A tumultuous year has left the radio industry significantly downsized, but there still exist many opportunities for radio pros who wish to work in a consolidated environment. Following a tradition we began some five years ago, R&R's editors this week shine the spotlight on careers in the radio industry. Throughout the issue you can find job search tips, listings of openings and a variety of discussions of employment-related topics.

'Q' will increase traffic to your Web site. 'Q' will provide you with complete demographics about your Web site visitors. 'Q' will transform your site into a complete entertainment portal. Best of all, 'Q' will make it appear like you did all of this yourself. The first 100 radio station Web sites to register during January will receive 'Q' services free for one year. There is no catch. There is no cost to you – ever. Happy New Year from Q!

http://www.Q.com/affiliate

"Q Network has turned our radio station's Web site from a passing curiosity to a wow."  
Gary Daigneault, KCDZ-FM, Joshua Tree, California

"We watched our site traffic multiply by as much as five times with Q Network."  
Justin Kaiser, Lake Country KQ92, Minnesota

"Since installing Q Network services on our radio Web sites our hits have doubled."  
Michael 'Hopper' Bliss, Clear Channel, Florida
Britney Spears
From The Bottom Of My Broken Heart
The new single from the 10X PLATINUM debut album, ...Baby One More Time

Congratulations, Britney!
1999's Most Played Artist at Top 40 Mainstream
Billboard Award Winner for "Female Artist of the Year," "New Artist of the Year," "Singles Artist of the Year/Female" and "Album Artist of the Year/Female"

In 1999 she shattered every airplay and sales chart, making her the #1 selling teen female artist in recorded music history. The new millennium is starting off with a bang.

CATCH BRITNEY ON TV:
1/7 Good Morning America • 1/10 The Simpsons
1/17 American Music Awards

AND ON TOUR THIS MARCH
Chris Witling has gained valuable radio experience as a GM, programmer, consultant and host of a syndicated series. An accomplished writer, Witling now brings his expertise to R&R as a regular contributor to our MMS section. This week he begins a three-part series about the forces you need to harness to create success and prosperity. Also, Interpo’s Michele Skeltine takes a look back at radio’s decade-long economic boom and spotlights the categories that fueled the revenue explosion, and find out how you can use closing forecasts to significantly increase your bottom line.

Pages 10-14

ANNUAL CAREERS ISSUE

A tumultuous year has left the radio industry significantly downsized, but there still exist many opportunities for radio pros wishing to work in a consolidated environment. Following a tradition we began some five years ago, R&R’s editors this week shine the spotlight on careers in the radio industry. Throughout the issue you can find job search tips, listings of openings and a variety of discussions of employment-related topics. Here’s the rundown:

- Succeeding in the 21st century
- Working for a dot-com
- Loads of CHR job openings
- Five Urban talents ready for hire
- Employment advice for the new millennium
- New Orleans veteran
- Nick Ferrara
- How to get the gig you really want
- Lessons from the beach
- Industry vet Max Tickoff
- Interview with Dick Karnon, Spec’s Howard School of Broadcast Arts

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A Million For The Millennium!

WUSN/Chicago raised a record $1,100,507 from its "Country Cares For St. Jude Kids" radiothon held Dec. 17-18. The figure bests by a fine dollar the $1,070,110 raised by the hometown WGN-AM during its "Day of Caring" in 1995. Those are the only two St. Jude radiothons that have exceeded a million dollars in the 10-year history of the radio campaign. The proceeds are going to the St. Jude patient Kathleen Brown and US99 PD Justin Case.

JONES/See Page 26

Blackstone’s $200 Million Investment Sends Sirius Soaring

With less than a month before Sirius Satellite Radio’s first of three satellites is to be sent into orbit, a $200 million investment by Blackstone Capital Partners on Monday (12/27) sent the share price of the New York City-based satellite-to-car broadcaster into orbit above $10: After closing Thursday at $30.94, it opened Monday at $34.25, reached nearly $40 following the announcement, and closed up $5.19 to $36.13 — a 176 jump.

"Sirius Radio will provide a superior product offering to American consumers," said Blackstone Group Sr. Managing Director Mark Gallogly. "[Chairman/CEO] David Margolies is EXCL/See Page 15

Clear Channel Contest Under Investigation In Florida

The Florida attorney general is looking into a Clear Channel Communications contest that allegedly didn’t disclose that Florida callers would be competing against Clear Channel listeners across the country. The broadcaster says, however, that it described the contest on-air as "national." Earlier this month the attorney general’s office in Tampa received a complaint regarding the "Double Play Payoff" contest on Clear Channel’ WTNT/FM- Tallahassee, in which the fifth caller after a series of songs was played would receive $5,000.

BR/See Page 26

Contest/See Page 26

Synergy Between Radio And Internet Could Create Jobs

By JEFF ZADEK

Joe Madison sat at a long conference table before a packed “Career Fair” room at Howard University’s Blackburn Auditorium in October and imparted wisdom that's hard to get in a typical collegiate setting — and sometimes even hard to get inside the industry.

“Radio is like a marriage. If you are lucky, you may last until death do us part. You've got to stay on top of the latest technology, the latest developments, and you have to know the market and not get stale.” Madison — a veteran talk host who has been heard in Detroit, Philadelphia and, for the past 15 years, Washington, DC — was emphasizing: “You have to keep excitement in it. It's like any good marriage: You've got to keep it exciting.”

When R&R spoke to Madison last week, he continued to stress the importance of staying fresh in an industry that is changing faster than at any other point in its 80-year history. “From a programming standpoint, you can never be stale to your audience.”

Immediately, two examples of veteran broadcasters who still sound fresh come to mind for Madison, helping him illustrate that age has little to do with staying on top of your game. “Even Paul Harvey sounds like he is excited and happy to be there. And you listen to Carl Rowan — his material is always dated, fresh, contemporary and current. He is thought-provoking. It’s not that there is no place for sage, you just have to be fresh and exciting.”

JOBS/See Page 26

Jones Radio Files For $86 Mil. IPO

The radio programming company with the most public of names is about to become publicly owned.

Denver-based Jones International Networks, parent of the Jones Radio Network, filed last week with the SEC to raise as much as $86.25 million through an initial public offering.

The company, which also has two cable TV networks, would join Westwood One, Premiere and several other radio networks that are either publicly traded themselves or connected to publicly traded groups. Jones will sell an unspecified number of class A common stock on the Nasdaq exchange under an underwritten stock symbol. Proceeds...

JONES/See Page 26

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 7.

www.americanradiohistory.com
For more than a decade, my firm has delivered The Most Powerful, Advanced Research in Radio... Multi-Variate analysis tools that provide a clearer picture of your station, competitors, listeners.

But statistics alone (no matter how advanced) never helped any station. Success requires the application of research into easy-to-understand, actionable strategies.

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- We deliver our findings in a clear, graphic, easy-to-understand way.
- We work with you to turn research into a decisive “plan of action,” customized to your station and focused on your market situation.
- 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.

Let us show you how Mark Kassof & Co.’s powerful research and personal service can dramatically increase your success. Call me at 734-662-5700.
Webnoize Sounds Off In L.A.

Infinity's KYCW/Seattle dropped Country for an '80s Pop/Rock format on Dec. 17. The station has changed calls to KYYT and is known as "The Point." KYCW PD Becky Brenner, who remains as PD of "The Point," as well as morning talent on Classic Country KMPM-AM, told R&R, "Our team worked hard and showed ratings increases over the past year. Unfortunately, we had maximized the growth potential for a second Country station. The company sees a greater opportunity for increased ratings and revenue with '80s Pop/Rock."

KMPM-AM & FM-KYYT VP Lisa Decker commented, "The good news is that we have a viable staff to remain with the new station. We are working hard to find new opportunities within the Seattle cluster [Infini-
yty also owns CHR/Pop KBKS-FM and Classic Rock KZOK-FM] for those few people who are being displaced." KYCW was one of Allure's four original "Young Country" outlets when it adopted the format in July 1994. Infinity bought the station in September '95.

KYCW Drops Country And Gets The Point

Infini-ty Radio has realigned its executives at four East Coast properties. Ken Stevens has added VP GM duties at Talk WNEW-FM/New York. He will continue to serve as VP/Manager of Active Rock WYSP-FM/Philadelphia, but will relinquish similar duties at Talk-AC combo WJFK-AM & WLIF-FM Balti-more. Stevens will also give up VP/duties at Talk WJFK-AM/Washington, but continue to have oversight of that station. WJFK-AM GSM Alan Leinwad has assumed Stevens' duties there, while WXYV-FM/Baltimore VP/Manager Alan Hay has added Stevens' VP responsibilities at WJFK-AM & WLIF. Meanwhile, WINS-

NAM/ N. Y. VP/Manager Scott Herman who has also served as WNEW's VPGM since 1997 — will now concentrate solely on his 'INS duties. Herman had coordinated WNEW's transition from Rock to September. Infini-ty Radio President Dan Mason said, "These moves will enable us to build on the tremendous growth we have already been experiencing in four of our key markets. I am particularly pleased to be able to assign all these posts from within the exist-
ing talented team of executives we have at Infinity. In particular, Ken can now apply his 'FM Talk' expertise to WNEW. At the same time, Scott — who is a 21-year veteran of the radio news business — can now focus on one of the most successful stations in the country while also contributing his expertise to assorted Infinity projects."

Stevens has held management responsibilities at WYSP since March 1985, when he became the station's GM. In June 1991 he added GM duties at 'LIF. One year later he helped guide WJFK-FM's transition from Classic Rock to Talk by luring Den Geronimo & Mike O'Meara to afternoon drive and successfully testing G. Gordon Liddy in middays. Leinwad joined WJFK-FM in mid-1992 as GSM. He previously served as VP/Manager of American Ra-
dio Systems' former Baltimore properties and, before that, served for six and a half years in a similar post at crosstown WMAL-AM. He began his career 18 years ago in the sales department of WTOP/Washington. "Combined, Ken and I know this station very well," Leinwad told R&R. "It's a great opportunity for Ken to take over what will become our FM Talk flagship and still continue his role

Infinity/See Page 26

HOW TO REACH US

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310-788-1669

R&R ONLINE SERVICES:
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310-788-1675

ADVERTISING/Sales:
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310-553-4330

MONEV INQUIRIES:
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310-203-8727

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310-553-4330

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202-463-0500
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NASHVILLE DEPT.:
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615-248-6665

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www.americanradiohistory.com
Radio Business

Radio Still Looks Strong

Two reports detailing last five years, next five years give reason to cheer

By Jermaine Sambler

Radio industry revenues rose an average of 34% annually over the past five years, and the growth is expected to continue.

Two separate reports on the industry released this week confirmed what many people in the industry have known for a long time: The radio business is healthy and still growing.

A Veronis, Suhler & Associates overview of the past five years shows that the industry has expanded at a rapid pace: Revenues for public radio groups such as CBS, Clear Channel, AMFM and Jabor. The growth in radio advertising played a smaller role, the report said.

Radio far outpaced its competitors in terms of revenue growth, according to the Veronis, Suhler study. TV broadcasters' revenues grew 11% annually over the past five years, newspaper revenues grew 8%, and the film industry had 19% growth.

Only the Internet industry topped radio over that time.

Radio's Crystal Ball

Meanwhile, a study from another investment banking firm looked into the future, predicting that the industry will grow 10% over the next five years.

The first-ever Schroders International Media and Entertainment Report 2000 said that radio and outdoor generated $19.5 billion in advertising in 1998, with $12 billion coming from radio alone. That should grow to $30.5 billion in 2003, a 4.9% total increase and a nearly 10% increase from just the radio segment.

The expansion of Internet-based companies into major advertisers has been one reason for radio's growth, according to the Schroders analysts. Internet companies spent about $38 million on radio ads in just the first quarter of 1999, up 27% from the fourth quarter of 1998. At that pace Internet advertising for the year would hit about $230 million, up 240% from 1998. Radio has been one of the most popular means of advertising for "dot-com" companies, according to the report, as Internet companies are allocating 15% of their ad budgets to radio.

Location also continues to drive radio's profits. About 80% of radio revenues were generated from local advertisers in 1998, according to Schroders, compared with 53% for TV stations. Overall, Schroders' analysts think that radio's market share will continue to increase, while in-home listening declines and out-of-home listening goes up.

Tristani To Stay At FCC Through 2003

Agency retains Democratic majority

FCC Chairman Bill Kennard was assured earlier this month of a Democratic majority on the commission for the time being, as Commissioner Gloria Tristani announced that she would not run for Congress from her home state of New Mexico, but would remain at the commission through June 2003.

In July the White House asked fellow Democratic Commissioner Susan Ness to stay at the agency another five years, but her reappointment is still pending before the Senate.

Over Tristani's two-year stay at the FCC, she and Ness have often been in agreement. Both regulators have expressed their concerns over the rapid consolidation of the radio industry and have even questioned whether the FCC's own rules have aided that trend. For example, last year the two decreed the process by which the commission reviews radio deals, claiming that the agency's use of two separate market definitions could make it possible for one entity own all the stations in one market.

In 1998 Tristani also picked apart the criteria the FCC uses to examine waivers to its rules prohibiting ownership of radio and TV stations in the same market (regulations that were relaxed earlier this year). She questioned whether the public would truly reap any benefits from the cost savings broadcasters realized from the waivers.

Tristani has generally been on the side of the average citizen, backing the FCC's low-power FM proposal because she believes it would give operators an underserved niche, and supporting retention of the EEO rules because of their role in boosting broadcasting jobs for minorities and women.

Tristani/See Page 9

Bloomberg

A Day Of Highs For Some Radio Groups

Er mines Communications, Cumulus Media, Entercom Communications and Cox Radio are ending the year in style, with Emmis, Cumulus and Entercom reaching all-time highs on the stock market at press time Tuesday, and Cox nearly equaling its all-time high. Emmis on Tuesday closed all the way up at $119 per share, rising a whopping 6.5% for the day. Cumulus was up to $57.75 after rising $2.5, and Entercom was trading at $66.6 per share after jumping $2.38. Cox, which hit an all-time peak of $100 on Dec. 23, was just shy of that mark on Tuesday at $99.63.

Emmis May Spend $2 Billion On Acquisitions

Er mines Communications could spend $2 billion on acquisitions — mostly radio — during the next 12 to 18 months. Chairman/CEO Jeff Smulyan speculated during last week's quarterly conference call. Other highlights from the call:

• Emmis’ Class A and B common stock will split two for one in February.
• White business is going gangbusters for its radio quintet in New York, Chicago, and L.A. St. Louis has been Emmis’ "problem market." But Smulyan said the company has fixed that “by buying our direct competitor” (meaning its $367 million acquisition of the Sinclair St. Louis properties, on which Emmis hopes to close when its fiscal year ends in February).
• The radio quintet has been particularly good to WQXK-FMChic ago and WQCD-FM/New York, but overall the category represents less than 5% of Emmis’ business.
• Emmis is still aggressively bidding on the Clear Channel spindrifts — PanelWebber analyst Lee Westerfield says to look for a buy in Los Angeles.
• The company hopes to announce its Internet consortium plans within the next 30-45 days.

Entercom Closes On Most Of Sinclair Stations

Entercom Communications has closed on its purchase of nearly all the Sinclair Broadcast Group radio stations. As expected, the two companies completed the deal except for Entercom’s purchase of four Kansas City stations and WKRJ-FM/Wikers-Barrs. PA. Entercom paid $700.4 million for the other 41 stations and will pay an additional $124.1 million for the remaining properties. In Kansas City Entercom cannot close the deal until it divests three stations, and in Wikers-Barrs Entercom is operating the stations through a time-brokerage agreement until the FCC approves the deal. Sinclair will be out of the radio business entirely when it completes the sale of its six-station St. Louis group to Emmis.

Continued on Page 9

R&R/Bloomberg Radio Stock Index

This weighted index consists of all publicly traded companies that derive more than 50% of gross revenues from radio advertising.

<table>
<thead>
<tr>
<th>Radio Index</th>
<th>249.02</th>
<th>377.53</th>
<th>396.27</th>
<th>+59.13%</th>
<th>+4.96%</th>
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<td>9181.43</td>
<td>112247.70</td>
<td>11405.76</td>
<td>+24.23%</td>
<td>+1.61%</td>
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<tr>
<td>S&amp;P 500</td>
<td>1229.23</td>
<td>1417.04</td>
<td>1458.34</td>
<td>+18.64%</td>
<td>+2.91%</td>
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</tbody>
</table>

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.

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—Julie Kahn, VP, Director of Sales, Susquehanna Radio Corp., San Francisco, CA

"Research Director, Inc. helps me make the most out of the ratings."
—Bruce Dempsey, General Manager, WQAM/KQMS/WHHR, Clear Channel Communications, Memphis, TN

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—Mike McVay, President, McVay Media
**Deal of the Week**

**1999 Deals to Date**

**Dollars To Date:** $28,099,372,901  
**(Last Year:** $13,086,383,757)**

**Dollars This Week:** $107,395,000  
**(Last Year:** $83,295,000)**

**Stations Traded This Year:** 1,805  
**(Last Year:** 2,252)**

**Stations Traded This Week:** 33  
**(Last Year:** 43)**

- McDonald Media Group Stations  
  **$41 million**

---

**Transactions**

**Cumulus Hits The West Coast**

- **$41 million deal for McDonald Media nets first stations out West**

**Deal Of The Week**

<table>
<thead>
<tr>
<th>State</th>
<th>Stations Traded</th>
<th>Price</th>
<th>Terms</th>
<th>Buyer</th>
<th>Owner</th>
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<tr>
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<td>KKS B-FM/Goleta (Santa Barbara)</td>
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<td>KMQG-FM/Santa Barbara and KVEN-AM, KBBY-FM &amp; KHAY-FM/Ventura (Oxnard)</td>
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<td>Frequency: 106.3 MHz; 97.5 MHz; 1450 kHz; 95.1 MHz; 100.7 MHz</td>
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<td>Power: 240 kW at 927 feet; 16 kW at 2,290 feet; 1 kw; 10.8 kW at 925 feet</td>
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<td>39 kw at 1.210 feet</td>
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<td>KNR-Q-AM &amp; KZEL-FM/Eugene and KNR-Q-AM/Creswell (Eugene-Springfield)</td>
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<td>Frequency: 1320 kHz; 96.1 MHz; 95.3 MHz</td>
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**California**

- **KRUZ-FM/Santa Barbara**
  - **Price:** $10 million
  - **Terms:** Asset sale for cash
  - **Buyer:** Cumulus Media Inc., headed by Michael McKinley and George Reed of Media Services Group
  - **Terms:** Asset sale for cash
  - **Price:** $250,000
  - **Terms:** Asset sale for cash
  - **Price:** $14,250
  - **Terms:** Asset sale for cash
  - **Price:** $3,500
  - **Terms:** Asset sale for cash
  - **Price:** $250,000
  - **Terms:** Asset sale for cash
  - **Price:** $250,000
  - **Terms:** Asset sale for cash
  - **Price:** $250,000
  - **Terms:** Asset sale for cash
  - **Price:** $28,099,372,901
  - **Last Year:** $13,086,383,757

**Maine**

- **WWFX-FM/Southbridge (Worcester)**
  - **Price:** $14.25 million
  - **Terms:** Asset sale for cash
  - **Buyer:** Radio Partners LP, headed by Paul Harron Jr. Phone: (610) 993-1111

**Massachusetts**

- **WWFX-FM/Southbridge (Worcester)**
  - **Price:** $14.25 million
  - **Terms:** Asset sale for cash
  - **Buyer:** Radio Partners LP, headed by Paul Harron Jr. Phone: (610) 993-1111

**Florida**

- **WXVQ-AM/DeLand (Daytona Beach)**
  - **Price:** $250,000
  - **Terms:** Asset sale for cash
  - **Buyer:** Black Crow Broadcasting Inc., headed by President Michael Linton.
  - **Price:** $10 million
  - **Terms:** Asset sale for cash
  - **Price:** $28,099,372,901
  - **Last Year:** $13,086,383,757

**Nebraska**

- **KTCX-AM/FM (Daytona Beach)**
  - **Price:** $3.5 million
  - **Terms:** Asset sale for cash
  - **Buyer:** Walm Radio Inc., headed by Chairman Norman Walm.
  - **Price:** $28,099,372,901
  - **Last Year:** $13,086,383,757

**Continued on Page 9**

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COMMENT: This deal includes an agreement for Waitt to become the licensed manager for KNFN-Norfolk, NE.

KRNV-FM/Reno
PRICE: $14.25 million
TERMS: Asset sale for cash
BUYER: EXCL Communications Inc., headed by CEO Athena Marks. It owns 15 other stations, including KFYR-AM/Bismarck. Phone: (210) 822-2828
SELLER: Sunbelt Communications Co., headed by President James Rogers. Phone: (702) 322-4444
FREQUENCY: 101.7 MHz
POWER: 1 kw at 492 feet
FORMAT: News/NA/Smooth Jazz
 BROKER: Sam Bush

RCFB-AM, KMXA-FM & KYXF-FM/Mintoh
PRICE: $7 million
TERMS: Asset sale for cash
BUYER: Clear Channel Communications Inc., headed by CEO Lowry Mays. It owns over 600 stations, including KFYR-AM/Bismarck. Phone: (210) 822-2828
SELLER: Reiten Broadcasting Inc., headed by President Chester Reiten. Phone: (701) 852-2368
FREQUENCY: 910 kHz; 98.9 MHz; 97.1 MHz
POWER: 5 kw at 328 feet; 1 kw at 501 feet; 2 kw at 404 feet; 13 kw at 256 feet; 3 kw at 300 feet
FORMAT: Country

KCBS-AM/FM; Coleman and KXYL-AM & FM/Brownwood
PRICE: $1.625 million
TERMS: Asset sale for cash and stock
BUYER: American Communications Enterprises Inc., headed by CEO Dain Schult. Phone: 312) 224-2343
SELLER: Watts Communications Inc., headed by President Phil Watts. Phone: (915) 648-0096
FREQUENCY: 1090 kHz; 107.1 MHz; 1240 kHz; 104.1 MHz
POWER: 500 watts; 3 kw at 160 feet; 1 kw; 740 kw at 321 feet
FORMAT: Classic Country; Classic Rock; Tejano; Country

KCHT-AM & KTXM-FM/ Hallettsville, KQUL-FM/Edna and KYKJ-FM/Yoakum
PRICE: $160,000
TERMS: Asset sale for cash
BUYER: Fort Bend Broadcasting Co., headed by Roy Henderson. He has interests in five other stations. Phone: (713) 822-0367
SELLER: Hill Country Radio Inc., headed by President T. Joel Adam. Phone: (512) 278-4303
FREQUENCY: 1520 kHz; 99.9 MHz; 96.1 MHz; 92.5 MHz
POWER: 250 watts; 2 kw at 404 feet; 13 kw at 256 feet; 3 kw at 300 feet
FORMAT: Country; Country; Country

KCBS-AM/Mansfield, TX
PRICE: $380,000
TERMS: Asset sale for cash
BUYER: Chesapeake-Portsmouth Broadcasting Corp., headed by President Nancy Epperson. It owns four other stations. Phone: (306) 766-7438
SELLER: Willis Broadcasting Corp., headed by President/Owner Willis. It owns 31 stations. Phone: (717) 622-4600
FREQUENCY: 580 kHz
POWER: 500 watts
FORMAT: Country

WLES-AM/Lawrenceville
PRICE: $2.1 million
TERMS: Asset sale for cash
BUYER: Woodward Communications Inc., headed by President Craig Trongaard. It owns eight other stations. Phone: (608) 626-0077
SELLER: Bay-Lakes Valley Broad- casters Inc., headed by President Philip Robbins. Phone: (920) 465-9647
FREQUENCY: 94.7 MHz
POWER: 3 kw at 328 feet
FORMAT: Country

WGBM-FM/Mishicot (Green Bay)
PRICE: $2.1 million
TERMS: Asset sale for cash
BUYER: Woodward Communications Inc., headed by President Craig Trongaard. It owns eight other stations. Phone: (608) 626-0077
SELLER: Bay-Lakes Valley Broad- casters Inc., headed by President Philip Robbins. Phone: (920) 465-9647
FREQUENCY: 94.7 MHz
POWER: 3 kw at 328 feet
FORMAT: Country

AFTRA Boosts Pension Payments
The American Federation of Television and Radio Artists’ minimum pension payment (for on-air talent who have made at least $5,000 annually for 10 years) will be raised to $225 from $200 per month beginning in January, with payments retroactive to December 1, 1998. For pensions exceeding the minimum, the monthly stipends will increase on a sliding scale that depends on the number of years an employee has worked and his salary. The maximum benefit is $10,933 per month (covering wages up to $200,000 annually). In addition, AFTRA workers who become disabled before age 50 will now be entitled to disability pensions if they have been employed for 10 years, instead of 15. This is the 10th such raise by the union since 1990.

FCC Actions
The FCC said this week that it will take a close look at part of the $242 million deal between Cumulus Media and Connoisseur Communications. Specifically, the commission says it wants to study ad share data in four markets in which Connoisseur is selling stations to Cumulus. The FCC flagged Mt. 1 (where Cumulus is purchasing four stations, giving it 50% of market share, according to BIA); Evansville, IN (where Cumulus is buying four stations for a 35% share, while South Central Communications commands another 37%); Quad Cities, IA-IL (where Cumulus is getting only 23%, but Sconex has 67%); and Rockford, IL (where the three stations flagged give Cumulus a 42% share; the commission didn’t flag WLUV-FM/Rockford, which Connoisseur hasn’t closed on). No word yet on whether the FCC will look into the other five markets in the 35-station deal.

\* The commission ruled last week that C-B Communications, owner of KTCK-AM/Falls City, NE must still pay a fine for a violation of the Emergency Alert System rules. The company had appealed an $8,000 FCC fine for not maintaining its emergency alert system properly, but the commission said that the fine would stand. The FCC, in its report, said that the $8,000 was well below the $12,000 it could have fined the station. The FCC Enforcement Bureau said it kept the fine lower because KTNC-AM was a small business and had a good record of compliance.

\* WSFL-FM/Greenville-New Bern-Jacksonville, NC is merely being shuffled around within Beasley Broadcast Group (from a limited-liability partnership run by Bradley Beasley to corporate ownership), but the FCC still wants to know what the public thinks about Beasley commanding 40% of ad share in the market. “We’re going to be flagging these regardless of the underlying circumstances if a transaction crosses the threshold:’ one FCC commission official told R&R last week. The agency typically asks for public comment when a deal results in one entity controlling more than 40% of a market, or two with better than 70%.

Minnesota Public Radio Accused Of Swapping Donor Lists
Minnesota Attorney General Mike Hatch has sued Minnesota Public Radio, accusing it of exchanging the names, addresses and phone numbers of its members with more than 100 groups in the past few years. The suit alleges that MPR broke state laws governing charities by not telling donors this information would be distributed to other organizations, which included the Democratic National Committee. The suit asks that MPR be blocked from future exchanges and be fined as much as $25,000 per violation. MPR says the swaps were only occasional, according to the suit. U.S. Rep. Billy Tauzin is looking into similar allegations that public stations such as WGBH-TV/Boston traded donor lists with both political parties.

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THE '90s: RADIO'S DECADE OF GROWTH

By Michele Skettino

In the blinding glare of the dot-com spending comet, perhaps it's natural to become a bit nearsighted about the tremendous revenue opportunities that may still await us in cyberspace. However, the start of a new decade also seems like a fitting time to look back upon those other tried and true categories that have been very good to radio during the past decade.

True, Internet spending may be the first truly new consumer category to emerge in many years. Yet its ability to pump new dollars and excitement into our medium over a relatively short period of time is not unique. There have been other growth stories of the '90s, and in this brief review we offer our picks for the radio stars of the decade.

PILLARS OF THE DECADE

Using Competitive Media Reporting data from 1991 to 1998 (the last full year available), we have identified some of the strongest growth categories for national spot and network radio.

Our consistency award goes to Retail, the No. 1 category in all eight years tracked. The runner-up, Automotive, never left the top five.

Since 1991, Retail's percentage of national spot and network radio has ranged from a low of 12% (1991) to a high of 15.5% (1993), finishing 1998 at 14.7%. Historically, the top five categories each year collectively account for 42%-46% of all national radio revenue.

Three categories — Food & Food Products, Travel and Drugs & Remedies — were top five categories in the early '90s, but were displaced by newcomers as the decade progressed.

Telecommunications first appeared in the top five in '91, dropped out in '92, came back in '93 and left again in '94 before taking up permanent residence in the top five in '95. In '97, '98 and the first half of '99, it ranked second.

Media joined the top five in 1993 and was joined by Financial Services in '96. From 1996 through 1998, the top five categories have remained Retail, Telecommunications, Media, Automotive and Financial Services, in varying order.

TOP GROWTH CATEGORIES

National spot and network radio achieved 66% growth from 1991 through 1998, based on CMR's figures. But certain categories have significantly surpassed that growth rate. The following are six of radio's most important growth categories over the past eight years, along with their peak growth periods.

Telecommunications

Radio Dollar Increase: 1992 vs. 1998: $180.6 million
% Radio Dollar Growth: 1992 vs. 1998: 85%

The category consistently delivered increased revenue to radio throughout the 1990s, with peak increases coming from 1992 through 1998. Deregulation and increasing long-distance competition were the catalysts for spending increases. Consumer ambivalence spurred large-scale promotional wars designed to lure users away from the competition. Cellular phones and services also added to the category's tremendous growth. By 1998 spending had reached $278 million annually, securing Telecom's position as radio's second-largest category.

Media

Major Growth Period: 1993-1996
% Radio Dollar Growth: 1993 vs. 1996: 120%
Current Radio Rank: 1998: Third

In 1993 media companies spent $75 million on radio. By 1996 that figure had more than doubled. Television and cable networks fueled the spending surge, increasing their radio advertising 60% in 1994, 32% in 1995 and 24% in 1996. Facing audience fragmentation and mounting competition, television turned to its sister medium to promote its programming. TV is now one of the most important categories for radio, with 1998 spending of $237 million. Its plan must be working.

Financial

Radio Dollar Increase: 1994 vs. 1997: $80.7 million
% Radio Dollar Growth: 1994 vs. 1997: 94%
Current Radio Rank: 1998: Fifth

As the stock market surged, so did financial institutions' consumer marketing efforts. Radio was a great beneficiary, as revenues reached $166 million annually in '97. This category is currently feeling the impact of online trading, which should keep spending levels high over the next several years.

Computers and Software

Radio Dollar Increase: 1991 vs. 1998: $52.3 million
% Radio Dollar Growth: 1991 vs. 1998: 565%

Ushering in the dot-com era, computer and

Continued on Page 12
How To Increase Billing in 2000

24 New Ways to Improve the Sales Department

By Irwin Pollack

their average order, find some "ex-

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 Pollack's In-

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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.

6 Traits of Winning Sales Departments

1. Ongoing recruitment, interview-

2. Better inventory manage-

3. Super-shrewd sales training:

4. Super-shrewd sales training:

5. Tighter account list manage-

6. Cutting-edge compensation and incentive programs:

A s 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 strong performers, I've identified the 6 traits that separate these winners from the rest of the pack. Go through the list, and ask yourself which areas even you could improve in. Then, I'll share some hot sales tips, plus management tips that killer managers (just like you) execute every day.

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THE '90S: RADIO'S DECADE OF GROWTH

Continued from Page 10

software companies consistently increased radio spending throughout the decade. They spent less than $10 million in 1991, but by last year expenditures had increased almost sevenfold. While still not one of the top spending categories in radio, it’s nonetheless a category that grew from almost nothing to over $60 million annually. (Note: This category does not include spending by online companies.)

Real Estate & Insurance
Radio Dollar Increase (1995 vs. 1998): $49.7 million
% Radio Dollar Growth (1995 vs. 1998): 81%

Growth in this category has come primarily from the Insurance side. Why? As always, because of mounting competition, especially in the highly competitive auto insurance arena. And the free-market model seems to be working. In 1998 auto insurance costs nationwide fell slightly for the first time in 25 years. Of course, this isn’t necessarily good news for the insurance companies, which are in the midst of a mounting battle for market share. In 1998
alone, for instance, radio spending grew 40% in this category, led by Geico and Allstate. The latest available 1999 data shows the spending trend continuing.

Retail
Radio Dollar Increase (1991 vs. 1998): $178.4 million
% Radio Dollar Growth (1991 vs. 1998): 66%
Current Radio Rank (1998): First

Growth in the Retail category has been slow but steady. Its 86% growth may not be as attention-grabbing as some other categories, yet it has clearly outpaced radio’s overall growth, and its sheer size magnifies the impact of this increase. Retail’s radio expenditures now total almost $400 million. Look for this spending to increase as the threat from e-retailers becomes stronger.

What will be the key growth categories of the next decade? Ask yourself this: Could anyone have predicted the surge of dot-com dollars back in 1990? Probably not. Nonetheless, learning from the past is sometimes the first step toward uncovering the growth opportunities of tomorrow.
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house. The secrets of winning your programming &
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his own unique insights into how to use your station
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THE THREE FORCES OF PROSPERITY

Part one: Economics

By Chris Witting

If you hope to sell or market any kind of product or service, or if you have considered starting your own business, there are three major forces of prosperity that you must apply.

When someone achieves success, others often say that person was "just lucky" or happened to be "in the right place at the right time." Actually, luck is knowing what you want, then placing yourself in the right place at the most productive time by harnessing the three forces of prosperity.

Here's an example. As a young man, Loren Berry noticed that companies spent money to be listed in the telephone book. He figured he could sell them ads too. Since the white paper used for phone books was so expensive, Berry used cheaper yellow paper to print his telephone book ads. His idea caught on, and his business directories became well known as the Yellow Pages. By intentionally being in the right place at the right time, Loren Berry became a millionaire.

Too often, people make plans but fail to consider the factors that can bring them success or failure. Just as smart American pioneers harnessed a nearby waterway's three forces of prosperity — food, transportation and trade — you can harness what might be considered three forces of modern prosperity: economics, demographics and psychographics. (This article explores economics. Future articles will cover the other two factors.)

Economics is simply the creation, growth and management of wealth. In other words, economics is where money comes from and where it goes. In Loren Berry's case, he knew a lot of money was being spent by businesses to advertise. He decided he would access the flow of that vast river of money.

If you want to create wealth, you must create value for others and then distribute that value to as many others as possible. Ask yourself these questions: How does your plan for success offer real value to others? Will you offer uncommon knowledge, a unique service or a product not easily found elsewhere?

Try taking the consumer's point of view. Someone once said that bears sold its customers a million half-inch drill bits in the past year, but none of those customers actually wanted drill bits. What they really wanted were half-inch holes! That's a different point of view. Thomas Levitt once said that Kodak's success came from taking the customer's perspective. He pointed out that Kodak sells film, yet doesn't advertise film. Instead, they advertise memories! Break out of your current thinking. Turn things around and look for new ways to give others what they really want, not what you think they want.

Also, consider the key factor of distribution. Must your customers be local only? Can you access a regional, national or worldwide base of customers? Most people try to harness the force of economics by looking where the money is and then chiseling it. They base their plans on the businesses, industries or career tracks that seem to be growing and expanding, while avoiding declining businesses or careers. In fact, there is economic opportunity in all parts of the spectrum. It's even possible to create wealth selling obsolete products, like player pianos and wringer washing machines, as long as your product is well-made and you reach the right buyers. Rather than blindly following the latest hot trends, make certain you create value and use the best possible distribution to give that value to others. Maximize your economic positioning for success.

Next: The Second Force of Prosperity — Demographics

Chris Witting's Success Journal is on 200 stations. For free syndication advice, visit Syndication.net at www.syndication.net. This article adapted from 21-Day Countdown to Success, available at (800) 743-1988.
Antonelli Appointed RED Dist. President

RED Distribution has named Ken Antonelli President. Based in New York, he reports to Edel Music CEO Michael Haentjes. Haentjes said, “Ken has done an outstanding job making RED the No. 1 independent distributor in the U.S. He is a true president to his team of dedicated and passionate music and sales professionals. At the same time, this move shows Edel’s commitment to further build RED on the basis of what has been achieved in the past.”

Antonelli noted, “I am extremely excited by the possibilities afforded by Edel’s acquisition of RED. Michael has shown a real commitment to the company and given RED the ability to instantly become a global independent distribution concern. I am honored by his confidence and excited by the possibilities for RED in the future.”

Contest

Continued from Page 1

broadcasters to “fully and accurately disclose the material terms of the contest” and “conduct the contest substantially as announced or advertised.” The most common violation occurs when a winner simply isn’t awarded his or her prize. Chuck Kelly, Chief of the Enforcement Bureau’s Investigation and Hearings Division, told R&R. In other cases, he said, a listener might claim that a contest’s rules weren’t adequately explained, such as the requirement that a caller must be 18 or older to win.

FCC rules — which do not pre-empt state laws, Washington, DC communications attorney Barry Uninsky told R&R — require broadcasters to disclose once per daypart all material information about a contest, including how to enter, who is eligible to enter, dead- lines, prizes, etc. Fines for violations are typically no more than a few thousand dollars, though they can be as much as $25,000.

Iglesias said Clear Channel has been very responsive thus far in re- sponding to a subpoena seeking in- formation about the contest. If the broadcaster is found liable, how- ever, it could be fined $10,000 for each time the contest aired.

Uninsky added that the attorney general could bring the matter up to the FCC, which could then open an inquiry to determine if its own rules were broken.

Formicola To Lead WRAL Programming

Former WWBR/Detroit OM/VP Joe Wade Formicola has been tapped to program WRAL/Raleigh. He succeeds Steve Reynolds, who recently resigned from the Capitol Broadcasting Hot AC to open a consultancy.

“We feel we’ve found just the right person to guide WRAL’s programming department,” commented VPGM Andy Gregory. “We wanted someone who will bring a new focus, creativity and excitement to the station’s overall sound and morning show.”

Formicola previously did on-air work for Detroit stations WYCD and WWW & has programmed KENR/Houston and WDFD/Flint, MI. This marks his return to Raleigh, where he was once WKIX’s OM.

UPDATE

Frawley Now Metro/Shadow VP/B‘cast Operations

John Frawley has been elevated to VP/Broadcast Operations for Metro Networks/Shadow Broadcast Services. He will now be responsible for coordinating the operational merging of Metro and Shadow in various markets nationwide.

Frawley reports to Metro/Shadow President/COO Chuck Bortnick, who stated, “John is a seasoned veteran of our business and will bring tremendous expertise to the combined Metro Networks and Shadow Broadcast Services operations.”

Most recently VP/Broadcast Operations for Metro, Frawley has spent 25 years in the radio industry. He joined Metro in 1986 as Director/Operations in Boston and was promoted to Northeastern VP/Regional Director of Opera- tions in 1993. Before coming to Metro, Frawley was Program Manager for WRC-MB& Boston and Director/Operations for crosstown WHDH-AM & WBOS-FM.

Arbitron To Shut Down 'Net Access Over Y2K

In an effort to reduce Arbitron’s and its customers’ exposure to “a spate of viruses” that may be unleashed as the new year approaches, all of the company’s websites and Data Express servers were disconnected Dec. 30 at 11:59pm ET. The services will return Jan. 4 at 7:30am ET.

All e-mails sent during this period will be returned to their sender, though Arbitron will still be reachable by phone. Phase 2 Arbitrons that had been scheduled for delivery Jan. 3 (Indianapolis, Richmond, Milwaukee, Louis- ville, Fresno, Birmingham, Las Vegas and Portland, OR) were moved up to Dec. 30.

“While our prevention efforts will cause some inconvenience,” says VP/ CIO of Information Technology John Plaskiok, this is happening during a traditionally slow period and it is necessary given the potential threat to our computer systems.”

RESULTS MARKETING

www.americanradiohistory.com
Radio

• REX HANSEN is named VP/GM of Journal Broadcast Group — Springfield Operations, a three-station cluster. His most recent position was as President/ GM of Mid-West Family Broadcast Group’s Springfield cluster.

• TOM MAUJER rises to GM of KJAM-AM/FM/Madison, SD. He has worked in the station’s sales department since May. Additionally, Lorn Larsen becomes Sales Manager for the stations.

• DAVID HOWARD becomes Corporate Dir/Sales & Mgr. for Big City Radio’s TodoAhora.com website. He was most recently VP/GM of Big City’s LA-area Alternative trimcast, Y107. Also at Big City, CARLOS RUBIO is named VP/Ad Sales. Radio Sales for the company’s broadcast properties. Also named VP

• MIKE TYLER as VP for BroadcastingAmerica.com’s website.

National Radio

• ABC RADIO NETWORKS has signed Boston Herald columnmist Howie Carlin for a daily national talk show. Carlin’s political call-in show currently airs on WRKO-AM/Boston and Carr signed Boston Sports Director. Government Relations.

• JOHN SCHUELE is tapped as SVP for Gold Circle Entertainment and Wilt Media. He retains his CFO/Treasurer position at Gold Circle. Also at Wilt Media, KARL BIEBER is appointed Dir/Operations. He joins the company from KYOU-TV/Toomervia, IA, where he was GM.

Records

• KEN ROBOLDS is upped to CFO of MCA and Mercury Nashville. He rises from SVP/Finance & Administration.

• DAN DAVIS ascends to Gold Circle Label Group President. He will also serve as VP for GoldLabel parent Gold Circle Entertainment.

• KEITH ESTABROOK becomes VP/Corporate Communications for BMI Entertainment. He was most recently Hachette Filipacchi Magazines’ VP/Corporate Communications & Special Projects.

• CRIS SY ZAGAMI is tapped as Nat’l Promotion Mgr./Jazz for the Verge Music Group. His most recent position was as Nat’l Promotion Mgr. at Coast to Coast Promotion. Also at Verge, L A U R A CHIARELLI is named Nat’l Promotion Mgr./NAC. She was most recently Mgr./Jazz Promotion for GRP Recording Co.

• TERRY BARNES is promoted to Chairman/CEO of Ticketmaster Group. He rises from President/CEO.

Industry

• BROADCASTAMERICA.COM announces a four-year agreement with United Stations Radio Networks to stream more than 30 of USRN’s weekly programs on BroadcastAmerica.com’s website. Streaming of live and archived programs begins next month.

• UNITED STATES joins with Dick Clark Productions to present three-hour specials focusing on American Music Award nominees. Recording artist Brian McKnight hosts CHR and R&B programs, and a country program will be hosted by KZLA-FM/Los Angeles afternoon host Shawn Parr. The programs will be available for broadcast Jan. 15-16. Contact Julie Harris, (212) 869-1111.

• BILL MANNING becomes EVP/COO of Artist Group International. He was most recently EVP for Metromedia International Communications.

• PEN ELOPE LONGBOTTOM joins XM Satellite Radio as VP/Corporate Communications. She was most recently VP Communications & Branding for Lockhead Martin Global Telecommunications.

• MIKE TYLER and NANCY DUTCHER are appointed SGMs for BuySellBid.com. Tyler’s most recent position was as Dir/Sales & Mktg., for The Clearance Group; Dutcher was most recently a Senior Sales Exec. at CBS’ KFRC-AM/San Francisco.

Products & Services

• MITCH RUBMAN is named Nat’l Sales Mgr. for REALNEWS.NET.COM. He joins from China Digital Group, where he was Dir/Sales & Content Securement.

Changes

• Rock: WIOF-Toledo promotes Micki Morgret to middays and hires Kid Mitchell for overnights.

SportsTalk: The Infinity radio group, including WMAD-AM/Milwaukee, has extended its agreement with the Chicago Bears for five years.

Records: John Kiernan is appointed VP/Associated Labels for Universal Music & Video Distribution. Also, Chris Kowalczyk becomes Sr. Dir/Artist Development, and Michael Davis rises to Sr. Dir/Sales. William Lambert is tapped as VP/Advertising, Film & TV Music at Zomba Music Publishing. Matthew Lansburgh is named Counsel for Sony Music Entertainment.

Bloomberg

Gaylord Realigns Radio Group, Buys Music E-Commerce

A part of an overall corporate restructuring, WSM-AM & FM and WWN-FM/Nashville are now part of Gaylord’s new interactive media division, which will also include the company’s cable and Internet properties. Brian Payne, former VP/GM of GET/digitalmedia (the ‘Net division); was named President of the new division. The radio properties were formerly part of the communications group, which was headed by Carl Kimmey. He will now focus on mergers and acquisitions as Gaylord’s SVP/Corporate Development. GET/digitalmedia got down to business right away, acquiring Songz.com, which sells music by 400-plus singers and songwriters, for undisclosed terms.
**Show Prep**

**December 31, 1999 R&R**

**MUSIC & MOVIES**

**CURRENT**

**ANY GIVEN SUNDAY** (Warner Sunset/Atlantic)
Single: HOLE Be A Man
Featured Artists: TRISHA YEARWOOD, LOU BEGA, BRIAN McKNIGHT

**MAN ON THE MOON** (Warner Bros.)
Featured Artists: DEUCE BIGALOW: MALE GIGOLÓ (Hollywood)
JAMES BOND: THE WORLD IS NOT ENOUGH (Atlantic)
Featured Artists: WCW LE JEUNESSE CORNERSHOP, JEFF LYNNE

**END OF DAYS** (Geffen)
Single: GUNS N' ROSES Ch My God
Other Featured Artists: KORN, ROB ZOMBIE, CREEED

**PÖKÉMON THE FIRST MOVIE** (Atlantis)
Single: M2M Don't Say You Love Me
Other Featured Artists: CHRISTINA AGUILERA, 98 DEGREES, BILLIE DOGMA (Maverick)

**ALANIS MORISSETTE**

ANYWHERE BUT HERE (Atlantic)
Single: SARAH MCLACHLAN Ice Cream
Other Featured Artists: K.D. LANG, LEANN RIMES, SINEAD LOHAN

**RIDE WITH THE DEVIL** (Atlantic)
Single: JEWEL What's Simple's True

**COMING**

**NEXT FRIDAY** (Friday)
Single: ICE CUBE IMACK 10 & MS. TOY You Can Do It
Other Featured Artists: PHAROAH MONCH, AALIYAH, WU-TANG CLAN

**SCREAM 3** (Wind-up)
Singles: CREED "What It" SYSTEM OF A DOWN "Spiders"
Other Featured Artists: POWERMAN 5000, INCUBUS, STATIC-X

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**MUSIC DATED**

**MONDAY, JANUARY 10**

1950 Linda Ronstadt and Rex Smith perform in the Broadway premiere of Pirates of Penzance.
1964 Linda Scott Cell perform for the first time.

**TUESDAY, JANUARY 11**

1948 Michael Jackson's Thriller sells 10 million copies, becoming the best-selling album of all time. He raises 12 Grammy nominations the same day.
1980 The Sex Pistols announce the media they are launching a rebellion tour.

**WEDNESDAY, JANUARY 12**

1969 Jerry & The Pacemakers and The Zombies perform on the premiere of bathtub TV's Hullabaloo.
1979 The Bee Gees record a star on the Hollywood Walk of Fame.

1989 Getting Cool is injured in a Los Angeles car crash.
1967 Janet Jackson signs an $80 million, five-album recording contract with Virgin.

**FRIDAY, JANUARY 14**

1970 Elvis PRESLEY's Honolulu concert is broadcast via satellite to a billion viewers.
1976 The San Francisco Sex Pistols perform for the last time. They disband the next day.
1984 Madonna makes her national TV debut on American Bandstand, performing Holiday. Also... The BBC at the festival. Miami Vice's Relax from the album because of its sexuality.

1990 Paul McCartney's Back in the USRF is released exclusively in Tokyo.

1995 The Beastie Boys lose their license to kill.
1997 Phil Spector and Joni Mitchell are indicted into the Songwriter's Hall of Fame.

**SATURDAY, JANUARY 15**

1971 Diana Ross & The Supremes sign a recording contract with Motown.
1967 The Rolling Stones perform "Let's Spend the Night Together" on The Ed Sullivan Show. Sullivan has the group alter the song's lyrics to "Let's Spend Some Time Together.
1979 Jimi Hendrix. The Yardbirds. The Isley Brothers. Johnny Cash and Sam & Dave are inducted into the Rock & Roll Hall of Fame.

**SUNDAY, JANUARY 16**

1978 Cher and Gregg Allman divorce after four years. Cher had filed for divorce nine days into their marriage.
1980 Paul McCartney's American tour is canceled when he's jailed for 10 days in Tokyo for marijuana possession.
1987 The Beastie Boys become the first group to be censored on TV's American Bandstand.

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**ZINE SCENE**

The Best And The Rest Of '99


Marvin Gaye's Entertainment Weekly's Entertainer of the Year list, with Britney Spears checking in at No. 4, Carlos Santana securing No. 8, and The Dixie Chicks winning No. 11. Breakthrough entertainers for '99 include Moby, Christine Aguilera and Kid Rock. Jennifer Lopez also tops an EW list for the worst music of '99. Also striking up the year were Guns N' Roses, Joey McIntyre and Garth Brooks as Chris Gaines.

On the flip side, Robbie Williams wins EW's Album of the Year, while Fiona Apple picks up the No. 2 slot. The Backstreet Boys, Moby, TLC and Britney are also recognized as highlights. More bests include "Best Impersonation of a Latino" for Lou Bega. Jesse Camp wins "Best Disappearing Act." and the "Best Proof That God Exists" is evidenced by the decline of Puff Daddy.

Korny Kids

Guitar World puts Korn on its cover, with the article inside detailing their rise to the top of rock's ranks. "I don't think anyone ever came up with anything good to call us," says guitarist James "Munky" Shaffer. "I like hip hop, I'm a fan of it. But I don't want to be associated with if anyone — everyone's copying it. And Limp Bizkit has it cornered: they do it well. They can carry the hip-hop-metal torch — we don't want it."

Korn frontman Jonathan Davis acknowledges the psychadelic influence on their new album. Issues. "Everybody's been copying it to Pink Floyd and Genesis — that kind of vibe. I always joke that people are gonna be looking much rooms to it and getting fucked up on acid. I listen to it a lot and think, 'This is some hippy, weed shit.'"

Reznor's Rebirth

"I remember sitting down and playing the piano and thinking, 'How did I ever forget that this is what brought me joy? How the fuck did that ever get lost in the mist? How did I let that happen? It's not doing interviews. It's not fucking live shows, not backstage passes and bank accounts — all that stuff doesn't matter. I did this because I love music — Nine Inch Nails' nucleus Trent Reznor comes out of his shell on The Flagellate (Ragusan).

Hill's Thrills

Country music star Faith Hill graces Glamour's cover this issue. She talks about her success as a recording artist, her first marriage and young divorce, and her happy family life with two daughters and her husband, country singer Tim McGraw. Hill also expresses her passion for performance. "The excitement and energy that happens on stage is unbelievable. The only thing better than that is sex, I swear!"

They Will Rock You

In its Rock 2000 feature, Guitar World spotlights guitarist from the new generation that represent the future of rock's many genres. Featured axe-slingers include Coal Chamber's Micah Sm与其他. Powerman 5000's Adam 12 and M.33. Creed's Mark Tremonti. 14-year-old blues sensation Shannon Curran. Staind's Mike Mushok and Slipknot's (a.k.a. Mick Thomson) and (a.k.a. Jim Root). Third Eye Blind's Stephen Jenkins also makes the list. "I just laugh when people say rock is dead," he comments. "I go, 'yes, it's a broad category, and there's a miserable thing rising off of it, and we're all nationalists in a small snuff film. Rock is a perfect form, like ballet."

— Frank Correia

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Each week R&R sneaks a peak through the nation's consumer magazines in search of everything from the sublime to the ridiculous in music news. R&R has not verified any of these reports.
Succeeding In The 21st Century

Motivational guru says attitude is key to success in the new millennium

As one year ends and another begins, it’s time once again for R&R’s annual focus on your job. Whether you’re looking to improve your profile in the job you currently have, trying to find a new one or seeking your first professional break, this week’s issue is dedicated to those who work in the trenches to make our business succeed all year long.

OK, by now we’re all pretty sick of hearing about the new millennium, the end of the century, the bridge to the 21st century, etc. But the fact remains that beyond all the hype the years ahead will indeed be different, because time marches on. New technologies will continue to be developed, and our lives will undoubtedly change — both personally and professionally — whether we want them to or not.

Simply look at the vast changes the radio business has undergone since its earliest days. Many of the broadcast pioneers of the 1920s and ’30s would barely recognize the industry we work in today. Furthermore, few contemporaries would deny that the radio business of 2000 is radically different from the one that existed just 10 years ago. Surviving in the next five, 10 or 20 years will mean learning to accept and deal with change. Those who can will thrive and prosper; those who refuse will be left behind.

Attitude Is Everything

Someone with very specific thoughts on strategies you’ll need to succeed in the new millennium is Jeffrey Keller. Keller, who serves as President of Attitude Is Everything Inc., works with organizations that are looking to develop achievers, along with sales managers who want their people to be more positive.

While Keller does not necessarily target his messages specifically to the radio industry, I’ve found that the ideas and observations he promotes in his monthly newsletter are always very applicable to all who work in our business. Whether you’re in radio management, sales, programming or marketing or performing as an on-air host, Keller’s unshakable mantra is the same as the name of his company. Here are five strategies that Keller says one can use to position oneself for success as we enter the 21st century:

• Set monster goals — Citing a seminar he recently attended by motivational speaker Willie Jolley, Keller suggests that Keller’s concept of setting “monster” goals will be a must for success in the years to come. Whether the goals you set are modest or ambitious, you are bound to meet with disappointments. Keller and Jolley urge you to go for the “grand slam” and believe in the philosophy that the human mind has the power to achieve whatever it can conceive and believe.

As an example of those who have set “monster” goals and achieved them, Keller points to the success of 27-year-old Love Goel, who became CEO of Federated Department Stores’ e-commerce division. In a business where 3% annual growth was considered to be good, Goel’s unit has achieved 300% growth in just one year!

Keller also cites Dell Computer Chairman Michael Dell, who announced this fall that he expects his company’s hardware business to double or even quadruple over the coming years — a pretty strong statement from a man whose company held about an 11% share of the computer hardware business at the time. Keller believes that you shouldn’t underestimate the power of thinking big. “Monster goals — when backed with deep conviction — have the power to excite you and everyone in your organization,” says Keller.

Ask yourself, “What are my monster goals for the year ahead?” Do you want to expand

Continued On Page 20

Managing In The New Cluster Environment

R&R’s fifth annual Talk Radio Seminar is fast approaching! The confab is set for Feb. 24-26, 2000, and here’s yet another good reason you should be planning to attend: TRS 2000 will feature a special one-time gathering of some of Talk radio’s brightest and most successful group programmers, who will discuss perhaps the biggest challenge to our consolidating industry today: “Managing in the New Cluster Environment.”

The day-long panel discussion will highlight how these Talk radio veterans have developed low-symmetric strategies in order to maximize their market clusters’ growth, while successfully merging differing corporate cultures and philosophies.

Moderated by R&R Editor-in-Chief Ron Rodrigues, this special Saturday morning panel will feature Clear Channel Communications’ Gabe Holbone, ABC Radio’s John McConnell, Brian Jennings of Clascom Communications and AM/FM Inc.’s Ken Kohl.

Have you registered yet? Don’t delay, as space at our host hotel, The Grand Hyatt in Washington, D.C., is going fast. Fill out the registration form on page 6 of this week’s issue, or log on to www.radiosummit.com/forms for fast, easy and secure electronic registration for TRS 2000.

Are you studying late at the library? Concerned about getting home safely? Tips for staying safe on campus.

Eileen Galloway helped draft the national aeronautics and space agency act. In 1957, she wrote a committee print for Congress on guided missiles which brought her to the attention of leaders for the creation of a space agency. This began the countdown to the U.S. space mission, landing on the moon and whatever is to come next.

Financial trouble? How does bankruptcy affect women? What does Social Security reform mean to women?

A discussion of Will Gleenon’s book which helps parents raise daughters’ self-esteem.

More help available to women who want to get pregnant but can not.

More women are turning to distance learning to fit continuing education into their busy schedules. Is it for you?

Working Women Magazine has completed its 20th annual salary survey. While women have entered almost every career field, the salaries on average between men and women doing the same job, differ.

Why does the gap still exist?

National PRODUCTIONS 51% A PROGRAM FOR WOMEN

call 800.323.9262 or audition on line at www.wamc.org/natprod/mailer1.html
Succeeding
Continued from Page 16

your operations, increase your personal or overall sales, double your station’s Arbitron share, pull off a marketing coup that makes everyone in town talk about your station or become the No. 1 talk host in your daypart? Whatever monster you can dream up, remember this: When it comes to setting your goals, you have to shoot for the moon if you want to even have a chance at catching a star.

* Change your attitude about the Internet — Keller says that regardless of where you view the Internet is today, it’s time to kick it up a few notches. “It’s no longer enough to simply have a website,” says Keller. “The Internet offers extraordinary opportunities to grow your business, and those opportunities are expanding by leaps and bounds. Sales and distribution channels are undergoing revolutionary changes. More and more people are buying online, bypassing traditional retail stores and middlemen. Five years ago, who would have guessed that Amazon.com would attract more than 10 million customers and turn the retail book industry on its head?” Another fact that Keller points out is how, as people in their 20s and 30s gain positions of power in business, their first step in researching a product or service is the web, not printed directories or referrals. For radio stations that have done everything possible to develop programming content for their website but have not yet maximized the presence of their station’s sales and marketing efforts on the ‘Net, it’s time to wake up and smell the coffee! Whether it’s their local or national sales, the Internet holds tremendous potential for reaching customers who want to not only listen to your station and learn about its programming but also those customers who want to know how to buy advertising time from you.

* Ride the wave of change — Keller says those “primitive” days when our biggest technological worry was how to use an ATM card or program the VCR are gone forever. “The pace of change has accelerated beyond belief,” he says. “Cellular phones, wireless Internet access and electronic planners are becoming the norm. You don’t have to be a technological wizard to thrive in the 21st century, but it is essential that you get a grasp of the past and the way things have been done before. Resistance is only guaranteed to hold you back.” Keller urges all of us to jump into what he calls the “sea of change.” “Ask for help if you’re not sure how to swim, but jump anyway,” he says. “You’re going to be excited about the opportunities you will find!”

* Move fast — Remember the good old days when you could take time for a lot of meetings and circulate memos for a few months before finalizing any big move forward? Keller is a firm believer that those days are over. “He or she who hesitates will be lost in the new millennium,” he predicts. “The businesses and people who will thrive in the 21st century will be those who are able to implement their strategies quickly. We’ll need to take more risks, be willing to make more mistakes and adapt on the fly as we move forward.”

* Maintain a personal touch and be responsive — Keller suggests that this is one of those timeless qualities you’ll still need to succeed in the new millennium. “People will still expect to be treated as individuals,” he believes. “And the businesses that satisfy this need will reap huge benefits.” As an example, he cites online leader AOL. “America Online now has 17 million subscribers,” says Keller. “Yet if you ask a question by e-mail, you’ll get a specific response to that question within 24 hours or even sooner. The same is true of Amazon.com. Whether it’s by e-mail, snail mail or telephone, the personal touch and caring service will always be appreciated and rewarded in the next millennium and beyond.”

Rules For Resume Writing 101

If you’re among the many who’ll be seeking a new job in the year ahead, one tool that remains essential to any jobseeker is a resume. The best one you can possibly have. No matter what technology you might choose to deliver it to a prospective employer, a well-crafted and good-looking resume can open the door to the opportunity you’re seeking.

Conversely, a poorly written resume can get you eliminated from consideration right off the bat, even though your qualifications might have been perfect for the position for which you applied.

A recent article published in the San Diego Union-Tribune suggests that the best advice for would-be resume writers is, “Don’t make a novel out of it.” In fact, human resource managers, executive recruiters and employers from around the country report that there is nothing much new about what they expect when it comes to a resume. Here are a few key findings of a report conducted this year by the Washington, DC-based outplacement and career-transition firm Morris Associates and cited by the Union-Tribune:

* Employers voiced a strong preference for no more than a two-page resume (68%).

* A chronological resume format is preferred by more than two-thirds of employers (70%).

* More than half consider resume readability and overall appearance to be important.

* Most dislike fancy paper with designs or shading (they don’t photocopy with).

* There is a strong preference for inclusion of a cover letter that sells employers on you (84%).

* It’s OK to e-mail or fax your resume, but follow up with a mailed hard copy.

A final question asked of all survey participants was, “If you could give the resume writer one piece of advice, what would that be?” One respondent summarized much of the advice suggested: “Concise and well-written Grammar and spelling must be 100% correct. No typos. Include other applicants’ accomplishments and other factors that might distinguish you from other applicants.”

To reach Jeffrey Keller, call (800) 790-5333 (in NY, dial [516] 922-7613), send an e-mail to Keller@AOL.com or visit his website at www.attitudeiseverything.com

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Rules For Resume Writing 101

If you’re among the many who’ll be seeking a new job in the year ahead, one tool that remains essential to any jobseeker is a resume — or any other year — is a good resume.

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Where life happens;
caller after caller...

Actual Caller Log

caller 1 “With Christmas coming, I’m at my wit’s end. If I had enough life insurance that I could guarantee my children’s future, I’d kill myself...”

caller 2 “I’m a stay at home mom and to make some extra money, I’ve set up my own psychic web site...”

caller 3 “We need... sell my fish... bass boat, but I believe the only thing that keeps me sober. He use to drink that keeps us sober. He use to drink...”
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"Trixxi" Radio M-F 12-2pm

"America Good Morning" M-F 5-9am

"Gene Burns Show" M-F 1-6am

"The Ira Flatow Show" M-F 7-9pm

Radio Networks

TALK AMERICA
THE MILLENNIUM BEGINS ON THE
'Moon' Man's Canned Laughter

W e knew the late Andy Kaufman had a penchant for wrestling women, but boxing DJs? Apparently so! WCKG/Chicago's Steve Dahl got a bit of national ink last week when syndicated film critic Roger Ebert closed his review of Man on the Moon, the Kaufman biography, with a Dahl-icious personal anecdote: "Chicago talk jock Steve Dahl told me the other day that Kaufman once recruited him for a performance. 'He told me I would be inside a box on the stage, and people would try to guess what was in the box,' Dahl recalled. He gave me a six-pack of Heinekens to keep me company. What he didn't tell me was that I would be in the box for three hours. There I was in the dark, trying to peek back in the can.' Dahl thought he was in the show, but from Kaufman's point of view, he was the ideal member of the audience."

Oldies WZTR/Milwaukee's jocks were all let go Monday, and PD Kris Abrams tells ST the station is in "Y2K compatibility testing mode." Translation: While the "HAL 900" computer may be spinning the golden oldies now, except something new to be unveiled New Year's Day.

EXCL Marks Two Spots

EXCL Communications made a couple of moves over the holidays, taking over two purchase-pending properties via LMAS. KVBC/Las Vegas is now running EXCL's satellite-fed Spanish AC format, and David Haymore adds GM duties at the station. Meanwhile, KNRV-Flt/Reno flips to Regional Mexican under new GM Larry Laman-ski, who will also retain his GM duties at KFKE/Sacramento.

Meanwhile, Hispanic Broadcasting VP/GM Gary Stone has quietly succeeded Richard Heftel as GM of the company's L.A. stations.

Morning Comings And Goings

After a long hiatus from radio, Jay Thomas is back on the air in N.Y.C., where he debuted without fanfare as the new morning man on AM-FM's WTJM.

After a long stint on the air at WDVE/Pittsburgh (13 years, to be exact), morning man Scott Paulsen is taking a hiatus from radio. He left the station this week, though the other morning show regulars, including co-host Jim Krenn, stay in place and will be joined by WRKT/Erin, PA afternoon personality Randy Baumann.

The L.A. Dodgers have rehired Derrick Hall as Sr. VP/Communications, starting Jan. 1. So what does this mean? Well, Hall had been hosting mornings on KXTA, and combined with on-air promos promising "something new" on Jan. 4, this sure gives a lot of credence to the rumors that the syndicated Bob & Tom Show will be inserted at The Clear Channel Sports Talker.

Don & Mike Outrage, Pt. 83

Adding their voices to those denouncing an Aug. 17 broadcast of Westwood One's The Don & Mike Show, the National Latino Media Council filed a 17-page document with the FCC. During the now-infamous show, the hosts harassed an El Cenizo, TX city official about a new ordinance requiring all local meetings to be held in Spanish. The NLMC complaint, submitted Dec. 14, says that not only was the material aired indecent, but the show put city Commissioner Flora Barton on the air without her knowledge. An official from WJFK-FM could not be reached for comment.

AB 2C Y2K OT

Finally, with "Millennium Madness" feverishly building toward its inevitable peak (even if the new millennium technically doesn't begin until 2001), the arrival of Y2K seems like an event tailor-made for syndicated talker Art Bell, whose show has been no stranger to all kinds of millennial predictions and prophecies. So rather than signing on after midnight, Bell's Coast to Coast AM show for New Year's morning will start three hours earlier, at 10pm ET New Year's Eve, and welcome the new year across all the U.S.

Continued on Page 24
The World's #1 Mix Show Network

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Today's hottest hip-hop and R&B

Kool Jam
R&B favorites from the "old skool" era

Classic Jam
80s and 90s R&B and hip-hop

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Perfect for "Jammin' Oldies" stations

Supermixx Dance
Today's hottest CHR dance tracks

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New Skool MiniMix
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Russ Allen, PD, WJHM/Orlando

Vinny Brown, PD, WBLX/New York

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time zones. That is, of course, assuming that aliens don't destroy the planet, the dead don't start walking the Earth, apocalyptic horsemen don’t go out for a ride, a long-lost Soviet computer doesn’t trigger nuclear winter … and nobody trips over a power cord at the transmitter site.

On that note, assuming paper and ink are Y2K-compliant, we’ll be back next week. Happy New Year!

PROMO ITEM OF THE WEEK — Lightheaded: The folks at Epic are positively beaming over the new Apollo Four Forty single, "Stop the Rock," so they sent out these custom-printed mini-Maglites. So even if the power goes out because of Y2K, programmers will still be able to find the C3. Playing it without power? Well, you're on your own there!

Rumbles

- Rex Hansen is appointed VP/GM for the Journal/Springfield, MO three-station cluster KTTS-AM & FM and KMOK-AM.
- WXDG/Greenville-New Bern flips from Classic Rock to Active Rock as “Rock 105, Carolina’s Pure Rock” under P/afternoon driver Darrin Arriens. The syndicated Lex & Terry Show will be heard in morning drive.
- KSBS/Albuquerque PD Tony Manero exits, and morning driver Mikey Fuentes steps into his interim PD. Crosstown CHR/Pop sister KCHD PD Jackie James also exits and is replaced on an interim basis by DJ Lopez.
- Three Eagles taps Tom Maurer as GM and Lorin Larsen as Sales Mgr. at KJAM-AM & FM/ Sioux Falls, SD.
- Lionel will soon be returning to the Tampa market ... sort of. He'll start an evening shift Jan. 3 on WFLA, the station he left in 1993 for mornings at WABC/N.Y. However, because of his other obligations, including his hosting gig on Court TV, he'll be broadcasting his Tampa show from the Big Apple.
- WBUZ/Toledo drops The Howard Stern Show from mornings.
- Contrary to rumors, WINZ/Miami afternoon personality Brooke Daniels won't be leaving the station. However, back surgery will keep her out of action for a couple of months, starting Jan. 10, and Liz Wilde will be filling in.
- WKLX/Atlanta's looking to keep its personality stable stations — it's signed morning team The Regular Guys and afternoon host Christopher Rude to new multiyear contracts.

Records

- Just how close is former Sire VP/Promo Barry Reles to joining Edel America?
- Speaking of Edel, is former Sr. Dir./Promo Anthony Levona about to resurface very soon?
You wouldn't let an outside company schedule your music...

Why on earth would you let one research it?

You need quality callout information to make the right airplay and rotation decisions for your radio station. If you're relying on out-of-house callout for answers, you might find yourself lulled into a false sense of security.

After all, how can anyone outside your market possibly relate to your audience, or adhere to your screening and recruiting parameters, week after week?

They can't. That's why your programming originates locally, why you schedule your music in-house, and also, why you should consider seizing control of your weekly callout research, and deploying it in-house as well.

Nobody pays attention to detail or cares about the success of your station as much as your own staff. And ComQuest Callout makes it easy to produce reliable, accurate callout music and perceptual results, week after week. With the control and flexibility you can only enjoy with in-house callout.

ComQuest is a turnkey hassle-free system we install at your station. Thanks to Interactive Voice Response technology, you'll realize efficiency gains that make ComQuest less costly than manual in-house callout, and less than half as much as out-of-house callout. Phone, fax or e-mail today for a free proposal.

Seize control of your callout!
Bloomberg

Continued from Page 16

USADR Submits Data For Evaluation

U.S. Digital Radio said its lab and test results show that its BOC DAB systems are immune to multipath, signal fade or the radio show to terrain, and won't disrupt existing analog broadcasts. The data — offered on Dec. 15 to the National Radio Systems Committee — were compiled from tests at USADR's Columbia, MD lab, as well as WE1A-FM Washington, WHPO-FM Baltimore and other locations. The company will also submit the results to the FCC next month, around the same time each follow(d) digital station offers its data to the NRSIC and the commission.

Where The Jobs Are

Sowhere exactly will the new jobs be?
Radio station websites and Internet newrooms — where webmasters are needed — and selling classified and banner ads, figures Stratford College President Richard Shurtz Jr., who co-hosts Tech Talk on ABC Radio's WMAL-AM/Washington. Shurtz, however, complains that the radio industry is "about two years behind the curve. Radio is still selling banner ads, but they don't work." He says he found by going on-air and giving career advice online, "It's got his DMB and went on giving them something of value. I get more out of the hits about information technology on the website by talking about it on the air." He says that kind of listener behavior will spawn a whole new avenue of radio employment in information management at radio stations.

"Radio and the Internet have a certain synergy that works," acknowledges Shurtz. "We have discovered that we can reach people on our websites, and other people to the website and to the radio. With the radio website is a very effective tool. People will go to the website and look up information.

For example, Shurtz recalled how an Internet user in Arlington, TX was listening to the show, researched information on the school's website, and then applied for his second semester at Stratford.

But not everyone has recognized the Web's possibilities. As Woodcock says, "It's really sad when you think that a radio station could generate so much traffic to their site that they could start radio stations or change their format. After spending more than 100 hours a week online, I should be able to teach something about this amazing technology. This is not the cash cow with no overhead."

Infinity

Continued from Page 3

in Philly. He's a very well-respected GM, and he's not afraid of taking to the top. Ken did a great job with the programming at [WKFKE-FM], when I came aboard in 1992. The only thing that wasn't there was sales. Since then, we’ve risen from 15th to 10th in revenue for the book. This is one of the premier stations in America now, and I'm not looking to change it, but improve it.


deleted with defining that Rock format and making it entertaining.

"Right now, the Internet is not entertainment or a news medium. It's not something you hum to, and you don't walk away with a chuckle. As we push forward, we will want to find sounds that can make that entertaining."

Direct is open-minded about pioneering technology, and even he admits to needing a push. Other decisionmakers are even more stubborn about spending time, money and resources in uncharted waters. Scott Woodside — who worked for decades in morning radio in Washington and, most recently, in Atlanta — is clearly frustrated by the reluctance of some to connect to the Internet, despite projections that its future with radio will be financially rewarding.

"I tried to hook up with a couple of radio stations, and there are stations to the next level on their websites, but unfortunately they don’t get it," lament Woodside, who consults from Roswell, GA. "They have no concept that they can actually make money off their sites. Most stations would rather show pictures of their talent"

Sirius

Continued from Page 1

building a great company, and we are delighted to support him and his team.

Margolese added, "Blackstone has a pre-eminent reputation and a success record in telecommunications investments, and they have given us as an investor in Sirius, partnering with us to bring the first digital satellite radio service to mos-
tions throughout the United States." The large investment is a signifi-
cant vote of confidence from Wall Street in the operator that translates beyond the financial returns for the	financial	expert. "This clearly is very positive and represents not only money, but smart money," analyst J. Armand Musey told R&R from Banc American Securities' San Francisco offices. "These are people who do their homework, and this gives confidence to the company — the investment lowers the risk of the company — clearly the risk has changed.

On Monday Musey reiterated his "buy" rating and his 12-month target price of $41 per share. But Musey added that with the broadcaster’s "financial overhang" being reduced by $200 million, the analyst will probably revisit their assessments of the company.

Deal Terms

Sirius shares will pay Blackstone Capital Partners a 9.2% annual dividend and are convertible into com-
mon stock at a price of $34 per com-
mon share. The transaction, which is subject to customary closing condi-
tions, is expected to close in mid-
January. The proceeds will be used for the continued build-out of Sirius' broadcast system and for corporate purposes. To date, Sirius has raised $1.2 billion in capital.

Sirius, which in November announced its name from CD Radio to expects to change its ticker symbol from "CDDB" sometime next month, is scheduled to launch its first satellite on Jan. 17. Two more will be sent into space to rotate over North and Central America, and delivery of 100 digital-quality music, news, information and entertainment channels is expected by late 2000 at a cost to sub-

ers of $95.95 per month.

Jeffrey Yorke

Jones

Continued from Page 1

from the IPO — which is being un-

derwritten by Smith Barney, Boston, Deutsche Banc Alex, Brown, and JP Morgan — will go toward acqui-
sitions, paying down debt, working capital and developing its interactive business.

Jones, which says it reaches 2,450 radio stations and 1,750 cable systems with its programming, has acquired recently and stated in its filing that acquisitions are an impor-
tant part of the company's strategy. Jones recently bought fellow pro-
grammer Broadcast Programming for $21 million and the sales company MediaAmerica for $133 million. The company also said it would develop a complementary Internet business and that it would spend "significant capital in the future to realize our Internet strategy." About $10 million from the IPO proceeds have been earmarked for Internet development, Jones specified in the SEC filing.

History Of The

Jones has reported annual net losses for each of the past three years, and reported a net loss of $7.9 million for the first nine months of 1999 (that compares to a loss of $8.7 million for the same period in 1998). Net revenue for the first three quarters of 1999 was $45 million, up from $25 million a year earlier.

Despite the history of losses, Jones was optimistic in its SEC filing, claiming that improvements in technology will help the service to the help for more radio and cable programming. Jones also hinted at the challenges presented by consolidation in the in-
dustry. Groups such as Clear Channel, AMFM and so on have formed in-house production groups, limiting the need for outside programming. "As radio station ownership is more concentrated in fewer groups, more radio station owners may develop and produce content in-house, thereby reducing their need for the type of radio programming we provide," Jones said in the filing.

Jones is Internationally headed by Chairman and founder Glenn Jones and President Jeffrey Wayne. Ron Hartenbaum is President of the Jones Radio Network.

Jeremy Shwerder

News
Working For A Dot-Com

Former label exec shares insights on working for a music-based Internet firm

So you wanna work for a music or related entertainment-based Internet company? Get in on the ground floor with a boatload of stock options and reap the megabuck benefits of your company going public, yet still be involved with the music business?

That’s a thought entertained by many in the record industry at the beginning of the 21st century. It’s hard not to think about it. After all, while the web continues to grow exponentially, most major labels are closely eyeing their payrolls and bottom lines and looking at ways to trim the former in order to beef up the latter.

To get a handle on what’s it’s like to work for a music-based dot com, I spoke with an anonymous executive who has made the transition from records to the web. Why conjecture this exec’s identity? Simple: I wanted this person to speak freely about what it’s like to make the change and work for a web firm and how working there compared to life with a label without worrying about upsetting anyone. The good news from this exercise? Depending on the position, you probably don’t need to be a tech savant in order to get a gig. The bad news? The perception that salaries are at the lower end of the scale is a reality. It’s just that the payroll — those potentially lucrative stock options — could be bigger than anything an old-line record company can offer.

Like many record executives, the person I spoke to spent a good many years working at the majors and at indies, yet was, unfortunately, let go. While it was devastating and unexpected, being unemployed offered this person the opportunity to make the change.

From Pink Slip To Possibilities

“Being out of work ended up being the best thing that ever happened to me,” the exec says. “It was a leap of faith to do this, but, like many people, I believed the Internet was going to be the future of the record industry. I thought that if I got in on the ground floor, it would lead to a lot of opportunities within the Internet world and with the labels.”

When it was time to begin looking at dot-com options, the exec found that label connections still came in awfully handy. All those job sites being advertised on the web? Forget ‘em, says this pro. “I really didn’t do a whole lot of e-mails about jobs. I did some, but I can’t remember getting any positive responses. Maybe I just didn’t go after the right jobs, but the opportunities I was presented with came from my connections in the music business. I have zero belief in the Monster.com-style sites. They weren’t that helpful.”

What was helpful in obtaining a wired world position was a keen insight into how the web and the record business can work together. Being a tech geek wasn’t a prerequisite to landing a dot-com position. “People really don’t need to know as much about the technology as they think they might. I found out I needed to know enough about the tech side of the business to explain it to a layman. You just have to be very aware of what’s going on and how it will affect the record industry. All the technology stuff is very learnable going forward.”

Not surprisingly, once this pro landed the post, the calls came flooding in. “People wanted to know what it was like. They wanted to know if there was life after working for a record company. Once you’ve worked for a label, you don’t want to leave the business. People I talked with wanted to be reassured that they would still be involved in the music business. And that’s very true that they will be involved.”

“The atmosphere is much more Silicon Valley than New York or Los Angeles record company, but you still have a lot of access to the music business, because the jobs aren’t nearly as narrowly defined as if you worked at a label.” That’s another big distinction. Because the web-based music activities are so new, there’s no set way of attacking the business. That’s a far cry from working in the marketing, promotion or publicity department for a major label. “I’m doing things I probably never would have done if I still worked at a major label. Plus, I am more at the center of what’s happening than I have ever been. I feel more a part of the record business than when I worked for a major label.”

That lack of a blueprint, however, makes for some stressful decision-making. “Absolutely. There’s definitely a lot of trial and error going on. But that’s also the exciting part. It’s much more fun being on the front lines and failing than being at the back and following what everybody else does or doing things the same way because that’s how it’s always been done.”

The Wonders Of Stock Ownership

Once aboard, this pro readily felt the intense corporate culture that permeates Internet companies, thanks to employee ownership. The exec is now rooting more for this company than for any previous employers. “We all really care about the welfare of the company, because we’re so immediately connected to it because of our stock. It’s very real. I had a similar connection with the small indies I worked for, but certainly not any of the majors, where you didn’t get your due and hoped the records sold or got airplay, then hoped for a big year-end bonus.”

“These are different. There’s much more of being part of a team. When you’re watching your stock go up, it’s very exciting. And when it declines, it sucks, and you work harder. I find myself more concerned about things than I was at other companies and being a little more careful about how I spend the company’s money.”

Nonetheless, the stock price isn’t forcing decisions. “Talking about the stock price is in the open, but no one talks about having to do certain things to make the stock pop. It’s more a motivating factor than an overriding concern.”

While music biz execs can certainly rack up plenty of long days and nights, this pro is putting in more hours than ever before. “The pace of change is so much faster. There’s so much information coming in that you want to keep track of. Now, in addition to the music industry trades, you have to keep track of the Internet and computer trades. No one’s making me do that; I just want to be aware of what’s going on. And I’m certainly not the only one.”

Sell, Sell, Sell

Interestingly, one regular task this pro undertakes on a daily basis is educating the music business about the web. “I still find myself having to explain to people that the Internet is more than downloading and selling records online. Many people still don’t see the other legitimate business being conducted that’s in sync with their corporate policies and objectives.”

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The Eurythmics Storytelling On VH1

The Eurythmics and executives from Arista Records and VH1 celebrate the taping of the group’s Storytellers session for the music video channel. Pictured (l-r) are Arista VP/Video Promotion Mark Zimet, VH1 St. VP-Editorial Director Bill Flanagan, The Eurythmics’ Annie Lennox and Dave Stewart, to explain to people when to leave the music business.

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3 Doors Down’s ‘Kryptonite’ Glowing At Active Rock

For a record company, there’s nothing like beginning the new year with a baby band who are already receiving significant airplay from a handful of major-market stations. That’s quite the endorsement, given the competition from superstar acts and holiday music and promotions in the fourth quarter.

Such is the case with the Universal/Republic Records band 3 Doors Down, whose debut single, “Kryptonite,” is garnering glowing praise at Active Rock stations such as WAAF/Boston, WXTB/Tampa, WLZR/Milwaukee and WMFS/Memphis.

Originally based in Escatawa, MS, near the golf town of Biloxi, the core members of the group — vocalist/drummer Brad Arnold, bassist Todd Harrell and guitarist Matt Roberts — came together about four years ago. Two years later guitarist Chris Henderson joined the group. A few years of touring the region resulted in an active fan base, and the group often pulled in over 2,000 people a show. But it wasn’t until March 1999, when hometown Active Rocker WCPR began spinning “Kryptonite,” from the group’s independent EP, that things really took off.

WCPR PD Wayne Watkins remembers, “We’ve been aware of the band for years, because of the buzz they’ve built from gigging around the area. When they brought ‘Kryptonite’ in, [OM] Kenny Vest, myself and the staff agreed that the band had taken a big step forward.”

As it does with many rock acts, WCPR initially spun the group’s song on its Sunday night locals-only program. Watkins continues, “The response grew from there, and we put it into regular rotation. From there, it just took off. I’ve never seen a song react the way that we were doing, to release a new act in November. I’m glad we waited, because so far everything’s worked out perfectly.”

In order to prime the pump at radio, McGotty sent “Kryptonite” to a slew of stations near the end of 1999. One programmer who gravitated toward the song was WMFS PD Rob Cressman. “McGotty turned ‘Kryptonite’ in to us,” Cressman says. “We have a work date for the single in mid-January, so the early airplay allows us to get a jump-start. We’ve already shipped a CD Pro, and we’re now aiming for closure at radio around the add date instead of soliciting airplay.

One thing is to get a head start based on the stories in Boston, Memphis and Tampa and avoid all the clutter during the first part of the year. That’s great for the band, as well as for the other records we have coming out. There are no bells and whistles with this project. There’s a story of a bunch of guys who play great rock ‘n’ roll. Some key stories are proving it’s a big, fat hit record, and soon the rest of the country will find out.

Going forward, Universal/Republic has set up a handful of radio shows and concert dates for the group around the Southeast. We continue, “This is still a pretty young group. We don’t want to put too much pressure on them at this point. We’re keeping things low-key for now and building it up in the Southeast.”

3 Doors Down’s new album hits retail on Feb. 8. — Steve Wroniewicz

Music News & Views

Farm Club Signs Sonique

Jimmy & Doug’s Farm Club, Universal Music Group’s Internet-based imprint bearing the name of UMG Chairman/CEO Doug Morris and Interscope-Geffen-A&M Group co-chairman Jimmy Iovine, has signed its first act, London female DJ Sonique. Farm Club partnered with Republic/Universal Records to release Sonique’s debut U.S. single, “It Feels So Good,” on Dec. 28. Sonique’s album will hit retail in February. Sonique also will be the first act to be featured on the Farm Club’s weekly TV series, which premieres on USA Networks on Jan. 31, 2000. Jimmy & Doug’s Farm Club was launched in November with partners America Online, USA Networks, MTV Networks and Sprite. It plans to discover acts via online submissions.

Britneymania, Part II

Nothing’s official, but word is that multiplatinum pop singer Britney Spears will release her sophomore album in mid-May. Spears recently told MTV News that the new disc is “a little bit funkier.” Producing the album are Max Martin and Robert John “Mutt” Lange. Meanwhile, Spears kicks off the second leg of her national headlining tour on March 6 in Pensacola.

Alt rock outfit Everclear’s pair of new albums will hit retail this year. The first disc, Songs From an American Movie, Volume I — Learning to Smile, will be released in April, and its companion album, Songs From an American Movie, Volume II — Good Time for a Bad Attitude, will drop about six months later. The first album is reported to be more pop flavored, while the second is said to be leaner rock.

This ‘n’ that: Rollingstone.com reports that Whitesnake singer David Coverdale has recorded over 20 songs with Van Halen. The site quotes Cowardale as saying he’ll be working with Eddie and the boys in some capacity.” Look for an announcement soon regarding a tentative settlement between pop act ‘N Sync and Lou Pearlman, his company Trans Continental Media and BMG Entertainment. . . . Ozzfest is hitting the big screen. Penelope Spheeris [The Decline of Western Civilization, Wayne’s World is directing a film based on the ‘99 tour that will have a limited release schedule in 2000. . . . Britpop star Robbie Williams will begin work on his third solo album in January 2000. . . . Congrats to Paul McCartney, whose concert at the famed Cavern in Liverpool was said to be the largest Internet music show to date, racking up an estimated 50 million hits.

Tour update: Beck bows his national headlining tour on Jan. 25 in Austin. . . . The annual Sno-Core tour hits the road on Jan. 15 in Del Mar, CA. The lineup includes System Of A Down, Incubus, Puya and Mr. Bungle. . . . Slipknot kill off their Y2K tour on New Year’s Day in Des Moines. Opening is Kettle . . . Vertical Horizon and Stroke 9 embark on a national tour on Jan. 19 in Seattle. . . . The Further Festival, started by former Grateful Dead members Bob Weir and Mickey Hart, plans to return to summer after a one-year hiatus.
Looking For A New Gig?

Once again, R&R is dedicating its format pages to listing open jobs in the radio and record communities in order to assist the many people who are out of work or underemployed during the holiday season. And what better place to look for a position than in “The Industry’s Newspaper”?

Online Opportunities

I remain in complete and absolute awe of the World Wide Web and its infinite resources. The following is just a sampling of some of the sites you can visit for available jobs. Major broadcast companies such as Clear Channel, CBS and Jefferson-Pilot all have websites that include postings of opportunities available within their companies. If you are an indepedent, there are also a number of international websites with opportunities, such as the BBC and stations in Australia. Your first stop should always be www.roneine.com, of course. It has the latest job listings and links to other industry sites, including record labels, which will list their employment opportunities. 

Note: all addresses begin with http://

www.roneine.com
www.440mt.com
www.alaccess.com
www.am1.org/ausjobs.htm
www.angelite.com/va/radio.htm
www.arthouse.com/urbandrisestats/jobs
altastardradio.com/jobs
www.bbc.co.uk/london/bbc_wej.htm
www.broadcasters.org
www.broadcasters.com
www.brasradio.com
www.cabroadcasters.org
www.clearchannel.com/jobs.shtml
www.cdb-com.org/employment/companyjobs.htm
www.cesharo.com/jobs/npsh-jobs.cigl
www.ccmag.com
www.clearchannel.com/jobs.shtml
www.fab.org
www.gcc.com/jcpg-jobs.html
members.tripod.com/~AAlkawin/newsjobs/bo1.html
www.mediacasting.com
www.metronetworks/jobs.html
www.nab.org
www.newcast.com
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www.sbe.org/radiojobs
www.radiomonitor.com
www.rupertmurdochcom/on/tvjobs.html
www.rac.com
www.usoras.narwhal.com/flybeal/bwrra.html

Records


• Mammoth Records is looking for a pop promotion executive.

• Jeff McCauley & Associates is looking for an Executive VP/CFO/COO, Director/Rock Marketing & Promotion, New Media Manager/Web Master and Manager/NTR Events. Positions we hope to create in 2000. New York GM and Director/Nontraditional Revenue, Broadcasting. Email letter and resume to Jeff McCauley, Jeff McCauley & Associates, 2441 Bypass 17South, Myrtle Beach, SC 29577. Phone: (843) 291-0170, ext. 258. Email: wally@eagleead.com.

• WSWS/Milwaukee is looking for a production director to produce commercials and promotions and future full-time and part-time on-air position to host a show. Send music & show to Brian Kelly, WSWS Radio, 11800 W. Grange Ave., Hales Corners, WI 53131.

• WZOK/Rockford, IL is looking for a PM drive airwaves with remote production, promotions background and Internet knowledge as a plus. Send T&Rs to David J., 3901 Brendanwood Rd., Rockford, IL 61107.

• KHTZ/Jammin’ 290/San Diego, CA is looking for an afternoon air talent. Must have minimum one year experience in on-air position. T&Rs to kid Jay, A.M.D., KHTZ/Jammin’ 290, 1690 Frontage Rd., Chula Vista, CA 91911. Phone number please.

• Maverick Records Pro on the Loose: Matt Uekeff, Last Seats as a Detroit regional for Maverick Records. Contact him at (248) 203-9739.
Five Fine Talents Ready For Hire

Recently displaced employees say they’re ready for their next challenge

For our 2000 Jobs issue, I interviewed five individuals who are in need of a regular radio gig. The first person I spoke with was Kenny B. Thompson, a 10-year veteran of WVIZ (V103)/Chicago who departed the station six months ago.

“I spun my first record back in 1969,” says Thompson. But he’s perhaps best known as the long-time host of The Saturday Night Dusty Steppers Set, which aired on V103 from 8pm to midnight every week. “Steppin’ music consists of jazz and R&B oldies,” Thompson explains. The music is hugely popular in the Windy City, and Thompson’s program was highly rated throughout its decade-long run on V103. The steppin’ music craze continues in Chicago, and this is the man many credit as the source of the music’s rejuvenated popularity in the city.

When asked what he’d like to do now, Thompson said, “I’d really like to do it again here in Chicago. I have a knowledge of all genres of music, especially jazz. I’d really like to play jazz.” Thompson also has a working knowledge of the retail side of the music business. If you would like to contact Thompson, he can be reached at (773) 722-2050. His mailing address is 3936 Congress Parkway, Chicago, IL 60624.

Reggie Butler has 13 years’ experience as an on-air personality. He’s looking to connect with an organization looking for a solid employee. “I’m looking for the opportunity to get back on the air, and my most effective time slot would be at night, doing a ‘Quiet Storm’ type of program,” Butler says.

He was most recently the mid-day host and Asst. Production Director at WUKS-FM/Fayetteville, NC, a Beasley-owned Urban AC.

Each year we extend a helping hand in attempting to find the right match between employers and potential employees. That’s important, because this business is still about people, now more than ever.

“Quiet Storm” at WQMG/Greensboro; I worked at an Oldies outlet in Raleigh, WTRG. Then I did Gospel at WSRC-AM in Durham and also worked at WFXZ (Foxy 99)/Fayetteville, NC for several years.” Butler says when asked about his other job experience.

Butler’s search for new employment hasn’t gone as well as it could. “My search has been quite difficult. I’ve sent resumes and tapes out to several people, and the response has been that they don’t have anything right now because of mergers, consolidations and buyouts. Everyone has been courteous and expressed interest and has said they’ll get back in touch with me, but they also say that they have to wait and see what’s going to happen with the process their current organizations are going through.”

Butler is familiar with some of the new digital technologies being used at radio stations today. “I’ve used the digital editor, Audiodox, the Roland system and others,” he says. If you’d like to contact Butler, his phone number is (919) 682-5628. His fax number is (910) 404-3043. Mail can be sent to 1908 Sherman Ave., Durham, NC 27707.

Winning Team Member Available

Marie Kelly has been in radio since 1987. Her last position was at WYOK/Mobile, where she was the station’s PD. Kelly says, “I’m looking for a programming opportunity where I can lend my expertise to the management of a station looking for a good programmer. I want to be part of a winning team. I’ve only been gone from the position for approximately three weeks and would like to be considered for another programming position in the Urban Format.”

Kelly is knowledgeable about music scheduling applications such as the RCS Selector, Vox Pro, 360 and Music One systems. She is also familiar with the DCS Keyboard System that’s used in on-air operations to merge music and commercials flawlessly. Her history starts back in 1988 at WEAS/Savannah, GA. She held several positions, ranging from air talent to MD to APD. She also had a stint as the station’s Promotions Director.

Kelly was with WEAS-AM & FM for a total of seven years. She later moved to Dallas as a personality on KKDA-FM (K104) under current PD Skip Cheatham. When asked what other positive attributes she would want known about her, she says, “I want them to know that I’m a high-energy person who’s versatile and very professional. The previous station I was at was in the hip-hop direction, but if given a chance I can do any kind of format.” Kelly does have her programming preference however: “I’d like to program either an Urban AC or mainstream Urban.” If you would like to talk with Marie about a possible position, call her at (817) 429-2321.

Wanted: A Challenging Position

Pearl Jones has been in the music and broadcasting industries for a combined 15 years. She’s very interested in returning to the radio industry as a promotions and marketing director or event planner. Jones also stated that she’d like to work with an Urban AC station.

Pearl has worked at Dallas’ K K D A (K104) as the station’s promotions director, spending six years in that position. She has also been the Southwest Regional Promotions & Marketing Manager for EMI Records, and later held a similar position at A&M Records. Following that, Jones was the Southwest & West Coast Regional Promotions Manager for Platinum Entertainment.

Yancey currently has his own independent record promotion company, Invasion Entertainment, located in Plano, TX. He can be reached at (972) 612-8831, or page him at (888) 876-8734. His address is PO.Box 116366, Carrollton, TX 75011-6366, and his e-mail address is toby390@juno.com.

We truly hope that this will be of help to potential employers searching for talented employees to fill positions at their companies. Remember, finding the right job takes lots of patience and lots of faith. Don’t rush into something if it doesn’t feel right, but if there’s something out there you may not think you’re qualified for, you should give it a shot anyway. Who knows — you could just end up with that job!
Employment Advice For The New Millennium

Tips on finding work and creating jobs in the next century

The consolidating radio and record worlds all live in can mean that, with very little notice, any one of us might be consolidated right out of work.

Over the last few years a number of folks have provided tons of good advice on all aspects of the job search process. Even if you have a great gig, it never hurts to keep in mind some of these pearls of wisdom.

Do’s And Don’ts Of Job Applications

A job applicant’s first contact with a prospective employer is often through the mail, so it’s critical that the presentation puts your best foot forward to make the best possible first impression. Jefferson-Pilot/Denver GM John St. John offers a few pointers — and pet peeves — gleaned from his experience.

• Make sure your name and phone number are on all pertinent materials.
• Be brief and concise. Try to capture a prospective employer’s interest within 60 seconds.
• Start a tape with good material. You can let your audition tape “build,” but if you don’t grab ‘em with a compelling piece right off, they may not listen long enough to hear it build.
• Spend a few dollars to present yourself in a professional and distinctive way. Avoid looking slipshod and cheap. Stationery, labeling and print, copy and tape quality all combine to make the complete package.
• Outrageous, funny or exotic presentations designed to create interest have the possibility of working against you.

• A few references should be included. They convey an air of confidence that shows you believe in yourself.
• Send a letter to the potential employer a few days after your first contact. Re-express your interest in the position, reminding them that you are still alive and eager to work for them.
• After applying for the job with T&R, drop another (different) tape in the mail with an informal note saying, “I’m still very interested in your opening and wanted to send you some more of my air work.”
• Persistence can be touchy. Cultivate the fine art of understanding human character, and hopefully you will know how to mix patience with persistence.

Radio is generally a business of professionals, and presenting yourself as a professional is looking for a job, not doing your job. Your self-presentation makes you more marketable, and it’s just as important to make a good impression on those who are hiring. Consider the following tips.

• Don’t use your present employer’s name in your resume, resume annex or any writing samples you submit for consideration. Your present employer has no idea what you are doing or looking for, and it makes no sense for you to have looked for a job before you are fired.
• Don’t misspell the name of your present employer. Don’t address your resume “To Whom It May Concern.”
• Don’t call a PD while you’re on the air. Stacy Jenkins, “It makes a PD wonder, ‘What will they do while working for me?’” And don’t ask a PD to call you on the studio hotline. “Once again, they should be concentrating on their show, not trying to get a job.”
• Don’t call if an ad says “No calls.”

A PD’s Personality Checklist

PDs have you ever really thought about your criteria for hiring talent? Personalities, have you ever wondered what folks do who hire thelooking for? Here’s KBKE/Kansas City GM Dale Carter’s “professional personality” inventory.

• Too many jocks are matter-of-fact about what they do and fail to communicate a sense of energy on the air. I’m not looking for screamers, but energy — especially in the morning — is important to me.

• Hiring a personality who has been in a top 10 market to come to a medium market is often a mistake. No matter how subtle, there’s a feeling the jocks has gone from the majors to the minors.

• Look out for people who’ve had 15 jobs in 15 years. Your station might be job 16 looking for 17.

“Spend a few dollars to present yourself in a professional and distinctive way. Avoid looking slipshod and cheap.”

John St. John

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

Jason Kane

People & Positions

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

Available

• Karyn Bishop: Ms. Bishop has varied experience, including radio, promotions and affiliate relations for syndicated radio programming. She has spent over two years with Tanya Tucker Inc., handling a variety of duties, including tour support and fan club responsibilities. Phone: (615) 641-8386

• Mac Daniels: Promoted to PD of WMZQ/Washington 3 1/2 years ago, he joined the station in 1993 after 14 years with KPLX/Dallas. Phone: (703) 222-5115

• Gary Greenberg: An L.A. radio veteran, Greenberg moved to the music side a number of years ago and has worked West Coast regional promotion for Rising Tide and Galv. Phone: (618) 900-7385

• Robert Nick: Most recently VP/Marketing at Mercury/Nashville, he was with the label for over nine years, both in promotion and artist development. Phone: (615) 292-7303

• Jim West: Most recently PD of WGRX/Baltimore, Jim has worked at some legendary Country outlets, including KNIX/Phoenix, WFMFS/Indi- napolis and KMLE/Phoenix. Phone: (410) 654-0743

Openings

• WYRK/BUF: Mornings. Upbeat personality with sense of humor. T&R to Rusty Carr, WYRK, 14 Lafayette Square Blvd, NY 14203.

• WCOS/Columbia, SC: Afternoon drive. T&R to EEO Administrator, PO, Box 748, Columbia, SC 29202.

• KCKK/Denver: Looking for evening talent and a traffic reporter. T&R to Chuck St. John, 1095 S. Monaco, Denver, CO 80224.

• WKIS/Miami: AE. Resume and references to GSM Carole Brown, WKIS-FM, 9816 Sidney St., Hollywood, FL 33024.

• SESAC/Nashville: Seeking a full-time publicist for its communica- tions department. Strong writing skills with previous published writing preferred. Media contacts/publicity skills in music industry. Fax resume and writing samples to (615) 929-9627.

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

John Gehron

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Country’s Holiday Spirit

Some artists kept busy with TV and charity work

Activities on Music Row came to a halt for the Christmas holidays, but several country artists maintained busy schedules in November and December. Here’s a quick glance at some of the things that transpired as the year came to a close.

Employment Advice

Continued from Page 31

coordinate the actions of the client and the station. That requires a position beyond the promotion director.

“If we’re going to do something different for the client — like combining a remote with a database mailing and a special series of T-shirts for the event — there has to be someone who can pull it all together with flair and grace. A specialist — perhaps with the title of ‘Marketing Manager’ or ‘Productions Manager’ — will be needed to be most effective and enable us to get a larger chunk of the pie.”

Jocks Must Become Actors

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

On the subject of where the next generation of talent will come from, Furst noted, “The great thing about virtual radio is that we can train them without risk. We’re looking for entertainers. We can take someone with a decent voice and personality, put them in a studio and teach them to do voice-over work. They’re free to experiment and make mistakes and don’t have to go on the air until they’re ready.”

The PD’s role is another job that’s changing. “That job is going to require different skills than needed in the past. They’ll be ‘localism directors,’ as opposed to pure program directors. They’ll be the key to making virtual radio sound live and local. They’ll have to be good at prep, understanding the format. Particularly to localize the talent for the job to cut it and feed it back to the station. When virtual radio is done right, it sounds more local than most stations do, because we concentrate on it more.”

Also on the management side, Furst notes, “I see the operations director job becoming more important. It might not necessarily be a programming job. It will require someone good with details to fit with the GM — who’s running five or six stations and make sure the vars are gased and the light bill is paid.”

Kane also sees new opportunities for production people who can take their positions to higher levels. “We’re going to need a higher quality of production not only for commercials, but for promotion. It must be stylized, entertaining and attention-getting. If it’s a production director on steroids, we must achieve higher levels of creativity for radio to do what we need to be done from the investor’s point of view and for what radio needs to achieve. We need to make radio a better product so that advertisers are better served for their money.”

Some of the new jobs being created will be on a cluster level. Kane sees, for instance, a “Research Director” — or perhaps, more appropriately, a “Data Manager” — post. “Someone has to handle all of the information coming into a station and make it usable. What often hits the station isn’t even information, it’s data, and data doesn’t become information until someone manipulates it. Particularly in clusters, there’ll be a need for a more centralized source for the info to flow into. Stations will be needing very focused data to get into an advertising buy. More and more, what will be needed is a custom presentation for clients to show them why they need to be on our stations.”

Furst says that the new employment environment opens the possibility of people creating their own jobs. “It’s important to remember that things aren’t ever going to be the same again. We’re moving forward. Every job is different now than it was five years ago. Many of the job needs aren’t ever going to change. But, as the paradigm shifts, everything goes back to zero. Needs not apparent now may be here in six months. Think about the productivity. Think about what people in a different light than you do now and think how they fit into this new world. Your best opportunity may well be to create your own new job.”

Advice For Uncertain Times

Finally, in a Country column written just a few months after the passage of the Telecom bill in early 1996, broadcast owners John Gehron and Joe Mathias talked about jobs and the workplace in the post-Telecom world. Their advice bears repeating. In fact, it may be even more meaningful today, regardless of the industry you’re in.

Mathias noted, “When we buy a station, people ask, ‘Are you going to fire us all and bring in your own people?’ The implication is that we have a couple hundred people we can deploy. That doesn’t exist. All my folks have jobs. We evaluate every situation when we get there. If somebody’s doing a good job, we jump up and down with excitement, because we now have another great person in our company. Every company is moving so fast, no one has a huge bench. We’re all looking for all the good people we can get.”

Gehron added, “I know the training has been tough on people. But they need to wait it out and continue to do their job well. It’ll all settle down and be better in the end. Don’t get sidetracked by uncertainty. Do a good job and continue to perform well. What maintains a station’s value to whoever the owner might be is the people. Radio stations are people. Valuable people keep the station valuable. All we have to sell are people and their talents.”

In fact, their talents are what all people have to sell. Developing new skills, maintaining a positive attitude and doing your job as well as you can do it will all be required to make sure you survive and thrive in consolidation.

www.americanradiohistory.com
Disappointed, But Not In Despair

Respected programmer Nick Ferrara's hopes remain high

In a world of perfect programmers would move from one job to another or get to stay at their dream jobs for as long as they wanted. But one painful lesson we've learned over the past few years is that we're not living in Utopia. There are harsh realities, and many above-average managers, programmers, air talent and promotion people have been thrust into an unfamiliar situation: They're waiting for the phone to ring in anticipation of their next jobs.

Nick Ferrara is one of the brightest programmers in the business. Known in the late '70s and '80s as CHRM programmer Nick Bazoo, he built a great reputation programming WERB (987)/New Orleans. From there he transitioned KMEM/San Francisco to Rock to CHRM. Up next were programming stops at CHRM, WVZZ (934)/Pittsburgh and KSDD-FM (KS) (03)/San Diego.

He successfully made the switch to AC more than a dozen years ago in his beloved New Orleans, where he was GM for Sinclair Soft AC WLMG, Hot AC WLTS and CHR/Pop WEZB. But when Entercom officially took control of the stations 10 days before Christmas, Ferrara was told he didn't fit into the company's plans. A stunning blow, but even tougher to take at this time of year.

"It was a business decision, and that's all there is to it," says the philosophical Ferrara, who nevertheless finds himself out of work for just the second time in a 25-year radio career. "They viewed my position as a 'luxury,' but it was a 'necessity' the way Sinclair structured it. Sinclair definitely had a hands-on management style, and I understand Entercom lets their people do their own thing."

Very classy and professional, Ferrara had nothing but praise for WLQM's new owners. "They're smart radio operators and want to do nothing but radio. My only regret is that I didn't get a chance to work with them, because I feel we could've been a good match.

"More so than ever, you need good people in consolidation. If you have one person doing six jobs, it better be a good person. I have no hard feelings, but if I'd known a little sooner, wouldn't have been as extravagant in my spending on Christmas presents."

Entercom also told Sinclair/New Orleans cluster GM Johnny Andrews that his services were no longer needed. Ferrara remarks, "Our six stations were outbidding Clear Channel's seven, and we were up 11% over '98, which is a credit to Johnny — they don't come much better.

WLTS targets women 25-44 and was No. 1 non-hi: WLMG targets women 35-54 nonhi: and was No. 1 in its demo. But I don't take any of this personally, and I don't second-guess anybody. It's understandable that new owners want to bring in their own people."

Parade Of Owners

Ferrara was lured back to New Orleans in 1987 to change WLMG from Schubert Beautiful Music/Easy Listening to its present Soft AC format. The station was then owned by the Jesuit Roman Catholic order. "Any station employee and immediate family members were able to go to Loyola University and any Catholic high school tuition-free. People were dying to be hired for any position so they could get free tuition."

The following example further underscores how well the Jesuits took care of their station employees. Shortly after arriving back in New Orleans, Ferrara was able to adopt a 1-day-old girl, but didn't fully realize how costly (approximately $14,000) the process would be: "Banks freak out when you move from city to city, and I had trouble getting a loan to pay for the adoption. I talked with the GM and explained the situation. Within 30 minutes I had a check for $14,000."

Nothing had to be signed, and he was asked to repay the money whenever ever he could. "You don't see anything like that today."

About 18 months later, though, the Jesuits sold the station to Keymarket, which operated it for several years. River City and Sinclair followed.

"Keymarket was a radio company, but River City and Sinclair were radio and TV companies. There are no two ways about it — radio took a back seat. But the best approach is to let everything spin in. You can sometimes learn as much from a bad operator as from a good one."

When rumors began circulating that Sinclair was looking for a buyer, Ferrara most frequently heard about CBS and Cox as potential suitors. "Entercom just came out the blue; no one expected it. My feeling has always been that if someone spends a lot of money to buy something, they must think it's being run right. Why would they come in and make changes? But I guess my theory doesn't always work."

Not Brain Surgery

That comment typified our conversation. Ferrara was upbeat and specifically mentioned that he wouldn't let the situation depress him. "I went to church the night I was let go, and the preacher said Christians don't have despair. Those in despair have no hope. But I still have hope, still love radio, don't feel I was treated badly and feel fortunate to have worked at the same station for so long. In this business one year is an eternity."

Using this as an opportunity to take stock of himself, he says, "This isn't brain surgery. There are many people who are in much worse shape. I'm inconveniently right now, but no lives were lost. Things will somehow work out."

Happy to go wherever the best opportunity takes him, he remarks, "I really love Soft AC and mainstream AC. Those formats really aren't much different in Chicago, San Francisco or New Orleans. Regardless of market, you still deal with the same concepts."

"I want to get back to work as soon as possible and will explore all avenues. Paying attention to the radio station was more important to me than networking. You can't be as picky today as you could be five or 10 years ago. I'm not too proud to do anything, and I just want to be back in it in some form with a company and GM who are on the ball."
How To Get The Gig You Really Want

Sometimes it's that little something extra that makes all the difference

How many times in your career have you actually gotten an interview — much less a job — by mailing your resume? If you're like most people in this business, the answer is not very often. Usually it's through the power of a relationship — either with someone you already know or through a friend of a friend — that one gets a foot in the door. After that, the key to closing the job you want often comes down to the action taken following the interview, waging a tactical campaign that will make your application stand out from the pack.

You may be surprised to hear that the number of job applicants who take creative steps to land a job is declining. Then again, it may parallel a general decline in etiquette. When did last send — or receive — a thank-you card? It's the courteous way to impress the other party.

The subjects of this interview emphasize the continuing importance of follow-through and creativity to impress a potential employer. For example, I once heard of a jack who rented a chicken suit, then stood on the freeway on-ramp the station's PD used to get to work. The chicken held a sign that said: “Hey (PD's name here), hire (jack's name here) for mornings. He's the greatest!” He got the job.

Five and a half years ago, when I was pitching R&R's Publisher/CEO Erica Farber for the job as this paper's first NAC Editor — a gig I was eager to land — she asked to see some samples of my writing. Although it had little bearing on my editorial skills, I included a poem that earned me a college scholarship. My poetry surely wasn't the determining factor in me getting hired, but I believe it was a little something extra that helped to demonstrate my versatility.

Follow-Through

KTWV/The Wave/LA. VP/GM Tim Pohlman recalls a thoughtful and creative tactic used by Jason Wilberding, who applied for the NSM position at The Wave. "He put together an actual framed jigsaw puzzle. Each piece of the puzzle represented an element needed to be successful in the job, but one piece was missing. That represented the person we were going to hire. Yes, we hired Jason [he's currently The Wave's LSM], and the framed puzzle hangs in his office today. He'd given a lot of thought to what it takes to do the job, and it showed. Honestly, you don't see much of that creativity or follow-through anymore."

KTWV PD Chris Brodie recounts the most memorable application he ever received: "It was so great! I don't have the faintest idea who this guy was, but I got a single cowboy boot in the mail with a cassette stack inside the toe. The note in it said, 'Help! I'm stuck in Texas.'"

Please bring me and my other boot to L.A. He got my attention, and I've never forgotten it."

One of the weirdest — and most imaginative — tales of "standing out from the crowd" comes from WJZ/Philadelphia PD Anne Gress, who began her radio career as an intern. "The realization came to me that I just had to work in radio. I went to W101 in Tampa and met Chris Miller, who is now morning man [and former PD] at KJJZ/Portland. The internship was for 10 hours a week, and I probably worked 50. I made myself indispensable. Somehow I convinced Chris that the station couldn't get along without me, and I'm sure he pitched me. He has always been so good to me; I still ask him for advice."

"Several years later in Tampa, I was pitching the brand-new and incredibly hot Power Pig radio station for a job. They were the hottest station in town; they had just crushed Q105 massively. Everyone wanted to work there. I was unemployed at the time, only 21 years old and looking for work as an air talent. "I knew they were getting a million tapes, and I didn't have Top 40 experience. I kept thinking, 'What am I going to do? I'm just some AC chick the PD has never heard of.'"

So I went to a meat market and asked the butcher for the most disgusting pig parts he could find — snout, hooves, ears, the whole thing — and had him wrap it all up in a cellophane package. Then I put my aircheck cassette on top of it, and he wrapped it as part of my package. Imagine: The butcher must have thought I was insane!"

"I took this package of pig parts to the Power Pig's receptionist: she probably thought I was the Unabomber, and she had one finger poised to call security. The PD was at lunch and not expected back for two hours, so my package sat there in his in-box, sweating pig juice for two hours. Before the pig-part package. I must have called that guy 50 times, but he called me very afternoo. And I got the job. To tell the truth, since I've been a PD, it always comes as a shock if I even get a follow-up to an interview from an applicant, because it's so rare. People don't follow the rules."

"Since I've been a PD, it always comes as a shock if I even get a follow-up to an interview from an applicant, because it's so rare. People don't follow the rules."

Anne Gress

Stay Top-Of-Mind

WVMV/Detroit PD Tom Steecker recalls how one applicant stayed top-of-mind by having an ingenious pitch: "I got a tape I liked from a guy that got him an interview with me, and it went very well. At the same time, he was young in his career, and I wondered whether he is someone I might want to hire."

Grover Washington Jr.: 1943-1999

On Friday, Dec. 17, renowned jazz saxophonist Grover Washington Jr. died of an apparent heart attack in New York following the taping of four songs for CBS' The Saturday Evening Show. He was 56.

One of the most respected and popular musicians in NAC/Smooth Jazz, Washington made an enormous impact whenever he had the chance to perform. After working in the CTI house band and as sideman to organists Johnny Hammond Smith and Charles Earland, he first came to prominence in 1971 with the album Inner City Blues. But it was 1975's Mr. Magic and especially 1980's platinum Wineglow that established Washington as a leading force in contemporary jazz. These soulful blendings of jazz and R&B were hugely successful and inspired a whole generation of sax players, such as Dave Koz, Najee, Boney James and George Howard.

Plasant Bob James performed an on-air duet of "Mr. Magic" with Washington at WOCN/N.Y. several days before Washington's death. James, who had been a friend since their CTI days, says it turned out to be a chance to, in effect, say goodbye and share one last musical exchange. "Grover Washington Jr. was one of the most influential jazz artists of our time," James remembers. "I was very fortunate to have the opportunity to make music with him during the early days of our careers. His indomitable spirit and unique, soulful, passionate sound inspired everyone who worked with him. He will be deeply missed."

When vinyl kingpin Smithsonian/Lawrence Tanter recalls, "Grover was a kind and passionate musician who suffered a lot of ridicule from the jazz community for his creative expression, but he provided many expressions of musical beauty in his career. His vast contribution is filled with lyrical beauty that is powerful and everlasting."

Washington was active in civic affairs and in inspiring younger musicians. Addressing students at Philadelphia's Episcopal Academy last April, he said, "Every time I play in front of an audience, I think, 'This might be the last time.' I try to make every day, every note, every thought count. Let the music happen; play what you feel from your heart. It should always be fun!"

WIZW/Washington PD Kenny King says, "I've never had a hard sell. I've always tried not only to be a good worker, but also a good person to have in the hallways, and that's what I look for in others. It's more important to me that the person always tries his very best that they be the very best at what they do. I love the attribute of giving 150%. I'm a PD in market No. 9, but I have no problem setting up the speakers for a live broadcast. I want to hire someone who really works for it and who wants to get to the trenches and who is a good person. And maybe it's because I'm a new dad myself, but if someone tells me their family is more important than their job, I can really appreciate it."
Lessons From The Beach

Pro's on the loose share insight from the unemployable line

A stink in the school of hard knocks is typically viewed as misfortune, an event not to be hoped for. But there can often be a silver lining in either one’s personal or professional life. With that premise in mind, I asked the following pros on the loose — who were all program directors — if they would share their thoughts about what they’ve learned on the beach.

Phil Marlowe
Classic Rock WWRX/Providence

So, here I am on the beach. And the question that begs to be asked is: Am I enjoying the sun and breathing radio, or can I teach this old dog a new trick? The answer is a resounding ... maybe. I decided to do this during my time off to explore another facet (a new trick?!) of the industry: songwriting. And oddly enough, country songwriting. I say oddly, because all my professional life I’ve worked exclusively on the rock side. Heck, I was a pimply-faced punk growing up in N.Y.C. buying Sid Vicious records in the late ’70s, and now I’m trying to write hits for The Dixie Chicks? Yeah, it seemed peculiar even to me.

But after years of driving family and friends nuts with endless talk of “making it” in Nashville, I now had the chance to put it all to the test. And so I spent the first two months of unemployment writing and lining up appointments for my big adventure. Before I knew it, I was on a jet bound for Tennessee, and for the next two weeks I pounded the pavement on Music Row.

Much to my surprise — and that of the 20 publishers I sat with — the songs held their own, and I along with them. I mean, I can flip open a microphone and speak to a quarter of a million people — that’s a piece of cake — but to have even one person hear me sing (I’m a writer, not a performer) and not feel uncomfortable, that’s a major accomplishment. In these few months I’ve managed to tap into a self-confidence that I was unaware I possessed.

My time on the beach has also made me profoundly aware of my many support systems. Ask the spouse of any industry veteran if they would let them follow their dream after losing a job, and you’d probably find that the majority would look at you like you had three heads. But mine didn’t. She offered unconditional support, as did my friends who helped me in Nashville.

So, are we here to find? Well, I’m hopeful that the year 2000 will bring with it new opportunities. I’d like to get back to doing what I do best: programming. I’ve spent time re-evaluating my work as Program Director at WWRX over these months, and I’m genuinely proud of the product. We had an exceptional team that believed in what we were trying to accomplish and worked hard every day to grow the station. I’ve been fortunate to have been able to work at great facilities over the years, and I’d be truly thankful to find another one for the future.

Gina Juliano
Alternative WLRS/Louisville

I didn’t think it could happen to me, but it did. Being unemployed for almost five months now has been more than an interesting experience. It’s been a test of my strength and character as a person, as well as my ability to adapt to unexpected change. It’s given me the opportunity to look inside myself and discover who I really am. It has also led me to discover who my real friends are.

In the beginning I was in shock, not having anywhere to be and nothing to do. I also had an overwhelming feeling of sadness, as I realized that the radio station I had put my heart and soul into for the last two years was gone. Despite all my efforts and great ratings, my station faced undergoing a format change, and it was out of my control. I had, however, dedicated my life and my career in radio, because it was my true love and passion. To my dismay, a big part of my life was gone. I have always been a strong person, but now was the biggest test.

I decided not to lie down for a second. I spent endless hours putting together a resume and on the phone, trying to get job leads. I have had several interviews and even attended a convention. Working 60-70 hours a week is stressful, but being back in the industry is where I belong. To help aid my stress, I go to the gym five or six days a week. I also decided to do some of the things I’ve always wanted to do. I’ve done a lot of art and read some wonderful books. I have also started writing a book and working on my own websites. My downtime is taking place over the holidays, I also have some cooking for area shelters.

This has been an incredibly difficult year for me, having other personal traumas occur in my life along with losing my job. I figured I had two choices: I could either sit around and feel sorry for myself or I could work myself off the ground and try to rise above. Although I don’t have a job thus far, I am still persistent with interviews and waiting to hear about several situations.

I have surprisingly had tons of phone calls and e-mails from old friends, representing my sympathy, good wishes, and support. I feel very fortunate to have great family and friends who have helped me during this difficult time. My time off has happened for a reason, and I think I’ve made the most of it. I love what I do too much to get out of the business. This is an extremely competitive industry and truly a test of survival. The fittest, I am a survivor, and I can’t wait to get back into the game.

Tim Maranville
Rock KJKB/Phoenix

The worst things about being out of work are the truths about our industry. Most people programmers do business are with no help to programmers when they are out of work. In fact, I’m in touch with many regional managers, general managers, operations managers, record industry people and agents, who will not return phone calls once you do not have a set of call letters to go with your name. I spend most of my days running up my long-distance phone bill, trying to reach people who may have opportunities. However, it really is a one-way street, as most are too busy doing jobs that consume all of their time, leaving them none for new-hire prospecting.

The best thing about being out of work is the time I can spend with my family. My youngest daughter is turning 3 this month. When I was working, I saw all of my days and all of my nights working for our industry and not enough time with my family or returning phone calls. Being able to rediscover the importance of family is worth every bit of hunger we’ve been through. I’ve also discovered new talents and new industries that are every bit as exciting as the radio industry and possibly on a better future track. That discovery was only possible when the radio industry blinders were lifted from my eyes.

Compared to one year ago, my life is much richer. Having no “middle management radio power” has helped me discover who my friends are and enabled me to engage in better personal relationships. Even though I have no income, I’m in less stress, my health is much better, and I return all my phone calls.

Lessons? A long time ago Jesse Bullet told me, “A program director is the only one running through a battlefield not wearing a bulletproof vest.” Today the PD still has no bulletproof vest and still must run through the battlefield. However, these days, with consolidation, friendly fire is a much bigger issue.

New Year’s resolutions? Yeah, despite all of its faults, the radio industry is the love of my life. I’ll resolve, again, to try to make the art of radio and the business of radio a better marriage ... given the chance.

TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column and this series? Call me at (310) 788-1668 or e-mail: max@ronline.com
Victim Of Consolidation

How it was to be laid off from a radio and a record job in 1999

by Max Tolkoff

In one way or another, consolidation has been part of the radio and record industries for some time now. What makes 1999 unique is that both the radio and the record industries faced unprecedented consolidation in the same year. The human impact has been staggering.

Max Tolkoff saw this unfortunate reality firsthand from both sides of the industry fence. Earlier this year Tolkoff was laid off from A&M Records during the Universal/ PolyGram merger. More recently, he lost his job at KLYY (Y-107)/Los Angeles due to a radio/Internet company consolidation and merger. This week Max tells us what the past year was like and what he has learned.

Bad Timing

As I sit on my deck, hot cup of coffee in one hand, cigar in the other, watching a hummingbird search for food in the late December warmth of Los Angeles, it occurs to me that I’ve done this before. Deja vu! Actually, I’ve had approximately 235 days similar to this in 1999. What the hell happened?

Not that I’m complaining about the wealth of hours I have to consider my past deeds and crimes and to ponder the future. OK, maybe I am complaining just a little bit. I didn’t plan this year. I didn’t want 1999 to turn out this way. Of course, that’s life. Laid off twice in one year? Bad timing. At least, that’s what everyone tells me. A&M folds, I’m out. Y-107 flips to Spanish, I’m out. Started in radio in 1974, and not once in the ensuing years (not a single time!) had I ever been fired from any job. Until this year. And then twice. Damn.

I have been consoled by friends and colleagues who tell me it’s not my fault. I wasn’t personally fired. It’s not like I did a bad job. At A&M I was a victim of consolidation. Even though I knew this to be true intellectually, at the time my emotions resembled those of Mr. Spock when he went psycho from lack of sex for seven years and almost killed Captain Kirk. (All right, yes, I’m a Trekkie. Get off my back!)

Look, we’re all adults here, right? Somewhere in the non-too-distant past we all figured out how to pay our rent and utility bills, put food on the table and pick a career path. Life then progresses. We go to work. We watch TV. We buy VCRs. Some of us find spouses and/or inflatable lifetimes. Some of us begin to look like Jabba The Hutt. Our careers pater. We think we make good choices as better jobs roll our way over the years, but when the carpet gets yanked out from under your feet, it’s always a surprise.

Wait — try to imagine it this way: You’re driving through an intersection, and someone runs a red light and plows into you. It’s not your fault, but your collarbone hurts like a bastard, the car is totaled, and now you’re pissed and, by God, someone’s going to pay dearly for this! Emotions, my friend. Thank-fully, you have insurance. But for the time being (and sometimes for quite a while) you have no car.

Insurance

I was ruminating about this with a friend who was much higher up the label food chain than I, but who had also gotten whacked this year and was spending time on the sidelines. This friend, who shall remain nameless, is an extremely well-regarded promo wizard. However, we realized that one could have the best reputation in the world and be a genius and at the top of one’s game, but if there are no jobs, there are no jobs. You’re just another genius out of work. That’s why it’s good to have insurance. And what’s the equivalent of insurance when you go to work at a label? A good contract, thankfully.

Actually, that was the big lesson from this year, and, it seems, one of the key differences between radio and records — protection. Or lack of it.

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Radio and record honchos are hunkered down in their respective kitchens trying to shove all their properties into their respective blenders.

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Actually, that was the big lesson from this year, and, it seems, one of the key differences between the radio and record industries — protection. Or lack of it. People who work in radio are generally not well-protected, at least not on the lower levels. Disc jockeys, MDs, most PJs. Morning talent in major markets gets protected, but outside of the top 15 or so, you’re pretty much on your own.

Most radio stations in the U.S. will laugh hysterically when they ask for a contract, especially one that protects you and is not just a simple employee agreement that weighs heavily in favor of the company. That usually takes a lawyer, and most stations would rather hire the mediocre jock with no lawyer than the savvy good jock with representation. It’s been that way for years, and I never really understood it until I worked on the other side. Patience is a virtue.

And there are thousands of radio stations (most of them small) and only a relative handful of labels (most of them large). Just different ways of doing business, I suppose.

Tension

And here’s what else I learned this year: The tension between radio and labels this year is so thick, you can cut it with a knife. This I learned when arriving back in radio after working on the other side of the street for five years. Consolidation blues on both sides of the fence? Perhaps. Radio and record honchos are hunkered down in their respective kitchens trying to shove all their properties into their respective blenders. Radio is really wound up at the moment; the labels have no idea.

Well, actually they do — the gnawed could both ways. The labels have received arrogant recalcitrance. Radio has had it up to its eyebrows with the perceived constant badgering about adds and spins, especially spins. Can’t we all just get along? Apparently not. Even though we’ve all worked together for years, each side still has no better understanding of what makes the other tick. We’ve beaten this subject to death at conventions over the years, but nothing ever comes of it.

Want some advice from an out-of-work schnook? Radio: Loosen up and play ball once in a while. Your ratings are more resilient than you think (or you’re not doing your job right). Labels: Relax, the world will not end if your current project takes more than three weeks to bear fruit. You know, 50 years from now there will still be popular music and entertainers, no matter what media we use to hear and view them. Someone will have to promote these people. Catch my drift? Happy New Year.

TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues? Call me at (310) 786-1666 or e-mail: jimkerr@frontline.com

Excited in St. Louis

There’s nothing like a visit from a band to bring a quiet studio to life. Here’s KPN/T. St. Louis jock Traci Wilde (front) obviously jazzed by a visit from Capitol recording artists Marcy Playground.

Power Tripping

Indie artist John Faye Power Trip is making waves in a number of markets across the country, including Philadelphia, where he recently hung out at WPLJ (Y-100). Seen here are (l-r) Wiley Music’s Tod Elmore, Y100 MD Dan Fein, Faye and Y100 PD Jim McGrum.

Image
National

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sought for major national talk shows. Our talent and compensation are well above average — your talent and contributions must also be superior. Can you think on your feet? Are you tactful? Pro-active? Do you have good judgement? A sense of humor? High energy! Glowing references? A successful track record? If you answer yes to all the above, please send your resume and cover letter to: Radio & Records, 10100 Santa Monica Blvd., #843, 5th Floor, Los Angeles, CA 90067. EOE. All qualified applicants receive a reply.

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This position will assist our account managers in cultivating long lasting, customer focused relationships. Keen marketing and problem solving capabilities are very important.

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East

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WOLC FL, Lake City Florida has a rare opening for an experienced high energy program director and morning announcer. SAW, Wave & Smartcaster experience helpful. Teamwork & leadership a must! 20-25k depending on exp. Rush T&R to: Bob Hendrickson/WOLC-FM, RT. 13 Box 316, Lake City FL 32055. EOE.

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Pittsburgh's4 heating hot AM has an immediate opening for an evening personality. Hot AC/CHR experience preferred. Do you have a great conversational delivery with natural energy, thriving on a lively tone and audience? Do you know how to involve the audience in your show? Can you blow us away in the production room? Rush your T&R including aircheck and great production samples to POINT NIGHTS, Infinity Broadcasting, 661 Holiday Drive, Pitts- burgh, PA 15220. Infinity Broadcasting is an equal opportunity employer.

South

Rock Station in the Southeast seeks all days including mornings. We have to move fast so you do too. Great company, excellent benefits, your chance to grow. T&R: Radio & Records, 10100 Santa Monica Blvd, #846, 5th Floor, Los Angeles, CA 90067. EOE.

PROMOTION/ MARKETING DIRECTOR
Rare opening! Our seven year veteran has been stolen by CBS in Chicago. Ideal candidate will have excellent organizational skills, be comfortable speaking to groups and community leaders. A college degree and promotion experience in a radio station. This is a high level management position with great compensation and benefits including 401K. Contact: General Manager, AMFM, Inc., 501 Tupper Lane, Corpus Christi, TX 78417 or fax resume to: (361) 289-6674. No Phone Calls Please. AMFM is an Equal Opportunity Employer. Minorities and females are encouraged to apply.

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WEAPONS

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Payable In Advance Opportunities Advertising orders must be typed on company stationery letterhead and accompanied by advance payment. Ads are accepted by fax: (310-202-5777) or mail. Visa, MC, AmEx or Discover card accepted, include card number, name as it appears on credit card, expiration date and phone number in case of any re- sponses are to send advertisements every Friday by first-class mail.

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To appear in the following week’s issue, your ad must be received by Thursday noon (PST), eight days prior to issue date.

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FEA TUR ES

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M U S IC S O FT W ARE

www.americanradiohistory.com
As we focus this week on job opportunities, there is an institution that will be celebrating its 30th anniversary on Jan. 14, the Specs Howard School of Broadcast Arts. At any given time the school has 350 people enrolled with schedules overlapping a 15-hour day. It is extremely proud of its record of placing approximately 75% of its graduates in real jobs.

Dick Kernen, the school's VP/Industry Relations, has a 27-year history with Specs. He has taught, mentored and placed many Specs Howard graduates. He came to the school with a 15-year resume of hands-on broadcast experience, culminating in a stint as the first PD of WWJ/Detroit, a position he actually resigned. Kernen has found a home he is most proud of.

Getting into the business: "I was about a month out of high school, driving a car my father was paying for and not very happy about it. My mother, who was always one of my biggest fans, found this little classified ad looking for a mail courier for a radio station. You had to have a car and liability insurance, and I qualified.

"I had just come back from Navy boot camp. I applied for the job and, sure enough, I was a mail courier at WXYZ for about six months. Then the Navy said, 'We weren't kidding about the two years active duty!' In those days, upon your return, employers had to give you your job back. So in 1959 I was again a mail courier at WXYZ for about three or four months. Then I became what we call a second spinner: today we call them board ops. Over a period of time I became the Music Director."

Moving from a career in broadcasting to the academic side: "I came here because I wanted someone to go, and my wife was tired of seeing me. Plus, she was really upset that I had quit the other job. In those days broadcast schools were looked at as being those night jobs below used car dealers. I didn't come here with any notion of staying. I was just coming here until I got a real job. I told Specs: 'But you've got 26 weeks of severance pay and accrued vacation.' We'll do a month here, and you don't have to pay me. I'm not sure I want to do this, and you don't know much about me.' "It was clear to me that Specs was serious, because other broadcast schools said they had studios, but they turned out to be little booths with a microphone and a tape recorder. Specs figured you had to have an eight-channel board, cart machines and all that stuff. I found out after a month that I really liked this. If your name is Dick Kernen, this is the best job you could ever have, and I am eternally grateful to Specs for letting me do it."

Mission of the school: "The mission here is to take people who have no experience whatsoever other than the desire and the passion to be in this business and teach them the basic skills and do everything in our power to help them get their first jobs."

Keeping the curriculum current with changes in the industry: "In the last three or four months we have invested somewhere north of a quarter of a million dollars. We've put in our first touch-screen radio studio. We have three digital station websites and, and we just upgraded three of our nonlinear digital video systems and put in two new betacam suites.

Advice for students looking for jobs: "The one thing that has allowed us to be so successful in placement is that we make very sure from the day they walk in to enroll — and it's a mantra around here — that everybody starts at the beginning. A lot of people go through public institutions, and nobody ever bothers to tell them what the process is. People know that this is a two-year course and it's really locked down on here, and another 12-15 months goes on in your first job.

"The bottom line is that everybody has started at the beginning. Everybody has logged cameras off the back of trucks and climbed ladders to set lights and that kind of thing, the same way radio people go out and — like in the good old days — run tape on the Food Squad on Sunday morning. That's one of the things we have done well here; not kid anybody. You can realize your dream: you just need to understand the process."

Role of the Internet in the curriculum: "In January we will be the audio for a website called mlive, which is owned by the Ann Arbor News. We're excited about it. We have four what we refer to as radio stations. They're in-house stations, but they're named by the senior students, and they run them pretty much 15 hours a day. They do commercials, news, everything, and they're very formatted. We have been pretty specific about formats and music selection and things like that. This mlive site will give us a chance to have a radio station that can do some pretty intriguing things, because there's no particular reason to replicate what you can get over the air on this website. We're going to do a lot of, we hope, very interesting things. The students are going to have a great deal of input, and we think there is a tremendous amount of opportunity."

Addressing sales and marketing issues: "It is an area that gets addressed, but the problem we have is that the average person thinks selling is something you do until you get a good job. They don't have the concept of business-to-business selling. Their concept of selling is standing at a stove in a mall. We would love to teach sales, and we know we could place everybody who got out of the course, but you have to get people to come in. People need to be commissioned — and I can't do this as an instructor — that people who love to sell have as much fun when they go to work in the morning as the guy on the air or the newscaster or the cameraperson at a football game. They're fired up; they love this stuff."

Something about Specs Howard that would surprise our readers: "It would surprise people who still think of broadcast schools in the context of 1960 to know what a valuable resource we are. We went to a job lead, the thing we bring to the employer is our ability to screen people. We don't just send them 100 bulletins and thumb something on a bulletin board and say, 'WXYZ has an opening.' We screen people. For instance, we just got a job lead from the Country station up in Saginaw, 'KCO. They're looking for a morning sidekick. It's a little hard to find. They're looking for somebody who has the intangible ability to do that kind of thing, and I'm very confident that we can find that somebody."

"On the other hand, the other thing we do very often is, we have 30 years' worth of grads out there. If somebody's looking for a morning show, we know these people. We don't just say our grads, we know to everything that has anything to do with this business. Just by virtue of that, we know a lot of people. We're a real asset."

Career highlights: "I can walk into the Conclave or the Michigan Association of Broadcasters and run into people with gray hair and kids in college who were our students 25 years ago. I am most proud of that. Not many people have jobs that allow them to play a part in other people's lives. I want to make one thing real clear: I am not some sort of anybody's success. They own their success. It's just really cool to be in a position where you can give some direction and encouragement."

Alumni he's most proud of: "Charlie Cook is probably one of the most successful people we've graduated, in terms of what he's been able to do in the business. I knew him first when he was running a little Country station in Isplanti. Charlie proves — and he's certainly not alone in this regard — that if you love this business and you're passionate about it and work your ass off, there's no ceiling. Gary Shors runs WXYZ/Toledo. He's been down there for probably 15 years, great guy, makes a lot of money. Miles Wheeler, who just went to St. Louis from Toledo to program all the stations down there. I know I'm going to miss people here. The woman who runs the local RAB office in Detroit, Mary Bennett, was in school when she was 20 years old."

Career disappointment: "There are always going to be people who come through school with incredible potential who, for whatever reasons, just never go for it. And you know that if they would, they're the limit. Those are the disappointments."

Favorite radio format: "I am a great fan of public radio, and I listen to Classic Rock."

Favorite song: "'Already Gone' by The Eagles. I love the line 'So often times it happens that we live our lives in chains, and never even know we have the key.'"

Favorite television show: "Law and Order" and "Homicide: Life on the Streets."

Favorite movie: "Dinner With Friends."

Favorite book: "The Source" by James Michener. And this new Stephen King book's giving it a run for its money. "Hearts in Atlantis." It's not the typical Stephen King book. I have not been able to put it down. A close second is 'House Rules.'"

Favorite restaurant: "The Europa Hotel restaurant in Venice."

Beverage of choice: "Coffee."

Hobbies: "Harpetball and anything having to do with automobiles. I'm even a graduate of the Skip Barber Racing School."

E-mail address: "info@specsboward.com. I would love to hear from grads who haven't talked to us in a long time."

What he is most looking forward to in the new millennium: "To see what happens with the Internet and broadband cable."

By Erica Farber

DICK Kernen

Vice President/Industry Relations, Specs Howard School of Broadcast Arts
HONORING THE 20TH ANNIVERSARY OF MADD 1980-2000

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