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- ROCK Working in a post-Telecom world
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Begin Page 22

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- Bob Merlis appointed WB Sr. VP/Worldwide Corp. Communications

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SPECIAL EDITION
This week's issue of R&R is a special holiday edition containing news and columns but no music charts. The charts will return in next week's issue, dated January 10.

NEWSSTAND PRICE $5.50

I N S I D E

TAKE IT, LEAVE IT — OR NEGOTIATE IT
Severance pay. Owning your air name. Non-compete clauses. If you're an air talent who's considering taking that new job, Dan O'Day offers some advice.

Page 12

RADIO JOB MARKET '97
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JANUARY 3, 1997

Is There Life After Radio?

Radio can be rude and raw, which Wes Johnson found out first-hand. As the Fourth of July weekend approached last year, he got one of those famous phone calls from the new GM of his station. Johnson's services as morning drive co-host would no longer be needed. It wasn't anything personal, it's just the business.

Perfect timing, too. His wife, Kim, was four months pregnant with their third son. Like any good radio vet, Johnson spent the summer (and the fall) networking: letting friends, acquaintances, former bosses—anyone who would listen—know he was a free agent.

JOBS/See Page 3

Westinghouse Gets FCC Approval For Infinity Merger
Christmas came a day late for Westinghouse Electric Corp., but the gift — unanimous final approval by the FCC of its multi-billion dollar acquisition of Infinity Broadcasting Corp. — was worth the wait. And if Westinghouse/CBS Chairman/CEO Michael Jordan gets his wish, it will be a $4.9 billion outfit that fits better than anything else.

"The beneficiaries of the merger will be the nation's viewers and listeners, our advertisers, and our shareholders," said Jordan. He said passage last February of the Telecommunications Act changed the regulatory landscape and "has allowed Westinghouse/CBS to bring together two of the highest performing radio businesses in the industry as part of an integrated television, radio, and cable programming enterprise."

Westinghouse will add to its already sizable portfolio 43 infinity radio stations, including an impressive stable of air talent that

MERGER/See Page 3

Facing The Unexpected: Creating Contingencies For Talent Crises

By Jeffrey Yorke

Gabe Mirkin M.D. stood in his office, discussing a medical problem with one of his patients. Suddenly, a bolt of pain zipped across the right side of his face, leaving him virtually paralyzed from his eye socket to his mouth. The physician — known to his patients and his national radio audience for his ability to make quick and accurate diagnoses — knew almost immediately that he had not suffered a stroke. He ordered tests for himself that afternoon, which later verified it was Bell's Palsy.

That was September 26. Now — 12 weeks later — Mirkin has regained some feeling in his face, but must press his index finger up against his right cheek bone to allow his mouth muscles to form words that begin with “F” and “F”.

"I have not missed a day of work, an appointment with a patient, or a single ride," said the avid cyclist, who with his companions, nutritionist Diana Rich, hosts "The Gabe Mirkin Show." The popular weekday program — a two-hour health, fitness, and nutrition show originating from his Chevy Chase, MD home — has been heard on WWRC-AM/Washington for nearly two decades. It went into syndication this year, and the fast-expanding program is heard on about 40 stations, including WBIV-AM/St. Louis and CFUN-AM/Vancouver.

TALENT/See Page 8

Birch Decides To Re-Enter The Radio Ratings Business

Tom Birch is back in the ratings business. The new Birch Research Corp. is slated to begin measuring audiences next fall — this time with a diary-based service that will mirror Arbitron's methodology.

Eighteen years ago, Birch founded a ratings service that ultimately mounted the most serious challenge to Arbitron's dominance. But the radio recession of the early '90s dealt the company a mortal blow, and it closed its doors exactly five years ago.

In the intervening years, Birch designed a company by basing his methodology on phone retrieval instead of diaries. But his new company will "feature substantially the same sampling procedures, sample weighting, sample sizes, respondent incentives, diary methodology in general, demographics, and measurement frequency as Arbitron...at prices 40% to 50% below Arbitron."

Birch decided to restart his business after quitting group heads and GMs last fall. He said the excuses were nearly unanimous in their support of Arbitron's diary methodology, but their opinions were that Arbitron's services are overpriced. "We concur and will focus on delivering a radio ratings service that meets or exceeds Arbitron quality thresholds at prices far below Arbitron."

Birch added, "We're not out to change the way radio inventory is priced, just the way ratings are priced. The similarity between our respective services will enable broadcasters to use the new Birch ratings with all agencies, regardless of which ratings service is referenced in negotiations."

Birch said off-line testing will commence in April.

Galaxy's Largest Job Opportunities — Begins Page 35

RAR EXCLUSIVE INTERVIEW

Sillerman: 'A Lot Of Growth Yet To Be Had' (by Jeanne Van Scoatin)

Radio tycoon Robert E. Sillerman admits he's not part of the radio industry "fraternity." But that hasn't stopped him from creating three successful radio companies, taking them public, and merging two of them. A bear of a radio market, combined with Department of Justice investigations, have done nothing to diminish his optimism about radio's future.

His SPX Broadcasting merged last month with Multi-Market Radio, creating an almost 100-station rival to the likes of Westinghouse and Clear Channel Communications. Smaller Triad Broadcasting, in which he holds significant non-voting stock, has a formidable position in eight smaller markets.

Here, Sillerman discusses himself, his company, and the industry that led him to where he is today.

R&R: What do you like and dislike about the radio industry since the Telecommunications Act?

Robert Sillerman: By permitting companies to become more substantial — and by permitting entities within a market or nationally to compete with the larger and more traditional media (in terms of revenue share) — we've created a kind of environment where we're going to be able to support the investment in people, product, marketing, etc. That, to me, is the most exciting aspect of deregulation — the quality of people is elevating; the substance of companies is permitting a training investment in people and in product that heretofore wouldn't have been available in smaller companies.

R&R: Which regulations do you think are most harmful to radio?

Sillerman: The communications bill as originally created — which was passed by the House and the Senate and had no limitations in the local markets — was fair because the marketplace would determine if there were going to be competitors. And if we're going to be in an environment where you're only going to have one operator, as you do in most cities with newspapers, it wouldn't be because the marketplace consideration would determine that.

Of course, I'm very pleased with the progress the Telecommunications Act made in fixing some very antiquated regulations. I certainly think the limitation of only owning eight stations in a particular market of any consequence is in itself too restrictive.

SILLERMAN/See Page 19

RAR: The communications bill as...
When you're the new kid on the block, creating an identity is everything. Communication Graphics understands that. That's why we went to them to create our Big Dog identity. In just ten weeks, our market penetration was up 84%. Now we're taking an even bigger bite out of the competition.

JOHN LOCKMILLER, GENERAL MANAGER 96.9
Maryland Public must business. All too often, people for-
ying their skills honed on the dial and even kept his finger in the business.

In early December, Johnson was lured by the Washington Bullets to be the pro basketball team's home-game public address announcer. Along with a paycheck, he gets sea-
sion tickets which makes him popular with a range of possible ca-
er boosters. He's also a "supple-
mental station voice" at Alternative WHFS/Washington, and he's look-
ing for a literary agent to help get his just-completed children's book published.

With corporate mergers drastically changing career directions, station
staffers like Johnson have increas-
ingly been forced to consider how their skills can be applied to posi-
tions near and far from the radio business. All too often, people for-
get they already have the tools to accomplish other tasks; they simply
must tailor them to the new position.

As time wears on, Johnson ac-
knowledges he's less focused on get-
ing another fulltime job in radio. Rather, he's exploring possibilities in
screenwriting, an area in which he experienced some success in 1991 as part of a writing team for Maryland Public Television's "Crabs" show that won a local
Emmy award.

Teacher, Teacher

After first working at WWDC-
FM/Washington as the morning news anchor with Doug "Greeze-
man" Tracht, Joan Kornblith
picked up an afternoon job teaching "Broadcasting: 1920 to the Present,"
at Montgomery (County) Junior
College in Maryland. After three years, she moved on to the Univer-
sity of Maryland.

"Teaching is better than radio," dis-
covered Kornblith, who also worked as an engineer and talk host at
WMAL-AM/Washington. "You stand up in front of the class, they are forced to listen to you, and you get to hear the sound of your voice."

When Maryland pulled the plug on its radio curriculum, Kornblith
joined Voice of America — where she still works — as an executive
producer and correspondent. But
recently she added duties as man-
ger for Chesapeake, a modern acoustic/bluegrass/folk group that
tours nationally.

Morgan State Communications

WKLS Boards Make Today's News

WKLS/Atlanta PD Michael Hughes (r) appeared live on NBC TV's "To-
day" to defend the Rock outst's recent billboard campaign depicting the
likeness of former Olympic bombing suspect Richard Jewell's attorney, however, have
filed suit against WKLS in Superior Court — alleging unauthorized use of
 likeness and false portrayal in the public eye — and are seeking punitive
damages against Hughes and the station.

"I'm learning a whole different business," Kornblith admits. "I had been on the other end of the business (while in radio) — getting the phone calls and letters, doing the interviews with the artists — so now it makes it easier to pitch the story. I know now what will hook them. I can do a great job because I know how to do it wrong. And I have a lot of experi-
ence talking and being personable. Club owners enjoy working with me because I'm easy to work with. At least I give them the impression that I'm easy to work with because I've sold stuff on the radio."

"With radio, you have a piece of advice that rings loud and clear. "Be smart enough to fool them to get in the door, and then be smart enough to learn what to do after you knock on the door.""

Building Confidence

WAYZ-FM/Waynesboro, PA PD

David Burd agrees. "Radio teaches you how to get an idea across in
as little time as possible. That's particu-
larly necessary in business. You have
to get to the point quickly; people in business don't have all day. Make your pitch, make people like you, and
get what you want ... without it look-
ing like business. There's a real art to
it, especially when you're doing it
with someone you don't know."

Burd, who worked at a handful of Washington and St. Louis stations, has
relied on his public relations and mar-
keting consulting talents during loan
radio days. And its often rewarded him handsomely, sometimes as much as $500 per hour. But he stresses it's what
he learned in radio that has made the
difference beyond the mile.

"You have to have a lot of confi-
dence. A live microphone builds that confidence."

Santa Discovers 'Champaign Supernova'

OK, maybe it just looks like the mothership... actually it's the University of Illinois' version of LaWL/RWChampaign's Melissa Forman and Jer-
ome Ritchey (dubiously disguised as Santa) atop for 12 hours until $32,000 was raised for this year's "Christmas For Kids" party. During the "Deck The Hall" promotion, one of the 3000 bulbs surrounding the giant hall would be lit when a listener donated $5.

W&RM-Radio's To SR. VP/Worldwide Corporate Communications

Bob Merlis has been pro-
moted to Sr. VP/Worldwide Corporate Communications at Warner Bros. Records. He had served as the label's Sr. VP/ Director of Media Relations since 1992.

"Bob Merlis has established a reputation for hon-
esty, accuracy, and accessi-
bility," remarked Chairman/
CEO Russ Thyet. "He has set a standard for creative media relations that is without parallel. With nearly 25 years of exemplary service behind him, we're looking forward to a fu-
ture where his contribution in this
enhanced role will be even more significant." Merlis began his music industry career in 1969 as an Asst. Editor for Record World magazine, then first
joined Warner Bros. as a press representative in 1971. Two years later he became Bearsville Records' OM, then moved to RCA Records for a stint in its A&R Department. He returned to WB as a senior press representative and, in 1975, was named Director/Publicity. He was elevated to VP/Director of Pub-
licity in 1982.

HOW TO REACH US

RADIO & RECORDS INC. / 10100 SANTA MONICA BLVD., 5TH FLOOR, LOS ANGELES, CA 90067

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JANUARY 3, 1997

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Merger

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Warner Bros. Ups Merlis To Sr. VP/Worldwide Corporate Communications

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Laying It On The Line: Hundt's '97 Agenda

Entitling it "The Hard Road Ahead," FCC Chairman Reed Hundt last week spelled out his plans for the Commission in 1997. If he has his way, radio should see movement on a number of issues — and that could mean good and bad news for broadcasters.

In his paper, Hundt named political advertising, liquor ads, comparative hearings, digital radio, and cross-ownership as issues that should be resolved this year. One of the FCC's principles he listed: "Make sure that the discovered truth about competition is nowhere frustrated by the urge to monopolize."

Political Airing

In terms of political airing, Hundt did not mention radio by name, but said analog broadcasters could be required to designate a certain amount of time for political ads "as a condition of using the public airwaves." That amount, Hundt said, would be no more than 1.5% to 2% of total advertising time during presidential election cycles. He did suggest tax credits or the repeal of the lowest unit rate law as ways to offset the additional costs of the airing.

"Candidates and elected officials who must dedicate most of their energy to raising money to get onto TV necessarily will not have the time or the freedom to serve those whom they represent."

In an interview with the Associated Press, Hundt reiterated his desire to see the amount of political advertising capped, rather than having stations offer unlimited ads at discounted rates.

Alcohol Ads

Reviving the 1980s' "Just Say No" battle cry, Hundt encouraged broadcasters not to air hard liquor ads. "If they don't," he threatened, "the next line of defense is government action."

As he has in the past, Hundt suggested an FCC inquiry to "evaluate the nature and extent of the problem posed by the broadcast liquor ads, and the proper course of action."

Comparative Hearings

The Commission will change the long-backlogged comparative hearing process, which a court struck down three years ago, Hundt said. He offered four options for deciding among competing applicants: auctions, which Congress does not allow for broadcast channels, using the current system, lotteries, and giving licenses to "applicants whose programming will add the most to their communities."

The last appeared to be Hundt's favorite, as the Commission could then hand licenses out to applicants who will provide free airtime to candidates or who will provide children's or minority programming.

Hundt called the lottery option "the worst," saying he questions "whether the use of a lottery as a method to award licenses can ever be anything other than arbitrary and capricious."

Digital Radio

An auction for satellite-delivered digital audio radio (DARS) should begin in April, according to Hundt. He cheered the recent decision to disallow a pioneer's preference for spectrum.

Continued on Page 6

BUSINESS BRIEFS

Quello Planning June Exit

FCC Commissioner Jim Quello, whose term expired last June, has reportedly said he would like to stay on in that post until June 1, 1997. However, a Quello aide would not confirm that date. Whether or not Quello stays is up to the White House.

FCC General Counsel Bill Kennard is a likely candidate for Quello's spot. Another candidate is Gina Keeney, the FCC's Common Carrier Bureau Chief, who would vie for Andrew Barrett's old spot. President Clinton nominated Keeney in August, but the Congressional session ended before he could be confirmed.

Quello's departure would be a relief to Chairman Reed Hundt, who has sparred with Quello over a number of issues. Quello may stay on until the end of 1997 unless a replacement is named earlier.

Justice Clears Paxson's Orlando Deal

Paxson Communications (AMEX: PXN) received the Department of Justice's blessing on its plans to acquire WTKS-FM/Orlando from Presa Broadcasting.

With the addition of the station, Paxson will control four FM's and two AM's in the market, including WQAT-AM, WNZM-AM, WJRR-FM, WMGF-FM & WSHE-FM. After completing this and other previously announced deals, Paxson's radio group will operate 43 stations (39 in Florida) and six radio networks.

SFX Deal Nears Closing

SFX Broadcasting Inc. (Nasdaq: SFXA) completed the first part of its acquisition of four Richmond radio stations on December 18 by paying $14.5 million to Benchmark Communications for its WLEE-FM & WVGO-FM. SFX expects to complete the second stage of its march into Richmond during the second quarter of 1997 with the purchase of WBBU-FM & WKHK-FM from ABS Communications.

The NYC-based SFX already owns WXMB-FM.

Osborn Stakeholders Approve Capstar Deal

Osborn Communications Corp. (Nasdaq: OSBN) shareholders recently voted in favor of the merger with privately held Capstar Broadcasting Partners. The deal is expected to close in February 1997.

Sinclair Rated 'Neutral' 

Bear Stearns analyst Victor Miller started coverage of Sinclair Broadcast Group (Nasdaq: SBGI) with a "neutral" rating. Sinclair stock was unchanged after the announcement.

Two Tapped In FCC Communications Office

He Liang Jensen has been appointed Deputy Director of the FCC's Office of Communications. He was Chief of the Legislative, Intergovernmental Affairs Division at the Department of Commerce's Minority Business Development Agency for three years.

Also, Eric Mallin has been tapped as Sr. Legal Advisor of the FCC's Office of Communications Business Opportunities. He joined the FCC in 1988 as a senior staff attorney and worked in the Wireless Telecommunications Bureau.

RTNDA's Paul White Award To Rather

CBS News anchor/Managing Editor Dan Rather will be awarded the Paul White Award by the Radio-Television News Directors Association (RTNDA). The announcement was made December 30 by RTNDA Chairman Mike Cavender and will be presented September 17, 1997 at the group's International Conference & Exhibition in New Orleans.

Five Stations Cited For EEO Violations

The FCC has issued a $30,000 Notice of Apparent Liability to KEEL-AM & FM & KVKG-AM/Streetsport, LA. The Commission said the stations did not commit employment discrimination, but were deficient in their EEO recruitment and record maintenance efforts.

In other EEO action, the FCC denied KTEM-AM & KPLE-FM/Tempel, TX's petition to reconsider the two $15,000 fines levied against them. The stations said the FCC's EEO rules are inconsistent with a recent Supreme Court decision, Alteraider Contractor Inc. vs. Pena. They also argued that the EEO rules are burdensome to small broadcasters.

The FCC said its rules are "fundamentally different from a race-based preference program such as that at issue in Adarand."
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You know all the standard questions... Which station plays the most music? Which one plays the best music? Which station is your favorite? Every research company uses questions like these. We do, too.

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We specialize in the application of powerful, advanced MULTI-VARIATE ANALYSIS tools to real-world radio situations like yours. Multi-Variate Analysis looks at the pattern of listeners’ responses to many questions - not any one or two - to provide a clearer picture of your station, competitors, listeners. The result? Focused, actionable strategies that WIN in today's competitive, fragmented radio markets.

POWERFUL RESEARCH + PERSONAL SERVICE = SUCCESS STRATEGIES
Statistics alone (no matter how advanced) never helped any station. Success requires the application of research into easy-to-understand, actionable strategies. Mark Kassof is uniquely qualified to apply powerful Multi-Variate Analysis tools to radio. He has solid research credentials - an M.B.A. in Marketing and years of experience applying it. And he has more - over ten years AT STATIONS as a programmer, researcher and air talent. Radio isn't an “academic exercise” to him...he's been there. Mark Kassof's research and radio expertise means we give your station much more than statistics...

✓ It means we deliver our findings and analysis in a clear, graphic, easy-to-understand way.

✓ It means we work with you to turn research into a decisive “plan of action” customized to your station and focused on your market situation.

✓ It means we are “on your team” exclusively in your market for a full year...to answer questions and provide additional input based on the research.

Most importantly, this combination of powerful research and personal service WORKS for our clients’ success! In fact, Mark Kassof & Co. has applied advanced research and has helped develop winning strategies for some of the biggest successes in North American radio.

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Talent
Continued from Page 1

Minkin’s medical problem hit him at a particularly sensitive time: the early stages of growing his network. But Minkin—who several times during the following week explained to listeners immediately what had happened to him and why he was at first having difficulty with some words—has not missed a step. He continues to add stations and expand his operation.

He also knows that he’s lucky. Minkin’s experience not only points to mankind’s frailty, but raises for broadcasters in an increasingly high-profile personality business the question, “What if?”

That is, what if your wildly popular syndicated personality or hot drive-time show can’t go on because he’s been called by his maker, sidelined by doctor’s orders, or just decided to move on to CNN?

Thinking Ahead
At WCKG-FM/Chicago, where Howard Stern is heard in morning drive, PD Lee Douglas told R&R, “If the guy has a five-year contract, you expect him to honor it. I don’t think radio guys think past the next trend. The business just doesn’t plan for it. It’s not like we have a farm club. This business will only deal with those things when they happen and not a minute sooner. It’s like, ‘We’ll cross that bridge when we come to it.’”

But as Douglas spoke, it was clear that it isn’t just Irwin Yullack, and I’m sure you’ve heard the human in taking that approach. It’s a route that could prove disastrous for stations that aren’t prepared.

“No Stern? We are shit out of luck,” said a GM who runs a Howard Stern-affiliated station in a top 10 market and who asked not to be identified. “We’ve had to scramble.”

“You don’t replace a Howard Stern, a Rush Limbaugh, a Paul Harvey, or a Dr. Laura,” said WLS-AM/Chicago President/GM Zemira Jones. “You can’t replace them. But there are a sea of other icons out there and you have to find them. Every year, the [talent pool] will grow exponentially. My job is to have them all working for my company.”

“Every day, managers ask themselves: ‘Is this the day that something happens to change the course of the station?’ There is no upside to this, there are only downsides. That’s why weekends and evenings are just so important. Down the road, these people could be a replacement for a prime time slot. If an unqualified show goes away, we want to be able to put someone we know there immediately.”

Build & Diversity
Westwood One Entertainment President Greg Batusic agreed with Jones. Managers and radio companies have to look down the road. “It’s like doing your will. You don’t want to think about it, but something could happen. You just have to be prepared for the unknown. Radio personalities are like any other company, and you have to have a contingency plan. We are not totally dependent on any one individual. It’s important to have those franchises, but not become dependent [on a single performer]. You don’t necessarily replace the talent—you find another talent who will take you into the next decade. You have to understand that a personality can move on for any reason.”

Batusic said Westwood One has been careful not to put all of its eggs in one basket. “By his count, the company syndicates more than 50 programs, including the Greaseball (which was recently added to the Westwood One breakfast menu), Planet Imus in the Morning,” Gordon Liddy, Don & Mike, and Jim Bohannon.

Batusic realized the importance of companies diversifying their product lines and constantly building their stables. Grooming new talent is also one of his key goals to continued success for stations, he said.

“Continual Stream”
Insuring against disaster is easier in some formats than others, figures Oldies, KRTU/Los Angeles GM Pat Duffy.

“It’s a little easier for an Oldies station. Replacing a Howard Stern or an Imus would be more difficult. Any time you displace a K-Fed, your morning host [Robert W. Morgan] or [afternoon drive personality] the Real Don Steele.”

But still, said Duffy, the station insures itself against programming problems. “We routinely stay in touch with the heritage personalities that make our format. My problem is little easier because there are a lot of disc jockeys who still have name recognition in this market. We are lucky. We do not have a continuous stream of people trying to get here.”

The Oldies format also benefits from consistency of music programming. “You don’t have much exposure, but when you replace [K-Fed] you have a month of people trying to get there,” said Duffy. “We have a plan,” admitted Galant, who like most managers R&R interviewed, declined to discuss specifics. “We expect Rush to keep going for many years. But we have discussed it quite a bit, and we want to be able to respond to it if something were to happen to him. As Rush is on the air, we are prepared.”

Galant characterized programing planning this way: “It’s like being on the bridge of a ship in the fog. Hopefully, you can see something before you run into it and steer clear of a real disaster.”

Laying It On The Line: Hundt’s ’97 Agenda
Continued from Page 4

Broadcast Cross-Owning
Proceeds to loosen radio-television cross-ownership waivers should be wrapped up this year. This would allow a station owner to own radio cross-ownership restrictions would be waived in the top 25 television markets if 30 separate-ly owned voices remained after the deal. When you hire me to consult with you for just one day, I’ll find at least 10 documentable ways to improve your billing... or the day is FREE!

Can you say, without a doubt, that your sales department is reaching its fullest potential? Be honest. Do you have inventory or rate problems? An inordinate amount of agency business? A sales management problem that you can’t seem to overcome? If the answer to any of these questions is yes, then you need my help.

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In just one day, I’ll identify at least 10 significant opportunities that will increase your billing and drive cash flow through the roof... or your time is free.

My training reflects the lessons I’ve gathered over the past 15 years speaking, teaching, and observing this country’s best radio stations, along with their managers and salespeople.

Quite frankly, the training I provide is for those who really want to out-perform their revenue sources. Those who want to “shaking things up.”

Even rock the boat. In fact, if we don’t help improve things at your station, we simply aren’t doing our job... that’s why I’ve put teeth into my guarantees.

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- WLEV-FM/WEST-AM, Allentown
- WRKZ-FM, Harrisburg
- WHOT-FM, Youngstown
- KHTQ-FM, Spokane
- WPRO AM/FM, Providence
- WVVE-FM, Mystic

As you can see, if you’re in a larger market or a smaller one... right now, at this very moment, your station is capable of exponential improvement in its sales performance. You really don’t have to settle for things as they are. If you’re ready, I’m ready.

Stop and think about it. Here’s the way it goes — “more of the same” usually gives you more of the same.

When you would like to schedule a consultation, please give me a call at (603) 589-9300.

“Elsewhere...”

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Washington.

In October, 1992, Jackson Weaver died after nearly 33 years of co-hosting mornings with Frank Harden. The duo was the best-known radio team in the nation. For years, they had been the city’s top-billion program.

The morning after Weaver’s death, airborne traffic reporter Andy Parks landed in a studio chair next to morning sports anchor Tim Brant, whose role was also expanded. The two immediately embraced a shaken Harden — and a shaken audience — and a trio was born. Today, ratings and revenues remain stable and the show has evolved into the next generation.

Then, in July, veteran afternoon co-host Bob Trumbull announced he was retiring immediately — months ahead of his planned December 31st retirement. But the transition was relatively wrinkle-free since Parks’s airborne replacement, Brooke Stevens, had been planned and joined Trumbull & Harden on the air the afternoon show in February. Plus, the audience was already familiar with her.

“Continuity is a personality-driven radio station that has got to have someone on deck or be grooming people all ways,” WMAL OJM Jim Gallant told R&R, “We would really be desolate if we weren’t doing that. You can’t control the events that are going to force you to make changes, but you can prepare. It’s a constant process, and there is no single formula to be ready — but you’d better be able to appreciate everything.”

“Everything” at WMAL includes no Rush Limbaugh, one of the ABC station’s most popular hosts.

“We have a plan,” admitted Galant, who like most managers R&R interviewed, declined to discuss specifics. “We expect Rush to keep going for many years. But we have discussed it quite a bit, and we want to be able to respond to it if something were to happen to him. As Rush is on the air, we are prepared.”

Galant characterized programing planning this way: “It’s like being on the bridge of a ship in the fog. Hopefully, you can see something before you run into it and steer clear of a real disaster.”

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National Radio

- **PETER COLLINS** has been named Executive Producer of the syndicated "Street Soldiers" radio program. Based at KMEL/San Francisco, the program will debut for a national audience on January 19 between 6pm-midnight ET For station clearance information, contact Abi/Abdi's Paul Woodall at (202) 544-4457.
- **UNITED PRESS INTERNATIONAL** has launched a new, continuously operating news desk that provides detailed "Focus" reports for both broadcast and print media. The Focus reports will be transmitted as news breaks, with additional coverage and updates to follow. For more information, call Thomas Johnson at (202) 898-8254.
- **THE CHRISTOPHERS**, a non-profit religious organization, has introduced a series of 60-second inspirational messages, "Christopher Messages: Thoughts To Brighten Your Day." The vignettes, hosted by The Christophers Director Rev. Thomas McSweeney, are available to radio stations for free of charge. For a demo cassette and further information, contact Diana Valdes at (212) 459-4050.
- **MUSICAL STARSTREAMS**, a nationally syndicated NAC program.

Changes

Country: WYZM-FM/Madison, WI. MIKE Charley segue from nights to afternoons and changes his music title times to 2 to 6pm ET Wednesdays. Max Wells (aka Austin Rygg) joins for mornings.

NAC: KOAZ/Phoenix afternoon driver Keith Bell exits with no replacement named.

News/Talk: Megan Lynch is now a traffic reporter for KMOX/ST. Louis.

Rock: WBNB/Cincinnati morning anchor Laura Steele adds to her duties. WQKK & WQ WK/Johntown-State College, PA. MD Chris Prospero assumes wake-up duties in the wake of Peter McRae and Cara Salbin's exit. Overnighter Pat Kain takes morning news anchor duties. Johnny Walker handles nights, while partner Jason Myrtets takes overnights.

Records: Mitchell Wolk rises to VP/Finance & Administration at RED Distribution. Lori Carfora becomes Director/Commercial Services for Rhino Records...Allegro Corporation has signed an agreement with Honest Entertainment that allows... Allegro to distribute Honest/LNN Records' classical, jazz, and world music titles in North America.

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PRINCE, VERO BEACH, COLUMBIA, RAYNOR, AURORA, SANDFORD, UTICA, HARRIMAN
Take It, Leave It, Or Negotiate It
By Dan O'Day

Any radio people mistakenly view job offers as "take it or leave it" propositions. That's no accident. That's how such offers typically — if misleadingly — are presented. Let's face it: A prospective employer is unlikely to open with "Well, we're hoping you'll accept $35,000 — but we can go as high as $50,000, if you insist."

Let's look at a couple of extremely common misconceptions, as well as a couple of areas of that air personalities and PDS might want to pay some extra attention to before committing to a new job.

"We Don't Use Contracts"
"We don't use contracts here," you're told.

That's not true. The station's GM probably has a contract. Certainly the owner signed a contract with the bank that financed the purchase of the radio station. And then there are the contracts with the network, the wire service, the company that put up the tower, the station's advertisers...

When they say, "We don't use contracts here," what they really mean is "We don't want to give you a contract."

Here's how you handle that situation:

"Oh," your new program director says, "we don't need a formal contract. You'll be treated fairly here."

"I'm sure I will," you reply. "I can see KXXX is an honorable company. And, as you know, in any business arrangement it's best for everyone to put it in writing."

"Don't you trust me?" asks the PD, genuinely hurt.

"Of course I do!" you reply. "I would be considering taking this job if I didn't have a lot of respect for you. In fact, someone as talented as you might well be snatched up by some bigger company after I get here. And your successor will find it very helpful to be able to see what we agreed on in writing."

"But we don't give our jocks contracts here."

"Well, we don't need a contract. I'll just put down on paper everything we've agreed to. You and I will check it over carefully, then we'll both sign it. And we'll each have a copy for our files."

And if they still refuse to budge? If they refuse to give you anything in writing? Well, you can quit your present job, take the new one, move across the country, and hope for the best. Or...you can hold out for a job where your employer isn't afraid to leave a written record of what he or she has promised you.

"Our Standard Contract"

There's an amazing clue that stations and groups sometimes insert into an unsuspecting personality's contract. The clue is, "If at any time Employee's performance is determined by the Company to fall below the Company's standards, Company may terminate this agreement by giving written notice two weeks prior to the date of termination. The determination of Employee's performance respective to Company standards shall be made solely by the Company."

If you ask about this clause — or one worded similarly — you probably will be told it's just for the protection of the radio station.

would be an example of not living up to the company's standards, and we'd need to know we could do something about that."

"But let's not get into that. This is just to protect the company."

"Well, let's say you suddenly start uttering obscenities every time you opened the microphone. That

If you ask about this clause — or one worded similarly — you probably will be told it's just for the protection of the radio station.

It doesn't matter what the employer's "standard" procedure for severance pay is. What matters is what the two of you agree upon.

One reasonable standard to shoot for: If your employment is terminated by your employer "without cause" (which means that because you called your embezzling coffee money or due to other blatantly unacceptable behavior on your part), you will receive two week's severance pay for each month you've worked there.

This doesn't mean the station has to give you a check equal to 36 weeks pay if you let them go after three years. The station probably will want it worded so that they simply have to give you that much notice in advance of your last day's work. This would give you, in the case cited above, nine months in which to secure other employment. And you're not required to leave before the 36 weeks are up, the station may or may not have to pay you the rest of your severance — depending, of course, upon the wording of your contract.

I'm not pretending that all — or even most — stations and companies — will not get it if you don't ask for it.

Ownning Your Name

Here's one you may have not considered: Who "owns" your name? Let's say the station decides to introduce you under a new air name, such as Johnny B. Jock. If sometime later you leave the station's employ, can you continue to work on the air — in the same or in another market — under that name? Or is it to be considered the property of the radio station?

If you achieve some success as "Johnny Jock," the station may be forced to relinquish the name, you're giving up the name value you've built up during your tenure there — name value that might extend beyond your market and into the radio communities generally.

Or...you might find yourself with the opposite concern: You've worked for years to build your reputation within the industry. You report for your first week of work at your new station. The PD welcomes you and then mentions, almost as an afterthought, "By the way, we've decided that Johnny B. Jock doesn't fit our station image. So from now on, you'll be known as 'Tommy Ton-sil.' It might sound silly, but it happens. If you don't want it to happen to you, get it in writing.

Non-Compete Clauses

Most non-compete clauses offered by radio stations say, in effect, that if you leave the station's employ for any reason, you may not work for any other station within a specified geographic area for a specified length of time. A typical clause might prohibit the talent from working within a 50-mile radius of the station during the six months immediately following his or her termination.

I can understand a station wanting to protect itself from having its best talent hand away by its competitors. But why in the world should a station want to prohibit an air personality from getting a job elsewhere in the industry and then trying to terminate him or her for that?

On the one hand, the station fires the air personality supposedly because of lack of audience response, or "poor ratings." The air personality, according to the station, just wasn't cutting it. Then the station turns around and says that during his or her tenure at KXXX, the talent has become too well-known and too popular to allow him or her to work for the competition.

In my opinion, if you sign a non-compete clause that bars you from working in the area even if the station fires you without cause (due to change of format, change of ownership, change of management, ratings considerations, etc.), you're setting yourself up to get screwed. (I tried to think of the legal term for that and failed.)

January 2 (through March 26) — Winter '97 Arbitron.

January 26 — Super Bowl XXXI, New Orleans Superdome.

February 6 — Chicago Convention Ctr.

January 27 — American Music Awards, Shrine Auditorium, Los Angeles; (213) 931-8200.

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

February 6-9 — NAB '97 Mtg Leadership Conference & Exec Symposium. Marriott Marquis, Atlanta; (800) 722-7355.

February 21-22 — Dan O'Day's PD Grad School. Superbowl Hotel -Air, Los Angeles; (310) 476-8111.


February 27-28 — Radio Talk Show & Sales Seminar. Great Hyatt Hotel, Washington, DC; (202) 783-3222.

March 6-8 — 28th Country Radio Seminar, Overland Hotel, Nashville; (615) 327-4487.

March 8-11 — 37th Annual National Radio Conference, Orlando World Center; (613) 596-2221.

March 12-16 — South By Southwest Convention. Austin Convention Center; (512) 467-7879.


March 27 (through June 18) — Spring Arbitron.


April 5-10 — NAB 97. Las Vegas Convention Center; (775) 4970.

April 5-10 — NAB Multimedias World Las Vegas Convention Center; (775) 775-4970.

April 23 — Academy of County Music Awards. Universal Amphitheatre, Los Angeles; (213) 482-2251.

April 30- May 2 — Radio Only Management Conference. Phoenix hotel, Scottsdale, AZ; (602) 424-6800.

44 Ways To Get A Better Job

By Irwin Pollack

I still break out in a cold sweat when I think about my first interview in radio. I had stayed up for nights, poring over old broadcast yearbooks and college course notes and calling people I really admired, trying to pick up tips and — ultimately — the edge over anyone else applying for this particular job.

During the interview, I smiled, desperately reconfigured those little speeches that I'd been so diligently preparing for days, and delivered with enough energy to make a cup of coffee seem nervous — my set of reasons why I felt I deserved the job.

In the long run, I got the job. Looking back, I've often wondered what questions, strategies, and intangibles gave me the edge over the competition. Along with other people I met who had picked up over the years, I've identified 44 of the super-shrewd ways to get the next job you'll like to jump across the table and grab.

Do Your Homework

First, do as much research as possible about the station and the company for which you want to work. Where are their other stations? Who might you know who works for them? Against them?

2) What are the cultures of the group for which you'd potentially be working? Is it a sales-driven environment? Programming-driven? What is the company's "mission statement"?

3) What is the company's track record with employees? Do they stay long? How is their turnover rate? Does this say something about the company?

4) With respect to the job that you're seeking, why is there a current opening? Was someone fired? Did someone retire?

5) What is the company's time table for filling the position? Is the position something that will definitely be filled? Or is it a position that may be a victim of consolidation?

Obtain Hiring Criteria

6) Obtain the interviewer's desires regarding experience, education, intelligence, and personality.

7) Will the compensation package be suitable for you?

Make Your Initial Contact

8) Absolutely, positively be proactive. Don't wait until you're called. Make sure that you're the one doing the calling.

Keep calling back.

10) Be sure that all your verbal and written communication shows your willingness to be accountable, responsible, and facile — measurable, and time-bound with any and all future communications and contact commitments regarding your pursuit of this job.

Interviewers have their secret strategies, too.
You'll want to put your own strategy together.

Resume Preparation

1) Emphasize signs of achievement, productivity, and responsibility. Show the interviewer that you need his or her company to view you as an investment — not an expense.

2) Show patterns of stability and career direction.

3) Avoid being vague in your cover letter and job description. Show you're as focused as a laser beam in getting what you want.

4) Offer evidence that you have a willingness to work hard.

Resume 'Red Flags'

5) Because interviewers are all-too-aware of the following, you should be, too:
   - Lengthy descriptions of education
   - Obvious gaps in background
   - A "Triva in the personal" section
   - An overabundance of qualifications
   - Sour grapes
   - Too small a resume.

Negotiating The Face-To-Face Interview

6) Send your resume package via overnight mail to indicate your interest, show a sense of urgency, and separate yourself from the pack.

7) Begin the conversation with the assumption that you'll meet with the interviewer face-to-face. Ask when you can get together, not if you can.

8) If economically possible, offer to split the post-travel expense — showing you're confident of your abilities — with the understanding that your costs will only be reimbursed if you're hired.

9) Don't ask about the financial package now. Let them approach you. You can make that determination later. Show you're more willing to be a team player and accept the interviewer with the company's goals.

10) Ask what you'll need for the face-to-face meeting.

11) If possible, inquire about getting market information — Chamber of Commerce packages, etc. — sent to you.

Prepares for the killer question: 'So, tell me a little about yourself.'

a drink, loosen up, and expose more than you normally would.

28) Anticipate the questioning techniques. Open or closed questions? Leading or loaded questions? Hypotheticals? What is the interviewer trying to accomplish?

29) The call to action: Is the interviewer going to wait for you to literally — ask for the job? Begin with "casual" early examples: When could I start? Are you able to order my business cards yet?

Questions You'll Have To Handle

30) Prepare for the killer question: "So, tell me a little about yourself." Your strategy: Begin with your strongest skills and offer your greatest areas of knowledge. Let them see the strongest parts of your personality, follow them with the things you're really admired, trying to show and highlight your key accomplishments.

31) If currently employed, you should be, too:

1) Ask to be denied a job offer. Why are you thinking about leaving your current job?

2) You may be asked, "What do you like about your current job?"

3) You can't just say, "I like the work," least you don't fully understand the project. What would you do?"

32) At the end of the interview, most interviewers will try to find out if you have any questions for them. Be sure you've prepared some. It'll show the company you've invested in seeking the opportunity.

Post-Interview Strategies

36) Send a "Thank you" for the time to meet with me type of telegram, mailgram, or overnight letter. It reminds them that you're interested, and again — stresses your sense of urgency.

37) Banish calling regularly. Remember, the company may have done the interviews, they're probably ready to get back to business. Ask, "Can I roll up decision, when do you get to work?"

Negotiating Your Offer

38) Understand — in many cases — how you negotiate the first offer is a big test that you're getting. Conducting yourself in a win-win fashion is the first step toward a productive future relationship.

39) Stress the long-term if it's not what you really admired, trying to ask for built-in increases on a regular basis.

If there's a gap between what's being offered and what you need, ask for it on a performance-bonus basis. Quarterly and year-end revenue or profit goals are ideal.

40) Emphasize that a level of trust hasn't been stated that you both need going into the new relationship.

Giving in at the beginning will show that you're wishing for a long-term relationship.

42) If there's going to be a lot of negotiating, remember the golden rule. Never give anything away that you're planning something in return. As much as you think that the company won't like it, they'll respect it.

43) At each step, reset your strengths: Why they wanted you in the first place, the strong add that you'll make, and the financial differences between the two of you are incidental to what you'll bring to the station.

The Final Step

44) You must absolutely get your offer in writing. If you can't get it in writing, at least make sure the offer is solid, put in writing, and contains everything the two of you discussed. It's not just a matter of the two of you trusting each other, it's just making sure the communication is on the same wavelength.

You can't just "wing it" when it comes to getting the job that you want. The product is you, and realizing that is what characterizes a good professional. Go after what you want, get it, then do it again!
New On The 'Net

The following stations' World Wide Web pages were recently added to the Passport section of R&R's web site (www.ronline.com). Note: All addresses begin with http://.

- WXRA-FM/Greensboro
- WTQR-FM/Greensboro
- WSJS-AM/Greensboro
- WKKY-FM/Geneva, NY
- WSJD-FM/Evansville, IN
- WHO-AM/Des Moines, IA
- WUMX-FM/Charlottesville, VA
- KFMI-FM/Eureka-Arcata, CA
- WLS-AM/Chicago
- WINA-AM/Charlottesville, VA
- WXRC-FM/Charlotte
- WQQB-FM/Champaign, IL
- WGTR-FM/Bucksport, ME
- WKAB-FM/Berwick, PA
- WAAO-FM/Andalusia, AL
- KIWW-FM/Eureka
- WLS-AM/Chicago
- WINA-AM/Charlottesville
- WXRC-FM/Charlotte
- WQQB-FM/Champaign
- WGTR-FM/Bucksport
- WKAB-FM/Berwick
- WAAO-FM/Andalusia
- KIWW-FM/Eureka

To link your station to R&R's web site, e-mail your station's calls, format, and web address to Jeff Axelrod at jaxelrod@ronline.com.

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**'ZINE SCENE**

**Stern’s Film: Like “Rocky” Meets “The Godfather”!**

“I truly believe that when ‘Private Parts’ comes out, people will finally understand. It’s a great story, sort of a cross between ‘The Godfather’ and ‘Rocky.’ It’s my story, the real thing, about how I had this vision for radio and how everyone tried to stand in my way. It’s about how I had to believe in myself even when they told me I’d never work again. It’s about how I stayed the dragon” — Howard Stern explains his forthcoming film’s appeal (Moveline).

**Help!**

Tanya Tucker risked her life to save her children when her mansion caught fire on December 17 (National Enquirer, Star).

Englebert Humperdinck is healing powers that’ve cured cancer, made a crippled man walk, freed a woman from migraine pain, and relieved the suffering of dozens of HIV-positive children (National Examiner)."Country Love" come to the rescue when “five vulgar punks” were harassing Tanya All Leaving Trains (Enquirer).

Meanwhile — Love’s first hubby — Leaving Trains frontman-Falling James Moreland — has broken his lifelong silence about their two-year marriage, claiming Love repeatedly beat him black and blue then called the police and falsely claimed that he’d attacked her, and threatened to hire a $200 hitman to put him down. He also says they would have sex up to six times a night — always with Love on top (Star).

**All You Need Is Love!**

Michael Jackson’s pregnant wife is angry that he canceled plans to see her on Christmas. In the meantime, Jackson is trying to get James Brown to sing a duet with him (National Enquirer).

Barbra Streisand spent $250,000 to renovate her master bath, adding a “his” area while new beau James Brown was off filming a movie (National Enquirer). However, the Stars are Streisand has put off marrying Brown because of the disappointing box office of her ‘The Mirror Has Two Faces” film.

Whitney Houston suffered her third miscarriage in the last four years after a long distance phone fight with hubby Bobby Brown over his reported womanizing (National Enquirer). The Star, however, blames “stress” for the miscarriage.

Brandy wants to cut off her trademark braids before she turns 18 on February 11 and begins dating Laker’s teenage rookie Kobe Bryant in earnest (Star). Country singers Marty Stuart, 38, and Connie Smith, 55, are in the bridal marriage phase of their relationship (Star).

Madonna popped into West Hollywood’s Pleasure Chest sex boutique and bought a burlap hose, fishnet hose, and a black vinyl bikini (Star).

You’re not going to see me with my hair up in a chignon, wearing padded shoulders, and a nipped-in waist suit every time that’s for sure — Madonna, on whether the “Evita” look is right for her (Time).

**You’re On The List!**

Incidentally, Madonna and Alonis Morissette make people’s “25 Most Intriguing People of the ‘Year’” list. The Fuglies, LeAnn Rimes, and Jewel are on the “zine’s “Breakthrough” list, and Oasis frontman Liam Gallagher and syndicated radio star Don Imus make the mag’s “Men Behaving Badly” list.

Meanwhile, Morrisette and Oasis rank No. 3 and No. 5, respectively, on Entertainment Weekly’s Top 12 Entertainers of ’96. The Fugitives, Tony Rich, and Garage frontwoman Shirley Manson are the Star’s respective Best New Band, Male Singer, and Female Singer choices. Imus’ roasting of the Clintons and WABCNY’s Irving Grant make the mag’s 1996 timeline of major news events. Kiss and the Smashing Pumpkins live shows are among the ‘zine’s “Top Performances” of ’96.

**Here Comes Success!**

“If I started doing the Zippy Stardust shift right now, it would make sense. It’s the rational, obvious thing to do. At last — 25 years — Zippy on Broadway!” It would be money for life. And God, it would be wonderful to earn that kind of income. But I know what’s going to do it to the other side of me. I can’t go through all that life I’ve left to fill it up with chairs and carpets. Iggy Pop put his finger on it when he said, ‘Here comes success! Here comes my Chinese rug! I should have listened’ — David Bowie ponders his next career move (GQ).

People hail R.E.M., Beck, Tony Toni Tone, Soundgarden, Aniise Mann, Paul Westoberger, Patty Loveless, Curtis Mayfield, Lyle Lovett, and Yo-Yo Ma, Edgar Meyer & Mark O’Connor as the year’s best; George Michael, Tina Turner, Prince, Cranberries, Neil Young, Lionel Richie, Maria McKee, Bryan Adams, Neil Diamond, and Spin Doctors are the year’s worst.

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

**FINALLY, A COMPLETE PRODUCTION LIBRARY DESIGNED BY RADIO PEOPLE EXPRESSLY FOR OLDIES STATIONS.**

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**MUSIC DATEBOOK**

**MONDAY, JANUARY 13**

1964-The Beatles release “I Want To Hold Your Hand” in the U.S.
1978-The Police begin recording their debut album.
1979-Donny Hathaway, 33, falls to his death from a 15-story New York hotel window.
1990-Bobby Brown is arrested in Augusta, GA for simulating a sex act onstage. It’s the second time that the Augusta police department nabs him for this offense.

**TUESDAY, JANUARY 14**

1966/David Jones changes his last name to Bowies to avoid confusion with Monkees member Davy.
1973/Elvis Presley’s “Live From Hawaii” TV special draws the largest viewing audience ever — until the “Who Shot J.R.” episode of ‘Dallas.’
1978/The Sex Pistols perform in San Francisco. The group breaks up five days later.
*Born: Geff Tate (Queenryche) 1959

**WEDNESDAY, JANUARY 15**

1961/Motown signs the Supremes
1985/Shenon Easton marries Rob Light.
1997/“Blond” Bland, Booker T. & The MG’s, Johnny Cash, Bill Graham, Jimi Hendrix, the Isley Brothers, Sam & Dave, and the Temptations are inducted into the Rock & Roll Hall Of Fame.
1954/HarryNilsson dies of heart disease.
*Born: The late Ronnie Van Zant 1949. Lisa Lisa 1967

**THURSDAY, JANUARY 16**

1957/Li’l Darrel opens for the Beatles at the Cavern Club opens.
1976/’Peter Frampton releases ‘Frampton Comes Alive!’
1984/Paul McCartney is arrested for marijuana possession in Japan, and jailed for eight days. This can’t be good for the group and signals the group’s breakup.
*Born: Sade 1960, Maxine Jones (En Vogue) 1967

**FRIDAY, JANUARY 17**

1950/Wank Ballard, the Four Seasons, Four Tops, Kinks, Simon & Garfunkel, the Platners, and the Who are inducted into the Rock & Roll Hall Of Fame.
1920/Garth Brooks hosts his first TV special.
1990/Barry Bonds cancels his appearance with Monsters member Davey.
*Born: Nick Taylor (ex-Rolling Stones) 1948, Cheryl Bonynge (Manhattan Transfer) 1944, Steve Earle 1955, Paul Young 1966, Susanna Hoffs (bangles) 1957

**SATURDAY, JANUARY 18**

1973/Pink Floyd begins recording “Dark Side Of The Moon.
1989/Dilton, the Ink Spots, Otis Redding, the Rolling Stones, Beessie Smith, the Beat Stirrers, Phil Spector, the Temptations, and Stevie Wonder become Rock & Roll Hall Of Fame inductees.
1991/Lisa Marie Presley fails for divorce from Michael Jackson.
*Born: The late David Ruffie 1941

**SUNDAY, JANUARY 19**

1933/Fleetwood Mac reunites.
1997/Fleetwood Mac reunites to perform at President Clinton’s inauguration.
1994/The Animals, the Bard, Duane Eddy, the Grateful Dead, Elton John, John Lennon, Rod Stewart, and the第九 Steved are inducted into the Rock & Roll Hall Of Fame.
*Born: Phil Everly 1939, the late Janis Joplin 1943, Dolly Parton 1946, Robby Palmer 1949

— Paul Colbert
Because of the New Year’s holiday, this week’s Nielsen Media Research list of the Top 10 TV shows was unavailable at press time.

**Cinema Next Week**

All showtimes are E/PT unless otherwise noted. Subtract one hour for CT. Check listings for showtimes in your mountain time zone. All listings subject to change.

**Friday, 1/3**

- **Greatful Dead: ABC in Concert** (check local listings)

**Saturday, 1/4**

- **LeAnn Rimes performs when the Beach Boys & Show** begins its sixth season on TNN (9pm ET/6pm PT).

**Monday, 1/6**

- **Lorie Morgan, “Prime Time Country”** (TNM, 9pm ET/6pm PT).

**Cyberspace**

Hot new music-related web sites, cool cyberchats, and other points of information along the information superhighway.

- Catch a Todd Rundgren cyberspace Sunday (1/5), at 6:30pm ET/3:30pm PT (http://www.LiveConcerts.com).

**New On The Web**

Donna Lewis performs live from the Arista Institute of Houston on Friday (1/3); check http://www.audcon.com for more information.

**Television**

- **John Michael Montgomery**, “The Tonight Show With Jay Leno”.
- **B.B. King**, “Late Show With David Letterman”.

**Films**

**Weekend Box Office December 27-29**

1. **Michael** (New Line) $17,433,000
2. **Jerry Maguire** (TriStar) $14,039,000
3. **101 Dalmatians** (Buena Vista) $11,388,000
4. **Beavis & Butthead** (Paramount) $10,238,000
5. **Scream** (Miramax) $8,907,000
6. **On Fire Day** (Fox) $8,007,000
7. **The Preacher’s Wife** (Buena Vista) $7,374,000
8. **Mars Attacks!** (WB) $5,067,000
9. **My Fellow Americans** (WB) $4,156,000
10. **The Evening Star** (Paramount) $3,290,000

**Comings Attractions**

- All figures in millions
- First week in release
- Source: Entertainment Data Inc.

**New This Week**

- Welcome to the Dollhouse** (Columbia/TriStar)

The London soundtrack to this feature film starring Heath Ledger and Mazarazzo showcases five cuts from the soundtrack due out on CD this month, along with Chris Temple’s “For Real,” The Unread’s “Evening Of Deels,” Future Bible Heroes’ “If I Dream it Was,” and Dana White & Mike Moran’s “Love Will Find A Way.”

- **Fled (MG/MUA)**

This feature film stars Laurence Fishburne and Stephen Baldwin and carries a Rowdy! Arista soundtrack with Fishbone’s title tune, Monica’s “Miss You,” the Tony Rich Project’s “Highway,” and TLC member T-Boz’s “Myself.” Songs by Goodie Mob, For Real, DJ Kizzy Rock, and Jai, among others, round out the LP.

- **Kingpin (MG/MUA)**

Woodrow Harrelson and Randy Quaid star in this feature film, which sports an A&M soundtrack with Blue Traveler’s “But Anyways” as well as cuts by Goldfinger, Super Deluxe, Edel Clayton-Pelt, Todd Rundgren, Freedy Johnson, the English Beat, the Trampolines, and more.

- **A Family Thing (MG/MUA)**

Starring Robert Duvall and Randy Quaid, this feature film, which sports an A&M soundtrack with Aretha Franklin’s “Spirit In The Dark” as well as two songs by the Nightclub Band, “This Thing Blues” and an instrumental version of the Sam & Dave hit “When Something Is Wrong With My Baby.”
Cochran To Succeed Bonaduce At WMVP!

Former WHWZ (1000) NY and WPNT/Chicago morning man Steve Cochran will succeed Danny Bonaduce in afternoons at WMVP/Chicago, according to the Chicago Sun-Times.

However, Bonaduce—who'll focus on his morning show at Evergreen co-owned Hot AC WKQI/Detroit—will remain a regular contributor to Cochran's show.

**New 'NEW**

WNEW/NY began its 30th year with "classic rock and classic jocks all day." While the station has segued to a more Classic Rock-based format—effective January 2—it will play currents by appropriate artists.

And the new 'NEW' lineup will be (drum roll, please...) Dave Herman, Marty Martinez, and Karen Stewart (mornings), Pete Fornatale (10am-1pm), Scott Muni (1-4pm), Pat St. John (afternoon drive), Dennis Elisas (nights), Carol Miller (late-nights), and Jim Monaghan and Harris Allen (overnights). Night rocker Tony Pigg moves to weekends.

Other weekenders staying on: Richard Neer, Dan Neer, Ken Dashow, Cyndy Mankowski, Ian O'Malley, and Vin Scelsa.

Chancellor's all-Sports WKVN-AM and Country WUBE-FM/Cincy will become the new Bengals flagship stations, beginning in 1997.

...and WFLA/Tampa will be the radio flagship for the Tampa Bay Devil Rays when the pro baseball team begins play in 1998.

**Schutt & Katz**

Former ABC In. Group II Radio Prez (and 35-year broadcast vet) Norm Schutt joins entertainment attorney Joel Katz to form Schutt & Katz, an Atlanta-based broadcast talent rep firm.

KGO/SF becomes the latest affiliate for the Dr. Laura Schlessinger show.

Records

- Vanguard's Meg MacDonald seques from Publicity Dir. to Promotions Dir.

**Former Imprint VP/Promo and radio programming vet Brad Chambers becomes PD/afternoons at Harrisburg's newest Country outlet—'Bob' (pending calls: WRBT). The Dame Media-owned outlet flipped from AC WYMJ-FM on December 27.**

**WASH-FM/Washington welcomes former WWDE-FM/Norfolk midday maven Scott Brady to middays in the wake of Bill Worthington's segue to morning drive. Worthington replaces Kevin Gossett in mornings; co-host Kim Burton and news anchor Diane Duncan remain in place.**

**Playlist For Sale**

KZOK/Seattle recently held a "Request-A-Thon" that raised $22,000 for a local children's charity. Callers donated from $20 to $500 to either hear—or not hear—specific songs. (Anything that wasn't on KZOK's regular playlist cost at least $100).

Some of the weirder requests: William Shatner's version of "Lucy In The Sky With Diamonds" (!) and the six people who pooled $500 so they wouldn't have to hear anything by Bread.

**Dole's Radio Role**

When former presidential candidate Bob Dole recently appeared on the "Tonight Show With Jay Leno" and the conversation turned to what Dole had been doing since the election, Dole revealed that he'd called WZEE (Z104)/Madison because "some young lady, Tania Stark, wrote me a letter saying that the station was giving away $1000 to someone who got the most important person to call in — and that she needed the money for a scholarship — so I called the Marc Anthony & Vicki McKenna show, and she won the $1000. I felt good about it, and she feels good about it."

"I hear you beat out Cindy Crawford," Leno interjected.

Dole acknowledged that was true, adding, "I hated to have to do that."

Continued on Page 18
Continued from Page 17

The radio home of the Atlanta Hawks — WSB-AM/Atlanta — recently picked six listeners, who then were blindfolded and asked to crawl around the court in order to be the first to reach the Grand Prize — a blanket contract.

After signing on the dotted line, the winner received $15,000 in cash (one day of "play" in a million-dollar contract), a Hawks uniform, and the chance to sit behind the bench at a future Hawks game!

**Love In An Elevator**

When WBAL/Baltimore midday maven Allan Prell didn't get invited to the official WBAL Christmas party, he took the matter into his own hands and threw "The World's Smallest, But Vertically Enhanced Office Party" — in the station's elevator.

Prell advertised the party as having a 3500-pound capacity and the ability to attain speeds of 200 feet per minute. He offered egg nog, holiday music, food, and many stops throughout the building.

In case of fire, Prell's backup for the party site would've been the stairs.

Condolences to R&R VP/Sales Barry O'Brien, whose wife, Peggy, passed away December 22 after a long illness. Donations in Peggy's memory may be sent to the Maryland Lupus Foundation, 7400 York Rd., Towson, MD 21204.

Condolences also go out to the family and friends of legendary black air personality Maurice "Hotrod" Hubert, who succumbed to cancer at age 80 on December 23. A 40-year radio veteran, Hubert first came to prominence at WITH/Baltimore in the '50s.

**Rumbles**

- WVNV doubled its power to 20,000 watts, becoming New Jersey's most powerful AM station in the process.
- KNJY/Spokane flips from Z-Rock to Alternative under new PD morning driver Casey Christopher.
- KBOS/Fresno PD Mark Adams adds programming duties at sister Sports KGBL.
- Country WYZZ-FM/Madison, WI welcomes new PD 'Red Hot' Ken Scott, coming from WCLQ-AM/Janesville, WI. Scott succeeds night jammmer "Super" Dave Ogden.
- KKNB/Lincoln, NE PD Erik Johnson exits.
- WXXS/Boston welcomes new overnighter JoJo The Hitman, coming from WPXY/Rochester.

**Sign O' The Times**

Air talent Michelle Wright is currently doing airstrips at Bonnville's WWZZ, ABC's WROX, and Infinity's WPGC/Washington.
There is not yet a rule that has been adopted that says the Department of Justice (which enforces the guidelines of 40%-50% of the value of radio stations that you can have when you do an acqui-
RS: A couple of companies, in particular, have a very high pro-
R&R: We've done things a little bit sooner than other people. We've
done things that have been contrary to the way other people have done things.
R&R: What's next for SFX in terms of acquisition plans?
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1997

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R&R: We've recently made an acquisition in the concert promotion business. [DeForest/Slater]. It's pretty exciting and working out quite well. I think we can do a little bit more of that. Having that sophistication in-house, we think, is going to help our radio stations and make the concert business more profitable.

R&R: How did you get your start in radio?

RS: We have been incredibly lucky; having the kind of people that we have been lucky to have.

R&R: If you couldn't run a radio
diary company, what would you do?

RS: Teach. I am Chancellor of the University of North Carolina at Chapel Hill, where I have been teaching law for the past 30 years.

R&R: Why did you get your start in radio?

RS: Having been trained in the advertising and marketing business, I became interested in the businesses of radio. I joined a major broadcasting company in the late 1960s, and there I learned the business of radio.

R&R: A couple of companies, in particular, have a very high profile in terms of programming. SFX is a little bit more of a business that is a radio company. I am not from the "fraternity." People with whom I don't spend a lot of time — and others, I suspect — would probably say my approach has been somewhat different than others.

We've done things a little bit sooner than other people. We've done things that have been contrary to the way other people have done things. I'm balanced — not all the time, but it's been very refreshing. We've been a little bit more on the market, and more often than not we've been right.

The number two is a level of concern in the financial community about the success of the company.

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R&R: Why did you get your start in radio?
Promotion Pros Pick Pop in '97

Diversity of talent crossing over widens the opportunities to break bands

The increasing willingness of pop programmers to experiment with new sounds — and how that will play out in 1997 — is top of mind with a quartet of senior promotion execs.

Alternative will remain a force, even if its star has lost some of its shine now that it’s firmly entrenched in the mainstream. Plus, urban and adult alternative records will continue to make inroads on Pop. Yet Pop’s growing ability to take more styles of music to platinum-plus and beyond (No Doubt and Keith Sweat, to name a few genres) than in previous years has these promo vets bullish about radio in ’97.

Butch Waugh, Skip Bishop, and Rick Stone believe the station formats that had the biggest growth in the late 1980s will remain strong in 1997. Although alternative rock will have diminishing returns, they say it remains the most important format to stations when taking alternative records to mainstream radio. We really weren’t thinking about mainstream artists because the strategy and the stations were so specific.

“Now, CHR has blossomed. Programmers may not be playing more records [in total] than this time last year, but they are playing a greater variety of hits from different genres. And while the format may not be playing as many alternative records, it’s still playing the hits.”

Despite the naysayers, Waugh sees “pop dance” as a force to be reckoned with and also sees alternative coming back. “Pop dance is going to have a great year because of the changes going on at CHR. But I also don’t think we’ve seen everything from alternative. There’s more to it. More of the artists who broke over the past few years are coming with their second or third albums. Those records will be in such demand that the music will come back. It’s just experiencing a lull right now.”

Alternative-leaning electronic music gets a nod from Waugh. “Some of the most exciting music being released is coming from bands such as Prodigy, the Chemical Brothers, and Orbital. The kids are discovering the music and reacting to it. Every generation has to have its own music, and this could be theirs. It could be one of the biggest genres to break in ’97.”

Waugh also thinks urban artists will make even further inroads at radio. “There’s some great mainstream urban music out there, and I see a great opportunity to cross over this year. I don’t know why we’ve seen some records do well at the end of the year. The music comes and goes in cycles, but it’s definitively on an upward swing.”

The RCA promo vet’s big concern, however, is when it comes to CHR. “What concerns me the most is that radio is becoming a slave to chart. Programmers are letting chart make decisions too early on records. They aren’t giving artists an opportunity to seek out their own level, especially when a record is selling big-time. You can’t get any better chart than people spending money. Programmers need to give records time to breathe before they start using charting and making judgments as to what to take records off of the air.”

Concerts & Promotion

MCA Sr. VP/Promotion Rick Baumgartner agrees with Waugh that ‘96 was the year of the pop song. “It was a trend he sees playing out in the new year. ‘The perfect example is what’s going on in New York. WHTZ and WXRK were essentially the same a white back. Now they are completely different. CHRs now have more room for well-crafted, very pop records. Just look at the hysteria over ‘Macarena.’

“It shows that CHR will always do well when it goes back to being a young-led format that plays records from rock, alternative, dance, or AC. CHR started out the beginning of the year as a two-lane road when it came to the music. Now it’s more like an eight-lane superhighway. Records can all go the way to the top as long as they have a reactive base to propel them forward. That’s a tremendous opportunity.”

Baumgartner also has a positive outlook on dance. “We like the idea of a few records we’re heating up and having major plans to take them from the clubs to CHR/Rhythmic and Pop. A year ago, we still would have had the plans, but it would have been massaged through the system instead of being a major priority.”

Thanks to consolidation, Bishop says he is seeing distinctive formats again at radio, “a trend that will continue this year. ‘For instance, you are going to see Alternative stations become more rock-edged and CHRs play more alternative, rhythmic music. In many cases, you are not going to see two identical stations batting for the same audience in a given market. Those stations are going to shift even more this year when it comes to the music and who they are targeting.’

With stations becoming increasingly unique musically, Bishop says labels will have more freedom when it comes to promotion strategies. “Instead of using a certain sub-panel of a format as a stepping stone, we can now use the niche formats as bridges.”

One thing that concerns Bishop, however, is to do with the fine line of censorship. “I worry about people making decisions on what’s right and wrong for the social and moral fiber of their audiences. There seems to be a little swing back to conservatism. I’m not talking about language or content, but styles of music. When you hear programmers say they don’t play rap because they think it sends the wrong message, well, they are closing their minds and making decisions for their listeners. They could be losing listeners because of that.”

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Urban Hears Puffy's New 'Message'

Bad Boy Entertainment President Sean "Puffy" Combs aka Puff Daddy — sent out a musical message ... and radio responded. The cutting-edge producer jumped in with both feet, sampling Grandmaster Flash's rap classic "The Message" on his first solo single on Bad Boy/Arista entitled "Can't Nobody Hold Me Down." The gusy move worked, resulting in the Most Added record at Urban on December 13. Nearly every ma-

ior-market station has jumped on the single, including a pair of heavy-weight CHR/Rhythmic outlets: WQHT/New York and KYLD/San Francisco.

Puffy's stature in the hip-hop community aside, Arista's game plan was clear: Get the vibe going at the mix shows, clubs, and colleges before going all out for ads. It's a logical strat-
eggy, but it really plays out that way with well-known acts when it comes to working major-market stations. Yet at KMJMSI, Los Angeles, that's exactly what happened.

"I found out about the song from the mixers on our Friday night hip-

hop program," says OM/ID Chuck Atkins. He knew Puffy was releasing a single, but when he heard it on the air, "I thought they were doing something new with 'The Message.' That's normally not the way I find my music."

Atkins isn't complaining. He's so into the record, he downloaded it onto the hard drive of his home computer. "It's one of the few records I've taken home to listen to in quite a while."

As with any artist who interprets a classic, there's always an initial skepticism on the part of program-

mers. Yet Atkins says Puffy has done "such a great job on the song" that he's broken his self-imposed, strict dayparting rule and is playing "Can't Nobody" in late-afternoons. "We usu-
ally don't play any rap until after 6pm."

There only have been a couple of songs by artists like Coolio or Bone Thugs-N-Harmony where I have broken the rule. Those songs went on to be huge for us. This was the last one in '96 that made the cut.

The older demos are pretty familiar with Grandmaster Flash, and I don't feel we're taking the chance of going over the heads of the 18-24s. The 25-34s know what's up. They will appreciate what Puffy's done with the song, while it will seem like a new and fresh jam to the kids."

Atkins says his audience is well aware of Puffy's repu-
tation: "He's very top of mind with our listeners, probably more from the busi-
ness end and the East Coast/ West Coast rap thing. Naturally, they don't see him as an artist yet. But he did a great job on this one. And the kid Mase (who is featured on the record) — you're going to be hearing a lot from him.

Label Strategy

As for set up, Arista kicked off its street campaign at the How Can I Be Down convention in Miami during the first week of Octo-
ber, distributing a limited number of 12-inch singles to attendees. It fol-
lowed that up two weeks later with a release to mix shows, colleges, and clubs.

"The goal was to build it up from there, generate enough heat, hand it off to the programmers, and convince them it was breaking from the street," comments Senior Vice President/RIA-

Morphine's last two albums in its contract with Rykodisc will be jointly released by the label and DreamWorks. The disc, "Like Swimming" hits stores on March 11.

Rhino will release on March 18 a 51-song compilation from the Fox-TV cartoon series "The Simpsons" titled "The Simpsons: Songs In The Key Of Springfield." Arista artist Jason Pierce, lead singer of Spiritualized, has put the finishing touch-
es on his second album, "Ladies And Gentlemen, We Are Floating In Space." It's slated for a March release ... Former Take That lead singer Gary Barlow has just completed his first solo album for Arista. Look for it to hit stores later this year.

Rickie Lee Working On New LP

In the studio: Reprise singer/songwriter Rickie Lee Jones is working on her new album: no date on when the album goes to retail ... The Foo Fighters have enlisted Pixies producer Gil Norton to work with them on their new album, which Capital hopes to have in stores by late spring ... Soul diva

Nancy Wilson is close to completing her new album, slated for release in March. The first single is "I Wish You Were Here," a duet with Brian McKnight.

Lastly, not to note the passing of renowned jazz saxophone-

ist Ronnie Scott at the age of 69. Scott's self-titled nightclub, which he formed in 1959, is a mecca for jazz performers in the UK and has featured such diverse talents as Dizzy Gillespie and Jimi Hendrix.
Send Tape & Resume, No Phone Calls Please

When someone comes up to you and says, “How do I get hired by station X?” — or “How do I get my own talk show?” — you wish you could answer with “A, B, and C.” But Talk radio isn’t about the manufacture of widgets. It’s its own little niche of show business, and — as a result — nothing is simple and direct. In fact, the job-seeking process is downright complicated, fickle, demeaning, nebulous, and — in many ways — frightening. And that’s just for the PDs who are doing the hiring!

This column will try to pass along some hopefully helpful advice for seasoned talk show hosts looking for work. There also will be a few words about talk host “never-been-but-want-to-be’s.”

The Tape

According to Talk consultant Bill McMahon, “Very few PDs listen to more than five or 10 minutes of tape. If that. They say they do, but they don’t. If they don’t like the first 30 seconds of your monologue, they shut off the tape. Unfortunately, some PDs don’t listen beyond the superficial sound of voice and basic technique.”

McMahon says PDs should look deeper. “For content, intellectual process, insight, the essence of the person’s talent. PDs often don’t know exactly what they’re looking for except in very broad terms — a stand-up, a publicity-getter, an audience magnet, provocative, entertaining. They want someone who sounds like someone they’ve heard who’s successful — [Howard] Stern, [Don] Imus, [Rush] Limbaugh, etc."

McMahon says it’s hard to know what a PD’s “success concept” is. He says an audition tape should have “a pre-produced setup that explains what the guy does and how he presents himself. Point out the niche you have and why it’s unique or different, if indeed it is. Condition the PD to hear what you want him to hear on the tape.”

Be Yourself

Let’s face it: Most PDs know that 90% of the tapes they get are quite terrible, and they’re usually looking for a reason to stop your tape and move on to the next one (or, even better, to lunch!). The trick is to deliver a tape with segments so well chosen, so indicative of the best you do, so compelling, so colorful and/or funny, that it just has to play through.

Admittedly, that sounds like Steve Martin’s advice for having a million dollars and not paying taxes: “First, get a million dollars. Then, if the IRS says you owe taxes, you say, ‘I forgot.’”

McMahon says that job-seekers, before they make a tape or a pitch, “need to think about who they are, what personality characteristics they have, what they know and care about. This should be the substance of their tape. It’s dangerous to try to anticipate what they think the PD wants to hear. Even if it’s the PD’s dead-on dream tape, it misrepresents what the talent really does, he’s being hired under false pretenses. He’ll end up disappointing the PD when he reverts to his true style, and the PD will keep trying to change him — to the frustration of both.”

Very few PDs listen to more than five or 10 minutes of tape, if that. Unfortunately, some PDs don’t listen beyond the superficial sound of voice and basic technique. — Bill McMahon

McMahon says the most important thing is “finding some GM or PD who understands and likes what you do. If they say they like your tape, ask, ‘What specifically did you like, and how would you describe it?’ If they can’t give you specifics, that’s grounds for passing a bit.”

“If they can’t articulate what they like about you, their belief in you might not be very deep and any complaints they later hear might be valid, but in a short stay for you. The more they can tell you about what you do, the more they understand and will support you. Otherwise, they’ll keep trying to change you to suit some concept of success they have.”

Westwood One Talk PD Larry Kahn gets a lot of tapes. "maybe 50 a month." He says, “PDs are stupid if they don’t listen to every tape and look at every resume.” Unfortunately, according to Kahn (and other PDs), “Many presentations are remarkably poor. It’s amazing. I get tapes and could not get a phone call from anyone, or one with a follow up. They are fantastic. They’re just not listened to."

Continued on Page 24

E-MAIL BAG

One Job-Seeker’s Lament

The following is from an actual e-mail received a few weeks ago. I’m withholding the writer’s identity because he didn’t respond to a request to be interviewed for this column.

“I’ve got a possible idea for a future column — how PDs deal with prospective Talk talent/job seekers...

“PDs are short-changing themselves and their stations. If programmers don’t spend time to review anarchy or talk by phone, they’re ultimately hurting their own stations by severely limiting the pool of talk talent... to personnel decisions made primarily on patronage and connections — not experience and talent.

“How about getting some candid and honest (I mean REALLY HONEST) answers from PDs and how they deal with job seekers? Do they conveniently find themselves in a meeting, 24 hours a day, seven days a week? When they say they don’t have time to deal with prospective talent, are these programmers REALLY SAYING, ‘I don’t have time to improve my radio station’?”

— Unnamed in Delaware
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* Rates or Club Rates Available

Date of Arrival
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 Shawn Room with
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Continued From Page 24

KGO/SF And CHP Tag Tagger

KGO/San Francisco has joined forces with the California Highway Patrol to turn listeners into “KGO Tag Teams” that blow the whistle on graffiti vandals. KGO says the Bay Area graffiti problem has gotten so bad, state officials recently shifted 35 full-time maintenance workers from their regular duties to temporary graffiti clean-up.

KGO is asking listeners who see graffiti vandals to call the KGO Traffic Hotline from their car phones. KGO wants the information to the CHP on a special direct line, resulting in hoped-for immediate arrest.

Fair Shot

Here’s a slightly less drastic piece of advice that usually gets amateur-host hopefuls out of your hair. I mean, that might help.

It’s best to specify something you want to be: i.e., don’t ask to be a PM drive host or a board op. That tells me you’re not qualified to be on-air and you won’t happen being a board op.

Drew Hayes

A crappy label and broken box with a rumpled-up resume show a bad work ethic, not to mention a poor sense of packaging the person’s abilities and talents.

—Drew Hayes

Two Stages

Kahn says “Stage 1 of the job-seeking process should be very brief. “Give a capsule of what you do and why it should be on the station.” Kahn likes to get full shows or complete hours, without edits. He says candidates should save the large paper presentations — like ratings, photos, and clippings — for Stage 2, the interview process, if it gets that far.

Kahn’s favorite time for listening to audition tapes is in the car during weekend driving trips. “I really do listen to all the tapes I get — eventually. I prioritize them. You have to listen to everything because you just don’t know. I have 40-50 tapes I haven’t gotten to yet. I like to listen — un-distracted, with quality time — in the car or behind closed doors with nothing else going on.” Like most PDs, Kahn says, “You can usually tell a lot in 10 minutes, certainly whether you want to hear more.

Drew Hayes is a PD who doesn’t mind revealing that he doesn’t listen to tapes just because they end up on his desk. Hayes — formerly with WLS/Chicago and now Exec. Producer for ESPN Radio — says, “PDs are lying when they say they listen to every tape. I only listen when I’m trying to find people. Unsolicited tapes go into a box and won’t come out until there’s an actual opening.”

Hayes cautions, “It’s hard for a tape to be truly indicative of what a person can do. It needs to entice a PD to listen long-form. I might add that a crappy label and broken box with a rumpled-up resume show a bad work ethic, not to mention a poor sense of packaging the person’s abilities and talents.”

We’ve all heard that Albert Einstein was a slob who could barely tie his shoes. Maybe he tried to get past sloppy presentations when I listened to tapes as a PD. But I remember thinking, “Would I hire the man to be this person must be?” Eccentricities will be tolerated if you have talent. If you don’t, don’t press your luck.

The Resume

McMahon says a resume package must have a cover letter, but neither should be longer than one page, “and not much more than one paragraph on the cover letter. A resume’s only goal should be to convey that the talent has achieved some significant success somewhere. The resume should highlight the call letters of successful or well-known stations. It should briefly document any ratings success, especially by putting it in context.

“For example, if you had a three share but all the other shows on the station had ones and twos, you should point that out. Not much point in including one you lose unless you also have some heavy-weight references. Needless to say, the usual information about education, interests, hobbies, group memberships, and non-broadcast-related employment is a waste of space and detracts from your main message. That message should be, simply, “Hire me to do this because I’ve done that. Thank you.”

Likewise, don’t say more than you do. In a cover letter, you’ll invite trouble. Whether they’re conscious of it or not, PDs are looking for a reason to drop you. Write that resume as if you were applying for a job — and not your dream job. One station really wants a somebody scrambles. “It’s a fine line. Sometimes people don’t take ‘no’ for an answer. You’ll know if you’re pushing the PD too much. If you don’t know, you’re too pushy!”

Hayes gets annoyed with job-seekers “who call you every day or every week ‘just checking in.’ I hate that. If he’s good and I want him and I need him, I’ll call him.”

Hayes recalls a particularly persistent fellow who he met at an NAB conference. “This DJ from Peoria walked in, and everyone looks at him like he’s about to shoot someone, drop his pants, or give everybody body 20. There was something about him that got your attention. After the meeting, he stuck his hand into my cab window and insisted on a meeting. I decided there was something there. The guy had no end of self-confidence.”

Aim for a reasonable goal at the entry level, and market yourself toward that goal. Get on a local, community station, and get hours in the cockpit. Go on Sunday at midnight or whenever. You have to get on the radio.

—Larry Kahn

Kahn later hired the DJ, Johnny Von, for WLS-FM.

McMahon says following up tape/resume package with a series of two or three notes or voice mails that encourage honest feedback as to what the PD thinks of the whole package. McMahon says there’s a chance you’ll get hired. I’d rather hear you’re not going to hire me than not get a callback or letter. If you haven’t heard anything after a month of follow-up attempts, write off that PD once and forever.

When you get hired somewhere, you uncover potential talent. When people tell you they know they got what it takes but they’ve never done it before, ask them to grab a cassette recorder and do a mono-logue. Tell them to do it tomorrow after, write them the papers and watched the news. Tell them to make their own show tomorrow. How would they do it? At the very least, these tapes are often amusing. And you’ve given the would-be newcomer a fair shot at your ear.

Joan Rivers once said something like, “True talent will rise to the top.” She meant that every radio/TV/movie/record executive wants to find the big hit talent upon whom they can lavish millions of dollars and untold fame. Nobody tries to keep talented people unemployed. They’re the ones who bring home the bacon and make everybody happy.

Most people think they can spot true talent when they see it. Unfortunately, they hardly ever see it. Trouble is, everyone who sends you a tape thinks they see it every morning in the mirror. So who said life should be easy?

John Maitelli’s e-mail address is JPM@Mail.com.
How To Find The Perfect Gig

It's already 1997 and you or someone you know needs a job. In an ever-tightening job market, you need to know how to search for opportunities.

The radio and record companies always hire and fire so you will need all the help you can get on your own or with people and relationships. But when looking for a job, you need to know how to get in the door, what qualities companies are looking for, how to package yourself on your resume, and how to answer on the phone, and most importantly, how to close. A good place to start networking is with the editors here at R&R. For real life leads, I’ve assembled a list of companies, stations and people to search tips from past columns that should be very helpful to job seekers.

Evergreen programming chief Steve Rivers

For people looking to work with their presentation skills, Steve Rivers always looks for people with a high level of social skills, interaction with other staff members, and displayed negative attitudes. He’s found it better to look for a great person first and put the talent element as second priority.

When hiring a PD, WPLJ/NY PD/ syndicated morning show host and consultant Scott Shannon looks for someone who pays attention to detail, has creativity, passion, and integrity. "Tell you the truth," Shannon says, "in the long run I’d rather have a good PD who is patient and steady than a great PD who changes everything every day. Too many producers make changes just to change them over program and wind up juggling the listeners around." American Radio Systems co-Chairman John Gehron advises, "You can’t be one-dimensional anymore. You have to broaden your horizons. If you remain narrow and do not know your career path either, (Co KO) David Pearlman and I have been successful because we’ve learned about different aspects of the business. Pearlman advises, you have to be inquisitive and curious. Learn and understand everything that goes into each job at your station. If you’re in sales, learn how to run a Selectors. If you’re in programming, learn how to do a Strata for inventory control.

WJMJ/Boston and WWYX/Philadelphia interim PD Cadillac recommends, "Pay attention to licensing on great radio stations and not limiting yourself or letting anyone else set limits on you. "Try talking to major metro PDS. Get into your own situation where you can learn by being around great people. Steve Rivers really took a lot of time to help me bring up my game by thinking, questioning, and looking for ways to improve. He also taught me how to seek out people who will do their best for you and help maximize strengths and minimizes weaknesses.

For advice to people who have a job but feel they are not being valued or run to be on the block, KLUC/Vegas GM Tom Hurn recommends, "You have to be a leader. In the radio industry, you’re in a business that you do what you do, continue to do your job. If you’re good, every company in America will recognize and then get a chance to what’s going on around you."

Talentmasters owner and operator Dan Kuttner, whose full-service employment company is hired by broadcast companies to fill key positions, advises pros on the loose that the majority of these companies are looking for employees who can perform more than one job. “One of the more valuable assets you can bring to the bargaining table today is the ability to do more. If you’re a PD who does an airshift, that’s good. If you do mornings, that’s good. If you’re a PD who can sell, if you’re a salesperson or a CM with management experience, those are also good. The job-seeker walking in with a second point will lose out against those with two or three.

“Well what set you apart from other people is being a diverse talent. Computer skills are very important because so much of our lives are built around them. For air talents, out-of-station marketing ability is a plus. You have to be more marketable than before. When you’re out of work, confidence is the issue. You never want to sound desperate. “When you do talk to someone on the phone,” says Anthony, “Sound around you’ve got action. Never make it sound like you’re reaching out. It’s a pretty call. If you don’t get the job, don’t end the contact. Someone at the station may know your next position that’s opening up somewhere else.

“Have a professional package your resume. A resume is not just a piece of paper because someone might not be able to read your writing. Make sure to provide emergency phone numbers, especially if you’re in a sales position. Be brief and to the point, don’t be too fancy, mark your package clearly, be honest, and be accurate. Most of all, make sure you have correct job titles and spell your employer’s name correctly.

Contact me at (310) 788-1648, e-mail tinova@rronline.com, or write to R&R 10000 Santa Monica Blvd. 5th Floor, Los Angeles, CA 90067.

CHR Ass. Editor: Paul Colbert contributed to this column.

Pros On The Loose

Here’s a list of people (in alphabetical order) currently exploring new opportunities:

Larry Baker - Morning producer, WYTL/Miami (205) 655-2531
Larry Kass - PD/KGSR/San Francisco (415) 231-2000
Rob Blair - APD/MD WZPL/Indianapolis (317) 255-2960
Melvin Brahm - Morning producer, WJWC/Columbus (814) 861-7546
Ray Carlson - Revolution (head of promotion) (310) 694-2798
Steve Cochran - Mornings WHTZ/NY (718) 698-5919
Jerris Cochran - Director of promotions, KLUC/Vegas (702) 396-4347
Kris Dorman - Air talent (605) 266-2867
Lee Elliot - air talent KYSR/Los Angeles (310) 542-0881
Uma Enfrey - Morning on-host WNLM/NY (917) 942-1241
Arthur Field - Mornings WNYL/NY (212) 744-0620
Sanny Fonso - Mornings WHTY/WJML/Miami (561) 340-2142
Rick Gillette - PD WYTL/Detroit (313) 362-3168
James Gregory - PD WOSL/Wilmington, NC (919) 762-1126
Sue Johnson - VP of promotion, WPLJ/NJ (201) 947-5096
Anthony Jannetti - Research Dir. WHTY/Wilkes Barre (717) 263-6063
Jim Jann - MD KOKO/Milwaukee, wants MD, nights, or PD (324) 424-2243
Sara Jenkins - MD KGGO/Riverside (818) 885-7234
Derek Keedy - WXDL/Burlington, VT (802) 629-1256
Duff Lindsay - PD WNYO/Orlando (727) 767-8652
Paco Lopez - PD WRUN/Jacksonville (904) 845-7403
Chad Mitchell - Morning co-host/producer WLPIC/Chicago (312) 875-2220
Miranda Morris - Mornings KRXL/A, (214) 549-5141
Dino Robitaille - mornings KGZS/Jacksonville CA (904) 945-1784
"Famous" Amos Russell - Mornings WCLB/Santa Barbara, CA (805) 568-0622
Steve River - PD WRUZ/Indianapolis (317) 253-7494
Bill Smith - John - PD WKQI/Chicago, IL (312) 411-1347
Bruce Sobolski - Analyst VP/promotion (212) 956-2306
Mark Shephard - VP of promotions WRLH/Birmingham (205) 233-7548
Mark Sheppard - PD WQV/W Palm Beach (407) 471-4506
Mark Todd - PD WKQI/Tulsa (918) 356-5000
Lisa Warmets - Marketing assistant WTRG/Portland (503) 896-2873
Mark Vennes - Mornings WZIP/Indianapolis (317) 259-7475
Todd Yettel - Weekend co-host, KELS (505) 255-6688
Steve Wayne - Assistant/Wendy Maier WYXY/Huntville (205) 461-1909
Andrew Wright - Nights WXLK/Roanoke (540) 774-7837
**Aiding Those In Search Of Work**

Industry organizations act as matchmakers for employers and prospective employees.

With the radio industry in its current state — fewer jobs, new technology, and more emphasis on the bottom line — people who are looking for jobs can use all the help they can get. If you know where to look, there are plenty of organizations willing to offer that help. This week, I speak to people at three such groups.

The NAB offers a three-tiered program for both job-seekers and broadcasters looking to hire, according to Director of Broadcast Services, in Search Programs & Resource Development Michael McKinley. "We have a resume referral service. Individuals hoping to enter the broadcasting industry, in either entry-level or management positions, can send us their resumes, and we will attempt to match it with a broadcaster looking to fill a position.

"Second, we offer a 24-hour job line which offers individual job listings in different departments throughout the week." (See "Help Is On The Line," upper right.)

I urge people to get as much business education as they can, regardless of what aspect of radio they want to get into. —George Hyde

The NAB also has its own online database, which allows both job seekers and employers to query and post positions throughout the industry. This service provides a method of immediate response to positions by creating an opportunity for the seeker to post his/her resume directly into the database. In today's modern age of technology, being able to respond quickly is just as important as the information.

McKinley stresses that these services are free to those looking for jobs. Stations looking to match positions with people on the web site must be NAB members.

Mobile Assistance

Like the NAB, which conducts outreach programs and visits various cities to conduct workshops and seminars, the RAB has spent the last two years putting on career fairs in 30 cities across the country. Executive VP/Training Division George Hyde says, "Our goal is to increase the size and diversity of the pool of qualified applicants for all phases of jobs in our industry."

Hyde believes the principle obstacle to getting better people is that job seekers are unaware of the different positions available inside a radio station — positions, he adds, that can be rewarding from a career and development perspective and financially.

The three-hour seminars consist of two parts. First, selected broadcasters address the group, discussing what they do and how they got their jobs. Then people representing various departments within a radio station — programming, promotions, sales, engineering, etc. — conduct one-on-one discussions with people interested in learning more about opportunities in those departments.

"Part of our mission is to educate," he notes. "We get people who may be interested in our business, tell them about the types of positions available and the necessary qualifications, and pass their identities, backgrounds, and resumes along to radio station managers. Typically we have done this on a marketplace basis."

A recent career fair in San Francisco, held in cooperation with the Northern California Broadcasters Association, generated a database of nearly 1000 names of people interested in the broadcasting business. Hyde points out, "We passed that information on to radio station managers and NCBA member stations throughout Northern California. So from a broadcaster's perspective, we have dramatically improved the size and diversity of the pool."

Of the 958 forms submitted, roughly two-thirds identified themselves as minorities, including 30.6% African Americans, 18.7% Hispanics, 15.8% Asians, and 6.7% Native Americans. At a similar event in Dallas, figures showed that 43% of attendees were minorities, 88% had some college training, and 44% had college degrees.

Participating stations receive copies of the database, arranged by the participants' fields of interest. Hyde notes, "It's economical in terms of time for the radio station to track potential employees. Plus, since we put it into a database, they can merge it with a software program and do form letters and mass solicitations."

**Sales Transition**

Hyde suggests that on-air personalities having trouble finding work may wish to segue to other aspects of broadcasting, such as sales. "Make contact with salespeople and sales managers at radio stations. Explain that you're in radio and enjoy what you do, but you're looking to broaden your experience and want to sell some radio time. If it's short in terms of pleasantries, but you're getting your point across."

"The ones who are more likely to get attention are the ones who go directly to the people who are going to make the hiring decisions. The key issue for someone making the switch from air talent or programmer is this: It used to be that if you knew a lot about the radio business, you would probably make a good salesperson. I believe those days are gone. Now the key is to understand business, economics, profit and loss, and general marketing."

"I urge people to get as much business education as they can, regardless of what aspect of radio they want to get into. Become knowledgeable about business: read business periodicals."

**Local Focus**

There are also local organizations that try to hook up broadcasters with potential employees. Sheryl Mumford is Executive Director of the San Francisco-based Bay Area Broadcast Skills Bank. "The Bank has been around for over 25 years," Mumford explains, "and our mission is to promote diversity in broadcasting media by providing services to both job seekers and employers."

The spectrum of members we have ranges from college graduates to career-changers and mid-career broadcast professionals. Due to the recent FCC ownership changes, we are now seeing a lot more higher-level broadcast professionals looking for work. Because of format changes and layoffs, there are people with 15 years of experience out of work."

"My recommendation to those who are out of work now is that they open their scope up to media in general. Look at what your solid skills are and how they translate into any media environment."

—Sheryl Mumford

**Help Is On The Line**

Instant access to job information is as close as your telephone or your computer. Many industry organizations offer hotlines or World Wide Web sites with placement services.

- **NAB** 24-hour job line — (202) 436-6559 — offers job listings throughout the week, with different fields of industry expertise featured each day:
  - Monday — on-air, radio production
  - Tuesday — sales
  - Wednesday — management and administration
  - Thursday — engineering
  - Friday — news

Job line offerings include all necessary information so that potential applicants can communicate directly with the broadcaster regarding the position.

To access listings on NAB's web site, go to the NAB home page (http://www.nab.org), then click on the "Employment Clearinghouse" icon. This service is completely free to job seekers.

The Bay Area Broadcast Skills Bank operates an information line at (415) 306-6542, with a web page currently at http://www.bayareabroad.org. Among the services the organization provides to those looking for work:

- Career counseling
- Resume consultations
- Job listings and referrals
- Workshops & networking events

For employers, it offers referrals to pre-screened, pre-qualified applicants and year and statistics for FCC EEO requirements.

A number of local and regional broadcasting organizations across the country provide job assistance. Contact them for information on the programs and services they offer.

"We are trying to provide more opportunities and get people to view media as the big picture, because they do converge on each other. With the onset of new technologies, television and radio stations are developing their own web pages and producing multimedia programming. So for those who find themselves out on the streets because of all the ownership changes, these options are available.

"Our job counseling is more of a brainstorming session, where we identify the kind of working environment they thrive in. From there, we give them networking opportunities and periodicals they should be reading. We ask the job seeker questions that help them figure out what they want to do next. A lot of people come in with narrow scopes, and we help them to broaden it. One of the things we say over and over is, ‘We’re here to provide you with access to resources, information, and people’ — because one of the major aspects to finding a job is networking."

"There are so many jobs that are not posted or are in the planning stage, where someone knows of someone else and says, ‘This would be the perfect candidate for the job.’ I got my job here through the back door. I came in as a volunteer. When the executive director left, the business manager and I wrote a letter to the board and asked if we could co-manage. The more you get involved and educate yourself on what’s happening in the industry and start to talk to people, the more advantageous it is for you to find a job.”

This column was written by R&R Urban. Assistant Editor Lavetta Kimmons.
Give Us Five Minutes ... We’ll Give You The World Of
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Elementary Employment 101: Points To Ponder

How to accentuate presentation positives while avoiding pitch pitfalls

In this business, remaining employed can itself be a full-time job. There are plenty of things to do and remember when looking for work or advancement.

Here are a few things to keep in mind:

First Impressions Count

A job applicant’s first contact with a prospective employer is often through the mail. You never get a second chance to make a first impression, so it’s critical that your presentation puts your best foot forward. KYGO-FM/Denver PD John St. John draws on his experience to offer a few pointers and pet peeves:

- "Make sure your name and phone number are on all pertinent materials. Your application materials may be one of dozens, and the pieces can get separated. Someone impressed with your talents must be able to contact you."

Radio stations are people. Valuable people keep the station valuable. All we have to sell are people and their talents.

—John Gehron

- "Be brief and concise. Resist the temptation to overload your future employer with too much information about yourself. Try to capture a prospective employer’s interest within 60 seconds."
- "Start a tape with good material. Grabbing attention at the tape’s beginning guarantees the listener will sample more of your talents. You can let your audition tape build, but if you don’t grab ’em with a compelling piece right off, they may not listen long enough to hear it build."
- "Send a few dollars to present yourself in a professional and distinctive way. Don’t go overboard. Just avoid looking sloppy and cheap. Stationery, labeling, print job, copying, and tape quality all combine to make the complete package. Professionalism in presentation will showcase your talents in the best possible way."
- "Outrageous, funny, or exotic presentations designed to create interest have the possibility of working against you."
- "Including references in your initial contact with a perspective employer is a matter of preference. I think a few references should be included — it conveys an air of confidence that shows you believe in yourself."
- "Send a letter to the potential employer a few days after your first contact. Re-express your interest in the position, reminding them that you are still alive and eager to work for him or her."
- "After applying for a job with a TDK reel, another tape in the mail with an informal note saying, ‘I’m still very interested in your opening and wanted to send you some more of my air work.’ It reinforces your eagerness to get the job."
- "Persistence can be touchy. You don’t want to be a pest, but you can’t help but desire a straight answer. It may take months before a final decision is made, and you might blow your chances by being too pushy. Cultivate the fine art of understanding human character, and hopefully you will know how to mix patience with persistence."
- "Radio is generally a business of professionals, and a professional attitude in your presentation will always help."
- "If your name is spelled incorrectly on the mailing label, or not having taken the time to find out the PD’s name, the applicant addresses the cover letter ‘To Whom It May Concern.’"
- "The job seeker calls while they’re on the air. ‘What is he or she going to do while working for you?’ They tell him to call on the studio hotline. ‘Once again, he or she should be concentrating on the show — not trying to get a job.’"
- "The ad in R&R says ‘T&Rs only please,’ but he gets calls. ‘It doesn’t make it OK when you start out, I know your ad said T&R only, but...’"

What They’re Looking For

Do you have ever really thought about your criteria for hiring talent? Personalities, have you ever wondered what folks who do the hiring are looking for? Here’s KKKF/Kansas City PD Dale Carter’s “prospective personality” inventory:

- "-too many jocks are matter-of-fact about what they do and fail to communicate a sense of energy on the air. I’m not looking for screamers, but energy — especially in the morning — is very important to me."
- "Hiring a personality who has been in a Top 10 market to come to a medium market is often a mistake. No matter how subtle, there’s a feeling the jock has gone from the majors to triple-A."
- "Look out for people who’ve had 15 jobs in 15 years. Your station might be job 16 looking for 17. ‘Don’t hire a morning person who really thinks that country music is cool.’"
- "What a jock has to say is much more important than the octave in which it is said."
- "Hire team players. This is a quality that must be demonstrated in previous jobs. It takes some work, but it’s worth the effort to know that the person you’re hiring isn’t just giving lip service to the teamwork issue."
- "Determine what show prep means to them — not just what they say it means. This may require a clandestine trip to the market or having someone you know roll tape on the highest. It’s another extra step that will pay huge dividends in the long run."

Spend a few dollars to present yourself in a professional and distinctive way. Don’t just overboard. Just avoid looking sloppy and cheap.

—John St. John

Advice For Unemployed Times

Finally, in a recent Country column (R&R 10/11/96), American Radio Systems co-CEO John Ge- hron and Benchmark general partner Joe Mathis offered some advice about jobs and the workplace in the post-Telecom world that bear repeating. The following are just a few tips.

1. Don’t be afraid to start all over again, deregulation has made people even more jittier about their jobs. Both men gave ad-

People & Positions

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

People

- Amy Alberts: Former KYGO-FM/Denver morning co-host. She says, "Co-host and killer news with a brain." (303) 751-9816
- Bob Young: Former WNOE-FM/New Orleans PD. He says, "I’m a sales guy who loves to work with sales people and to keep the station healthy." (504) 443-9400
- Roger Rickard: Former WNOE-FM/New Orleans PD. He says, "If you are a great sales person, who is interested in working a great market, please call me." (318) 264-2300

Openings

The phone numbers included with contact names are for contact purposes only. It is recommended you not call the person listed until you determine whether they’re taking calls regarding the post.

GM/PD

- WDNY-FM/New York: OM Bob Young. (718) 444-9854.
- WCHY-FM/Savannah, GA: VP/GM Dennis Jones (912) 964-7744.
- WMPO-FM & WBBB/Family: References and resumes to GM Bill West, 809 South Westover Blvd., Auburn, GA 31070.
- WMGK-FM/Philadelphia: OM Gary Moss (814) 221-7811.
- WMGG-FM & WBBB/Family: References and resumes to GM Bill West, 809 South Westover Blvd., Auburn, GA 31070.
- WMGG-FM & WBBB/Family: References and resumes to GM Bill West, 809 South Westover Blvd., Auburn, GA 31070.
- WMGG-FM & WBBB/Family: References and resumes to GM Bill West, 809 South Westover Blvd., Auburn, GA 31070.
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"more than I wanted to know"
Country Welcomes The New Year

After a virtual shutdown during the holiday season, the office lights are glowing again on Music Row as country music labels prepare for the New Year. Topping the list of priorities is the first-quarter release schedule for ’97.

One major label is preparing an all-star gospel album, and new projects are forthcoming from Trace Lawrence, Tanya Tucker, and Kathy Mattea. Pam Tillis, Collin Raye, Aaron Tippin, and Wynonna are providing something extra for their greatest hits packages.

A Religious Experience
As the years pass, country's connection to gospel music has become more distant. However, Arista/Nashville recognizes the heritage with the February 25 release of “Peace In The Valley.” Executive producer Jim Scherker, who supervised Arista’s Christmas compilation “Star Of Wonder,” coordinated the gospel project, which also includes acts from sister label Career.

“Peace In The Valley” includes performances by Tillis, Brooks & Dunn, Alan Jackson, Diamond Rio, RBR-49, Blackhawk, Tammy Graham, Lee Roy Parnell, Brett James, Warren Swift, Radney Foster, and Michelle Wright.

Established Acts
Here’s a schedule of upcoming album releases from some familiar names:

Atlantic: Tracy Lawrence, title TBA, March 25.


Intersound: Dan Seals, title TBA, March 25.


Sor: Dean Chance, “Tonight,” March release.

River North plans to release a new Holly Dunn album in March. Rodney Foster’s latest Arista project and Tammy Graham’s Career debut album could arrive before the end of March.

Two Nashville labels are also releasing albums by non-country acts. Mercury’s Music Row office will be releasing a project by British rock singer-songwriter William Topley. Giant is offering a solo project by famed session musician Terry McMillan, who melds rhythm & blues with gospel.

Simply The Best
Four proven hitmakers recently returned to the studio to record new material for inclusion on their greatest hits packages, all to be released in March.

Arriving with at least two new tracks each are Tillis’s “Greatest Hits” (Arista), “The Best Of Collin Raye: Direct Hits” (Epic), and Wynonna’s as-yet-un titled greatest hits collection for Curb/MCA. Aaron Tippin’s “Greatest Hits” (RCA) features three new tracks.

RCA has set a January 28 release date for “The Best of Lari White.” Doug Stone’s Columbia “Super Hits” collection comes in March.

Old Names, New Labels
While it falls beyond the year’s first quarter, the reunited Kentucky Headhunters release their first BNA single in April. With lead vocalist Ricky Lee Phelps again fronting the group, an album will follow in the spring.

The Highway 101 connection remains a factor, too, with Georgiabased Intersound joining forces with Willow Tree releasing “Latest & Greatest” on February 4. The collection includes seven of the group’s hits from the ‘80s, along with three new tracks featuring original lead vocalist Paulette Carlson.

Nikki Nelson — who replaced Carlson in Highway 101 — is continuing work on her solo debut album, expected in late spring on DKC/Columbia Music.

Ray Stevens’s “Hun’t ihr first album since returning to the MCA roster — will be released February 25.

And The New Acts Just Keep On Comin’

This time next year, Nashville labels hope you’ll be recalling names like the Buffalo Club, Bekka & Billy, Sara Evans, Anita Cochran, Lee Ann Womack, and Big House. The two recognition factors may be negligible at the moment, but they’re included in the first wave of new artists making their debuts in ’97.

Keep in mind that release schedules are subject to change, while some labels still haven’t been finalized. However, here’s a look at what to expect during the first quarter of the New Year:

The Buffalo Club’s first Rising Tide single — “If She Don’t Love You Anymore” — will be released for January 13. His album, “One Life” is set for March 4 release. Merle’s son Marty records for Critique.

Big House, a six-piece band from Bakersfield, goes for adds January 27 with its debut MCA single, “My God damned.” The House album, still untitled, is set for a March 25 release.

Decca, Merle’s sister label, is particularly excited about Lee Ann Womack, a singer-songwriter who hailed from Texas, Failing within the traditional country realm, a de but single is expected in March, followed by an album in June.

At Warner Bros., Texas-born comic Bill Engvall gets some assistance from labelmate Travis Tritt for the single “Here’s Your Sign.” Warner’s Anita Cochran, a Michigan native, isn’t a typical singer-songwriter. Playing all the lead guitar, backing vocals, and dobro parts on her debut album “Back To You,” Cochran says she’s been described as “Vincent Gill meets the Judds.” The album arrives later in the spring, but her debut single “I Could Love A Man Like That” will be issued early this year.

On sister label Reprise, former Little Texas member Brady Seals launched his solo career with the recent single “Another You, Another Me.” His solo debut album “The Truth” will be in stores during the first quarter. Warner/Reprise declined to provide specific release and add dates.

Improv’s Wood Jefferson introduced to radio with the recent single “You Just Got One.” The Oklahoma native’s debut album “Between The Earth And The Stars” arrives January 28. Singer-songwriter Bob Woodruff’s first Imprint album — “Desire” — is set for a March 25 release.

At SOR, Texas-born singer-songwriter Bryan Slentz’s debut album “Range Of Emotions” is slated for a February 11 release. The first single “Jack Of All Trades” goes for adds in late January.

ARTISTS HELP KID’S CAFE — Three Anista-Career/Nashville artists donated portions during the holidays to assist in preparing and serving food for the Second Harvest Food Bank’s “Kid’s Cafe” in Nashville. The non-profit organization was also awarded a $350,000 check from sales of Anista’s “Mama’s Hungry Eyes,” an all-star tribute to Merle Haggard. Gearing up to feed the children (l-r) are Radney Foster, Second Harvest Exec. Director Jaynee Day, Steve Warner, Second Harvest CEO Christine Vladirovoff, and Lee Roy Parnell.
It’s Now Survival Or Severance

- What to do if the new boss shows you the door

The fate of your continued employment by the station’s new ownership rests in the envelope in your hand. You carefully break the seal to read whether it’s a thumbs up or down.

- This pulse-quickening/heart-pounding scenario is how employees in some takeover situations are being treated. Those surviving the cut happily proceed to the conference room, a quick scan of the faces there and new systems. Concurrently at a different location, those not chosen to stay under the new regime are told to do any paperwork. An extremely valuable lesson learned during this age of consolidation is to always expect the unexpected. Unfortunately, last year’s wild rollercoaster ride featured plenty of job eliminations—a trend that was experienced at all station levels.

- As groups grow larger and larger, we’ll see them implement some cost-saving measures,” remarks Marc Kaye, who remains upbeat even though his tenure as President/Manager of WUKS/Tampa (formerly WUSA-FM) was eliminated last week when Jacor took control of the Hot AC from Ganett. In other words, Kaye didn’t make it to the conference room.

Don’t Waste Time

Compounding matters was the timing: Kaye was dismissed on the first night of Hanukkah, about three weeks before Christmas. “It sounds cold and ugly, but I’m looking forward to the Hanukkah candles and thinking that I’m not going to be employed. Some people wonder why it couldn’t have been delayed until the first of the year, but there’s never a good time for it to happen. You might as well just get it done because, if you wait, people are faced with bills for things they bought for Christmas.” As if to goad Kaye. WUSA wasted no time in obtaining a professionally prepared resume. “It’s the first one I’ve ever had. I’ve had job histories, but I now have a real resume. Part of you says that 25 years in the business only means a page and a half, while the other half says you’ve done well for yourself.”

- True to form, Kaye kept a positive attitude and went right to work dialing the phone. More than 90 calls later, he notes, “You call everyone you know in the last 25 years. I didn’t expect anyone would instantly love me, [but my hope is that they] will keep their eyes and ears open for me.

Certain warning signs could alert you to a bad situation. “When people don’t return calls, you know what’s coming down, so you prepare for it.”

- While Dixon tried reassuring Kaye that Jacor would surely keep the management team together, Kaye told him this PD that, “It wasn’t going to happen. [Several days later], I looked at him and shook my head (no) and he had tears in his eyes. We hugged and I walked out of the building. You have to realize that walking out the door [forever] stinks. But you must walk out with your head held high knowing that you can only control certain things. The station is in its growth stage and I helped create it. That make the walk out the door a little more tolerable.”

- Unlike most other major groups that have involved executives to get into station bidding wars, “I knew that if Gannett didn’t grow, it would probably go away,” Kaye reasons. “They worked hard everyday and made money that helped provide for their families. Now that the face of the radio industry has changed, they’re out of work. Those are the people I felt for.”

- Kaye also discovered GMs aren’t exempt from cutbacks from first-hand experience. “You won’t have eight GMs for eight stations. There may be one executive to manage the entire market and, perhaps, two GMs for eight stations.”

- While this is also the case for other departments and department heads, Kaye notes, “For the most part, sales departments won’t be subjected as much. In order to be successful, you may be isolated sales department to sell isolated stations— even if they’re part of a larger group.”

Success Never Spells Security

The most intriguing aspect of Kaye’s situation begins in June, 1996, when he transformed mainstream AC WUSA to Hot AC as “Kiss FM” and brought in market mainstays Mason Dixon from cross town Hot AC rival WXTX as PM morning show host. These moves produced instant success in the summer Arbitron: WUSA placed second among women 18-34 and third among women 25-54.

- You always feel that, if you’re doing a good job and you’re successful, you’ll have job security,” comments Kaye. “It’s unfortunate to find yourself out of work, but I couldn’t be happier to hand over the station in its current position to Jacor. There’s a lot of satisfaction in the startup, but I’ll be sad not to be part of the station as it really starts coming into its own.”

Playing The Match Game

With the help of several dozen concerned format PDs, I’m pleased to present the following listing of job openings and people currently available and seeking their next assignment.

- Openings appear in alphabetical order by job title; available personnel are listed the same way according to their most recent position.

AC Openings

Air talent, KEZ/Fayetteville, AR, contact OM/DJ Chip Aridee. Air talent, contact Lee Logan, Group Director/Programming, South Central Communications.

- Chief Engineer, WSHS/Worcester, MA, contact VP/GM Bud Paras. Evenings (7pm-11pm), KBLC/Barbados, CA, contact PD Peter Bie. Middays (11am-3pm), KSRL/Ganta Barbara, CA, contact PD Peter Bie. Middays, WEZI/Baltimore, MD, contact PD Dave Simmons. Morning co-host, WLEV/Aldentown, contact OAMP John Lodge. Morning co-host, WENS/Indianapolis, contact OM/GM Greg Dunkin. Part-time air talent, KMG/Okahoma City, contact PD Steve O’Brian. Production Director, WHYJ-AMSpringfield, MA, contact PD Gary James. Promotions Coordinator, WJBR-FM/Wilmington, DE, send resume and salary history to Personnel Director. Promotion Director, contact Lee Logan, Group Director/Programming, South Central Communications.

- Salesperson (part-time), WOL/Kalamazo, MI, contact GSM Dennis Martin. Weekend air talent, WJBR-FM/Aldentown, contact OM/GM John Lodge. Weekend air talent, KEZ/Chattanooga, TN, contact OM/GM Brent Farris.

Available Ac Pros

GM, Marc Kaye, WUSA/Tampa, FL (813) 595-8077

- Middays, Tom Chase, WUSA/Tampa, FL (813) 685-8674

Mornings, Kevin Gossett, WASH/Washington, DC (202) 242-2096

- Mid, Larry Keck, KHLA/Cleveland, OH (216) 489-6408

PD, Ross Potter, WCB/Cape Cod, MA (508) 422-5851

PD, Dennis Kennedy, KSHA/Redding, CA (916) 223-4361

Hot AC Openings

Marketing/Programs Director, KDMX/Dallas, contact GM J.D. Freeman. Mid/PM morning, KKEV-Clarkston, MI, contact PD Rudy Kaye. PD/MD of Director, WCGO/Coon Rapids, MN, contact PD Lee McCord. Mornings, WMX/Brick, contact PD Barry McKay. Morning show producer, WRAL/Raleigh, contact PD Steve Reynolds. Mid/PM producer, WTR/Portland, contact PD Rusty Kaye. PD/MId/Second, WRAL/Raleigh, contact PD Steve Reynolds. News anchor/reporter, WMX/Montgomery, AL, contact News Director Shedd Johnson.

- Nights (PM-Mid), WVTM/Chicago contact PD Barry James (no calls). Nights (7pm-Mid), KALC/Denver, contact PD Greg Cassady. Nights (7pm-Mid), WKZX/Greensboro, contact PD Jeff McHugh. Overnight (1am-7am), WCD/Chicago, contact PD Gregg Drucker. Part-time air talent, WDAO/Denbury, CT, contact PD Bill Trotta. Part-time air talent, WMX/Richmond, contact PD Barry McKay. Weekend air talent, KDMX/Texas, contact PD John Lee Hooker.

Available Hot Ac Pros

KDMX/Trojan, KYIS/Jonesboro, AR (501) 571-7592

- Mornings, Terry King, KDMX/Dallas (972) 991-1029

Nights, Penny West, WZKL/Greensboro (910) 866-2525

PD, Steve Elliott, KVY/Phoenix (602) 460-4426

- PD, Mark Pollit, WMY/Greenville, SC (864) 236-4613

Lee Elliott, KSYF/Los Angeles (310) 542-8086

Jennifer Grimm, KDMX/Dallas (214) 625-4449

Dave Thompson, WKU/Detroit (734) 481-6546

Other Openings

Program Director, Talk WATE/Pittsburgh, contact WATE & WVPP/Buffalo Director Programming Bruce Gilbert.

Other Available Pros

Freelance Editor, Tim Brough (512) 249-4073

Mornings, Glen Boychuck, KSAS/San Francisco (415) 331-2402

- Mornings, Larry Kruger, WPRO-AM/Providence (508) 674-0366

Mornings, Mike Nelson, WPOR/Portland, ME (207) 639-1084

Producer, Mark Drucker, Dave Brenner Westwood. Snowstorm One Enter (215) 741-0423

- Production, Nat Lamp, KDE/Jersey (904) 963-3800

Rachel Rabe, KHTY/Santa Barbara, CA (805) 586-0083

Todd Violet, KIS/ Los Angeles (805) 265-8888

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Mike KIA

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ADULT CONTEMPORARY

January 3, 1997 R&R • 31
Getting ‘Heavy Paper’

Most industries offer their most important players employment packages. Radio is no exception. For Westlake, CA-based attorney Claire Burrill, who has negotiated ‘heavy paper’ for radio executives numerous times over the years, contractual agreements should be virtually standard at a certain level of responsibility and compensation.

Contracts are not always offered, and that’s when a potential hire has to speak up, notes Burrill. Defining the boundaries of a relationship is crucial, he says. “It’s a mistake to not try to get a contract, especially for anyone who is concerned about protecting themselves, the longevity of their service, and their compensation and benefits. Unless you can accept the fact you may not be in a long-term situation, which is sometimes the case in radio, you will be better off with a contract. If there is no written agreement between the employer and employee, their entire relationship will be governed by the rules, regulations, policies, and laws of the state where the employment takes place.

“There are built-in protections for both sides in the labor codes, but if you’re not entirely conversant with them, you can bet the employer is at an advantage. If you have a contract, however, it will define the relationship. Wouldn’t it be better to have that relationship spelled out and know where you stand? People are concerned about how much they’ll be paid, when they have to show up, and what they’re expected to do. But there are many other factors in the employer/employee relationship that inevitably come up, and if they are dealt with piecemeal, the relationship itself can be strained.”

Include Benchmarks

Burrill says that when one’s work directly influences ratings, such as a PD’s or air talent’s benchmarks, based on performance should be included. “Wouldn’t it be nice to know up-front and as part of an agreement that as the numbers go up you’ll be compensated? Bonuses and incentives install in someone the idea that they will receive something for taking [a radio station or group] to the next level. Employers want to increase ratings performance as well, so if they can get people working hard for that, why shouldn’t those people share in it? You’re not going to get that unless those benchmarks are in the contract in the first place.”

Some contractual terms are fairly standard, he says. “You’ll want to deal with the period of time of the employment, compensation, exclusivity of services, and outside expenses above and beyond regular compensation. Many radio people do a great deal of travel and have the need for cell phones, laptop computers, etc., so all of those benefits are a function of how important they really are to the type of work you do and your place within the structure of the radio industry.

It’s in the company’s best interest to provide tools that will allow the employee to be most effective. Personalities and programmers move from market to market all the time, so moving expenses and relocation costs, including temporary housing, are needs that have to be accommodated by broadcast companies.

It’s in the area of job termination that a written contract is especially valuable to the employee, Burrill observes. “If you do have a formal written contract, you can address the issues of termination and, related to that, the covenant not to compete, the definition of ‘cause,’ and severance. All of those issues are considered part of the termination package. If the relationship just doesn’t work out, what happens to the relationship if it is voluntarily terminated by the employee and he or she moves on? Or if you lose your job due to a clash of management styles, for example, where does that leave the employee? ‘We are going to want to determine what constitutes cause. An employee certainly should have the right to terminate an employee under certain defined circumstances.’

You may know your salary and your duties, but you rarely know anything else without a written contract. — Claire Burrill

Discuss Your Duties

“Another area that comes up frequently in radio is that a written description of what duties the employer expects the employee to perform, and the exclusivity of those services — or doing something seemingly unrelated on his own time — have to be spelled out. Consider that most people who work in radio are very creative and often work on all kinds of projects. If you don’t have an agreement that addresses these possibilities, you’re asking for trouble.”

Burrill points out that agreements often originate with the employer. “I try to take the initiative on behalf of the employee since the agency that generates the first draft usually has the upper hand in the negotiations because it gives you the opportunity to work from your language. You’re setting the tone. But bigger radio companies often alter the agreements most of the time.”

And the employee’s attorney generally deals with the employer’s in-house counsel or another staff member who is knowledgeable in the field, while the prospective employee deals with their counterpart or superior in management, such as the group head, GM, Exec. VP, or Human Resources director.

What’s the most common mistake an employee can make upon reaching an agreement? “Not getting into an agreement in the first place!” Burrill states emphatically. “I don’t want to overlook the need for written contracts, but if every situation in radio could be accommodated by contract, the employment relationship would be better. You may know your salary and your duties, but you rarely know anything else without a written contract. An agreement addresses all those other issues and even if you don’t think about them, your attorney will. In addition, the company will cover certain areas in their drafting because they don’t want to have exposure where they’ve had bad experiences in the past.

Is an employee always at a disadvantage if a dispute should arise since they are a single person petitioning against a larger corporate resource? “You have some protections that you can build into the contract, and all the more reason for one to consider a written contract, particularly at the levels we’re discussing.

“For example, you can put in an arbitration clause (which might contain parameters that include allegations of wrongful termination) as opposed to using the legal court system, which is expensive, time-consuming, and emotionally draining. Arbitration is far less formal, less expensive, and you can build in a clause that says he who prevails may recover their costs, which might include the costs of the arbitration and attorney’s fees. In the end, I think it can be seen that a written contract benefits both sides.”


A REALLY BIG SHEW — KMJZ/Minneapolis recently presented a high octane concert with Columbia Records’ Peter Wells (singer/songwriter), Zebra Records’ Pizzicky Schultz, Scott&R&R’s Carol Archer, writer/producer Jimmy Haslip, and R&R Publisher/CEO Erica Farber.

Air Talent Negotiation Tips

Finding the right job is only the first step in obtaining gainful employment. Coming to an agreement with a potential employer can sometimes take the excitement away from the gig itself.

Most people are better at doing their job than negotiating employment-related issues. So air talent consultant (and former R&R columnist) Dan O’Day offers some tips for the next time you must act as your own arbitrator.

Mediate ‘Your Needs’

He says, “When negotiating, don’t allow yourself to be drawn into an argument about what is ‘fair’ or what the station can or cannot afford. Instead, concentrate on what you need to accept the job. For example, the station offers $35,000 a year, and you feel that’s not enough. Don’t say, ‘How can you offer $35,000 when the station across town is paying $60,000?’ or ‘$35,000? But you paid me the same as that station! Instead, focus on your needs: ‘For me to make the move, I’d need at least $50,000.’

“‘If you challenge their offer, you’ll end up in a fruitless argument about what they should or shouldn’t do. But they can’t argue with you about your needs. They might choose not to fill your needs, but they have nothing to argue about.

“Or perhaps you feel it’s important to get a five-day work week. The station says that’s not their policy or they say, ‘C’mon, everybody in radio works six days!’ Don’t get sucked into a discussion about the pros and cons of their policy or what ‘everybody’ in radio does. Simply say, ‘I understand your position, and I’ve learned over the years that for me to deliver the maximum on-air performance, I need to work five days a week.’

When negotiating, don’t allow yourself to be drawn into an argument about what is ‘fair’ or what the station can or cannot afford. Instead, concentrate on what you need to accept the job.

When negotiating, don’t allow yourself to be drawn into an argument about what is ‘fair’ or what the station can or cannot afford. Instead, concentrate on what you need to accept the job.

The Employer

O’Day also reminds radio people that they should interview and research prospective employers to make sure the people and operation create the work environment you want to join. In today’s broadcast environment, this is more essential than ever. O’Day offers some sample questions to get you started:

- Will I be receiving regular instructions and/or input from the GM? The sales manager? The engineer? The owner?
- How long have you been PD? How much autonomy do you have?
- On my show, do I do a lot of fill in whatever you do a lot of — phoners, comedy, blue humor, etc. How do you feel about my doing that here? How well the GM and owner feel?
- How much influence does your sales manager have over program-
ing?
- Is there room for advancement within the station or the chain? (Don’t assume that if you do well on your small market station, you’ll be given a shot at their large market sister station.)
- What specific results do you expect to see by putting me in this airshift? How will you know if you’ve gotten those results? How long is it expected to take to achieve those results? (If the station truly expects to turn around its ratings in a single book, you might want to wish them luck and then leave.)
- Will you pay my moving expenses? (Believe it or not, some people are afraid to ask this and then are disappointed when the station doesn’t reimburse them upon their arrival.)

Interview The Employer

“Staying Alive In A Telecom World

“‘If I get axed by Company X in this market, does that mean I’m mcmute with that company at all its other stations, too?”

In the age of consolidation, the question poses a typical concern for programmers and air talent alike.

Whatever the reasons for an employee’s departure, Greater Media COO Tom Milewski says it’s imperative that the employee handles the matter professionally. And he finds that, frequently, there are solid benefits in bringing former employees back to the company.

‘Best Of Both Worlds’

Milewski explains, “If good people have left for acceptable reasons, sometimes I’m inclined to go back after them because they’ll have learned a lot. When they return, you get the best of both worlds: You get new blood and someone who understands you. There’s a lot of merit for people who have a good experience with the company, even if it wasn’t necessarily a successful experience, and they’re welcome to return.

“On the other side, ‘it’s incumben to understan this is a busi-
ness, and you can’t burn bridges. If things just aren’t working out, that doesn’t mean you’re forever foreclosed. But you can’t trash a relationship and run down to the next building because you could end up being owned by the same company.

‘Relationship-building holds even more importance now than it might have in the past. Somebody who says something that’s particularly offensive or threatening — or otherwise inappropriate — on departure could find themselves not on the list of top 10 people I’d have back.

“The same holds true in the consulting field or any kind of vendor relationship. If the relationship starts to go bad, it’s important that you try to establish a businesslike relationship that’ll pave the way for the next relationship — instead of not commun-
icating or pointing fingers.’

Consolidation’s Opponent

Milewski was against the Telecom Act and sees an attitude developing in the trenches that’s entirely dissimilar to what he found on Wall Street. It’s a very different atmosphere at some of these companies now. People are less in touch with each one of their hundreds of stations than they used to be when they ran a relatively small group.

Those familiar with Milewski’s stand have voiced their concerns to him, even to the point of wishing that his new company would buy the station where they’re working. He states, “The most gratifying thing that’s happened since consolidation is that a100 people don’t want to come back to work at Greater Media. It demonstrates how being a small company allows you to keep a culture that some of the big companies are losing.

“In the past, when we’ve had openings, a lot of people wondered whether they could come back. They’ve found that not only can they do it, they’re also very welcome. It develops an even stronger relationship the second time around. There aren’t that many good people out there. It’s still a seller’s market if you’ve got good skills.”
The High Price Of Self-Respect

I have a friend who has been out of work for over a year. This person has been looking for work in various fields, including retail, customer service, and administrative positions. He has been told that his skills and experience are not sufficient for the positions he is applying for. He has been told that he needs more education or training to qualify for these jobs.

My friend is a highly educated person with a degree in business and several years of experience in the field. He has always been a hard worker and has always taken pride in his work. However, he has become increasingly discouraged and frequently talks about giving up on finding work.

I have suggested that he consider other possibilities, such as starting his own business or volunteer work. However, he is hesitant to take these steps, as he feels that they are not as prestigious as the jobs he has applied for. He also feels that he is not capable of starting a business or doing volunteer work.

I have told him that it is important to have self-respect and to believe in oneself. I have also suggested that he seek out resources to help him develop new skills and find more suitable employment.

My friend is a good example of someone who is struggling with the high price of self-respect. He is not alone in his struggles, and many people face similar challenges. It is important to encourage and support those who are seeking to develop their skills and find meaningful work.

Opportunity Rings

Opportunity is a concept that is often discussed, but what does it really mean? Opportunity can be defined as the chance to do something or to achieve something. However, the reality is that not everyone has equal access to opportunities.

Those who have privilege and power have greater access to opportunities than those who do not. This is because opportunities are often tied to social, economic, and political factors. For example, people who are wealthy or belong to certain racial or ethnic groups are more likely to have access to higher-paying jobs or better educational opportunities.

The good news is that there are ways to break down these barriers and create more opportunities for everyone. One way is through education. Education can provide individuals with the skills and knowledge they need to succeed in life. It can also open doors to new opportunities that they may not have considered before.

Another way to create opportunities is through advocacy and activism. By speaking out about issues that affect underrepresented communities, we can help to create more opportunities for everyone. This can involve advocating for policies that promote equality, or working to create programs that provide support to those who need it.

In conclusion, opportunity is a complex concept that is influenced by a variety of factors. However, by working together, we can help to create more opportunities for everyone. This can involve education, advocacy, and activism. By doing so, we can help to break down barriers and create a more equitable society for all.
Opportunities

National

Major market talent

If the shoe fits... You have over 5, 7, 10, years in radio - you started in a small market, learned your trade, moved to medium, and now you're ready for a Top 100, or Top 50, or even higher... but how do you break in? How do you become aware, as soon as the openings occur? Well, here's our job. NATIONAL, the acknowledged leader in personnel placement since 1981, receives a constant flow of job bulletin for all size markets. We make the complete presentation for you. If you are seriously looking - contact NATIONAL immediately for complete registration information.

National broadcast talent

(205) 608-0294

Job tip sheet

We're the largest, most complete job listing service in radio offering over 400 of the hottest jobs.

For air talent, P.D., M.D., news, talk, sports, production, promo & more, in all markets & formats. 22 years of on-air experience helps me understand your needs. Whatever level of experience you can supply we can work for. 800-231-7940 937 Wild Ginger Trail, West Chicago, IL 60185

Creative image production

Classic Rock KZPS/Dallas has a rare opportunity for an experienced production professional. Primary responsibilities will be in the areas of station imaging and on-air promotion.

Candidates should be exceptional creative thinkers and even better writers. Excellent tape editing capabilities are essential as is experience with the tools of digital workstations. You will be working in an excellent environment, teamed with other creative professionals. This is a great opportunity to show your ability to market an exciting product.

Contact Mary Young (912-770-1777) for an application. Send scripts and production samples to: Kyle Feet, DeMonteur Media Consultants, 224 East Commons, Easton, PA 18043 EOE/AA

Screener/producer wanted

If you consider yourself to be among the best screeners/producers in general talk radio, we want to talk to you. Ability to manage phones and screen calls according to direction is a must.

Sense of entertainment values important. Must be able to work with top-level national talent and take direction. If this sounds like you, send your resume to: GM, Media Partnership Ltd., 100 E. Royal Lane, Suite 100, Irving, TX 75039 or fax 972-402-4505 EOE

Y94FM marketing and promotion director

Y94FM has an immediate opening for a creative Marketing and Promotion Director. You must have an immediate interest in positioning a Top 50 format in a market that offers excellent opportunities to experience all markets.

Listed below is a partial list of duties and qualifications in order to be considered.

Qualifications:

- At least 3 years of experience as a Mid-West market director
- Excellent oral and written communication skills
- Ability to create, develop, and execute effective marketing strategies
- Strong organizational and time management skills
- Strong leadership and teamwork skills
- Excellent computer skills, including the ability to use various software programs
- Ability to work effectively with a diverse population

Responsibilities:

- Develop and implement effective marketing campaigns
- Assist with the management of the station's promotions
- Manage the station's social media presence
- Plan and execute events and promotions
- Maintain a positive and professional image for the station
- Work effectively with the station's sales team

Salary:

- Competitive salary
- Benefits package

Location:

- Milwaukee, WI

To apply, please send your resume and salary requirements to: johngreen@y94fm.com. Y94FM is an equal opportunity employer. Y94FM is an equal opportunity employer.

South

Opportunities

General (Station) manager

WBUX 1570 AM

Doylestown, PA

Bucks County

Must have a minimum of three years experience in managing a station with annual revenues of at least $200k, in a news and information format in a small market!

We need a strong leader to get us back on the air as well as hire and develop the programming and sales staff.

Attractive compensation package. If you feel you have the right stuff, fax your resume to: Loretta Kerr, Network Broadcasting, EOE # (215) 598-7759 (Fax)

Evening drive

Top-rated AOR seeking personality with drive to entertain. Call: 717-926-9200.

Production director

For active rock. Will have ainsight. Send T&R to: WQLF Production Director attn: Paul Davis, 1310 Paul Russell Road, Tallahassee, FL 32301, EOE.
Coastal Florida powerhouse CHR seeking a mature midday personality with proven track record. Production skills and select-ecor experience a real plus. Rush tape, resume and photo ASAP: Radio & Records, 10100 Santa Monica Bl., #218, 5th Floor, Los Angeles, CA 90067. EOE Females and Minorities encouraged to apply.

Air Talent
CHR in Top 10 market seeking 10am-2am air talent. Strong production and winning attitude a must. Great benefits. Rush T&R, Radio & Records, 10100 Santa Monica Bl., #219, 5th Floor, Los Angeles, CA 90067. EOE

TAPES, RESUMES AND SPECIFIC EXAMPLES OF YOUR SUCCESSES NEEDED ASAP FOR...

NEWS OPENING
Morning news person needed who understands the importance of a high profile morning show. Great benefits. Rush T&R, Radio & Records, 10100 Santa Monica Bl., #219, 5th Floor, Los Angeles, CA 90067. EOE

MORNING SHOW PRODUCER
We want somebody who can do it all... starting with world class attitude. Producer who understands commitment to a high profile morning show. Located in a premier market. Great benefits. Rush resumes to: 362 Radio & Records, 10100 Santa Monica Bl., #219, 5th Floor, Los Angeles, CA 90067. EOE

ASSOCIATION PRESIDENT
The RADIO-TELEVISION NEWS DIRECTORS ASSOCIATION is seeking candidates for the position of RTNDA President to lead the Association and the Radio and Television News Directors Foundation, manage all internal affairs, act as spokesperson, fund-raiser and lobbyist, plan the annual agenda and serve as chief representative in championing freedom of information in the electronic news media.

Individual must be able to develop and promote contacts with government and regulatory officials, mass media leaders, other professional organizations, journalists who cover media issues and persons in the electronic journalism educational community. Knowledge of industry issues and ability to speak and issue statements on behalf of the Association is essential.

Strong administrative skills are required. Must have experience in managing personnel, budget preparation, implementation and long-range financial planning. Knowledge of convention planning is needed to arrange and manage the annual RTNDA International Conference & Exhibition.

Attractive compensation and benefits package is provided. RTNDA offices are located in the District of Columbia. Please mail resume by January 31 to: Loren Tobia, Chair, Search Committee, KMTV, 10714 Mockingbird Drive, Omaha, NE 68127.

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January 3, 1997 R&R • 37

Openings

Lindamadio

610 WTVN

Get out of town or get them out of town. Resolve to make your life easier in 97! We're looking for a talk personality! Our slogan is "Politics Suck!" Are you entertaining? Are you provocative? Would you like to interview lesbians? We'll let you do that. Really. Overnight, fax, call, or Pony Express your tape and stuff to: Darryl Parks, 610 WTVN, 1301 Dublin Road, Columbus, OH 43215. New Radio 610 WTVN is an EEO, EOE, EIEIO. 610 WTVN is a Jacor Station.

Chief Engineer
Top 20 DMA

WKNR

AM chief needed for 50kw ALL SPORTS powerhouse home of the Cleveland Indians. Our person must be hands-on, take-charge engineer. You will be responsible for a staff, state-of-the-art studio, building facilities (not janitorial), on-site 5 tower array; AM directional experience required. Harris MWSO and RCA HT65B knowledge helpful. Major ownership offering great benefits!

RUSH your confidential resume to: Debbie Williams, Human Resources, WKNR Radio, 9446 Broadway Rd, Cleveland, OH 44147. An Equal Opportunity Employer M/F.

http://www.ronline.com

Openings

WEST

Immediate Classic Rock midday opening. Good production a must. TBR: KQJJ, KQJI, Ted Martin, 314 E. Bellevue Rd, Austin, TX 95030. EOE (10/)

California Classic Rocker seeks proven morning talent with good production skills. TBR: KKBX, Bob Lang, box 86038, Beverly Blvd, CA 90210. EOE (10/)

Afternoon announcer for Country FM. Please work, copywriting and production. Reference: T&R, R/VU, Phipps Ballard, 5117, Lamar, CO 80123. EOE (10/)

Seeking morning news/salesclerk. Females encouraged. TBR: KSLO, Charlie Woff, 217 W. Tubula Ave, Visalia, CA 93297. EOE (10/)

Aggressive, experienced, maturespothearted sought. T&R: KCMZONV, Marion Shaffe, 1124 Fruit Ave, Napa, CA 94558. No calls. EOE (10/)

Openings

Growing group PD/Morning Talent types now. Need good managers, professional, hard-working, team players. Send materials today.All formats. Radio & Records, 10100 Santa Monica Blvd, #214, 5th Floor, Los Angeles, CA 90067 EOE

Love music, love afternoon. love the Northwest? Heritage CHR KZUU Spokane is looking for next Real Deal to handle Music Director/Afternoon Drive duties. 3-5 years experience, extensive Selecter knowledge. Females encouraged. T&R: Ken Hopkins, 500 W. Boone, Ave., Spokane, WA 99201. EOE

MORNING DOMINATORS

Looking for your next major market gig? Need a change? Or you're happy, but want more money? We desire experienced, morning personalities, as long as you understand how to entertain in a more music morning show! You're warm, family-oriented, treat listeners with respect and love Oldies/This is a fast-paced working environment, with long hours in the mission to get elected in the community. It's simple...you work hard, we give you the big bucks and you win in the sunshine! Strict confidence. T&R: Radio & Records, 10100 Santa Monica Blvd., #211, 5th Floor, Los Angeles, CA 90067 EOE

Promotion Coordinator: Classic Rock 94.5 K-FOX is looking for an organized, outgoing & detail-oriented professional who understands that 9-5 doesn’t exist. Computer/word processing skills are a must. Previous event/promotions experience & college degree a plus. No phone calls please. Send resume by 1/17 to: Ken Hager, KUFX Radio, 1420 Koll Circle, Suite A, San Jose, CA 95112. American Radio Systems is an Equal Opportunity Employer.

Tucson's Classic Rock HOG is looking for future APDM/MDs and Air Personalities. Strong music, select/computer, and AT skills a must. Great market and company. Rush resume and composite to: Alli Hammered, Journal Broadcast Group, Inc. 3430 N. Country Club, Tucson, AZ 85718 EOE

Openings

KFOG

104.5 FM

KFOG, the West Coast's premier Rock station, has an opening for Image Production Director. Three Pro Tools Studios, tons of software, CD burners,—the works. We give you the toys, you give us the creative vibe. Great salary, great benefits, plus a 30% discount on Plattegrass dinnerware! We'll even throw in the most desirable city in the country, and co-workers with questionable senses of humor. Must have two years experience as Production Director, digital skills mandatory (Pro Tools preferred), decent writing skills, and tolerance for hundreds of consecutive sunny, 70 degree days. Ho-hum. T&R immediately to: Paul Marszalek, Program Director, KFOG Radio, 55 Hawthorne, 11th Floor, San Francisco, California 94105. No Calls Please. Suisquahanna is an Equal Opportunity Employer.

News Director needed for N/T AM in Northern California. Immediate opening. Tape, resume and photo to: Hugo Papstein, KINSKEKA, 1101 Marsh Rd., Eureka, CA 95501. No Calls Please. EOE

http://www.ronline.com
OPPORTUNITIES

POSITIONS SOUGHT

350 DAYS OF SUNSHINE A YEAR!
College town Country seeks experienced talent. T&R to: Sean, KGRT, Box 906 Las Cruces, NM 88004. Minors and females are strongly encouraged. EOE

Morning AT/OPs for S.E. New Mexico Hot Country. Must know how to produce a fun, upbeat radio station. Immediate opening. T&R to: Bob Coker, GM, KPER Box 2276, Hobbs, NM 88240 EOE

POSITIONS SOUGHT

Big, friendly, adult voice to add class to your station. News anchoring, production, air-shift, board operation. Immediate opening. T&R to: Bob Coker, GM, KPER Box 2276, Hobbs, NM 88240 EOE

Copyright/Programmer/Producer/Bilingual (Spanish-English). Call for T&R, copy samples. CRAIG: (714) 279-9412. (1/3)

Current PD/AT mornings seeking any work around Twin Cities area. Relocating not my voice bill: (406) 778-3582. (1/3)


Mature, responsible college graduate seeking AT/Announcer position in any format. Current voice of non-commercial station. JOHNNY: (216) 381-0447. (1/3)

The savage wants to tan and work in California. Currently ruling nights at WPFR. Leave message. JASON BURLEY: (814) 944-9456. (1/3)

Ten-year small market PD/AT with large market experience seeks return to the southeast especially Florida. DAVE: (954) 626-9782. (1/3)

Here's the deal...hire me and in six months, if you aren't completely satisfied...nah...you'll be satisfied! ED: (309) 829-7398. (1/3)

Made a move. Could be wrong. Seek management and or on-air. Very experienced. KEVIN L. BROWNE: (918) 460-9575. (1/3)

Need proven morning talent and numbers? Phones, fun! Humor! Committed to success! Impoppable referenced HAC/Country/CHR/Classic Hits. JOHN: (219) 265-6390. (1/3)

Award-winning powerhouse! WEGQ- Philly, WQFM-Milwaukee, WKSSE-Buffalo. Seeks major-med market. JERRY: (716) 691-0452. (1/3)

Sleepless in Cleveland? Totally professional jamm'ncick and 1-team reporter. JERRY "DJ" STRITCHER: (216) 941-7084. (1/3)


Seeking a news pro? Solid management, anchoring and reporting background. Cowboy, professional, great pipes. DAVE: (410) 663-2227. (1/3)

Sports Talk pro with knowledge, voice, charisma and originality, seeks new challenge - prefer midwest. BOB: (608) 637-2799. (1/3)

Entertaining sports personality available. MIKE: (800) 785-0918-18. (1/3)

Broadcast professional returns to radio. Personality announcer for Country, AC or Talk format. Prefer west or south. PHIL MURPHY: (612) 227-5336. (1/3)

Have headphones will travel. Young energetic personality night rights anywhere in the world. Station switched to satellite, staff gone. DINO: (805) 945-9938. (1/3)

PD/co-anchor drive announces seeks new gig. Don't let 15-years ofAlternative music experience go to waste! DAVE: (706) 756-1111. (1/3)

Morning guy turned production God seeks return to mornings. Personally, comedy, voices, team tude. 15-years Oldies/AC/Country. MARK: (918) 895-5141. (1/3)

R&R Opportunities

POSITIONS SOUGHT

Big, friendly, adult voice to add class to your station. News anchoring, production, air-shift, board operation. ALEX: (513) 777-8423. (1/3)

Currently seeking any work - Encouraged. OF: http://www.rronline.com (plus applicable state sales tax)

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To appear in the following week's issue, your ad must be received by Thursday noon (PDT), eight days prior to issue date. Free Opportunities listings should be typewritten or printed on a 1½" x 1" company.station letterhead and are accepted only by mail or fax: 310-238-8272. Only free positions sought are accepted by email - garrett@rronline.com. Deadline for any week's ad is added to the week's listing. Deadline for the free ad is Thursday noon (PDT), eight days prior to issue date. Blind box responses are sent to advertisers every Friday by first-class mail.

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12" x $120 per inch - 2x6" per inch Rates are per week (maximum 35 words per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1½ inch ($60 for 1x, $50 for 2x). In addition, all ads appear on R&R's web site. (www.rronline.com)

Blind Box: add $50
The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a $50 service charge is added for shipping and handling.

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10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067

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Hey Personalities!

Lero & Lettermann wouldn't do a show without writers and neither should you! Call us at 803-781-6608 and put our team of comedy writers to work for you with a free week of...

The Morning Punch

No matter where you are, your competition these days is tougher than ever. Don't go on the air unprepared. Let us fax (or e-mail) you five pages a day of comedy! It's the best in the business & it's used by the best in the business!

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RAB Leads Radio Job Fairs For Minority Recruitment

**FCC** — set to release new EEO rules — is impressed with quality of job applicants

By Howard Van Susteren and Ron Rosentrater

The inclusion and often in early process by a broad range of positions to innumerable and may get somewhat easier in a few months when the FCC issues new EEO guidelines. According to FCC Matt Media Bureau Chief Ron Stema, the new regulations are supposed to mean smaller risk of the workforce requirements and more flexibility in which sources are used for recruiting.

Among the most populous recruiting methods is job fairs. Events like these aren't new — state and local broadcast groups, along with the NAB, have done them for years. But some operations were left disappointed with a few of these attempts because the recruitment pool was based on two in a matter of years, people who participated in one of the events. In other cases, paperwork was readily handed over from station to station — resulting in inappropriate resumes or job applications.

Enter the RAB. The organization's top brass recognized early on the importance of new opportunities in this business. They also observed that certain radio station sales departments didn't reflect the ethnic diversity of the communities they served. So they developed a program called "Radio Careers for Minority Recruitment".

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**KLOS/L.A. PD Post Filled By Duncan**

KYV/Kansas City PD John Duncan has been tapped as PD of ABC Radio's KLOS-FM/Los Angeles, effective March 31. Duncan replaces Career Outlaw, who exited the Rock station in January.

Duncan, 25, is the son of Jim Duncan, who was the Rock station's first PD.

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**Radio Responds To Rap's Recent Violence**

By Walt Loyt

Verna Green is the mother of two young men who belong to a group that both the Centers for Disease Control and the FBI have identified as endangered. Black males between 13-24 being preyed upon by other young Black males. So when two prominent, young rappers — Tupac Shakur and the Notorious B.I.G. — were gunned down in separate incidents during the past year, Green said her son's role as Sr. VP GM of WJLB-FM and WPDD-AM in Detroit to send a message.

I didn't accept that violence is specific to rappers. I think there is too much violence, period. Even before rap was a genre, there was violence — inside our community and outside. Violence has been modeled for this country in every entertainment medium that exists. So for rappers [to blame] for all of this violence is simply not fair. It is not fair, it is not accurate, and it takes people's attention away from the acceptance of violence in the American culture.

Green says it's other forms of music — not just rap — that promote violence. "Loud music needs to be played, and promote violence. And they have incorporated rap music as a music, as the story line of violence. But rap did not raise violence. Rap simply reflects violence. It is very easy to make a form of music a scapegoat, but I don't accept that."

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**Fee Weighs In As 'PHT/Philly VP/GM**

Check Fee has been appointed VP/GM at CBS Talk outlet WPHT/AM/Philadelphia. Fee held a similar post at crosstown WMNR-AM since 1993. CBS has agreed to swap "MM" and two Boston stations for two Greater Media stations in L.A. "Check is an accomplished station manager who will make a positive impact on WPHT," stated CBS Radio President Don Mason. "We're very pleased that he will remain a part of CBS Radio's future here in Philadelphia, but will now focus his efforts on our six-month-old format as its next phase of development."

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**Fee succeeds Roy Shapiros.** Fee's departure will mark an important milestone for WPHT, a station once known as "the real Hip-Hop station. It was sold to CBS in 1983 as an FM, later moved over to L&M, GM, and its new re..."