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

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EMPLOYMENT OUTLOOK: 1999

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

- Talk radio search tips
- Two perspectives from job-seekers
- Job search Q&A
- Urban industry showcase
- Country job-seekers, Country openings
- The art of selling yourself
- Closing the gig you really want
- 25 unspoken rules of employment
- The changing role of the PD under consolidation
- Jeff Pollack on brushing up on your personal marketing skills

Job Hunting: A Full-Time Job

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

By Jeffrey York, R&R WASHINGTON BUREAU CHIEF

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

When her morning gig ended at WQAY-FM/MDC in 1994, Fox retooled. Until then, she’d never considered selling radio time. “I didn’t think it was a fit,” Fox told R&R. “I didn’t like getting dressed up, and I hated uniforms. One of the attractive things about radio to me was that I could wear a T-shirt, jeans, and boots to work. The salespeople always looked very stressed to me.”

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

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

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

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

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

Infinity Resets Chicago Mgt.

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

By Al Peterson

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

WMAQ-AM VP/GM Weezie Kramer has transferred to co- owned Oldies WMJQ-FM for similar duties. She succeeds Harvey Pearlman, who is being reassigned within Infinity in a yet-to-be-named post. As a re- sult, 20-year-old CBS Radio man- ager Rod Zimmerman — current- ly VP/GM at all-News WBBM- AM — has added similar duties to ‘MAQ. The move means that Zimmerman, who came to

Ryan Rises To OM At WLTW/NY

By Mike Kingdon

WLTW/New York PD Jim Ryan has been promoted to OM at the Chancellor Media Lite AC. Ryan will also co-ordinate Mid-Atlantic regional marketing throughout Chancellor’s 106-station radio group and develop entertain- ment marketing initiatives with Sr. VP/Regional Operations & Entertainment Marketing

L.A.’s Beat Taps Saunders As PD

WJLB/Detroit PD Michael Saunders has accepted the program- ming post at Chancellor Media Urban sister KKBT-FM (The Beat/ Los Angeles). He replaces Harold Austin, who had been serving as interim PD. “The Beat is a unique station that requires a unique programming talent at its helm,” stated VP/GM Craig Wilbraham. “Michael’s experience and

The art of Country job-seekers, Country

feature consolidation openings calendars

Capturing this in

Tony Brian for WTEM special holiday edition containing Star Regional

NEWSSTAND PRICE $6.50

NEWSSTAND PRICE $6.50

TARDUS US

Rock 102 MORNINGS

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

R&R WASHINGTON BUREAU CHIEF

JEFFREY YORK

MMS management • marketing • sales

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

- The first of a three-part Management feature on superstar recruitment
- Capturing a larger share of cell phone business
- WKCF/Nashville’s website
- Business and marketing planning calendars

IN THE NEWS

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

THIS #1 WEEK

SPECIAL EDITION

This week’s issue of R&R is a special holiday edition containing news and feature columns, but no music charts. The charts will return in next week’s issue, dated January 8.
An Open Letter To The Radio Industry

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

Here is how we have grown during consolidation:

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

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

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

Let’s talk.

Mike Henry
Managing Partner

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

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

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

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

Chancellor Taps Two Regional VPs/Sales

Chancellor Media has tapped Thomas Garry and Andrew Ros-...
NAB, NPR At Odds On IBOC

□ NPR proposes AM/FM 'grand alliance'

By MATT SNELLER
R & R WASHINGTON BUREAU

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

In comments filed with the commission last week, the NAB said that "all AM and FM broadcasters must be given the opportunity to transition to IBOC DAB." NPR agreed in its comments, but it supports the development of a DAB standard, but with the caveat that "IBOC is not the best approach to introducing DAB because of bandwidth limitations and often significant levels of interference that exist between and among stations." Nonetheless, NPR said the IBOC proponents should be allowed to demonstrate the effectiveness of their systems. NPR did not offer an alternative solution to IBOC DAB.

Design Has 'Potential''

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

New York NABET Unmoved By ABC Offer

□ Union claims court victory

By MATT SNELLER
R & R WASHINGTON BUREAU

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

On Dec. 22, following a series of negotiating sessions that began four days earlier, the NABET's 800-member New York local sharply rejected the company's Christmas package. Local 16 -- which makes up about 90% of NABET's national membership -- showed their disapproval of the package:

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

pleasure with the company's arrogant position and voted near unanimously to reject the package within a ratification vote," the unit said in an official statement.

Meanwhile, at press time the heads of all the NABET locals had yet to schedule a meeting on the offer. But there was a significant change in negotiations on the other end of the country: for the union.

Los Angeles Superior Court Judge Robert O'Brien ruled on Dec. 26 that "non-disruptive picketing in the camera's view...would be an exercise of free speech." The ruling came after the union's San Francisco and Burbank, CA, locals had agreed to appear in court on Christmas Eve to prove that they had not violated a restraining order and injunction prohibiting them from interfering with ABC broadcasts.

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

R & R Assistant Managing Editor Jeff Axelrod coordinated this story.

Emmis Q3 Results Exceed Expectations

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

Broadcast cash flow was $28.1 million for the quarter ended Nov. 30, 1998, 66% better than the same period in 1997. Net income fell to $3.01 million (19 cents a share), down from $4.08 million (35 cents last year, but still exceeded most analysts' expectations of 9 cents a share. Same-station broadcast cash flow increased 24%, while radio revenues were up 13% on a same-station basis.

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

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Deal Of The Week

WFUN-FM/Bethalto
(St. Louis, IL)
Price: $13.6 million

KCSJ-AM, KGHF-AM & KYZX-FM/Pueblo
Price: $4.5 million

TERMS: Asset sale for cash

BUYER: Radio One Inc., headed by President Alfred Liggins. It owns 12 other stations. Phone: (301) 306-1111

SELLER: Arch Communications Inc., headed by J. Bruce Silvers. They own two other stations. Phone: (617) 510-8000

FORMAT: Religious

Power: 100 kw at 478 feet

Frequency: 92.9 MHz

KXKZ-FM/Abbeville (Lafayette), LA $3.8 million

TERMS: Asset sale for cash

BUYER: Radio One Inc., headed by President Alfred Liggins. It owns three other stations. Phone: (312) 536-1414

SELLER: Arch Communications Inc., headed by J. Bruce Silvers. They own two other stations. Phone: (617) 510-8000

FORMAT: Religious

Power: 100 kw at 478 feet

Frequency: 92.9 MHz

Radio Acquisition LLC, both headed by Mitchell Rubenstein and Laurie Slvers. They own two other stations. Phone: (617) 910-8000

SELLER: SSB Broadcasting Inc. and GGG Broadcasting Inc., both headed by Howard and Susan Goldsmith. They have interests in five other stations. Phone: (961) 997-0074

Frequency: 100-99.5 MHz

Power: 650 watts day/17 watts night; 300 watts day/15 watts night

Format: News/Talk/Sports; nostalgic

Comment: This transaction was previously listed in RAR without a purchase price.

Interstate Deal

WDKA-AM/Columbus, GA & WSTH-FM/Alexander City, AL (Columbus, GA)
Price: $11.3 million

TERMS: Asset sale for cash

BUYER: Cumulus Media Inc., headed by Richard Weening. It owns 194 stations, including WMLF-AM, WPDX-AM, WAGH-FM, WSFE-FM, WGSV-FM & WVFK-FM/Columbus. Phone: (414) 615-2800

SELLER: Solar Communications Co. Inc., headed by Allen Woodall. It owns one other station. Phone: (706) 596-5100

Frequency: 540 kHz; 105.1 MHz

Power: 5 kw/500 watts night; 5 kw/day 500 watts night

Format: Sports; Country

Broker: George Reed of Media Services Group Inc.

Ric Edelman has authored two new books that are both currently best-sellers. His firm manages $900 million in assets. And his talk show on Washington, DC’s WMAL — now in its 8th year — is #1 in its time slot with a 7.0 share for Adults 35+. Ric’s show now also airs on WLS in Chicago.

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6pm-8 CST

Saturday Morning
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Saturday Morning
10am-11am EST
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✓ We are “on your team” exclusively in your market for a full year...to answer questions, evaluate airchecks, and provide additional input based on the research.

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

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TRANSACTIONS
Continued from Page 6

PRICE: $787,500
TERMS: Stock at $35 per share
BUYER: Galloway Consulting Services Inc., headed by President D. Wayne Elmore. It also has interests in KPEL-AM & KTDY-FM/LaFayette, KFTE-FM/Sauk Bridge, KOKZ-FM Eshel & KMDL-FM/Kaplan. (318) 257-1142
SELLER: Abbeville Broadcasting Service Inc., headed by President Freeze Faire. Phone: (504) 593-2531
FREQUENCY: 960 kHz
POWER: 1,051 kW
FORMAT: Oldies
LOCATION: Country; Oldies

MISSOURI
WGRM-AM & FM/Greenwood
PRICE: $600,000
TERMS: Options for land
BUYER: Willis Broadcasting Corp., headed by Levi Willis. He owns 39 other stations. Phone: (757) 622-4660
SELLER: Twelve Forty Inc., headed by President Clay Eving. Phone: (801) 455-1240
FREQUENCY: 1240 kHz
POWER: 93.9 kW
LOCATION: AC; AC

WASHINGTON, D.C.
WEZ-AM/Heidelberg (Laurel-Hattiesburg)
PRICE: $1 million
TERMS: Asset sale for cash
BUYER: Cumulus Media Inc., headed by Richard Weening. It owns 165 stations, including applications for WFOR-AM & WEXE-FM/Hattiesburg. Phone: (414) 615-2800
SELLER: Pine Belt Broadcasting Inc., headed by President Gerald Williams. It also owns WAMZ-AM/Laurel. Phone: (989) 763-9255
FREQUENCY: 99.3 MHz
POWER: 50kw at 492 feet
LOCATION: Gospel
SELLER: Media Services Group Inc.

NEW MEXICO
FM/CP/Chama
PRICE: $200,000
TERMS: Asset sale for cash
BUYER: KNXX Inc., headed by President Don Davis. He owns two other stations. Phone: (505) 265-8356
SELLER: Tri-State Broadcasting Inc., headed by President Elizabeth Roberts. Phone: (540) 822-9092
FREQUENCY: 1520 kHz
POWER: 9.3 kw
FORMAT: Oldies

WABY-AM/Albany & WABY-FM/Ravena (Albany)
ESTIMATED PRICE: $2.5 million
TERMS: Asset sale for cash
BUYER: Tele-Media Company of Eastern New York LLC, headed by Robert Tudel. It owns two other stations. Phone: (814) 339-3481
SELLER: Bellant Communications and Broadcasting Inc. & William Hunt. Bellant is headed by President Paul Bellant. Phone: (516) 456-5101
FREQUENCY: 1400 kHz
POWER: 9.5 kw
LOCATION: 328 feet; 19kw at 328 feet
FORMAT: Nostalgia; Nostalgia
LOCATION: Country; Country

MISSISSIPPI
WKB-C-AM/WKB-E-AM/Alvin
PRICE: $100,000
TERMS: Cash
BUYER: The Five Bees Inc., headed by President Jean Spencer. Phone: (505) 522-0441
FREQUENCY: 1260 kHz
POWER: 104.7 kW
LOCATION: 1,7 kw at 505 feet
FORMAT: Country; Country

MISSOURI
KBUK-AM/Oseaola
PRICE: $70,000
TERMS: Asset sale for cash
BUYER: Lake Area Educational Broadcasting Foundation, headed by James McHannan. It owns two other stations. Phone: (573) 346-3200
SELLER: KUBG LLC, headed by Jane Gore. Phone: (660) 436-4046
FREQUENCY: 92.3 MHz
POWER: 2.5kw at 259 feet
LOCATION: Gospel

NEW YORK
WABY/Albany & WABY-FM/Ravena (Albany)
FREQUENCY: 98.9 MHz
POWER: 6kw

KSYR-FM/Shreveport
PRICE: $250,000
TERMS: Asset sale for cash
BUYER: Umpqua River Broadcasters Inc., headed by Matthew McCork. It has interests in three other stations. Phone: (541) 396-2141
SELLER: Pioneer Broadcasting Co. of Oregon Inc., headed by President Earl Knight. Phone: (206) 628-3121
FREQUENCY: 59.9 MHz
POWER: 7kw at 364 feet
FORMAT: 70s Oldies

KXNT-AM & FM/Kigurgo (Longview-Marshall-Tyler)
PRICE: $3.2 million
TERMS: $1 million option agreement, $1.4 million asset sale agreement, and $800,000 noncompetition agreement
BUYER: Capstar Broadcasting Corp., headed by Steve Hicks. It will own 47 stations following pending mergers, including KNUE-FM & KYTL-FM/Tyler and KISK-FM/Whitehouse. Phone: (903) 743-7890
SELLER: Noalmark Broadcasting Corp., headed by William Nolan Jr. It owns 11 other stations. Phone: (671) 892-7772
FREQUENCY: 1290 kHz
POWER: 1kw
FORMAT: Classic Rock; Classic Rock

KOL-FM/Lamesa (Odessa-Midland)
PRICE: $250,000 cash and station KYK-FM/Deaf (Robbs), NM
TERMS: Station swap
BUYER: GBE of Abilene LLC, headed by Herbert Graham. Phone: (515) 362-0401
SELLER: Noalmark Broadcasting Corp., headed by President William Nolan Jr. It owns 13 other stations. Phone: (870) 862-7777
FREQUENCY: 92.9 MHz
POWER: 15.9kw at 300 feet
FORMAT: Country; Country
COMMENT: In this transaction, GBE is paying $250,000 to Noalmark and an additional $250,000 to Mark Kote, owner of KYK-FM, to include the station in the sale. As part of this transaction, Noalmark is also selling rights to KYK-FM to FiveStar Enterprises LLC for $200,000. FiveStar is headed by Diane Landen.

OREGON
KRZ-FM/Redmond (Coes Bay)
PRICE: $250,000
TERMS: Asset sale for cash
BUYER: Umpqua River Broadcasters Inc., headed by Matthew McCork. It has interests in three other stations. Phone: (541) 396-2141
SELLER: Pioneer Broadcasting Co. of Oregon Inc., headed by President Earl Knight. Phone: (206) 628-3121
FREQUENCY: 59.9 MHz
POWER: 7kw at 364 feet
LOCATION: Country; Country

UTAH
KMGR-FM/Toele (Salt Lake City-Ogden)
PRICE: $3 million
TERMS: Asset sale for cash
BUYER: Deer Valley Broadcasting LLC, headed by Bruce Busi & Chris Devine. Phone: (512) 204-9900
SELLER: Simmons Media Group, headed by President Craig Hansel. It owns 17 other stations. Phone: (801) 254-2900
FREQUENCY: 92.1 MHz
POWER: 6.5kw at 653 feet
FORMAT: Oldies

VIRGINIA
WHAP-AM/Hopewell (Richmond)
PRICE: $11 million
TERMS: Asset sale for cash
BUYER: China Cat Communications Inc., headed by President Charles Mills. It has interests in two other stations. Phone: (804) 622-9990
SELLER: Kelmaco Communications Inc., headed by President Howard Keller. Phone: (804) 272-3344
FREQUENCY: 1340 kHz
POWER: 1kw
FORMAT: Business News

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Dr. Joy Brown 6.8 25.4 32.2
G. Gordon Liddy 2.6 8.9 11.5
Howard Stern 2.4 7.7 10.1
Russ Limbaugh 4.0 6.5 10.6
Oliver North 1.1 5.9 7.0

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By Mitchell Kline

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

While this is all good news, we need to protect the basic strengths of our business. Radio's cash cow will continue to be the sale of traditional broadcast time.

Any techniques we can develop to improve these sales will significantly impact our bottom line. In some cases, our success will depend on our ability to view radio with a fresh outlook. That's hard to do when we carry the baggage of 50-plus years of sales history.

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

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

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

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

<table>
<thead>
<tr>
<th>Year</th>
<th>% gain over previous year</th>
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<tr>
<td>1993</td>
<td>+30.3%</td>
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<tr>
<td>1994</td>
<td>+34.1%</td>
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<td>1995</td>
<td>+28.2%</td>
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<td>1996</td>
<td>+14.9%</td>
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<tr>
<td>1997</td>
<td>+17.5%</td>
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<tr>
<td>1998 YTD</td>
<td>+24.4%</td>
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This rapid growth speaks well for the UK's sales efforts. Interestingly, after just 25 years, the UK's radio sales force is not far behind the United States in its sales approaches. In fact, one could argue they are ahead of us in many key areas, from both sales and client perspectives.

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

In the UK, buys are based mostly on qualitative criteria. Avoid requests lists targets like 25-44 ABCs or 15-34 C1DEs, "ABC1" and "C2DE" representing qualitative terms that define the types of audiences a station has. Average hour audience, station rank, and cost per thousand are then based upon these figures. While U.S. radio uses qualitative as a guide, the UK makes it the focus of the buy, thereby stressing radio's value in reaching consumers.

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

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

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

Continued on Page 12

By Dick Kazan

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

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

2. Recognize that you're a full-time recruiter. Most companies don't think about recruiting until somebody quits or they get the budget to expand their department, yet we're all looking for top talent. That's like saying, "I just got approval to hire a power hitter. Is Mark McGwire available?" On short notice, probably not.

But if you focus on recruiting as you do other crucial aspects of your business, you'll be there when the McGwires and Sammy Sosas are ready to make a change. Start by identifying the great performers. There are no secret superstars in your industry. Your customers and vendors can help you spot them. Your managers should be looking for them at trade shows and other industry functions. San Francisco State Professor John Sullivan, a top recruitment and retention specialist for such prominent firms as Cisco Systems, Hewlett-Packard, Microsoft, and Nike, tells this story: "I recently spent time with a vice president of human resources who works in the utility field. Someone wanted to take out a 'help wanted' ad. And this VP said, 'Don't you dare. That would be embarrassing. When you're the best, you're supposed to know the best.' Help wanted ads basically announce that you don't know the sort of people you're looking for." (Fast Company, December 1998)

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

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

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

At Los Angeles radio stations KRLA & KLAX, GM Bob Moore recently recruited a superstar along with his former assistant, Kathy Patterson. With time, she could become very successful in her new position and produce substantial revenue for those stations. This week, we found the superstars. Next week, we'll discuss how to get them on board.

Dick Kazan is a successful entrepreneur who founded one of the largest computer leasing organizations in the United States. He created and hosts Radio to Success, the first radio talk show to offer on-air business consulting to business owners and employees. E-mail your comments or questions to him at Radan advcom.100.com
A we move from an acquisition era back to an operational era, one thing is for sure: Buying and selling stations is pretty easy, but operating them efficiently (and profitably) is quite another story.

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

6 Traits Of Winning Sales Departments
1. Ongoing recruitment, interviewing, and hiring: Do you even have a system? How about the number of sellers—is it enough? Remember, the more well-trained sellers the better. That means that the same station account list gets spread over more people and that each will be coming up with their own income goals by supplementing their list with more new business.

2. Better inventory management: Inventory management—best defined—is selling every single available commercial unit at the highest rate possible. With 35 possible days a year (7 days, 5 day-part opportunities), you can't sell NewsTalk stations that can sell their inventory like it was a TV station—make sure you're maximizing high-demand days and moving all of the lesser-demand ones at the same time. Do you (or the staff) even know why?

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

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

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

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

The Best Managers Realize That People Are Their Most Important Asset
Since you're judged—ultimately—by the results your team accomplishes while you are at the helm, it needs to be a top priority for you to get the absolute highest output of your staff. Here are some ideas:

- Remember that every staff member has a "hot button"—it's the manager's job to find and keep that button. It's a mistake to assume everybody needs to be managed the same way.
- Spend extra time every day making the newest staff members welcome. Remember what it's like to be new.
- Make sure people are learning something every day. Each team member should be "in training" for the next level up.
- coax people toward performing at their personal best. Maximize potential.
- Challenge yourself to be the leader each member of the staff is talking about 20 years from now. Why would they want to talk about you? Because you brought something tangible to the table. They realize they became better under your guidance.
- Demonstrate an intense work ethic by your example. You really don't want to expect people to do things that you won't.
- Let people know that when the station wins, it's because of the good people. When the team is losing, it's something you (the manager) have done wrong. It'll show you humble.
- Ask for input on how management can be better. Consider "management evaluations" on a regular basis.

Has your sales or management staff leveled off in performance?
If so, remember —
More of the Same Gets You That ... More of the Same.
There has to be a good reason why, in just 12 years, radio's fastest growing market clusters have chosen Irwin Pollock's In-Station Sales Training program. The reason they chose Irwin Pollock was simple: first they heard, and then they found out...Irwin Pollock's methods work. Even Better: 77% of our business is repeat business (to us, that's the truest measure of success)

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

1. Weekly Billing Review
2. Weekly Management Calls
3. Bi-Monthly "How-to" Sales Newsletters
4. The "DIEBank"
5. Sales Cassette Resource Center
6. On-the-Street Sales Calls
7. Yearly "Sales Manager's Graduate School"
8. Seminar for Advertisers
9. Recruitment Assistance
10. Password-Protected Website
11. The "Systems Manual"
12. In-Station Visits

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

Irwin has sold and managed radio in small, medium, and large markets. He’s rehearsed presentations in parking lots...waited in outer offices...knocked on unfamiliar doors...and has done wrong. He’s a private, trained, and managed a 14-person sales staff that increased billing 21 percent in less than a year.

Irwin Pollock can show you successful sales and leadership strategies because he’s been there.

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

Mr. Pollock makes presentations to, and consults with thousands of managers and salespeople annually, but is in greatest demand as a ‘return speaker and consultant—’ the trust measure of success.

There are three times to call us:
- When you’re ready for a breakthrough.
- When you’ve leveled off in performance.
- When you’ve gotten stale, or burned out.

When you see the signs of a remarkable opportunity you could seize...one call to our company will bring out tremendous hidden potential.
WHAT CAN WE LEARN FROM UK RADIO SELLERS?

Continued from Page 10

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

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

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

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

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

RAJAR differs from Arbitron in a number of ways. If a station doesn't subscribe to RAJAR, it isn't listed. Stations can design their own reports, then release only the information they want agencies to see. While agencies do receive some basic data, most research is controlled by the stations, reflecting how the stations would like to position themselves. Whether this limits radio's believability (and therefore its revenue) is certainly open to question.

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

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

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

Here in the United States, we have a long radio history. The billions of dollars spent here far outweigh the current amount allocated to the medium in the United Kingdom. The pressure to perform for owners and stockholders is much greater here, and the marketplace is much more complex.

However, that still does not diminish how much we can learn from radio sales and buying practices in countries like the United Kingdom, where less history leads to more open dialogue and creative thinking.

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


Five shows a week, each 60-seconds, offered FREE OF CHARGE and market-exclusive. No cash, no barter, no commercial content. Sell the time to a local sponsor and pocket the cash. Delivered in bulk weekly by satellite for highest quality and timeliness. Catch the feed on Fridays at 3:00 p.m. Eastern time on SATCOM C-5, transponder 23, SEDAT channel 13.

Get off the bench and get game! Call 1-800-334-5800 to put your station on the lineup for the Wheaties Sports Report.

RADIO GETS RESULTS

SUCCESS STORIES FROM THE RAB

Cell Company Calls On Radio

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

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

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

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

RAB TOOLBOX

More marketing information and resources from the RAB

FROM MEDIA TARGETING 2000

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

FROM RAB CATEGORY FILES

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

INSTANT BACKGROUND — CELLULAR PHONES & PAGERS

Most important reasons for purchasing a cell phone: Ability to communicate in an emergency, 46%; be more available away from home or office, 29%; assure personal safety, 12%; make calls when pressed for time, 4%; other, 10% (Consumer Electronics Manufacturers Association).

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

ALEX RODRIGUEZ REMEMBERS HIS FIRST BASEBALL GLOVE.... HE STILL HAS IT!!

WILLIE MAYS' FIRST LOVE WAS.... FOOTBALL??

THE GOLDEN BEAR WAS ALMOST SIDELINED BY AN INJURY RECEIVED.... DURING A BEAR HUNT!!

Delivered in bulk weekly by satellite for highest quality and timeliness. Catch the feed on Fridays at 3:00 p.m. Eastern time on SATCOM C-5, transponder 23, SEDAT channel 13.

Get off the bench and get game! Call 1-800-334-5800 to put your station on the lineup for the Wheaties Sports Report.
Would You Listen...

IF WBLS, WCGI, WUSL, KKBT, KBXX, WAMO, WJHM, KPRS, WIZF, & WWDM WERE ON A RECORD?

Ratings powered mixes created by the skills of America's hottest urban DJs/remixers/producers with creativity and consistency week after week are unmatched and impossible to duplicate. Superadio's all-star supersquad includes Chicago's Steve "Miggedy" Maestro and Pharris Thomas. Philadelphia's DJ Ran and Don "Mystic" Mack, L.A.'s DJ Jam, Houston's DJ Illegal, Miami's Babalu Bad Boyz, and Detroit's Sir Lance-A-Rock. These unhosted mix programs sound locally produced and are mixed for radio, not for a nightclub.

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

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

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

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

"Translates into ratings power with dominating numbers in all dayparts."
-Denis Lingle, PD, WUSI Philadelphia

Ratings Proven Mix Menu...

Over 17 million listeners weekly including nearly every major urban station in the country.

- slam jam
- smooth jam
- classic jam
- kool jam
- inspiration jam
- new skool mini-mix
- old skool mini-mix

TODAY'S HOTTEST R&B AND HIP-HOP
CONTEMPORARY R&B HITS
R&B AND HIP-HOP FROM THE 80'S & EARLY 90'S
OLD SCHOOL R&B FROM THE 70'S & 80'S
CONTEMPORARY GOSPEL MIXED BEAT-TO-BEAT
FIVE MINUTE ENERGETIC MIXES OF CURRENT R&B AND HIP-HOP HOOKS
7 1/2 MINUTE MIXES OF OLD SCHOOL R&B HOOKS

For demo CDs and to check availability in your market call Gary D. or John C. at Superadio: 1.506.480.9000.
MARKET YOUR CALENDARS

Important dates and events in the coming months

- January 7-March 31 — Winter Arbitron.
- January 31 — Super Bowl XXXIII. Pro Player Stadium, Miami; (212) 450-2000.
- February 24 — 41st Annual Grammy Awards. Shrine Auditorium, Los Angeles; (310) 392-3777.
- February 26-27 — Dan O'Day's PD Grad School. Summit Hotel, Bel Air, CA; (310) 476-8111.
- March 17-21 — South By Southwest. Hyatt Regency, Austin; (512) 457-7979.
- April 1-June 23 — Spring Arbitron.

FOUR WEEKS FORWARD

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

STRETCH YOUR ADVERTISING DOLLARS

Today's level of fierce competition demands that you prominently display your name every chance you get: location broadcasts, concerts, station sponsored, autograph sessions, etc. With theft, vandalism, and loss, it becomes a costly proposition to continuously replace expensive signs and banners. Roll-A-Sign™ offers a better way.

With Roll-A-Sign banners you get up to four vibrant colors printed on durable, high quality 4 or 6 mil plastic film to display your logo and message brilliantly for an economical price. Now you can afford to display a bright new sign at every public event. Then even make great cost-effective promotional give-aways. Just roll off what you need and cut.

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Call Broadcast Direct Marketing today for a proven method to make your next book better...and watch the needle move!

305-858-9524
KHYL/Sacramento Hires Hill As PD

KHYL-FM (Cool 101.1)/Sacramento has appointed Randy Hill PD of the “Good Time Oldies” station. Hill previously held the PD/morning drive post at Oldies KSPI-FM/Colorado Springs and was OM for sister KVUU-FM. "Randy will bring passion and great energy to direct a wonderful group of pros," commented Cool 101.1 VPQGM Jay Werts. Hill began his radio career in 1979 and worked in Ft Collins, CO, and Denver. He also spent time in markets in Texas, Wyoming, and his home state of Nebraska. "This is an exciting time for me and my family," he said. "It's a terrific opportunity with a great staff."

Ryan
Continued from Page 1

Reprise Promotion Dept. Elevates Three

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

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

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

Saunders
Continued from Page 1

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

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

Contact Brian Wilson, very much alive, at VRINK:
888.300.5006

Chancellor Mkgt. Grp. Bows In Chicago, SF

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

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

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

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

EXECUTIVE ACTION

Ackerley Group Taps New EVP/Ops & Development

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

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

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

Ryan Named GSM At 'Mega 100' In Los Angeles

John Ryan has been appointed GSM at Chancellor Media's Rhythmic Oldies KCMG-FM (Mega 100)/Los Angeles. Ryan, who most recently served as GM of Urban sister KBTB/FM/LMA, will assume his new duties on Monday (1/14).

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

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

Media Strategies Sets Carson As VP/Partner

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

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

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

Farley
Continued from Page 3

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

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

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

From his ISDN studio just outside the Logic Free Zone (Washington, DC), Brian can fill your air with intelligent, compelling and even amusing conversation until your Regular Dude get back. And, thanks to the Internet, Brian can be as local as you are.

WABC, WBAL, WBAP, KSFO, KFBK, KCMO and others know Brian is as near as the phone. Keep the number handy. You wouldn't want to be caught dead without it!
Create. Communicate. Innovate!

You do it every day. How can you do it better?

NAB99 NAB99 is your one-stop shop for ideas, innovations and solutions. If you've never been to the NAB in Las Vegas, ask anyone who has and you'll learn just how much there is for Radio! Regardless of your market size or your role in your station, there's something for you.

Explore the convergence markets and uncover new opportunities.

Celebrate creativity. Spark innovation. Discover real business solutions. And decide what technology, products and services to buy and from whom — all in one place, all at one time.

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April 18-22, 1999
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Radio

AL LINTON steps up from GSM to GM at Sorenson Pacific Broadcasting.

MICHAEL CASTELLO becomes Dir./Hispanic Radio Services at Media America. Castello most recently acted as Managing Dir. for United Stations Talk Radio.

REED SLOGFOFF is named Entercom Associate Counsel. Slogoff previously was named Dir. of Dilworth Paxson Finance & Operations.

National Radio

NATIONAL PUBLIC RADIO teams up with Sony Classical to present Milestones of the Millennium, a two-year, weekly series airing on NPR's Performance Today that highlights the development of music over the past 100 years with companion recordings available from Sony Classical.

RADIO AMERICA NETWORK's satellite system makes available the Steve Forbes Show through an agreement with H&H Communications.

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

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

Jeff Gaspin of VH1 flies the newly formed Exec VP Programming & Production office. Gaspin, former Sr. VP of Marketing & Production, previously spent 10 years at NBC and has been credited with program development, production, marketing, acquisition, and news and studio operations.

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

PRODUCTS & SERVICES

JONH SHOMBY, APD/morning co-host at KLF/KL/Dallas, launches the first Internet broadcast career consultation service. The website aims to assist air personalities, talk hosts, news and sports reporters, and PDs in making the most of their broadcast careers and features job search tips, an aircheck library, a discussion forum, a broadcast book store, and Internet aircheck streaming.

Industry

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

Changes

AC: WtW WRWC/Rockford, IL, Doug Sutherland's departure. Liz Wyler segregates from co-host morning show to afternoons, afternoon co-host Donna Mason moves to morning co-host, and Jack Dawson joins for afternoon drive.

Lonnie Quinn steps into Hot AC WQZM/Charlotteville, VA's afternoon drive slot.

IBOC

Continued from Page 4

USARD would not comment on NPR's new programming. The company -- which CBS Corp. has an investment in -- continues to make its presence known at the FCC, however: Michael Jordan, who retires today (Jan. 1) as CBS Chairman/CEO, and USARD President/CEO Bob Struble pitched FCC Chairman Bill Kennard and his fellow commissioners on IBOC in November. Struble told R&R and Kennard that "we're starting where we left off and so I'm going to lend a hand,"

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

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

R&R

CONVENTION '99

JUNE 10-12, 1999
On the topic is said not to bother (National Enquirer). The press offered to wait, but mom announced that Presley is pregnant with Jackson's child.

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

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

Rocky Tom Lee quits Metallica and opens a shelter for victims of spousal abuse.

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

Meanwhile, New York magazine toasts 10 people who captivated the city in '98. Lauryn Hill makes the grade. Among those named to be the next Puffy Combs are Rob Black, Don Blag, and Memphis Bleek, who contends, "Who's the best shit alive? I confess... I bless the miles until the day I rest. To make a long story short, I'm not going to say too much, 'cause you know, my try best, and if you real like me, you can provide the rest!"

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

Speaking of Jewel, she graces the cover of this month's Vogue and is the subject of a six-page feature. On the topic of beauty, she reflects, "Everything is geared, from about the age of 15, to being sexy and being thin at a time when you should really be cultivating yourself. I don't feel like all art and all entertain- ment should be deep. I just feel personally cheated as a kid."

D-I-V-O-R-C-E
The bitter divorce between Wynonna and ex-hubby Arch Kelly has turned into a he-says-she-says fracas, according to the National Enquirer and the Globe. "Yeah, I'm a freeloader who won't move out and keeps a loaded gun near the kids. He says she's out of control and flushed his Rolex down the toilet.

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

MUSIC & MOVIES
CURRENT
• PATCH ADAMS (Universal)
  Featured Artists: Paul McCartney, Merle Haggard, the Band

• YOU'VE GOT MAIL (Warner Sunset/Atlantic)
  Featured Artists: Harry Nilsson, Roy Orbison, Sinead O'Connor

• THE PRINCE OF EGYPT (DreamWorks)
  Singles: "When You Believe"/Whitney Houston & Mariah Carey
  Other Featured Artists: Elton John/Boys II Men

• THE FACULTY (Columbia)
  Single: Another Brick In The Wall/Class Of '99
  Other Featured Artists: Sting, "Getting Ready"/Sting, "What's Going On?"

• JACK FROST (Mercury)
  Single: Father's Love/Rob Carlisle (Joe)
  Other Featured Artists: Lucinda Williams, Lisa Loeb, Jars Of Clay

• THE RUGRATGS MOVIE (Interscope)
  Single: Take Me There/Blackstreet & Mya/Mase
  Other Featured Artists: Iggy Pop, Devo, Busta Rhymes

• THE WATERBOY (Hollywood)
  Single: Feed It/Candyskins (Vel
Vel)
  Other Featured Artists: Goldfinger, Lenny Kravitz, Joe Walsh

• DOWN IN THE DELTA (Virgin)
  Single: Where Would I Be/Elo/Lovett
  Other Featured Artists: Janet, D'Angelo, Luther Vandross

• PSYCHO (Geffen)
  Featured Artists: Girls Against Boys, Rob Zombie, Lionrock

• I STILL KNOW WHAT YOU DID LAST SUMMER (143/Warner Bros.)
  Singles: Blue Monday/Orgy (Elektrireese/Reprise)
  How Do I Deal/Jennifer Love Hewitt (Do You) Wanna Ride/Reel Tight (G-Funk/Res玺less)
  Other Featured Artists: Grant Lee Buffalo, Imogen Heap

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

PREDICTIONS FOR 1999!

With Jackson's child.

Each week R&R sneaks a peek through the nation's consumer research to come up with an insightful search of everything from the sublime to the ridicu- lous in music news. R&R has not verified any of these reports.

MONDAY, JANUARY 11
1998 Michael Jackson's thriller sells 10 million copies, becoming the best-selling album of all time; he receives 12 Grammy nominations for "Glad All Over.
1996 The Sex Pistols inform the media they're organizing a reunion tour.
1984 Ronnie James Dio, May J. Biggie releases "Revisit: The Pretenders' The Pretenders"
1990 Tuesday, January 12
1969 The Bee Gees receive a star on the Hollywood Walk Of Fame.
1980 Luther Vandross is injured in a Los Angeles car crash.
1998/99 Motley Crue drummer Tommy Lee pleads guilty to assault charges related to an attack on a photographer.
1947 Wednesday, January 13
1978/1/6 The Clash release a hit album against the Village People for their single "YMCA."
1980/1/6 Former Sex Pistols members sue ex-manager Malcolm McLaren for unpaid royalties.

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

THURSDAY, JANUARY 14
1972 Elvis Presley's Honolulu concert is broadcast live via satellite to a billion viewers. The Kids Who I'd Love to Have on Merv Griffin/Sharon (Elvenfree/Reprise)
1996 Madonna makes her national TV debut on American Bandstand, performing "Holiday."
1994/95 Paul McCartney's Back In The USSR is released exclusively in Russia.
1998/5/8 Wednesday, January 13
1977/1/6 The Rolling Stones perform for the last time; they disband on this date. By George (www.broadcast.com)
1956/5/1 Thursday, January 14
1977 The Yardbirds, Cream, and John Lennon are inducted into the Rock & Roll Hall Of Fame.
1980/1/6 Thursday, January 14
1967/3/2 Rolls in the Dark perform for the last time, "Let's Spend Some Time Together." 1997/5/1 They release the album "Over The Top."
1949/7/1 Friday, January 15
1979/7/1 Friday, January 15
1992/1/6 Tuesday, January 12
1956/5/1 Saturday, January 16
1997/1/6 Tuesday, January 12
1958/5/1 Saturday, January 16
1992/1/6 Tuesday, January 12
1959/5/1 Saturday, January 16
1992/1/6 Tuesday, January 12
1960/5/1 Saturday, January 16
1992/1/6 Tuesday, January 12
1961/5/1 Saturday, January 16
1992/1/6 Tuesday, January 12
1962/5/1 Saturday, January 16
1992/1/6 Tuesday, January 12
1963/5/1 Saturday, January 16
SHOw PREP

TOTAL Audience (95.9 million households)

1 Monday Night Football (Broncos vs. Dolphins)
2 2001 World Series Game 1 (Athletics vs. Diamondbacks)
3 Touchdown By An Angel
4 NFL Monday Showcase
5 Barbara Walters Presents 10 Most Fascinating People Of '99
6 Dateline NBC (Monday)
7 60th Monday Blast
8 Movie (Sunday)
9 Final Descent
10 Walker, Texas Ranger

TELEVISION

CUBE TV's "Dreams From This Moment On"

ROADBLOCK

"JET" (5:30, NBC) (see story)

EXCLUSIVE

SPECIAL GUESTS Oprah Winfrey, Judge Judy

CUBE TV THIS WEEK

"CUBE TV's "Dreams From This Moment On""

Oprah Winfrey

Judge Judy

CUBE TV THIS WEEK

"CUBE TV's "Dreams From This Moment On"

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CUBE TV THIS WE
Will The New Year Mean A New Job?

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

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

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

Update Resume, Aircheck
Finding a new job is hard work - period. And it's especially tough when your need to search comes about as the result of an unexpected layoff or termination. If it's never happened to you, chances are your resume isn't quite up to date, your aircheck is several months (if not years) old, and your last publicity photo was taken when leisure suits were a fashion statement! So before we move along, let's do a quick review of some important things you need to do right now in order to maximize your job search efforts.

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

A good resume is preferable to a one-page document and focuses primarily on your professional experience. If you have that job for which you're applying asks for specific education requirements or other qualifications, it's a waste of space to list all the schools you attended in your life, what your hobbies are, how many kids you have, etc. Let people who read your resume be able to ascertain quickly that your professional experience matches up to what they are seeking in a job candidate.

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

Straight From The Host's Mouth

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

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

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

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Will The New Year Mean A New Job?

Continued from Page 22

Programmer's Perspective

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

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

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

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

Consultant's Corner

News/Talk consultant Walter Sabo is "bullish" about today's job market for hosts. "This is a great time to look for a job as a host," Sabo enthuses. "There have never been more Talk radio stations and fewer people who really shine. Personally, I look for an unedited aircheck that demonstrates a clear opinion, lots of short phone calls, and the courage to sound like nobody else."

How should one go about providing an aircheck if they either are not currently working or not working at a Talk station but would like to? "If you don't have a Talk aircheck," Sabo counsels, "sit down with a tape recorder and tell a story — a personal experience — for as long as you want."

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

Sales Opportunities Soaring

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

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

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

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

Moving On

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

"In the wake of an ownership change at the radio stations where I was working, I was invited to look for a new position," says Ryan. "I had most recently been the marketing director for their four-station group. Prior to that, my background was all in programming, both as a PD and as an on-air personality for 15 years. Although my career had always been focused in the programming arena, my experience as a programmer and a marketer had given me a sensitivity to the transactional side of our business, so I decided to make a change in career direction.

"I went camping in the Redwoods and took along a very good job-search primer book called What Color Is YOur Parachute? that helped me on my search. Everyone seeking a new position, "You've got to start thinking about your talents in a new way."

Ryan approached dozens of professional contacts and friends to let them know he was seeking work in a new career direction. "I even had contacts giving me some ideas of helping me for my search and got me thinking in new ways about my career future."

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

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

—Rod Arquette
Seminar Registration

INFORMATION
FAX BACK THIS FORM TO (310) 203-8450 OR MAIL TO: R&R Talk Radio Seminar
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Double (2 people)

NO. OF ROOMS

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There is a $50.00 cancellation fee. No refunds after February 10, 1999.
KABC-AM’s NABET Workers Break Ranks!

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


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

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

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

Campbell addressed rumors of the company’s impending demise, saying they were “totally B.S. We did not file Chapter 7 or 11, we were not thrown into bankruptcy, no clients were turned away, and projects were being — and will continue to be — conducted in accordance with our contracts.” He added that the company has retained many of its key employees through the turmoil, and that it plans to bolster its staff in the new year.

New Year, New Formats, New Calls, Etc.

A pair of Chancelor “Jammin’ Oldies” stations received new appellations for Christmas. WBIX/NY got the new handle “Jammin’ 105,” while Chicago cousin WRXQ got new WUBT calls to match its moniker, “The Beat.” New sets of calls also appeared for Chicago’s Radio Disney combo, WTAQ and WTDZ, which are now WZRD and WDDZ, respectively.

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

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

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

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

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

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

Rumors

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

Continued on Page 28
Heart Shaped World
Album Street Date: 3/23/99
Produced by Byron Gallimore

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

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RUMBLES
- Rich Hancock, PD at KLAX-FM & KMKT-FM, Sherman, TX, accepts the PD morning post at WHEM-AM/KC.
- Former WBLS-FM personality Richelle Maitland joins WCEM-FM/Madison as PD/AM.
- KMUW/Den Moines also named Market Mgr. for Cumulus’ seven Montgomery, AL stations.
- WSLX/Philadelphia names former WSPQ-FM/Philadelphia morning drive "The Morning Show with Ed" to WPLX-FM.
- Former WOBM-AM/Chicago middayer Tom "Raven" McCalbin joins WWRQ/Chicago.
- Former KSLQ-FM/Atlanta PD, John "The Sports Guy" Phillips, to WOKK/Atlanta.
- Former WDAF-FM/Kansas City PD, Don "The Ticket" Helms, to WTMQ/Atlanta.
- Former WAPL-AM/Milwaukee PD, Tim "The Ticket" Lefebvre, to WBIM/Atlanta.
- Former WAMT-FM/Shreveport PD, Tim "The Ticket" Lefebvre, to WBT-AM/Charlotte.
- Former WBBQ-FM/Jacksonville PD, Jeff "The Ticket" Byers, to WFOR-FM/Orlando.

STREET TALK®

Numerous News
Emmis-sions From Indy

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

Also, Emmis CFO Howard Schott will leave his post when his contract expires on Feb. 28. Schott, who will continue to consult Emmis on financial matters, has been with the company since 1991. Meanwhile, WTLF-AM & FM VP/GM Vince Fruge has been named as the new Urban format seat on Arbitron’s Radio Advisory Council. He takes the term — which runs through December — over from WZAK/Cleveland’s Lee Zaps.

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

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

Sports fans, keep your eyes peeled for WXWV (B102.7)/Baltimore afternoon driver Greg Valentine, who will be part of ESPN’s coverage of the Firefighter Combat Challenge, which debuts tomorrow night (1/2) at 8pm ET.

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

If you have Street Talk, call the R&R News Desk at (310) 786-1699 or e-mail jaxvoro@worldonline.com
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The notion of expanding, bigger and more complex, they see as "people working." Washington, Simon says that "radio managers will acquire new and better skills," it'll come, in part, because "major radio groups will invest in the continued development of existing management heads. There will be significantly less management turnover and fewer opportunities for advancement to station management as a result."

The Forecast

What employers will be looking for in 1999:

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

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

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

Radio World magazine's Mike Robison, Cluff says, is a "job-hunter" who has a full-time job. People working in the radio business are already working with advertisers and public relations companies, and you should remember who you know. Contact the people you already know — not necessarily ask them for a job, but to let them know what you know and find out who they know. For every contact you have, you should be able to generate two names.

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

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

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

Two execs share insight and advice for job seekers

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

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

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

Winds Of Change

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

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

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

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

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

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

Change Is Good

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

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

As for what he learned during his out-of-work experience? “It would take two weeks to fully explain. You just have to keep believing in yourself, no matter what. Don’t let people tell you what you’re worth just because you’re not a high-level executive or some big mover and shaker with a big reputation. If you value what you do and have that self-respect, there will always be a place for you somewhere.”

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

On Recruiters And Resume Shops

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

This exec readily admits the music business is where he/she would like to be working, but there simply were no jobs available given this exec’s experience. It took nearly a year before a new post was landed, but it certainly wasn’t for lack of trying. Resume-writing companies and recruitment firms were employed, as was the ever-present network of friends and acquaintances. Needless to say, everyone knew someone. When hiedie got the ball rolling, this pro says, “It was very difficult. One of the first things I did was go to a company that prepares your resume and helps you market yourself. Well, it really didn’t pay off. Even though people told me that in advance, I felt it would provide some benefits. It also gave me a sense of security. But the resume I eventually used was the one I wrote. I definitely would advise against it.”

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

“Yet there were a couple of jobs that came close. When that happens, they’ll do all the work, promote you, write you up, and run you through the interview process. What you don’t know, however, is how many other people are doing the same thing. And they’ll never really tell you where you stand. They’ll always tell you that you were wonderful during the interview and that you’re a leading candidate. It got to the point where I heard that phrase more than once. I was going to scream.”

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

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

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

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

Not surprisingly, this exec survived quite a few layoffs and remembers how they affected people. “There were some people who were practically crying at their desks when they found out. But they’ve since moved into different arenas that they never would have entered, and some of them are much happier. They’ve developed new talents. So there is an upside. It’s not all depressing.”
C2 Sets Sail With Dovetail Joint’s ‘Level On The Inside’

Nearly a year after receiving its first taste of major market airplay, Chicago-based rock act Dovetail Joint is set to break out nationally courtesy of the infectious, riff-laden song ‘Level On The Inside.’

Joint founder/President Greg Latterman recalls, ‘When we decided to form Dovetail Joint, we knew that we had songwriting potential. We wanted to create music that was genuine and real. We were influenced by bands like Dinosaur Jr. and Pixies, who were really pioneering a new sound at the time. We wanted to capture that same energy in our music.’

Over the past year, Dovetail Joint has been gigging around the Windy City for nearly six years, but they hit the fast track in early 1998, when Aware Records founder/President Gregg Latterman turned former Alternative WKQX Q101/Chicago PD Alex Luke onto ‘Level On The Inside’ and Luke started singing the song on the air.

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

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

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

Dovetail Joint went to Luke and proposed that the band be included on Q101’s annual local music sampler. ‘We believed we had a hit song, and when Alex said he was all about it and put it on the air, that was a pretty big validation.’

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

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

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

With Q101 airing a year-long playdate and an EP that included ‘Level On The Inside’ already in hand, Aware went about building a base as the band finished its new album, 001. Latterman says, ‘Part of our deal and role with Columbia is to develop artists and get them ready for their first big shot. With Dovetail, we started working College radio and the Alternative specialty show panel. We wanted the buzz on the band to start at the grassroots. We did some radio dates and a lot of touring in the Midwest. Now we have a solid base in a lot of key markets like St. Louis and Kansas City.

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

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

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

Dovetail Joint’s album 001/hits retail on January 26.

SIXPRESE KISSES ASCAP MEMBERS DURING SHOWCASE — Squint Entertainment/Columbia Records band Stipe Ciscoe None The Richer (‘Kiss Me’), and fellow home spun artist and ASCAP member Mysto the Mystic (‘Dirty Shame’), were just two of the more than 30 ASCAP members of the ASCAP Songwriter Showcase held at the Viper Room in Los Angeles. Shown (l to r, top row) are group members Matt Stiucum, ASCAP St. Director-Repertoire Brendan Okeefe, Jive Records President/VP Head Dennis Black. Group members Lyle Nash, Scan Kelly, and Justin Cary. Squint VP Stephen Prendergast, and ASCAP Associate Director/ Film & TV Music Kevin Crocgan, (bottom row) Squint Director/Licensing-Radio Promotion Linda Fiorella and bandmember Dale Baker.

Metallica, SF Symphony Plan Concerts

Metallica and conductor/composer Michael Kamen will team with the San Francisco Symphony Orchestra for a series of live shows in the San Francisco Bay Area early this spring. A press conference to unveil the details is scheduled for January 6, but word is at least three shows are being planned. Kamen — who has also collaborated with Aerosmith and Pink Floyd — arranged the strings and horns on Metallica’s song ‘Nothing Else Matters.’

Morissette Tour Bows On 1/30

Alanis Morissette kicks off her eagerly anticipated worldwide tour on January 30 in New Orleans. Opening for Morissette during the first eight shows (1/30-2/13) is Liz Phair. Garbage will open for the remaining 25 dates (2/15-4/7). The first leg of the tour, slated to last through April 7, will visit most major markets in the U.S. before moving overseas. Venues have yet to be announced ... in other tour news, this year’s Sono-Core package tour is slated to kick off on February 2 in Anchorage. Headlining will be Everclear, with Soul Coughing, rapper Redman, and DJ Spooky supporting ... Beanie Boys President Adam Yauch plans to expand his Tibetan Festival Concert into international markets this year. Yauch told MTV he wants to put on four concerts simultaneously and is eying Chicago, Amsterdam, Sydney, and Tokyo as possible sites. Dates and performers are still to be determined ...

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

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

Questions and answers to help you land your next job.

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

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

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

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

Tom Calococci: The ability to adapt to change is absolutely critical. It’s important to be flexible and able to deal with a willingness to learn are also key qualities I’ve looked for in potential new hires.

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

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

R&R: Is possessing great talent for on-air positions generally more or less important, and how do you define great talent in 1996-97?

R&R: I think it’s just as important as ever. I hear so many people talking about where the great talent is going to come from, but we’ve been asking that since the 70s. Where do great movie stars and TV stars come from? You can’t hold great talent back. It will always surface. Great talent is the ability to grab someone’s attention and hold it, then make the listener come back the next day to see if you can do it again.

TC: As far as I’m concerned, great talent will always be in demand. There is simply not enough of it.

DS: Having great talent is more important than ever for an airstaff. To increase share in a more cluttered media universe, we need the “format jock” to help us differentiate the station. How do they do that?

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

DS: Take the time to find out what the job is like and what the person doing the hiring is like. Before going on an interview, where you will be competing against other qualified candidates, be certain that you have done everything in your power to be prepared. If you’re really interested in the job, be creative. I recently told someone trying to get a PD to call him back about a memo he had written, and he had a gift basket with his phone number attached. A day and one gift basket later, he got the call, and the interview was arranged.

GMs and PDs are incredibly pressed for time today. It’s the most important interview you’ll have. Also, the person looking for the job has to bend over backward to understand that. As the person looking for the job, just sending a tape and resume and then sitting back and waiting for the phone to ring has gone the way of ordering one AM/FM combo in a market.

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

R&R: If you lost your job tomorrow, what would you bring to the table and what actions would you take?

R&R: The biggest thing I learned was that the only way to change your life is to be positive. Nobody is interested in how you got screwed over or what that bad person who fired you is. Catch up on thank-you notes, phone calls, favorites, and sleep. I would also be more careful about driving people crazy by calling too often. It’s important to keep a log of who you call and when.

You want to be on the top of their mind, but not so much that you’re driving them mad.

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

R&R: Do you advise people “on the beach” not to lose faith and keep their spirits high?

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

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

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

R&R helps to match great people with great opportunities

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

Taking A Close Look At The Candidates

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

Radio

T.C. BANDIT

Last position: Morning show co-host at WPHI-FM/Philadelphia

Position sought: On-air

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

Phone: (215) 879-6694

BLAIR BRAXTON

Current position: Working for Lil Joe Records in Miami. Braxton's most recent radio experience was as producer and co-host of the morning show at WHQT/Miami.

Position sought: PD, APD, MD, or on-air

Qualifications and experience: Braxton has been in radio for 15 years. Along with his on-air experience, he has been a PD, MD, and producer. He has "held practically every position there is in radio." Braxton also has a talent for voices, with a repertoire that includes Mike Tyson, Bill Cosby, and President Clinton. "I love radio, it's in my blood," Braxton says.

Location: Braxton is willing to relocate.

Phone: (305) 730-BABY

SEAN DOLBY

Last position: Evening personality (7-11) at WPAL-FM/Charleston, SC

Position sought: On-air

Qualifications and experience: Dolby says, "I have 15 years of radio experience, with two No. 1 nighttime shows in Charleston, SC." He also runs a recording studio, remixing music for major record labels and producing parodies and comedy sketches.

Location: Dolby is willing to relocate.

Phone: (843) 832-7655

DJ GOLD

Last position: APD/MD at WATY/Lexington, KY

Position sought: PD, MD, or on-air

Qualifications and experience: Gold has been in the Lexington market for seven years, and in his last position with Jacor for three. "I'm very dedicated," Gold says. "I had been working for Jacor for three years and never missed a day, never took a vacation."

Location: Gold is willing to relocate.

Phone: (606) 273-0776

DENNIS LEE

Current position: Freelance voice work in the Atlanta area. Lee's most recent radio position was as MD and on-air personality for WIKS/Greenville-New Bern.

Position sought: PD or ad agency position

Qualifications and experience: Lee has 10 years of on-air experience, with three years as WIKS MD. "I've done everything from news to public affairs — props, promotions, everything except general management, but that's something I'd like to eventually do."

Location: Lee is willing to relocate in the Southeast.

Phone: (404) 292-8989

ROGER MOORE

Last position: PD/On-air, WXQL/Jacksonville

Position sought: PD

Qualifications and experience: Moore has 26 years of experience in the radio industry. "I have experience with management, marketing, callout research, on-air, Selecto, MusicMaster, Audisk, Master Control, and other programming systems," Moore says. His wide-ranging experience also includes website design.

Location: Moore is willing to relocate.

Phone: (904) 777-3874

MICHELLE PRICE

Last position: PD at KHIT/Memphis

Position sought: PD, MD, or on-air

Qualifications and experience: Price has an MBA and nearly 10 years of radio experience as a PD at KHIT and WJZ & WYJZ/Atlanta. She has on-air experience as well, but says, "I started in this industry to be a PD, and that's really what I want to do." She has a B.S. in marketing from Columbia State University in Columbus, GA, and an M.B.A. from Albany State University in Albany, GA.

Location: Price is willing to relocate, but would prefer to stay in the South.

Phone: (901) 759-4041

TONY RANKIN

Last position: MD and afternoon host at WMXJ/Detroit.

Position sought: PD

Qualifications and experience: Rankin has over 17 years in the radio industry. He's been on-air at WJY-FM/Louisville and WIZF-FM/Cincinnati, and on-air and MD at WQKK-FM/Nashville and WJIT-FM/Chattanooga. TN. Rankin was Impact magazine's PD of the Year in 1993, '94, and '95. "I am looking to make the step to program director," Rankin says. "I bring a lot to the table, and I'm just looking for someone to give me the opportunity."

Location: Rankin is willing to relocate.

Phone: (313) 865-5587

Nelson "D Street" Sims

Last position: APD and mix show host at KSJ/LST, Louis.

Position sought: On-air, MD, PD

Qualifications and experience: Sims started the mix show at KSJL, and has six years of on-air experience. "I started as a mixer and was promoted to APD because of my tenacity. I just get the job done," he says.

Location: Sims is willing to relocate

Phone: (210) 558-0938

MICHAEL ST. JOHN

Last position: PD at KBCJ/Alexandria, LA

Position sought: PD, MD, on-air

Qualifications and experience: St. John has 14 years of radio experience in various formats, including two years of programming experience at KYES/Monroe, LA, and KBCE. And, he says, "I'm a hell of an air talent!"

Location: St. John is willing to relocate.

Phone: (318) 448-4515

Records

MELLE MELO

Last position: Nat'l Dir/Urban Promotions, Gee Street Records

Position sought: National or regional promotions position

Qualifications and experience: Plowden has a year of experience with Nat'l Dir/Urban Promotions for Gee Street along with two years in the same capacity at Profile. He says he's "strong at mix shows, directing the staff, and handling budgets."

Location: Plowden is willing to relocate.

Phone: (412) 244-1194

KEITH A. LLORENS

Last position: West Coast promo

Position sought: Regional promotions

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

Location: Llorens would like to stay on the West Coast, but is willing to relocate to the South.

Phone: (310) 532-0547

JOE MORROW

Present position: Marketing consultant

Position sought: Marketing, promotions, sales

Qualifications and experience: Morrow was VP/Urban for Elektra for 18 years. "I ran the whole division," he says, which included promotion, marketing, and publicity.

Location: Morrow is willing to relocate.

Phone: (310) 572-2676

BARRY O'NEIL

Present position: Consultant for DreamWorks

Position sought: Promotions coordinator, trades liaison

Qualifications and experience: O'Neil spent 17 years as a liaison to the trade publications (R&R, Urban Network, Billboard, and others) for Motown. "I made sure they had all the information they needed on our artists," he says.

Location: O'Neil is willing to relocate to most areas.

Phone: (213) 654-2291

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

TQ BYE BYE BABY

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

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

Produced by Mike Mosley for Steady Mobbin Productions.
Co-Produced by TQ for Headbeatin Productions and Tye Howard.
Management: Theresa Price for Xtreme Entertainment.

www.tqweb.com
A Review Of Our Revisions

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

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

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

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

From Projections To Historical Airplay

While we strongly believe that the “projected” spin information R&R reporters have been giving us the last few years has been extreme in its distortion, it’s the only way that we can provide the information the industry wants from us. Thus, as of next week, we’ll begin using a historical chart.

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

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

• The R&R Country chart will continue to be based on and ranked by “points.” Each station will continue to have an individual weight based upon its AQH persons, cume, and turner. Those figures are entered into a standard reach-and-frequency formula to determine the station’s weight. Then, the number of spins is multiplied by the weight to get the total number of points the station contributes for that individual song to the overall chart. The song with the most points is No. 1, and so on.
• Songs that show a negative change in points and plays for three consecutive weeks will be moved from the active chart to re-curate status the third week. That window is extended an extra three weeks for songs debuting in the top 10.
• Songs designated as “Breakers” will continue to be those that receive airplay on 60% of our reporters for the first five.
• Songs will be listed in New & Active when they receive play from at least 10 of our reporters.

New Panel For The New Year

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

That said, we must admit that we feel extremely uncomfortable with some of the suggestions that we drop the 66 stations that report to R&R but are not monitored.

We feel many, many markets that aren’t monitored contribute greatly to country music’s tastes and trends. Heck, take a look at this week’s list and you’ll see many stations that aren’t monitored contribute greatly to country music’s tastes and trends.

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

In the future, four times a year we will run the charts of all Country stations in Arbitron-measured markets as part of this旋转前的 circulation.

In our new selection process, they will be ranked by their cumulative impact in the four times a year they are listed.

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In the future, four times a year we will run the charts of all Country stations in Arbitron-measured markets as part of this rotation.

Playlist And Sales Considerations

As I wrote in my October 23 column, the auditioning chart and report editor should be a key criterion in a reporter selection process. There is no blanket policy covering all stations in all market sizes. Stations in larger markets find their playlists are naturally more restricted due to competitive reasons, including greater numbers of competing stations and lower TSL, than that which is available to stations in smaller markets.

Thus, we look for some things from stations in markets and reports in 101+ that are not monitored — including those that are not reports in 101+.

With that in mind, I looked at the playlists for the top 98 weighted stations that report to R&R and put them in two categories:

• The 24 lowest-weighted stations. We did this rather than draw an arbitrary, population-based, line-in-the-sand cutoff, because we feel it’s fairer to judge stations by the impact they have on their market and their audience than to just say, “Your market’s under 150,000. You’re out.”

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

Among those qualifying to be R&R reporters based on their strong influence they have on the market and their audience than to just say, “Your market’s under 150,000. You’re out.”

We wanted to select reporters with strong influence they have on the market and their audience than to just say, “Your market’s under 150,000. You’re out.”

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

People

• John Arthus, 13-year afternoon vet, WGAH/Cleveland. (404) 866-6618.
• Stephen L. Bette, segment producer for the recently canceled Today’s Country. Seeks similar position in TV production. Prefer full-time; will accept freelance projects. (615) 298-3718 or sb6283@aol.com.
• Sean Brennan, VP/Pops, Country Club Enterprises. Seeks a major-label marketing or promotion position or an artist-management position. (615) 847-0324 or sbrennen@bellsouth.net.
• China Davis, MD/afternoons, WOYQ/Memphis. China’s spouse is relocating to Orlando; she’s looking for work in the area. China has Country, AC, Classic Rock, and CHR/Pop experience. (901) 375-5777 or chinadavis@hotmail.com.
• Kimberly Ann Kukalek, Dir/Mktg. & Promotion, Barry Becker’s independent label. (615) 352-1480 or kim@barrylee.com.
• Jay Morgan, PD, WJCL/Savannah, GA. (912) 544-0506 or johncoltrane@aol.com.
• Javie Negri, Mike O’Rea/Publishing and Go Management GM, song pluggger, copyright administrator, management assistant. Looking for a position with a publishing company or record label. (615) 366-4316.

Openings

• Graham Brothers Entertainment. Chain of nightclubs across several states needs DJs — country as well as CHR and disco. Contact Doc Gonzales at DOKMVUK@aol.com.
• KASE/Austin. Nights. “Need a firecracker” T&Rs to Michael Cruise. 756 North Lamar, Austin, TX 78705.
• Kixhotcafe, Muncie, IN. PD, KD/afternoons, WOGY/Memphis. Previously MD of WYCD/Detroit. Katie seeks work in artist management, publicity, or creative services at a record company. Working weekends, looking for fun work in the industry. (615) 391-4578.
• Jay Morgan, PD, WJCL/Savannah, GA. (912) 544-0506 or johncoltrane@aol.com.

Country Aces Currently Available

We are listing a few selected country music industry folks, who are available for fun, informative, and entertaining shows. Hot market; strong group operator. Call Don Brooks, (919)851-2711.

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

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

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

This free promotion is now available in these markets:

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

Sponsored by Chrysler Corporation MADD

MARKETING 310-788-1626 or e-mail hmowry@rronline.com
Have A Happy Nashville New Year

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

THE BAND THAT SLEIGHS TOGETHER — Lonestar proved to be deep in the holiday spirit while clowning around at a photo shoot. No word on their whereabouts on Christmas Eve, but they were hoping it didn't rain, dear.

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

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

CHART-TOPPER TIMES 36 — Reba McEntire recently celebrated her 30th No. 1 single, "Forever Love," written by Liz Hengber, Sunny Russ, and Deanna Bryant. "Forever Love" also served as the title song for McEntire's latest CBS-TV movie. Pictured are (l-r) Hengber, McEntire, Bryant, Starstruck Writers Group VP Mike Sebastian, producer David Malloy, and Russ.

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

Keep moving and avoid isolation, recruitment pro recommends

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

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

"Nothing happens until you learn how to sell yourself!" is one of Aaronson's most popular seminar topics. The founder/exec. director of L.A.-based Sales Athlete notes, "The most important thing you're willing to conspire in this shift to a new career is all it takes to move from a downsized area to the horizon of a new opportunity.

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

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

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

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

Downsizing's Downsides

Last October, Aaronson began her 29th year of training marketing and sales executives. More than 100 companies including CNN, NASA, Time, Warner, Paramount, Revlon, TV Guide, and even baseball's Toronto Blue Jays have retained her services.

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

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

Many GMs, PDs, and on-air talent being displaced have been in radio for years without ever having entertained the notion of doing something else. "These are responsible and proud people. There's a heartbreak whenever you've done blindfolded for more than 15 years. But the checkbook is the primary motivator, and the alignment of your skills and qualities are the key to be resourceful and move in another direction.

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

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

Awkward Dilemma

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

TALK BACK TO R&R!

Do you have questions, comments, or feedback regarding this column or other issues? Call me at (310) 788-1664 or e-mail: mkinosian@rnrline.com

On the Horizon of a New Opportunity

January 1, 1999 R&R • 39

The Art Of Selling Yourself

MIKE KINOSIAN

Aaronson

Kathy Aaronson
NAC/SMOOTH JAZZ

CAROL ARCHER

‘If You Want To Work Here....’

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

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

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

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

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

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

WWV/Cleveland PD Bernie Kimble explains, “If you want to work for me, you must be persistent, show me that you have the passion, and be able to convince me you're not in it solely for the money. For an on-air position, I'll get calls, but like everyone else, I won't hire anybody until I like them.

Sometimes it takes a year to interview them, because I just don't have the time. They need to show me they are persistent enough to pursue the job. I tell them not to be concerned about being obnoxious. Tracey Brich was hired because she not only had the most passion, she also demonstrated very clearly that she wanted the job.”

WSJT/Tampa PD Ross Block suggests three qualities that you must possess to land a job with him and three others that will guarantee you never will. Block says, “If you want to work here, you've got to be intelligent.

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

“If you want to work here, you can't be an egomaniac. Radio is a team sport. A group of coaches are fond of saying, you can't spell 'team' with an 'I.' You can't afford to be nagging.

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

How To Be A Winner
Past The Year 2000

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

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

No Guts, No Glory

They loathe the titles and trappings of terminal professionalism. Achieving goals and motivating the team are more important than just being another tithe in your corner office. It's the win that counts.

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

They know bigger isn't always better and don't confuse market share with profitability and shareholder benefit. Being a "big picture" people, they focus their energies on things strategic and don't allow themselves to become bogged down in individual tactics: after all, tactics are the province of their team.

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

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

The Quick & The Dead

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

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

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

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

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

Winners Never Quit, Quitters Never Win

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

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

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

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

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

The times may change, but the game remains the same... done. so... year, you to know. you also-rans and the exists between main employed! Here it, Things column as we get Here of we. Recently I came across an R&R Promotions & Marketing column from 1987 titled "A Primer On Professionalism — You Boss Won't Tell You" by Harvey Mednick. As I read it, I realized that the subject matter is still applicable today. So, as we embark on another new year and another R&R theme issue devoted to job concerns, I hope this will be useful to those who are seeking employment — and to those who seek to remain employed! Here is Mednick's column in its entirety.

Since the first issue of the new year is devoted to communications, this is a good place to share some timely thoughts from a career specialist on the unspoken communication that exists between you and your boss. You may know about all the nuts and bolts of your job and be doing all you can to market yourself to your direct superior, but what are the attitudes and behaviors that separate the also-rans from those who are moving ahead at the station? These crucial guidelines are essential because, although no one will communicate the do's and don'ts, you will be noticed when you violate unspoken performance expectations.

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

25 Things You Want To Know

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

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

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

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

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

6. Be resilient about foul-ups. Part of carrying your responsibilities is understanding that communications, mistakes, and unforeseeable failures by others are a normal, routine part of work life. When foul-ups occur, no one is picking on you. Similarly, you can't expect them all the time.

7. Once you realize that Murphy's Law operates everywhere, it won't be so hard to adapt to unfavorable conditions and make your projects successful.

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

9. Punctuality counts. No amount of staying late makes up for not being available when other people need you in order to complete their work. If you have staff assistants, let them know when you will be late or have to leave early.

10. Attendance counts. People quickly become aware of who can be counted on and who uses any excuse to miss a day.

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

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

13. Choose your battles carefully. To decide if something is worth fighting for, ask yourself, "How much difference does this problem really make in my job? Is it permanent or transitory? Is it worth making enemies? And, most important, do I have a realistic chance of winning?"

14. When you're contumacious at the number of people who fling themselves into no-win situations. Don't be one of them.

15. Deal directly with the decision-maker. This is the way to get action. Dealing with people with less authority may be easier on your nerves, but you'll be wasting time and effort. Your most elaborate and powerful presentation may be passed on to the real power reduced to something as feeble as, "Fred thinks we ought to think about changing this promotion."

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

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

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

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

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

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

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

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

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

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

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

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

Remember the above — and have a great year!
One Big Happy Family?

Chris Mays, who is now operating in an Entercom station cluster that includes eight radio stations (KBSG-FM, KING-FM, KIRO-AM & FM, KISW-FM, KMTT, KNDD-FM, KNWX-FM).

R&R: You oversee KMTT's programming department when Entercom consolidated its position in the market. What were some of the changes you had to face as PD?
CM: The biggest change initially was the attitude among people who went from being fierce competitors to suddenly becoming brothers in broadcasting. It's a very large paradigm shift to make.

R&R: How did this new team atmosphere affect programming strategy, since you don't want to step on the toes of your sister stations?
CM: Well, in the past we would have to guard our front and keep a lookout in every direction. We would make strategic attacks to block a station every time it made a move, whether it was Alternative, Active Rock, or Hot AC. We now have fewer fronts to fight on, because we want to see all of our stations succeed. It's no longer an individual station's strategy that matters, it's the group strategy. It's not how big a share KMTT has, but how big a share Entercom Seattle has.

It also means that KMTT doesn't have to jump out first on an alternative record just to beat KNDD. For example, we used to battle over Pearl Jam. We don't have to take unnecessary risks just because we have a real opportunity to stay true to the essence of our individual formats and be less politically inclined. It's nice working, you better to love you, and I think each company is handling it in a different way. Even within each company, the paths they have taken may shift. It's all about moving forward, and there's no hard and fast rule. At Entercom, we try things and give them a shot. If they don't work, we have sometimes taken a couple of steps back and rethink. Sometimes you try things and it sounds logical and there is a good business strategy behind it, but as you go down the road, it doesn't remain viable or you find that it is an unattainable place to be.

Our strategic alliances are based on how to maximize revenue share, but revenue share is, to some degree, a function of market share. I can see that, if the organization felt like there was a part of the group that was bringing down the market share, there might be some pressure applied to them to move it up for the greater good of the whole. When you look at it from a cluster perspective and a corporate perspective, it makes sense. If you have a brand that's holding the rest back and there are ways it can be improved to improve the market share, those things need to be looked at.

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

Adult Alternative Assistant Editor Rich Michalowski contributed to this column.

By Jim Kerr

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

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

TALK BACK TO R&R!

Do you have questions, comments, or feedback regarding this column or other issues?
Call me at (310) 788-1666 or e-mail: jlkerr@ronline.com

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

www.americanradiohistory.com
“So It Goes” from the album 12 Ways To Win People To Your Way Of Thinking

Produced by Monroe Jones with Chris Denner

**Polish Up The Package**

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

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

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

Before we get to this nebulous issue of programming philosophy, let’s take a look at the more common, as well as more important, parts of the package you are preparing to send off to your prospective boss. The most basic element is the catalog of your experience, education, and achievements, a document also known as your resume.

**Yale Is Nice, But A 10-Share Is Better**

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

In practical terms, Pollack feels that the resume should present more detail about these types of situations, and less detail about not as successful situations. Ideally, the most positive example will be your current job or the most recent programming gig you’ve held, since, generally, the more distant the experience is in your past, the less relevant it will be to the current job offering.

“The exception to this is if your past experience shows that you are able to handle different formats,” adds Pollack. “Becoming a format specialist is fine, but these days general managers are often hiring programmers who will be handling two or more formats.”

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

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

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

While you don’t want to leave gaping holes in your employment history, sometimes it’s better than the alternative. As Pollack quips, “It’s probably not a good idea to include any jail time you may have served in the past.”

Education should definitely be included on your resume, but it shouldn’t be considered the cornerstone of your resume. “Programming philosophy should not be the most important thing to have on your resume,” Pollack explains.

It’s probably not a good idea to include any jail time you may have done. — Jeff Pollack

**There’s A Reason It’s T&R And Not R&T**

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

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

Pollack further relates what a GM may listen for: “What the morning show sounds like, what the production sounds like, what kind of programming sounds like, and what the audience is. Pollack recommends a tape that includes an uninterrupted hour of programming from each major daypart. In fact, Pollack feels that the sound of a candidate’s current station is so important that he recommends general managers fly out to listen to the stations of all of the final candidates.

**The Programming Philosophy**

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

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

My perception was always that a grand treatise on how programming was all about entertainment and that radio is show business would land on some like-minded GM’s desk — a GM who would exclaim, “At last! Someone who thinks about radio the way I do!” This epiphany would blind the GM to my paltry experience and deafen him or her to my static-ridden tape. The reality is that the GM probably pitched my package after reading the resume or, in a best-case scenario, after hearing my tape. Either way, the brilliant programming philosophy I wrote probably wasn’t read.

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

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

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

So there you have it: the tape, the resume, and the programming philosophy — three common elements of a PD job applicant’s package. The goal of any applicant is to be able to have a resume of programming accomplishments, a tape that illustrates to the GM how you achieved those accomplishments, and a programming philosophy that outlines how you will achieve similar success for your prospective employer.
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We've got the tools, we've got the resources, we've got the signall! All we need now is a morning personality who's passionate about Oldies radio and Oldies listeners. Can you work the phones? Can you do appearances? Do you want to live in one of America's most desirable cities? Rush your tape and resume to: Radio & Records, 10100 Santa Monica Blvd., #703, 3rd Floor, Los Angeles, CA 90067. EOE

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Marketplace 310 • 553 • 4330
Radio has some good friends, and one of its very best is Herb McCord. He is proof that you can be successful in radio, wear a suit, and still have fun!

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

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

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

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

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

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

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

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

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

Advice for people working at consolidated companies: "The most important thing you can do is get control of the anger. Anger isn't going to help you. If you're the program director, the sales managers, the market managers, whatever, your job is to be aware of what's going on around you. Become a productive part of the organization, figure out what you can do to contribute. Don't sit around in the corner, bitch, and talk about the old days. The old days are not coming back. It's become a professional business, and you're going to have to develop skill sets that are consistent with that. You've got to learn to adapt to this world and play in the league that's out there. Once we get through this transition period and we're getting through it very quickly — the business is going to settle down, and it's going to be much healthier. It'll be a business where the valuable people will make more income than they could have in the old days when the pachyderms were more straitlaced."

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

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

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

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

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

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


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

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

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

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

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

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