

NEWSSTAND PRICE \$6.50

Programming Prognostications

No January would be complete without predictions for the coming year — and what better topic to ponder than music, right?

So, R&R's resident music hack

Steve Wonsiewicz reached out to three prominent A&R execs and asked them to do their best Jean Dixons by suggesting what might be in store musically in '98. Get the whole scoop on Page 27.



THE INDUSTRY'S NEWSPAPER

JANUARY 2, 1998

Hicks Kicks Off New R&R Feature

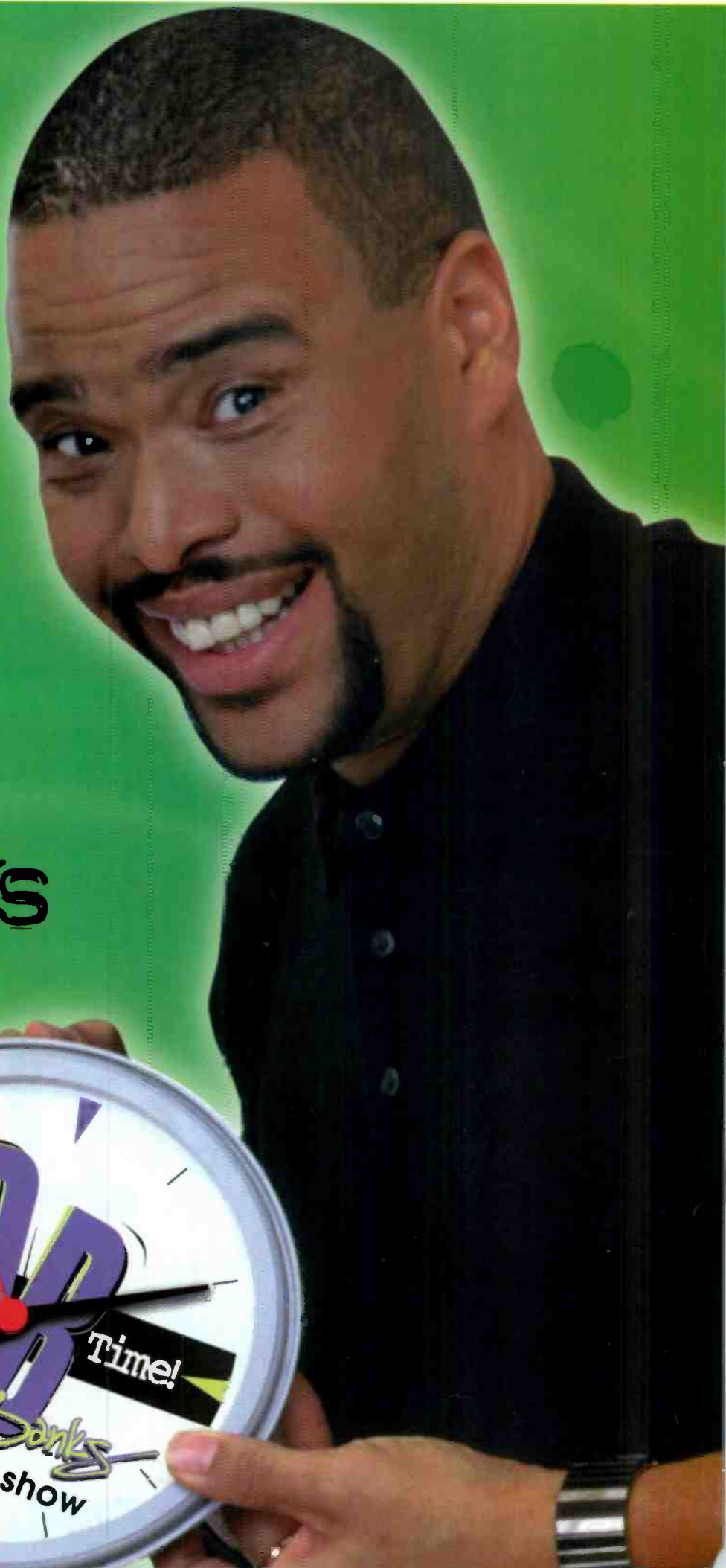
R&R officially kicks off its 25th Anniversary Year with this issue, including an exciting new cover and a brand-new weekly feature, "Publisher's Profile," written by R&R Publisher/CEO Erica Farber. This week, she goes one-on-one with Capstar Broadcasting President/CEO Steven Hicks. Look for it on Page 44.



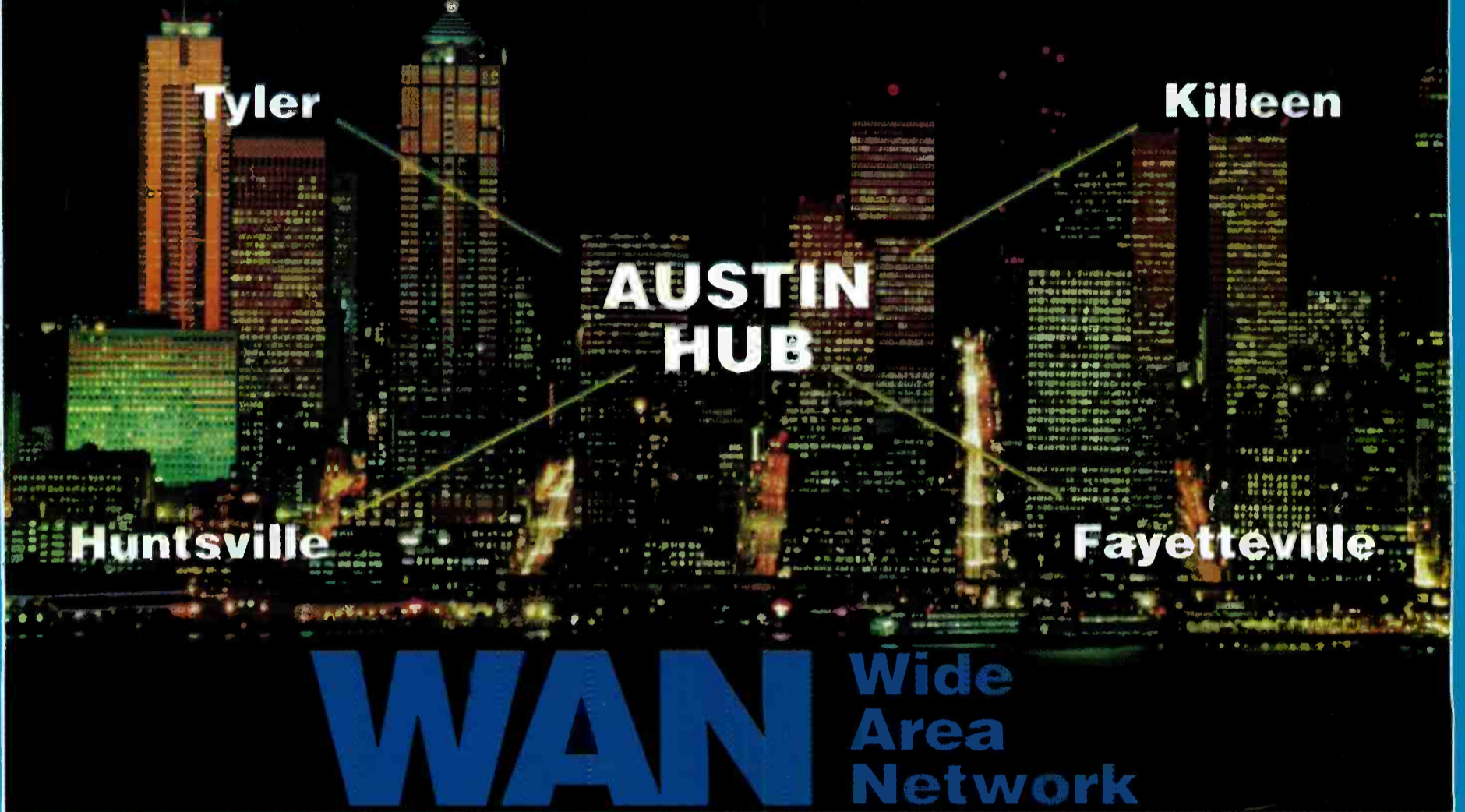
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JOB OUTLOOK: 1998

When consolidation began, it was thought that only management and back-office functions would be affected. But thanks to emerging networks and "virtual radio," the demand for air talent may be shrinking too. Now, with the start of a new year, **R&R** presents its third-annual look ahead at the radio industry job market. Each of our format editors tackles one aspect of this issue:

- A 10-step program to stay employed Page 25
- Job resources on the web Page 29
- Job search tips from radio's finest Page 30
- New avenues in a changing world Page 31
- The importance of "mentoring" Page 34
- A former AC PD on the outside Page 36
- Trouble finding good employees Page 37
- Employment contract tips Page 38

TIME MANAGEMENT TIPS

In our ongoing series on effective time management, **R&R** contributor and sales trainer **Irwin Pollack** has some exercises to help you determine if you're making the most of your time.

Page 18

NJ GAMBLING ADS APPROVED

A federal court will allow broadcasters in New Jersey to air gambling ads, marking another victory for broadcasters. But the federal government isn't taking the decision lying down.

Page 4

IN THE NEWS

- **Joel Folger** appointed PD at KKZN/Dallas
- **Duane Doherty** becomes PD of KDGE/Dallas
- **Richard Marston** VP/Station Mgr., Liz Janik PD for suburban Chicago combo
- **Dave Kerr** upped to VP/GM at WKQI/Detroit
- **Steve Kay** takes News Director post at WWJ/Detroit

Page 3

- **Ric Libby** adds Station Mgr. duties for KQUE/Houston

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THIS #1 WEEK

SPECIAL EDITION

This week's issue of R&R is a special holiday edition containing news and columns but no music charts. The charts will return in next week's issue, dated January 9.

NEWSSTAND PRICE \$6.50



Court Says Orion's Lee Can Broadcast

Opposing attys. claim political interference

BY MATT SPANGLER
R&R WASHINGTON BUREAU

North Carolina broadcaster **Zeb Lee** thought his 10-year struggle to get back on the air was almost over last month, when a federal court declared that his Orion Communications should operate at 96.5 FM in Asheville until the FCC resolves its current freeze on the granting of licenses. He may have to face still more

legal wrangling and political maneuvering, however.

On December 19, the U.S. Court of Appeals for DC overturned a decision by the FCC last year that forced Orion off the air in favor of Biltmore Forest Radio Inc. (BFRI), a consortium led by former NC politician Harvey Gant and U.S. Rep. Melvin Watt (D-NC).

LEE/See Page 24

Radio To Take Back Seat To TV At FCC In '98

Industry execs gaze into their crystal ball to forecast commission trends

A number of key industry players think the FCC will be tuning out radio and turning on the television in 1998.

"I think, by and large, the major issues confronting the industry are television issues going into 1998 and beyond," NAB Exec. VP/General Counsel Jeff Baumann told **R&R**. He said this is just a continuation of former Chairman Reed Hundt's agenda. "The focus is going to be television, and radio is going to be an afterthought," Media Access Project President Andrew J. Schwartzman told **R&R**. Broker Gary Stevens told **R&R** the FCC would be a "non-player," particularly when compared to the enforcement efforts at the Justice Department.

The commission will have its hands full overseeing the build-out of digital television and determining public-interest obligations for its broadcasters. "The whole issue of public-interest standards for television will be of prime importance," Baumann said.

Radio had better not be totally ignorant, however, of the public-interest activities of both the FCC and Vice President Al Gore's commission that will recommend standards for digital TV

broadcasters. "Even though [the Gore commission is] TV-focused," Baumann said, "I think things like free time or increased public-interest standards could go into radio eventually." Schwartzman added, "As the FCC looks at the TV broadcasters' core public-interest responsibilities, TV ownership policies, and advertising-related issues, there will be a ripple effect into radio."

Nevertheless, the FCC is likely to look more at TV ownership (duopoly) than cross-ownership (TV-newspaper and TV-radio) issues in '98. "The ownership issues are largely television issues at the FCC," said Baumann. "I think this new FCC is probably going to be very conservative in how it changes the multiple-ownership rules." Accord-

FORECAST/See Page 24

As the FCC looks at the TV broadcasters' core public-interest responsibilities, TV ownership policies, and advertising-related issues, there will be a ripple effect into radio.

— Andrew J. Schwartzman

Study Finds Most Radio Listening Done In Cars

BY PATRICE WITTRIG
R&R WASHINGTON BUREAU

People are still listening to more radio in the car than anywhere else, according to Baltimore-based **Research Director Inc.**

Last week, the company released an in-car listening study to "verify that car radio still contributes a significant percentage of the total radio audience," said Research Director Partner **Rhody Bosley**. Based on data compiled from the top 15 markets, the study states that 68% of Arbitron diarykeepers 12+ listen to a car radio during a typical week, making the car the most popular listening location. In addition, 71% of employed persons listened to the radio while in a car, with 60.2% of the households in the 15 markets studied owning two or more cars.

The study also revealed that the New York market has the highest one-way travel time — 31 minutes — followed by Washington DC (30 minutes) and Chicago (28 minutes); El Paso had the shortest commute at 21 minutes (one way). Moreover, a typical diarykeeper listened to 2.9 stations in the car, compared to 2.4 stations at home and 1.9 stations at work.

Another significant finding was the positive correlation between in-car come and a station's total come.

The study was conducted following a suggestion by research-competitor Tapsan in response to an Arbitron study that showed an increased focus on at-work listening. Research Director used Arbitron diaries from 349,000 respondents in the car listening study.

Dear **Miss Radio Reality**

It's bad enough to get blown out, but did they have to do it like that?

There once was a PD who marched the on-air staff into his office for a meeting. After getting everyone settled, he lined up toy soldiers on his desk and proceeded to knock them all down with a toy bomber airplane. Then he said, "That's you. You're all fired!"

'Tis the season to consolidate — indeed, these days, it's hard to keep track of who owns your station each week. But in the industry's haste to cut costs and combine careers, the driving force of this business has fallen by the wayside: the people. So, Miss Radio Reality has decided to address some of the less-than-admirable dismissals perpetrated by those who make the machine go and to offer up some simple etiquette tips to ease the unpleasantness such situations often inspire. These are reminders to everyone, even the higher-ups — even those who are under pressure from the higher-ups — to maintain civility and general human consideration at all times.

If one of your employees or associates gets the ax, have the graciousness to walk down the hall and speak to them. "Gawd, I'm glad it wasn't me" may be what's in your mind, but there's no need to voice it.

"Refrain from calling dibs on furniture or mouse pads until the individual has left the premises, or at least their office," says **David Burd**, on-air personality at WMAL-AM/Washington and

See Page 16

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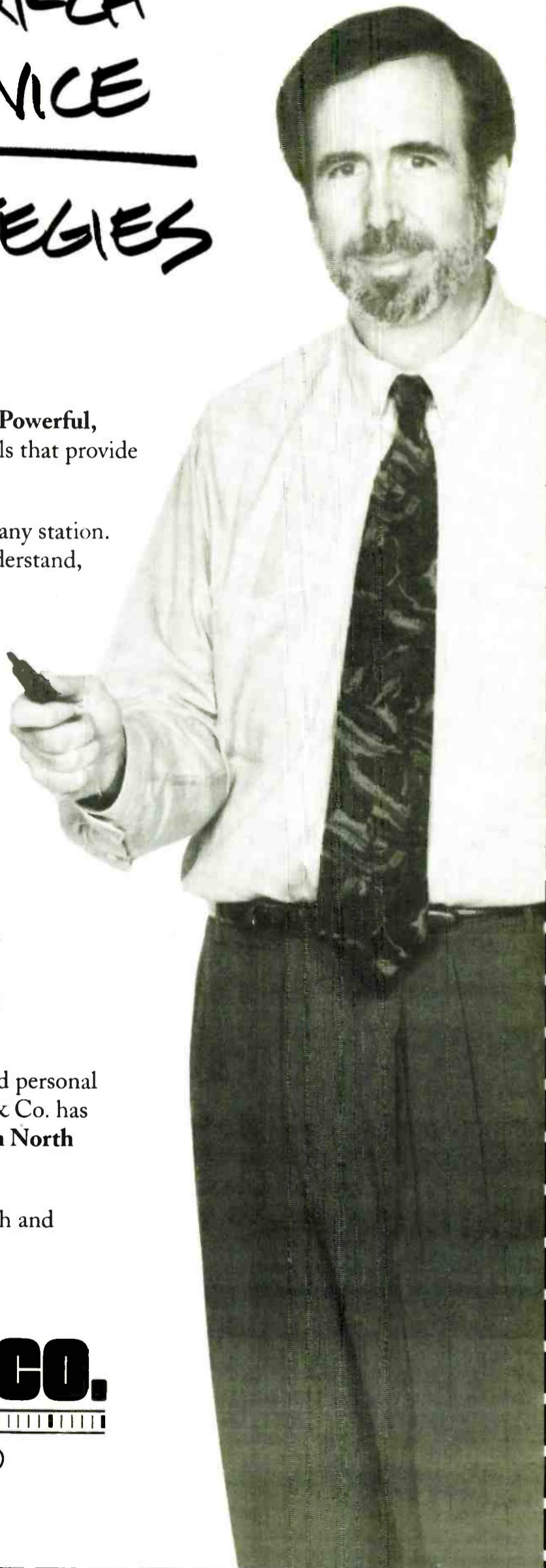
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Kerr Up To VP/GM At WKQI/Detroit

Three months after WKQI/Detroit elevated him from GSM to Station Manager (R&R 10/3/97), Dave Kerr has been promoted again, this time to VP/GM. He succeeds Larry Wert, who earlier was named Sr. VP/Regional Operations for parent Chancellor Media. Replacing Kerr as



Kerr

GSM at the Hot AC is 18-month WKQI LSM Charlie Fritz.

"It was a phenomenal year at WKQI, and I'm looking forward to working with this incredible group of people to do even better in 1998," Kerr said. "We're very lucky that Larry Wert's still involved and to have someone as strong as Charlie Fritz to take over the sales department."

Before becoming WKQI's GSM about 18 months ago, Kerr was in Chicago, where he was Sales Manager for WLUP & WMVP; GSM at WLIT; and an AE for Torbet Radio. Prior to joining WKQI, Fritz spent nine years at WXYT/Detroit, leaving as GSM to become an AE at crosstown WXON-TV.

How Sweet It Was!



Those at R&R were handed some mighty tasty ear candy recently. Candy Duffer (c), to be more specific. The one-woman saxophone machine wowed the troops with a few selections from her latest, For The Love Of You. Pictured after the jam session are (l-r) N2K's Nat'l Dir./Jazz & Urban Promo Eulis Cathy, R&R NAC/Smooth Jazz & AC Asst. Editor Renee Bell, R&R NAC/Smooth Jazz Editor Carol Archer, (behind) N2K VP/A&R Carl Griffin, R&R's Richard Perry, R&R Publisher/CEO Erica Farber, and R&R sales rep. Lanetta Kimmons.

Marston Named VP/Station Mgr., Janik Now PD For Windy City's Big City Duo

Richard Marston and Liz Janik have signed on to lead the management team at Big City Radio's newest major-market simulcast, the Chicago-area pair of WJDK-FM/Morris, IL & WVVX-FM/Highland Park, IL. WXTU-FM/Philadelphia VP/



Marston



Janik

GM Marston will oversee the combo as VP/Station Manager, while consultant Janik will serve as PD. A new format for WJDK & WVVX, which now operate independently as brokered Ethnic and AC, respectively,

will be announced shortly. **BIG CITY/See Page 10**

JANUARY 2, 1998

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Doherty Gets 'The Edge' As Program Dir.

Duane Doherty has been named PD at KDGE-FM/Dallas. Doherty, who became PD at WZTA/Miami earlier this year, returns to Big D to program the Chancellor Media Alternative station, known as "The Edge." He succeeds Joel Folger, who becomes PD at crosstown KKZN (see story, this page).



Doherty

Before moving to Miami, Doherty served as PD of KEGL/Dallas. "We conducted a thorough search," said KDGE & KZPS-FM VP/GM Brian Ongaro, "and are thrilled to have found someone with the programming expertise and leadership skills that Duane possesses, not to mention his market knowledge."

Doherty added, "I am very grate-

ful to everyone involved for giving me this incredible opportunity. And I'm thrilled with the prospect of working with Brian Ongaro and [VP/Programming] John Larson, as well as being part of the Chancellor Media team as a whole."

Meanwhile, Michael Wombacher becomes Director/Business Development for KDGE and Classic Rock sister KZPS. He previously served as New Business Director for Clear Channel's WKKV-AM, WOKY-AM, WMIL-FM & WZTR-FM/Milwaukee. And former McGavren Guild Radio/Dallas National Sales Director Neda Greenberg is named NSM for KDGE & KZPS.

Folger Finds 'The Zone' As Dallas PD

Joel Folger has been tapped as PD at KKZN (The Zone)/Dallas. He joins the Adult Alternative station to succeed Amy Doyle, who exited in October to oversee WQRS/Detroit's flip from Classical to Alternative (R&R 11/28/97).



Folger

"I'm thrilled that we could find such talent available to us here locally," said VP/GM Dan Halyburton. "Joel has a lot of invaluable knowledge about our market and is one of Rock radio's premier program directors."

Folger's Dallas experience includes starting "The Eagle" (KEGL) in 1982 and programming "The Edge" (KDGE) between 1992-97.



While there are no music charts in this week's issue, many of our formats started off in January. Here's a listing of those formats, their first chart dates, and the artists and songs that were in the No. 1 spot on that date.



- 1-08-82 Urban Contemp. **GEORGE BENSON**/Turn Your Love Around
- 1-07-83 Rock Tracks **SAMMY HAGAR**/Your Love Is Crazy
- 1-08-88 NAC Albums **DAN SIEGEL**/Northern Nights
- 1-20-89 Alternative **LOU REED**/Dirty Blvd.
- 1-06-95 NAC Tracks **VANESSA WILLIAMS**/You Can't Run

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NASHVILLE BUREAU:	615-244-8822	615-248-6655	lhelton@ronline.com			

New Jersey Court Overturns Casino Ad Ban

Department of Justice appeals lower court ruling to Supreme Court

By MATT SPANGLER
R&R WASHINGTON BUREAU

It appears that the right to broadcast gambling ads may be in the cards for at least one more state, after a federal district court decision last month. However, the federal government has a few legal tricks up its sleeve that may prolong decisions in appeals court weighing the constitutionality of the statute.

The U.S. District Court for the District of New Jersey ruled December 16 that the U.S. Code (Sect. 1304) prohibiting broadcast advertising of

gambling (except for state-run lotteries and Indian gaming) is unconstitutional.

Ashton Hardy, an attorney repre-

senting the Greater New Orleans Broadcasting Association (GNOBA) — which, together with the New Jersey Broadcasters Association (NJBA) and Players International Inc., had sued the FCC to gain the right to broadcast casino ads on radio and TV — hailed that ruling as “yet another post-44 Liquormart decision uphold-

Continued on Page 24

SFX Broadcasting Picks Up Pace For \$130 Million

After weeks of rumors that SFX Broadcasting Inc. would buy Houston-based Pace Entertainment Corp., SFX said on Christmas Eve that it will pay an estimated \$130 million for the concert promoter. The deal caps a weeks-long SFX shopping spree that included buying four other concert promoters for \$240 million. Bloomberg reported that in addition to the Pace deal, SFX will buy the two-thirds of Pavilion Partners that it doesn't already own from Viacom Inc. and Sony Music Entertainment for an undisclosed price. Pavilion owns 11 amphitheaters across the country. In August, SFX agreed to sell its 72 radio stations to Hicks, Muse, Tate & Furst Inc. for \$2.1 billion. Since then, SFX Exec. Chairman Robert Sillerman has focused on his quest to collect concert and entertainment operations. Pace, which had revenues of about \$250 million this year, presented or produced more than 5000 events.

CBC Clears Final Hurdle To Global Sale

The FCC granted a license renewal for Children's Broadcasting's KPLS/Anaheim, CA. Now the company's \$72.5 million sale of its 14 AM radio stations to Global Broadcasting Co. Inc. may proceed to closing, expected on January 20. Last month, Global said that it will begin operating a new network aimed at the “underserved” 18-49-year-old audience on those stations in February 1998. It has not announced any other plans for the network.

EARNINGS

Emmis Reports Third-Quarter Boost

Emmis Broadcasting Corp. (Nasdaq: EMMS) credited its 26% increase in revenues in the third quarter — up to \$17 million — to the acquisition of WTLC-AM & FM/Indianapolis. These stations are located in its home base, where its cluster of stations continues to be the largest in the mar-

ketplace in audience and revenue share.

In the third quarter, Emmis Publishing also picked up its third city/regional magazine, *Cincinnati Magazine*, and its 29,000 subscribers, while Emmis International won a seven-year license to run a national radio network in Hungary.

For the quarter, broadcast cash flow was \$17 million, up from \$13.5 million in '96; for the first nine months it was \$48 million, an increase of 15%. Emmis Chairman/CEO Jeff Smulyan said he expected the group to “grow through acquisitions in the coming year.”

Bloomberg

BUSINESS BRIEFS

FCC Should Release Indecency Guidelines In '98

FCC Chairman Bill Kennard told R&R last month that the commission has “a solid draft” of indecency guidelines “ready to go,” and he hopes that they will be made available in 1998. A 1994 court settlement with Evergreen Media Corp. required the FCC to provide an indecency code by November 2, 1994. However, former Commissioner Jim Quello told R&R in an interview last July that he doubted whether the guidelines would ever be released.

Clear Channel Takes Dayton's Great Trails

Clear Channel said Monday it has entered into an agreement to purchase News/Talk-Classic Rock combo WING-AM & FM and CHR WGTZ-FM from Great Trails Broadcasting for an estimated price of \$20 million. Clear Channel said it entered into an LMA with the stations effective today. Clear Channel VP/Finance Houston Lane told R&R the formats of the stations will remain intact and that the deal is expected to close in the second quarter of 1998.

Pirate Says FCC License Not Available

Attorneys for Free Radio Berkeley micropower broadcaster Stephen Dunifer filed a brief in the U.S. District Court for the Northern District of California late last month arguing that he need not have applied for a license to broadcast with the FCC in order to call into question the constitutionality of its authority to regulate licensing. The brief was in response to a commission filing from early December that said that Dunifer should apply for a waiver that would allow him to broadcast at 10 watts, which is currently illegal. Dunifer's filing said this rule encourages “the almost complete monopolization of the airwaves by commercial corporate interests that ignore local programming in favor of income-producing non-political and non-controversial broadcasting.” The pirate said he went on the air without applying for a license because there was “no means whereby he could obtain a license to broadcast transmissions under 100 watts.” The FCC is expected to reply to this latest brief in January.

KUPD-FM Will Not Fight FCC Fine

KUPD-FM/Tempe, AZ personality “Larry McFeelie” drew the ire of the FCC last month, which cited the station for an August 2, 1997 broadcast in which McFeelie, then going by the moniker “Uncle Friday,” asks: “What is the best part of screwing an 8-year-old? Hearing the pelvic crack.” Alleging the broadcast was indecent, the commission fined the station \$2000, which McFeelie says it will not contest. He told R&R that the remark was intended to be a joke and that he is genuinely sorry for what he said.

Continued on Page 8

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.

	4/1/97	12/19/97	12/26/97	Change Since 4/11	2/26
Radio Index	100.37	189.53	189.87	+89.17%	+1.18%
Dow Industrials	6611.05	7756.29	7660.13	+15.87%	-1.24%
S&P 500	759.64	946.78	932.7	+22.78%	-1.49%



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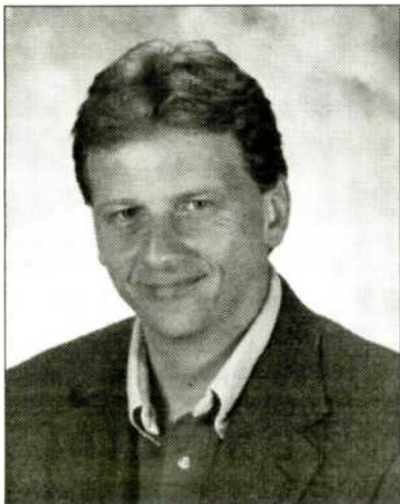


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Chris Conley
Program Director, B101

"I think some people are a little hesitant about getting with new technologies, but, with this one, there's no reason to hold back. We've checked it out every way possible over the last two years and it works beautifully."

"Early on, one skeptic told me he didn't trust it because he couldn't see the respondents taking the test and thought they might get distracted. We've found that's just not an issue. Some good research shows that people are very conscientious when they take these interactive tests and the system is specifically designed to handle distractions or interruptions. Most people are alone in a quiet environment when they take the survey, but if they do get distracted, they are encouraged repeatedly to just hang up the phone...then, when they can take it again later, they call back and the system picks right up where they left off."

"After 15 years of it, we've found that auditorium testing, on the other hand, has lots of problems...serious respondent fatigue distorting song scores, lack of good random recruiting all over the metro, song order bias, and a lot of "professional test takers" taking the survey instead of real listeners. Interactive ends all those problems."

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DEAL OF THE WEEK

• **KVET-AM & FM & KASE-FM/Austin \$90 million**

1997 DEALS TO DATE

Dollars To Date: \$13,759,109,326
(Last Year: \$13,813,226,955)

Dollars This Week: \$161,895,000
(Last Year: \$13,780,500)

Stations Traded This Year: 2361
(Last Year: 2127)

Stations Traded This Week: 34
(Last Year: 14)

TRANSACTIONS AT A GLANCE

- WQCD-FM/New York swap \$150 million (est. value)
- WDMT-FM/Eufaula, AL \$200,000
- KTUC-AM & KSJM-FM/Tucson, AZ \$6.5 million
- WYOO-FM/Springfield, FL (Panama City) \$770,000
- WPKM-FM/Scarborough, ME (Portland-Lewiston) \$1,025,000
- WJZZ-AM & WCHB-AM & FM/Detroit \$34 million
- WRBE-AM & FM/Lucedale, MS \$200,000
- KPCR-AM & FM/Bowling Green, MO \$490,000
- WCHN-AM, WKXZ-FM & WBKT-FM/Norwich, NY \$1,260,000
- WJSK-FM/Lumberton, NC (Fayetteville) \$700,000
- WING-AM & FM & WGTZ-FM/Dayton \$20 million (est.)
- KKBI-FM/Broken Bow, OK \$800,000
- KCLI-AM & FM/Clinton-Weatherford, OK \$100,000
- KIXL-AM/Del Valle, TX (Austin) No cash consideration
- WLNI-FM/Lynchburg, VA \$700,000
- KGER-AM/Yakima, WA \$150,000
- WOBT-AM & WRHN-FM/Rhineland & WHTD-FM/Three Lakes, WI \$1.4 million

TRANSACTIONS

Capstar Breaks Ground In Austin

☐ **\$90 million purchase gets group into 79th market**

Deal Of The Week

KVET-AM & FM & KASE-FM/Austin

PRICE: \$90 million
TERMS: Asset sale for cash
BUYER: Capstar Broadcasting Partners, headed by President/CEO Steve Hicks. Phone: (512) 404-6840
SELLER: Butler Broadcasting. Phone: (512) 495-1300
FREQUENCY: 1300 kHz; 98.1 MHz; 100.7 MHz
POWER: 5kw day/1kw night; 100kw at 692 feet; 100kw at 2000 feet
FORMAT: Talk; Country; Country
COMMENT: Capstar's regional operating company, Gulfstar Communications, will assume control of the stations in an LMA.

Swap Deal

WQCD-FM/New York
ESTIMATED VALUE: \$150 million
TERMS: Tribune Broadcasting will swap WQCD for Emmis Broadcasting's KTZZ-TV/Seattle and WXMI-TV/Grand Rapids, MI.
TRADED TO: Emmis Broadcasting Corp., headed by President/CEO Jeff Smulyan. Emmis owns 13 other stations, including WQHT-FM & WRKS-FM/New York. Phone: (317) 266-0100
SELLER: Tribune Co., headed by VP/Radio Wayne Vriesman. Phone: (312) 222-3333
FREQUENCY: 101.9 MHz

POWER: 3.25kw at 1421 feet
FORMAT: NAC/Smooth Jazz

Alabama

WDMT-FM/Eufaula
PRICE: \$200,000
TERMS: Asset sale for cash
BUYER: Renegade Broadcasting L.L.C., headed by Clyde Earnest. Phone: (334) 616-0097
SELLER: WDMT-FM Inc., headed by President DeVaughn Toole. Phone: (334) 687-2842

Arizona

KTUC-AM & KSJM-FM/Tucson
PRICE: \$6.5 million
TERMS: Asset sale for cash
BUYER: Rex Broadcasting Corp., headed by President Jim Slone. It owns KCUB-AM, KHYT-FM & KIIM-FM/Tucson. Phone: (520) 887-1000
SELLER: KTUC Inc./Maloney Broadcasting Inc., headed by President Christopher Maloney. Phone: (520) 326-8788
FREQUENCY: 1400 kHz; 97.5 MHz
POWER: 757 watts; 3kw at 115 feet
FORMAT: News/Talk; CHR/Rhythmic
BROKER: Kalil & Co.

Florida

WYOO-FM/Springfield (Panama City)
PRICE: \$770,000

TERMS: Asset sale for cash
BUYER: Styles Broadcasting of Alabama Inc., headed by President Kim Styles. It owns one other station. Phone: (904) 769-2299
SELLER: Tideline Broadcasting Inc., headed by President Randall Wahlberg. Phone: (904) 265-4096
FREQUENCY: 101.1 MHz
POWER: 5.2kw at 236 feet
FORMAT: News/Talk

Maine

WPKM-FM/Scarborough (Portland-Lewiston)
PRICE: \$1,025,000
TERMS: Asset sale for cash
BUYER: Mariner Broadcasting L.P., headed by President Louis Vitali. It owns two other stations. Phone: (207) 967-0993
SELLER: WPKM-FM Inc., headed by President Charles McCreery. Phone: (212) 427-7157
FREQUENCY: 106.3 MHz
POWER: 3kw at 299 feet
FORMAT: Classical
BROKER: Kevin Cox of Media Services

Michigan

WJZZ-AM & WCHB-AM & FM/Detroit
PRICE: \$34 million
TERMS: Stock sale for cash
BUYER: Radio One Inc., headed by President Alfred Liggins III. It owns

10 other stations. Phone: (202) 686-9300
SELLER: Bell Broadcasting Co., headed by CEO Terry Arnold
FREQUENCY: 1210 kHz; 1200 kHz; 105.9 MHz
POWER: 50kw; 25kw day/700 watts night; 20kw at 724 feet
FORMAT: WJJZ-AM is dark; Talk; Urban
BROKER: John Pierce of Force Communications

Mississippi

WRBE-AM & FM/Lucedale
PRICE: \$200,000
TERMS: Asset sale for cash
BUYER: JDL Corp., headed by President James Shirley. Phone: (601) 776-5157
SELLER: Allen Broadcasting Co. Inc., headed by President Martin Gould. Phone: (419) 228-9248

Missouri

KPCR-AM & FM/Bowling Green
PRICE: \$490,000
TERMS: Asset sale for cash
BUYER: Indacom Inc., headed by President Cloyd Cox. Phone: (573) 754-5777
SELLER: Pike County Broadcasting Inc., headed by Paul Salois. Phone: (573) 324-2283
BROKER: Ralph Meador of Meador & Assoc.

New York

WCHN-AM, WKXZ-FM & WBKT-FM/Norwich
PRICE: \$1,260,000
TERMS: Asset sale for cash
BUYER: BanJo Communications Group Inc., headed by James Johnson and James Baldo
SELLER: Cooney Communications Corp., headed by Matthew Cooney Jr. Phone: (607) 336-9246
FREQUENCY: 970 kHz; 93.9 MHz; 95.3 MHz
POWER: 1kw; 26kw at 680 feet; 3kw at 300 feet
FORMAT: Nostalgia; AC; Country
BROKER: Dick Kozacko of Kozacko Media Services

North Carolina

WJSK-FM/Lumberton (Fayetteville)
PRICE: \$700,000
TERMS: Asset sale for cash
BUYER: C.F. Radio Inc., headed by President Hannah Dawson Gage. It also owns WMNX-FM & WGNI-FM/Wilmington, NC. Phone: (910) 763-6511
SELLER: Arthur DeBerry & Assoc. Inc., headed by President Arthur DeBerry. Phone: (919) 489-6505
FREQUENCY: 102.3 MHz
POWER: 3kw at 269 feet
FORMAT: Country
BROKER: Butch Guest of American Media Services

Continued on Page 8

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Expiration Date: Month _____ Year _____
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TRANSACTIONS

Continued from Page 6

Ohio

WING-AM & FM & WGTZ-FM/Dayton

PRICE: \$20 million (est.)

TERMS: Not released

BUYER: Clear Channel Communications, headed by President Lowry Mays. Phone: (210) 822-2828

SELLER: Great Trails Broadcasting, headed by President Alexander Williams. Phone: (937) 294-3333

FREQUENCY: 1410 kHz; 102.9 MHz;

POWER: 5kw; 50kw at 492 feet; 39.8kw at 551 feet

FORMAT: News/Talk; Classic Rock; CHR

COMMENT: Regent Communications originally agreed to purchase these stations in July. That deal has since fallen through.

Oklahoma

KKBI-FM/Broken Bow

PRICE: \$800,000

TERMS: Asset sale for cash

BUYER: JDC Radio Inc., headed by President David Smulyan

SELLER: CarePhil Communications, headed by President Phillip Silva. Phone: (903) 785-1068

KCLI-AM & FM/Canton-Weatherford

PRICE: \$100,000

TERMS: Asset sale for cash

BUYER: Tyler Broadcasting Corp., headed by President Ty A. Tyler. It also owns KKNG-FM/Newcastle, OK and KKNG-AM & KTLS-FM/Holdenville, OK. Phone: (405) 632-6766

SELLER: Custer Broadcasting Inc., headed by President Bob Stephenson. Phone: (405) 323-0617

Texas

KIXL-AM/Del Valle (Austin)

PRICE: No cash consideration

TERMS: Donation of station

BUYER: Intimate Life Ministries Inc., headed by President David Ferguson. Phone: (512) 795-0498

SELLER: KIXL Broadcasting Corp., headed by President Brian McCoy. Phone: (512) 444-3300

FREQUENCY: 970 kHz

POWER: 1kw

FORMAT: Religious

Virginia

WLNI-FM/Lynchburg

PRICE: \$700,000

TERMS: Asset sale for cash

BUYER: Burns Media Strategies,

headed by President Gary Burns. Phone: (703) 532-0434

SELLER: Friendship Broadcasting Inc., headed by David Moran. Phone: (540) 721-1161

FREQUENCY: 105.9 MHz

POWER: 6kw at 266 feet

FORMAT: Sports/Talk

BROKER: Jorgenson Broadcast Brokerage

Washington

KGER-AM/Yakima

PRICE: \$150,000

TERMS: Asset sale for cash

BUYER: Yakima Christian Broadcasting, headed by President Thomas Read. Phone: (509) 448-7400

SELLER: Spanish Language Broadcasters of Washington L.P., headed by managing partner Robert Powers. Phone: (509) 457-1000

FREQUENCY: 930 kHz

POWER: 1kw

FORMAT: Country

Wisconsin

WOBT-AM & WRHN-FM/Rhineland & WHTD-FM/Three Lakes

PRICE: \$1.4 million

TERMS: Asset sale for cash

BUYER: Marathon Media of Wis-

consin L.P., headed by general partner Bruce Buzil. It owns nine other stations. Phone: (312) 755-1300

SELLER: Northwoods Broadcasting Inc., headed by President Thomas Koser. Phone: (715) 234-2131

FREQUENCY: 1240 kHz; 100.1

MHz; 93.7 MHz

POWER: 1 kW; 100 kW at 348 feet; 50 kW at 331 feet

FORMAT: Sports/News; AC; Country

BROKER: David Toliver of Daniels & Assoc.

Bloomberg

BUSINESS BRIEFS

Continued from Page 4

Smulyan: Emmis Not For Sale

In an interview with a news service last month, Emmis Broadcasting Corp. President/CEO Jeffrey Smulyan said: "Everybody assumes we must be for sale because we haven't bought a lot of stations, but we've bought a lot ... We're not for sale." When FY 1997 ends in February, he said, the company will have spent about \$250 million in acquisitions for the year. He said that could go up to as much as \$1 billion in FY 1998. Smulyan would not speculate on how many stations Emmis will buy in 1998, but he anticipates the company will see a 20% gain in cash flow.

Capstar Adds Austin Trio

Capstar Broadcast Partners, the Texas Big Boys, grew even bigger last month when the group picked up Austin stations KASE-FM and KVET-AM & FM from Butler Broadcasting Co. LTD. (renamed last month from KVET Broadcasting) for \$90 million. Capstar's regional operating company, GulfStar Communications Inc. will assume control of the stations in a local marketing agreement. Ron Rogers, who has managed the operation for 23 years, is expected to remain President/GM.

Meanwhile, back at the Hicks, Muse Ranch ... the Texas investment firm that gobbled up radio stations at a heart-stopping pace last year may be about to take a big bite of the movie house business. The *Wall Street Journal* last week reported that analysts believe that the investment group could be eyeing Regal Cinemas Inc. and Carmike Cinemas Inc., two of the nation's largest theater chains. On November 12, Hicks, Muse agreed to pay \$850 million for United Artists Theatre Group, the second-largest theater chain.

Chancellor Splits

Chancellor Media Corp. declared a 2-for-1 stock split, payable January 12, 1998 to shareholders of record on December 29. After the split, the company will have more than 119 million shares outstanding. Chancellor CEO/President Scott Ginsburg said the split is intended to provide "increased liquidity for our shareholders." Salomon Smith Barney analyst Paul Sweeney told R&R that he thought the split was "a good move," since, by issuing more shares, the stock's price becomes more attractive, and he is still "bullish" on the stock. Goldman, Sachs & Co. analyst Richard Rosenstein reiterated a "recommend" rating for the issue and set a 12-month price target of \$90 per share. By December 18, Chancellor stock had risen 45% since its inception September 8, when it opened at 45.875.

Jacor Sticks Still Highly Valued

Salomon Smith Barney analyst Paul Sweeney rated Jacor Communications Inc. stock "outperform" last month. He told R&R that the company is "clearly established as a high-quality consolidator in radio," placing emphasis on its ability to turn around "stick" properties. He also set a 12-month price target of \$61 per share.

Big City Radio Makes IPO

Big City Radio Inc., which until early December was known as Odyssey Communications, has sold 4 million shares at \$7 per share in the \$28 million initial public offering. The company expected to sell the shares for \$8-\$10. The group owns nine radio stations, including four in New York City, three in Los Angeles, and a pair in the greater Chicagoland area. The Hawthorne, NY-based company, which pioneered the concept of seamless radio station signals, on Monday announced that Richard Marston will become VP/Station Manager of its newly acquired Chicago properties, WVX-FM/Highland Park and WJDK-FM/Morris. A new format for the simulcast twins will be announced soon.

Sinclair Completes Public Offering

Sinclair Communications announced it has completed its offering of \$250 million of 8.75% senior subordinated notes. The company says it will use \$106.5 million of the net proceeds to tender \$98.1 million of its 10% senior subordinated notes and to pay related expenses. The remainder of the proceeds will go toward pending acquisitions. Following the announcement of the closing, Goldman, Sachs & Co. analyst Richard Rosenstein gave Sinclair Broadcasting Group a "recommend" rating, and set a 12-month price target of \$58 for its stock.

Triathlon Declares Preferred Dividend

Triathlon will pay a regular quarterly dividend to preferred shareholders of record as of Friday (12/19). The payment will be \$2.36 per preferred share or 23.6 cents per depository share. The stock went ex-divi-

Continued on Page 14

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KQUE's Libby Adds Station Mgr. Duties

KQUE-AM/Houston GSM Ric Libby has added new duties as Station Manager at the SFX Nostalgia station.

Noting that the station has been successful in attracting a younger demographic since he came aboard in July, Libby told R&R, "We've adjusted the music drastically, so we're really a 45-plus radio station now. We're getting great response from people in their late 40s and early 50s, which is something the station hasn't enjoyed before. We've got a tremendous staff with great name recognition in the marketplace, so we're very excited about the approach we're taking."

Before joining KQUE, Libby spent four years as a regional sales manager for United Press International in Houston. His experience includes 18 years in the Houston market, including seven on the air at KTHT and seven as OM/PD at KENR. He also spent several years in Florida radio, including a stint as GSM at WQYK/Tampa.

WIZF/Indy VP/GM Post: A Love Affair

Steve Love has joined Blue Chip Broadcasting's Urban WIZF-FM/Cincinnati as VP/GM. Love is a radio newcomer; he most recently worked as a sales exec with the Phillip Morris tobacco company.

Blue Chip President/CEO Ross Love commented, "We feel fortunate to be able to bring someone of Steve's caliber and experience into the company. He has a consistent history of delivering strong bottom-line results, and he has exceptional team-building skills. Our business and people in Cincinnati will benefit greatly from his leadership."

At Phillip Morris, Steve Love guided the restructuring of the company's large-market sales operations. Prior to that, he was a senior sales exec with Kraft General Foods and Gillette.

Scream Soundtrack 2



Yes, it's a soundtrack made in heaven, or hell, as the case may be, with a horror flick as hip as Scream 2. At a recent screening at Mann's Chinese Theatre in Hollywood, the stars of the movie and soundtrack were out to see the fruits of their labor. The film's CD features artists such as the Dave Matthews Band, Eels, Tonic, and D'Angelo (r), whose contribution, "She's Always In My Hair" (a cover of an "AFKAP" tune), will be the next release from the compilation. Congratulating D'Angelo after the show are manager Dominique Trenier (l) and Capitol Records President/CEO Gary Gersh.

PD Wallace Goes To Indy For Some 'TLC

WTLC-FM/Indianapolis has hired Brian Wallace as its new PD. The former WMEL-FM & WWWZ-FM/Charleston, SC programmer will join the Emmis Urban outlet on January 12, taking over the post previously held by Vycki Buchanan.

"It's great to have Brian join us in programming the station to new ratings heights," said VP/GM Vince Frugé.



Wallace

"We are extremely excited about him joining our team."

Wallace, an Indiana native, remarked, "It's great to be coming home and programming a station that I grew up listening to, with such a rich heritage." Prior to programming the Charleston stations, he was PD at WQMG-FM/Greensboro and WYLD-FM/New Orleans.

Big City

Continued from Page 3

"Rich is a veteran of major-market radio and brings an enormous amount of talent and professionalism to Big City's latest endeavor," said Big City Radio President/CEO Michael Kakoyiannis.

Marston commented, "This opportunity to start up a brand-new

radio station in Chicago is a thrilling prospect. I'm looking forward to achieving a significant presence for Big City Radio in the third-largest market in America."

Big City Radio — which was Odyssey Communications before going public last month — operates three-station simulcasts in New York

EXECUTIVE ACTION

Thomas Becomes A Partner In Allied Radio

Brian Thomas has been promoted to Partner at Allied Radio Partners. VP/Regional Manager for the Interep company since May '96, Thomas will be responsible for the areas of client maintenance and development.

"When Brian was selected to be one of the first members of our Allied team in 1996, it was because of his exemplary record in service and performance," Managing Partner Michael Bellantoni stated. "He is being promoted for the very same reasons. By making him a Partner, we are ensuring his positive influence will be felt even more strongly as we move into what we expect will be a very successful new year."

Thomas began his radio career in 1994 as an Eastman Radio AE in Dallas. He later held such posts as AE, Sales Manager, and VP/Regional Manager for Durpetti & Associates; GSM at KMTT-AM & FM/Seattle and KHTC & KIDR/Phoenix; and VP/Regional Manager for the Torbet Radio Group.



Thomas

Malouf Rises To RCA SVP/A&R, Staff Producer

RCA Records has promoted Brian Malouf to Sr. VP/A&R, Staff Producer. Reporting to President Bob Jamieson, he remains based in New York.

"Brian's creative, musical vision and vast accomplishments will continue to be a part of RCA's growth and success in the future," Jamieson said. "He is the consummate music individual and one of the true gentlemen in our business. I am delighted that Brian will continue to be a part of RCA's very bright future."

Before joining RCA in 1994, Malouf was a Los Angeles-based mixer/producer. He started out as an assistant engineer at Eldorado Studios and has mixed and/or produced records for Michael Jackson, Amy Grant, Madonna, Sister Hazel, Everclear, Celine Dion, Sarah McLachlan, and Lisa Loeb.



Malouf

and Los Angeles, the top two markets.

Marston spent more than six years at WXTU, starting as VP/GSM before advancing to VP/GM. Prior to that, he was VP/Sales for WRKO-AM & WBMX-FM/Boston and VP/

GSM at WMMR-FM/Philadelphia. Janik has been President of her Toronto-based consultancy, Liz Janik Associates, working with such stations as WKQX/Chicago, CKEY/Buffalo, CIMX/Detroit, and KKDM/Des Moines.

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Thumpin' For Platinum



Chumbawamba and Republic/Universal execs celebrate the platinum certification of their major-label debut album, Tubthumper. The band, currently riding the multi-format success of the single, "Tubthumping," returns in the new year for an extensive tour. Pictured (front, l-r) are Chumbawamba's Alice Nutter and Harry Hamer. (Back, l-r) are Universal VP/Promotion and Republic co-founder Monte Lipman, Chumbawamba's Danbert Nobacon, Republic co-founder Avery Lipman, Chumbawamba's Boff and Jude Abbott, Universal VP/Marketing Kim Garner, Universal Music Group CEO/Chairman Doug Morris, Chumbawamba's Dunstan Bruce, the band's UK manager Doug Smith, band member Paul Greco, UMG Vice Chairman/COO Mel Lewinter, Chumbawamba's Lou Watts, Universal Sr. VP/Promotion Steve Leeds, U.S. management and Krebs Communication founder David Krebs and Krebs Communication's Jim Coffman.

A Heart-Felt 'Pretender'



Jackson Browne performed an evening of solo acoustic music for the KBCO/Denver 1997 Holiday Concert recently. The event benefited the EFAA (Emergency Family Assistance Association) to the tune of \$22,000. All money for the fund helps residents, especially families with children, meet basic needs. Pictured with a warm fuzzy feeling are (l-r) Elektra Sr. Dir./AAA Radio Promotion Lisa Michelson, Browne, and KBCO PD Dave Benson.

Jingle Bell Pop!



Break out the champagne! WHZT (Z100)/New York held its annual "Jingle Ball" benefit concert recently, which featured a 10-act bill including performances by Aerosmith, Allure, Fiona Apple (l), and Savage Garden. Everyone was there, including Sony Music Entertainment President/CEO Thomas Mottola (c) and Liv Tyler, who came to see dear ol' dad in action.

Daddy Makes A Deposit



That's right, as promised to the family of the late Notorious B.I.G., the first check has been written for the Christopher Wallace Children's Trust fund from the success of the single "I'll Be Missing You." Three million dollars will be deposited to secure the future of Wallace's children. The check was presented backstage on the opening night of the Puff Daddy & The Family tour at Madison Square Garden, and those on hand for the big event included (l-r) Arista VP/Black Music Promotion David Linton, lawyer Kenny Meiselis, accountant Vernon Brown, Christopher Wallace's daughter T'Yanna, Puff Daddy, Arista President Clive Davis, Bad Boy Ent. GM Jef Burroughs, Arista Ent. GM Roy Lott, mother of the late Notorious B.I.G. Voletta Wallace, and B.I.G.'s manager Mark Pitts.

Motley Cow



The guys from Motley Crue stopped by to do a live show with radio animal Mancow Muller (c) from WRCX/Chicago. During the broadcast, topics from sex videos to new wigs for certain bandmembers were at the top of the list.

Taking Five With The SJS Radio Tour



Conducting the quality "live five-minute interview" with artists from H-Town to Art Garfunkel, SJS Entertainment showed its many colors in the past month. Pictured here are SJS Radio Tour Coordinator Terrance Colter (l) and up-and-coming artist Taral Hicks.

They Wanna Be Sedated



The Ramones stopped by the Howard Stern Show for a little catch-up and one-on-one with their fans, as the band rolled out its 25-year, 32-song retrospective compilation, We're Outta Here. Before they really were outta there, all took a moment to remember in the studios. Pictured (l-r) are Ramones' Marky and C.J., Stern, bandmembers Joey and Johnny, and Stern Show co-host Robin Quivers.

Fly-In' High With Arbitron



Arbitron hosted more than 50 of the nation's top programming consultants at its annual Consult-ant Fly-In, where this year the company unveiled its newest study, "America's Top Stations: A Format Profile." Consulting each other after the presentation are (l-r) Packer TalkRadio Consulting's Michael Packer, McVay Media's Holland Cooke, and Hefel Broadcasting's Bill Tanner.

1998

Where's The Beef?

Exactly ten years ago Superadio was born when the late Sunny Joe White asked John Garabedian for help with KISS 108/Boston's weekend ratings. The result was the creation of Open House Party, Superadio's first program, which immediately became the highest share daypart on KISS 108, as it now is on many of America's most respected stations.

In these ten years, much radio programming has become as interesting as laundry detergent. But yet, in another crowded, competitive consumer marketplace, Madison Avenue figured out how to give personality branding to such boring commodities as laundry detergent and toilet paper.

The following article summarizes where Superadio believes radio must go.

[reprinted with permission from the www.]

"Back in the late '70's and early '80's, I would not have been able to send a letter to the industry questioning the existence of personality radio. Let's take WWRL (Super 16) New York as an example. This radio station thrived on personality with talent such as Enoch Gregory, Bobby O'Jay, Jeff Troy, Gerry Bledsoe, Hank Spann, and Gary Byrd. Every day-part was strong and electrifying. What happened to the mind set of an all-star line up? WGCI-FM in Chicago had Bob Wall, Yvonne Daniels, Tom Joyner, and Doug Banks. Once again, every day-part was powerful and competitive. Radio was so much fun then.

Today, the fun on many radio stations concludes at the end of the morning show. Why? Who said that after 9 AM or 10 AM no one wants to be entertained? We should have a compelling, entertaining, personality-driven station around the clock.

At one time I was high on a music driven station during mid-day, until two years ago, when I decided that mid-days on WGCI needed to be as compelling as afternoon drive. To this day, I'm thankful I made that decision because it has garnered numbers that we never imagined. We also apply this philosophy to our overnight shows.

You may say that the music is the entertainment. You're right!

But, if another radio station signed on tomorrow in your market and played the same music, what would distinguish your radio station from theirs? This answer is: nothing, other than you were around first. However, first does not always mean that you are the best. WBLS in New York was first. Today they are trying to rebuild that empire. KKDA in Dallas was likewise first. After many years of restructuring, KKDA is now back in the game. What counts is what happens in-between the hits.

In the days of 10 in a row, 20 in a row, less talk, more music, commercial free, we are the first to have the new Michael Jackson means nothing to the passive listener. To be candid, it's really a bunch of blah-blah-blah. But the day of compelling content, a commanding personality, a companion, a hook/gimmick, a relatable approach, a person that opens his/her life to their listener, someone with a perspective will get you noticed by other programmers. And, it will get you noticed by your listeners. You may ask "Is this the only thing I need to do?"

No! First of all, you need the drive and passion to accomplish this. No show preparation, no idea where your next break will go, not being open to learn (because you think you're all of that), not being creative, and finally, not being a student of radio will hinder your chances of becoming the talent that gets the most recognition and many times the most money.

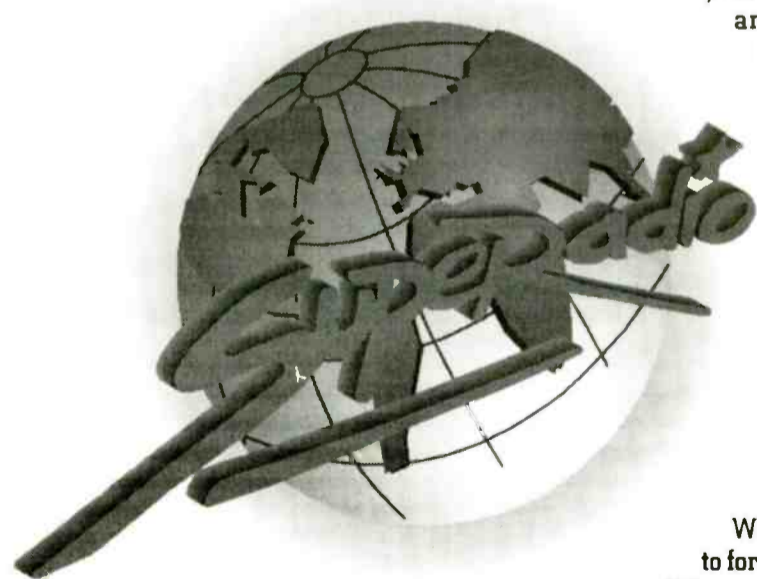
Tom Joyner has been accused of taking too many jobs from morning personalities across the country. In certain cases, it was for economic reasons. In most cases, it was because Joyner's talent out-shined theirs. You may say that Joyner has many years of experience, or he has the name. However, former morning man, comedian Steve Harvey defeated Joyner in all demos by healthy margins and he had no radio experience.

So, if it's not Joyner's experience and name that puts him on top, what is it? Despite Steve Harvey's success in Chicago, Tom Joyner is still winning in other markets. Why? Because Tom has vision. He became one of the biggest personalities in America by achieving recognition. He was nicknamed "Fly Jock" and known as the hardest working man in radio, with morning and afternoon drive shows in Chicago and Dallas respectively. He then ventured out into other markets so the whole country could hear what he had to offer.

What is your vision? If the answer is "I don't have one" or "I never thought about it," please begin to form a vision now. Otherwise, you will miss out on taking your career to heights never imaginable. When you lack vision, you settle for lackluster opportunities.

Programmers should share the blame when their stations lack talent. Why? Sometimes we don't allow our jocks the opportunity to display their true potential. Are we policing our people so much they sound like robots? Or are they so structured that they could record a few shows and have a board operator come in and play them back during the week and the listener not know the difference?

If we did not have someone in our lives that believed in our ability and took a chance with us, where would we be today? Extend your personalities the same opportunity. Let them demonstrate what they can do by allowing them the chance. You may be surprised. The dream team you envisioned - Michael Jordan, Magic Johnson, Julius Erving, Larry Bird, Penny Hardaway, and Shaq - could be sitting right on your programming bench. Perhaps it's time for the coach to put them in the game and let them score." --- Elroy Smith, Operations Director WGCI-AM/FM, Chicago



Happy New Year From your friends at Superadio

Radio

• **STEVE WINKEY** is promoted to Market Manager/Cedar Rapids & Iowa City, IA for Jacor Communications. He rises from GM of KXIC & KKRQ/Iowa City.

National Radio

• **BLUESKY RADIO** has launched *The Sport Brief*, a 60-second feature hosted by *Sport Magazine* Editor-In-Chief Cam Benty.

— (310) 230-1693

Radio One

Continued from Page 1

expected to close during the second quarter of 1998. The Bell deal gives Radio One combined 1996 revenues of \$50.5 million and puts it a notch above Tribune Broadcasting Co., according to BIA Research.

Radio One, which started with WOL-AM, a struggling Black Talk station in Washington, was created by Cathy Hughes, the station's dynamic and controversial morning host, in 1981. Over the years, Hughes and her son, Alfred Liggins — 32 years old and now the company's CEO/President — have added stations and built a presence in the radio business and programming landscape. In addition to three stations in Washington, the company has four outlets in Baltimore, two in Atlanta, and one in Philadelphia.

In October 1992, the company agreed to pay \$35 million for WKYS-FM/DC from Albimar Broadcasting, a minority-owned operation whose leading partners including Edward "Skip" Finley, now with the RAB, and late Commerce Secretary Ron Brown. At the time, it was the largest radio transaction between two black-owned groups in history.

Picking up the Bell properties is a continuation of Radio One's overall plan to grow into a national player, said Liggins. "This acquisition represents a very significant and important transaction for Radio One, as it places us in yet another major Urban market and furthers Radio One's goal

Bloomberg BUSINESS BRIEFS

Continued from Page 8

dend last Wednesday, and payment will be made December 31.

ARS Declares Dividend; Moskowitz Joins ATS

American Radio Systems will pay a dividend of \$2.84 per share on January 15, 1998 to shareholders of its 11.375% cumulative exchangeable preferred stock as of December 31. Meanwhile, American Tower Systems, ARS CEO Steve Dodge's new company, announced Katz Media Group VP Steve Moskowitz will join ATS as VP/GM, Northeast Region this month. He has been with Katz since 1985.

Tribune Swaps WQCD For Emmis TV Stations

Tribune Co. will trade WQCD-FM/New York for Emmis Broadcasting Corp.'s KTZZ-TV/Seattle and WXMI-TV/Grand Rapids. Emmis, which has been managing WQCD through an LMA since June, is acquiring the TV stations as part of its purchase of Dudley Communications Corp. In a release, Tribune said that it "remains committed" to ownership of its four other radio properties: WGN-AM/Chicago and KEZW-AM, KKHK-FM & KOSI-FM/Denver. The WQCD deal is expected to close in the second quarter of 1998.

Gary Burns Buys WLNI-FM/Lynchburg, VA

Burns Media Strategies President Gary Burns, syndicator of the Dr. Gabe Mirkin show, will purchase WLNI-FM/Lynchburg, VA from Friendship Broadcasting Inc. for \$700,000. Burns told R&R that he will flip the format from Sports/Talk to News/Talk. The station will carry Mirkin, Dr. Laura, and G. Gordon Liddy, among other shows. Burns assumed operation of WLNI with an LMA last month. He said the sale is expected to close in the first quarter of 1998. Mirkin is currently heard on 50 affiliates in the U.S. and Canada.

of being *the* leader in Urban radio on a national level."

Liggins told R&R recently that, despite popular industry opinions to the contrary, deregulation of ownership rules has made it tougher for smaller groups like his to gather enough steam — and money — to make large group deals as fast and as often as, say, CBS. Among the chief obstacles, he said, were the skyrocketing prices of stations as the superinvestors enter the buyer's market.

Grant Approved

Meanwhile, Radio One headquarters and three of its stations' studios moved from Washington to the Maryland suburbs this fall. On December 16, the Maryland General Assembly agreed to grant the minority-owned business \$500,000 for

moving its 110-person operation to Maryland and for adding 40 new staffers and keeping them on the payroll.

While the grant is small by most measures — Bethlehem Steel Corp. got a \$5.5 million grant the same day to rebuild its "cold rolling mill" outside Baltimore — some Republicans criticized the grant and accused Gov. Parris Glendening (D) of catering to Hughes. Over the years, Glendening has been a frequent guest on her talk show.

However, what the critics have apparently forgotten is that Hughes has a reputation for being a conservative Republican and over the years has operated one of the few radio stations in the DC area to accept advertising from the National Rifle Assn.

NATIONAL RADIO FORMATS

ADDED THIS WEEK

ABC RADIO NETWORKS

Robert Hall • (972) 991-9200

Hot AC

Garry Leigh

THIRD EYE BLIND How's It Going To Be
USHER You Make Me Wanna

ALTERNATIVE PROGRAMMING

Steve Knoll • (800) 231-2818

Rock

COLLECTIVE SOUL She Said
HUFFAMOOSE Wart

CHR/Hot AC

CELINE DION My Heart Will Go On
MASE Feel So Good
BILLIE MYERS Kiss The Rain

Mainstream AC

CELINE DION My Heart Will Go On

Lite AC

JOHN MELLENCAMP Without Expression

NAC

PAUL HARDCASTLE Paradise Cove
KIRK WHALUM If Only For One Night

UC

K-CI & JOJO All My Life
YVETTE MICHELE D.J. Keep Playin
STING w/PUFF DADDY Roxanne '97
WHISPERS My My My

BROADCAST PROGRAMMING

Walter Powers • (800) 426-9082

CHR

Casey Keating

No New Adds

Digital AC

Keating

No New Adds

Hot AC

Keating

No New Adds

Digital Soft AC

Mike Bettelli

No New Adds

Digital AC Mix

Bettelli

No New Adds

Delilah

Bettelli

No New Adds

Alternative

Teresa Cook

No New Adds

JONES RADIO NETWORK

Phil Barry • (303) 784-8700

Adult Hit Radio

JJ McKay

LOREENA MCKENITT The Mummies' Dance

Rock Alternative

Doug Clifton

No New Adds

Soft Hits

Rick Brady

No New Adds

RADIO ONE NETWORKS

Tony Mauro • (970) 949-3339

Hot AC

No New Adds

WESTWOOD ONE RADIO NETWORKS

Charlie Cook • (805) 294-9000

Soft AC

Andy Fuller

No New Adds

Adult Rock & Roll

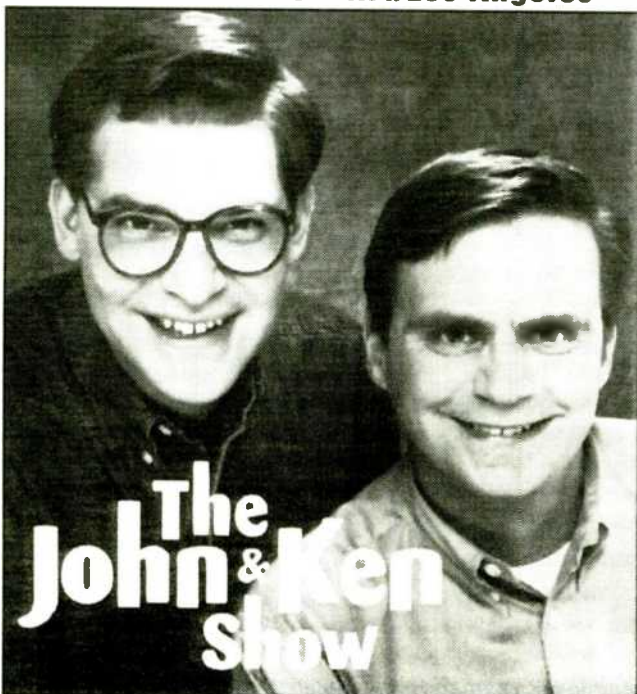
Jeff Gonzer

No New Adds

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KARN/Little Rock • KFW/Wichita • KHTL/Albuquerque

Kansas City • WGR/Buffalo • WFIL/Columbus



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Dear Miss Radio Reality....

Continued from Page 1

a marketing and communications manager for Microlog, a telecommunications company in Germantown, MD. Most importantly, no matter how uncomfortable it may be, *say something*. More pain is felt from not hearing from former co-workers than from them bringing up the dismissal. This is a small business, and you will inevitably run into the person being fired — or someone who did or will work with them — again. This includes receptionists, who have the power to erase you from the company's memory or give you a heads-up on who's tracking your whereabouts. The people you meet on your way up are the same people seen on the way down. The person being let go might not even want to talk, but at least let them know you're thinking of them. A kind word — maybe "Thanks for your contribution to our team" or "Best wishes" — will suffice.

If you'd rather drop a note to the dropped, **Letitia Baldrige** — author of several etiquette handbooks,

former social secretary to the United States embassies in Paris and Rome, and Jackie Kennedy's White House Chief of Staff — offers this nugget of advice in *The New Manners for the 90's*: "You don't have to write a soliloquy on the subject, but it might seem odd if you make no reference to [a co-worker's misfortune] whatsoever. You might put in a gentle reference to it in your last paragraph or in a P.S.: 'I know you've been having a tough time lately. I've been thinking about you — and pulling for you.'"

Losing one's job is not a communicable disease, so don't treat the fallen like lepers. "Radio is a lot like sports. When a guy goes down, very few guys go over to them, because they can see what might happen to them," says **Mike Cuthbert**, co-host of two nationally distributed radio programs, AARP's *Prime Time Radio* and *The Book Guys*.

Miss Radio Reality spoke with several people who have felt the sting of being fired or knew of horror stories related to the deed. Here are a few guidelines and true stories

to help clean up the career merry-go-round, especially when you get thrown off.

If a cutback is in the works, don't lead an individual to believe they're going to "be part of the team" when it's known that, come Monday, someone is getting a pink slip. People have intuition, and lack of eye contact and conversation *do* tip them off.

Have tact. Yes, that magic four-letter word that is at once so achievable and yet so hard to grasp. Miss Radio Reality was alerted to some underhanded dealings in which tact was completely abandoned. For example, tell the employee they will no longer be with the company before they hear it on the air or read it in **R&R**. Have them come into the office — face to face (even though it's painful) — rather than breaking the news on the phone. Miss Radio Reality even knows a radio VP or two who have fallen victim to this callous management style.

Don't try to be cute or funny about the termination. There is nothing cute or funny about being fired. Burd

If a cutback is in the works, don't lead an individual to believe they're going to "be part of the team" when it's known that, come Monday, someone is getting a pink slip.

tells a story about a person on their way out who was offered a glass of Tang and told, "If it's good enough for astronauts to blast off with, it's good enough for you. You're blasting off today."

And there are plenty of euphemisms in Radioland to describe firings. One GM told Miss Radio Reality that he preferred to look at staff cuts as "backing them off the trough."

Funny, perhaps, but callous nonetheless. Try to be sensitive — feign it, if necessary. There's the story about the new PD assigned to perform the GM's dirty work. As soon as he gets settled, his first task is make staff cutbacks. After the bloodbath, the GM suggests that the PD write a memo to lift office morale. "Life is good though," says the memo. "The cutbacks aren't so bad."

There is plenty of evidence that sensitivity training courses could be a good thing. As a rule of thumb: Don't hurt others just to feel good about yourself.

When a Los Angeles station decided to change formats, "John" was subsequently fired. Co-worker "Bob" called John to say, "This will cheer you up — they just renewed my contract." Three weeks later, however, Bob lost his job ... and John found one. Upon hearing news of Bob's demise, John called Bob to say, "This will make you feel better. I just got a job." Even though John felt vindicated, he learned a lesson: Don't make enemies needlessly and don't spread bitterness.

As the new year begins, let Miss Radio Reality remind you that nothing is sacred or secure in the radio or record business. This business is small, so be good to one another. There are plenty of outside forces that can inject bitterness — there's absolutely no need to create it from within.

Miss Radio Reality is a product of the vast imagination of R&R Washington Bureau Associate Editor Patrice Wittrig.

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DATELINE

• January 9 (through April 1) — Winter '98 Arbitron

• January 25 — Super Bowl XXXII. Qualcomm Jack Murphy Stadium, San Diego; (212) 450-2000.

• January 26 — American Music Awards. Shrine Auditorium, Los Angeles; (213) 931-8200.

• February 3 — Deadline for NAB Crystal Radio Award Entries; (202) 775-3510.

• February 5-8 — RAB '98 Mktg. Leadership Conference & Exec. Symposium. Wyndham Anatole Hotel, Dallas; (800) 722-7355.

• February 13-14 — Dan O'Day's PD Grad School. Summit Hotel, Los Angeles; (310) 476-8111.

• February 19-21 — R&R Talk Radio Seminar. Grand Hyatt Washington, DC; (310) 788-1619.

• February 25 — 40th Annual Grammy Awards. Radio City Music Hall, New York City; (310) 392-3777.

• February 25-28 — 29th Country Radio Seminar. Renaissance Hotel Convention Center, Nashville; (615) 327-4487.

• March 11-15 — Pollack's New Media & Music Conference '98. Beverly Hilton, Beverly Hills, CA; (310) 459-8556.

• March 14-17 — 40th Annual NARM Convention. San Francisco Marriott; (609) 596-2221.

• March 18-22 — South By Southwest Conference. Austin Convention Center; (512) 467-7979.

• March 19-20 — Rick Scott & Assoc. Sports Radio Conference '98. La Posada Resorts, Scottsdale, AZ; (206) 867-9397.

• April 2 (through June 24) — Spring Arbitron.

• April 3-6 — Broadcast Education Assn. 43rd Annual Convention. Las Vegas Convention Center; (202) 429-5354.

• April 6-9 — NAB '98. Las Vegas Convention Center; (202) 775-4970.

• April 6-9 — NAB Multimedia World. Las Vegas Convention Center; (202) 775-4970.

• April 22 — 33rd Annual Academy Of Country Music Awards. Universal Amphitheatre, Los Angeles; (213) 462-2351.

• April 27 — AWRT's Gracie Allen Awards. Lincoln Center, New York; (703) 506-3290.

• May 6-8 — Radio Only Management Conference. Phoenician Hotel, Scottsdale, AZ; (609) 424-6800.

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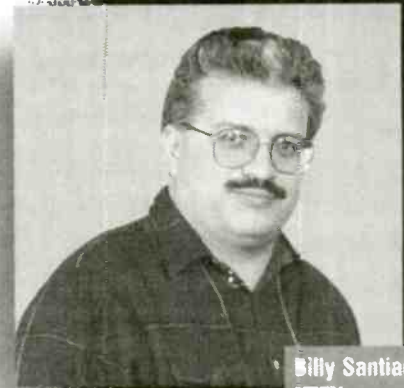
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11 Time Management Secrets

By Irwin Pollack

When you decide how much you'd like to earn in a year, divide that amount by 52 weeks, then five days a week, then 10 hours a day. That way, you'll determine how much time every hour needs to be worth. Then you need to be sure you're maximizing the output of each "unit" of your time. Although we each have our own areas we can improve, here's a list of the time management secrets of very successful people:

1) Super-achievers understand the law of cause and effect — that all choices and actions have consequences — and accept responsibility for the consequences of their choices.

2) They bring passion, enthusiasm, and personal meaning to their endeavors. It is not the time you spend on an activity that is important, but the energy you bring to that time. People with high energy can get more done in less time than people with low energy.

3) Top radio people cultivate healthy attitudes and beliefs, like realizing that continuous improvement means everything can be done better, if just a little bit better. There's no benefit in worry, anger, blame, self-pity, or tension.

4) They have an uncanny ability to sift out the relevant from the irrelevant and let the irrelevant go in order to focus their time and energy on what is relevant to their lives.

5) Top-performing radio executives realize that worrying gets them nowhere and convince themselves that all they can do is their best. (See the chart below for some common causes of worry.)

6) Good radio executives devote time to seeking out useful, relevant information. They figure out where they have to go, then spend as much of their time as possible with people who can teach them how to get there.

7) They have specific, focused goals in life. They achieve inner peace by focusing on specific one-, three-, five-, and 10-year goals in areas of career, lifestyle, earnings, savings, home, family, friendships, possessions, work and personal skills, education, personal development, health, and social life.

8) They prioritize their activities and make sure the most important things get done.

9) Radio's best devote time to thinking.

10) They spend time planning.

11) They eliminate common time-wasters both at and away from the office. (See the charts on this page.)

Common Things We Worry About

I Need Help Here This Doesn't Concern Me

- 1. I worry about losing my job.
- 2. I doubt my ability to do my job successfully.
- 3. Station politics make it hard to be effective.
- 4. My deadlines and timelines are overwhelming.
- 5. I feel more agitated and tired than normal.
- 6. I feel my work has no meaning or importance.
- 7. I lack the support I need on the job.
- 8. It's hard to trust anybody at work.
- 9. I don't believe in the station's method of handling people.
- 10. I'm so busy that I can't get all my work done.

Common At-Work Time-Wasters

Ask yourself how much estimated time you spend on the average every week on the following activities:

No. Of Minutes I Waste Each Week ...

- 1. Attending meetings that don't matter.
- 2. Not setting deadlines and specific priorities; not breaking big projects into smaller ones.
- 3. With phone distractions. When working on big projects, have calls screened. Get away from where distractions occur.
- 4. With office drop-ins. Stand whenever someone enters your office. It's your way of saying you won't have long.
- 5. Not having a daily plan. Find the 10 or 15 things you want to do, start with No. 1, and don't end the day until you're finished.
- 6. Giving poor directions to employees. Be specific and, if you need to, ask subordinates to paraphrase or repeat your instructions back to you. Always follow up to check results. If you have to, put instructions in writing.

Common At-Home Time Wasters

1. Watching television.
2. Looking for things you can't find.
3. Worrying.
4. Procrastinating.
5. Blaming.
6. Waiting in line.
7. Getting up the energy to get started.
8. Going through the mail more than once.
9. Sitting around bored.
10. Being angry.
11. Being down.
12. Talking with people you don't need or want to.
13. Talking to someone longer than necessary.
14. Waiting for someone to show up or come to the phone.
15. Trying to figure out what to do next.
16. Being indecisive.
17. Laboring to make a decision.
18. Redoing something you've already done.
19. Redoing something you asked someone else to do.
20. Comparing yourself to others.
21. Getting over a hangover.
22. Anguishing over your appearance.
23. Doing something you don't want to do but feel obligated to.
24. Feeling guilty.
25. Talking to someone about something you don't care about.
26. Reading something you don't need to.
27. Making unnecessary trips.
28. Being distracted.
29. Repeating mistakes.
30. Overcoming anxiety.

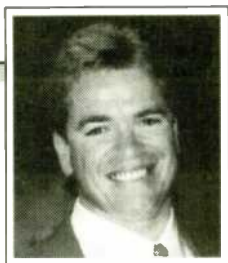
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FRANK MINIACI

SCREEN SCENE

Radio Goes To The Movies

Movie openings can make for great promotion ideas. And the time to create a promotion based around a forthcoming release is *now*. R&R will detail some of the major movies set to be released in the coming months. For information on creating a promotion for a specific movie, call the studio's regional/field representative for your market. Check out movies opening this week and charting movie soundtracks on Show Prep (pages 20 and 21).

January 16

FALLEN (Turner Pictures) — Decorated homicide detective John Hobbes (Denzel Washington) and his partner Jonesy (John Goodman) have apprehended a demonic serial killer, been present at the killer's trial, and witnessed an execution. Now, the pair is suddenly confronted with a new series of slayings committed in the late killer's same peculiar style. Donald Sutherland, Embeth Davidtz, and James Gandolfini co-star.

January 23

DANGEROUS BEAUTY (Bedford Falls) — Veronica Franco (Catherine McCormack) is brilliant, gifted, and beautiful, but the handsome, high-born man she loves, Marco (Rufus Sewell), cannot marry her because she is penniless and of questionable family. Veronica's mother (Jacqueline Bisset) teaches her daughter how to become a courtesan — an exotic, illicit companion favored by the rich men of Venice. Veronica rises to become the most celebrated courtesan and finally gets the love she thought she had lost forever.

SWEPT FROM THE SEA (TriStar/Phoenix) — An epic drama that charts the passionate affair of a young servant girl (Rachel Weisz) and her immigrant lover, Yanko (Vincent Perez), the sole survivor of a capsize ship bound for America.

SPICE WORLD (Columbia) — Hang on to your knickers, pump up your platforms, and watch the explo-

sion of those pop princesses, the Spice Girls, as they invade London.

SLAPPY AND THE STINKERS (TriStar) — Yearning for a little excitement on a field trip to an aquarium, an imaginative group of seven-year-old scholarship students from the elite Dartmoor Academy (dubbed the Stinkers by their headmaster) manage to sneak away in search of adventure. They find Slappy, a 100-pound sea lion, who they decide to free. Here comes the fun.

January 30

DESPERATE MEASURES (TriStar/Mandalay) — Andy Garcia is Frank Connor, a San Francisco police officer who must go to extreme lengths to find a compatible bone marrow donor for his gravely ill son. Michael Keaton is Peter McCabe, a convicted multiple murderer — and a perfect DNA match for Connor's child. McCabe agrees to the transplant, but then uses the opportunity to escape. Connor must now pursue — and protect — the escaped convict.

GREAT EXPECTATIONS (20th Century Fox) — Set in New York and Florida, the story follows the journey of young Finn Bell (Ethan Hawke), an aspiring artist whose world is dramatically changed by three disparate strangers, each of whom unexpectedly and relentlessly invades his life: a dangerous convict named Lustig (Robert De Niro); the icy and beautiful Estella (Gwyneth Paltrow); and the old, wealthy, and crazed eccentric Ms. Nora

Dinsmoor (Anne Bancroft).

INCOGNITO (Morgan Creek) — Art forger Harry Donovan (Jason Patric) decides to leave his shady world behind after a lifetime of putting renowned artists' signatures on his canvases. However, he is lured to take on one last job — to re-create a portrait in the style of one of the great masters, Rembrandt. The deal goes sour, and Harry finds himself wanted for theft and murder. Co-starring Irene Jacob, Ian Richardson, and Rod Steiger.

ZERO EFFECT (Castle Rock) — Daryl Zero (Bill Pullman) is an eccentric and reclusive private detective. Ben Stiller is his sardonic partner and frontman, Steve Arlo. The two are hired by blackmail victim Gregory Stark (Ryan O'Neal) to find his lost keys. The case takes on deeper intrigue with a beautiful paramedic with a mysterious past (Kim Dickens).

February 6

THE REPLACEMENT KILLERS (Columbia) — Hong Kong superstar Chow Yun-Fat comes to American screens in this action drama with co-star Mira Sorvino. He is a professional killer who, to protect his family's safety, agrees to take a job with a powerful underworld figure who wants Yun-Fat to settle a deadly vendetta against a police detective.

February 13

SPHERE (Warner Bros.) — Dustin Hoffman is Dr. Norman Goodman, a psychologist who is suddenly summoned by the government to a spot somewhere in the middle of the Pacific Ocean. He joins a cadre of specialists under a mysterious team leader (Peter Coyote). Beth Halperin (Sharon Stone) and Harry Adams (Samuel L. Jackson) are also on the team, which is on a mission to explore a massive craft that seems to be alien. It's been submerged for almost 300



Ben Stiller (left) and Bill Pullman are two detectives who discover that a simple blackmail case is more involved than they initially thought in Zero Effect.

years, untouched on the ocean floor.

THE WEDDING SINGER (New Line) — Adam Sandler stars as the ultimate master of ceremonies who guarantees all a good time — until he gets left at the altar of his own wedding. He turns into a newlywed's nightmare, until Drew Barrymore helps put him back on track.

February 20

PALMETTO (Castle Rock) — Harry Barber (Woody Harrelson) has just been released from prison, where he was sent two years ago as a result of trying to be honest by not taking a payoff. Now, he's bitter and disillusioned, and his girlfriend, Nina (Gina Gershon), is the only thing keeping him in Palmetto. He meets Rhea (Elisabeth Shue), who offers him a chance to collect \$50,000 by taking part in the phony kidnapping of her aged and dying millionaire husband's daughter (Chloe Sevigny).

February 27

DARK CITY — A sci-fi thriller about a man (Rufus Sewell) who discovers that his memories, and reality as he knows it, are artificial creations. Co-starring Kiefer Sutherland and Jennifer Connelly.

HOMEGROWN (TriStar) — Jack, Carter, and Harlan are journeyman practitioners of their craft in a world that doesn't appreciate fine craftsmanship anymore. After they witness the murder of the owner of the plantation where they've been farm-

ing pot, the three try to take over the business themselves. Starring Billy Bob Thornton, Kelly Lynch, Hank Azaria, and Ryan Phillippe.

LES MISERABLES (TriStar/Mandalay) — Victor Hugo's epic tale of love, honor, and obsession hits the big screen. Starring Liam Neeson, Uma Thurman, Claire Danes, and Geoffrey Rush.

March 6

IN GOD'S HANDS (Triumph) — Let's go surfing now, everybody's learning how.... Three young surfers go on a roller coaster action tour of the globe's most exotic and dangerous surf spots.

THE BIG LEBOWSKI (Gramercy) — Jeff Lebowsky, a.k.a. "The Big Dude" (Jeff Bridges), is one of the most principled men in Los Angeles. He's also one of the laziest, and likes hanging with his best bud, the highly excitable Walter (John Goodman). One afternoon, three thugs break into his Venice apartment, rough him up, and tell him that he owes a bundle of money to one Jackie Treehorn. Turns out the thugs were after the other Jeff Lebowsky, a millionaire who lives in Pasadena. When "The Dude" tries to find his namesake to clear things up, he gets even more involved in a baffling kidnapping case.

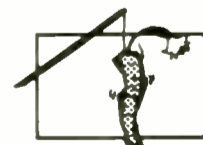
Dates are subject to change.

Compiled by R&R Associate Editor Margo Ravel; (310) 788-1659.

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ZINE

SCENE

Spice Girls: 'We're Not Soul Divas'!

Vogue features the quintet on the cover with a six-page spread and interview inside. The interviewer provides a few insights: 1) "They really like one another; 2) They're all the same height — around five feet five; 3) Despite their obvious flaws (funny nose here, big ears there), they all have beautiful eyes; 4) **Baby** and **Scary** are the most naturally pretty; 5) **Posh** is a bit of a sourpuss; 6) **Ginger** is the leader; 7) They look very different in person; 8) They all smoke fiendishly."

Ginger — the oldest Spice at 25 — explains their appeal to kids: "The best kind of honesty you can get is from a child. Kids know what they like and what they dislike. It's not corrupted by the status quo, outside influence, or what's cool or not cool. So therefore, when they like you, that's the purest kind of adulation you're going to get."

Speaking of adulation, the fashion 'zine also features a nod to Versace with a seductive layout of **Oasis** frontman **Liam Gallagher** and wife **Patsy Kensit**.

Talkin' Bout A Resolution ...

Some celebs offering their New Year's resolutions: **Shania Twain** ("I start my first world tour in May, and I want to make it the best tour ever"), **Terri Clark** ("I'm going to do more charity work, get more involved in my physical exercise program — and stop biting my nails!"), and **Mariah Carey** ("To help inspire kids to understand the value of education, hard work, and perseverance. To let them know that if I can make it, so can they!") (*National Enquirer*)

Incidentally, the *Globe* lists some hilarious celebrity predictions by Mystic Meg. Carey, Meg predicts, will buy out boxer **Mike Tyson's** contract and, as his manager, will get him into professional wrestling with the ring name "Fangs of Fury."

Another prediction: "**Madonna** is wrongfully arrested for shoplifting in a Des Moines department store by security guards who refuse to believe she's the real Material Girl. She is freed after she launches into song in the middle of the store."

Another Family Secret

"We Find **George Strait's** Long-Lost Mom," crows the *Star*

headline. Apparently, Strait was separated from his mom 38 years ago during a bitter family breakup. Now his real mother, **Doris Lieber**, tells the *Star* that she just wants to be reunited with Strait and doesn't want anything from him.

Intriguing People

People spotlights its picks of the 25 most intriguing people of the year. Making the list are **Elton John**, **Beck**, and **Jewel**.

A Matter Of Taste

LeAnn Rimes was warbling her hit "Blue" on a Texas stage when, out the blue, an insect flew into her mouth. The quick-thinking teen acted like a seasoned trouper: "I swallowed the thing" (*National Enquirer*).

And Think Of The Wardrobe!

Elton John is considering adopting a baby. Since the back-to-back tragedies that claimed two of his closest friends, **Gianni Versace** and **Princess Diana**, Elton has done some soul-searching. He's confided to pals that the only thing he lacks is the love of a child (*Star*).

Queen For A Day

"I remember a Halloween when I was five or six. I was a queen with a tiara and a wand. I wore the tiara every day. I'm talking about to the grocery store. A teacher told my mom that I couldn't wear it to school. My mom said, 'Why not? It's hers. I paid for it.' The teacher said, 'This is not a part of the school uniform. She can keep her toys at home.' I was like, 'This is not a toy. This is my tiara' — **Erykah Badu** reflects on her fashion approach (*Allure*).

Good Riddance

Green Day checked into L.A.'s Mondrian Hotel at 3am recently. Twenty minutes later, a TV flew out their window. In another 10 minutes, the band was kicked out of the hotel (*Star*).

A Painful Memory

One enraged **Rod Stewart** fan is suing the rocker for \$75,000 for alleged injuries to her face and neck after she was smashed in the mouth by a soccer ball Stewart booted out to the audience during a concert (*Globe*).

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

- **TITANIC**
Single: My Heart Will Go On/Celine Dion (550 Music)
- **TOMORROW NEVER DIES (A&M)**
Featured Artists: Sheryl Crow, Moby, k.d. lang
- **JACKIE BROWN (Maverick/WB)**
Featured Artists: Foxy Brown, Delfonics, Bill Withers
- **SCREAM 2 (Capitol)**
Single: Your Lucky Day In Hell/Eels
Other Featured Artists: D'Angelo, Dave Matthews, Tonic
- **AN AMERICAN WEREWOLF IN PARIS (Hollywood)**
Single: Mouth/Bush
Other Featured Artists: Better Than Ezra, Refreshments, Caroline's Spine
- **FLUBBER (Walt Disney)**
Featured Artists: Danny Elfman, KC & Sunshine Band
- **ANASTASIA (Atlantic)**
Single: At The Beginning/Richard Marx & Donna Lewis
Other Featured Artists: Deana Carter, Aaliyah
- **GOOD WILL HUNTING (Capitol)**
Featured Artists: Elliott Smith, Dandy Warhols, Luscious Jackson
- **MORTAL KOMBAT: ANNIHILATION (TVT)**
Featured Artists: KMFDM, Megadeth, Urban Voodoo
- **THE JACKAL (MCA)**
Featured Artists: Fatboy Slim, Prodigy, Primal Scream
- **WAG THE DOG**
Single: Wag The Dog/Mark Knopfler (Mercury)
- **I KNOW WHAT YOU DID LAST SUMMER (Columbia)**
Single: Clumsy/Our Lady Peace
Other Featured Artists: Korn, Soul Asylum
- **EVE'S BAYOU (MCA)**
Featured Artists: Erykah Badu, Ray Charles, Etta James
- **BOOGIE NIGHTS (Capitol)**
Featured Artists: Marvin Gaye, ELO, Night Ranger
- **SOUL FOOD (LaFace/Arista)**
Singles: A Song For Mama/Boyz II Men (Motown)
We're Not Making Love .../Dru Hill
Boys + Girls/Tony Toni Tone (Mercury)
Other Featured Artists: En Vogue, Outkast, Total

COMING

- **HURRICANE STREETS (Mammoth/Capitol)**
Single: Sex And Candy/Marcy Playground
Other Featured Artists: Seven Mary Three, De La Soul, Vic Chesnutt

CYBERSPACE

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

Net Chats

Chicago Bulls star and occasional recording artist **Dennis Rodman**, Monday (1/5) at 9pm ET/6pm PT, America Online (keyword: LIVE).

On The Web

Willie Nelson chats Wednesday (1/7) at 8pm ET/5pm PT (www.ticketmaster.com).



MUSIC DATEBOOK

MONDAY, JANUARY 12

- 1979/The **Bee Gees** are awarded a star on the Hollywood Walk of Fame.
- 1986/**Luther Vandross** is involved in a three-car accident in L.A. Three are injured, and Vandross' passenger is killed.
- 1989/**Tracy Chapman** becomes the most-nominated new artist in Grammy history, receiving six nods.
- 1996/**Janet Jackson** inks an \$80 million, five-album deal with **Virgin Records** with a 24% royalty rate.
Born: **Arlo Guthrie** 1947

TUESDAY, JANUARY 13



Clapton's triumphant return

- 1973/After staying away from music for two years because of depression and drug addiction, **Eric Clapton** plays a comeback show at London's Rainbow Theatre. The **Who's Pete Townshend** helps Clapton beat addiction and stages the show to celebrate.
- 1978/The **Police** begin recording their debut album.

1979/The YMCA files a libel suit against the **Village People**. The suit is eventually dropped.

Releases: the **Beatles'** "I Wanna Hold Your Hand" and **Bob Dylan's** "The Time's They Are A Changin'" (1964), **Cream's** "Sunshine Of Your Love" (1968)

WEDNESDAY, JANUARY 14

- 1966/**David Jones** changes his name to **David Bowie** to avoid confusion with the **Monkees'** **Davy Jones**.
- 1978/The **Sex Pistols** give their farewell performance at San Francisco's Winterland.
- 1973/**Elvis Presley's Live From Hawaii** TV special draws the largest audience in history — until someone shoots "J.R." on *Dallas*.
- Born: **Geoff Tate** (Queensryche) 1959, **L.L. Cool J** 1968
- Releases: **Little Richard's** "Tutti Frutti" (1956)

THURSDAY, JANUARY 15

- 1961/The **Supremes** sign with **Motown**.
- 1967/The **Rolling Stones** honor **CBS-TV** censors' requests and perform "Let's Spend Some Time Together" on *The Ed Sullivan Show*.
- 1994/**Harry Nilsson** dies of heart disease.
- 1995/**Breeders** guitarist **Kelley Deal** is charged with receiving a package of cocaine in Dayton.
- Born: the late **Ronnie Van Zant** (Lynyrd Skynyrd) 1948, **George Brown** (Kool & The Gang) 1949
- 1980/**Paul McCartney** is arrested for marijuana possession in Japan.

FRIDAY, JANUARY 16

Wings cancel their tour, signaling the group's breakup.

1996/Jamaican police fire on a boat carrying **Jimmy Buffett** and **U2's Bono**, acting on bad info claiming it was carrying drugs.

1997/**Joni Mitchell** and **Phil Spector** are named to the Songwriter's Hall Of Fame.

Releases: **Peter Dinklage's Frampton Comes Alive** (1976)

SATURDAY, JANUARY 17

1972/**Elvis Presley Blvd.** is dedicated in Memphis.

1981/**Vince Neil** joins **Motley Crue**.

1995/**Sir Mix-A-Lot** makes his TV acting debut in the title role of **UPN-TV's The Watcher**. Also... **Gilby Clarke** announces he's leaving **Guns N' Roses** because of creative differences with **Axl Rose**.

Born: **Mick Taylor** (ex-Rolling Stones) 1948, **Steve Earle** 1955, **Susanna Hoffs** (ex-Bangles) 1957

SUNDAY, JANUARY 18

1973/**Pink Floyd** begins recording *Dark Side Of The Moon*.

1974/**Paul Rodgers** and **Simon Kirke** of **Free**, **Mott The Hoople's Mick Ralphs**, and **King Crimson's Boz Burrell** form **Bad Company**.

1991/Three teenagers are killed in a rush for festival seating at a Salt Lake City **AC/DC** concert.

1996/After 20 months of marriage, **Lisa Marie Presley** files for divorce from **Michael Jackson**.

— Frank Correia



59.4 million households
Patti Galluzzi,
VP/Music Programming

EXCLUSIVE

FIONA APPLE Never Is A Promise (Clean Slate/Work)

HEAVY

- AEROSMITH Pink (Columbia)
- DAVID BOWIE I'm Afraid Of Americans (Virgin)
- BOYZ II MEN A Song For Mama (Motown)
- CHUMBAWAMBA Tubthumping (Republic/Universal)
- DAYS OF THE NEW Touch, Peel, And... (Outpost/Geffen)
- EVERCLEAR Everything To Everyone (Capitol)
- JANET Together Again (Virgin)
- MASE Feel So Good (Bad Boy/Arista)
- MATCHBOX 20 3am (Lava/Atlantic)
- METALLICA The Memory Remains (Elektra/EEG)
- PUFF DADDY & THE FAMILY Been Around (Bad Boy/Arista)
- ROBYN Show Me Love (RCA)
- SERMON, MURRAY & REOMAN Rapper's Delight (Priority)
- WILL SMITH Gettin' Jiggy Wit It (Columbia)

STRESS

- ALLURE 1/112 All Cried Out (Crave)
- BACKSTREET BOYS As Long As You Love Me (Jive)
- BEN FOLDS FIVE Brick (550 Music)
- BUSH Mouth (Hollywood)
- BUSTA RHYMES Dangerous (Elektra/EEG)
- CORNERSHOP Brimful Of Asha (Luaka Bop/WB)
- SHERYL CROW Tomorrow Never Dies (A&M)
- MISSY "MISDEMEANOR" ELLIOTT Sock It (EastWest/EEG)
- FIRM Phone Tap (Trackmasters/Aftermath/Interscope)
- HANSON I Will Come To You (Mercury)
- KOTTONMOUTH KINGS Suburban Life (Dimension/Capitol)
- SARAH MCLACHLAN Sweet Surrender (Arista)
- PUFF DADDY & THE FAMILY It's All About (Bad Boy/Arista)
- RAOIOHEAD Karma Police (Capitol)
- SPACE MONKEYS Sugar Cane (Chingon/Factory/Interscope)
- THIRO EYE BLIND How's It Going To Be (Elektra/EEG)
- VERVE Bitter Sweet Symphony (Hu/Virgin)
- WALLFLOWERS Three Marlenas (Interscope)

ACTIVE

- 2PAC I Wonder If Heaven Got A Ghetto (Amaru/Jive)
- 311 Beautiful Disaster (Capricorn/Mercury)
- BRYAN ADAMS Back To You (A&M)
- AQUA Lollipop (MCA)
- BLINK 182 Dammit (Growing Up) (Cargo/MCA)
- MARIAH CAREY The Roof (Columbia)
- CREED My Own Prison (Wind-Up)
- OEFTONES My Own Summer (Shove It) (Maven/WB)
- DRU HILL We're Not Making Love No More (LaFace/Arista)
- GRAVEDIGGAZ The Night The Earth Cried (Gee Street/V2)
- JANE'S ADDICTION Jane Says (Warner Bros.)
- JAY-Z Sunshine (Roc-A-Fella/Def Jam/Mercury)
- KENNY WAYNE SHEPHERD Slow Ride (Revolution)
- L.L. COOL J I/METHOD MAN 4.3.2.1 (Def Jam/Mercury)
- LISA LOEB I Do (Geffen)
- LSG My Body (EastWest/EEG)
- MARCY PLAYGROUND Sex And Candy (Capitol)
- MASTER P Scream (Capitol)
- MIGHTY MIGHTY BOSSTONES Royal Oil (Big Rig/Mercury)
- BILLIE MYERS Kiss The Rain (Universal)
- NEXT Butta Love (Divine Mill/Arista)
- OZZY OSBOURNE Back On Earth (Epic)
- RAGE AGAINST THE MACHINE The Ghost Of Tom Joad (Epic)
- ROBERT BRADLEY'S BLACKWATER... Once Upon (RCA)
- SAVAGE GAROEN Truly Madly Deeply (Columbia)
- SOMETHIN' FOR THE PEOPLE My Love Is (Warner Bros.)
- SUGAR RAY RPM (Lava/Atlantic)
- U2 If God Will Send His Angels (Island)
- USHER Nice & Slow (LaFace/Arista)

Video airplay is frozen from December 22-28



50.8 million households
Wayne Isaak, Sr. VP/Music & Talent Relations

ADDS

NO NEW ADDS

XL

- CHUMBAWAMBA Tubthumping (Republic/Universal)
- PAULA COLE I Don't Want To Wait (Imago/WB)
- CELINE DION My Heart Will Go On (550 Music)
- SARAH MCLACHLAN Sweet Surrender (Arista)
- SMASH MOUTH Walkin' On The Sun (Interscope)

LARGE

- BRYAN ADAMS Back To You (A&M)
- MEREDITH BROOKS What Would Happen (Capitol)
- MARIAH CAREY Butterfly (Columbia)
- JANET Together Again (Virgin)
- ELTON JOHN Something About (Rocket/A&M Associated)
- LISA LOEB I Do (Geffen)
- MATCHBOX 20 3am (Lava/Atlantic)
- ROBYN Show Me Love (RCA)
- SAVAGE GAROEN Truly Madly Deeply (Columbia)

MEDIUM

- SHERYL CROW Tomorrow Never Dies (A&M)
- ALANA DAVIS 32 Flavors (Elektra/EEG)
- PAUL MCCARTNEY Beautiful Night (Capitol)
- LOREENA MCKENNTT The Mummers' (Quinn Road/WB)
- BILLIE MYERS Kiss The Rain (Universal)
- THIRO EYE BLIND How's It Going To Be (Elektra/EEG)

CUSTOM

- AALIYAH Journey To The Past (Atlantic)
- ALLURE All Cried Out (Crave)
- ERYKAH BADU Tyrone (Kedar Universal)
- BEN FOLDS FIVE Brick (550 Music)
- BOYZ II MEN A Song For Mama (Motown)
- MARIAH CAREY The Roof (Columbia)
- HARRY CONNICK JR. Let's Just Kiss (Columbia)
- DRU HILL We're Not Making Love No More (LaFace/Arista)
- DURAN DURAN Electric Barbarella (Capitol)
- BOB DYLAN Not Dark Yet (Columbia)
- JAI I Believe (RCA)
- DIANA KING L-L-Lies (Work)
- CHANTAL KREVIUZUK Surrounded (Columbia)
- LSG My Body (EastWest/EEG)
- AARON NEVILLE Say What's In Your Heart (A&M)
- OLIVE You're Not Alone (RCA)
- KENNY WAYNE SHEPHERD Slow Ride (Revolution)
- SISTER HAZEL Happy (Universal)
- SOUNDOS OF BLACKNESS Hold On (Perspective/A&M)
- SUNDAYS Summertime (DGC/Geffen)
- EVA TROUT Beautiful South (Trauma/Interscope)
- UNCLE SAM I Don't Ever Want To See You Again (Epic)
- USHER You Make Me Wanna... (LaFace/Arista)
- VERVE Bitter Sweet Symphony (Hu/Virgin)
- BEBE WINANS In Harm's Way (Atlantic)

Video airplay from January 5-11



36 million households
Lydia Cole,
VP/Music Programming

Video Playlist

- LSG My Body (EastWest/EEG)
- JANET Together Again (Virgin)
- ERYKAH BADU Tyrone (Kedar Universal)
- PLAYA Don't Stop The Music (Def Soul/Def Jam/Mercury)
- RAKIM Guess Who's Back (Universal)
- BUSTA RHYMES Dangerous (Elektra/EEG)
- BOYZ II MEN A Song For Mama (Motown)
- MISSY "MISDEMEANOR" ELLIOTT Sock (EastWest/EEG)
- MASE Feel So Good (Bad Boy/Arista)
- NEXT Butta Love (Divine Mill/Arista)

Video playlist frozen from week ending December 19

Rap City Top 10

- L.L. COOL J I/METHOD MAN 4.3.2.1 (Def Jam/Mercury)
- BIG PUN I'm Not A Player (Loud)
- MASE Feel So Good (Bad Boy/Arista)
- RAKIM Guess Who's Back (Universal)
- SERMON, MURRAY & REDMAN Rapper's (Priority)
- MIC GERONIMO Nothin' Move But The Money (Blunt/TVT)
- BUSTA RHYMES Dangerous (Elektra/EEG)
- COCO BROVAS Won On Won (Duck Down/Priority)
- FIRM Phone Tap (Trackmasters/Aftermath/Interscope)
- 2PAC I Wonder If Heaven Got A Ghetto (Amaru/Jive)

Video playlist frozen from week ending December 19

TELEVISION

TOP TEN SHOWS DECEMBER 22-28

Because of the Christmas holiday, this week's Nielsen Media Research listing of the Top 10 TV shows was unavailable at press time.

COMING NEXT WEEK

All show times are ET/PT unless otherwise noted; subtract one hour for CT. Check listings for showings in the Mountain time zone. All listings subject to change.

Friday, 1/2



• Marcy Playground, *Late Night With Conan O'Brien* (NBC, 12:35am).

Saturday, 1/3

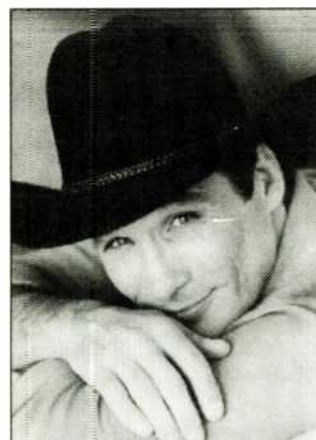
• Puff Daddy, Wyclef Jean, SWV, Stevie Wonder, and Kirk Franklin & God's Property perform on *Savion Glover's Nu York*, an hour-long ABC special (8pm).

• George Benson, Dave Brubeck, Aretha Franklin, Nnenna Freelon, Herbie Hancock, Al Jarreau, T.S. Monk Jr., and Arturo Sandoval perform from the Kennedy Center when ABC presents the hour-long *Celebration Of America's Music* (9pm).

Monday, 1/5

• Ricochet, *The Tonight Show With Jay Leno* (NBC, 11:35pm).

Tuesday, 1/6



• Clint Black, *Late Show With David Letterman* (CBS, 11:35pm).

Wednesday, 1/7

• Michael Bolton guest-stars on CBS' *The Nanny* (8pm).

• Delbert McClinton, *Prime Time Country* (TNN, 9pm ET/6pm PT).

• Indigo Girls perform and



Sarah McLachlan has a cameo on *Ellen* (ABC, 9:30pm).

• Cornershop, *Conan O'Brien*.

Thursday, 1/8

• Tim McGraw, *Prime Time Country*.

• Lou Rawls, *Vibe* (check local listings).

FILMS

WEEKEND BOX OFFICE DECEMBER 26-28

- | | |
|--|---------|
| 1 Titanic
(Paramount) | \$35.45 |
| 2 Tomorrow Never Dies (MGM/UA) | \$20.48 |
| 3 As Good As It Gets (Sony)* | \$12.60 |
| 4 Mouse Hunt
(DreamWorks) | \$9.70 |
| 5 Jackie Brown
(Miramax)* | \$9.29 |
| 6 Scream 2
(Miramax) | \$9.08 |
| 7 An American Werewolf In Paris
(Buena Vista)* | \$7.60 |
| 8 Flubber
(Buena Vista) | \$5.40 |
| 9 The Postman
(WB)* | \$5.26 |
| 10 Mr. Magoo
(Buena Vista)* | \$5.23 |

All figures in millions

* First week in release

Source: Entertainment Data Inc.

COMING ATTRACTIONS:

This week's openers include the exclusive engagement of *The Boxer*, starring Daniel Day-Lewis and Emily Watson. The film's MCA soundtrack spotlights material by Gavin Friday and Maurice Seazer.

Open in limited release is *Wag The Dog*, starring Dustin Hoffman and Robert De Niro. Look sharp for recording artists Willie Nelson and Denis Leary in supporting roles. The film's Mercury soundtrack contains original music by Mark Knopfler, including the title cut.

Kundun, directed by Martin Scorsese, is also open in limited engagements. The film's None-such soundtrack sports music by Philip Glass.

Currently in wide release is *Jackie Brown*, starring Samuel L. Jackson and Pam Grier. Grier contributes "Long Time Woman" to the film's *A Band Apart/Maverick/WB* soundtrack. Also on the ST: Foxy Brown's "Holy Matrimony" Letter To The Firm; Randy Crawford's "Street Life," the Delfonics' "Didn't I Blow Your Mind This Time," the Grass Roots' "Midnight Confessions," Minnie Riperton's "Inside My Love," Bobby Womack's "Across 110th Street," Brother Johnson's "Strawberry Letter 23," Johnny Cash's "Tennessee Stud," Bloodstone's "Natural High," the Vampire Sound Inc.'s "The Lions And The Cucumber," and Bill Withers' "Who Is He (And What Is He To You)?"

VIDEO

NEW THIS WEEK

• **FIRE DOWN BELOW** (Warner)
Starring Steven Seagal, this feature film spawned a Warner Bros. soundtrack with a title track performed by Mark Collie, Jeff Wood & Aaron Tippin. Also on the ST: Travis Tritt's "Back Up Against The Wall," Marty Stuart's "Give Me Back My Heart," Randy Travis' "Paradise," Alabama's "Pass It On Down," Richie Sambora's "Long Way Around," and songs by Russ Taff, Marty Grebb, Kostas, and the Lynns. Meanwhile, Seagal teams with Randy Scruggs on "Desert Breeze" and with Taj Mahal on "Dark Angel."



21 million households
Peter Cohen,
VP/Programming

National Top 20

- USHER Nice & Slow (LaFace/Arista)
- 2PAC I/DUTLAWZ Made Figgaz (Death Row/Priority)
- GANG STARR You Know My Steez (Noo Trybe)
- NOTORIOUS B.I.G. 1/12 Sky's The Limit (Priority)
- SERMON, MURRAY & REDMAN Rapper's (Priority)
- BUSTA RHYMES Dangerous (Elektra/EEG)
- CELINE DION My Heart Will Go On (550 Music)
- PUFF DADDY & THE FAMILY Been... (Bad Boy/Arista)
- PUFF DADDY &... It's All (Rock Remix) (Bad Boy/Arista)
- MASTER P 6 N' Tha Mornin' (Priority)
- BOYZ II MEN A Song For Mama (Motown)
- AQUA Lollipop (MCA)
- 2PAC I Wonder If Heaven Got A Ghetto (Amaru/Jive)
- WILL SMITH Gettin' Jiggy Wit It (Columbia)
- MASE Feel So Good (Bad Boy/Arista)
- ERYKAH BADU Tyrone (Kedar Universal)
- MACK 10 I/ICE CUBE Only In California (Priority)
- K.P. & ENVYI Swing My Way (EastWest/EEG)
- UNCLE SAM I Don't Ever Want To See You Again (Epic)

Most requested for week ending December 26



Pos. Artist

Avg. Gross
(in 000s)

- | | |
|-------------------------------|-----------|
| 1 ROLLING STONES | \$3,303.4 |
| 2 FLEETWOOD MAC | \$906.4 |
| 3 "AFKAP" | \$552.8 |
| 4 ELTON JOHN | \$545.2 |
| 5 PUFF DADDY | \$486.3 |
| 6 BROOKS & DUNN/REBA McENTIRE | \$485.6 |
| 7 AEROSMITH | \$348.9 |
| 8 LUTHER VANDROSS | \$286.1 |
| 9 ALAN JACKSON | \$228.8 |
| 10 SANTANA/RUSTED ROOT | \$221.4 |
| 11 DAVID BOWIE | \$183.7 |
| 12 ZZ TOP | \$173.8 |
| 13 CHICAGO | \$161.7 |
| 14 COUNTING CROWS/WALLFLOWERS | \$161.3 |
| 15 TIM MCGRAW | \$160.1 |

Note: Information frozen from last issue.

No New Tours This Week

The CONCERT PULSE is courtesy of Pollstar a publication of Promoters' On-Line Listings, (800) 344-7383, California (209) 271-7900.

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No More 'Good Morgans'

After 40 years in the biz, radio legend **Robert W. Morgan** will retire from **KRTH/L.A.**, making it official next Friday (1/9) at a ceremony paying homage to his career at the Museum of Television & Radio in Beverly Hills. Since announcing he had lung cancer last year, Morgan had continued to broadcast from his home on a part-time basis. To be included in the live broadcast tribute: radio & TV personality Gary Owens and several of Morgan's colleagues, past and present.



Robert W. Morgan

program's actual [ratings] influence in San Francisco." Chancellor President Alan Corbeth tells **ST**, "Canceling affiliations is certainly not our normal mode of operation, but what we had here was a unique situation. **KSRO** has known about this coming change for months."

WHQK/Columbus, OH became "Sloopy 105.7" Monday (12/29). "WHQK has not met our ratings expectations in the Country format," VP/GM **John Potter** said. "We are preparing a format that will demographically complement **WHOK-FM's** Country format." **WHQK** began playing nothing but "Hang On Sloopy" on Monday; the station's *real* new format could debut at any moment.

Talk radio pioneer **Roger Barkley**, 61, died Sunday (12/21) in Duarte, CA, following a bout with cancer. He last worked at **KABC-AM/L.A.**, where he co-hosted mornings with Ken Minyard between 1990-96. Barkley first gained fame in 1961 as a radio actor with Al Lohman, creating comical characters in a town the duo named Pine City. A public memorial is set for Wednesday (1/7) at Forest Lawn Memorial Park in Glendale, CA.

Art Bell Show Pulled From **KSRO-AM/Santa Rosa, CA**

In a competitive dispute between **KSRO** and ABC's **KSFO-AM/S.F.**, Bell's late-night talk show, *Coast To Coast*, has been pulled from **KSRO's** lineup by the program's producers, **Chancellor Broadcasting Co.** The program had been airing on both **KSFO** and **KSRO** for the past few years. "We were totally surprised by this decision," **KSRO** OM Jeff Hillary tells **ST**. "We received a letter in October giving us two weeks' notice of cancellation. Fortunately, we had a 60-day cancellation clause in our contract, or I'd have had to drop the show during the book. The idea that **KSRO** is diluting **KSFO's** listenership is ridiculous. The fact is, you can't hear **KSFO** in Sonoma County or Santa Rosa at night. All we want is for his listeners to be able to hear his show."

In Chancellor's letter to **KSRO**, the syndicator contends that, because Bell's show was being carried on two stations in the greater San Francisco Bay Area, there was "no way to accurately gauge the



Mega 100 winner Margaret Aleman is pictured with (l-r) PD Harold Austin, AM driver Boomer Servantez, Aleman, and AM co-host Gilbert Esquivel.

Chancellor's **KIBB/L.A.** Picks A 'Mega' Handle

The station formerly known as **B100** signed on a new format November 19 without an official name. A \$25,000 promotion generated 55,000 entries and over 8000 names, from which "Mega 100 FM" was chosen Christmas Eve. The station has also set its new morning show, which will team two **B100** vets: former afternoon driver Boomer Servantez and former morning co-host Gilbert Esquivel.

Spring Broadcasting promotes **WFHN-FM/New Bedford-Fall River, MA** PD James Reitz to NE Program Mgr. In his new post, he'll direct programming and promotions for **CHR/Rhythmic WFHN**, **News/Talk WBSM-AM/New Bedford**, and **Talk-CHR/Pop combo WSUB-AM & WQGN-FM/New London, CT**. Spring also taps **Michael Rock** as OM for **WQGN**.

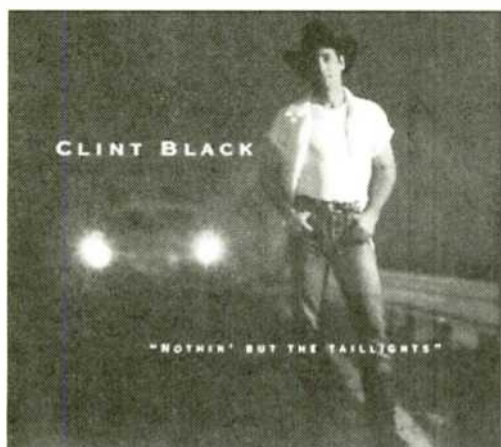
Rumors

- Is a heritage West Coast station about to become part of the Chancellor empire? Will nights become syndicated at another Chancellor station in the same city?

Frank Harden Marks 50 Years on **WMAL-AM/DC**

Frank Harden celebrated 50 years on the air at ABC's **WMAL-AM/Washington** on

STREET TALK®



PROMO OF THE WEEK — RCA went all-out on Clint Black's latest "Nothin' But The Taillights," complete with flashing lights on the back of the car.

Christmas Eve. The 75-year-old Macon, GA native began his career at WSAV/Savannah, GA before joining WMAL in 1947. Harden was also half of one of radio's longest-running duos: Harden co-hosted WMAL's morning show with Jackson Weaver for 32 years before Weaver's death in 1992. He's been teamed with Andy Parks and Tim Brant ever since.

WIOD's Split Personality

As part of Clear Channel's programming realignment at its Southern Florida AMs, News/Talk **WIOD/Miami** becomes News "NewsRadio 610" during the day and "SportsTalk 610" on weeknights, also serving as the flagship for the NBA's Miami Heat. Also, **WBZT/W. Palm Beach** and **WFTL & WINZ/Miami** are combined as the "SuperTalk Network," reaching listeners "from the Florida Keys to Palm Beach." Although each station will originate some of its own programming, they will share some programming, including morning man Steve Kane, afternoon drivers Rick 'n Suds, and Art Bell's syndicated show.

Union workers at a Coca-Cola plant vowed to picket Jacor's four Tampa stations after they (and about six other stations in the market) declined to air the workers' anti-Coke management parody of "I'd Like To Buy The World A Coke." According to **WCAE-AM, WFLA-AM, WDUV-FM** and **WFLZ-FM** GM Dave Reinhart, "We were

Rumbles, Pt. 1

- **Neil Rogers** returned to the Miami airwaves Monday (12/29) as middayer at WQAM.
- Eight-year **WHYI/Miami** morning host **Bobby Mitchell** exits.
- **KMZXLittle Rock** dropped its simulcast of CHR/Pop **KDRE-FM** for Classic Country on New Year's Day. 'DRE PD **Neal Ardman** becomes PD at the new **KMZX** as well.
- **WHMA/Anniston, AL** personality **Devin Marsh** is elevated to PD.
- Sports **XTRA-AM/San Diego** adds ESPN anchor **Dan Patrick** to **John Fricke & Sean Salisbury's** morning show.

RADIO & RECORDS



1

- **Birch Research Corp.** reopens its doors for business.
- **KBOS/Fresno PD Mark Adams** adds PD duties of sister **KCBL**.
- **Washington Workout:** Air talent **Michelle Wright** is doing airshifts for **Bonneville's WWZZ, ABC's WRQX,** and **Infinity's WPGC-FM.**

5

- **Great American** ups **Tom Connolly** and **Tom Thon** to Pres./GM of **WKLS/Atlanta** and **WLWQ/Columbus,** respectively.
- **Mark Feather** lands as PD of **KXXR/Kansas City.**
- **Steve LaBeau** is recruited as **WMXN/Norfolk PD.**

10

- **Maureen Lesourd** tapped as Pres./GM of **WRQX/Washington.**
- **Marc Guild** promoted to President of Interep.
- **Bob Roof** raised to GM of **WDVE/Pittsburgh.**
- **Pat Still** set as **WRIF/Detroit PD.**
- **Bill Weston** named PD of **WHTT/Bufalo.**

15

- **Stanley Cohen** elevated to **WINZ-AM & FM/Miami GM.**
- **Al Casey** chosen as **KOGO & KPRI/San Diego OM.**
- **Jay Thomas** signs on as morning man at **WKTU/NY.**
- **B/EZ KYND/Houston** begins simulcasting **CHR AM** sister **KKBQ.**
- **WDKA/Nashville** puts **Modern Rock** format on AM.

20

- **Stephen Godofsky** assumes the PD/MD duties for **WHLI/Hemstead, NY.**
- **Lee Arnold** joins **WQXM/Tampa** as PD.
- **Tom Daniels** tapped as PD of **WLPX/Milwaukee.**
- **Dick Krizman** elevated to VP/Sales & Marketing for **R&R.**

uncomfortable with the ad copy and decided to pass." The version sung by the children of Teamsters Local 444 describes how jobs are allegedly being "destroyed" at a manufacturing plant since Coke put new owners in charge of the orange-juice processing station.

Records

- **Capitol** has bought the remaining 50% of rap indie **Priority Records** that it didn't already own. No price was disclosed, but published reports say Capitol paid over \$35 million. Capitol bought the first 50% in late '96.
- **Navarre** has ended its distribution deal with **Velvet.** It will retain its minority equity stake in the **Walter Yetnikoff**-founded indie label.
- **GRP** has inked a joint venture deal with **NAC/SJ** label **NYC Music Group.** The two companies will jointly market and promote upcoming NYC releases from **Marc Antoine, Rachel Z,** and **Dee Carstensen.**
- Clothing designer **Tommy Hilfiger** plans to launch a new label with backing from **Quincy Jones.**

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Casino

Continued from Page 4

ing the decision that the government cannot constitutionally ban casino advertising in states with legalized casino gaming." (He referred to a 1996 Supreme Court decision that struck down two Rhode Island statutes prohibiting the advertising of retail liquor prices.)

Broadcasters hailed the decision as a First Amendment triumph. "We will continue to vigorously defend the commercial free speech rights of broadcasters until the U.S. Supreme Court strikes down the statute," said NAB President/CEO Eddie Fritts in a prepared statement.

New Income Streams

The following week, the FCC said it would cease enforcing the casino ad ban in New Jersey after the ruling, unless it were overturned. That means more business for New Jersey radio and TV stations, though the ultimate effect is unclear. NJBA Exec. Director Phil Roberts told **R&R** that following the overturning of the statute in a district court in Nevada in 1993 (see "Valley's Suit" below), casinos quickly became the No. 1 source of revenue for broadcasters in that state. Stations licensed in New Jersey but serving the more populous markets of Philadelphia and New York are likely to become the biggest beneficiaries of the new income streams, according to NJBA Secretary Don Brooks, who is also President/GM of WTTN-FM & WBNJ-FM/Atlantic City-Cape May, NJ.

Hardy told **R&R** he thinks the FCC and the Department of Justice will likely appeal the New Jersey decision, even though the commission recently recommended that Congress exempt states with legalized gaming from the advertising ban. This would be a gamble for the DOJ, however: If the appellate court overturns the ban, it would be effective for all states/territories within the 3rd Circuit's jurisdiction (New Jersey, Pennsylvania, Delaware, and the Virgin Islands). His suspicions were given greater weight on December 22, when the DOJ filed a petition with the Supreme Court asking it to remand the recent decision of the 9th Circuit Court of Appeals in San Francisco that overturned the law ban-

ning gambling advertising in states/territories in that circuit's jurisdiction (Alaska, Arizona, California, Guam, Hawaii, Idaho, Montana, Nevada, the Northern Mariana Islands, Oregon, and Washington).

Valley's Suit

In 1992, several Nevada television stations, led by Valley Broadcasting Co., filed suit in district court in Las Vegas, challenging the constitutionality of Sect. 1304. The following year, the court ruled in the plaintiffs' favor. The Justice Department and FCC then appealed the decision in the 9th Circuit. After nearly four years of waiting, in February 1997, the appellate court affirmed the lower court's ruling.

The government said in the December 22 filing that the district court's ruling came before a number of significant commercial speech cases that should be weighed in any decision on the issue. For example, *Rubin v. Coors Brewing Co.* (1995) struck down a federal statute prohibiting the disclosure of alcohol content information on beer labels. The government thus argues that the case should be remanded to the 9th Circuit for further consideration based on those subsequent decisions.

But John Cigler, an attorney representing Interep, which filed briefs in the case, told **R&R** that *Central Hudson Gas & Electric Corp. v. Public Service Commission* is the principal case governing such speech — and that was decided in 1980. The 9th Circuit held that Sect. 1304 failed that case's third test of the constitutionality of government restrictions on commercial speech, which asks whether the statute "directly advances" the asserted interest, which is, in this case, reducing demand for casino gambling.

Cigler said Valley Broadcasting has 30 days to file its opposition statement, but he would be surprised if the Supreme Court would rule on the government's motion during the current term.

Hardy also represented GNOBA in a case challenging the ad ban, which was remanded to the 5th Circuit of Appeals in New Orleans by the Supreme Court last year. That case is still pending, though Hardy told **R&R** that the association sent a copy of the New Jersey decision to the appellate court.

Forecast

Continued from Page 1

ing to broker Peter Handy, newspaper-radio and TV-radio cross-ownership will not get as much attention as TV consolidation.

Handy said the commission will probably address what he termed "tactical/operational" issues, such as whether to open a notice of inquiry into liquor advertising, in a radio context, rather than "strategic/structural" issues like ownership caps. Baumann said he expects a liquor ad notice of inquiry this year.

He said the NAB will be "very active" in lobbying for First Amendment rights on this issue and others such as the *Valley Broadcasting* casino advertising case (see "NJ Court Overturns Gambling Ad Ban," Page 1), if that is considered by the Supreme Court, and the personal attack and political editorial rules (NAB signed on to RTNDA's

petition to force the FCC to act on its proceeding in this matter). RTNDA President Barbara Cochran told **R&R** she thinks the DC Circuit Court of Appeals' recent decision to hear oral argument on that case in May is an indicator that it expects action from the FCC in the interim. Also on the First Amendment front, FCC Chairman Bill Kennard recently told **R&R** he expects the commission to have indecency guidelines ready for review this year.

Diverse Ownership

One concern likely to be addressed in a radio context this year is that of diversity in ownership. "I think this FCC will actively be looking for ways to improve minority ownership," Baumann said, "and I think that will largely be a radio issue because of the extraordinary cost to television properties." Capstar Broadcasting Partners President/CEO Steve Hicks told **R&R**

Lee

Continued from Page 1

The appellate decision said, "The commission rescinded Orion's interim operating authority upon the erroneous premise that Orion had acted unreasonably in completing construction of and starting to operate its station." The ruling reinstates Orion as the interim operator of the station. Though federal agencies must normally comply with an appellate court's rulings within 45 to 52 days, Lee's attorneys filed a motion to expedite his reinstatement so that he could begin broadcasting immediately. The FCC did not oppose the motion.

On Monday, however, BFRI's attorneys filed an objection to the court's mandate, requesting that the FCC be allowed to proceed immediately to an auction of the frequency, which the consortium says "would result in the permanent grant of the Biltmore Forest FM frequency." Among other reasons for denying the mandate, BFRI claims interference from North Carolina Senators Jesse Helms and Lauch Faircloth in the matter. This move may further delay Orion's reclaiming the frequency.

Twists & Turns

Between 1990-94, the FCC approved three construction permits that would enable Orion to begin broadcasting at 96.5 MHz — a popular dial position for which minority consortium BFRI also applied. Then, in December 1993, in *Bechtel v. FCC*, the Supreme Court overturned the comparative hearings criteria whereby the commission had decided among competing applicants for the same license. In August 1994, after receiving FCC approval to operate "pursuant to program test authority," Orion began broadcasting in Asheville as 96.5 Rock WZLS-FM.

Suddenly, in November 1995, the commission reversed its earlier decision and instead asked Orion, BFRI, and three other companies to broadcast jointly on the frequency. Lee refused to comply, and in October 1996 the FCC revoked his CP and, acting on a public notice that froze the com-

that, in a recent conversation with Kennard, he suggested the idea of incubator programs, whereby radio groups could foster minority ownership. Schwartzman said, however, that the issue is going to be the topic of a lot of interest and discussion this year, but he didn't think there would be anything definitive, such as a notice of proposed rulemaking.

Several industry leaders, including Emmis Broadcasting President Jeff Smulyan and RAB President Gary Fries, also thought the FCC would re-evaluate its EEO rules in '98, but Baumann and Schwartzman said they didn't think there would be anything solid there, either. Kennard told **R&R**, however, that he hoped there would be a vote on new EEO guidelines this year.

Baumann pointed out a number of other actions by the commission to look out for this year. Expect the FCC to act early in the year on its notice of proposed rulemaking that would ease the main studio/public inspection file requirements. He said he anticipated the FCC would draft a more "equitable" regulatory fee schedule for 1998-

parative hearings process, instead gave authority to BFRI to begin broadcasting at 96.5 MHz. BFRI was on the air with Rock WZRQ in June 1997.

In questioning why granting authority to BFRI would serve the public interest, the court opinion draws attention to one of the unscrupulous by-products of the comparative hearings era: the creation of "minority fronts" so that applicants that did not otherwise meet the FCC criteria could be approved. "Indeed, we note that three of the four applicants in the BFRI consortium had been rejected as licensees in one way or another for lack of integrity," the court said. "The third claimed a minority female owner whose role was merely 'window dress[ing]' for the true owner's 'sham' application."

Lee attorney Wright Andrew said the opinion effectively "slams" the FCC's affirmative action policies. "A federal agency should not be allowed to capriciously overrun a family like the Lees just because they are not a minority," he said.

Politics As Usual

Lee Peltzman, another attorney representing Orion, told **R&R** he didn't think the ruling would have any effect on the FCC's pending consideration of a notice of proposed rulemaking that resolves the comparative hearings freeze with spectrum auctions.

This was the first major broadcast item the new Bill Kennard-led commission considered after being sworn in in November, which may have been due to a promise the new Chairman made to Sen. Jesse Helms (R-NC) in order to avoid the senator's blocking of his nomination. Helms reportedly objected to Kennard's involvement in the Orion case, leading the senator to question whether Kennard had any "personal, political, or business relationship" with Watt and Gant, who twice ran against Helms. In its court filing, BFRI says Helms accused Kennard, who was general counsel of the FCC when the Orion case was being weighed, of bowing to political pressure from Watt and Gant.

The senator's stake in the case may be personal as well: BFRI attorney

99. (The NAB has argued that the new schedule enacted in 1997 gives too much weight to population and not enough to class of station.) Baumann also said he thinks the commission will be granted limited rights to preempt state and local zoning ordinances that regulate the build-out and placement of broadcast towers.

'The Less Attention, The Better'

How much will the FCC matter compared to the activities of the DOJ this year? Stevens said Justice and its antitrust investigations are what radio groups are concerned about now when they think about doing a deal. However, Handy said radio may be able to go about business as usual as long as the DOJ keeps its plate full looking at other industries like software and web-browser manufacturing.

Ultimately, everyone agreed less regulation is healthy for the industry. "I would imagine that's not so terrible for radio, in the sense that the less attention, the better," Schwartzman said.

— Matt Spangler

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AL PETERSON

How To Be A Player In The Consolidation Game

□ A 10-step plan to keep you from being sidelined in a shrinking industry

Ah, the radio biz! It's always been made up of a relatively small and tightly knit community of people. In fact, an often-used expression is that we all work in a business of 100 people and 99 chairs. But, in the post-Telecommunications Act world of broadcasting, it seems more like a business of 100 people and 19 chairs!

As we look forward to a new year, many in our industry will begin it with at least some degree of uncertainty. Some are seeking a job right now, while others wait for their station's sale to close, their employment future with the new owner yet unknown. Consolidation has been — and will continue to be — broadcasting's latest buzzword. You or just about everyone you know has likely been affected in some way or another by this process. Those of us who are working can feel lucky that we are able to continue to make a living in a business that is, for most of us, a passion. But, for every one of us working, it's likely you are aware of one or more co-workers or friends who have not survived the consolidation axe. It is those individuals to whom this week's column is dedicated.

I truly know whereof I speak. After over two decades of professional growth, I found myself at a crossroads when the stations for which I was managing operations were recently sold. While many of my co-workers were shocked and dismayed by this event, I saw it as inevitable.

Like many of you, I worked for a

□

More than ever, the premium will be on uniqueness. Focus on who you are and your unique qualities. Avoid trying to mimic or clone other successes, and, most of all, avoid sounding contrived.

—Bill McMahon

small, privately owned operation that was simply "ripe" to be sold. With a fair amount of optimism, most staffers waited out the sale and figured that if they simply did a good job every day, the new owners would recognize it, and their jobs would be secure. But the fact is, doing a good job doesn't ensure job security these days. When new ownership takes over, it isn't unreasonable for them

to want to place their own management team at the helm. In turn, it is not unreasonable for those managers to want to surround themselves with people who have worked with them before and with whom they feel comfortable. And, as smaller companies have grown to become media giants, it is only right that those who have toiled within that company's ranks are tapped to enjoy the new growth and prosperity. However, that means others are likely to lose their jobs. It's a fact of life in the radio business today.

Be Prepared

This isn't to say that every new owner comes in wielding a machete, cutting down every employee in the station. But rare is the ownership change where at least some jobs are not affected. And with fewer companies owning more and more stations in a market, it's not as easy as it was in "the good old days" to simply find a job across the street with the station that used to be your competitor. Picking up and moving isn't always a viable option, either, for someone who has a family, a working spouse, or any number of other personal reasons for staying put.

So what can you do when you find yourself staring at a severance check and no real immediate leads? Here are 10 ideas you may want to consider when faced with the need to pursue a new job opportunity:

• Call everyone you know im-

The best defense is a good offense. A good offense means you are always contacting potential employers, getting to know the decision-makers in stations or companies that you'd like to work for, being top-of-mind when openings do occur, and networking, networking, networking!

mediately. In fact, call everyone you've ever met, both inside and outside the industry. You never know who has a lead, an idea, an associate, a friend who has another friend who can help, etc. Never underestimate the power of networking. Even in the era of consolidation, we still work in a business of personalities. A Rolodex full of contacts can be a powerful weapon in your job search arsenal.

• Develop your resume while you have the time.

Don't wait until someone says, "Hey, send me your resume" and then throw something together quickly. Your resume will tell volumes about you, so make it speak to a potential employer in a concise and clearly defined way. Make it accurate, and don't leave employment gaps in it unless you have a good explanation ready ("I took a year off to return to school, backpack across Australia," etc.).

• Edit a new aircheck cassette and stock up on copies. If you are seeking an on-air position, a good and concise aircheck is essential. Consultant **Walter Sabo** advises his clients' programmers and managers, "When listening to airchecks, you should be looking for the three magic ingredients: intelligence, natural delivery, and an opinion." Does your current tape offer these essentials? As you put together your aircheck,

consider these words from Media- vision Ltd.'s **Bill McMahon**, who speculates, "Consolidation will



Walter Sabo

move things in the industry in one of two directions: We'll either see the big groups go toward a more cost-effective mode of centralizing and formulating talent and stations, or there is the potential that, because the big groups now have the ability to control the competitive environment more effectively, there could actually be room to experiment with more inventive formats and talents." Either way, he suggests you need to understand that "more than ever, the premium will be on uniqueness. Focus on who you are and your unique qualities. Avoid trying to mimic or clone other successes like Rush Limbaugh or Howard Stern, and, most of all, avoid sounding contrived."

• Learn a new skill, go back to school, or take up a new hobby. Is there something you'd like to learn to do that could make you a more attractive potential hire or simply a better person? Perhaps improving your computer skills or learning more about the Internet and web site development is something you've told yourself you'll do when you get some extra time. Well, now is the time! Don't limit yourself only to

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US TALK NETWORK

NEWS

America's Hottest Talk Show

Barter

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How To Be A Player In The Consolidation Game

Continued from Page 25

work-related skills. Maybe you've been meaning to join a gym and get in better shape, take up golf, or learn to play the piano. The more well-rounded you are as an individual, the better a potential employee you will be. Besides, it really helps to fill up those days when the phone isn't ringing off the hook like you hoped it would.

• **Reacquaint yourself with your family and friends.** Look, we can all get pretty consumed by the business we're in. It's exciting, fun, and a lot more stimulating than working on a factory assembly line. But there are other things in life that are more important. Take a walk or go to a movie in the middle of the day with your spouse or significant other, take your kids to the park or a ballgame, have lunch with an old friend you haven't seen in a while, volunteer for a community service project, etc. Open your mind and see the world beyond your job in radio. It can help you make the transition from being

a bitter person to a *better* person.

• **Realize that you have gone through a life-changing experience and take steps to deal with it.** There are generally three stages that



Bill McMahon

you will pass through after losing your job: shock and denial, anger, and depression. If you reach the depression stage, you may find you'll need a professional's assistance to help see you through. The greatest danger is to fall into the depression stage and stay mired in it for too long. That's when you can become really bitter and your whole personality can begin to change. And, believe me, that emotion will show in an interview.

• **Practice your interview techniques.** Work with a professional or

a willing partner at fine-tuning your interviewing skills. Get your story together about what happened and why. Find ways to discuss your termination without anger and without blaming someone else for it. Frankly, being "downsized" isn't too hard to explain to another broadcaster these days. But if you are looking outside our industry, you'll need to be able to clearly and concisely explain the reasons you are no longer employed. Interviewers from other businesses have no clue about the inner workings of the radio business, so don't expect it to easily make sense to them.

• **Seek professional outplacement on your own or as part of your severance package.** This is especially helpful if you are considering trying to market your skills to an industry other than broadcasting. I spoke to **Bob Schrier**, a consultant with outplacement and career transition specialists Princeton-Masters International. An experienced

Develop your resume while you have the time. Your resume will tell volumes about you, so make it speak to a potential employer in a concise and clearly defined way.

and reputable outplacement consultant is a great way to make a systematic change in careers or to move up in the field where you are already employed. "The best jobs," says Schrier, "don't always go to the best-credentialed people; they more often go to those who are best prepared. An experienced outplacement consultant can help you to identify industries where your past experience can help you to find a new career track. We position you, package you, and target you. We teach you how to make contacts and referrals. We educate you about how to search for a new job. We help develop a strategy for an individual so that he or she doesn't have to be defensive about losing their last job or not having specific experience in a field other than the one in which they most recently worked. And, most importantly, we provide you with objectivity about you as a professional and as a person."

Schrier also contends that most of us have no idea how to put together an effective resume. "Most people's resumes," he says, "read strongly about the duties and responsibilities they had in their jobs but tell little about the actions they took and the results of those actions. We help you to develop a resume that showcases functionality as opposed to specific industry experience. This allows you to sell your abilities in an entirely new career objective."

• **If you're working now, start looking now!** OK, your present job is going great, you love where you're working, and the future's so bright you gotta wear shades! The facts bear out, however, that you are unlikely to work for the same employer for the rest of your career. This isn't to suggest that you should offer no loyalty to your present employer or that you should plan to inevitably get the short end of the stick from them. But, as the old sports saying goes, the best defense is a good offense. A good offense means you are always contacting potential employers, getting to know the decision-makers in stations or companies that you'd like to work for, being top-of-mind when openings do occur, and networking, networking, networking! These are the steps you need to take to put some insurance "points on the board" just in case the rug is suddenly pulled out from under you.

• **Read *The 7 Habits Of Highly Effective People - Powerful Lessons In Personal Change* by Stephen R. Covey.** It's available in paperback from Simon and Schuster, and I urge you to pick up or borrow a copy and read it. (You'll be amazed at how

many of your friends have already read it!) This book, first published in 1989, is as fresh and valid today as when it came out. It's noticeably lacking in the usual psychobabble of many so-called self-help books. In my opinion, its most valuable asset is teaching you about formulating your own personal "mission statement."

When you suddenly find yourself out of work and seeking your next challenge, it's easy to lose focus on your real goals in life and begin to panic. Covey's book can help take you through the step-by-step process of writing and using your own personal mission statement. In Covey's words, "It is not a quick and easy process. It takes deep introspection, careful analysis, thoughtful expression, and, often, many rewrites to produce it in a final form. It may take you several hours, weeks, or even



The best jobs don't always go to the best-credentialed people; they more often go to those who are best prepared.

—Bob Schrier



months before you feel really comfortable with it, before you feel it is a complete and concise expression of your innermost values and directions. But, fundamentally, your mission statement becomes your constitution, the solid expression of your vision and values." A well-thought-out mission statement is invaluable when you reach a crossroad in your life, such as finding yourself suddenly unemployed. By beginning to align your behavior with your beliefs, you'll find that you are no longer being driven by uncontrollable events happening to you. You will develop a sense of mission about what you are trying to achieve, and you will get excited about your pursuit of it.

When you are clearly focused on your goals, your confidence will grow ... and so will your job opportunities. Good luck and good hunting!

Al Peterson can be reached at (619) 486-7559 / (619) 486-7232 (fax) or via e-mail at alpeterson@aol.com.

Don't Let That Smile Fool You!



The Bob Grant Show has teeth! Sharp ones. Approach Grant with some liberal social babble and his fangs will bare. He transforms into a snarling defender of conservative values. It isn't pretty; takes no prisoners. It's radio that bites hard and takes whole chunks out of the hides of competitors' dayparts. Abandon hope of passive radio when you run the Bob Grant Show. Your phones will ring. Hearts will beat faster. Best of all, ratings will rise along with the blood pressure.

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WOR
RADIO NETWORK



STEVE WONSIEWICZ

A&R's Programming Prognostications

□ Top label execs play soothsayers for possible breakout music genres

In the last 12 months, straight-ahead pop solidified its position, female singer-songwriters exploded across multiple formats, the hip-hop fan base continued to widen, soul won over Urban, and electronica baby-stepped onto more playlists. "Alice" created a crossover wonderland for alternative-leaning records, nouveau ska erupted, and pop-rock returned to the mainstream. That's a mouthful, but it sums up all that was good about the year in music for 1997.

As for the bad, well, it's a familiar need that's been left unfulfilled: building and sustaining artist careers. Radio's and listeners' appetites for something new and different made it difficult for labels to secure airplay for follow-up singles or albums. A tough touring market didn't help, either.

To find out what will last well into '98, I turned to a trio of A&R pros and asked them to look into their crystal balls to tell us what the future holds. Mercury Sr. VP/A&R Dana Millman's tea leaves point to a variety of musical styles emerging in '98: male singer-songwriters, hard rock, and electronica. In fact, one of the label's priorities in the new year is singer-songwriter Steve Polz.

Millman observes, "The industry was blessed with all of these amazing female singer-songwriters, like Jewel, Fiona Apple, Joan Osborne, Sarah McLachlan, and Sheryl Crow. But now we are lacking in the new Bruce Springsteens, Billy Joels, and John Mellencamps. Hopefully, there is room for these kinds of artists. Whoever breaks through will open a lot of doors, because I know there are many of them in the studio and that other labels have signed a lot of them. I think



Dana Millman



Dave Novik



Jay Faires

we had so many wonderful experiences with the females that it's time for the men."

Folksier, more mainstream styles of music from such artists, says Millman, will lead the charge and "open the doors for CHR/Pop and other formats to join." As far as where the labels will first begin working the music, Millman says the obvious formats are Adult Alternative and Pop/Alternative, "but I wouldn't count out Active Rock and Rock. I think Alternative will have an impact, too."

Millman is also impressed with the way the music is developing — very organically, just as it did with the female artists who earned their fair share of media attention, sales, and airplay. "There's not a bidding war going on at all. That's what's so great about it. It's about the industry connecting on a musical level and putting the right guys in with the right producers and giving them the space to write the right songs for radio."

As for why electronica is on her radar screen, Millman notes, "It's

going to have a bigger impact and will go more mainstream and pop. The artists are still going to use synthesizers and samples and create the same colorful music they've made for years, but they are going to take it to another level and make it more radio-friendly, which has always been difficult to do."

Lastly, Millman thinks teenage boys will remain as hungry as ever for hard rock, but for a new generation of artists. "Acts like Days Of The New and Creed opened a lot of doors for other bands to burst through. These bands connect with the 14- and 15-year-old kids who need to reach out to the music because they don't know where else to turn at that age. They need to find their own bands. That's very important, because it helps to create their own identity. We need to feed that market."

As for radio, Millman gives the industry credit for continuing to experiment with new styles of music. "You will always have the ones who take chances and the ones who follow. It really hasn't changed that much. That's all we can ask for. They're doing just fine. I think they're still waiting to see what will happen and, hopefully, we will be able to help them."

RCA Sr. VP/International A&R Dave Novik agrees that 1997 was the year for pop music. "The mainstream acceptance of pop music had been bubbling under in '96 and broke wide open in '97. But I think other genres are going to benefit in the new year."

Why? Novik explains. "In today's market, anybody doing any kind of music has the ability to be successful. There are no rules or restrictions. In a way, the old rules are breaking down. You can have a great, unique-sounding record like Smash Mouth's 'Walking On The Sun' or Sugar Ray's 'Fly' work. Unique records have broken into the mainstream in a huge way."

Novik sees what he calls "more hybrid projects, things that incorporate multiple musical influences" emerging this year. It's a valid point, especially with the mainstream acceptance of records such as Loreena McKennitt's "The Mummers' Dance" and Forest For The Trees' "Dream." Novik continues, "That mixture is going to continue to evolve, even though I'm not sure where it's heading. Maybe it's the urbanization of rock or a hybrid of dance music, but it's certainly an area we are going to pay close attention to."

“

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Naturally, Novik cites radio as the key to that kind of musical growth. "Programmers have opened the doors a little. It's still difficult to get something that is unique on the air unless there is some kind of fan base driving it, but I'm hoping that as we drive toward the millennium radio will become more progressive and focused on careers."

Novik's concern with careers creeps up continually in his discussion of the future. "If you listen to what's going on today with any genre of music, the question is, 'Will we find another era where there will be a Stevie Wonder, Aerosmith, or Carole King — artists who have maintained their credibility and ability to communicate with audiences across multiple decades?'"

Fault says Novik, lies with both radio and records: radio for moving too quickly onto another act, and records for releasing too much music. "People need to pay attention to the amount of releases. That's probably the fundamental problem with the industry and one of the key reasons there is less focus on follow-up songs and albums from new artists. It's why radio, for instance, moves from one artist to another so quickly. Once they've finished with one song from a particular artist, they move on, because there are so many waiting behind it to take its place."

"I'm worried that, as an industry, we're still oversaturating the market. RCA certainly is not putting out more records for the sake of it. The last thing we want to do is unnecessarily add more to the mix. If the industry is having to fight itself to keep people focused on the business, let alone fight with other audiovisual competition, we shouldn't shoot ourselves in the foot by competing with ourselves. And we do."

Don't get Novik wrong. There are exceptions to the rule. "The artist development story we witnessed with Jewel was incredible and continues to be incredible. That proves it can still be done, but lately it seems there are fewer of those kinds of successes."

To increase the odds of success, Novik brings up one of the tenets of artist longevity — being able to prove it onstage. "Artists become successful in nearly every genre if they can communicate with the audience live. If they can build a touring base, then the chance will increase in being able to break and have a career. You're not seen as

one-dimensional."

Over at Disney subsidiary Mammoth Records, label founder/President Jay Faires shares Millman's outlook about rock. "I feel pretty good about the harder, quality rock."

Its return to popularity, he says, has been due to the fact that "it was down so long, and I just see the kids coming back to it, wanting a new generation of bands. It still comes down to great songs. Pop broke through with bands like Hanson and the Spice Girls because they had guilty pleasures and hooky songs. And if those acts keep coming up with more, they'll last."

Alt-country, notes Faires, is another genre he believes has a fighting chance in '98. "I keep thinking it's going to break through. Everybody keeps saying straight-up country has become very formulaic and that the playlists are getting more restrictive. But, at the same time, the ratings are going down. Inevitably, there has to be a reaction to that. It seems that every three to five years or so there is that cycle, whether it is with Lyle Lovett and Dwight Yoakam or Willie Nelson and Waylon Jennings."

"I also don't think Southern rock artists went away. That music was pretty popular, and there is still a big audience out there for that type of music. There is a rock-in' but true-to-the-roots style of country that hasn't been tapped into. There's not that much difference between the great, old Lynyrd Skynyrd songs and ones from the Tractors or the Mavericks."

Like many, Faires remains bullish about urban. While Mammoth has been a rock-oriented label in its relatively brief history, Faires plans to move into the urban arena by year's end. "Hip-hop is here to stay, and I'm really happy about that. I'm looking forward to getting into that area on a couple of levels. It's where some of the best songwriters are coming from."

Lastly, Faires expects more left-of-center records to make their mark at Alternative. "The songs that break through will continue to be the ones that are a reaction to what the norm is. Look at Loreena McKennitt. Would we ever have thought she'd be all over the format, as well as Pop? It's a great song, and it sticks out on the air. Those types of songs are the hardest to get through, like the Squirrel Nut Zippers. But when you pop it through, the listeners pick up on it."

“

I'm worried that, as an industry, we're still oversaturating the market. RCA certainly is not putting out more records for the sake of it. The last thing we want to do is unnecessarily add more to the mix. If the industry is having to fight itself to keep people focused on the business, let alone fight with other audiovisual competition, we shouldn't shoot ourselves in the foot by competing with ourselves. And we do.

—Dave Novik

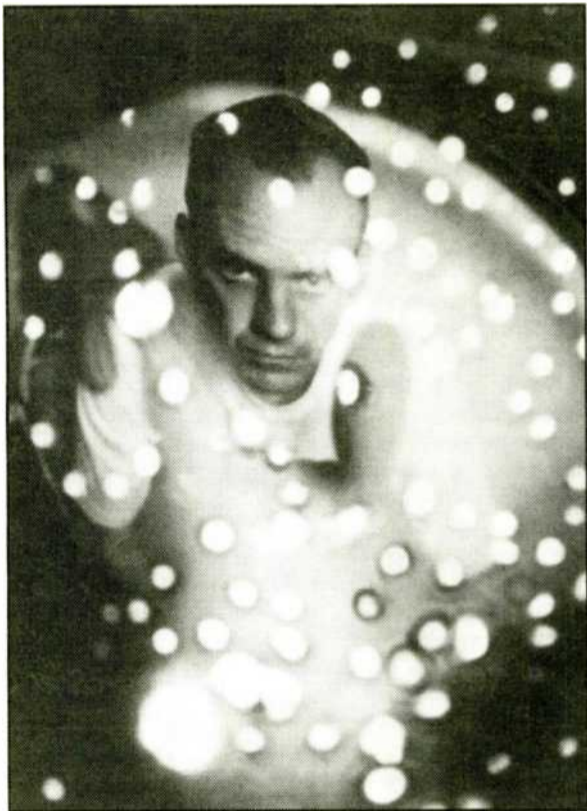
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R&R

LAUNCHING PAD

Going 'Out Of Its Head' For Fatboy Slim

To paraphrase Mark Twain, reports of electronica's death at commercial radio are greatly exaggerated. Once hailed as "the next big thing," the genre endured its fair share of criticism from pundits after failing — in their eyes — to sell gazillions of records overnight. Nevertheless, driven by a loyal fan base and radio's desire to spice up its programming, the cream of electronica's commercial crop keeps rising at Alternative.



Fatboy Slim

The latest song to break out from specialty shows into regular rotation is Fatboy Slim's "Going Out Of My Mind" on Caroline/Astralwerks.

Like its predecessors, "Mind" was embraced by programmers at Alternative's top stations. Major-market outlets that reported the song prior to the holidays included KROQ/Los Angeles, WXRK/New York, WHFS/Washington, KITS/San Francisco, WNNX/Atlanta, WBCN and WFNX in Boston, KNDD/Seattle, WKQX/Chicago, XTRA and XHRM in San Diego, and KEDJ/Phoenix.

Signed to Skint Records in the UK, Fatboy Slim (a.k.a. Norman Cook) began his career as the bassist with the '80s Brit-pop group the Housemartins. Following their breakup, he began exploring the dub, dance, and trip-hop scenes thriving throughout Britain. Cook subsequently scored two No. 1 songs and a No. 2 hit recording under a variety of aliases, including

Freakpower, Mighty Dub Kats, Piz-zaman, and Fried Funk Power.

It was the success of Norman's Fatboy Slim album, *Better Living Through Chemistry*, released last fall in the UK, that heightened Astralwerks' interest. Astralwerks co-Director Andrew Goldstone, who was keenly aware of Cook's track record and even bought three singles from *Better Living*, started courting the artist when a shift in the label's release schedule allowed

them the resources to market and promote the album. Discussions began in January '97 and concluded around the beginning of May. Goldstone relates, "At first we weren't interested in doing any licensing, but a couple of things happened, and a hole opened up, and the only thing I was interested in signing was Fatboy Slim."

Goldstone credits the Chemical

Brothers, who are signed to Caroline/Astralwerks in the U.S., for helping them land Fatboy Slim. "Tom Rowlands and Ed Simons of the Chemical Brothers are good friends with Norman and told him other labels were going to offer more money, but we would be the best place for him. And it happened. Right before he signed, another American label offered double the money."

What attracted Fatboy Slim to Astralwerks is its artist development philosophy when it comes to electronica. Goldstone says, "We are in a particularly unique position with bands like the Chemicals, because the mom-and-pop stores and some independent chains know we have a great brand name. Those people tend to sit up and listen when we have a priority. The same goes for radio."

Astralwerks isn't looking for a big bang when it starts working electronica records, and rightly so, since that probably won't happen

with the music in today's market. Goldstone observes, "There were people a while ago talking about an electronica boom, but we never expected it to happen overnight, or even in six months. This is about taking a long-term view and making sure the music is around for a long time to come. It's about knocking down walls, like playing females back-to-back."

One Alternative outlet where the walls to electronica have crumbled is KOME/San Jose. PD/MD Jay Taylor credits Prodigy with opening the doors for the music at his station. "I definitely wouldn't call ourselves an electronica leader, but we had a lot of success with Prodigy, and we've been very successful with what we've done. We feel this is a song that has a lot of potential. To me, it's not even an electronica record; it's more mass appeal."

That reaction is exactly what Astralwerks is banking on. The label began setting up the single as soon as the album was released stateside on September 9. Alternative specialty shows were immediately serviced, and the label allowed the song to work its magic. The regular-rotation push started around mid-November, once the electronica network started buzzing about how well the song was reacting.

Comments Astralwerks/Caroline Director/Marketing & Promotion Errol Kolosine, "The notion that this music would become the next big thing on the radio is kind of absurd, especially for people who know anything about the genre. What's more important is getting people to realize that it's an important flavor for their station and to keep a handful of songs on the air at all times. It took years for the music to reach this point. Phenomena don't happen overnight. It's no different than when Nirvana broke."

Kolosine isn't surprised that the major-market stations are leading the charge for "Going Out Of My Head." He continues, "These are people who are passionate and knowledgeable about music and have the insight to forecast musical trends and find mass-appeal records. People often say the other stations just follow their lead, but, more often than not, their decisions prove correct."

That said, however, several smaller-market programmers also are feeling the genre's pull. "In some of those markets, the raves and parties are one of the biggest things going on," Kolosine says.

MUSIC NEWS & VIEWS

Blossoms, Presidents Break Up

The Gin Blossoms and the Presidents Of The United States Of America officially called it quits at the end of the year. Former Blossoms lead singer Robin Wilson and drummer Philip Rhodes have already formed the Pharaohs, while guitarists Jesse Valenzuela and Scott Johnson have started the Low Watts.



Gin Blossoms

Bassist Bill Leen is said to be planning to open a bookstore in Mesa, AZ. The Blossoms recorded two albums for A&M, *Congratulations*, *I'm Sorry* and *New Miserable Experience*. Meanwhile, the PUSA, who disbanded around the middle of December, plan to release their final album in '98. It will contain previously unreleased new songs, b-sides, cover tunes, and live tracks. The PUSA released a self-titled disc and // on Columbia.

Stones Top Touring Tally

The numbers for the year's top touring acts are in, and topping the list are the Rolling Stones, who grossed \$89 million on 33 shows, according to *Performance* magazine. Coming in second was U2, who pulled in \$80 million on 46 concerts. Rounding out the Top Five are Fleetwood Mac (\$36 million/44 shows), Metallica (\$34 million/77 shows), and the double bill of Reba McEntire/Brooks & Dunn (\$34 million/69 shows). Total touring revenue totaled \$1.3 billion, second only to 1994's record year of \$1.4 billion.

In the TV world, publicly traded Goldstar Entertainment Media — which produces and markets music memorabilia — has launched the Classic Rock Television Network. The web is airing previously unreleased footage of live performances from '60s and '70s groups and infomercials featuring the company's products. The net is being televised nightly in three-hour blocks on the America One Satellite Network, which reaches 40 million homes.

Release update: Look for a solo album from the late INXS singer Michael Hutchence sometime this year. The vocalist financed the project, which will contain 10 songs ... Elvis Costello's first project under his deal with Mercury will be an album of material with Burt Bacharach ... Rhino will rerelease a handful of critically acclaimed jazz albums on February 17. Hitting retail are John Coltrane's *Giant Steps* and *My Favorite Things*, Charlie Mingus' *Blues And Roots*, Roland Kirk's *The Inflated Tear*, and Ornette Coleman's *Free Jazz*.

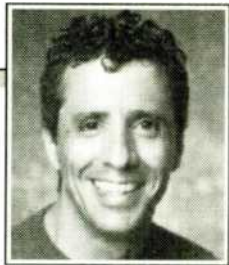
In the studio: Better Than Ezra is about to begin recording its new album after the group completes work on its own studio in New Orleans ... White Zombie frontman Rob Zombie is working on a solo album for DGC/Geffen that's expected to be released in mid-June ... Possum Dixon plan to begin work on its new album in February. Ric Ocasek is slated to produce.

Asides: The 25th annual American Music Awards has tapped the Spice Girls, Garth Brooks, Trisha Yearwood, Mariah Carey, Janet Jackson, Matchbox 20, Boyz II Men, and Enrique Iglesias to perform during the show on January 20. Comedian Drew Carey hosts ... Lastly, congrats to Luciano Pavarotti, who was named the 1998



Luciano Pavarotti

MusiCares Person Of The Year. The five-time Grammy winner will be honored at a special tribute dinner and concert in New York on February 23.



TONY NOVIA

In Pursuit Of The Perfect Job

For many, starting the new year means knocking on a lot of doors in an attempt to find that ever-elusive next gig.

While consolidation has done mostly good, it has also been a factor in some people losing their jobs. This year, we wish to do our part in matching the right people with the right positions by printing as many job openings and pros on the loose as possible. Please note that the fol-

lowing openings and people seeking opportunities were provided to us primarily by our reporting radio stations and compiled via fax, e-mail, and telephone. Thus, we cannot accept responsibility for any incorrect name listings, addresses, or phone numbers, or job openings that

may already be filled.

We invite you to keep us posted every week throughout the entire year on any job openings you may have — or your personal information, if you are in need of a job. Happy hunting and success to you in the new year.

R&R Job Opportunities

Sales

- **KHFI/Austin** Account Executive. Send resume to Stephanie Hoop, KHFI Radio, 811 Barton Springs Rd., Ste. 967, Austin, TX 78704. EOE.
- **WXYK/Biloxi** P/T air talent/sales. T&Rs to PD Patty Steele, 212 DeBuys Rd., Biloxi, MS 39531.

OMs/PDs

- **Gulfstar Communications Waco** OM and News/Public Affairs/PSA/Director for their six stations. Send T&Rs to: Michael Oppenheimer, P.O. Box 21088, Waco, TX 76702.
- **KLAL/Little Rock** needs a PD, MD, morning show, and middayer. T&Rs to Alice Job Search, Randy Bush or Randy Cain, 1429 Merrill Drive, Little Rock, AR 72211.
- **WDBR/Springfield, IL** T&Rs to Steve Goldstein, Executive VP, Saga Communication, 1 Turkey Hill Road South, Westport, CT 06880.

MDs

- **KKLQ/San Diego** MD/middays. T&Rs to PD Mark Todd, 5745 Kearny Villa Rd., #M, San Diego, CA 92123.

Morning Drivers / News

- **KZMG/Boise** T&Rs to PD Mike Kasper, 7272 Potomac, Boise, ID 83704.
- **WNKS/Charlotte** Mornings/afternoons. T&Rs to PD Brian Bridgman, 137 S. Kings Dr., Charlotte, NC 28204.
- **WNKI/Elmira** Group News Dir. Resumes to PD Bob Quick, 2205 College Ave., Elmira, NY 14903.
- **WYOY/Jackson** Morning Co-host. T&Rs: Dick O'Neil, 265 Highpoint Dr., Jackson, MS 39213.
- **WBLI/Long Island** Morning sidekick/news. T&Rs to PD Ken Medek, 3090 Rt. 112, Medford, NY 11763.
- **KDON/Monterey** Female co-host mornings. T&Rs: Scooter Stevens, KDON, 55B

- Plaza Circle, Salinas, CA, 93901. EOE.
- **WPKP/NW Michigan** Morning sidekick, news, promotions. T&Rs to PD Rob Weaver, 28 Old Colony Rd., Gaylord, MI 49001.
- **KBBT/Portland** Morning host/news. T&Rs to Michael Newman, 2040 SW 1st Street, Portland, OR 97210.
- **WOCQ/Salisbury-Ocean City** News/co-host. T&Rs: 11210 Bell Rd., Whaleyville, MD 21872.
- **KHTS/San Diego** Co-host. T&Rs: Todd Shannon, 4891 Pacific Highway, San Diego, CA 92110.
- **KHTT/Tulsa** Sidekick/News/Promo. T&Rs: Carly Rush, 7030 S. Yale, #711, Tulsa, OK 74136.
- **WWWZ/Tupelo** T&Rs: Rick Stevens, 3200 W. Main Street, Tupelo, MS 38801.

Promotion/Creative/Production Director

- **KZMG/Boise** needs a morning show/team. T&Rs to Mike Kasper, 7272 Potomac Drive, Boise, ID 83704.
- **WZYP/Huntsville** is in search of a morning show. T&Rs to Bill West, 1717 Highway 72, East Athens, AL 35611.
- **WNTQ/Syracuse** Promo. Asst. Send resume to PD Janice Gowerecki, 1064 James St., Syracuse, NY 13203.

Nights/Overnights

- **KHFI/Austin** Nights/part-time. T&Rs to PD Krash Kelly, 811 Barton Spring Rd., #967, Austin, TX 75225.
- **WVSR/Charleston, WV** Overnights. T&Rs to PD Bill Shahan.
- **WSSX/Charleston, SC** Evening air talent. T&Rs to Calvin Hicks, c/o WSSX-95SX, One Orange Grove Road, Charleston, SC 29407.
- **WVYB/Daytona Beach** T&Rs only to Taft Moore, WVYB, 126 West International Speedway Blvd., Daytona Beach, FL 32114.
- **WFBC/Greenville, SC** Afternoon and night personalities. T&Rs to Rob Wagman, 501 Rutherford St., Greenville, SC 29609.
- **KHTW-FM/La Crosse, WI** T&Rs to PD Jeff Andrews, KHTW-FM, 200 Main St., Suite 205, La Crosse, WI 54601.
- **KPSI-FM/Palm Springs** needs creative players for future full- and part-time on-air positions. T&R to: Mike Keane, c/o KPSI, 2100 Tahquitz Canyon Way, Palm Springs, CA 92262.
- **WRVQ/Richmond** T&Rs and photo to PD, Lisa McKay, 3245 Basie Road, Richmond, VA 23228.
- **KIXY/San Angelo, TX** has a full-time on-air opportunity. T&Rs to Beau Richards, KIXY, 2824 Sherwood Way, San Angelo, TX 76901.
- **KZQZ/San Francisco** is searching for part-time weekenders. Send resumes to Louise Stolte, Director of Human Resources, c/o KOIT Radio, 400 Second Street, San Francisco, CA 94107.

Searching For Opportunities

Do you need to fill a position? Here's an alphabetical list of pros on the loose.

- Hal "9000" Abrams** — Former KCAQ/Oxnard-Ventura, CA Morning Driver (805) 984-2424
- Leigh Ann Adam** — Former KIBB/L.A. MD/personality (818) 992-1976
- Brian Anderson** — Mornings/middays/afternoons/production, briananderson@fia.net
- Jon Anthony** — Former Kansas City PD (913) 384-4931
- Tad Bonvie** — Former WXKS/Boston MD (617) 361-1744
- Lee Cagle** — KQKS/Denver MD (303) 753-9233
- Cosmo** — Former KHTT/Tulsa nighttimer (918) 698-7149
- Brian Douglas** — Former KKFR/Phoenix MD/nighttimer (213) 653-0141
- Bobby D** — Former PD WHOT/Youngstown (717) 323-7517
- Linda Emery** — Former WPLL/Miami morning driver (954) 942-4251
- Steve Fisher** — Former WKQX/Chicago afternooner (773) 477-0868
- Chris Flemming** — Former PD WGRD/Grand Rapids (616) 977-1797
- Jim Franklin** — Mornings/afternoons WPEZ/Macon (912) 755-0598
- Sonny Fox** — Former WHYI/Miami morning driver (954) 340-3546
- Joey G** — Former WEZB/New Orleans MD (504) 889-0896
- Anthony Iannini** — Former WKTU/NY Research Director (201) 751-1735
- Tom Krieger** — Air personality/production (573) 336-7036
- Stacy Lyn** — Morning show co-host (508) 862-2758
- Lorna Love** — Morning drive, host w/side player (770) 957-6564
- Matt McCann** — Former MD/PM drive WKXK/Chicago (630) 241-8536
- Paul Meyer** — Nights/overnights (920) 497-1223
- Jason Meyers** — Former Creative Director KHIT & KIIM/Tucson (520) 615-8882
- Jeffrey M. O'Keefe** — Morning sidekick/middays/afternoon drive/overnights (219) 648-7990
- Brady Richman** — Mornings/afternoons/digital prod. (770) 945-3370
- Stu Schantz** — Former WSPK/Poughkeepsie, NY PD (914) 229-0846
- Lou Sanchez** — All shifts, bilingual (201) 288-5294.
- Linda Silver** — Former WNSR/New York APD/MD (201) 271-9844
- Mike Sommers** — Former WSTW/Wilmington, DE PD (302) 892-2371
- Brett Spigelman** — Digital production/Creative Director (520) 760-2214
- Rich Stevens** — PD/air talent (941) 485-0786 or RICH93A@aol.com
- Bill Thorman** — Former KHOM/New Orleans PD (504) 566-0696
- Blake Thunder** — Former WVTY/Pittsburgh afternoon driver (412) 885-6465
- Leo Vela** — PD/on air, Top 15 market exper./Eng. & Span. (305) 259-3502
- Mike Walker** — PD/MD (405) 772-3746
- Wankus & Patty** — Former KIBB/L.A. morning drivers; Robert Eatman (310) 459-3728
- Steve Weed** — Former WNSR/NY PD (914) 725-5558

Records

- Arthur Field** — Former Motown Rep. (212) 727-6142
- Steve Leavitt** — Former Geffen VP/Promo (818) 985-6687
- Bruce Schoen** — Former Arista VP/Promo (212) 956-1326
- Michael Steele** — Former EMI VP/Promo (201) 762-6143

Employment Online

Radio and web buff Lee Kent has created a site to help people in radio find and post jobs. After spending quite a bit of time and money searching for the right on-air gig and chasing down many false starts and false leads, Kent recently found what he was looking for, but he felt the whole process took far too long. His solution: tap into the Internet! Kent doesn't see why many consultants and programmers still require tapes and resumes to be sent by expensive overnight mail when they can simply use a computer. His site is free to talent and stations and also contains a links page to other Internet job sites, including R&R ONLINE.

Check it out at <http://www.knownow.com>. While you're at it, here are some other radio job web sites you may find useful.

- <http://www.ronline.com>
- <http://www.newradiostar.com>
- http://www.broadcast.net/cgi-bin/Classified_ad/class_ad.cgi
- <http://www.cabroadcasters.org/radiojobs.shtml>
- <http://www.tab.org/tabjr.html>
- http://www.ftsb.com/~rp/page_3.htm
- <http://www.ccnma.org/radio.htm>
- <http://www.mediacasting.com/station.html>
- <http://www.tvjobs.com/cgi-bin/welcom>
- <http://www.440int.com/helpwtd.html>
- <http://www.brsradio.com/classifieds/jobsought.shtml>
- <http://www.bizradio.com/want.htm>
- <http://www.webcom.com/radioweb/joblist.html>
- <http://www.allaccess.com>
- <http://www.rapmag.com/classif.html>
- <http://www.broadcastcareers.com/jobbank>
- http://broadcast.airwaves.com/HELP_WANTED
- <http://www.users.nwark.com/~frye/bbs/wwwboard.html>
- <http://members.aol.com/ADandASSOC/index.html>
- <http://www.vab.net/jobs.htm>
- http://www.michmab.com/Job_Main.html
- <http://www.fab.org/radiojobs.shtml>
- <http://www.az-brdcstrs.com/jobbank.htm>
- <http://www.nmba.org/jobbank.html>
- <http://www.broadcastjobs.com/availablejobs.htm>
- <http://www.radioinfo.com>

- **WFLZ/Tampa** Nights. T&Rs to OM B.J. Harris, 4002-A, Gandy Blvd., Tampa, FL 33611.

Weekends/Part-time

- **WMRV/Binghamton** T&Rs to PD Jaco, 3301 Country Club Rd., #2218, Endwell, NY 13760.
- **KDWB/Minneapolis** T&Rs to PD Rob Morris, 100 N. 6th, Ste. #306C, Minneapolis, MN.
- **WABB/Mobile** T&Rs to PD Wayne Coy, 1551 Springhill Ave., Mobile, AL 36604.

- **WKCI/New Haven** T&Rs to PD Kelly Nash, 495 Benham St., Hamden, CT 06514.

- **WEZB/New Orleans** T&Rs to PD Joe Larson, 201 St. Charles Ave, #201, New Orleans, LA 70170.
- **WJBQ/Portland** T&Rs to OM Tim Moore, 583 Warren Ave., Portland, ME 04103.
- **KYLD/San Francisco** T&Rs to PD Michael Martin, 340 Townsend, Ste. #4-949, San Francisco, CA 94107.
- **KWIN/Stockton** T&Rs to 6820 Pacific Ave, Ste. #2, Stockton, CA 95207.



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WALT LOVE

Quality, Talent, and 'Magic'

□ Three broadcasting executives discuss what they look for in every potential employee

Searching for a new job is not a fun experience for anyone. This column is designed to help make your job search a little easier. Additionally, it should also help to stimulate those seeking new employees to think about the best ways to attract the best available talent.

Here we are at the beginning of another new year, one in which we're all faced with a new way of doing business. That includes getting hired at a facility owned by one of the "big six." To get a feel for the thought processes of some of the folks who each day take part in the decision making when it comes to hiring PDs, MDs, and other staff, I first asked **Steve Rivers**, who serves as Chief Programming Officer for Chancellor Media, to reveal what he looks for in potential employees. I wanted to know what skills and other talents he felt a job candidate should possess.



Steve Rivers



Tony Gray



Tony Fields

person who is a good PD can take a loss, use it, put that under their belt, and use the experience to become even stronger. Learning from things that may not have gone well and learning *why* things may not have gone well is very important for leadership positions. Not everybody has to have a win every single time."

The Magic Of An Aircheck

Rivers continued, "Something that I'm beginning to give more attention to now are airchecks of the people we're interviewing, especially program directors. A person can go through the interview process and do quite well, but if I listen to a tape of their radio station and I don't hear magic coming out of the speakers, that makes me nervous."

When Rivers listens to an aircheck, what kinds of things does he expect to hear? "I look for things that are compelling on the tape. I look for things that, if I were in the market listening to the station, would make me go, 'Wow, that was pretty neat!' There's not a lot of that, unfortunately, in our business today. And when I do find that rare quality, boy, do I go after it hard! I think a good radio station is the personification of the program director's personality. If the radio station can make me feel like I want to listen to it more, that's another thing I pay very close attention to."

What are some other ways a potential employee can make themselves more desirable to a potential new boss? "As anyone who is handling more than one radio station these days will tell you, time is a very valuable commodity, because it doesn't exist anymore — any spare time, that is. If you're really interested in becoming part of our group, you should

keep feeding me constant information about yourself. I may not get back to you right away, but if I hear something on your tapes and you impress me with things that keep coming across my desk, I'll take note of it. Those are the people that we, at least, want to sit down and have a conversation with."

Finding A Mentor Matters

For someone seeking to move up in market size, Rivers suggests seeking out a professional who can serve as one's industry-oriented guidance counselor. "If I was trying to move up in market size, I would try to find a mentor in the business — someone who I could develop a relationship with who I also consider a winner. You need someone you can spend some time with via the telephone or e-mail. Get to know them and have them get to know you. That's how we spot people!

"For example, if we're looking for somebody in a Top 20 market, we're not opposed to taking a chance with somebody who is not now a Top 20 player. As a matter of fact, we have quite a few young programmers within our company. We find people because other people tell us about them. Find a mentor, learn as much as you can from that person, and, if you are really sharp, the rest just takes care of itself."

Chicago-based radio consultant **Tony Gray** has approximately 15 clients and has been advising stations for seven years. What advice does he give to those looking to advance to larger markets? "If they're looking for immediate placement, they have to stay as active as possible. They must keep their names, faces, and resumes out in front of potential employers. If currently employed, they need to do the very best job they can in that current position. They should do everything they can to maximize their talents, their skills, and their abilities. And for air talent, they should try to deliver the best possible ratings for their current employer. That, in itself, makes that individual more attractive to a potential new employer."

What does Gray seek when a client asks for help in finding a good PD? "The very first thing I look at is their track record, in terms of performance. The second thing I look at is their reputation and the level of integrity they've been able to maintain in this business, and how they are perceived by other owners and operators. I also look at the level of respect

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—Tony Gray

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they receive from other programmers across the industry, some of whom I may currently be working with. Then I look at their ability to work with others, their people skills, and how they work with the current staff."

Can You Really Communicate?

Gray also recommends focusing on one's ability to convey information. "Communication skills are also at the top of the list. That's a very important thing I look for when reviewing a tape. Then, I look at the ratings history of any given talent. Third, I look at that person's employment record. I want to know what kind of employee the person has been."

Above all, upcoming DJs should focus on their own talents and improving on them, rather than simply chasing dollar signs. "The thing that really concerns me about young air talent is that they mention time and time again that they'd like to be in the position of a Tom Joyner or Doug Banks, with national syndication. Or they say something about how they should be making the kind of money Joyner and Banks make. Monetary

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People should spend a few extra dollars in presenting themselves in a very professional way. You are marketing yourself. When you do put your materials out there, make sure it'll be a very nice-looking and professional package that will possibly give you the upper hand in the job market.

—Tony Fields

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gain should not be their primary concern. If you love what you are doing and you love this business, you should invest all of your time and energy into being the best that you can possibly be, whether, that's an air talent or a PD. Then, the financial return will come.

"A lot of these young men and women see these salaries tossed around in the trade publications and at conventions, and they don't realize that Tom has been around this business for a long time and that he wasn't commanding seven-figure salaries back in the '60s. They need to understand that this kind of money is earned over years of experience and getting results. No one gets something for nothing. This is a lesson that needs to be learned."

Solid Social Skills

Blue Chip Broadcasting's Cincinnati-based VP/Programming **Tony Fields** also seeks those who are very enthusiastic and willing to learn. He comments, "In my own career, I've dealt with a lot of great air talent who were tremendous people on the radio, but off the air they lacked a number of social skills and really couldn't get along with other staff members and always had negative attitudes. So, I think it's always best to look first for a great person, and then the other elements will fall into place.

"We also want folks with integrity. With the radio climate being what it is these days, we're looking for people who are more than one-dimensional. We like individuals who can do more than one thing. Most organizations these days are looking for multidimensional personnel.

"I would encourage anyone looking for work or looking to move up in the industry to always send an updated resume and cover letter to individuals or companies they would like to work with. Whether there's a position open now or not, we want to know where to find good, qualified professionals for any position that may become available. You never know when someone might leave or something else might happen, so we like to keep resumes on file. That way, we have a pool of people's names and skills readily available to us.

"I would also suggest that people spend a few extra dollars in presenting themselves in a very professional way. You are marketing yourself. When you do put your materials out there, make sure it'll be a very nice-looking and professional package that will possibly give you the upper hand in the job market."

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A person can go through the interview process and do quite well, but if I listen to a tape of their radio station and I don't hear magic coming out of the speakers, that makes me nervous.

—Steve Rivers

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"First and foremost," Rivers revealed. "I look at the quality of the individual as a person. There are sharp people in this industry, and, for whatever reasons, some may have deficiencies in being able to work with other people. I have to know how that person is able to get along with other people. I think that is the foundation of any key employee — the ability to work with others.

"Beyond that, it's the usual stuff: How talented the individual is, how creative that person also happens to be, and the person's ability to think outside of the box. One's track record is good to look at, because sometimes a 'loss' is not really a loss. For example, a



LON HELTON

New Opportunities In A Changing Radio World

□ Consolidation, virtual radio create new jobs

In radio — as in life and all business — those who meet the future head-on usually fare better than those mired in the unproductive exercise of fighting inevitable changes.

In the spirit of the old adage, "When one door closes, another opens," I wanted to put a positive spin on the issue of broadcasting jobs and see what kinds of opportunities are being created in today's new radio environment of consolidation and virtual radio and what kinds of new positions may be on the horizon that people could begin preparing for now. For help in this, I asked the Research Group's Jason Kane and Capstar VP/Programming Alan Furst to peer deep into their crystal balls and offer up a few prognostications about what they feel the future holds.

Don't 'MIS' The Boat

Tops on Kane's list of things to do in this business, even for those not yet part of the "virtual radio" scenario, is to become "MIS savvy." What's MIS? "Maintenance of information systems," he explains. "Unfortunately, radio is generally behind the curve in managing technology. But both performers and nonperformers inside of today's radio stations need to develop computer information integration skills. It's no longer the sole domain of the chief engineer. Engineers can only



The more people think of themselves as DJs, the more trouble they'll have in a consolidated world. They have to become actors and actresses.

—Jason Kane



do so much. They're oriented to keeping the system up and running from the technical standpoint and not necessarily involved with how the information flows. That's MIS management.

As stations install digital systems, they'll need people with MIS skill. Others inside the station need to rise up and be responsible for computer resources, especially in a network environment. Someone has to be responsible for seeing that the information is transferred and coordinated — for instance, to make sure the program log integrates with the

music log correctly so that everything comes together as it should. Someone has to manage all of the parts to integrate all of the departments in the computer, even if a station isn't networked. There's an even higher need for people with MIS skills where there's networking within a group or a virtual-radio-type situation.



Alan Furst

"And, some companies are talking about using WANs [Wide Area Networks] to exchange business and programming data and for video teleconferencing to tie stations together so management teams in different markets can meet. These types of technology will be needed to manage the large numbers of stations these new companies have. Someone has to control it."

Needed: Writers And Producers

Kane's list of future radio needs includes those on the creative side, as well. He claims, "Radio is going to need great writers and producers — people who are able to visualize a concept, get it on paper, and put it out in a piece of sound."

"I can see a time when a company with a cluster of stations in a market hires a writing specialist, because it's hard to find a good writer for every station you have. Everything starts with the written word. Great promos not only stem from great ideas, but they must start with a great script. People who can write and are creative will be at a premium. The same goes for outside station voices. You aren't just hiring the voice; you're paying for their writing talent as well."

Kane says the new demands of a changing broadcast world will find radio increasingly in need of great producers. "Especially if a company is networking its big morning show, producing isn't getting coffee and pulling music anymore. They're there to help manage the talent."

Kane adds that good producers will be in demand in situations where an air talent is cutting a number of shows for different stations. "Somebody has to manage that talent. People who are on the air now, and who may be displaced by consolidation or these new systems, are

great candidates for these jobs, because they understand what it takes to put together a great show."

Marketing Beyond Promotion

Marketing is another new opportunity on radio's horizon, according to Kane. "Everybody says radio has to improve on the 7% of all ad revenue it gets. Reaching the goal of 10% will require alternative marketing to provide access to the medium in ways we haven't in the past. We have to bring the power of radio to bear for the client. It's more than just writing a creative spot. We have to coordinate the actions of the client and the station. That requires a position beyond the promotion director. If we're going to do something different for the client — like combining a remote with a database mailing and a special series of T-shirts for the event — there has to be someone who can pull it all together with flair and panache.

"This has been done, to a lesser degree, by a promotion director, a salesperson, or in a group situation. But sales will be called on to be more transactional in the future. Someone else will have to pick up this ball. A specialist pulling it all together — perhaps with the title of 'Marketing Manager' or 'Product Manager' — will be needed to be most effective and enable us to get a larger chunk of the pie."

Jocks Must Become Actors

And Kane notes that an "old" job — that of the air personality — is changing radically and rapidly. "It's a very different job than that of DJ. The more people think of themselves as DJs, the more trouble they'll have in a consolidated world. They'll have to be different types of performers in the future than they've been in the past. They will have to develop the ability to perform in a digital world and lay down a show and make it sound live. That's a different skill-set than going in and doing a live show. It's a learned skill, like the difference between acting in movies and live theater. The key is, people have to stop thinking of themselves as simply disc jockeys. They have to become actors and actresses. They are paid performers. That's a different vision than that of someone standing in a studio, waiting for the record to end."

Kane suggests acting classes. "Learn as much as you can about the skill of acting. Some of the most confident actors are the soap stars. They do it on demand."

Talent is first and foremost on Furst's mind as well. "I'm looking for all kinds — and lots — of tal-

People & Positions

As we enter the new year, here are some folks seeking new opportunities and some of the jobs available. For more of both, be sure to check out this week's Marketplace section of R&R.

People

Here are some folks looking for new opportunities. Included are their current or most recent job and phone number.

- **Tony Benken**, former RCA/Nashville Mid-Atlantic regional promoter (615) 377-0518.
- **Rosey Fitchpatrick**, former Rising Tide regional promoter (405) 390-4843.
- **John Katz**, currently in TV ops, wants to return to radio. Former Group PD with oversight for then co-owned KJUG/Tulare and KKJG/San Luis Obispo (507) 835-1088.
- **Kimberly Kubalek**, former Exec. Asst. for head of label ops at Dream-Works/Nashville (615) 352-0094.
- **Bob Look**, former APD/MD/middays at KIKN/Sioux Falls, SD (605) 582-3693.
- **Debi Fleischer-Robin**, former Columbia/Nashville VP/Promotion (615) 352-8734.
- **Scott St. John**, former regional for Career; also extensive radio experience (770) 541-0785.
- **Larry Santiago**, PD KNAX/Fresno (209) 233-9393.
- **Rick Stephenson**, APD/MD/personality at KRMD/Shreveport. Previously three years as OM/PD of KRMD (318) 429-4388.
- **Mark Weiss**, RCA Label Group/Nashville A&R (615) 297-2077.
- **Bob Young**, OD for Connoisseur/Cedar Falls-Waterloo, IA reboblow@aol.com.

Openings

These are listings for positions that are open and include the name of the person to contact about the job.

- **WDSY/Pittsburgh**. PD Justin Case is looking for a "morning show player who will also handle morning news and public affairs." He's taking calls at (412) 920-9400.
- **WHOK & WQHK/Dayton**, afternoon drive. PD Don Cristi.
- **WMIL/Milwaukee**, mornings. PD Kerry Wolfe.
- **WUSY/Chattanooga**. Looking for one full-time and a couple of part-time air personalities. PD Clay Hunnicutt.
- **WYRK/Bufalo**, PD. VP/GM Jeff Silver.
- **Gulfstar Communications/Waco**. OM for its six stations. Michael Oppenheimer, PO Box 21088, Waco, TX 76702.
- **Marco Promotions**. Nashville-based indie promotion company seeking addition to promo staff. Jeff Walker.

ented people. Send 'em my way; we'll figure out how to use 'em later." He noted, too, that the kind of talent sought by employers in a consolidated world will be changing. "We're going to need more generalists — folks who can work on a number of formats."

Furst has heard, as so many of us have, concerns about where new talent will come from if the evening, overnight, and weekend proving grounds yield to virtual radio. Furst says, "We realize we have to train people. The fact is, few people have been training talent in the last 10 years.

"The great thing about virtual radio is that we can train them without risk. We're looking for entertainers. We can take someone with a decent voice and personality, put them in a studio, and teach them to do voice-over work. They're free to experiment and make mistakes and don't have to do it on the air until they're ready."

Furst says the PD's role is another job that's changing. "That job is going to require different skills than needed in the past. They'll be 'localism directors' as opposed to pure program directors. They'll be the key to making virtual radio sound live and local. We'll really need PDs who think and plan well in advance.



The PD's role is another job that's changing. It's going to require different skills than needed in the past. They'll be 'localism directors' as opposed to pure program directors.

—Alan Furst



They'll have to be good at prep, understand their community, and localize info for the talent to cut and feed back to the station. When virtual radio is done right, it sounds more local than most stations do, because we concentrate on it more."

Also on the management side, Furst notes, "I see the operations Director job coming back. It might not necessarily be a programming job. It will require someone good with details to fit with the GM who is running five or six stations and make sure the vans are gassed and the light

Continued on Page 32

What Can You Expect In 1998?

□ Three artist managers offer their thoughts on maintaining success levels

The new year has arrived, but what's in store for the country music industry during the next 12 months? There are plenty of perspectives, and artists' managers are required to see them all.

After all, the relationship between the artist and manager is much like a marriage. Their common goals and objectives can result in mutual success at radio, on the road, and at retail.

To begin 1998, R&R talked to three Nashville-based managers who offered their observations on the past and present, along with some thoughts on what they'd like to see transpire in the future.

Artist Development

Moross Nanas Entertainment President Stan Moross, whose artist roster includes Mindy McCready and new addition Pam Tillis, says the industry seems to be doing a good job. However, Moross adds that everyone — including labels, artists, and managers — should make a concerted effort to raise the job rating even more.

"My biggest concern is the lack of artist development," Moross says. "I'm not saying this is universally true — and it's not an attack. We know all the artists who have broken out of the pack through the artist development process, but I think we need to create more individualistic stars."

Creating those identities is essential, especially when it comes to getting Country airplay. Moross explains, "Radio is not going to get any easier. As managers and record companies, we have to understand where they're coming from, too. They've got their own problems. They've got all these mergers and takeovers. If we look at it from the standpoint of 'What can radio do for us?' we're asking for trouble. We need to find out some of the things we can do for radio to keep it healthy."

Suggesting that artists would also do well to consider the needs of Country radio, he adds, "I think there needs to be more of a coming together of this industry to arrive at a working relationship where we can continue to develop high-profile artists."

Are artists changing their attitudes about what it takes for radio success? "They'd better," Moross responds. "I think some are, but, frankly, I think some aren't."

"It's an education process. I don't believe artists know enough about what makes business work. They're so busy doing what they need to do day to day, but I think they need to somehow get a better understanding of how radio works, how television works, and how radio works. They need a continuing education process."

Noting that there was no sudden move away from building long-term careers for artists, Moross says, "I think it's crept up on us. I think the notion of making a record and touring is maybe fine for some people, but I think it's a dangerous thing."

Moross says new client Tillis is a prime example of an artist who's anxious to do whatever is necessary to build upon her already success-

ful career. He says, "She 'gets it.' She wants it, she's focused, and she's ready to walk into fire. Who knows what the opportunities are for an artist like that? But just to stand by and be shot in the barrel is ludicrous. If they don't try to develop these long-term careers, I don't know what's going to happen when, one day, radio decides they're finished. We've seen that happen."

Although managers generally leave the business of radio promotion to the labels, they're well aware of tight playlists. "How do you break a new artist?" Moross asks. "And we keep feeding radio more and more acts. To me, I don't know how it gets through ... ever. It's a little terrifying."

"We have to give the industry a well-developed artist. You need *David Letterman* and you need *Jay Leno*, but artists need to prepare themselves for the opportunity to be on those shows. I just think the days of simply putting people on these shows to sing a song are over."

"I admire greatly what LeAnn Rimes and what Deanna Carter have done. There are plenty more acts like that who get it, are focused, and work at it every day. If you don't do that — and expect our industry to hand it to you — you're going to be in trouble."

Maintaining The Franchise

Titley-Spalding & Associates President Bob Titley, who manages Brooks & Dunn, Kathy Mattea, and Chely Wright, agrees that the country music industry remains healthy. "But we don't know that in Nashville, because the pie has been split into so many pieces," he says. "If you look at some of the numbers, they may be down a little bit in certain segments or a little flat. But considering the tremendous growth we experienced in the past several years, that's a pretty natural phenomenon. The growth attracted so many new players to town, everybody is really fighting hard for that pie."

In terms of the new year, Titley says, "I think our modern media culture is so fast-moving that it's difficult to predict trends. I think that has added to the stress level."

The Reba McEntire/Brooks & Dunn co-headlining tour was one of the biggest country box-office successes of 1997. Several booking agents say the packaging of those two superstar acts could open the door to similar tours. As to whether that might be a trend, Titley responds, "It depends on whether the artists are smart or not. I think it's a phenomenal tool from a lot of perspectives that worked really well for us. The consumer is obviously oriented toward value, and they get a tremendous value from a tour like that. Whether or not artists will get beyond their old way of thinking or not, I don't know."

"Everybody said the tour wouldn't

happen because once you got the artists' egos involved, it would blow apart. With these two particular acts, that wasn't a problem. As a result, they had a pretty phenomenal year economically. That kind of success has to open some people's eyes to the idea. Of course, it's always hard to predict how artists will respond when it comes to their specific situation."

Titley's goals for Brooks & Dunn are to "maintain the success, maintain the franchise." He adds, "The greatest concern is that we continue to have great music that's being worked properly at radio. If you have hit songs, the rest is pretty easy to put together."

The entire concept of touring can be a dilemma — especially for new acts — according to Titley. "The economics are forcing people to become more intelligent about it," he says. "I don't know if we're all the way to where we should be. On the level of the beginning artist, people instantly want to jump on the bus with a whole entourage, as opposed to rock acts that travel in a van and travel affordably for a while. I think economics will force that to change."

The financial realities of the road extend beyond new acts. Titley explains, "I think a lot of midline acts are the ones who are really going to be forced to tour intelligently. They deal with the harsh realities of supporting an organization while dealing with the marketplace. I think people are getting wise to how much

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Radio is not going to get any easier. They've got all these mergers and takeovers. If we look at it from the standpoint of 'What can radio do for us?' we're asking for trouble. We need to find out some of the things we can do for radio to keep it healthy.

—Stan Moross

they're able to tour without burning markets up. You can see some artists who were developing toward being headline artists, but they shot themselves in the foot by overplaying markets."

The Best Breaks Through

Falcon Management President Gary Falcon enjoyed success with Travis Tritt in a co-management deal with Ken Kragen, but he's derived a great deal of personal and professional satisfaction from the success of client Michael Peterson. In addition to his hits "Drink, Swear, Steal, And Lie" and "From Here To Eternity," Peterson was named the most valuable player among newcomers in R&R's year-end issue.

"With the early success of Michael Peterson, I'm very encouraged because it shows me it is possible for new artists to break through if they have the goods," Falcon says. "I've always believed the cream rises to the top, and I think there will continue to be new talent rising. The best of the best will break through. I'm optimistic."

When asked what 1998 might have in store for the industry, Falcon says, "The trend I'm seeing

from a new-artist perspective is that there will be more live show opportunities opening up in nightclubs again. Mid-range artists are finding it harder and harder to get on bigger tours. Those bigger tours are fewer and fewer. I see larger packages and smaller tours. There's already talk of George Strait doing a stadium tour with something like seven acts on it. I think those types of things are going to start emerging."

What about Country radio? "As far as radio goes, I really don't have any predictions," Falcon laughs. "It's always the wild card."

Falcon's goals for Peterson are fairly simple. He says, "I want to get him in front of as many people as possible, so they can get a chance to verify that what they're hearing on the radio is proven live. Obviously, we want to sell as many records as we can. I'd like to see Michael up for some awards, and I think that will come with hard work."

"He's going to be writing his next album, and it's going to be crucial that he takes the time. We've carved out a lot of time for him to write — to make sure the next record is as good as the first one."

New Opportunities In A Changing Radio World

Continued from Page 31

bill is paid."

Production Opportunities

Kane sees new opportunities for production people who can take their positions to higher levels. "We're going to need a higher quality of production, not only for commercials but for promotion. Watch TV for while, and you'll see how much farther radio needs to go. Look at the promotion set NBC has used for a while — 'Must See TV.' It's stylized, entertaining, and attention-getting. What the nets do is position and sell their programs. We need those kinds of creative sounds on radio, selling something for the station or the client. It's a production director on steroids. There's so much more needed when taking it to a higher level than just taking care of dubs and tags."

"We must achieve higher levels of creativity for radio to do what needs to be done from an investor's point of view and for what radio needs to achieve. We need to make radio a better product so that advertisers are better served for their money. The medium has to improve to

get better results and to stay competitive with other media."

Enter The 'Data Manager'

Some of the new jobs being created will be on a "cluster" level. Kane sees, for instance, a "Research Director" — or, perhaps more appropriately, a "Data Manager" — post. "Radio stations are getting more and more information from outside firms, whether it be ratings, morning show services, trade publications, consumer press, etc. Someone has to manage all of that information coming into the station and make it usable. What often hits the station isn't even information — it's data. Data doesn't become information until someone manipulates it. Even ratings information is just data with tools that give us the ability to manipulate it. It's now spread between the GM, PD, and GSM. Particularly in clusters, there'll be a need for a more centralized source for the info to flow into. Stations will need very focused data to get into an advertising buy. It's no longer a process of creating one-sheets. More and more, what will be needed is a custom presentation for clients to

show them why they need to be on our stations."

Create Your Own Job

In this brave new radio world, a lot of the responsibility for your future employment rests with you. You have the opportunity, to some degree, to control your own destiny by understanding your talents and matching them to the future needs of your company.

Furst concurs, noting, "It's important to remember things aren't ever going to be the same again. We're moving forward. Every job is different now than it was five years ago. Many of the job needs aren't even apparent yet — and might not be for six months yet. When the paradigm shifts, everything goes back to zero. Needs not apparent now may be here in six months. Think about the skills you possess; look at them in a different light than you do now and think how they fit into this new world. Your best opportunity may well be to create your own new job."

If you have thoughts on the new opportunities being created, please pass them along, and I'll use them in a future column.

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OUR 1997 YEAR END RESULTS:

OVERALL MVP:

#1 Alan Jackson

MALE MVP

#1 Alan Jackson

GROUP/DUO MVP'S

- #1 Brooks & Dunn
- #2 Diamond Rio
- #10 Blackhawk

FEMALE MVP

#7 Pam Tillis

NEW ARTIST MVP

#7 Sherrie Austin

TOP 97 OF '97

- #6 Diamond Rio "How Your Love Makes Me Feel"
- #9 Pam Tillis "All The Good Ones Are Gone"

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CAROL ARCHER

NAC/SMOOTH JAZZ

Mentoring Enhances The Industry's 'Ecology'

□ BA's Cody & KTWV's Brodie discuss balancing privilege and responsibility

While moderating a session at last year's NAB Radio Show, R&R Publisher/CEO Erica Farber emphasized the mentor's role with the observation, "Anyone who doesn't list 'mentoring' on their job description is overlooking a critically important professional responsibility."

The strict definition of the word "mentor" — a wise and trusted counselor — barely conveys the word's larger meaning, so I asked two well-known mentors, Broadcast Architecture CEO Frank Cody and KTWV (The Wave)/Los Angeles PD Chris Brodie, to elaborate on what it means to them.

Cody says mentoring is all about enrichment. "It is ecology," he observes. "It's like a farmer renewing the fertility of the soil. You can't just take out; you've got to put back, too. If you don't enrich the gene pool, the whole thing dries up. No matter what business you're in, you can find yourself bored and lonely if you don't have the feeling you are passing on what you know. Mentoring also fulfills some people's need to parent. And if you are really men-



Frank Cody

Chris Brodie

toring, you're getting a lift yourself: It re-energizes the mentor to see someone grow."

Set A Good Example

Cody notes the qualities an effective mentor should possess: "Number one, a mentor needs to set a good example. Second, they should establish standards and make them well-known to the person being mentored so they know what's expected of them. Sometimes, that takes tough love. You have to be able to tell someone when they're off course, when they're wrong. You can't really do for others. The mentor can only give guidance, recognizing the delicate balance needed in advising, nurturing, and creating an environment in which the person being mentored can unfold and become their full self. There has to be room for them to find themselves within the process.

"A mentor has to be a good listener, because you have to hear where the person is in the process. That's the only way you can create the opportunity to give the right

guidance. The mentor should always strive to create a safe space, one in which the process can flourish. It takes a big dollop of diplomacy to be a mentor, the ability to give an honest critique that doesn't break someone's spirit. You can only do that if you gain their trust by giving strong, but sensitive, feedback. It's not about the mentor making a point simply to be right; rather, the mentor has to convey that they have the person's best interest at heart, as well as the group's best interest. Mentoring doesn't occur in a vacuum. It's always about relationships with other people. Whether it's sales or programming, the mentor is helping people develop a greater ability to relate to others.

"The mentor has to be secure enough in the belief that what



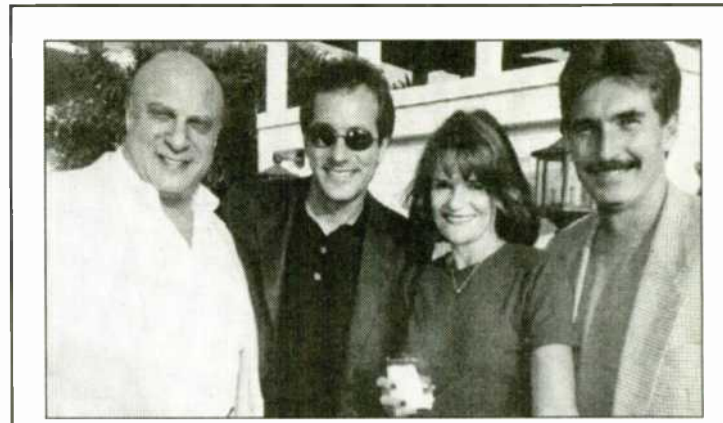
As businesspeople, we tend to limit the idea of mentoring to something you do with those people coming up in the business. Perhaps it's because I'm a mother, but I believe the mentoring process can begin at the children's level.

—Chris Brodie



they're doing is for the good of everybody involved and that, even if the person you mentor leaves you, you can let go. You can't have it both ways, thinking that if you make an investment in a person, you own them. These are investments that don't come to maturity for years, and you can't pull out the way you might with a stock market account.

"Years ago, when I worked in Denver radio, I met this guy named Jeff Pollack who worked across the street at another station," Cody recalls. "He had worked a lot in public radio, and he had an amazing spark. We developed a great friendship, worked together, and we learned from each other. He has, of course, gone on to achieve fantastic things. Some might say he's a competitor because he's in the same business, but I am really proud that we logged many years together as buds. At some point, the velocity increased, and I saw him blossom, just explode. When you recognize that seed of talent in someone, a seed you want to nurture, you can't hold back. Go for it! Pour energy into some-



PRE-SUMMIT FESTIVITIES — No, KTWV/L.A. APD/MD Ralph Stewart (in shades) didn't crash the recent NAC Label Summit. Stewart, station PD Chris Brodie, and VP/GM Tim Pohlman were invited to attend the reception preceding the meeting. Stewart's seen here with (l-r) Peer Pressure's Roger Lifeset and Windham Hill's Andrea Paulini and Ron McCarrell.

one with talent! What's the alternative — squandering a precious resource?"

The Bigger Picture

Brodie says the importance of mentoring was recently reaffirmed while reading to her 5-year-old daughter, Leah. "I was reading *The Berenstain Bears' Slumber Party* to her. All these books are fun for kids, but they have great messages, too. This one was about how responsibilities go along with privileges. I consider my job one of the greatest privileges there is: I can't imagine too many other jobs on the planet that are better. But there have to be responsibilities that go along with it, ones that go beyond job description and personnel file. That is the bigger picture: Who are you going to nurture and bring around so that the business becomes better? Who is going to move into your position?"

"My involvement with mentors started in my early days in Sacramento radio with a gentleman named Rick Carroll who had a substantial impact on the industry — and on me — because he had very distinct philosophies. He believed radio stations were built for the listeners, and as long as you stick to that credo and ask them what they want — and you have the talent to interpret their wishes — then you've got the greatest job in the world. He was right then, and he'd be right today.

"I've had a lot of mentors along the road, and because of the generation I'm in, all of them were men. In my current position, I feel a particular responsibility to pinpoint women who can work into solid positions within the industry. I'm sorry to say that I still don't see enough of them who've had enough of a break to move to another level — and I certainly hope that changes in the near future — but there still are talented people, and I am dedicated to nurturing them, male or female.

"Take someone like [Wave APD/MD] Ralph Stewart, who has been my left and right arm, ears, and brain on more occasions than I'd like to admit. You can build up some fear within yourself, wondering whether you're going to lose him. That's something any mentor goes through, but you can't let that make you hold back. At the same time, I may have been too conservative with him and others I've mentored, because I want to protect them from being dragged

into certain situations that are more political or something else that might diminish the job's attractiveness to them. The mentor always walks a tightrope between spending the time to let people understand philosophically how you got where you are and what they can do to improve themselves and dealing with the possibility that they may go out the door. The prospect that someone may leave isn't totally germane to the issue, because mentoring has more depth than that.

"Before mentoring can even begin, there must be an extraordinary level of trust. It's possible you'll need to discuss things of a sensitive or confidential nature. Trust is somewhat intuitive, and that's why the mentor needs something of a sixth sense in order to know the benefit for the person being mentored, as



When you recognize that seed of talent in someone, a seed you want to nurture, you can't hold back. Go for it! Pour energy into someone with talent! What's the alternative — squandering a precious resource?

—Frank Cody



well as for the mentor himself. We don't have much turnover here, but I always look for someone during the hiring process who has the potential to move up, beyond their expectations, through mentoring.

"As businesspeople, we tend to put blinders on and limit the idea of mentoring to something you do with those people coming up in the business who are peers or not-quite peers. Perhaps it's because I'm a mother, but I believe the mentoring process can begin at the children's level. Not that you're teaching them to be a program director or an executive, but you can give them a sense of the value of work and its importance in being an entire person. We can mentor down to the intern level, the school level, and down to the young children's level through community action or through personal example."



You can't really do for others. The mentor can only give guidance, recognizing the delicate balance needed in advising, nurturing, and creating an environment in which the person being mentored can unfold and become their full self.

—Frank Cody



SHADES OPTIONAL, BUT ADVISED — A few of the many luminaries who attended R&R's third NAC Label Summit, held outdoors on the terrace of Shuttles At The Beach, were (l to r) Jack Ashton, Suzy Peters, Cliff Gorov, Jeff Neben, Rebecca Rismann, and Leigh Armistead.

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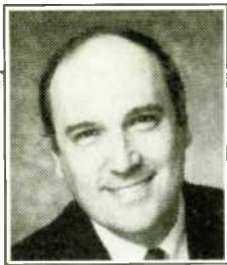
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KOAI add – in rotation KEZL add
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MIKE KINOSHIAN

Positive Spin Applied To A Potential Negative

□ One PD keeps his optimism and investigates jobs outside of radio

Michael Shishido had been with KSSK-FM/Honolulu for more than 10 years and its PD since 1989. The station is consistently a 25-54 and 35-64 market dominator, so imagine Shishido's surprise when he was told in November that the station and he would be going in different directions.



Michael Shishido

When informed of management's decision, Shishido explained, "All kinds of things run through your mind. Since PDs are part of the management team, we see the station's behind-the-scenes inner workings. You tend to know the 'real story' of past dismissals."

Understandably, he wanted to know the "real story" in his situation and what he wasn't being told. "There's sadness, anger, and a feeling of how could they do this to me. It put me in the humiliating position of having to line up in the unemployment office and call people to see if there were positions available. You wonder if it's the money you were being paid, or if they hated your guts."

For the most part, Shishido discounted money as being the issue here. "The station's success — and the longevity of that success — must be considered. The salary I was being paid in 1997 should've been my starting salary when I was appointed PD eight years ago."

One of Shishido's initial reactions was to be argumentative, but he quickly quelled that stance. "You've already lost the war, so it's not wise to go any further. The best thing for me to do at that time was just get out. It's all water under the bridge — and every other cliché you can think of."

"But one thing radio has taught me is to make something positive from a potential negative. It's like giving something goofy away in a sales promotion and making it sound good on the air. As programmers, we think like that all the time."

Weighing All Options

There are obvious consolidation-related drawbacks to this particular scenario, which has an all-too-familiar ring these days. Shishido has a proven track record as a winning programmer. He also prefers to remain in his native market, but now faces a drastically reduced list of radio employment possibilities there. "There are five real players

here, and I've just left one of them. I basically have four to choose from in the entire state. That's the uphill climb I face if I want to continue working here in radio."

Another option he's considering is a shift to television. "A PD's abilities that they can take outside of radio are fairly limited. You don't hold any document saying that you've studied marketing, although it's something we do daily. It would have to be explained on your resume or during the interview."

"While the job title doesn't necessarily say so, programmers mar-



It put me in the humiliating position of having to line up in the unemployment office and call people to see if there were positions available. You wonder if it's the money you were being paid, or if they hated your guts.

ket and position stations. It's an educational process to look outside the field."

One old baseball axiom is that managers are hired to be fired. With that in mind, Shishido advised, "As soon as a PD accepts a programming job, their first thought should be to question what they'll do when they lose that job. It's such a volatile business that you'll probably start thinking of things outside of radio or television."

"I started coming up with obvious possibilities like advertising, marketing, and public relations. They're similar to some day-to-day things I'm involved with directly or indirectly at a radio station."

Letting Go

Since Shishido remains in Honolulu, every possibility exists for him to continue listening to his former station. However, he said, "I pur-

posefully don't listen for long periods. Every now and then, I check in to see if anything's different. But, by and large, nothing's changed. You'd have to be an idiot to really change that radio station, and I haven't heard anything that's out of the ordinary."

More than anything else, Shishido misses his former co-workers. "They're the best people in the business in this market. Emotionally, you're ripped away from them. When you're on the outside, you need to make an effort to solidify those bonds."

Questioning Priorities

As the holidays approached, Shishido remarked that he wasn't above working at McDonald's or Burger King to put food on his family's table. An upside to this story is that at least two Honolulu stations contacted him. "It's flattering because they called me. The positions we talked about are similar, but actually even larger in scope compared to what I was doing at KSSK."

"As nice as these offers are, I started thinking that the business is much different today. The theater and fun aspects don't exist as much — it's become more of a business. While I understand and appreciate that, money is now leading the product. Something's wrong when money is number one, two, and three on the priority list. The challenge is finding a business that puts the product first and management that cares about the people who create and support the product."

The arrival of a new year, though, is reason enough for Shishido to display optimism. "I had to write off the last few weeks of 1997. Whether I'm inside or outside radio, I'll have a brand-new job and a brand-new focus in a brand-new year."



One thing radio has taught me is to make something positive from a potential negative. It's like giving something goofy away in a sales promotion and making it sound good on the air.

Check Out These Leads

Staff openings existed at approximately 54% of the ACs, Hot ACs, and Pop/Alternative Hot ACs we recently surveyed.

It's a pleasure to share these market-size-arranged job leads. If we match up one "available" person with an open job, the entire exercise will have been worthwhile. Specific descriptions are *italicized* and, when applicable, the contact's name is **bolded**.

And remember, the industry's most complete list of job offerings appears in R&R's Opportunities section each week.

(Market No. 3) There's a full-time *evening production technician* position available at Pop/Alternative Hot AC WTMX/Chicago. Get more information from WTMX's Human Resources department.

(No. 7) Hot AC KDMX/Dallas is reviewing tapes and resumes to fill its *afternoon drive (3-7pm)* opening.

KVIL/Dallas PD **Bill Curtis** is always interested in hiring good, *part-time announcers*.

(No. 9) If you're interested in doing *morning drive* or *nights* on Pop/Alternative Hot AC KKPN/Houston, send your materials to PD **Mike Marino**.

(No. 22) Hot AC WQAL/Cleveland PD **Mary Ellen Kachenske** seeks a *part-time/weekend announcer*.

(No. 24) Pop/Alternative Hot AC KKBT/Portland PD **Michael Newman** is seeking a *morning host and newperson*.

(No. 28) An opening for a *morning show anchor* exists at Pop/Alternative Hot AC KZZO/Sacramento. PD **Carmy Ferreri** is the person to call.

(No. 29) Contact PD **Brian Kelly** regarding *morning show host* and *newperson* positions available at rhythmic-leaning WAMG/Milwaukee.

(No. 32) *Afternoon drive* on **Chuck Knight**-programmed WSNY/Columbus is open.

(No. 37) Pop/Alternative Hot AC WLNK/Charlotte needs a *PD, promotion director*, and *part-time air talent*. "Link" up with OM **Tom Jackson** at (704) 374-3500.

(No. 41) Two openings at Pop/Alternative Hot AC WKZL/Greensboro — one for a *news director* and a *creative services/copywriter*.

(No. 47) There's a *production director/copy director* opening at Hot AC WJLK/Monmouth-Ocean.

(No. 49) Pop/Alternative Hot AC WMBX/West Palm Beach PD **Kevin Callahan** needs a *morning co-host* and *nighttime air talent*.

(No. 54) Hot AC WMMX/Dayton APD **Dean Taylor** seeks *part-time/swing talent*.

(No. 56) Hot AC WMBX/Richmond PD **Barry McKay** needs someone to do double duty as an *MD/midday personality*.

(No. 63) GM **Danny Fletcher** needs a *PD/morning personality* for KVLV/McAllen.

(No. 70) **Jim Leven** is accepting tapes, resumes, and photos for WLTJ/Syracuse's *APD/morning show host* opening.

(No. 74) WJBR-FM/Wilmington, DE PD **Michael Waite** is searching for a *Promotions & Special Events Coordinator*.

(No. 100) OM **Danny Howard** can be reached about WDEF/Chatanooga's *promotion director* opening.

(No. 112) WEZN/Bridgeport, CT has an opening for an *evening air talent*. Send tapes and resumes to PD **Steve Marcus**.

(No. 113) WFMK/Lansing, MI OM **Ray Marshall** has a *PD* opening.

(No. 114) PD **Brent Farris** has more information about a *full-time on-air position* available at KZST/Santa Rosa, CA.

(No. 118) Contact **Buddy Van Arsdale** (601) 982-1062 about Hot AC WJDX/Jackson, MS' *morning show co-host* availability.

(No. 119) Hot AC WBBE/Ft. Pierce, FL PD **Mike Michaels** is looking for *part-time air talent* and can be reached at (561) 335-9300.

(No. 148) WPEZ/Macon, GA PD **Jim Franklin** will listen to tapes just in case a future *on-air* opening develops.

(No. 149) Call PD **Jim Mackey** (815) 624-2603 about WRWC/Rockford, IL's need for a *promotion director*.

(No. 165) KYMG/Anchorage, AK PD **Devan Mitchell** needs an *entry-level board operator* for Saturday/Sunday morning syndicated shows.

(No. 180) WGNI/Wilmington, NC has openings for a *news director* as well as a *morning show co-host*. PD **Mike Farrow** stresses that applicants send tapes and resumes only — no phone calls.

(No. 184) Previous experience is preferred for *part-time/swing* openings at Pop/Alternative Hot AC KRUZ/Santa Barbara, CA. With one of the longest titles to appear on a business card, Sr. Director/Programming & Music **Duncan Payton** can be reached at (805) 963-1831.

(No. 191) Those interested in doing *afternoon drive* on Hot AC WDAQ/Danbury, CT should give PD **Bill Trotta** a call.

(No. 198) Contact KDAT/Cedar Rapids, IA PD **Dick Stadlen** about a *morning co-host* opening.

(No. 198) WAFY/Frederick, MD GM **Barbara Marmet** needs an *OM/PD*. Mail particulars to her attention at 5742 Industry Lane, Frederick, MD 21704-5191.



CYNDEE MAXWELL

The Other Side Of The Coin: Unable To Find Good Help

This is the story of a General Manager in a Top 75 market who has been having a heck of a time finding people who *want* to work! While the GM's identity and specific market must remain anonymous, this person's credibility is impeccable. Our "mystery guest" has worked in radio for 24 years in 12 different markets across the country, beginning as an air talent, rising to PD, and eventually GM over multiple stations at a major broadcast group.

The area in which our mystery guest has experienced the most trouble securing top-notch personnel is in the field of sales. While watching a feature story on CNN's morning business news recently, our mystery guest was stunned at the comment, "Among the skills employers say are hardest to find are the ability to come to work on time and to stay throughout the day."

"It was exactly my problem as an employer," remarks our guest. "I hired a salesperson once with previous real estate experience. Normally, we love to get someone who has already been in sales, and since real estate is entrepreneurial — they don't know how much money they are going to make because they are on straight commission — I thought it would be a good marriage.

"About six months into the deal, it wasn't working out. As I was searching for reasons, one day I said to the person, 'Hey, let's take a look at your day planner and see how you're stacking up your day.' It's embarrassing to say, but the appointments were all personal errands. There were no business appointments in there."

Yet our guest emphasizes that such a review is not a practice that can work as a stated policy. "It's not effective to review day planners unless you *don't* review day planners. Because if you review them, people will write in whatever they want, then you're in detective school, trying to figure out whether they are legitimate appointments. However, if you don't usually check day planners, then occasionally you can do a spot-check with people you're concerned about and find out what's happening."

Universal Desperation

Our mystery guest recalls the days when managers bemoaned the lack of quality morning talent, but credits syndication with easing that problem to a large degree, saying, "Howard Stern, Bob & Tom, Mark & Brian, and the others have taken the heat off that area. Today, broadcasters almost always need and are desperate for good radio salespeople. That's true for us in all our sister stations. When we all talk and network, everybody wants to know where to find good salespeople."

Certainly, it's not a job that everyone is cut out for, and our guest cites

to use radio effectively. But small advertisers have been used and abused for this month's billing so many times that they have built up a huge brick wall against local radio salespeople.

"So, at each prospective account, the salesperson is told, 'No, I tried radio, and it didn't work; tried your radio, and it didn't work; tried your radio, and you ripped me off; tried another station, and they ripped me off; etc. These young salespeople, who are 20-25 years old and trying to start a career, get tired of hearing that, and the next thing you know, they're not making the sales calls — or they find out it's easy to make the calls as long as they don't do anything that creates controversy, like asking for money.

"Then in four to six months, after they haven't sold anything, they leave and think radio sucks, that it doesn't work for advertisers, and that it's not a good career. All that in spite of the fact that there will be salespeople working in the very next cubicle making \$40,000 to \$80,000 a year."

Best Salespeople Driven By Greed

It's not a regional issue, either, as our guest has encountered the same problem in many different segments of the country. "I just think the majority of people don't want to work hard. Our company is aggressive, and we need salespeople who fit that mold — that's how they can make \$100,000 a year. I've had the same problems on both the West and East coasts."

Nor is the problem exclusive to the sales department. "Successful salespeople are compensated for being selfish. The ones who are the most selfish and greedy seem to make the most money. Air talent have their own set of motivators. A few years ago, I was the PD of a very successful ra-



Today, broadcasters almost always need and are desperate for good radio salespeople. That's true for us in all our sister stations. When we all talk and network, everybody wants to know where to find good salespeople.



two major problems salespeople must overcome. "The first thing that is hardest about being a radio salesperson is having the self-discipline to actually go out and make three to five face calls a day; to see three to five potential clients belly-to-belly. After you've convinced yourself that you really want to do that lies the challenge of moving the prospect to the next logical position in the sales cycle.

"Salespeople face so much rejection. Think about it: You go to those businesses, and they don't want to talk to you because they think you're going to trick them out of money. Radio has a checkered reputation with small advertisers. Big advertisers know the value and have the budgets



GROW YER OWN — Iguana Records' Nickelbag made a special Club R&R visit and wowed the staff with their performance. Doin' the hang are (l-r) the band's Doug Wimbish, Iguana's Roger Stein, Nickelbag's Stevie Salas and Bernard Fowler (who is currently doing double duty providing backup vocals for the Rolling Stones), R&R's Cyndee Maxwell, Sky Daniels and Paul Colbert.

dio station in a medium-to-large market. Now, I'm spending a lot of time in market sizes 120-130, and these guys think I don't get it. They *have* to have these specific microphones or participate in some event, otherwise they're losers — and I'm a loser for not knowing they need it. But we did a really good job in a Top 25 market without all the crap they're talking about, and it was only a few years ago.

"The personalities aren't necessarily greedy. Rather, they have a poetic, euphoric outlook on the world, and they dream — that's what makes them



What I'm seeing is that the mediocre guys are jobless, and they give up on radio and go away. The really good people are more valuable than they've ever been. It's almost impossible to find good folks.



good personalities, I guess. They are zealous for the product. I don't think there is anything inherent to the job of sales that makes it difficult to find salespeople. It's just that — the way radio works — we're asking someone to be willing to throw away whatever they are earning in return for a straight commission job. And so often we start

them out with the Yellow Pages — it's no wonder they may not work out. Yet every \$100,000 salesperson started out that way, so it works for some but not others. Maybe that's what's wrong with our business: We ask them to start with so little on the promise of so much."

One area of difference between sales and air talent lies in the ability to measure the productivity of the DJ. "We're asking our air talent in bigger markets to do what we previously asked them to do in smaller markets. Everyone got into the mode of doing radio the way the big markets did — a specific production person, promotion person, image production person, etc. But now, due to the investors, the heat is on, and we have to really perform to be considered successful these days. We *have* to get the air talent to do four hours on the air, two hours in the production room, one hour in promotions, etc. There is no room in our size market for specialization. That's going away even at the really successful stations. We have to find ways to double people up, and the days of multiple full-time promotion and production staff are going away."

Will Supply And Demand Meet?

In conclusion, our guest tackles the concept that less people means better people. "You'd think that with fewer radio sales forces there would be a higher quality level of salesperson out there working. Likewise with air talent — you'd think with fewer air talent that those out there would be much better. I keep hearing that consolidation causes people to be jobless, but I can't find any of those people to come work with us. What I'm seeing is that the mediocre guys are jobless, and they give up on radio and go away. The really good people are more valuable than they've ever been. It's almost impossible to find good folks."

It's been said before that people who work hard always rise to the top, and that the secret of success is simply working hard. There has never been room for laziness in the broadcast industry, and in today's world, it's the quickest way to get fired. Still, how much can employers ask of their people? How much is too much? How can employers and employees find a proper balance between work and a personal life? This is a people business. Let's hope that mutually respectful relationships between employers and employees will be the catalyst for all concerned in 1998.



KENNY BEAR — Revolution's Kenny Wayne Shepherd played a gig in Ft. Wayne and visited with the staff of WBVR (The Bear). Shown are (l-r) WBVR morning host Billy Elvis, the band's Noah Hunt, Shepherd, WBVR OM John Rozz, afternoon host Talluto, night host Woody, and morning show producer Lauren McCrady.



SKY DANIELS

Straightening Out The Dotted Line

□ In today's marketplace, make sure your contract is worth the paper it's written on

The recent surge in corporate mergers and station sales has made matters pretty complicated as far as employment contracts and personal service agreements go. It's not as if broadcasters were ever enjoying truly secure and ironclad agreements in the past, but now, more than ever, checking out the fine print is a good idea.

Complicating matters is the massive trend toward conglomeration by major broadcast groups. Wanting to protect their interests on more than just a local basis, these groups will, in effect, attempt to offer contracts that may have prohibitive language in the areas of non-compete issues, syndication, and assignability. Worse yet, existing contracts may include language worth re-evaluating due to the changing legal landscape.

Vital Areas Of Contracts

One of the leading broadcast talent attorneys, **Robert Eatman**, handles heavyweight players like Mancow Muller, KROQ/L.A.'s Gene Baxter, and KTBZ/Houston's Will Pendarvis. Eatman has built a growing stable of clients since his days as legal representative for the Los Angeles chapter of AFTRA. He proclaims, "I've always been particularly careful in how contracts are drafted. Companies have tried to have tight non-competes forever. With the recent mergers, the marketplace has broadened."

Competition can take a back seat while the big picture is painted, says Eatman. "You have the lords of industry, those heads of giant broadcast groups, all trading stations and creating agreements that assert that in the interim there will be no raids on the other's talent. This makes for a situation where one company later signing a talent might be seen as 'raiding.' Companies won't upset deals over talent issues. So, having a contract that isn't prohibitive takes some negotiating."

According to Eatman, there are a few extremely vital areas in contractual matters that talent should be sensitive to: "One, syndication clauses — don't give them up. Companies will try to take talent's efforts and spread them to stations in their other markets, making for great profitability.

"When you are employed by one of the giant broadcast groups, you have to weigh retaining your individual rights in syndication versus stated chain compensation. I prefer for my clients to keep them separate, believing that if they are unique, they will bring more in the open marketplace.

"Secondly, you have to examine 'right-to-match' clauses very care-

compatibly formatted station."

Eatman points out that employees and their attorneys have to have a broader perspective when approaching contracts in this changing landscape. Handshake agreements in the past were often formed on the basis of friendship and trust between people who had worked together for some time. Now, with the rapid turnover of properties and the shuffling of talent that goes with it, those deals may not be prudent. Eatman says, "I've tried — and have only succeeded on few occasions — to get non-assignable options built into deals. At best, you get 30-day out clauses that say the talent can elect not to go forth with the new arrangement. To be fair to ownership, you're not making a deal for a shift or even a station anymore. Both talent and PDs come and go, but the possibility of movement is greater than ever across chains."

Protecting The Talent

Kelly Yacksich is a former broadcaster turned corporate attorney who occasionally keeps his hand in the radio fray by representing talent. He agrees with Eatman that non-assignability is an issue. He says, "Non-assignability is a premium for talent. Talent generally sign standard work agreements that largely protect the ownership. With all the trading of properties going on, in a non-assignable agreement the old owner has an obligation to pay out the deal.

"Talent can keep their eye on where they stand through viewing the asset purchase agreement forms that must be filed with the FCC. The FCC transfer 314 and 316 applica-

“

I've always been particularly careful in how contracts are drafted. Companies have tried to have tight non-competes forever.

—Robert Eatman

”

fully nowadays. These can keep you from working in other markets. An owner can meet the demand of another station in other markets, which basically makes this an extension of a non-compete issue.

"Another huge issue today is the matter of assignability of the agreement. If the contract allows for express assignability, the deal can be assigned to other owners and, potentially, other markets. Say new owners take over your existing station and state that they are going to utilize another format, one that the talent isn't suited for. They may decide to send the talent from, say, Chicago to Portland, where they have a



HOUSTON, WE HAVE A PROBLEM — Warner Bros. recording artist Dave Navarro, of Jane's Addiction, has been making headlines recently. Here he is shown making headway with the staff of KTBZ/Houston on the band's recent "Relapse Tour." Shown are (l-r) KTBZ APD Steve Robinson, Navarro, and Promo Dir. Ethel Miller.

tions will include where talent is listed as an asset of the deal, and those are filed 90 days out in public documents. In those files, it will be outlined which deals are being absorbed. You at least get that clear warning."

Having been on the talent side himself, Yacksich speaks with proletarian zeal, jokingly stating, "A good attorney will keep oppressive talent contracts filled with onerous clauses from being signed. Most of the time, those clauses exist in corporate contracts due to a problem the company experienced with another talent. The subject of contracting isn't very contemporary, dating back to Old English common law with the

master-servant relations. You need a good lawyer to gain leverage for the individual."

Sometimes broadcast talent fear exerting that leverage, says Yacksich. "After years of itinerant lifestyles, most talent would opt for security over freedom to get a better deal. Most of the time, the deals talent sign only offer an opportunity to have them 'made whole' if a sale goes through. You can sit out the term, but can't work. You lose whatever bonus arrangements were in the old deal. For that reason, you have to be vigilant in signing contracts that are reasonable to both geography and time period.

"Never say that you won't work against the current employer in another market. With all the sales, that owner may be everywhere. Limit your arrangement to the local market. Don't give away your potential to move on. And that means possibly moving on to other media as well. With the Internet, issues of localization will be tested. So you have to secure your ability to do outside projects beyond simple voice-over work."

Eatman sees an upside to the giant broadcast groups, not just potential prohibitive paper. He says, "The big groups are showing appreciation for special talent and programmers. You now have real radio people running companies. Once there are no more acquisitions, you will see those owners make talent a top priority. Now is the time for talent to acquire perspective — and a good attorney — to help them shape deals that will represent what they really are: the real assets of a radio station. Talent is one continuity that exists in every sale. They are what maintains the luster of that property to the listeners. They better make sure they sign contracts that favorably capture that."

If you have an existing contract, get it reviewed by a competent attorney to see its relative viability in today's arena. If you are going to sign a new deal, make sure it holds up in the new millennium.

“

Never say that you won't work against the current employer in another market. With all the sales, that owner may be everywhere.

—Kelly Yacksich

”



ON AN EVERCLEAR DAY YOU CAN SEE SEATTLE — Showing no signs of a Portland-versus-Seattle Northwest grudge (grunge?) match, KNDD/Seattle staffers gather with members of Capitol Records act Everclear after an on-air appearance. Gathered are (l-r) KNDD's Aubbie Beal, Everclear's Steven Birch, KNDD's Kim Monroe, Everclear's Greg Eklund and Art Alexakis, KNDD's Phil Manning and Erica Drugge, Everclear's Craig Montoya, and Capitol's Stan Foreman.

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: sky@rronline.com

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NATIONAL

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NATIONAL, the acknowledged leader in radio personnel placement since 1981, is low on available talent for all size markets. Because more and more radio stations are adding to the thousands that have used our service to seek out and hire those whom we represent, we need you - if you are seriously seeking a career move in announcing, programming news, sports, or production, contact NATIONAL immediately. For complete registration information, call:

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Do you know how to make a radio station sparkle with great production? Do you live in the production room? We are looking for the best production talent in America for openings at our major market client stations. The market and the format you are working now do not matter. Your talent is what matters! If you have the desire, ability and knowledge of how to package and produce an exciting radio station, we want to hear from you. Dazzle us at: Zapoleon Media Strategies, Production Department, 4800 Sugar Grove Blvd., Suite 170, Stafford, TX 77477. EOE

ZFZZ Cayman Islands has an opening for a CHR mid-day person who is a production wiz. CALL: Peter Miles, PD, (345) 945-1166 EOE (1/2)

EAST

AC WZID-FM, Saga Communications seeks midday AT. T&R: WZID, Tom Kallechey, 500 Commercial St., Manchester, NH 03101 EOE (1/2)

Albany metro AC seeks female for immediate fulltime AT opening. T&R: WJKE, Ken McGrail, 21 Malta Commons, Malta, NY 12020 EOE (1/2)

Seeking PD with passion for AC format; marketing, people management skills. T&R: WAFY, 5742 Industry Lane, Frederick, MD 21704 EOE (1/2)

WCZT has possible fulltime AT opening, AC format. T&R: WCZT, Scott Wahl, 1575 Route 9, Cape May Court House, NJ 08210 EOE (1/2)

NNY CHR, night AT, parttime could lead to full. T&R: WBDR, Jack Day, 199 Wealthy Ave., Watertown, NY 13601 or (315) 782-1240 EOE (1/2)

Immediate parttime opening for board-op/announcer. T&R: WPOC, Scott Lindy, 711 West 40th St., Baltimore, MD 21211 EOE (1/2)

Western New York? All weekend talent. Work weekends and have fun. T&R: WBEE, 500 B. Forman Bldg., Rochester, NY 14604 or LEFFORD@AOL.COM EOE (1/2)

WFAN is looking for qualified radio sports anchors, minimum five years professional on-air experience, and excellent writing skills are necessary. Send tapes and resumes to: Mark Chernoff, WFAN, 34-12 36th Street, Astoria, NY 11106. No telephone calls. EOE

106.7 WIZN MORNING STAR

The Wizard of Rock is searching for a real person. Someone who has the talent and the skills to connect and entertain our 25-54 classic rock audience.

We enjoy one of the best lifestyles in America on the shores of Lake Champlain in Burlington, Vermont. Could you be our next star? Send tape and resume to: Market Manager, Burlington Broadcasters, P.O. Box 1067, Burlington, VT 05402-1067. Burlington Broadcasters is an equal opportunity employer.

WDSY/PITTSBURGH AM Show Player/Morning News/Public Affairs

Our 5 yr. female presence is moving into TV and we are looking for a replacement who: Has a breezy - not intimidating or newsy - style of writing.

Offers a hip, but traditional, female perspective to our morning show.

Has a sense of humor and can interact with two genuinely nice guys in the AM. Can produce our "award winning" one hour public affairs show each week.

- great city, great company, nice benefits -

RUSH T&R and writing samples, along with any other propaganda to: Justin A. Case, WDSY/Pittsburgh, 1715 Grandview Ave., PGH, PA 15211. American Radio Systems is an Equal Opportunity Employer.

- FM station in New England looking for creative morning host/operations manager ... computer skills a must ...
- previous management skills helpful ...
- creativity ... strong work ethic gets you this great opportunity. T&R: Radio & Records, 10100 Santa Monica Blvd., #417, 5th Floor, Los Angeles, CA 90067. EOE

WE'RE STILL LOOKING

Killer Hot AC in NYC suburbs looking for an adult communicator in PM Drive. Great production and personal appearances necessary. This is the gig for you if you're tired of consolidation and today's corporate rat race. C'mon and have some fun again. T&R to Bill Trotta, 98Q, 198 Main Street, Danbury, CT 06810. EOE

- Hagerstown, Maryland radio station has openings for talent with fun, energetic delivery and good production skills. Must be willing to relocate. Send tape and resume to: Radio & Records, 10100 Santa Monica Blvd., #419, 5th Floor, Los Angeles, CA 90067. EOE

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- MORNING SHOW: Adult music format - Fun, funny - uptempo.
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- MID-DAY PERSONALITY: Warm, friendly and natural while upbeat, enthusiastic and fun.

If any of these sounds like you and you have a great attitude, team spirit and you want to be a part of creating something special. Rush T&R to: Radio & Records, 10100 Santa Monica Blvd., #420, 5th Floor, Los Angeles, CA 90067. EOE

106.7 WIZN

PROGRAM DIRECTOR

The Wizard of Rock is looking for our next Program Director. The last one worked here for 12 years! The next one will help us maintain very focused music, plus understand and implement great promotion. He or she will have the management skills to lead and the teaching skills to develop the talent that will keep our station on top! Is it you? We enjoy one of the best lifestyles in America on the shores of Lake Champlain in Burlington, Vermont. Experienced need only to apply. Send tape and resume to: Market Manager, Burlington Broadcasters, P.O. Box 1067, Burlington, VT 05402-1067. Burlington Broadcasters is an equal opportunity employer.

SOUTH

SW Florida News/Talk seeks morning team mate. T&R: WINK/WNOG, Don Adams, 2824 Palm Beach Blvd., Ft. Myers, FL 33916 EOE (1/2)

Contemporary Christian WAY-FM, Nashville seeks a top morning performer. T&R: WAYM, Box 887, Brentwood, TN 37024-0887 EOE (1/2)

107.9 KVLV, located in the Rio Grande Valley, has an immediate opening for an AC on-air Program Director. You must be an outstanding leader who can continue to build on our dominance of 25-54 women. If you understand the lifestyle of a 30-45 year old female, want to work for one of America's best broadcast groups, and program in market #62, we need to hear from you. Send T&R, plus programming philosophy to Danny Fletcher, GM, Sunburst Media, 901 E. Pike, Weslaco, Texas 78596. No calls, please. Women and minorities strongly encouraged to apply. EEO

OPPORTUNITIES

OPENINGS

Oldies-103 (KEY1)/Austin has an immediate opening for an on-air Program Director. Candidates should have at least ten years professional broadcasting experience, including at least four years as a PD. A minimum two years experience programming the Oldies format is strongly preferred. The person we're looking for is an organized administrator, research-savvy strategic-thinker, strong people-manager, promotionally creative & possesses a work-ethic that demonstrates energy and an intense desire to win. If this is you, and you understand what makes Oldies stations like K-EARTH/Los Angeles, WOGL/Philadelphia, K-LUV/Dallas, & B-101/Providence so successful, send your package a.s.a.p. to: Judy Lakin, VP/General Manager, KEY1-FM, 811 Barton Springs Rd., Suite 100, Austin, Texas 78704. No calls please. Interviews by appointment only. EOE/MF

Needed immediately! Radio creative/production assistant. Must be detail oriented and committed to quality. Will work with pro staff at Dick Broadcasting's WKRR & WKZL/Greensboro. WPerfect 6.0 + & Audiovault experience required, will also assist in traffic department. Send tape and resume to: "Radio-Pro," 192 East Lewis Street, Greensboro, NC 27406. EOE

100,000Watt CHR-med mkt. needs General Sales Manager. Photo and Resume to: Radio & Records, 10100 Santa Monica, #414, 5th Floor, Los Angeles, CA 90067. EOE

PROGRAM DIRECTOR

WKSF-FM (KISS Country)/Asheville, NC is looking for an on-air Program Director who can lead and motivate the number one team in the market. Send tapes and resumes to Bill McMartin, P.O. Box 6447, Asheville, NC 28816. No calls please. As an equal opportunity employer, WKSF encourages applications from women and minorities.

MORNING SHOW PARTNER/PRODUCER

Western North Carolina's top-rated FM Morning Show is looking for an energetic, creative Morning Show Partner/Producer. Qualified applicants should have a thorough understanding of topicality, plus knowledge of the skills needed for execution of a fun, fast-paced radio show. They should also be comfortable working with a spirited, highly talented female co-host. Send tapes and resumes to Glenn Trent, P.O. Box 6447, Asheville, NC 28816. No calls please. As an equal opportunity employer, WKSF encourages applications from women and minorities.

OPENINGS

A small market opportunity for major market talent. Are you under-utilized where you are? Are you ready for a move to mornings? Get on the ground floor of a growing company run by programmers. We are looking for talent who likes CHR or Hot AC, likes phones and appearances and wants to win. Send your best work along with resume to: 5400 Park Terrace Ave., #3-101, Greenwood Village, CO 80111. EOE

Come to Sunny Raleigh, NC and work at one of the fastest growing AC stations in the country. WRSN Sunny 93.9 is now looking for a co-host/news director for our upbeat, adult oriented morning show. If you have at least 3 years of on-air experience and the right talent and desire to become part of an exciting team, send your T&R and photo to: Bob Bronson, Program Director, WRSN, 3100 Smoketree Court, Suite 700, Raleigh, NC 27604. SFX is an equal opportunity employer.



Number one country station needs production voice, middays. Knowledge and interest in sports host is a plus for AM Sports! If you can do it all, we'll pay for it! Great benefits and fun atmosphere! T&R to: KRMD, John Swan, 3109 Alexander, Shreveport, LA 71104. Gulfstar Communications. EOE

100,000 watt east Texas Country powerhouse ISO energetic air personalities for drive time positions. Market-competitive salaries and benefits. Rush tape and resume to: Brent Warner, P.O. Box 61147, Midland, Texas 79711

MIDWEST

KDAY HAC seeks air talent, morning co-host/news positions. T&R: KDAY, Russ Davidson, 901 Pine St., Rolla, MO 65401 EOE (1/2)

50,000 watt Country station seeks midday talent. Cape/Paducah/Sikeston market. T&R: KBXB, Rachel McKnight, 125 S. Kingshighway, Sikeston, MO 63801 EOE (1/2)

Top rated CHR near Chicago is seeking full and parttime announcers T&R: WDEK, Keith Bansemmer, Box 448, DeKalb, IL 60115 EOE (1/2)

WMVX-FM/Cleveland's Brand New Mix 106.5 has an immediate opening for a Morning Show/Entertainer. Can you be innovative, creative, and focused? Are you a morning person waiting to happen? If this is what you have been waiting for, now is your chance! Send tape, resume, references, etc. to: RANDY JAMES, PROGRAM DIRECTOR, WMVX-FM, 1468 W. 9TH STREET, CLEVELAND, OHIO 44113. No phone calls please. JACOR/Cleveland and WMVX-FM are Equal Opportunity Employers.

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OPENINGS

CUMULUS

We're looking to fill numerous positions at our stations in the Green Bay and Appleton-Oshkosh markets in Wisconsin. Both sales and on-air, all dayparts. No matter what format you're doing now, if you're up for the challenge we'll supply you with digital studios and all of the tools you'll need to win. Join the excitement of one of the fastest growing radio groups in the country. Tape and resume today to Mark Lewis, P.O. Box 96, Neenah, WI 54957. Females and minorities are encouraged to apply. Cumulus is an equal opportunity employer.

Great company seeks production director experienced with state of the art equipment. Position includes air shift. Radio & Records, 10100 Santa Monica Blvd., #416, 5th Floor, Los Angeles, CA 90067. EOE

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WEST

Classic Rock KVRQ has immediate opening for promotions/afternoon drive. T&R: KVRQ, Todd Martin, 514 E. Bellevue Rd., Atwater, CA 95301 EOE (1/2)

Parttimers sought for High Desert AC Within driving distance only. T&R: KHWW, Lance Todd, Box 1668, Barstow, CA 92312 EOE (1/2)

TWO PROGRAM DIRECTORS wanted for Top-20 and Top-30 Market heritage Country powerhouses. Must be a street fighting, creative writing master propel stations into the number one position. Must possess great people skills and know how to make a radio station sizzle with fun. Rush resume, station composite, samples of promo writing to: Radio & Records, 10100 Santa Monica, #412, 5th Floor, Los Angeles, CA 90067. EOE

PROMOTIONS DIRECTOR

Portland, Oregon's top-rated Country station has an opening for an experienced Promotions Director. The meek need not apply! We need an assertive, creative, go-rilla warfare, driven person, with great leadership skills and a complete knowledge of the Country lifegroup. Minimum three years of experience in radio promotions. Send resumes to: Lee Rogers, Program Director, KUPL, 222 SW. Columbia St., Suite 350, Portland, OR 97201. EOE

OPENINGS

MORNING SHOW PRODUCER-PRODUCTION IMAGING

Tribune Denver Radio, Inc. has an open position for a Morning Show Producer/Production Imaging person to assist morning host with gathering information and arranging topical interviews. Excellent production and writing skills required with 5 years related experience in a large or major market. Knowledge of protocols and Urban Audissey preferred. Please send your resume and tape to:

Tribune Denver Radio Inc.
Attn: RRP
10200 E. Girard Ave., B-130
Denver, CO 82031
Fax (303) 696-0522
Please, no calls.

Resumes will be accepted through the close of business (5 p.m.) Friday, January 16, 1998.
Equal Employment Opportunity

KPSI-FM/Power 100.5 is looking for creative, fun team players for future full and part-time on-air positions. This is a great opportunity to join the #1 CHR station in the Palm Springs area. Production skills a must. If this is you, stop reading this ad and send your T&R to: Mike Keane, c/o KPSI, 2100 Tahquitz Canyon Way, Palm Springs, CA 92262. EOE

EXCL Communications Inc., the nation's 3rd largest Spanish broadcasting company is looking for a Promotions Director for its Riverside/San Bernardino stations, KCAL-AM/KSZZ-AM. Must be creative, hard-working and bilingual. Send resume to: Paul Petrilli, KCAL/KSZZ, 1950 South Sunwest Lane, Suite 302, San Bernardino, CA 92408. Females and minorities encouraged to apply. M/F/D/V EOE

AC Mornings With Stable Company

Medium market AC needs Morning Personality(s) who can relate! Community awareness and involvement a must, in a growing city you can LOVE. At least 5 years experience, bright personality & positive, hard working attitude required. Humor important, ability to interact a must: Radio & Records, 10100 Santa Monica Blvd., #418, 5th Floor, Los Angeles, CA 90067. EOE



MORNING ASST./MIDDAYS KYMX-FM, an AC station in Sacramento, is looking for an assistant to the morning show and short-shift midday talent. Experience in mornings and on-air preferred. Send tape and resume to: Bryan Jackson, 280 Commerce Circle, Sacramento, CA 95815. Women and minorities encouraged to apply. American Radio Systems is an equal opportunity employer.

OPENINGS

.....
 Southern California Coastal Group seeks MORNINGTALENT: 5+ years experience, major show prep, humor with heart, loves outside promotion! NEWS/TALK PD: 5+ years experience, good talent coach, promotionally oriented, must carry talk show shift! SALESPERSONS: Eager, energetic, ready to make money with one of broadcasting's most dynamic players. Entry level with extensive sales experience considered. TEAM PLAYERS ONLY. Radio & Records, 10100 Santa Monica Blvd., #415, 5th Floor, Los Angeles, CA 90067. EOE

Production/utility person who can do it all! Needed yesterday for 3 station group in central CA. Computer savvy a must. T&R: P.O. Box 717, Merced, CA 95341.



103.5 The Edge, KEDG — Las Vegas' heritage Alternative station is hiring for various positions including, Program Director, full-time and part-time airshifts. T&R's to: Dax Tobin at 1-455 E. Tropicana #650, Las Vegas, NV 89119. EOE

The new 100.3 in LA is looking for the best air talent available in the country!! You gotta have serious passion and knowledge of Latino oldies and be able to relate to a 25-54 audience. Personality is a must!! So if you're a team player with a winning attitude and you like to take risks then send your tape and resume to: The New 100.3, Attn: Harold Austin, 5900 Wilshire Blvd., Suite 525, Los Angeles, CA 90036.

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POSITIONS SOUGHT

POSITIONS SOUGHT

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Hear what your missing. Pro with "voice" seeks to relocate to Southern California. Small or medium market. MARK: (630) 539-4904 (1/2)

The Love Psychic Ariele available as positive, light, morning drive guest or flirtatious evening talk. Amazing accurate predictions. ARIELE: (301) 570-5677 (1/2)

Psychic AT. You can't throw a surprise party for me...I'm psychic! JOE KING: (817) 861-4284 or mediacasting.com (1/2)

Ready, next step: secure company, no selling of station. Seasoned; fun! Solid air talent, production, remotes. Money, benefits. BLAIN: (903) 581-4186 (1/2)

Veteran small market soft AC PD/AT seeks next challenge. AC, Country, Classic Rock. DAVE: (785) 826-9782 (1/2)

Silly rabbit, syndication's for kids! Let us be your local morning monsters - ballsy, but kid tested, mother approved. PETE & CARA: (304) 746-7715 (1/2)

L.A. Confidential! Up and coming AT ready to join your L.A. force. Stylish, slick production, digital, programming. MARTIN: (313) 429-9713, LAJox@aol.com (1/2)

Sportscaster PBP man available. MIKE: (800) 785-0918-18 (1/2)

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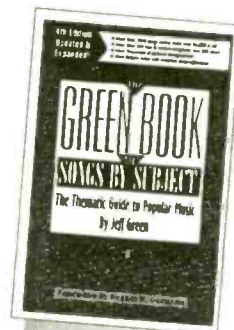
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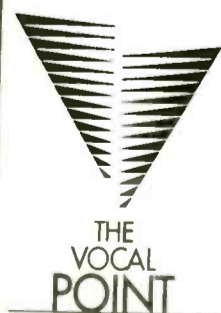
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Publisher's Profile

By Erica Farber



R. STEVEN HICKS

President/CEO Capstar Broadcasting Partners

Steven Hicks oversees the company that controls the largest number of radio stations in America — 322. In business for a little over a year, the greatest challenge he faces is formulating a corporate culture that can be consistently communicated to his 4000 employees.

We asked Steve what quality he would advise these employees develop in this age of consolidation. "The willingness to change. It is something difficult for all of us, but radio historically has always overcome challenges and adapted to change. Today is no different. With the great minds that have always been in radio, we will find a way to make this work."

Steve feels that managers who are "controlling types" will have to change most. "Today's managers must delegate and empower individuals to make decisions. People get too hung up on their title versus their overall responsibility." He also notes that the days when we felt we had to live in a particular city or have a particular job are over. His advice is to be flexible. "If you have been squeezed out of a large market, there are tremendous opportunities in medium and smaller markets."

Personal mentors: "Starting with my father. Today — if I was calling someone to brainstorm with — Randy Michaels is one of

the guys who gets where the new era is going. I really enjoy talking with him. He has a vision."

Why radio?: "I love radio and have never done anything else. I pride myself in never having a real job. It is a great business and a fun business. There are not a lot of high fives in paving streets. Rapid change is not always fun, but we need to preserve the fun part of radio. I believe that is why most of us are in it. It is a good economic business, but unless it is fun, I don't want to be a part of it."

Worst interviewing experience: "I interviewed someone who I had let go for some very specific reasons 10 years prior, and here they were interviewing for a position, not realizing that I was the same Steve Hicks. My most uncomfortable interviewing experience was *pretty uncomfortable*."

Advice for someone wanting to work for him: "Willingness to change and see the future. We need people to help create the vision. Find a way to make the new technology work."

Favorite job: "My first GM job — GM of a radio station in Beaumont, KLVI-AM. They had 20 employees. Being the head coach of that team brought a lot of personal satisfaction."

Worst job: "Ten years ago, I was president of a station in Austin, and it went through a real downturn. I had to sign the papers to give the station back to the lender, since they had lost confidence in my ability. It was a time for a lot of soul-searching. I have been down and out — 10 million in debt — and had a sense of self-doubt. But the tide has changed."

"Steve Hicks is not who is making Capstar successful. We have 4000 employees that make it happen. The person who can recruit the best people is the person who is going to win. That is what my job is. The quality of the people that we can attract is what is going to make us win."

Individual he most admires: "My brother Tom [Chairman of Hicks, Muse]. I really admire his vision and what he has been able to accomplish both in radio and other fields. He is a real inspiration."

Favorite radio format: "Having had so much success with Country, it is probably Country."

Favorite radio station: "Today, it is WSIX in Nashville. Now that we own one in my hometown of Austin, I may have to reconsider."

Hobbies: He has a passion for adventure travel. Four to six weeks per year he travels abroad to see what the world is like. The highlight of his life was a three-week trip to Africa with his whole family.

Favorite television show: Although he is convinced it will go away "if we all hold our breaths," *ER*.

Favorite book: Clive Cussler is his favorite author, and he loves fiction.

Favorite movie: "From what I hear, *Titanic*, which I am seeing today, will be my new favorite."

Beverage of choice: "Different varieties of sparkling water."

Computer savvy: He is PC literate and occasionally surfs the Internet just enough to get into trouble. He enjoys the Pointcast "stuff," because he can see what is going on in the world.

Stock recommendation: Still very bullish on all of the radio stocks. Hopefully, sometime in 1998 people will be able to buy Capstar and, at that point, it would certainly be his recommendation.

New Year's resolutions: Creating more fun for his employees. In fact, he is going to make sure that there is one person in each of the Capstar markets that serves as a kind of "director of fun." Another large concern of Steve's is the level of minority ownership, which is roughly down from 3½% to 2½% in less than a year. Capstar is committed to reversing that downturn. When they have an acquisition that requires them to sell an asset, they will try to find ways to sell it to minorities. "It is a real shame, and I think it will be a real problem with the FCC and regulators of all types unless we reverse that trend."

Steve has worked his way up through this business. He's been on the bottom and on the top. It's gratifying to know that the head of such a large company cares about the well-being of individuals. Steve also proves that, when all is said and done, it's possible to make money and have fun doing it!

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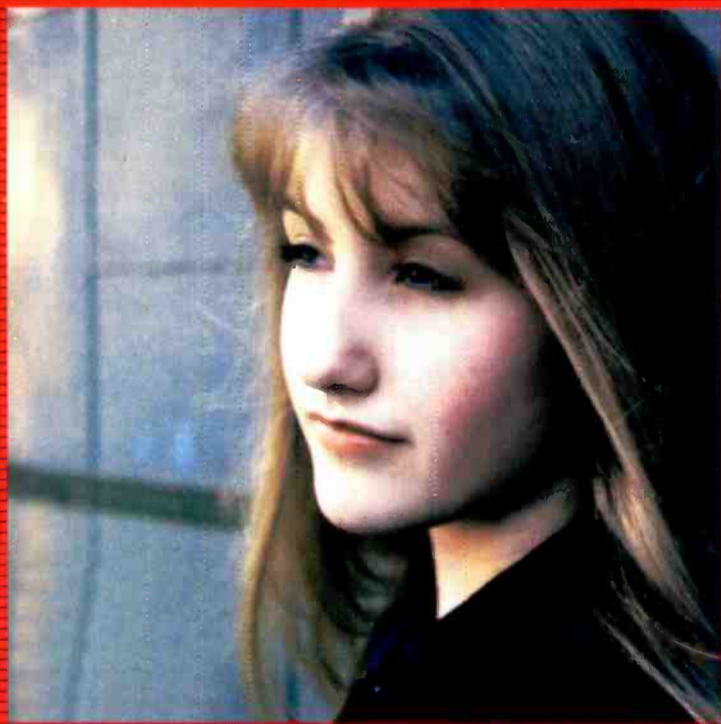
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