETING 2000

Forty-eight percent of those who purchased a cellular telephone in the past 12 months earn over \$50,000 per year, and 77% own their own homes. This group spends an average of 50% of its daily media time with radio.

FROM RAB CATEGORY FILES

"Large numbers of people in various segments appear to be discovering that cell and car phones are convenient tools for scheduling appointments, checking in, and getting help on problems that come up when they're out and about. As a result, the technology is becoming increasingly prevalent. Today, about one in four people has and uses a cell or car phone — about double the level of 1994, when a little under one in 10 had a car phone, and only 3% had a cellular phone." (The Public Pulse)

INSTANT BACKGROUND — CELLULAR PHONES & PAGERS

Most important reasons for purchasing a cell phone: Ability to communicate in an emergency, 46%; be more available away from home or office, 28%; assure personal safety, 12%; make calls when pressed for time, 4%; other, 10%. (Consumer Electronics Manufacturers Association).

For more information, call RAB's Member Service Helpline at (800) 232-3131 or log on to Radiolink at www.rab.com.

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FOOTBALL??

THE GOLDEN BEAR WAS ALMOST
SIDELINED BY AN INJURY RECEIVED....
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IF WBLS, WCGI, WUSL, KKBT, KBXX, WAMO, WJHM, KPRS, WIZF, & WWDM WERE ON A RECORD?

RATINGS POWERED MIXES CREATED BY THE SKILLS OF AMERICA'S HOTTEST URBAN DJs/REMIXERS/PRODUCERS WITH CREATIVITY AND CONSISTENCY WEEK AFTER WEEK ARE UNMATCHED AND IMPOSSIBLE TO DUPLICATE. SUPERADIO'S ALL-STAR SUPERSQUAD INCLUDES CHICAGO'S STEVE "MIGGEDY" MAESTRO AND PHARRIS THOMAS, PHILADELPHIA'S DJ RAN AND DON "MYSTIC" MACK, L.A.'S DJ JAM, HOUSTON'S DJ ILLEGAL, MIAMI'S BABALU BAD BOYZ, AND DETROIT'S SIR LANCE-A-ROCK. THESE UNHOSTED MIX PROGRAMS SOUND LOCALLY PRODUCED AND ARE MIXED FOR RADIO, NOT FOR A NIGHTCLUB.

- ▶▶▶ WQQK Nashville #1 Saturday night, 40.3 share Women 18-34 with Slam Jam
 - ▶▶▶ WAMO Pittsburgh #1 Saturday night, 15.6 share Women 18-34 with Slam Jam
 - ▶▶▶ WJHM Orlando #1 Saturday night, 14.9 share Women 18-34 with Slam Jam
 - ▶▶▶ WJIZ Albany, GA #1 Monday through Friday, Noon-1P, 34.1 share Women 18-34 with Kool Jam
 - ▶▶▶ WAMJ Atlanta from nowhere to #3 Saturday night, 7.4 share Women 25-54 with Kool Jam
 - ▶▶▶ WCFB Orlando from #8 to #2 in just three books Saturday nights with a 10.6 share Adults 25-54 with Kool Jam
- (Source: Arbitron AQH share Fall 1997, Winter, Spring and Summer 1998)

MIX TALK:

"It's one of the most dynamic tools for urban radio."
-Tony Fields, VP Programming, Blue Chip Broadcasting

"It's so strong it has become part of the WCGI culture."
-Elroy Smith, OM, WCGI Chicago

"Reliable, hit-intensive, creative programming that is a permanent solution to managing local mixers."
-Sam Weaver, pd, KPRS Kansas City

"Translates into ratings power with dominating numbers in all dayparts."
-Helen Little, pd, WUSL Philadelphia



Ratings Proven Mix Menu...

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<input type="checkbox"/>	→ slam jam	▶ TODAY'S HOTTEST R&B AND HIP-HOP
new!	→ smooth jam	▶ CONTEMPORARY R&B HITS
new!	→ classic jam	▶ R&B AND HIP-HOP FROM THE 80'S & EARLY 90'S
<input type="checkbox"/>	→ kool jam	▶ OLD SCHOOL R&B FROM THE 70'S & 80'S
new!	→ inspiration jam	▶ CONTEMPORARY GOSPEL MIXED BEAT-TO-BEAT
<input type="checkbox"/>	→ new skool mini-mix	▶ FIVE MINUTE ENERGETIC MIXES OF CURRENT R&B AND HIP-HOP HOOKS
<input type="checkbox"/>	→ old skool mini-mix	▶ 7 1/2 MINUTE MIXES OF OLD SCHOOL R&B HOOKS

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MARKETING

FINGER-CLICKIN' GOOD!

A continuing feature highlighting selected websites of special interest

Take A Spin Around WKDF's Studio!

Want to see the self-described "circus freaks" at Alternative WKDF/Nashville in their natural habitat? Go ahead ... although it may leave your head spinning.

With a Java application called Jutvision, you get a 360-degree panoramic look around the station's studio, with all of the freaks, er, jocks doing whatever it is they do. Left on its own, the view spins around at a steady pace, but if you "grab" the image with your mouse, it can whip about at a dizzying clip!



The 'KDF website has a feast of goodies for those with Java-equipped browsers, like scrolling messages throughout the site, a live chat room, and plenty of navigational features that play off the "house of freaks" theme. All that and a RealAudio station feed.

What makes your website "finger-clickin' good"? If your site is breaking new ground with a killer app or a cool quotient in the 99th percentile, e-mail a short explanation and/or screen shot along with an active URL to MMS Editor Jeff Axelrod at jaxelrod@rronline.com with "FCG Site" in the subject line.

MARK YOUR CALENDARS

Important dates and events in the coming months

- **January 7-March 31** — Winter Arbitron.
- **January 11** — 29th Annual American Music Awards. Shrine Auditorium, Los Angeles; (213) 931-8200.
- **January 28-31** — NAIM International Music Market. Los Angeles Convention Center; (760) 438-8001.
- **January 31** — Super Bowl XXXIII. Pro Player Stadium, Miami; (212) 450-2000.
- **February 4-7** — RAB '99 Mktg. Leadership Conference & Exec. Symposium. Hyatt Regency Atlanta; (800) 722-7355.
- **February 18-20** — R&R Talk Radio Seminar. Grand Hyatt Washington; (310) 553-4330.
- **February 24** — 41st Annual Grammy Awards. Shrine Auditorium, Los Angeles; (310) 392-3777.
- **February 26-27** — Dan O'Day's PD Grad School. Summit Hotel, Bel Air, CA; (310) 476-8111.
- **March 8-11** — 41st Annual NARM Convention. Las Vegas Hilton; (609) 596-2221.
- **March 10-13** — 30th Country Radio Seminar. Renaissance Hotel Convention Center, Nashville; (615) 327-4487.
- **March 17-21** — South By Southwest. Hyatt Regency, Austin; (512) 467-7979.
- **March 21** — 71st Annual Academy Awards. Dorothy Chandler Pavilion, Los Angeles; (310) 247-3000.
- **April 1-June 23** — Spring Arbitron
- **April 19-22** — NAB '99. Las Vegas Convention Center and the Sands Expo Center; (202) 429-5420.

FOUR WEEKS FORWARD Sales & Promotion Planning Calendar January 24-30

January 24-30: Int'l Green Week, AIDS Awareness Week, Nat'l Meat Week, Nat'l Handwriting Analysis Week, Celebrity Read A Book Week

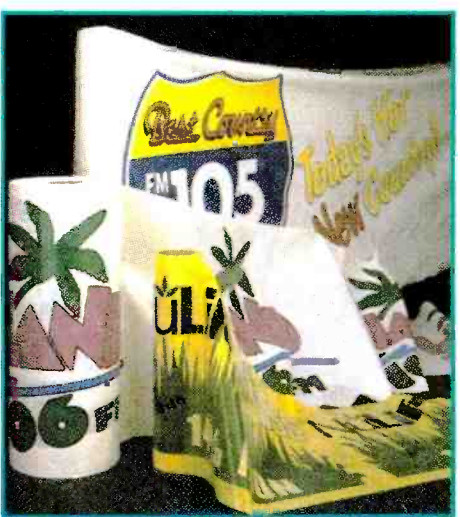
<p>24</p> <p>Nat'l Peanut Butter Day Clash Day Beer can introduced (1935) Eskimo Pie patented (1922) Gold discovered in CA (1848)</p>	<p>25</p> <p>Dinner Party Day Opposite Day Observe The Weather Day Room Of One's Own Day First Winter Olympics (1924)</p>	<p>26</p> <p>Spike The Punch Day Australia Day Nat'l Popcorn Day Nat'l Peanut Brittle Day 55 mph speed limit set (1974)</p>	<p>27</p> <p>Backwards Day Punch The Clock Day Nat'l Chocolate Cake Day Nat'l Geographic Society founded (1888) Vietnam War ends (1973)</p>	<p>28</p> <p>Nat'l School Nurse Day Serendipity Day Nat'l Kazoo Day Space Shuttle Challenger explodes (1986) U.S. Coast Guard established (1915)</p>	<p>29</p> <p>Feast Of Overdue Expectations Nat'l Puzzle Day Nat'l Corn Chip Day Baseball Hall Of Fame established (1936) CIA established (1946)</p>	<p>30</p> <p>Nat'l Croissant Day Yodel For Your Neighbors Day Escape Day Lone Ranger radio show debuts (1933) \$100,000 bill issued (1935)</p>
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STRETCH YOUR ADVERTISING DOLLARS

Today's level of fierce competition demands that you prominently display your name every chance you get (location broadcasts, concerts, station sponsored autograph sessions, etc.). With theft, vandalism and loss, it becomes a costly proposition to continuously replace expensive signs and banners. Roll-A-Sign™ offers a better way. With Roll-A-Sign banners you get up to four vibrant colors printed on durable, high quality 4 or 6 mil plastic film to display your logo and message brilliantly for an economical price. Now you can afford to display a bright new sign at every public event. They even make great cost-effective promotional give-aways. Just roll off what you need and cut.

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KHYL/Sacramento Hires Hill As PD

KHYL-FM (Cool 101.1)/Sacramento has appointed **Randy Hill** PD of the "Good Time Oldies" station. Hill previously held the PD/morning drive post at Oldies KSPZ-FM/Colorado Springs and was OM for sister KVUU-FM.

"Randy will bring passion and great energy to direct a wonderful group of pros," commented Cool 101.1 VP/GM Jay Werth.

Hill began his radio career in 1979 and worked in Ft. Collins, CO, and Denver. He also spent time in markets in Texas, Wyoming, and his home state of Nebraska. "This is an exciting time for me and my family," he said. "It's a terrific opportunity with a great staff."

Ryan

Continued from Page 1

VP/GM Rona Landy noted, "We're very pleased to have Jim at the programming helm for another two years. Through his programming genius and relationships with the staff, he's been a tremendously positive influence at the station. We look forward to extending both our relationship with Jim and our New York ratings dominance."

Before coming to WLTW two and a half years ago, Ryan programmed WBEB/Philadelphia. He was also an equity partner/PD of KXYQ/Portland; has programmed WDRQ/Detroit and WMXJ/Miami; and served as Patten Communication's VP/Programming.

"It's truly been a personal milestone to help WLTW extend its ratings success and become one of the nation's most successful ACs," Ryan added. "Under Jimmy de Castro and Steve Rivers, Chancellor Media has assembled some of the best programming minds in the business. Being part of the group is simply an honor."

Chancellor Mktg. Grp. Bows In Chicago, SF

Chancellor Marketing Group, Chancellor Media's Dallas-based sales promotion arm, has opened field offices in Chicago and San Francisco. Alison Glander, President of the Marketing Group, said the company plans to open a total of 18 new marketing offices across the country in the near future. By opening field offices in most of the country's largest cities — such as Los Angeles, New York, Philadelphia, Detroit, Minneapolis, and Washington, DC — Chancellor hopes to take national marketing campaigns and execute them on a local level. Glander said the goal is to have up to 30 field offices by the end of 1999 with about 700 total employees.

Kate Gigli-Walsh has been named Managing Director in San Francisco. She was formerly Account Manager for Quantum Leap Sales & Marketing. Prior to that, she was Director/Corporate & Retail Sales for KGO-AM/SF.

Glander remarked, "Kate is the ideal candidate to direct our San Francisco operations, as she offers us an intimate knowledge of the Bay Area marketplace as well as extensive promotion marketing experience."

Right now, Chancellor Marketing Group accounts for about 5%-10% of a radio station's sales, Glander said, but the expectation is that the figure could increase to 30% once the marketing group is fully operational.

Reprise Promotion Dept. Elevates Three

Coronfly upped to Sr. Director/Adult Formats

Reprise Records has elevated **Alex Coronfly** to Sr. Director/Promotion, Adult Formats. Previously Director/AAA Promotion, Coronfly will now oversee AC and Hot AC in addition to AAA.

Concurrently, the label has also promoted **Anne Marie Foley** to Associate Director/Hot AC Promotion and **Tommy Page** to Local Promotion Manager/New York. Foley formerly was Reprise's New York Local Promotion Manager, while Page was a promotion assistant.

"Alex has made a huge impact with our artists at AAA radio in his first year here at Reprise," said Sr. VP/Promotion Steve Tipp, to whom all three report. "His skills and management abilities make him the premier person for this new position. Anne Marie and Tommy also have been incredible performers. The hard work, enthusiasm, and extraordinary love of music evidenced by all three make them a real asset to our overall efforts."

Saunders

Continued from Page 1

more than 15 years, and I've been programming for about 10 of those years," Saunders told **R&R**. "It's just absolutely incredible to be where I am. I've basically been to three major stations: WPEG-FM, WJLB, and now The Beat. I've seen most of the people whom I've admired throughout the years go from station to station to station, and I'm extremely blessed to have such a short list of stations on my resumé — but very, very incredible call letters."

When asked if any noticeable changes would occur at KKBT, whose on-air slogan is "No Color Lines," Saunders said, "As a PD, I love to go into a market, listen to it, and let the market dictate what we're going to do. We're going to do that here, just like I did in Detroit. I had no idea 'bass' and 'booty' music were as popular and prevalent as they are, but by learning the city and the culture, that's what we had to do. My programming staff there was absolutely incredible, and I told them at my going-away party that it's they who helped elevate me to this particular point."

EXECUTIVE ACTION

Ackerley Group Taps New EVP/Ops & Development

Chris Ackerley has been promoted from VP/Marketing & Development to Exec. VP/Operations & Development for the **Ackerley Group**, which owns four radio stations in Seattle-Tacoma. He'll also join co-Chairman/co-President Ginger Ackerley and co-President/CFO Denis Curley in the company's policy-making body, the Office of the President.

"Chris Ackerley has played a significant role in branding the Ackerley Group and leading some of our major strategic initiatives," Curley commented. "With this promotion, Chris will also focus his creative talent and energy on operational opportunities around the company and assess and pursue strategic business partnerships and potential acquisitions."

In related news, **Randy Swain** — who previously led Ackerley's Seattle and Portland outdoor operations — is named Sr. VP of AK Media Group, the company's outdoor advertising segment, and **Claire Lawson** is elevated from VP/Regional Sales Manager to President/GM of the company's Florida outdoor operation.

Ryan Named GSM At 'Mega 100' In Los Angeles

John Ryan has been appointed GSM at Chancellor Media's Rhythmic Oldies **KCMG-FM (Mega 100)/Los Angeles**. Ryan, who most recently served as LSM of Urban sister **KKBT-FM/L.A.**, will assume his new duties on Monday (1/4).

"John will be a fantastic addition to Mega 100," KCMG VP/GM Marko Radlovic commented. "For the past 10 years, he has formed incredible local and national sales relationships. John is a dynamic leader, and I am confident in his ability to extend Mega's sales revenue success."

Ryan joined KKBT in 1989 as an AE. He later rose to NSM, and then to his most recent position.

Media Strategies Sets Carson As VP/Partner

Former **KAJZ-FM/Austin** PD **Ted Carson** has been tapped as VP/Partner for **Media Strategies**. A 25-year radio industry vet, Carson helped the broadcast marketing and advertising agency introduce its "Voter ID" process at the recent NAB Radio Show and will officially join the firm on Jan. 1.

"Ted brings an added dimension to our service and programming expertise to the marketing process for our clients," stated MS President/CEO Cindy Holladay. "I couldn't ask for a better partner or more talented programming mind to add to the agency roster."

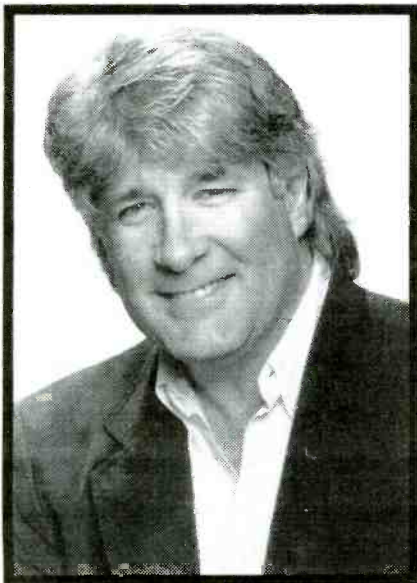
Carson added, "I've always gravitated to the marketing side of radio. It's the fuel that rockets radio stations to the next level. The opportunity to work with Cindy and some legendary stations and to be on the ground floor of a new and exciting marketing process is a dream come true."

Farley

Continued from Page 3

Editor for ABC Radio News and VP of NBC Radio News. During his programming tenure at WTOP over the past two years, the station has experienced consistent ratings gains.

"I love the news business, and WTOP is a terrific station," enthused Farley. "We've got some of the best professionals in the business right here, and I'm thrilled to have the opportunity to direct such an excellent news operation."



Contact Brian Wilson, very much alive, at VRINK:

888.300.5006

DEAD

Yes, dead air is the last thing you should worry about when one of your stars is out. That's why Brian Wilson, major market talk show vet shown here with his best professional smirk, established VRINK, Vacation Relief, Incorporated.

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April 18-22, 1999
Exhibits/April 19-22
Las Vegas
Nevada/USA

Radio

- **AL LINTON** steps up from GSM to GM at Sorensen Pacific Broadcasting.
- **MICHAEL CASTELLO** becomes Dir./Hispanic Radio Services at Media-America. Castello most recently acted as Managing Dir. for United Stations Talk Radio.
- **REED SLOGOFF** is named Entertcom Associate Counsel. Slogoff previously was a member of the Business & Finance Dept. in the Philadelphia office of Dilworth Paxson LLP.

Records

- **GEOFF BYWATER** moves from Sr. VP/Mktg. & Promo to Exec. VP at Fox Music.
- **CRYSTAL ISAACS** has been chosen as Nat'l Dir./Urban Field Mktg. at Atlantic Records. Isaacs was most recently Dir./Mktg. at Gee Street Records. Atlantic also ups **DWIGHT WILLACY** from Coor./Urban Music Dept. to Mgr./Urban Promo; names **JOSHUA DERN** Dir./New Media Prod.; and lifts **GEORGE WHITE** to Dir./New Media R&D.



Isaacs

- **CHRIS ELLES** is appointed Mgr./College Promo at Arista Records. He comes from Elektra Records, where he worked as Nat'l Coor./College Promo & Mktg.

PROS ON THE LOOSE

WRXK/Ft. Myers, FL, APD/MD/middays, Susan Stone (941) 561-3599.
First Broadcast/Dallas mornings, Charlie Fox (619) 233-7594 ext.421.

National Radio

- **NATIONAL PUBLIC RADIO** teams up with Sony Classical to present *Milestones Of The Millennium*, a two-year weekly series airing on NPR's *Performance Today* that highlights the development of music over the past 100 years with companion recordings available from Sony Classical.
- **RADIO AMERICA NETWORK's** satellite system makes available *The Steve Forbes Show* through an agreement with H&H Communications.
— (888) 781-9025.

- **MEDIAAMERICA**, representing the Dame-Gallagher Network, presents *The Mike Gallagher Show*, available live from 10am to 2pm nationally beginning 1/1; (800)387-2366. For a demo of the show (live feeds, recordings of prior shows, etc.), provided by Media Dial-Up, call (800) 547-1280.

- **NBG RADIO NETWORK** signs an agreement with Captive Audience Entertainment Group to syndicate *The Top 30 Countdown With Charlie Tuna*. The show, set to debut 1/1-3, 1999, will be hosted by radio vet Charlie Tuna and will feature the top Country hits and news of the week. NBG will also debut *Rock Around The World* on 1/4. The one-hour program features original interviews and performances from the 1970s. The show, available on CD, replaces *Trivia Coast To Coast*.

- **WESTWOOD ONE RADIO NETWORK** will present the *1999 NHL All-Star Game*, hosted by Sam Rosen and Gary Green, on 1/24 at 3:45pm ET. Additionally, WW1 has teamed with NARAS to provide exclusive worldwide broadcasts of the Grammy Awards through 2001.
— (212) 641-2057.

Industry

- **CAM EICHER** is upped from Sales Specialist to Mgr. of the Broadcast Center at Harris Corporation.

- **ADAM NEIMAN** is promoted from Sr. Programmer to Sr. Mgr./Programming at Music Choice. The company also appoints **DAMON WILLIAMS** Mgr./R&B Prog., **PABLO DIAZ** Mgr./Latin Prog., **STELLA CRISPO** Mgr./Classical Prog., and **REGLA GONZALEZ** Latin Music Coor. Meanwhile, **RACHEL VASSEL** is promoted to Sr. Mgr./Affiliate Rel.; **JIM COLESON** is tapped VP/Dealer Ops.; **KIM WINNICK** is elevated to Dir./Comm. Mktg.; and **MARK NABERSCHNIG** is promoted to Comm. Syst. Engineer.

- **WES KIMES** is named VP/Worldwide Sales for the Broadcast Systems Division of Harris Corporation. Kimes spent 11 years at Siemens Telecom Networks as VP/Sales for the Midwest and Canada.

- **JEFF GASPIN** of VH1 fills the newly formed Exec. VP/Programming & Production office. Gaspin, former Sr. VP/Programming & Production, previously spent 10 years at NBC and has presided over program development, production, acquisition, and news and studio operations.



Gaspin

- **TERRY STEWART** becomes CEO/Exec. Dir. of the Rock and Roll Hall of Fame and Museum. He previously served as Vice Chairman of Marvel Entertainment Group.

Products & Services

- **JOHN SHOMBY**, APD/morning co-host at KLIF/Dallas, launches the first Internet broadcast career consultation service. The website aims to assist air personalities, talk hosts, news and sports reporters, and PDs in making the most of their broadcast careers and features job search tips, an aircheck library, a discussion forum, a broadcast bookstore, and Internet aircheck streaming. For further information, e-mail Shomby at headcoach@radiocoach.com.

Changes

AC: With WRWC/Rockford, IL, **Doug Sutherland's** departure, **Liz Wylder** segues from co-hosting mornings to middays. afternoon driver **Donna Mason** moves to morning co-host, and Jack Dawson joins for afternoon drive ... **Lonnie Quinn** steps into Hot AC WQMZ/Charlottesville, VA's afternoon drive slot ... Hot AC

IBOC

Continued from Page 4

USADR would not comment on NPR's statement. The company — which CBS Corp. has an investment in — continues to make its position known at the FCC, however: Michael Jordan, who retires today (Jan. 1) as CBS Chairman/CEO, and USADR President/CEO Bob Struble pitched FCC Chairman Bill Kennard and his fellow commissioners on IBOC in November. Struble told **R&R** Kennard was "up to speed on what was going on and pledged to move the process along."

Both the NAB and Bonneville International Corp., which also filed comments last week, echoed the interference concerns of NPR, with Bonneville advising the FCC to adopt procedures that would protect AM and FM stations from interference during the transition to digital. The NAB, however, cautioned the commission against any rule changes (licensing a nationwide low-power FM service, for example) that might increase interference to the radio bands.

The NAB also said that the National Radio Systems Committee (NRSC), which the NAB co-sponsors, should aid the FCC in evaluating IBOC systems. Last month, the NRSC filed guidelines with the commission for the testing of digital radio systems.

WAKS/Tampa's **Bobby Rich** takes on middays, as **Marvelous Marv** departs; **Mike Reeves** shifts to afternoon drive ... Hot AC WMBX/Richmond welcomes **Lisa Green** as APD/MD ... WQMZ/Charlottesville, VA, pm driver **Evan Michaels** exits ... WRVW/Nashville middayer **Rick Marino** segues to mornings at crosstown Hot AC WJXA ... Former WDJX/Louisville overnigher **Jason Davis** crosses the street for nights/Promo Dir. duties at new Hot AC WQSH ... KZHT/Salt Lake City middayer **Ceci** crosses the street for nights at Hot AC KBEE ... Hot AC WMGX/Portland, ME, PD **Randy Kirshbaum** returns to middays following maternity leave, via ISDN lines from her home ... **Hal Abrams** joins Hot AC KMXS/Anchorage, AK, for wake-up duties ... **Dirk Thompson-Hunt** joins WSNY/Columbus, OH, as Internet Services Dir., while MD/afternoons **Mark Bingaman** (a.k.a. **Geronimo**) rises to the newly created Dir./Web Broadcasting & Mktg. post ... Pop/Alternative WZNE relocates to One Marine Midland Plaza, Rochester, NY 14604.

NATIONAL RADIO FORMATS

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CONVENTION '99

JUNE 10-12, 1999

ZINE

SCENE

Predictions For 1999!

The *Globe* presents Mystic Meg's Celebrity Predictions for 1999 with the following far-fetched prognostications for recording stars:

- **Michael Jackson** gets a quickie divorce from wife **Debbie Rowe** in the Dominican Republic and remarries ex-wife **Lisa Marie Presley** hours later. They then announce that Presley is pregnant with Jackson's child.

- **Tina Turner** lands the starring role in *Babe*, the musical on Broadway. After a few weeks, she gives up eating meat in solidarity with her four-legged friends and develops a craving for acorns.

- **Garth Brooks** promises to clean up American politics and sings his way into office after giving up his recording career. As the new entertainment secretary, he changes the face of Washington politics with down-home hoe-downs on the White House lawn every month.

- Rocker **Tommy Lee** quits **Motley Crue** and opens a shelter for victims of spousal abuse.

Tributes

People offers its annual nod to the "25 Most Intriguing People Of 1998." **Lauryn Hill** and **Geri Halliwell** are the only two recording stars who make the list. Under its "Breakthroughs Of 1998" are **Natalie Imbruglia**, the **Dixie Chicks**, and the **Backstreet Boys**.

Meanwhile, *New York* magazine toasts 10 people who captivated the city in '98. Lauryn Hill makes the grade. Among those named to be the next **Puffy Combs** are **Black Rob**, **Don Blaq**, and **Memphis Bleek**, who contends, "Who's the illest shorty alive? I confess ... I bless the mikes until the day I rest. To make 'em feel what I feel, I'ma try my best, and if you real like I'm real, you can provide the rest."

In The 'Spirit'

Jewel infuriated reporters and TV crews that gathered at Manhattan's Rockefeller Center because she'd agreed to do interviews prior to rehearsals for the annual Christmas tree-lighting show. After a long wait, Jewel's new manager — her mom — said Jewel couldn't do interviews because her hair and makeup weren't done. The press offered to wait, but mom said not to bother (*National Enquirer*).

Speaking of Jewel, she graces the cover of this month's *Vogue* and is the subject of a six-page feature. On the topic of beauty, she reflects,



JOINED 4 LIFE! — *The Artist Formerly Known As Prince has announced that he and wife Mayte Garcia will annul their marriage — not because he doesn't love his wife, but because he believes "contracts are made by man to guarantee the possibility of divorce ... Mayte and I are joined for life, and the best way to demonstrate it is to do away with the legal bonds that people demand." The musician and Mayte will repledge their commitment in a "symbolic" ceremony in Spain on Valentine's Day of '99 (Time).*

"Everything is geared, from about the age of 15, to being sexy and being thin at a time when you should really be cultivating yourself. I don't feel like all art and all entertainment should be deep. I just feel personally cheated as a kid."

D-I-V-O-R-C-E

The bitter divorce between **Wynonna** and ex-hubby **Arch Kelly** has turned into a he-says-she-says fiasco, according to the *National Enquirer* and the *Globe*. She says Kelly's a freeloader who won't move out and keeps a loaded gun near the kids. He says she's out of control and flushed his Rolex down the toilet.

Command Performance

In *Time*'s "Feud Of The Week," **Cher** is pitted against **Bette Midler**. Cher's "Best Punch": held up other performers at an all-star charity concert in New York City by arriving late, explaining, "I couldn't get my sequins and shit together," and then sang only three songs, all seemingly lip-synced. Bette's "Best Punch": finally hitting the stage after midnight, Midler took a thinly veiled swipe at Cher's canned performance, quipping, "I feel like Grace Jones, except I'm singing live, babe."

Each week R&R sneaks a peek through the nation's consumer magazines in search of everything from the sublime to the ridiculous in music news. R&R has not verified any of these reports.

MUSIC & MOVIES

CURRENT

- **PATCH ADAMS** (Universal)
Single: Faith Of The Heart/Rod Stewart (Warner Bros.)
Other Featured Artists: Rascals, Eric Clapton, the Band
- **YOU'VE GOT MAIL** (Warner Sunset/Atlantic)
Featured Artists: Harry Nilsson, Roy Orbison, Sinead O'Connor
- **THE PRINCE OF EGYPT** (DreamWorks)
Singles: When You Believe/Whitney Houston & Mariah Carey
I Will Get There/Boyz II Men
- **THE FACULTY** (Columbia)
Single: Another Brick In The Wall/Class Of '99
Other Featured Artists: Offspring, Garbage, Stabbing Westward
- **JACK FROST** (Mercury)
Single: Father's Love/Bob Carlisle (Jive)
Other Featured Artists: Lucinda Williams, Lisa Loeb, Jars Of Clay
- **THE RUGRATS MOVIE** (Interscope)
Single: Take Me There/Blackstreet & Mya f/Mase ...
Other Featured Artists: Iggy Pop, Devo, Busta Rhymes
- **THE WATERBOY** (Hollywood)
Single: Feed It/Candyskins (VelVel)
Other Featured Artists: Goldfinger, Lenny Kravitz, Joe Walsh
- **DOWN IN THE DELTA** (Virgin)
Single: Where Would I Be/Levitts
Other Featured Artists: Janet, D'Angelo, Luther Vandross
- **PSYCHO** (Geffen)
Featured Artists: Girls Against Boys, Rob Zombie, Lionrock
- **I STILL KNOW WHAT YOU DID LAST SUMMER** (143/Warner Bros.)
Singles: Blue Monday/Orgy (Elementree/Reprise)
How Do I Deal/Jennifer Love Hewitt
(Do You) Wanna Ride/Reel Tight (G-Funk/Restless)
Other Featured Artists: Grant Lee Buffalo, Imogen Heap

COMING

- **PLAYING BY HEART** (Capitol)
Featured Artists: Bonnie Raitt, Moby, Bran Van 3000

CYBERSPACE

Hot, new music-related World Wide Web sites, cool cyberchats, and other points of interest along the information superhighway.

On The Web

- Enjoy a recorded performance by **Agents Of Good Roots** on Monday (1/4) at 8pm ET/5pm PT. (www.jamtv.com)

- **Manhattan Transfer**, live from New York's Blue Note, Wednesday (1/6), 9pm ET/6pm PT. (www.broadcast.com)



- The **Black Crowes**, live in-studio performance, Wednesday (1/6) at 10pm ET/7pm PT. (www.broadcast.com)

MUSIC DATEBOOK

MONDAY, JANUARY 11

1984/Michael Jackson's *Thriller* sells 10 million copies, becoming the best-selling album of all time; he receives 12 Grammy nominations the same day.

1996/The **Sex Pistols** inform the media they're organizing a reunion tour.

Born: **Clarence Clemons** 1942, **Naomi Judd** 1946, **Mary J. Blige** 1971

Releases: the **Pretenders'** *The Pretenders* 1980

TUESDAY, JANUARY 12

1965/**Gerry & The Pacemakers** and the **Zombies** perform on the premiere of NBC-TV's *Hullabaloo*.

1979/The **Bee Gees** receive a star on the Hollywood Walk Of Fame.

1986/**Luther Vandross** is injured in a Los Angeles car crash.

1998/Motley Crue drummer **Tommy Lee** pleads guilty to assault charges related to an attack on a photographer.

Born: **Arlo Guthrie** 1947

WEDNESDAY, JANUARY 13

1973/At London's Rainbow Theater, **Eric Clapton** performs for the first time in years following his drug dependency. **Pete Townshend**, **Steve Winwood**, and **Ron Wood** join him onstage.

1979/The YMCA files a libel suit against the **Village People** for their single "Y.M.C.A."

1986/Former **Sex Pistols** members sue ex-manager Malcolm McLaren for unpaid royalties.

Releases: **Little Richard's** "Good Golly Miss Molly" 1958, **Bob Dylan's** *The Times They Are A-Changin'* 1964

THURSDAY, JANUARY 14

1973/**Elvis Presley's** Honolulu concert is broadcast live via satellite to a billion viewers.

1978/In San Francisco, the **Sex Pistols** perform for the last time; they disband the next day.

1984/**Madonna** makes her national TV debut on *American Bandstand*, performing "Holiday."

1989/**Paul McCartney's** *Back In The USSR* is released exclusively in Russia.

Born: **L.L. Cool J** 1968, **David Grohl** (Nirvana/Foo Fighters) 1969

Releases: **Little Richard's** "Tutti Frutti" 1956

FRIDAY, JANUARY 15

1967/The **Rolling Stones** perform "Let's Spend The Night Together" on the *Ed Sullivan Show*. Sullivan has the band alter the song's lyrics to "let's spend some time together."

1977/RCA Records releases the electronically influential, Brian Eno-produced **David Bowie** album, *Low*.

1992/**Jimi Hendrix**, **Johnny Cash**, **Sam & Dave**, the **Yardbirds**, and the **Isley Brothers** are inducted into the Rock & Roll Hall Of Fame.

Born: the late **Ronnie Van Zant** (Lynyrd Skynyrd) 1949

SATURDAY, JANUARY 16

1979/**Cher** and **Gregg Allman** divorce after four years. Cher had filed for divorce nine days into their marriage.

1980/**Paul McCartney's** Asian tour is canceled when he's jailed 10 days in Tokyo for marijuana possession.

1987/The **Beastie Boys** become the first group to be censored on TV's *American Bandstand*.



Beastie Boys — fight for the right to the First Amendment!

Born: **Sade** 1960

Releases: the **Temptations'** "My Girl" 1965, **Peter Frampton's** *Frampton Comes Alive!* 1976

SUNDAY, JANUARY 17

1992/On NBC-TV, **Garth Brooks** hosts his first special.

1995/**Gilby Clarke** exits **Guns N' Roses** following a creative dispute with bandmate Axl Rose.

1996/**David Bowie**, **Pink Floyd**, **Jefferson Airplane**, the **Velvet Underground**, and **Gladys Knight & The Pips** are inducted into the Rock & Roll Hall Of Fame.

— Mark Solovicos



AL PETERSON

Will The New Year Mean A New Job?

□ Tips and real-life experiences to help you find that next challenge

While it seems the worst of the turmoil that rapid consolidation in the broadcast industry has caused for employees over the past few years is behind us, it's still pretty tough to find the words *radio* and *security* listed together in any job description.

Whether you're looking for that new gig because circumstances have caused you to be unexpectedly unemployed or because you have decided that 1999 is the year when you will finally make that next important move forward in your broadcasting career, this week's collection of stories, insights, and experienced tips will offer some real-world advice that you can use to help find your next job.

Update Resumé, Aircheck

Finding a new job is hard work. And it's especially tough when your need to search comes about as the result of an unexpected layoff or termination. If it's never happened to you, chances are your

resumé isn't quite up to date, your aircheck is several months (if not years) old, and your last publicity photo was taken when leisure suits were a fashion statement! So before we move along, let's do a quick review of some important things you need to do right now in order to maximize your job search efforts.

Probably the most important thing you can do for yourself is keep your resumé updated at all times. Even when you're happily employed, it's a good idea to keep your resumé polished. A well-written, concise, and verifiable resumé will be your first key through the door of anyone who ultimately decides who will get called for an interview and who won't.

A good resumé is preferably a one-page document and focuses primari-

ly on your professional experience. Unless you know that the job for which you're applying asks for specific education requirements or other qualifications, it's a waste of space to list all the schools you attended in your life, what your hobbies are, how many kids you have, etc. Let people who read your resumé be able to ascertain quickly that your professional experience matches up to what they are seeking in a job candidate.

If you're a host, an effective and current aircheck is a must-have in your job-search arsenal. Most successful hosts I've known aircheck their shows just about every day so that a great story or caller is never lost. Make sure your tape showcases you in a quick and concise package. Label it clearly, record it on a good-quality cassette, and cue it to the start of the tape. One more aircheck hint: *Always* listen completely through any tape you send out to be sure all copies are clean and without technical deficiencies. Every PD will tell you about the package he or she has received with the blank aircheck inside.

Straight From The Host's Mouth

KVI/Seattle afternoon driver Peter Weissbach is a talk host who knows something about suddenly needing to find a new job. In the past couple of years, he unexpectedly found himself in the middle of the sales of both the San Diego station where his show was based and the independent network that was syndicating his daily program nationally. I asked him to share

his thoughts on what steps a host can take to find a new job.

"I approach a job opportunity as if it were a sale," says Weissbach. "First, determine the needs of the station to which you are applying. What exactly does the station want in a talk host? If you feel you meet those requirements, then your next job is to present yourself — that is, *sell* yourself — to

the decision-makers. Next, make a list of questions you'll want to ask. For example, how does station management react to controversy? What are their ratings expectations, and over what time period? Who will decide which topics will be discussed on the air? Does management have any taboo topics? Will you be required to read commercials and/or

“This is a great time to look for a job as a host. There have never been more Talk radio stations and fewer people who really shine.”

This is a great time to look for a job as a host. There have never been more Talk radio stations and fewer people who really shine.

—Walter Sabo

“I approach a job opportunity as if it were a sale. Determine the needs of the station, then present yourself — that is, *sell* yourself — to the individuals who will make the final hiring decisions as someone who meets their needs.”

I approach a job opportunity as if it were a sale. Determine the needs of the station, then present yourself — that is, *sell* yourself — to the individuals who will make the final hiring decisions as someone who meets their needs.

—Peter Weissbach

the individuals who will make the final hiring decisions as someone who meets their needs.”

With regard to decision-makers, Weissbach says it's important to identify all of them right up front. "Find out who the decision-makers are, and establish contact," he advises. "Use your personal network of contacts to find those who can introduce you to

endorse clients, and do you have any right of refusal in that area?" The bottom line for any host, says Weissbach, is to ask as many questions as you can think of before you agree to be hired, "and then get as strong a contract as possible!"

Continued on Page 24

Countdown To TRS '99!

R&R's 4th Annual Talk Radio Seminar is shaping up as our biggest event ever! Along with special addresses from Rush Limbaugh and ABC News' Sam Donaldson, TRS '99 attendees from across the country will interact in a wide variety of exclusive special sessions — sessions that will explore issues affecting News/Talk programming, sales, marketing, and management.

And you can **register now!** You'll find a TRS '99 registration form in this week's issue on Page 25. Or go to our website at www.ronline.com for quick and secure registration online.

Watch for TRS '99 updates in the weeks to come for more details and special announcements. This is the one you don't want to miss!



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Will The New Year Mean A New Job?

Continued from Page 22

Programmer's Perspective

For most creative positions within a station, the programmer is generally the final decision-maker. So what sort of qualities do News/Talk PDs look for in a candidate for a host? KSL-AM/Salt Lake City VP/News & Programming **Rod Arquette** offers these insights about the type of person he wants when filling a job opening.

"There are two important ingredients I look for when seeking strong talk show hosts or good, solid radio reporters," says Arquette. "No. 1 is passion. If people are passionate about what they do — or what they want to do — they can go far. Rush Limbaugh has a passion about politics. Dr. Laura has a passion about making people's lives better. If you have a passion for what you do, you will succeed, because passionate people are great radio people."

Citing another vivid example, Arquette recounts a story he re-

cently heard. "I learned about a talk host who, when learning that a major breaking event was happening in his town, went to the scene on his own and spent his entire day talking to eyewitnesses and seeing the scene for himself. He did this so that he could absorb the story, then share his thoughts with his listeners when he went on the air. That's passion!"

The second most important ingredient according to Arquette is that "every successful radio talent must be a 'social junkie' — everything in this galaxy is interesting to them. I don't care if it's the hottest current TV show or movie or the latest fad in blue jeans — they are aware of it. They find out why it's hot, and they are ready to talk about it."

Consultant's Corner

News/Talk consultant **Walter Sabo** is "bullish" about today's job market for hosts. "This is a great time to look for a job as a host," Sabo

enthusias. "There have never been more Talk radio stations and fewer people who really shine. Personally, I look for an unedited aircheck that demonstrates a clear opinion, lots of short phone calls, and the courage to sound like nobody else." How should one go about providing an aircheck if they're either not currently working or not working at a Talk station but would like to? "If you don't have a Talk aircheck," Sabo counsels, "sit down with a tape recorder and tell a story — a personal experience — for as long as you want."

Should you worry about repeatedly calling and following up after you've applied for an opening? Sabo doesn't think so. "Be persistent. You are not a pest when you keep calling. Think of it as telemarketing for yourself. Even if a potential employer doesn't call back right away, you have put your name higher in their memory. That's always good."

“

Rush Limbaugh has a passion about politics. Dr. Laura has a passion about making people's lives better. If you have a passion for what you do, you will succeed, because passionate people are great radio people.

—Rod Arquette

”

Sales Opportunities Soaring

Of course, not everyone seeking a new job is a PD or host. If your career is in broadcasting sales, your opportunities to succeed in today's radio environment may be better than at any other time. **Irwin Pollack**, President of Radio Sales Intelligence, thinks a good seller today can actually find a job more easily than ever if they position themselves properly.

"Demands for double-digit growth and escalating debt service continue," he says. "That is making managers choose between adding bodies to the staff or giving each seller more to sell. As long as you position yourself as a worthwhile incremental investment to the station, your search for a good sales position should be easier than ever."

Does that mean sales management positions are easier to find, too? Not necessarily, according to Pollack. "Managers can view their search as tougher if they want to fill current positions or easier if they're willing to manage new areas. Nontraditional revenue or event marketing are examples of new management opportunities that are out there."

Pollack also has this advice for sales managers looking for a new position in today's radio world: "For some managers who may have the skill but who have not yet proven themselves within the current culture or 'flavor' of a company, a one- to two-year stint as local sales manager may be necessary, with hopes of moving up quickly once an opportunity arises."

Moving On

Since consolidation has forced some in our industry to move on whether they planned to or not, it's worth noting that another possible path to pursue is to take your radio knowledge and experience and put it to work in a related area. That's precisely what 20-year radio veteran **Chris Ryan** did. He's currently an account executive in the Cincinnati office of Local Marketing Corporation.

"In the wake of an ownership change at the radio stations where I was working, I was 'invited' to look for a new position," says Ryan. "I had most recently been the marketing di-

rector for their four-station group. Prior to that, my background was all in programming, both as a PD and as an on-air personality for 15 years. Although my career had always been focused in the programming arena, my experience as a programmer and a marketer had given me a sensitivity to the transactional side of our business, so I decided to make a change in my career direction.

"I went camping in the Redwoods and took along a very good job-search primer book called *What Color Is Your Parachute?* It helped mentally prepare me for my search and got me thinking in new ways about my career future." Ryan suggests that you need to consider your natural interests and talents when considering a career change: "You've got to start thinking about your talents in a new way."

Ryan approached dozens of professional contacts and friends to let them know he was seeking work in a new career direction. "I even had custom 'looking for business' cards made up and gave them to anyone I thought might be able to help me in my job search. Networking your contacts is the very best way to find a job. Work the phones like never before! You have to go out and sell yourself, no matter how uncomfortable that may be for you. Follow up all calls with thank-you cards. Very simply, keep your name and your job search top-of-mind for as many people as you possibly can."

Finally, Ryan suggests, "Don't get impatient. An average job search will probably take you anywhere from three to six months. Give yourself time, but work your search every day like it is your job. Be disciplined with your time and energy."

Scoping Out The 'Net

A final note to those seeking a job in this new year: The Internet has become an integral part of business life, and that includes looking for a job. In fact, some career experts predict that more than 95% of all jobs out there will be posted online within the next five years. Right now, if you have Internet access, you can go to R&R's website (www.rronline.com) and get a jump on job opportunities that are posted there before they appear in R&R's printed edition. Good luck as you seek out your next broadcast challenge!

THEY'RE SAYING GREAT THINGS!!!



DR. JOY BROWNE

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Don't get impatient. An average job search will probably take you anywhere from three to six months. Give your self time, but work your search every day like it is your job.

—Chris Ryan

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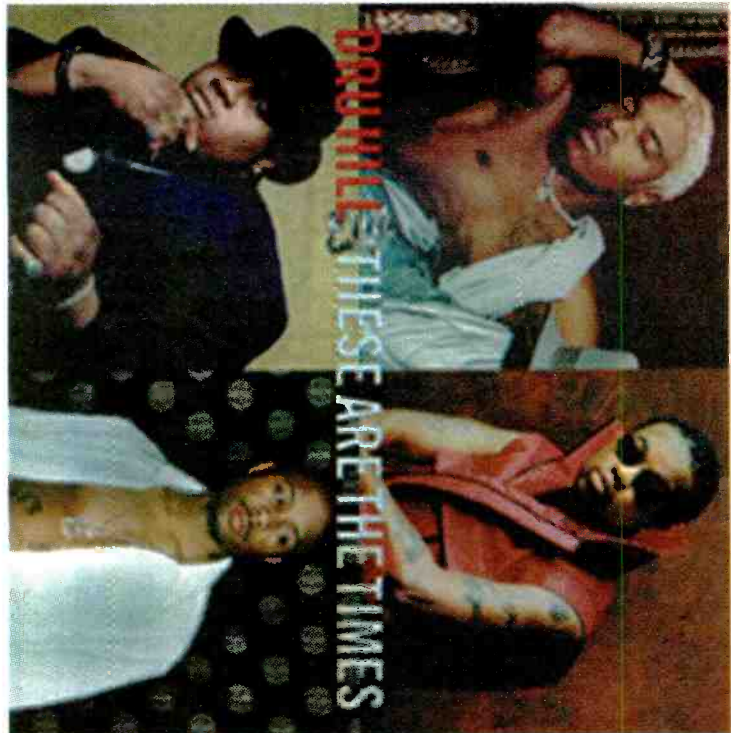
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STREET TALK®

KABC-AM's NABET Workers Break Ranks!

Two months without paychecks was apparently enough for locked-out NABET workers at **KABC-AM/Los Angeles**. Fourteen employees at the ABC Talk station filed a petition to decertify from the union, a National Labor Relations Board spokeswoman confirmed. Consent from at least 30% of those workers was needed to request a vote, which will be held on Jan. 14. A statement from NABET-CWA Local 57 President Gena Stinnett expressed "regret that a handful of radio program coordinators have succumbed to the company's pressure," but noted that most of the union's radio workers are "standing strong." ABC corporate spokeswoman Julie Hoover told **ST**, "We hope the members of this unit carefully review the issues and make the decision that's appropriate for them."

**Chi-Town Shocker:
Q101's Luke Resigns!**

Chicago radio's tumultuous '98 closed with one last surprise: the resignation of PD **Alex Luke** from Emmis' Alternative **WKQX**. Luke's departure comes as the station continues to build momentum following the hiring of Mancow for mornings and the recent format change of Active Rock **WRCX**. "I've been considering this for a while and made the decision to move on due to internal differences," explains Luke, who added, "I have a number of interesting possibilities on the table, including both programming and A&R."

Apparently Luke had talked to GM Chuck Hillier about leaving over a month ago, but Hillier said, "I encouraged him to remain through the end of the year. This is the fall book, and our Twisted Christmas concert was the most successful ever. I wanted him to enjoy both." Luke's final day was Wednesday (12/30). At press time, the station indicated the announcement of Luke's replacement was imminent.

Ending several weeks of rumors that **The Research Group** was in financial trouble, Chairman Larry Campbell told **ST** the company has new financial backing and will continue to operate. Although Campbell could not reveal the identity of the backers until the new year, he hinted it's an organization with "a considerable interest" in the radio industry — and that while "we're still dotting some i's and crossing some t's," it's a done deal. "We're really excited about having completed the transaction we set out to accomplish two years ago and to have the working capital necessary to supercharge our efforts going forward."

Campbell addressed rumors of the company's impending demise, saying they were "totally B.S. We did not file Chapter 7 or 11, we were not thrown into bankruptcy, no clients were turned away, and projects were

being — and will continue to be — conducted in accordance with our contracts." He added that the company has retained many of its key employees through the tumult, and that it plans to bolster its staff in the new year.

**New Year, New Formats,
New Calls, Etc.**

A pair of Chancellor "Jammin' Oldies" stations received new appellations for Christmas. **WBIX/NY** got the new handle "Jammin' 105," while Chicago cousin **WRCX** got new **WUBT** calls to match its moniker, "The Beat." New sets of calls also appeared for Chicago's Radio Disney combo, **WTAQ** and **WTAU**, which are now **WRDZ** and **WDDZ**, respectively.

It looks like **WABC/NY** will usher in '99 with a new lineup. The *NY Daily News* reports that morning talk host **Lionel** — who'd just gone solo following the departure of co-host Mike Gallagher — is going to leave the ABC Talker, and that former NYC mayor-turned-talk host **Ed Koch's** eight-year midday run at the station is also over. **ST's** calls to **WABC** management were unreturned at press time.

Radio Unica started off the new year this morning (1/1) by signing on its Radio Unica Network on newly acquired **KBLA/Los Angeles**, which had been broadcasting a Korean-language format.

Another longtime L.A. Spanish radio fixture has a new home: **Humberto Luna** left Heftel's **KTNQ** after more than 20 years to take on mornings at competitor **SBS' KLAX**. Although his **KTNQ** contract reportedly isn't up until August, Luna started at **KLAX** on Monday (12/28).

Atlantic Star's newly acquired **WXLE/Albany** became Rhythmic Oldies "The Beat" Saturday (12/26), giving New York's state capital its first Urban-oriented FM ever. **WGNA-AM & FM** and **WTRY-AM & FM** programmer **Buzz Brindle** adds PD duties at 'XLE; former PD Neil Hunter will remain with Atlantic Star in an as-yet-unspecified capacity.

Big City Radio picks up the heritage **WYNY** calls for **WWXY**, one of four stations in its New York-area Y-107 Country simulcast.

Barring any unforeseen problems, the **Catholic Radio Network** is set to start broadcasting from its seven stations Monday (1/4). **CRN** owns **KCNW-AM/Kansas City**; **KKYD-AM/Denver**; **KPLS-AM/Anaheim, CA**; **WAUR-AM/Sandwich, IL**; **WPWA-AM/Philadelphia**; **WWTC-AM/Minneapolis-St. Paul**; and **WZER-AM/Milwaukee**.

Rumors

• Will **Danny Bonaduce**, recently displaced by **WBIX/NY's** format flip, resurface at one of Chancellor's L.A. properties? **ST** also hears that Bonaduce has been talking with one of L.A.'s AM Talk stations — none of which belong to Chancellor....

JESSICA ANDREWS

"I Will Be There For You"

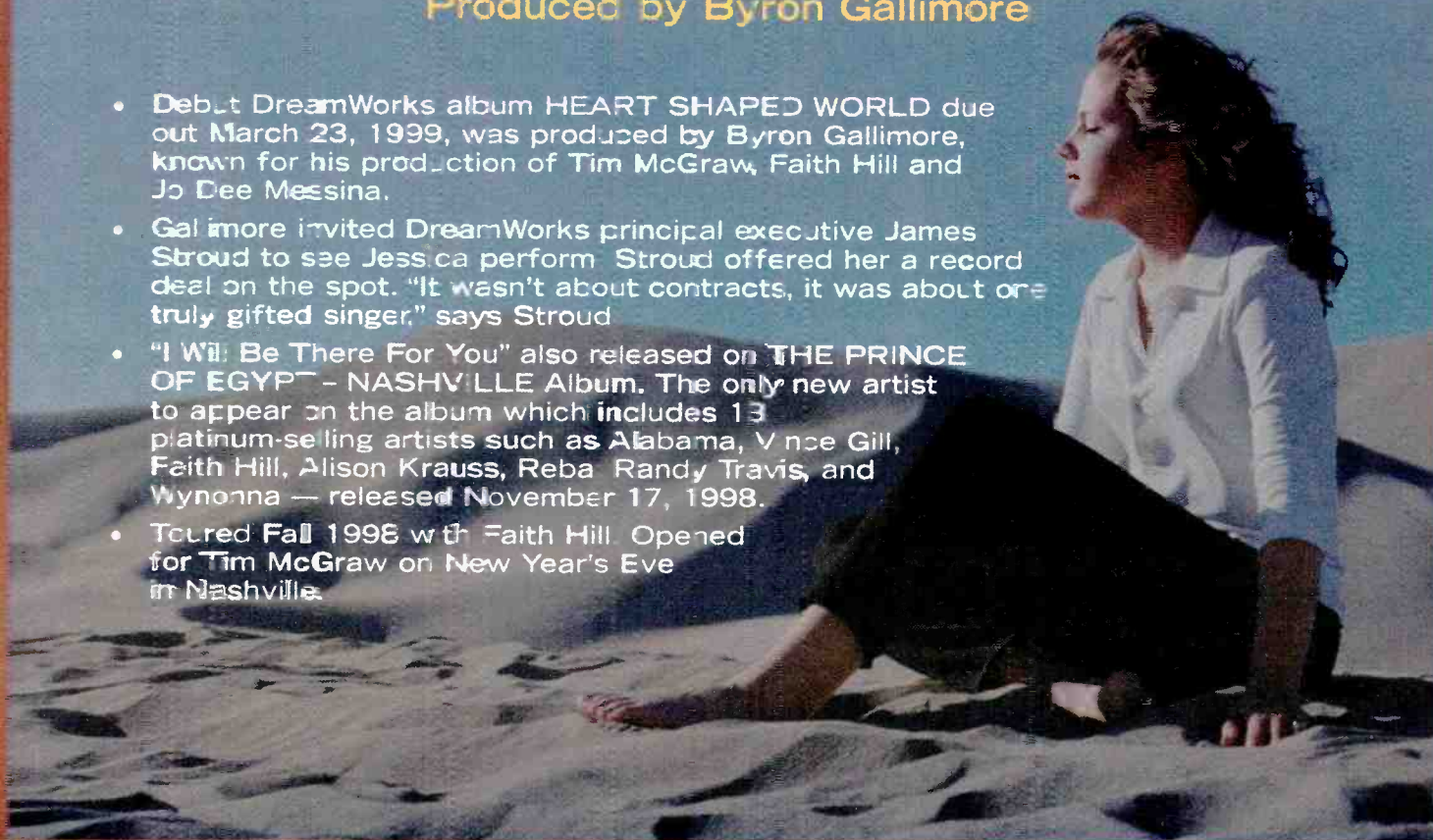
ADD DATE 1/25



HEART SHAPED WORLD

Album Street Date: 3/23/99
Produced by Byron Gallimore

- Debut DreamWorks album HEART SHAPED WORLD due out March 23, 1999, was produced by Byron Gallimore, known for his production of Tim McGraw, Faith Hill and Jo Dee Messina.
- Gallimore invited DreamWorks principal executive James Stroud to see Jessica perform. Stroud offered her a record deal on the spot. "It wasn't about contracts, it was about one truly gifted singer," says Stroud.
- "I Will Be There For You" also released on THE PRINCE OF EGYPT - NASHVILLE Album. The only new artist to appear on the album which includes 13 platinum-selling artists such as Alabama, Vince Gill, Faith Hill, Alison Krauss, Reba, Randy Travis, and Wynonna — released November 17, 1998.
- Toured Fall 1998 with Faith Hill. Opened for Tim McGraw on New Year's Eve in Nashville.



PRINCE OF EGYPT-NASHVILLE ALBUM IS NOW GOLD!



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STREET TALK®

Continued from Page 26

Numerous News Emmis-sions From Indy

Emmis Communications moved into new corporate headquarters over the holidays. The new, seven-story One Emmis Plaza now houses the company's corporate offices, its local radio stations (WIBC-AM, WTLC-AM & FM, WENS-FM & WNAP-FM), *Indianapolis Monthly* magazine, Emmis Publishing, and its Network Indiana and AgriAmerica radio networks. The new address for all of the above is One Emmis Plaza, 40 Monument Circle, Suite 700, Indianapolis, IN 46204. The Emmis corporate phone number remains (317) 266-0100.

Also, Emmis CFO **Howard Schrott** will leave his post when his contract expires on Feb. 28. Schrott, who will continue to consult Emmis on financial matters, has been with the company since 1991.

Meanwhile, WTLC-AM & FM VP/GM **Vince Frugé** has been named to fill the Black/Urban format seat on Arbitron's Radio Advisory Council. He takes the term — which runs through December — over from WZAK/Cleveland's Lee Zapis.

RAB Sr. VP/Stations **Lynn Christian** has left the organization after six years to become a radio management consultant. More about Christian's plans — as well as his successor at the RAB — will be announced in the near future.

ST's eagle eyes spotted KOST/L.A. Station Mgr./PD **Jhani Kaye** on the Dec. 16 holiday episode of *The Drew Carey Show*, playing a door-to-door Christmas tree salesman.

Sports fans, keep your eyes peeled for WXYV (B102.7)/Baltimore afternoon driver **Greg Valentine**, who will be part of ESPN's

Rumbles

- **Rich Hancock**, PD at KLAK-FM & KMKT-FM Sherman, TX, accepts the PD/morning post at WHB-AM/KC.
- Former WBLN/NY personality **Rickie Ricardo** joins Urban WNEZ-AM/Hartford as PD/MD.
- KIOA/Des Moines PD **Tim Fox** gets additional duties as Oldies Format Specialist for parent company Saga, working with all four of the company's Oldies stations in an advisory capacity.
- **Bernie Barker** is named Market Mgr. for Cumulus' seven Montgomery, AL, stations. Barker previously spent three years at Cumulus stations in Columbus, GA.
- WUSL/Philadelphia MD/afternoon driver **Glen Cooper** rises to APD. Also at Power 99, **Dee Lee** is hired to head the station's creative services, and **Tyson Bellamy** joins (from crosstown WPHI) for overnights.
- Jacor promotes **Jana Leindecker** to VP/New Business Development. She'll oversee nontraditional revenue programs in the company's Midwest region.
- **WINX-AM/Rockville, MD (Washington)**, flipped from CHR to Spanish Contemporary under new owner Mega Broadcasting on Tuesday (12/17).
- Former WBBM-FM/Chicago middayer **Coco Cortez**, most recently at KKFR-FM/Phoenix, returns to the Windy City for middays at "Jammin' Oldies" WUBT, which also picks up former WKSS/Hartford overnights **Joe Tironi** for afternoons.
- There's one less Bob on "Bob," as WBOB-AM/Cincinnati morning man **Bob Trumpy** opted not to renew his contract. The shift is now held by "The Two Angry Guys" (**Tom Gamble** and **Richard Skinner**).

RADIO RECORDS



1

- **Dave Kerr** upped to WKQI/Detroit VP/GM.
- **Joel Folger** picked as KKZN/Dallas PD.
- **Duane Doherty** deemed PD of KDGE/Dallas.
- **Steve Kay** motors to WWJ/Detroit as ND.

5

- **Pyramid Broadcasting** buys rival WJMN/Boston for \$22 million; WXKS-FM PD **Steve Rivers** to oversee both stations.
- **Tim McNamara** elevated to Station Mgr. at KXL-AM & FM/Portland.
- **Dave Ervin** tapped as KBIG/Los Angeles PD.
- **Deidra White** is named Dir./News & Programming for WWJ/Detroit.
- **Gene Sandbloom** advances to APD at KROQ/Los Angeles.

10

- **Doug Brown** upped to Exec. VP of Legacy.
- **Kid Leo** joins Columbia Records as VP/Artist Development.
- **Jim Stradford** set as KMJQ/Houston PD.

15

- **Alan Goodman** recruited as WAVA/Washington VP/GM.
- Doubleday Broadcasting sets **Dave Martin** as VP/Programming.
- **Pat Shaughnessy** and 15 employees buy TM.
- **Marc Morgan** appointed GM of WXFM/Chicago.

20

- **Rochelle Stabb** recruited as Director of Research/Special Projects for Warner Bros.
- **Gary Gersh** appointed Nat'l AOR Dir. for EMI/America.
- **George Taylor Morris** takes West Coast AOR promo post with RCA Records.
- **Howard Hoffman** joins KAUM/Houston for evenings.

25

- **John Gehron** recruited as PD at WLS/Chicago.
- **Wolfman Jack** to do weekends on KRTH/L.A. and WROR/Boston via a syndicated oldies show.

coverage of the Firefighter Combat Challenge, which debuts tomorrow night (1/2) at 8pm ET.

More sports shorts: 80-year-old play-by-play man **Ernie Harwell**, a member of both the Radio and Baseball Halls Of Fame, signed a two-year deal that will return him to WJR/Detroit's booth next year. In the seven years since WJR fired Harwell, he's been broadcasting Tigers games on local TV. Meanwhile, the Kansas City Royals and flagship station KMBZ picked **Ryan Lefebvre** as the team's new play-by-play voice. Lefebvre, son of former major league manager Jim Lefebvre, had been part of the Minnesota Twins broadcast team.

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Jobs

Continued from Page 1

For Fox, the transfer of skills to a discipline she had for so long not focused on was surprisingly simple. "Selling, that's ultimately what you are doing on the air. You are selling yourself, the station, and the call letters. And going on a sales call is very similar to doing a personal appearance — at least for me it is. And when you are trying to secure an appointment on the phone, it's like being on the air — you are using your voice and your communications skills."

Transferring skill sets from one part of the business to another is what it'll take to stay afloat in a consolidating industry. In fact, the word "consolidation" immediately conveys the notion of shrinkage. But so far, it appears that consolidation, while taking some specific slots, has actually meant expansion of an industry. While there is a smaller demand for general managers and middle managers on a corporate level, and programming jobs are more frequently being handled on a regional or national basis, slots for sales representatives are being added, and new business is being brought to the dial. "You'll always need local sales representatives," said Bill Simon, Managing Director for Korn/Ferry International, a Los Angeles-based firm that specializes in recruiting for entertainment and media companies. "People are taking on more and more accounts. They're taking on more categories and more accounts, so they are getting a little smarter in terms of the way it's organized."

Simon notes that radio advertising is experiencing its own boom from the explosive growth of Internet services and providers, and a plethora of related services that have recently discovered radio as a healthy and viable medium to reach new business. Simon says "people are cautiously optimistic" about sales and revenue growth in 1999 and notes that CBS Chairman Mel Karmazin predicts radio will enjoy double-digit growth this year on the advertising side.

"If you are talking in terms of jobs, it's hard to predict," Simon said. "But there will be growth [in the number of jobs in the industry], and you will see higher quality, more experienced people working."

Simon also believes there will be job growth in upper management. "As these companies get bigger and bigger and more complex, they often find they need someone to handle a more complex organization or deal with some of the more complex issues they've got. Roles are expanding, the business is expanding, and as these station groups get larger and larger, the issues of management will get more and more complicated. There is much more investment money at risk. And it's much more competitive overall. The whole landscape is much more competitive."

Skip Finley — a 27-year broadcasting veteran who has just created Answers, Solutions, an executive consulting business based in Washington, DC — said, "Two new radio group positions will

evolve. Management Information Systems executives will be employed to maximize database capabilities and develop website interactivity. Motivational psychologists will be employed to apply skills to radio audience development, sales management, and customer satisfaction."

Overall, Finley is not as optimistic as Simon about upper-management positions opening up. While he predicts that "radio managers will acquire new and better skills," it'll come, in part, because "major radio groups will invest in the continuing development of existing managers and department heads. There will be significantly less management turnover and fewer opportunities for advancement to station management as a result."

The Forecast

What will employers be looking for in 1999?

"Those who can perform multi-tasks," Simon figures. "Being able to do two or three jobs at once. Not being just a single-based player. Being hip to technology — using the computer, using the Internet, using technological resources. Those will be the biggest areas where people will be needed."

What if you don't know about computers or the Internet?

"Find out!" Simon urges. "It's very simple. None of this is brain surgery, it's just common sense. They've got to read about it. They've got to think about it. And they have to play online."

Reston, VA, career consultant Gary Cluff says, "Job-hunting has to be a full-time job. People working in the radio business are already working with advertisers and public relations companies, and you should remember who you know. Contact the people you already know — not necessarily to ask them for a job, but to let them know what you know and find out who they know. For every contact you have, you should be able to generate two more names."

Cluff stresses that writing a strong resumé should be among the job-seeker's top goals. "When looking for work, most people think they need a life plan: 'What do I want to do next?'" But he says what employers are looking for is how you've actually handled a situation. When writing a resumé, he encourages people to "get introspective. Write down what you've accomplished, and that will prepare you well for answering questions during the interview."

As for Fox, she figures that working in sales is not only more lucrative for her, but also allows her to control her own destiny. At first, the change from being on-air and working about six hours a day to working a nine- to 10-hour day left her mentally fatigued, but she says she has grown accustomed to it. And she feels positive about her career change.

"This is the age of acquisitions and huge companies and budgets. I no longer have the stress that the format will change or that new owners will come in. If you are at a station that has just been bought, would you rather be part of the overhead or be a contributor to the bottom line?"

Chicago

Continued from Page 1

WBBM in 1991, will now oversee both of Infinity's Chicago News stations.

Pearlman, an 18-year Infinity veteran, has been at the helm of "Oldies 104.3" since it debuted in 1984. Infinity President Dan Mason called him "the quintessential broadcaster. He represents the commitment, drive, and stamina that is so very key in the radio industry today. We are pleased that Harvey will continue his strong leadership at Infinity."

Kramer — who has been with 'MAQ for 11 years, serving as both GSM and VP/GM — was responsible for the deals that added both the NFL Chicago Bears and the NHL Blackhawks to the News/Sports station's programming lineup.

Sales

Continued from Page 3

gional Operations George Toulas and John Fullam, respectively, and each market's Director/Sales.

"Tom is the perfect candidate to develop incremental revenue growth for our region," Toulas said. "His well-rounded experience as GM, Director/Sales, and GSM gives him a unique perspective on

Zier

Continued from Page 3

comed return home. "My family and I are excited about staying in Washington," he told **R&R**. "Washington has a great group of radio stations and radio executives, and I am delighted to be working with them again on a day-to-day basis."

Bloomberg

BUSINESS BRIEFS

Continued from Page 4

Gaylord Expects Q4 Gain Of \$10 Million

A \$138 million note payoff from St. Louis-based cable company Charter Communications should give Gaylord Entertainment Co. a gain of \$10 million, or .29 per share, in the fourth quarter of 1998, the company said today. The debt is being repaid as part of investor Paul Allen's purchase of Charter. Gaylord owns four radio stations, including three in Nashville.

Gore Report Unlikely To Affect Radio

Radio broadcasters are not likely to face additional regulations stemming from the presidential commission report unveiled Dec. 18. Industry observers told **R&R** that the Gore Commission, which explored public interest obligations of digital broadcasters, would not be applied to digital radio.

KNTB, KBRO Cited For Transfer, Main Studio Violations

The FCC cited Washington Broadcast Management Co. (WBM) last month for allegedly selling KNTB-AM/Lakewood, WA, and KBRO-AM/Bremerton, WA, to Triangle Broadcasting Co. without obtaining the commission's approval. In Dec. 16 letters to WBM, the FCC said former WBM President Fred Lundgren admitted that he had transferred control of the stations in December 1997 without authorization. The commission also alleged that, beginning in February 1998, KNTB and KBRO failed to staff their main studios with a full-time manager. WBM has 30 days to respond and faces a fine of \$30,000.

NAB Pushes For Main Studio Exemption

The NAB is urging the FCC to exempt stations that do not move their main studios from new rules that require the studios to mail information from their political files to people who request it. The new rules, adopted in August, allow broadcasters greater flexibility in locating their main studios.

WKNJ Wins Six-Month Extension

Wendell & Associates has been granted a six-month extension by the FCC to construct WKNJ-AM/Lakeside, NJ. Wendell was first issued a construction permit (CP) in 1988 for the 270-watt outlet. The permit has been extended seven times because, among other things, the transmitter site was on a toxic waste dump and its towers were in view of national historic site Ringwood Manor. The FCC advised Wendell "to study with great care" new rules by which CPs will only be extended past three years due "to acts of God" or other extreme circumstances.

CBS Debt Rating Upgraded; McLaughlin Replaces Jordan

Fitch IBCA raised the senior unsecured debt rating of CBS Corp. to BBB- from BB+ after CBS repaid about \$2.5 billion of bank debt using the proceeds from the recent Infinity IPO. Fitch IBCA said that CBS had significantly reduced its leverage and improved its overall credit profile.

Meanwhile, CBS board member David McLaughlin will step in as "non-executive chairman" (chairman of the board) when Chairman/CEO Michael Jordan retires today (Jan. 1). McLaughlin has been on the board of Westinghouse/CBS since 1979.

how to help Chancellor stations and clients grow their businesses."

Regarding Rosen, Fullam remarked, "Andy's leadership in developing people and sales strategies is among the very best in the business. Andy has great local and national expertise and knows how to build a customer-focused organization."

Garry's previous job experience includes stints as GSM of KTCZ-FM & KTCJ-FM (Cities 97)/Minneapolis and KDWB-AM & FM/Minneapolis. He has also been a Nontraditional Revenue Manager for the former WEGX (Eagle 106)/Philadelphia and AE for WDRY-FM & KEYE-FM/Minneapolis.

Besides WHTZ, Rosen's resumé lists such positions as Eastman Radio VP and WINE-FM/Danbury, CT, AE.



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STEVE WONSIEWICZ

The Road To Employment

□ Two execs share insight and advice for job seekers

It's many peoples' worst nightmare — not having a job. Sadly, that bad dream turned into reality for scores of people in the industry last year, and this year probably won't be any better, given the extensive cuts planned at the Universal Music Group following its purchase of PolyGram.

To get a handle on what job hunting is like in this era of major-label consolidation, I spoke with two industry veterans. One is **Johnny Coppola**, who held the VP/Pop Promotion title at Work before falling victim to cutbacks. He has since landed a plum gig as Head/Promotion at Priority Records. The other is a former Big Six VP — speaking here anonymously due to the fact that he/she has only been working for a few months — who secured a promising position outside the record biz while continuing to remain connected to the industry.

For Coppola — who found a new job after only two months — the prospect of having to look for work arose toward the end of August. He recalls, "We had heard rumblings of the regime change at Epic Records, so we knew something was going to change. At first we heard that the national staffs would stay the

same, but it turned out to be the opposite."

Winds Of Change

Even though he knew something was afoot, the news that he would no longer receive a Sony paycheck came as a shock. "After 10 years with the company, I knew so many people on the Columbia Records side, and they knew what I was capable of.

"Remember, they didn't let me go because I did something wrong or they didn't like me. This was corporate change, and there was nothing I could do about it. I was really disappointed and hurt at first. I thought I was going to spend my entire career over there, because I loved it so much. But I quickly found out there was life after that.

"Was I scrambling? No. But I didn't expect people to automatically pick up the phone and call me just because I was let go. I realized people wouldn't be there for me because that's just the nature of the beast. Believe me, it doesn't take losing your job for you to learn who your friends are. When you're out of a job, there are a lot of people who call who are just posturing. You know who your friends are long before you get whacked."

While Coppola realized change was in the air before he was given word of his layoff, he elected not to start looking for another gig. "I could have, but the truth is, you can't give anybody a date, because you really don't know what is going to happen."

Once Coppola was out of work, he took some time off, spent time with friends, "and went to the track." Then he started looking in earnest, which included racking up a \$300 phone bill one month. For an exec who had worked hard at building a solid rep in the business, Coppola says it was "kind of disappointing when some people didn't take my calls. But I prepared myself as best as I could. I knew I had to make those calls. It was just like closing an add, and that was



"If you value what you do and have that self-respect, there will always be a place for you somewhere."

—Johnny Coppola



the mind-set I took."

One thing Coppola didn't expect was industry perception of the breadth of his skills. "I hate to be pigeonholed. I expanded my role and scope in breaking acts at Work and working with different types of stations, but I still was being pigeonholed as a rhythm guy. Luckily, somebody needed to fill a void with one thing I was really good at, and I landed at Priority."

Change Is Good

The change was somewhat traumatic, yet Coppola knows he's among the fortunate. "I'm a very lucky guy. I learned from some of the best people in the world. Working with Sony and with [Columbia Records Group Chairman] Donnie [Lenner] and [former Work Sr. VP/Promotion] Burt [Baumgartner] was probably the most valuable experience I could ever have had.

"But now I'm totally excited about the opportunity. Working for Bryan Turn is probably the most amazing thing that's happened to me. The fun is really back."

As for what he learned during his out-of-work experience? "It would



"It doesn't take losing your job for you to learn who your friends are. You know who your friends are long before you get whacked."

—Johnny Coppola



take two weeks to fully explain. You just have to keep believing in yourself, no matter what. Don't let people tell you what you're worth just because you're not a high-level executive or some big mover and shaker with a big reputation. If you value what you do and have that self-respect, there will always be a place for you somewhere."

Coppola also has some good news for people looking for work: He's looking to hire a promotion director and a few locals. Make sure to give him a ring.

On Recruiters And Resumé Shops

While Coppola was able to continue working in his field of choice, not everyone is as fortunate. When discussing job searches, the other executive I spoke with didn't want to go on the record. "You never know if the senior executives at the new company will appreciate your comments or find some problem with them when they come out, especially when you're the new kid on the block. In a few years I can convince them the interview will be beneficial. Right now, it just doesn't pay."

This exec readily admits the music business is where he/she would like to be working, but there simply were no jobs available given this exec's experience. It took nearly a year before a new post was landed, but it certainly wasn't for lack of trying. Resumé-writing companies and recruitment firms were employed, as was the ever-present network of friends and contacts.

Recalling how he/she got the ball rolling, this pro says, "It was very difficult. One of the first things I did was go to a company that prepares your resumé and helps you market yourself. Well, it really didn't pay off. Even though people told me that in advance, I felt it would provide some benefits. It also gave me somewhat of a security blanket. But the resumé I eventually used was the one I wrote. I definitely would advise against it."

As for executive recruiters: "In reality, they're kind of lazy. If they have something in their system that matches your credentials, then they'll call you. But just try and get one of them on the phone — it's very difficult. Or try to get a meeting — they don't want to meet.

"Yet there were a couple of jobs that came close. When that happens, they'll do all the work, promote you, write you up, and run you through the interview process. What you don't know, however, is how many other people are doing the same thing. And they'll never really tell you where you stand. They'll always tell you that you

were wonderful during the interview and that you're a leading candidate. It got to the point where if I heard that phrase one more time, I was going to scream."

That process opened the pro's eyes to how other businesses view people with music industry experience. "You would think that somebody in marketing, for instance, could market anything — soap, shoes, or music — if they're good. But other businesses don't look at it that way. The soap and shoe people don't look at you as a marketer, but as a music marketer. And that's always accompanied by a value judgment.

"And many of these businesses are just as insular as the record industry. If they're in the real estate business, they only want people from real estate. That's their ideal candidate. And they want that person to come from their strongest competitor. It's not any different from the music business, but it's tough when you're trying to cross over."

Another unforeseen lesson came during the job quest. "You end up becoming an expert on every company with which you meet. I was like an analyst. I looked at companies and had to determine how I would fit in and contribute. I read books about the industries and the people who run the companies."

Eventually, this pro landed a post with a widely respected firm in the entertainment business. But was it the ideal job? "Not really. But if you ask me the same question in six months or a year, I may tell you yes. Where I'm working now is a more stable environment. It's not strictly in the music business, but I can now diversify my skills. I'm spreading myself into other arenas that I might not have been able to enter if I were exclusively in the music business, and that's good."

Not surprisingly, this exec survived quite a few layoffs and remembers how they affected people. "There were some people who were practically crying at their desks when they were let go. But they've since moved into different arenas that they never would have entered, and some of them are much happier. They've developed new talents. So there is an upside. It's not all depressing."



Johnny Coppola



DJ QUICK'S RHYTHM NATION — DJ Quick and friends celebrate the release of the rapper's first Profile/Arista Records album, *rhythm-al-ism*. The disc, DJ Quick's fourth overall album, hit retail on November 24 and features guest appearances by Snoop Dogg, Nate Dogg, Peter Gunz, and El DeBarge, and others. Shown (l-r) are KK, Dee, and AMG of 2nd II None; Hi-C (sitting); James DeBarge; Mauseberg; Will "The Thrill" Hudspeth; Qiana; DJ Quick; G-1; and Playa Hamm.

TALK BACK TO R&R!

Do you have questions, comments, or feedback regarding this column or other issues?

Call me at (615) 244-8677 or e-mail: swonz@aol.com



LAUNCHING PAD

C2 Sets Sail With Dovetail Joint's 'Level On The Inside'

Nearly a year after receiving its first taste of major-market airplay, Chicago-based alt-rock act **Dovetail Joint** is set to break out nationally courtesy of the infectious, riff-laden song "Level On The Inside." Guiding the band's maiden voyage are Columbia Records' sister label **C2**, which has chosen the group as its first act to take to radio, and **Aware Records**, the indie label that originally signed the quartet.



Dovetail Joint

Dovetail Joint had been gigging around the Windy City for nearly six years, but they hit the fast track in early 1998, when Aware Records founder/President **Gregg Latterman** turned former Alternative **WKQX (Q101)/Chicago PD Alex Luke** onto "Level On The Inside" and Luke started banging the song on the air.

Latterman recalls, "A lot of the people in my office were big fans of the band early on. They used to drag me to the clubs a couple of years ago to see these guys. And while they really rocked live back then, at first I didn't hear any songs."

Until he heard "Except When You're Late," Latterman continues, "That song made me realize these guys can write great songs. That's when I started talking with them seriously. What cemented everything was having [Columbia Records GM] Will Botwin see them at the NEA Extravaganza in Nashville in early '98, and he loved them. That was all I needed."

Shortly after that, Dovetail Joint went into the studio with John Fields in Minneapolis to begin work on a full-length album. Early in those sessions the band recorded "Level On The Inside," further proving to Latterman that they had songwriting potential.

Latterman then went to Luke and proposed that the band be included on Q101's annual local mu-

sic sampler. "We believed we had a hit song, and when Alex said he was all about it and put it on the air, that was a pretty big validation."

Luke recalls, "I was listening to a demo on Latterman's Walkman, and I loved the song and encouraged him to submit it for our CD. Everybody who votes on the songs to be included on the CD voted it far and away the best song. They thought there was something special there."

"So we put it on the air, and it immediately reacted with our listeners. We blew out of 10,000 copies of the album in four weeks, and a lot of that was due to 'Level On The Inside.' It was the only place they could get it."

Commenting on the song's appeal, Luke notes, "First of all, it's a great song. It all comes down to that. But it walks that fine line and appeals to both the rock and pop audience. We're up to 700 spins and looking at a second track. It does everything you want in a song — it re-

quests, it researches, and it sells."

With Q101 airplay exploding and an EP that included "Level On The Inside" already in hand, Aware went about building a base as the band finished its new album, *001*. Latterman says, "Part of our deal and role with Columbia is to develop artists and get them ready for their first big shot. With Dovetail, we started working College radio and the Al-

ternative specialty show panel. We wanted the buzz on the band to start at the grass roots. We did some radio shows and a lot of touring in the Midwest. Now we have a solid base in a lot of key markets like St. Louis and Kansas City.

"If it wasn't for C2, we probably would have wanted the album to come out around Thanksgiving. But we thought it would be much better to set it up and let it breathe. We have a lot of key programmers who are big fans of the band and have said they'll be there for us."

Meantime, C2 is about to unleash its major-label promo firepower and has set a January 19 add date. C2 Head/Promotion **Dennis Reese** comments, "Gregg's done a great job of setup, and Alex deserves a tip of the hat for bringing a 'realness' to the band. The response we're getting from other stations is truly amazing. People keep telling us, 'We're there for you.' We've reaped those benefits. We have a couple of key showcases coming up where we're going to bring in programmers and other tastemakers and let them see the band. Once they see them live, they'll be convinced, because these guys are seasoned touring musicians. They don't have to hone their craft, because they already have."

Naturally, Reese is letting Alternative take the lead, with the other rock-based formats to follow. "The format needs to own bands like these, and this can be one of the first ones in 1999. And certain Active Rock stations certainly will pick up on it. If we build it up right, this thing will explode."

Dovetail Joint's album *001* hits retail on January 26.



SIXPENCE 'KISSES' ASCAP MEMBERS DURING SHOWCASE — Squint Entertainment/Columbia Records band Sixpence None The Richer ("Kiss Me") and friends celebrate after the group's recent ASCAP showcase in Los Angeles. Shown (l-r, top row) are group member Matt Slocum; ASCAP Sr. Director/Repertory Brendan Okrent; Java Records President/Founder Glen Ballard; group members Leigh Nash, Sean Kelly, and Justin Cary; Squint VP Stephen Prendergast; and ASCAP Associate Director/Film & TV Music Kevin Coogan; (bottom row) Squint Director/Licensing-Radio Promotion Lindsey Fellows and bandmember Dale Baker.

MUSIC NEWS & VIEWS

Metallica, SF Symphony Plan Concerts

Metallica and conductor/composer Michael Kamen will team with the **San Francisco Symphony Orchestra** for a series of live shows in the San Francisco Bay



Metallica

Area early this spring. A press conference to unveil the details is scheduled for January 6, but word is at least three shows are being planned. Kamen — who has also collaborated with Aerosmith and Pink Floyd — arranged the strings and horns on Metallica's song "Nothing Else Matters."

Morissette Tour Bows On 1/30

Alanis Morissette kicks off her eagerly anticipated worldwide tour on January 30 in New Orleans. Opening for Morissette during the first eight shows (1/30-2/13) is **Liz Phair**; **Garbage** will open for the remaining 25 dates (2/15-4/7). The first leg of the tour, slated to last through April 7, will visit most major markets in the U.S. before moving overseas.

Venues have yet to be announced ... In other tour news, this year's Sno-Core package tour is slated to kick off on February 2 in Anchorage. Headlining will be **Everclear**, with **Soul**

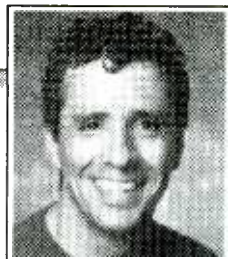


Alanis Morissette

Coughing, rapper **Redman**, and **DJ Spooky** supporting. The seven-week tour will play 3000- to 5000-seat venues ... **Beastie Boy Adam Yauch** plans to expand his Tibetan Freedom Concert into international markets this year. Yauch told **MTV** he wants to put on four concerts simultaneously and is eyeing Chicago, Amsterdam, Sydney, and Tokyo as possible sites. Dates and performers are still to be determined.

In the studio: Former **Return To Forever** members **Stanley Clarke** and drummer **Lenny White** have formed **Vertu** and will begin recording their debut **550 Music** album in San Francisco with producer Dennis McKay. The album is expected to be released this May, with a tour to follow in June ... **Iggy Pop** is in the midst of recording his next album for **Virgin Records**. The disc, being produced by **Don Was**, is scheduled for a March 23 release.

This 'n' that: Bogus rumors that **Elastica** has broken up can be put to rest. The band is putting the finishing touches on its new album, which is slated to be released this spring ... **Nicole Appleton** announced in late December that she is not leaving the platinum-plus female vocal group **All Saints**. In a written statement, Appleton said she will tour with the pop group and be on hand to begin work on its sophomore album ... **Monster Magnet** has released an enhanced EP on its website. The disc contains interview footage, the new song "Big God," the computer game *Deathride*, and a screen saver ... **Burt Bacharach** and **Elvis Costello** will sing together at the 26th annual American Music Awards, to be televised January 11. Also performing during the show are the **Backstreet Boys**, **Blondie**, **Brandy**, **Garth Brooks**, **Cher**, the **Dixie Chicks**, the **Goo Goo Dolls**, **Whitney Houston**, **K-Ci & JoJo**, **Third Eye Blind**, and **Trisha Yearwood** ... British alt-rock band **Blur** will release its next album, *13*, around late March ... **Reprise** alt-country-rock group **Wilco**'s new album, *Summer Teeth*, is expected to hit stores sometime in March.



TONY NOVIA

CONTEMPORARY HIT RADIO

Employment Advice From The Hiring Kind

Questions and answers to help you land your next job

It's time once again for **R&R's** annual jobs issue. Often in our industry, people find themselves in the unfortunate position of being out of work or underemployed during the holiday season. Now is the time to remedy that situation. And what better place is there to go than to the people who are doing the hiring?

This week, we ask Clear Channel Regional Director of Programming/South Florida **Rob Roberts** — who oversees 26 radio stations in his region — for his advice for the many job seekers throughout the country. We also tapped into the experience and winning ways of WERQ-FM (92Q)/Baltimore PD **Tom Calococci** and Alan Burns & Associates associate **Dave Shakes** for some tips on finding that perfect gig in 1999.

R&R: *What qualities do you look for in people that you may not have considered a year or two ago?*

Rob Roberts: There is an overwhelming need for team players who understand that things are rapidly changing and will never go back to the way they were. Someone whose idiosyncrasies may have been worth the trouble several years ago because of their talent will now find the workplace to be less forgiving and less tolerant of negative or ego-driven behavior.

Tom Calococci: The ability to adapt to change is absolutely critical in today's radio consolidation climate. Those who stand around reminiscing about the past may be left behind. Drive and determination with a willingness to learn are also key qualities I've looked for in potential new hires.

Dave Shakes: We look for smart people, basic intelligence, and curiosity. You can't find "experience" for some of these jobs, because the combination of job duties for these cluster positions never existed before. So, you look for people who are smart enough and self-motivated enough to learn it and create it as they go along.

R&R: *Should today's job seeker have skills in areas such as digital work stations, basic computer knowledge, sales savvy, management adeptness, and the ability to schedule music for multiple stations?*

RR: There is always going to be a need for someone who champions and who is a cheerleader for their station, but consolidation is making it easier to advance within your company. At Clear Channel we have a mandate to look within first to fill a position. If we've done our job right, we should find that person right under our noses.

TC: Consolidation has absolute-

ly led to fewer people doing more jobs. Therefore, anyone who is serious about succeeding in today's radio environment must accumulate as much knowledge as possible. If someone is going into programming, not only must they understand how to effectively and creatively program the station, but they must also understand the economics of today's radio world and adjust to it. This means working more closely with the sales department than ever before.

R&R: *How important are tapes,*

packages, and resumés? How long should they be, what should be on them, how should they be sent, and in what format should the aircheck be presented?

RR: It's so simple sometimes, but if you can't get the PD's name

right, you won't get the job. If you send a generic cover letter, you won't be working in Miami. Someone who sends a spectacular package that shows intelligence and imagination will always get put in the "listen a second time" pile. I just hired Fernando from WRVW/Nashville, and his cover letter said in big letters, "I'm Ready For Miami!" His tape lived up to the cover letter. You should feel that the package is a representative for you, because it *will* be, whether you want it to be or not.

TC: Cassettes and CDs are the best way to send an aircheck, as they allow me to sample someone's work in my car — a more natural setting for listening to on-air talent. A good cover letter and resumé are definitely important, but in the end what's on the tape will always be the bottom line. As far as Federal Express is concerned, it really depends on the timing of the package being sent. It usually takes several days for a good supply of tapes and resumés to hit my desk once the word is out. In most cases, the only time I would encourage someone to use FedEx is when time is of the essence. In other words, if I've already whittled down my potential candidates to a short list.

DS: For the tape of a format jock, show me how you breathed life into the format. For a morning show, make it as entertaining as possible. Demonstrate showmanship.

R&R: *The radio job market is tight. If you were going to offer some real advice for people looking for a job today, what would it be?*

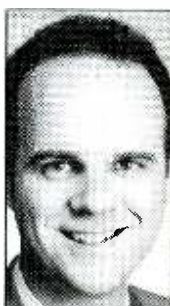
RR: Take the time to find out what the job is like and what the person doing the hiring is like. Before going on an interview, where you will be competing against other qualified candidates, be certain that you have done everything in your power to be prepared. If you're



Rob Roberts



Tom Calococci



Dave Shakes

Surfing For That Next Gig

I remain in complete and absolute awe of the World Wide Web and its infinite resources. The following is just a sampling of some of the sites you can check out for available work. Major broadcast companies such as Clear Channel, CBS, and Jefferson-Pilot all have websites that include postings of opportunities available within their companies. If you are an adventurer, there are also a number of international websites with opportunities, such as the BBC and stations in Australia. Your first stop should always be www.rronline.com, of course. It has the latest job listings and links to other industry sites, including record labels that also post their employment opportunities. **Note:** all address begin with <http://>.

www.rronline.com
www.440int.com
www.allaccess.com
www.amt.org.au/jobs.htm
www.angelfire.com/va/radionow1
www.arthouse.com/urbaninsite/jobs
allstarradio.com/jobs
www.bbc.co.uk/jobs/bbc_woj.htm
www.broadcast.net
www.broadcastcareers.com
www.brsradio.com
www.cabroadcasters.org
www.clearchannel.com/jobs.shtml
www.cbc-raleigh.com/employment/companyjobs.html
www.cbsradio.com/jobs/nph-jobs.cgi
www.cnma.org
www.clearchannel.com/jobs.shtml
www.fab.org
www.jpcc.com/jpcc-job.html
members.tripod.com/~Alikarnews/jobs.html
www.mediacasting.com
www.metronetworks.com/jobs.html
www.nab.org
www.newradiostar.com
www.onairjobs.com
www.pbs.org/insidepbs/jobs
www.rab.com
www.radioconnection.com/radio-l/radio-jobs.html
www.radioinfo.com
www.rapmag.com
www.radio-online.com/menu_f3.htm
www.resumedesign.com
www.sbe.org/jobline.html
www.showbizjobs.com
www.tab.org
www.theradiomagazine.co.uk/1002-jobs.html
www.tvjobs.com/cgi-bin/welcome
www.users.nwark.com/~frye/bbs/wwwboard.html

really interested in the job, be creative. I recently told someone trying to get a PD to call him back about a morning show job to send a gift basket with his phone number attached. A day and one gift basket later, the phone rang, and the interview was arranged.

GMs and PDs are incredibly pressed for time today. It's the most precious thing in our day, and the person looking for the job has to bend over backward to understand that. As the person looking for the job, just sending a tape and resumé and then sitting back and waiting for the phone to ring has gone the way of owning one AM/FM combo in a market.

TC: Network — talk to people. Know what's out there and what may be on the horizon. In radio, timing is everything! For example, you may find that you've placed a call to a programmer who has just lost his afternoon-drive talent.

R&R: *If you lost your job tomorrow, where would you begin and what actions would you take?*

RR: The biggest thing I learned from the one time I was fired was to be positive. Nobody is interested in how you got screwed over or what an idiot the person who fired you is. Catch up on thank-you notes, phone calls, favors, and sleep. I would also be more careful about driving people crazy by calling too often. It's important to keep a log of who you call and when. You want to be on the top of their

mind, but not so much so that you're driving them mad.

TC: I'd get on the phone and start talking to people. I'd also make sure that my materials (programming history, resumé, station composites, etc.) are in order and up to date. Additionally, I believe you should always be preparing yourself for your next job — especially when you are working.

R&R: *How do you advise people "on the beach" to not lose faith and keep their spirits and hopes high?*

RR: Nobody wants to hear that things are going to be all right when they're trying to pay the rent and there is no money coming in. The best thing I can do in my position is to take the phone call (or return it) and pass their name along to everyone I network with.

TC: For one thing, just taking the call of someone who is out of work will help them keep their spirits high. I also encourage them to hang in there, because tough times never last, but tough people do. Talking to the various trades is a great way to stay in touch with what's going on and what may be coming up.

DS: When I was on the beach once, I used motivation seminars, tapes, and sales training courses to keep me psyched and focused on achieving my goals. To stay positive, the best thing is to seek a positive and reinforcing environment that those tools can provide.



WALT LOVE

Positions Sought For Pros On The Loose

□ R&R helps to match great people with great opportunities

A few years ago, I had the idea to write about some folks who were seeking to find or change jobs in our industry. A number of the people I featured in that column received inquiry calls, and several were interviewed and hired. The results were so positive, in fact, that various editors at R&R now do annual columns to let you know about those who are looking for new opportunities.

Taking A Close Look At The Candidates

This year, we have a number of people who have lots of education and experience. Please take the time to read their qualifications; one of them may be perfect for a position you have available.

Radio

T.C. BANDIT

Last position: Morning show co-host at WPHI-FM/Philadelphia
Position sought: On-air
Qualifications and experience: Bandit has ten years of on-air experience, including a year as co-host of the No.1-rated morning show at WOWI-FM/Norfolk, two years as morning co-host at KBXX-FM/Houston, and three years at KBXX's sister station, KMJQ-FM/Houston. She has a B.A. in mass media arts from Hampton University in Hampton, VA. Bandit says, "I really would like to co-host again on a morning show at a very creative station with a lot of expansion and be able to get into the community and do what I really love."
Location: Bandit would prefer to work in the Washington, DC, metro area.
Phone: (215) 879-6094

BLAIR BRAXTON

Current position: Working for Lil' Joe Records in Miami. Braxton's most recent radio experience was

as producer and co-host of the morning show at WHQT/Miami.

Position sought: PD, APD, MD, or on-air
Qualifications and experience: Braxton has been in radio for 15 years. Along with his on-air experience, he has been a PD, MD, and producer. He has "held practically every position there is in radio." Braxton also has a talent for voices, with a repertoire that includes Mike Tyson, Bill Cosby, and President Clinton. "I love radio, it's in my blood," Braxton says.
Location: Braxton is willing to relocate.
Phone: (305) 730-BABY

SEAN DOLBY

Last position: Evening personality (7-mid.) at WPAL-FM/Charleston, SC.
Position sought: On-air
Qualifications and experience: Dolby says, "I have 15 years of radio experience, with two No. 1 nighttime shows in Charleston, SC." He also runs a recording studio, remixing music for major record labels and producing parodies and comedy sketches.
Location: Dolby is willing to relocate.
Phone: (843) 832-7065

DJ GOLD

Last position: APD/MD at WAHY/Lexington, KY
Position sought: PD, MD, or on-air

Qualifications and experience: Gold has been in the Lexington market for seven years, and in his last position with Jacor for three. "I'm very dedicated," Gold says. "I had been working for Jacor for three years and never missed a day, never took a vacation."
Location: Gold is willing to relocate.
Phone: (606) 273-0776

DENNIS LEE

Current position: Freelance voice work in the Atlanta area. Lee's most recent radio position was as MD and an on-air personality for WIKS/Greenville-New Bern.
Position sought: PD or ad agency production
Qualifications and experience: Lee has 10 years of on-air experience, with three years as WIKS MD. "I've done everything from news to public affairs — props, promotions, everything except general management, but that's something I'd like to eventually do."
Location: Lee is willing to relocate in the Southeast.
Phone: (404) 292-8698

ROGER MOORE

Last position: PD/on-air, WXQL/Jacksonville
Position sought: PD
Qualifications and experience: Moore has 26 years of experience in the radio industry. "I have experience with management, marketing, callout research, on-air, Selector, MusicMaster, Audisk, Master Control, and other programming systems," Moore says. His wide-ranging experience also includes website design.
Location: Moore is willing to relocate.
Phone: (904) 777-3874

MICHELLE PRICE

Last position: PD at KXHT/Memphis
Position sought: PD, MD, or on-air
Qualifications and experience: Price has an MBA and nearly 10 years of radio experience as a PD at KXHT and WJIZ & WJYZ/Albany, GA. She has on-air experience as well, but says, "I started in this industry to be a PD, and that's really what I want to do." She has a B.S. in marketing from Columbus State University in Columbus, GA, and an M.B.A. from Albany State University in Albany, GA.



AN EARLY CHRISTMAS PRESENT — Santa came by a little early to the Gospel Traxx studios in Marina Del Rey, CA. Verity recording artist Yolanda Adams paid a visit to R&R Urban Editor and Gospel Traxx host Walt "Baby" Love. As you can tell by the smile on Love's face, her visit was greatly appreciated.

Location: Price is willing to relocate, but would prefer to stay in the South.
Phone: (901) 759-4041

TONY RANKIN

Last position: MD and afternoon host at WMXD/Detroit.
Position sought: PD
Qualifications and experience: Rankin has over 17 years in the radio industry. He's been on-air at WJYL-FM/Louisville and WIZF-FM/Cincinnati, and on-air and MD at WQQK-FM/Nashville and WJTT-FM/Chattanooga, TN. Rankin was *Impact* magazine's MD of the Year in 1993, '94, and '95. "I am looking to make the step to program director," Rankin says. "I bring a lot to the table, and I'm just looking for someone to give me the opportunity."
Location: Rankin is willing to relocate.
Phone: (313) 865-5587

NELSON "D STREET" SIMS

Last position: APD and mix show host at KSJL/St. Louis.
Position sought: On-air, MD, PD
Qualifications and experience: Sims started the mix show at KSJL and has six years of on-air experience. "I started as a mixer and was promoted to APD because of my tenacity. I just get the job done," he says.
Location: Sims is willing to relocate
Phone: (210) 558-0938

MICHAEL ST. JOHN

Last position: PD at KBCE/Alexandria, LA
Position sought: PD, MD, on-air
Qualifications and experience: St. John has 14 years of radio experience in various formats, including two years of programming experience at KYEA/Monroe, LA, and KBCE. And, he says, "I'm a hell of an air talent!"
Location: St. John is willing to relocate.
Phone: (318) 448-4515

Records

MELLE MEL PLOWDEN

Last position: Nat'l Dir./Urban Promotions, Gee Street Records
Position sought: National or regional promotions position
Qualifications and experience:

Plowden has a year of experience as Nat'l Dir./Urban Promotions for Gee Street along with two years in the same capacity at Profile. He says he's "strong at mix shows, directing the staff, and handling budgets."
Location: Plowden is willing to relocate.
Phone: (412) 244-1194

KEITH A. LLORENS

Last position: West Coast promotions, Motown Records
Position sought: Regional promotions
Qualifications and experience: Llorens has four years' experience in the record industry, working his way up from an internship to a promotions department position at Motown. "I have some of the best relationships with radio, since my approach has never been overly aggressive. I've tried to help them as well as help the label and not beat them over the head with product," says Llorens.

Location: Llorens would like to stay on the West Coast, but is willing to relocate to the South.
Phone: (310) 532-5542

JOE MORROW

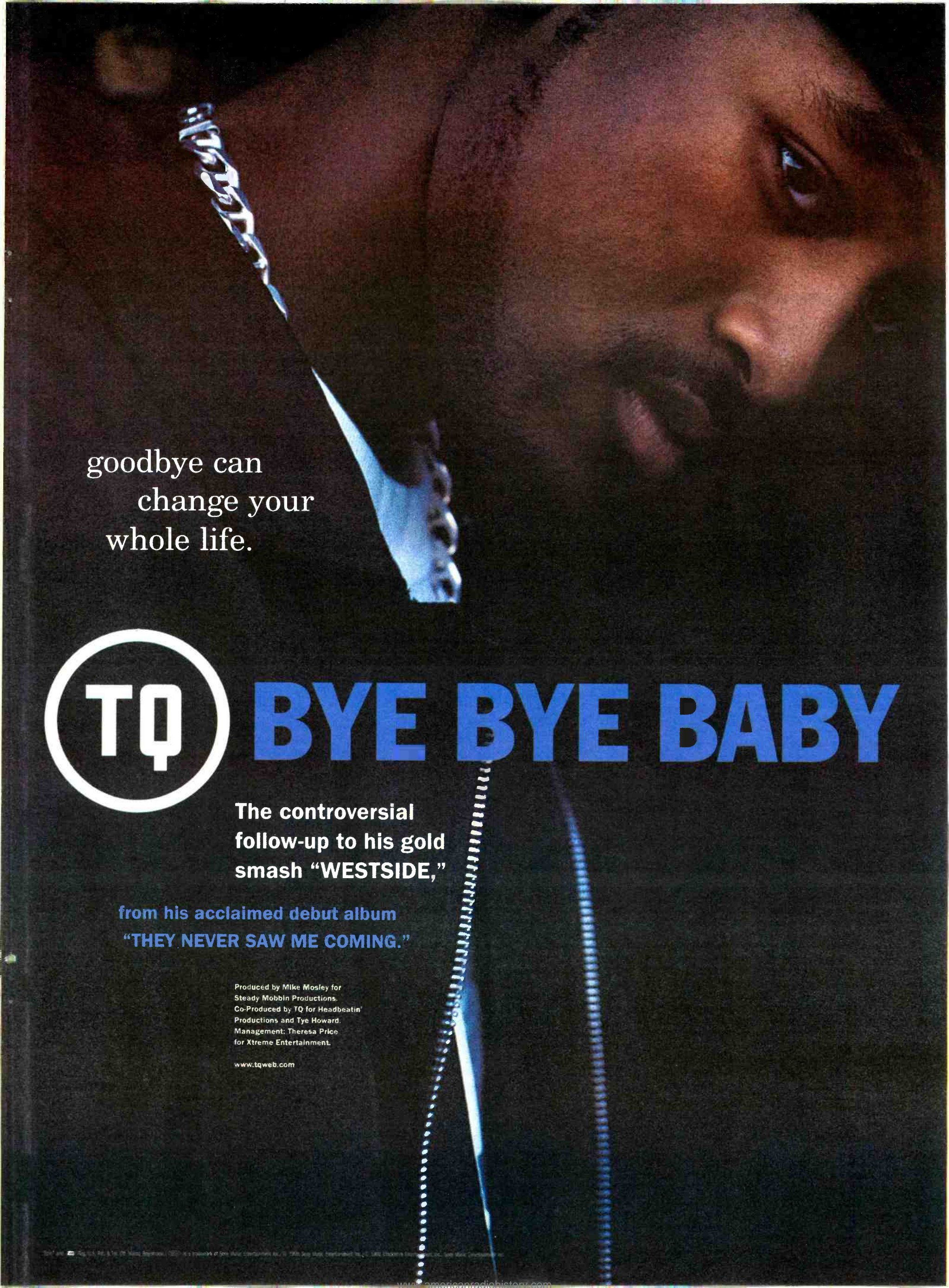
Present position: Marketing consultant
Position sought: Marketing, promotions, or sales
Qualifications and experience: Morrow was VP/Urban for Elektra for 18 years. "I ran the whole division," he says, which included promotion, marketing, and publicity.
Location: Morrow is willing to relocate.
Phone: (310) 572-2676

BARRY O'NEIL

Present position: Consultant for DreamWorks
Position sought: Promotions coordinator, trades liaison
Qualifications and experience: O'Neil spent 17 years as a liaison to the trade publications (R&R, Urban Network, Billboard, and others) for Motown. "I made sure they had all the information they needed on our artists," he says.
Location: O'Neil is willing to relocate to most areas.
Phone: (213) 654-2291



IT'S TIME TO DELIVER — WDAI/Myrtle Beach, SC, staffers prepare to deliver the food they've collected during their annual Thanksgiving Day food drive. Pictured from l-r are Mikey D., Tony D., Sherri Fine, and PD/MD Ernie Dee.



goodbye can
change your
whole life.



BYE BYE BABY

The controversial
follow-up to his gold
smash "WESTSIDE,"

from his acclaimed debut album
"THEY NEVER SAW ME COMING."

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Productions and Tye Howard.
Management: Theresa Price
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LON HELTON

COUNTRY

A Review Of Our Revisions

□ An explanation of the many changes surrounding the Country panel and charts

A funny thing happened on the way to writing a column for R&R's annual Jobs issue — we made major changes to our reporting panel and the methodology by which we do our charts.

Since next week will bring the first chart under the new system, I thought those of you who use our music information should know exactly what we are doing — and why.

Before we get into that, however, I remind you all to check out this week's columns from my R&R colleagues, which provide a plethora of tips on getting and keeping jobs in the coming year. There are also listings of open positions and of people looking for gigs. A Country version appears on this page.

From Projections To Historical Airplay

While we strongly believe that the "projected spin" information R&R reporters have been giving us the last few years has been extremely reliable, it's important that we provide the information the industry wants from us. Thus, as of next week, we will begin using a historical chart.

The way it works is simple: Each Monday, R&R reporters will tell us the songs and the number of spins aired on their stations the previous Monday-Sunday. Additionally, they will tell us the songs they added in the past week and the number of spins they received. Plus, they will report the songs they will be adding in the coming week — songs that may be reported as "adds" with no spins attached.

Those are the only changes being made to the chart methodology — we're merely altering the week of airplay being reported from the coming week to the previous week. Among the procedures that remain the same:

- The R&R Country chart will continue to be based on and ranked by "points." Each station will continue to have an individual weight based upon its AQH persons, come, and turnover. Those figures are entered into a standard reach-and-frequency formula to calculate the station's weight. Then, the number of spins is multiplied by the weight to get the total number of points the station contributes for that individual song to the overall chart. The song with the most points is No. 1, and so on.

- Songs that show a negative change in points and plays for three consecutive weeks will be moved from the active chart to re-

current status the third week. That window is extended an extra three weeks for songs debuting in the top 10.

- Songs designated as "Breakers" will continue to be those that receive airplay on 60% of our reporters for the first time.

- Songs will be listed in New & Active when they receive play from at least 10 of our reporters.

New Panel For The New Year

The reporter selection process is the hardest thing I've ever done professionally, and it hasn't gotten any easier over the 15 1/2 years I've been doing it. Let me assure you that we understand what it means to be a reporter and seek to act accordingly. The very soft country music business climate has generated a need to review the number of stations reporting to R&R. A way was sought to do it that was as fair as possible for as many people as possible.

That said, we must admit that we feel extremely uncomfortable with some of the suggestions that we drop the 66 stations that report to R&R but are not monitored. We strongly believe many, many markets that aren't monitored contribute greatly to country music's tastes and trends. Heck, take a look at the ratings in markets 130+ — the No. 1 station in almost every one of those cities is Country. Plus, it seems to us that we all should have a relationship with those cities if for no other reason than that artists will obviously continue to tour there and the PDs in many of those markets are the major- and medium-market PDs of tomorrow.

We have attempted to take all of the above into account when making changes to our reporting panel. Here's the process we've gone through during the past few weeks.

First, we began by running the new weights (based on Summer 1998 Arbitron results — spring '98 results for those without a summer book) for all of our reporters. With a target panel of 175-180 in mind, we made a cut-off at the top 180 weights (which was actually 183 stations when ties were included). That eliminated the 24 lowest-weighted stations. We did this rather than draw an arbitrary, population-based, line-in-the-sand cutoff, because we feel it's fairer to judge stations

by the impact they have on their market and their audience than to just say, "Your market's under 150,000. You're out."

We wanted to select reporters qualitatively. A look at the final reporter revisions will show we have done just that. It will also show that Country stations in small markets are not automatically precluded from R&R reporting, thus maintaining the diversity R&R has enjoyed for years in its panel of reporters.

Among those qualifying to be R&R reporters based on their strong audience impact are (market rank in parentheses) stations in Cedar Rapids, IA (201); St. Cloud, MN (216); Winchester, VA (218); Wheeling, WV (220); and Eau Claire, WI (231). Conversely, there are some large- and medium-market stations that are no longer reporters because they had weights below those of much smaller markets.

This selection process also enables us to take information from some of the highest country-sales indexing markets in America, including Evansville, IN (151); Charleston, WV (162); and Springfield, MO (146) — markets that would otherwise not have a voice.

In the future, four times a year we will run the weights of all Country stations in Arbitron-measured markets and use them as one of the primary criteria in the reporter selection process.

Playlist And Sales Considerations

As I wrote in my October 23 column detailing chart and reporter philosophies, playlist size continues to be a key criterion in reporter selection. There is no blanket policy covering all stations in all market sizes. Stations in larger markets find their playlists are naturally more restricted due to competitive reasons, including greater numbers of competing stations and lower TSL than that afforded to stations in markets with fewer signals. Thus, we look for some things from stations in markets 1-100 and other things in markets 101+.

With that in mind, I looked at the playlists for the top 183 weighted stations that were also in markets 101+. PDs of stations playing fewer than 37 songs were called, reminding them of R&R's policies. Those choosing to bring their playlists up to at least 37 remain as reporters; those that opt not to are no longer reporters.

Finally, I elected to keep three previous R&R reporters — in

Country Aces Currently Available

As we enter the new year, here are some folks seeking new opportunities along with some jobs that are presently unfilled. Listed are each individual's previous jobs and where they can be reached. For more people and jobs, be sure to check out the other format pages and this week's Marketplace section of R&R.

People

- **John Arthur**, 13-year afternoon vet, WGAR/Cleveland. (404) 886-6818.
- **Stephen L. Betts**, segment producer for the recently canceled *Today's Country*. Seeks similar position in TV production and writing. Prefers full-time; will accept freelance projects. (615) 298-3718 or sb6284@aol.com.
- **Sean Brennen**, VP/Ops., Country Club Enterprises. Seeking a major-label marketing or promotion position or an artist-management position. (615)847-0324 or sbrennen@bellsouth.net.
- **China Davis**, MD/afternoons, WOGY/Memphis. China's spouse is relocating to Orlando; she's looking for work in the area. China has Country, AC, Classic Rock, and CHR/Pop experience. (901) 375-9777 or chinadavis@hotmail.com.
- **Kimberly Ann Kubalek**, Dir./Mktg. & Promotion, Barry Beckett's independent label. (615) 352-0094.
- **Katie Marroso**, swings, WSM-FM/Nashville. Previously MD of WYCD/Detroit, Katie seeks work in artist management, publicity, or creative services at a record company. Working weekends, looking for full-time work in the industry. (615) 391-4578.
- **Jay Morgan**, PD, WJCL/Savannah, GA. (912)354-0506 or kixhotcafe@aol.com.
- **Jayne Negri**, Mike O'Rear Publishing and Go Management GM, song plugger, copyright administrator, management assistant. Looking for a position with a publishing company or record label. (615) 366-6318.

Openings

- **Graham Brothers Entertainment**. Chain of nightclubs across several states needs DJs — country as well as CHR and disco. Contact Doc Gonzales at DOXMUZIK@aol.com.
- **KASE/Austin**. Nights. "Need a firecracker." T&Rs to Michael Cruise, 705 North Lamar, Austin, TX 78703.
- **KJJY/Des Moines**. Morning news position. Enthusiastic individual with excellent reading and writing skills to join the Hatfield & McCoy morning show. T&R to Beverlee Brannigan, 5161 Maple Dr., Des Moines, IA 50317.
- **KZKX-FM/Lincoln, NE**. Seeking midday/promotions person. Two years broadcast or related experience required. T&R to Charlie Thomas, 4630 Antelope Creek Rd., Lincoln, NE 68506.
- **WFMS/Indianapolis**. Traffic reporter. Feisty female filer to spar and complement award-winning anchors while providing credible traffic information. This isn't your typical traffic situation — you'll actually have fun! Stable company. Last time we merged, FDR was president! T&R to Bob Richards, 6810 Shadeland Ave., Indianapolis, IN 46220. (317) 558-7239.
- **WIRK/West Palm Beach**. Afternoons. PD Mitch Mahan seeks "that right combination of voice/personality and attitude to match my current staff." T&Rs to 701 Northpoint Parkway, Ste. 500, W. Palm Beach, FL 33407.
- **WKIX/Raleigh-Durham**. Mornings. Experienced and talented host needed for fun, informative, and entertaining show. Hot market; strong group operator. Call Don Brookshire, (919)851-2711.

Asheville, NC (179); Springfield, IL (194); and Lincoln, NE (172) — which fall below the top 180 weights but are included in Sound-Scan DMAs not otherwise represented by another R&R reporter. Stations that influence the sales chart should contribute to the airplay chart. Plus, two of these stations add to our panel's diversity in that they are not monitored — and both play more than 43 titles.

Our new Country reporting panel of stations will be listed in the January 8, 1999, issue of R&R, with those no longer re-

porting listed in the disclaimer section on the New & Active page and the disclaimer page of the Country Hot Fax update delivered on Tuesday, January 5.

I hope this provides an understanding of what we did and why we did it. While it's impossible to make everybody happy, our goal was to do what was right in the context of both the radio and record communities. My only hope is that we've come close to it. As always, feel free to call me at (615) 244-8822 or fax any questions and comments to (615) 248-6655.

neon

Free Promotion!
GREAT COMMUNITY EVENT!!

Drunk Driving Simulator



MADD and Chrysler have teamed up to promote responsible driving and your station can join them!

The Chrysler Drunk Driving Simulator tour features a '99 Dodge/Plymouth Neon with an on-board computer program that delays the car's steering and braking. The car is programmed so your listeners can feel the effects of drunk driving without consuming alcohol.

This is the perfect way for your station to increase its community involvement and gain positive personality exposure. you can interview local police and spokespersons, announce hotline numbers and give away station promotion items supporting the event!

This free promotion is now available in these markets:

- | | |
|------------------|------------------|
| Austin | Little Rock |
| Baton Rouge | New Iberia, LA |
| Beaufort, SC | Perry, GA |
| Biloxi, MS | San Antonio |
| Bradenton, FL | Shreveport |
| Brewton, AL | Tampa |
| Daytona Beach | Tyler, TX |
| Jacksonville, FL | Winter Haven, FL |



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Have A Happy Nashville New Year

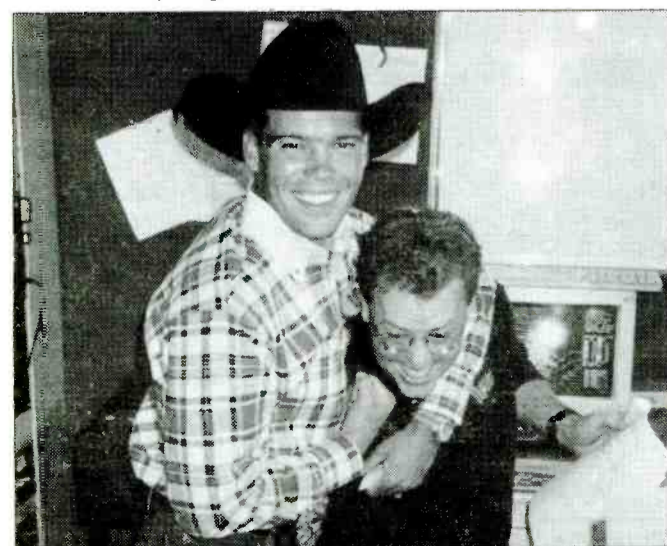
As Nashville moves into the last year before the new millennium, it's an opportune time to glance back at some recent sights in country music. Frankly, we couldn't resist some of the photos, especially the one of Lonestar's holiday decorations. Proving that artists have a sense of humor, keep in mind that these are the guys who previously dressed up as the Village People for a Halloween gig in Oklahoma.



THE BAND THAT SLEIGHS TOGETHER ... — Lonestar proved to be deep in the holiday spirit while clowning around at a photo shoot. No word on their whereabouts on Christmas Eve, but they were hoping it didn't rain, dear. Pictured are (l-r) Michael Britt, Keech Rainwater, Richie McDonald, and Dean Sams.



A LIKELY STORY — There was no lack of enthusiasm when Ricochet's Heath Wright presided over "storytime" at Nashville's Planet Hollywood. That's not one of Wright's usual sidelines, but he read "Twas The Night Before Christmas" to a group of sixth-grade students during a breakfast fund-raiser for Toys For Tots. Ricochet also entertained the kids with holiday songs.



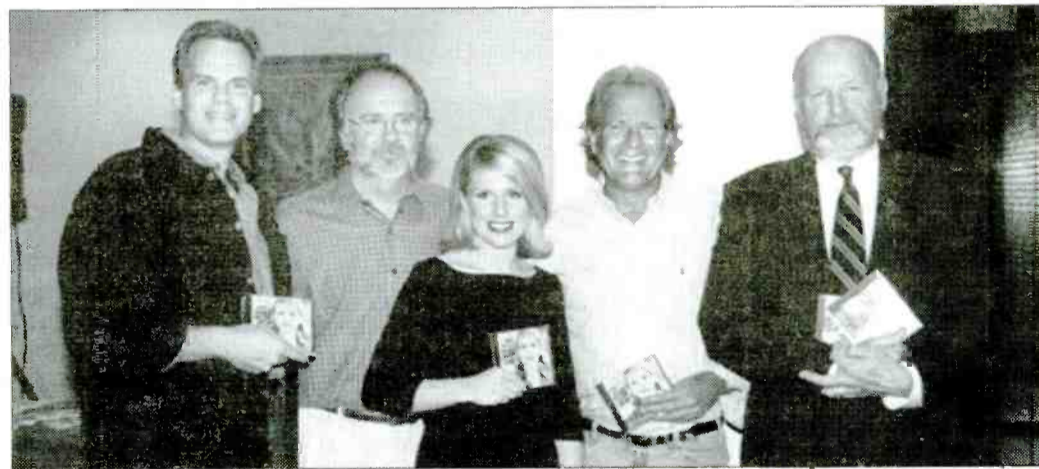
GETTIN' TO HIM — While in town for a concert, Clay Walker stopped by WYCD/Detroit to visit morning host Eddie Haskell. Walker's hamsterlock may give new meaning to the title of his latest Giant single, "You're Beginning To Get To Me."



T. J. MARTELL FOUNDATION — RCA Label Group Chairman Joe Galante is serving as president of the newly formed board of directors of the Nashville division of the T.J. Martell Foundation. Gathering at a recent meeting are (front row, l-r) Events Coordinator Bridget Baughn, Chairman C. Paul Corbin, National Board President Frances Preston, Galante, and Nashville Director Tod Minnich. In the back row are (l-r) VP Gary Chapman, National Executive Director/CEO Jonathan Wolfe, First VP Rick Shipp, and Treasurer Wayne Halper.



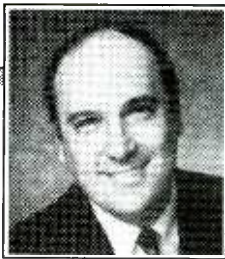
CHART-TOPPER TIMES 30 — Reba McEntire recently celebrated her 30th No. 1 single, "Forever Love," written by Liz Hengber, Sunny Russ, and Deanna Bryant. "Forever Love" also served as the title song for McEntire's latest CBS-TV movie. Pictured are (l-r) Hengber, McEntire, Bryant, Starstruck Writers Group VP Mike Sebastian, producer David Malloy, and Russ.



ALBUM DEBUT — To celebrate the release of Jenny Simpson's self-titled debut album, Mercury and BMI threw a party that paid special tribute to the writers who contributed songs to the project. Pictured are (l-r) producer/songwriter Ray Methvin, producer Garth Fundis, Simpson, Mercury/Nashville President Luke Lewis, and BMI Nashville VP Roger Sovine.



A 'LITTLE' SUCCESS — ASCAP's Nashville division hosted a party celebrating Lee Ann Womack's latest Decca No. 1 single, "A Little Past Little Rock," written by Jess Brown, Brett Jones, and Tony Lane. Gathering for the photo are (l-r) Almo/Irving Music's David Conrad, ASCAP VP Connie Bradley, Famous Music's Pat Finch, Womack, Lane, Decca's Mark Wright and Sheila Shipley Bidy, Brown, and Jones.



MIKE KINOSHIAN

The Art Of Selling Yourself

□ **Keep moving and avoid isolation, recruitment pro recommends**

"If you're looking for work, you might see every building as being cold, icy, and unforgiving. Yet, at the depth of the recession, the day after the 1994 Northridge earthquake, managers simply couldn't find good people to hire," remarks **Kathy Aaronson**, one of the country's foremost authorities on jobs and executive recruitment, on the employment landscape that January day in L.A.

As 1999 commences, national labor news continues to be overwhelmingly positive, highlighted by a shrinking unemployment rate. Everything can't be perfect, of course, and some companies have announced large-scale layoffs. "The front page of the paper says 750 jobs are being downsized. Meanwhile, the sales manager and marketing director of the same company are hiring me to look for help. We put people in great jobs and support them in succeeding in the jobs they get."

"Nothing happens until you learn how to sell yourself" is one of Aaronson's most popular seminar topics. The founder/exec. director of L.A.-based Sales Athlete notes, "The most important thing



Your willingness to conspire in this shift to a new career is all it takes to move from a downsized area to the horizon of a new opportunity.



I ask candidates to recognize is that, once they get the job, the skills they bring to it every day really have little in common with the process of selling oneself."

Unfortunately, much of the process is a mental game and, as she points out, "You go up slowly and down fast. Before you get hard on yourself about finding your next job, remember you only need one good job at a time. That good job is out there. What you want to do is keep yourself in motion so you're ready for it. And remember, it could start with a 'W.'"

If at first you exhaust the entire alphabet, the former *Cosmopolitan* sales executive advises, "Start all over again. That's really the job. You can't reflect on the time you're out of work from the position of 'Woe is me, I'm out of work, and nobody wants me.' You can't allow that to create inertia. You really have to keep moving."

Seeking project work rather than a full-time job, she suggests, is something to be strongly considered. "Nobody feels good about being out of work, but doing project work can keep you moving. It's easier to ask someone if they have a project than if they have a job. Involving yourself in project work is the best way to get yourself inside a company and keep the connection going."

Downsizing's Downsides

Last October, Aaronson began her 29th year of training marketing and sales executives. More than 1000 diverse companies — including CNN, NASA, Time-Warner, Paramount, Revlon, TV Guide, and even baseball's Toronto Blue Jays — have retained her services.

While downsizing and consolidation are fairly new to the radio industry, the onetime exec. director of *Careers For Women* explains, "We've been reabsorbing people who've been downsized and right-sized since the '80s. It's important that you don't isolate yourself. If you don't have the answer to downsizing and right-sizing, understand how to assimilate your skills into other areas. You do that by wandering around and meeting other people who do other things. Ask them questions about what they do, so you can see how what you do fits into other jobs."

As some industries are downsizing, though, others are exploding. "When that happens, there usually are not enough available experienced workers. Your willingness to conspire in this shift to a new career is all it takes to move from a downsized area to the horizon of a new opportunity."

Many GMs, PDs, and on-air talent being displaced have been in radio for years without ever

having entertained the notion of doing something else. "These are responsible and proud people. There's a heartbreak whenever you sever ties with anything you've done blindfolded for more than 15 years. But the checkbook is the primary motivator, and the number crunch may be saying you have to be resourceful and move in another direction.



You go up slowly and down fast. Before you get hard on yourself about finding your next job, remember you only need one good job at a time.



"I wouldn't advise a 50-year-old to apply for a training program at a consumer products company, but if people are willing to dust themselves off and produce new skills, there are plenty of jobs — regardless of a person's time in life. It comes down to the quality of contacts and the relationships you have with those people."

Awkward Dilemma

The dilemma one faces when it is time to sell oneself is, there's no couching. "People have built their lives and success on their ability to remove themselves from the 'third-party sell,'" notes Aaronson. "They really have to put themselves first, which is a *completely different* set of skills than selling products, services, or ideas. Unless someone's been trained to do so, it won't be a comfortable transition. It's like anything else in life — you need to be trained. That's why I encourage people who need to move through that process to recognize that you can't use the same old skills — that's why the process is so awkward."

TALK BACK TO R&R!

Do you have questions, comments, or feedback regarding this column or other issues?

Call me at (310) 788-1664
or e-mail:
mkinosox@rronline.com

Let's Play The Match Game

Thanks to the response to an exclusive R&R poll of leading proing programmers and consultants, the following list of format-exclusive job openings was made possible.

Also noted are names of those between opportunities. We believe there's no better way to start the new year than fitting available talent with the positions presented here.

We sincerely appreciate the input we received and remind you that "Opportunity knocks in the pages of R&R every Friday." Check out the industry's most complete Opportunities section each week!

Adult Contemporary Openings

- (Market No. 6) KVIL/Dallas PD Bill Curtis needs an airborne traffic reporter.
- (No. 14) KLSY/Seattle PD Barry McKay is looking for part-time on-air/production people.
- (No. 20) WLIF/Baltimore OM Gary Balaban has an opening for a morning drive host.
- (No. 23) KOSI/Denver VP Scott Taylor seeks weekenders.
- (No. 27) KGBY/Sacramento has a weekend/swing opening. Contact PD Steve Kelly.
- (No. 40) The Promotion Director position at WLMG/New Orleans is open. Contact PD Steve Suter.
- (No. 43) WRCH/Hartford PD Allan Camp needs a morning show producer/Promotion Asst.
- (No. 50) All you "morning types" should contact WRMF/West Palm Beach VP George Johns.
- (No. 57) There are two separate openings for a Production Director and a Promotion Assistant at WTVR-FM/Richmond. PD Tony Florentino is the contact.
- (No. 102) WAJI/Ft. Wayne, IN, PD Barb Richards is seeking a morning show host.
- (No. 145) KGBX/Springfield, MO, GM Donna Baker needs a Director of Sales.
- (No. 152) Oldies WJPS/Evansville, IN, GM Rob Burton is looking for a PD.
- (No. 209) CHR WDAY/Fargo, ND, PD John Austin needs someone for mornings.

Hot AC Openings

- (No. 5) WYXR/Philadelphia PD Kurt Johnson seeks an overnight board op/morning show associate producer.
- (No. 49) Contact PD Steve Reynolds about the morning show asst. producer position at WRAL/Raleigh.
- (No. 88) KSTZ/Des Moines PD Jim Schaefer needs a Production Director.
- (No. 224) WQMZ/Charlottesville, VA, PD Angie Logan is looking for pm drive talent and a part-time morning co-host.
- (No. 263) PD Jeff Pierce of WKSQ/Bangor, ME, has an opening for an afternoon-drive personality.

Pop/Alternative Openings

- (No. 2) Calling all air personalities. Contact KYSR/Los Angeles PD Angela Perelli.
- (No. 22) WSSR/Tampa PD Chuck Morgan has a 7pm-midnight slot to fill.
- (No. 28) KZZO/Sacramento PD Carmy Ferreri seeks full- and part-time air personalities.
- (No. 37) WLNK/Charlotte PD Mike Edwards needs people for nights (7pm-mid.) and overnights.
- (No. 41) WKZL/Greensboro PD Jeff McHugh is looking for a morning show producer/co-host.
- (No. 44) PD Duncan Payton can use part-timers at KMXB/Las Vegas.
- (No. 51) KAMX/Austin PD Jack Stevens is seeking an MD and midday talent.
- (No. 62) Contact KZPT/Tucson PD Darla Thomas about openings for a morning show partner and a night personality.
- (No. 71) KPEK/Albuquerque PD Mike Parsons needs part-timers.
- (No. 82) KLAL/Little Rock PD Randy Cain is looking for a morning show news reporter/sidekick.
- (No. 115) KMHX/Santa Rosa, CA, LSM Debbie Morton has an opening for a salesperson.
- (No. 121) KOSO/Modesto, CA, OM Max Miller seeks a morning anchor.

Other Openings

Consultant Bob Dunphy shares these openings at some of his client stations (contact Dunphy directly *only* for the next two positions at [212] 996-2636):

- PD/afternoons
- Mornings

Consultant Gary Berkowitz needs (contact Berkowitz directly *only* for the next four positions at [810] 737-3727):

- Small-market PD
- Large-market PD
- Medium-market "Love Songs" host
- Major-market afternoon drive personality

Independent promotion executive Jerry Lembo is looking for a "creative, passionate, music-loving computer wiz and phone junkie."

Among Those Looking

Name	Last Position
Phil Carter	mornings, WHKZ/Columbia, SC
Dave Hilton	air talent, WTMX/Chicago
Allison Hodges	Promotion Director, KOST/Los Angeles
Don Jennings	PD, KCIX & KXLT/Boise, ID
Mike Kendall	mornings, WAJI/Ft. Wayne, IN
Steve Larsen	PD, KKLI/Colorado Springs
Bob Laurence	PD, KGBY/Sacramento
Ken Martin	middays, WOMG/Columbia, SC
Pat McMahon	PD, KBFB/Dallas
Brent Peterson	PD, WHKK & WXEX/Providence
Rob Rumsey	afternoons, KKYS/Bryan, TX
Rick Stewart	PD, KORD-FM/Tri-Cities, WA



CAROL ARCHER

'If You Want To Work Here....'

□ Programmers offer opinions on how to close on the gig you really want

What separates an also-ran from the person who actually lands a job? Most often, it's a matter of one's skill set, understanding of the mission, attitude, and work ethic.

But getting the job you want may depend on something as simple as sending a cover letter with no typos or misspellings, which is the criterion of one picky manager. I asked several PDs what makes the difference for them when they make a new hire.

WJZW/Washington PD **Kenny King** says, "You've got to possess a winning attitude and be a team player, and I can spot that a mile away. After that, it's the obvious skills, like product knowledge, good show prep, production skill, and are they a good person to represent the station when they go out to press the flesh? Then, I look for someone who can bring something extra to the table, like my latest hire for afternoons. Not only did he have the whole on-air package, he's a 20-year production vet, and he's taken our sound to new heights. If I was doing an aircheck, I'd say, 'Less is more,' but in the case of your next hire, it's not."

KHII/Denver PD **Becky Taylor** has a pet peeve or two: "It really makes me livid when someone applying for an on-air position sends a resume, but no aircheck to go with it! That really defeats the purpose, don't you think? Those letters go in the trash.

"I also don't like it when someone writes 'references available upon request' on their resumé. I definitely believe in checking references, but I don't want to ask the applicant for the list, because that will give them the heads up that they're being considered and opens the possibility that they'll end up bugging the heck out of me."

WNWV/Cleveland PD **Bernie Kimble** explains, "If you want to work for me, you must be persistent, show me that you have the passion, and be able to convince me you're not in it solely for the money. For an on-air position, I'll get calls, but like everyone else, I won't hire anybody until I meet them. Sometimes it takes a year to interview them, because I just don't have the time. They need to show me they are persistent enough to pursue the job. I tell them not to be concerned about being persistent, but there's a fine line between that and being obnoxious. Tracey Brich was

hired because she not only had the most passion, she also demonstrated very clearly that she wanted the job."

WSJT/Tampa PD **Ross Block** suggests three qualities that you must possess to land a job with him and three others that will



You can't be afraid of me. I want to be challenged by the people on my staff, not worshiped. This is a group effort, and I'm just the leader of the group. Good ideas and new concepts can and should come from everybody, not be handed down from on high.

—Ross Block

guarantee you never will. Block says, "If you want to work here, you've got to be intelligent.

Smart people make good decisions, learn things quickly, and take less time to supervise. You've got to be self-motivated. I want people around me who not only work hard and care about their craft, but also have a burning desire to fulfill their potential and take the initiative to go beyond their assigned roles. You've got to have a sense of humor. Life is too short and radio is too pressure-packed to fill my staff with grumpy, short-tempered people. I see my staff more than I see my family, so they'd better be fun to be around.

"If you want to work here, you can't be an egomaniac. Radio is a team sport. As a lot of coaches are fond of saying, you can't spell 'team' with an 'I.' You can't be afraid of change. The business world today is defined by change, and if you aren't capable of embracing new ways of approaching your job and doing your job, you'll be very uncomfortable here. Lastly, you can't be afraid of me. I want to be challenged by the people on my staff, not worshiped. This is a group effort, and I'm just the leader of the group. Good ideas and new concepts can and should come from everybody, not be handed down from on high. Hopefully, I'll come up with my share, too!"



MUSIC'S HEALING POWER — Guitarists **Craig Chaquico's** and **Russ Freeman's** (seated c & r) *Peak/Windham Hill Jazz* release *From The Redwoods To The Rockies* was the result of their mutual belief and interest in the benefits of music therapy. Both are active spokespersons for the American Music Therapy Association (AMTA) and performed recently at Cleveland's Rock And Roll Hall Of Fame & Museum before over 1000 music therapists. The concert was broadcast live over that city's reigning NAC/SJ station, WNWV. Seen here after the performance are (l-r) WNWV's **Richard Greer**, AMTA Dir./Communications **Al Bumanis**, BCL Mktg.'s **Beth Lewis**, WNWV's **Tracy Murphy** and **Tom Murphy**, AMTA Exec. Director **Andrea Farbman**, WNWV GM **Gary Kneisley** and PD **Bernie Kimble**, and **Peak Records** Pres. **Andi Howard**.

How To Be A Winner Past The Year 2000

■ ADG's Mason outlines the qualities tomorrow's leaders must possess

Format veteran **Alan Mason**, who (along with partner **Tim Moore**) is now a consultant and managing partner of the Audience Development Group, recently sent the following memo to ADG clients. With the approach of the year 2000, he says, a new breed of leaders — Millennium Managers — will emerge. They will be easy to recognize because they have adapted to and embraced consolidation and its resulting success. These are the distinct characteristics they share.



Alan Mason

No Guts, No Glory

They loathe the titles and trappings of terminal professionalism. Achieving goals and motivating the team are more important than a corner office. It's the win that counts.

They live by the credo of the British version of the Delta Force, the Strategic Air Services: "Who dares, wins." They are willing to be outrageous and courageous in the pursuit of success. They fly in the face of convention and conformity in pursuit of the goal.

They know bigger isn't always better and don't confuse market share with profitability and shareholder benefit.

Being "big picture" people, they focus their energies on things strategic and don't allow themselves to become bogged down in individual tactics; after all, tactics are the province of their team.

As they reach the peak of their ratings and revenue success, they look for things to do even better. In other words, they attack themselves.

When looking for people to join their team, they hire for attitude and potential, then train for skills. They know you can improve skills, but rarely can you improve attitude.

The Quick & The Dead

Millennium Managers create and think in terms of a lean organization. When you limit yourself to only the best, it's difficult to mask poor performance. They realize that, in consolidated radio, there are only two kinds of people — the quick and the dead.

They plan and craft their programming to have a clear, simple competitive advantage. If you don't have one, get out of the way.

They realize a top priority is to engage and challenge the mind of every single employee. They organize their schedules so they spend more time with people than with computers and budgets.

In an era of downsizing, they know it is still people who "make things happen," and they take the time to show their people what they're worth. They understand it is a tragedy of our times that the industry has learned to love systems and only use people. Instead, Millennium Managers love their people and use their systems.

They aren't timid about trying new things in pursuit of success. They make mistakes, own their mistakes, share their mistakes, learn from their mistakes ... and move on. They give the same benefit to their team.

Winners Never Quit, Quitters Never Win

They know the Lone Ranger is dead. Success is rarely any one person's venue, and success is never irreversible. They know collaboration and teamwork are more than words, they are the avenue to success.

Millennium Managers play to win, they don't play not to lose. They are obsessed with gaining market share, revenue share, and return. They can recite — and take to heart — the commencement speech Winston Churchill made shortly after World War II: "Never, never, never, never, never quit!"

There are times when we miss some parts of the past, but we can never turn back the clock, so choose to look forward. Your goals and objectives are winnable if you are willing to approach the millennium with a fresh outlook. It's time to quit thinking in terms of modifications to the way we've done everything for years and start remanufacturing for the future.

Remember the Audience Development Group's mantra for the future, "Faster, faster, until the thrill of speed overcomes the fear of death." Don't live in concern for the future; embrace it. What about you? Are you relating to the past and living in fear of the future, or are you planning your future and acting in the present with the future in mind?



CYNDEE MAXWELL

A Reprise Of The Unspoken Rules Of Employment

□ The times may change, but the game remains the same

Recently I came across an R&R Promotions & Marketing column from 1987 titled "A Primer On Professionalism — 25 Things Your Boss Won't Tell You" by Harvey Mednick. As I read it, I realized that the subject matter is still applicable today. So, as we embark on another new year and another R&R theme issue devoted to job concerns, I hope this will be useful to those who are seeking employment — and to those who seek to remain employed! Here is Mednick's column in its entirety.

Since the first issue of the new year is devoted to communications, this is a good place to share some timely thoughts from a career specialist on the unspoken communication that exists between you and your boss. You may know about all the nuts and bolts of your job and be doing all you can to market yourself to your direct superior, but what are the attitudes and behaviors that separate the also-rans from those who are moving ahead at the station?

These crucial guidelines are essential because, although no one will communicate the do's and don'ts, you will be noticed when you violate unspoken performance expectations.

Here is Shirley Sloan Fader's list of 25 things your boss wants you to know. They'll serve you well throughout not only the forthcoming year, but your entire career.

25 Things You Want To Know

1 Forget about excuses. With rare exceptions (of the life-and-death variety), no boss hears or cares why an assignment wasn't done. It's your job to get it done, so get it done on time.

2 Don't aim for perfection. Getting the job done well and on time is much more important than doing it perfectly. Absolute perfection often counts against you if it prevents you from carrying your share of the workload.

3 Simply carrying your share is not enough. Doing only what is expected of you and no more positions you among the expendable masses. Valued people do their job and look around for, create, or ask for more real work (not "busywork").

4 Follow through on your own. Pick up the pieces and tie up the loose ends of your projects. Don't wait to be reminded, particularly by a superior.

5 Anticipate problems. Ask yourself what could go wrong. When your responsibilities depend on input from others, check their understanding of what you're doing. There is no excuse for having your projects come out wrong.

6 Be resilient about foul-ups. Part of carrying your responsibilities is understanding that communications, mistakes, and unforeseeable failures by others are a nor-

mal, routine part of work life. When foul-ups occur, no one is picking on you. Similarly, you can't excuse them as "bad luck." Once you realize that Murphy's Law operates everywhere, it won't be so hard to adapt to unfavorable conditions and make your projects successful.

7 Take care of your problems, don't take them to your superior. If you lack authority, come prepared with solutions when you broach the problem. Although your solution may not be the one employed, you will have made your point as a problem solver — not a problem collector.

8 Punctuality counts. No amount of staying late makes up for not being available when other people need you in order to complete their work. If you have staff assistants, set an example: Let them know when you'll be late or have to leave early.

9 Attendance counts. People quickly become aware of who makes an effort to be there and who uses any excuse to miss a day.

10 Don't be a squeaking wheel. As a daily work ethic, this is a self-defeating approach. You don't want to be seen as "Here comes a problem."

11 Don't carry grudges over routine losses. You can't win them all; no one can. Every battling champ was out 65% of the time. Expect to lose some, and don't squander your energy, the goodwill of your allies, and the patience of your boss by turning every issue into a crusade. Concentrate on winning some of the big ones, and you'll be ahead of the game.

12 Choose your battles carefully. To decide if something is worth fighting for, ask yourself, "How much difference does this problem really make in my job? Is it permanent or transitory? Is it worth making enemies? And, most important, do I have a realistic chance of winning?" You'd be astonished at the number of people who fling themselves into no-win situations. Don't be one of them.

13 Deal directly with the decision-maker. This is the way to get action. Dealing with people with less authority may be easier on your nerves, but you'll be wasting time and effort. Your most elaborate and powerful presentation may be passed on to the real power reduced to something



THREE PEAS IN A POD — WZTA/Miami's afternoon host Steve Stansell (c) is flanked by the Flys' Adam Paskowitz (l) and Lenny Kravitz at one of the station's concerts.

as feeble as, "Fred thinks we ought to think about changing this promotion."

14 When possible, solve your own problems. This is another essential to being effective and valuable. Don't stop after getting approval for a new camera, for example. If the other person doesn't follow through, you're left looking inept with your feeble explanation of how Fred promised to take care of it. Make it happen, and then follow through.

15 Learn to translate "boss" language. You need to know that "If it's not too much trouble" really means "Do it ... and quickly."

16 Learn what other people in the company/station are doing. What were last year's big triumphs and failures? What's being planned? What are the major goals — and fears? And how do you fit into all of this? Learn this, and you'll better understand when, how, and where to press for your goals.

17 Get along with your co-workers. No GM is ever interested in who is "right" in a co-worker squabble. Internal battles mean less productivity. In many cases, if you're involved, you're automatically wrong.

18 Protect the company's reputation and privacy. Never discuss station business and people in detail or by name in a public place. Even in private, be reticent about station politics, problems, and business.

19 Let others win sometimes — even when you have the power. Add the phrase, "Sounds like a good idea — we'll do it that way," to your vocabulary. If you don't, people will resent you and give you grief.

20 Learn timing. This often involves developing the patience to wait for an appropriate occasion.

21 Don't lie. Nothing is so serious that lying won't make it worse. If you're caught in a lie, you lose your credibility. Then you're dead.

22 Read professional and trade publications. Indicating that you

don't have the time to read or subscribe will shock your superiors. To them, your seeming lack of interest indicates no real career goals on your part. Worse yet, they may think you are ignorant of the importance of professional and trade news.

23 Get to know your peers in the industry. Be active in one or more professional or trade organizations (BPME/NAB/RAB/AWRT). The contacts you make and the information you glean help you on a personal level when you change jobs and improve your status with your current boss.

24 Never assume other people are operating from your standards, your goals, or your rules. When you find yourself thinking, "I would never have expected such behavior from him," you know you've made the mistake of projecting your attitude on others' behavior. That's a narrow, problem-generating attitude that can be very irritating to your superiors.

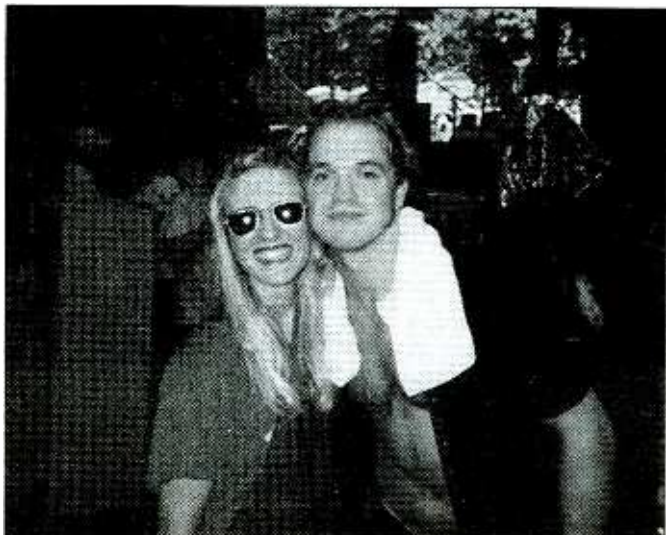
25 Use common sense in applying these and all business behavior rules to your own situations. For instance, the rules of timing and controversy obviate "making waves" when you're new on a job. One telemarketing rep reported to a new job to find that all others had work stations while she had been forgotten. The absent-minded department head gave her a makeshift table and chair in a supply closet. After a week of vague promises, the employee decided this was a situation worth reacting to. New position or not, she made some tactful but effective waves and obtained a suitable work setting. She was right, of course. No rule is always applicable.

Remember the above — and have a great year!

TALK BACK TO R&R!

Do you have questions, comments, or feedback regarding this column or other issues?

Call me at (310) 788-1668 or e-mail: max@rronline.com



WAMX'S X-FEST — PD/MD Debbie Wyde welcomes Second Coming's James Bergstrom to the WAMX/Huntington, WV, annual concert.

One Big Happy Family?

□ **KMTT/Seattle VP/GM Chris Mays on the changing role of the PD under consolidation**

Consolidation has been a topic of industry speculation and conversation for several years, and by now it has descended on everyone in the music industry, from radio stations to record labels. Now that the dust has started to settle and conglomerates have become a part of life, it's time to take a look at just how consolidation is affecting the daily operation of our industry.



Chris Mays

One professional who's handling the challenges of consolidation is KMTT/Seattle VP/GM **Chris Mays**, who is now operating in an Entercom station cluster that includes eight stations (KBSG-FM, KING-FM, KIRO-AM & FM, KISW-FM, KMTT, KNDD-FM, KNWX-FM).

R&R: You oversaw KMTT's programming department when Entercom consolidated its position in the market. What were some of the changes you had to face as PD?

CM: The biggest change initially was the attitude among people who went from being fierce competitors to suddenly becoming brothers in broadcasting. It's a very large paradigm shift to make. All these years you have archrivals who do nasty things to each other to protect their territory, and then you throw them in the same sandbox and expect them to play nice. Fortunately, it's ended up being beneficial for everybody. Instead of having so many adversaries, we now have a team atmosphere with access to new concepts, ways of thinking, strategic plans, and mar-

keting, as well as a lot of other brilliant minds who are working together, not against each other.

But at the same time, with these new ideas come more strategic meetings. We have meetings coming out of our ears. We have meetings to plan meetings and then meetings to recap what we talked about in those meetings. That alone is probably the single biggest change. With eight radio stations, the number of meetings increases, as does the amount of coordination. These meetings eat up a lot of our time, and there are so many people involved. An e-mail will go out from our marketing director asking what day next week works best for everyone to meet and discuss an upcoming marketing strategy. There are 18 people this e-mail is going to. You can imagine what comes back. It's insane.

R&R: How did this team atmosphere affect the way you personally do business on a daily basis?

CM: I used to spend a lot more time networking with program directors within this format because I was a stand-alone program director in Seattle. For instance, if I needed a new idea or to brainstorm a con-

cept, I'd pick up the phone and call Dave Benson at KBCO/Denver, Paul Marszalek at KFOG/San Francisco, or Norm Winer at WXRT/Chicago and say, "Hey, what do you think about this, and how would you do it? Have you done direct mail? How about contesting?" I now have those same kinds of conversations internally because of all the new resources available to me here. I don't need to leave my company to network anymore.

R&R: How did this new team atmosphere affect programming strategy, since you don't want to step on the toes of your sister stations?

CM: Well, in the past we would have to guard our front and keep a lookout in every direction. We would make strategic attacks to block a station every time it made a move, whether it was Alternative,

Active Rock, or Hot AC. We now have fewer fronts to fight on, because we want to see all of our stations succeed. It's no longer an individual station's strategy that matters, it's the group strategy. It's not how big a share KMTT has, but how big a share

Entercom Seattle has.

It also means that KMTT doesn't have to jump out first on an alternative record just to beat KNDD. For example, we used to battle over Pearl Jam. We don't have to take unnecessary risks just to be first anymore, but rather we have a real opportunity to stay true to the essence of our individual formats and be less politically inclined. It's nice to say, "Is this song right for the station?" vs., "Hurry up, let's jump on this before they do!" There isn't much overlap here. Each station still makes its own music decisions and holds its own music meetings.

R&R: If it isn't music, where is the area of greatest conflict for the PDs?

CM: Promotions is probably the one area where Entercom's stations are really overlapping. It's a definite give-and-take. When the Wallflowers came to town, I told the promoter that it was all right to give the show to us, because KNDD wasn't going to mind. He said, "Yeah, right." So I said, "Call KNDD." It was as easy as that.

Also, when KMTT was doing a

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The biggest change initially was the attitude among people who went from being fierce competitors to suddenly becoming brothers in broadcasting. It's a very large paradigm shift to make. I don't need to leave my company to network anymore.

”

summer Mountain series at the pier, there was one alternative show that we could have done, because we played the opening act, Marcy Playground. Theoretically, it could have been our show, but we let KNDD have it because it was better for them. We didn't have to, because it was our series. The overlap is more in the marketing of the stations and who gets ownership of the artist from a listener's perception when it comes to these market performances.

R&R: What about the fear that there is a centralized programming influence spreading with consolidation? Are you feeling any pressure from corporate to program in a certain way? Is this fear valid?

CM: I haven't experienced that myself. However, the stakes are much higher than they once were, and I think each company is handling it in a different way. Even within each company, the paths they have taken may shift. It's all evolving before us, and none of us has ever done this before. At Entercom, we try things and give them a shot. If they don't work, we have to sometimes take a couple of steps back and rethink. Sometimes you try things and it sounds logical and there is a good business strategy behind it, but as you go down the road, it doesn't remain viable or you find that it is an unattainable place to be.

Our strategic alliances are based on how to maximize revenue share, but revenue share is, to some degree, a function of market share. I can see that, if the organization felt like there

was a part of the group that was bringing down the market share, there might be some pressure applied to them to move it up for the greater good of the whole. When you look at it from a cluster perspective and a corporate perspective, it makes sense. If you have a brand that's holding the rest back and there are ways it can be improved to improve the market share, those things need to be looked at.

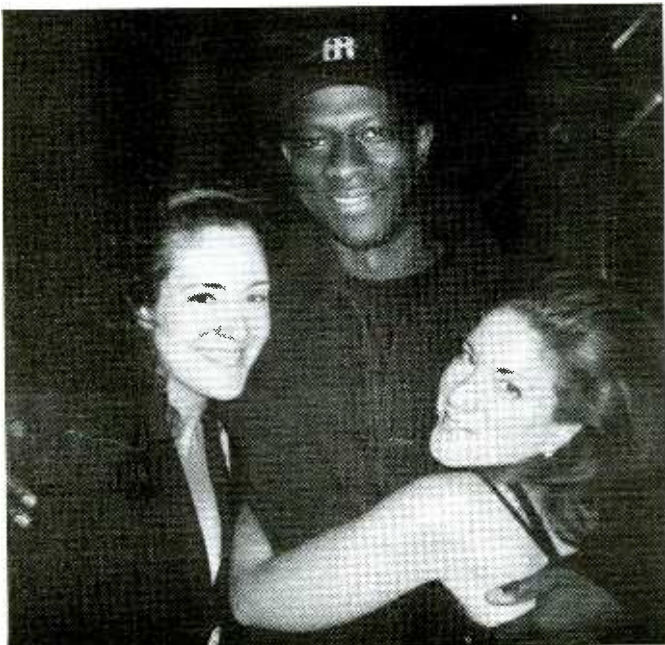
R&R: So you are saying, first and foremost, make your station the best it can be within the constraints of your market cluster, and second, be open to change if things aren't working?

CM: Right. As long as you are the best you can be in hitting your numbers in terms of budget figures and you're pulling together a strong product that has strong brand identity in the market, your company is going to love you for it, because you are going to be a stronghold for them in their market dominance. If things aren't working, you better be ready to change, especially if you are going to stay in the radio business these days. I don't think consolidation is over. We've seen such an enormous amount of change in the last couple of years, and now it's really started to affect the record industry as well. There is so much growth occurring at such a phenomenal speed, and with growth comes change.

Adult Alternative Assistant Editor Rich Michalowski contributed to this column.

If things aren't working, you better be ready to change, especially if you are going to stay in the radio business these days.

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MO' HUGGING — Showing their appreciation for a recent performance, 550 Music VP/Rock & AAA Promotion Neda Leppard (l) and Product Manager Lori Lambert (r) embrace 550 Music recording artist Keb' Mo'.

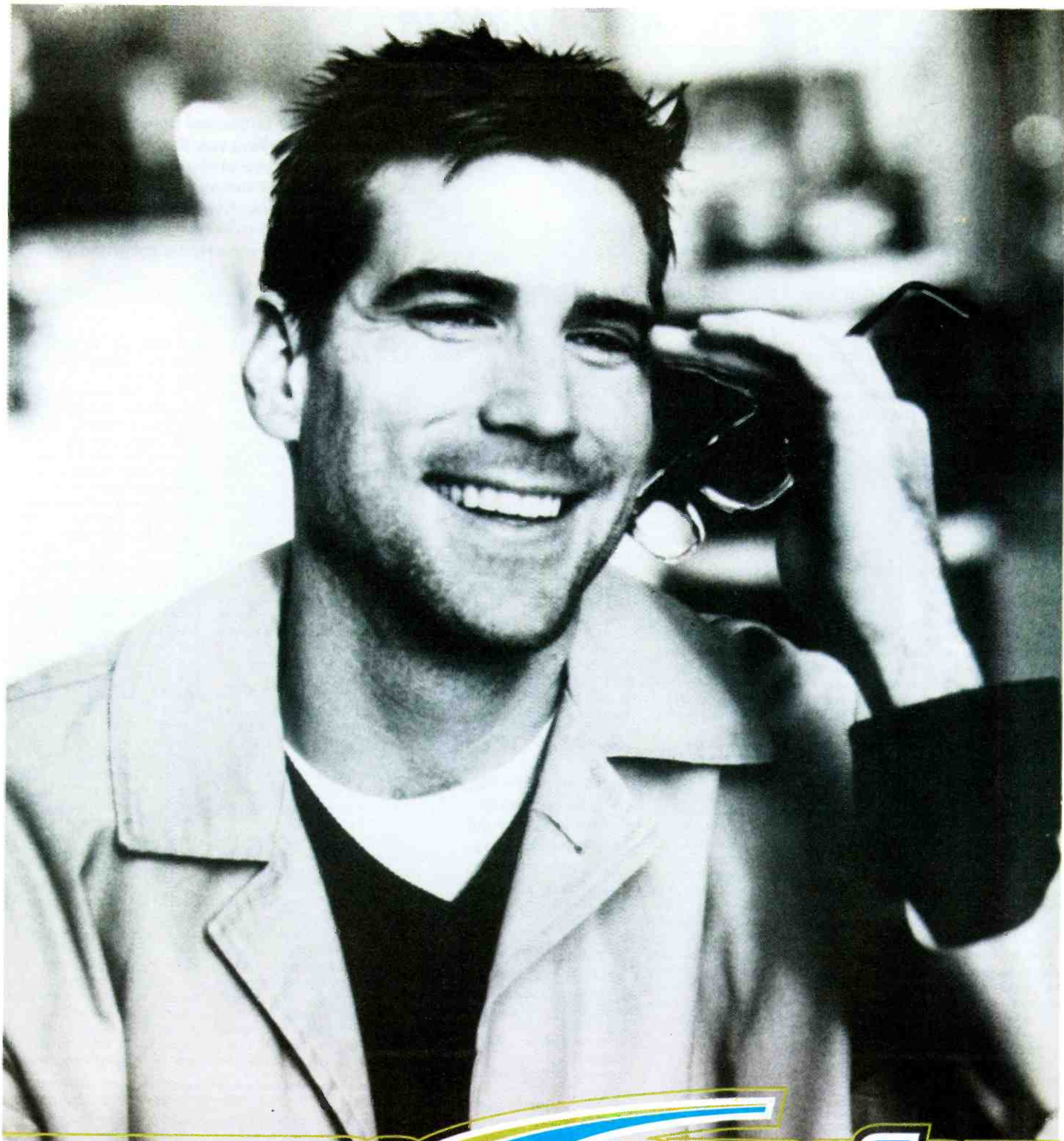
TALK BACK TO R&R!

Do you have questions, comments, or feedback regarding this column or other issues?

Call me at (310) 788-1666 or e-mail: jimkerr@rronline.com



BACKSTAGE AT MTV — R&R Adult Alternative editor Jim Kerr (c) switches into his "R.E.M. fan" uniform backstage at the band's recent MTV taping in New York. With him are Warner Brothers VP/Special Projects Nancy Stein (l) and R.E.M.'s Mike Mills.



Wes Cunningham

"So It Goes" from the album **12 Ways To Win People To Your Way Of Thinking**

Produced by Monroe Jones and Chris Parker. Management: Trey Hill, Tribal Management. © 1998 Warner Bros. Records Inc. www.wb.com



Warner Bros. Records



JIM KERR

Polish Up The Package

□ Looking for a new PD gig? Here is what to include — and not include — in your package

I remember applying for my first PD gig by replying to an ad in the back of **R&R**. Amid declarations of how great the opportunity was, there was a specific request for a tape, a resumé, and a written programming philosophy. Programming philosophy? What the heck is that?

Well, it's 10 years later, and I still don't have a firm idea about what a GM is looking for when he or she asks for a "programming philosophy." So, I decided to ask a consultant who works closely with GMs looking to hire programmers to find my answer.

Before we get to this nebulous issue of programming philosophy, let's take

a look at the more common, as well as more important, parts of the package you are preparing to send off to your prospective boss. The most basic element is the catalog of your experience, education, and achievements, a document also known as your resumé.

Yale Is Nice, But A 10-Share Is Better

"The most important thing to get across on your resumé is a successful track record," states consultant **Jeff Pollack**, who has extensive experience in helping general managers choose the right program director for their specific circumstances. "Also, the more specific the experience, the better. In other words, the best thing is if you can present concrete examples of ratings improvement and subsequent revenue improvement over the length of any of your previous jobs."

In practical terms, Pollack feels that the resumé should present more detail about these types of situations and less detail about not-as-successful situations. Ideally, the



Jeff Pollack

most positive example will be your current job or the most recent programming gig you've held, since, generally, the more distant the experience is in your past, the less relevant it will be to the current job offering.

"The exception to this is if your past experience shows that you are able to handle different formats,"

adds Pollack. "Being a format specialist is fine, but these days general managers are often hiring programmers who will be handling two or more formats."

While the most important experience you need to relay on your resumé is in the programming arena, strong experience in other radio jobs is also often quite helpful. As Pollack explains: "Production and on-air experience are definitely important. A lot of people hiring today want the programmer to be on the air, particularly in some of the medium-sized markets."

Business knowledge or education can tip the scales, especially in this environment of radio conglomerates. "Going to business school or having sales experience can be helpful," states Pollack. "More and more people are looking for a business-oriented programmer. However, it is important to remember that while being a businessman can help, it's not your No. 1 priority."

What applies to business experience is even more relevant for non-radio experience. Obviously, it's

probably not a good idea to list your stints as a paperboy and a McDonald's cook, but what about that year as a concert promoter? Well, that's relevant, since it's an area of business a PD would be expected to interact with. That's a good guide: If the experience would help you in doing your programming duties, feel free to include it.

While you don't want to leave gaping holes in your employment chronology, sometimes it's better than the alternative. As Pollack quips, "It's probably not a good idea to include any jail time you may have done."

Education should definitely be included on your resumé, but it shouldn't be considered the cornerstone. Knowledge of radio programming and evidence of past success at it are still the most important things to have on your resumé.



It's probably not a good idea to include any jail time you may have done.

—Jeff Pollack

There's A Reason It's T&R And Not R&T

Perhaps the most important part of the package you put together for a prospective employer is the tape of radio stations you have programmed in your past. After all, if there are elements that sound great on your current station, it is reasonable to assume you would do a similarly good job at your new station. However, if there are elements that aren't as strong on the tape, it is also safe to assume that these weaknesses would translate to the new station.

"I always say to general managers that if someone is telling you that he or she can program your radio station, there is no better way of understanding what kind of radio station that prospective programmer wants to do than having him or her send a tape of the station they are currently programming," says Pollack. "That may sound simplistic, but I would want to know what their station sounds like. I want to know what *they* think is important."

Pollack further relates what a GM may listen for: "What the morning show sounds like, what the production sounds like, what kind of pro-



I always say to general managers that if someone is telling you that he or she can program your radio station, there is no better way of understanding what kind of radio station that prospective programmer wants to do than having him or her send a tape of the station they are currently programming.



motions are on the air — these are all very important things."

It can't be emphasized enough how important the tape is. Pollack recommends a tape that includes an uninterrupted hour of programming from each major daypart. In fact, Pollack feels that the sound of a candidate's current station is so important that he recommends general managers fly out to listen to the stations of all of the final candidates.

The Programming Philosophy

Pollack makes clear that the "programming philosophy" essay is not nearly as important as your tape or resumé. "Programming philosophy is best demonstrated by your track record and what your station currently sounds like," he says.

Putting way too much effort into this essay and not enough effort into my tape and resumé was perhaps my biggest mistake as a hopeful PD. While it is always important not to underestimate one's own ineptitude, I would like to think that I'm not the only person who has made this error.

My perception was always that a grand treatise on how programming was all about entertainment and that radio is show business would land on some like-minded GM's desk — a GM who would exclaim, "At last! Someone who thinks about radio the same way I do!" This epiphany would blind the GM to my paltry experience and deafen him or her to my static-ridden tape. The reality is that the GM probably pitched my package after reading the resumé or, in a best-case scenario, after hearing my

tape. Either way, the brilliant programming philosophy I wrote probably wasn't read.

So the short answer to "What is a programming philosophy?" is that it is first and foremost a misnomer, since broad philosophical strokes have very little to do with it. According to Pollack, the best written programming philosophies are short on philosophy and long on practicality.

"The one thing that a programming philosophy should not be is a lot of sales talk," explains Pollack. "You could read **R&R** and attend industry panels and write a brilliant document based on every cliché in the business, but that doesn't tell me anything about how you would do the job."

"When composing a programming philosophy, an applicant should be very specific. He or she should talk about the specific format and how he or she would implement it on the radio station. I would not hire somebody who told me in his or her programming philosophy that the goal of the radio station is to make money. That is just someone trying to sell themselves, and you are looking for someone who will address the issue of programming."

So there you have it: the tape, the resumé, and the programming philosophy — three common elements of a PD job applicant's package. The goal of any applicant is to be able to have a resumé of programming accomplishments, a tape that illustrates to the GM *how* you achieved those accomplishments, and a programming philosophy that outlines how you will achieve similar success for your prospective employer.



SOUTHERN SOLEIL — Road warrior Sister Soleil visits with WRAX/Birmingham PD Dave Rossi. Along for the ride (and the credit card) are (l-r) Universal Records' Larry Schuster and Steve Leeds, Rossi, Soleil.



HAVING TOO MUCH FUN — Backstage enjoying the festivities at the 'HFS-mas Nutcracker show are (l-r) WHFS/Washington PD Robert Benjamin and Hole's Courtney Love, Eric Erlandson, and Melissa Auf Der Maur.

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EAST

WILM Newsradio seeks a morning news co-anchor and an Operations Asst. Two years radio news experience required. T&R: Fred Hosier, Box 1990, Wilmington, DE 19899 EOE (01/01/99)

Charlottesville's Top AC has morning co-host opportunity. News credibility and sense of humor a must. T&R: Brian Demay, 1705 Seminole Trail, Charlottesville, VA 22901 EOE (01/01/99)

East Coast Oldies station is looking for on-air Program Director. Must have 3-4 years of proven success with Oldies AC or Country, great company and benefits. This is a success waiting for the right programmer. Radio & Records, 10100 Santa Monica Blvd., #710, 5th Floor, Los Angeles, CA 90067. EOE

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Mornings open now. Adult communicator for fun, up morning show. If you're a team player, can communicate to boomers, and live and breathe morning radio, let us hear your tape today. Great opportunity. Radio & Records, 10100 Santa Monica Blvd., #691, 5th Floor, Los Angeles, CA 90067. EOE

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OPENINGS

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SOUTH

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Live and work in "Paradise". Morning show sidekick needed for the Florida gulf coast. If you're creative with an attitude on the air and work as a team player off the air rush your T&R now. Radio & Records, 10100 Santa Monica Blvd., #708, 5th Floor, Los Angeles, CA 90067. EOE

REPORTER WANTED!

WSKY, 50,000 Watt News/Talk FM, Looking for experienced reporter. T&R: Mike Tylor, PD, WSKY, 900 NW 8th Ave., Gainesville, FL 32601. Entercom is an equal opportunity employer. Women and minorities encouraged to apply.

News/Traffic/Personality

We know who you are. You can handle news and traffic, but your strength is bantering about life, pop culture and relationships on a comedy morning show with strong personalities. No subject is off limits. Heck, you might do your own show one day. But for now, having fun in a large southeast market on a successful show would just rock your world. Send tape, and resume and what not to: Radio & Records, 10100 Santa Monica Blvd., #709, 5th Floor, Los Angeles, CA 90067. EOE

Clear Channel Communications, Cookeville seeks Director of Programming. Background in Country, and AC a must! Big sound, competitive salary. T&R's to Dave Thomas, 698 South Willow Ave. Cookeville TN 38501 EOE/MF

Looking for a radio journalist, not a news reader. We need someone who can gather, write, and produce news for morning shows of multi-station combo. Must have previous news gathering/writing experience. Send tape, resume and salary requirements to: Scott Stevens, PD, New River Radio Stations, P.O. Box 3788, Radford, VA 24143. EOE

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We've got the tools, we've got the resources, we've got the signal! All we need now is a morning personality who's passionate about Oldies radio and Oldies listeners. Can you work the phones? Can you do appearances? Do you want to live in one of America's most desirable cities? Rush your tape and resume to: Radio & Records, 10100 Santa Monica Blvd., #703, 5th Floor, Los Angeles, CA 90067. EOE

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- Are you more creative than the agencies in the town where you are currently located?
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Startup Urban station in small southern market is looking for entire staff including PD. If you're a team player and think you've got what it takes, send your T&R today. Radio & Records, 10100 Santa Monica Blvd., #707, 5th Floor, Los Angeles, CA 90067. EOE

Country Mornings

Experienced & talented host needed for fun/informative/entertaining show. Hot market; strong group operator. T & R + salary history to Don Brookshire, KIX 96.9, 5706 New Chapel Hill Road, Raleigh, NC 27607. EOE



Hurt your competitor, and get \$1000. Help us find a new morning show Co-Host/Producer to work with Jack Murphy in Greensboro. If you're the first to give us their name and number, and we hire them, we'll pay you \$1000. Call Jeff McHugh, 1075 KZL, 336-274-8042, Extension 162. EOE

OPPORTUNITIES

OPENINGS

Morning Producer in Atlanta

B98.5 FM, WSB-FM in Atlanta (COX Radio) is looking for a morning show producer as we Launch our new show. This could be your chance to live in a great city and work for a great company. If you can do flawless morning show production, killer parody songs, have a good sense of humor, can generate great ideas, and are willing to work as hard as it takes to win... Let's have some fun! I'd love to hear what you have to offer. Send tape and resume to: Tom Palevela, Program Director, WSB-FM, 1601 W. Peachtree Street, Atlanta, GA 30309. EOE

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The Zimmer Radio Group is looking for a cutting edge, fun, relatable CHR morning show! YOU must be able to communicate to 18-44 females! Team or single morning show. ZRG owns and operates 31 radio stations in Missouri, Illinois and Kansas. Send your materials to: Tony Richards, VP/Programming, Zimmer Radio Group, #2 South Mount Auburn Road, Cape Girardeau, MO 63701. EOE

Top rated Country station looking for new morning show in midwest. Are you able to relate to the 25-54 demo, entertain without potty humor, get involved in the local market & have a minimum of 5 years on-air experience? If so, apply now! You could be part of the next morning team on one of the highest rated Country stations in the nation. We offer digital studios, competitive salary & 401k plan. T&R to Dan Westhoff, 236 Greenwood Ave., Bloomington, IL 61704. EOE

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Att: Max Miller

Available Immediately: Shadow Broadcast Services, Detroit is searching for a full-time news talent for a high-profile morning show. No calls or faxes. Please mail tape resume to: Cathy Tubbs, Shadow Broadcast Services, 3000 Town Center, Suite 3170, Southfield, MI 48075. EOE

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Promotion Coordinator

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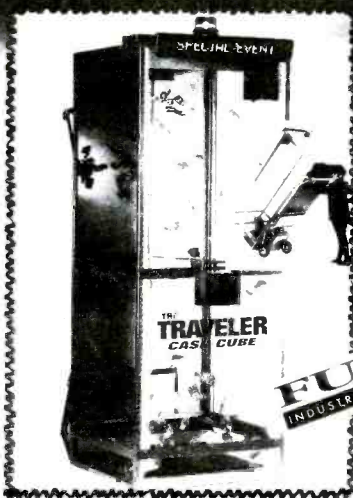
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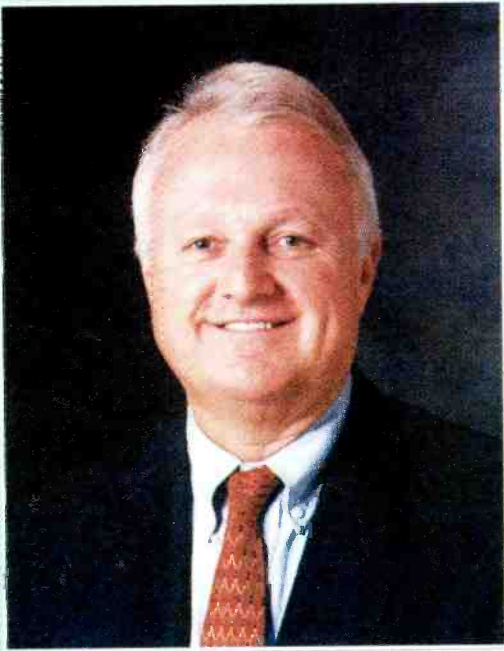
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Publisher's Profile

By Erica Farber



HERB McCORD
President, Granum Communications Corporation

Radio has some good friends, and one of its very best is Herb McCord. He is proof that you can be successful in radio, wear a suit, and still have fun!

McCord is a Dartmouth graduate with an MBA from Columbia, and his bio reads like an entry in a who's who of radio: Having been the first GM of WCBS-FM/New York, he went on to manage the legendary CKLW. He then spent ten years as group VP for Greater Media, in charge of their 14-station group.

McCord built Granum Communications into one of radio's most successful start-up companies. In five years, it was one of the 25 largest groups. With 12 stations in five markets and cash flow in excess of \$25 million, the company sold to Infinity for \$425 million.

McCord's Granum Communications is now a leading management consulting firm serving the needs of the radio industry.

State of the radio industry: "From a pure business standpoint, the business is in much stronger shape than it was five years ago, or even three years ago. Had the rules not changed in '96, I do not think that you would have seen the revenue growth that you've seen over the last three to four years. We've gotten to a point now where there's enough critical mass among several groups in each market to really move the needle a little bit. We can put together packages for groups that are fully competitive with the TV stations and the newspapers. The industry's really beginning to get noticed. We've made the transition from being a fragmented bunch of little, scrappy competitors to being a business dominated by some really strong, solid marketing platforms.

"The health of the industry is much better today. Having said that, I don't think that the health of some of the individuals in the industry is better. There's been a tremendous bloodletting, particularly among experienced general managers. It's very difficult for people who are in their 40s or 50s, with ten years of general management experience, to find a job right now. I would guess that there are probably a third to a fourth as many GM jobs as there were. I don't think there have been comparable cutbacks for sales managers, program directors, air talent, or salespeople. Clearly, there's been a toll taken on a lot of

people. The economies that come with consolidation were going to come in the personnel areas, from combining management operations and making the business less fragmented from a management standpoint."

Thoughts on how individuals can reinvent themselves and stay in the business: "The people who have remained inside and grown with this expansion have been the people who were really the more capable managers to begin with. There's been a history in this business of people with a strong will to succeed and a 'follow me' type of leadership thing that worked in a context where you had an AM and an FM station and 40 to 50 employees. As you get into a more organized and structured business-school type of management, you've got to grow your management skills. You've got to become more effective at managing through people and getting other people to do what you want rather than doing it all just by force of will, leadership, and personality.

"There are clearly some victims in this thing, but there are an awful lot of people who just sat around and said, 'I'm not going to change.' You've got to change when the world around you is changing. You've got to be adaptable, you've got to be willing to grow. It's sort of a survival of the fittest, I guess. You've got to be somewhat adaptable geographically. You've got to be willing to look at all options. There are opportunities for people who are willing to be flexible."

Management skills needed for success: "It depends on the job you're aspiring to, but obviously communication skills are critical. Also, you've got to have a sense of finance and be able to read a P & L statement and really understand what's going into the cost structure of the operation. That's always been important, but it's really important right now. It's still a people business, and you've still got to be able to manage and motivate them. You've got to really work at driving the creativity. The business is and always will be show business, and if you make it too much of an orderly, managed process, you will strangle that creativity. You've got to be able to balance. Sales skills are still important whether you're the program director or the sales manager."

One thing he would like to say to the owners: "I don't know if it's my place to be lecturing the owners, but you've got to work a little harder in this environment to stay connected to your people. To keep it from being depersonalized, you have to work a little harder at learning people's names and that sort of thing. By and large, the ownership consolidation has been good for the business. The people at the top of the larger companies tend to be very solid."

Advice for people working at consolidated companies: "The first thing you do is get control of the anger. Anger isn't going to help you. If you're the program director, the sales manager, the market manager, whatever, your job is to be aware of what's going on around you. Become a productive part of the organization; figure out what you can do to contribute. Don't sit around in the corner, bitch, and talk about the old days. The old days are not coming back. It's become a professional business, and you're going to have to develop skill sets that are consistent with that. You've got to

learn to adapt to this world and play in the league that's out there. Once we get through this transition period — and we're getting through it very quickly — the business is going to settle down, and it's going to be much healthier. It'll be a business where the valuable people will make more income than they could have in the old days when the profits were more strained."

Career highlight: "Granum, because we started it from scratch, and we did it at a time when a lot of people didn't really think there was much of a future in the radio business. It's hard to believe that was only eight or nine years ago. The attitude on Wall Street was that radio was going in the tank. You couldn't borrow money. We managed to get out there, get started, and build up a pretty good string of properties with some real good people working for us. But I've really enjoyed everything I've ever done. CKLW was a lot of fun, kind of the twilight of that kind of radio. That was a big mother radio station, two million listeners. Greater Media was terrific. I learned the stuff that allowed me to succeed at Granum."

Career disappointment: "In hindsight, there are an awful lot of stations we didn't buy at Granum that we should have. We were analyzing things very carefully and assuming the future would be like the past, and therefore we were very careful not to overpay for things. There wasn't a station that you could have bought at any price in 1991-92 that wouldn't have been worth two or three times what you paid for it five years later. Who knew the government was going to do what it did? We had a great run, and I don't have any real regrets about it."

Most influential individual: "Charlie Warner. He was a guy who was sort of a mentor for Norm Foyer and I, John Lack, Neal Rockoff, Bob Sherman — probably a dozen managers who went through CBS in the late '60s. He was a big influence professionally."

Radio format preference: "Classic Rock and News. I'm an aging rock 'n' roller."

Favorite television show: "I watch news mainly. I loved *The Big Show* with Keith Olbermann, and they canceled it. I like *60 Minutes*, stuff like that."

Favorite song: "No Alibis" by Eric Clapton or 'Badlands' by Bruce Springsteen. Almost anything by Bob Seger — 'Old Time Rock & Roll' — and 'My Way' by Paul Anka."

Favorite book: "I'm reading the Tom Wolfe book [*A Man In Full*] right now. It's absolutely great. Anything by P. J. O'Rourke."

Favorite movie: "It's got to be *Animal House*. I'm in it, and all my friends are in it."

Favorite restaurant: "In Atlantic Highlands, New Jersey, the best seafood restaurant is a place called Doris & Ed's. I like Il Ministrollo in New York. There's a restaurant called Tara in Naples, Florida, that I like a lot."

Beverage of choice: "Any wine in Norm Goldsmith's wine cellar."

Hobbies: "Golf, skiing, reading, and chasing girls at the R&R Convention."

Stock recommendation: "Pacific Research & Engineering. I'm on their board, but I think it's a hugely undervalued stock."

New Year's resolution: "Keep having fun. It's been my resolution for years. I'm consistent."



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