INSIDE:
RADIO GOES INTERACTIVE

Radio has been an interactive medium since the first listener called in a request. Interepoch's Marc Guild details how — drawing on the success of radio's local database marketing efforts — several major market stations are about to launch an interactive marketing network.

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USIC IN THE NEWS...
Randy Lane takes KYSR/L.A. PD post
Warren Williams now KLSX/L.A. PD
Ronna Fink-Wouffe named GM at Paxson Miami trio
Lee Rogers appointed PD for KUPI/Portland

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CHR goes high tech
AC becomes more aggressive
Country — peak or plateau?
NAC, Alternative, News/Talk find mainstream success
Rock, Progressive upbeat on future
UC seeks more black owners

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FCC Proposes ‘Triopolies’ Via Minority Investment

The FCC would move beyond duopolies and allow a single company to have interests in up to three AMs and three FMs in a market under a proposed ownership rule change designed to encourage investments in minority-controlled stations. The Commission discussed this and other key radio-related issues at its most recent open meeting.

Under the “triopoly” proposal — which was drafted by the FCC’s Mass Media Bureau — broadcasters would be encouraged to invest in minority-controlled (and perhaps female-controlled) licenses — even those in their own markets. Companies making a qualifying investment in a minority broadcaster would be permitted to have attributable interests in up to three AMs and three FMs per market, provided the combined audience share doesn’t exceed 30% and the market has 15 signals or more.

Tax Policy Review

The FCC also wants to expand its tax certificate policy so minority (and perhaps women) owners could receive a tax certificate when they sell a station to a non-minority, but use the proceeds to trade up to a more valuable facility. Currently, tax certificates allow the seller of a station to defer taxes to their gain only when the buyer is a majority.

The FCC may also revise its ownership form to include information on race, ethnicity, and gender, for data-collecting purposes.

In the meeting, officials seemed unsure whether the Cunningham Communications/Infinity Broadcasting last week divided its operations into separate radio and television divisions, both under Paxson President/COO James Bocock. Paxson Radio Networks President Jay Hoker was named President of the radio division, which currently owns 14 radio stations and is purchasing three more.

“We aren’t anticipating any major changes — except for growth,” Hoker told R&R. “I’ve worked with Bud Paxson for several years, and the company has an incredible vision and highly professional people. I’m excited to start working with them. I’m looking forward to working on getting a bigger share of the advertising pie, getting away from selling GRPs and selling the value of radio.”

Paxson Communications Corp.‘s board of directors also approved a stock dividend for its common stockholders: an additional one-half share of common stock for each share of common stock outstanding as of January 1, 1995.

The company has issued junior preferred stock and warrants to purchase approximately 3,286,000 shares of a new class of nonvoting common stock for a nominal consideration, representing a $33 million investment in the company by BT Investment Partners Inc., First Union Corp. of Virginia, Paribas NorthAmerica Inc., and Union Venture Corp.

One Mo For The Road...

Shortly before his departure from Warner Bros.-Reprise Records, Chairman/CEO Mo Ostin shook hands and posed for a photo with each of the company’s more than 300 employees. On Thursday (12/22), the entire staff congregated outside the label’s Burbank headquarters to bid him a final farewell, capping 31 years of service with a sendoff fit for a legend.

Chase Bank Sets $700 Million Credit Connection For Infinity

Infinity Broadcasting (Nasdaq: INFTA) entered into a new credit agreement with its bank group, giving the company a total of $700 million available to borrow. Infinity CFO Farid Suleman called the agreement the “largest syndicated bank facility in the history of radio broadcasting.”

The company said it plans to use $330 million to refinance existing debt, $220 million for acquisitions, and $150 million for general corporate purposes, including investments and repurchases of common stock.

Infinity President and CEO Mel Karmazin noted the size of the agreement “is indicative of the importance of major-market radio and its position to be one of the dominant media industries of the future.”

Radio Pioneers For Dominance

Chase Manhattan Bank N.A. is the administrative agent, and a total of 34 banks and financial institutions are participating. Co-agents are Bank of America, Bank of Montreal, the Bank of New York, Chemical Bank, Compagnie Financiere de CIC et de l’Union Europeenne, the First National Bank of Boston and National Westminster Bank USA. In October, Moody’s Investor’s Service said the only negative against Infinity was that it was fairly heavily leveraged.

Infinity is the country’s largest radio broadcasting company. It owns 10 AMs and 16 FMs and has a deal to acquire KLUV-FM/Dallas pending FCC approval.

Hoker Appointed Paxson President

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KYSR/L.A. Makes Lane Change

Dan Vallie & Associates consultant Randy Lane has accepted the long-term KYSR (Star 98.7) Los Angeles PD chair. Lane succeeds Greg Dunkin, who left Viacom’s Hot AC several months ago (R &R 9/9) to program Emmis/AC/Oldies duopoly WENS-FM & WNAP-FM/Indianapolis.

VP/GM Bob Griffith reported to Lane that, if they wanted to win the Super Bowl, I needed Dan Marino. We were looking for someone who had specific strengths to fit our needs. Randy was the only candidate who passed each test. Experience, maturity, and management skills are qualities that are

LANE/See Page 21

Williams Upped To PD At KLSX/L.A.

KLSX-FM/ Los Angeles Asst. PD Warren Williams has ascended to the PD post at the Greater Media Classic Rocker following Ken Anthony’s recent exit.

GM Bob Moore, who hired Williams at KLSX four years ago and recently returned to the station himself (R&R 11/25), said, “Warren and (former PD) Andy Bloom made KLSX L.A.’s No. 1 Rock station, and I’m sure that with Warren at the helm, we will once again sit on top of the radio ladder.”

Williams noted, “KLSX will again be the dominant rock station in Los Angeles, supported by the twin towers of Howard Stern and Jim Ladd. Now we’re in the ‘King Of All Media,’ and in Los Angeles, Ladd is ‘Emperor Of Evenings.’ Having Bob Moore return as GM makes this perfect. Together, we’ll ensure that the ‘Arrow’ format goes the way of pet rocks, mood rings, and the leisured suits.”

Williams, an 18-year radio vet, previously programmed WOXI/Cincinnati, KKBQ/Phoenix, and KATT/Frankfort-Kentucky. He has also been MD at KSR/R/Houston and KNX-FM/Los Angeles.

USRN & IRTS Unite For Xmas

United Stations Radio Networks (USRN) staffers took part in the recent International Radio-Television Society (IRTS) Foundation’s Christmas Luncheon. Enhancing the holiday spirit at NYC’s Waldorf-Astoria are (l) USRN’s President/CEO Nick Verrlibuty and Darlene Cole, R&R VP/Sales Barry O’Brien, USRN Exec. VP Charlie Comorato, the “President” (aka Comedy Central’s Tim Watters), and USRN’s Mel Phillips, Lisa Palermo, Rob Schacter, and Pat Leeney.

Snowden Abandons Plans To Buy Clear Channel Stations

- Company dissolved; WYLD-FM/New Orleans sold

Snowden Broadcasting President Jim Snowden has decided to dissolve his company, spinning off WYLD-FM/New Orleans to Clear Channel Communications in the process. No purchase price was announced for the deal, which will give Clear Channel a duopoly with WQUE-AM & FM/New Orleans.

Clear Channel, which currently owns WYLD-AM & FM, had filed with the FCC late last year to sell WQUE-AM & FM and KACK-AM & KMOD-FM/Tulsa to Snowden Broadcasting. That deal, which originally included three additional stations, would have made Snowden one of the largest African-American-owned broadcast groups in the country. With the dissolution of the company, Snowden has withdrawn the transfer applications from the FCC.

“The withdrawal of the transfers is due to the inordinate delay in our ability to get all necessary

SNOWDEN/See Page 21

Fink-Woulfe Named VP/GM Of Paxson Communications’ Miami Stations

Ronna Fink-Woulfe has been named from VP Sales to VP/GM of Paxson Communications’ three Miami stations: News/Talk WINZ-AM, NAC WLVE-FM (Love 94), and Classic Rock WZTA-FM. She replaces Dean Goodman, who was named President of Paxson’s newly created television division.

Fink-Woulfe commented, “I’m glad Paxson has the faith and support for me. I feel fortunate to be with this company, which is growing very quickly and has an outstanding team. I look forward to making us even more successful in the future.”

Previously, Fink-Woulfe FINK-WOULFE/See Page 21

Rogers Recruited As KUPL/Portland PD

WQIK/Jacksonville PD Lee Rogers has been named PD at Country KUPL/Portland. The post has been vacant since Dave Taylor departed last month after three months on the job.

KUPL/VPGM Greg Lindahl told R & R, “Lee was the only candidate for this job. He’s a quality guy; KUPL is a quality station with great people. Lee’s a terrific addition to the staff, and he’s going to make a difference in Portland.”

Rogers remarked, “WQIK owner Jacor is the best company I’ve ever worked for. [President/COO] Randy Michaels and [VP/Programming] Tom Owens are the class of this business.”

ROGERS/See Page 21

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Judge Orders FCC To Transfer License

The bizarre saga of KLHI-FM/Lahaina, HI continues. In the latest move, a federal bankruptcy judge decided that her authority over radio licenses superseded the FCC, "ordered" the Commission to transfer the license, and barred anyone from opposing the transfer.

Judge Geraldine Mund of San Francisco, who is presiding over the Chapter 7 bankruptcy liquidation of Pacific Land Sales Inc., has ordered the $325,000 sale from receiver Howard Green to Lahaina Broadcasting Co. Ltd. "to close forthwith." The sale would create a duopoly for Lahaina Broadcasting, which already owns crosstown KPOA.

"It is further ordered that the FCC shall forthwith consent to the transfer of the necessary broadcast licenses related to KLHI Radio FM 101.1 to Howard R. Green, as Receiver, and from the Receiver to the Purchaser, Lahaina Broadcasting Company, Ltd., Mund's December 13 order read.

Mund's efforts to sell off KLHI have been opposed in court and at the FCC by Dale Parsons. He bought the station in 1991 from Pacific Isle Broadcasting, a company with ownership related to Pacific Land Sales, only to have the station seized a year ago by federal marshals acting on Mund's order. Now the judge has barred Parsons and everyone else from filing anything with any court, the FCC, or any other government agency that would delay the sale to Lahaina Broadcasting.

Court Ruling Challenged
A few days before ordering the FCC to transfer the license, Mund had ruled that the station, "including, without limitation, KLHI's FCC broadcast license, are property of the bankruptcy estate of Pacific Land Sales." She also ordered Parsons to pay $75,000 damages because his filings at the FCC had delayed the station sale. The judge's orders appear to challenge numerous rulings by other courts, which have denied creditors a secured interest in broadcast licenses and upheld the FCC's long-established position as having the final word on license transfers.

FCC General Counsel Bill Ken-ward said the Commission's response to Judge Mund's action would come in the form of a formal order. "That's a contested proceeding, so I'm not at liberty to discuss it," he noted.

EARNINGS

Heftel, TM Century Incomes Decline

Heftel Broadcasting Corp. (Nasdaq: HBCCA) reported net income of $466,000 (five cents per share), including a pre-tax loss of $1.7 million for early retirement of debt, for its fiscal year ended September 30, down from $2.7 million ($0.65 cents per share) a year ago. Revenues were $27.7 million, up from $21.3 million.

The company said it had implemented cost-cutting measures expected to save $3 million this year and that it would "aggressively pursue acquisitions." Also, its board of directors has authorized up to $5 million in stock buybacks.

Heftel Broadcasting owns 12 radio stations and is acquiring two others.

M Century Inc. (Nasdaq: TMCI) posted net income of $189,000 (seven cents per share) for its fiscal year ended September 30, down from $765,000 (30 cents per share) a year ago. Revenues were $8.2 million, down from $9.1 million.

A company announcement said cash flow was positive in all four quarters, and "the company's financial position continues to be strong." It also noted that the company is debt-free and had a cash balance of $747,000 at the end of its fiscal year.

TM Century produces jingles and commercial beds, sells software and digital equipment for radio stations, and markets other radio services worldwide.

CD Radio Inc. (Nasdaq Small Cap: CDR) reported a third-quarter net loss of $869,000 (10 cents per share), compared to a net loss of $1.1 million (13 cents per share) a year ago. The company had no revenues either year.

CD Radio is an applicant for a satellite DAB license at the FCC. It has proposed to offer 30 channels of CD-quality subscription audio, which would be received in automobiles.

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For a free brochure or personal demonstration, call Julie Borris-Bell at BIA • 703-818-2425
SBA Reduces Loan Ceiling

The U.S. Small Business Administration announced (12/16) that it is reducing the ceiling on its loan guarantees from $750,000 to $500,000 beginning January 1. The SBA said the modification is necessary because of the high demand for government-guaranteed loans. "This change will allow the agency to serve the greatest number of small businesses possible," said SBA Administrator Philip Lader. The change affects the 7(a) General Loan Program, the agency's largest and most popular program.

"This action is being taken to ensure that adequate funding is available for the balance of the fiscal year," he added. SBA loan volume is running at an average rate of $38 million per day — the highest demand in history. The agency reported its $7.8 billion in available funds would be gone before the end of the fiscal year if it didn't reduce the loan amount.

Earlier this year, the SBA lifted its Opinion Molder Rule, which previously prohibited the agency from insuring loans to broadcasters. For more information, call (800) 8-ASK-SBA.

Saga Wins Battle With IRS

Saga Communications has won its dispute with the Internal Revenue Service and will not pay the more than $1.5 million in additional taxes the IRS claimed Saga owed from tax years 1987-1990. The tax collector had disagreed with the way Saga allocated purchase prices and amortization of certain broadcast properties. However, Saga and its accountants, Ernst & Young, convinced the IRS to rule in their favor.

As a result, Saga will incur no additional net tax liability. The dispute has been going on since 1992 when the IRS levied tax adjustments relating to 1987-90.

TRANSACTIONS

Heftel Brings Dallas-Ft. Worth Property Tally To Five Stations

Dealing Of The Week

Heftel Broadcasting

Acquisition

PRICE: $5.3 million

TERMS: Duopoly deal in Dallas; asset sale for cash

BUYER: Heftel Broadcasting Corp., a publicly traded company (NASDAQ: HBCCA) headed by Chairman Cecil Heftel and President Carl Parmer. It owns KEES-AM & KMIT-AM & KICJ-AM & FM/Dallas. Worth and eight other stations. Phone: (213) 465-3171

BROKER: Jim Gammon of Gammon Media Brokers

KOWA-AM/Laughlin, NV

SELLER: Laughlin Roughtider Broadcasting

FREQUENCY: 870 kHz

POWER: 1kw

FORMAT: This station is dark.

KDZ-FM/Denton (Dall. Worth)

SELLER: Broadcast House Inc. of Texas. Phone: (214) 406-1991

FREQUENCY: 99.1 MHz

POWER: 100w at 1168 feet

FORMAT: Rock

WBSA-AM & VWSM-AM

Boaz-Rainsville

PRICE: $125,000 for 66.7%

TERMS: Stock sale for $6000 cash and two promissory notes totaling $119,000

BUYER: Annie Ruth Huber, trustee under will of Bill Huber of Rainsville, increasing her stock interest in Sand Mountain Advertising Company Inc. from 33.3% to 100%. Phone: (205) 636-2157

SELLER: L.E. and Zone Kannember of Scottsboro, AL, selling their collective 66.7% stock interest in Sand Mountain Advertising Company Inc. Phone: (205) 574-1570

FREQUENCY: 1265 kHz; 98.3 MHz

POWER: 1kw; 1kw at 420 feet

FORMAT: Country, Nostalgia

KALF-FM/Red Bluff

PRICE: $1.6 million

TERMS: Duopoly deal; asset sale for $1 million cash and a 10-year, $600,000 promissory note at 8% interest

BUYER: Park Lane Chico Inc., a wholly owned subsidiary of the Park Lane Group, headed by President James Levy of Atherton, CA. It owns KFMM-FMChico, CA, and 10 other stations. Phone: (415) 324-8444

SELLER: McIntyre Broadcasting Corp., headed by President Laura Wilkinson. Phone: (516) 349-5253

FREQUENCY: 95.7 MHz

POWER: 7kw at 1265 feet

FORMAT: Country

BROKER: Exline Company

WUEZ-FM/Christopher

PRICE: $77,000 for 51%

TERMS: Stock sale

BUYER: Narvol and Amy Randol of Cape Girardeau, increasing their stock interest in Brandt Broadcasting from 49% to 60%; Clyde and Patsy Crawford, purchasing a 20% stock interest in Brandt, and Ruth Brandt, purchasing a 20% stock interest in the company.

FORMAT: Country

BROKER: John Brandt, as personal representative of the Estate of William Brandt, selling his 51% stock interest in Brandt Broadcasting. Phone: (314) 334-2269

FREQUENCY: 103.5 MHz

POWER: 8kw at 328 feet

FORMAT: BEZ

WMTL-AM & WVKH-FM/Leitchfield

PRICE: $350,000

Continued on Page 8

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Telecom Summit Slated

Vice President Al Gore, FCC Chairman Reed Hundt, and now new congressional leaders are expected to discuss telecommunications services at a Federal-State Local Telecom Summit January 9.

Government officials are expected to discuss ways in which each level of government can promote lower prices, greater choices, and increased competition in the available telecommunications services on the information superhighway.

The summit is sponsored by the Clinton administration and the Annenberg Washington Program.

TRANSACTIONS

Continued from Page 6

TERMS: Asset sale for cash
BUYER: Heritage Media of Kentucky Inc., owned by Dennis Buckley of Caneyville, KY and Mark Brown of Leitchfield. Phone: (502) 259-5804
SELLER: Rough River Broadcasting Company Inc., headed by President Kenneth Goff. Phone: (502) 259-5692
FREQUENCY: $75,000; 25 kw at 328 feet
FORMAT: AC

North Carolina

WWGW-AM/FM-Cleveland
PRICE: $204,000 for 86%.
TERMS: Stock sale for $12,000 cash and a 10-year, $192,000 promissory note
BUYER: Richard Feindel of Sanford, increasing his stock in WWGW Broad- casting Corp. from 14% to 100%. Phone: (919) 776-4744
SELLER: Carolyn Abbott, executrix of the Estate of Frank Abbot Jr., selling her 86% stock interest in WWGW Broadcasting Corp. Phone: (919) 499-4929
FREQUENCY: 1050 kHz; 105 kHz
POWER: 1 kw/day; 181 watts night
FORMAT: Southern Gospel

Katz To Sell Bonds On Wall St.

Katz Capital Corp., the new holding company for Katz Media Corp., has filed with the SEC to sell $74 million in 10-year bonds.

Proceeds from the offering of senior notes, due in 2005, will be used primarily to redeem $68 million in bridge loans used in August’s acquisition of controlling interest in the rep company by a Donaldson, Lufkin & Jenrette partnership.

Katz posted revenues of $127.8 million for the first nine months of this year. On a pro forma basis, as if the August restructuring had occurred January 1, the company would have registered a $15.2 million loss.

KGRW (FM CP)/Friona
PRICE: $25,000
TERMS: Asset sale for cash, or for a 10-year, $25,000 promissory note at 8.5% interest
SELLER: Albert Crash of Bayhills, NY. He owns KLVM-AM/Mobile and two other stations. Phone: (601) 835-7256
FREQUENCY: 94.7 MHz
POWER: 50 kw at 36 feet

KODM-AM/Odessa
PRICE: $300,000
TERMS: Asset sale for cash
BUYER: Fremont Broadcasting Communica- tions Inc., owned by Tommy Vassocu of Midland, TX and Michael Owens of Odessa, TX. He owns an interest in five radio stations and one TV station. Phone: (915) 550-5499
SELLER: & D Communications L.P., represented by VP Charlie Cohn. It owns KROM-AM & KLJG-FM/Paso and two other stations. A limited partner of D&S has an interest in two stations. Phone: (908) 774-7770
FREQUENCY: 97.9 MHz
POWER: 100kw at 361 feet
FORMAT: AC

WWNR-AM/Beckley
PRICE: $157,000
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BUYER: Dynastar Communications Inc., owned by Hugh Caperton of Daniels, WV; Thomas Dankis Jr. of Rich- mond, VA; and Henry Cook Jr. of Pla- keville, KY. Phone: (304) 253-0549
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FREQUENCY: 1620 kHz
POWER: 50 kw at 450 feet
FORMAT: Gold
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Heft To Program WCCC/Hartford

Former WZZO/Allentown MD Todd Heft has landed his first PD job, taking the post at Rock WCCC-AM & FM/Hartford. Heft succeeds longtime PD Ted Sellers, who passed away last April after a long bout with cancer.

VP/Marketing & Promotions Ron Dresser commented, "We took our time searching for the best person, and it was well worth it. Todd is the perfect person for the job, and he's coming on board at the right time. We see Todd taking the helm, encouraging station growth in all areas, and most importantly, maintaining and enhancing our status as Connecticut's rock leader."

Heft remarked, "I'm extremely honored that WCCC has given me the job. I'm ready to rise to the challenge of programming one of the country's great heritage rockers. In a market as competitive as Hartford, it will be nothing if not exciting."

For The Record

In R&R's coverage of Lisa Bittmann's arrival as VP/GM of KQGL/Minneapolis (12/16), her previous job title was stated incorrectly. She actually was GSM of KSTP-FM/Minneapolis.

EXECUTIVE ACTION

Perry Promoted To Precision Media VP

A Perry, GM of WMYF-AF, WZNN-AW, WZEN-FM & WERZ-FM/Portsmouth-Dover, NH, has been promoted to VP of parent company Precision Media Corp., which also owns WKSS-FM/Hartford. Precision Media COO Tim Montgomery stated, "Al has done an outstanding job running our New Hampshire duo portal. He and I have been colleagues and friends for 20 years, going back to our first jobs in radio at WBCN/Boston. We extend our congratulations to Al and look forward to future growth and many years together."

Perry first joined the company in 1987.

Litt Joins KQQL/Minneapolis As GSM

K QRS-FM/Minneapolis Sr. AE Jeff Litt has jumped to crosstown Gold KQQL-FM as GSM. Litt replaces Shelly Malecha, who remains GSM for co-owned Cobalt County outlet WDBO-FM.

Recently appointed (R&R 12/16) KQQL VP/GM Lisa Fransen Bittman said, "Jeff has a fantastic Twin Cities reputation and track record, and we're thrilled to have him on our team."

Prior to joining KQRS, Litt spent six years as GSM for KTCK-FM/Minnepolis and published the Twin Cities Reader.

NAB Elevates Two In Gov't Relations Dept.

NAB has promoted Director House Government Relations DeDe Ferrarino VP/Senate Government Relations. She replaces Dan Phythian, who resigned to take a top staff post at the FCC. Concurrently, NAB Director/Broadcaster-Congressional Relations Kathleen Ramsey has risen to VP/Federal Government Relations.

Prior to joining NAB four years ago, Ferrell spent several years in radio, including stints at Washington's WDJY-FM and WRQX-FM. Ramsey is a two-year NAB veteran.

Beys Elected To VP/Sales At McGavern Radio

Emily Beys has been promoted from AE to VP of Sales/Team Leader at Interplay's McGavern Guild Radio/New York. In her new position, Beys will manage a team of AEs. "Emily has demonstrated strong sales skills and is deserving of this recognition," said McGavern VP/Co-Director, Sales Dan Dougherty. "We're thrilled to be able to reward her exceptional work and commitment," said VP/Co-Director, Sales Howard Frank. Beys' career began in 1987, when she worked as a McGavern Guild sales assistant.

Bergman Now ASCAP Chairman In Exec Shuffle

Coleman, Morganstern, Lo Frumento also upped

A SCAP President Marilyn Bergman has been named Chairman of the board, effective January 1, and the title of President retired. In addition, VPs Cy Coleman and Jay Morganstern were promoted to Vice Chairmen, and COO John Lo Frumento was named Managing Director/COO.

Bergman's new position, according to an ASCAP statement, will "firmly establish Ms. Bergman's leadership in all areas of the Society, including legislative and international."

"The membership and the board have given me great responsibility," said Bergman. "I will do my best to be worthy of their confidence and support. I am extremely pleased to announce John Lo Frumento's promotion. He has served the Society for the past 13 years and has shown himself to be a dynamic and dedicated leader with a proven record of excellence. I look forward to working with everyone who has helped build this great organization."

Allen Ascends To CBS Reps VP Post

CBS Radio Representatives Western Regional Manager Rich Allen has added VP duties to his title. Allen, who reports to CBS Radio Reps VP/GM Raif D'Amico, is responsible for the company's San Francisco, Los Angeles, Dallas, and Seattle offices.

"Rich has made extraordinary contributions to this division," commented CBS Radio Division President Nancy Widmann. "He is a dynamic manager and an accomplished sales executive. His commitment to the radio industry is legendary, and I'm delighted to make this announcement." Allen first joined CBS in 1973, beginning his broadcasting career in sales at KNX-FM/Los Angeles. He moved to CBS Spot Radio Sales (as CBS Radio Reps) in 1976, two years later as Los Angeles-based AE, was named Sales Manager in 1979, and became Western Regional Manager five years later.

Yoken Appointed GM At WYKL/Memphis

WGXG-FM/Memphis AE Tony Yoken has been named GM at KIX Broadcasting duo sister WYKL/FM/Memphis. KIX President John Bibba, who has been managing both properties, retains his 'GKX GM duties.

WYKL has been programming '70s Gold since May. According to Yoken, "I'm very excited about the future of this format. Managing a station like this in Memphis is really a dream come true."

Before joining WGXG, Yoken previously worked in the market as GM at WZNN-FM and as an AE for WZRM-FM (now WBEI). He also was an on-air personality at KTXQ/Dallas.

Geiger Goes To KISF/KC As PD

KWNZ/Reno PD Chuck Geiger has been appointed PD at CHRS/FK/Kas- sian City. He fills the vacancy left by Alex Val- entine, who is now at KDGE/Dallas.

Geiger told R&R, "This is a prime outlet that needs a creative injection of purpose and a definite stationarity. Kiss-FM is a better radio station than its past performance has shown. It's my job to make it a market performer, ranking and revenue-wise."

Geiger's previous experience includes a stint as Program Manager at KFRC-FM/San Francisco.

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Radio

**PAUL HOLSOUP** advances from GSi to GM at Dame Media’s WHMP, WBKO-AM & WRVY-FM/Hartsburgh.

**MARK GUILLET** segues to WYUU/Tampa-St. Petersburg as Director/Marking & Promotion. Prior to his appointment, he was Promotion Director at WQOQ/Philadelphia.

**ERIC MARENGHI** accepts the News Director post at KRLD/Dallas and the Texas Rangers. He is a 25-year broadcast news industry veteran.

**CASON SMITH** has been appointed to KCAL-FM & KOLA-FM/Riverside’s newly created Public Relations Director post. He retains his 8pm-midnight airshift.

**ANGELA MARCOS LIFSEY** has been appointed Director/Marketing Relations at public broadcaster WGBH/Boston.

**GROUP W BROADCASTING** has moved its headquarters to 200 Park Ave., 37th Floor, New York, NY 10166; (212) 885-2600.

**LORNA WHITE** rises from AE to Promotions Director at Audium Communications’ WDEA-AM, WEZO-FM & WMMU-FM/Eswell, ME.

Records

**WHITE MARCUS**

**DEANE MARCUS** assumes VP/Sr. Director/Sales for the Southeast Region—Atlanta.

**HARRY SCHWARTZ**, founder of Steam Records, joins Capricorn Records as Director/Colege Promotion.

**EILEN THOMPSON** shifts at Atlantic Records to AE at the West Coast office.

**TSITOURIS** (Atlanta) and **TAYLOR LAWLEY** (San Francisco) have signed on as Exec. Asst. & Sr. Account Supervisor, respectively, to former duties.

**Al**

**BARNES** (Los Angeles) has been appointed Director of Video Distribution at Tower Records.

**COLE** (ex-Bronx, NY) has been appointed Director of Marketing at Interscope Records.

National Radio

**WALTER BODKIN** has been elevated to National Sales Manager of Service & Promotion at Sports/Studio Network Radio. He most recently served as Sales Director at KZQX/Des Moines, IA.

**ROB SCOLARO** has been appointed Director/Marketing Communications at Sports/Fan Network Radio. He most recently served as Account Supervisor at Silverman, Warner/Kremer Inc., pub. relations. Sports/Fan also boosts **GRAHAM YOUNG** to Marketing Communications Manager.

**TIM CARROLL**, Asst. Director/Operations at Metro Networks/Philadelphia, steps up to Director/Operations. Metro Traffic reporter **MARK DAVIES** takes on Carroll’s former duties.

Changes

**DAVID BRANDOLINO** has been promoted to VP in Culler Production’s Affiliate Relations Department, which also boosts **MIKE STAFFORD** to Manager.

**JAY CAMPBELL** and **AL PARANELLO** are producing “Publishers’ Weekly’s Between The Covers With Mort Sahlf.” Set for Tuesday, January 18, the two-hour interview/call-in program will air via satellite Sundays at 8pm ET. Media Rep Associates is representing the program to stations; (202) 264-2160.

**TAYLOR COMMUNICATIONS** is launching “Sitting in the Stands” — a program through which it hopes to provide national distribution to home satellite dishes of various radio talk shows, including some already in syndication. Some programming will come from Taylor’s WEAT-AM/West Palm Beach; (407) 775-1777.

**SJS ENTERTAINMENT** is offering “Decade: The Ultimate 70’s Production Library,” beginning January 2. Distributed weekly and available nationwide on a market-exclusive basis, the compilations will provide morning personalities with clips of the decade’s music and TV !theme songs, comedians, and news events; (212) 725-4500.

**RICH ALLEN** — Western Regional Manager at CBS Radio Representatives — adds VP status.

**JOAN FAUSONE** (San Francisco), **TODD LAWEY** (Los Angeles), and **Cinda BURRIS** (Atlanta) have been tapped as Sales Directors at Infinity Radio Sales, a new firm created by the Interip Radio Store to represent stations owned by Infinity Broadcasting. In related activity, Interip VPs/Sales **SUSAN LIEBES** and **DEBORAH ROLL** have been contacted by CBS as the group’s BDQ Account Management Team.

**SANDY SHAPIRO** and **JACK SUSSMAN** have been named VPs in the Original Programming & Development and News & Studio Production departments, respectively, as VH1 aligns its production, development, and news divisions. Shapiro heads American Movie Cassettes’ VP/Program Development & Production post; Sussman was VH1’s VP/Production & Original Programming.

**RICK FROMME** is a former Interip Radio Store exec, becomes Director/ Sales & Marketing for Radio Seven’s Moscow.

**GLEN LAJESKI**, Sr. VP/Artist Development at MCA Records, has been named Exec. Director of the 1995 Los Angeles Grammy Host Committee.

**CATHY PETERS** — previously GM of PoetMan Records — segues to the MAMA (Musical Archives) Foundation as Director/Sales & Promotions.

**ANN BOOTH** has been promoted to Asst VP/Exec. Administration at BMI. She most recently served as Exec. Asst. to the President.

**DIGITAL MUSIC ZONE** is introducing a worldwide, 24-hour music service on the Internet, beginning January 1. The interactive system — which will allow users to order music, merchandise, and concert tickets — will be available to PC and Macintosh owners employing DOS, Windows, and UNIX operating systems; (310) 659-0360.

**MUSIC DATEDB**

**MONDAY, JANUARY 9**

**Saturday Night Live**

**TUESDAY, JANUARY 10**

**Wednesday, January 11**

**THURSDAY, JANUARY 12**

**FRIDAY, JANUARY 13**

**SATURDAY, JANUARY 14**

**SUNDAY, JANUARY 15**

**WEDNESDAY, JANUARY 11**

**SUNDAY, JANUARY 15**

**MUSIC DATEDB**

**MONDAY, JANUARY 9**

**Lee Peet 1916, Jimmy Page (ex- Led Zeppelin) 1944, David Johansen 1950**

**TUESDAY, JANUARY 10**

**1956 Elvis Presley begins his first recording session in Nashville. He cuts “I Got A Woman,” then “Heartbreak Hotel.”**

**1970 Blues great Howlin’ Wolf dies.**

**1985 R&B vocalist MC Hammer exits his acting debut on “Miami Vice.”**

**WEDNESDAY, JANUARY 11**

**1969 Letters Tall releases its first album, “This Was.”**

**1980 The Pretenders release their self-titled debut LP.**

**1984 Midnight Express receives a record 12 Grammy nominations for its “Thriller” LP.**

**SUNDAY, JANUARY 15**

**1991 The Smashing Pumpkins sign with Motown Records.**

**1990 The Rolling Stones honor cen- sor’s requests and say “Let’s Spend Some Time Together” on “The Ed Sullivan Show.”**

**1992 Bobby “Blue” Bland, Booker T & The MG’s, Johnny Cash, Bill Graham, Jimi Hendrix, the Ink- boy Brothers, Sam & Dave, and the Yardbirds are inducted into the Rock & Roll Hall Of Fame.**

**1994 Harry Nilsson dies of heart disease.**

**1956 John Van Zant (Lynyrd Skynyrd) 1948, Lisa Lisa 1967.**

— Paul Colbert
Saturday, January 7, 1995
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P'LO Chairman Yasser Arafat's wife was a guest at Heather Locklear and Bon Jovi axeman Richie Sambora's $200,000 Paris wedding, says the National Enquirer, which also reports that the bride's gown cost $10,000. The Star, however, claims the dress cost $17,000 and the ceremony $350,000.

In other celebrity wedding news, Celine Dion married manager René Angélil in a $500,000 sting-dig, wearing what the Star calls a $100,000 gown. The Globe says video and photo rights to the Montreal affair fetched $200,000.

The Acting Bug

Sheryl Crow tells Entertainment Weekly, "I've had tons of acting offers. But for me to blow my credibility as a musician by displaying how horrible an actress I can be would not be too intelligent." Manu Hamner is so confident her TV show will be renewed through '95 that she's vowed to appear topless on Howard Stern's radio and cable TV show if it doesn't (Globe).

Divine Inspiration

"We saw it as a niche that was reaching a growing constituency," says EMI Music Prez Jim Fithfield in Forbes's story on Christian pop music. "We thought it was undermarketed; if we exposed it, it would grow." Fithfield also says the number of CC radio stations has increased from fewer than 200 to more than 1,000 in 10 years.

In his Raygun cover story, Keith Richards has a bone to pick with a former authority. "We're still trying to figure out how to communicate good music to a stadium. God joins the goddamn band every night in the form of wind, rain, and lightning."

"Esquire" Rakes Muck!

Esquire reports the IRS is "snookering around" in Madonna's finances. The men's magazine also reports rumors that after a hard day in the studio, Elton John asks his staff to call him "Sharon" and goes out on the town in drag. John's spokeswoman says she's never heard that, but notes, "They do have costume parties where he may dress up as Marie Antoinette. But it's not a drag situation."

A private detective hired by Courtney Love believes Kurt Cobain was worth more than some reports say. Tom Grant told CBS Radio Nuts host Gil Gross and the Star that Cobain was worth more to somebody than he was alive.

The M in MTV

Profiled in Harper's Bazaar, MTV Pres. Judy McGrath says, "I try to take my feelings out of it and listen to the programmers and the people who are passionate about the music, so it's not just a 41-year-old white lady's opinion of everything." Bazaar also looks at how the music used at fashion shows is changing. Says longtime NYC DJ Johnny Dynel, "When I'm DJing in clubs, there are some records that are great to 'walk.' They're magic. When those queues start walking like Naomi Campbell, you know a record's right."

Happy Messages, Yeah

Ace of Base's Jonaas Berggren admits, "I don't think [our] lyrics are the best in the world, but they're not about, 'I shot them down' or 'I'll kick that or that or that.' It's not all the gangsta rap, driving-killing thing, happy messages, happy tunes, yeah." (Entertainment Weekly)

Friday, 12/30

- Al Green, "The Tonight Show With Jay Leno."
- Title Puente, "Late Night With Conan O'Brien."
- Pop Will Eat Itself and Dick Clark is interviewed on "The Jon Stewart Show" (syndicated).

Saturday, 12/31

- Collin Raye performs music on NBC's "King Orange Jamboree Parade" (8pm).
- Melissa Etheridge, Hootie & the Boyz, the O'Jays, Salt-N-Pepa, and Jon Secada perform live from the Walt Disney World Resort on the 90-minute "Dick Clark: New Year's Rockin' Eve '95" (ABC, 11:30pm).
- The Temptations and Pam Tillis perform live from NYC's Times Square with co-hosts Macaulay Culkin and Paul Shaffer on CBS's 90-minute "Happy New Year, America" (11pm).

Monday, 1/2

- Jasmine Guy joins the cast of "Melee Place" (Fox, 8pm).
- Luciano Pavarotti, "Jay Leno."
- Ken/Ma: "Conan O'Brien."

Wednesday, 1/4

- Boyz II Men, "Jay Leno."
- Dave Jones, "Jay Leno."
- Iris DeMent, "Late Show With David Letterman."

MOVIES & MUSIC

CURRENT

- DUMB AND DUMBER (RCA)
  Single: "Song/Green Jelly (Zoo)
  If You Don't Love Me.../Petey Droge (American)
  Other Featured Artists: Proclaimers, Echobelly, Lupins
- READY TO WEAR (Columbia)
  Single: Here Comes The Hotstepper/Inki Kamoze
  Other Featured Artists: Sam Phillips, Janet Jackson, U2
- MIXED NUTS (Epic Soundtrax)
  Featured Artists: Carly Simon, O'Jays, Drifters
- JUNIOR
  Single: Look What Love Has Done/Patty Smyth (MCA)
- A LOW DOWN DIRTY SHAME (Hollywood/Jive)
  Single: Shame/Zhane'

Down & Out hustler/Nuttin' Naive
Other Featured Artists: R. Kelly, Aaliyah, Changing Faces

- PULP FICTION (MCA)
  Single: You, Yo'll Be A Woman Soon/Urge Overkill
  Other Featured Artists: Chuck Berry, Al Green
- THE SWAN PRINCESS (Columbia/550 Music)
  Featured Artists: R. Belle & J. Osborne, Dr. John
- CLERKS (Chaos)
  Single: Got Me Wrong/Alice In Chains
  Other Featured Artists: Stabbing Westward, Bad Religion
- JASON'S LYRIC (Mercury)
  Single: If You Think Like I Do/L.Ke -Kl Head
  Other Featured Artists: B.M.U., Tony Toni Tone, Oleta Adams

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WEEKEND BOX OFFICE DECEMBER 23-26

1 Dumb And Dumber (New Line) $15.58
2 The Santa Clause (Buena Vista) $9.78
3 Street Fighter (Universal) $9.50
4 Disclosure (Tri-Star) $8.42
5 Richie Rich (Columbia) $8.63
6 Little Women (Columbia) $5.30
7 My Little Book (Buena Vista) $5.12
8 Screamers (WB) $3.33
9 Drop Zone (Buena Vista) $3.18
10 Cool Cats (Columbia) $3.15

All figures in millions

* First week in release

Note: Figures what a three-day weekend
Source: Entertainment Data Inc.

WEEKEND BOX OFFICE DECEMBER 23-26

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* First week in release

Note: Figures what a three-day weekend
Source: Entertainment Data Inc.
A Great Program Director

A Great Program Director understands that radio is a ratings driven business and delivers winning numbers to the sales department. A Great Program Director is an advocate for target listeners, a champion for P-1 listener wants and needs. A Great Program Director puts research to work to stay in touch with his/her target. A Great Program Director understands the incredible powers of imagination, knowledge, creativity, attitude and focus. "The play’s the thing" so said Shakespeare, and A Great Program Director knows that good radio is great theater. A Great Program Director is a leader, a coach, a director, a business person. A Great Program Director values "people skills" and is devoted to being a good and fair person with a reputation for creating a stimulating, positive and challenging environment for creative individuals. A Great Program Director knows building a great radio station is a marathon with no finish line; the price of success is always more competition. A Great Program Director is decisive, a strategic thinker, an excellent listener, a person who "hears" ideal radio playing in his/her head and strives to put that station on the air every set, every quarter-hour, every day. A Great Program Director is a competent fiduciary and accepts responsibility for diligent planning and prudent allocation and care of the company’s most precious resources — talent, time, and cash. A Great Program Director demands, and works to sustain, a "no surprises" environment, keeping the GM and GSM aware of what’s happening — on the air, in the programming department and in the market. A Great Program Director understands that every programmer has the same sixty minutes to "program" each hour and uses every minute to full advantage in the battle for listener’s time, mind, loyalty and recall. A Great Program Director keeps his/her station fresh, compelling, entertaining, informative, topical, local, relatable, memorable and "on strategy" every hour of every day. A Great Program Director knows where his/her time goes. A Great Program Director is focused on taking positive, pro-active action to change the reality in which they live and work. A Great Program Director puts integrity first and always under-promises and over-delivers, especially when the GM, clients, and listeners are involved. A Great Program Director knows he/she can never execute a plan alone and must inspire, motivate, direct, and lead a team to consistently win. A Great Program Director realizes that the studio is a stage and not an office. The single most important activity in the entire radio station (where every hope, wish, plan, promise, strategy and tactic come into sharp focus) happens in a room where performers talk to themselves and push buttons. A Great Program Director focuses his/her efforts on results rather than on his/her work. A Great Program Director builds on strengths — his/her own strengths, the strengths of his/her superiors, colleagues, and subordinates. A Great Program Director "under-programs" his/her radio station always knowing what he/she keeps off the air is often of more strategic value than what is put on. A Great Program Director constantly stays in touch with cutting-edge developments and concepts in his/her format and has developed a network of gifted minds; a speed dial of world-class thinkers. A Great Program Director ensures that the most effective, best written, best produced, most engaging and entertaining creative on his/her air is the latest station promo involving a client. A Great Program Director protects the license because without it there is no radio station. A Great Program Director is always giving listeners reasons to listen longer and to listen again. A Great Program Director knows there is never an excuse for bad manners and understands the most effective way to deal with vendors, record people, and others who are paid to get their attention is to let them do their jobs (always aware that some day these folks may be of value to the radio station). A Great Program Director realizes that jingles, promotions, contesting, promos, and station advertising are first, tools to get and keep the staff excited and enthusiastic; and secondly, tools to accomplish the station’s audience goals. A Great Program Director welcomes objective, outside opinions and counsel because he/she is always open to new ideas. A Great Program Director never underestimates the competition. A Great Program Director genuinely enjoys what he/she is doing, has fun doing it, and customarily wins as a result. A Great Program Director is enthusiastic about sharing what he/she knows and is committed to a lifetime of learning, reading, observing, and growing. A Great Program Director possesses boundless curiosity and an almost childlike, contagious exuberance: he/she dares to be naive. A Great Program Director stays impassioned about creating, reinventing, and staging great radio every day.

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In the coming weeks, we'll join a group of major market stations to launch the Radio Interactive Marketing Network (RIMN), a pilot program we believe will help steer radio onto the fast lane of the information superhighway.

When the word "interactive" is used in relation to media — as it so often is — it's a safe bet that most people think of TV as the two-way medium. But as those of us in radio know, our medium is the most inter-active-friendly!

WMXV/New York morning talent Jim Kerr put it best when he said, "Radio is as close as you can get in media to tapping your neighbor something over the backyard fence." In fact, radio has been an interactive medium since the time a listener called a station with a manic request.

Technology Vs. Loyalty

It's this personal relationship that radio personalities and stations have with listeners that makes our medium a natural for interactivity. Technology may be the machine of interactivity, but the human characteristics of loyalty and responsiveness — those most often used to describe radio listeners — are the engines that will drive interactivity and ultimately make it work.

That's a fundamental difference between interactivity in radio versus other media: Radio interactivity is loyalty-based, other media's interactive efforts are technology-based. Radio and interactivity are — to quote the great philosopher Forrest Gump — "like peas and carrots." The RIMN will help advertisers, in particular, recognize this fact and elevate radio's image to its rightful place as a powerful interactive vehicle.

Maximizing Opportunities

Simply put, the RIMN — under the guidance of 12-year national radio sales and marketing veteran Drew Dickions — will help advertisers and stations fully maximize interactive opportunities in radio by capitalizing on its strong bond with listeners.

The RIMN will help advertisers and stations fully maximize interactive opportunities in radio by capitalizing on its strong bond with listeners.

Stronger Ties

For stations, the RIMN will help make ties even stronger through the development of sophisticated psychographic databases, catalogs, magazines, membership cards, interactive telephones services, and card readers, and other programs. The RIMN will help stations supervise loyal listeners and, in a sense, feed on itself. The strengthening of the station-listener bond will help stations build audienc-es more effectively, leading to more loyal listeners and exciting interac-tive possibilities.

The most important benefit from the station perspective is that interactivity will represent a new and unlimited revenue stream. Advertising inventory is available to be sold in fixed quantities. There are "a" minutes available, and there isn't much leeway for inventory expansion. Interactive sales, on the other hand, have no ceiling to hit — the incremental revenue potential can go as far as the imagination will take it.

Meanwhile, advertisers will be eager to support creative interactive ideas. Marketers know they must pinpoint their core customer more effectively to succeed. For today's micro-marketers, the RIMN will be a valuable gold mine of opportunities and solutions. A specially trained RIMN sales force will work with advertisers and agencies to fully explore this mine and bring out nuggets to help boost sales.

Spreading The Word

Following the rollout and evaluation of the pilot program, we expect to expand the RIMN to scores of additional stations throughout the country. We've teamed with Fairwest Direct, a radio-driven technology and marketing company, to provide technological database marketing promotion expertise to RIMN stations and advertisers who request it.

For the beverage promotion, club members were invited to bring their cards to the local supermarket, where they could "swipe" the card through a special card-reader provided by the station. The advertiser asked certain product usage questions via the electronic card-reader. At the end of the brief questionnaire, consumers were asked if they would like a coupon to purchase the beverage at a special club member discount.

RIMN Expands On Local Success

Interactivity in radio is not a pipe dream located somewhere at the end of the electronic superhighway rainbow. It's real, it's here, and it's working for advertisers.

One national advertiser — a major beverage manufacturer that asked not to be identified for competitive reasons — ran an extremely successful local interactive promotion in conjunction with a Top 10 market radio station and a national supermarket chain.

Membership Has Its Privileges

The station had a database of 50,000 P1 listeners, each of whom had previously signed up for the station's special club membership card. The cards were designed much like credit cards, with a magnetic strip on the back.

For the beverage promotion, club members were invited to bring their cards to the local supermarket, where they could "swipe" the card through a special card-reader provided by the station. The advertiser asked certain product usage questions via the electronic card-reader. At the end of the brief questionnaire, consumers were asked if they would like a coupon to purchase the beverage at a special club member discount.

From Local To National Success

The promotion was successful on all counts. The consumer received a special club-member discount on the product. The supermarket reported that the promotion drew many first-time customers to the store, and the beverage manufacturer reported that sales surpassed goals and under-scored its satisfaction by twice renewing the program.

The Radio Interactive Marketing Network (RIMN) will translate this type of local interactive success into a national story. The same beverage manufacturer and supermarket chain, for example, could simultaneously run similar promotions throughout the country. The RIMN will bring radio interactive to a new level — and consumers, stations, and advertisers all will be winners as a result.

Marc Guild

Marc Guild — a 19-year company veteran — is President/Marketing Division at the American Radio History. He can be reached at (212) 918-0544.

EARLY HOLIDAY DEADLINE

For the January 20 issue, the Marketplace and Opportunities Deadline is 10am PST Thursday, January 12.

www.americanradiohistory.com
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Z100/NEW YORK GM Alan Goodman has resigned the Shamrock CHR to "pursue a dream" and take advantage of what he told ST was "a short window of opportunity." Effective January 1, Goodman has retained McKinley Capital and will be forming a partnership, with the sole intention of buying radio properties. At present, Goodman's replacement had not been named, but ST looks for someone inside the familiar four-leaf clover field to fill the bill.

Financial advisor/talk show host Sonny Bloch and Buckley Broadcasting's WOR-AM/NY were hit with a civil suit last week, charging they "recklessly promoted a wireless cable TV investment fraud that cost listeners millions of dollars," according to Newsday reports. Bloch had denied the allegations in the suit, saying he and WOR were "certainly not responsible for our sponsors."

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**Worden Locks Up KROQ Music Slot**

As rumored here last week, RCI/Alt Alternative promo domo Lisa Worden got the KROQ/L.A. MD gig.

**Worden**

KAEV/Lake Arrowhead-Riverside is set to make a New Year's Day format flip to Alternative "X103.9," orchestrated by new GSM Chuck Howard (who signed on XHMR/San Diego's "Flash" format last year). X103.9 will target 25-34's and be "heavier male-leaning than the Flash," Howard told ST. The station is looking for a PD, production dir., and promotion dir. — all of whom will handle airshifts as well.

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**Imago A Go Go**

Imago and BMG will end their joint venture January 1. All artists remain on Imago, which is seeking another major investor. President Terry Ellis is retaining eight or nine of his 30 staffers through the transition, during which the label remains operative, according to a spokesperson.

Within Imago, second-in-command Ron Baldwin is taking on additional duties in marketing, in addition to A&R. Promotion pro Foy Johnson remains, as do A&R staffer Clay Farmer, Dir./Publicity Deborah Radel, and others. The label's NYC offices will reopen January 2.

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**Sony/NASHVILLE**

Regional Dir./Sales Matt Little has been promoted to Nat'l Dir./Sales. He'll report to VP/Sales Mike Kraski and will be responsible for coordinating and executing the sales, advertising, and marketing plans of all Sony/Nashville fields. Little has worked for CBS/Sony for more than 20 years in promotion and sales positions.

Clear Channel's stock price shot up $7.50 to $50 per share in the week ending December 16, more than making up for the previous week's $4 decline. Clear Channel closed Tuesday (12/27) at $49.38, up $1.13 for the day.

Atlantic/Nashville West Coast regional promoter Sam Harrell has been named Dir./West Region Promo for RCA/Nashville. In addition to handling West Coast promotion, he'll also work with the company's promo staff located west of the Mississippi. Harrell joined Atlantic/Nashville at its inception in 1989. He'll remain in L.A.

After 12 years with the company, TM Century VP/Mktg. Stuart McRae has resigned. McRae told ST, "I will be consulting the company for the next few months." His resignation follows that of company President/CEO P. Craig Turner in November.

Berkshire Hathaway, headed by billionaire Warren Buffett, purchased a 4.9% stake in Gannett. That's just under the FCC's attribution level of 5% — and it's likely to stay there, since Buffett owns a large and attributable share in Capital Cities/ABC.

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**Buy, Buy Baby**

The Tribune Co.'s board of directors authorized management to buy back up to five million shares of the company's stock, after

Continued on Page 20
YOU GUYS RECORDS

AND

DA YOOPERS COMEDY GROUP

would like to thank all you radio guys & gals for playing our comedy tunes. You have made us the hottest indy comedy group on radio. If it wasn’t for you guys, we wouldn’t be in business!!

Also, thanks to all you radio slugs who answered our last ad!! We had well over 100 stations call in for our new release, ONE CAN SHORT OF A SIX PACK.

If you want to add some fun to your show, call to set up interviews with Jim. He’s lots of fun and is never at a loss for words!

DA YOOPERS PLEDGE

Please forgive us our trespasses for we are independent and we do it all ourselves. Though we walk through the shadows of the recording giants we will fear no criticism for we have lifted ourselves up from the studio in da depths of da basement and climbed da mighty plywood stairway to our new studio in da upstairs of da double car carotch.

Happy New Year...and don’t eat too much lutefisk, eh!

FOR INTERVIEWS OR A FREE CD OF DA YOOPERS MUSIC, CALL ANNA OR LYNN AT 1-800-628-9978
Continued from Page 18
deciding the stock’s current price (around $50) is a bargain.

Canada’s government endorsed assessing performance royalties — to be paid
to artists and record companies — on radio
and TV stations. The Canadian Association
of Broadcasters denounced the idea, which
would double the $22 million (Canadian) that
Canadian broadcasters already pay in royalties
to music composers and publishers.

Rumbles

- WIOO/Philly late-nighter Billy Burke segues
to afternoons at KSFM/Sacramento, effective
January 5.
- KFMY/Chico PD (and 16-year station vet) Marty
Griffin is upped to Dir/Programming Ops for the Park
Lane Group’s KFMF and KFPL.
- KAMX-FM/Abilene changes its calls to
KTEG to complement its new Alternative format.
- WTEM/Washington PD Doug Gondek
exits the all-Sports outlet to concentrate on his consult-
ing business. WTSM Exec. Producer Tod Castle-
berry and Sports Dr. Andy Pollin take over program-
ing duties. No plans to replace Gondek have been
announced.
- WNEW/NY unveils its new on-air lineup: Pat St.
John will continue to anchor mornings, late-nighter
Carol Miller segues to middays, overnighters are split
between Harris Allen and Ian O’Malley, and midday
maven Dennis Elas and overnight sensation Ken-
ney Darrow shift to weekends.
- Rock WTBB/Panama City’s entire staff is hired
by crosstown Rock rival WDRK.
- WYFY/Baltimore MD Jonathan Shapiro exits to
join his former PD, Russ Noftila, at the WDRE Net-
work. Shapiro will be APD for the WDRE Net.
- Rock WFBQ/Cincinnati morningers Bob & Tom
will begin simulcasting their show on January 9. First af-
filiates are Rock WGBF/Evansville and ’70s Hits
WFWU/Ft. Wayne.
- KLDB/LA syndicated jokesters Mark & Brian
add Classic Rock KLSX/Santa Fe-Albuquerque to
their affiliate list.
- Warner Bros. Exec. VP/Teasurer Murray Gil-
lik will retire on January 1. The longtime label vet
will continue to serve as a consultant for Time
Warner Inc.
- Get-well wishes to Mainstream AC WROE/Al-
pleton, WI PD. J. Davis, who’s on the mend following
a mild heart attack.

BIA’s “Investing In Radio 1995” estimates
that L.A. radio revenues will top $476 million for
1994, keeping it well ahead of NY’s $415 million.

“Nottin’ but Goodtime Oldies”

Burke & Burns In The Morning!
5:30 - 10 A.M.
OLDIES 96
Good Times ... Great Oldies

HIND OF A DRAG — In a naked play for attention, WHNN (Oldies 96)/Saginaw, MI assured broad exposure for its
forever-young morning duo, Burke & Burns, by spreading these exterior posters on billboards around town.

Gavin Seminar Registration Hotline: (415) 495-3200
Hotel Reservations: (800) 233-1234
Plane Reservations: (800) 747-2144
mission can legally change its rules to help women. A federal appeals court previously struck down an FCC rule that favored women in comparative hearings for new stations. The decision said female broadcasters were not increasing the diversity of programming because they program their stations the same way male broadcasters do.

Radio-TV Waiver

In its second proposal, the Commission is considering relaxing its rules to allow companies to own radio and TV stations in the same local market. Such combinations currently require an FCC waiver. The Commission is also examining whether to permit TV duopolies and whether TV stations involved, would in LMA's should be subject to the same attribution rules that apply to radio stations — essentially, if you can't own one, you can't own the other.

The third proposal calls on the FCC to open its attribution rules for a review necessitated by changes in the market as early as 1997 and would have initially been adopted a decade ago.

Those proposed changes include:

- Raising the voting stock attribution benchmark from 5% to 10% (and from 10% to 20% for passive investors). That, for example, would allow Alliance Wireless and Warren Buffett to increase his Berkshire Hathaway ownership stake in Gannett from 4.9% to 9.9% without running afoul of the FCC because of his much larger stake in Capital Cities/ABC.

- Adopting a new policy in which the FCC would “scrutinize” multiple “cross interests” or “other significant business relationships.” What that may mean for joint sales agreements and other nonprogramming deals between stations (which currently are not regulated by the FCC) won’t be known until the full text of the proposal is released — probably some time in mid-January.

- The Commission also asked for comments on how it should treat limited liability companies and other new business forms for attribution purposes.

The commissioners praised most of what they heard. “It’s going to be important to ensure that broadcasters will be able to compete in this increasingly competitive multichannel world,” said Commission James Rosenblatt.

Chairman Reed Hundt said he doesn’t want to hear “projections and conjecture” in comments on the proposals, but “sensible, hard-nosed, economic analysis.”

But Commissioner Andrew Barrett was somewhat skeptical about governmental minority business ownership efforts, asking, “When we look at the minority ownership data ... has government been successful in increasing minority participation?”

The Commission is expected to release texts of these proposals as early as this weekend and will issue an open four-week window for public comment. An FCC staffer said the full Commission is not likely to vote on the proposals before the summer.

Lone

Continued from Page 3

hard to find in one individual — we’re delighted to bring Randy to Los Angeles.”

Before joining Vuitte & Associates, Lane held programming and operations titles at WKQX/Chicago, WRQX/Washington, KQED/Kansas City, WMC/Memphis, and the Dittman Group.

Fink-Wuffle

Continued from Page 3

served as AE at WRBD-AM & WCKO-FM/Portland and WIZN. In 1987, she was appointed GSM of WIZN & WZTA, which Passon purchased from Gannett in 1992.

Changes

Continued from Page 12

ke to Director in Sony Music Entertainment’s Corporate Purchasing Department. In related news, Lega-

cy promotes Jessica Sewin to Asso-
ciate Director/Marketing/Development & Administration and taps Patti Matheny as Manager/New Releases ... Capricorn Records wel-

ecomes publicist Jeremy Much on January 3.

National Radio: SW Net-

works welcomes two new Associate Producers: John Hancock III exits Westwood One to handle the “national” static show; Lucy Tausa exits MD/afternoon drive for the hip-

hop “Street Beat” and “Country’s Most Wanted” programs ... Seven-

year broadcast veteran Jill Co-

ben is appointed entertainment re-

porter for the Associated Press’ Broadcast Division.

Industry: Jennifer Dunbar and Stephanie Schwartz are named AE’s at Infinity Radio Sales’ New York office ... Amanda Arrington assumes AE duties at the Ticket Radio Group/Los Angeles ... Julie Heidt and Tad Anthony Miller become AE’s at Kari Radio’s Detroit and Dallas branches, respectively ... Kari Radio Group’s Network Sales Division names Pamela Sullivan AE/Los Angeles, while Harriett Berger is tapped as KRG’s Business Systems Coordinator/New York ... Keri Larsen transfers to KRG Marketing as Promotion Co-

ordinator ... Radio & Television News Directors Foundation (RT-ND) update: Mark Thalhimer becomes Director of the News in The Next Century project; Cy Por-

ter is named Director of the Com-

munity Journalism program; develop-

ment associate Fran Daffilo is promoted to Director/Development - and Program Coordinator Colony Brown is upped to Project Director for the Excellence In Journal-

nalism programs ... Former Penn State University communications professor Michael McKinley joins the NAB as Director/Employment Clearinghouse.
We'd all have 10 shares and be millionaires if we knew what the future held for us. What we do have is each other and incredible opportunities to make winners of our radio stations and companies.

The success of Howard Stern, many Top 40 morning personalities have been doing "reality" shows. The positive aspects of this trend cause them to move away from canned humor and gag service on-air, and to build highly topical shows featuring heavy audience interaction.

Are there some challenges facing our format in '95? SP: On the one hand, the success of Howard Stern, many Top 40 morning personalities have been doing "reality" shows. The positive aspects of this trend cause them to move away from canned humor and gag service on-air, and to build highly topical shows featuring heavy audience interaction.

R&R: What are some of the challenges facing our format in '95? SP: On the one hand, the success of Howard Stern, many Top 40 morning personalities have been doing "reality" shows. The positive aspects of this trend cause them to move away from canned humor and gag service on-air, and to build highly topical shows featuring heavy audience interaction.

R&R: Music, marketing, and morning shows are the backbone of any successful radio station. What are your strategies to build up these areas at your station? MS: We desperately need to be more innovative in marketing our station to an audience that is hit with potentially a hundred different radio signals each day. Get outside the box. Think beyond the "Birthday Cake." What moves young people? Being real, being truthful, being on the edge. Empty slogans won't cut it with them. You're talking about a generation that thinks the president is a joke. This is not the '60s; our generation knows better than to think you can actually change things that's the difference.

R&R: Alternative music is hot. As a format, we always seem to revert to the latest musical trend. What's the best way for stations to handle new music trends in '95? CI: Over the past few years, Alternative turned into a major player in the marketplace. The key to Top 40 success will be to recognize it but not overboard as many people did with Churban. For example, if there was a full-signal Alternative station in New York, what changes would [WHIZ/Z] 1000 have to make? Top 40 is best when it's in the middle. It's okay to lean — but don't fall over the railing.

R&R: Musically, Top 40 will continue to move in an Alternative direction. Over the years, we've studied to overcommit to whatever musical genre is hot at the moment, hoping to ride it back to ratings dominance. We're like the desperate gambler who's lost nearly everything and bets every last dime in an attempt to win his losses back. We loaded up on Disco in the '70s, then AC, then Glen Ross, followed by Rap, and now Alternative. Top 40 in general seems to always "bet the war" on one throw of the dice, instead of sticking with a balance of pop music and the absolute biggest Alternative, Urban, and AC songs that seem to breed success for stations like WSTR (Star '94)/Atlanta, WXKS (Kiss '98)/Boston, and KHKS (Kiss FM)/Dallas.

R&R: What trends do you see developing on the horizon? MS: Hopefully, with the success of Tony Toni Tone's "Anniversary," R. Kelly's "Bump N' Grind" (the remix), and Babyface's "When Can I See You," we'll see an acoustic influence merge back into R&B, which has been dominated for years by the success of Howard Stern, many Top 40 morning personalities have been doing "reality" shows. The positive aspects of this trend cause them to move away from canned humor and gag service on-air, and to build highly topical shows featuring heavy audience interaction.

Playing the hits is something a lot of people keep forgetting. It's not that difficult.

R&R: Who are the core superstars for '95 and beyond? CI: While there aren't many Top 40 core artists, and some of them are losing ground (i.e., Madonna), thank God for new bands like Ace Of Base and Real McCoy. We need more of them, and until we get more core pop product that is truly mass-appeal, Top 40 will continue to succeed in playing the most popular songs from other formats. It's hard to imagine Kenny G next to Nine Inch Nails, but you do have to try. At the very least, I think it's possible to be a great many things to many people, and that may be enough. Dayparting sure helps. Playing the hits, instead of veering off into questionable music, also helps.

In fact, playing the hits is something a lot of people keep forgetting. It's not that difficult. Just play the most popular songs. Is Weezer more popular than Mariah Carey? Maybe with some listeners in some demos. But on a mass appeal level, the answer is still "not yet." Some stations remind me of the old story about an evil fairy who cursed a newborn baby by saying, "My child ... you shall be too clever!"

CHR/Top 40 Ass't. Editor Paul Colbert contributed to this column.
Unity Format’s New Year Wish List

Programmers want more black ownership, stronger community commitments

Another year has ended, and it’s again time to look forward to the next. What does 1995 have in store for the Urban format? Three prominent Urban PDs share their thoughts about the format’s track record as we leave ‘94 and what needs to be done in ‘95.

Divided We Fall

KYOK-AM & KMJQ-FM/ Houston PD Carl Conner’s assessment of Urban radio’s present state is brutally honest: “It’s sick, and it needs a good doctor. The format has been divided over the years — there is no focus, and certainly no focus on the problems. We have pulled away from the elements that made us strong in the past, and we have separated from the community.

I would really like to see us come together and start dealing with the problems out there. We need to set all the egos aside.

— Carl Conner

Viable & Successful

“...in some major markets Urban radio is viable and has been very successful,” says WLJ-FM & WMXD/FM/Detroit OM Steve Hegwood. “However, I worry about the number of people getting into the format who really don’t understand the lifestyle of the black radio consumer.

The format is appealing — even more so because of the numbers and the sales figures coming out don’t deal with [problems] now, there won’t be Black radio for our children. It’s part of our culture that we must keep alive.”

Churbans Dropping Out

WGCJ PD Elroy Smith is a bit more misanthropic about the format than his peers. “Urban radio stands a great chance in 1995. All indications are showing that ‘Churbans’ are slowly deciding to get out; i.e., KUBE/Seattle. At one time, that station played approximately 90% black music. Now they’ve decided to get into Alternative and throw in maybe one or two black records. "WHTZ/New York has gone in a different direction; so has WIOQ (Q102)/Philadelphia, which at one time was breathing down WUSL’s neck with their heavy black music rotation. WBBM-FM/Chicago tried it for one book and left; WHYJ/Detroit is getting out. Maybe they’re realizing that if they can’t commit totally to the African-American lifestyle and sense of thinking, they’re only doing half the job. If you’re going to get into a black music format, you’ve got to do it all the way.

That’s why stations like WPCC-FM/Washington are succeeding — because they’ve pretty much committed to that black music sound, that black vibe, and the black lifestyle in their cities. I’m not saying every Churban is going to get out of the format. But with a number of them looking to other general market formats, we will have a more exclusive piece of the pie.”

Down with the Sistahs — Following his performance at WVEE/Atlanta’s “For Sisters Only” concert, EastWest recording artist Gerald Levert took time to hug station staffer Melissa Summers.

In ‘95, I’d like to see more black ownership of successful Urban stations. I’d also like to see GMs, PDs, promotion directors, production directors, and air talent throughout the country communicate and network more.

— Steve Hegwood

Either purchase your direct competitor or find a format that fits hand and glove with your flagship. That is an absolutely smart business investment.

— Elroy Smith

Hunts Black radio, Smith plants himself firmly in the pro-duopoly camp. “This is the way many station owners and operators are going or should seriously consider pursuing: Either purchase your direct competitor or

that the search for air talent should not be restricted to just large or major markets. “Medium and small markets could have some raw and upcoming talent who are hungry and willing to go the extra mile.”

Sharing & Caring — KFXZ/Lafayette, in conjunction with Interscope Records, donated money to St. Joseph’s Diner to help feed the hungry during the holidays. Shown presenting the check to Sister Patricia is KFXZ PD Frank Tray.
Perspectives On The Future

Programmers address new music, sales, split demos, and the on-line dilemma

Each year at this time, we ask ourselves — and others — what lies ahead? What does the future hold for Rock radio and music? This week, a select trio expounds.

Bob Elliot, PD
WAXQ/New York

"The trend is moving toward the harder new rock sound, part-ly at the expense of traditional hard rock. The older demos still lean more toward traditional hard rock, but younger demos lean more to the new. However, both demos embrace newer rock," says Elliot. He predicts alternative and traditional hard rock will continue to merge in the coming year. "More of the songs fit well together. Alternative's female pop songs aren't likely to fit on Rock stations, but overall it's good that there's more cohesiveness between the two basic rock styles. It's allowed stations like ours to have a core audience that listens a couple of hours a day longer than they do to any other station in the market. Elliot believes duopoly is "the greatest thing that can happen as the format separates itself. You hit the younger audience with one station, the older audience with the other, and deliver Rock listeners — period. The diverse audiences both complement and protect each other. It makes for a complete package."

Labels insist on putting things in boxes. They should release all their music to all stations and let the stations decide what to play. — Dana Jang

Sales Attack
"I'm optimistic about the future of rock," says Elliot. "Pink Floyd sold nearly half a million albums in their first week! Rock stations can and do sell records. For example, we're probably the only station in the state playing "Rage Against The Machine," and it's been selling 500-600 copies a week just off "Free-dom." Four weeks ago, we added "Killing In The Name Of," although we edited it to take out the F-word to show up at auditoriums these days. They really want you to know their opinions, and they tell you whether each song is right or wrong for you."

Hard rock and alternative listeners are the two groups you can't joke around with at a music test. They're there to give you their opinions, and they take it seriously. — Bob Elliot

Compromised Competition
Jang is concerned about a possible effect of duopoly: "The concentration of ownership may threaten competition. Sometimes the bottom line will dictate the way decisions are made. Eliminating competition makes it safer to operate stations, so some decisions are being based on saving money — rather than on becoming better.

"In the very beginning, Rock was a format that built artists for the long-term unlike CHR, which seems to just waste them. I'm happy that in the last few years we've had artists with some staying power, which helps build tomorrow's rock library."

Jeff Carrol, OM
KLBJ/Austin

Carrol's also upbeat about the format. "It's very healthy," he says. "All the Rock-based niche formats still capture a huge radio listenership when combined, so Rock in some form is always going to do well. But we have to caution, "It depends what the stations can get away with on the network. But for the most part, mainstream Rockers are going to have to decide which side of the fence they're on — whether they're going to be more classic or more current. There will be no middle ground anymore, unless you have no competition and can play everything. Also, Alternative's doesn't really exist anymore. It's become almost a mainstream format. It's crossed over to CHR, and it's crossed over to Rock. We used to be a totally male radio station, but now we're splitting it two to one. We made the commitment, and I'm now more open to music, promotions, and anything else that isn't 100% male target. We've got a picture of our audience being two-to-one male, and everything we do reflects that. It's a risk, because six stations all play some form of Rock in this town. But in a way, that may be how we survive. If the other stations stay totally male, I may be able to attract a few more listeners this way."

On-Line But Off-Air?
Carrol calls the information age "a two-sided sword." On the one hand, he says, "It's a great marketing tool, because you can reach a specific audience by being accessible on-line."

On the other hand, "It's another option apart from radio. A lot of the computer programs, such as games, come with sound. If you're playing games, I don't know if you're going to be listening to the radio. At any rate, I do see us becoming more and more involved with computers as a way to reach our listeners."

Closing his comments with a partisan note of optimism, he opines, "The Republican grip on government gives me hope that many of the issues the FCC has placed on broadcasting will be corrected. Obviously, they're going to have to allow people to own more stations — and more in your own market — and put fewer restraints on what goes out over the air."

20 YEARS OF KY-102 — In September, KYYS/Kansas City celebrated its 20th anniversary by reprinting the entire original staff and broadcast ing the party live. Many other KY-102 air personalities joined them to recount fond memories from the past 20 years. The original staff posed together for this yearbook shot. (back, l-r) KC Stangal and Max Floyd, (front, l-r) Jay Cooper, Dick Wilson, Katifsh Kris Kelly, and Cliff Beahm.

I DON'T THINK WE'RE IN KANSAS IAN MOORE — Ian Moore went to shoot the breeze at KZ22/Wichita with an on-air interview and acoustic set in support of his new release, "Live From Austin." Holding up the wall are (l-r) MD Greg Berger, Moore, and afternoon drive Shane Cellars.

For more information on this subject, please visit www.americanradiohistory.com.
Programmers foresee expansion on every front of the format in the new year. But the challenge of presenting NAC's signature musical diversity, while expanding market share, remains a concern for some.

"The information superhighway will become a very important factor," suggests KFIM/San Diego VP/Programming Bob O'Connor. "We're putting our newsletter on the Internet, and there's been some aspect of the information revolution examined in all our recent internal discussions. The early '90s were about interactive phones; the last half of this decade will be about the next level of information sophistication."

**Outlook 1995**

KOAI (The Oasis)/Dallas PD Tom Miller, "We've seen significant growth for those stations willing to take the format to the next level. A number of radio managers now recognize NAC as a mass-appeal ratings producer. As word spreads, we'll see growth in some markets and stabilization in others. Additionally, we'll see more stations come on in medium and small markets. Musically, the format will continue its evolution in an urban direction."

**Defending The Format**

KTVW (The Wave)/Los Angeles PD Chris Brodie points out: "The Wave is entering its ninth year — it's remarkable that we're planning for our second decade. The format actually was designed to attract artists who were part of the wave in the mid 70s. Development of the format continues and it is moving successfully. As the format continues to grow, NAC's going to be the format most appropriate to the 90s.

**Because the industry has not invested in air and programming talent development, high-quality NAC personnel will be in high demand and low supply.** — Paul Goldstein

Possible exception of Colour Club, not much groundwork was accomplished, as happened in the past when Ottmar or Basia debuted. "I'm disappointed more NACs didn't realize they missed the boat by passing over Seal's last release, which was Top 15 in 1994 at KFIM. I encourage programmers to add it recurrently. I hope programmers will open the doors to artists who have done the work and are ready to be heard by the mass audience."

"I don't think many of us have considered the opportunity for our format to be an accompanying part of the information superhighway."

**Steve Huntington**

**Bill Shedd**

**Steve Felstein**

**Jaime Kartak**

**This format actually is capable of generating passion from adults. How many formats can make that claim?** — Frank Cady

The early '90s were about interactive phones; the last half of the decade will be about the next level of information sophistication.

— Bob O'Connor

No Strange Hybrid

According to WLOQ/Orlando PD Steve Huntington, "After proving its worth in major markets, NAC now is moving successfully into medium and smaller markets. It's no longer this unknown quantity, a strange hybrid that a radio operator feels powerless to understand without a programming person to guide him through. Now there's a long-term success story with [numerous] stations, charts, and consultants — any smart broadcaster can capitalize on this niche. It continues to be the most attractive niche format. We've convinced its audience will continue to grow."

"Musically, I believe we're heading toward a greater degree of homogenization, which is unfortunate. Diversity in playlists from station to station has long been the musical calling card among those who innovated the format. Anyone can program a station by pulling the Top 30 off a back-page chart, but the result is radio that's indistinguishable from city to city. It would be tragic if NAC became that predictable and boring."

**KJZZ/Phoenix MD Bill Shedd shares this concern.** "The format is at a crossroads. It has established itself in a number of major markets, and we've achieved this success by listening carefully to our respective listeners. NAC has stayed on course by being a true alternative to other formats. Further growth will continue if we don't stray from our goal of play-
Growing Pains And Pleasures

Programmers welcome new music sources, new morning shows, and mainstream success, but warn of conformity, complacency

What’s in store for the format in ’95? Two respected major market PDs step out on a limb this week to assess current trends and predict developments coming in the new year.

Bill Gamble: Follow The Listeners

“Our job will continue to be to go where the audience takes us,” says WKQX (Q101)/Chicago PD Bill Gamble. “The listeners are taking us on this wonderful ride; you can either go with the flow and be successful, or fight it and not be successful! The unpredictability is what makes it fun.

“It’s like being a guide: You have to read those signs, because the masses will follow you. A lot of the members of the bands we play are listeners. The street is setting the agenda for the format — if you ever believe you’re setting the agenda, you will find yourself out of date.

“Records are coming out of places you wouldn’t expect, and the format is more receptive to music from new sources. It’s coming from bands, clubs, small labels, and imports. We’re not just waiting for record companies to tell us what the big hits are going to be.

“Too many programmers believe they have to educate the consumer. We need to take some chances, and we need more diversity, but if the listeners want to hear four deep off Stone Temple Pilots or seven...”

HOLIDAY ‘94 — KROQ Los Angeles ushered in another holiday season with its annual "Almost Acoustic Christmas" benefit concert. The two-day affair attracted a slate of acts ranging from Liz Phair and Jesus & Mary Chain to Courtney Love (top photo), who got into the yuletide spirit with PD Kevin Weatherly; joining Weatherly (back row, far left) for some backstage fun were KROQ personalities Rodney Bingerheme and Richard Blade, actor Henry Winkler, and KROQ’s Shark (front row, far right) KROQ’s Tami Hedi and Weezer’s Rivers Cuomo, Matt Sharp, Patrick Wilson, and Brian Bell.

It’s no longer an alternative format — it’s the mainstream format. CHR and Rock aren’t as mainstream as alternative music.

- Bill Gamble

For The Record

SOUNDGARDEN/Black Hole Sun and BECK/Looser should have been listed among the top Alternative/CHR crossover songs, and Beck was inadvertent -ly omitted from the ‘New Artists’ list (R&R 12/16).

If that doesn’t show you how mainstream and top-of-mind this music has become, I don’t know what does. "WMMS is one of the biggest stories in the format right now. To take something with that much baggage and roll it out as an Alternative station..."
New Year, Positive Trends

PDs cite listener intelligence, label awareness as keys to format growth

By Cyndee Maxwell

Passion for the Progressive format runs high in the industry. And its eclectic programming and willingness to play a variety of artists make it a favorite among listeners, too. The following programming pros peeled into 1995’s crystal ball and shared their views on the newest and oldest Rock-related format.

Laura Ellen Hopper
KPGI/Monterey

Hopper’s zeal for the format is among the highest. “It’s obviously growing by leaps and bounds, and one of the reasons is because listeners are so much more intelligent. They really want to be entertained. There are many places for people to go outside radio for canned music. But to get intelligent music they must go to a format like this. I believe Progressive is the future of radio because it entertains and tweaks brain cells — listeners are genuinely excited about what they’re hearing on our stations.”

“The life of the format depends on the music itself. It’s continually being new, exciting, and viable. Some formats have lost their vitality. In the not-too-distant past, we found lots of people who went to tapes, CDs, satellite, and cable radio because commercial radio was dull. But the future of radio itself lies in providing entertainment. This kind of format reaches into the nooks and crannies and pulls out new artists, and it’s really exciting.

“Record companies are paying more attention and becoming more responsive to the listener. They’re taking more chances on the types of artists they sign. Look at Todd Sjinder: He was a total unknown not too long ago, but now he’s huge. Labels realize they must respond to the buyers. Warner Bros. is really great at [seeking] out exciting bands; they’ve gone beyond the standard way of marketing new artists. Also, it’s fantastic to see small labels get adds, airplay, and attention. Those labels are really close to the street and the audience. The format is very exciting, and I hope it stays that way.”

Bruce Van Dyke
KTHX/Reno

Van Dyke cautions programmers to “remember why folks tune in. Listeners are looking for a good time and music that makes them feel good. If it’s a consciousness-raising, ‘voodoo’ experience at the same time, that’s great. But our priority is the same as everyone else’s — making listeners feel good about something. Similarly, we must make sure we don’t get too sleepy with our sound. We shouldn’t be afraid to boogie a bit once in a while.

“I’m also concerned we might be getting a bit ‘white’ musically speaking. We’re missing a lot of quality artists who won’t get a start anywhere else. We’ve shown that we can be a great springboard for new acts like Sheryl Crow, Counting Crows, and the Cranberries.

‘I’ve heard it said that in the future it will be ‘a four-share world.’ The four share we’re amassing seems to be the same four share the advertisers want, so that’s another reason to be hopeful for the continued growth of the format. As David Letterman says at the start of his show, ‘We’ve got the best audience in the world. I really feel it’s true about ours. They’re an educated, opinionated, and passionate group. It’s by far the most gratifying aspect of programming an adult Rock station.’

Jody Denberg
KGSR/Austin

Denberg believes in the continued growth of the format. “I think the format will flourish and grow by virtue of everyone seeing and learning what works and what doesn’t. At KGSR we’re trying to rotate songs at a faster clip without beating up our high TSL listeners. It’s made us sound more consistent without sacrificing the excitement that makes our appeal ing in the first place.

“If I find it helpful that more labels are developing specific departments and promotion people to deal with the unique aspects of adult radio. Truth be told, they’re developing the future.”

Jody Denberg
KGSR/Austin

Pat Gallagher
WMMMM/Chicago

Gallagher is cautiously optimistic about the format in general. “While I feel good about it, I also have some apprehension. Still there are people who think we can survive on low-cume and high TSL. But that’s exactly what subjects us to wild Arbitron swings, so we must work on building stations that become consistent more competitive with other stations in the market. Plus, we need to see more success stories. We can’t live on WXRT’s Chicago’s and KBCO’s Denver’s success forever.

“There must be greater success with stations like WMMM, WRXT (Nashville), WTTS (Indianapolis), and WWDJ (Columbus, OH).

“The way to build cume is the same for us as with any other format: familiarity. We must play records in a higher rotation to make them familiar; we can’t be afraid of playing the hits. Alternative learned its lesson from that mistake. While I’m not advocating playing our currents as frequently, the ‘we get away from playing songs once a day or every other day. Too many Progressives still are afraid of higher rotations, but we won’t survive on the old mentality that once a station across the street is playing a record we drop it. If we do that we’ll be stuck playing a bunch of unfamiliar music.”

Pat Gallagher

“I’m upbeat about the music itself. To quote former Madisonians Timbuk 3, ‘The Future’s So Bright ...’ It’s amazing to see what’s coming out of our format and crossing to the mainstream — Counting Crows, Sheryl Crow, etc. It’s great news for us that other formats are coming to the party, which on a long-term basis gives us artists with larger audience appeal.”

Gallagher continues, “We’ve gone through different phases with record companies, from being totally clueless in the beginning (saying, ‘What do you mean you’re not going to play Van Halen?’) to their discovery of a handful of stations doing things differently (the garbage pile phase where they threw everything at us that didn’t fit anywhere else) to now, where they’re starting to understand us more intimately. Many have specialists like Columbia’s Kid Leo, who knows what to work and what not to work on us. It’s exciting that labels are spending time and money to find people who understand the nature of Progressive. That says a lot about our commitment to the future of this format.

“We must go beyond just being music machines. We must make our stations relevant and memorable to the audience in ways beyond the music, through promotions and community involvement. And what we talk about on-air must be relevant to what we do on the streets.”
'Loosening The Necktie'

PDs predict the format will become more aggressive, defined in the new year

In the first of a two-part series focusing on '95 predictions, programmers foresee what may lie ahead in the new year.

WLEV/Allentown PD/Tony Rogers senses a positive trend. "We'll still depend on familiar music and power artists. But the format is loosening its necktie, becoming a bit more aggressive and gaining more individuality. There won't be as many cookie-cutter ACs — people will be able to distinguish between an AC in Philadelphia and one in New Orleans."

Pushing The Envelope Mainstream AC WROE/Appleton, WI PD J. Davis feels the format soon will be split solely between Hot AC and Mainstream AC. Consequently, Soft ACs will "either disappear or become more contemporary. That's happening at WLTQ/Chicago. Many Lite and Soft ACs are adding currents much quicker. In addition, they're more likely to play songs they wouldn't have considered seven or eight months ago."

Davis says WROE's Coleman Research project indicated a need to make the station's music a little hipper. "Our announcers were on target, but the music lagged. Mainstream ACs will push the envelope a bit more in '95. He also looks for new breaking Mainstream AC artists. "Some may come from Progressive or Alternative. If you told me a year ago that 'ROE would play a group called Hootie & The Blowfish, I'd have said you were crazy."

There won't be as many cookie-cutter ACs - people will be able to distinguish between an AC in Philadelphia and one in New Orleans.

- Tony Rogers

Rather than focusing on the '70s, '80s, and '90s, Davis expects more Mainstream ACs to play music only from the last two decades. "Many won't play anything [from before] '83. Much of the '70s product doesn't fit — or fits — into the music. It's a good time for change that much, but artist inflexibility will. If a song fits the station's sound, Mainstream ACs will play the Cranberries and Hootie & The Blowfish. It's time we get back to the philosophy that AC was built on music."

WNUJ/Birmingham PD/Mike Madison hopes there will be more tempo. "It will be good to get away from the lush keyboard and string ballads and have more texture in the music."

More Definition KCX/Boise, ID Station Manager Don Jennings believes the format will be stronger next year. "It will be a damn good year for us. Soft AC will be a 25-54 powerhouse. Hot AC will emerge 18-34. AC will grow and do even better than in '94. "Hot ACs seem to be defined a bit more clearly — especially in attracting 25-34 females. Soft ACs always have been well-defined and are evolving to sound more contemporary. There may, however, be a potential problem for Hot ACs. 'CHR seems to be coming back. In many markets, we'll see some aggressive battles between HotACs and CHRs."

Country certainly has prospered, sometimes at AC's expense. But in Jennings notes, "Some of the bloom has come off of Country's bush. Nobody's announcing its demise, but the format isn't as strong as it was."

Soft AC Evolution WMJX/Boston PD Don Kelley believes the format is going through a metamorphosis. "Some Soft ACs have evolved more than others, but Soft ACs continue to be strong. Five years back have gone by the wayside. A few years ago, Sheryl Crow's 'All I Wanna Do' and Melissa Etheridge's 'Come To My Window' would've been too weird for stations like ours to play. They work today because tastes are different and we're seeing a different generation coming to that demo window."

WAIR/Huntsville, AL PD John Malone closely monitors Country. "That format's been so dominant, but I think it's peaked. Some people we lost to Country will begin sampling AC again. Hopefully, they'll stay with us longer. AC sounds the way Pop did in the '70s and early '80s."

Bright AC WLTS/New Orleans PD Steve Suter advises, "It's time we get away from being generic. ACs. Competition is too tough; programmers must localize their stations. You can't make cookie-cutter formats anymore. Soft ACs will bounce back — there will always be room for that part of the format."

HOT AC LOOKS AHEAD

Format Finally Getting Attention It Deserves

There may not be many of them, but the majority of Hot ACs enjoyed '94 ratings successes. Here's a look at what some Hot AC PDs expect to see in the forthcoming year.

Music Industry Tie According to KSTZ/Des Moines, IA PD Kipp McGee, "Hot AC's fate will be directly proportionate to the fate of the music industry. We've had some exciting glimmers this year, including Sheryl Crow, Gin Blossoms, and Melissa Etheridge. They gave some genuine passion to the music industry."

McGee says it makes good demographic sense for stations to consider Hot AC. "It's the younger version of the AC hill. Hot ACs must have a good strategic plan and be committed — it takes a while to get the format off the ground. It's not a hot format 'du jour.' Stations adopting formats such as NAC usually are active rather than proactive. There's a lot of truth to the expression 'The longer it takes to build, the longer it will stay built.' Hot AC won't be an overnight sensation; it must be built from the ground up."

KHTT/Fresno PD Jon Zeliner adds, "Hot AC is mass-appeal radio for adults 18-44. Just because a song isn't a hit on the Hot AC chart doesn't mean people won't buy it or that it won't sell well. AC continues to fragment and is what Top 40 was 10 years ago. Station-to-station and market-to-market differences will be greater than they were three years ago."

People want to be stimulated, not lulled to sleep. We'll get a little hotter and play some new artists and styles. -Chuck Collins

Concept Of Variety Hot AC newcomer Allan Lawson has programmed KXXV/Portland over the past three months and believes one of the format's strengths is variety. "We'll play new music by Melissa Etheridge and Luther Vandross. People buy into the concept of a variety station."

Hot AC's Importance KPLZ/Seattle PD John Dimick states people are just now becoming aware of Hot AC's importance. "They're tuning into what PDs have known for a long time. We sell lots of records. This format finally is getting the attention it deserves. Some of that respect occurred when WJRR/FM/Wilmington PD Michael Wailes anticipates attacks from all sides: "We have the demos waiting. Listeners rely most on AC for consistency and comfort. As programmers, we should promise to deliver on that expectation."

Hot AC's fate will be directly proportionate to the fate of the music industry. The labels must bring out fresh music, and we'll give exposure to the best of the bunch. -Kipp McGee

Enthusiastic about AC's future, Soft AC KEZK/ST Louis VP/PM/ PD Bob Burch notes, "Soft AC continues to evolve into a contemporary vehicle. A difficult obstacle has been the ability to bond with the audience. Through morning-show expansion and emphasis on 'family radio,' we've turned the station into much more than a jokebox."

Eniable Position Lite AC WKBW-FM/Youngstown PD Dan Rivers is devoting more time to a full-service morning show. "We've maximized our at-work listening, so we'll be devoting more energy to mornings and evenings."

Unlike many Hot AC PDs, Peak has a crossformat rival: KALC. "There isn't room for two Hot ACs in a market. Somebody here probably will have to leave the format."

Distribution of a song cannot be that AC was built on music.
Talk Radio '95
Sponsored by National Association of Radio Talk Show Hosts

RANDELL BLOOMQUIST

Talk Radio '95

Format Leaps Into The Mainstream

As 1994 walks the last mile, I asked some Talk hotshots to predict what trends and issues will dominate the coming year. Some answers had a familiar ring; others heralded new challenges and opportunities. Here's a sampling.

Several executives expect that 1995 will witness the long-awaited shakeout of weak and marginal syndicated Talk shows.

Quality Control
According to WLS-AM & FM/Chicago President/OM Tom Tradup, "Thankfully, the day when people with more uplink capacity than brains can eke out a living in Talk radio is over. Quality local programming will win out over this stuff. The same people who caused a political revolution in the '94 elections will start a Talk radio revolution by voting with their dial to send bad, boring syndicated shows to the stuff."

Both Packer and Tradup agree that many of those new Talk outlets will feature narrowly targeted programming, such as Young-Talk or Women-Talk.

Packer sees significant room for new Talk stations that feature nothing but advice programs, such as legal, home repair, and finance shows. "It might not get huge numbers, but you could certainly sell it on content," he says.

Tradup predicts that many of those new Talk outlets will feature narrowly targeted programming, such as Young-Talk or Women-Talk.

Liberals are genetically engineered not to offend anyone. They are about as electrifying as a 40-watt bulb.

- Tom Tradup

On the sales side, Packer believes that the attention Talk radio has drawn over the past year will translate into more ad dollars in '95. "We've gotten past the point where everybody thought the Talk audience was just a bunch of blue-haired old ladies," he says. "The [media] buyers are better educated about the format, which means increased revenue for Talk stations. We're predicting a great year for sales."

Sales Dollars Increase
Tradup agrees that Talk's growing role in the public debate will pay off in increased advertiser interest, particularly among firms interested in reaching involved, aware consumers. "The format's foreground, active sound is going to attract advertisers who have previously had only sporadic involvement with Talk," he predicts. "It'll have an especially strong appeal to technology firms - those looking to sell computers, CD-ROM equipment, software, etc."

Meltzer echoes that sentiment, adding that as Talk stations begin to employ more innovative sales tools, even more new advertisers will flock to their airwaves. "WGR is getting more into direct marketing for our clients," he says. "For example, we have a program called 'Value Video,' where advertisers buy a very substantial schedule of spots that includes a phone number the listener can call to get more information. When they listen to the ad, we send them a five-minute videotape about the product that we produce for the advertiser."

"The format is definitely going mainstream with buyers," Hobbs adds. "Talk stations will [soon] be included in the top three buys in every major market."
Standing At The Crossroads

As the new year begins, Country radio finds itself at a crossroads. Will the plateau reached in 1994 become the launching pad for even greater ratings success? Or is it the peak from which the descent begins?

A large portion of the format’s future is in the hands of radio programmers, several of whom offer thoughts on the trends and issues that lie ahead.

Enormous Potential

- WQMY/Akron PD Steve Cherry: “We predict continued success for the Country format — especially in the Midwest market like ours. Although we do have a Country ‘heritage’ in Akron, the excitement of today’s country stars has only recently found a mass audience. Our potential is enormous.

“As Country continues to gain popularity, more markets will be splitting the Country pie the way pop music evolved in the late ‘80s. As a result, programmers will have to target narrower audiences, and we’ll see more Young Countries, Country Golds, and perhaps some other yet-to-be-invented formats. We think the pulse of Country music might be viable, but you’d have to be very selective with your playlist. Mixing the ‘70s with the ‘90s, for example, isn’t very listener-friendly.

“The new crop of young Country fans will follow us into the new millennium unless [CHR] finds a way to win them back. New Country stars can continue to make it in 1995 provided the songs are strong enough. We are still both artists and song-driven in Country radio that in the fans still want the latest from Garth, Reba, and Clint. But if a new artist has a song like ‘Don’t Take The Girl,’ [the audience] will take the time to know who that artist is, too.

“Finally, as Country programmers, we should stick to our roots and not fall into the crossover trap that has turned more than one Country station into just another AC hybrid.”

Presentation Top Issue

- WSSS/Grandville, SC OM Loyd Ford Jr.: “Listeners will always determine the direction of our business. Staying close to them will be even more important in 1995.

“The door for new artists is getting [smaller], but not closing. The true stars will continue to rise to the top. The format is cooling, and the quality of the current hit records will ultimately determine how much gold we end up putting back in the format.

“We have to be careful about running off our upper demo, but I do not believe we will continue to success fully split into 18-34 and 25-54. Listener expectation is bigger than ever for Country radio. Presentation is possibly the No. 1 issue for 1995. I think it takes special creativity from programmers — and most important, air staffs — to separate one radio station from all the others.

“As programmers, one of our most important responsibilities is to develop new talent for the future of our business. 1995 will be another good year for country music. If everyone else is waiting for things to return to ‘normal,’ now would be a great time to realize that country music as a dynamic and powerful format will not go away.”

- Paul Johnson

Format Split?

- WXBQ/Bristol, VA OM Bill Hagy: “Look for more music boxes. How many songs in a row is enough? 10,000 songs in a row did not make much of an impact in Birmingham against WZZK. The music box stations must be less personality by design, but the market leaders usually offer a lot more personality. How else can a station develop an emotional bond with its listener? “Look for current lists to expand in length. Polarization is just about maxed for the format. Younger and older adults have never seen eye to eye, but the older listener seems to be more tolerant not hearing Waylon or Merle and the older artists. The mix isn’t likely to change much.

“The numbers are against [new artists]. Each week there are more songs and artists going for ads than there are spaces. Someone loses.”

This combination works against getting a new artist established. Labels are expanding too fast and not developing new artists for the public. This could have a lot to do with the national format share being down. I hate to think the Country format has peaked, but it sure looks like it normally.

“1995 could be the year the format splits, but it won’t help the format. We will only further divide the pie. Perhaps leaving room in markets for another format (new mass) to take a leadership role.”

Protecting Our Turf

- WSOQ-FM/Charlotte PD Paul Johnson: “As artists and producers continue to strive toward differentiation of their own product, the incredible diversity in songs, production sound, and approaches will like wise continue to challenge radio programmers in 1995 to find the true hits (few at any given time) and the right non-hits (there are always a lot more of these) for their audiences.

“As a programmer, building the culture of your audience in times of diversification, real programming skill to emerge. Independent think ers will lead. Cookie cutters will be left a step or more behind.”

- KKNX/Las Vegas PD Gary Moss: “All of the other formats want what we have — great adult numbers, reliable artists, and a format that’s easily identifiable. It’s our challenge to protect our ground. While we may not see the ratings peaks of a year ago or so, I believe the format is still extremely healthy. We will, though, have to work harder and smarter to maintain our current shares, especially with the increased competition within the format in most markets.

“Old Country, New Country, Young Country — whatever you want to call it, we are still basically an adult format. While we may be skewing a little younger, it’s important to remember that the younger demo is the most fickle. In my opinion, adult listeners are still the key to winning. Country music in the ‘90s has become Las Vegas, Madison Avenue, Hollywood, Nashville, and Texas all rolled into one very attractive and relative package. It will continue to be our challenge to reflect that on the air.”

‘Drowning In New Artists’

- KXKX/La Fayette, LA PD Renee Revett: “Contrary to what we Country program mers might like to think, the phenomenal success of our format over the last few years has not been due solely to our efforts. Contemporary music has become a choice between Nine Inch Nails, 69 Boyz, Madonna (yawn), or Country. No wonder listeners are blooming to our frequencies, in droves.

“Country is fresh, hot, and on the pulse of real life in the ‘90s. I’ve been wondering when other contemporary artists would get a clue — will it finally be this year? If so, Country has to learn to practice some discipline, both in the number of new artists coming off of Music Row and the speed with which today’s hit records climb the charts.

“The surge while the iron is hot theory perhaps no longer applies to jumping on the success headwag of Country music. We’re drowning in new songs. If we could just stretch an hour into 90 minutes, we could rotate everybody in. The CRS could turn the ‘New Faces Show’ into a two-day event! As an industry, we need to better recognize a diamond in the rough rather than run every pretty-faced diva or guitar playing hunk up the flagpole to see if anybody salutes.”

Not ‘Typical’ Consumer

“…Outstanding potential — you’re entering the saturation zone. Almost every market in the free world has about all the Country it can handle. Witness the recent de fection of several [18-34-targeted] stations to ‘70s Oldies and other fl avar-of-the-month formats. Classic Country? It still looks good on paper, but how come nobody is winning big with it?

“Let’s talk issues. Would you agree there exists a radio food chain; i.e., bigger stations eat (read: take talent from) smaller stations? If yes, would you also agree that a very important part of the radio food chain — tiny-market stations — has all but disappeared? Sure, but we’re the air in rural America, [but] they’re doing it now with satellite jocks.

“New jocks will always come Country and the format will never be a short age of lunatics who want to get into this crazy business. Even so, I can only feel the effects of losing this important part of our electronic ecosystem. I understand the economics involved. The question is: What is the long-term cost to the industry? It’s too early to tell. I can only hope that in 2005 some will dust off this issue and have a good laugh at that alarmist from Corpus Christi.”

As an industry, we need to better recognize a diamond in the rough rather than run every pretty-faced diva or guitar-playing hunk up the flagpole to see if anybody salutes.

-Renee Revett

Steve Cherry

Paul Johnson

Gary Moss

Renee Revett

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Creative Perspectives On The Coming Year

Where is country music headed in 1995? We asked some members of Nashville’s creative community—producers, publishers, and songwriters—for their unique perspectives:

• Songwriter Pat Alger: “I see two challenges for songwriters in 1995. The first will be to continue to write the most heartfelt songs with our personal points of view, even though we know not as many of those will be recorded as we’d like. Those songs always will be the bedrock for country music’s long-standing reputation.

The second challenge will be to explore all aspects of the new technology (i.e., the information superhighway) while still protecting the intellectual property rights of everyone in the creative community. We need to educate our fellow writers and the public in general on the value of copyright.”

• Almo/Irving Music VP David Conrad: “With the ‘middle’ of the Nashville market getting so fat, I hope and believe labels will look a little harder on acts who push the envelope creatively (publishers, too, where artists/writers are concerned). Even as healthy as the market is, if we’re to expand in the coming year it must be at the edge, not in the middle.

“Also, I hope to see more female artists/writers getting off the ground. Another trend that seems likely to continue is Los Angeles and New York companies tending to get in on the ‘gold rush’ here in Town.”

• Sony Music Publishing Sr. VP and producer Don Cook: “I think most of the successful staff in the coming year will go in more of a country direction, but still will be dance-oriented. There’s a real movement back toward (traditional) country songs and artists, but the dance- and youth-oriented approach is here to stay.

“I think there will be several more left-field breakouts like the Mavericks and the Tractors. Acts not in the mainstream will go in their own directions; they’ll make the business incredibly exciting. I think it will be a very interesting, very fun year, and the non-mainstream successes will make it fun, too. The left- and right-of-center projects will create a lot of opportunities for people who wouldn’t ordinarily get a chance to make records.”

Radio will help in 1995—it will be more open than ever to new, fresh musical ideas and themes.

• Jerry Crutchfield: “If great female act was produced by a female, marketed by a female, and on a label run by a female? I bet she would sell records. Didn’t happen in ‘94—maybe in ‘95.”

• Nashville Songwriters Association International President and songwriter Richard Leigh: “Technological advances, inadequate laws to protect copyrighted material, and disputes over how writers and publishers are to be paid in the age of digital broadcasting will come to a head in the near future. If these disputes aren’t resolved satisfactorily, songwriters and publishers may find the information superhighway less of a blessing and more of a curse on their efforts to make a living.”

• Songwriter Jon Vezner: “It seems that lyrical topics covered within the Country format are widening. One minute you hear a song like ‘Independence Day’ or ‘Little Rock,’ then you hear ‘Watermelon Crawl.’ Though I may favor a particular type of song over another, I think they’re all valid.

“We as songwriters—and I’m as guilty as anybody—sometimes have this purist attitude about songs. I think ‘Achy Breaky Heart’ was a good example. People within the industry loved to bash it. But you can’t argue with success. The song reached a wide demographic, particularly the younger listeners, which was to all of our benefit. And how can I say ‘Achy Breaky Heart’ isn’t valid but ‘do-lang, do-lang, do-lang’ or ‘sha-na-na-na-na-a’? Variety is a good thing for the longevity and strength of the format.”

“Even with the wide variety of subject matter, both lyrical and musical, I still think we as an industry get in the rut of trying to bottle a good idea when we hear it. ‘Friends In Low Places’ was very well-written, in my opinion, and tremendously successful. Consequently, a number of clones appeared on the airwaves.

“I think that’s okay in limited proportions as long as it isn’t overdone. In the short term there’s little harm done, but over the long haul we’re in danger of losing listeners. Yet it always seems that about the time I’m about to lose faith with the industry as a whole, some song will stop me in my tracks and I’ll ask myself, ‘Why didn’t I think of that?’ And it only goes to prove that no matter how big and crazy this business can get, there’s always room for a great song, whether it’s ‘The Song Remembers When’ or ‘Achy Breaky Heart.’”

• Warner Chappell Music Sr. VP Tim Wipperman: “The current success of country music was caused by individuals who weren’t afraid of new, unique talent. If we lapse into complacency as we’ve done in the past, history will repeat itself.”

Kristi Brake

For The Record

A recent column (R&R 12/31) inadvertently contained an error regarding Sun Records. The label has been up and running for 40 years, and its Nashville office remains open for business.
AIRCHECKS
CHRISTMAS CLEARANCE!
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year after year -- all levels - Nationwide. If you're seriously looking to better your present position, call for registration information. Find out how beginners and PROs have networked with us for better jobs. 1994 was a record year! Let's make '95 your year by presenting you to stations in need of talent.

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Opportunity knocks
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NEWS

News director and morning newscaster sought. Two years experience. T/F: WYNE, Gary James, Box 495, Kenne, NY 13431. EOE (12/30)

Selling air talents. Salary bonus, benefits, part sharing. T/F: WEZL, J. Phillips, 140 Parc Ave., Scranton, PA 18503. EOE (12/30)

— 102.3 THWAVE —

Needs Production Director...Fast! Our last guy went to New York! Flexibility, creativity, and computer skills a must. T/F: WTHF, Dave On'Connor, WYVE, PO Box 97, Mystic, CT 06355. EOE


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— SW —

The Radio Picture Company

Success Radio Program Director

SW Networks seeks Program Director and Production Director for its new 24-hour satellite delivered AM format. Send your resume, thoughts on Success Radio and a tape of your current station to Paul Golden, SW Networks, 1370 Avenue of the Americas, 22nd Floor, New York, NY 10019. No phone calls please.

PRODUCTION DIRECTOR

WJFK-FM/Washington needs Production Director. Voice-work not necessary. Innovative, think out of the box, work your ass off, organized, real, responsible. More interested in what you can do, not where you have done it. Prove it — send tape, resume. Jeremy Coleman, OM, WJFK, Georgetown Station, PO Box 3649, Washington, DC 20007. WJFK-Infinity Broadcasting is an Equal Opportunity Employer.

PRODUCTIONS DIRECTOR

AFPIM looking for a take charge leader. Background in Oldies, News/Talk, AC, Sports. Airshift required. Strong management skills and understanding of the sales function. Stable company - great market. T/A: Radio & Records, 10,000 Santa Monica Blvd, 5th Floor, #426, Los Angeles, CA 90067. EOE

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Top rated 35-64, Back AC station with serious Oldies edge is seeking applicants for the following future positions:

* Midnight
* Overnights

Production Director/Weekend Personality. Candidate must possess a minimum of 3 years' experience, solid Production skills, and be a team player. Big backups not a viable sense of humor necessary! We guarantee you can juggle with the President from Boot Hill to Capitol Hill! Send T/A to Lawrence Gregory Jones, P.O., N.E. 1023, 400 H Street, N.E., Washington, DC 20002.

NO PHONE CALLS!!! Females are encouraged to apply: EEO/ADA

SOUTH

Seeking morning host or co-host. T/F: WGLT, Chautauqua Hills, Box 207, Florence, AL 35631. EOE (12/30)

Seeking promotions assistant who's energetic, organized, detail-oriented, and computer-literate. T/F: WGLT, Angela Deabler, 8132 Date St., # 500, San Antonio, TX 78224. EOE (12/30)

LABEL SEeks RADIO PROMOTION DIRECTOR

Progressive, Contemporary Christian label seeks persistent, aggressive radio promotion director to secure airplay on our crossover artists at secular radio. All formats - AC, Rock and Top 40. Great growth potential. Send cover letter, resume and salary requirements to General Markets, 365 Great Circle Road, Nashville, TN 37228. EOE

RADIO — GENERAL MANAGER

Immediate opportunity in Little Rock. Proven leadership skills, strong record of accomplishment in radio management required. Fax your resume today to KRock GM (214) 380-6566. EOE

NFL RADIO PLAY-BY-PLAY

WWL 870 AM...50 kw Clear Channel

Voice of the Gulf South. Has opened a search for a play-by-play broadcaster for the New Orleans Saints. If you believe you have the qualifications for challenging job of being an exciting and entertaining broadcast, send a resume and tape of your very best! Previous college or NFL radio play-by-play experience required.

Bob Christopher
Operations Manager
1450 Poydras, Suite 440
New Orleans, LA 70112

WWL is an equal opportunity employer.
**Opportunities**

**General Manager**
Road Gang
Coast to Coast Network

Responsibilities include operations, revenue, and profitability of Keymarket Communications’ all night trucker networks. Send resume to Harry Drake, President, Keymarket Communications, 2743 Perimeter Parkway, Building 100, Suite 250, Augusta, GA 30909. EOE/AF.

**Program Director/ Operations Manager**
Fayetteville/Fort Bragg, NC

WQSM is seeking an experienced radio pro to lead our Hot AC programming staff (3:12). Solid on-air and production skills are essential and Selecter experience is desired. If you’re seeking stability, consider that WQSM has been under the same local ownership since it went on the air in 1947. We’ll be moving into brand new studios in 1995. Send a letter describing your qualifications along with a sample of your air work and production to:

Paul Michaels, Operations Manager
WNYC-WQSM
Box 3597
1009 Drayton Road
Fayetteville, NC 28303
(No Phone Calls, Please)

WQSM is an Equal Opportunity Employer.

**Position Available**

**Radio Sales**

Nebraska WGST AM/FM is one of the leading radio stations in the Atlanta area. Its format is NewsTalk. The Georgia Network is one of the largest state radio networks in America. It provides news and sports programming to over 120 affiliated radio stations throughout the state. Both are owned and operated by Jacob Broadcating.

There are several immediate openings for sales positions. Requirements must include 2 years of sales experience. We are looking for someone who knows how to create marketing driven promotions, know how to access non-traditional revenue sources and who knows the basics of marketing research.

Compensation is 100% commission paid on a monthly basis. If you have these qualifications, please fax resume to Dept. 103, Attn: Steve Knipe or Steve Vaulos at 404-257-6566.

Jacob Broadcasting is an Equal Opportunity Employer.

**Opportunities**

**WZZK/Birmingham**

Birmingham has a rare fulltime air shift opening. Minimum two years experience with strong production skills, previous programming experience and music capabilities a plus.

T/R: Jim Tice, WZZK-AM & FM, 530 Beacon Parkway West, Birmingham, AL 35209. EOE

**Midwest**

Suburban Chicago County FM seeks PD/production. T/R: WCOO, Box Channel, 1022 N. Rock Run Dr., Amer, IL 60015. EOE (12/20).

**Opportunities**

**Morning News Host**

50K News/Talk

Must be comfortable talking to six states, commening on topics people are “really” talking about. Format history not important if you have an edge, are opinionated, have a natural sense of humor, and can play well with others on-air. Radio & Records, 10100 Santa Monica Blvd., 5th Floor, #422, Los Angeles, CA 90067. EOE

**Opportunities**

**SOUTH FLORIDA’S ONLY ROCK DUOPOLY. WEST PALM BEACH COMBO SEEKS PD**

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- Enhance “stationality” through production & marketing.

All inquiries will be kept in strict confidence. Rush tape, resume and/or anything else that will convince our client that you’ve got the goods to:

**Sinton, Bares & Associates**
PD: Box 70128
Miami, GA 30007-0128

Equal opportunity employer. Minority candidates encouraged to apply.

No calls, please.

**Opportunities**

**Classic Rock**

“Drive Time” Openings

AM and PM drive openings at brand new Classic Rocker, possible PD or APD to qualified pro. Must be creative, strong in production, good phones and not afraid of hard work, good fun and cold wins. We got the benefits if you’ve got the winning show! Tape, resume, production A.S.A.P., so we can get rockin’!!! Radio & Records, 10100 Santa Monica Blvd., 5th Floor, #419, Los Angeles, CA 90067. EOE

**Opportunities**

**WHMQ**

is looking for a Morning Host and a News Director/sidekick to replace another show lost to the Top 50. Host will inherit a 22 share, have two leading comedy services, and be given the noon to do what it takes to keep us at the top. New News Director/sidekick will be responsible for producing: morning, noon, and afternoon newscasts, producing weekly Public Affairs show and participate in the morning show. Send your best! Todd Mitchell, Program Director, Box 108, Findlay, OH 45815. No calls, please. Buller Communications of Findlay is an Equal Opportunity Employer. Females and minorities are encouraged to apply.

**Opportunities**

**KSCS-FM**

(Dallas, Ft. Worth) is considering applications for part-time news and air staff positions. Letters and resumes should only be sent to: 2221 East Lamar Blvd., Suite 350, Arlington, TX 76016. Attention: Dean James. EOE

**Opportunities**

**PD & air talent needed for 100.000 watt Southern California CHR R&R reporter. Morning/Daytime/Afternoon openings. Creative production a must. Salary $50K & up. Contact: Radio & Records, 10100 Santa Monica Blvd., 5th Floor, #428, Los Angeles, CA 90067. EOE

America’s best sounding small market CHR is losing its morning show. Can you communicate, work, and play the hits for females 18-49? Can you win in the conservative Midwest? Send T&R/photo & salary requirements to Radio & Records, 10100 Santa Monica Blvd., 5th Floor, #415, Los Angeles, CA 90067. EOE

If you’re a “DJ”, don’t apply! But if you can relate one to one with a rock ‘n roll audience in a talk format, and be stimulating and topical, you might be our next late afternoon personality! Great company, new studios, outstanding benefits. And, you’ll be on FM! Rush T&R to: Radio & Records, 10100 Santa Monica Blvd., 5th Floor, #429, Los Angeles, CA 90067. EOE

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West Bloomfield, MI 48322
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KHAK
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Are you the best sales manager in your city? Can you hire, train, motivate and sell better than your competition? West Coast Radio company is seeking candi-
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CITADEL COMMUNICATIONS
Citadel Communications has a rare opening in Nola, California for a program director with proven track record, good people skills & strong talent development. Background in MOR format. Excellent company & facility to staff. Send resume and philosophy to: Scott Mahalick, KHOF 1581 Cummins Dr., Ste. 135, Modesto, CA 95358. EOE

EARLY MORNING DEADLINE
For the January 20 issue, the Marketplace and Opportunities deadline is 10AM PST, Tuesday, January 12.

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PROGRAM DIRECTOR
WWW-FM is accepting applications for the position of program director. Bachelor’s degrees preferred. Successful candidates must have a minimum of two years’ radio sales management experience. Responsibilities include supervision of sales personnel, client face-to-face meetings and setting sales quotas. Send resume and philosophy to: Phil Lamka, V.P., General Manager, WWW-FM Radio 2520 E. Jefferson Detroit, Michigan 48207. WWW-FM/WWDN-AM is an equal opportunity employer.

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Jackie-Dawn Clifton. Wren’s help make music every Christmas morning. Warm and friendly with a FT gig. GONZ (305) 787-5793. (12/30)
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To appear in the following week’s issue, your ad must be received by Thursday noon (PDT), five days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2 x 11” letterhead and are accepted only by fax or mail 310-892-1077. Ad box rate to R&R Free Classifieds, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.
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