Programming Prognostications

No January would be complete without predictions for the coming year — and what better topic to ponder than music, right? So, R&R's resident music hack Steve Wonsiewicz reached out to three prominent A&R execs and asked them to do their best Jean Dixons by suggesting what might be in store musically in '98. Get the whole scoop on Page 27.
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Sales & Support Fax: (308) 284-4181
E-mail: sales@prophetsys.com
Radio To Take Back Seat To TV At FCC In '98

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

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

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

Radio One Rings Bell To Tell The Tune Trends Of $34 Million

By Jeffrey Yorks
R&R Washington Bureau (11/9)

Radio One Inc. continued to bulk up as America's largest black-owned radio group on Monday with the $34 million purchase of cash purchase of Bell Broadcasting Co.'s WCVB-AM & FM/Detroit and WJZZ-US Saginaw-Bay City-Midland, MI. The deal comes on the heels of Lanham, MD-based Radio One's first entry into West Coast markets — KJZF-FM/Alameda, CA and KZWC-FM/San Francisco for $22 million in mid-December — and gives it the 17-year-old group 15 Urban and News/Talk stations.

However, Radio One CFO Scott Royster told R&R that the company will likely sell WJZZ, which is currently dark, for "a nominal cost." The deal between the two black-owned groups is

Study Finds Most Radio Listening Done In Cars

By Patrick Weiting
R&R Washington Bureau

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

Last week, the company released an in-car listening study to "verify that car radio still contributes a significant percentage of the total radio audience," said Research Director Partner Rhody Bosley. Based on data compiled from the top 15 markets, the study states that 68% of Arbitron diarypeople 12-listen to a car radio during a typical week, making the car the most popular listening location. In addition, 71% of employed persons listened to the radio while in a car, with 60.3% of the households in the 15 markets studied owning two or more cars.

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

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

The study was conducted following a suggestion by research competitor Tapscan in response to an Arbitron study that showed an increased focus on at-work listening. Research Director used Arbitron diaries from 349,000 respondents in the car listening study.
For more than a decade, my firm has delivered The Most Powerful, Advanced Research in Radio... Multi-Variate analysis tools that provide a clearer picture of your station, competitors, listeners.

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Let us show you how Mark Kassof & Co.’s powerful research and personal service can dramatically increase your success. Call me at 313-662-5700.
Kerr Up To VP/GM At WKQI/Detroit

Three months after WKQI/Detroit elevated him from GSM to Station Manager (R&R 10/9/97), Dave Kerr has been promoted again, this time to VP/GM. He succeeds Larry Wert, who earlier was named VP/Regional Operations for parent Chancellor Media. Placing Kerr as GSM at the Hot AC is 18-month WKQI LSM Charlie Fritz.

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

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

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

Richard Marston and Janik Janik have signed on to lead the management team at Big City Radio's newest major-market simulcast, the Chicago-area pair of WJDI-FM/Morris, IL, & WWVX-FM Highland Park, IL. WXTU-FM/Philadelphia VP/GM Marston will oversee the company as VP/Station Manager, while consultant Janik will serve as PD.

A new format for WJDI, & WWVX, which now operate independently as brokered Ethnic and AC, respectively, will be announced shortly.

Doherty Gets 'The Edge' As Program Dir.

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

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

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

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

Folger Finds 'The Zone' As Dallas PD

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

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

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

Kay Motors To WWJ As News Director

Veteran Motor City newser Steve Kay has been tapped as News Director at WWJ/Detroit. Kay's extensive background covering Detroit news over the past 20 years includes a previous stint at WWJ as Assignment Manager and producer; Deputy Bureau Chief, producer, and reporter for CNN's Detroit bureau; and, more recently, Assignment Manager for WXYZ-TV. Kay began his career as a Detroit correspondent for National Public Radio.

"Steve Kay knows the market, and he knows news," commented WWJ GM Ken Beck. "We had some very strong candidates for our News Director position, and Steve — with his years of experience covering the metro Detroit scene — clearly stood out from the rest. I'm looking forward to having him on board the WWJ NewsRadio 950 team as soon as possible."

CBS-owned WWJ is Detroit's only all-News station. It has served the Motor City market for more than 77 years.
New Jersey Court Overturns Casino Ad Ban

By Matt Singleterry
RBK/WASHINGTON BUREAU

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

The U.S. District Court for the District of New Jersey ruled December 16 that the U.S. Code (Sec. 1304) prohibiting broadcast advertising of gambling (except for state-run lotteries and Indian gaming) is unconstitutional.

Ashton Hardy, an attorney representing the Greater New Orleans Broadcasting Association (GNBA) — which, together with the New Jersey Broadcasters Association (NJB) and Players International Inc., had sued the FCC to gain the right to broadcast casino ads on radio and TV — hailed that ruling as "yet another post-44 Liquamart decision upheld..."

Continued on Page 24

Bloomberg

FCC Should Release Indecency Guidelines In '98

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

Clear Channel Takes Dayton's Great Trails

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

Pirate Says FCC License Not Available

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

KUPD-FM Will Not Fight FCC Fine

UPD-FM/Tempe, AZ personality "Larry McFeeley" drew the ire of the FCC last month, which cited the station for an August 2, 1997 broadcast in which McFeeley, then going by the moniker "Uncle Friday," asks: "What is the best part of screening an 8-year-old?" Hearing the pejorative crack, alleging the broadcast was indecent, the FCC fined the station $2,000, which McFeeley says it will not contest. He told R&R that the remark was intended to be a joke and that he is genuinely sorry for what he said.

Continued on Page 8

Radio Business

SFX Broadcasting Picks Up Pace For $130 Million

After weeks of rumors that SFX Broadcasting Inc. would buy Houston-based Pace Entertainment Corp., SFX said on Christmas Eve that it will pay an estimated $130 million for the concert promoter. The deal caps a weeks-long SFX shopping spree that included buying four other concert promoters for $240 million. Bloomberg reported that in addition to the Ernst & Young station cluster for $240 million. Bloomberg reported that in addition to the Ernst & Young station cluster for $72.5 million sale of 96 stations from Viacom to Global Co.

Emmis Reports Third-Quarter Boost

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

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

For the quarter, broadcast cash flow was $17 million, up from $13.5 million in '96, for the first nine months it was $48 million, an increase of 15%. Emmis Chair-

Radio Business

mman/CEO Jeff Smulyan said he expected the group to "grow through acquisitions in the coming year."

EARNINGS

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With Roll A-Sign banners you get up to four vibrant colors printed on durable, high quality 4 x 8 mil plastic film, to display your logo and message brilliantly for an economical price. Now you can afford to display a bright new sign at every public event. They even make great cost-effective promotional give aways. Just roll off what you need and cut:

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• UV stabilizes plastic won't fade indoors or outdoors.
• Simply fax your logo and color separation information for a price quotation today.

Call today
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THE FACTS:
B-101, one of America’s leading A.C. stations, has been doing INTERACTIVE testing for its last eight music library tests...two full years of it. That’s longer than any other Music Technologies client. The results? In the 8 Arbitrons before switching from auditorium, B-101 averaged an 8.29 in their target demo of 25-54 Women (Mon-Sun 6 AM-MID). In the seven books they’ve had since going to INTERACTIVE they’ve averaged 9.89...that’s a whopping gain...worth, in Philadelphia, over $3,000,000.

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

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

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

"The results speak for themselves. If it weren’t a clearly better way to test music, then how come after two years and eight Interactive tests our music images are sky high and we’re an incredibly strong #1 in 25-54 Women...up almost 2 share points from when we did auditorium testing?"

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**TRANSACTIONS**

**Capstar Breaks Ground In Austin**

- **$90 million purchase gets group into 79th market**

### Deal Of The Week

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

**TERMS:** Asset sale for cash

**BUYER:** Capstar Broadcasting Partners, headed by President/CEO Steve Hicks. Phone: (512) 404-6840

**SELLER:** Butler Broadcasting. Phone: (512) 495-1300

**FREQUENCY:** 100.7 MHz

**POWER:** 5kw day/1kw night; 100kw at 692 feet; 10kw at 2000 feet

**FORMAT:** Talk; Country; Country

**COMMENT:** Capstar's regional operating company, Gulfstar Communications, will assume control of the stations in an LMA.

### Swap Deal

**WQCD-FM/New York**

**ESTIMATED VALUE:** $150 million

**TERMS:** Tribune Broadcasting will swap WQCD for Emmis Broadcastings’KTTZ-TV/San Antonio and WXXI-TV/Grand Rapids, MI.

**TRADED TO:** Emmis Broadcasting Corp., headed by President/CEO Jeff Smulyan. Emmis owns 13 other stations, including WCHT-FM & WRKS-FM/New York. Phone: (317) 266-1000

**SELLER:** Tribune Co., headed by VP/Radio Wayne Vriesman. Phone: (312) 222-3333

**FREQUENCY:** 101.9 MHz

### 1997 DEALS TO DATE

**Dollars To Date:** $13,759,109,326 (Last Year: $13,813,286,955)

**Dollars This Week:** $161,895,000 (Last Year: $137,803,500)

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

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

### TRANSACTIONS A GLANCE

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

**New York**

**WCHV-AM, WKXZ-FM & WBKX-FM/Norwich**

**PRICE:** $1,260,000

**TERMS:** Asset sale for cash

**BUYER:** Banjo Communications Group Inc., headed by James Johnson and James Baldo

**SELLER:** Cloyd Earnest.

**FREQUENCY:** 101.1 MHz

**POWER:** 5kw at 236 feet

**FORMAT:** News/Talk

**BROKER:** John Pierce of Force Communications

**Mississippi**

**WRBE-AM & FM/Lucedale**

**PRICE:** $200,000

**TERMS:** Asset sale for cash

**BUYER:** JDL Corp., headed by President James Shirley. Phone: (601) 776-5157

**SOLD TO:** Allen Broadcasting Co. Inc., headed by President Martin Goertz. Phone: (419) 628-9548

**TERMS:** Asset sale for cash

**BUYER:** Bell Broadcasting Co., headed by CEO Terry Arnold

**FREQUENCY:** 120 kHz; 1200 kHz; 105.9 MHz

**POWER:** 25kw with 700 watts night; 20kw at 724 feet

**FORMAT:** WLUJ-AM is dark. Talk; Urban

**BROKER:** James Shirley

**North Carolina**

**WJSK-FM/Lumberton**

**PRICE:** $700,000

**TERMS:** Asset sale for cash

**BUYER:** C.F. Radio Inc., headed by President Hannah Dawson Gage. It also owns WNNX-FM & WGNI-FM/Wilmington, NC. Phone: (910) 763-6511

**SELLER:** Arthur DeBerry & Assocs. Inc., headed by President Arthur DeBerry. Phone: (919) 489-6005

**FREQUENCY:** 97.9 kHz; 9.5 MHz

**POWER:** 1kw at 680 feet; 3kw at 300 feet

**FORMAT:** Nostalgia; AC

**BROKER:** Dick Koza of Kozacko Media Services

**Missouri**

**KPCR-AM & FM/Bowling Green**

**PRICE:** $490,000

**TERMS:** Asset sale for cash

**BUYER:** Indacore Inc., headed by President Lloyd Cagro. Phone: (573) 754-5777

**SOLD TO:** Pike County Broadcasting Inc., headed by Paul Salois. Phone: (573) 354-2953

**TERMS:** Stock sale for cash

**BUYER:** Radio One Inc., headed by President Alfred Liggins III. It owns 10 other stations. Phone: (202) 686-9300

**SOLD TO:** Allen Broadcasting Co. Inc., headed by President James Shirley. Phone: (601) 776-5157

**BROKER:** Kevin Cox of Media Services

**Michigan**

**WJZZ-AM & WCHB-AM & FM/Detroit**

**PRICE:** $34 million

**TERMS:** Stock sale for cash

**BUYER:** Radio One Inc., headed by President Alfred Liggins III. It owns 10 other stations. Phone: (202) 686-9300

**SOLD TO:** Allen Broadcasting Co. Inc., headed by President James Shirley. Phone: (601) 776-5157

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**Continued on Page 8**
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Seminar Registration

INFORMATION

FAX BACK THIS FORM TO (310)203-8450 OR MAIL TO:
R&R Talk Radio Seminar
10100 Santa Monica Blvd., 5th Floor
Los Angeles, CA 90067-4004

Please print carefully or type in the form below. Full payment must accompany registration form. Please include separate forms for each registration. Photocopies are acceptable.

MAILING ADDRESS

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Title

Call Letters/Company Name

City

State

Zip

Telephone #

Fax #

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BEFORE JANUARY 23, 1998 $350
AFTER JANUARY 24, 1998 $400
ON-SITE REGISTRATION $450

METHOD OF PAYMENT: SEMINAR

Please enclose separate forms for each individual registration.

Amount Enclosed: $ ____________________________

Visa □ MasterCard □ American Express □ Discover □ Check □

Account Number ________________________________

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DEPOSIT/SEMINAR PAYMENT

Amount $ __________

American Express □ Visa □ MasterCard □ Discover □

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Account Number ________________________________

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R&R Talk Radio Seminar '98
February 19–21, 1998 • Washington D.C.

Date of Arrival

Date of Departure

Name

Company

Address

City

State

Zip

Telephone #

Sharing Room with

Sharing Room with

Type of Room

No. of Rooms

Convention Rates

Single (1 person) $140 / night

Double (2 people) $165 / night

1-Bdrm Suite $475-1500 / night

Registered Cigarette Available

There is a $50.00 cancellation fee. No refunds after February 11, 1998.

No refunds after February 11, 1998.
TRANSACTIONS
Continued from Page 6

Ohio
WING-AM & FM & WGTZ-FM/Dayton
PRICE: $20 million (est.)
TERMS: Not released
BUYER: Clear Channel Communications, headed by President Lowry Mays. Phone: (210) 852-2928
SELLER: Great Trails Broadcasting, headed by President Alexander Williams. Phone: (937) 294-3333
FREQUENCY: 1410 kHz; 102.9 MHz; 92.9 kHz
POWER: 5kw; 50kw at 492 feet; 1410 kHz; 102.9 MHz; 92.9 kHz
FORMAT: Sports/Talk
BROKER: Richard Toliver of Daniels & Assoc.

KCLI-AM & FM/Clintondale-Weatherford
PRICE: $100,000
TERMS: Asset sale for cash
BUYER: Tyler Broadcasting Corp., headed by President Ty A. Tyler. It owns nine other stations. Phone: (723) 532-0454
SELLER: Friendship Broadcasting Inc., headed by David Moran. Phone: (512) 721-1161
FREQUENCY: 105.9 MHz
POWER: 8kw at 266 feet
FORMAT: Country

KGBH-FM/Broken Bow
PRICE: $150,000
TERMS: Asset sale for cash
BUYER: Yakima Christian Broadcasting, headed by President Thomas Read. Phone: (509) 448-7400
SELLER: Spanish Language Broadcasters of Washington L.P., headed by managing partner Robert Powers. Phone: (509) 457-1000
FREQUENCY: 970 kHz
POWER: 1kw
FORMAT: Religious

WRHN-FM/Lynchburg
PRICE: $700,000
TERMS: Asset sale for cash
BUYER: Burns Media Strategies, headed by President Gary Burns. Phone: (723) 520-5434
SELLER: Friendhip Broadcasting Inc., headed by David Moran. Phone: (512) 721-1161
FREQUENCY: 105.9 MHz
POWER: 8kw at 266 feet
FORMAT: Sports/Talk

KXIL-AM/Del Valle (Austin)
PRICE: No cash consideration
TERMS: Donation of station
BUYER: Intimate Life Ministries Inc., headed by President David Ferguson.
PHONE: (512) 175-0498
SELLER: KXIL Broadcasting Corp., headed by President Brian McCoy. Phone: (512) 444-3300
FREQUENCY: 970 kHz
POWER: 1kw
FORMAT: Religious

Virginia
WLNI-FM/Lynchburg
PRICE: $700,000
TERMS: Asset sale for cash
BUYER: Burns Media Strategies, headed by President Gary Burns. Phone: (723) 532-0454
SELLER: Friendship Broadcasting Inc., headed by David Moran. Phone: (512) 721-1161
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BUYER: Intimate Life Ministries Inc., headed by President David Ferguson.
PHONE: (512) 175-0498
SELLER: KXIL Broadcasting Corp., headed by President Brian McCoy. Phone: (512) 444-3300
FREQUENCY: 970 kHz
POWER: 1kw
FORMAT: Religious

WOBW-AM & WRHN-FM/ Rhinelander & WHTD-FM/Three Lakes
PRICE: $1.4 million
TERMS: Asset sale for cash
BUYER: Burns Media Strategies, headed by President Gary Burns. Phone: (723) 532-0454
SELLER: Friendship Broadcasting Inc., headed by David Moran. Phone: (512) 721-1161
FREQUENCY: 105.9 MHz
POWER: 8kw at 266 feet
FORMAT: Sports/Talk

KCLI-AM & FM/Dayton
PRICE: $20 million (est.)
TERMS: Not released
BUYER: Clear Channel Communications, headed by President Lowry Mays. Phone: (210) 852-2928
SELLER: Great Trails Broadcasting, headed by President Alexander Williams. Phone: (937) 294-3333
FREQUENCY: 1410 kHz; 102.9 MHz; 92.9 kHz
POWER: 5kw; 50kw at 492 feet; 1410 kHz; 102.9 MHz; 92.9 kHz
FORMAT: Sports/Talk
BROKER: Richard Toliver of Daniels & Assoc.

WOBW-AM & WRHN-FM/ Rhinelander & WHTD-FM/Three Lakes
PRICE: $1.4 million
TERMS: Asset sale for cash
BUYER: Burns Media Strategies, headed by President Gary Burns. Phone: (723) 532-0454
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FREQUENCY: 105.9 MHz
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Bloomberg
BUSINESS BRIEFS
Continued from Page 4

Smulyan: Emmis Not For Sale

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

Capstar Adds Austin Trio

Capstar Broadcast Partners, the Texas Big Boys, grew even bigger last up. When the group picked up Austin's KASE-FM and KVET-AM & FM from Butler Broadcasting Co. Ltd. (renamed last month from KVET Broadcasting) for $50 million. Capstar's regional operating companies, GulfStar Communications Inc. will assume control of the stations in a local marketing agreement. Capstar, which has finished the operation for 23 years, is expected to remain President/GM.

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

Chancellor Splits

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

Jaco Sticks Still Highly Valued

Salomon Smith Barney analyst Paul Sweaney rated Jacor Communications Inc. stock "outperform" last month. He told R&R that the company is "clearly established as a high-quality consolidator in radio," placing emphasis on its ability to turn around "stock" properties. He also set a 12-month price target of $81 per share.

Big City Radio Makes IPO

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

Sinclair Completes Public Offering

Sinclair Communications announced it has completed its offering of 8.25 million of 8.75% senior subordinated notes. The company says it will use $106.5 million of the net proceeds to tender $98.1 million of its 10% senior subordinated notes and to pay related expenses. The remain-

Continued on Page 14

Triathlon Declares Preferred Dividend

Triathlon will pay a regular quarterly dividend to preferred shareholders of record as of Friday (12/19). The payment will be $2.36 per pre-

Continued on Page 14
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KQUE’s Libby Adds Station Mgr. Duties

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

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

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

WIZF/Indy VP/GM Post: A Love Affair

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

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

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

PD Wallace Goes To Indy For Some 'TLC'

WTLC-FM/Indianapolis has hired Brian Wallace as its new PD. The former WMEF-FM & WWZ-FM/Philadelphia's WEMF program will join the Emis Urban outlet on January 12, taking over the post previously held by Vyeki Buchanon.

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

Big City

Continued from Page 3

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

Marston commented, "This opportunity to start up a brand-new radio station in Chicago is a thrilling prospect. I'm looking forward to achieving a significant presence for Big City Radio in the third-largest market in America."

Big City Radio — which was Odyssey Communications before going public last month — operates three-station simulcasts in New York and Los Angeles, the top two markets.

Marston spent more than six years at WXTU, starting as VP/GM before advancing to VP/GM. Prior to that, he was VP/Sales for WRKO-AM & WBNX-FM/Boston and VP/GSM at WMMR-FM/Philadelphia. Janik has been President of her Toronto-based consultancy, Liz Janik Associates, working with such stations as WKQX/Chicago, CKEY/ Buffalo, CIXX/Detroit, and KDMD/Denver.

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

Jackson Browne performed an evening of solo acoustic music for the KBCO/Denver 1997 Holiday Concert recently. The event benefited the Emergency Family Assistance Association to the tune of $20,000. All money for the fund helps residents, especially families with children, meet basic needs. Pictured with a warm fuzzy feeling are l-r) Elektra Sr. Dir. AAA Radio Promotion Lisa Michelson, Browne, and KBCO PD Dave Benson.

Next year's first major-label release for Chumbawamba is an extensive fly-in, where this band will be missing you. Three million dollars will be deposited to secure the future of Wallace's children. The check was presented backstage on the opening night of the Puff Daddy & The Family tour at Madison Square Garden, and those on hand for the big event included l-r) Arista VP/Black Music Promotion David Linton, lawyer Kenny Meiselis, accountant Vernon Brown, Christopher Wallace's daughter Tyrana, Puff Daddy, Arista President Clive Davis, Bad Boy Ent. GM Jeff Burroughs, Arista Ent. GM Roy Lott, mother of the late Notorious B.I.G. Voletta Wallace, and B.I.G.'s manager Mark Pitts.

More than 50 Arbitron stations held special promotions, concerts, and radio-thon events to give listeners a chance to "Connect to the Cure." The Edward M. Kossoff Heart Foundation honored Donnie Wahlberg with the "Heart of Gold" award in recognition of his work to benefit children, for his efforts to help save lives. Pictured are Arbitron's Tom Mears, (c) from WRXT-Chicago. Mears was named industry executive of the year at the ARN turmoil conference. NBA legend Magic Johnson (l) and his wife, Cookie, were on hand for the Performing Arts Center's opening night gala.

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

Arbitron's new "Fly-In" strategy was designed to create a buzz on-air and online for Arbitron's 2009 "America's Top 200 Stations." Pictured are Arbitron's managing director Michael Packer, Arbitron's VP of Media Relations, and Ben Photo Credit...
Where's The Beef?

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

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

The following article summarizes where Superadio believes radio must go.

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

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

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

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

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

In the days of 10 in a row, *20 in a row, less talk, more music, commercial free, we are the first to have the new Michael Jackson means nothing to the passive listener. To be #1, it's really a bunch of blah-blah-blah. But the day of compelling content, a commanding personality, a companion, a hook/gimmick, a relatable approach, a person that opens his/her life to his listener, someone with a perspective will get you noticed by other programmers. And, it will get you noticed by your listeners. You may ask, "Is this the only thing I need to do?"

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

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

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

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

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

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

**Radio One** Continued from Page 1 expected to close during the second quarter of 1998. The Bell deal gives Radio One combined 1996 revenues of $50.5 million and puts it a notch above Tribune Broadcasting Co. according to BIA Research.

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

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

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

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

**Grant Approved**

Meanwhile, Radio One headquarters and three of its stations' studios moved from Washington to the Maryland suburbs this fall. On December 16, the Maryland General Assembly granted to the minority-owned business $50,000 for moving its 110-person operation to Maryland and for adding 40 new staffers and keeping them on the payroll.

While the grant is small by most measures — Bethlehem Steel Corp. got a $5.5 million grant the same day to rebuild its "cold rolling mill" outside Baltimore — some Republicans criticized the grant and accused Gov. Parris Glendening (D) of catering prices of stations as the superinvestors buy the buyer's market.

**Moving to Virginia**

Bums Media Strategies President Gary Burns, syndicator of the Dr. Gabe Mirkin show, will purchase WNLI-FM/Lynchburg, VA. "We've been with Katz since 1985. Meanwhile, American Radio Systems Corp.'s Tribune Swaps WQCD For Emmis TV Stations

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

**Gary Burns Buys WLNI/Lynchburg, VA**

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

Bloomberg

**Continued from Page 8**

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

**ARS Declares Dividend; Moskowski Joins ATS**

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

**Tribune Swaps WQCD For Emmis TV Stations**

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**National Radio**

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Dear Miss Radio Reality...

Continued from Page 1

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

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

Losing one's job is not a communicable disease, so don't treat the fallen like lepers. "Radio is a lot like sports. When a guy goes down, very few guys go over to them, because they can see what might happen to them," says Mike Cuthbert, co-host of two nationally distributed radio programs, AARP's Prime Time Radio and The Book Guys. Miss Radio Reality spoke with several people who have felt the sting of being fired or know stories related to the deed. Here are a few guidelines and true stories to help clean up the career merry-go-round, especially when you get thrown off.

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

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

There are always of duplicitous in RadioLand to describe firings. One GM told Miss Radio Reality that he preferred to look at staff cuts as "backing them off the trough.

Funny, perhaps, but callous none-the-less. Try to be sensitive—keep it, if necessary. There's the story about the new PD assigned to perform the GM's dirty work. As soon as he got settled, his first task is make staff cuts. After the bloodbath, the GM suggests that the PD write a memo to lift office morale: "Life is good, folks." says the memo. "The cuts aren't so bad.

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

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

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

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

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

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NOT NEARLY ENOUGH WAS INVESTED ON HOW TO SELL IT.

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Introducing Irwin Pollack's In-Station Sales Training. Now, you can give your sales team the affordable, ongoing training they need to improve their billing.

The list above shows just how much focus we think your station needs for its sales and management team. Certainly, our current roster of stations and broadcast groups are already very familiar with our 8-point formula. As you perfect your on-air sound, develop a sound format for sales success—guaranteed results from Irwin Pollack.

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100.3 KTEX

Kickin' Country & More

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Arbitron® Persons 25-54, Winter-Summer 1997

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Living Room Music Test

Silly Santiago, OM KTEX

MV
11 Time Management Secrets
By Irwin Pollack

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

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

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

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

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

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

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

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

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

9) Radio’s best devote time to thinking.

10) They spend time planning.

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

Common Things We Worry About

<table>
<thead>
<tr>
<th>Common Things We Worry About</th>
<th>This Doesn’t Help</th>
<th>This Doesn’t Clear My Concern</th>
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<tbody>
<tr>
<td>1. I worry about losing my job.</td>
<td>☐ ☐</td>
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<tr>
<td>2. I doubt my ability to do my job successfully.</td>
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<td>3. Station politics make it hard to be effective.</td>
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<td>4. My deadlines and timelines are overwhelming.</td>
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<td>5. I feel more agitated and tired than normal.</td>
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<tr>
<td>6. I feel my work has no meaning or importance.</td>
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<td>7. I lack the support I need on the job.</td>
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<td>8. It’s hard to trust anybody at work.</td>
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<td>9. I don’t believe in the station’s method of handling people.</td>
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<tr>
<td>10. I’m so busy that I can’t get all my work done.</td>
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Radio sales and management trainer Irwin Pollack (www.irwinpollack.com) consults radio stations and broadcast groups. For questions about the 44 radio-specific seminars he offers, call him at (603) 598-9300.
Radio Goes To The Movies

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

January 16
FALLEN (Turner Pictures) — Decorated homicide detective John Hobbs (Denzel Washington) and his partner Jenvey (John Goodman) have apprehended a demonic serial killer, been present at the killer's trial, and witnessed an execution. Now, the pair is suddenly confronted with a new series of slayings committed in the late killer's same peculiar style. Donald Sutherland, Embeth Davidtz, and James Gandolfini co-star.

January 23
DANGEROUS BEAUTY (Bedford Falls) — Veronica Franco (Catherine McCormack) is brilliant, gifted, and beautiful, but the handsome, high-born man she loves, Marcel (Refn Sowell), cannot marry her because she is peniless and of questionable family. Veronica's mother (Jacqueline Bisset) teaches her daughter how to become a courtesan — an exotic, illicit companion favored by the rich men of Venice. Veronica rises to become the most celebrated courtesan and finally gets the love she thought she had lost forever.

SWEEP FROM THE SEA (TriStar/Phoenix) — An epic drama that charts the passionate affair of a young servant girl (Rachael Weisz) and her immigrant lover, Yanilo (Vicent Perez), the sole survivor of a capsized ship bound for America.

SPICE WORLD (Columbia) — Hang on to your knickers, pump up your platforms, and watch the exploitation of those pop princesses, the Spice Girls, as they invade London.

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

January 30
DESPERATE MEASURES (TriStar/Mandaly) — Andy Garcia is Frank Connor, a San Francisco police officer who must go to extreme lengths to find a comatose bone marrow donor for his gravely ill son. Michael Keaton is Peter McCabe, a convicted multiple murderer — and a perfect DNA match for Connor's child. McCabe agrees to the transplant, but then uses the opportunity to escape. Connor must now pursue — and protect — the escaped convict.

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

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

February 6
THE REPLACEMENT KILLERS (Columbia) — Hong Kong super-soldier Chun Yun-Fat comes to American screens in this action drama with co-star Mira Sorvino. He is a professional killer who, to protect America's safety, agrees to take a job with a powerful underworld figure who wants Yun-Fat to settle a deadly vendetta against a police detective.

February 13
SPHERE (Warner Bros.) — Dustin Hoffman is Dr. Norman Goodman, a psychologist who is suddenly summoned by the government to a spot somewhere in the middle of the Pacific Ocean. He joins a cadre of specialists under a mysterious team leader (Peter Coyote), Beth Halperin (Sharon Stone) and Harry Adams (Samuel L. Jackson) are also on the team, which is on a mission to explore a massive craft that seems to be alien. It's been submerged for almost 300 years, untouched on the ocean floor.

February 20
PALMETTO (Castle Rock) — Barry Bubie (Woody Harrelson) has just been released from prison, where he was sent two years ago as a result of trying to be honest by not taking a payoff. Now, he's bitter and disillusioned, and his girlfriend, Nina (Gina Gershon), is the only thing keeping him in Palmetto. He meets Rhea (Elizabeth Shue), who offers him a chance to collect $50,000 by taking part in the phony kidnapping of her aged and dying millionaire husband's daughter (Chloë Sevigny).

February 27
DARK CITY — A sci-fi thriller about a man (Refn Sowell) who discovers that his memories, and reality as he knows it, are artificial creations.

Compil ed by R&R Associate Editor Margo Ravel. (010) 788-1699.
Spice Girls: ‘We’re Not Soul Divas’!

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

Another Family Secret

“We Find George Strait’s Long-Lost Mom,” crow the Star.
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RADIO RECORDS

STREET TALK®

No More 'Good Morgans'

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

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

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

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

In Chancellor's letter to KSRO, the syndicator contends that, because Bell's show was being carried on two stations in the greater San Francisco Bay Area, there was "no way to accurately gauge the program's actual [ratings] influence in San Francisco." Chancellor President Alan Corbeth tells ST, "Canceling affiliations is certainly not our normal mode of operation, but what we had here was a unique situation. KSRO has known about this coming change for months."

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

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

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

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

Frank Harden Marks

50 Years on WMAL-AM/DC

Frank Harden celebrated 50 years on the air at ABC's WMAL-AM/Washington on
Christmas Eve. The 75-year-old Macon, GA native began his career at WSAV/Savannah, GA before joining WMAL in 1947. Harden was also half of one of radio's longest-runging duos; Harden co-hosted WMAL's morning show with Jackson Weaver for 32 years before Weaver's death in 1992. He's been teamed with Andy Parks and Tim Brant ever since.

**WIOD's Split Personality**

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

Union workers at a Coca-Cola plant vowed to picket Jacor's four Tampa stations after they (and about six other stations in the market) declined to air the workers' anti-Coke management parody of "I'd Like To Buy The World A Coke." According to WDAE-AM, WFLA-AM, WDUV-FM and WFLZ-FM GM Dave Reinhart, "We were uncomfortable with the ad copy and decided to pass." The version sung by the children of Teamsters Local 444 describes how jobs are allegedly being "destroyed" at a manufacturing plant since Coke put new owners in charge of the orange-juice processing station.

**Rumbles, Pt. 1**

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

**Records**

- Capitol has bought the remaining 50% of rap indie Priority Records that it didn't already own. No price was disclosed, but published reports say Capitol paid over $35 million. Capitol bought the first 50% in late '96.
- Navarre has ended its distribution deal with Vel-vel. It will retain its minority equity stake in the Walter Yetnikoff-founded indie label.
- GRP has inked a joint venture deal with NAC/SJ label NYC Music Group. The two companies will jointly market and promote upcoming NYC releases from Marc Antoine, Rachel Z. and Dee Carstensen.
- Clothing designer Tommy Hilfiger plans to launch a new label with backing from Quincy Jones.
Casino
Continued from Page 4

ing the decision that the government cannot constitutionally ban casino advertising in states with legalized casino gambling, according to a 9th Circuit Court decision that struck down two Rhode Island statutes prohibiting the advertising of retail liquor products.

Broadcasters hailed the decision as a First Amendment triumph. "We will continue to vigorously push for a national system of commercial free speech rights of broadcasters until the U.S. Supreme Court strikes down the statute," said NAB President Eddith Fitts in a prepared statement.

New Income Streams

The following week, the FCC said it would cease enforcing the casino ad ban in New Jersey after the ruling, unless it were overturned. That means more business for New Jersey radio and TV stations, though the ultimate effect is unclear. NAB President Eddith Fitts praised the 9th Circuit's decision, but was quick to note that the No. 1 source of revenue for broadcasters in that state. Stations licensed in New Jersey but serving the more populous markets of Philadelphia and New York are likely to become the biggest beneficiaries of the new income streams, according to NAB Secretary Don Brooks, who is also President/GM of WFTM-AM & WBNJ-FM/Atlantic City-CAPE May. New Jersey

Hardy told R&R he thinks the FCC and the Department of Justice will likely appeal the New Jersey decision, even though the commission recently recommended that Congress exempt states with legalized gaming from the advertising ban. This would be a gamble for the DOJ, however: If the appellate court overturns the ban, it would be effective for all state/territories with legalized gambling, including Maine, California, Nevada and the Virgin Islands. Its suspension is therefore temporary, since the 9th Circuit court decided December 22 when the DOE filed a petition with the Supreme Court asking it to remand the decision to the 9th Circuit. Hardy represents the 9th San Francisco that overturned the law banning gambling advertising in states/territories in that circuit's jurisdiction (Alaska, Arizona, California, Guam, Hawaii, Idaho, Montana, Nevada, the Northern Mariana Islands, Oregon, and Washington).

Valley's Suit

In 1992, several Nevada television stations, led by Valley Broadcasting Company, filed suit in Las Vegas, challenging the constitutionality of Sec. 130. The following year, the court ruled in the plaintiffs' favor. The FCC then appealed the decision in the 9th Circuit.

After nearly four years of waiting, in February 1997, the appellate court affirmed the lower court's ruling.

The government said in the December 22 filing that the district court's ruling came before a number of significant commercial speech cases that should be weighted in any decision on the constitutionality of Sec. 130. The 9th Circuit held that Sec. 130 failed that case's third test of the constitutionality of government restrictions on commercial speech, which asks whether the statute "directly advances" the asserted interest, which is, in this case, reducing demand for casino gambling.

Crigler said Valley Broadcasting has 30 days to file its opposition statement, and proceeding in this matter. The 9th Circuit could rule on the government's motion during the current term.

Hardy also re-represented GNBA in another challenge to the ban, which was remanded to the 5th Circuit on August 19. The 9th Circuit reversed the lower court's decision. That case is still pending, though Hardy told R&R that he had no information on the outcome of the case.

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

Several industry leaders, including Emmis Broadcasting President Jeff Smulian and RAB President Gary Fry, have said in the past that the FCC would revolve to its policy on the use of broadcast ownership.

Diverse Ownership

One concern likely to be addressed in a radio context this year is that of diversity in ownership. "I think this can be very active in lobbying for the First Amendment rights of broadcasters," said Valley Broadcasting Company's Ron Schwartzman. "We're hearing talk about a regulatory change rather than strategic/structural issues like ownership caps. Baumann said he expected a letter of intent to address this issue this year.

He said the NAB will be "very ac- tive" in lobbying for First Amendment rights, but he also noted that the Valley Broadcasting Company's adver- tising case (see "NJ Court Overturns Gambling Ad Ban," Page 1), if that is considered by the Supreme Court, and the personal attack and political editorial rules (NAB signed on to RTNDAs petition to force the FCC to act on its proceeding this year). RTNDA President Barbara Cochran told R&R that she thinks the DC Circuit Court of Appeals, "removes the oral argument on that case in May is an indicator that it expects action from the FCC in the interim. Also on the First Amendment front, Emmis Broadcasting President Bill Kenney recently told R&R he expects the commission to have inciden- cency guidelines ready for review this year.

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

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

I truly know whereof I speak. After over two decades of professional growth, I found myself at a crossroads when the stations for which I was managing operations were recently sold. While many of my co-workers were shocked and dismayed by this event, I saw it as inevitable. Like many of you, I worked for a small, privately owned operation that was simply “ripe” to be sold. With a fair amount of optimism, most staffers waited out the sale and figured that if they simply did a good job every day, the new owners would recognize it, and their jobs would be secure. But the fact is, doing a good job doesn’t ensure job security these days. When new ownership takes over, it isn’t unreasonable for them to want to place their own management team at the helm. In turn, it is not unreasonable for those managers to want to surround themselves with people who have worked with them before and with whom they feel comfortable. And, as smaller companies have grown to become media giants, it is only right that those who have toiled within that company’s ranks are tapped to enjoy the new growth and prosperity. However, that means others are likely to lose their jobs. It’s a fact of life in the radio business today.

Be Prepared

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

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

- Call everyone you know immediately. In fact, call everyone you’ve ever met, both inside and outside the industry. You never know who has a lead, an idea, an associate, a friend who has another friend who can help, etc. Never underestimate the power of networking. Even in the era of consolidation, we still work in a business of personalities. A Rolodex full of contacts can be a powerful weapon in your job search arsenal.
- Develop your resume while you have the time. Don’t wait until someone says, “Hey, send me your resume” and then throw something together quickly. Your resume will tell volumes about you, so make it speak to a potential employer in a concise and clearly defined way. Make it accurate, and don’t leave employment gaps in it unless you have a good explanation ready (“I took a year off to return to school, backpack across Australia, etc.).
- Edit a new aircheck cassette and stock up on copies. If you are seeking an on-air position, a good and concise aircheck is essential. Consultant Walter Sabo advises his clients’ programmers and managers, “When listening to airchecks, you should be looking for the three magic ingredients: intelligence, natural delivery, and an opinion.” Does your current tape offer those essentials? As you put together your aircheck, consider these words from Mediavision Ltd.’s Bill McMahon, who speculates, “Consolidation will move things in the industry in one of two directions: We’ll either see the big groups go toward a more cost-effective mode of centralizing and formalizing talent and stations, or there is the potential that, because the big groups now have the ability to control the competitive environment more effectively, there could actually be room to experiment with more innovative formats and talents.” Either way, he suggests you need to understand that “more than ever, the premium will be on uniqueness. Focus on who you are and your unique qualities. Avoid trying to mimic or clone other successes, and, most of all, avoid sounding contrived.”
- Learn a new skill, go back to school, or take up a new hobby. Is there something you’d like to learn to do that could make you a more attractive potential hire or simply a better person? Perhaps improving your computer skills or learning more about the Internet and web site development is something you’ve told yourself you’ll do when you get some extra time. Well, now is the time! Don’t limit yourself only to...
How To Be A Player In The Consolidation Game

Continued from Page 25

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

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

• Realize that you have gone through a life-changing experience and take steps to deal with it. There are generally three stages that you will pass through after losing your job: shock and denial, anger, and depression. If you reach the depression stage, you may find you’ll need a professional’s assistance to help you through the greatest danger is to fall into the depression stage and stay mired in it for too long. That’s when you can become really bitter and your whole personality can begin to change. And, believe me, that emotion will show in an interview.

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

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

Bill McMahon

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

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

For more information call Rich Wood or Ron Nahoum at 719-642-4533 or Skip Jeeckel in our Western Office at 719-579-6676.

WOR
Radio Network
A&R's Programming Prognostications

Top label execs play soothsayers for possible breakout music genres

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

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

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

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

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

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

As for electronica, Millman has heard only media screen. Millman notes, "It's going to have a bigger impact and will go more mainstream and pop. The artists are still going to use certain an area we are and create the same colorful music they've made for years, but they are going to take it to another level and make it more radio-friendly, which has always been difficult to do."

Lastly, Millman thinks teenage boys will remain as hungry as ever for hard rock, but for a new generation of artists. "Acts like Days Of The New and Creed opened a lot of doors for other bands to burst through these bands connect with the 14- and 15-year-old kids who need to reach out to the music because they have a style of music to turn at that age. They need to find their own bands. That's very important, because it helps to create their own identity. We need to feed that market."

As for radio, Millman gives the industry credit for continuing to experiment with new styles of music. "You will always have the ones who take chances and the ones who follow. It really hasn't changed that much. That's all we can ask for. They're doing just fine. I think they're still waiting to see what will happen and, hopefully, we'll see some movement." RCA Sr. VP/International A&R Dave Novik agrees that 1997 was the year for pop music. "The mainstream acceptance of pop music had been bubbling under in '96 and broke wide open in '97. But I think other genres are going to benefit in the new year."

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

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

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

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

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

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

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Actually, notes Faires, is an onother genre that has a fighting chance this year. "It's hard knocking it's going to break through. Everybody keeps saying straight up country is become very formulaic and that the playlists are getting more restrictive. But, at the same time, the ratings are going down and there has to be a reaction to that. It seems that every three to five years or so there is that cycle, whether it is with Lynyrd Skynyrd or Waylon Jennings or Willie Nelson and Waylon Jennings."

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

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

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

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

-Dana Millman

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Going ‘Out Of Its Head’ For Fatboy Slim

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

Freakpower, Mighty Dub Kaos, Pizzman, and Fried Funk Power. It was the success of Norman’s Fatboy Slim album, Better Living Through Chemistry, released last fall in the UK, that heightened Astralwerks’ interest. Astralwerks co-Director Andrew Goldstone, who was keenly aware of Cook’s track record and even bought three singles from Better Living, started courting the artist when a shift in the label’s release schedule allowed them the resources to market and promote the album. Discussions began in January ’97 and concluded around the beginning of May. Goldstone relates, “At first we weren’t interested in doing any licensing, but a couple of things happened, and a hole opened up, and the only thing I was interested in signing was Fatboy Slim.”

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

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

Astralwerks isn’t looking for a big bang when it starts working electronica records, and rightly so, since that probably won’t happen with the music in today’s market. Goldstone observed, “There were people a while ago talking about an electronica boom, but we never expected it to happen overnight, or even in six months. This is about taking a long-term view and making sure the music is around for a long time to come. It’s about knocking down walls, like playing females back-to-back.”

One Alternative outlet where the walls to electronica have crumbled is XTRA KNDD/Seattle, WKQX/Chicago, KROQ/Los Angeles, WXRK/New York, WFAN/New York, WBZ/Ft. Lauderdale, KROQ/Los Angeles, WXRK/New York, and WOKQ/Chicago. XTRA and XHMR in San Diego, and KDEJ/Phoenix.

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

The latest song to break out from specialty shows into regular rotation is Fatboy Slim’s “Going Out Of My Mind” on Caroline/Astralwerks. Like its predecessors, “Mind” was embraced by programmers at Alternative’s top stations. Major-market outlets that reported the song prior to the holidays included KROQ/Los Angeles, WXRT/New York, WHFS/Washington, KITS/San Francisco, WNNX/Atlanta, WRCN and WFNX in Boston, KNDY/Seattle, WKQX/Chicago, XTRA and XHMR in San Diego, and KDEJ/Phoenix.

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

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

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

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

Asides: The 25th annual American Music Awards has tapped the Spice Girls, Garth Brooks, Trisha Yearwood, Mariah Carey, Janet Jackson, Matchbox 20, Boyz II Men, and Enrique Iglesias to perform during the show on January 20. Comedian Drew Carey hosts ... Lastly, congrats to Luciano Pavarotti, who was named the 1998 MusicCare Person Of The Year. The five-time Grammy winner will be honored at a special tribute dinner and concert in New York on February 23.
In Pursuit Of The Perfect Job

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

While consolidation has done mostly good, it has also been a factor in some people losing their jobs. This year, we wish to do our part in matching the right people with the right job positions by keeping track of the opportunities and posts on the loose, if possible.

Please note that the following openings and people seeking opportunities were provided to us primarily by our reporting radio stations and compiled via fax, email, and telephone. Thus, we cannot accept responsibility for any incorrect names, addresses, or phone numbers, or job openings that may already be filled. We invite you to keep us posted every week throughout the entire year. If you can’t find what you need — or your personal information, if you are in need of a job — happy hunting and success to you in the new year.

R&R Job Opportunities

Sales

- KJHF/Austin Account Executive. Send resume to Stephanie Hooph, KJHF Radio, 811 Barton Springs Rd., Ste. 807, Austin, TX 78704 EOE.

- WXXK/Bristol: P/T air personalities. T&Rs to PD: Randy Stee, 212 Delugas Rd., Bristol, VA 39631.

OMA/PDs

- GulfStar Communications Waco OM; News/Public Affairs/PSA/Director. Reply to: Mike Gates, 2180 Turkey Hill Rd., Waco, TX 76702.

- KLL/Little Rock needs a P/D, MOR, morning show, and middayer T&Rs to Alan Job Search, Randy Bush or Randy Cain, 1429 Merrill Drive, Little Rock, AR 72211.

- WDBF/Bristol, IL T&Rs to Steve Goldstein, Executive VP, Saga Communicati., lTurkey Hill Rd South, Westport, CT 06880.

MDs

- KKKL/Qian Diego MD/Mondays, T&Rs to PD Mark Todd, 5745 Kearny Villa Rd., #1M, San Diego, CA 92123.

Morning Drivers/News

- KZMG Boise T&Rs to PD Mike Kasper, 7272 Potomac, Boise, ID 83704.

- WKYK/Charleston Morning sidekicks, T&Rs to PD Brian Bridgman, 137 S. Kings Dr., Charleston, SC 29404.


- WYPR/Jackson Morning Co-host/T&Rs: Dick O’Neill, 263 Highpoint Dr. Jackson, MS 39213.

- WJBL/Long Island Morning sidekicks/news. T&Rs to PD Ken Medel, 3090 Rd. 112, Medford, NY 11763.

- KDDN/Montery Female co-host morning T&Rs: Sooster Stevens, KDDN, 55B Plaza Crico, Salinas, CA 93930, EOE.

- WPKK/Lynn Michigan morning sidekick, promotions, T&Rs to ROB WEav- er, 28 Old Colony Rd., Gaylord, MI 49731.

- KBBT/Portland Morning host/news/promotions, T&Rs to Mike Walker, 2304 SW 1st Street, Portland, OR 97210.

- WOQA/Bayside-Ocean City News/C circulating T&Rs: Todd Hult, 715 Route 62, Wildwood, NJ 08260.


- WWWX/Sidney/Sidemane/Promo, T&Rs: Carl Thrush, 7903 S. Yale, #111, Tulsa, OK 74136.

- WWFD/Dayton T&Rs: Rick Stevens, 3200 W. Main Street, Tupelo, MS 38801.

Promotion/Creative/Production Director

- KZMG/Boise needs a morning show/ team/T&Rs to Mike Kasper, 7272 Pototo- mac Drive, Boise, ID 83704.

- WZPY/Montville is in search of a morning show T&Rs to Bill West, 1717 Westway 92, East Atllin, AL 32511.

- WNTQ/Syracuse Promos Assist. Send re- sumes to: K. Jackson, 10019 Pk: #306C Minneap- olis, MN.

- WZLX/Cincinnati Night/Overnights, T&Rs to PD Bill Shank.

- WSECD/Charlotte, SC Evening air tal- ent/T&Rs to Calvin Hicks, c/o WSSX- 955X, One Orange Grove Road, Charles- ton, SC 29407.

- WWYX/Dayton Beach T&Rs to only Taft Moore, WWYX, 125 West International Speedway Blvd., Daytona Beach, FL 32114.

- WYBC/Greenville, SC Evening and night personalities. T&Rs to Rob Wagner, 501 Rutherford St., Greenville, SC 29609.

- KTHX-FM/Co-Host, T&Rs to PD Jeff Andrews, KHTR-FM, 200 Main St., Suite 205, La Crosse, WI 54601.

- KPSH/FM/Palm Springs needs creative players for future fill-in and part-time on-air positions. T&Rs to Mike Kan, c/o KPSH, 2100 Taquitz Canyon Way, Palm Springs, CA 92262.

- WIGL/Richmond T&Rs and photo to PD, Lisa McCoy, 3245 Basie Road, Rich- mond, VA 23223.

- KFVR/Erie, PA has a full-time on-air opportunity T&Rs to Beau Richards, KFVR, 2824 Sherwood Way, San Angelo, TX 76901.

- KZZQ/San Francisco is searching for part-time weekenders. Send resumes to Louise Stahr, Director of Human Resourc- es, c/o KQDT Radio, 400 Second Street, San Francisco, CA 94070.
Quality, Talent, and ‘Magic’

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

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

Here we are at the beginning of another new year, one in which we each face a new way of doing business. That is, we’re not just hiring at a facility owned by one of the “big six.” The motivation is to really understand the thought processes of some of the folks who each day take part in the decision making when it comes to hiring PDs, MDs, and other staff. I first asked Steve Rivers, who serves as Chief Programming Officer for Chancellor Media, to reveal what he looks for in potential employees. I wanted to know what skills and other talents he felt a job candidate should possess.

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

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

“Beyond that, it’s the usual stuff. How talented the individual is, how creative that person also happens to be, and the person’s ability to think outside of the box. One’s track record is good to look at, because sometimes a ‘loss’ is not really a loss. For example, a person who is a good PD can take a loss, use it, put that under their belt, and use the experience to become even stronger. Learning from things that may not have gone well and learning why things may not have gone well is very important for leadership positions. Not everyone has to have a win every single time.” – Steve Rivers

The Magic Of An Aircheck

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

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

“What are some other ways a potential employee can make themselves more desirable to a potential new boss?” “As someone who is handling more than one radio station these days will tell you, time is a very valuable commodity, because it doesn’t exist any more — any spare time, that is. If you’re really interested in becoming part of your group, you should keep feeding me constant information about yourself. I may not get back to you right away, but if I hear something on your tapes and you impress me with things that keep coming across my desk, I’ll take note of it. Those are the people that we, at least, want to sit down and have a conversation with.” – Steve Rivers

Finding A Mentor Matters

For someone seeking to move up in market size, Rivers suggests seeking out a professional who can serve as one’s industry-oriented guidance counselor. “If I was trying to move up in market size, I would try to find a mentor in the business — someone who I could develop a relationship with who I also consider a winner. You need to know them and have them to get to know you. That’s how we spot people.”

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

Chicago-based radio consultant Tony Gray has approximately 15 clients and has been advising stations for seven years. What advice does he give to those looking to advance to larger markets? “If they are in an immediate placement, they have to stay as active as possible. They must keep their names, faces, and resumes out in front of potential employers. If currently employed, they need to do the very best job they can in that current position. They should do everything they can to maximize their talents, their skills, and how they work with the current staff.”

Can You Really Communicate?

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

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

People Should spend a few extra dollars in presenting themselves in a very professional way. You are marketing yourself.

When you do put your materials out there, make sure it’s a very nice-looking and professional package that will possibly give you the upper hand in the job market.”

Tony Fields

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

Solid Social Skills

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

“We also want folks with integrity. With the radio climate being what it is right now, we’re looking for people who are more than one-dimensional. We like individuals who can do more than one thing and show they can handle the multi-tasks these days are looking for multidimensional personnel.”

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

“I would also suggest that people spend a few extra dollars in presenting themselves in a very professional way. You are marketing yourself. When you do put your materials out there, make sure it’s a very nice-looking and professional package that will possibly give you the upper hand in the job market.”
New Opportunities In A Changing Radio World

Consolidation, virtual radio create new jobs

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

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

Don’t ‘MIS’ The Boot

Tops on Kane’s list of things to do in this business, even for those not yet part of the “virtual radio” scenario, is to become ‘MIS savvy.” What’s MIS? “Maintenance of information systems,” he explains. “Unfortunately, radio is generally behind the curve in managing technology. But both performers and nonperformers inside of today’s radio stations need to develop computer information integration skills. It’s no longer the sole domain of the chief engineer. Engineers can only do so much. They’re oriented to keeping the system up and running from the technical standpoint and not necessarily involved with how the business side and personnel flows. That’s MIS management.

As stations install digital systems, they’ll need people with MIS skill. Others inside the station need to rise up and be responsible for computer resources, especially in a network environment. Someone has to be responsible for seeing that the information is transferred and coordinated — for instance, to make sure the program log integrates with the music log correctly so that everything comes together as it should. Someone has to manage all of the parts to integrate all of the departments in the computer, even if a station isn’t networked. There’s an even higher need for people with MIS skills for those networked within a group or a virtual radio-type situation.

“And, some companies are talking about using Wanas (Midland Area Networks) to exchange business and programming data and for video teleconferencing to tie stations together so managers and teams in different markets can meet. These types of technology will be needed to manage the large numbers of stations these new companies have. Someone has to control it.”

Needed: Writers And Producers

Kane’s list of future radio needs includes those on the creative side, as well. He claims, “Radio is going to need great writers and producers — people who are able to visualize a concept, get it on paper, and put it out in a piece of sound. ‘We can see a time when a company with a cluster of stations in a market hires a writing specialist, because it’s hard to find a good writer for every station you have. Everything starts with the written word. Great promo’s not only stem from great ideas, but they must start with a great script. People who can write and are creative will be at a premium. The same goes for outside station voice jobs. You aren’t just hiring the voice; you’re paying for their writing talent as well.”

Kane says the new demands of a changing broadcast world will find radio increasingly in need of great producers. “Especially if a company is networking its big morning show, producing it’s getting coffee and pulling music anymore. They’re there to help manage the talent.”

Kane adds that good producers will be in demand in digital stations, where an air talent is cutting a number of shows for different stations. “Somebody has to manage that talent. People who are on the air now, and who may be displaced by consolidation or these new systems, are great candidates for these jobs, because they understand what it takes to put together a great show.”

Marketing Beyond Promotion

Marketing is another new opportunity on radio’s horizon, according to Kane. “Everybody says radio has to improve on the 7% of all ad revenue it gets. Reaching the goal of 10% will require alternative market- ing. ‘I think we’ll have to move to that level and do some marketing not very familiar with us will have to coordinate the actions of the client and the station. That requires a position beyond the promotion director. If we’re going to do something different for the client — like combining a remote with a database mailing and a special series of T-shirts for the event — there will be someone who can pull it all together with flair and panache.”

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

Jocks Must Become Actors

And Kane notes that an “old” job — that of the air personality — is changing. It’s a very different job that’s developing at different kinds of stations. They’ll have to be different types of personalities in the future that they’ve been in the past. They will have to develop the ability to perform in a digital world and lay down a show and make it sound live. That’s a different skill-set that goes into doing a live show. It’s a learned skill, like the difference between acting in movies and live theater. The key is, you’ve have to stop thinking of yourselves as simply disc jockeys. They have to become actors and actu- ates. They are paid performers. They have to be versatile in vision of that of someone standing in a studio, waiting for the record to end.”

Kane suggests acting classes. “We see producers that can’t imagine the skill of acting. Some of the most confident actors are the soap stars. They do it on demand.”

First and foremost on Furst’s mind is well, “I’m looking for all kinds — and lots — of tal-
The new year has arrived, but what's in store for the country music industry during the next 12 months? There are plenty of perspectives, and artists' managers are required to see them all.

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

To begin 1998, R&R talked to three artist managers who offered their observations on the past and present, along with some thoughts on what they'd like to see transform the future where they're coming from, too. They've got their own problems. They've got all these mergers and takeovers. If we can't be making up the rules of 'What can radio do for us?' we're asking for trouble. We need to find out some of the things we can do for radio to keep it healthy.

Suggesting that artists would also do well to consider the needs of Country radio, he adds, "I think there are more than hundreds of thousands of consumers, whether it be in country, that are looking forward to the next big hits. What are these artists going to do to maintain their success levels in the future?"

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

"It's an education process. I don't believe artists know enough about what radio can do for their careers and how to make the best use of their time and effort. They're so busy doing what they need to do day to day, but I think they need to somehow get a better understanding of how radio works, what they can do to get the most out of it."

New Opportunities In A Changing Radio World

Three artists offer their thoughts on maintaining success levels

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

We need to find out some of the things we can do for radio to keep it healthy.

...Moress

What Can You Expect In 1998?

New Opportunities In A Changing Radio World

The number of acts that are on the verge of breaking through" Titley explains. "We see a lot of midline acts who are really going to have to be focused on their career now. If you don't do that and expect our industry to hand it to you, you're going to be in trouble."

Maintaining The Franchise

New Opportunities In A Changing Radio World

Continued from Page 31

Kane sees new owners being created for production people who can take the place of the label. "We're going to need a higher quality of production, not only for commercials but for production. What we see in TV is that if you don't have much farher radio needs to look. Look at the promotion set NBC has used for a while. "Must TV? It's easy to take on and on and on. Yet you don't get what the jobs is position and sell their programs. We have these kinds of creative sounds on MNC, selling something for the station or the client. It's a production director on steroids. There's so much more needed when taking it to a higher level than just taking care of the ads and tags."

"We must achieve higher levels of creativity for radio to do what needs to be done from an investor's point of view and for what radio needs to achieve. We need to make radio a better product so that adver- tisers are better served for their mon- ey. The medium has to improve so that they're able to tour without burning markets up. You can see some artists who were developing toward touring headline artists, but they shot themselves in the foot by overplaying markets."

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

In the opinion of Michael Peterson, I'm very encouraged because it shows me it is possible for new artists to break through if they're doing the right things." Titley explains, "I think a lot of midline acts are the ones who are really going to have to be focused on their career now. If you don't do that and expect our industry to hand it to you, you're going to be in trouble."
great artists.
great songs.
great year...again!

OUR 1997 YEAR END RESULTS:

OVERALL MVP:
#1 Alan Jackson

MALE MVP
#1 Alan Jackson

GROUP/DUO MVP'S
#1 Brooks & Dunn
#2 Diamond Rio
#10 Blackhawk

FEMALE MVP
#7 Pam Tillis

NEW ARTIST MVP
#7 Sherrie Austin

TOP 97 OF '97
#6 Diamond Rio “How Your Love Makes Me Feel”
#9 Pam Tillis “All The Good Ones Are Gone”

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

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

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

Set A Good Example

Frank Cody

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

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

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

—Chris Brodie

Frank Cody

Brodie says the importance of mentoring was recently reaffirmed while reading to his 5-year-old daughter, Leah. "I was reading The Bernstein Bears' Slander Party to her. All these books are fun for kids, but they have great messages, too. This one was about how responsibilities go along with privileges. I consider my job one of the greatest privileges I have. I can't imagine myself as a 20-year-old job applicant and personnel file. That is the bigger picture: Who are you going to nurture and bring around so that the business becomes better? Who is going to move into your position?"

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

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

"Take someone like [Wave APD MD] Ralph Stewart, who has been my mentor to the radio industry on more occasions than I'd like to admit. You can build up some fear within yourself, wondering whether you're going to lose him. That's something any mentor goes through, but you can't let that make you hold back. At the same time, I may have been too conservative with him and others I've mentored, because I want to protect them from being dragged into certain situations that are more political or something else that might diminish the job's attractiveness to them. The mentor always walks a tightrope between spending the time to let people understand philosophically how you got where you are and what they can do to improve themselves and dealing with the possibility that they may go out the door. The prospect that someone may leave isn't totally germane to the issue, because mentoring has more depth than that."

"Before mentoring can even begin, there must be an extraordinary level of trust. It's possible you'll need to discuss things of a sensitive or confidential nature. Trust is somewhat, intuitive, and that's why the mentor is not someone with a sixth sense in order to know the benefit for the person being mentored, as well as for the mentor himself. We don't have much turnover here, but I always look for someone during the hiring process who has the potential to move up, beyond their expectations, through mentoring."

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

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Positive Spin Applied To A Potential Negative

One PD keeps his optimism and investigates jobs outside of radio

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

When informed of management’s decision, Shishido wonders: “All kinds of things run through your mind. Since PDs are part of the management team, we see the station’s behind-the-scenes inner workings. You tend to know the ‘real story’ of past dismissals.” Understandably, he wanted to know the “real story” in his situation and what he wasn’t being told. “There’s sadness, anger, and a feeling of how could they do this to me. It put me in the humiliating position of having to line up in the unemployment office and call people to see if there were positions available. You wonder if it’s the money you were being paid, or if they hated your guts.”

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

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

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

Weighing All Options

There are always consequences for station-related draws to this particular scenario, which has an all-too-familiar ring these days. Shishido has a proven track record as a winning programmer. He also prefers to remain in his native market, but now faces a drastically reduced list of radio employment possibilities there. “There are five real players here, and I’ve just left one of them. I basically have four to choose from in the entire state. That’s the uphill climb I face if I want to continue working here in radio.”

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

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

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

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

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

One thing radio has taught me is to make something positive from a potential negative. It’s like giving something goofy away in a sales promotion and making it sound good on the air.
The Other Side Of The Coin: Unable To Find Good Help

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

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

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

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

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

Universal Desperation

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

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

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

"Salespeople face so much rejection. Think about it: You go to those businesses, and they don’t want to talk to you because they think you’re going to trick them out of money. Radio has a checkered reputation with small advertisers. Big advertisers know the value and have the budget to use radio effectively. But small advertisers have been used and abused for this month’s billing so many times that they have built up a huge brick wall against local radio salespeople."

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

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

Best Salesperson Driven By Greed

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

"Nor is the problem exclusive to the sales department. ‘Successful salespeople are compensated for being selfish. The ones who are the most selfish and greedy seem to make the most money. Air talent have their own set of motivators. A few years ago, I was the PD of a very successful radio station in a medium-to-large market. Now, I’m spending a lot of time in markets 120-130, and these guys think I don’t get it. They have to have these specific microphones or participate in some event, otherwise they’re losers — and I’m a loser for not knowing they did. But we did a really good job in a Top 25 market without all the crap they’re talking about, and it was only a few years ago. ‘The personalities aren’t necessarily greedy. Rather, they have a poetic, euphoric outlook on the world, and they dream — that’s what makes them what I’m seeing is that the mediocore guys are jobless, and they give up on radio and go away. The radio good people are more valuable than they’ve ever been. It’s almost impossible to find good folks."

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

Certainly, it’s not a job that everyone is cut out for, and our guest cites two major problems salespeople must overcome: The first thing that is hardest about being a radio salesperson is having the self-discipline to actually go out and make three to five face calls a day; to see three to five potential clients belly-to-belly. After you’re convinced yourself that you really want to do that it lies the challenge of moving the prospect to the next logical position in the sales cycle.

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

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

Vital Areas Of Contracts

One of the leading broadcast tal-ent attorneys, Robert Eatman, han-dles heavyweight players like Man-cow Muller, PROQ/L.A.’s Gene Baxter, and KTBZ/Houston’s Wil Pendav is. Eatman has built a growing stable of clients since his days as legal representative for the Los Angeles chapter of AFTRA. He proclaims, “I’ve always been particularly careful in how contracts are drafted. Companies have tried to have tight non-competes forever. With the recent mergers, the market has broadened.”

Competition can take a back seat while the big picture is painted, says Eatman. “You have the lords of in-dustry, those heads of giant broad-cast groups, all trading stations and contracts as if they were running in the arena. It is easier to sell talent to the high bidder, to the highest bidder, to the highest bidder.”

Another huge issue today is the matter of assignability of the agreement. If the contract allows for ex-press assignability, the deal can be assigned to other owners and, poten-tially, other markets. Says new own-ers take over your existing station and state that they are going to uti-lize another format, one that the tal-ent isn’t suited for. They may decide to send the talent from, say, Chi-ca go to Portland, where they have a compatibly formatted station.”

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

Protecting The Talent

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

“Talent can keep their eye on where they stand through viewing the asset purchase agreement forms that must be filed with the FCC. The FCC transfer 314 and 316 applica-tions will include where talent is listed as an asset of the deal, and those are filed 90 days out in public docu-ments. In those files, it will be out-lined which deals are being ab-sorbed. You at least get that clear warning.”

Having been on the talent side himself, Yackisch speaks with pro-letarian zeal, jokingly stating: “A good attorney will keep oppressive talent contracts filled with onerous clauses from being signed. Most of the time, those clauses exist in cor-porate contracts due to a problem the company experienced with another talent. The subject of contracting isn’t very contemporary, dating back to Old English common law with the master-servant relation. You need a good lawyer to gain leverage for the individual.”

Sometimes broadcast talent fear exerting that leverage, says Yacki-ch. “After years of uncertain life-styles, most they sign a contract for se-curity over freedom to get a better deal. Most of the time, the deals tal-ent sign only offer an opportunity to have to move to a new market if a deal goes through. You can sit out the term, but can’t work. You lose what-ever bonus arrangements were in the old deal. For that reason, you have to be vigilant in signing contracts that are reasonable to both geogra-phy and time period.”

“Never say that you won’t work against the current employer in another market. With all the sales, that owner may be anybody. Limit your arrangement to the local mar-ket. Don’t give away your potential to move on. And that means possi-bly moving on to other media as well. With the Internet, issues of lo-calization will be tested. So you have to secure your ability to do outside projects beyond simple voice-over work.”

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

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

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

The Wizard of Rock is searching for a real person, someone who has the talent and the skills to connect and entertain our 25-54 classic rock audience. We enjoy one of the best life-style stations in America on the shores of Lake Champlain in Burlington, Vermont. Could you be our next star? Send tape and resume to Market Manager, Burlington Broadcasters, P.O. Box 1067, Burlington, VT 05402-1067. Burlington Broadcasters is an equal opportunity employer.

News/Pluggings

America's #1 provider of music programming to radio stations is expanding our programming braintrust. We're searching for an individual with programming experience in the top-25 markets, a background in consulting and/or syndicated format programming and research interpretation. The successful candidate will enjoy living in the rocky mountain west, travel from time to time, work with the best programming talent in the country, and take advantage of a benefit package second to none. All responses will be kept in strict confidence. Radio & Records, 10100 Santa Monica, #4117, 5th Floor, Los Angeles, CA 90067. EOE

WE ARE STILL LOOKING

Killer Hot AC in NYC suburbs looking for an adult communicator in JM drive. Great product and personal appearances necessary. This is the gig if you're tuned in and ready for today's corporate radio rat race. Please have some fun again. T&R to Bill Totsa, 536-199 Main Street, Danbury, CT 06810. EOE

Hagers-town, Maryland radio station has openings for talent with fun, energetic delivery and good production skills. Must be willing to relocate. Send tapes and resume to: Radio & Records, 10100 Santa Monica Blvd., #4117, 5th Floor, Los Angeles, CA 90067. EOE

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AC WIZD-FM, Sage Communications seeks midday, T&R, WIZD, Tom Kallenhoef, 500 Commerce St., Manchester, NH 03101 EOE (1/2)

Alphanumeric AC seeks female for immediate Suriname FT open- ing. T&R: Ken McNiel, 21 Matt Coombe Mtlz, Mtlz, NY 10950 EOE (1/2)

Seeking PD with passion for AC format; marketing, people management skills. T&R: WYFI, 3742 Industry Lane, Frederick, MD 21704 EOE (1/2)

WNYC has possible Suriname FT opening. T&R: W2CT

Scott O'Shaughnessy, 1575 Route 9, Cape May Court House, NJ 08210 EOE (1/2)

NYC CHR, night air, part-time could lead to full T&R. WSNR

Jack Day, 1009 Wealthy Ave. Worcester, MA 01601 or (315) 726-4006/EQ

Immediate part-time opening board-op/on air position. T&R: WPBC

Sidney, 711 West 40th St., Baltimore, MD 21211 EOE (1/2)

Western New York! All weekend sports. WSK airwaves and here in Rochester. Send T&R, WIZD, 300 S. French St., Rochester, NY 14604 or 585-997-1880 EOE (1/2)

WE ARE STILL LOOKING

Boston, MA - locally-oriented programming position. T&R: 10100 Santa Monica Blvd., #4117, 5th Floor, Los Angeles, CA 90067. EOE

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

Our 5 yr female presence is moving into TV and we are looking for a replacement. Has a breezy — not intimidating or newsworthy — style of writing. Offers a hip, but traditional, female perspective to our morning show. Has a sense of humor and can interact with two genuinely nice guys in the AM. Can produce our “award winning” one hour public affairs show each week. — great city, great company, nice benefits —

RUSH: T&R and writing samples, along with any other propaganda to: Justin A. Case, WDSY/Pittsburgh, 1716 Grandview Ave., Pgh, PA 15211. American Radio Systems is an Equal Opportunity Employer.

FM station in New England looking for creative morning host/operations manager. This is a computer skills intensive job! Previous management skills helpful — creativity — strong work ethic gets you this great opportunity. T&R: Radio & Records, 10100 Santa Monica Blvd., #4117, 5th Floor, Los Angeles, CA 90067. EOE

South

Contemporary Christian WAKI-FM, Nashville seeks a top programmer/performer. T&R: WAKI, Box 807, Brentwood, TN 37024 EOE (1/2)

SW Florida News/Talk teams morning news team. T&R: WNOG

New Adams, 2824 Palm Beach Blvd., Ft. Myers, FL 33916 EOE (1/2)

Contemporary Christian WAKI-FM, Nashville seeks a top program- mer/performer. T&R: WAKI, Box 807, Brentwood, TN 37024 EOE (1/2)

106.7 WIZN PROGRAM DIRECTOR

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

107.9 KLYV, located in the Rio Grande Valley, has an immediate opening for an AC on-air Program Director. You must be an outstanding leader who can continue to build on our dominance of 25-54 women. If you understand the lifestyle of a 30-45 year old female, want to work for one of America’s best broadcast groups, and program in market #46, we need to hear from you. Send T&R, plus program- ming philosophy to Danny Fletcher, GM, Sunburst Media, 901 E. Pike, Westlaco, Texas 78596. No calls. Please. Women and minorities strongly encouraged to apply. EEO
Opportunities

Oldies-103 (KYJ)/Austin has an immediate opening for an on-air Program Director. Candidates should have at least 10 years professional broadcasting experience, including at least five years as a PD. A minimum of two years experience programming the Oldies format is strongly preferred. The person we’re looking for is an experienced, creative, research-savvy strategic thinker, strong people-manager, promotionally creative & possesses a work-ethic that demonstrates energy and an intense desire to win. You are, and you understand what makes Oldies stations like K-EARTH/Los Angeles, WOGL/Philadelphia, K-LUV/Dallas, & B-107/Yowdence so successful, send your package a.s.a.p. to: Judy Lakin, VP/General Manager, KEVY-FM, 811 Barton Springs Rd., Suite 100, Austin, Texas 78704. No calls please. Interviews by appointment only. EOEMF

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

CUMULUS

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

Great company seeks production director associated with state of the art equipment. Position includes air shift, Radio & Records, 10100 Santa Monica Blvd., #8116, 5th Floor, Los Angeles, CA 90067. EOE

MORNING SHOW PRODUCER/PRODUCTION IMAGING

Tribute Denver Radio, Inc. has an open position for a Morning Show Producer/Production Imaging person to assist morning host with gathering audio and preparing imaging for voiceovers. Excellent production and writing skills required with 5 years related experience in a large or major market. Knowledge of production tools and audio editing preferred. Please send your tape and resume to: Tribute Denver Radio, Inc., Attn: RPP, 10200 E. Girard Ave., B-130 Denver, CO 80234. Fax (303) 696-0522. No calls, please.

NP.

KPSI-FM/River 100.5 is looking for creative, fun team players for future full and part-time on-air positions. This is a great opportunity to join the #1 CHR station in the Palm Springs area. Production skills a must. If this is you, stop reading this ad and send your resume and $25 tape to Mike Kehoe at KPSI, 2100 Tahquitz Canyon Way, Palm Springs, CA 92262. EOE

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

100,000 Watt CHR-mid.mkt.needs General Sales Manager. Photo and Resume to: Radio & Records, 10100 Santa Monica Blvd., #8116, 5th Floor, Los Angeles, CA 90067. EOE

PROGRAM DIRECTOR

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

KRMQ/Flagstaff: Great Area seeking an experienced Promotions Director with at least 1 year of experience in the industry. Must be energetic, a team player, and have a strong work ethic. Must be able to hit the ground running! Please send resume and cover letter to: KRMQ Promotions Director, P.O. Box 1062, Flagstaff, AZ 86002. EOE

KFLQ (KFLQ)/Newark: Opportunity for an experienced Production Director. Must have a minimum of two years relevant experience in the audio production field. Send resume and references to: KFLQ, 300 Morris Ave., B-100, Newark, NJ 07106. EOE

PD – Country

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Rush tape and resume to: Jon Waldin, B-94.3, 745 S. Garfield, Traverse City, MI 49686. Fax: 616-947-7002. EOE

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

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

100,000 watt east Texas Country powerhouse ISD 50 energetic air personalities for drive time positions. Market-competitive salaries and benefits. Rush tape and resume to: Brent Warner, P. O. Box 61147, Midland, Texas 79711

AC Morning shows are looking for energetic, creative on-air personalities to join their winning team! Send resumes to Arban Productions, 500 North Cedros Ave., Suite 350, Irvine, CA 92618. EOE

100,000 watt Country station seeks creative, experienced Producer/Imagery person. T&R: KHWY. Lance Todd, Box 1668, Barstow, CA 92312

Two Program Directors wanted for Top-20 and Top-30 Market heritage Country powerhouses. Must be a street fighter, creative, winning master propels stations into the number one position. Must possess great people skills and know how to make a radio station sizzle with fun. Rush resume, station composite, samples of promo writing to: Radio & Records, 10100 Santa Monica Blvd., #8116, 5th Floor, Los Angeles, CA 90067. EOE

MORNIMG SHOW PRODUCER/PRODUCTION IMAGING

Tribute Denver Radio, Inc. has an open position for a Morning Show Producer/Production Imaging person to assist morning host with gathering audio and preparing imaging for voiceovers. Excellent production and writing skills required with 5 years related experience in a large or major market. Knowledge of production tools and audio editing preferred. Please send your tape and resume to: Tribute Denver Radio, Inc., Attn: RPP, 10200 E. Girard Ave., B-130 Denver, CO 80234. Fax (303) 696-0522. No calls, please.

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AC Morning shows are looking for energetic, creative on-air personalities to join their winning team! Send resumes to Arban Productions, 500 North Cedros Ave., Suite 350, Irvine, CA 92618. EOE
Production/utility person who can do it all! Needed yesterday for 3 station group in central CA. Computer savvy a must. T&R. PO. Box 717, Merced, CA 95341.

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R. STEVEN HICKS
President/CEO Capstar Broadcasting Partners

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

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

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

**Personal mentors:** "Starting with my father. Today — if I was calling someone to brainstorm with — Randy Michaels is one of the guys who gets where the new era is going. I really enjoy talking with him. He has a vision."

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**New Year's resolutions:** Creating more fun for his employees. In fact, he is going to make sure that there is one person in each of the Capstar markets that serves as a kind of "director of fun." Another large concern of Steve's is the level of minority ownership, which is roughly down from 31 1/2% to 21 1/2% in less than a year. Capstar is committed to reversing that downturn. When they have an acquisition that requires them to sell an asset, they will try to find ways to sell it to minorities. "It is a real shame, and I think it will be a real problem with the FCC and regulators of all types unless we reverse that trend."

Steve has worked his way up through this business. He's been on the bottom and on the top. It's gratifying to know that the head of such a large company cares about the well-being of individuals. Steve also proves that, when all is said and done, it's possible to make money and have fun doing it!"
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