

NEWSSTAND PRICE \$6.50

### Jackson Shakes The Big Apple

Michael Jackson made his first onstage appearance in the U.S. in more than a decade at WKTU/New York's Miracle on 34th Street at Madison Square Garden. The



formerly Gloved One performed his 1979 classic "Shake Your Body (Down to the Ground)" to close the show. Details, next page.

# R&R

## THE INDUSTRY'S NEWSPAPER

[www.ronline.com](http://www.ronline.com)

JANUARY 5, 2001

### R&R's Legends Column Debuts

Modern radio's earliest and most influential professionals will be profiled each week in R&R's new Legends column, researched and written by radio historian Bob Shannon. This week Shannon profiles the father of "Boss Radio," Bill Drake. See Page 19.

**LEGENDS**  
WITH BOB SHANNON

# Semisonic

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Going for  
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and AA ADDS  
JANUARY 8th!

produced by : Semisonic  
mixed by : Bob Clearmountain

album produced by : Semisonic  
mixed by : Bob Clearmountain  
mixed by : Tom Lord-Alge

management : Jim Grant for JGM

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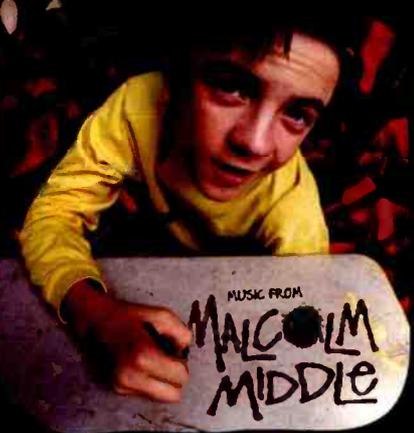
from the new album : all about chemistry : in stores march 6, 2001

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MUSIC FROM THE EMMY AWARD WINNING

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- FEBRUARY 1: ALBUM RELEASE PART 1 ANGELES
- FEBRUARY 2: WIN-IT-BEFORE-YOU-CAN-BUY-IT WEEKEND
- FEBRUARY 6: IN STORE DATE



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New employees at Microsoft Corp. are indoctrinated with a mission statement that succinctly outlines the company's goals in eight paragraphs. By the time you're through reading this mission statement in **R&R's** Management, Marketing & Sales section this week, you will have a good handle on what the company expects from its employees. Does your company have a mission statement that achieves similar results? This week's MMS section also contains a piece penned by none other than Bill Gates himself, outlining 10 characteristics of a good manager. This is great reading for anyone who strives to be in a supervisory position. There's also a great article about the nuts and bolts of selling and a piece by Dick Kazan about the creation of your own career opportunities. And in the GM Spotlight this week: WMAS-AM & FM/Springfield, MA's Susan Murray.

Pages 8-11

**ANNUAL JOBS ISSUE**

**R&R's** seventh annual Jobs theme issue is designed to help people in our industry find work and ponder new career directions. All of our format editors have job listings and other helpful information for those seeking new opportunities. Throughout this issue

**R&R'S LEGENDS DEBUTS**

Have you noticed that radio doesn't do a good job of recording its history? Sure, much has been chronicled about the Golden Age of radio: Jack Benny, Edward R. Murrow and the like. But the second Golden Age of radio — when disc jockeys became stars, formats were born, and a big group owned a whopping 14 stations — hasn't been told in many venues that don't serve alcohol.

This week **R&R** answers that dilemma with a new column: Legends With Bob Shannon. Each week Shannon will take a close look at a person, place, event or idea that inspired most of us to get into radio.

Our first Legend: Bill Drake.

Page 19

**IN THE NEWS**

• **BMG's Rudi Gassner dies at 58**

Page 3

**THIS 1 WEEK**

**EDITOR'S NOTE**

This week's **R&R** contains our normal complement of industry news and format editors' columns. Because of the recent holiday, this issue does not contain any music charts. Our music charts will return with next week's issue.

NEWSSTAND PRICE \$6.50



**Forecast: Radio Still Healthy**

■ **Duncan, Fries predict revenue gains in 7%-8% range, but analyst scales back outlook for 2001**

By JEFFREY YORKE  
R&R WASHINGTON BUREAU CHIEF  
yorke@rronline.com



Fries

The new year has brought the radio industry a good news/bad news scenario.

The good news is that the almost-81-year-old industry is still growing at a healthy pace, despite competition from all angles. The bad news, if realists can call it that, is that advertising revenue growth this year will likely be in the 7%-8% range, rather than the stunning double digits that have been enjoyed over the past few years.

Analyst Jim Duncan, whose *Duncan's American Radio* has been estimating station revenues since 1985, predicts that industry revenues will jump 7%, or \$1.2 billion, to surpass the \$18 billion mark in 2001. The projection is based on Duncan's

market-by-market analysis of 173 markets and factors in radio's performance over the past several years. Last June Duncan forecast almost 10% revenue growth, to \$17.01 billion, up from a 13% gain to \$15.5 billion in 1999.

Final Duncan figures for 2000 won't be crunched until the end of Q1, senior analyst Tony Sanders told **R&R**, but Sanders is optimistic that the revenue increase could reach 10% and that radio has a strong near-future "in part because of radio's track record for doing well in a recession. A lot of these groups are established and stable enough to withstand an economic downturn."

Regionally, Duncan's survey found that Charlotte was

FORECAST/See Page 25

**Radio Ends Y2K With Big Deals**

Whether the new millennium started last year or just this week, there's no question that the last days of 2000 saw the birth of several high-dollar deals.

In terms of the number of stations sold, the largest of the

Deal Details: Page 6

year-end deals was announced the Friday before Christmas, when Marathon Media announced that it was selling 21 of its stations to Clear Channel and another nine to Simmons Media.

Marathon's \$30 million deal with Clear Channel gave Lowry Mays' company 16 stations in Montana, four in Washington and one in Oregon. Some \$19 million of the price went for the Montana properties, with the

DEALS/See Page 25

**What's Your Wish For 2001?**

■ **R&R posed that question to several industry leaders ... and their responses were surprising**

By JOE HOWARD  
R&R WASHINGTON BUREAU  
jhoward@rronline.com



Fritts



Guild

When **R&R** contacted a broad cross section of radio industry figures for our third annual radio movers and shakers wish list, we got responses that ranged from calls for more government deregulation to a wish for a wrestling match! We asked our respondents two things: What they would like to see happen in 2001 that is a real possibility, and what they would wish for that could be considered a fantasy.

NAB President/CEO Eddie Fritts didn't really consider what a "real possibility" might be, and instead shared two big fantasies. One of his fantasy wishes for the new year is for Jim Quello to "take a page from the Mario Lemieux book, come out of re-

tirement and return as an FCC commissioner." His other fantasy wish? "That [Clear Channel Radio President] Randy Michaels and [*Inside Radio* Publisher] Jerry Del Colliano will square off center-stage on WWF's *Smackdown*."

While he didn't have any wrestling matches on his wish

WISH/See Page 15

**GlobalMedia Deals Streaming Client List To SurferNetwork**

By RON RODRIGUES  
R&R EDITOR-IN-CHIEF  
ronr@rronline.com

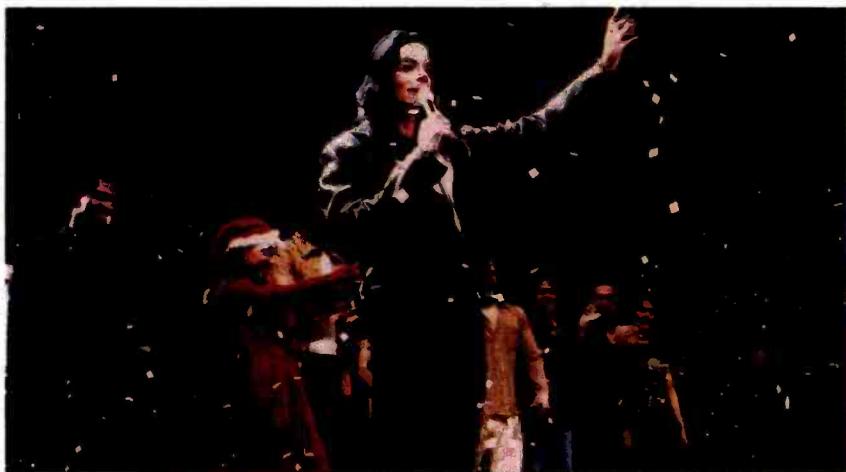
Another radio industry Internet company fell victim to an unforgiving business climate this week. **GlobalMedia.com**, the company that had been consolidating the assets of other radio-station web providers until it ran into a financial buzz saw, has sold its client list to **SurferNetwork.com**.

**GlobalMedia** — which is publicly traded — announced six weeks ago that it had raised a million dollars in financing but nevertheless faced a liquidity cri-

sis if it could not raise more funds by the end of the year. As things turned out, the company has apparently averted a shutdown with the sale of its client list to **SurferNetwork**.

As a result of the deal, **GlobalMedia** said it will now focus its business on video streaming on the Internet, with clients that include the NFL, AccuWeather and other companies. Terms for the deal were not announced, but **GlobalMedia** said it received cash, equity, interim financing and a seat on the

SURFERNETWORK/See Page 15



**WKTU/New York's Miracle On 34th Street**

The sellout crowd of 20,000 on hand for WKTU/New York's third annual 'KTU Miracle on 34th Street at Madison Square Garden on Dec. 19 were treated to an early Christmas present: Michael Jackson's first U.S. concert appearance in 11 years. He performed his classic "Shake Your Body (Down to the Ground)" with an ensemble of performers from the event's star-studded lineup, which included Christina Aguilera, Marc Anthony, Toni Braxton, Destiny's Child, Flickey Martin, Brian McKnight, 98 Degrees and Sisqo, as well as a surprise performance by Whitney Houston.

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**Michael Newman/Steve Smith Consulting**

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JANUARY 5, 2001

## Lesourd Tacks On 'VMV VP/GM Duties

Maureen Lesourd, who has been VP/GM of Infinity's Country WYCD/Detroit, has added similar duties for NAC/Smooth Jazz sister WVMV (V98.7). She replaces Jeff "Ozzie" Sattler, who resigned last month.

"Ozzie did a great job here," Lesourd told R&R. "When it was time to replace him, it made more sense to move a seasoned general manager who knows the format into the position than to promote an inexperienced manager or bring someone in from outside."

"Now that I've been in the market for two years, I know it pretty well. I'm a listener and fan of the format too. The great thing is that listeners to my other station, which is Country, share with NAC/SJ listeners a tremendous passion for their format. That's wonderful and makes both formats so terrific to be

LESOURD/See Page 14

## Cohen Climbs To VP At Arbitron

Dr. Ed Cohen has been promoted to VP/Domestic Radio Research for Arbitron. He has served as Director/Domestic Radio Research since joining the company 18 months ago from Clear Channel, where he was VP/Research Director.

"Ed has made numerous and important contributions to Arbitron," Exec. VP/Worldwide Research David Lapovsky said. "He has brought a customer-driven attitude to the research group and has been an invaluable resource in helping us see research matters the way customers see them."

Cohen will assume expanded responsibilities for maintaining the research quality of Arbitron's radio audience-measurement service and overseeing the development of new and improved research methods for radio audience measurement in the U.S.

COHEN/See Page 25

## R&R Observes MLK Holiday

In observance of the Martin Luther King Jr. Day holiday, R&R's Los Angeles, Nashville and Washington, DC offices will be closed Monday, Jan. 15.



(l-r) Flood, Shaw, Gray

## Katz Radio Group Resets Executive Team

### Shaw leads KRG, taps Gray, Flood as Presidents

Katz Radio Group has officially elevated Steve Shaw to President. He succeeds Stu Olds, who rose to CEO of Katz Media Group as part of an overall restructuring (R&R 11/17). Shaw was previously President of Christal Radio.

"Steve has an intense passion for his clients' business and has built great people-loyalty," Olds said. "He has a sense of urgency that is perfect for today's fast-paced business environment."

Shaw's first order of business was to announce Mark Gray as President of Katz Radio and Tucker Flood as President of Christal Radio. Katz Radio and Christal Radio both fall under the KRG umbrella.

"Mark has shown a tremendous ability to attract and keep top talent at Katz Radio," Shaw said. "Under his leadership Katz will continue to be a dominant force in the rep industry."

"And Tucker has done an excellent job hiring and developing a great sales and management team at Christal. As we head into this exciting new chapter, I couldn't think of a more qualified individual to head up Christal Radio."

Shaw joined Christal Radio as an AE in Minneapolis in 1985. A year later he transferred to the Chicago office, and a year after that joined the New York staff. From 1988-90 Shaw was NSM for Tribune's WQCD/New York and WICC/Bridgeport, CT. He then rejoined Christal Radio as New York Sales Manager and was later promoted to VP/GSM. He assumed his most recent post in 1997.

Gray, who joined Katz Radio in 1988 as an AE in New York, was Sr. VP/GSM before this promotion. Flood has been with Christal since 1982, most recently as VP/GSM.

## Buckley Promotes Bilotta To COO Post

Buckley Broadcasting has elevated Exec. VP Joseph Bilotta to the newly created position of COO. Bilotta will retain his current duties with the Buckley station group and assume additional corporate responsibilities. Buckley owns and operates 18 radio stations in seven markets across the country, along with the WOR Radio Network.

"Joe has been with me for over 30 years in various capacities and businesses," said Buckley Broadcasting President Richard Buckley, to whom Bilotta will continue to report. "He has been a loyal and trustworthy member of our executive committee and sits on our board of directors. He shares the vision that we have as an independent broadcaster, and I have every confidence that he will maintain

our course and bring new initiatives to our company."

Bilotta has spent most of his radio broadcasting career with Buckley. He first served as VP/GM of Buckley Radio Sales before rising to his most recent post as Exec. VP for the group's radio stations in 1985.

"This vote of confidence from Rick reinforces the commitment we have to remain and grow as an independent broadcasting company with a continued focus on exceptional efforts in everything we do," Bilotta commented. "We will continue to offer the employees who work with us a sense of family, where they have access to all levels of management with new ideas, thoughts, problems or concerns. It is the uniqueness we offer and the commitment we have."

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## BMG's Gassner Dies At 58

In the midst of balancing a planned merger of its record division with EMI Music and coordinating an alliance with Napster, German media giant Bertelsmann has lost its music chief, Rudi Gassner. Gassner died of an apparent heart attack on Dec. 23, while vacationing at his home in Samerberg, Germany. He was 58.

An avid skier and in good health, Gassner was to have joined BMG as President/CEO on Monday. Gassner, a 31-year veteran of the music industry, had left the company in January 2000 as President/CEO of BMG International and returned last November in the wake of a power struggle at the company that ultimately resulted in the resignations of BMG Entertainment President/CEO Strauss Zelnick and Chairman Michael Dornemann.

Dornemann officially exits on June 30, when Gassner was also going to take over the Chairman post. Bertelsmann said it expects to announce "a succession plan and a new leadership structure" soon.

"Rudi Gassner's death is a tragic loss for all of us," Bertelsmann Chairman/CEO Thomas Middelhoff said. "In these difficult hours, our thoughts and our sympathy go out to the Gassner family. All of Bertelsmann grieves for the loss of one of our top managers, a man who was deeply appreciated for his personal warmth as well. Rudi Gassner was a successful media businessman and a great beacon of hope for us all as we face the necessary development and reorganization of our music division."

GASSNER/See Page 15



Gassner

## Legacy Lifts Block To VP/General Mgr.

Adam Block has been promoted to the newly created post of VP/General Manager at Legacy Recordings. Based in New York, he reports to Legacy Sr. VP and Columbia Records Sr. VP/Jazz Jeff Jones. Block will direct the label's marketing efforts and be involved in all aspects of Legacy's operations.

"Under Adam's guidance, Legacy Recordings has developed one of the most effective marketing teams in our industry," Jones remarked. "This new position will provide Adam with an even broader plat-

form for his marketing expertise and will take even greater advantage of his natural leadership ability. I look forward to working closely with him as we lead Legacy to the next stage in its development."

Block, who previously was VP/Marketing for Legacy, began his music industry career in 1988 as a staff writer and photographer for EMI Records' publicity department. In 1990 he was promoted to Product Manager/Marketing and a year later was elevated

BLOCK/See Page 25



Block

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## NAB Asks Court To Remand LPFM Rules To FCC

□ Kennard believes LPFM demand will grow

By JEFFREY YORKE  
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yorke@rronline.com

In the wake of President Clinton's signing of the Radio Broadcasting Preservation Act of 2000, the NAB has asked the U.S. Appeals Court in Washington, DC to send the FCC's low-power FM rules back to the commission for further proceedings.

In a three-page appeal filed with the court on Dec. 26, 2000, NAB lawyer Donald Verrilli Jr. said the act, signed by the President on Dec. 21, makes portions of the FCC's order to create LPFM unlawful — specifically, the order's lack of third-adjacent channel protection for existing broadcasters. The act's requirement of such protection has been considered a victory for the NAB. The NAB also pointed out to the court that Congress required the FCC to conduct an interference study to see what effects, if any, LPFM will have on existing FM facilities, and it said such testing "will require, at a minimum, a reassessment of the costs and benefits of LPFM service."

The NAB already has a petition against LPFM pending with the courts and is awaiting a decision on its Nov. 28 arguments on the possibility of interference with established broadcasters. A decision from the three-judge panel is ex-

pected within 90 days of the hearing date.

### FCC Names First LPFM Applicants

The FCC elected its first round of candidates for LPFM two weeks ago, with a science museum in Maine, transportation agencies in Georgia and a number of churches among the 255 applications accepted for filing for microbroadcast facilities.

More than 1,200 candidates from 20 states and the District of Columbia vied for the permits, and the 255 accepted applicants now face a 30-day comment period. The FCC also said it will soon announce the list of mutually exclusive applications — that is, those competing for the same allotments. The frequencies available to the initial applicants do not threaten third-adjacent channel protection.

On Dec. 21, 2000 the FCC announced that a third filing window

for LPFM licenses will be opened for Jan. 16-22 for applicants from American Samoa, Colorado, Delaware, Hawaii, Idaho, Missouri, New York, Ohio, South Carolina, South Dakota and Wisconsin.

### Kennard Believes LPFM Demand Will Grow

"I predict that, as these first stations go on the air, we will see more and more applications from schools, churches and community-based organizations," FCC Chairman Bill Kennard said after the commission took its first step toward awarding LPFM licenses. He added, "These new LPFM stations will not create any harmful interference problems for existing radio service. The licensing of these first low-power radio stations will benefit our communities and enhance the diversity of our society."

Kennard has championed the LPFM cause, he said, as part of his efforts "to bring new voices to the airwaves and new public services to local communities all around the nation" in the wake of massive consolidation in the radio industry.

## Bloomberg

BUSINESS BRIEFS

### Telecom Attorneys: Powell Will Succeed Kennard

Lawyers from the Washington, DC telecommunications law firm of Irwin, Campbell & Tannenwald agree that Commissioner Michael Powell is the likely successor to Bill Kennard as Chairman of the FCC under the upcoming Bush administration. "Powell could have the chairmanship if he wants it," Sr. Managing Partner David Irwin, a former Deputy Chief/Policy in the FCC's Common Carrier Bureau, told R&R, adding, "There may still be some other post he wants, but he knows telecom, has been speaking with more authority and is a worthwhile bet." Peter Tannenwald, a partner in the firm and a 30-year industry veteran, said that the industry follows he knows "have no doubt that Powell is the next Chairman." Regarding Democrat Kennard's future under the new administration, Irwin said, "Historically, a chairman whose party loses leaves the commission, and another appointment is made by the president to fill out the remainder of his term."

### Fund Manager Adds Jefferson Pilot

STI Classic Growth & Income Fund added Jefferson-Pilot stock to its \$1 billion portfolio this week. The fund has gained more than 12% per year over the last five years. According to *Barron's*, Fund Manager Jeff Markunas looks for companies whose stocks are affordable and that demonstrate steady earnings. Markunas told *Barron's* that he believes Jefferson-Pilot is poised to climb because it sells fixed annuities, which, he said, could be popular in a turbulent stock market.

### Interop Gets \$73 Million Increase From Clear Channel-AM/FM Merger

Interop National Radio Sales reaped the benefits of consolidation last year in what was, perhaps, an unexpected way, as some broadcasters sought sales representation apart from Clear Channel-owned Katz Media. Interop said this week that it picked up 300 stations owned by such groups as American General, Barnstable, Emmis, Entercom and Infinity during the 13 months ending Dec. 31, and it increased its billing by \$73 million in 2000. The firm said that \$65 million of the gain resulted from broadcasters' decisions to switch firms or from their "inability to find acceptable, noncompeting representation within the Clear Channel-Katz organization."

Also this week, Interop said it has entered into a long-term agreement to represent a dozen American General Media stations. The 12 AGM stations — KBID-AM, KERN-AM, KGEO-AM, KCOO-FM, KGFM-FM & KISV-FM/Bakersfield and KIQO-FM, KKJG-FM, KWSR-FM, KWWV-FM & KZOZ-FM/San Luis Obispo, CA — had previously been represented

Continued on Page 7

## Latest Calls From Wall Street

Company	Analyst	Rating	Target Price
Beasley	Timothy Wallace, Banc Of America	Strong buy	\$20
	Andrew Marcus, Deutsche Banc	Market perform	N/A
	Paul Sweeney, Credit Suisse	Buy	N/A
Citadel	Richard Rosenstein, Goldman, Sachs & Co.	Market outperform	N/A
	Vinton Vickers, Chase H&Q	Buy	\$19
Clear Channel	James Boyle, First Union	Buy	\$87
	Vinton Vickers, Chase H&Q	Buy	\$81

Continued on Page 7

## R&R Stock Index

This weighted index consists of all publicly traded companies that derive more than 5% of gross revenues from radio advertising.

	Change Since				
	12/29/99	12/22/00	12/29/00	1/5/00	12/22/00-12/29/00
R&R Stock Index	399.93	220.13	219.33	-45%	-0.3%
Dow Industrials	11,483.70	10,635.56	10,786.85	-6%	+1.4%
S&P 500	1463.32	1305.97	1320.88	-9.7%	+1.1%



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## DEAL OF THE WEEK

• **KOAZ-FM/Oro Valley (Tucson) and KCUB-AM, KTUC-AM, KHYY-FM & KIIM-FM/Tucson, AZ \$63 million**

## 2000 DEALS TO DATE

**Dollars to Date: \$8,434,019,438**  
(Last Year: \$27,982,877,073)

**Dollars This Week: \$142,447,000**  
(Last Year: Not applicable)\*

**Stations Traded This Year: 1,267**  
(Last Year: 1,786)

**Stations Traded This Week: 76**  
(Last Year: Not applicable)\*

\* NOTE: R&R did not publish the comparable week in 1999, therefore data is not available.

## TRANSACTIONS AT A GLANCE

All transaction information provided by BIA's MEDIA Access Pro, Chantilly, VA.

- KWQH-FM/San Luis Obispo, CA \$1 million
- KWHO-FM/Weed, CA \$737,500
- WELX-AM/Callahan, FL \$450,000
- WEAM-AM/Columbus, GA \$400,000
- WKKD-AM & FM/Aurora, IL \$3.4 million
- KXXX-AM & KQLS-FM/Colby; KGNO-AM, KOLS-FM & KRPH-FM/Dodge City; KZLS-FM/Great Bend; KNNS-AM & KGTR-FM/Larned; KYUU-AM & KSLS-FM/Liberal; KILS-FM/Minneapolis; KFNF-FM/Oberlin; and KWLS-AM & KDGB-FM/Pratt, KS Undisclosed
- WFKN-AM/Franklin, KY \$500,000
- WFIA-AM/Louisville, KY \$1.75 million
- KBIL-FM/Empire, LA \$3.5 million
- KYEA-FM/Columbia, KMYF-FM/Monroe, KTJC-FM/Rayville & KZRZ-FM/West Monroe (Monroe), LA Undisclosed
- WNSX-FM/Winter Harbor, ME \$1 million
- WMAX-AM/Bay City (Saginaw), MI \$485,000
- KDOM-AM & FM/Window, MN \$1.25 million
- WRBP-AM/Warren (Youngstown), OH \$675,000
- WTRB-FM/Ripley, TN \$450,000
- KBAE-FM/Liano, TX \$2.5 million
- KQRX-FM/Midland (Odessa), TX \$800,000
- KCMC-AM/Texas, TX \$49,500
- KTAL-FM/Texas, TX (Shreveport, LA) \$2.9 million
- WACL-FM/Eikton and WKCY-AM & FM/Harrisonburg, VA \$7.2 million
- WEBK-FM/Killington, VT \$1.65 million
- KOTB-FM/Evanston, WY \$1.65 million

## Citadel Secures Slone Stations In Tucson

☐ **Grabs Arizona quintet in \$63 million deal; Buzil and Devine sell to Simmons, Clear Channel**

## Deal Of The Week

## Arizona

**KOAZ-FM/Oro Valley and KCUB-AM, KTUC-AM, KHYY-FM & KIIM-FM/Tucson**

PRICE: \$63 million

TERMS: Asset sale for \$61 million in cash and \$2 million in stock

BUYER: Citadel Communications, headed by Chairman/CEO Larry Wilson. Phone: 702-804-5200. It owns 205 other stations. This represents its entry into the market.

SELLER: Slone Broadcasting, headed by owner/President Jamie Slone. Phone: 520-887-1000

FREQUENCY: 97.5 MHz; 1290 kHz; 1400 kHz; 107.5 MHz; 99.5 MHz

POWER: 6kw at 151 feet; 1kw; 1kw; 82kw at 2,034 feet; 90kw at 2,038 feet

FORMAT: NAC/Smooth Jazz; Country; Adult Standards; Classic Hits; Country

BROKER: Kallil & Co.

at 479 feet; 100kw at 499 feet; 28kw at 400 feet; 1kw; 94kw at 780 feet; 5kw day/1kw night; 1kw; 85kw at 2,067 feet; 100kw at 984 feet; 1kw; 100kw at 814 feet; 87kw at 2,074 feet; 10kw day/5kw night; 100kw at 551 feet

FORMAT: Hot AC; Country; Hot AC; Country; Oldies; News/Talk/Sports; Adult Alternative; Talk; Country; AC; Classic Rock; Country; Country; Country; Oldies; Country

## Washington

**KFLD-AM & KEYW-FM/Pasco, KORD-FM/Richland and KXRX-FM/Walla Walla (Richland-Kennewick-Pasco)**

FREQUENCY: 870 kHz; 98.3 MHz; 102.7 MHz; 97.1 MHz

POWER: 10kw day/250 watts night; 13kw at 997 feet; 100kw at 1,099 feet; 50kw at 1,339 feet

FORMAT: Sports; Hot AC; Country; Rock

**Simmons Media/Buzil-Devine Agreement**

PRICE: \$14.5 million

TERMS: Asset sale for cash

BUYER: Simmons Media Group Inc., headed by President David Simmons. Phone: 801-524-2600. It owns 17 other stations, including KDXU-AM, KTSP-AM, KEOT-FM & KSNN-FM/St. George-Cedar City, UT. SELLER: Bruce Buzil & Chris Devine. Phone: 312-204-9900

## Idaho

**KBLI-AM, KECN-AM, KCVI-FM & KLCE-FM/Blackfoot and KICN-AM, KFTZ-FM & KOSZ-FM/Idaho Falls**

FREQUENCY: 1620 MHz; 690 kHz; 101.5 MHz; 97.3 MHz; 1260 kHz; 103.3 MHz; 105.5 MHz

POWER: N/A; 1kw day/43 watts night; 100kw at 984 feet; 100kw at 1,513 feet; 5kw day/64 watts night; 100kw at 659 feet; 100kw at 659 feet

FORMAT: N/A; News/Talk; Classic Hits; AC; News; CHR/Pop; Soft AC COMMENT: KBLI is currently represented as a construction permit.

## Utah

**KREC-FM/Brian Head and KONY-FM/Kanab (St. George-Cedar City)**

FREQUENCY: 98.1 MHz; 101.1 MHz

POWER: 56kw at 2,523 feet; 100kw at 1,969 feet

FORMAT: Soft AC; Country

## California

**KWQH-FM/San Luis Obispo**

PRICE: \$1 million

TERMS: Asset sale for cash. The deal includes a five-year noncompete agreement for an additional consideration of \$250,000.

BUYER: GT Media LLC, headed by President/Director Edward Hutton Jr. Phone: 410-584-9561. It owns one other station. This represents its entry into the market.

SELLER: Radio Repts Inc., headed by President Norwood Patterson. Phone: 805-928-7707

FREQUENCY: 97.1 MHz

POWER: 1kw at 1,457 feet

FORMAT: Religious

**KWHO-FM/Weed**

PRICE: \$737,500

TERMS: Asset sale for cash. The deal includes a five-year noncompete agreement, for which \$5,000 will be allocated from the purchase price.

BUYER: Four Rivers Broadcasting Inc., headed by President John Power. Phone: 480-488-2596. It owns five other stations. This represents its entry into the market.

SELLER: Tom Huth. Phone: 530-926-5946

FREQUENCY: 102.3 MHz

POWER: 16kw at 1,942 feet

FORMAT: AC

BROKER: Gary Katz

## Florida

**WELX-AM/Callahan**

PRICE: \$450,000

TERMS: Asset sale for cash

BUYER: P&B Communications Ltd., headed by sole Managing Member Jeffrey Smith. Phone: 419-353-1062. It owns no other stations.

SELLER: Circle Broadcasting of America, headed by GM Nestor Miranda. Phone: 904-786-0025

FREQUENCY: 1160 kHz

POWER: 5kw day/250 watts night

FORMAT: Spanish News/Talk

## Georgia

**WEAM-AM/Columbus**

PRICE: \$400,000

TERMS: Asset sale for cash

BUYER: Davis Broadcasting, headed by President Gregory Davis. Phone: 706-576-3565. It owns three other stations, including WOKS-AM, WFXE-FM & WKZJ-FM/Columbus.

SELLER: GHB Broadcasting, headed by President George Buck Jr. Phone: 404-875-1110

FREQUENCY: 1580 kHz

POWER: 2kw day/1kw night

FORMAT: Gospel

BROKER: Satterfield & Perry

## Illinois

**WKKD-AM & FM/Aurora**

PRICE: \$3.4 million

TERMS: Asset sale for cash

BUYER: NextMedia Group, headed by President/co-CEO Skip Weller. Phone: 303-694-9118. It owns 55 other stations, including WAIT-AM, WJOL-AM, WKRS-AM, WLIP-AM, WBVS-FM, WIL-FM, WJTW-FM, WKKD-FM, WLLI-FM, WXLC-FM & WZSR-FM/Chicago.

SELLER: Salter Broadcasting Co., headed by President Shelly Salter. Phone: 630-898-1580

FREQUENCY: 1580 kHz; 95.9 MHz

POWER: 170 watts day/200 watts night; 28.5kw at 338 feet

FORMAT: News; Oldies

BROKER: Dan Dunman

## Kansas

**KXXX-AM & KQLS-FM/Colby; KGNO-AM, KOLS-FM & KRPH-FM/Dodge City; KZLS-FM/Great Bend; KNNS-AM & KGTR-FM/Larned; KYUU-AM & KSLS-FM/Liberal; KILS-FM/Minneapolis; KFNF-FM/Oberlin; and KWLS-AM & KDGB-FM/Pratt**

PRICE: Undisclosed

TERMS: Terms unavailable

BUYER: Waitt Radio Inc., headed by Chairman Norman Waitt Jr. Phone: 402-330-2520. It owns 24 other stations. This represents its entry into the market.

SELLER: Goodstarr Broadcasting Inc., headed by CEO Gene Dickerson. Phone: 316-729-8011

FREQUENCY: 790 kHz; 100.3 MHz; 1370 kHz; 95.5 MHz; 93.9 MHz; 107.9 MHz; 1510 kHz; 96.7 MHz; 1470 kHz; 101.5 MHz; 92.7 MHz; 101.1 MHz; 1290 kHz; 93.1 MHz

POWER: 5kw; 100kw at 610 feet; 5kw day/230 watts night; 100kw at 807 feet; 100kw at 807 feet; 99kw at 909 feet; 1kw; 3kw at 266 feet; 1kw; 100kw at 541 feet; 50kw at 466 feet; 100kw at 420 feet; 5kw day/500 watts night; 100kw at 807 feet

FORMAT: Country/News; Hot AC; Oldies; Hot AC; Classic Rock; Hot AC; Adult Standards; Oldies; Regional Mexican; Country; Classic Rock; Country; Country; Classic Rock

BROKER: Dick Chapin of Chapin Enterprises and Richard A. Foreman of Richard A. Foreman Associates Inc.

## Kentucky

**WFKN-AM/Franklin**

PRICE: \$500,000

TERMS: Asset sale for cash

BUYER: Paxton Media Inc., headed by President/Director David Paxton. Phone: 270-575-8727. It owns no other stations.

SELLER: Belo Corp., headed by CEO Robert Decherd. Phone: 214-977-8730

FREQUENCY: 1220 kHz

POWER: 250 watts day/90 watts night

FORMAT: Country

**WFIA-AM/Louisville**

PRICE: \$1.75 million

Continued on Page 7

## Multistate Deals

**Clear Channel/Buzil-Devine Agreement**

PRICE: \$30 million

TERMS: Asset sale for cash

BUYER: Clear Channel Communications, headed by Chairman/CEO, Radio Randy Michaels. Phone: 606-655-2267. It owns 1,136 other stations. This represents its entry into the markets.

SELLER: Bruce Buzil & Chris Devine. Phone: 312-204-9900

## Montana

**KSCY-FM/Belgrade; KBUL-AM, KBBB-FM, KCTR-FM & KKBR-FM/Billings; KMMS-AM & FM/Bozeman; KLCY-AM/East Missoula; KLYQ-AM & KBAZ-FM/Hamilton; KMHK-FM/Hardin (Billings); KPRK-AM & KXLB-FM/Livingston; KYSS-FM/Missoula; and KSEN-AM & KZIN-FM/Shelby**

FREQUENCY: 96.7 MHz; 970 kHz; 103.7 MHz; 102.9 MHz; 97.1 MHz; 1450 kHz; 95.1 MHz; 930 kHz; 1240 kHz; 96.3 MHz; 95.5 MHz; 1340 kHz; 100.7 MHz; 94.9 MHz; 1150 kHz; 96.7 MHz

POWER: 9kw at 748 feet; 5kw; 100kw

## Viacom Files To Sell \$5 Billion In Securities

Infinity Broadcasting parent Viacom intends to sell \$5 billion in securities. In a Dec. 22, 2000 S-3 filing with the SEC, the entertainment conglomerate asked for permission to set aside securities that it can sell when stock conditions are favorable or when financing needs arise. Bloomberg reported that the securities will be offered in the form of preferred stock, class B common stock, warrants and debt securities and that their proceeds will be used for debt payments, capital expenditures and working capital, among other things.

The news comes on the heels of the company's re-signing of nationally syndicated air talent Howard Stern to a new five-year contract, as

well as its agreement to pay an \$8 million advance to Hillary Rodham Clinton for her memoirs.

—Jeffrey Yorke

### Transactions

Continued from Page 6

**TERMS:** Asset sale for cash  
**BUYER:** Salem Communications, headed by President/CEO Edward Atsinger III. Phone: 805-987-0400. It owns 76 other stations, including WGTK-AM, WLSY-FM & WRVI-FM/Louisville.  
**SELLER:** Blue Chip Broadcasting Ltd., headed by President/CEO Ross Love. Phone: 513-679-6006  
**FREQUENCY:** 900 kHz  
**POWER:** 1kw day/163 watts night  
**FORMAT:** Christian Talk

### Louisiana

#### KBIL-FM/Empire

**PRICE:** \$3.5 million  
**TERMS:** Asset sale for cash  
**BUYER:** Bruce Buzil & Chris Devine. Phone: 312-204-9900. They own 83 other stations. This represents their entry into the market.  
**SELLER:** KBIL LLC. Phone: 843-849-0076  
**FREQUENCY:** 104.5 MHz  
**POWER:** 6kw at 213 feet  
**FORMAT:** N/A  
**BROKER:** American Media Services  
**COMMENT:** This station is currently represented as a construction permit.

#### KYEA-FM/Columbia, KMYF-FM/Monroe, KTJC-FM/Rayville & KZRZ-FM/West Monroe (Monroe)

**PRICE:** Undisclosed  
**TERMS:** Terms unavailable  
**BUYER:** Monroe Radio Partners Inc., headed by President Mike Schwartz. No phone listed. It owns no other stations.  
**SELLER:** Citadel Communications, headed by Chairman/CEO Larry Wilson. Phone: 702-804-5200  
**FREQUENCY:** 103.1 MHz; 106.1 MHz; 92.3 MHz; 96.3 MHz  
**POWER:** 25kw at 328 feet; 100kw at 1,017 feet; 12kw at 486 feet; 50kw at 492 feet  
**FORMAT:** Urban; Country; Oldies; AC  
**BROKER:** Michael Bergner of Bergner & Co.

### Maine

**WNSX-FM/Winter Harbor**  
**PRICE:** \$1 million

**TERMS:** Asset sale for cash  
**BUYER:** Clear Channel Communications, headed by Chairman/CEO, Radio Randy Michaels. Phone: 606-655-2267. It owns 1,131 other stations. This represents its entry into the market.  
**SELLER:** Bridge Broadcast Corp., headed by President/Director Robert Hogg Sr. Phone: 207-288-4166  
**FREQUENCY:** 97.7 MHz  
**POWER:** 50kw at 489 feet  
**FORMAT:** Rock  
**BROKER:** George Silverman & Associates

### Michigan

#### WMAX-AM/Bay City (Saginaw)

**PRICE:** \$485,000  
**TERMS:** Asset sale for cash  
**BUYER:** 990 Investors LLC, headed by Managing Member Thomas Monaghan. Phone: 734-930-3210. It owns no other stations.  
**SELLER:** Saginaw Bay Broadcasting, headed by President Joe Mengden. Phone: 517-799-0060  
**FREQUENCY:** 1440 kHz  
**POWER:** 5kw day/3kw night  
**FORMAT:** Sports Talk

### Minnesota

#### KDOM-AM & FM Windom

**PRICE:** \$1.25 million  
**TERMS:** Asset sale for cash  
**BUYER:** Result Radio Group, headed by President Jerry Pappenfuss. Phone: 507-452-4000. It owns 12 other stations. This represents its entry into the market.  
**SELLER:** Windom Radio Inc., headed by owner/President Rich Blever. Phone: 507-831-3908  
**FREQUENCY:** 1580 kHz; 94.3 MHz  
**POWER:** 1kw day/2 watts night; 2.85kw at 276 feet  
**FORMAT:** Country; Country  
**BROKER:** Johnson Communication Properties

### Ohio

#### WRBP-AM/Warren (Youngstown)

**PRICE:** \$675,000  
**TERMS:** Asset sale for cash  
**BUYER:** Salem Communications Corp., headed by President/CEO Edward Atsinger III. Phone: 805-987-0400. It owns 75 other stations. This represents its entry into the market.

## Bloomberg

### BUSINESS BRIEFS

Continued from Page 4

by Katz. The 11-year deal is worth an estimated \$25 million in billing for the publicly traded Interop.

#### S&P MidCap 400 Index To Add Entercom

Entercom Communications will replace Jabil Circuit on Standard & Poor's MidCap 400 index after the close of trading on a date to be announced. Jabil Circuit will move to the S&P 500 index. Standard & Poor's noted that Entercom will be placed in the S&P MidCap 400 Broadcasting industry group and the GICS Broadcasting & Cable subindustry group.

#### Former Mega, SBS Controller Sentenced For Embezzling

Alberto Riera, a former controller for Mega Communications and Spanish Broadcasting System, was sentenced last month to five years in prison for embezzlement. Riera pleaded guilty in June of last year to 11 counts of wire fraud in connection with a scheme that let him embezzle \$550,000 from Mega and \$360,000 from SBS. In his plea Riera admitted to diverting funds from Mega's owned and operated radio stations to a company he owned in Port Chester, NY and to a similar operation conducted from SBS offices in New York and Tampa. He added that he had lost all the money in the stock market. AP reported that Riera had been in custody since September 2000 for violating his bail conditions and that he admitted in October to submitting invoices to a temporary employment agency for accounting work he never performed.

## Latest Calls From Wall Street

Continued from Page 4

Company	Analyst	Rating	Target Price
Cox	Richard Read, Credit Lyonnais	Hold	N/A
	James Boyle, First Union	Buy	\$27
Emmis	Andrew Marcus, Deutsche Banc	Market perform	N/A
	James Boyle, First Union	Strong buy	N/A
	Vinton Vickers, Chase H&Q	Buy	\$41
Entercom	Andrew Marcus, Deutsche Banc	Buy	N/A
	Vinton Vickers, Chase H&Q	Buy	\$41
Entervision	Niraj Gupta, Salomon Smith Barney	Buy	N/A
	David Miller, Sutro & Co.	Accumulate	\$22
Hispanic Broadcasting	Vinton Vickers, Chase H&Q	Buy	\$35
	Leland Westerfield, UBS Warburg	Buy	N/A
Interop	Victor Miller, Bear, Stearns & Co.	Buy	\$18
	J. Timothy Keefe, HCFP/Brenner	Strong buy	N/A
Jefferson-Pilot	Neil Abromavage, Deutsche Banc	Market perform	N/A
Radio One	James Boyle, First Union	Buy	N/A
	Andrew Marcus, Deutsche Banc	Buy	N/A
	James Marsh, Prudential Securities	Strong buy	\$29
Sirius Satellite Radio	William Kidd, CE Unterberg Towbin	Strong buy	\$100
	Jonathan Lawrence, Dain Rauscher	Strong buy	N/A
	David Kestenbaum, ING Barings	Hold	N/A
XM Satellite Radio	William Kidd, CE Unterberg Towbin	Strong buy	\$60
	Robert Peck, Bear, Stearns & Co.	Buy	N/A
	Marc Nabi, Merrill Lynch	Near-term accumulate	N/A
	Timothy O'Neil, Wt SoundView	Strong buy	N/A

**SELLER:** Star Communications Inc., headed by President Phillip Levine. Phone: 216-901-1880  
**FREQUENCY:** 1440 kHz  
**POWER:** 5kw  
**FORMAT:** Talk  
**COMMENT:** R&R reported in July 2000 that Star Communications had agreed to sell WRBP to Valley Broadcasting, headed by Tom Stoll, for \$800,000. That deal has since been canceled.

### Tennessee

#### WTRB-FM/Ripley

**PRICE:** \$450,000  
**TERMS:** Asset sale for cash  
**BUYER:** Educational Media Foundation, headed by President Richard Jenkins. Phone: 800-434-8400. It owns 21 other stations. This represents its entry into the market.  
**SELLER:** Williams Communications Inc., headed by President Walt

Williams. Phone: 256-523-1059  
**FREQUENCY:** 94.9 MHz  
**POWER:** 6kw at 328 feet  
**FORMAT:** AC

### Texas

#### KBAE-FM/Llano

**PRICE:** \$2.5 million  
**TERMS:** Asset sale for cash  
**BUYER:** Sonoma Media, headed by President Roy Henderson. No phone listed. It owns no other stations.  
**SELLER:** Munilla Broadcasting Corp. No phone listed.  
**FREQUENCY:** 96.3 MHz  
**POWER:** 3kw at 459 feet  
**FORMAT:** N/A  
**COMMENT:** This station is currently represented as a construction permit.

#### KQRX-FM/Midland (Odessa)

**PRICE:** \$800,000

**TERMS:** Asset sale for cash. Deal includes a three-year noncompete agreement.

**BUYER:** Tommy Vasocu. Phone: 915-682-9743. He owns no other stations.

**SELLER:** Cardwell Broadcasting Corp., headed by GM Dave Cardwell. Phone: 915-563-9510  
**FREQUENCY:** 95.1 MHz  
**POWER:** 10kw at 505 feet  
**FORMAT:** Alternative

#### KCMC-AM/Texarkana

**PRICE:** \$49,500  
**TERMS:** Asset sale for cash  
**BUYER:** Sudbury Broadcast Group, headed by Manager/Group Operations Ed White. Phone: 870-762-2093. It owns 10 other stations, including KXAR-AM/Texarkana.

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- The nuts and bolts of selling, Page 10
- Radio Gets Results, Page 11



management marketing sales

"If you think you're too small to be effective, you've never been in bed with a mosquito."  
— Betty Reese

## SALES &amp; MARKETING

# WHAT ARE YOUR STATION'S VALUES?

## ■ Lessons from Microsoft leadership

By Pam Baker  
Sales & Marketing Editor  
pambaker@ronline.com



PAM  
BAKER

Welcome to the first issue of R&R for 2001, our Jobs theme issue. What perfect timing — especially since many people are determined right now to follow through on their New Year's resolutions: "Get a better job," "Make more money" or "Rise through the ranks after consolidation."

A number of R&R's editors are listing some of the jobs available in their formats in this week's columns. But, in sales and marketing, it's pretty simple: *Everyone is looking for great salespeople.* If you're determined, dynamic and ready to work long hours and pound the pavement, there are radio stations in every market waiting for you with open arms.

For this special issue I thought I'd examine what qualities make a good manager. A good sales manager is essential for increasing motivation and productivity at any radio station. Over the years we've heard from countless experts and consultants on what to do — or not to do — to be a successful manager. But this time I wanted you to hear from one of the most successful companies of all time: Microsoft. The Microsoft mission

statement, below, is quite powerful and is enforced by Microsoft management. Does your station have a mission statement that everyone knows, understands and agrees with?

### MICROSOFT: LIVING OUR VALUES

There are two key aspects to Microsoft's past and future success: its vision of technology and the values by which we live, every day, as a company. The values you see below are a set of principles that have evolved since our founding, and which capture the spirit, philosophy and day-to-day business practices of our company. They are not new values but, rather, a reinforcement of long-held company principles that underscore our relationships with customers, partners and employees.

**Customers:** Helping customers achieve their goals is the key to Microsoft's long-term success. We must listen to what they tell us, respond rapidly by delivering new and constantly improving products and build relationships based on trust, respect and mutual understanding. We will always back up our products with unparalleled service and support.

**Innovation:** In an industry that moves at lightning speed, innovation is critical to our competitiveness. Microsoft's long-term approach to research and development, combined with our constant effort to anticipate customer needs, improve quality and reduce costs, will

enable us to deliver the best products and technologies.

**Partners:** Helping our partners succeed and grow their businesses with the best platforms, tools and support is central to our mission.

**Integrity:** Our managers and employees must always act with the utmost integrity and be guided by what is ethical and right for our customers. We compete vigorously and fairly.

**People:** Our goal is for everyone at Microsoft to develop a challenging career with opportunities for growth, competitive rewards and a balance between work and home life. In a fast-paced, competitive environment, this is a shared responsibility between Microsoft and its employees.

**Entrepreneurial culture:** We want our employees to wake up every day with the passionate belief that their work is contributing to the evolution of technology and making a real difference to the lives of millions of people. We will always preserve the lean, competitive and entrepreneurial culture that has enabled us to grow. We encourage our people to speak out, take risks and challenge conventional wisdom.

**Diversity:** We are committed to encouraging diversity in the workplace, not only at Microsoft, but within our industry. We will practice equal opportunity in all hiring and promotions and will help to expand access to technology and employment opportunities throughout our industry.

**Community:** Microsoft and its employees recognize that we have the responsibility and opportunity to contribute to the communities in which we live in ways that make a meaningful difference to people's lives.

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# WHAT MAKES A GOOD MANAGER

By Bill Gates

Originally published in the New York Times, Oct. 8, 1997.

1. **Choose a field thoughtfully.** Make it one you enjoy. It's hard to be productive without genuine enthusiasm. This is true whether you're a manager or an employee.

2. **Hire carefully, and be willing to fire.** You need a strong team, because a mediocre team gives mediocre results, no matter how well-managed it is. One common mistake is holding on to somebody who doesn't quite measure up. It's easy to keep this person on the job because he's not terrible at what he does. But a good manager will replace him or move him to a set of responsibilities where he can succeed unambiguously.

3. **Create a productive environment.** This is a particular challenge because it requires different approaches, depending on the context. Sometimes you maximize productivity by giving everybody his or her own office. Sometimes you achieve it by moving everybody into open space. Sometimes you use financial incentives to stimulate productivity. A combination of approaches is usually required. One element that almost always increases productivity is providing an information system that empowers employees. When I was building Microsoft, I set out to create an environment where software developers could thrive. I wanted a company where engineers liked to work. I wanted to create a culture that encouraged them to work together, share ideas and remain highly motivated. If I hadn't been a software engineer myself, there's no way I could have achieved my goal. As the company grew, we developed supportive cultures in our international operations, and in sales and marketing too.

4. **Define success.** Make it clear to your employees what constitutes success and how they should measure

their achievements. Goals must be realistic. Project schedules, for example, must be set by the people who do the work. People will accept a "bottom-up" deadline they helped set, but they'll be cynical about a schedule imposed from the top that doesn't map to reality. Unachievable goals weaken an organization. At my company, in addition to regular team meetings and one-on-one sessions between managers and employees, we use mass gatherings periodically and e-mail routinely to communicate what we expect from employees. If a reviewer or customer chooses another company's product over ours, we analyze the situation carefully. We say to our people, "The next time around we've got to win. What will it take? What's needed?" The answers to these questions help us define success.

5. **You have to like people and be good at communicating.** This is hard to fake. If you don't genuinely enjoy interacting with people, it'll be hard to manage them well. You must have a wide range of personal contacts within your organization. You need relationships — not necessarily personal friendships — with a fair number of people, including your own employees. You must encourage these people to tell you what's going on, good or bad, and give you feedback about what people are thinking about the company and your role in it.

6. **Develop your people to do their jobs better than you can.** Transfer your skills to them. This is an exciting goal, but it can be threatening to a manager who worries that he's training his replacement. If you're concerned, ask your boss, "If I develop somebody who can do my job super-well, does the company have some other challenge for me or not?" Many smart managers like to see their employees increase their

responsibilities because it frees the managers to tackle new or undone tasks. There's no shortage of jobs for good managers. The world has an infinite amount of work to be done.

7. **Build morale.** Make it clear there's plenty of goodwill to go around and that it's not just you, some hotshot manager, who's going to impress others if things go well. Give people a sense of the importance of what they're working on — its importance to the company and its importance to customers. When you achieve great results, everybody involved should share in the credit and feel good about it.

8. **Take on projects yourself.** You need to do more than communicate. The last thing people want is a boss who just doles out stuff. From time to time, prove you can be hands-on by taking on one of the less attractive tasks and using it as an example of how your employees should meet challenges.

9. **Don't make the same decision twice.** Spend the time and thought to make a solid decision the first time so that you don't revisit the issue unnecessarily. If you're too willing to reopen issues, it interferes not only with your execution, but with your motivation to make a decision in the first place. After all, why bother deciding an issue if it isn't really decided? People hate indecisive leadership, so you have to make choices. However, that doesn't mean you have to decide everything the moment it comes to your attention or that you can't ever reconsider a decision.

10. **Let people know whom to please.** Maybe it's you, maybe it's your boss, or maybe it's somebody who works for you. You're in trouble — and risking paralysis in your organization — when employees start saying to themselves, "Am I supposed to be making this person happy or this other person happy? They seem to have different priorities."

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# R&R GM spotlight

**SUSAN MURRAY**  
GM of WMAS-AM & FM/Springfield, MA  
(Lappin Communications)



## ■ Becoming the community's radio station, independently

The first GM Spotlight honoree of the new year is Lappin Communications' Susan Murray, of Springfield, MA. "Even though we're in a small market, Susan has turned this radio station into a money-making machine," e-mails one R&R reader. A WMAS staffer writes, "She is completely fair and totally committed to the station and our community. The perfect GM." Congratulations!

**I decided to enter the world of broadcasting because:**

"In 1983 I moved to Massachusetts to get married. I needed a job, and my new mother-in-law was a bookkeeper at WARE in Ware, MA, a small, standalone station. My background was in sales and marketing, so I applied for a sales position and got it. As I said, it was a standalone station in between the Springfield and Worcester markets. After two weeks I thought I would have better luck selling cancer. But, after a while, it clicked, and I became the queen of conceptual selling. We never had any numbers to speak of, and I didn't have a clue about cost-per-point. I sold everything from high school sports to high school graduation highlights to obituaries. I loved my little station, and in two years I was asked to run it, which I did for the next eight years."

**Career highlights:**

"Being the only independently owned stations in Springfield and having the No. 1 biller in the market with WMAS-FM have been real challenges. I am very fortunate to have a great sales staff and a program director who has given us consistently good books so that we have been able to raise rates and increase revenue. I also work with the best rep firm in the country, McGavren Guild Radio. With all the



consolidation going on in our industry, one of the ways I have tried to stay ahead of the big guys has been through my public service in the community. Last year I was given the Rachel B. Capen Award for public service. It was a great honor to be recognized for my public service through my radio station."

**The most challenging aspect of being a GM:**

"To keep a balance between the sales and programming departments. I find it is always a challenge to reach my sales goals without compromising the programming on the station. When I need a few extra spots to reach my sales goal or my salespeople have promised two different remotes on the same day, it's always a good time going to my program director and convincing him to help me out. There are times I feel I'm a referee at a boxing match, but I guess that makes the job interesting."

**My most unforgettable moment at a radio station:**

"One Friday morning I arrived to have the morning host on WMAS-AM, which is an Adult Standards station — 1,000 watts with very little cume — inform me that he was going to stay on the air until he raised \$10,000 for Molly, a little girl in the community who needed lung and kidney transplants. I tried to look positive and not discourage him, but I did go to my office and say a few prayers that he wouldn't be on the air



for the whole week — or month. By 7:30 that night he had raised \$10,280. I was shocked but very happy at what he had accomplished. I was very proud of him and our very faithful and rich AM listeners. Molly's family was very grateful."

**I'm most proud of:**

"My three children. They are all grown up and are all doing fine. I also have two beautiful grandchildren and one on the way. My children have always been very supportive of me and my decisions, both personal and professional, even when some of those decisions have been very difficult. And they all think I'm cool because I run a radio station. How many grandmothers get to take their grandchildren through the drive-through at McDonald's in a stretch limo on their way to the Shriner's circus to lead the circus parade, where we got to ride an elephant bareback?"

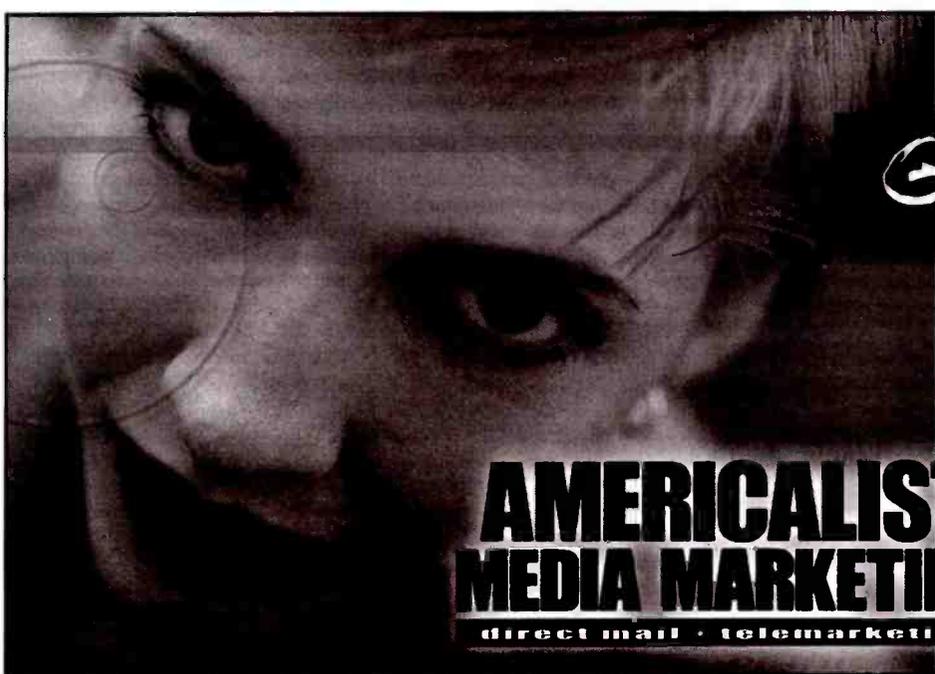
**The best words of advice I've ever received were:**

"From a manager I worked for many years ago. He told me never to ask anyone to do something I wouldn't do myself. I feel that the people who work with me know that I am working side-by-side with them, and I've always pitched in to help with all types of projects, even when I didn't have to."

**You'd be surprised to know that...**

"Unlike most people in our business, who started when they were 12, I was 36 when I started my broadcasting career. And I have only worked at two stations, both independently owned."

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# THE NUTS AND BOLTS OF SELLING

## ■ A common-sense approach to sales

**By Thomas Wood-Young** *As we begin 2001, I thought it would be a good idea to revisit some sales basics. Remember, selling is a talent, and not everyone is cut out for a career in sales. But whether you're a seasoned AE or a newcomer to the radio industry, these suggestions from Thomas Wood-Young are sure to be valuable and a source of motivation for you. Now — go sell something!*

### A DEFINITION OF SELLING

Selling can be defined as engaging in a transaction that adds value for the buyer by meeting his or her needs and that results in mutual benefit to the seller and buyer. Sales involves developing a relationship with the customer and approaching each situation in a manner that gives value to the client. To make it work, you must believe in what you are selling with all your heart, mind and soul. Trust, honesty and integrity are essential parts of selling. Without those qualities you cannot build successful relationships or provide value.

Successful salespeople get into the mind and thoughts of the prospect. They focus on the needs of the client and how best to add value. If you don't understand where a prospect is coming from, ask. Find out what your potential customers do, and find a way to help them do it better. People will buy based on the benefits they receive from the product or service you are selling. The customer, not you, will determine how well your products or services meet his or her needs.

The sales process can be divided into four main steps: prospecting, qualifying, presentation and closing.

### PROSPECTING

Prospecting is the foundation of sales and should be the most time-consuming part of the process. Keep prospecting calls brief and to the point; in-depth conversations can take place in later stages. Know how much your time is worth. How you use your time determines how much money you will make.

The key to prospecting is persistence, and, in many ways, prospecting is a numbers game. The more calls you make, the closer you are to making a sale. So play the numbers effectively, and make as many calls as possible. Prospecting is not a chore, but an essential part of selling.

Based on your conversion rate, determine a dollar value for each prospecting call. Then work to improve your prospecting skills to improve your conversion rate. You should be able to predict how many sales you will make from each 100 prospecting calls.

Here is a simple formula for setting goals and tying those goals to your personal sales objectives: I want to earn \$\_\_\_\_\_ this year. To do that I need to close \_\_\_\_\_% of the people I prospect. That means I have to make \_\_\_\_\_ calls per day, week or month.

### THE IMPACT OF FEAR

The biggest obstacle to prospecting is fear. A few of the main causes of fear are lack of skill, lack of confidence, poor preparation, poor self-image, an unhealthy need for approval, negative thoughts and becoming emotionally involved in prospects' decision-making. Fear is a normal feeling, but it should not become a barrier to your success in prospecting, selling or even in life. Take a look at these numbers:

- Eighty percent of sales come after five or more calls to the same prospect.

- Forty-eight percent of salespeople make only one call per prospect.
- Twenty-five percent quit after the second call.
- Twelve percent quit after the third call.
- Ten percent of salespeople keep calling until they have a sale or a definite no from the prospect.

The 10% of salespeople who persist are some of the highest-paid people in the world.

### KNOW YOUR MARKETPLACE

The first step in prospecting is to identify the target market for your sales efforts. Use sound, basic marketing principles to identify your target. Perform market research, which is an essential component of successful sales and marketing efforts.

Know your target market and the "hot buttons" that need to be pushed to stimulate action from your prospects. They can be revised during the qualifying stage, but the hot buttons need to be pushed as early as possible during prospecting. The best way to find these key issues is to establish profiles of your customers to determine why they buy. The best way to do that is to look at your existing customer base and identify common characteristics.

### GET ORGANIZED

Organization and time management are key areas of prospecting. One of the best ways to manage your prospecting time is to acquire a contact-management software program. Look for the program that best meets your needs, and evaluate at least three products before making a decision. The productivity advantage these programs give over paper systems is phenomenal.

Set your goals from the formula above, and stick to your schedule of calls and call-backs. This takes hard work, persistence and a commitment to prospecting. Unless you are one of the rare people who loves to make cold calls, try to do your prospecting in blocks of two or three hours at most. Set aside time each day to prospect, and vary your call times so you can reach prospects who are available at different times of day.

### DEALING WITH REJECTION

Dealing with rejection is part of prospecting. Be ready for it. Rejection is usually not about you; it is about the idea, product or service you are selling. Some prospects will simply not be interested. Rejection is far better than uncertainty or delaying tactics; it allows you to move on to the next prospect. It is natural that some, or even most, prospects do not want your product, so stick to those who want what you have to offer. The best way to handle rejection is to make another call.

### QUALIFYING

After persistent and organized prospecting, you are finally speaking with a potential customer. Now you are ready to begin the second part of the sales process: qualifying. Begin by asking probing questions to determine the level of interest the prospect has in your product or service. Ask prospects about their work, and inquire into the potential benefits of a relationship. You don't want to waste time on people who will not buy.

Determine the prospect's basic needs, and explore options to meet those needs. Check out budget, scheduling and time issues. Probe the amount of urgency, and find out who makes the spending decisions. Listen more than you speak. (If you speak more than you listen, find a career other than sales.) Take notes, and repeat what you heard. People love to talk about themselves and their companies, and they love an attentive audience. Fight the urge to jump in and talk about yourself. Listening will help build a relationship.

Here are a few things the prospect wants to know about you: Are you dependable, reliable, honest and competent? Can you be trusted? Do you know his or her business? Stay focused on what's going on in the mind of your prospect.

Find out about the prospect's problems, and work toward solutions. Stay focused on the big issues, and go on to the details later. Agree that everything will be open to discussion until the deal is closed. Stay in a listening mode even when the prospect tries to get you talking. Finally, make sure you are talking to the right person. If not, find the true decisionmaker.

The goal of qualifying is to determine why the prospect should buy. The best-qualified person to answer that question is the prospect.

### PRESENTATION

The presentation step is the actual conversation to discuss how the prospect's business can be improved and how you can add value to that business. Presentations may be formal or very conversational and low-key. The idea is to make the presentation unique to the prospect's company.

Presentations should be interactive and dynamic. By this point you should know your prospect's hot buttons, and the potential customer should be listening to you. Make the presentation personal and focused on the prospect's needs. Be honest and genuine. Request feedback, and don't resist it when it comes. But be prepared to walk away. Don't compromise your principles to make a deal.

The prospect's objections will often arise in the presentation stage. The first step in dealing with an objection is to validate it. Find out the prospect's real concerns. Treat objections as questions, and find useful answers. Objections are good — they mean you are being taken seriously. Make a list of the objections you hear most commonly, and be prepared to address them with the prospect. Let the prospect know that you have heard the objection before but that you are still able to help his or her company.

### THE CLOSE

The final step in the sales process is the close. This step should be easy and quick. It is the cumulative effect of all your hard work in the first three steps. If there is no sale at this point, then something was missed in the presentation or qualifying stages. The customer should know that you plan to ask for the sale after the presentation. There should be no surprises by this time.

Forget "closing techniques." A prospect will see through these tactics and may delay the sale or end the process altogether. If the prospect is not ready to buy, you are not yet at the closing stage.

It is important to ask for the sale at the appropriate time. Be careful — attempting to close too early can put the client on the defensive and jeopardize your sale. It is important for you to recognize where you are in the selling process. Don't try to jump ahead of the prospect.

This four-step sales process should be implemented until it becomes second nature. The key is to know which step of the sales process you are in, then follow your guidelines to reach your sales goals.

Selling is an art and a science. It is creative and analytical. Develop the qualities of the scientist and the artist as you work through the four steps of selling to build successful relationships with prospects and customers.

Thomas Wood-Young is President of Wood-Young Consulting, a sales and marketing consulting and training firm located in Colorado Springs, CO. For additional information, visit the company's website at [www.woodyoungconsulting.com](http://www.woodyoungconsulting.com) or contact Wood-Young at 719-481-4040.

MMS

management marketing sales

## CREATE YOUR OWN OPPORTUNITIES

Are you tired of your job? Would you like to do something more exciting and build some financial security? In 1954 Don Clayton was so burned out from the pressure of selling insurance that he nearly had a nervous breakdown. On his doctor's advice, Clayton took a month off.

He played miniature golf to relax and soon had ideas for better course design. Using index cards on his dining-room table, he developed a course challenging enough to test the putting ability of even professional-caliber golfers. Clayton and his father tested the idea's appeal by investing \$5,200 to build an 18-hole course. They charged customers 25 cents a game, and, when their investment was repaid in just 29 days, Clayton quit the insurance business and started a new company.

Clayton intended to name his company Shady Vale Golf Courses, but, unsure of how to spell "Vale," chose the name "Putt-Putt" at random. The company became so successful that, by the time Clayton passed away in 1996, Fayetteville, NC-based Putt-Putt Golf & Games had become an inter-nationally franchised operation with 265 courses and \$100 million in annual revenue.

Just as Clayton created his own outstanding opportunity, wonderful possibilities exist for you. Do you have a special talent or a passion for a hobby? Perhaps you're a great cook who could offer new food products. Do you enjoy the gym? Could you train others? Perhaps you have a better way to handle an everyday task — Domino's was built on the quick delivery of hot pizza.

Or maybe you want to own a business. If you do,

business brokers and franchisers are as close as your telephone directory. Would you like a more exciting job? At a major Los Angeles radio station, the GM's secretary recently transferred to sales. At IBM, a well-paid technician quit to enroll in medical school.

Opportunities abound if you look for them.

Years ago a woman dramatically changed her career when she answered an ad and was hired by a delicatessen seeking part-time help to make salads and desserts. The deli owner later opened a little snack bar and asked her to bake some pies, which she and her mother did. The owner then invested in a bakery, and, when that didn't work out, encouraged the woman to start a pie business, offering her an oven and proposing himself as her first customer.

The woman was 41, but she didn't let age stop her. In 1948 she and her husband and son sold the family car to buy baking tools and rent a Quonset hut in Long Beach, CA, where they opened a wholesale bakery. When that became successful, they opened their first pie and coffee shop. By 1986, when her son sold the company to Ramada Inns, the firm had \$175 million in annual sales. The woman's name? Marie Callender.

Each day offers a fresh set of opportunities. Be open to new ideas; weigh them on their merits rather than dismissing them; then have the courage to act on the good ideas. The biggest risk is not failure or the disapproval of your family and friends. It's not even losing face, but the regret that comes when you realize what might have been.

Next week: How to find the courage to take advantage of your opportunities.



DICK  
KAZAN



## RADIO GETS RESULTS

SUCCESS STORIES FROM THE RAB

### IT PAYS TO SHOP ONLINE

It sounds almost too good to be true: an e-commerce site that awards mutual funds and big savings to consumers! Stockback.com knew it had a great consumer incentive program, but it needed an effective way to get the word out. By creating a captivating advertising campaign with a time-sensitive offer and using a combination of radio and print advertising, Stockback.com generated substantial brand awareness and website visits. Radio played an important role in the advertising mix, offering live reads by air personalities that connected the client directly to the listeners.

**Category:** E-commerce

**Market:** New York

**Submitted by:** NYMRAD (New York Market Radio)

**Client:** Stockback.com

**Situation:** Even as the world continues to move into the 21st century at the speed of light, the saying "There's nothing new under the sun" still applies in many ways. Rewarding shoppers with incentives continues to be an effective way not only to attract new customers, but to keep those customers coming back. Stockback.com is a website that enables consumers to shop with more than 85 online retailers. Shoppers get up to 20% back on every purchase, and the rebates are invested in a mutual fund from Merrill Lynch. The Securities and Exchange Commission declared the fund effective in late July and allowed it to start trading. Stockback.com's first marketing campaign, a combination of print and radio, followed in September.

**Objective:** The Stockback.com concept is somewhat complex, and radio, according to Stockback.com Chief Marketing Manager Kathy Reilly, gives her company "the luxury to explain the concept in a compelling, interesting way." She adds, "We also wanted to make the campaign more direct-response, so we said, 'If you respond before Oct. 31, we'll put \$10 in your account.'"

**Campaign:** While dot-coms sometimes project a rather impersonal image to consumers, advertisers like Stockback.com are finding that their radio marketing campaigns communicate in a more intimate way than campaigns on other media can. Reilly says, "Radio is a very flexible medium. By incorporating live reads into our messages, we could capitalize on the air personalities' relationships with listeners." While Stockback.com's target is very wide, Reilly remarks, "Web-savvy people really took to the idea, so our audience is skewing younger — 21 to 35." Stockback.com's retail partners range from Nordstrom to Eddie Bauer to Barnes&Noble.com. Its campaign aired on five to six New York-area stations.

**Results:** Reilly says that radio has been very effective at driving people to the website and helping to build brand awareness. She says, "We've gotten a lot of positive feedback. The commercials, which were created by our agency, TBWA Chiat Day, were very funny. People would say they heard them in a cab or at work or in the gym. And, if you go to our website, you'll see we have a living logo that moves and has sound. Radio helped bring our logo to life."

### RAB TOOLBOX

**More marketing information and resources from the RAB**

Here you'll find more marketing information and resources from the RAB. For more information, call the RAB's Member Service HelpLine at 800-232-3131, or log on to [www.rab.com](http://www.rab.com).

**INSTANT BACKGROUND — THE INTERNET**

The proportion of Internet users with three or more years of online experience rose from 22.5% in mid-1997 to 44.9% by the end of 1999. (The Strategis Group, 2000)

People who listen to radio broadcasts online spend 50% more time online than the typical Internet user, averaging 11 hours and 14 minutes weekly. (Arbitron, 2000)

An early-2000 Arbitron survey revealed that 45% of online users had visited a website as a direct result of a radio advertisement, up from 29% just six months earlier. (*Advertising Age*, 2000)

**FROM THE RAB'S RADIO MARKETING GUIDE AND FACT BOOK**

Heavy radio listeners are 11% more likely than the average consumer to purchase online, compared to heavy newspaper readers, at 8% more likely, and heavy TV viewers, at 18% less likely. (Scarborough Research — Release #2-99)

## MARK YOUR CALENDARS

Important dates and events in the coming months.

2001



- Jan. 4-March 28 Winter Arbitron
- Feb. 1 Deadline to enter the NAB Crystal Radio Awards competition. Contact Chris Suever; 202-775-3511
- Feb. 1-4 RAB 2001: The Sales, Management & Leadership Conference. Adams Mark Hotel, Dallas, TX; 800-917-4269
- Feb. 16-17 Dan O'Day's PD Grad School. Los Angeles, CA; 310-476-8111 or [www.danoday.com/pggrad](http://www.danoday.com/pggrad)
- March 8-10 R&R Talk Radio Seminar. Marina Beach Marriott, Los Angeles
- March 29-June 20 Spring Arbitron
- April 21-26 NAB 2001: Broadcast Engineering Conference; Las Vegas. The ninth NAB Multi-Media World: The Convergence Marketplace and the fifth NAB Satellite & Telecommunications Conference will be held in conjunction with NAB 2001 in Las Vegas.
- June 6 2001 Radio-Mercury Awards Luncheon. Waldorf-Astoria Hotel, New York; 212-681-7212
- June 13-16 R&R Convention 2001. Century Plaza Hotel, Los Angeles
- June 28-Sept. 19 Summer Arbitron
- Sept. 5-8 2001 NAB Radio Show. Ernest N. Morial Convention Center, New Orleans, LA; 800-342-2460
- Sept. 20-Dec. 12 Fall Arbitron

# Show Me The Music: Music-Recommendation Services

■ Websites can help you find music to suit your tastes

By Paul Maloney

RAIN: Radio And Internet  
Newsletter

There's nothing like too much choice to make a decision all but impossible. Think about your five favorite restaurants and how difficult it would be to order dinner from a menu that combined all five restaurants' entrees. That would be enough to make me go home and cook. (Actually, no, it wouldn't.)

Consumers are faced with a similarly daunting challenge when they try to find new music online. Technology has made it possible for many more musicians than ever before to get their art in front of people. And you don't have to look past Napster to realize that music is the "killer content" of the Internet. In fact, MP3 recently passed sex as the most common



search-engine entry. People want music more than porn! But where do you go? And how do you choose from among mountains of unfamiliar music when you get there?

A few different companies are wagering that a lot of consumers are confused enough about how to find music online that they'll be willing to become familiar with a music-selection service. These companies, through a variety of methods, use listeners' tastes, listening history or both to try to steer them toward new music they might like.

## Musical DNA

A company called MoodLogic ([www.moodlogic.com](http://www.moodlogic.com)) has assembled a database of songs arranged according to what the company calls the music's "DNA." MoodLogic claims to have cataloged and compared half a million songs based on "metadata": the mood, genre, tempo, beat, vocalists, instrumenta-



RAIN: Radio And Internet Newsletter Publisher and Editor Kurt Hanson is a well-known researcher and consultant who also serves as Chairman of Strategic Media Research, the firm he founded in 1980. RAIN is available daily at [www.kurthanson.com](http://www.kurthanson.com).

tion and almost 120 other distinct characteristics of each piece. MoodLogic is a business-to-business venture, and its technology is available in four products.

For retailers, MoodLogic makes custom "Music Browsers" designed to help its users find new music based on music that they're already familiar with and enjoy. For broadcasters and ISPs, "Personal Streamer" is a series of music streams that can be customized according to a listener's taste and mood. There's also the "Playlist Creator" to aid customers of "MP3 locker" sites in putting together playlists, and, finally, MoodLogic's "Music Research Service," which offers online music surveys for radio and record companies.



## Spiral Graphs

Gigabeat ([www.gigabeat.com](http://www.gigabeat.com)) is a music-recommendation service that can be used by consumers — and that also has business-to-business applications. Like MoodLogic, Gigabeat's platform consists of a number of applications that can be used by businesses to make their customers' music searches easier and more productive.

Gigabeat's website explains the complex process by which it procures and processes its data, but the user doesn't really need to know any of that. He or she can simply go to the site's "Discover" section and enter the name of a song or artist. The search result is then displayed in a "GigaSpiral" graph.

The user's choice appears in the middle of what looks like the weather map symbol for a hurricane surrounded by songs or artists related to the original selection. For artists, better-known artists appear in the top half of the spiral and lesser-known artists in the bottom half. For songs, more closely related tunes appear on top and those less closely related on the bottom.



## Custom Streams For Consumers

Music Buddha, or MuBu ([www.mubu.com](http://www.mubu.com)), though it has business-to-business possibilities, is mostly positioned for the consumer at this point. Site visitors are walked through a simple flow-chart-type process, choosing a format and then listening to song clips. Visitors rate each clip by how much it fits their musical tastes, and the results are compiled to create profiles. The information helps MuBu recommend music to the user — a function that could also be of value to record labels looking to do some pinpoint marketing.

MongoMusic (Site of the Week, 10/6/00), at [www.mongomusic.com](http://www.mongomusic.com), allows both customized radio streams and a way to find new music with its "Sounds Like" function. Clicking on a genre link brings up a list of the most popular titles in that category. You pick a



## eYada.com: Something To Talk About

Internet Talk radio site eYada.com ([www.eyada.com](http://www.eyada.com)) recently announced that it has launched a redesigned website, so I decided to take a look. The site features more than 30 different talk shows, cranking out 200 hours of original programming each week. There are some recognizable hosts here: ex-Sex Pistol John Lydon (a.k.a. Johnny Rotten), sex talk show host Bob Berkowitz, former *Sports Illustrated* Editor Kevin Cook and Ken Rutkowski, whom RAIN readers might recognize as the host of *eFiles*.

The charm of eYada is in its content. There's lots of entertainment-related gossip, sex chats, interviews with celebrities, music, sports, technology, pro wrestling and even a show for video game enthusiasts. Pretty much anything — except politics and advice shows. The style of many of the shows suggests that the hosts and guests know they're on the Internet; it's kind of like "Don't worry, it's cable!" as a license to run things a little loosely.



I'm not saying that what you'll hear is unprofessional; it's just that the hosts seem less occupied with the mandates of traditional broadcast presentation than do their over-the-air counterparts. Political incorrectness, dead air and off-color language seem more like tools of the trade and less like land mines to be avoided.

At almost any time of the day there's live programming on at least one of the four main content channels (a fifth channel is reserved for occasional specials). For instance, the entertainment channel runs for 18 hours every weekday, whereas the other channels (on such topics as health, fitness and adventure, and sports and teens) run from three to 15 hours a day. The shows are archived, and each show keeps its last three or four episodes accessible, along with a few that qualify as "best ofs." eYada offers streams in Real and Windows Media, and some of the shows include video (the best use of which I saw was when the video game guys were playing).

On a final, positive note — but certainly not the best thing I can say about eYada: It's always nice to hear ad spots on an Internet-only. I have no idea what they were worth, and there were very few, but they are a sign that maybe the team at eYada, through a combination of salesmanship and compelling programming, can convince advertisers and media buyers (not to mention the rest of the industry) that Internet radio can attract an audience and make money.

—Paul Maloney

Continued on Next Page

### Music Recommendation

Continued from Page 12

favorite, then follow a web of songs, albums and artists extending from your original pick. The mechanism seems to be set up to help users customize their radio streams — or to buy music from Amazon.com. Like MuBu, MongoMusic is designed for consumers.

Offering music-search technology to design a personalized radio stream is also a feature of MusicMatch (Site of the Week 11/3/00). The site, at [www.musicmatch.com](http://www.musicmatch.com), not only keeps track of the songs you choose and rate for your radio stream, it

compiles your tastes based on anything on else your computer that uses the MusicMatch player — including MP3s already on your hard drive and even CDs. The system then offers recommendations based on your listening habits, along with recommendations from a base of other MusicMatch users.

Take one or two of these systems for a spin. You might be surprised at how well they work — or at how painfully predictable you are. It will be interesting to follow these services and others like them to see what kind of consumer adoption they can achieve.

## DIGITAL BITS

### NMPA Petitions Copyright Office To Set Royalties

On Dec. 28, 2000 the **National Music Publishers' Association** filed a petition with the **U.S. Copyright Office** asking it to establish statutory royalty rates for online music. The NMPA had hoped to reach a negotiated agreement with the Recording Industry Association of America, which filed its own petition with the Copyright Office on Nov. 29, 2000.

NMPA President/CEO Edward Murphy said, "This is a very disappointing turn of events, especially after two decades of harmonious dealings with the recording industry." He added, "It is the position of songwriters and music publishers that the playing field in the new, digital world must be level in order for music to thrive on the Internet."

The NMPA recently made deals with MP3.com and EMusic.com (Digital Bits 12/22) to license music for "digital locker" services, allowing customers to store digital copies and listen to streaming audio of music they have purchased. The Songwriters Guild of America is also party to the NMPA's petition.

### Gaylord Sells Christian-Music Website

**Gaylord Entertainment** announced on Dec. 26, 2000 that it has sold Christian-oriented music website [Musicforce.com](http://Musicforce.com) to **Christian Book Distributors** for an undisclosed amount. Musicforce had been a component of Gaylord's Internet division, which was shut down last month. Gaylord is currently looking for a buyer for another of its Internet properties, [Lightsource.com](http://Lightsource.com). The company, which owns WSM-AM & FM & WWTN/Nashville and WKY/Oklahoma City, had reported earlier that it was undertaking a review of its operations.

President Donald Sullivan said at that time, "We are involved in a strategic overview of all Gaylord Entertainment operations and are focusing on our core business."

### Cox Enterprises To Sell MP3.com Shares

In an SEC filing released Dec. 21, 2000, Cox Radio parent **Cox Enterprises** reported that it is selling off 500,000 shares of online music company **MP3.com**. The shares are valued at about \$3.3 million. (It is worth noting that the Form 144 filing allows for the sale of the stock but does not constitute a commitment to sell.) On Dec. 6, 2000 Cox Enterprises sold 2 million shares of MP3.com for an average of \$6.03 per share — less than the \$7.17 per share it paid in June 1999.

### RealNetworks Cuts Earnings Estimates; Blames Spending Slowdown

On Dec. 21, 2000 Internet media software manufacturer **RealNetworks** cut its earnings estimates from 4 cents a share on profits of \$73.6 million to 2 cents a share on revenue of \$58 million-\$60 million, blaming a slowdown in spending by Internet companies as a key reason for the revision. "We are not immune to the current market environment for Internet-related spending," RealNetworks Chairman Rob Glaser said.

RealNetworks executives admitted that some of the company's corporate customers are now either out of business or low on funds. They pointed out that RealNetworks had previously cautioned investors about slowing growth but also acknowledged that the company underestimated how seriously customers would cut back on spending. "We made assumptions that the economy would either have a soft landing or wouldn't go into slowdown mode," Glaser said.

## What Dot-Coms Can Learn From Radio

### ■ And why radio stations are perfect for the web

On Dec. 10, 2000, CBS-TV's *60 Minutes* ran a story on the fallout from the unstable dot-com industry, along with its overnight millionaires, now wiped out. So why have so many dot-coms gone out of business?

1. They have new ideas, ideas that are not well thought-out or ideas that are just goofy.
2. They're starting with new brands that nobody's ever heard of. Such companies need to spend a fortune on advertising just to become known and build an audience.
3. They're starting up with a ton of overhead in people, space and equipment when it's impossible for them to forecast revenue or expenses.
4. They're starting companies with no sales experience and no sales staffs.
5. Their managers are inexperienced and have never learned how to make a profit. Managers may not even be able to define P&L, earnings or EBITDA.

So what does all this mean for radio? Radio stations and their websites already have everything the dot-com guys are looking for.

1. Such stations as Oldies KRTH (K-Earth 101)/Los Angeles ([www.k-earth101.com](http://www.k-earth101.com)), Classic Rocker KSHE/St. Louis ([www.kshe95.com](http://www.kshe95.com)) and News/Talk WIOD/Miami ([www.newsradio610.com](http://www.newsradio610.com)) are not new business concepts. They're time-tested, successful and known to the audience for the benefits they provide.

2. Many stations have well-known brands. They're household names with giant audiences that dot-com guys would die for.

3. Most radio stations have been in business for decades with a tradition of success. They need to take on perhaps an additional 1% in overhead to crank up wildly successful websites.

4. Radio has the best salespeople and sales management in all of media.

5. Radio stations are usually well-run businesses that know where every nickel is going. They're fanatical about cost control. They concentrate on margin and how high the profits can go.

In spite of the flops, many web companies — Amazon.com, Netscape, AOL, Yahoo! and others — are still producing millionaires because theirs are sound business ideas, they work hard, and they hang in there. Just like radio.

My conclusion: Radio already has the assets the dot-com guys have to go out and buy. And that's the reason we should embrace the World Wide Web. Take your station, extend it to the web, and bring its benefits closer to listeners. Radio has all the ingredients for online success.

*Jim Taszarek is a well-known radio sales consultant. He writes and publishes a weekly newsletter called QuotaBusters, available at [www.tazmedia.com](http://www.tazmedia.com).*

## CYBERSPACE

Hot new music-related World Wide Web sites, cool cyberchats and other points of interest along the information superhighway.

### Net Chats

- She set the R&B world to talking after her duet with R. Kelly on "Be Careful." Now it's your turn to talk to **Sparkle** on Monday (1/8) at 7pm ET, 4pm PT ([chat.yahoo.com](http://chat.yahoo.com)).
- The R&B quartet **Profyle** will give you *Nothin' but Drama* when you speak with the guys on Monday (1/8) at 8pm ET, 5pm PT ([www.sonicnet.com](http://www.sonicnet.com)).
- They've appeared on ABC-TV's *Spin City*, and now you can catch a rising star when you chat with New

Yawkers **The Churchills** on Thursday (1/11) at 8pm ET, 5pm PT ([www.twec.com](http://www.twec.com)).

### On The Web

- Hip-hop collective **Jurassic 5** perform phat and large on Wednesday (1/10) at 3pm ET, noon PT ([www.hob.com](http://www.hob.com)).
- They blend rock, country and folk into a soulful gumbo that could only come out of the Big Easy. Catch **Cowboy Mouth** in performance on Thursday (1/11) at 5pm ET, 2pm PT ([www.soundbreak.com](http://www.soundbreak.com)).

—Michael Anderson

## New Year's Greetings From RAIN

Happy New Year to you from the staff of **RAIN: Radio And Internet Newsletter**. We wish you happiness and prosperity in 2001, and we thank you for your support and readership over the past year. We pledge to continue to do our best to bring you timely and vital information from the world of radio and the Internet, and we hope you continue to find **RAIN** valuable. **RAIN** is available every day at [www.kurthanson.com](http://www.kurthanson.com).



## WAFN Switches On 'Radio Luz' In Miami

WAFN/Miami, an expanded-band AM at 1700 kHz, has dropped its 16-month-old Sports format in favor of a Spanish-language Christian Talk format as "Radio Luz." The station ceased most of its sports programming on Dec. 28 and officially debuted its new presentation on Monday. Tony Calatayud will remain GM for WAFN, which is owned by Radio Unica but is being operated via an LMA by Master Media Group.

When asked why the change to Spanish-language religious programming was made, Calatayud told R&R, "There is an enormous niche of Hispanic Christians who are not being served here in South Florida. There are a lot of stations here that Christians would not adhere to, such as 'Salsa 98.' I saw the opportunity and knew there was a deep interest in this. There are 700,000 evangelical Hispanics in Martin, Miami-Dade, Broward and Palm Beach counties, and our daytime signal covers the majority of this corridor.

"In every market the situation is different, and the all-Sports format was facing an uphill battle. [With the new format] the word moves in dramatic fashion, and this is spreading like wildfire. People are coming to us." In order to fulfill its contractual obligations, WAFN will continue to air Florida Gators basketball games through the end of this season.

WAFN will be operated as a commercial radio station and sold on a local level with active salespeople, Calatayud said. Additionally, **WAFN/See Page 25**

## WWGL/Greensboro Flips To All-'80s

Davidson County Broadcasters' Contemporary Christian WWGL/Greensboro-Winston Salem flipped to '80s Oldies on Dec. 26 as WTHZ (Hits 94). The station is positioning itself as "The Greatest Hits of the '80s and More."

Noting that the music mix will include "all the upbeat, fun hits of the '80s," WWGL GM Steve McCreedy told R&R, "We found out in our research that there was no station in the market that had the identity as the 'feel-good station' that gets you going and that is upbeat. We're trying to fill that."

In a message posted on the WWGL website, McCreedy noted that the Contemporary Christian station had experienced a 10% decline in revenues during the past 12 months. The message added that two of the station's biggest advertisers recently announced cutbacks in their 2001 advertising budgets.

The new WTHZ is being consulted by Mark Hamlin, who also serves as PD for Bonneville's AC WNDD/Chicago. McCreedy, who is seeking a new PD, said that music tests will be conducted in about two weeks. WWGL had been a Contemporary Christian station since July 1996.

## Diamond Dookie



The members of Green Day surely deserve to toast their success! Their debut album, *Dookie*, which was released in 1994, recently earned the coveted RIAA Diamond Award for sales in excess of 10 million units. The band's latest album, *Warning*, features the hit single "Minority." Pictured (l-r) with their awards are Green Day's Billie Joe Armstrong, Mike Dirnt and Tre Cool, along with Reprise Records President Howie Klein.

## Napster Inks Deal With Edel Music

Napster, the controversial and wildly popular song-duplicating software maker, has landed its second partnership with a major record company, inking a multifaceted deal with German indie Edel Music. Edel, a full-service label that owns RED Distribution and is home to such artists as Jennifer Paige and Roxette, follows in the footsteps of media powerhouse Bertelsmann, which announced its historic alliance with — and subsequent investment in — Napster last October (R&R 11/3).

Under terms of the deal announced on Tuesday, Napster will immediately be allowed to market and promote Edel's entire catalog on its website and the new subscription service being developed with Bertelsmann. Also, beginning in February, selected Edel artists will be spotlighted in Napster's "featured music program." Additionally, Edel will work with Napster to promote its service and advise the company in its negotiations with artists, songwriters, record companies, music publishing companies and the government.

"We are very happy to be working with Edel as we evolve toward our new model," Napster CEO Hank Barry said. "We are delighted that a progressive and successful label like Edel has stepped forward and recognized that the interests of music lovers and music-makers are both enhanced by the service that Napster is developing."

Edel CEO Michael Haentjes noted, "This is a very logical step for a company like ours. We have embraced the Internet, which offers the music industry new and exciting ways to reach a growing global audience. We welcome Napster's commitment to protect the interests of artists, songwriters and other rights-holders through new business model, and we will support any activity that provides for fair compensation for everyone involved. This agreement makes clear that Edel is on the forefront of new technologies and innovative marketing."

As expected, Bertelsmann welcomed the deal. Andreas Schmidt, President/CEO of Bertelsmann's e-commerce division, BeCG, said, "For Napster, this is a major step forward. Edel Music is Europe's most successful independent label of the last decade. We are delighted that Edel Music has sent such a forward-looking signal with its willingness to cooperate."

"We would also like to explicitly invite the other music labels to support Napster. The file-sharing service offers an ideal platform for successfully marketing music and enhancing the public's awareness of artists."

## Greensboro Gets New 'Country 94.5'

■ WXRA moves up the dial to WHSL's old frequency

Clear Channel's Country WHSL/Greensboro-Winston Salem signed off on Tuesday, and co-owned Rock WXRA took over its 100.3 frequency. At the same time, Clear Channel debuted a new Country outlet on WXRA's old 94.5 dial position.

The moves give WXRA a stronger signal and reposition the new Country 94.5 — which is predominantly a Classic Country station, though some currents are being played — away from Clear Channel's market-leading Country WTQR.

WTQR PD/morning host Paul

Franklin will add product development duties for Country 94.5 and oversee the station's day-to-day operations. WTQR afternoon driver Deano will be the PD of Country 94.5. WHSL evening personality Travis Moore joins the Country 94.5 sales department. The rest of the WHSL staff has exited, including PD Chris Huff, middayer Melany Michaels and afternoon driver Danny Hall.

WHSL was the first Country affiliate for the syndicated *John Boy & Billy* morning show, which will remain on Rock WXRA and replace *Bob & Tom*.

## EXECUTIVE ACTION

### KQOL/Las Vegas Bets On Sturken As GSM

Mark Sturken has been named GSM at Clear Channel's KQOL/Las Vegas. A 14-year broadcasting veteran, Sturken most recently held a similar position at Entravision's crosstown KRRN.

"Sturken's expertise and market knowledge are welcome additions to the Las Vegas stations," Clear Channel/Las Vegas Director/Sales Frank DiMatteo said. "His leadership abilities will be an asset to our sales management staff."

Sturken's other Las Vegas experience includes four years as Sr. Account Manager at KMXB and a GSM stint at KJMZ. He was also GSM at WGCX/Mobile.

### Brown Now Interep VP/Specialized Agency Sales

Adiesa Brown has been promoted from Manager to VP/Specialized Agency Sales in Interep's network division. In her new post Brown will oversee the New York and Boston Interep Specialized Agency offices. "Adiesa has been a star performer in her six-plus years with Interep," said Interep Networks President Phil Brown. "I am delighted to have this opportunity to recognize her contributions through this well-deserved promotion."

Brown joined Interep in 1994 as an AE for Major Market Radio and joined the SAS team in 1995 as an AE. She was promoted to her most recent post in 1998.

### 'RLX/W. Palm Beach Goes Alternative

Clear Channel's WRLX/West Palm Beach called Infinity's crosstown Alternative WPBZ (The Buzz) on Dec. 22 to say that it had a "Christmas present" for the Buzz. That present turned out to be WRLX's flip from Rhythmic Oldies to Alternative. The new "Planet Radio 92.1" is currently jockless and being overseen by Dave Denver, Operations Director for Clear Channel's West Palm Beach FM stations. A call letter change to WPLX is pending.

"Synergistically, this works great with our cluster," Denver told R&R. "This is the perfect pairing

for our Classic Rock station [WKGR], while it complements our CHR [WLDE] in the younger demos."

Planet Radio will be competing head-to-head with The Buzz, with both stations taking a younger-targeted, harder approach to the format. "We saw a vulnerability in the marketplace," Denver explained, "and, with the perfect fit within our current cluster, this was the obvious path to choose."

The format flip comes a month after Clear Channel agreed to purchase WRLX from James Crystal Broadcasting. The sale closed on Dec. 29.

### WZTR/Louisville Kisses Hot AC Goodbye

Clear Channel's WZTR/Louisville dropped Hot AC in favor of CHR/Pop on Dec. 26 under OM C.C. Matthews. The station has also switched call letters to WZKF and added the now-familiar "Kiss" moniker.

"We were a very, very Hot AC, but in order to make the full commitment to CHR, we had to redo the radio station," Matthews told R&R. "There was a need in this market for a true CHR, and Hot AC has never done very well in this town — even in the days when Mix 102 [WMHX] was on the air here. We've already been getting great feedback during our first week on the air, and we all feel like 2001 is going to be a very exciting time for Kiss and listeners in Louisville."

Effective Tuesday, the syndicated Rick Dees joined WZKF for the 5-10am shift, followed by Randy West and market veteran Chris Randolph. The station is currently determining whether nights will be filled by a syndicated or local show.

### Lesourd

Continued from Page 3 involved with. A good staff at both stations helps make my job easier, although the fact that they're in different facilities is always a challenge."

After entering radio at a small station in Asbury Park, NJ, Lesourd went on to WHN/New York. Subsequently, she gained marketing

skills at Gray Advertising, then entered radio sales at WPLJ/New York. Later she spent six years as GM of WRQX/Washington before becoming GM for Emmis' WQCD (CD101.9)/New York. After spending two years heading ABC-TV's Affiliate Relations, Lesourd became GM of ABC's Los Angeles radio properties, KABC, KMPC & KLOS.

## National Radio

• **WESTWOOD ONE** presents *The Elvis Presley Birthday Celebration*, available from Saturday, Jan. 6 through Monday, Jan. 8. The show is hosted by Sam Phillips and features Presley's music. For more information, contact Todd Goodman at 212-641-2177; [tgoodman@westwoodone.com](mailto:tgoodman@westwoodone.com).

• **TALK AMERICA RADIO NETWORKS** adds Doug Stephan's *Good Day USA* from 5-9am ET Monday and 3-9am Tuesday-Friday. The program will continue to be distributed by i.e.

America and Radio America. For more information, contact Cindy Johnson at 702-795-8255.

## Radio

• **SHANONNE PAUL** is upped to LSM of Cumulus Broadcasting's Flint, MI cluster. She rises from Team Leader.

## Changes

*News/Talk*: KABC/Los Angeles adds **Doug McIntyre** for overnights.

## CHRONICLE

### CONDOLENCES

10,000 Maniacs guitarist-songwriter **Robert Buck**, 42, Dec. 19.

*National Radio*: **Matt Yablunosky** is now AE and **Marty Hough** is named producer for Motor Racing Network ... *Talk America's Ask the Doctor*, hosted by **Derrick Desilva**, M.D., moves to 3-4pm ET ... *Westwood One* and *MTV* ink a three-

year renewal for *MTV Radio Network*.

*Radio*: Arbitron makes the following appointments in its radio station services division: **Dennis Seely** is now VP/Marketing, **Brad Feldhaus** is made Dir./Strategic Initiatives, **Jim Haynes** is tapped as Training Specialist/Atlanta, **Jan Bournstein** joins as Sr. AE/Northeast, and **Gabby Selva** is now AE/East Coast.

*Records*: TVT Records' new address is 3575 Cahuenga Blvd. West, Ste. 415, Los Angeles, CA 90068.

## PROS ON THE LOOSE

WMYI/Greenville, SC PD **Mike Weston**; 843-881-8416; [mweston\\_2001@yahoo.com](mailto:mweston_2001@yahoo.com).

Phone: 323-845-0150; fax: 323-845-0151 ... **Ross Weston** is now Sr. Counsel for Sony Music Entertainment.

*Industry*: England's the Wireless Group adds *Innuity Radio Profits'* in-station telesales system.

## Wish

Continued from Page 1

list, XM Satellite Radio President **Hugh Panero** did have an idea of his own for an FCC appointment. "I would like to see President-elect Bush offset his nomination of arch-conservative Sen. John Ashcroft for Attorney General with **Howard Stern** for FCC Chairman — if Stern is willing to take the pay cut." Panero would also like to see a list of his terrestrial-radio colleagues who have bought stock in satellite radio. "My guess is that it's a rather long list," he said.

### Slicing The Ad Pie

Interop President **Ralph Guild** had some serious words of advice for radio station owners. He hopes that "radio broadcasters will start thinking in terms of radio's share of advertising growth and less about relative shares between competing stations and groups — the former constitutes real, sustainable growth, the latter deals with perceived but transient growth." He also said that he'd like to see radio's share of advertising revenues grow to 8.5%.

Nassau Broadcasting President **Lou Mercatanti** has even higher hopes for advertising growth in the coming year. He's hoping to see radio's share of overall nationwide ad spending rocket to a whopping 10% in 2001. Mercatanti also told R&R that he hopes the FCC will adopt "less confusing and burdensome regulations pertaining to radio ownership."

That was a sentiment shared by a few others, mostly from small and midsized markets. **NextMedia** President **Skip Weller** told R&R that the FCC's current rules fail when it comes to "giving small companies opportunities to grow like the big boys were allowed to grow" following passage of the Telecom Act of 1996. Weller called the regulatory situation for smaller companies looking to expand into markets where larger companies have a strong presence "a no-win situation," and he lamented that the current regulations don't let small broadcasters such as **NextMedia** compete fairly.

**Galaxy Communications** CEO **Ed Levine** agrees, but he's not optimistic about the government stepping in to address the problem. Levine, who was PD at **WJFK-FM** Washington during **Howard Stern's** tenure there, said, "It would be a fantasy to think the DOJ might undo some blatantly anticompetitive situations. And with **George**

W. Bush in the White House, you're better off waiting for the **Easter Bunny**. When you own six or seven of the best facilities in a market, you're going to do well."

When we asked him for the single most important thing that could help the industry, Levine answered, "For Fed Chairman **Alan Greenspan** to drop interest rates half a point in January." He added, "We're seeing a steady stream of significant advertisers holding off on annuals due to the uncertain economic climate. We've gone from the penthouse to the out-house in advertisers' attitudes and skipped the whole rest of the building." Levine believes that independent operators need to "stop whining and buy some more stations."

### IBOC A Fantasy?

A small operator in Maryland shares Levine's frustration over what he believes is poor treatment of smaller broadcasters, but he is looking for satisfaction in the form of an entirely new technology. Calling in-band, on-channel technology "a fantasy," **Somar Communications** President **Roy Robertson** told R&R that his wish for 2001 is for the U.S. to adopt the **Eureka 147** digital broadcasting technology that, he said, is "a worldwide standard the U.S. is fighting."

**Robertson** said the reason for the continued research into **IBOC** technology, intended to provide a method of broadcasting digital radio over existing analog signals, is that owners of higher-powered stations believe **Eureka 147** would "level the playing field" by giving all radio stations the same power and output. **Robertson** said he understands why companies that paid "\$20 million or \$30 million for a station don't want **Eureka 147**," but contended that the FCC's guiding principle of serving the public interest "is the overriding concern." **Robertson** compared carrying digital signals over analog channels to "building a water pipeline and expecting it to carry natural gas" and called the idea of trying to fit digital broadcast into 1930s-era analog technology "insane."

**Robertson** also hopes to see more deregulation from the FCC next year, saying the agency should "ease up on small markets and small owners" of 20 or fewer stations.

### 'Follow The Law'

A frequent opponent of too much government regulation making a return appearance on our list is FCC Commissioner **Harold Furchtgott-Roth**, who frequently dissents from other commissioners when it comes

to government intervention. His response to our request this year was no exception, as he told R&R that he'd like to see his agency repeal its **LPFM** rules.

**Furchtgott-Roth** also said he

hopes that all license transfers can be completed within 90 days and are "tailored narrowly to comply with existing law." Indeed, one of **Furchtgott-Roth's** wishes for the new year is simply for the FCC to

"follow the law."

He's not so sure about what can realistically happen in the new year, however, adding, "What falls under the category of a 'real possibility' is hard to tell at this point."

## Gassner

Continued from Page 3

**Gassner** is widely credited for building **BMG's** then-fledgling international operation into a potent and cohesive unit. Under his leadership **BMG International** nearly tripled its revenue and grew from offices in 14 countries to extensive operations with more than 200 labels in 53 countries. Those efforts resulted in the division being the focus of a prestigious case study by

the **Harvard Business School**.

Prior to joining **BMG**, **Gassner** spent more than 18 years with **PolyGram** in various positions, the last being Exec. VP/International, a post he held from 1984 until 1987. He also served as Chairman of the Supervisory Board for **Edel Music** for 11 months last year.

**Gassner** was an adviser to the Dean at **Harvard's JFK School of Government** and served on its advisory committee. He was also an ac-

tive member of the International Federation of the Phonographic Industry.

Prior to his music industry career, **Gassner** played professional soccer in Germany. He was a native of Munich and had lived in the U.S. for the past 13 years, most recently in **Greenwich, CT**. He is survived by his wife, **Brook Gassner**, four children — **Claudia**, **Beatrice**, **Alexandra** and **Maximilian** — and his mother, **Mathilde Gassner**.

## SurferNetwork

Continued from Page 1

**SurferNetwork** board. Last year **GlobalMedia** purchased station contracts from a number of Internet providers, including **Magnitude Networks** and **OnRadio**.

"We have recently decided to focus on the high-growth segments of media delivery, where we believe we can develop a competitive advantage," remarked **GlobalMedia**

Chairman/CEO **Jeff Mandelbaum**. "We have therefore been aggressively exploring ways to finance the company and also to provide a great operational platform for the radio side of our business."

The company's stock, which trades on **Nasdaq**, has taken a beating in recent months. After peaking at 9.625 last spring, it has taken a steady slide downward and closed Tuesday at 12.5 cents.

**SurferNetwork** was launched just

a year ago by **Harry Emerson**, CEO of technology incubator **Geode Electronics**. **SurferNetwork** is run by CEO **Gordon Bridge**. In November 2000 the company purchased financially troubled **Broadcast America.com** and its roster of radio station clients.

**Surfer** also announced this week that it has begun streaming the first of seven stations owned by **Shamrock Communications**, **WZBA-FM**/Baltimore.

## Transactions

Continued from Page 7

**SELLER**: **WEHCO Media**, headed by VP/Broadcast **Lee Bryant**. Phone: 318-425-2422  
**FREQUENCY**: 740 kHz  
**POWER**: 1kw  
**FORMAT**: Sports Talk

### KTAL-FM/Texasarkana (Shreveport, LA)

**PRICE**: \$2.9 million  
**TERMS**: Asset sale for cash  
**BUYER**: **Access 1 Communications**, headed by President/Director **Chelsey Maddox-Dorsey**. Phone: 212-714-1000. It owns eight other stations, including **KOKA-AM**, **KBT-FM**, **KDKS-FM**, **KLKL-FM** & **KSYR-FM**/Shreveport.

**SELLER**: **WEHCO Media**, headed by VP/Broadcast **Lee Bryant**. Phone: 318-425-2422  
**FREQUENCY**: 98.1 MHz  
**POWER**: 100kw at 1,362 feet  
**FORMAT**: Classic Rock

## Virginia

### WACL-FM/Elkton & WKCY-AM & FM Harrisonburg

**PRICE**: \$7.2 million  
**TERMS**: Asset sale for cash  
**BUYER**: **Clear Channel Communications**, headed by Chairman/CEO, **Radio Randy Michaels**. Phone: 606-655-2267. It owns 1,154 other stations. This represents its entry into the markets.

**SELLER**: **Mid Atlantic Network**, headed by President/Director **John Lewis**. Phone: 540-667-2224  
**FREQUENCY**: 98.5 MHz; 1300 kHz; 104.3 MHz  
**POWER**: 900 watts at 1,608 feet; 5kw day/32 watts night; 50kw at 410 feet  
**FORMAT**: Oldies; AC-News/Talk; Country  
**BROKER**: **Jorganson Broadcast Brokerage**

## Vermont

### WEBK-FM/Killington

**PRICE**: \$1.65 million

**TERMS**: Asset sale for cash  
**BUYER**: **Pamal Broadcasting**, headed by Chairman/CEO **James Morrell**. Phone: 518-786-6600. It owns 24 other stations. This represents its entry into the market.  
**SELLER**: **Killington Broadcasting**, headed by General Partner **Daniel Ewald**. Phone: 802-422-3156  
**FREQUENCY**: 105.3 MHz  
**POWER**: 1kw at 2,241 feet  
**FORMAT**: Adult Alternative

## Wyoming

**KOTB-FM/Evanston**  
**PRICE**: \$1.65 million  
**TERMS**: Asset sale for cash  
**BUYER**: **Bruce Buzil & Chris Devine**. Phone: 312-204-9900. They own 83 other stations. This represents their entry into the market.  
**SELLER**: **Rocky Mountain Network**, headed by owner **Della Hanson**. Phone: 307-789-9101  
**FREQUENCY**: 106.1 MHz  
**POWER**: 360 watts at 1,522 feet  
**FORMAT**: Hot AC  
**BROKER**: **Greg Merrill of Media Service Group**

## DATEBOOK

## MONDAY, JANUARY 15

## Hermit Day

1985/Actress **Myrna Loy** is given an honorary award by the Academy of Motion Pictures Arts and Sciences. She appeared in 120 films but was never nominated for an Oscar.

1992/**Tim Berners Lee**, who invented the World Wide Web, releases the first web browser for the Internet.

Born: **Mario Van Peebles** 1957, **Julian Sands** 1958

## In Music History

1961/Motown Records signs **The Supremes**. They hit No. 1 for the first time three years later with "Where Did Our Love Go?" — then top the charts 11 more times in the next three years.

1994/**Harry Nilsson**, 43, dies of heart disease in Los Angeles.

Born: **Ronnie Van Zant** (Lynyrd Skynyrd) 1948-1977, **Lisa Lisa** 1967

## TUESDAY, JANUARY 16

## National Good Teen Day

1961/**Mickey Mantle** becomes the highest-paid baseball player in the National League, with a one-season contract for \$75,000.

1978/NASA announces that the first female astronauts have graduated from its training program.

1986/A poll conducted five years after his retirement from the *CBS Evening News* finds that **Walter Cronkite** is still the most-trusted man in America.

Born: **John Carpenter** 1948, **Debbie Allen** 1950

## In Music History

1979/**Cher** and **Gregg Allman's** divorce is finalized. Cher filed for the divorce in 1975, 10 days after the pair were married.

1984/**Paul** and **Linda McCartney** are arrested for marijuana possession while on vacation in Barbados.

1996/Jamaican police fire on a sea plane carrying **Bono** and **Jimmy Buffett**, acting on a false report that the plane was carrying drugs. The authorities later apologize.



Bono: *Bullet the blue sky.*

Born: **Ronnie Milsap** 1946, **Sade** 1960

## WEDNESDAY, JANUARY 17

## National Feedback Day

1968/The NCAA rules that college football tackles are not eligible to be receivers.

1985/**Leonard Nimoy**, known to most as Mr. Spock on *Star Trek*, gets a star on the Hollywood Walk of Fame.

1991/Operation Desert Storm begins, as U.S. and U.N. forces go to war to push Iraqi troops out of Kuwait.

Born: **Mauri Povich** 1939, **Muhammad Ali** 1942

## In Music History

1996/After having been rejected when

he became eligible in 1991, **David Bowie** is named to the Rock and Roll Hall of Fame.

1970/"Bag One," a show of **John Lennon's** erotic lithographs, opens in London. It's shut down by the police as "pornographic" two days later.

Born: **Steve Earle** 1955, **Susanna Hoffs** (The Bangles) 1957

## THURSDAY, JANUARY 18

## Thesaurus Day



Consult, examine and study your thesaurus today.

1957/The first nonstop around-the-world jet flight lands, in Riverside, CA.

1975/*The Jeffersons*, a spinoff of *All in the Family*, bows on CBS-TV. It runs for 10 years.

1975/Former White House counsel **John Dean** sells his Watergate story to publisher **Simon & Schuster** for \$300,000.

Born: **John Boorman** 1933, **Kevin Costner** 1955

## In Music History

1956/**Little Richard's** "Tutti Frutti" breaks into the pop charts.

1981/**Wendy O. Williams**, of controversial punk performance artists **The Plasmatics**, is arrested for indecency after a Milwaukee show.

1991/Six fans are killed in the rush for unassigned seats at an AC/DC concert in Salt Lake City.

1996/**Lisa Marie Presley** files for divorce from **Michael Jackson** after less than two years of marriage.

Born: **Bobby Goldsboro** 1941, **David Ruffin** (The Temptations) 1941-1991

## FRIDAY, JANUARY 19

## National Popcorn Day

1953/**Lucy Ricardo** gives birth to a baby boy on *I Love Lucy*. The episode attracts a record-breaking audience.

1974/Notre Dame ends UCLA's 88-game winning streak when the Fighting Irish post a 71-70 basketball win over the Bruins.

1985/*The New York Times* announces that **Lee Iacocca's Iacocca** was the best-selling hardcover tome of 1984.

Born: **Michael Crawford** 1942, **Katey Sagal** 1953

## In Music History

1986/**Bruce Springsteen** plays a benefit for laid-off Freehold, NJ plant workers who have adopted his song "Hometown" as their unofficial anthem.

1996/**Madonna** picks up a Best Actress Golden Globe for the title role in the movie *Evita*.

1998/Rockabilly legend **Carl Perkins**, 65, dies in Nashville of complications from a series of strokes.

Born: **Phil Everly** 1939, **Janis Joplin** 1943-1970, **Dolly Parton**

1946, **Robert Palmer** 1949

## SATURDAY, JANUARY 20

## Take a Walk Outdoors Day

1952/**Patricia McCormick** debuts as the first professional female bullfighter, in a contest held in Ciudad Juarez, Mexico.

1974/**Johnny Miller** becomes the first pro golfer to win four consecutive major tournaments.

1981/The 62 hostages held at the U.S. embassy in Iran are released after 444 days in captivity.

Born: **Buzz Aldrin** 1930, **Skeet Ulrich** 1970

## In Music History

1982/**Ozzy Osbourne** is hospitalized for rabies vaccinations after he bites the head off a dead bat at a Des Moines show. He reportedly thought the bat, tossed onstage by a fan, was a toy.

1987/**The Cure** request that radio stations not play their "Killing an Arab" and ask their record label to add stickers to the *Boys Don't Cry* album explaining that the song, which includes the lyrics "Staring down the barrel/ At the Arab on the ground," is intended to condemn violence.

Born: **Paul Stanley** (Kiss) 1952

## SUNDAY, JANUARY 21

## Be Optimistic Day

1976/The French Concorde SST airliner begins regular commercial service for Air France and British Airways.

1985/Actor **Patrick Duffy** announces that he is leaving the CBS series *Dallas*, but he returns the following season to reprise his role as **Bobby Ewing**.



Duffy: *It was all a dream.*

1986/Former major-league baseball player **Randy Bass** becomes the highest-paid player in Japanese baseball history when he inks a three-year, \$3.25 million deal with the Hanshin Tigers.

Born: **Jill Eikenberry** 1947, **Geena Davis** 1957

## In Music History

1958/**The Kingston Trio's** reworking of the folk song "Tom Dooley" goes gold.

1965/**The Byrds** record Bob Dylan's "Mr. Tambourine Man." Though their version includes only the second of the song's original four verses, it hits No. 1.

1988/**David Lee Roth** and a group of bikini-clad women scale a man-made mountain at Tower Records in Hollywood to promote Roth's *Skyscraper* album.

1997/Having outlived **Elvis Presley** by almost 20 years, **Col. Tom Parker** dies at age 87.

Born: **Leadbelly** 1885-1949, **Richie Havens** 1941, **Mac Davis** 1942, **Billy Ocean** 1950

— **Michael Anderson & Brida Connolly**

## zinescene

## Here Comes The Bride!

For **Madonna** and her new hubby, **Guy Ritchie**, the "Music" that brought their friends and families together in Scotland on Dec. 22 was the sound of wedding bells. And, of course, the 'zines provide all the details about that special day. *People* features "Madonna and Her Dream Wedding" on its cover, *Us Weekly* divulges the celeb-studded guest list, and *Entertainment Weekly* describes the occasion as a classy and unusually private event for the very public pop goddess.

The tabs provide even more details about Madonna and Guy's big day. According to the *National Enquirer*, "Madonna's Wild Wedding" featured guns, booze and a family feud. And the *Star* reports, in "Madonna's Wedding Snub," that the singer refused to allow five of her seven brothers and sisters to attend the wedding.

The *National Enquirer* also reveals "Madonna's Magical Wedding Surprise": The singer believes that Scotland's remote Skibo Castle, where she and Ritchie exchanged their vows, is magical because it is where they conceived their son, Rocco. According to the 'zine, the singer hopes the castle will once again prove to be magical by helping her to get pregnant again.

In other wedding news, *Us Weekly* reports that **Toni Braxton** and musician-producer **Keri Lewis** have announced their engagement. And *Entertainment Weekly* reports that **Eminem** and his estranged wife, **Kim Mathers**, have halted their divorce proceedings and are reuniting, partly for the sake of their 5-year-old daughter, **Halle Jade**.

## A Big, Happy Family

Speaking of reuniting, *People* reports that Irish rocker **Bob Geldof** has been awarded custody of **Tiger Lily**, the 4-year-old daughter of Geldof's ex-wife **Paula Yates**, who died last September, and **INXS** frontman **Michael Hutchence**, who died three years ago. **Tiger Lily** joins Geldof's three daughters from his marriage to Yates.

Speaking of parenting, **Michael Jackson** was set to deliver a lecture recently at a Jewish temple in L.A. about how to be a successful entertainer and parent, the *National Enquirer* reports. However, the event was quickly canceled due to a backlash by angry worshipers, who were furious that an accused pedophile would be sharing advice about parenting.

Apparently, Jackson wants **Lisa Marie Presley's** nose, the *Star* reports. The singer thinks Presley has the perfect nose, and he is pleading with Presley to make a plaster cast of her face. Why? Jackson wants something to give his plastic surgeon to use as a guide for reconstructing his own tiny nose. The tab says the singer



**SALUTING A LEGEND** — How does **Erykah Badu** feel about being compared to legendary jazz singer **Billie Holiday**? She tells interview: "I thought the *Billie Holiday* comparison was beautiful. I think, 'Wow, what a wonderful, creative, helpful spirit.' She's someone who wanted to help others by sharing her emotion. That's what I do, too, so I think that's a great comparison."

believes he's only a few surgeries away from obtaining the profile of **Lisa Marie's** father, **Elvis Presley**.

Jackson is among the Class of 2001 inductees into the Rock and Roll Hall of Fame, *Rolling Stone* reports. Other inductees are: **Paul Simon**, **Aerosmith**, **Queen**, **Steely Dan**, **Ritchie Valens**, soul singer **Solomon Burke** and doo-wop group **The Flamingos**. **Elvis Presley** guitarist **James Burton** and **Chuck Berry** pianist **Johnnie Johnson** will be inducted in the sidemen category, and Island Records founder **Chris Blackwell** will be inducted in the nonperformer category. Jackson and Simon are being inducted this year for their solo work. The Jackson 5 were inducted in 1997, and **Simon & Garfunkel** were inducted in 1990. The 16th annual induction ceremony will take place March 19 in New York.

## The Big Box

*Rolling Stone* reports that **Kiss** bassist **Gene Simmons** is trying to launch his own TV sitcom, which he describes as a real-life look at the record business. The show's pilot, which Simmons will pitch to network executives, features cameos by **Tommy Lee**, **Sebastian Bach** and **Sugar Ray's Mark McGrath**.

The producers of the sitcom *Friends* are trying to convince **Victoria Beckham**, a.k.a. **Posh Spice**, to appear on the show as the love interest of **Matt LeBlanc's** character, **Joey**. However, the *Star* reports that the singer isn't sure she wants to leave her husband, **David Beckham**, and their baby, **Brooklyn**, for the five or six weeks she'd need to tape the episodes.

**Barry Manilow** will appear on **Ally McBeal's** Valentine's Day episode, *Us Weekly* reports.

— **Deborah Overman**

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



**AL PETERSON**  
alpeterson@ronline.com

## First, You've Got To Get Their Attention

■ Talk radio professionals offer tips to job seekers in today's market

As we begin another new year, we focus our attention on you and your job in this first issue of R&R for 2001. If you are seeking your first job, looking for a better one or hoping to get back in the game after an untimely sidelining, you'll find that these pages are for you.

This week we asked a panel of News/Talk professionals to offer their thoughts on what people need to do to get the job they want in today's radio business. What are these professionals looking for? What can you do to improve your chances of getting their attention? And, perhaps most importantly, what are some of the things they've seen from prospective job seekers that have turned them off the most? If you're in the job market, you should read these tips before you make a call or send out that next tape and resume.

### Show Me Your Success

Citadel Communications VP of News/Talk & Sports **Brian Jennings** wants to know about your success. "I look for a short, concise cover letter with a well-constructed resume that demonstrates a ratings history," he says. "The bottom line is ratings. Show



Brian Jennings

me your success. That's really all I need."

With regard to some do's and don'ts for getting his attention, Jennings suggests, "Be persistent, but don't be a pest. Keep me informed of your ratings successes. Don't be afraid to send me periodic airchecks, but don't do it every week. You don't need to use stunts or publicity to get my attention. You'll get it by demonstrating a superior ratings history. E-mail me, call me or shoot me an aircheck over the Internet, which is a quick and efficient way to send out airchecks these days."

As for some other must-have qualities, Jennings suggests the following:

**An insatiable, curious nature.** You need an almost childlike curiosity about how things work and why. Even seasoned hosts need to maintain this edge, or they risk growing stale.

**Enthusiasm.** You need to keep the level of enthusiasm that got you into the business in the first place. Too many seasoned hosts develop a negative attitude as they progress in their careers. Or, sometimes, they

can lose their sense of urgency, which is essential to ratings success.

**Life experience.** Nothing can replace this quality. It's very difficult for a new college graduate to make his or her mark in a medium or large market without first cultivating his or her personality in a small market. A great host talks from experience as well as knowledge. It's experience that helps to form the personality of any host. In other words, a great host has depth and a range of knowledge that can come only from life experiences.

**Friendliness and warmth.** All the really great hosts have it. Listeners perceive it as "I'd like to know this person," and that translates into ratings. The bottom line is, a host has to be interesting and fun to listen to. Leave any arrogant attitude on the doorstep of your first station.

### Stand Out From The Crowd

Media Strategies President **Don Watson** says that he is always looking for new talent. "I'm constantly watching and listening for breakout talent, but it's something I hear in-

## Eight Simple Tips

Entercom Director of News/Talk Programming **Ken Beck** kept his response to our request for tips to job seekers simple and word-efficient. This is something that's worth noting if you are planning to lobby him for your next gig! Beck says that getting that next on-air job in Talk radio can be easier if you:

- Are an obvious extrovert.
- Are a resident of the town you are trying to work in.
- Are persistent, yet patient.
- Are a voracious reader.
- Have lots of cool life experiences.
- Have a unique voice, pace or personal philosophy ... or all three.
- Have an extremely low boredom threshold.
- Are comfortable with your own voice, your body and your opinions.



Ken Beck



Don Watson

frequently, because it is a very rare commodity.

"In other words, I look for someone who, by virtue of his or her personal qualities and abilities, is able to separate themselves from all those who are on the

air who sound like so many others. Great talent — talent that attracts attention — is talent willing to take calculated risks to differentiate themselves from the usual competition. Once they've done that, they can then move onward and upward."

Watson suggests that learning what's really important — holding an audience's attention — is crucial to success in today's job market. "Let's face it: Savvy PDs and GMs want entertaining talent on their stations who know how to capture the imagination of listeners and hold those listeners hostage for as long as possible," he says.

"Any true talent understands that

building and holding an audience is not an easy thing to do. Extending TSL is not an easy thing to do. Remaining fresh and sounding original from day to day is not an easy thing to do. But for those who are able to do it and who are willing to work hard while making it sound easy, there are wonderful rewards waiting at the end of the News/Talk rainbow. If you are one of the few who qualify, send me your package, and I'll help you get to where you want to be."

### What Makes You Special?

Someone who has advised his fair share of talents in his career is TalentMasters President **Don Anthony**. "When a prospective employer asks a candidate why he or she should be hired, generally, the candidate gives a lot of very



Don Anthony

Continued on Page 18

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**First, You've Got To Get**

Continued from Page 17

generic answers," Anthony says. "But I think the real key to selling yourself is to be able to describe clearly what sets you apart from other Talk hosts. Instead of being generic, you must be specific and clear about what it is that makes you special."

When asked what he means by that, Anthony explains that it means knowing why people listen to you. "If you can develop a very concise and powerful response to the question 'Why do people listen to you?' you will be far ahead of most others who are interviewing for the same position," he says.

Anthony also offers that just being a good Talk talent isn't necessarily enough in today's market. "Sell yourself as an entertainer first and as a Talk talent second," he suggests. "Too many hosts approach an interview sounding more like a Talk consultant than an entertainer and talent. They talk about things like the style of their show, their ideology, the Talk audience and the Talk format environment.

"The format is only the vehicle.

It's your personality that will get people to listen, and that is what you must sell to a prospective employer before you do anything else. When you are selling yourself to a GM, PD or consultant — whoever is doing the hiring — you need to turn off your show and turn on the real you. You cannot treat a prospective employer like a listener. It's important for a prospective employer to develop a relationship with the real you, not just the personality you project on the radio."

**Make Your Tape Count**

Perhaps no Talk programmer in America is getting more tapes and resumes in his mail these days than Kevin Straley. The former WRKO/

Boston PD was named XM Satellite Radio's Director of News/Talk Programming last year, which is a position that has put him on the radar of Talk talent across the country. But for a guy who's at ground zero in the new and

evolving radio world, Straley notes that the old-fashioned aircheck is still what counts most to him.

"To me, the most important thing — and I don't believe this has changed much over the years — is your tape," he says. "Whether that's a standard cassette, a CD or an MP3 file sent via the 'Net, it's still your most potent weapon when looking for your next job. It's your most effective way of saying to a prospective employer that this is your best work, which you'd like them to use to consider you for the job."

Straley also has some very specific opinions about what that tape you send out should be. "I know a lot of people send out scoped airchecks, and those are fine to whet the appetite of the person who will review them," he says. "But I think that when you are looking for a job in Talk radio, it's a smart idea to also include a long-form hour and perhaps even more.

"And be prepared to send out several hours of tape as a next step, should you get that far in the hiring process with someone. You can't approach an aircheck for a job in Talk radio in the same way as you



Kevin Straley

**"The bottom line is ratings. Show me your success. That's really all I need."**

Brian Jennings

might with a music radio position. Talk is a long-form format, and we need to hear your work in the same way that listeners do. So don't just send out a scoped, 'best-of' kind of aircheck. It's not enough, in my opinion, to catch the interest of most Talk programmers."

When it comes to the entire package that is sent out, Straley believes that simple is better. "These days I've been seeing a lot of flashy packaging where someone has obviously spent a lot of time and money on things like the paper it's printed on," he says. "There's \$20 worth of packaging and an aircheck tape that often sounds like little or no thought was put into it.

"Often what I do — and I'm sure many other programmers do the same thing — is set the packaging aside and go right to the tape. Because I think that what is on the tape is more important. The tape doesn't lie. It tells me to my own ears whether or not this is a candidate I'm interested in learning more about."

Finally, one of Straley's pet peeves is the package that says one thing and sounds like something else. "I find it difficult when I get a package where, on paper, the candidate says, 'The kind of show I like to do is....' but then their tape doesn't reflect that at all," he says. "And, inevitably, a follow-up phone call with that individual goes something like, 'Well, I'd really like to do a different show, but my current PD won't let me do that here.'

"I suggest that if you have a concept for a show that is different or unique, you need to do whatever it takes to get that on tape. Whether you borrow or rent a studio to do it is up to you, but letting a prospective employer hear your concept, rather than trying to explain it to them in writing, is always more effective, in my opinion."

**You've Got To Be Smart**

Our final contributor is Clear Channel Regional Brand Manager Ken Kohl. A veteran radio programmer who oversees both KFBK & KSTE/Sacramento, Kohl be-

lieves that one of the most important must-have qualities for today's



Ken Kohl

Talk hosts is to be smart. "A good Talk host has experienced life, and therefore has the ability to context his or her topics," he explains. "Contexting is an important element that grabs listeners' attention and pulls them into the show."

Asked to elaborate, Kohl cites cable network VHI as an example. "Over the last couple of years VHI has altered its position from being just a music channel to that of a music contexting channel," he says. "Its successful *Behind the Music* series exemplifies this revised mission."

Kohl also believes that the really great Talk hosts are self-deprecating and know how to have fun with listeners and topics. "During all the ongoing election talk of last fall, I heard a fill-in host take a call from a gentleman from Finland who had a very studious question about American democracy," he recalls.

"The host answered the foreigner's question and then followed it up with a hugely entertaining barrage of questions for this Norseman about Swedish vs. Finnish blondes, finally ending the call by asking him, 'Hey, what's up with those wooden shoes?' The point here is that the host stayed on topic A for most of the hour, but it was this bend in the road that I remembered and loved most as a listener to his performance that day."

And just what kind of host do you need to be to catch Kohl's attention? "A killer host is one who will get ratings in any market and on any station," he says. "Listeners will always find that one unique talent. All I need to hear is that person cutting through the Arbitron, and I'll find the time to listen to a tape, fly to their city or do whatever it takes to check out any host who is making noise in his or her market."

**"The tape doesn't lie. It tells me to my own ears whether or not this is a candidate I'm interested in learning more about."**

Kevin Straley



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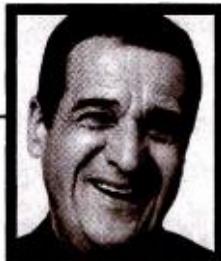
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# And Now, Ladies And Gentlemen....

**BILL DRAKE** "We wanted to play the most music and the best music. The rest was garbage."

He makes it sound like a religious experience. "I'm sitting in the recording studio at KHJ, and this tall man walks through," Bill Mouzis says. "He takes a look at me and a brief look at the equipment, and then he's gone."

Mouzis was an engineer and a wizard with a razor blade. He'd had to be to hold onto a job for 15 years in a place that had changed formats as often as KHJ/Los Angeles had. But now it was 1965.

"The guy I'm working with says, 'You know who that was, don't you? That's Bill Drake.'

"Really?" I said. And then he says, 'He's very good, and if anybody takes this guy lightly, they're crazy.'"

Mouzis' co-worker was right: By 1966 KHJ was not only No. 1 in Los Angeles, it was the most talked-about, airchecked and emulated station in the country. But don't let me get ahead of myself.

## IN THE BEGINNING

Phillip Yarbrough was a teenage disc jockey who dreamed of playing pro basketball, but he blew out his knee.

Doors close, doors open.

He joined Bartell Broadcasting at WAKE/Atlanta in 1961, where he was asked to change his name to one that would rhyme with "wake." Blake was suggested, but Yarbrough chose his mother's maiden name instead: Drake.

In 1962 Bartell transferred Drake to KYA/San Francisco. "He took a lot of grief because they thought he was a hillbilly," says Tom Rounds, President of Radio Express. Drake didn't like his new life, nor was he knocked out by KYA's 60-record playlist — so he cut it in half.

Stop. Point of reference: "Before Drake, radio was junked up," says veteran PD and Drake alumnus Al Casey. "We talked before and after every record and even between the commercials!"

XM Satellite Radio VP/Programming Lee Abrams says Drake changed everything for the better. "He rewrote the Top 40 playbook."

OK, but what does that really mean?

"Drake was the first to cluster and limit spots and to

create music sweeps," says Dave Martin, VP/Marketing at BuyBidSell.com.

## A NEW FORMAT

The beat wasn't going on — not yet — but a station owner in Fresno, Gene Chenault, noticed Drake and brought him to KYNO to do battle with a hotshot programmer from Hawaii named Ron Jacobs.

When the smoke cleared, KYNO was back on top, due in part to the energy generated by — believe it or not — playing the station's jingle right before the music.

It wasn't that simple, of course, but Chenault was a happy camper. He and Drake formed a consulting company they named Drake-Chenault and, with evangelistic fervor, began to tell their story to all who would listen.

When the format worked at KGB/San Diego, that begat talks with RKO General, and that begat KHJ.

## BOSS RADIO, BOSS ANGELES, BOSS JOCKS

In 1965 KHJ had no place to go but up. Its direct competitors were KFWD and KRLA. "KFWD missed The Beatles and died a painful death for their stupidity," says consultant Randy Kabrich. KRLA, he says, went in the opposite direction. After sponsoring The Beatles concert at the

Hollywood Bowl, "They went all British Invasion."

Then, on May 3, KHJ launched.

"All of the jocks who came into KHJ [Robert W. Morgan, The Real Don Steele, et al] had been program directors," says Rounds. "So this was actually the most easily managed group of guys in the world. It was a dream job for Jacobs."

Ron Jacobs, KHJ's PD from 1965 to 1969, may or may not agree. What we do know is that if Drake was KHJ's architect, Jacobs was the guy who built it. As this column is being written, Jacobs is in Hawaii, writing his autobiography, and will doubtless have the final word on KHJ.

With KHJ's success, RKO gave Drake a shot at some of the other stations in the group, and it wasn't long before national magazines were writing about him.



Bill Drake in 1980

And that was when the gospel really began to spread.

Drake-Chenault was more than just the names on the letterhead. Mel Phillips, who programmed WRKO/Boston, remembers, "There were people, like Bill Watson, who were more connected to Drake than anybody else, and who were in contact with the local PDs."

Lee Bayley, who was at KAKC/Tulsa, one of the few stations Drake consulted that wasn't owned by RKO, says Watson doesn't get the credit he deserves. "Watson was to Drake what a prime minister is to a king."

And then there was the syndication company. Bayley, who'd joined Drake-Chenault by then, says the whole thing happened because RKO needed help with its FM stations. As Bayley remembers it, Drake said, "Well, we don't want to do any live stuff, so let's try this automation thing." By 1978 Drake-Chenault had over 320 client stations.

## THE ZEN MASTER

Fast-forward. This happened over 30 years ago, and it's just not relevant today, right?

Not so, says former Clear Channel Chief Programming Officer Steve Rivers. "The airchecks of those great RKO stations taught me a lot of the basics I still use today."

Premiere Sr. VP Bill Richards is even more adamant: "Name me one thing that any current, modern-day programmer — including myself — has done to impact our business more than Bill Drake."

Drake is no longer a public figure, but, according to Ed Scarborough, for whom Drake consulted at WMXJ/Miami in the mid-'90s, "His ideas are still alive on every radio station in America."

"He was the Zen Master," says Rounds. "One gained enlightenment by just being in the presence of his powerful intuition. It was then up to you to figure out how to turn his all-seeing knowingness into action. The Drake format was so powerful, it was scary. We were the acolytes; Drake was the source."

Sounds religious, doesn't it?

Bob Shannon writes, voices, produces and consults from his Bainbridge Island, WA-based business, bobshannonworks. A 35-year radio veteran, Shannon was, until recently, VP/Creative for TM Century. He can be reached at bob@shannonworks.com.

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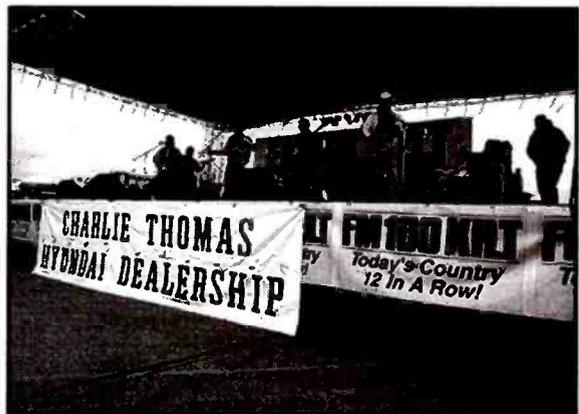
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## Street Talk.

# Journal To Clear Channel: 'Kiss' Off!

Three months ago Journal Broadcast Group thought the nickname "94.1 Kiss Country" was a good choice for its WOW-FM/Omaha, which became **KSSO**. The folks over at Clear Channel felt otherwise. Following threats of legal action by Clear Channel, which just happens to own top-rated crosstown competitor **KXKT**, **KSSO** has changed its moniker to "94.1 Max Country" and applied for the new calls **KMXM**. In a statement broadcast to listeners Dec. 29, Journal VP/GM Jim McKernan said, "They claim a federal trademark on the word 'Kiss' and further claim any use of the word is in violation of federal trademark laws." He further explained that "Max Country" was adopted because **KSSO** plays "the maximum new country every hour" and closed his message by saying, "As for our competition, well, my message is Kiss ... off!" **ST** notes that the name "Kiss" is still in use by two other well-known Country stations: Beasley's **WKIS**/Miami and Infinity's **KSKS**/Fresno have both used the term for at least a decade.

Speaking of Clear Channel, two Houston PDs have parted ways with their respective stations: **Bobby Duncan** departs Classic Rocker **KKRW**, while **Max Dugan** leaves Rocker **KLOL**. The company expects to fill the positions shortly.

**KRLA Returns From The Dead**  
KRLA/Los Angeles officially disappeared

**Promo Item Of The Week**

**BLOODY GOOD RELEASE TO BEGIN 2001**

Having trouble dismantling your company's Christmas tree? Sick of hearing about your co-worker's vacation to Miami Beach? Programmers and MDs alike can now slash away with this handy noise-maker — made of plastic, of course — thanks to TVT Records, home of hard rock act Nothingface. The band's current single, "Bleeder," officially goes for adds on Jan. 8, and TVT thought the post-Xmas present would be the perfect accompaniment to a copy of the track.

on Dec. 1, when ABC Radio abandoned the well-known call letters upon purchasing the station from Infinity and debuting "ESPN Radio 1110" on the signal. On New Year's Day **KRLA** returned to the L.A. radio dial as Salem placed the calls on Talker **KIEV**. No other changes are expected at the new **KRLA**, which airs at 870 kHz.

**KZLA**/Los Angeles is a bit closer to cementing its new morning show hosts, as **Buzz Brainerd** and **Cecily Knobler** come aboard as "support players," PD **RJ Curtis** tells **ST**. **Curtis** adds that he's "still looking for the QB," and that the station is "looking for a dynamic, fun, likable smartass to run this thing." **Brainerd** was a morning sidekick on **KZLA** in late 1995 and early 1996, while **Knobler** most recently assisted Dallas-area stations with their morning shows.

The "Megalution" of **KCMG**/Los Angeles reached its apex on Tuesday morning, when **George Lopez** was officially named the station's morning host and **Theo** returned to L.A. radio to host afternoons. The Rhythmic Oldies station also updated its playlist and is now calling itself "Mega 92-3 Jams." Former morning host **John London** departs.

**Elizabeth Estes-Cooper** is the lucky recipient of the very first *Leap o' the Week* honors of 2001. **Estes-Cooper** has been PD of Citadel's **WJBC-AM**/Bloomington, IL, which is consistently one of the nation's highest rated News/Talkers. She now moves from market No. 230 to market No. 23! Her new gig? PD of Clear Channel's **KHOW**/Denver. **Estes-Cooper** reports to Clear Channel Rocky Mountain Regional Programming Manager **Robin Bertolucci**, who tells **ST** that **KOA**/Denver PD **Don Martin** will add similar duties at the company's third News/Talker in the Mile-High City, **KTLK**.

**Radiodigest.com** has ceased operations. The website, operated by **Jason Jackson**, offered radio news and features from a host of correspondents.

**KIIS, SFX Named In K-Ci Suit**

In our last edition of **ST** we told you about R&B singer **K-Ci** (a.k.a. **Cedric Hailey**), who briefly dropped his briefs during **K-Ci & JoJo's**

Continued on Page 22



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## Local Promotion 101

### Universal's Dave Reynolds talks about life in the field and what's in store for locals

One of the toughest gigs in the music business has to be that of a local promotion rep. But it's also the first step (OK, maybe being an intern or working in the mail room comes before being a local) up the record-company corporate ladder.

Innovation is not a word that's often used in connection with local promo duties. After all, locals have been plying their trade for decades. Nearly everything has already been said and done when it comes to getting records played. But that's about to change.

Odds are that the role of the local rep will become more important in the very near future, as record companies seek to become more efficient. Reps may very well find themselves taking on more marketing and sales responsibilities as the days of spending the majority of their time and effort on radio become a thing of the past. That, in turn, opens the door to new ways of thinking about the role of local promotion.

I thought it might be interesting to talk with someone who's been there and done that as a local promo rep — and who has also gained a reputation for coloring outside the lines. I also wanted to talk with someone who wasn't too far removed from the field. That led me to Universal Records National Director/Pop Promotion Dave Reynolds.

Why Reynolds? When he jumped from the radio to the records side of the business four years ago, he brought a fresh approach to promotion — such as launching his own website at [www.daverreynolds.com](http://www.daverreynolds.com). That was something no other local had done. Reynolds' insights into what helped him get promoted to his present position provide an interesting case study of what it takes to break into and succeed in the promotion business at the local level.

**R&R:** Before you joined Universal, had you ever done local promotion for a record company?

**DR:** Not at all. I was basically a radio guy working at Top 40 stations in DeKalb, IL and Charlottesville,



Dave Reynolds

VA. One day the Atlantic Records rep from the Carolinas brought one of his bosses, [now-Universal Records President] Monte Lipman, to the region. I remember Monte rounded the corner, and we bumped into each other. We hit it off, and he eventually told me about the plans for Universal Records. He hired me as its first local and has supported me every step of the way.

**R&R:** How did you go about starting your new job?

**DR:** I treated the job like a radio show where I had to entertain during every break. I treated every phone call, voice-mail or fax like a radio break, because those were the three ways I had to reach people. One way or another, programmers were going to know that I represented Universal Records and that it was a label to be reckoned with.

**R&R:** How long did you work the territory?

**DR:** Four years exactly. Three-and-a-half years into the job they made me Assoc. National Director/Pop Promotion, even though I still worked in the field. About six months ago I moved to New York and was made National Director.

**R&R:** Looking back at your days as a field rep, what were some of the things that helped you get promoted?

**DR:** In the beginning I looked at everything I liked and disliked about every record rep I had worked with and tried to combine their best qualities. That way I figured I'd be able to work on good terms with people, which, in turn, would catapult me ahead of other record reps.

I began sending out updates about our music. When I was looking for a record job, I sent out a flier once a month, and I continued to do fliers to radio after I got hired in records because it was a way for radio people to get to know me even though they hadn't spent a lot of time with me or hadn't met me yet.

**R&R:** So you bombarded them with information?

**DR:** Yeah, but it wasn't always information. Sometimes it was just fun stuff. I didn't want to be known as another record guy with another pitch telling programmers they gotta play my record. A lot of times I would call programmers, and I wouldn't even bring up a record. I think it was kind of painful for them because it was so unorthodox. Sometimes it got to the point where programmers would start talking about my records on their own.

**R&R:** But if you don't talk about music, you don't know the status of your records.

**DR:** That's where voice mail, faxes and e-mail come in. I always got the information I needed from one of those methods. When I spoke to programmers, I wanted it to be entertaining or pleasurable. If they had a choice between two reps on the telephone, I wanted them to take my call because of my brevity and humor and because I had already taken care of business.

It's not about stupid stunts and stuff like that. I camped out at a radio station one time. I didn't get the add. It was a fun experience, and we took some pictures and all of that, but it taught me a valuable lesson.

**R&R:** So you never went to that extreme again?

**DR:** I didn't have to, because I had laid down the foundation for open lines of communication. If you asked me about a station, I could always tell you what was going on with our music.

**R&R:** When did you decide to launch your website?

**DR:** I did it right after Universal made me Assoc. National Director/Pop Promotion. I was moving into a new realm, working with people who were always in the trades and who programmed some major radio stations. I had to figure out how to hit all of those people nationwide with something they had never seen be-

**"The website became one of those things no one had ever done, and it touched people in such a way that they have always remembered me."**

fore. Then it hit me: a website. That was the thing that put me over the top. It became one of those things no one had ever done, and it touched people in such a way that they have always remembered me.

**R&R:** How did you pay for launching the site?

**DR:** I cut a deal with Jeff Betrus, who runs all the Clear Channel websites in Florida. He's helped me a lot, and he knew exactly what I needed because he was already working closely with radio, and he knew what they needed.

**R&R:** How difficult was it to clear rights and get permission for links?

**DR:** There was nothing to be cleared because there was nothing copyrighted on the site. It was clearly informational.

**R&R:** You and Jeff did everything, even set up the artist bios and such?

**DR:** Definitely. But with things like the bios, I actually typed them in so the material would be easier to access. Jeff made the design as simple as possible so everything comes up instantly. There is nothing to download, so even an assistant in the programming department at the smallest station in the country with the worst hookup possible can get onto the site.

A lot of radio stations want websites that rival Yahoo!, but the thing is, they never can. They want to be the be-all and end-all for their listeners but end up not giving them what they really want. My "listeners," radio people, want to order product online because they are tired of faxing requests. They want bios quickly, and I was on the road. Now they can go to [daverreynolds.com](http://daverreynolds.com) for all of that. Universal wouldn't give me an assistant when I was on the road, so the website became my assistant.

**R&R:** Does the website save time?

**DR:** Tons. [Universal VP/Pop Promotion] Charlie Foster directs people to [daverreynolds.com](http://daverreynolds.com) because he realized it's time-consuming for him to get an assistant to find a bio and fax it. That way of doing things can break down any time — the fax runs out of paper, or a fax gets misplaced or whatever. The site solves all of those problems.

**R&R:** When you were a local, did you notice any changes in how programmers were dealing with the labels?

**DR:** They were becoming less open to record reps calling and weren't into the whole song and dance anymore. I had people tell me they would only listen to a few seconds of a message from a rep because they didn't want to hear the whole spiel. They got caller ID because they

didn't want to take calls from certain reps. That's why I always come back to treating each call like a radio break. You have to give them a reason to take your call.

**R&R:** Will it get worse?

**DR:** It's going to get horrendously worse. Every week of my career, on Sunday night I leave 70 or 80 messages for programmers. Every Monday morning they get the messages and listen to them because it's always a quick hello, a funny story or a piece of information they need to know. I still do that to this day. I did it a few days ago, because I refuse to let the other guy beat me.

**R&R:** How difficult is it now that you're working with the reps and not in the field?

**DR:** It's a big challenge, because you don't want to step on people's toes. You don't want to interfere. You have to position yourself between the local and the radio station as a friend and a backup, not the boss or someone who tells the rep how to do his or her job. I've made some mistakes in some cities, but I always try to stay true to that thinking.

**R&R:** How has the job changed since you were a local?

**DR:** It's harder to get information, like what they're thinking about your records. That's because there are more indies now. It's also harder to get to programmers, who continually have 60 or 70 people wanting to take them to a big dinner or whatever.

**R&R:** How will the local rep's role change in the future?

**DR:** Things will become more centralized over time, which means there will be fewer locals. Plus, things will become more streamlined when it comes to delivering music to radio stations. It's archaic right now. It needs to be sped up and made much more efficient. Our industry spends way too much time doing mailings and second mailings of music. It's a waste of time and money.

**R&R:** If programmers become less accessible in the future, and locals spend less time working records, what other responsibilities will reps assume? Will they have to do more with retailers, fan clubs or concert promoters?

**DR:** That's a tough question. If you're a local and basically just do promotion, you're going to be in trouble if there are few promotion jobs available. I think many of the good reps are already doing more marketing, and even sales. Right now they're doing a lot of that. That work is less tangible, but it's definitely going to be something they'll have to know if things become more streamlined.

**"I camped out at a radio station one time. I didn't get the add. It was a fun experience, and we took some pictures and all of that, but it taught me a valuable lesson."**

## Cohen

Continued from Page 3

In addition to his work at Clear Channel, Cohen has been Research Director for WPXI-TV/Pittsburgh and Director/Research at Birch/Scarborough Research. He also served as Director/Audience Measurement & Policy Research for the NAB.

## Block

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to Manager/Catalog Development & Marketing. In 1992 he joined Legacy as Director/Marketing and three years later ascended to Sr. Director/Marketing, a post he held until 1998.



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A Perry Capital Corp.

## Forecast

Continued from Page 1

the fastest-growing market for radio revenues in the past five years: Revenues soared 121%, from \$47.9 million in 1994 to \$105.9 million in 1999. But Duncan expects Las Vegas to grow the fastest over the next five years, jumping 51%, to \$108.6 million from \$71.9 million in 1999. Austin is expected to be second, rising 50%, from \$76.4 million to \$114.5 million, while Raleigh-Durham is third in his projections, at 46%, from \$74.7 million to \$108.9 million.

RAB President/CEO Gary Fries is even more optimistic than Duncan, predicting that radio will see revenue gains in 2001 in the 7.5%-8% neighborhood. Fries pointed out that radio generated huge double-digit revenue increases in 2000, particularly in the first two quarters. "While we will level off to a more realistic figure in the first half of 2001, the trend in revenue gains will continue on an upswing," he said.

Fries also noted that 2000 will wind up 13% ahead of 1999. "Radio is 80% a local business, with revenue sources that defy national trends," he explained. "People who are trying to analyze radio as a traditional national medium will be surprised at the end of the year, when they see radio's overall strength."

### Dimmer Outlook

As 2000 came to a close, Lehman Brothers scaled back its radio outlook for 2001 and lowered its estimate for ad growth from 7%-8% to 6%-6.5%. The analysts pointed to "recent pincings, lack of visibility and a slowing economy" as reasons for the dimmer outlook.

Lehman singled out Citadel's and Cox Radio's same-station revenue growth estimates, speculating that those companies' current projections may be "too aggressive." Citadel expects 7%-8% growth, and Lehman lowers its estimate from 7.25% to 7%; Cox predicted revenue growth in the 10-12% range, and Lehman dropped its estimate from 9.5% to 8.25%.

## WAFN

Continued from Page 14

Antonio Calatayud — Tony's father — will host a secular news and talk program from 9-10am in addition to the *Mesa Caliente* talk program, which airs from 6-8pm. He had previously hosted shows on crosstown Spanish-language Talker WWFE (La Poderosa). Satellite programming offered by Miami Lakes, FL-based La Voz Cristiana will air from 9pm-7am and in the 10am-noon slot.

WAFN becomes the second Spanish Religious format in South Florida. However, it will not compete with WACC (Radio Paz). "They are completely Catholic," said Calatayud. "We're Christian. People who listen to us will absolutely not listen to Radio Paz."

For Emmis' FY2001, which ends Feb. 28, 2001, Lehman shaved its estimate from 5% to 4%. Although Lehman maintained Clear Channel's \$3 million ATCF estimate, crediting "higher-than-previously anticipated depreciation expense," it did lower the BCF growth estimate from 13.3% to 11.7% and the pro forma radio growth forecast from 8% to 7%. Clear Channel, Lehman said, has become "a relative proxy for the broader radio industry."

While group executives acknowledge that growth in the radio industry is slowing, a *Wall Street Journal* report last week noted that they're not worried that it will severely hurt business. Infinity CFO Farid Suleman called the rush of dot-com advertising money a one-time phenomenon, noting that even when dot-com revenues are subtracted, "You still have growth." And despite lower Q4 2000 expectations for ad spending, Suleman said, "If we had put up a sign outside all of our radio and outdoor properties saying 'No dot-com advertising,' we would still have grown by 12% this year."

Clear Channel's Lowry Mays also put a positive spin on the 2001 outlook. "Next December you'll see that radio and outdoor have fared better than the networks and television stations," he said. "We're working to take the big TV network buys to radio and outdoor."

But Saga CEO Ed Christian took a grimmer view. "There are no new product categories coming in, and the existing ones are not saying they'll increase spending next year," he said. "We know 2001 will be difficult."

### CCU Shares End 13-Year Win Streak

Overall, 2000 was no bed of roses — particularly for Clear Channel investors, who saw CCU shares tumble 46%, marking the first time in 13 years the issue did not finish the year ahead and ending what had been the second-longest winning streak in S&P 500 history. (Procter & Gamble's 16-year streak also ended last year.) Analysts and Clear Channel investors, blame the slowing economy for the drop, and they expect the stock to recover this year if interest rates stabilize — which may not happen until 2001's second half, when comparisons won't be being made with 1999 and early 2001.

"Over the next 18 months Clear Channel can trade at double the cash-flow multiple it trades at today," J&W Seligman & Co. Managing Director Storm Boswick said. "People will start to buy Clear Channel in anticipation of those comps ending." CCU shares surged 220-fold during the streak, but Federated Investors analyst Angela Auchey isn't worried about the future. "I definitely think Clear Channel will do better," she said.

### Regent Updates Q4 Guidance

Regent said it expects to report Q4 2000 revenues of between \$13.5 million and \$14 million and BCF between \$4.4 million and \$4.6 million. On a same-station basis, the

## Deals

Continued from Page 1

other \$11 million going to the rest. Marathon's sale to Simmons in Idaho and Utah carried a \$14.5 million price tag: The Idaho stations fetched \$13 million, while the Utah duo rounded out the balance.

Marathon President Chris Devine told R&R that the decision to sell was based on the stations having reached Marathon's "threshold for peak performance," and added that the stations are going to "logical places for the long-term." Devine described Marathon as a developmental company and called the 30 stations some of the more mature of Marathon's assets.

Clear Channel let go of a few stations as well, as it finally sold off five Houston stations that had been placed in trust during the AMFM-Clear Channel merger. Privately held Liberman Broadcasting is buying KJOJ-AM & FM, KQJE, KSEV & KTJM for an undisclosed price.

Speaking with R&R, Liberman Broadcasting Corporate VP Andy Mars called Houston "a really exciting market" and said the stations fit well with Liberman's recent acquisition of a TV station in Houston. Furthermore, Liberman's success with Spanish-language stations in Los Angeles will most certainly be used as a blueprint for Houston, where Hispanic Broadcasting and El Dorado Communications control the majority of

group is expecting a 14%-17% increase in revenue growth and BCF between 27% and 31%. The estimates are an improvement over Regent's previous Q4 guidance, which placed revenue growth at 12%-13% and cash flow growth at 25%-30%.

For 2001, Regent forecasts revenues at \$54 million to \$55 million and BCF close to \$20 million. Regent Chairman/CEO Terry Jacobs said Regent continued to experience strong advertising demand, especially in the fourth quarter, thanks to strong political advertising and ongoing efforts to improve ratings, revenue and cash flow.

Regent CFO Tony Vasconcellos said the improved projections were a result of "stronger-than-expected revenues" coupled with the "overall improved performance in our developing stations." As for Regent's 2001 strategy, Vasconcellos said, "We're in a great position to take advantage of some excellent acquisition opportunities over the next 12 months."

The group is primed for new investments. "We've got capital, and a lot of other people don't," Vasconcellos said. "We're going to be in a terrific situation in 2001 to use that capital to buy good properties cheap."

R&R Washington Bureau Associate Editor Joe Howard contributed to this report.

Spanish-language radio properties. El Dorado Communications originally agreed to purchase the stations, but that deal was scuttled when El Dorado failed to close on the acquisitions.

### Growth Potential

Citadel added to the holiday cheer at Slone Broadcasting and Slone Radio LLC when it announced the \$63 million purchase of five Slone stations in the Tucson market for approximately \$61 million in cash and \$2 million in company stock. The deal returns Citadel CEO Larry Wilson to Tucson, where he made his first radio deal years ago. With the purchase, Citadel becomes the largest operator in the nation's 60th-largest market.

"This acquisition and this disposition are consistent with our business plan to gradually move out of smaller markets into larger mid-sized markets with excellent growth potential," Wilson said.

While Citadel built up in the Southwest, it departed a market in Bayou Country. It is selling four Monroe, LA stations to newly formed entity Monroe Radio Partners for \$4.25 million and said proceeds from this sale will help fund the Tucson purchase. Monroe Radio Partners is headed by Michael Schwartz, Aaron Daniels, Monte Lang, Abe Moses and Matt Chase. Monroe assumed control of the stations via an LMA.

While Citadel took steps toward its future in radio, Goodstarr Broadcasting of Wichita exited radio ownership as it sold its 14 stations in Kansas to Waitt Radio, owned principally by Gateway Computers co-founder Norman Waitt Jr. Waitt assumed daily operations of the stations under an LMA on Jan. 1. Waitt Radio already owns or operates 56 radio stations in Nebraska, Iowa, South Dakota, Minnesota and Florida.

### Windy City Windfall

Just before New Year's Denver-based NextMedia announced that it was picking up two more stations in the Chicago market. The \$3.4 million acquisition of the News and Oldies combo WKKD-AM & FM/Aurora, IL from Salter Communications will bring to 13 the number of outlets NextMedia owns in the Chicago area. Company President Skip Weller told R&R that the addition of two more Chicago stations will give NextMedia "a nice suburban network" in the region.

NextMedia agreed to take control of the stations under an LMA, effective Jan. 1, while the parties await FCC authorization of the deal. In July NextMedia paid \$56.95 million to Pride Communications for nine stations in and around Chicago and \$9.4 million to Belvidere Broadcasting for two more. Weller pointed out that NextMedia has acquired 57 stations in its 11-month existence.

— Joe Howard



**TONY NOVIA**  
tnovia@ronline.com

## You've Got Jobs!

□ Start the year on the right foot with our annual employment guide

**W**hat better way to begin the new year than with some job leads for our brothers and sisters currently out of work or perhaps searching for that new opportunity. For our first columns of each year, R&R format editors scour radio stations and other entities related to their formats and develops list of opportunities, which are printed below. If you know of someone presently out of work, may we suggest that you pass along a copy of these prospects to them. Good luck and Happy New Year.

### CHRs Seek Quality Talent

• **KHFI/Austin:** Morning Drive — Team environment, daily promotions, lots of incentives. Teams or soloists, but you must be "seasoned."

Afternoon Drive — Selector, research, MD experience helpful; possible MD opportunity. Clear Channel is an EOE. No phone calls please. Send all materials to KHFI, c/o Programming Department, 811 Barton Springs Road, Suite 967, Austin, TX 78704.

• **WKZL/Greensboro:** Several sales rep positions are available for WKZL and sister WKRR. Prospects should contact Jennifer Hart at 336-274-8042, ext. 162.

• **WHYI/Miami, FL:** Full-time creative services and part-time swing shift available. Send T&Rs to Rob Roberts, PD, WHYI, 1975 East Sunrise Blvd., Ft. Lauderdale, FL 33304.

• **KWTX-FM/Waco, TX:** Mid-days/Promotions Asst. position available. Send T&Rs with references to Jay Charles, PD, KWTX-FM, 314 W. State Hwy. 6, Waco, TX 76712. Phone: 254-776-3900.

• **KQCH/Omaha:** We have a few sales positions and a morning opportunity available. We are also in need of a PD at our Classic Rock station. Send T&Rs to Human Resources Director, Journal Broadcast Group/Omaha, 11128 John Galt Blvd., #192, Omaha, NE 68137.

• **KUBE/Seattle:** Weekend air personality. Send T&Rs to Eric Powers, 351 Elliott Ave., West Suite 300, Seattle, WA 98109.

• **WWCK/Flint, MI:** We are looking for an aggressive, creative morning show (team or solo) to take the station to the next level and have possible openings in two other dayparts. All T&Rs should go to John Shomby, 6317 Taylor Drive, Flint, MI 48507.

• **KRBV/Dallas:** We're always looking for good part-timers. Send T&Rs to Carmy Ferreri, PD, KRBV, 7901 Carpenter Fwy., Dallas, TX 75247.

• **WSTW/Wilmington, DE:** Part-time weekend airwork and part-time and full-time promotion and marketing positions. Send airchecks to John Wilson, PD, WSTW, P.O. Box 7492,

Wilmington, DE 19803. Promotions resumes to Janette Johnson, WSTW Promotions Dir., at the same address.

• **WKHQ/Traverse City, MI:** Nights/production/middays. Send T&Rs to Ron Pritchard, WKHQ, 2095 U.S. 131 South, Petoskey, MI 49770.

• **KDND/Sacramento:** Imaging Director. Send T&Rs to Steve Weed, KDND, 5345 Madison Ave., Sacramento, CA 95841.

• **WXLK/Roanoke:** We currently have an opening for a Promotions Director. Please send resumes to Jon Reilly, PD, 3934 Electric Road SW, Roanoke, VA 24018.

• **KWNZ/Reno, NV:** Our sister station, Lite AC KRNO, has a morning show co-host opening. Females are encouraged. Must be good at news and know the format and lifestyle. Send T&Rs to Dan Fritz, 300 East 2nd Street, 14th Floor, Reno, NV 89501.

• **KMCK/Fayetteville, AR:** Energetic night entertainer. Heavy audience interaction via phones and the Internet. Also, Promotions Director for our seven-station cluster. Must have sales experience, plus the usual creative, organizational and computer multitasking skills. Send T&Rs to Human Resources, "Nights" or "Promotions," Cumulus Broadcasting, 24 E. Meadow St., Fayetteville, AR 72701. No calls please. EOE, M/F.

• **WZBZ/Atlantic City, NJ:** Immediate openings for full- and part-time air talent. Send T&Rs to Ted Noah, WZBZ, 2922 Atlantic Ave., Atlantic City, NJ 08401.

• **WJYY/Concord, NH:** Full-time midday shift. Send T&Rs to Harry Kozlowski, WJYY, 7 Perley St., Concord, NH 03301.

• **WQHT/New York:** Looking for a morning show producer (full-time) and weekend on-air personalities (part-time). Applicants should send a T&R to PD Tracy Cloherty at 395 Hudson Street, 7th Floor, New York, NY 10014.

• **WLAN/Lancaster, PA:** Our sales department may be expanding within the next year. Send resumes to John Fraunfelter, General Sales Manager, WLAN, 252 North Queen Street, Lancaster, PA 17603.

• **WNOU/Indianapolis:** We are

currently looking for a morning show host, account executives and part-timers. For on-air applicants, send T&Rs to David Edgar, 40 Monument Circle, 6th Floor, Indianapolis, IN 46204. For the accounting position, send resumes to Donna Dwyer-Pitz at the same address.

• **WLVY/Elmira, NY:** We will have part-time openings in the new year. Females encouraged. We may also have some sales and P/T air shifts (mostly weekends). Send T&Rs to Bob Smith, OM, WLVY, 1705 Lake St., Elmira, NY 14901.

• **KBBT/San Antonio:** We are accepting applications for sales positions. Send resumes to Fran Yacavone, Sales Manager, KBBT, 1777 NE Loop 410, Suite 400, San Antonio, TX 78217.

• **WFLY (Fly 92)/Albany, NY:** Personality needed for 7pm-midnight shift, Promotions Dir. for AC sister WYJB (B95.5) and Webmaster for the whole group of stations. Send T&Rs to Mike Morgan, WFLY, 6 Johnson Road, Latham, NY 12110.

• **KCHZ/Kansas City:** We are currently looking for a morning host and weekend and part-time airstaff. Morning show applicants send T&Rs to Just Plain Dave, Mornings, 4240 Blue Ridge Blvd., #820, Kansas City, MO 64133. For weekend and part-time positions, send to APD Mike O'Reilly at the same address.

• **WVYB/Daytona Beach:** Part-time and fill-in positions available. Send T&Rs to WVYB-FM, Attn. Fargo/PD, 126 West ISB, Daytona Beach, FL 32114.

• **KWIN/Stockton, CA:** Looking to fill future full- and part-time shifts at KWIN. KZZF/Reno, NV will also be filling future full- and part-time shifts, except mornings, and is still seeking a Research Director for Silverado Broadcasting. Send T&Rs to John Christian, 4643 Quail Lakes Drive, Suite 100, Stockton, CA 95207.

• **KBOS/Fresno:** Part-time, 15-to-20 hours a week, on-air, mostly 10pm-3am. Send T&Rs to Greg Hoffman, KBOS, 83 E. Shaw Ave., Suite 150, Fresno, CA 93710.

• **WKST/Pittsburgh:** Immediate opening for a Production/Creative Ser-

## Pros On The Loose

Here's a brief list of top talents looking for their next gig. If you are currently "on the beach" and wish to have a complimentary, one-time listing appear in our regular Pros on the Loose feature, please e-mail your pertinent information to Associate Editor Michael Anderson at [manderson@ronline.com](mailto:manderson@ronline.com).

• **Geno Pearson:** MD/afternoon host, WKSJ/Greensboro. He's also worked in Houston and Oklahoma City. Phone: 336-631-9441.

• **Ange Canessa:** PD, WGTZ/Dayton. Phone: 937-294-8764 or by e-mail at [masaac@msn.com](mailto:masaac@msn.com).

• **Marty Simpson:** Former morning show air talent at WNOU/Indianapolis. Phone: 317-664-6485.

• **Adam Eisenberg:** Recently relocated to Los Angeles. Detail-oriented, with radio sales and promotions experience at WQHT/New York and WASH/Washington, DC. He most recently worked in marketing for a publishing company in Baltimore. He can be reached at 818-242-6492 or via e-mail at [adameisey@aol.com](mailto:adameisey@aol.com).

• **Lisa Daniels:** Promotions and Marketing Dir. and midday host, KSMB/Lafayette, LA. She can be reached at 337-898-1195 or by e-mail at [lisadanielsemail@yahoo.com](mailto:lisadanielsemail@yahoo.com).

vices Director for both WKST and sister station WJJJ. Creative writing, experience with pro tools and multitrack digital production are required. Minimum three years related experience necessary. Must be flexible and able to work in a fast-paced environment. Send resume and production/imaging demo to Michael Hayes, PD, WKST-FM, 200 Fleet Street, Pittsburgh, PA 15220. No calls please! Clear Channel Communications is an EOE.

• **WKRQ/Cincinnati:** We are currently looking for a morning co-host who will be the star of the show. Females strongly encouraged to apply. Send T&Rs to Tommy Frank, PD, WKRQ, 2060 Reading Road, Cincinnati, OH 45202.

• **KPWR/Los Angeles:** Power mornings! We're looking for a new morning show sidekick. You must be Latino-targeted and live the pop culture lifestyle. Females strongly encouraged. Emmis is an EOE. Send packages to Jason Ryan, Morning Show Producer, 2600 W. Olive Ave., Suite 850, Burbank, CA 91505. No calls please.

• **WHITE/Tallahassee, FL:** We are currently looking for a night jock for the 7-12pm shift. Send T&Rs to Brian O'Conner, 3000 Olson Road, Tallahassee, FL 32317.

• **KMXV (Mix 93.3)/Kansas City:** Part-time air talent wanted. Send T&Rs to Dylan, Asst. PD, Mix 93.3, 508 Westport Road, Suite 202, Kansas City, MO 64111.

• **WSSP/Charleston, SC:** We are looking for a super night personality. Send T&Rs to Keli Reynolds, PD, WSSP, 950 Houston Northcutt Blvd., Suite 202, Mt. Pleasant, SC 29464.

• **WKRQ/Cincinnati:** We have a morning show co-host position available. We also have a brand-new morning show opening at our Alternative station, WAQZ. Send T&Rs to Chuck Finney, OM, Infinity/Cincinnati, 2060 Reading Road, Cincinnati, OH 45202. Phone: 513-699-5055.

• **Radio One:** Mike Abrams, Dir./Programming for Radio One Satellite Programming, is currently looking to fill MD, APD and on-air posts with-

in the Urban, Hip-Hop and Urban Talk formats and is also looking for mixers. Out-of-the-box thinkers should send something incredible to Mike Abrams, Radio One, 5900 Princess Garden Pkwy., 8th Floor, Lanham, MD 20706.

• **WKSJ/Memphis:** OM/PD Chris Taylor is on the hunt for a new night slammer. Rush your smokin' T&Rs to him at WKSJ, 6080 Mt. Moriah, Memphis, TN 38115 or e-mail him at [ctaylor702@aol.com](mailto:ctaylor702@aol.com).

• **WSSX/Charleston, SC:** A few positions are available, including female morning show co-host, nights and overnights. Send T&Rs to OM Mike Edwards, 1 Orange Grove Road, Charleston, SC 29407.

• **WKRZ/Wilkes Barre:** We are looking for a nighttimer. Send T&Rs to PD Jerry Padden at WKRZ, 305 Highway 315, Pittston, PA 18640.

• **KLZK/Lubbock, TX:** Looking for a night jock (7pm-midnight). Send T&Rs to Tony Manero, 904 E. Broadway, Lubbock, TX 79403.

• **WBHJ/Birmingham:** We have a job opening for a promotion director for WBHJ and WBHK. You must have two years experience in the radio or marketing field or with an advertising agency. Send your resumes to Mickey Johnson, 2301 First Ave. N, Suite 102, Birmingham, AL 35203.

• **WPGC/Washington, DC:** Looking for full- and part-time on-air personalities. Send T&Rs to PD Jay Stevens at WPGC, 4200 Parliament Place, Lanham, MD 20706.

• **WNKS/Charlotte, NC:** Looking for an afternoon jock and Imaging Director. Send T&Rs to John Reynolds, 137 S. Kings Drive, Charlotte, NC 28204. No calls please.

• **Jive Records:** Looking for a New York Regional Promotion Manager. Contact Sr. VP/Promotion Joe Riccietelli at 212-824-1772 or Sr. Dir./West Coast Promotion Patricia Bock at 310-247-4305.

• **WRZE/Cape Cod, MA:** Currently seeking a morning show co-host. Send T&Rs to OM at McVie Solomon at 154 Barnstable Road, Hyannis, MA 02601.



**WALT LOVE**  
babylove@rronline.com

# Opportunities Wanted

■ Profiles of several individuals looking for their next positions

This week is our annual Jobs theme issue, where we mention any job opportunities that we've been informed of and talk with individuals who are seeking employment in the radio and record industries. We try to be of help to both those looking for work and those looking for qualified applicants to fill vacant positions. The following is a list of people who are ready to work and their qualifications.

First is **Eri Talbert**, who most recently was Asst. Director/Urban AC Promotion for Private Music. Talbert is seeking an opportunity in either the promotion or marketing department at a record label. He has this to say: "I also have experience in the A&R area, which I received while working for MoJazz Records. I had the opportunity to work for several years with some of the prominent smooth jazz artists, like Norman Brown and Wayman Tisdale. I understand marketing from putting together marketing plans from both the urban AC and smooth jazz perspectives. I'm looking for an opportunity with a company where I can utilize all of the experience I've gained in the industry." Talbert can be reached at 323-298-4683.



**Eri Talbert**

**Cornelius "Corn Dog" Edwards** worked at KKBt-FM (The Beat)/Los Angeles for a total of five years. Edwards has an A.A. degree from Pasadena City College and is in the process of completing his college education. "I had an airshift Saturday mornings from 1-6am," he says. "The show was called *Club Radio*. On the promotional side, I was the person who started the Street Team, which is still in full effect at The Beat. They go out and represent the station at different local events."

Edwards is seeking a position as a PD, MD or marketing director. "I was Asst. PD at Gold Coast Broadcasting's KCAQ-FM (Q-1047)/Oxnard, CA," he continues. "So I understand programming and music. I am proficient on the Selector music-scheduling system and was responsible for creating the daily programming logs. I also handled the jock aircheck sessions, and I'm a team player."

"When it comes to production,

I'm also proficient with the Pro Tools Edit and Shortcut Edit systems. I've also had some experience working at Motown Records, in the publicity and marketing departments. I created press releases for new artists and managed the street promotion team for the label." Edwards' phone number is 213-200-4332.

**Andre Fuller** started in the industry back in 1983 and has extensive experience as a record executive in every area, from being a sales representative, Marketing Director, Regional Promotion Manager and A&R & Promotion Manager to an entertainment marketing instructor at UCLA.

Fuller's resume is available upon request, and it's extremely impressive, as you can imagine with such extensive management experience. Fuller has a B.A. in marketing communications from California State University, Fullerton and continuing education at UCLA. He is an advanced user of multiple software applications such as Microsoft Word, Windows 2000, Excel, Publisher, Microsoft Access, Outlook, PowerPoint, Lotus Smart Suite and many others. He can be reached at 310-674-7226.

**Tawala Sharp** worked at KKBt for a total of five years. A year and a half of that time he was part of an internship program, but "after my second year I was hired on as Asst. MD," he says. Sharp is seeking an opportunity in the industry from two perspectives: He would like to work once again in a radio station's programming department or at a record label in the A&R or promotion department. Sharp mentions that he attended Pasadena City College and has a certificate in radio broadcasting.

**Tawala Sharp**

"Currently, I have started my own

company, which is called Sharp-shooter," he says. "It's an independent marketing, promotion and research entity." You can reach Sharp at 626-676-3760.

**Stephanie Lee** was a receptionist and office administrator at KKBt for over two years. She's seeking a marketing or publicity position in the radio or record industry. Her resume is available upon request. She has this to say about herself:

"I'm very much a quick learner, a self-starter and a team player. I just need the opportunity to show my skills and that I can do the job when given the chance." You can call Lee at 323-965-7982.

**DuSean Dawson** was Regional Manager/West Coast & Southwest for RCA Records' black music division for a period of three years. Dawson is seeking another promotion or combination promotion and marketing position in the music industry. Dawson has an extensive background in print media, having worked for *Urban Network* for a total of six years. doing, as she says, "some of all of it. If they did it, my hand was in it at one time or another, from the radio tracking to putting out CD music compilations. Coming from a trade publication, you feel like you can do anything in this business because you've had to work at so many different aspects of the industry. I'd like to do something moving more toward the creative end of things."

"I have three years of college experience, but I don't have a degree as of yet. I



**DuSean Dawson**



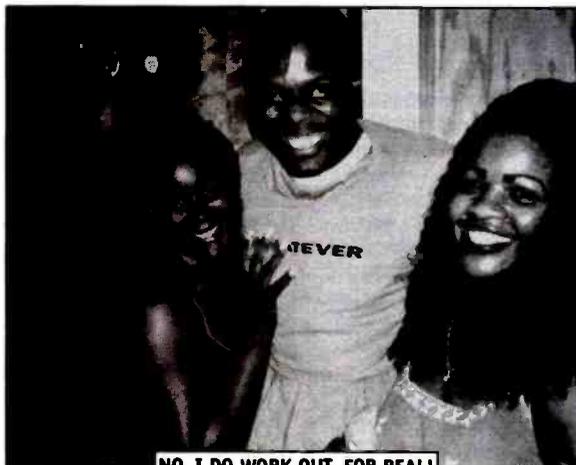
**WHERE THE BOYS ARE**

Major Hits recording artist Charlie Wilson (l) hangs out with R&R Urban Editor Walt "Baby" Love at Love's Sherman Oaks studio. After taping *The Countdown With Walt "Baby" Love*, the pair took this studly picture. Unfortunately, Love left his Meoshe bandanna at home.



**MS. EDWARDS, WHAT'S YOUR FANTASY?**

Def Jam South recording artist Ludacris asks WDAI/Myrtle Beach, SC middayer Cee Cee Edwards what specifically tickles her fancy. The pair met while the rapper was in town for a concert.



**NO, I DO WORK OUT, FOR REAL!**

MCA rep Chauncey Bell tried his hardest to convince R&R Asst. Editors Renee Bell (l) and Tanya O'Quinn that he's a frequent gym visitor. By wearing his baby brother's shirt, Chauncey tried to emphasize the size of his pectorals, but Renee discovered the secret behind Chauncey's enlarged "breastplate": padding.

attended San Diego State University and UCLA at night. I'd like a potential employer to know that I'm honest and a team player. That's probably something I shouldn't have to say, but in today's society I think it's very important that people know how I feel about honesty. I'm also self-motivated, and I want the opportunity to grow and have some fun while getting the job done." If you'd like to reach out to Dawson, call her at 323-936-8530.

Well, there you have it for 2001. We hope our efforts will accomplish their intended goal of helping these folks and others find their next jobs in our industry. If you're seeking an

employee with the skills offered by the people profiled above, please give them the opportunity to interview with you. You never know, they just might be who you're looking for to fill that vacant position at your company.

## TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?

Call me at 310-788-1667 or e-mail: babylove@rronline.com



**LON HELTON**  
helton@rronline.com

## CRS 2001: Panels, People And Presentations

### What's in store and who's on tap

Now that the holidays are behind us, we can begin focusing on getting through the first quarter and making plans to attend CRS 2001.

The industry's greatest confab takes place Feb. 28-March 3, 2001, in downtown Nashville. Nearly 140 speakers are set for the 39 panels and round tables planned for this three-day educational junket. As you scan this year's offerings, I guarantee you'll find something for you and every person on your staff. So don't come alone — bring a few folks with you. You will all be glad you did.

Here's an in-depth look at the sessions and panels for the upcoming CRS, including panel titles and participants. Some lineups have changed since even the most-recent announcements. See you there.

#### Programming And Music

**Blow Up the System:** Nothing like getting the convention off to a roaring start with a panel that's sure to arouse plenty of passion. It'll be interesting to hear why folks who play a part in making the system want to blow it up and what they'll replace it with.

WUSN/Chicago PD Justin Case is the moderator, and he may need a whip and a whistle to keep this under control. Panelists include RCA/Nashville Director/National Promotion Keith Gale, consultant Joel Raab, WQMX/Akron MD Toni Foxx, WPOC/Baltimore PD Scott Lindy and DreamWorks/Nashville co-National Director/East promotion rep Jimmy Hamen.

According to the CRS, this panel promises to be "an open and honest dialogue among radio and record professionals to discuss a better way to work the system when it comes to getting music played. The music industry views MDs as mere speed bumps. Is this really the code? Panelists discuss who's really making the music decisions and how we can work together for a common goal: the growth of country music." (Thursday, 3/1, 10:30am-noon)

**Too Country? Too Pop? — The Rematch:** For those of you who didn't get enough of this age-old argument last year, the CRS offers a reprise — with a major twist: The moderator will be Judge Mills Lane, world-renowned boxing referee-turned-TV judge. It will be interesting to see if someone without an in-depth understanding of the issue's

history can steer the session in the proper direction. On the other hand, a referee might be what's needed once you let the panelists loose.

On the dais will be artists Brad Paisley and Collin Raye, MCA/Nashville VP/Promotion Bill Macky, RLG/Nashville Chairman Joe Galante, KEEY/Minneapolis PD Gregg Swedberg, WGAR/Cleveland PD Meg Stevens and consultant Pam Shane. Among the topics the CRS lists as open for discussion:

- Has the format lost its focus, and is the music losing its identity?
- How tough is it to get bookings on the national media?
- What frustrates artists trying to crack the "concrete ceiling" of acceptance? (Thursday, 3/1, 2-3:20pm)

**The On-Air Interview:** If you're gonna talk to artists and other people on the air, you might as well be good at it. Tips on what to do from Blair Garner, Premiere Radio Networks; Bob Guerra, Emerald; and media coach Jeri Lynn Bergdoff. You'll get to put those tips to work, as this hands-on session will also give attendees an opportunity to conduct an interview with Clint Black. (Thursday, 3/1, 3:30-5pm)

**The Ugly Spot Remover:** This should be subtitled "Radio Station Magic," based on the assertions from the CRS about what you'll learn here. To wit:

- Learn how to make 15 units an hour seem much shorter.
- Learn that it isn't expensive to impact your TSL — it's practically free.
- Refresh your memory about the creed of good radio production.

WKKX/St. Louis Director/Imaging Jim Modglin will play examples of TSL killers and show you how to turn them into ear-catchers for your audience. He'll also offer advice on building an arsenal of production tools for nearly nothing. (Saturday, 3/3, 9-10:30am)

**Award-Winning Dayparts:** CRS Air Personality Awards air talent coach Valerie Geller chats with some of radio's top talents about what it takes to win. You'll also learn how to get more out of your talent with effective coaching. Offering talent tips are John

"Records is truly my middle name" Landecker, WMVP/Chicago; Michael Foxx, WPOC/Baltimore; Dallas Turner, Jones Radio Network; Ben & Brian, KMLE/Phoenix and United Stations Radio Networks; Pete Miller, WUBE/Cincinnati; and the CMA's Large Market Personality of the Year, Angie Ward of WTQR/Winston-Salem. This session concludes with the presentation of the CRS Air Personality Awards. (Saturday, 3/3, 10am-noon)

#### Management And Revenue

**Soaring With Your Strengths:** Managing people has never been more important — or more difficult — than in this era of consolidation. If you're in charge of people, this session, hosted by the Gallup organization, is for you. Rob Wagner, a recognized world leader in management training, offers key strategies to help you be a better manager and coach to the people who work for you. Among the highlights:

- You'll learn to focus your employees and yourself to maximize strengths.
- You'll identify the key talents of your employees and learn how to develop them.
- You'll get the advantage in the toughest competitive situations.

The CRS says: "We guarantee you will be a much better manager and that you'll learn how to better motivate yourself and your employees." (Thursday, 3/1, 3:30-5pm)

**If You Build It, We Can Sell It (If You Don't, We May Just Build It and Sell It Ourselves):** Who do you call on and what do you offer when you're charged with selling a station event? Hear from successful event sellers, and learn what strategies will deliver nontraditional and nonspot revenue to your Country radio station. Some of the most successful station events originate in the sales department. Event selling will bring you back to why you got into radio sales in the first place: to make some money and have fun.

Greater Media's Tim Stansky moderates a panel of successful event sellers. The CRS promises: "We guarantee that you'll learn something to make money with and that you'll get

## People And Positions

As we enter the new year, folks are seeking new opportunities, and new jobs are becoming available. We're listing both here. For more, be sure to check out the other format columns and the Marketplace and Opportunities sections in R&R.

- Jim Asker was the former WMJC/Nassau-Suffolk, NY PD. His address is 241 Idle Hour Bl., Oakdale, NY 11769.
- Rob Carpenter was most recently PD of WCTQ/Sarasota, and previously programmed KKIK/Temple, TX and KIKN/Sioux Falls, SD. Contact him at 941-480-0259 or [bxpd@aol.com](mailto:bxpd@aol.com).
- Todd Cassetty held down the MusicCountry.com Manager post until the firm's recent closing. Prior to that he was Manager/Northeast Promotion for Giant/Nashville and Manager/Marketing & Promotion for the Country Radio Broadcasters. Contact him at 615-386-3861 or [cassetty@mindspring.com](mailto:cassetty@mindspring.com).
- Danny Hall was WHSL/Greensboro, NC PM host for the last three years. He's reachable at 336-679-3490.
- Chris Huff was most recently PD of WHSL/Greensboro, NC, and prior to that was PD at WUSY/Chattanooga. Before that he was MD and an air personality at both WIVK/Knoxville and KPLX/Dallas. Contact him at 336-315-5274 or [huff@mindspring.com](mailto:huff@mindspring.com).
- Fred Horton was most recently Entercom/Rochester OM and WBEE/Rochester, NY PD/morning personality. His previous experience includes OM for Country WGKX-FM/Memphis and OM of WGNA-AM & FM, WTRY-AM & FM & WPYX-FM/Albany, NY. He also programmed the original WYNY-FM/New York. Contact him at 716-359-9139 or [unfred@aol.com](mailto:unfred@aol.com).
- Ken Johnson was most recently PD of WXTU/Philadelphia and spent 15 years programming WYRK/Buffalo. E-mail him at [budell@gateway.com](mailto:budell@gateway.com).
- Yvonne Johnson is a recent Belmont grad who seeks an entry-level position in the music business. Call her at 615-482-3082.
- Melary Michaels was WHSL/Greensboro, NC midday host for the last six months and was on the air at WTQR/Greensboro for 10 years before that. She's available at 336-744-2588.
- Chris O'Kelly just left the WKIS/Miami Dir./Promotions post to return to programming. He was PD at WWGR/FL Myers, FL and MD at WWFG/Ocean City. O'Kelly is reachable at [chriskelley@aol.com](mailto:chriskelley@aol.com).
- John Swan was most recently PD at WVLK/Lexington, KY and has also programmed KRMD/Shreveport, LA and WYNG/Evansville, IN. Contact him at 859-219-0201.
- Bill Wise, former WKIS/Miami PD, has programmed a variety of formats at WLOQ/Orlando, WGTR/Miami, WQIK/Jacksonville, WFBQ/Indianapolis and WKLS/Atlanta. He was also SM and GM of WYAI & WYAY/Atlanta. Contact him at 904-767-1522 or [billwise44@hotmail.com](mailto:billwise44@hotmail.com).
- Bill Young was most recently PD of WKKT/Charlotte and previously programmed WHSL/Greensboro, NC. Contact him at 704-334-5723 or [byoung007@aol.com](mailto:byoung007@aol.com).

#### Openings

- Huntsman Entertainment seeks an Admin. Asst./Receptionist. Daily duties vary. Basic skills needed: Strong communication and organization, good computer/typing, the ability to meet deadlines. Some knowledge of country and Christian music and the radio industry helpful, but not necessary. Fax resume to 615-255-1107 or e-mail [info@huntsmanent.com](mailto:info@huntsmanent.com).
- WCTO/Allentown is looking for a morning co-host for its revamped morning show. Must be "120% passionate about relating, communicating and understanding the audience-bonding this position requires," according to PD Chuck Geiger. Send T&Rs to him at 2158 Avenue C Ste. 100, Bethlehem, PA 18018.
- WYRK/Buffalo seeks a night host. PD Mark Lindow says, "We're No. 1 in adults at night, and we're looking for someone to keep us there." He adds that the applicant should be "passionate about radio and country music." Send T&Rs to him at 14 Lafayette Square, Ste. 1200, Buffalo, NY 12003.
- WEZL/Charleston, SC is looking for a PD. Contact Clear Channel/Charleston OM Jon Robbins at 950 Houston Northcut Bl., Ste. 201, Mt. Pleasant, SC 29464.
- WKSJ/Miami seeks a PD. Contact GM Joe Bell at 9881 Sheridan St., Hollywood, FL 33024.
- WBEE/Rochester also seeks a PD. Contact Entercom/Rochester Market Manager Mike Doyle at 500-B Forman Bldg., Rochester, NY 14604.

some great new ideas that are sure to invigorate your station staff." (Friday, 3:30-5pm)

**How to Keep Running When Your Tail Is on Fire:** The CRS has a pair of doctors in the house for this management session. Dr. Terrell McDaniel (a clinical and industrial psychologist) and Dr. Joe Sparks (a strategic planning psychologist) show you how to adapt quickly and keep ahead of the pack, and they will give you the resources to gain advice and

guidance. Consolidation has thrust many people into new and challenging environments with little or no training. Here, you'll discover how to adapt quickly and stay focused on and true to your goals and hear about where to turn to learn. (Friday, 3/2, 3:30-5pm)

**GM-GSM Working Breakfast:** The CRS supplies the bacon and eggs, you supply the questions — and answers. Share ideas that work for

Continued on Next Page

## CRS 2001

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you on recruitment, training, inventory control, rates, NTR and so on. (Saturday, 3/3, 9-10:30am)

**Sales Dream Team:** Whoa! Hang onto your wallets. This panel of sales superstars might unload a ton of beachfront property in Arizona during this panel. The moderator is Dave Gifford of the Dave Gifford International School of Sales, and the panelists are Denise Bell, WZZK/Birmingham, AL; Donna Defalcis, WKHX/Atlanta; Paul Janowiak, WPOC/Baltimore; Ann Ledonn, WQYK/Tampa; Donna Reusser, WQMX/Akron; Brian Maginnis, KEEY/Minneapolis; Brittany Rader, KBEQ/Kansas City; and Gabe Targaglia, WUSN/Chicago. They will share their ideas, methods and successes. (Saturday, 3/3, 10am-noon)

**Breakthrough Sales Solution Strategies (Make That Impossible Sale):** You'll watch creative problem-solving and brainstorming techniques in action, as panelists turn sales obstacles into sales opportunities.

The CRS notes: "Five attendees' target clients will be selected, and all attendees will participate in the process, leaving you with a step-by-step how-to." (Saturday, 3/3, 2-3:20 pm)

### Marketing & Promotion

**Promotion Awards 2001:** Winners of the CRS Promotion Awards will be revealed, and they'll take the stage to talk about what they did to be honored for creating the top radio promotions of the year. KYGO/Denver Director/Promotion Garrett Doll moderates. (Thursday, 3/1, 3:30-5pm)

**Collective Contesting:** Consolidation has brought a number of new wrinkles to radio, including the idea of conducting contests on a number of stations simultaneously. Consultant Jaye Albright leads the discussion with panelists Eric Corwin of Impact Target Marketing, Ken Scott of American Media Special Promotions, consultant Bob Glasco, Randy James of Blue Chip Broadcasting and WCOS/Columbia, SC OM Lance Tidwell. Among the points to be covered, according to the CRS:

- Learn how to build your audience share with collective contesting, and how to combat it.

- Learn how to get your staff to buy into contesting and how it can motivate them.

- Get a clear understanding of the rules and regulations governing collective contesting. (Friday, 3/2, 10:30am-noon)

**Look at Me! Look at Me! — Getting Noticed by Other Media:** This panel will teach you how to get tons of free exposure for your station. Telling you exactly how to do it are Columbus/Toledo OM Tim Roberts, who is the moderator, along with *The Tennessean's* Brad Schmitt, CMA Media Chief Wendy Pearl, AristoMedia President Jeff Walker and J. Marie Fieger of Nemer, Fieger & Associates. The CRS adds that you'll also:

- See the top 10 TV stunts.
- Hear publicists talk about getting press.

- Learn what gets a press release noticed.

- Watch your station become a local legend. (Friday, 3/2, 2-3:20pm)

**Event Marketing: How to Make Them Larger Than Life:** Go home knowing how to create a new revenue stream through successful event marketing, and you'll be a hero — you'll also get to come back for CRS 2002. Learn how to generate revenue from station events from moderator and WPOC/Baltimore Director/Promotion Sheila Silverstein, along with WFMS & WGRL/Indianapolis VP/GM Charlie Morgan; KZLA/Los Angeles OM R.J. Curtis; WBBS/Syracuse Director/Promotion Carole Fargo; WSSL/Greenville, SC Director/Promotion Sandra Dill; and promoter par excellence Steve Moore.

Says the CRS: "We guarantee you'll learn how the top stations pull off seemingly impossible events. You'll take home at least one great idea for an event for your Country radio station." (Friday, 3/2, 2-3:20pm)

**Ninety More Ideas in 90 Minutes:** If the success of last year's session by this name is any indication, it alone justifies the registration fee. Moderator KYCW/Seattle PD Becky Brenner presents boatloads of ideas from KSCS/Dallas PD Dean James, KMLE/Phoenix PD Jeff Garrison, WCTO/Allentown PD Chuck Geiger, KUBL/Salt Lake City PD Ed Hill, WSIX/Nashville PD Mike Moore and WTQR & WHSL/Winston-Salem's Lisa Fields.

The CRS guarantees four things from this session. "One: You'll walk out with at least 90 great new ideas on how to outprogram, outpromote, outmanage and outsell the competition. Two: Your boss will think you're a creative genius. Three: Your boss will think you're a creative genius. Four: Your boss will think you're a creative genius." (Saturday, 3/3, 10am-noon)

**Arbitron's Big New Ears: The People Meter:** One-eyed, one-horned, flying purple ... wait, that's people eater. Never mind. Arbitron's new People Meter will be on display during this panel. See what the new technology has in store for you and your ratings. Arbitron VP/Programming Services Bob Michaels will present findings from beta testing conducted in Birmingham, England and Philadelphia.

Following that, Clear Channel's Jay Meyers moderates a panel that includes Research Director's Charlie Sislen, WMZQ/Washington OM/PD Jeff Wyatt and Clear Channel's Bob Walton. They'll discuss the impact the People Meter will have on radio, and you'll get to see a demonstration of the technology. (Thursday, 3/1, 2-3:20pm)

### Web And Tech

**Who Needs Radio? We Do!** Internet radio's here, and satellite radio's a-comin'. What's a programmer to do? The better you know 'em, the more effectively you can counterprogram. Find out what these folks are offering listeners at this session moderated by former WKIS/Miami PD Bill Wise. A heavyweight lineup in-

cludes Sirius' top programmer, Joe Capobianco, and XM Satellite Radio's content chief, Lee Abrams. David Lawrence of *OnLine Tonight*, who writes about the 'Net and compiles the E-Charts for R&R, and NetRadio.com programmer Joe Devine will also participate. (Thursday, 3/1, 10:30am-noon)

**Web101: Start Your Website Now:** Here's a hands-on panel moderated by WSIX/Nashville's J.P. Miller. It will feature Microsoft folks demonstrating how to use FrontPage 2000 software to build your website. The CRS promises, "No geek, no high tech. Just plain English to teach you site building." (Thursday, 3/1, 10:30am-noon)

**The Stickiest Website Wins!** If you have a website, you want to make the most of it, of course. The CRS has gathered a group of experts to help you attract viewers and keep them there. Yahoo! Sr. Director/Production, Entertainment Lisa Smith; CDNow's Jason Olim; Getmusic.com's Kimmy Wix; Promotional Broadcast Network's Jack McCoy; and MJI's Margaret Shiverick offer insights on how they make their sites "sticky" and successful. The moderator is WQCB/Bangor, ME GM Bob Duchesne.

The CRS notes: "If you're developing a site for your station, this is the session for you. If you have a website but want to drive more traffic to it, this is the session for you too." (Thursday 3/1, 2-3:20pm)

**CashCow.com:** As thousands of unemployed dot-com folks can attest, making money from a website isn't as easy as many once thought it would be. But this session is designed to give you the how-to's and who-to's to allow you to monetize your station's website.

Offering advice are moderator Larry Downs of New Media and panelists Bob Sweet, KFRG/Riverside-San Bernardino; Natalie Connor, WXTU/Philadelphia; Jim Smith, Radiowave; George Hyde and Dave Kasper, the RAB; and Marijane Milton, Innuity Media Services. (Saturday, 3/3, 9-10:30am)

### Motivation & Personal Improvement

**The FISH Philosophy: Managers and Employees in Transition:** Thriving during change is both an art and a science. Charhouse Learning's Carr Hagerman will show you how. You'll learn ways to bring fun and enthusiasm into your workplace. (Friday, 3/2, 10:30-noon)

**Icons of the Industry: The Veterans Speak:** I have the honor of moderating this panel of people I've admired since I was a boy. They're all extremely successful folks who have managed to stay on top in this very competitive business largely because they've been able to deal successfully with change. We'll talk about how to survive and, indeed, prosper by re-inventing yourself and remaining relevant in the fast-changing corporate world around you. We'll also get their thoughts on where Country is going and how it's going to get there.

You'll hear from MCA/Nashville Chairman Bruce Hinton, Sony/Nash-



On Dec. 9 KASE/Austin conducted its annual Coats for Kids drive. With the help of the Junior League of Austin, a local TV station and Jack Brown Cleaners, over 32,000 coats were collected and distributed to the needy of Central Texas. That's more than double the amount the station had ever given away before. Country newcomer Darryl Worley also stopped by to lend a hand.

ville Sr. VP/Promotion Jack Lameier, *American Country Countdown* host Bob Kingsley, WSIX/Nashville morning personality Gerry House, Infinity's John Gehron and singer-songwriter, guitar player extraordinaire Steve Wariner. (Friday, 3/2, 10:30am-noon)

**Anatomy of the Country Music Business:** If it takes a village to raise a child, you need a medium-sized city to develop an artist. Learn who the important people are and what they do, from the manager, agent, promoter, publicist, label rep, publisher and financial manager to the attorney.

RPM Management's Scott Siman leads a panel that includes Rod Essig, Creative Artist Agency; Jessie Schmidt, Schmidt Public Relations; Al Hagaman, O'Neil-Hagaman; Gary Overton, EMI Music Publishing; Rusty Jones, Gordon, Martin, Jones and Harris; Brian O'Connell, SFX Nashville; and Dennis Hannon, Curb Records. (Friday, 3/2, 2-3:20pm)

**It's a Marathon, Not a Sprint:** Moderator Kathy Mattea is joined by fellow artists Billy Ray Cyrus and Loretta Lynn, in addition to Al Schiltz of As Is Management and Nick Hunter of Audium Entertainment, for a look at successful careers that have been re-energized and taken off again. The artists will discuss the challenges of their original career launches and the special effort it took to boost them back into high gear. (Friday, 3/2, 3:30-5pm)

**The Grand Ole Opry Performance:** While this isn't exactly "personal improvement," you will feel really good if you take part in this very special outing, where the Grand Ole Opry Group will give 100 CRS attendees VIP treatment at the Friday performance of the Opry. There's a special reception preceding the show, and you'll have the best seats in the house. (Friday, 3/2, 5-10pm)

### Rap Rooms & Round Tables

**Rap Rooms:** You'll have a couple of chances to chat in the casual atmosphere that surrounds a tub of iced beverages.

Thursday's (3/1) Promotion Rap Room follows the Promotion panel

and is hosted by Clear Channel/Nashville Director/Promotion Keith Kaufmann. Friday's (3/2) programming-oriented confab will be conducted by WAKG/Lynchburg, VA's Dave Hutcherson. Both rooms run from 5-6pm.

**Round Tables:** Ten round-table discussions are planned for Saturday (3/3, 9-10:30am) to put you in close contact with industry leaders. Table titles and participants include:

- **Web 101: How to Get Your Website Going:** Jones Broadcast Programming consultant Ray Randall.

- **So, It's Your First Programming Gig?** KWJJ/Portland, OR PD Ken Boesen and KSON/San Diego OM John Dimick.

- **Strategic Marketing Tactics:** Point to Point Marketing President Rick Torcasso.

- **Localize Your Syndication:** Jones Radio Network OD Jim Murphy and Westwood One Radio Networks VP/GM Charlie Cook.

- **Better Voicetracking:** Dewey Boynton, NNN Broadcasters.

- **Arbitron Basics: What Do the Numbers Mean?** Arbitron's Gary Marince.

- **Niche Country Formats: Classic Country, Alternative Country, Americana, etc.:** Jones Broadcast Programming consultant L.J. Smith.

- **International Country Radio:** CMA Director/International Jeff Green.

- **Country in a Hostile Market:** WFRE/Frederick, MD PD Lisa Allen.

- **Nontraditional Revenue:** Gina Preston, Greater Media Marketing.

### Wrappin' It Up

A CRS tradition puts the educational cap on the seminar Saturday afternoon. The "Town Meeting" will be held from 2-3:20pm, as facilitator Wade Jensen of *Billboard/Airplay Monitor* brings the previous three days' events into focus while crystal-balling what lies ahead for the format.

In a few weeks we'll tell you about the seminar's closing session and get the latest updates on keynoters and country artists playing CRS 2001.



**MIKE KINOSHIAN**  
mkinosox@rronline.com

## How To Cope With A Shrinking Universe

### □ Losing a job is a major source of stress

The overwhelming majority of us who have been fortunate enough to work in this business view what we do as a profession, rather than just a job. GMs, PDs and air talents don't typically abandon those roles after a year or two to embark on a different career path.

The obvious upside of that is that there are many proud and vital pros among our ranks. But consolidation and dwindling job opportunities have yielded a terribly stark downside: There's a large base of people who are no longer working and who have known — and loved doing — only one thing.

#### Disturbing And Traumatic

"The threat of losing, or actually losing, a job is one of the most disturbing and traumatic things that people can experience," remarks Los

Angeles-based psychologist Dr. Rick Shuman. "People usually go through a lot of anxiety, wondering what's next. They worry about making their payments and how they'll take care of their families. We so clearly identify ourselves with what we do that, when someone is displaced, they feel they no longer matter and are somehow unimportant. It's a terribly painful experience."

It's clear to see how job loss can



Dr. Rick Shuman

lead to depression. "Going through a divorce, the loss of someone important to you, relocating and the loss of a job have to be among the most difficult things someone might have to experience," remarks Shuman, who is a weekly contributor to KTLA-TV/Los Angeles' *Morning News*. "Coming to grips with any of these things requires a big adjustment in your life.

"That's particularly true when you're talking about an industry like radio, where the number of opportunities has decreased. Unfortunately, with consolidation, there aren't as many doors you can knock on."

#### Loss Of Self-Esteem

Whenever a person loses a job, there will be self-esteem issues. But there are even more questions if that person wonders how they look in the eyes of their spouse. "The respect that one partner holds for the other is often tarnished," notes Shuman. "We know that financial woes are certainly one of the biggest strains for couples. It's tough enough to make ends meet when you're both working, but it's more difficult when the money isn't there. It's very easy to turn that frustration back on one another and have the partners end up in adversarial roles. They have a hard time being partners and friends."

Partisan politics aside, the U.S. economy has been very healthy for the past several years. But that may be of little comfort to someone out of work whose universe of options has instantly become very small. "It feels horrible when everyone else is on the train that's moving forward, and you're stuck trying to get aboard," opines Shuman. "You start wondering if time and consolidation are working against you. It becomes very frightening. Not many people want to relocate later in their lives, particularly if it's to a smaller market."

Having to accept that a chapter of your life may be coming to a close can be difficult. Several of Shuman's patients who are struggling are TV writers 45 or older. "The number of writers in that age bracket working on television shows has decreased substantially," Shuman points out.

"They're really starting to think that the best parts of their careers are behind them. The handwriting is on

## It's A Brand-New Day

The best part of this annual Jobs theme issue is being able to link up those looking for work with rewarding openings. With gracious thanks to those responding to my invitation to help, here are some managers in the format who have positions to fill.

- Market No. 23 has a PD opening at KOSI/Denver. Send your info to VP/GM Jane Bartach, 10200 East Girard Ave., Suite B-130, Denver, CO 80231.

- KGBY/Sacramento (market No. 29) VP/GM Jerry Del Core has GSM, PD and Promotion Director vacancies.

- Heritage AC WSNY/Columbus, OH (market No. 34) is looking for a part-time weekend air personality. Contact PD Chuck Knight.

- Call Clear Channel Hot AC WYOR/Rochester (market No. 52) PD Dave LaFroie about on-air and production openings; 716-454-3942.

- Clear Channel/Dayton (market No. 56) Market OM Mary Fleenor needs an on-air traffic reporter for eight stations as soon as possible. Reach her at maryfleenor@clearchannel.com.

- If you're interested in doing middays in Honolulu (market No. 60), contact KSSK-FM OMPD Jeff Silvers at 808-550-9274 or jeffsilvers@clearchannel.com.

- Hot AC KZPT/Tucson (market No. 61) has an immediate opening for a part-time air personality. PD Angle Hanks (3438 Country Club Road, Tucson, AZ 85716) is also accepting tapes and resumes for possible full-time openings.

- Hot AC KVSF/Fresno (market No. 65) needs an MD/midday talent/creative image writer. E-mail PD Mike Yeager at myeager@cbs.com.

- A morning show co-host/news anchor is being recruited by Hot AC KURB/Little Rock (market No. 63). Contact PD Randy Cain, 700 Wellington Hill Road, Little Rock, AR 72211.

- In market No. 110, WSRW/Worcester, MA OMPD Steve Peck (96 Stereo Lane, Paxton, MA 01812) is looking for a morning show co-host/News & Public Affairs Director. The heritage AC's Business Manager, Julianne Nidasur, needs a receptionist.

- AC WMEZ & Country WXBW/Pensacola, FL (market No. 121) are searching for a Promotion Director. Send your resume to PD Kevin Peterson, 1101 Gulf Breeze Parkway, No. 102, Gulf Breeze, FL 32561, or e-mail him at kevin@softrock941.com.

- Hot AC WQSW/Fayetteville, NC (market No. 126) needs an MD/night-time talent. Contact PD Scott Free at 1009 Drayton Road, Fayetteville, NC 28303.

- WHUD/Newburgh, NY OMPD Steven Petrone is looking for part-timers to fill some weekend slots. Send tapes and resumes to him at Box 310, Beacon, NY 12508.

- KYMG/Anchorage, AK (market No. 168) could use some weekend and fill-in help. Contact OM Mark Murphy at 907-522-1515.

- The Jerry Lembo Entertainment Group seeks an AC-Hot AC radio promotion person. Fax resume and salary requirements to 201-267-9700, or e-mail jerrylembo@earthlink.net.

#### Ready, Willing And Able

These industry pros are available for their next opportunities.

- Carey Conley, WCRZ/Flint, MI; 810-239-2931

- Greg Evans, WWRM/Tampa; meandmyzib@aol.com

- Gene & Julie, mornings, Country KZLA/Los Angeles; 310-278-8481 or gandjshow@aol.com. Say Gene and Julie, "We're experts at getting publicity, and one of our GMs said we're the 'hardest-working people in radio.'"

- Jim Johnson, WFBE/Flint, MI; 810-341-5091

- Steve Kelly, PD, KGBY/Sacramento; 916-726-1177.

- Jim Lawson, PD, Hot AC KALC (Alice)/Denver; 303-707-0773. Lawson says, "My experience with Alice since 1994 has been the most rewarding of my career. We survived many attacks and accomplished what many said was impossible."

- Drew Michaels, MD, Pop/Alternative KZPT (The Point)/Tucson; 520-591-0441 or drewmichaels@hotmail.com

- Real Deal Mike Nell, nights, WJUU/Pittsburgh; 414-607-1133

- Brad Shepard, mornings, WMAS/Springfield, MA; 413-525-2472

- Mike Weston, PD, WMYI/Greenville, SC; 843-881-8416

- Scott Wilson, mornings, WOST/Fl. Myers; 941-549-1228

the wall that the likelihood that they'll end up on a big hit series is quite small."

#### Take Charge

While the holidays should be the most joyous time in our lives, the reality is that that's when many broadcasters are pink-slipped. Shuman comments, "Unfortunately, the holidays take whatever's going on in your life and magnify it several-fold. Whenever you don't have a lot of control over at least some parts of your life, you must do some soul-searching and remember the things that are important to you. You must figure out where

you can take charge and have some influence over what's going on. What you don't want to do is succumb and feel like a victim. As difficult as it may seem, you have to move your life forward."

#### TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?

Call me at 310-788-1664 or e-mail:

mkinosox@rronline.com

## Taylor-Made Top 10 List

For nearly 13 years Dick Taylor was GM of Talk WFPG-AM and Lite AC WFPG-FM/Atlantic City, NJ. But when the stations started going through ownership changes several years ago, it signaled the end of his tenure. When Taylor was fired — without, he claims, "cause, notice or severance" — he began changing his 14-hour workdays into "20-hour look-for-work days."

Taylor had been in the business for nearly 30 years and had never prepared a resume. The experience didn't kill his love for radio, but, he says, it "made it a little harder to trust, because not all broadcasters make their word their bond."

He was able, however, to maintain a sense of humor. From the home office in Atlantic City, here are his "Top 10 Indications That You're No Longer a GM."

1. AT&T stops calling and asking you to switch long-distance carriers.
2. The IRS owes you money for a change.
3. Instead of asking for a donation, the community food bank gives you food.
4. Not only do you read the paper from front to back, you find yourself clipping those money-saving coupons.
5. You enjoy listening to the competition.
6. You have plenty of time for Rotary meetings, but you can't afford the dues.
7. Your new hobby is calling the request line of the Lite AC you formerly worked at and asking them to play anything by 2Pac.
8. You get a nervous twitch whenever you hear the words "No changes are planned."
9. Everyone tells you that when one door closes, three more open. Unfortunately, they don't tell you that those doors are all marked "Exit."
10. Your new company car bears a strong resemblance to a bus.

At the time he lost his job, Taylor was also going through a divorce. "I knew my marriage was in crisis because my mistress was radio," he reflects. "I'm not the first radio person who's spent too many hours at the office."

The two events happening at the same time could have been a recipe for disaster, but, Taylor recalls, "You read that two things that cause great stress are the loss of a job or the end of a marriage. Both happened to me at once, but I really think it all made me stronger. Good things can come out of almost any situation."

His dilemma caused Taylor to have an even greater respect for the head of a particular major air carrier. "Southwest Airlines' Herb Kelleher will do anything but eliminate people. He wants to know what it will take to get through a difficult period — with the exception of cutting staff. Southwest has a tremendous history of not having personnel reductions."

It appears that Taylor's story will have a happy ending. After a stint managing Connoisseur Communications' properties in Waterloo, IA, he returned to Atlantic City several months ago (with his new wife) to become GM of News/Talk WOND-AM & WONZ-AM, Sports WGYM-AM and Oldies WTQU-FM.



Contact: Ashton Consulting 805-564-8335  
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CAROL ARCHER

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## Survive And Thrive When Your Job Is At Risk

It's important to keep your head during uncertain times

**A** paradox: The same paradigm that created radio's impressive postderegulation boom is also responsible for the anxiety about jobs that radio's rank and file must deal with today. In this consolidated environment, numerous radio professionals are worried about keeping their jobs and feel helpless, disillusioned and sad.

I asked Omega's Sean Joyce, a psychological consultant to such businesses as U.S. Steel, and Ann Shimm, who practices psychotherapy in London, for their views on job uncertainty and their advice on how to cope with the accompanying stresses.

### From Womb To Tomb

Alien corporate cultures — new owners, new managers and new business models — materialize regularly in radio stations across America, a fact of life that can upset staff equilibrium. "Whenever a workscape is altered by forces beyond the workers' control, such as a corporate sale or merger, workers experience the same trauma — a sense of displacement, disorientation and fear — felt by a refugee fleeing war or a child placed into a

foster home," Shimm observes. "It's a syndrome that shouldn't be dismissed lightly."

Joyce traces the evolution of the factors that have contributed to job stress in radio's work force. "Older, more established companies are experiencing the same change that radio is undergoing," she says. "In Fortune 100 companies, workers of the baby-boomer generation are nearing the end of their careers."

"They've come through an environment where loyalty to business was valued; they stayed with a company from womb to tomb. Now they're confronted with the reality that organizations can do without them and hire younger people at lower cost. Under the old model, an employee's loyalty was matched by the company's loyalty to them."

"Historically, the arc of a career

was a process of development by age. Age 22 to 30 — early career trial — is a period of overcoming inexperience and learning skills. From 30 to 38 is a focus on specialization, so important to self-worth. Mid-career is when expertise solidifies and mentoring others begins. By 45-55 one is an established expert. In radio, these learning stages are reduced, and careers accelerate quickly. Competition is fierce in radio, and workers have less time to mature emotionally."

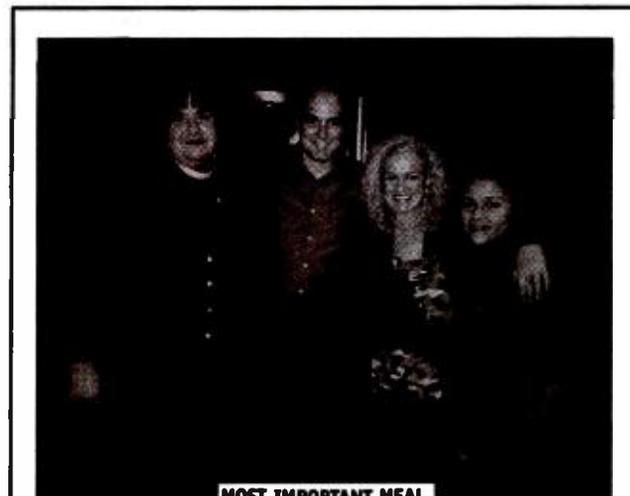
### Survival Skills

"What distinguishes those who will survive an unstable environment is the ability to control their emotions and pick their power sources," Joyce continues. "They know how to play the organization's politics. They're smart enough not to be overly supportive of any one camp in power at the radio station because it could be gone tomorrow."

"By personality, survivors would be ambiverted — a balance of extrovert and introvert — and situational, in that they can respond in any way to any situation. Successful people often appear secure, but they actually worry about their jobs far more than others realize. Part of what drives them is that, ultimately, they know they are not as good as people make them out to be, so they work harder in order to protect themselves."

"Success is developmental, but the root is in childhood. If children learn positive attributes about being successful, that will separate them from people who have the same skills when they're older."

Shimm adds, "Some make the mistake of trying to defend their posts with extra effort to please a new employer. But obsequiousness — guessing what's expected, scurrying to curry favor — can have the opposite effect by taking precious attention from job performance, highlighting an employee's insecur-



MOST IMPORTANT MEAL

As kids we were taught that breakfast is the most important meal of the day, but grownups know brunch is best. WJJZ/Philadelphia OM Anne Gress and APD/MD Michael Tozzi, Carol Archer and Warner Bros.' Deborah Lewow recently gathered for good conversation at WJJZ's fabled Sunday Smooth Jazz Brunch.

ity and identifying that person as a weak link. As difficult as it may be, remain mindful and alert instead. You have resources at your disposal, but only if you strive to keep fear from obscuring your ability to read what's going on."

When confronted with new owners and managers — strangers a station's staff doesn't know and who don't know them — what is the best way to advocate for oneself and one's staff? "People who are afraid of losing their jobs are also so insecure that they are not good about communicating what they can do or contribute," Joyce offers. "Worrying about weakness can be paralyzing. You need to sell your strengths. Make yourself known. Let them know the successes you've had."

Shimm agrees, and adds, "Go to your new boss and ask what he or she hopes to achieve, what his or her goals are. Enumerate your strengths and express your willingness to learn and contribute. Your curiosity about how the new organization works will, quite likely, be appreciated."

### The Right Mind-Set

Joyce believes that the concept of job security is an illusion. "Uncertainty is always a factor in work, whether we admit it or not," he says. "We're all about as expendable as a bucket of water. And it's possible that when a change comes, the employee may no longer fit the

organization. The person has to make that choice. Only they can set their individual goals. If they want to stay, they have to let their boss know what their personal expectations are. The employees must take responsibility for communicating their successes up."

What, exactly, are the roles of career in self-esteem and self-esteem in career? Is a job the ultimate measure of who and what we are? "Self-esteem drives everything," says Joyce. "It's more important than education. No one can change the givens of their reality, like their background, but they can change their attitude."

"Self-esteem separates winners from losers. Self-esteem is the history of who you are. If you don't like who you are, why would others like you? Self-esteem is about getting others to say yes about you, and they can't say that about you until you can say it about yourself. But once someone identifies with their job, they're not in touch with who they are."

"The actualized individual views career as one of many important components in a full and balanced life," says Shimm. "Work — just as relationships to family and friends or connection to community — is a platform for expressing intelligence, skill, passion, seriousness of purpose, creativity, a sense of fun, the need for accomplishment, love and spirituality — nothing less than personhood."

## What To Do If You're Fired

Should you find yourself "let go" — fired, terminated, canned, dismissed, laid off, axed or downsized — **Damian Birkel and Stacy Miller**, co-authors of *Career Bounce Back*, offer these suggestions for an equitable, dignified exit.

- **Don't burn your bridges.** As difficult as it may be, resist the temptation to tell your boss exactly what you think of him and the company or criticize the decision to terminate you. Venting under these circumstances is not only unproductive, it's undignified. It could also jeopardize your reputation, and it certainly won't restore your job.

- **Stay calm.** Keep your head during this tense encounter (possibly as unpleasant for your boss as it is for you), and you may be able to effect a favorable exit by negotiating the terms and conditions of your separation from the firm.

- **Be deliberate, take your time.** Don't sign anything — including the first severance package you're offered — until you've taken time to review it carefully. If your employer wants you to leave amicably without stirring the waters, you might have bargaining power despite company policy.

- **Leave quietly.** Rather than submit to the humiliation of being escorted from the building, request permission to pack your belongings under supervision after hours or on a weekend.

- **Prepare for a soft landing.** Come up with a simple, plausible explanation for leaving your company to offer at job interviews, and negotiate with your former employer to back the story. Many employers are agreeable to this, if only to avoid a lawsuit.

- **Keep some doors open.** Take the time to thank the people who helped and supported you at your old job. It's good etiquette, and they might play a role in your future success.

**"Worrying about weakness can be paralyzing. You need to sell your strengths. Make yourself known. Let them know the successes you've had."**

Sean Joyce



JIM KERR  
jimkerr@ronline.com

# 1,100 Stations, Three Jobs

■ Looking for a radio job via the Internet? Good luck

**A**fter doing the research for it, I realized that this is a column I didn't really want to write. In an ideal world I'd be doing a lengthy piece about the many opportunities for young radio professionals or about working your way up after cutting your teeth in a small market or about how losing your job thanks to some backward-thinking GM or PD wasn't a big deal — you just needed to find someone who would either recognize your talent or take the time to nurture it. But as I wandered through a mostly barren radio job landscape, I realized that, for the most part, that ideal world doesn't exist anymore.

While I'm sure that the types of things I mentioned above sometimes happen today, the overall nature of consolidated radio is not marked by opportunity, but rather by efficiency. You can see this in the reduced number of positions for both programmers and air talent.

With airshifts in markets as large as Dallas now being voicetracked from other cities and programmers overseeing multiple stations now the norm, it is clear that consolidation has dramatically decreased the number of jobs available. The bottom line is that searching for a radio job today is incredibly difficult no matter what your level of experience.

As I was preparing for this Jobs theme issue, I wondered if the efficiencies that lead to fewer jobs ironically also lead to an easier job search for the unemployed, primarily through the use of centralized job databases and the Internet. I decided to take a look at the opportunities that various broadcast groups provide for job hunters via the Internet. Is an Internet-only job hunt even possible in radio? While answering that question, I couldn't help but see the overwhelming force of consolidation every step of the way.

**Clearcareers.com**

My first stop was, logically, the larg-

est radio broadcasting company in the country, Clear Channel, which operates more than 900 radio stations. One would assume that if a program director or air talent needed a job, Clear Channel would be one of the best places to look. The good news is that Clear Channel has its own job opportunities site at [www.clearcareers.com](http://www.clearcareers.com). It is laid out very well, with jobs searchable by position. While this all sounds quite good for the job hunter, the reality of a Clear Channel job search illustrates perfectly just how difficult it is to find a radio job.

I logged onto Clearcareers.com and decided to do a search for a programming position. With Clear Channel's large number of radio stations, I felt certain that the company would have a multitude of PD jobs open at any one time. I even tailored my search to show every PD opening in the company, no matter which format. The results stunned me: Even with the broadest search criteria possible, the results presented only three open programming positions in the entire company (Ft. Lauderdale, FL; Beaumont, TX; and Lincoln, NE).

Three openings isn't exactly fertile job-hunting ground. A similar search for air talent positions found only nine openings. Again, not exactly a smorgasbord

of opportunity. I had expected a tight job market, but, to be honest, I hadn't expected it to be *that* tight. One unpleasant possibility is that jobs really are that scarce. Clear Channel has been bullish on integrating voicetracked airshifts into its stations, and the company is also consolidating programming positions in a number of markets, as WDX/Pittsburgh PD John Moschitta's recent promotion to a position overseeing both WDX and Heritage Rock WDVE illustrates.

However, there is also the distinct possibility that Clearcareers.com doesn't list all of the job openings available within the company. The Internet is still a relatively new beast for many corporate human resource departments, and compiling the listings themselves requires quite a bit of coordination when you consider that we're talking about over 900 radio stations.

**The Old-Fashioned Way**

On the opposite end of the Internet job search spectrum from Clear Channel is Infinity Broadcasting. Although the results of the Clear Channel job search were disappointing, at least you could do a job search, which is more than you can say about Infinity. Not only does the company not have a job search page on its corporate website, it doesn't even have a corporate website. So if you're looking for a job at an Infinity radio station, you'll have absolutely no help from the Internet, especially if you are expecting a centralized database.

For anyone familiar with Infinity, the above isn't surprising. It is one of the few radio companies that doesn't stream the audio of its stations on the Internet (although there are some exceptions), and it has shown little support for technologies like voicetracking or virtual radio. Additionally, I get the distinct impression that when there is an opening at an Infinity station, filling it is entirely the responsibility of the programmer or station manager.

The result is a much more old-fashioned approach that presents the online job searcher with no options. On the upside, however, you can be reasonably sure that if you read about a PD or air talent losing a job at Infinity, the job itself won't disappear due to voicetracking or someone else absorbing the duties.

**I found it quite spooky that Clear Channel and Citadel own over 1,100 radio stations and there were only three programming jobs available between them.**

Somewhere between Infinity and Clear Channel lie Cumulus and Citadel. Citadel ([www.citadelbroadcasting.com](http://www.citadelbroadcasting.com)) has online job listings, but they are presented as a simple list by position (choices are "sales," "programming" and "other") that isn't searchable by market. For individuals wanting to tailor a job search by market, this is a significant limitation, since Citadel owns over 200 radio stations. This limitation didn't turn out to be that big a deal, however, since Citadel's online jobs database had the same failing as Clear Channel's: Despite owning multitudes of radio stations, Citadel had no programming job openings and only two air talent openings.

Again, it is possible that Citadel does have job openings, but that, due to the limitations of the company's database, they don't show up online. This is little consolation to the Internet job searcher, however, who, after looking at three ownership groups overseeing over 1,200 radio stations, has the choice of a grand total of three PD openings and none in the top 100 markets. I found it quite spooky that Clear Channel and Citadel own over 1,100 radio stations and there were only three programming jobs available between them. Consolidation, indeed.

Cumulus Broadcasting ([www.cumulus.com](http://www.cumulus.com)), which owns over 250 radio stations, also has a jobs page on its corporate website, but the company doesn't actually post jobs online. Job searchers are told "We're now hiring individuals with top-notch experience to join our team" and then given a corporate address where they are to send their tapes and resumes. This doesn't give the job seeker much knowledge of what jobs are available or flexibility in terms of tailoring a search geographically, but it does at least eliminate the hassle of sending packages out to a multitude of Cumulus stations.

**Where The Jobs Are**

While the above paints a pretty dismal picture of the chances of finding a radio job via the Internet, there were some bright spots that illustrated the potential that the Internet has for the online job searcher. Two wonderful examples are Emmis and Entercom. Both companies have job pages on their corporate sites that, *gasp*, actually have jobs listed.

Emmis and Entercom have similar approaches to their jobs pages, giving the viewer a list of locations to choose from when looking for a job. Entercom allows searches by city, while Emmis allows searches by state or job categories or a combination of the two.

Emmis ([www.emmis.com](http://www.emmis.com)) owns WKQX (Q101)/Chicago, and I decided to see if the station had any job

openings. I chose "Illinois" and "Radio" and clicked on "Search for jobs now." After my previous experiences, I wasn't expecting much, but to my delight I found four jobs listed: account executive, on-air talent, production director and promotion assistant. I did a similar search for Colorado and found six jobs available, including assistant promotions director and webmaster positions at former Alternative KXPK.

After I did a number of other searches, it became abundantly clear that Emmis has a very complete and current listing of jobs within the company. If you want to work for Emmis, you don't need to look any further than the company's website for opportunities.

Entercom ([www.entercom.com](http://www.entercom.com)) owns almost 100 radio stations, and its website organizes job openings by market. I decided to see if the company had any openings at its Seattle Alternative station, KNDD (The End). Much like Emmis', Entercom's listing were complete, current and easy to access. At KNDD I found openings for local sales manager and promotions director, as well as "ongoing" needs for part-time air talent, account executives and board operators.

Similar searches in other markets yielded results that were just as complete. The only shortcoming in Entercom's job opportunities page is that you can't search for a specific position, like program director, across all of its properties, but this is a minor quibble, considering all the other positives.

All in all, Entercom and Emmis share a similar vision in regard to job listings online: Present comprehensive centralized listings of job data, and point interested parties to the pertinent local market contact — the perfect example of local stations benefiting from centralized information.

A word used often in connection with the Internet is "potential," and that is certainly the case here. Consolidation may have eliminated a significant number of jobs, but it hasn't led to a more efficient method of posting new ones. As a result, relying on radio company web pages for a job search would be foolhardy at the moment. Luckily, well-coordinated sites like Emmis' and Entercom's show that, with time, the Internet could be a valuable resource for individuals looking for radio jobs.

**TALK BACK TO R&R!**

Do you have questions, comments or feedback regarding this column or other issues?  
Call me at (214) 370-5544 or e-mail: [jimkerr@ronline.com](mailto:jimkerr@ronline.com)

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## Women In Power

■ An examination of female opinions on aspiring to become PDs

**W**hy aren't there more female PDs? Why aren't there more female rock bands? Why aren't there more women personalities? I hate those types of questions, because I strive personally to be the best (insert job title here) possible, not the best *female* (insert job title here). I feel the same about other distinctions such as race, ethnicity, religion or whatever.

So for our annual Jobs theme issue, I thought it was time to hear from some of the women in Rock radio and to get *their* opinions on the matter of females in the role of PD.

### Concern For People

KISS/San Antonio MD **C.J. Cruz** is philosophical when she says that, although she aspires to become a PD someday, "Will my world end if it doesn't happen? No. My position is that if and when I do take a job like that, it will be the right one for me and my family, not the first one that becomes available.

"I am very fortunate to have a PD [Kevin Vargas] and OM [Virgil Thompson] who not only look out for the station, but look out for the people as well. I know that I can talk to Kevin about anything without the fear that he will replace me if I want more. He would be the first one to cheer me on to bigger and better things.

"I know that if something became available within the company that Kevin and Virgil saw as a step up for me, they would tell me and encourage me to take it. I have been mentored from Day One by Kevin, and we have a mutual respect for each other professionally and a great working relationship because of it.

"Our company's organizational chart in this building has no Asst. PD positions. However, the confidence my managers have in me is exhibited by the fact that I have responsibilities above the traditional MD position. Kevin knows what I can do, and whether I sit or stand to pee has nothing to do with it, which is why I've waited for the right job and bypassed the first ones offered."

### High Hopes

KRXQ/Sacramento MD **Kylee Brooks** is also hopeful of rising to PD. "It is one of the goals I set early on in my career," she says. Brooks is blessed to work for one of the most-admired people in Rock radio: Station Manager Curtiss Johnson.

"Curtiss has been my mentor from Day One," Brooks says. "He has shared his knowledge and experience with me openly. He has allowed me to grow as a person and programmer by asking instructional questions and giving me the freedom to learn the answers. I have also been lucky enough to network with other programmers and our consultant, Jacobs Media."

Brooks realizes that "there are fewer women programmers in radio due to the law of averages. There are just fewer women in radio, period. As a

woman, I've never considered the feminist quotient, if how many women programmers there are or aren't. It could be a challenge of consolidation, although that has affected everyone — male and female — at some level. Some women may not want the job, or they just aren't to the point in their careers where reaching the next level is defined as PD."

### Mentors Everywhere

KISW/Seattle Asst. PD/MD **Cathy Faulkner** has spent her entire radio career — 20 years! — at the station. Faulkner was the interim PD before Clark Ryan joined the station as PD and during the tumultuous time when the station was transitioning to a new owner. When asked if she desires to become a PD, Faulkner does not hesitate: "Absolutely — as long as it is the best scenario for both myself and the station in question."

As for having a mentor, Faulkner notes, "I have been so fortunate to have mentors for every transition point in my career. Surprisingly, sometimes they aren't the ones I intentionally sought out, nor my immediate superiors. There are mentors all around us."

Faulkner adds that radio's growth and change are a factor in the potential for female PDs. "As we evolve further in the world of radio, whether we call it consolidation or not, the job description of the PD is evolving as well," she says. "In many cases it can be unique to the structure of the corporation, the role of group PDs, the consultants in question or the needs of the cluster.

"There are some jobs, like the PD's, that require the employee to be running right out of the chute. Finding the right path to grow, train and be ready for that moment is a constant challenge while maintaining the many hats we wear for our day-to-day duties."

### All About The Passion

WYSP/Philadelphia's **Nancy Palumbo** is also an MD who is clear about her goals. "I absolutely want to be sitting in the PD chair one day, and I have no doubt that it's attainable," she says.

"The culture here at Infinity is great. I've never felt that being female would hold me back. I enjoy what I do, and I am completely content right where I am now. However,

"Kevin knows what I can do, and whether I sit or stand to pee has nothing to do with it."

C.J. Cruz

I know that at some point, I'll want a bigger challenge and more responsibility.

"I've been very fortunate to work with and learn from great radio executives like [YSP GM] Ken Stevens, [YSP OM] Tim Sabeau, [PD] Neal Mirsky and the Jacobs Media crew. They've always shown confidence in my abilities, encouraged me and pushed me to accept nothing but the highest standards. I've learned a lot from them, and I will continue to grow toward my goal until the time is right and the right opportunity presents itself."

As for why there aren't more female PDs, Palumbo offers some theories: "Maybe many of the women in Rock got into radio to be on the air. Perhaps that's what they really enjoy, and they are satisfied with not having any added stress in their lives. Many have probably steered toward more 'female friendly' formats. Some have probably preferred a more limited role because of family obligations. What it comes down to is that you have to really want it. It's all about the passion: living the lifestyle, having the right attitude and understanding your audience."

### Can We Talk?

One MD I spoke with is very content in her existing role. WPLR/New Haven, CT MD **Pam Landry** notes, "There was a time when I thought I wanted to be a PD, but my feelings on this have changed — although, of course, I am always open to discussion. I've always said that I have the best job in the world at the best little radio station in the world.

"I do middays, I am MD, and I work with the best staff of people and the best PD in the world: John Griffin — who, by the way, has never viewed me as a *female* personality, but simply as a personality. Why would I want to change that? I am proud to have the No. 1 show in the market, and I don't have to play Celine Dion records!"

This subject cannot be discussed completely without noting that some unspoken challenges still exist for women in radio. In order to bring some of those issues into focus, it's necessary to protect the privacy of those who want to offer honest feedback.

Anonymous MD: "I think the real reason females don't go after or admit to wanting more programming gigs is fear. Fear of failure — or fear of success — of rejection, of not being good enough. Fear of discrimination from GMs or programming heads who don't think a female can program a male-oriented radio station. Fear of being a strong leader because people might refer to her as a 'bitch', whereas the same qualities — strength and purpose — are expected of a man.

"Some of that fear is dictated by so-

cial ideals (the man as the breadwinner, the powerful businessman) that still exist, whether people choose to admit it or not. Yet in every industry, radio and otherwise, there are female icons who have risen to corporate power. Some women may be held back by the sheer sacrifice and dedication it takes to rise to upper management levels, programming included. Then again, those at the top may not have had much of a life while getting there.

"I am sure that discrimination does exist and that consolidation has hurt, creating less opportunity for true talent and more for the 'who you know' crowd. By the same token, female broadcasters who have entertained the smallest notion of rising to PD can face their fears, gain the knowledge, grow the conviction to be strong without being a bitch and network like there was no tomorrow. The 'who you know' jobs are out there, and so are the realistic GMs who know that a 15 share isn't gender-sensitive."

### On-Air Most Important

Another MD stated that she had no strong desire to be a PD. "I got into radio some 16 years ago because I wanted to be on the air, and that's the most important thing to me," she said. "Being an MD gave me added responsibilities and an opportunity to be closer to creating the sound of the station. Not being the power-hungry type, this has been enough for me — and never more so than now, in this age of consolidation.

"I see too many PDs doing too much more than crafting the sound of the station. They have little or no control over the brand of the radio station. PDs are often simply given a plan from corporate and the consultant, and they no longer have any input in how it should be done. It's clear that if you don't follow the plan, you are out. I also have no interest in baby-sitting a morning show and all the other nonsense that PDs face in a given day."

Yet another MD who has no desire to pursue the title of PD said, "I don't want to be a PD because corporate has taken all the fun out of radio. They are too worried about the bottom line. Thank you, deregulation of 1996. I have had, and still do have, mentors who I learned a great deal from, but I'm not interested in the good ol' boys club that still exists in radio."

One thing we can see is that lifestyle plays an important part in a woman's decision about whether to pursue the PD title. Some women opt out of the added stress that accompanies the role of PD today. Another factor that's not discussed is whether motherhood would be a hindrance to a PD and whether that question is asked not only by women desiring the position, but also by managers who promote or hire women.

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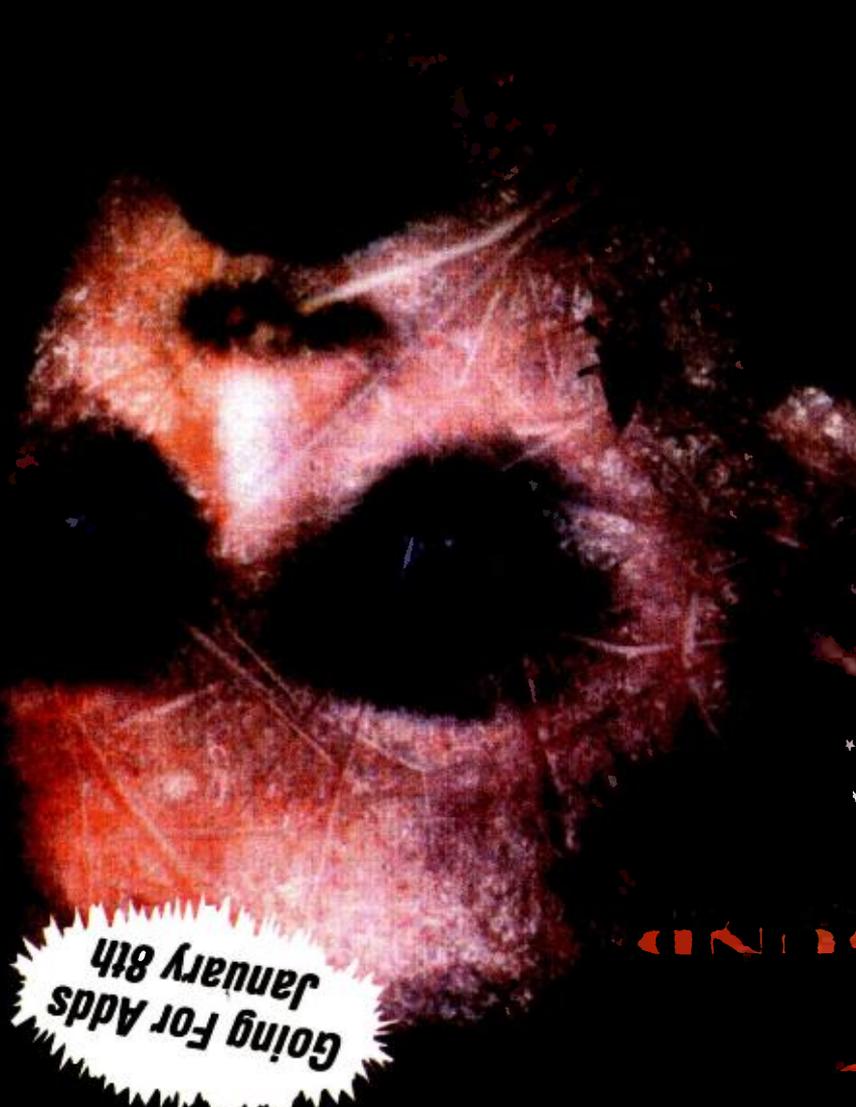


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*That's why you hear our flies.*

## Where The Studio Is The Classroom

■ Indiana high school offers hands-on instruction for everything radio

By Adam Jacobson  
R&R Radio Editor

There are very few places in the United States where one can learn about radio. While colleges and universities have long been the home of neglected student-run radio stations where the equipment is most likely old stuff that a nearby commercial station donated as a tax write-off, it's extremely rare to find a high school radio station that serves a large part of an Arbitron-rated market.

That's what makes the story of WJHS (The Eagle)/Columbia City, IN so interesting. WJHS was born in 1985 as Columbia City High School's very own radio station following FCC approval of a new noncommercial FM serving the Fort Wayne market. In the beginning, the station maintained a strong focus as a community-oriented



Tim Moriarty

broadcaster by offering sporting events and school board meetings as chief components of its regular program schedule, and for its first decade it sat quietly in the backs of most people's minds. The arrival of **Tim Moriarty** as GM, however, changed that.

"The gentleman who started this program is now a school board member," says Moriarty. "He had an amazing technical background, but no programming knowledge. I, on the other hand, have a programming background. I think that the addition of someone who knew something about programming has really helped this station."

Before joining the Columbia City High School staff in 1994, Moriarty spent five years in the golf business. Prior to that, he held a variety of airshifts at WXKE/Fort Wayne. "I tried doing sales in Findlay, OH, but that's not my cup of tea," he says. When the GM position for WJHS opened up, he "just got lucky."

### Providing Direction

Until Moriarty arrived at WJHS, the programming was a little muddled and suffered from a lack of direction. "Before I got here, the station would literally play a jazz song, a classical piece, an old song from the '40s or '50s, a new song and then the weather," he says.

In 1998 Moriarty decided to implement a rigid format. The genre of choice? Adult Alternative. "We've pressed with the format for the past two years, but we've decided that this

is what our format will be, period," he says. "That's the way business works, and that's the way real radio works."

The decision to adopt the Adult Alternative format was an interesting one. Most of the student volunteers who work at WJHS weren't even born when much of the station's core gold product was recorded. Limp Bizkit and Korn are nowhere to be found. But that's not to say the station is entirely unhip to the younger generation.

"Every once in a great while we'll play Devo, but then again we also play Steve Earle," Moriarty says. "We probably don't play as much classic rock as a typical R&R Adult Alternative reporter does, but we do play John Mellencamp. We're best described as a Pop/Alternative and Adult Alternative crossover station."

Why didn't Moriarty select a format that Columbia City High School students might have a greater interest in, such as CHR/Rhythmic or Alternative? "For one, we wanted to go Alternative because that's what the kids wanted four years ago," he says. "But the Alternative format of four to six years ago is different from what it is now."

"Today there are so many Alternative records that have suggestive lyrics that really shouldn't be played on a high school radio station. We wanted something that would be different for the whole area in terms of music but that wouldn't turn kids off. There are adults out there who tune in and don't know XTC from ABBA, but I didn't want parents to call about hearing a Korn record."

Moriarty's personal tastes weigh heavily in the selection of much of the station's gold material. "I grew up listening to XTC and R.E.M.," he says. "I kept up with the format before it was a format."

That explains why WJHS' principal target is males 25 to 54 years of age. "I try to let them know that I aim for a certain audience, and it's not really the kids," Moriarty says. The gold material consists of an '80s and '90s blend, and the station plays three currents an hour. Its hottest records receive a total of about 22 spins per week. Recurrents account for 33 spins per week.

Another major factor in the decision to make the station Adult Alternative was the longtime popularity of WXRT/Chicago. "The reason why we do what we do here in Fort Wayne is 'XRT,'" Moriarty says. "We used to be able to pull in all of the Chicago stations here on cable, and that was so cool, because I could listen to 'XRT. It's a definite influence, by all means."

While most of WJHS' listeners are in the vicinity of Columbia City, some 20 miles to the west of Fort Wayne, Moriarty programs the station for Fort Wayne. "It doesn't have a commercial Adult Alternative station, and who would want to listen to a bunch of kids run a CHR?" he asks.

He also cites the greater opportunity to capture in-car listening in the city. "In Fort Wayne the rush hour lasts 45 minutes on a bad night. If we're playing music, we're getting the message out."

### Learning By Doing

WJHS is the main component of perhaps the best hands-on learning a high school student considering a career in radio can obtain. In the classroom Moriarty instructs his eight students on the history of radio and the importance of Arbitron to a radio station, since WJHS serves a rated market. Five of his students are invited to the station's music meetings, but Moriarty is the ultimate decision-maker on what goes onto the station's playlist.

"A perfect example is the U2 track 'Beautiful Day,'" says Moriarty. "None of the students liked it, but at this station a new U2 song will go on. The kids we have are pretty smart about that. Another example is 'Summer Fling' by k.d. lang. It was in rotation for a couple of weeks, and I put it in just because it was something a little different."

All students are given the chance to serve as board operators and try their

## The Sound Of 'The Eagle'

Here's a typical hour of music offered by WJHS (The Eagle)/Columbia City, IN. The list reflects airplay during the 3pm hour on Dec. 7.

BLACK CROWES Hard To Handle  
ANGIE APARO Spaceship  
THE WALLFLOWERS One Headlight  
RICKIE LEE JONES Show Biz Kids  
JOHN MELLENCAMP Martha Say  
DANDY WARHOLS Bohemian Like You  
COUNTING CROWS Round Here  
STEVE EARLE I Can Wait  
ELVIS COSTELLO & THE ATTRACTIONS Watching The Detectives  
EVERCLEAR AM Radio  
BARENAKED LADIES Brian Wilson  
FASTBALL The Way  
THE CURE Just Like Heaven  
SPIN DOCTORS Little Miss Can't Be Wrong

hand at digital audio editing. "We do news stories as well, but it's a 'rip and read' operation," says Moriarty. "All of this is what's required in the class. Not all of the kids want to go into broadcasting and aren't going to care about learning everything about a radio station, but last year we had a kid who was running Selector every day and sitting in on conversations with record reps. He got more experience at a high school station than he'll ever get at a college station."

### Internet Connections

WJHS first came to R&R's attention after an article appeared in the *Atlanta Journal-Constitution* that named the station "one of the world's best Alternative stations that you can hear on the Internet." Moriarty comments, "I'm not sure how the newspaper heard about us. I remember getting an e-mail from someone in Atlanta about six or seven months ago that said, 'Keep up the good work.'"

Moriarty's certain that the added attention has driven more Internet listening to WJHS, although he does not know how many are listening via the web in a given week. "I do get concerned when someone is camping out on our server and listening for six hours or more," he says.

Interestingly, the added attention that WJHS has received from its Internet audio stream isn't a result of Moriarty's direct efforts. "The Internet connection that gave WJHS real-time streaming was a school district thing. The only reason we wanted it was to put video around the school system. They were the ones who were really progressive in getting a RealPlayer system in. My response to it was, 'Definitely,' and I pushed for it once they had the idea."

Moriarty's main concern is getting WJHS back to its full power of 2.6kw at 218 feet after a series of antenna difficulties. "In a car we cover all of Fort Wayne. If you're in an office building, you may not get us," he says. The station is looking to purchase a new transmitter soon, and Moriarty is unsure if the Whitley County Consolidated School System will be involved in the acquisition. "I would like to ask listeners for some money," he says.

### Struggle For Product

Getting product from record labels has been difficult for Moriarty, as

some companies have chosen to discount WJHS because of its noncommercial status in a medium-sized market. "We have to call each record rep and ask them for product based on the 'New and Actives' we see in R&R," Moriarty says. "Capitol, Warner Bros., Elektra and Arista are just great, but there are some labels where a run-around ensues. It happens way too often, and it would be nice to get serviced."

Moriarty's programming efforts have made WJHS an all-around success, student music preferences notwithstanding. "About 85% to 90% of the students ask the question 'Why are we playing this stuff that was recorded before we were born?'" he says. "But they're learning quickly that it's not a normal radio station."

"Before this format was put in place, members of the community didn't even know we had a radio station. We're very much trying to run WJHS as a commercial radio station. We have breaks at :20, :35 and :50 after the hour, featuring PSAs, weather and promotions, and we have some underwriting along with 'trades for tickets.' If these kids go into broadcasting, I'd be surprised if 1% go to a noncommercial or public radio station. They're going to work at a commercial radio station, so let's treat WJHS that way."

If given the chance to return to commercial radio, would Moriarty consider the opportunity? "I love teaching," he says. "I love being here with the kids, but I love radio. It's my first love, and I can't see me not working in radio again."

## To Our Readers

A short time ago I offered to assist R&R's Adult Alternative department by writing columns as needed while the search for a full-time editor continued. Effective this week we welcome **John Schoenberger** as Adult Alternative Editor. It has been a pleasure writing about the music I listen to and enjoy, and I am excited about what lies ahead for Adult Alternative here at R&R. We hope you'll have the same enthusiasm over the next year and beyond for the format and its coverage in our pages each week.

—Adam Jacobson  
Radio Editor

"Last year we had a kid who was running Selector every day and sitting in on conversations with record reps. He got more experience at a high school station than he'll ever get at a college station."

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**Leading urban contemporary radio station in Indianapolis seeks promotion director with a minimum of two years experience in the promotions field.**

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Chicago's newest radio station, 94.7, 'The Zone, is seeking the world's best air talent for both current and future openings. If you are a fan of the 80's, experienced, and passionate about great radio, please send a tape and resume to: Bill Gamble, Program Director, 190 N. State Street, Chicago, IL 60601. 94.7, The Zone, is an Equal Opportunity Employer. No phone calls please.

## OPENINGS

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Start the New Year off with a new production room, national voice talents and the tools you'll need to create the strongest production department in our mid-size market. Join a team that still believes great production makes the difference. Radio & Records, 10100 Santa Monica Blvd., #947, 5th Floor, Los Angeles, CA 90067. EOE

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### POSITIONS SOUGHT

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

R&R is published weekly, except the week of December 25. Subscriptions are available for \$299.00 per year (plus applicable sales tax) in the United States or \$695.00 overnight delivery (U.S. funds only), \$320.00 in Canada and Mexico, and \$495.00 overseas (U.S. funds only) from Radio & Records Inc., at 10100 Santa Monica Blvd., 5th Floor, Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two R&R Directories issues and other special publications. Refunds are prorated based on the actual value of issue received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher.

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# Publishers' Profile

By Erica Farber



## LARRY AND SUSAN PATRICK

Principals, Patrick Communications and Legend Communications

**A**s the new year begins, it is time to once again think about who is going to sell and who is going to buy. Larry and Susan Patrick, President and Executive Vice President of Patrick Communications, know only too well how that story goes. As principals in one of the industry's leading brokerage companies, they are involved in many transactions, representing both buyers and sellers.

There are many who look at the Patricks and ask, "As husband and wife, how can you work together?" The Patricks say that everything goes smoothly because they have complementary skills. If there is a problem, it is at the end of the day, when it is sometimes difficult to turn it off. It is hard for one not to ask the other, "What are we going to do about this deal tomorrow?" at 10pm, they say.

**Getting into the business:** SP: "I graduated with a B.A. in communications, put in a short stint at the NAB, then decided to get my M.B.A., which I did at Maryland. When I finished, I went to work at Blackburn & Co. I was at Blackburn for 10 years. Right before Larry and I got married, I came over here."

**LP:** "I was a high school radio junkie who hung around stations. I worked full-time in radio and television, putting myself through college. I then worked for a number of different broadcasters and for the NAB for four years as Sr. VP. Along the way I picked up a Ph.D. in communications and management and a law degree at Georgetown. After the NAB I was COO of Gilmore Broadcasting.

"In '86 I bought my first stations. After I sold them, I did some consulting work and sort of fell into doing brokerage for some banks that had some stations they wanted sold. Susan and I were going out at that point. We realized that if I was going to do brokerage, we'd probably have some pretty heated dinner-time conversation. One day I came home, and Susan announced that she was going to leave Blackburn and that we were going to try to do this together. We've been doing it since '94."

**A description of Patrick Communications:** SP: "Our primary business is radio and television brokerage. We also do some investment banking and private placement of debt and equity for both radio and television. We've done placements for some small weekly newspapers and things like that, although our business is primarily broadcasting."

**LP:** "Bottomline, people will call us, or we will talk to them about representing them when they want to sell their station, buy something bigger or sell to retire. Some companies come to us and say, 'Here's what I'm looking for. Would you find it and buy it for us?' Susan tends to help people who need to refinance debt. They need to borrow more money, and the bank they deal with won't go any higher. We also do appraisals, but 85% of what we do is representing buyers and sellers of radio and TV stations."

**How Legend Communications fits in:** LP: "The strategy is to buy small-market stations that are not

competitive with our brokerage clients. We would never buy in a rated market. We fell into the first one. We were given an AM & FM in Wyoming as part of a brokerage fee. Then we did what anybody does in a big market: We tried to buy the guy down the street. We've grown into a regional presence of small stations. Then someone called us out of the blue in southeast Ohio. I knew the station and the area, and it was a very reasonable price, so we bought it. Now we're trying to buy another AM & FM right across the street. This is a company that is going to be in our hands for the next 12 to 15 years. Basically, it is our retirement."

**State of radio:** LP: "A lot of the big markets are consolidated, and the medium markets are continuing to consolidate. What we are seeing now are some of the small markets starting to consolidate. You're not seeing the wave of transactions that you did a year ago. You see people being a little more cautious today, not buying quite as much. We're probably going to go through a post-election, post-Olympics 2001 that will see a modest, steady level of deals, but not the craziness we saw in '99 and early 2000."

**SP:** "I don't know that we've really seen a slowdown in deals from the brokerage side. There are a lot of smaller and unrated-market owners that still haven't sold and are thinking of doing so. Some of them are putting together clusters; some are exiting the business. We also see clusters selling intact to some of the bigger group owners. People who put together a nice cluster of stations in the last three or four years, did the consolidation and made some money are now selling out and exiting the business."

**How the stations are valued:** LP: "It's still a multiple of trailing cash flow. In today's world small markets have largely returned to where they were five years ago. Small and medium markets are still 7-9-times deals, middle markets are 9-11-times deals, and the larger markets, with the exception of some blockbuster station deals, are, for the most part, back to 12-14-times deals, not 17 or 20 or things like that."

**SP:** "It's hard to do at that level. If you go back and look at deals over the course of decades, you'll see that the multiples Larry's saying that we're back to now are the historical averages of what radio's really worth."

**How to hire a broker:** SP: "Talk to several different brokers to get a perspective on how they do business. We tend to keep the sale quiet while trying to target the best-qualified buyers for those properties. Others have an approach where they mail out and see who comes back. Second, you want to look at their transaction success rate. Have they successfully sold stations at decent prices? Third, you have to have a rapport with the broker you choose, because most deals take a few months, and there's a lot of interaction."

**LP:** "We urge people to call anybody we've ever represented and do some reference checking. You need to make sure this is the person who will do it the way you want it done. It is devastating to a station to have discussions about a possible sale leak back to the employees."

**SP:** "I can't tell you how many times I have phone conversations with sellers that have nothing to do with the money. They're about all the other intangible aspects of the sale. And we're careful to make sure that we talk to the seller about what their expectations are in terms of price. You need to make sure that what the seller is expecting to get is realistic and achievable."

**Most influential individual:** SP: "Both of the Blackburn brothers. I learned a lot about the deal business from them. Larry's also been very inspirational. I've learned a lot from him, both about negotiating deals and about owning radio stations."

**LP:** "Vince Wasilewski and John Sommers, both at

the NAB, were very influential. They let me have a lot of free rein to meet a lot of owners. The guy I admire most in this business is Dave Kennedy at Susquehanna. I tend to talk to Dave a lot, and I respect what he's done."

**Career highlight:** LP: "The day I bought my own radio station, a three-station group. That was very cool. Going back years ago, the first time I was on television and did a story on *The CBS Evening News* — to watch a story I had written, shot, edited and voiced, and there was Cronkite saying, 'Here it is.' Twenty million people saw that, and I'm 19 years old and thinking that broadcasting is pretty unbelievable."

**SP:** "When I first started at Blackburn, I came on as an analyst and, gradually, over the next year or so, moved up to where I was a broker. When you work for a large brokerage company, many times one person lists the station and another one sells it, and you work together. The first time I listed a station and sold it and basically did the entire deal myself was very exciting. There aren't very many women brokers to begin with, and I was pretty young at the time too. Another highlight was when Larry and I finished our first year of working together. We had a really, really good year. It was neat to sit down and make plans for the next year, to look back and say, 'We had this goal, we wanted to work together, and it's worked out great!'"

**Career disappointment:** SP: "Sometimes deals slip sideways, and you think, 'Maybe I should have done something differently.'" LP: "I sometimes come home and see a deal announced in the trade press and say, 'I should have thought about calling those people.' Then I realize that there are thousands of deals every year, and I can't do all of them. I think this is the most fabulous industry to work in. I've been very lucky. I've worked in a lot of different phases of it, and what I'm doing today is as rewarding and fabulous as anything I could ever hope for."

**Favorite radio format:** SP: "Talk." LP: "Classic Rock."

**Favorite television show:** LP: "Susan's a big *Who Wants to Be a Millionaire* fan." SP: "Larry loves *Survivor*." LP: "And *NYPD Blue* for both of us." SP: "And we do, unfortunately, watch a lot of *Barney* too."

**Favorite song:** LP: "Almost anything by The Rolling Stones or The Who." SP: "Dan Fogelberg is my favorite artist overall."

**Favorite movie:** SP: "I like *Giant*." LP: "Me too."

**Favorite book:** LP: "Look Homeward Angel by Thomas Wolfe." SP: "One Flew Over the Cuckoo's Nest."

**Favorite restaurant:** SP: "King's Contrivance here in Richmond." LP: "I like a place called Piccolo's, a local Italian place."

**Beverage of choice:** SP: "Diet Coke and an occasional glass of wine." LP: "Iced tea or wine for me."

**E-mail addresses:** LP: "It's either [susan@patcomm.com](mailto:susan@patcomm.com) or [larry@patcomm.com](mailto:larry@patcomm.com)."

**Hobbies:** SP: "We both like to read." LP: "We like to ski and travel a lot. I have three older kids from an earlier marriage, and now we have one together. We have spent most of the last 15 years in gymnasiums, on ice rinks and at baseball fields. We've traveled all over the United States, watching the kids play different things."

**SP:** "We're also involved in some local charity things, particularly in the last couple of years. We do educational scholarships for communications and radio students as well." LP: "A couple of years ago we gave \$100,000 to the BEA to set up a scholarship for one student a year. We named it after Vince Wasilewski, my mentor at the NAB."

**New Year's resolution:** SP: "Keep working hard." LP: "And try to spend a little more time with the 2 1/2-year-old. I don't really want to be in Holiday Inns all over the United States and not see her grow up. I want to spend a little more time with her."

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# Publishers' Profile

By Erica Farber



## LARRY AND SUSAN PATRICK

Principals, Patrick Communications and Legend Communications

**A**s the new year begins, it is time to once again think about who is going to sell and who is going to buy. Larry and Susan Patrick, President and Executive Vice President of Patrick Communications, know only too well how that story goes. As principals in one of the industry's leading brokerage companies, they are involved in many transactions, representing both buyers and sellers.

There are many who look at the Patricks and ask, "As husband and wife, how can you work together?" The Patricks say that everything goes smoothly because they have complementary skills. If there is a problem, it is at the end of the day, when it is sometimes difficult to turn it off. It is hard for one not to ask the other, "What are we going to do about this deal tomorrow?" at 10pm, they say.

**Getting into the business:** SP: "I graduated with a B.A. in communications, put in a short stint at the NAB, then decided to get my M.B.A., which I did at Maryland. When I finished, I went to work at Blackburn & Co. I was at Blackburn for 10 years. Right before Larry and I got married, I came over here."

**LP:** "I was a high school radio junkie who hung around stations. I worked full-time in radio and television, putting myself through college. I then worked for a number of different broadcasters and for the NAB for four years as Sr. VP. Along the way I picked up a Ph.D. in communications and management and a law degree at Georgetown. After the NAB I was COO of Gilmore Broadcasting."

"In '86 I bought my first stations. After I sold them, I did some consulting work and sort of fell into doing brokerage for some banks that had some stations they wanted sold. Susan and I were going out at that point. We realized that if I was going to do brokerage, we'd probably have some pretty heated dinner-time conversation. One day I came home, and Susan announced that she was going to leave Blackburn and that we were going to try to do this together. We've been doing it since '94."

**A description of Patrick Communications:** SP: "Our primary business is radio and television brokerage. We also do some investment banking and private placement of debt and equity for both radio and television. We've done placements for some small weekly newspapers and things like that, although our business is primarily broadcasting."

**LP:** "Bottom line, people will call us, or we will talk to them about representing them when they want to sell their station, buy something bigger or sell to retire. Some companies come to us and say, 'Here's what I'm looking for. Would you find it and buy it for us?' Susan tends to help people who need to refinance debt. They need to borrow more money, and the bank they deal with won't go any higher. We also do appraisals, but 85% of what we do is representing buyers and sellers of radio and TV stations."

**How Legend Communications fits in:** LP: "The strategy is to buy small-market stations that are not

competitive with our brokerage clients. We would never buy in a rated market. We fell into the first one. We were given an AM & FM in Wyoming as part of a brokerage fee. Then we did what anybody does in a big market: We tried to buy the guy down the street. We've grown into a regional presence of small stations. Then someone called us out of the blue in southeast Ohio. I knew the station and the area, and it was a very reasonable price, so we bought it. Now we're trying to buy another AM & FM right across the street. This is a company that is going to be in our hands for the next 12 to 15 years. Basically, it is our retirement."

**State of radio:** LP: "A lot of the big markets are consolidated, and the medium markets are continuing to consolidate. What we are seeing now are some of the small markets starting to consolidate. You're not seeing the wave of transactions that you did a year ago. You see people being a little more cautious today, not buying quite as much. We're probably going to go through a post-election, post-Olympics 2001 that will see a modest, steady level of deals, but not the craziness we saw in '99 and early 2000."

**SP:** "I don't know that we've really seen a slowdown in deals from the brokerage side. There are a lot of smaller and unrated-market owners that still haven't sold and are thinking of doing so. Some of them are putting together clusters; some are exiting the business. We also see clusters selling intact to some of the bigger group owners. People who put together a nice cluster of stations in the last three or four years, did the consolidation and made some money are now selling out and exiting the business."

**How the stations are valued:** LP: "It's still a multiple of trailing cash flow. In today's world small markets have largely returned to where they were five years ago. Small and medium markets are still 7-9-times deals, middle markets are 9-11-times deals, and the larger markets, with the exception of some blockbuster station deals, are, for the most part, back to 12-14-times deals, not 17 or 20 or things like that."

**SP:** "It's hard to do at that level. If you go back and look at deals over the course of decades, you'll see that the multiples Larry's saying that we're back to now are the historical averages of what radio's really worth."

**How to hire a broker:** SP: "Talk to several different brokers to get a perspective on how they do business. We tend to keep the sale quiet while trying to target the best-qualified buyers for those properties. Others have an approach where they mail out and see who comes back. Second, you want to look at their transaction success rate. Have they successfully sold stations at decent prices? Third, you have to have a rapport with the broker you choose, because most deals take a few months, and there's a lot of interaction."

**LP:** "We urge people to call anybody we've ever represented and do some reference checking. You need to make sure this is the person who will do it the way you want it done. It is devastating to a station to have discussions about a possible sale leak back to the employees."

**SP:** "I can't tell you how many times I have phone conversations with sellers that have nothing to do with the money. They're about all the other intangible aspects of the sale. And we're careful to make sure that we talk to the seller about what their expectations are in terms of price. You need to make sure that what the seller is expecting to get is realistic and achievable."

**Most influential individual:** SP: "Both of the Blackburn brothers. I learned a lot about the deal business from them. Larry's also been very inspirational. I've learned a lot from him, both about negotiating deals and about owning radio stations."

**LP:** "Vince Wasilewski and John Sommers, both at

the NAB, were very influential. They let me have a lot of free rein to meet a lot of owners. The guy I admire most in this business is Dave Kennedy at Susquehanna. I tend to talk to Dave a lot, and I respect what he's done."

**Career highlight:** LP: "The day I bought my own radio station, a three-station group. That was very cool. Going back years ago, the first time I was on television and did a story on *The CBS Evening News* — to watch a story I had written, shot, edited and voiced, and there was Cronkite saying, 'Here it is! Twenty million people saw that, and I'm 19 years old and thinking that broadcasting is pretty unbelievable.'"

**SP:** "When I first started at Blackburn, I came on as an analyst and, gradually, over the next year or so, moved up to where I was a broker. When you work for a large brokerage company, many times one person lists the station and another one sells it, and you work together. The first time I listed a station and sold it and basically did the entire deal myself was very exciting. There aren't very many women brokers to begin with, and I was pretty young at the time too. Another highlight was when Larry and I finished our first year of working together. We had a really, really good year. It was neat to sit down and make plans for the next year, to look back and say, 'We had this goal, we wanted to work together, and it's worked out great!'"

**Career disappointment:** SP: "Sometimes deals slip sideways, and you think, 'Maybe I should have done something differently.'" LP: "I sometimes come home and see a deal announced in the trade press and say, 'I should have thought about calling those people! Then I realize that there are thousands of deals every year, and I can't do all of them. I think this is the most fabulous industry to work in. I've been very lucky. I've worked in a lot of different phases of it, and what I'm doing today is as rewarding and fabulous as anything I could ever hope for.'"

**Favorite radio format:** SP: "Talk." LP: "Classic Rock."

**Favorite television show:** LP: "Susan's a big *Who Wants to Be a Millionaire* fan." SP: "Larry loves *Survivor*." LP: "And *NYPD Blue* for both of us." SP: "And we do, unfortunately, watch a lot of *Barney* too."

**Favorite song:** LP: "Almost anything by The Rolling Stones or The Who." SP: "Dan Fogelberg is my favorite artist overall."

**Favorite movie:** SP: "I like *Giant*." LP: "Me too."

**Favorite book:** LP: "Look Homeward Angel by Thomas Wolfe." SP: "One Flew Over the Cuckoo's Nest."

**Favorite restaurant:** SP: "King's Contrivance here in Richmond." LP: "I like a place called Piccolo's, a local Italian place."

**Beverage of choice:** SP: "Diet Coke and an occasional glass of wine." LP: "Iced tea or wine for me."

**E-mail addresses:** LP: "It's either [susan@patcomm.com](mailto:susan@patcomm.com) or [larry@patcomm.com](mailto:larry@patcomm.com)."

**Hobbies:** SP: "We both like to read." LP: "We like to ski and travel a lot. I have three older kids from an earlier marriage, and now we have one together. We have spent most of the last 15 years in gymnasiums, on ice rinks and at baseball fields. We've traveled all over the United States, watching the kids play different things."

**SP:** "We're also involved in some local charity things, particularly in the last couple of years. We do educational scholarships for communications and radio students as well." LP: "A couple of years ago we gave \$100,000 to the BEA to set up a scholarship for one student a year. We named it after Vince Wasilewski, my mentor at the NAB."

**New Year's resolution:** SP: "Keep working hard." LP: "And try to spend a little more time with the 2 1/2-year-old. I don't really want to be in Holiday Inns all over the United States and not see her grow up. I want to spend a little more time with her."



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