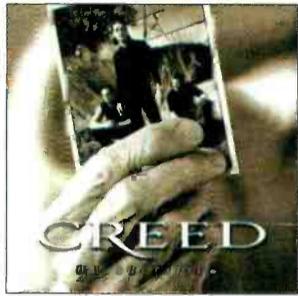


NEWSSTAND PRICE \$6.50

Creed Cash In During The Holidays

Winc- up's **Creed** were big sellers over the holidays, moving well over 2 million copies of *Weathersed*. The



album's first single, "My Sacrifice," is currently No. 1 at Rock, top five at Active Rock and Alternative, top 15 at CHR, Pop and Hot AC and top 20 at Triple A.

R&R

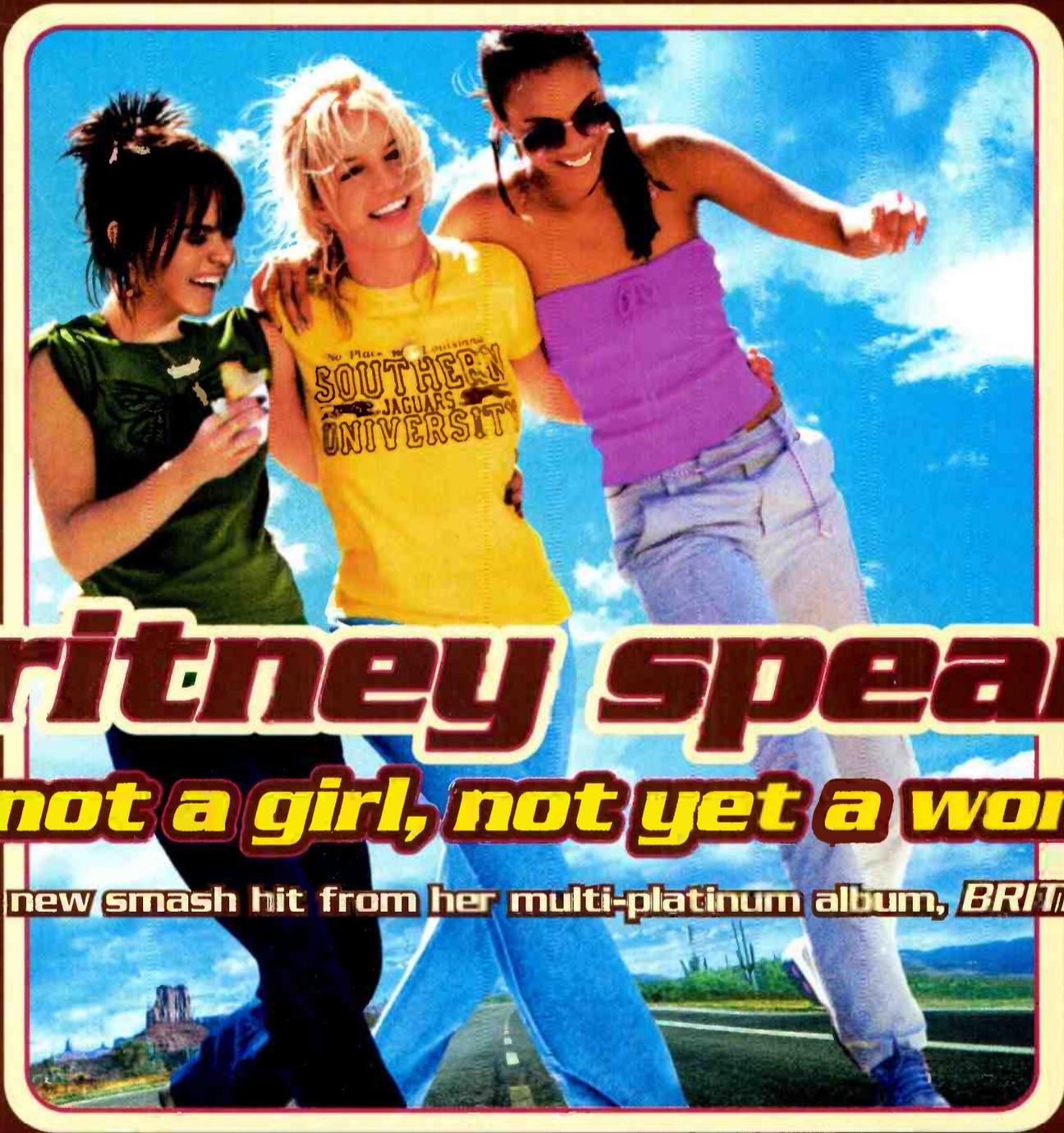
RADIO & RECORDS

www.rronline.com

JANUARY 4, 2002

Annual Jobs Theme Issue

For nearly a decade R&R's first issue of the year has been all about connecting jobs with the jobless — and this year the service is critical, considering how the economy and consolidation are affecting our businesses. You can find tips, stories and job listings throughout this issue.



britney spears

i'm not a girl, not yet a woman

the new smash hit from her multi-platinum album, **BRITNEY**

Video Directed by Wayne Isham

Look for Britney Spears in her first major motion picture release, *Crossroads*

IN THEATERS FEBRUARY 15, 2002

- See Britney on the American Music Awards, January 9
- Watch *Crossroads - Making The Movie Special* on MTV, February 2
- Hosting/performing on *Saturday Night Live*, February 2
- See Britney's new Pepsi commercial premiering during the Superbowl, February 3
- One hour *Oprah Show* appearance the week of February 4
- NBA All-Star Jam 'N' Read, February 9
- See Britney on *The Tonight Show with Jay Leno*, February 11

www.britney.com • www.britneyspears.com • www.crossroadsmovie.com • www.jiverecords.com

Management: Larry Rudolph & Johnny Wright for Wright Entertainment Group WEG Legal Representation: Rudolph & Bear, LLP

www.americanradiohistory.com

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JOBS THEME ISSUE

It's become an annual tradition. All of R&R's editors have dedicated their efforts this week to those in our industries who wish to better themselves and rise through the ranks. As such, you'll find articles offering job-search tips and job listings, as well as profiles of professionals currently in the job market. Here's a complete list:

News/Talk/Sports: Should you have an agent? Page 15

Sound Decisions: Getting a gig with a label Page 21

CHR: Help wanted/positions sought listings Page 22

AC: Fisher Broadcasting, job listings Page 23

Urban: Voicetracking explained Page 24

Country: Jobs open/jobs sought Page 26

Smooth Jazz: Voicetracking on five stations Page 28

Alternative: Job-searching on the internet Page 29

Rock: Tips from the top pros Page 30

Triple A: Networking to your next gig Page 32

Christian: Tips for the job-seeker Page 33

Publisher's Profile: From radio to an executive-search firm Page 36

IN THE NEWS

- Industry executives make their New Year's wishes
- **James Kennedy** elected Chairman of Cox Radio
- **KMSX/San Diego** flips to Hot AC as KMYI
- **WGRL/Indianapolis** switches to '80s as "Retro 93.9"
- **Terry Wood** appointed VP/GM for WMC-AM & FM & WFMS/Memphis Page 3
- **Karen Theobald** takes VP/Radio Group Sales post at Clear Channel
- **Todd Winick** rises to Sr. Dir./Solution Mgrs. for WINZ & WIOD/Miami Page 12

THIS #1 WEEK

SPECIAL NOTE:

Due to the recent holidays, this special issue of R&R contains no charts or music-research information. All charts and music data will return next week.



Alaska's New Rock Rebel

KZND/Anchorage's TV signal irks competitors

BY ADAM JACOBSON
R&R RADIO EDITOR
jacobson@rronline.com

KZND/Anchorage, AK calls itself "Alaska's New Rock Alternative." It has a consultant, and its playlist is comparable to that of Alternative stations in the lower 48. KZND airs paid advertising from such establishments as Hooters and Play It Again Sports, and its website features a message board and banner ads for several local businesses and offers online listening through a partnership with Warpradio. KZND broadcasts on the FM dial and holds a license from the FCC.

But KZND's very existence has angered many of the market's other broadcasters. Even Arbitron refuses to consider KZND a radio station. Why the opposition? KZND is located on the radio dial at 87.7.

In the United States, radio broadcasters — commercial or noncommercial — must operate an FM station within an FCC-designated spectrum that stretches from 87.9 MHz to 107.9 MHz. The 87.7 MHz signal is reserved

for television broadcasters; the audio feed for television channel 6 is the equivalent of the 87.7 FM frequency.

Most late-model radios, particularly those in newer automobiles, include the 87.7 dial position. As a result, any television station that operates on channel 6 can capitalize on the opportunity to capture in-car listeners. In the case of KZND, the opposite seems to be true: It's a radio station that offers listeners the option to tune in via TV channel 6.

For the most part, KZND operates as a radio station — but it's officially a TV station. In August 1999 Fireweed Communications received a low-power television license from the FCC to operate a facility in the Anchorage market at channel 6. As a result, a signal emitting 920 watts of audio at 87.7 FM was approved. While Fireweed initially planned to use the LPTV license as a "fill-in" translator for Anchorage's UPN-TV affiliate, KYES, those plans were

KZND/See Page 12

Entercom To Buy Tribune/Denver Trio

Swap deal for TV assets is worth \$180 million

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

Entercom treated itself to quite a Christmas gift this year, announcing on Dec. 26 that it had struck a \$180 million deal to acquire Tribune's Denver radio-station cluster. The deal marks Entercom's entry into the market.

Tribune said in November that it was looking to sell Adult Standards KEZW, Classic Rock KKHK and AC KOSI, possibly in exchange for more TV assets ... and that's exactly what's going to happen. But it was Entercom that emerged as the buyer, and not Emmis, which had been rumored to be the front-runner for the trio.

The deal that Entercom and Tribune struck is a little unconventional, in that it will end up



Field

as a swap: Tribune will look for "suitable TV assets" worth \$180 million, then Entercom will buy them and spin them off to Tribune. In the meantime, Entercom gets to manage the Denver radio stations under a time brokerage agreement for up to three years, starting as soon as the deal gets Hart-Scott-Rodino approval from the Department of Justice — a procedure that Entercom CFO Steve Fisher told R&R is standard in deals worth more than \$50 million. Fisher expects to get the DOJ clearance in Q1 2002.

Fisher told R&R that Entercom is energized about the Denver market. "It's a market we

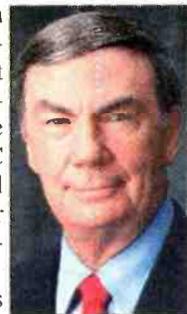
ENTERCOM/See Page 17

Donaldson Joins TRS Lineup

ABC vet to go one-on-one with DC newsmaker

BY AL PETERSON
R&R NEWS/TALK/SPORTS EDITOR
alpeter@rronline.com

Veteran ABC newsmen Sam Donaldson has been added to the lineup of speakers scheduled to appear at R&R's seventh annual Talk Radio Seminar. Donaldson will host a live, one-on-one interview with a surprise guest Washington, DC newsmaker at a general session exclusively for attendees, set for Saturday morning, Feb. 23.



Donaldson

Well-known for his television work as co-host of *This Week With Sam Donaldson and Cokie Roberts*, Donaldson makes no secret of his lifelong love affair with radio — the medium in which he began his career, as a DJ in El Paso. He also worked at KRLD/Dallas and WTOP/Washington before joining ABC News, where he has

been a mainstay for 35 years. During his 3 1/2 decades with ABC, Donaldson has twice been the network's chief White House correspondent, covering Presidents Jimmy Carter, Ronald Reagan and Bill Clinton. He has covered virtually every major news event since the Vietnam War and interviewed dozens of national and world leaders during his tenure with ABC News.

Following the events of Sept. 11, 2001, Donaldson returned to radio on a regular basis as the host of *Sam Donaldson Live in America*, a daily two-hour call-in talk show featuring interviews with newsmakers of the day and a discussion of current world and

TRS/See Page 17

Remembering The WTC



WOR/New York thanked the thousands of listeners who, together, donated more than \$600,000 to the New York Police and Fire Widows' and Children's Benefit Fund by issuing a commemorative postcard featuring the station's Captain George Meade flying Helicopter 710 in front of the World Trade Center. Some 10,000 postcards were requested by listeners before the card was released.

XM Subscriptions: Did Santa Deliver?

Consumer interest in service is encouraging

BY WALT STARLING
R&R WASHINGTON BUREAU
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Some Wall Street analysts had predicted that XM Satellite Radio would reach 30,000 subscribers by the end of 2001, and early sales figures suggest the company may have done just that.

A spokesperson for electronics retailer Circuit City told R&R that it is upbeat about satellite radio. "Circuit



Panero

City is definitely happy with the way sales are progressing," said Jennifer Mullen. "We certainly have seen a high amount of customer interest in the product. We are confident that the future of satellite digital radio is bright at Circuit City." She added that customers can compare the different XM consumer units via

XM/See Page 13

TELEMARKETING

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OURS



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Cox Radio Names Kennedy Chairman

■ Berry joins board

James Kennedy has been named Chairman of Cox Radio. Kennedy, who is also Chairman/CEO of Cox Enterprises, takes over the radio chairmanship from David Easterly, who is retiring from his operational responsibilities but will remain a Cox Radio director. Bob Neil remains CEO of Cox Radio.

Meanwhile, Cox Enterprises President/COO Dennis Berry — who assumed those responsibilities from Easterly in 2000 — becomes a director of Cox Radio. Cox Enterprises is the media holding company that owns the majority of Cox Radio's stock.

"We welcome Dennis Berry to Cox Radio's board of directors," Neil said. "Dennis has been a part of the Cox companies for a long time and firmly understands the vision and strategy of Cox Radio. His extensive knowledge of and experience in the media industry, the advertising market and the automotive industry will undoubtedly be strong assets."

Infinity Welcomes Wood As VP/GM Of Memphis Trombo

Nashville-based Cromwell Group Regional Market Manager Terry Wood has joined Sports/Talk WMC-AM, Hot AC WMC-FM and Alternative WMFS in Memphis as VP/GM. He succeeds Kandy Smith, who departs the Infinity trio.

"I'm incredibly excited about the opportunity to go to work for Infinity," Wood told R&R. "[Infinity Sr. VP] David Pearlman has a great reputation, is a great idea guy and is an exceptional individual, and I look forward to working with him. I've inherited a superior staff and don't plan to make any changes.

"These are heritage stations in this town, and the WMC call letters go back for decades. We have huge market visibility. WMC-FM has a strong position in the marketplace; ESPN affiliate WMC-AM is the home of the University of Memphis Tigers and the St. Louis Cardinals; and recent acquisition WFMS is an up-and-coming hot Alternative rocker."

Before joining the Cromwell Group, Wood ran Clear Channel's Milwaukee cluster. He was previously VP/GM for WLTI/Detroit and WRVR/Memphis.

Strait Talker



American Country Countdown host Bob Kingsley (l) and superstar George Strait recently got together to record a three-hour ABC Radio Networks special documenting the making of Strait's latest album, *The Road Less Traveled*. Kingsley will feature more from his interview with Strait in the new year.

What's Your Wish For 2002?

■ From the old-fashioned to the out-of-this-world, radio-industry insiders ask for it all

It's the dawn of a new year and time once again for R&R's annual New Year's wish list. As one of the most difficult years in our nation's history drew to a close, R&R asked several radio-industry insiders what they'd like to see happen in 2002. Will the economy turn around? Will satellite radio blossom? Will consolidation continue to squeeze out the small broadcaster? Read on to see what your colleagues see happening in the coming year.

We asked two questions of our respondents: What they would like to see happen that's a *real* possibility, and what their fantasy wish would be for the year. As you'd expect, the answers ranged from reasonable (better sales training) to outrageous (alien abductions!).

XM VP/Program Operations Dave Logan's fantasy wish: 1 million subscribers in 2002. "Hey, it's going to happen sooner or later," he told R&R. Looking ahead, Logan said he'd also like to see a "reality check" on the Digital Millennium Copyright Act. "We'd wish for a repeal of the airplay-restriction covenants of the DMCA," he said. "XM is so ready to support and nurture new music, but we're operating under a law that hampers our ability to support those artists in a manner that terrestrial radio already enjoys."

If radio-station broker Larry Patrick has his way, the DMCA will be the least of XM's (and Sirius') problems. His fantasy wish is for aliens to steal the satcasters' satellites! Patrick would like to see Al Gore appear on Premiere's *Dr. Laura Schlessinger Show* and Osama bin Laden's execution air live



Musgrave

Copps

nationwide on radio and TV as the 2002 Winter Olympics finale. He also wants Citadel and Cumulus to merge and for brokers' commissions to be set at 10% — cash up front, of course.

Among Patrick's realistic hopes for 2002 are the elimination of the FCC's broadcast-newspaper cross-ownership rule and refinement of the commission's market-definition rules, "so that small-market duopolies can work." He added, "We know several situations in which two owners in small markets do not have news directors and only minimal public-service efforts. Both stations are running very lean and barely making any money. But the FCC rules prevent one owner from buying the other because there are not enough signals in the market. This is wrong. Allow the stations to merge or for one to buy the other, and then a news director and some public service can come back into small-market radio."

Galaxy Communications President Ed Levine shares Patrick's concern for the welfare of small-market

WISH/See Page 17

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Susquehanna Goes 'Retro' On 'GRL/Indy

Susquehanna's Country WGRL/Indianapolis flipped to an '80s format on Christmas night. Positioned as "Retro 93.9 ... The '80s Station," WGRL targets the 25-44 demo and complements Oldies sister WGLD/Indianapolis. Susquehanna/Indianapolis PD David Wood will oversee Retro 93.9 while continuing to program WGLD and Country WFMS.

Explaining the move, WGRL VP/

GM Charlie Morgan said, "Our research indicates that there is a huge appetite for all the great music from the 1980s. We're not sure that parachute pants will make a comeback, but we know people will love hearing their favorite '80s music whenever they want."

WGRL dropped Country six weeks ago and played nothing but holiday music until launching Retro 93.9.

CC's KMSX/San Diego Now 'My' Hot AC

San Diego radio listeners hoping for a station they could call their own got their Christmas wish on Dec. 25, as Clear Channel unveiled a gold-intensive Hot AC format on KMSX/San Diego as "My 94.1." Liners are touting "My '80s, my '90s, my music," and the station is already using its new call letters, KMYI. My 94.1's playlist features a wide variety of artists from the last two decades with a sprinkling of currents from such artists as Five For Fighting and Enya.

KMSX was '80s until late November, when it switched signals with Oldies sister KJQY/San Diego to become "Christmas 94.1." Prior to adopting an all-'80s approach in 2000, KMSX had been Hot AC as "Mix 95.7."

When asked how Clear Channel came up with the concept for 'MYI,

Clear Channel/San Diego VP/Market Manager, FM Stations Mike Glickenhous told R&R, "A lot of what went into the concept for the radio station was from what went on during a research project. We kept hearing people say that they liked their radio station to play this and that and, 'My radio station would play this.' [Clear Channel/San Diego Director/FM Programming] Jim Richards came up with the idea of calling it 'My.' The Target commercials in which they talk about 'my store' also helped."

KMYI's new format also mirrors much of what was available on KMSX during its Hot AC tenure. Asked about the 'MYI' playlist, Glickenhous said, "We really did this as a total market search. You

KMSX/See Page 12

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				NASHVILLE BUREAU:	615-244-8822	615-248-6655	lhelton@rronline.com

FCC Details New EEO Proposal

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

"We will remain vigilant in our pursuit to establish rules," said FCC Chairman Michael Powell as the commission released the full text of its proposed new EEO rules on Dec. 26. He continued, "While this has been a challenging endeavor, it is nonetheless a noble one, well worth undertaking."

The text details the less stringent reporting requirements that the commission alluded to when it announced its intention to formulate new rules. Under the proposal, stations will be required to send the FCC records of their outreach efforts in the fourth year of their license terms and when they renew, but the filings will be required to cover EEO compliance only for the preceding 12 months. That means that the FCC may never see some of the information compiled, but stations will nonetheless be required to maintain continuous records of their out-

reach efforts in their public files.

While FCC Commissioner Kevin Martin supports the proposal, he expressed some reservations. "Twice the courts have struck down this agency's EEO rules as unconstitutional," he said, "and we must make certain that we give proper heed to the court's instructions." But Commissioner Michael Copps said, "Our responsibility is to press the cause, to push the edge of the envelope and not to be deflected by a court decision that is, in fact, being vigorously contested at this very moment."

ESPNRadio Celebrates 10 Years

By WALT STARLING
R&R WASHINGTON BUREAU
wstarling@rionline.com

"I get more mail from my appearances on ESPNRadio than from my appearances on NBC's *Meet the Press*," Sen. John McCain said during a recent conference call commemorating the 10th anniversary of the sports network. Since its launch on Jan. 4, 1992, ESPNRadio has grown to approximately 200 full-time affiliates, and nearly 700 stations feature at least some of the network's programming.

McCain said he believes that the quality and completeness of ESPNRadio's coverage make it the best radio sports network. He added, "I don't know of anyone who gets that kind of coverage on game day."

ESPNRadio Asst. GM Les Weiner told R&R that the network is planning to expand its reach, saying that the network will be launching "in full force" on both Sirius Satellite Radio and XM Satellite Radio in 2002, in addition to making an effort to sign more broadcast affiliates. "Our true focus in 2002," he said, "is more listeners." About making sports pro-

gramming work nationally, he said, "If you do good radio, it doesn't matter where you are. The mission here is good radio."

And one of ESPN's most notable talents wants to help with that mission. Asked which he prefers, radio or TV, network staple Dan Patrick said, "Radio, by far." He said that he's never been enamored of dressing up for the camera and that he prefers the freedom of radio. "You can't really talk sports on TV," Patrick observed. "On the radio, you can go an hour with

ESPNRADIO/See Page 8

BUSINESS BRIEFS

Orkin To Keynote RAB2002

Radio-creative legend Dick Orkin is set to address the RAB's Radio Sales, Management & Leadership Conference in Orlando on Feb. 8. Orkin, who may be best known for his celebrated "Chickenman" spots, will discuss the elements of a successful radio commercial and how, when creative is properly executed, radio can be an extraordinarily effective vehicle for delivering advertisers' messages.

RTNDA Hails Restoration Of News Flights

The RTNDA is hailing the Federal Aviation Administration's decision to lift restrictions on the airspace around 27 cities where general aviation had been prohibited since Sept. 11. Restrictions remain in place in New York, Boston and Washington, DC, but increased access is being permitted in certain areas. The RTNDA had been working to get news flights back in the skies since the ban went into effect, arguing its case before Congress and in letters to the Department of Transportation and to White House officials.

Entercom Not Part Of Red Sox Deal

Back in October R&R reported that Entercom Communications had been wooed by former San Diego Padres owner Tom Werner as a possible partner in a group with aspirations to buy the Boston Red Sox. The team has now been sold for \$660 million to a group led by Werner and Florida Marlins owner John Henry, but Entercom is not on the list of investors.

Sirius CEO To Join Trade Group Boards

Sirius Satellite Radio CEO Joseph Clayton has been appointed to the Electronic Industries Alliance board of governors and the Consumer Electronics Association board of directors, effective Jan. 1. Clayton served as Chairman of the CEA board from 1995-96, when he was a senior manager at Thomson Multimedia.

FCC Actions

The FCC has made a rules change that will allow a large broadcaster to buy almost 50% of the voting stock of a company that has a single majority shareholder without the purchase counting toward the broadcaster's national ownership cap. While the FCC may reverse the change when it concludes its wide-ranging ownership review, for now a group such as NBC could, for example, boost its 32% stake in Paxson to nearly 50% without Paxson's viewers counting toward NBC's 35% cap on network reach. "It's a huge gift to the nation's media conglomerates," Media Access Project President Andrew Schwartzman told Bloomberg. "FCC Chairman Michael Powell is going to deregulate the right way, the wrong way, any way."

FCC Commissioner Michael Copps, responding to NBC-TV's recent decision to begin airing liquor ads, said, "Apart from the question of whether these ads are or are not a matter for regulation, this is most certainly an area where we could use some sense of social responsibility, some understanding of what is being foisted on our children and some vision to reach for the stars instead of plumbing the depths." Copps continued, "Whether it's a network saying that it has to show liquor ads in prime time because they are running on cable or whether it's a network pushing the limits on indecency because it says it has to compete against prurient shows on another network, a race to the bottom is never pretty to watch."

Continued on Page 8

R&R Stock Index

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

	Change since				
	12/28/00	12/20/01	12/28/01	12/28/00	12/21/01-12/28/01
R&R Index	213.20	225.94	241.77	+13%	+7%
Dow Industrials	10,868.76	9985.18	10,136.99	-6.7%	+1.5%
S&P 500	1334.22	1139.93	1,161.02	-13%	+1.8%

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Maximize TSL Without Killing Your Cume

Coleman's New *FACT with TSL Max*[™] Solves Radio's Biggest Programming Issue

THE PROBLEM

Most radio stations already know that library music testing is essential if they want to stay on top of the music tastes of their audience. But, as many have discovered, music testing has the potential to backfire – to hurt rather than help the ratings. How? "Hyper focus" is most often the culprit. You know the symptoms. You drill down on your P1 listeners to the point that you get a library that is overly focused. The station sounds exactly like what your P1s want, but you've ignored the Cume. It's fine if you have no competition, but when you do, watch out.

With any level of competition "hyper focus" feeds on itself driving the station in a downward spiral. P1 focus backfires. At first your

Cume erodes. Then you get so narrow that your TSL falls apart. Modern AC, Hot AC, Rhythmic CHR, Country, Alternative — every format has fallen victim. In the search for TSL, stations who over focus lose the balance between maximizing Cume and TSL.

Some stations do the opposite. Their test is too broad. Cume oriented or "montage" screened studies yield a list of songs that are liked in the market, but is too broad for "reining in" or "focusing" the sound of the station.

You get people to Cume the station only to find that you've produced a TSL nightmare. Without TSL, radio stations simply cannot achieve strong ratings.

THE SOLUTION

- **FACT with TSL Max** is a revolutionary, patent-pending way of measuring your audience's music tastes.

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- **FACT with TSL Max** is the only library testing method that ensures that your station will not sacrifice Cume for TSL or TSL for Cume. **FACT with TSL Max** provides powerful insight that yields music optimally balanced for both Cume and TSL delivery.



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FACT with TSL Max also includes the proven Fit and Compatibility measures made famous by Coleman's original **FACT** music testing methodology. Fit and

Compatibility are the best way to focus your music mix on songs listeners expect on your station and songs compatible with your Core sound.

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Learn more about *FACT with TSL Max* from (left to right) Warren Kurtzman, John Mönninghoff, Jon Coleman and Chris Ackerman at (919) 571-0000 or info@ColemanInsights.com.

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DEAL OF THE WEEK

• **KEZW-AM/Aurora (Denver) and KKHK-FM & KOSI-FM/Denver, CO \$180 million**

2001 DEALS TO DATE

Dollars to Date: \$4,034,566,556
(Last Year: \$24,925,729,133)

Dollars This Quarter: \$772,764,202
(Last Year: \$851,184,133)

Stations Traded This Year: 1,060
(Last Year: 1,779)

Stations Traded This Quarter: 231
(Last Year: 202)

TRANSACTIONS AT A GLANCE

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

- WPKY-AM/Dora, AL Undisclosed
- WIQR-AM/Prattville, AL Undisclosed
- KOLX-FM/Barling and KFPW-AM/Ft. Smith, AR \$850,000
- WDCF-AM/Dade City, FL Undisclosed
- WNCM-FM/Jacksonville, FL Undisclosed
- WZHR-AM/Zephyrhills, FL Undisclosed
- WDKR-FM/Maroa (Decatur), IL Undisclosed
- WRVK-AM/Mount Vernon, KY \$230,000
- WSPR-AM/Springfield, MA Undisclosed
- WPLC-AM/Silver Spring, MD (Washington, DC) \$3 million
- WREM-AM/Monticello, ME \$1
- WKAD-FM/Harrietta, MI \$235,000
- FM CP/Dixon, MO \$100,000
- WQMS-AM/Quitman, MS \$200,000
- KLEU-FM/Lewistown, MT \$5,000
- WISE-AM/Asheville, NC \$1.7 million
- WTZQ-AM/Hendersonville (Asheville), NC \$750,000
- WGMA-AM/Spindale, NC \$350,000
- KIMB-AM/Kimball, NE \$65,000
- WBGJ-FM/Sylvan Beach (Utica-Rome), NY \$350,000
- KHVN-AM/Ft. Worth (Dallas), TX \$4.5 million
- KLCK-AM & KYTT-FM/Goldendale, WA \$400,000

Entercom Gets Tribune's Mile-High Trio

Offers to get Tribune TV properties worth \$180 million in exchange for Denver holdings; Infinity sells heavenly AM in Dallas

Deal Of The Week

Colorado

KEZW-AM/Aurora and KKHK-FM & KOSI-FM/Denver
PRICE: \$180 million

TERMS: Entercom will assume control of KEZW, KKHK & KOSI via a time brokerage agreement following DOJ approval of the deal, expected in Q1 2002. The duration of the TBA is three years. During this time Tribune will assist Entercom in seeking one or more acceptable TV properties worth \$180 million.

Entercom will purchase those television assets, and then immediately spin them off to Tribune as payment for the three Denver radio properties.

BUYER: Entercom Communications, headed by President/COO David Field. Phone: 610-660-5610. It owns 98 other stations. This rep-

resents its entry into the market.
SELLER: Tribune Broadcasting Co., headed by President Dennis FitzSimons. Phone: 312-222-3333
FREQUENCY: 1430 kHz; 99.5 MHz; 101.1 MHz
POWER: 5kw; 100kw at 1,624 feet; 100kw at 1,624 feet
FORMAT: Adult Standards; Classic Rock; AC

MHz; 94.5 MHz; 1380 kHz; 97.7 MHz; 1340 kHz; 105.9 MHz; 102.3 MHz; 101.9 MHz; 1240 kHz; 103.5 MHz; 1290 kHz
POWER: 25kw day/1kw night; 10kw day/1kw night; 25kw at 3,020 feet; 500 watts day/1kw night; 1kw at 449 feet; 100kw at 948 feet; 500 watts day/62 watts night; 55kw at 262 feet; 1kw; 100kw at 1,204 feet; 79kw at 1,086 feet; 100kw at 1,132 feet; 1kw; 100kw at 479 feet; 5kw
FORMAT: Children's; Sports; AC; Talk; Oldies; AC; Soft AC; Hot AC; Full Service; CHR/Pop; Country; Classic Hits; News/Talk; Country; News/Talk

Multistate Deal

Mitchell/Waite Radio Transaction

PRICE: \$36.6 million
TERMS: Asset sale for cash
BUYER: Waite Radio Inc., headed by President Michael Delich. Phone: 402-330-2520. It owns 38 other stations, including KOTD-AM & KCTY-FM/Omaha-Council Bluffs.
SELLER: Mitchell Broadcasting Co., headed by President John Mitchell. Phone: 402-342-2000

Iowa

KQKQ-FM/Council Bluffs (Omaha, NE)

FREQUENCY: 98.5 MHz
POWER: 100kw at 1,175 feet
FORMAT: CHR/Pop

Nebraska

KOIL-AM & KOZN-AM/Bellevue; KBLR-FM/Blair; KHUB-AM & KFMT-FM/Fremont; KLIQ-FM/Hastings; KUVR-AM & KMTY-FM/Holdrege; KGFV-AM, KQKY-FM & KRNY-FM/Kearney; KZFX-FM/Lincoln (Omaha); KODY-AM & KXNP-FM/North Platte; and KKAR-AM/Omaha

FREQUENCY: 1180 kHz; 1620 kHz; 97.3 MHz; 1340 kHz; 105.5

Alabama

WPKY-AM/Dora

PRICE: Undisclosed
TERMS: Unavailable
BUYER: Javier Macias. Phone: 770-436-6171. He owns three other stations. This represents Macias' entry into the market.
SELLER: Paul Johnson. Phone: 205-648-3242

FREQUENCY: 1010 kHz
POWER: 5kw day/41 watts night
FORMAT: Country

WIQR-AM/Prattville

PRICE: Undisclosed
TERMS: Unavailable
BUYER: Jimmy Jarrell. Phone: 334-821-0744. He owns two other stations. This represents Jarrell's entry into the market.
SELLER: Star Power Communications, headed by GM Greg Meadows. Phone: 334-361-4815
FREQUENCY: 1410 kHz
POWER: 5kw day/1kw night
FORMAT: Talk

Texas

KOLX-FM/Barling and KFPW-AM/Ft. Smith

PRICE: \$850,000
TERMS: Asset sale for cash

ASHEVILLE RADIO PARTNERS, LLC

Edward F. Seeger, *Managing Member*

has agreed to acquire

WISE-AM

Asheville, North Carolina

for

\$1,700,000

from

UNITED BROADCASTING ENTERPRISES, INC.

J. Ardell Sink, *President*

Patrick Communications was proud to serve as the broker in this transaction.

PATRICK  COMMUNICATIONS

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Continued on Page 8



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MEDIA MARKET X-RAY
From Miller Kaplan Arase & Co., LLP

Transactions

Continued from Page 6

BUYER: Pharis Broadcasting Inc., headed by President William Pharis. Phone: 501-288-1047. It owns two other stations: KHGG-AM & KRBK-FM/Ft. Smith.
SELLER: Prime LLC, headed by Managing Member Jerry Patton. Phone: 501-442-2021
FREQUENCY: 94.5 MHz; 1230 kHz
POWER: 31kw at 502 feet; 1kw
FORMAT: Contemporary Christian; Adult Standards

Florida

WDCF-AM/Dade City

PRICE: Undisclosed
TERMS: Unavailable
BUYER: Wagenvoord Advertising Group Inc., headed by President David Wagenvoord. Phone: 727-726-8247. It owns one other station, WTAN-AM/Clearwater (Tampa-St. Petersburg), FL.
SELLER: Collins Communications, headed by President Edward Collins. Phone: 352-567-1350
FREQUENCY: 1350 kHz
POWER: 1kw day/500 watts night
FORMAT: News/Talk

WNCM-FM/Jacksonville

PRICE: Undisclosed
TERMS: No cash consideration
BUYER: Delmarva Broadcasting Co., headed by President/CEO Julian Booker. Phone: 302-478-2700. It owns 10 other stations. This represents its entry into the market.
SELLER: New Covenant Education, headed by Wiley Tomlinson. Phone: 904-641-7600
FREQUENCY: 88.1 MHz
POWER: 8kw at 495 feet
FORMAT: Contemporary Christian

WZHR-AM/Zephyrhills

PRICE: Undisclosed
TERMS: Unavailable
BUYER: Wagenvoord Advertising Group Inc., headed by President David Wagenvoord. Phone: 727-726-8247. It owns one other station, WTAN-AM/Clearwater (Tampa-St. Petersburg), FL.
SELLER: Zephyr Broadcasting Inc., headed by President/Director Judy Huff. Phone: 352-567-1350
FREQUENCY: 1400 kHz
POWER: 1kw
FORMAT: Adult Standards

Illinois

WDKR-FM/Maroa (Decatur)

PRICE: Undisclosed
TERMS: License transfer to trust
BUYER: Mary Ellen Burns Trust, headed by owner/President Mary Ellen Burns. Phone: 217-864-4141. It owns one other station, WXFM-FM/Decatur, IL.
SELLER: Tom Burns. Phone: 217-875-9357
FREQUENCY: 107.3 MHz
POWER: 3kw at 456 feet
FORMAT: Classic Rock

Kentucky

WRVK-AM/Mount Vernon

PRICE: \$230,000
TERMS: Asset sale for cash
BUYER: Saylor Broadcasting Inc., headed by President Charles Saylor. Phone: 606-256-4000. It owns no other stations.
SELLER: Cumberland Media Inc., headed by President Larry Burdette. Phone: 606-256-2146
FREQUENCY: 1460 kHz
POWER: 500 watts
FORMAT: Gospel

Massachusetts

WSPR-AM/Springfield

PRICE: Undisclosed
TERMS: Unavailable
BUYER: Antonio and Helena Gois. Phone: 413-781-5200. They own one other station, WACM-AM/Springfield.
SELLER: Edmund Dinis. Phone: 508-997-9436
FREQUENCY: 1270 kHz
POWER: 5kw day/1kw night
FORMAT: Tropical

Maryland

WPLC-AM/Silver Spring (Washington, DC)

PRICE: \$3 million
TERMS: Asset sale for cash
BUYER: Multicultural Radio Broadcasting, headed by President Arthur Liu. Phone: 212-966-1059. It owns 29 other stations, including WKDM-AM, WKDV-AM & WZHF-AM/Washington.
SELLER: Mega Communications, headed by President/CEO Alfredo Alonso. Phone: 301-588-6200
FREQUENCY: 1050 kHz
POWER: 1kw day/44 watts night
FORMAT: Regional Mexican

Maine

WREM-AM/Monticello

PRICE: \$1
TERMS: Asset sale for cash
BUYER: Allan Weiner. Phone: 207-985-7547. He owns no other stations.
SELLER: Dr. Benito Rish. No phone listed.
FREQUENCY: 710 kHz
POWER: 5kw
FORMAT: Talk

Michigan

WKAD-FM/Harrietta

PRICE: \$235,000
TERMS: Asset sale for cash
BUYER: Cadillac Broadcasting LLC, headed by Managing Member Patricia McDonald Garber. Phone: 231-347-8713. It owns no other stations.
SELLER: Noordyk Broadcasting Inc., headed by President Donald Noordyk. Phone: 231-924-4700
FREQUENCY: 93.7 MHz
POWER: 6kw at 328 feet
FORMAT: N/A
COMMENT: This station is currently represented as a construction permit.

Missouri

FM CP/Dixon

PRICE: \$100,000
TERMS: Asset sale for cash
BUYER: Lake Area Educational Broadcasting, headed by President James McDermott. Phone: 573-346-3200. It owns four other stations. This represents its entry into the market.
SELLER: American Broadcast Financial Corp. Phone: 414-482-1959
FREQUENCY: 92.1 MHz
POWER: 6kw at 328 feet
FORMAT: N/A

Mississippi

WQMS-AM/Quitman

PRICE: \$200,000
TERMS: Asset sale for cash
BUYER: Conquer Communications Inc., headed by President/Director Joe Dunagan. Phone: 812-234-0097. It owns no other stations.
SELLER: Quitman Broadcasting Co., headed by President Terry Bonner. Phone: 601-776-2931
FREQUENCY: 1500 kHz
POWER: 1kw
FORMAT: Country

Montana

KLEU-FM/Lewistown

PRICE: \$5,000
TERMS: Asset sale for cash
BUYER: CSN International, headed by President Charles Smith. Phone: 714-825-9663. It owns 16 other stations. This represents its entry into the market.
SELLER: Big Country Christian Radio Institute. Phone: 509-484-4531
FREQUENCY: 91.1 MHz
POWER: 4kw at 1,880 feet
FORMAT: N/A
COMMENT: This station is currently represented as a construction permit.

North Carolina

WISE-AM/Asheville

PRICE: \$1.7 million
TERMS: Asset sale for cash
BUYER: Seeger, Guest & Fort, headed by President Edward Seeger. Phone: 843-849-0076. It owns five other stations. This represents its entry into the market.

BUSINESS BRIEFS

Continued from Page 4

• The FCC has reduced its fine for EAS-equipment and tower-fencing violations on WSLA/New Orleans from \$15,000 to \$2,500. The penalty was reduced after the FCC reviewed WSLA's tax records for the last three years. The station had tried to have the fine rescinded completely, arguing that it was in a "state of confusion" over what is required under the commission's EAS regulations and saying that it had a modified emergency-broadcast system unit in place. The FCC rejected that argument, responding that the equipment did not comply with EAS rules. Additionally, WSLA argued that its tower fence was left unlocked by a maintenance worker; that claim was deemed irrelevant by the commission.

• The FCC has red-flagged for further review Entercom's deal to buy Bahakel Communications' WPET & WKSJ/Greensboro. Entercom already owns four stations in the market: Gospel WEAL, Urban WJMH, Oldies WMQX and Urban WQMG.

• The FCC has rejected for the second time David Shepherd's allegation that Joseph and Donna Bollinger misrepresented their eligibility for a bidding credit while trying to win a construction permit for a new station in

Continued on Page 13

SELLER: Mark Media Group, headed by President/CEO J. Ardell Sink. Phone: 828-682-6221
FREQUENCY: 1310 kHz
POWER: 5kw day/1kw night
FORMAT: Adult Standards
BROKER: David Chandler of American Media Services LLC and Greg Guy of Patrick Communications

WTZQ-AM Hendersonville (Asheville)

PRICE: \$750,000
TERMS: Asset sale for cash
BUYER: Houston Broadcasting Inc., headed by President Randy Houston. No phone listed. It owns no other stations.
SELLER: Mark Media Group, headed by President/CEO J. Ardell Sink. Phone: 828-682-6221
FREQUENCY: 1600 kHz
POWER: 1kw day/12 watts night
FORMAT: Adult Standards
BROKER: Greg Guy of Patrick Communications

WGMA-AM/Spindale

PRICE: \$350,000
TERMS: Asset sale for cash
BUYER: The Paradise Network, headed by President/Director Alvin Jones. Phone: 301-587-0000. It owns two other stations. This represents its entry into the market.
SELLER: Moonglow Broadcasting Co., headed by owner Dr. Bill Martin. Phone: 704-922-3411
FREQUENCY: 1520 kHz
POWER: 500 watts
FORMAT: Gospel
BROKER: Hadden & Associates

Nebraska

KIMB-AM/Kimball

PRICE: \$65,000
TERMS: Asset sale for cash
BUYER: G&L Investments LLC, headed by member Gregory Steckline. Phone: 316-721-8484. It owns no other stations.
SELLER: David Young. Phone: 308-235-3634
FREQUENCY: 1260 kHz

ESPNRADIO

Continued from Page 4

[former San Francisco 49ers QB] Steve Young." He added that radio also provides broadcasters with a chance to let their personalities shine through.

POWER: 1kw day/112 watts night
FORMAT: Dark

New York

WBGJ-FM/Sylvan Beach (Utica-Rome)

PRICE: \$350,000
TERMS: Asset sale for cash
BUYER: Craig Fox. Phone: 315-468-0908. He owns five other stations. This represents Fox's entry into the market.
SELLER: Kevin O'Kane. Phone: 315-829-4848
FREQUENCY: 100.3 MHz
POWER: 1kw at 0 feet
FORMAT: N/A
COMMENT: This station is currently represented as a construction permit.

Texas

KHVN-AM/Ft. Worth (Dallas)

PRICE: \$4.5 million
TERMS: Asset sale for cash
BUYER: Mortenson Broadcasting Co., headed by President Jack Mortenson. Phone: 859-245-1000. It owns 15 other stations, including KGGP-AM & KTNO-AM/Dallas-Ft. Worth.
SELLER: Infinity Broadcasting, headed by President/CEO Farid Suleman. Phone: 212-314-9215
FREQUENCY: 970 kHz
POWER: 1kw day/270 watts night
FORMAT: Gospel
BROKER: John Pierce of John Pierce & Co.

Washington

KLCK-AM & KYTT-FM/ Goldendale

PRICE: \$400,000
TERMS: Asset sale for cash
BUYER: Danny Manciu. Phone: 541-298-4141. He owns no other stations.
SELLER: Colin Malcolm. Phone: 541-296-9102
FREQUENCY: 1400 kHz; 102.3 MHz
POWER: 1kw; 2kw at 1,873 feet
FORMAT: Oldies; Country

Patrick said he's proud of how far the network has come since its launch: "They did it when ESPN wasn't cool. I don't think there's a stronger brand in America for the demographic we're trying to reach."

SELL YOUR INVENTORY ON VALUE, NOT ON PRICE

By Miles Sexton



MILES
SEXTON

It's that dreaded time of year again. No, I'm not talking about a trip to the mall to do your last-minute shopping, I'm talking about the pricing and selling of your first-quarter commercial inventory. In fact, if you've waited until now to work on that, you're in big trouble.

The unfortunate fact is that most radio-inventory pricing decisions are not given much thought, and the decisions are usually made at the last minute, rather than strategically. And the tendency to act impulsively gets stronger as we enter the first quarter every year and begin the so-called "fire sales." How many of us have given in to the impulse to conduct those all-day phone blitzes to try to capture the lion's share of Q1 radio advertising budgets? And, what's worse, fire sales are becoming quarterly, or even monthly, occurrences.

KAMIKAZE PRICING

Pricing experts refer to the fire-sale approach as "penetration pricing" — but Reed Holden and Thomas Nagle of Strategic Pricing Group bluntly refer to it in their seminars as "kamikaze pricing." They point out, "Penetration pricing is perhaps the most abused pricing strategy. It can be effective for fixed periods of time and in the right competitive situation, but many firms overuse this approach and end up creating a market situation where everyone is forced to lower prices continually, driving some competition from the market and guaranteeing that no one realizes a good return on investment."

Poor pricing decisions are symptomatic of the fundamental marketing challenge facing radio: the establishment of value. Holden has put it very succinctly: "Profitable pricing must capture the value of products and services and not simply be a tactic to close a sale." And, to bring it home to radio, Center for Sales Strategy VP/Sr. Consultant Keith Samuels says, "Most radio-cluster sales managers don't know how to put a value on their product. As a result, it's my assessment that most managers aren't very good at pricing. How is a manager who has no idea how to price — other than to raise rates when ratings go up, and vice versa — supposed to deal with cluster pricing?"

Consolidation of radio stations has also consolidated radio commercial inventory into two or three major operators per market. When the leader in the market resorts to penetration pricing, thinking that will drive demand, it sets in motion a process that destroys value and results in the treatment of radio inventory as a commodity.

I'm not necessarily blaming consolidation for the problem, but I am saying that we have not been very good students of pricing strategy in this new business environment. Again, Nagle and Holden have made the point in seminars: "Organizations that employ kamikaze pricing have a poor understanding of how their products create value for customers. This lack of understanding results in excessive reliance on price to obtain orders. Successful marketers use price as a tool

to reflect the value of the product and to implement systems in the organization that assure that value is delivered to customers and captured in the pricing."

The failure to do this in radio is graphically illustrated by the many "value-added" elements — bonus spots, promos, remotes, merchandising, etc. — we include at no charge to close orders. These are just another form of discounting, and they undermine the creation of value in the buyer's mind.

TRAINING THE TROOPS

One of the greatest problems facing radio sales today is that sales training emphasizes selling techniques and systems and gives only passing attention to understanding the strategic marketing process. Pricing is one of the "four P's" of marketing, along with product, placement and promotion, and it's the only one that represents revenue. If, as marketing guru Peter Drucker has taught us, "The purpose of a business is to create a customer," then the function of a strategic marketing plan is to create customer value.

One of the greatest problems facing radio sales today is that sales training emphasizes selling techniques and systems and gives only passing attention to understanding the strategic marketing process.

The role of promotion, including advertising, is to help establish the perceived value of the product or service and take the focus off the price. The goal of a pricing strategy is not to recover costs, but to capture the value of the product or service in the mind of the buyer.

Because much of radio's advertising revenue is acquired through transactional negotiations, where clients and agencies call to ask us to sell them something — especially in the big markets, where as many as 90% of transactions may be of this kind — there has been a natural tendency to sell on price, not value. Remember those dot-com buys in 2000, when price was no object and inventory was scarce? Raising prices was our sole focus, even with our best customers, with little thought to growing value. Now demand has waned, the dot-coms have gone bust, and radio is paying the price.

Two questions are begging to be answered. The first: How do we understand and create value?

There are a number of approaches to value-based selling, but I like the concise guidelines offered by Nagle and Holden: To avoid the rigors of price-based competition, marketers should adopt the "five Cs" of the value-based approach:

1. Comprehend what drives customer value. (Have you conducted a real client-needs analysis lately?)
2. Create value in your product, service and support. (Have you taken a look at your audience's spending-power numbers lately?)
3. Communicate value in sales promotion and advertising. (Have you met with a decisionmaker beyond the buying department lately?)
4. Convince customers of the value of what you're selling. (Remember, the purpose of sales is not to use a

lower price to close a sale, but to convince the customer that the price, which is based on the value of the product, is fair.)

5. Capture value in your pricing strategy.

YIELD MANAGEMENT

That brings us to the second question: What is the best pricing strategy for radio? We in radio might like to think we face a unique pricing dilemma, but we do not. Like the airline, hotel and travel industries, radio faces the dilemma of perishable inventory. Consider this: According to travel-industry data, approximately 500,000 airline seats fly empty and 1.5 million hotel rooms remain empty — every day! And these industries have already created the pricing strategy that will work best for radio, especially when demand is low.

That pricing strategy is yield management. It is the practice of maximizing profits from the sale of perishable assets, such as radio inventory, by controlling price and inventory and improving value and service.

Here are the characteristics that radio shares with the industries that are making yield management work:

- Perishable inventory
- Variable demand
- Fixed production capacity
- Sales are made via advance booking
- Multiple pricing structure
- Low-variable unit cost — that is, it costs as much to run two spots an hour as it does to run 12

The purpose of this article is not to impart the finer points of yield management, but here are some of the highlights of how it works:

- It factors in historical supply-and-demand models.
- It packages nonprime inventory to overcome unit price or cost-per-point objections.
- It reserves prime inventory for price increases as demand grows.
- It ensures that revenue goals will be achieved well before prime inventory is sold out.
- It is a systematic way to price that provides flexibility as market conditions change without undermining value in the customer's mind.

Yield management is not a new concept in radio; in fact, there are many software developers, inside and outside the industry, offering programs that will interface with your traffic system. There are stations that have been making very good use of this pricing strategy for years. But, unfortunately, yield management has also been poorly implemented in many cases. It takes commitment and planning to make it work. Station decisionmakers must embrace yield management as a way of doing business and not shortchange it into simply a pricing instrument.

Consolidated selling has created a whole new set of pricing challenges for an industry that has never been very good at pricing. But know this for certain: Discounted penetration pricing will never allow radio-industry revenue to grow to the levels it can, and discounts will continue to be leveraged by buyers, who will take advantage of radio's commercial inventory as a commodity.

The last word should go to Peter Drucker, who has wisely noted: "Low prices and high profits rarely come together."

Miles Sexton is President of Sexton Management Services in Ventura, CA. SMS provides sales marketing, management and training to broadcast and business-to-business e-marketing clients. He can be reached at 805-701-0031 or mwsexton@pacbell.net.

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■ Part three of a three-part series



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Chuck Cotton
KHBZ-AM,
KHHV-AM,
KSSK-AM & FM,
KDNN-FM, KIKI-
FM & KUCD-FM/
Honolulu
(Clear Channel)
Aug. 10, 2001



**Cindy Weiner
Schloss**
KBQI-FM, KLSK-
FM, KPEK-FM,
KSYU-FM, KTEG-
FM & KZRR-FM/
Albuquerque; Clear
Channel Regional
VP
Aug. 17, 2001



Caroline Devine
KISS-FM &
KSMG-FM/San
Antonio
(Cox Radio)
Aug. 24, 2001



Jim Robinson
WJZW-FM &
WRQX-FM/
Washington
(ABC Radio)
Aug. 31, 2001



Sheila O'Connor
KUDD-FM/Salt
Lake City and
KOVO/Provo, UT
(Millcreek
Broadcasting)
Sept. 7, 2001



Roger Fessler
KBID-AM, KERN-
AM, KGEO-AM,
KCOO-FM,
KGFM-FM &
KISV-FM/
Bakersfield
(American
General Media)
Oct. 5, 2001



Ray Garon
WFEA-AM,
WQLL-FM &
WZID-FM/
Manchester, NH
(Saga Communi-
cations)
Oct. 12, 2001



Red Pitcher
WJBC-AM,
WBNO-FM &
WBWN-FM/
Bloomington, IL
(Citadel)
Oct. 19, 2001



Bennett Zier
Regional VP/
Washington-
Baltimore (26
stations) and GM
of WIHT, WMZQ
& WWDC/
Washington
(Clear Channel)
Oct. 26, 2001



Bob Bruno
WOR-AM/
New York
(Buckley
Broadcasting)
Nov. 2, 2001



Roger Nadel
KFWB/
Los Angeles
(Infinity)
Nov. 9, 2001



Edward Turner
WODT-AM,
WYLD-AM & FM,
KFXN-FM, KKND-
FM, WNOE-FM &
WQUE-FM/
New Orleans
(Clear Channel)
Nov. 16, 2001



Bernie Barker
WMSP-AM,
WNZZ-AM,
WLWI-AM & FM,
WHHY-FM,
WMXS-FM &
WXFX-FM/
Montgomery, AL
(Cumulus
Broadcasting)
Nov. 23, 2001



John Dziuba
WBUD-AM,
WHTG-AM,
WBSS-FM,
WHTG-FM &
WKXW-FM/
Trenton, NJ
(Press
Communica-
tions)
Nov. 30, 2001

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2001: Waiting For The Dough

What was promised and what was delivered

By David Lawrence
Internet Editor
david@netmusiccountdown.com



DAVID
LAWRENCE

2001 was the year computers were supposed to start talking to us. HAL was to be a reality. And, in many ways, the concept of a talking computer — and our lukewarm response to that and other technology — became the story of this year.

If you have a computer that's less than 5 years old, you can easily set it up to talk to you and allow you to talk to it. The voices you'll hear won't be as mellifluous as HAL's in *2001: A Space Odyssey*, but they'll communicate clearly and concisely.

Likewise, software like Dragon's Naturally Speaking and IBM's ViaVoice can turn your keyboard-bound machine into a voice-driven wonder ready to do your bidding: opening files; traversing the 'Net; playing, stopping, rewinding and fast-forwarding your MP3 files; even transcribing your words for that weekly column you write. It's all reality, and it's here now.

Is it cool? Yes. Is it as widespread as we thought it would be? No.

It's all about the human factor. The way we use technology can make or break its success in ways the designers and programmers never dreamed possible. In the case of voice-to-text, voice-command and voice-navigation technology, the problem is that we have a society of polite, cubicle-infested companies, and we don't want to speak our every thought out loud.

We've been presented with lots of technology over the past year that people really didn't care that much about, despite the hype.

Sure, lawyers and doctors are used to dictating memos and briefs and notes, but the rest of us aren't all that comfortable saying that which we would normally type. And the general noise level makes most offices uncomfortable enough already; additional hubbub from the dude next to you commanding his browser to zoom in on that Britney Spears image would drive you crazy. So, out of social embarrassment, we turn away from the technology and return to our keyboards, grumbling and wishing that we could type faster.

So it goes in the world of digital music. We've been presented with lots of technology over the past year that people really didn't care that much about, despite the hype from marketers and manufacturers and programmers. When we, the public, reject something, suppliers are quick to blame the Internet or the dot-com bust or to say anything but the simple words "People didn't like it" to explain their failure. So 2001 was yet another year of "revolutionary products" that barely registered — or that never even saw the light of day.

Online Music Services

Just squeaking in under the end-of-the-year wire were the two digital-music services created by the major labels to take the place of Napster and its offspring and let you do things legally.

MusicNet and pressplay are, so far, two more examples of technology in search of an audience. MusicNet may or may not give you the music you want; its full library wasn't available when it launched a few weeks ago. The first experiences with these services are going to be very important to consumer acceptance. If they don't approximate the old Napster experience (as opposed to the new Napster experience, which completely disappoints anyone expecting the old Napster experience), they cannot expect the public to give them any significant amount of mind share or wallet share.

In addition, both services are trying to sneak "music rental" rather than music ownership under the radar. Hey, it works for video, right? But there's a big difference: With a movie, you invest a couple of hours of your time, usually to the exclusion of all other activity. That creates a perfect situation for rentals, because the number of movies people haven't seen and wish they had is always high.

With music, you're talking about the same number of new releases (three to five new movies make it into theaters each week, and three to five new songs make it onto playlists — as if anyone really notices), but much less time is invested in hearing songs, even repeatedly. The collectibility of music is high, and it will be tough to get the public to swallow the concept of music rental.

Add the inability to burn everything you want onto CD to preserve it for your collection, and you've got some significant speed bumps. Sure, pressplay allows some CD burning, but with considerable restrictions. And the libraries of both services are limited. It's decidedly not the old Napster experience.

My fear is that when these services fail — and they will, if they don't evolve into the killer app that e-mail is and that Napster threatened to become — the developers will not hold the real culprits responsible but will blame the 'Net itself as a place where no one can really make money.

Targeted Spots And Self-Directed Entertainment

Another technology still looking for an audience is highly targeted advertising. We were told that in 2001 companies would be delivering personalized, tightly focused streaming-audio and -video ads to individuals rather than to the mass market, and those ads would blow apart the traditional notions of gathering an audience and showering them with a unique selling proposition. At exactly the same time in the same program, a single woman in San Francisco would hear a completely different ad than a male retiree in Florida. No one ever explained to me why such disparate people would be listening to the same show, but no matter: The sheer lack of audience numbers prevented any sort of streamed advertising, targeted or not, from materializing.

In addition, sites that offered users control of their entertainment gained no traction. We looked in the past year at sites that let you choose the outcome of the story you were watching, choose the perpetrator in a murder mystery or choose the kinds of music you wanted to hear (with the last narrowly skirting some legal issues about letting listeners know what's ahead in an online playlist).

Maybe, just maybe, our experiences over the last few years have taught us to be a bit more careful about going nuts over stuff that's cool, as opposed to cool and useful.

These sites didn't work because people just didn't want to expend that much effort. They wanted — and continue to want — a trusted source to pick and present their entertainment, edited and vetted so they get only the best.

Maybe Next Year

2001 was also the year that saw DigiScents try desperately to get you to sniff your way around the web; saw another company market thin, flexible CDs that, although they are way cool, have yet to find any practical use; and gave us lots of companies sliding cloaking over retail CDs, only to have crackers break their software almost immediately.

Maybe this year will be the year that we see some of the software, hardware and business launches that were promised in 2001. Sirius Satellite Radio is looking good for a Valentine's Day launch, and Cox, ComCast, Rogers and other cable companies should get their own broadband networks built out and complete the severing of their ties with the defunct @Home.

But there will still be products promised over and over and over again that will never be delivered. Promises have been made and broken by companies as large as Microsoft and Dell (the latter was recently fined nearly a million dollars for never quite getting around to shipping a piece of software it agreed to deliver back in 1995) trying to scare off the competition and by the smallest of companies with the best of intentions. New games, centralized entertainment centers, car stereos that combine CD and MP3 players with all bands of radio (including satellite) have all failed to reach the market, and users are wondering if any of this long-promised technology will ever find its way into their hands. Further, they are rightfully wary about that technology's turning out to have a half-life of less than a year.

Maybe, just maybe, our experiences over the last few years have taught us to be a bit more careful about going nuts over stuff that's cool, as opposed to cool and useful. Maybe we've learned not to rely on a website or a method of access or a piece of software without a backup or alternative. It's sad that we've become a bit cynical about the 'Net and its potential, but we've all come to the conclusion that the Internet is not going to be all things to all people. And we certainly cannot count on making money just because the web is involved.

David Lawrence is heard daily on more than 150 radio stations on his nationally syndicated shows: *Online Tonight*, a nightly high-tech and pop culture talk show; the East Coast morning drive news slot for CNET Radio and XM's Channel 130; and *Net Music Countdown*, the official countdown for music heard via the Internet. He is based in Washington, DC and is heard on hundreds of stations, including WGN/Chicago, KFBK/Sacramento and WBT-AM & FM/Charlotte. You can reach him at david@netmusiccountdown.com or by calling 800-396-6546.

KMSX

Continued from Page 3

have to have some ideas that you throw out there; you can't be nebulous about it. The idea was to put together the potential No. 1 station in San Diego, and our signal certainly helps us out. We are the only class C station licensed to San Diego itself, and, without a doubt, it's the best signal in the market. In Radio 101, it's this simple: You can't listen to what you can't hear. We were looking for a major mainstream format that could be the No. 1 adult radio station in San Diego."

Glickenhau added that KMYI's launch was truly a coalition effort that involved not only Critical Mass Media and San Diego-based Sr. VPs/Programming Rich Hawkins and Jack Evans, but also Clear Channel Radio CEO Randy Michaels. Hawkins happens to be a former PD of crosstown AC KYXY, one of KMYI's competitors. Glickenhau said the station will also compete heavily against '80s KBZT and talk-intensive Hot AC KFMB-FM.

Glickenhau said, "Quite frankly, there are a lot of good radio stations in San Diego. We knew we were going to have to go deeper in our research, and we found that there



Latin-music superstar Alejandro Sanz has signed a worldwide publishing deal with Warner/Chappell Music. Sanz, who records for WEA Latina, has five albums in release that have sold more than 12 million units globally, and he was recently awarded four Latin Grammys for his album *El Alma Al Aire*. Pictured celebrating the signing are (l-r) Warner Chappell/Spain Managing Director Alvaro DeTorres, Sanz and Warner Chappell Chairman/CEO Les Bider.

was a whole body of music that listeners could hear some of the time on one station and some of the time on another station."

Mike O'Brian, who had been

KMSX's PD, will remain involved with the station in a capacity to be determined. Air talent will be unveiled on 'MYI shortly.

— Adam Jacobson

KZND

Continued from Page 1

abandoned when KYES improved its own existing signal.

J.J. Michaels, who served as KZND's PD from the station's inception and left the station just a few months ago, explains how "87.7 The End" came to be: "The owner and GM of KYES, Jeremy Landsman, has always been the kind of guy to push the envelope on these things. He realized that the FCC had relaxed the rules that would permit a regular FM stereo station on the channel 6 signal."

According to FCC attorney Joyce Bernstein, the commission amended its rules on aural and visual services for the channel 6 signal several years ago to say that the audio portion of the signal no longer had to match the visual portion.

Enter Ubik Broadcasting, which was formed by current KZND PD Aaron Wallander and Wolfgang Kurtz in 1997. In 1999 Ubik sold its only property, KQEZ/Houston, AK, to New Northwest Broadcasters and purchased Anchorage's KNIK, which airs a Smooth Jazz format. Seeking to expand its holdings in Anchorage, Ubik then turned to Fireweed. "Running just one standalone made it too difficult to compete in the market," Michaels says. After discussing the possibility of using the FM-only portion of an LPTV license as a radio station, Ubik inked an LMA with KZND-TV.

On Aug. 1, 1999, KZND-TV debuted as 87.7 The End. Its audio was available on both the FM dial and on channel 6. Anchorage's other radio broadcasters instantly vilified KZND. Michaels says,

"Other stations felt like we were going in on their territory. Originally, we didn't have a video signal. But we adhered to all of the rules of the FCC, and we've had no interference from the FCC since we've put it on the air."

The FCC has been very much involved in the existence of KZND, however. In late 1999 attorney David Tillotson filed a petition with the FCC on behalf of American Radio Brokers President/CEO Chester Coleman, owner of KABN, KADX & KAXX/Anchorage. In the petition Coleman stated that KZND was providing an "aural-only service" and was therefore violating FCC regulations.

Barbara Kreisman, Chief of the Mass Media Bureau's Video Services Division, agreed. In her initial November 1999 ruling, Kreisman said, "KZND-LP is authorized to operate a low-power television station on channel 6 on the television band. The commission does not permit the television band to be used for the operation of FM radio stations."

KZND quickly added several video features to its TV signal, including live video of its morning show, public service announcements and advertisements. Despite this, Coleman insisted that nothing had really changed on channel 6 and that "the transmission of static video slides is the functional equivalent of transmitting a test pattern."

Kreisman, however, disagreed. After reviewing a videotape of KZND-TV's programming from June 9, 2000, she sided with Fireweed: The "large number of photographs and visual announcements" confirmed that KZND's TV transmissions met the FCC's visual-signal rules.

Coleman also argued that KZND is not following many of the rules applicable to commercial FM stations, including maintaining a main studio with a minimum staff of two full-time employees — one of whom must be in a managerial role. But that was never a topic of discussion at the FCC. KZND was officially a TV station. R&R could not reach Coleman for comment.

When contacted at the FCC by R&R, Bernstein said the matter was officially resolved in September 2000 and that KZND is properly operating under the FCC's television-licensing standards. "We don't care if they want to hold themselves out as an FM station," Bernstein said. "As long as they do the required station identification, they are meeting FCC regulations."

Michaels said, "We broadcast video on channel 6. It basically shows the studio. The audio portion of that broadcast is adapted, processed and modulated for the FM band, thanks to some creative engineering. We don't sound any different than [crosstown Rock] KWHL does." Michaels worked at KWHL for four years before agreeing to launch The End.

Radio That's Not Radio

Because KZND is actually licensed as a TV station, Arbitron refused to include The End in its rankings for Anchorage. "As a result, Arbitron ratings for the market are completely skewed," Michaels said.

Arbitron VP/Communications Thom Mocarsky explained, "If it's not a radio station, we don't report it. If you read our description of Arbitron methodology, we only measure FCC-licensed radio stations. We do not report [KZND] as a radio station because it is not a radio station."

EXECUTIVE ACTION

CC Welcomes Theobald As VP/Radio Group Sales

Clear Channel has named Karen Theobald VP/Radio Group Sales for the Washington, DC region. Theobald joins Clear Channel from Munich, Germany-based Kirch Media Gruppe, where she was Sr. VP, as well as a senior executive in the Prisma Sports & Media AG division.

"Karen's experience in sports marketing and new-business development is a perfect fit for the Group Sales effort," said Clear Channel Exec. VP/Radio Group Sales Erik Hellum. "My team is charged with leveraging Clear Channel's national footprint and multiple platforms to identify new business opportunities. Karen's proven track record in identifying and developing market opportunities for new products and technology will be extremely valuable as we move forward."

As a marketer, Theobald has been involved with such concerns as the PGA Tour, the National Hockey League, the National Football League, Intel Corp., Yahoo!, Walt Disney and Coca-Cola.

Winick Rises To Top WINZ & WIOD Sales Post

Todd Winick, a longtime South Florida radio sales executive who presently serves as Director/Solution Managers of Clear Channel's WLVE/Miami, has been tapped as Sr. Director/Solution Managers for the company's crosstown Sports and News/Talk properties, WINZ & WIOD.

Winick's duties at WINZ & WIOD are equivalent to those of a GSM. Les Haber, who continues as Director/Solution Managers for the duo, will report to Winick. Winick managed sales for then-News WINZ from 1995-97 and has supervised sales for WLVE since 1995. He also held a sales post at crosstown WQAM/Miami from 1992-95. Winick said, "The combination of [WINZ & WIOD] offers South Floridians the best News, Talk and Sports that radio has to offer. More importantly, these properties give us the ability to help our clients move their goods and services in a very effective and efficient manner."

In related news, Marcia Chambers has been appointed Director/Solution Managers for Rhythmic AC WMGE/Miami. She joined CHR/Pop sister WHYI/Miami in 1996 and has also worked at crosstown WHQT, WBFS-TV and WXDJ, where she began her career in 1988.

Even though Arbitron won't acknowledge KZND, the station has continued to frustrate those who operate in the FCC-mandated broadcast spectrum. In order to sell KZND, Michaels signed up as a subscriber to Eastlan's surveys for the Anchorage market. According to Radio Think-Tank's Ken Anthony, who consults The End, KWHL initially saw a decrease in listening because of The End's presence in the market.

"In Eastlan surveys for Anchorage, The End placed as high as No. 3 18-34," Anthony said. "It's a little frustrating because of Arbitron's noninclusion." Michaels added that The End ranks in the top three in all of its key demos. He also said, "There has been a 10% decline in overall radio listening in Anchorage since The End went on. And, for the past six years previous to our going on the air, Arbitron said radio listening was on the rise. If you do the basic math and look at the old Willhight data, a good chunk of what Arbitron ranks has gone to us."

In fact, if an Arbitron diarykeeper in Anchorage lists "The End" or "KZND" among the stations he or she listens to or happens to be a P1 listener to KZND, Arbitron will discard that diary. "It skews the results for the entire market," Michaels emphasized. "Fuck Arbitron. They say that we are not a radio station. We say that we are. We've been on the air for two years, and we've been generating revenue. So I guess that makes us a radio station."

Still, according to the FCC, KZND is a television station. When asked to clarify his remarks, Michaels said, "We broadcast a radio station on what the FCC considers to be a TV station. They have created a situation in the marketplace where a broadcaster could put a radio station on that frequency. This station is very well-accepted. We've got a nice little product here, and it makes money — much to the chagrin of the other stations in the market."

Interestingly, the debate over KZND's existence could become moot within the next year. Michaels says that Ubik participated in a Dec. 5, 2001 FCC auction for an available license in Wasilla, AK that would place a station between 102.1 MHz and 103.1 MHz. That signal could become the new home for KZND's programming. Michaels said, "We can easily take our revenue and multiply it tenfold by putting it on a frequency that could be more generally accepted by listeners and the other competitors in this market."

But, for now, Michaels is perfectly content with The End's performance as a multimedia Alternative.

CHRONICLE

BIRTHS

Merrill Lynch media analyst Jessica Reif Cohen, husband Bob, son August Jesse, Dec. 18.

Radio

• Fairfield Media Group makes the following appointments:

SCOTT KRAUSE is promoted to Station Manager of KMCD-AM & KIIK-FM/Fairfield, IA. He rises from Sales Manager.

JUDY BUSHONG is named Station Manager of KBIZ-AM &

KTWA-FM/Ottumwa, IA. She was most recently Sales Manager of Fairfield Media Group's Fairfield, IA stations.

Changes

Records: Sony Music promotes **Gregg Goldman** to VP/Business Affairs, West Coast.

XM

Continued from Page 1

the CircuitCity.com website.

In addition to well-known names Sony and Panasonic, Circuit City carries automotive aftermarket manufacturer BlitzSafe's new line of XM Digital Connect cables. The cable enables any aftermarket car radio with an auxiliary input to play XM's service, cutting installation time to 15 minutes. BlitzSafe President/CEO Ira Marlowe told **R&R** that his company is rolling out several products to support XM and its rival, Sirius Satellite Radio.

"This is exciting for us, the most exciting technology since FM radio," Marlowe said. "We think BlitzSafe will be able to move 150,000 to 200,000 units in 2002. Within two to three years we will see 3 million XM subscribers." Marlowe speaks from experience: His company pioneered the interface that allows aftermarket CD changers to play through existing car radios.

Several Wall Street analysts have also acknowledged that there is consumer interest in the service. Lehman Brothers' William Kidd believes that the market has underestimated the early demand for satellite radio, and SG Cowen analyst Robert Kaimowitz told Bloomberg, "There was an expectation by some that consumers would never buy it. The numbers are proving themselves."

And XM President/CEO Hugh Panero likes those numbers. "Analysts have pointed out that we would end the year with somewhere between 20,000 and 30,000 subscribers," Panero said just before Christmas. "We're pretty comfortable with

the range the analysts have set." In fact, Panero predicted there would be "significant subscriber activations post-Christmas Day, when people will be unwrapping what we think is the major new consumer-electronics gift for 2001."

Meanwhile, consumers interested in Sirius' service have to wait until that company's planned February launch date. And, for now, Wall Street is taking a harder line on Sirius. "Sirius is more leveraged than XM," said Kaimowitz in initiating coverage of Sirius with a "neutral" rating and \$10-per-share target price. "Sirius has a greater potential for a cash deficit due to the delay in executing its business plan and has yet to secure original-equipment manufacturer relationships," he said.

But Kaimowitz believes that, because Sirius is the second player in a duopoly business that he finds "very attractive," Sirius shares may tend to trade up while benefiting from XM's near-term success.

In fact, Sirius enjoyed a late-year surge with investors: As of **R&R**'s Dec. 28 deadline, Sirius stock was up 53% for the month and had improved 20% in just a week's time. It closed down 2%, to \$10.80, in that day's trading. *SmartMoney* magazine reported that some of the credit for Sirius' surge should go to Oppenheimer Funds Director/Global Equities Bill Wilby, who told CNBC that Sirius is one of his top three picks. But Kidd credited XM: "I think it's just continued optimism over the holiday sales," he told Reuters. "We expected a good Christmas season for XM, and Sirius is basically running on XM's shoulders."

BUSINESS BRIEFS

Continued from Page 8

Bismarck, MO. Shepherd filed a petition asking the commission to deny the Bollingers' sale of KHCR-FM/Potosi, MO, saying the FCC shouldn't allow that deal to go through until it rules on the Bollingers' fitness to hold a broadcast license. But the FCC said Shepherd raised no pertinent issues about the Bollingers' ownership and operation of KHCR; it further stated that it found no reason to believe that their attempt to secure a bidding credit for the CP was anything other than an error.

• The FCC's Enforcement Bureau has promoted **Suzanne Tetreault** to Assoc. Bureau Chief and Chief of Staff. She rises from Asst. Bureau Chief, a post she has held since the bureau's inception in 1999. Tetreault joined the FCC in 1991 and worked in the agency's Common Carrier Bureau and General Counsel's office before joining the Enforcement Bureau.

Congress OKs Funding For Radio Free Afghanistan

Congress has approved funding of \$19.2 million for **Radio Free Afghanistan**. Beginning as soon as this month, the service will broadcast news about American and Afghan current events to Afghanistan in various local languages. The broadcasts will originate from and be run by Prague-based Radio Free Europe/Radio Liberty. Radio Free Afghanistan plans to air 30 minutes of programming daily by late next month; that will eventually be increased to 12 hours a day.

Clear Channel's Chinese Outdoor Group Launches IPO

Hong Kong-based outdoor-advertising firm **Clear Media**, in which **Clear Channel Communications** owns a 46% stake, held its IPO on Dec. 19. The IPO price was \$5.89 (Hong Kong dollars), but the stock closed 8% lower that day, at HK\$5.40, and was at HK\$5.65 on Dec. 28. Clear Media owns more than 4,800 bus shelters in 28 mainland Chinese cities; about 89% of its advertising business comes from the Chinese government.

Clear Channel Entertainment Sues NYC Government

Clear Channel Entertainment has filed suit against the government of New York, alleging that the city did not follow the law when it awarded the contract for a new Randalls Island amphitheater to Q-Prime's Quincunx. Clear Channel Entertainment, which wants bidding for the contract to be reopened, claims that Q-Prime's proposal to build a 19,200-seat facility and pay the city \$67 million over 35 years poses significant environmental and economic problems. Clear Channel says its own proposal of \$60 million over 25 years would guarantee New York \$27 million more in the long run.

Amex Trades Cox Radio Options

The American Exchange began trading **Cox Radio** Class A options on Dec. 27. The options trade on the February expiration cycle, with initial expirations in January, February, May and August.

American Tower Promotes Three Execs

American Tower has promoted **Joseph Winn** and **Michael Gearon** to Vice Chairmen, and **Brad Singer** is tapped to succeed Winn as CFO/Treasurer. Gearon will continue as President of American Tower International.

VerStandig Signs Eastlan In Two Markets

Eastlan will provide ratings for **VerStandig Broadcasting's** stations in Hagerstown, MD and Harrisonburg, PA. Beginning this year, both markets will be measured twice per year through 2005, with a 1,500 in-tab in Hagerstown and a 1,000 in-tab in Harrisonburg.

OnStar Adds Sporting News Radio Updates

The nearly 2 million subscribers to General Motors' OnStar will now receive the latest sports news from **Sporting News Radio** through OnStar's Virtual Advisor service. The SportingNewsFlash is updated every 20 minutes. Virtual Advisor is available on all 2001-02 OnStar-equipped GM vehicles, as well as the Acura RL sedan.

AP Radio Inks Group Deal With Hall

AP Radio has signed a deal to provide its NewsPower service to Lakeland-based **Hall Communications**. Hall has 16 East Coast radio stations, which will have access to NewsPower's format-specific show-prep packages, entertainment information, sports and business coverage and state, national and international news.

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RISE
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DATEBOOK

MONDAY, JANUARY 14

1952/ *The Today* show debuts on NBC-TV.
 1954/ Baseball star **Joe DiMaggio** weds actress **Marilyn Monroe**. The marriage lasts nine months.
 1986/ *Rambo: First Blood II* arrives in video stores. It breaks the record set by *Ghostbusters* for first-day orders: 435,000 copies are sold.



Rambo blows away the competition.

Born: **Faye Dunaway** 1941, **Steven Soderbergh** 1963

In Music History

1984/ **Madonna** makes her debut on *American Bandstand*, performing "Holiday."
 1986/ Supermarket tabloid the *Globe* reports that a jaw disease is destroying **Dionne Warwick's** face. She snaps back at the paper with a \$30 million lawsuit.
 1988/ **U2**, **Michael Jackson** and **Emmylou Harris** lead the pack with four Grammy nominations each. **Whitney Houston**, **Prince** and **Los Lobos** each pick up three nods.
 Born: **Geoff Tate** (Queensryche) 1959, **Zakk Wylde** (Black Label Society) 1967, **LL Cool J** 1968, **Dave Grohl** (Foo Fighters, ex-Nirvana) 1969

TUESDAY, JANUARY 15

1943/ Construction on the Pentagon is completed in Arlington, VA.
 1953/ **Harry S. Truman** becomes the first U.S. President to use radio and television to say farewell as he leaves office.
 1967/ Super Bowl I is held in Los Angeles. The Green Bay Packers defeat the Kansas City Chiefs 35-10. Tickets are \$10.
 Born: **Martin Luther King Jr.** 1929-1968, **Mario Van Peebles** 1957

In Music History

1967/ **The Rolling Stones** appear on *The Ed Sullivan Show* and perform their latest hit, "Let's Spend the Night Together." Sullivan asks **Mick Jagger** to change the lyrics; the singer ends up slurring the words in the chorus so it sounds like "Let's spend some time together."
 1977/ **David Bowie** releases *Low*.
 1982/ **The Police** kick off their Ghost in America tour in Boston.
 1992/ **Johnny Cash**, **Jimi Hendrix**, **The Yardbirds** and **The Isley Brothers** are among the inductees to the Rock and Roll Hall of Fame.
 Born: **Ronnie Van Zant** (Lynyrd Skynyrd) 1948-1977

WEDNESDAY, JANUARY 16

1972/ The Dallas Cowboys defeat the Miami Dolphins 24-3 at Super Bowl VI in New Orleans. Tickets cost \$15.
 Born: **Dr. Laura Schlessinger** 1947, **Kate Moss** 1974

In Music History

1967/ **Pink Floyd** perform at London's Institute of Contemporary Art. After the show the group discuss their performance with the audience.



Floyd go to school.

1970/ **The Who** begin their first tour of Europe in four years with a performance of their rock opera *Tommy*.
 1976/ **Peter Frampton's** *Frampton Comes Alive* is released.
 1997/ **Joni Mitchell** and **Phil Spector** are inducted into the Songwriters Hall of Fame.
 Born: **Ronnie Milsap** 1946, **Sade** 1960, **Aaliyah** 1979-2001

THURSDAY, JANUARY 17

1985/ Actor **Leonard Nimoy** receives a star on the Hollywood Walk of Fame.
 1991/ Operation Desert Storm begins as the U.S. and its United Nations allies go to war with Iraq to drive Saddam Hussein's army out of Kuwait.
 Born: **James Earl Jones** 1931, **Muhammad Ali** 1942, **Andy Kaufman** 1949-1984, **Jim Carrey** 1962

In Music History

1970/ **The Doors'** two-night stand at New York's Felt Forum is recorded for the forthcoming record *Absolutely Live*.
 1990/ Rock and Roll Hall of Fame inductees include **Hank Ballard**, **The Four Seasons**, **The Four Tops**, **The Kinks**, **Simon & Garfunkel**, **The Platters** and **The Who**. Kinks frontman **Ray Davies** comments, "Rock 'n' roll has become respectable — what a bummer."
 2001/ The Gay and Lesbian Alliance Against Defamation announces plans to hold a Grammy-night protest over **Eminem's** four nominations.
 Born: **Steve Earle** 1955, **Susanna Hoffs** (The Bangles) 1957, **Kid Rock** 1971

FRIDAY, JANUARY 18

1896/ The X-ray machine is exhibited for the first time, in New York.
 1975/ *The All in the Family* spinoff *The Jeffersons* airs for the first time.
 Born: **Kevin Cosner** 1955

In Music History

1956/ **Little Richard's** "Tutti Frutti" enters the Pop charts.
 1964/ **The Beatles'** "I Want to Hold Your Hand" enters the Pop charts just 10 days after its release, making it the fastest-chart-breaking and fastest-selling single in Capitol Records history.
 1969/ **Creedence Clearwater Revival** release *Bayou Country*.
 1981/ Shock rocker **Wendy O. Williams** is arrested in Milwaukee for simulating masturbation with a sledgehammer onstage.
 2001/ Actress **Rose McGowan** and rocker **Marilyn Manson** announce that their engagement is off.
 Born: **Jonathan Davis** (Korn) 1971, **Samantha Mumba** 1983

SATURDAY, JANUARY 19

1907/ The first film reviews appear in *Variety* magazine.
 1953/ Sixty-eight percent of all U.S. TV sets tune to CBS-TV to watch **Lucy Ricardo** of *I Love Lucy*,

played by **Lucille Ball**, give birth to a baby boy.

1985/ *The New York Times* announces that **Lee Iacocca's** book *Iacocca* is the best-selling hardcover book of 1984.
 Born: **Katey Sagal** 1957, **Shawn Wayans** 1971

In Music History

1978/ At a press conference, Sex Pistols frontman **Johnny Rotten** announces the group's breakup, blaming manager **Malcolm McLaren** for sensationalizing everything about them. Later in the day bassist **Sid Vicious** is taken off a plane in New York and rushed to a hospital after he overdoses on alcohol and barbiturates.
 1990/ **Reba McEntire** makes her movie-acting debut as an artillery-packing survivalist in the sci-fi comedy *Tremors*.
 1993/ **Fleetwood Mac** play at the inaugural gala for President Bill Clinton, who used the group's "Don't Stop" during his campaign.
 1994/ **The Band**, **The Animals**, **Duane Eddy**, **The Grateful Dead**, **John Lennon**, **Elton John**, **Bob Marley** and **Rod Stewart** are inducted into the Rock and Roll Hall of Fame.
 1996/ **Madonna** wins a Best Actress Golden Globe for the title role in *Evita*.
 1998/ Rockabilly pioneer **Carl Perkins**, 65, dies in Nashville of complications from earlier strokes.
 Born: **Janis Joplin** 1943-1970, **Dolly Parton** 1946, **Robert Palmer** 1949

SUNDAY, JANUARY 20

1968/ Director **Roman Polanski** wins actress **Sharon Tate**.
 1990/ Actress **Roseanne** weds actor **Tom Arnold**.
 Born: **Buzz Aldrin** 1930, **David Lynch** 1946, **Bill Maher** 1956

In Music History

1964/ **The Beatles'** U.S. debut, *Meet the Beatles*, is released.
 1967/ **The Monkees'** eponymous TV show debuts in the U.K.
 1973/ **Jerry Lee Lewis** makes his debut at the Grand Ole Opry. Opry officials, aware of Lewis' drinking and arrests, agree to let Lewis perform if he limits his repertoire to country songs and refrains from obscenities. At the end of a half-hour set, Lewis proclaims, "I am a rock 'n' rollin', country 'n' western, rhythm 'n' blues-singin' motherfucker!"



Great balls of ire!

1982/ **B.B. King** donates his entire record collection, numbering over 7,000 LPs, to the University of Mississippi Center for the Study of Southern Culture.
 1988/ Rock and Roll Hall of Fame inductees include **The Beach Boys**, **The Beatles**, **The Drifters**, **Bob Dylan** and **Woody Guthrie**, among others.
 Born: **Paul Stanley** (Kiss) 1952

— Frank Correia

TELEVISION

COMING NEXT WEEK

Tube Tops

Yolanda Adams, **Brooks & Dunn**, **Cher**, **Toby Keith**, **Kid Rock**, **Lenny Kravitz**, **Shaggy**, **Britney Spears**, **Usher** and co-host **P. Diddy** are slated to perform live from L.A.'s Shrine Auditorium when **ABC** presents the 29th annual *American Music Awards* (Wednesday, 1/9, 8pm).

Friday, 1/4

• **Ja Rule**, *The Tonight Show With Jay Leno* (NBC, check local listings for time).



Butthole Surfers

• **Butthole Surfers**, *Late Show With Craig Kilborn* (CBS, check local listings for time).

• **Loveline** co-host **Adam Carolla**, *Politically Incorrect With Bill Maher* (ABC, check local listings for time).

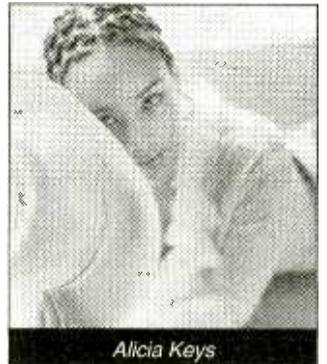
Saturday, 1/5

• **Ja Rule**, *Saturday Night Live* (NBC, 11:30pm).

Monday, 1/7

• **R. Kelly**, *Jay Leno*.

• **Starsailor**, *Late Show With David Letterman* (CBS, check local listings for time).



Alicia Keys

• **Alicia Keys** performs and is interviewed when NBC debuts the half-hour *Last Call With Carson Daly*, hosted by the Premiere-syndicated radio talent and star of MTV's *Total Request Live* (1:35am).

Tuesday, 1/8

• **Sting**, *Jay Leno*.
 • **The Calling**, *Late Night With Conan O'Brien* (NBC, check local listings for time).
 • **Fabulous**, *Craig Kilborn*.

Wednesday, 1/9

• **Elton John**, *Jay Leno*.
 • **Tha Row Records CEO Suge Knight**, *Carson Daly*.

Thursday, 1/10

• **Foo Fighters**, *David Letterman*.
 • **Starsailor**, *Craig Kilborn*.

— Julie Gidlow

All show times are ET/PT unless otherwise noted; subtract one hour for CT. Check listings for showings in the Mountain time zone. All listings subject to change.

FILMS

BOX OFFICE TOTALS

Dec. 21-25

1 Lord Of The Rings: Fellowship Of The Ring New Line*	\$66.11 (\$94.03)
2 Ocean's Eleven WB	\$21.38 (\$102.01)
3 Jimmy Neutron: Boy Genius Paramount*	\$18.55 (\$18.55)
4 Vanilla Sky Paramount	\$16.48 (\$49.49)
5 Harry Potter And The Sorcerer's Stone WB	\$10.74 (\$267.75)
6 Ali Sony*	\$10.21 (\$10.21)
7 How High Universal*	\$9.77 (\$9.77)
8 The Majestic WB*	\$7.36 (\$7.36)
9 Not Another Teen Movie Sony	\$7.15 (\$23.30)
10 Monsters, Inc. Buena Vista	\$5.69 (\$226.34)

*First week in release
 All figures in millions
 Source: ACNielsen EDI

NOW PLAYING: Recording artist **Will Smith** stars in *Ali*, whose **Interscope** soundtrack includes **R. Kelly's** "The World's Greatest" and "Hold On," **Alicia Keys'** "Fight," **A Green w/Booker T & The MGs'** "A Change Is Gonna Come," **Aretha Franklin's** "Ain't No Way," **Bilal's** "Sometimes," **Angie Stone's** "20 Dollars," **Everlast's** "The Greatest" and tunes by **Truth Hurts**, **David Elliot**, **Shawn Kane**, **Salif Keita**, **The Watchtower Four**, **Martin Tillman** and **Lisa Gerrard & Pieter Bourke**.
Jim Carrey stars in *The Majestic*, whose **Hollywood** soundtrack contains jazz classics by **Nat King Cole**, **Chet Baker** and **The Mills Brothers**, as well as reinterpretations of jazz standards from **Jim Cox** and **The Spencer Wyatt Big Band**.

Charlotte Church provides the vocals to **James Horner's** score on the **Decca** soundtrack to *A Beautiful Mind*, a film starring **Russell Crowe**.

— Julie Gidlow



AL PETERSON
alpeterson@rroonline.com

Let's Make A Deal!

■ Should you have an agent when negotiating for that next job?

As we flip the calendar to a brand-new year, few in today's radio business would deny that the current economic slowdown and changes within our own industry have combined to make the search for that next on-air gig more challenging than ever.

Even in a challenging job environment, however, a good talent who can generate ratings and revenue is a valuable asset to any station. But when it comes to negotiating for that new job, are you better off going it alone, or should you consider contracting someone to represent you? Does having an agent working on your behalf help you or hurt you with management when it comes to negotiating that next deal?

For insight on these and other questions, I asked **George Hiltzig** of New York City-based N.S. Bienstock Inc. for some answers. A veteran agent, Hiltzig spent nearly two decades at NBC-TV, as Senior Counsel in the law department and as a VP, before joining Bienstock. Today he represents a number of radio personalities, including Matt Drudge, Bob Grant, Bill Handel, John Gambling, Michael Medved, Dennis Prager and Glenn Beck.

R&R: What are the best reasons for a talent to seek representation?

GH: First, on a pragmatic level and based on my experience, a talent who is represented will get more money. Management will deny that, but the fact is, you do. More impor-

tantly, you should be represented because there are other issues in a contract besides the money; things like term, exclusivity, first right of refusal, etc.

Some talents are keenly aware of these sorts of issues, but most are not. It's on a lot of these other issues over which, down the line, arguments can come up, as opposed to the money. By having an agent who is respected and trusted, you are better able to deal with some of the boilerplate, nonmonetary issues that often end up being more important than the money.

Second, there is generally a great divide between talent and management. By that I mean that most talents don't really understand the difficulties

that station management must go through, especially in today's consolidated business environment. Many things that they have to tell the talent are not directly within their control.

By the same token, a lot of managers don't fully understand how talent — who, in many cases, make more than the manager — are, more often than not, really quite insecure. There's a tendency to say, "Hey, they're already making a lot of money; what more do they want?" And that isn't what animates most talent.

An agent who is sophisticated and experienced in the business can often smooth over a lot of misunderstandings and paranoia between the two sides. He or she can act as an effective buffer between them.

"A good agent is someone who will always tell you what is, not simply what you want to hear. At the end of the day you are not serving your clients by not telling them the truth."

Parikhal To Keynote TRS 2002

Joint Communications CEO **John Parikhal** will present the keynote address at R&R's upcoming Talk Radio Seminar in Washington, DC.

Parikhal's exclusive presentation will set the tone for TRS 2002 as attendees at the seventh annual gathering of News/Talk radio executives and professionals from across the country seek answers and direction in the post-Sept. 11 world.

R&R's Talk Radio Seminar will be held Feb. 21-23 at the Marriott Metro Center in Washington, DC. Current events in the industry and the world will be the focus of our sessions and our speakers at TRS 2002. Don't miss News/Talk radio's annual meeting of the minds. You'll find a registration form on Page 37. Or log on to www.rroonline.com and click on "Conventions" for quick and easy online registration.



R&R: How involved should an agent be in conflicts between management and talent over content?

GH: There are agents and lawyers who secretly really want to be on the radio or want to be producers, and sometimes they will get more involved in the content and production issues of the program than they should. I try to have talents talk directly to management on those kinds of issues, because those are their respective roles. It's not my role to get involved and argue content issues. I can be a facilitator, but I have seen too many agents and lawyers who encourage their talents to talk about different topics or take positions on subjects. I don't believe that is the role of an agent.

R&R: What about the fear that management will resent a talent who says, "Talk to my agent"?

GH: More sophisticated management would much prefer to work with agents. And while sometimes it might cost them a little bit more, they know that they will always have a professional to turn to who can help them should problems arise. In my opinion, talents will usually find that manag-

ers who say, "We don't want to talk to any agents," tend to be more dictatorial. I think it is shortsighted for any manager to say that he or she won't deal with an agent.

I always advise talents, when they have decided to have representation, to go in and tell a manager, "I don't want anything to interfere with our relationship. I have a representative who is a professional. You'll like that person, and I would prefer that you talk to him or her about our deal."

Look, every manager has lawyers or other business advisors to whom they go for advice, so the real professionals understand the need for talents to have someone to represent them when it comes to handling business. In the end it will facilitate the relationship between management and talent, not hurt it.

R&R: Are there times when a talent should be present during discussions with management, or should you always leave it up to your agent?

GH: A manager can be more honest about a talent when talking through the filter of an agent than he or she can

Continued on Page 16

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Let's Make A Deal!

Continued from Page 15

be when talking directly to the talent, because, as a group, talents are generally a bit sensitive and insecure. They might not react as well to criticism when it's heard directly from management. An agent can act as a good filter for that information if he or she is accurate and honest in communicating between both sides. And you don't want management to feel uncomfortable, worrying that the words they use may be taken the wrong way by a talent.

That said, there are agents out there who don't tell their clients everything, which, to me, is an unforgivable sin. But, more often than not, it's better to have confidence in your agent to represent you in discussions with management. If you don't have that kind of confidence as a talent, you should not hire that agent. Talents have enough stress and strain in their lives from their jobs; this is one part they should leave up to their agent.

R&R: *What are some of the questions a talent should ask when seeking to hire representation?*

GH: First, find out what the agent charges. The standard percentage is 10% on any deal you negotiate, but there are some agents who want to take a commission from the day the talent starts working with them. I think it is inappropriate and even borders on unethical for an agent to say that he or she wants a percentage of a deal they had nothing to do with. In our group, we only take a percentage of any deals that we negotiate. So, if an agent says that you have to start paying him right now, I would think twice before I hired that agent.

I would also ask the agent who else they represent and then call some of those people. Obviously, an agent is only going to give you the names of successful clients, but it's still helpful for you to learn the roster of clients that an agent represents.

I would also ask various people you know in management at other stations if they have heard of the agent you are considering using and find out what their experience with

that agent has been. It's a small arena, and people in the business tend to know each other. It's the old "you can run, but you can't hide" when it comes to your reputation as an agent in this business.

R&R: *When is it appropriate to consider hiring an agent to help further your career goals?*

GH: I would say that individuals at certain income levels probably should not have an agent. If you are starting out, it's more important to get the opportunity than to get the best deal you can moneywise. If you are in the 30-, 40-, 50- or maybe even 60-thousand-dollar range I think you are probably better off developing your ratings and success before you think about engaging an agent. But once you have achieved a certain level of ratings success, I would suggest that an agent is then appropriate for furthering your career.

R&R: *Is there any advantage to your agent also being an attorney?*

GH: It's a great advantage. If your agent is also a lawyer, he or she has been trained to spot issues and be analytical. Am I proud of the fact that

"Every manager has lawyers or other business advisors to whom they go for advice, so the real professionals understand the need for talents to have someone to represent them when it comes to handling business."

I went to Columbia University Law School and that people know I went to a first-class law school and was well-trained in the law? Absolutely. There are a lot of legal issues that come up when you negotiate a talent contract, so it can be an advantage.

That's not to say that a nonlawyer can't be a good agent. If you're smart and dedicated and you work hard to understand what your job is and the business we're in, you can certainly be successful. But having an agent with a legal background is always an advantage, in my opinion.

R&R: *How often should a talent expect to communicate with an agent once the talent has signed a deal and is working?*

GH: I have found that different talents have different needs. Some want to talk to you every day, while others don't talk with me for months. It really varies depending on the individual and his or her personality. Personally I don't like to let a long period of time elapse between conversations. Some talents are more needy than others, and it is yet another role of an agent to learn and understand fully what his or her clients need.

R&R: *As a talent, how can I be sure that my agent always has my best interest at heart and doesn't have a conflict with other talents that he or she represents?*

GH: As long as your agent is an experienced and ethical person and discloses to you who they represent before you engage them — which some agents don't, I might add — I would suggest that it can actually present more opportunities than conflicts. If we have two clients who are competing for the same job — which happens, and I'm not going to say it doesn't — ultimately, it's still management that makes the final decision about who gets hired.

An agent can go in and raise all the issues and uncover all the things that management is looking for, and that can only give us more knowledge and information to share with a client. But, at the end of the day, it's still management that is going to make the call.

So, while on the surface it might appear that having two clients competing for the same job is a conflict, I would suggest that it is really also an opportunity for an agent to gain and develop more information. As the old saying goes, information is power, and that can only help your agent do a better job for you.

R&R: *I would assume that a rela-*

tionship with an agent, like any relationship, is subject to stresses and strains that can ultimately ruin it. What are some signs a talent should look for that would suggest that it might be time to seek new representation?

GH: If an agent does not return your phone calls in a timely matter, it is certainly an indication of a potential problem. I give talents whom I represent my work phone, my home phone, my cell phone, you name it, because I think that, as an agent, you earn your stripes when there is a crisis. It's easy to cut a deal and collect a commission. But, as a talent, the way you know that you are working not only with someone with whom you have a business relationship but also with someone who cares about you and your family is whether or not they call you right back.

"Individuals at certain income levels probably should not have an agent. If you are starting out, it's more important to get the opportunity than to get the best deal you can moneywise."

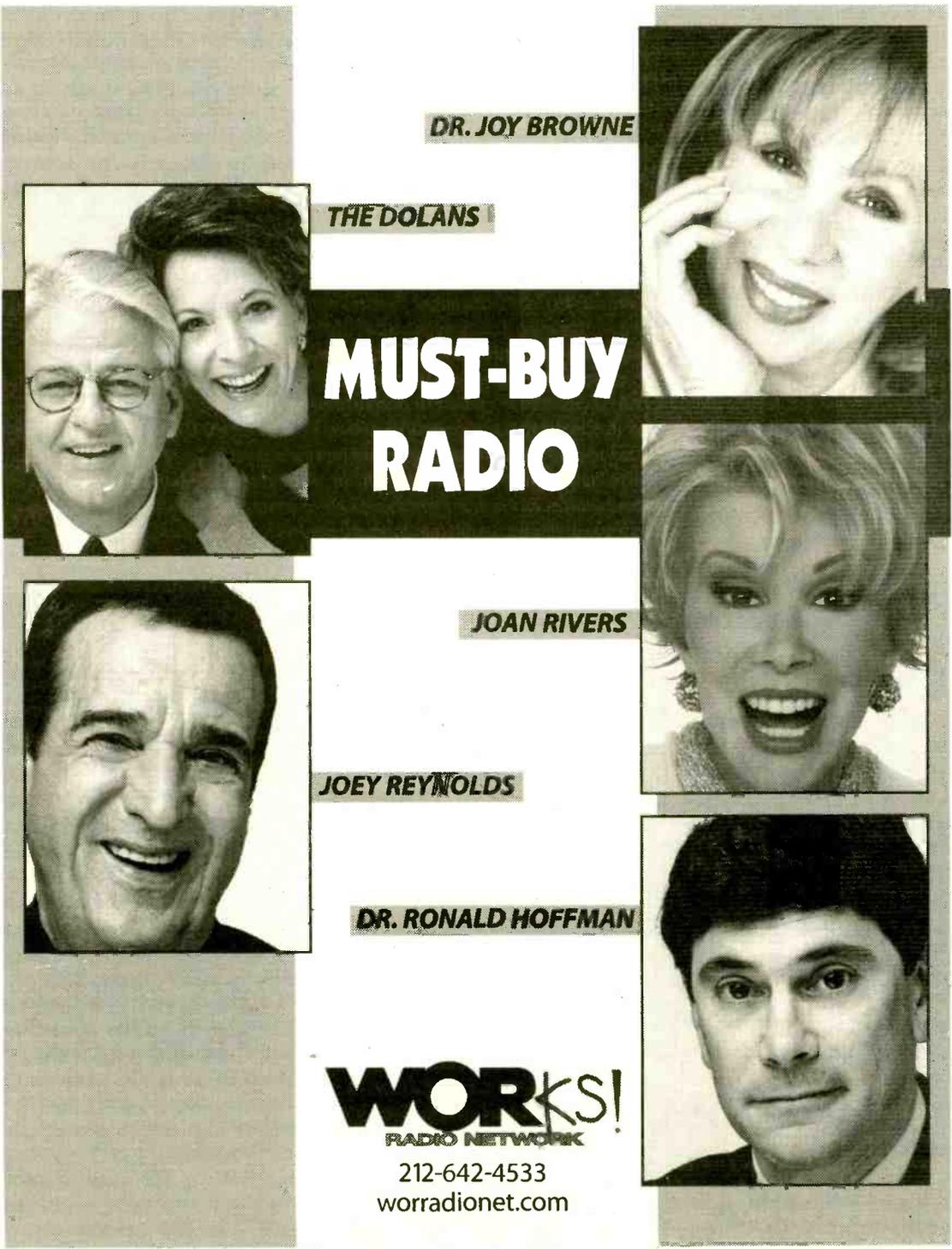
Another sign is when there is a problem or a question that needs to be resolved, and the agent keeps telling you that he or she will get to it, but it never seems to get resolved. That's an indication that you don't have the relationship you should have with the person representing you.

R&R: *What's the best part of your job as an agent?*

GH: The best part of what I do for a living is that I get paid for helping people I care about.

R&R: *And the worst part?*

GH: Having to tell someone that they are failing. But that's another role of your agent. He or she needs to be honest and open with you, and sometimes an agent has to tell you difficult things. A good agent is someone who will always tell you what is, not simply what you want to hear. At the end of the day you are not serving your clients by not telling them the truth.



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A Perry Capital Corporation

Wish

Continued from Page 3

radio and is also critical of satellite radio. "The basics haven't changed," he said of the radio industry. "The product is still king." But to make the product better, Levine believes large companies must trim their big clusters. "I'd love to see some of the large consolidators shed their fifth or sixth stations in a cluster," he said.

Levine shared his belief that successful radio comes from "crafting a unique and meaningful product, supported by a focused sales effort," which, he said, doesn't work in large clusters, where extra stations are treated like "redheaded stepchildren." He added, "Smaller, focused organizations will always thrive."

Levine also wants the FCC to crack down on XM's and Sirius' use of repeaters, which he calls "nothing more than a hedge against their business model." But he said the health of the economy should be the new year's top priority. "We've been in an advertising recession for close to a year," he said. "Radio felt it first — and, hopefully, will feel the recovery first."

RAB President/CEO Gary Fries believes that radio stations need to reinvent how they handle ad sales if they're going to soldier on through tough economic times. "I would like to see the whole radio industry recognize that the commodity approach to selling advertising went out the window several years ago," he told R&R. "We all need to make a commitment to training our sales representatives in helping their clients de-

velop marketing plans that will accomplish their goals. The commitment to the training and leadership to accomplish this needs to start at the top of all radio companies and needs to be real in order for it to be successful as it filters down through the organizations."

Fries would also like to see radio's position in the advertising landscape continue to grow in the eyes of advertisers. "I hope they recognize the value that radio has in motivating the American consumer to react to their products and services," he said.

Arbitron Radio Sr. VP/GM Scott Musgrave agrees that the people who can help consumers realize radio's value — salespeople — must be trained to rise to the occasion. "The most important thing radio can do today is invest more time and money in sales-staff training," he said. "While I recognize that the current business climate makes this difficult, enhanced training is the surest way for radio to recruit, grow and retain quality talent more successfully. Stations should see training as a central part of a sales professional's career."

Musgrave would also like to see radio lead an economic turnaround next year. "During past recessions radio has been a leading choice for advertisers looking for well-targeted, cost-effective delivery. For 2002 I would like to see radio leverage its value position to rebound from the slowdown ahead of TV, cable and newspapers and deliver the double-digit growth Wall Street is seeking."

But one radio executive just wants radio to return to the basics. "The pendulum of high-tech has swung too

far," said Dick Taylor, GM of WGYM, WOND, WTKU & WUSS Atlantic City, NJ. "Radio will prosper when it embraces a return to 'high touch.' Effective radio ads understand that you must first touch the heart in order to convince the mind. Radio can do this better than any other medium."

As for a far-reaching dream for 2002, Taylor would like to see the industry appoint the "Wizard of Ads" — a.k.a. author Roy H. Williams — "to direct the advancement of radio as the superior advertising medium." Williams has written three books under the "Wizard of Ads" title.

Instead of turning to an outsider, FCC Commissioner Michael Copps said, the industry itself should address what he perceives as its problems. "I would like to see voluntary action by the broadcasting community — radio, television and cable — to ensure quality programming 24/7, free of indecency and obscenity."

Reiterating his plea from this year's NAB Radio Show, Copps told R&R that his New Year's wish is for radio stations to start retaining copies of their shows for at least 60 days after they air. That, he said, would enable the FCC to resolve citizens' indecency complaints fairly and expeditiously without placing the "inordinate burden" of providing a tape or transcript of the program on the public.

"Rather than going the Washington route of legislation, regulation and challenge in the courts," he said, "let's have the people who can fix it best fix it now through an updated industry code of conduct. People are tired of the accelerating race for the bottom. Instead, let's reach for the stars."

Entercom

Continued from Page 1

all enjoy," he said. "We're excited to be there." The deal lifts Entercom's station count to 100 in 19 markets.

Entercom President/COO David Field said, "We are very pleased to enter the Denver market with the acquisition of Tribune's highly attractive stations. The deal expands our station group into another vibrant top 15 radio-revenue market and adds a terrific group of leaders and achievers to the Entercom team."

The deal's structure will ease the tax hit Tribune will take. In fact, a company source described the \$180 million price tag as "a credit card that we want to max out." The source added that the two companies will work together on the purchase of the TV assets. "I think we'll get there fairly easily," the source said, noting that if the value of the TV assets isn't exactly \$180 million, one company will pay the other the difference in cash.

Tribune spokesperson Gary Weitman told R&R that the company is looking all over for TV properties and that Tribune would like to expand in markets where it already has stations, though it's not limiting itself to those regions. Weitman reiterated that Tribune has no plans to sell its remaining radio outlet, WGN-AM/Chicago. One Wall Street analyst who fol-

lows Entercom called the exchange a fair deal. William Blair analyst Alissa Goldwasser said the \$180 million price tag is "full but reasonable," because KEZW, KKHK & KOSI already have the broadcast cash flow margins of mature stations and because there were other parties interested in buying the trio. She expects the stations to generate about \$20 million in revenue and slightly less than \$11 million in BCF in 2001 but notes that there is room for revenue and ratings growth at Classic Rock KKHK.

"Entercom will need to evaluate how to improve the station's current programming or consider reformatting the station to exploit any format holes that exist in the market," Goldwasser said. Despite the three years Tribune has to execute the tax-free swap, Goldwasser predicted that a 2002 closing "is not out of the question."

Goldwasser said that the reason Entercom was the successful bidder for the Tribune/Denver trio is because it was better-positioned, with a clean balance sheet and no other Denver stations in its stable. She believes that Entercom will continue to evaluate acquisitions and refrain from overpaying for stations. "Although radio acquisitions are no longer as immediately accretive as they were three to five years ago," she said, "we believe

that Entercom's disciplined management style will result in acquisitions that enhance the company's after-tax cash-flow growth over a multiyear period."

Goldwasser — who maintained her ATCF-per-share estimates of \$1.86 in 2001 and \$1.83 in 2002 for Entercom — estimates that the company could spend \$200 million on additional acquisitions next year and remain within a range of reasonable leverage ratios.

— R&R Washington Bureau staff writer **Walt Starling** contributed to this report.

TRS

Continued from Page 1

national events. He also writes and broadcasts a daily radio commentary for the ABC Radio Network and is the host of *SamDonaldson@abcnews.com*, the first regularly scheduled Internet webcast produced by a major television network.

R&R's Talk Radio Seminar will take place Feb. 21-23, 2002 at the Marriott at Metro Center in Washington, DC. You'll find a registration form and hotel-reservation information on page 37, or log on to *www.ronline.com* for quick and easy online registration, up-to-the-minute seminar news and the complete TRS 2002 agenda.

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L.A. Times Questions Indie Promoter Practices

National Music Marketing President/CEO **Joey Grossman**, a successful independent promoter based in Encino, CA, was the subject of a Dec. 27 *Los Angeles Times* article that questioned KMBY/Monterey's substantial airplay of the song "Rise" by rock act Smackradio between Aug. 30 and Oct. 23, 2001. An L.A.-based band, Smackradio just happen to be signed to Grossman's All Night Bakery Records. The *Times* brought the airplay of Smackradio's song into question because of Grossman's business relationship with the band; bandmember Chris Nash told the newspaper that Grossman even played slide guitar on a few of the band's songs. KMBY GM Terry Gillingham told the newspaper that "Rise" "was played on its own merit." According to the newspaper, KMBY receives close to \$200,000 annually from NMM to pay for giveaway contests, vacations, contests and other promotions — providing promotional support is a common practice among indies.

Contacted by **ST** in Lake Tahoe, CA, Grossman says the *Times* article was the result of a smear campaign being conducted by his former wife, **Debbie Mack**, who worked for NMM. "My ex-wife is creating these problems, and I know that to be true," he said. "There are no improprieties. This is nothing out of the ordinary." Grossman added that the *Times* erroneously failed to place Smackradio's airplay at KMBY in context. The newspaper reported that "Rise" received greater airplay than songs by Staind and Sum 41, two nationally established acts, during that period. Grossman says *Times* readers were misled because the newspaper did not disclose the entire shelf life of the Staind and Sum 41 records at KMBY in its article.

The *Los Angeles Times* also reports that EMI wants to get out of its four-album deal with multi-platinum pop diva **Mariah Carey**. According to the newspaper, EMI music chief Alain Levy, who joined the company after the release of Carey's *Glitter* on Virgin Records, is planning to give Carey a multimillion-dollar lump sum in exchange for her agreeing to exit the label. *Glitter*

has sold just 2 million copies worldwide, and the *Times* says Virgin is \$10 million in the red from the project — including marketing costs. The newspaper adds that Carey's deal with Virgin included a \$20 million per-album advance, \$6 million for videos and about \$1.5 million to promote four singles. Virgin recently parted ways with another global superstar, David Bowie. EMI execs would not comment on the Carey report.



Mariah Carey

Island Def Jam Music Group taps Sr. VP/Marketing **Julie Greenwald** as President of Island Records. The longtime Def Jam marketing pro reports to IDJMG President Lyor Cohen. As **ST** told you last week, Cohen is assuming Chairman duties for IDJMG that were previously held by Jim Caparro, who resigned from the post Dec. 14.

Dick Clark Productions has filed a \$10 million suit in federal court against NARAS, alleging that NARAS CEO **Michael Greene** maintained a "blacklist" that prevented some recording artists from performing at both the Grammy Awards and the American Music Awards, produced by the Dick Clark-led company. The suit claims that Michael Jackson confirmed that he'd perform and accept an Artist of the Century award at the next AMAs, set for Jan. 9. But the King of Pop reneged in mid-December because Greene informed Jackson's manager that Jackson could not perform on both shows. The suit claims that there was a similar incident involving Britney Spears two years ago and that, after Clark complained, Greene said the policy would end. In response, NARAS said, "It is clearly the nature of the entertainment business to offer your audience something exclusive." The organization called Clark's suit "nothing more than a last-minute publicity stunt." Viacom's CBS-TV, which airs the Grammy Awards, says it stands firmly behind Greene's practice of offering "exclusive featured performances."

▶ **WCBS Earns Its Pinstripes** ◀

Another Infinity News-station has landed a deal with a storied major league baseball franchise: **WCBS-AM/New York** will begin airing New York Yankees play-by-play in 2002, ending the team's two decade-plus relationship with crosstown WABC. The five-year agreement also calls for Yankee games to air in Spanish on a New York station to be named later and for Infinity's Sports WFAN/New York to provide sales, marketing and production support for the

Continued on Page 20

Rumbles

• Former KRZQ/Reno, NV PD **Guy Dark** takes similar duties at WWXX & WXWX/Appleton-Green Bay, WI.

• Clear Channel launches **KKTX/Corpus Christi, TX** as "NewsRadio 1360" under PD/morning host **Scott Johnson**. The station features such Premiere-syndicated personalities as Rush Limbaugh, Glenn Beck, Dr. Laura Schlessinger and Art Bell.



Santa Baby

All I want for Christmas this year is cheer!

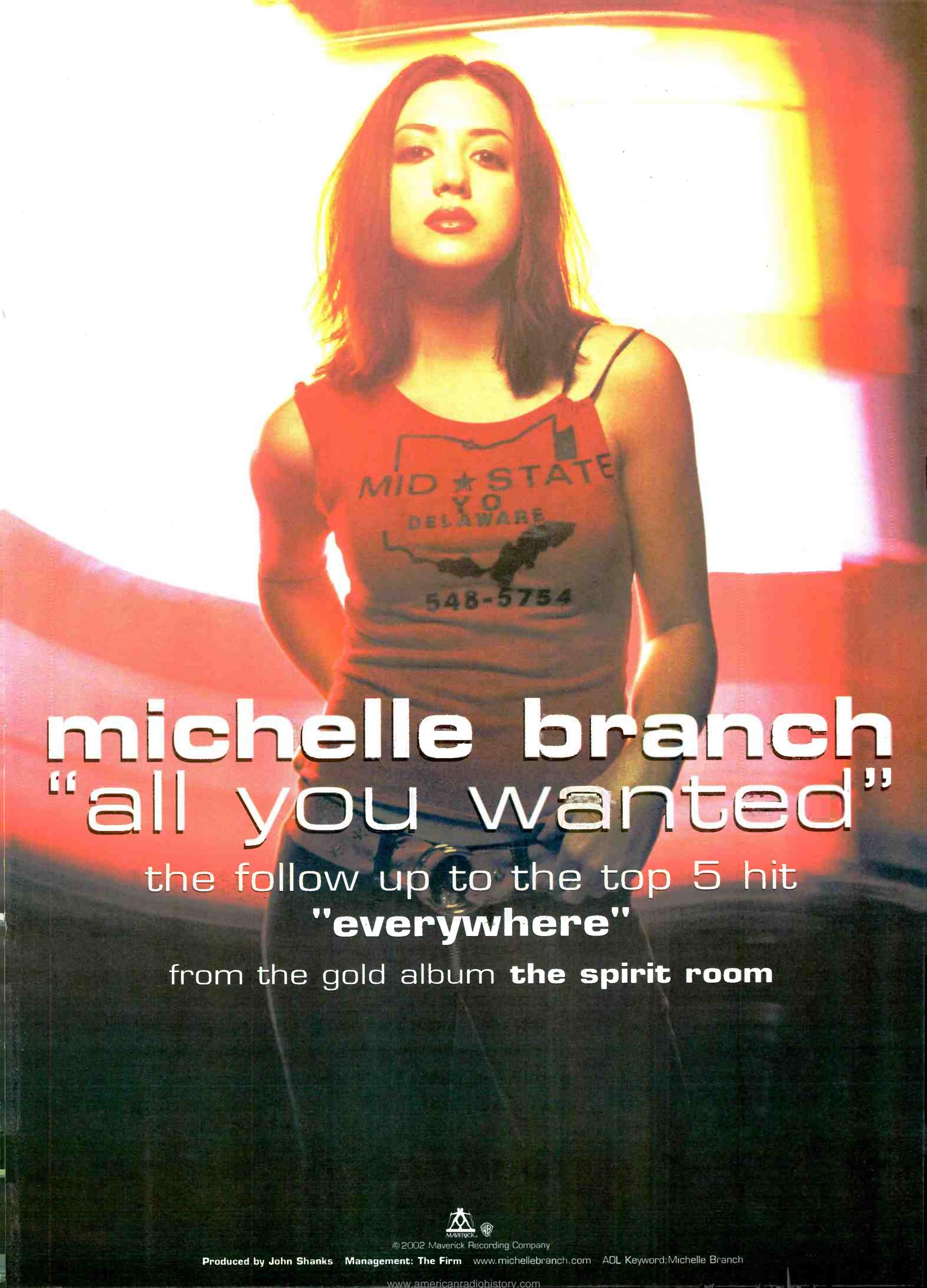
Peace and all we hold dear, Santa Baby

So hurry down the chimney tonight!

Lyric by Joan Javits

Music by Philip Springer

U.S. Publisher Tamir Music (ASCAP)



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Continued from Page 18

broadcasts. WFAN is the flagship for the New York Mets through the end of the '02 season, and rumors have been circulating that 'ABC may make a pitch for Gotham's National League club, beginning with the 2003 season.

In other sports news, Oldies **KLUV/Dallas** will become the flagship of the NFL's Dallas Cowboys, beginning with the 2002-03 season. The *Dallas Morning News* reports that the change was made to allow for more Cowboys-related weeknight programming, as the games previously aired on KLUV's female-oriented AC sister KVIL/Dallas. Cowboys games had aired on KVIL since 1990. **Brad Sham** and **Babe Laufenberg** will continue to call the games.

Starting Monday, Infinity's **KRLD/Dallas** will go "all News, all day" by airing continuous news from 4am-7pm weekdays. Local and syndicated talk programming will air in evenings and overnights. As a result, Premiere-syndicated talk host **Dr. Laura Schlessinger** is dropped from the lineup and snagged by crosstown Talker KLIF. She debuts in that station's 2-4pm slot Monday. Noon-3pm host **Scott Anderson** and 3-7pm talent **Greg Knapp** shorten their shifts by an hour to accommodate the Doc.

Cumulus' new Houston move-in, **KRPW**, is just about ready to sign on the air as "Power 97.5." The format is expected to be mainstream Urban, and a PD is said to be already in the building. KRPW is presently airing sweepers featuring the music of Marvin Gaye and speeches by Dr. Martin Luther King Jr.

Is veteran radio personality and actor **Jay Thomas** returning to his roots by taking a Talk slot at WBT-AM/Charlotte? Gossip around town has Thomas, who worked at WAYS/Charlotte during the 1970s, returning to the city to host the 9am-noon slot at WBT. The slot is currently occupied by Premiere's *Dr. Laura*.

**KYCY Stuck On
A Disney Theme**

Infinity's **KYCY/San Francisco** has decided to drop Country. But what will the station's new format be? It's presently stunting by continuously playing the song "It's a Small World" and airing on-air messages that proclaim that "The talk of the town" is coming soon.

WTMI/Miami has also told listeners that its forthcoming format, which was set to bow Jan. 1, would be the talk of the town. While initial rumors had the station going with an FM Talk presentation, it's now believed that 'TMI was preparing a music format. The leading candidate? Alternative or Hot AC. The '80s format was also being talked about for 'TMI, but it's now believed that Cox sister WFLC/Miami — which already airs a lot of music from the Reagan Decade — may go '80s by the time you read this. Visit www.ronline.com for the latest on 'TMI.

The University of Miami Hurricanes spent the days before their performance in the 2002 Rose Bowl national championship game just a stone's throw away from **ST Central** at L.A.'s Century Plaza Hotel. Lucky **WZTA (94.9 Zeta)/Miami** listener Daniel Vazquez (pictured) got to cheer on the 'Canes at the Rose Bowl, thanks to his winning performance in the station's Guns and Rose Bowl



Rose Bowl national championship game just a stone's throw away from **ST Central** at L.A.'s Century Plaza Hotel. Lucky

WZTA (94.9 Zeta)/Miami listener Daniel Vazquez (pictured) got to cheer on the 'Canes at the Rose Bowl, thanks to his winning performance in the station's Guns and Rose Bowl

RADIO & RECORDS



1

- **Joseph Bilotta** advances to COO of Buckley Broadcasting.
- **Adam Block** boosted to VP/GM of Legacy Recordings.
- **WYCD/Detroit** VP/GM **Maureen Lesourd** adds WVMV duties.



Maureen Lesourd

5

- **Bob Merlis** elevated to Sr. VP/Worldwide Corporate Communications at Warner Bros. Records.
- *The Voice of DC*: **Michelle Wright** takes airshifts at Bonneville's WWZZ, ABC's WRQX and Infinity's WPGC.

10



Lee Michaels

- **Lee Michaels** called in as COO of Taxi Productions, owner of KJLH/L.A.
- Capital Cities/ABC Owned Radio Stations Group II President **Norm Schrut** adds President/GM duties for WKHX-AM & FM/Atlanta.
- **Ed Krampf** set as VP/GM of KSFO & KYA/San Francisco.

15

- **Lee Michaels** hops aboard KMEL/San Francisco as PD.
- **Shadow P. Stevens** slides into WEZB/New Orleans' PD post.
- **Barry James** jumps up to PD of KOAQ/Denver.
- **Mike Kinosian** joins R&R as AC Editor.

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- Capital Cities issues VP stripes to WPAT-AM & FM/New York GM **Fred Weinhaus** and KZLA-AM & FM/Los Angeles GM **Vern Ore**.
- **Tunc Erim** upped to VP/Artist Development at Atlantic Records.
- **Tom Murphy** becomes PD of KPRZ/Los Angeles.
- **Drew Hayes** upped to PD of WPLP/Pinellas Park (Tampa), FL.

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- **Chuck Martin** minted as PD of WIVY (Y-103)/Jacksonville.
- *Re-Signed in New York*: **Don Imus** for three years at WNBC; **Ron Lundy** for five years at WABC.
- **Bruce Vidal** lands at KGGO-FM/Des Moines for middays.



Ron Lundy

giveaway. Zeta asked listeners what they'd do to win a trip to see the Hurricanes in Pasadena, CA, and Vazquez snagged the trip by eating exactly 94.9 live earthworms. Where do the guns come in? Vazquez stopped in Las Vegas for the Guns 'N Roses New Year's Eve concert before trekking on to Southern California for the big game, held Jan. 3.

TIMELINE EXTRA: Congrats to KGO/San Francisco President/GM **Mickey Luckoff**, who agreed to join the station as Sales Manager 30 years ago today.

If you have Street Talk, call the R&R News Desk at 310-788-1699, or e-mail streettalk@ronline.com


STEVE WONSIEWICZ

swonz@rronline.com

How To Get A Gig

Local promo pros share their ideas about changes, duties

Finding a new job after being let go by an employer is one of the most nerve-racking, stressful and humbling experiences a person can go through in his or her life. In terms of stress, many counselors rank it just below a divorce or the death of a loved one.

To help those individuals who are looking for a new promotion gig (or who are ready to change employers), I've sought the opinions of some of the most respected local promo pros in the business: Virgin's **Kevin Young**, Epic's **Mark Potter**, Interscope/Geffen/A&M's **Pam Grund** and Jive's **Jeff Rizzo**. These execs have either been nominated for or won the R&R Industry Achievement Award for Local Promotion Executive of the Year.

I asked these folks to answer six questions relating to their jobs in order to achieve one simple goal: to give job-hunters fresh insight into the duties and responsibilities of local promo reps.

Kevin Young

R&R: *In what ways has your job changed over the past year?*

KY: The real art of promotion is about the cult of personality. The new cult of personality includes relaying useful information — not just about your music, but also about things the programmer is interested in. Promotions for airplay seem to be a given. There was a time when it was a perk.

As for music, surprisingly, the input that programmers have in music decisions hasn't diminished in the past three years. Music decisionmakers at individual stations throughout my territory still have input that can lead to chainwide and nationwide results.

R&R: *In what ways do you think your job will change most this year?*

KY: Since music sales are down, I will be looking for ways to sell music like never before. Airplay is nice, but sales provide the paycheck. With radio looking for ways to increase revenue, I'll be exploring ways to tie in my projects with local advertisers to help salespeople generate a buy.

Last year, for example, to promote Mariah Carey's album *Glitter*, I worked with salespeople to tie in jewelers to do "Get Your Glitter On" weekends. The grand prize was a gift certificate from the jeweler. The sales department got a sponsorship, complete with time buys, and I got extra exposure for our artist.

R&R: *Other than getting airplay, what will be your biggest challenges this year when it comes to helping your artists and record company?*

KY: I am dying for the industry to come to terms with the obvious short-



Kevin Young



Mark Potter



Pam Grund



Jeff Rizzo

comings of music research. With TSL continuing to slide, isn't it time to consider that music research might be a big part of the problem? I plan on asking more detailed questions about the research that's carried out on our music — and other labels' music — in the hope of learning more.

R&R: *Give an example of how you went beyond the call of duty to help an artist and your company.*

KY: I like to do creative deliveries in order to get my point across. When I needed more spins on Lenny Kravitz, I had a florist deliver a spinach basket to programmers with a note saying, "Lenny spinage is an important part of a healthy radio diet." I timed it for days when rotation changes were being considered and backed it up with phone calls. It's about being wacky and fun and helping to keep this the entertainment business and not letting it become just another ho-hum job.

R&R: *What's the most enjoyable moment you've had while in your job?*

KY: Al Moinet's retirement party at the Dome in Los Angeles.

R&R: *What was the most trying moment?*

KY: During my first year in promotion Robert Plant personally read me the riot act for not getting "Tall Cool One" played on WKSE/Buffalo, even though it was on all of my other stations. Hell, all I wanted was to meet the guy.

Mark Potter

R&R: *In what ways has your job changed over the past year?*

MP: The job responsibilities have changed tremendously over the past few years. You now have to be more accountable than ever before. Every hour of every day you better know who is playing your record, how often and at what times. Promotion used to be about getting adds; now, that's just the beginning. It's all about mul-

tiples impressions and audience reach.

There are also more players in the game. With consolidation, you have to become familiar not only with the PDs and MDs, but the consultants, brand managers and regional program managers. Lastly, there is more fiscal responsibility. We can now better target where our money is spent and, hopefully, get a better return on our investment.

R&R: *In what ways do you think your job will change most this year?*

MP: We will be forced to become more well-rounded and even more big picture-oriented. There will be more phone time and less travel due to the high cost of business travel, and there will be more networking within the company and within radio to find and disperse success stories about our artists. Plus, it will be imperative that promotion people get back into the marketing aspect of the business.

R&R: *Other than getting airplay, what will be your biggest challenges this year when it comes to helping your artists and record company?*

MP: Knowing all of the players involved in making decisions at each station. Knowing the people on the conference calls within each company cluster, compiling any stories that come from them, and then incorporating that info so I can showcase the artists and songs.

R&R: *Give an example of how you went beyond the call of duty to help an artist and your company.*

MP: I am really not at liberty to discuss that at this moment on the grounds that it may incriminate me.

R&R: *What's the most enjoyable moment you've had while in your job?*

MP: Being nominated for R&R's Local Promotion Executive of the Year award and winning Regional Promotion Manager of the Year for Epic in the same year.

"I will be looking for ways to sell music like never before. With radio looking for ways to increase revenue, I'll be exploring ways to tie in my projects with local advertisers to help salespeople generate a buy."

Kevin Young

R&R: *What was the most trying moment?*

MP: There are trying moments every day. I don't believe there has been a day when I could say, "Hey, all of my stations are playing all of my records a lot and in great dayparts, and they're selling, so let's play golf!"

Pam Grund

R&R: *In what ways has your job changed over the past year?*

PG: After the Interscope-Geffen-A&M merger, we went from 10 regionals to 16. My territory is smaller and more manageable, but the artist load has tripled.

R&R: *In what ways do you think your job will change most this year?*

PG: I don't think like that. I just keep an open mind, stay ready for changes of any kind, stay intense, remain positive and go with the flow.

R&R: *Other than getting airplay, what will be your biggest challenges this year when it comes to helping your artists and record company?*

PG: Devoting the time and energy for every artist on the roster.

R&R: *Give an example of how you went beyond the call of duty to help an artist and your company.*

PG: Some may consider this beyond the call, but I consider it a blessing: being able to implement the union of an Interscope/Geffen/A&M artist with a terminally ill fan and being able to witness the sincerest kind of appreciation.

R&R: *What's the most enjoyable moment you've had while in your job?*

PG: I had just finished five tour dates with Bush, and they were doing late-night meet-and-greets every evening. One night [lead singer] Gavin Rossdale tossed me his hockey jersey and said, "You're the best. You take good care of us." I know it's corny, but it was very meaningful to me. It was a real "Thanks, Mean Joe" moment.

R&R: *What was the most trying moment?*

PG: One evening during a blizzard in Wilkes Barre, of all places, a deranged road manager yelled at me in front of about 40 people, including 30 contest winners, two programmers, two MDs, a GM and a club owner. He accused the contest winners of being family members and made no sense whatsoever.

Jeff Rizzo

R&R: *In what ways has your job changed over the past year?*

JR: The job is changing at an

alarming pace these days. In the past couple of years it was just about working PDs and MDs to get records played. Now you need to work everyone from the brand managers to the VPs. Promotion has become more of a team effort. There are stations that don't have a PD in the local market, so you have to depend on your other staff members for help.

Also, the way radio stations manage their music has changed in the wake of the downsizing at radio. In the past, PDs and MDs could talk on the phone about records all day. That's not the case anymore. You have to make every second count now when you're working a record.

R&R: *In what ways do you think your job will change most this year?*

JR: My responsibilities have changed completely now that I have been promoted to a national Top 40 post. Most everything will be completely new.

R&R: *Other than getting airplay, what will be your biggest challenges this year when it comes to helping your artists and record company?*

JR: With consolidation happening every day, labels have to work more records, and the locals will have to be focused and alert about what is happening in each market.

R&R: *Give an example of how you went beyond the call of duty to help an artist and your company.*

JR: I try to work with the artists as much as possible, and I have helped several of The Backstreet Boys with charity events throughout the years. Those things help build great relationships. One of the guys lost his sister to lupus, and since then he has been helping to raise awareness and money for the Lupus Foundation. I arranged for various things in some markets. None of that was expected of me, but it was for a good cause.

R&R: *What's the most enjoyable moment you've had while in your job?*

JR: When I was told that I was getting promoted.

R&R: *What was the most trying moment?*

JR: It had to be the KDWB/Minneapolis Last Chance Summer Dance show four years ago, in which The Backstreet Boys were the headline act. One of the members lost his sister to lupus that day, and the guys canceled the show a few hours before it was to begin. There were a lot of things happening and tempers flaring, and I was pretty much a rookie at the time. I survived that day, so I think I can survive anything.



TONY NOVIA

tnovia@rronline.com

Help Wanted, Pros On The Loose

■ New opportunities for the new year

Traditionally, R&R's first issue of the year is our jobs theme issue. Our goal is to play matchmaker between those looking for jobs and those looking to hire. We hope you'll take the time to contact some of the people listed here if you have an open position. And, of course, a call of encouragement is always welcomed with gratitude.

The following is a list of CHR stations currently on the hunt for new employees.

• **KWYL/Reno, NV** is in need of a 10pm-2am air talent and imaging person. Applicants should have experience with digital imaging software and some on-air experience. Send T&Rs to KWYL, 595 E. Plumb Lane, Reno, NV 89502. E-mail: carmy.ferreri@citicomm.com.

• **KRQQ/Tucson** needs PT weekend/fill-in talents. Previous on-air experience is required, and applicants must live within driving distance of Tucson. Send all T&Rs to Ken Carr, Asst. PD/MD, 93.7 KRQQ, 3202 N. Oracle Road, Tucson, AZ 85705. Phone: 520-618-2179.

• **WLAN/Lancaster, PA** is in search of a morning co-host or night jock. Applicants for the morning slot should have lots of experience. Applicants for the night gig should be the next star. Send T&Rs to Mike Browne, WLAN, 252 N. Queen St., Lancaster, PA 17603.

• **WVSR/Charleston, WV** is looking for PT announcers/board ops. Send all T&Rs to 817 Suncrest Place, Charleston, WV 25303. E-mail: pd@electric102.com.

• **WWXM/Myrtle Beach, SC** has a night opening. You must be able to light up the nights, as well as the phones, by producing and hosting spontaneously topical features, contests and stunts nightly. The position also includes tons of remotes. Send T&R and photo to Wally B., WWXM, 4841 Bypass 17 South, Myrtle Beach, SC 29577. E-mail: wallybatmix977@aol.com. No phone calls, please.

• **WQHT/New York** is on the hunt for an MD. You must have large-market experience, you must know the format, and you must know New York to be considered for the position. Send T&Rs to WQHT, 395 Hudson St., Seventh Floor, New York, NY 10014.

• **WPGC/Washington** has an MD opening. Send resumes to Jay Stevens at WPGC, 4200 Parliament Place, Suite 300, Lanham, MD 23046. Also, both full-time and part-time on-air talent are needed for 'PGC's sister stations, WMBX/West Palm Beach and WXYV/Baltimore. T&Rs can be sent to the above address.

• **WMBX/West Palm Beach** is in need of a Production Director. Tapes/CDs and resumes should be sent to PD Mark McCray, 701 Northpoint Parkway, Suite 500, West Palm Beach, FL 33407.

• **WJYY/Manchester-Concord, NH** is searching for PT weekend talent. Experience with CHR and experience with voicetracking and the Classic Rock format are pluses. T&Rs can be sent to

WJYY, 7 Perley St., Concord, NH 03301.

• **WVRZ (98.7, The Beat)/Charleston, WV** has an opening for nights. Females are encouraged to apply. The Beat is looking for someone to light up the phones and be a star. Applicants must know the music and be able to do production and appearances. Send T&Rs to Lacy Neff, Director/Programming, 1251 Earl Core Road, Morgantown, WV 26505. No phone calls, please.

• **WZAT/Savannah, GA** needs a night talent with great interaction with callers who is aggressive and capable in front of crowds. Send T&Rs to JT, 214 Television Circle, Savannah, GA 31406. E-mail: john.thomas@cumulus.com.

• **KMXV/Kansas City** is on the hunt for a night personality/MD with a winning attitude. Applicants must be competitive and love radio, phones and doing appearances, as well as play well with others. Two to three years medium-market experience required. Send T&Rs to Jon Zellner, OM, KMXV, 508 Westport Road, Suite 202, Kansas City, MO 64111.

• **WXSS/Milwaukee** has openings for a Promotions Director, Production Director and overnight talent. PT talent is needed on both WXSS and WMYX. The Promotions Director must have at least three years experience in either marketing or programming and must have general PC skills. The Production Director must have experience in Saw and commercial production and general PC skills. For the overnight on-air opening, you must have at least two years of on-air experience. Part-time on-air talent must have previous on-air experience. Send T&Rs to Asst. PD JoJo Martinez, 11800 W. Grange Ave., Hales Corners, WI 53130. E-mail: jmartinez@entercom.com.

• **WWCK/Flint, MI** needs weekend air talent and board ops. Some on-air experience in small markets is required. T&Rs can be sent to WWCK, Beau Daniels, 6317 Taylor Drive, Flint, MI 48507.

• **KIZS/Tulsa** has future air-talent openings. Candidates must have previous on-air experience and be able to talk to women. T&Rs can be sent to Clear Channel/Tulsa, 5801 East 41st St., Suite 900, Tulsa, OK 74135.

• **WSSX/Charleston, SC** is in search of a night personality with killer phones and high energy. If you can do a morning show at night, then WSSX wants you! You must be funny, outgoing and know what today's nighttime CHR radio sounds like. T&Rs can be sent to WSSX, OM Mike Edwards, 4230 Faber Place, Suite 100, North Charleston, SC 29405.

• **KPSI/Palm Springs, CA** needs PT

on-air fill-in and weekend talent. Send T&Rs to KPSI, 2100 Tahquitz Canyon Way, Palm Springs, CA 92262.

• **KQSR/Oklahoma City** is in need of a morning show host. The station is looking for experienced, entertaining talent to help build a morning show for "soccer moms." This host must be friendly, conversational and someone who comes across as a real person. Send T&Rs to Steve Clem, KQSR, P.O. Box 1000, Oklahoma City, OK 73101 or via e-mail at steveclem@clearchannel.com.

• **WABB/Mobile** has an afternoon drive opening for someone with at least five years experience. They're looking for a personality, not a liner-card reader. If you can talk to moms and their daughters while not breaking the trust of a true heritage CHR, send T&Rs to Jay Hasting, 1551 Spring Hill Ave., Mobile, AL 36604.

• **Cox Radio Top 40** is looking for PDs in Houston and Atlanta. They're also looking for sharp, tight, hard-working jocks who are able to win. Send T&Rs to 555 Sunrise Highway, West Babylon, NY 11704.

• **KCAQ/Ventura, CA** is accepting tapes for full- and part-time on-air positions. Send T&Rs to KCAQ-FM, Program Director, 2284 S. Victoria Ave., Suite 2-G, Ventura, CA 93004.

• **KHTT (K-Hits 106.9)/Tulsa** is searching for a Program Director. Send T&Rs, along with your programming philosophy, to KHTT, attention VP/GM Pat Bryson, 7030 S. Yale, Suite 717, Tulsa, OK 74136. No phone calls, please.

• **WZYP/Huntsville, AL** is looking for an overnight talent. Send CD&Rs to WZYP, Bill West, 1717 Highway 72E, Athens, AL 35612.

• **KSEQ/Fresno** is looking for quality part-timers. Rush your T&Rs to Tommy Del Rio, KSEQ, 617 W. Tulare Ave., Visalia, CA 93277.

• **KHKS/Dallas** has an opening in nights. E-mail resumes to kissfmnightgig@aol.com.

• **WBTS/Atlanta** has PT board operator and Commercial Production Manager positions open. Applicants for the board operator opening must have two to four years experience, and production talent is a plus. Please send T&Rs to Kannon, 95-5 The Beat, 1601 West Peachtree St., Atlanta, GA 30309, or e-mail kannon@955thebeat.com. No phone calls. Applicants for the Commercial Production Manager position must have at least four years of commercial radio experience and knowledge of studio equipment, including



LENNY KRAVITZ DIGS Z95.7

KCHZ (Z95.7)/Kansas City PD "Just Plain Dave" and Asst. PD/MD Mike Austin impressed Virgin Records' Lenny Kravitz so much with their height that he decided to lift himself on their shoulders to become a little taller. Seen here (l-r) are Dave, Kravitz and Austin.

consoles and digital editing stations. On-air experience is not necessary, but preferred. Send your resume to Lori Sheridan, 95-5 The Beat, 1601 West Peachtree St., Atlanta, GA 30309. No phone calls.

• **KLUC/Las Vegas** is looking for PT/FT air talent who must be able to do creative production and dazzle an audience at live appearances. If you are talented and stand out from the rest regardless of market size or format, send your T&Rs, with reference to job No. PTAINF1.02, to KLUC-FM, 6655 W. Sahara Ave., Suite D208, Las Vegas, NV 89146.

Pros On The Loose

The following talented people are currently on the prowl for their next great opportunity.

• **Jeff Grainer:** Formerly overnights at WLAN/Lancaster, PA. Call him at 717-569-3451.

• **Steve Gunner:** Former OM of KBEA & KORB/Quad Cities, IA-IL. He can be reached at 563-386-3268.

• **James Warren:** Previously a jock at WJMO, a former "Jammin' Oldies" station in Washington, DC. He also worked at WXYU/Baltimore. Contact him at 410-663-6368.

• **Rich Stevens:** Former Asst. PD at KSLZ/St. Louis. He can be reached via e-mail at rich93a@aol.com.

• **Spyder Harrison:** Previously afternoon drive talent with WFLZ/Tampa. He can be reached by e-mail at spyder@tampabay.rr.com or by phone at 727-796-7420.

• **JT Mackenzie:** Former middayer and programming assistant at KZHT/Salt Lake City. Reach JT via e-mail at jtradiochick@aol.com.

• **Mark McCarthy:** Last gig was afternoon drive/MD at KZHT/Salt Lake City. Call him at 801-557-1832.

• **Kelli Taylor:** Former morning co-host for the *Z-Morning Show* at KZHT/Salt Lake City. Call her at 801-674-8003.

• **Doug Lindsay:** Previously nights at KDGS/Wichita. Contact him at 316-409-7365.

• **Ellie Hill:** Former KIIS-FM/Los Angeles producer is exploring options in TV or radio, including writing or producing. She has on-air experience and is willing to relocate. Reach out to her at 818-422-1027.

• **Casey Keating:** Former PD of KZQZ/San Francisco. He is currently exploring other programming options. You can reach him at 800-584-0332.

• **Dennis Blair:** Former Director/Alternative & Rock promotion at Maverick Records. Contact him at 310-656-0390 or 310-717-5246.

• **Anthony Iovino:** Former Maverick New York promo stud. He can be

reached at 516-763-9688, 917-364-4828, antknee1@aol.com or on the two-way at [8775497427@skytel.com](tel:8775497427).

• **Sharon Doheny:** Last gig was Maverick Chicago promo queen. She can be reached at 847-303-9626 or sharondo@hotmail.com.

• **Jim Kelley:** Former Midwest promo dude for Maverick. Contact him at 440-937-0013, or via e-mail at jkmavericks@aol.com.

• **Jana Sutter:** Previous Southeast promo princess for Maverick is exploring new opportunities. Reach out to her at 615-354-5523 or jsutter123@aol.com.

• **Paul Walker:** Former Clear Channel/Boise OM. Reach Walker at paulwalker@clearchannel.com or 208-344-6363.

• **Brian Burns:** Former KRBZ/Kansas City VP/Station Manager. Call Brian at 913-897-2223, or e-mail him at burnshouse@earthlink.net.

• **Dave Dillon:** Former VP/Programming at Journal Broadcasting. Call him at 713-896-4576.

• **Michael Luczak:** Former WZJM/Cleveland PD is on the hunt for his next programming opportunity. He can be reached at 216-271-0803, 216-407-7623 or michaelluczak@earthlink.net.

• **Dave Nichols:** Exiting Film House as Sr. VP/Marketing. He can be reached at davenicholstn@home.com.

• **John Michaels:** NetRadio five-year Program Manager is on the hunt for a job, preferably in the Minneapolis area. John can be reached at 651-578-9578 or jmlc@earthlink.net.

• **Alan Wallace:** Former Sr. VP/Communications for Live365.com. He can be reached at 650-574-1000, 650-678-4819 or awall@alamwallace.com.

• **Russ Allen:** Previous PD for KTHT/Houston. Call Russ at 713-748-7747.

• **Paco Lopez:** Former WJHM/Orlando morning host turned afternoon driver. He can be reached at 407-302-7074 or pacolopez@aol.com.

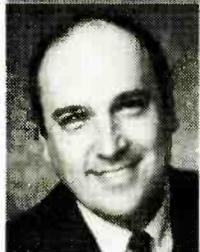
• **Dave "The Duke" Sholin:** Previously Capitol VP/Pop Promotion. Contact him at 650-359-0505 or via e-mail at yourduke@aol.com.

• **Scott Chase:** Former PD of WSSR/Tampa. Reach Scott at 727-771-7891 or via e-mail at scott_chase_pd@hotmail.com.

• **Clarke Ingram:** Former PD of WPXY/Rochester, NY. Contact Clarke at 412-653-5201 or via e-mail at cigram@aol.com.

• **Dan Clark and John Murphy:** Former morning drivers on KKRZ (Z100)/Portland, OR. Reach them at jmurphy@premiereradio.com or dancarkaudio@qwest.net.

• **Danny Cooper:** Former West Coast Regional with Island Def Jam Music Group. Phone him at 310-288-5396 or 310-663-5146.


MIKE KINOSHIAN

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Dollars Traded For Security

□ **Seattle's Fisher Broadcasting avoids layoffs with creative budget cuts**

Many workers still subscribe to the popular notion that if you do a good job, you should be rewarded each year with more money. That's a hard point to sell, however, when the national economy and the usually healthy radio business are both in dire straits.

Although some may see it as a step backward, Emmis' recent decision to slash salaries 10% (in return for company stock) was a brilliant move all the way around. In addition to saving the company money, it greatly lessened the need to eliminate jobs. The bold trade-off resulted in a greater sense of job security, increased morale and a way for employees to make up the pay cut through an increase in stock price.

Less Pay, More Security

Seattle-based Fisher Broadcasting is taking a similar approach. "It's been a tough year, and the company asked for a 10% cut as we begin 2002," says KPLZ (Star 101.5)/Seattle PD **Kent Phillips**. "The neat thing was that they went to each manager and asked them what they wanted to cut. I was asked to cut 10% of my budget, and I knew I couldn't do it without somehow affecting people."

Eliminating personnel was an option, but not one that Phillips was eager to consider. Most of the people working at the Hot AC have been together for many years. In addition to programming Star 101.5, for example, Phillips has been its wakeup talent for the last 16 years. "Our night talent has been here 18 years, and I have weekenders who've been with us for 20 years," Phillips says. "The person with the shortest tenure has been with us about eight years. If one piece leaves, it breaks up the whole dynamic."

KPLZ's pay structure is part salary, part bonus. Phillips met with each staffer individually and presented what some may perceive as another unattractive, if not unthinkable, option: a pay cut. "They all wanted to take a cut, and that's what we did," Phillips says. "I was able to trim back some other things, so it came to about an 8% pay cut. I was very proud to see that our managers — our head guys — took the same cuts; they led the way."

Discussions with the 15 Star staffers voluntarily affected were held in

September, and the cuts became effective this month. The important thing is that no jobs were lost at a station with a strong family environment. "I think Washington state is No. 1 in unemployment now," Phillips says. "It's been brutal here with the big Boeing layoffs — tens of thousands of people lost their jobs."

"All of us believe that we made the right move. If someone at the station lost their job, it would be hard for them to find another one in the market right now. I think our people now feel secure for the next year. Beyond that, who knows? But a year in radio is an eternity."

Three-Pronged Plan

Some cuts Phillips had to make dealt with promotion, but, he remarks, "We all know that Star is promotion-dependent. I could decimate the promotion budget, but then the station wouldn't win. Star's three prongs are music, personality and promotion. Some other companies have been shortsighted and have cut promotion or opted for voicetracking, but we know that we need all three things."

"Five or six years ago in this market there were KPLZ and [CHR] KUBE. Nothing else was remotely close — we owned it all. But since then there have been two different versions of [CHR/Pop] 'Kiss' [KBKS], an '80s station [KYPT] and a Rhythmic Oldies [KBTB], and [Sandusky AC] KLSY has become much more current-based. The market is much more competitive, but Star has been among the top three in 24 of the last 28 books in key women demos."

When December rolled around, Star realized that it had exhausted its promotion budget and couldn't grant its annual Christmas Wishes. "I said our wish was to save our staff and not let anyone go," recalls Phillips.

What happened next was absolutely amazing: Listeners stepped forward and donated the money to make Christmas Wishes happen. "One guy walked in with a check for \$10,000. Another person came in with \$3,000.

Matchmaker, Matchmaker, Let's Make A Match

Attempting to console someone whose job has been eliminated has always been the toughest and, certainly, most anguishing aspect of my job. Unfortunately, calls and e-mails announcing layoffs arrive more frequently now and are no longer limited to PDs and on-air talent. They encompass every level. Promotion and marketing people, GMs and even market presidents are feeling the squeeze. It's incredibly sad and maddening to see quality broadcasters — real people — being sacrificed to protect the bottom line.

We're indebted to the caring format programmers who responded to our plea for the names and numbers of those waiting for their next opportunities, as well as those willing to share current job openings.

What follows are our annual format-specific classifieds, beginning (in alphabetical order) with those currently available for work.

- **Emily Anton:** WFAS/Westchester, NY PD/afternoon drive. Phone: 914-243-9534. Submitted by Aurora VP/Programming Curt Hansen.

- **Jose Arreola:** KBIG & KOST/Los Angeles Promotions Assistant. Phone: 213-209-0825. Submitted by KBIG & KOST Station Manager/PD Jhani Kaye.

- **Brian Burns:** Hot AC KRBZ/Kansas City VP/Station Manager. Phone: 913-897-2223. E-mail: burnshouse@earthlink.net.

- **Susan Brown:** KBIG & KOST/Los Angeles Exec. Assistant & Public File. Phone: 818-291-0999. Submitted by KBIG & KOST Station Manager/PD Jhani Kaye.

- **Jim Buchanan:** WICC/Bridgeport, CT afternoon drive talent. Phone: 203-389-0234. Submitted by Aurora VP/Programming Curt Hansen.

- **Scott Chase:** Hot AC WSSR/Tampa PD. Phone: 727-771-7891. E-mail: scott_chase_pd@hotmail.com.

- **Jeff Cochran:** WLIT/Chicago PD. Phone: 847-658-8778.

- **Irene Collins:** WFAS/Westchester, NY News Director. Phone: 914-232-6065. Submitted by Aurora VP/Programming Curt Hansen.

- **Dave Dillon:** Journal Broadcasting VP/Programming. Phone: 713-896-4576.

- **Danny Fox:** Seventeen years at KDES/Palm Springs, CA, including PD and mornings. Phone: 760-347-0717. E-mail: foxjock1@cs.com. Submitted by KRNO/Reno, NV PD Dan Fritz, who says, "I wish I had something to share regarding openings."

- **Kim Kelly:** KCBS-FM & KOST/Los Angeles Director/Marketing & Promotions. Phone: 310-271-7344. Submitted by KBIG & KOST/Los Angeles Station Manager/PD Jhani Kaye.

- **Randi Martin:** MD/morning drive WASH/Washington. E-mail: randi971@aol.com. Submitted by WPCH/Atlanta PD Jeff Silvers.

- **Don Potter:** Mornings at KBAY/San Jose for the last five years. He was also Metro Traffic/San Jose's Director/Operations and worked at Hot AC KEZR/San Jose. Phone: 408-266-5307. E-mail: dongrfuldp@aol.com. Submitted by KBAY PD Bob Kohtz, who says, "Don was laid off solely because of Infinity budgetary cuts. This guy truly deserves a gig."

- **Bryan Simmons:** KOST/Los Angeles' longtime afternoon drive personality. Phone: 818-241-0138. Submitted by KBIG & KOST Station Manager/PD Jhani Kaye.

Openings

- An on-air MD opening exists at a top 25-market Hot AC. The person should have three years of MD or PD experience, know Selector inside and out and do a killer airshift. Send your materials to greatmdgig@yahoo.com.

- Salespeople are needed at Hot AC WJBW/West Palm Beach. Send your resume to Fran Marcone, 901 Northpoint Parkway, Suite 400, West Palm Beach, FL 33407. OM/PD John O'Donnell comments, "We've been lucky enough to avoid losing talent."

- According to Director/Programming & Operations Steve Kelly, Infinity Hot AC WMC-FM/Memphis is in "very desperate need of qualified part-time talent who can be very flexible. We don't, however, have enough hours to make this a full-time position."

Kelly also says there's an immediate, critical need for a full-time imaging and production person who would also do a weekend airshift. "Candidates must be versatile enough to help write, voice and assemble station imagery. Digital-editing experience is an absolute must."

A full-time remote crew leader opening may also exist. It's not exactly the same as being an engineer, but Kelly says, "You should be somewhat conversant in technical-speak. Anal-retentive, super-organized 'neatniks' are preferred."

In addition, Kelly notes that Infinity/Memphis is always looking for great AEs for its three local properties.

- PD Jeff Tyson is about to relinquish his airshift, so he's searching for an afternoon personality for AC WYSF/Birmingham. Morning show experience is a plus, and Tyson stresses that he's looking for experienced pros only: "Someone who not only has good pipes, but plans and works hard on the show every day." The ability to interact on-air with the audience, he says, is a must. Send him your demo and resume at 244 Goodwin Crest Drive, Suite 300, Birmingham, AL 35209. No calls, please.

- Saga Hot AC KSTZ/Des Moines needs an MD/midday talent. Selector experience is preferred for this opportunity. OM Jim Schaefer remarks, "Saga is a great company that believes in doing great radio with real people in local market situations." Send him your best material at 1416 Locust St., Des Moines, IA 50309.

- Tapes and resumes for Full Service AC WICC-AM/Bridgeport, CT's midday opening should be sent to Aurora VP/Programming Curt Hansen, 350 Fairfield Ave., Bridgeport, CT 06604. "Aurora ACs WICC & WEBE/Bridgeport and WFAS/Westchester, NY have done well in the past few months," Hansen notes. "Billing is up, and we've solidified top talent and accomplished programming updates."

- AC KDAT/Cedar Rapids, IA seeks a friendly and positive morning show talent. PD Dick Stadlen says that the person shouldn't be "in-your-face." "They must be interested in doing public appearances on behalf of the station and community," he adds. Send your tape and resume to Stadlen at 425 Second Street SE, Fourth Floor, Cedar Rapids, IA 52401.

The listeners wound up funding the promotion."

Another example of listener generosity occurred after the Sept. 11 attacks. Over the course of just a few hours, Star and crosstown sister AM News/Talkers KVI and KOMO collected nearly \$300,000.

These are two great stories, but couple them with Phillips' earlier re-

mark about the area's high unemployment rate, and they become even more impressive. "People really know there are others in need, and those who have money want to help," Phillips says.

Hopeful that others in the radio industry will consider granting employees stock options, Phillips, who is also Group PD for Fisher's 32-sta-

tion chain, notes, "Our company looks at ways to keep people here longer and have them share in the great success. We just became a publicly traded Nasdaq company, and I would assume that they will provide stock options and other benefits. Maybe it's because we're a smaller company, but all of us feel pretty special to be where we are."



WALT LOVE

babylove@rronline.com

Live Or Tracked?

□ A conversation about voicetracking with RCS's Tom Zarecki

Let's start the new year with our thinking caps on and a positive mindset about the future. Let's also be intelligent and wise about all things that come our way in 2002. The hot topic in our industry, from a programming perspective, is voicetracking. Recently, **Tom Zarecki**, a marketing and public relations executive at RCS, took a little time to talk with me about it.

The larger conglomerates and operators are struggling to make their quarterly revenue numbers.

If they can't fuel ad spending, they resort to cutting costs. For you creative types out there, that means cutting positions in whatever areas can take the hit without breaking. In our business, that often means the programming department. And cuts in the programming department often lead to increased reliance on voicetracking.



Tom Zarecki

Real Feel

RCS is the company that makes the Selector music-scheduling program and a dozen other products for radio stations, and Zarecki is on top of the voicetracking issue. He sent me an e-mail not long ago offering his and his company's expertise in this area.

Several things about the e-mail caught my eye, starting with the history of RCS's involvement in the development of voicetracking. Zarecki wrote, "I just wanted you to know, as a bit of background info, that RCS invented Real Feel real-time voicetracking in 1989 with RCS Master Control, then took it to the next level with Internet Voice Tracking.

"With Real Feel voicetracking, the DJs hear all the audio surrounding their voices in real time, just as if they were performing

live, so they sound like the stations they're on. This is truly the way voicetracks should be performed, with the ability to do multiple takes, much like a TV program.

"This is not always the case. The term *voicetracking* is tossed around a lot these days, and it can mean almost anything. Believe it or not, many stations' jocks are simply looking at a list of songs, then e-mailing or recording their voices cold while they think about the song, not hear it.

"If you've ever been a jock, you know that makes quite a difference! Anyway, the point is, voicetracking is not new, but it appears that the radio industry may soon respond as though it is."

I then received another e-mail with an attached clipping of an article in which Infinity, Clear Channel and Beasley all seem to give their blessing to the voicetracking approach to broadcasting. I contacted Zarecki and took him up on his offer to talk about this important subject.

Take Two

He started by saying, "Voicetracking is a prominent item in our business because everyone is talking about it everywhere. Some people and stations are confused. When a station is voicetracked, some people automatically cross off that station, because they figure that it's not going to be good or sound good. Nothing could be further from the truth.

"If you watch popular TV shows, you're not watching take

one of all the performances — of course not! We all know that it's television, and we all know there's this suspension of disbelief and that they splice together the best takes to make the best show.

"In radio, because of today's technology, everyday, routine, run-of-the-mill radio programs can now have that same type of multiple-take technology, which wasn't available before. This means you can have your midday, afternoon, evening, overnight or weekend personalities do their thing whenever you want.

"The term voicetracking is tossed around a lot these days, and it can mean almost anything."

"These shifts are unlike morning shows, in which you invest a lot of money in time and talent and show-prep stuff to make sure they work properly. The talent in all the rest of your dayparts now have the ability to do multiple takes until you get one that you want, and that's the one that gets out over the air.

"That's a good thing, because they can master their performances. You can take even the weakest or newest people in the business and give them the chance to create and use their best work as opposed to screwing it up live on the air."

The Best Performance

Zarecki went on to say, "Timing, pacing, inflection and all that key stuff have got to be mastered. It is very important, and that's why TV people invest all that



HAVIN' FUN ... R&R STYLE!

While searching through some photos, I came across this picture of DreamWorks recording artist Canela (r) snuggling up to Ruffhouse/Columbia artist and superproducer Wyclef Jean in the lobby of the Century City Hotel & Spa during last year's R&R convention.

money to get the best performance. With voicetracking, we can do the same thing in radio.

"To go a step further, it can be done from any location. It no longer has to be done from the radio station. It could be done from the guy's house. All they have to do is go on the Internet, look at the program log, insert their voicetracks, talk up to the vocals and hit the post on jingles and songs with the same kind of ease that they could at the studio. All that stuff is completely invisible to the actual user, meaning the actual consumer of the product, the radio listener."

Most of us who came up in this business think of radio as being made by live people who are creative and full of life in all sorts of ways in their presentation. When we think of voicetracking, we think of an uninteresting, canned presentation, which we shouldn't. We should have more open minds, realizing that voicetracking can be creative, interesting, exciting and entertaining, depending on who's doing it and how they're accomplishing the task.

"The important thing for radio people to consider is not whether a personality is live, but whether that personality is giving a good performance that leads to good ratings," Zarecki said. "You could have a personality in a market who's live, and all he's doing is reading liner cards and not adding any particular great performance touches or personality to his presentation.

"Then you might have another person across the street who is

voicetracking. She might have recorded her show the day before, but she is a great talent. That person will sound better and probably get more listeners because she has a better personality on the air and attracts listeners. It's completely unrelated to whether she's live."

Technical Help

"Part of the reason some of these big groups want to voicetrack many dayparts is because they listen themselves," Zarecki continued. "They listen to those dayparts, and what do they hear? Nothing! They hear no content and no particular creativity. The technology is now available for people who do have the talent to do a lot more on the air from wherever they are.

"We want people to know that the technology is now available to help the best and most creative people be on more stations and to help spread that creativity around. The demands are really on the people who remain at local radio stations. As a software company, we can't do anything about which way things are going to go with talent or who owns how many radio stations, but we can offer our technical help. We can offer technology that can help bring excellence to those stations."

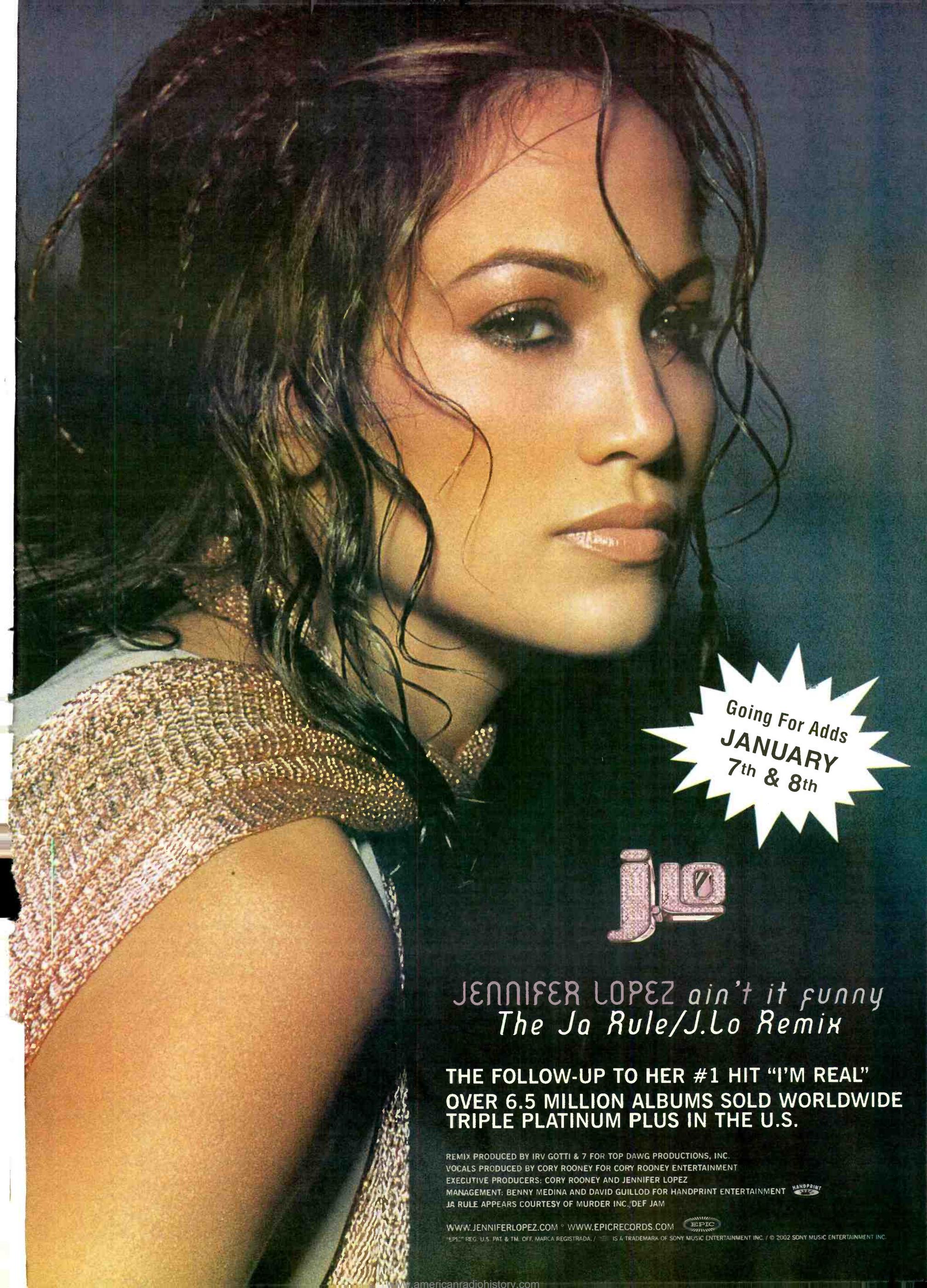
I plan to revisit this subject when everybody is back from the holidays and working at full speed, because I realize there are so many other perspectives to be heard. Voicetracking will continue to be a big issue in our industry for years to come.

"The important thing for radio people to consider is not whether a personality is live, but whether that personality is giving a good performance that leads to good ratings."

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



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LON HELTON
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People Who Need People

■ A Country look at jobs open, jobs sought

It's perhaps a sign of the times that this year's Country contribution to R&R's annual jobs issue contains more professionals looking for new posts than ever before. And, on the flip side, there are fewer "Positions Open" listings than we've ever previously printed.

Hopefully, 2002 will see a comeback in ad revenues and the end of job erosion. Whatever the environment, we'll continue to make the space available to try to match people and jobs.

Radio: Positions Open

WCTO (Cat Country 96)/Allentown: From the impassioned keyboard of PD Chuck Geiger: "The market's No. 1 morning show, with Ken Anderson, is looking far and wide for our next morning show entertainer-partner. We are looking to take the position to an enhanced level of involvement. We are searching for a colorful, fun, imaginative, dedicated and passionate female to assist in the creative lead. Our morning show is listener-interactive. Do you have production, planning and advance-participation skills? Our ideal candidate must have complete on-air entertainment prowess and administrative chops off the air.

"The working environment is conducive to making magic happen on the radio. Citadel Communications Corporation believes in a dominant programming position. If you are working for a company and fear every day that the big, bad box will take your job, call us. You must be able to think out of the box and actually have a hand in the productive movement of the morning show and radio station. We are not looking to fill a position, but to bring in a new member to our twisted family.

"Cat Country 96 is very special. We are a highly positioned contemporary radio station that has a superior level of audience bonding. The compensation and bonus program are above market average for the position, and there is a handsome relocation package. There is a degree of contemporary news and public affairs involved with the position. Please overnight T&Rs to Chuck Geiger, Program Director, WCTO, 2158 Ave. C, Suite 100, Bethlehem, PA 18017. Citadel Communications Corporation is an equal-opportunity employer."

Clear Channel/Huntsville, AL: The opening is for a Promotions Coordinator for the company's six-station cluster. OM Wes McShay says, "If you're organized, aggressive and

ready to hit the streets with our Country (WDRM), Classic Rock, Oldies and News/Talk stations, drop me your best stuff. An on-air background is helpful, but not mandatory." Send your package to Wes McShay, OM, Clear Channel/Huntsville, 401 14th St. SE, Decatur, AL 35601.

WKHX/Atlanta: OM Dene Hallam is searching for "the new starring member of the *Moby in the Morning* show." He says, "As News Director, your responsibilities will include news headlines, a weekly public affairs show and having fun on the radio. We are looking for a personality who can be an asset throughout the show with Mr. Moby. Overnight or e-mail your tape (MP3 format for electronic sends), resume and video or photo today."

A note to those in the Atlanta area: Hallam adds that he's always looking for part-time talent for both WKHX and Country sister WYAY. Send your stuff to Dene Hallam, OM/PD, WKHX, 210 Interstate North Parkway, Sixth Floor, Atlanta, GA 30339. Hallam's e-mail address is dene.hallam@abc.com.

WWKA (K92)/Orlando: Morning drive will be open Jan. 21, and the deadline for applications is Jan. 18. PD Len Shackelford says, "We're looking for the next great morning show for this legendary station. Candidates must possess the ability to relate to and embrace the Country life-group, a very strong work ethic, the ability to meet the public, a proven track record of success, the ability to follow a strategic plan and accept direction, creativity and talent, a love for great radio and an overwhelming desire to win.

"A minimum of two years' broadcast experience is required, with a preference for morning show experience. Production, phone and people skills are a big plus. We're looking for team players who can continue the greatness that has made K92 a market leader for almost 20 years. If you're interested in working for one of the premier Country stations in America and for one of the best broadcast companies in America in one of the most livable cities in America, rush your tape, resume and morning show philosophy to Len Shackelford, PD,

WWKA, 4192 John Young Parkway, Orlando, FL 32804." Shackelford's e-mail address is len.shackelford@cox.com.

WGTY/York, PA: PD John Pellegrini says, "No. 1 Country 107-7 WGTY is in search of a people person/afternoon talent/Selector-experienced MD and eventual Asst. PD. The York-Gettysburg, PA area is a great place to raise a family and work for a great company. T&Rs to John Pellegrini at Times & News' WGTY, P.O. Box 3179, Gettysburg, PA 17325. No phones or beginners, please."

Radio: Pros On The Loose

Scott Aber: Aber is a 25-year radio vet with 15 years' experience in mornings and 12 as an OM and PD. He's looking for a PD post or morning gig. He adds, "I have three CMA nominations and a good ratings track record. I recently completed my master's degree, but please don't hold that against me!" Contact Aber at 334-356-4578 or sjaber93@aol.com.

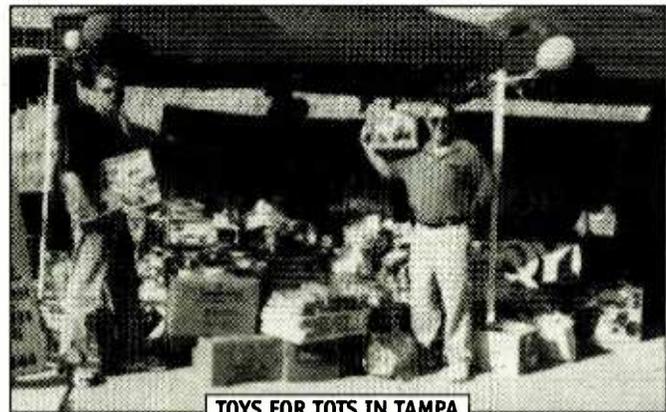
Brad Austin: Currently doing part-time airwork at KKRK, KRBB & KZSN/Wichita, "Mad Brad" is looking for a full-time gig. He was recently MD/midday host at WKNN/Biloxi, MS. He's also worked at WMIL/Milwaukee and KHAK/Cedar Rapids, IA. Contact him at 316-773-2053 or madbradaustin@aol.com.

Ron Bisson: The only morning personality that WWKA/Orlando has ever had, Bisson is leaving after 19 years at the station in mid-January. If you're looking for a pro who can deliver an audience, contact him at 407-298-9292.

Mike Chapman: A radio and records veteran, Chapman has programmed and consulted Country stations and worked as a VP/Promotion and a regional for labels. Contact him at chappoe@aol.com.

Pat Clarke: Multiformat OM with 13 years' experience at ABC. Clarke says he most recently "elevated the ratings and revenue for the Americom Group in Reno, NV." Contact him at 775-787-8059 or patclarke@aol.com.

Kelly Edwards: Edwards is looking for a job in either radio or records. She was an MD/air talent at KUZZ-AM & FM/Bakersfield before joining Premiere Radio Networks as Country



TOYS FOR TOTS IN TAMPA

MD and Promotions Director in January 1999. Contact her at 818-557-7764 or keledwards@aol.com.

Jim Mickelson: An experienced programmer, MD and personality who absolutely knows Country. Mickelson was most recently PD/morning host of Salt Lake City's Classic Country KWLW and MD/midday host at crosstown Country sister KKAT. Contact him at mickelsonjim@hotmail.com.

Tim Murphy: Most recently PD of WSM-FM/Nashville, Murphy has also programmed KMPS/Seattle, where he was VP/Programming for EZ Communications. Murphy has also been PD of KKBQ/Houston and VP/Promotion for Rising Tide Records. Contact him at 615-371-8713 or mrmurphytoy@aol.com.

Larry Santiago: Premiere Radio Networks' Country PD since July 1998, Santiago is looking for a position in either radio or the record industry. He was PD at KNAX/Fresno before joining Premiere. Before his KNAX gig, he spent eight years as MD and an air talent at KJUG/Visalia-Tulare-Hanford, CA. Contact him at lasantiago@aol.com.

Danny Wright: Most recently afternoon host at WGAR/Cleveland, Wright won Personality of the Year honors from both the CMA and the CRB in 2000. Contact him at 330-656-3114 or waverunner729826@cs.com.

Other Positions Sought

Jenny Alford: Recently Assoc. Producer for GetMusic.com's Country channel, Alford specializes in web content, promotions, contests and event planning and coordination. She spent five years in the publicity department at Mercury Records, handling the day-to-day operations of the department and tour press. Alford also has experience in fan-club operations and radio promotions. She says, "I'm looking for a position with a great team that will utilize my creativity and experience." Contact her at 615-364-8452 or winnedapo@aol.com.

Misty Cochran: A recent MTSU recording-industry graduate, Cochran is looking for a position in the music business. She has internship experi-

ence in A&R and CD copy. A self-described computer whiz (Mac and PC), she lists web design among her skills. She says she's a fast learner and a music lover. Contact her at 615-895-4941 or mistybc@aol.com.

Tina Crawford: Crawford is currently the assistant to WBCT/Grand Rapids PD Doug Montgomery. She says, "I have a bachelor's degree, am computer-literate and have a strong marketing background. I'm looking for any kind of music-industry entry-level position so I can move back to Nashville. I'm especially interested in labels, artist management and publicity or public relations firms." Contact her at 616-352-4532 or tinavcrawford@yahoo.com.

Laura Huie: Huie is looking for on-air work as an entertainment correspondent. She's been an entertainment reporter for WSMV-TV/Nashville, producer at WAGA-TV/Atlanta and a freelance producer for E! Entertainment, CBS and *Access Hollywood*. Huie has extensive contacts on Music Row and with movie studios in Los Angeles and New York. Contact her at 615-415-2460 or lehuie@aol.com.

P.J. Olsen: Olsen previously handled Northeast regional promotion duties for Curb and West Coast promotion for Decca. She has also worked as Nashville Accounts Manager for Mediabase. Contact her at 615-279-0730 or peejolsen@home.com.

Kimmy Wix: Most recently Exec. Producer for GetMusic.com, Wix is a Nashville and music-industry veteran with a wide variety of skills. He has written for Country.com and *Cashbox*, among other publications. Contact him at 615-297-8852 or kwix@bell.south.net.

TALK BACK TO R&R!

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

Call me at (615) 244-8822 or e-mail: lhelton@rronline.com

Or post your comments now.

Go to www.rronline.com and click on Message Boards.



CALVIN GILBERT
gilbert@rroonline.com

Unexpected Holiday Guests

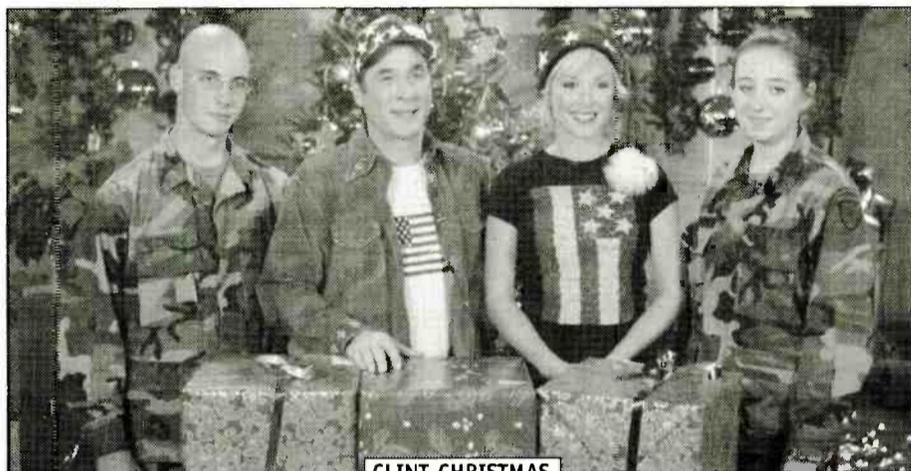
■ The president and rock royalty figure into the season

The country-music industry is about to emerge from the lull of the past two weeks, but it's clear that business as usual came to a complete stop during the holiday season. We've got the photos to prove it, so this seems like a great time to look back on some of the things that happened between Thanksgiving and New Year's.



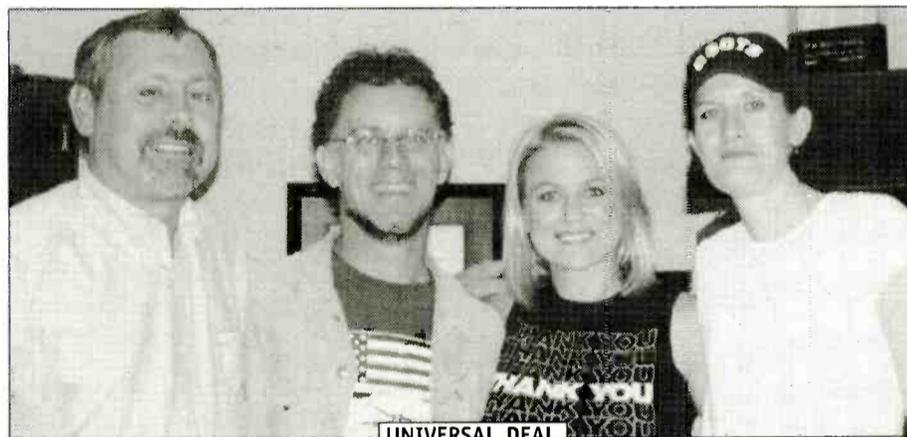
PRESIDENTIAL APPROVAL

When President Bush showed up for a Thanksgiving visit at Ft. Campbell, KY, he was met by more than 20,000 troops, numerous dignitaries — and several country artists. As you might expect, all the performers were eager to seize the photo op following the president's speech. Pictured are (l-r) Phil Vassar, Carolyn Dawn Johnson, first lady Laura Bush, songwriter-musician Gordon Kennedy, SHeDAISY's Kelsi and Kristyn Osborn, President Bush, SHeDAISY's Cassidy Osborn, Craig Morgan and Sara Evans.



CLINT CHRISTMAS

Clint Black showed up for a "Christmas With Clint" edition of the *CMT Country Countdown*, where, in addition to announcing the weekly countdown, he joined host Katie Cook in assembling holiday packages to be sent to U.S. troops serving overseas. Thomas McCormick and Joni Petersen, soldiers from the 86th Combat Support Hospital at Ft. Campbell, KY, dropped by to pick up some packages to be sent to Kosovo. Pictured are (l-r) McCormick, Black, Cook and Petersen.



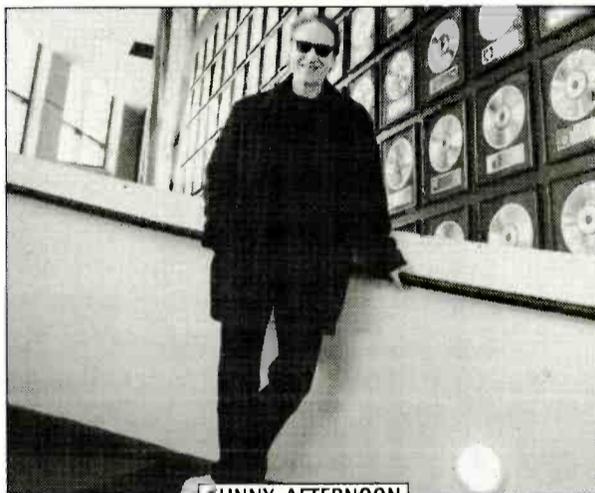
UNIVERSAL DEAL

Arista recording artist Carolyn Dawn Johnson recently signed a worldwide publishing deal with Universal Music Publishing Group Nashville. In addition to her own hits "Complicated" and "I Don't Want You to Go," Johnson's catalog includes Chely Wright's "Single White Female" and Jo Dee Messina's "Down Time." Pictured are (l-r) Universal Music Publishing Group Nashville Sr. VP Pat Higdon, RPM Management's Scott Siman, Johnson and UMPG Nashville Director/Creative Affairs Whitney Williams.



SONY/ATV SIGNING

Tony Martin recently signed a songwriting and co-publishing deal with Sony/ATV Music Publishing Nashville. Additionally, the company purchased Tony Martin's Baby Mae Music catalog of 600 songs. Martin's songwriting credits include Tim McGraw's "Just to See You Smile," Sara Evans' "No Place That Far," Lee Ann Womack's "I'll Think of a Reason Later," Martina McBride's "Whatever You Say" and George Strait's "Go On." Pictured at the signing are (l-r) Sony/ATV Music Publishing International President Richard Rowe, Martin and Sony/ATV Music Publishing Nashville President/CEO Donna Hilley and VP/GM Woody Bomar.



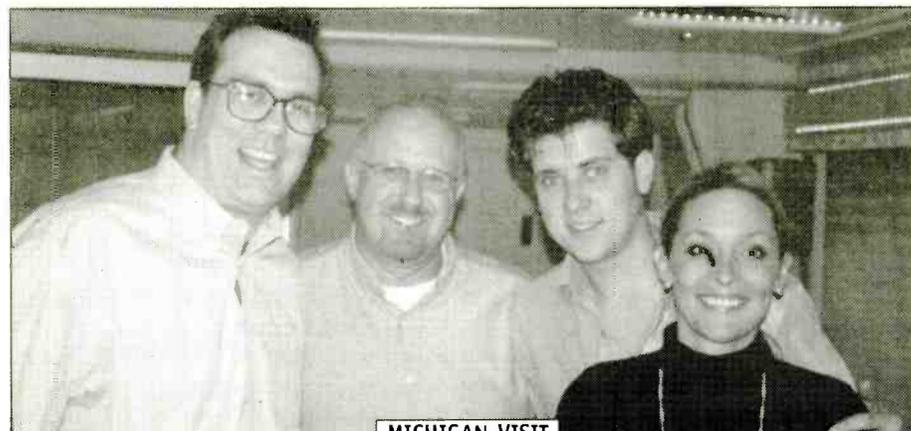
SUNNY AFTERNOON

Legendary British rocker Ray Davies, co-founder and leader of The Kinks, had business in Nashville in early December. While in town, he visited WSM-AM/Nashville's *Grand Ole Opry* and spent a leisurely afternoon at the Country Music Hall of Fame and Museum. The Rock and Roll Hall of Fame member is seen here before more than 800 plaques representing every Gold and Platinum record in the history of country music.



A SHARK'S TALE

Andy Griggs traveled to Miami in early December to perform during halftime on *Monday Night Football*. The Dolphins defeated the Indianapolis Colts 41-6, and Griggs had to feel a little defeated himself when he joined some of his friends for a day of shark fishing. Griggs' tour manager, Mike Copelin, caught the only shark, so everyone else had to settle for mahi-mahi. Pictured are (l-r) KAJA/San Antonio PD Keith Montgomery, RCA Manager/Southwest Regional Promotion Greg Sax, Griggs, Copelin, KSON/San Diego PD John Dimick and RCA Director/National Promotion Keith Gale.



MICHIGAN VISIT

Lyric Street newcomer Kevin Denney made the rounds of Country stations during a promotional tour to support his debut single, "That's Just Jessie." Judging from the smiles, everything went well during his stop at WBCT/Grand Rapids. Pictured are (l-r) WBCT PD Doug Montgomery and MD Dave Taft, Denney and Lyric Street Director/National Promotion Renee Leymon.



KID COUNTRY

Kid Rock paid a visit to Nashville during the height of the holiday season to join his friend Hank Williams Jr. for a taping of CMT's *Crossroads*, a new show that teams country artists with talent from other musical genres. Kid Rock is featured on a song titled "The 'F' Word" on Williams' new album, *Almeria Club*. Pictured at the TV taping are (l-r) CMT VP/Music & Talent Chris Parr, Kid Rock, CMT VP/Program Development & Production Kaye Zusmann and Williams.



CAROL ARCHER

archer@ronline.com

Becky Taylor Is Here, There And Everywhere

■ The journey from PD to voicetracking talent on five stations

Becky Taylor joined KHIH/Denver as a weekender, was promoted to middays in 1994 and rose to PD in 1996. Clear Channel acquired KHIH in the Jacor merger and flipped it away from Smooth Jazz in September 2000. Today Taylor does middays on KKSF/San Francisco, KYOT (The Coyote)/Phoenix, WJCD/Norfolk and KVJZ/Des Moines (where she also serves as MD), plus an evening show on AC WMXC/Mobile. How does she do it? By teleportation? No, through Clear Channel's Prophet system.

Don't Forget To Breathe

Reflecting on KHIH's demise and its aftermath, Taylor remembers, "Our station had just gone away, and it was something we had worked so hard on. Everyone who worked on KHIH's staff went the extra mile to make it what it was: truly a heritage station. We were very proud of it."

"Anyone who works in Smooth Jazz knows there's nothing like smooth jazz fans and their passion when listening, calling the station and coming to events. That was the first thing that went through my mind when they decided to flip the format. When a format flips, it just happens. There's no warning."

"It was a very big weekend for us — Labor Day — with two or three concerts we were part of. When they went to work, listeners were hearing Kenny G and George Benson. When they got back in their cars, they heard Britney Spears and The Backstreet Boys. And I had to handle their phone calls."

"The saddest and toughest thing I had to do was eliminate positions. I had great talent on the station, but I had to let them go because we were on the Prophet system and had to consolidate. We had consolidated so much that we were doing six-hour shifts. Our morning guy was on from 6am to noon, Greg Fitzgerald was doing noon to 6pm, and I was voicetracking 6pm to midnight."

The die had been cast.

Immediately after it flipped KHIH, Clear Channel programmed the station as an Internet-only channel, and Taylor remained involved with the group's Denver family. But the endeavor proved short-lived: Jefferson-Pilot launched KJCD to fill the gaping hole for Smooth Jazz in the market within days of KHIH's disappearance from the airwaves.

In its prime in the mid-1990s,

when KHIH had all the resources it needed to be competitive, Taylor kept the station steadily in the top five 25-54 for more than two years. "My thought was that it didn't make sense to continue, so I decided to leave," she says.

Downtime

Parting from KHIH on good terms helped cushion Taylor's sense of loss. "We didn't know then how big voicetracking would become, but my GM, Don Howe, kindly left the door open for me to use the facility," she says. "I needed a sabbatical, though, and took three months off."

Taylor studied Spanish, took swimming lessons and savored the luxury of spending more time with her daughter, a high school freshman. "Immediately after KHIH flipped, I had a couple of calls from people in other markets wanting me to relocate, but I needed a breather," Taylor says. "I was so burned out, I thought I'd had enough. I even considered leaving radio."

With a strong background in concert promotion, Taylor considered a career transition into sales or marketing after 23 years in radio. "In business there's always a time to move on," she observes. "I wondered if it was my time. I felt so good that I'd done everything I wanted to in radio, or so I thought. But I had a whole lot of anxiety because, bottom line, I needed a job, and I didn't want to make my daughter relocate."

As fate would have it, KHIH had been Clear Channel's first Smooth Jazz station to use the Prophet system. Also, Taylor had already exported voicetracks from Denver for Lite AC WMXC/Mobile's evening Smooth Jazz show, so she was aware early of Clear Channel's plans to export and import talent.

"At KHIH we had [veteran major-market SJ host] Greg Fitzgerald working for us from Cleveland," she

says. "Remember that? Even then, it worked flawlessly most of the time."

Carpe Diem

Taylor was clearly at a professional crossroads, and she credits someone instrumental to her entire radio career, Broadcast Architecture Exec. VP/GM Allen Kepler, for her ultimate decision. "He talked me down from the ledge and convinced me to stay," she says.

It was just at that time, in December of 2000, that other Smooth Jazz stations began using the Prophet system that KHIH had pioneered. "The first one Allen and I talked about was WJCD/Norfolk," Taylor says. "I had Mobile, but tracking one station isn't a salary. I knew more and more stations were going to do what KHIH had done."

"It's one thing to learn that the Diamondbacks won the World Series, but quite another to be in town and feel the excitement, though I still try to create that excitement on the air."

Taylor was thrilled when Kepler presented other possibilities, including a shift on KYOT. She seized the day. "I was very familiar with the wonderful things that Nick Francis had accomplished, but I'd never been to Phoenix or heard The Coyote, and I jumped at the chance," she says.

"Then we began to talk about KVJZ/Des Moines, a situation that



SMILE-A-THON

Great hearts, huge talent and radiant smiles. Seen here (l-r) are KTWW (The Wave)/Los Angeles' Dave Koz in the Morning co-host Pat Prescott, Warner Bros. guitarist Norman Brown and The Wave's morning host, saxophonist Dave Koz.

really intrigued me, because it included being MD. The part I missed most about programming KHIH was being involved with the music and the joy of listening to it, because there's so much that's good. I was ecstatic about the possibility."

"KVJZ's GM, Joel McRae, and PD, Mike Blakemore, had been eager to go Smooth Jazz for a while, and the station is doing very well already. We're getting so much response from listeners, it's incredible. All eyes are on us, and I feel nothing but success ahead for KVJZ. I share a real sense of mission. Des Moines Mayor Preston Daniels, who's a huge jazz fan, came down and flipped the switch."

"Everyone I work with in all these markets is wonderful, and I'm getting a taste for different programming styles, like KYOT PD Shaun Holly's and Asst. PD/MD Greg Morgan's. Too often talent doesn't get along with program directors. I've been a PD, and I know what they're up against. They make my life easy. I'm not a problem child. I know what I'm supposed to do; I go in and do it."

Taylor's voicetracking career took another step forward when she was offered a shift on KKSF. "[VP/Programming] Paul Goldstein is such a legend in Smooth Jazz," she says. "He's coached me in ways that have made me a better talent, not only on KKSF, and I take that to all my other markets. He emphasized the need for emotion, especially in this format."

Staying In Touch

Anyone who voicetracks for a station in a distant market faces the challenge of staying in touch with local issues. "I stay on the Internet," Taylor says. "It's my lifeline, but it's not the same as living there or being there. The downside of being somewhere else is that I can't be a regular part of station events — maybe only once a year."

"Day to day, there are ways that I can't connect with listeners other than through e-mail. It's one thing to learn that the Diamondbacks won the World Series, but quite another to be in town and feel the excitement, though I still try to create that excite-

ment on the air. I work hard to personalize what I do to sound as though I'm actually there."

"The downside is late-breaking news, like the terrorist attacks. As soon as I saw the first reports, I got dressed and made a beeline to the Denver hub, because it made no sense to be giving away CDs when the World Trade Center towers had been destroyed. We have the ability to change breaks instantly, which helped in that case, until our stations went to all-news."

"Like every business, radio is consolidating. You either have to get on the bus or watch it go by."

In terms of using time effectively, voicetracking pays off: Taylor says that, when she's on a roll, it takes her about an hour to track a five-hour show.

Many agonize over the role of air talent in this medium. Without question, voicetracking will continue to displace live jocks as consolidation deepens. Like it or not, it is what it is — at least in the short term. I ask Taylor whether their intimate knowledge of and emotional connection to the music could be a source of some optimism for other Smooth Jazz air talents who may be facing the loss of their jobs.

"The basic premise of voicetracking is that you don't have to have a beginner in the overnight shift," she responds. "It's an opportunity for PDs to pick from the best of the best. In my case, I choose not to voice any other formats, because Smooth Jazz is what I know and love."

"Like every big business, radio is consolidating. You either have to jump on the bus or watch it go by."



JIM KERR

jimkerr@rronline.com

Lots Of Job Sites, Not Many Jobs

■ A year later, an Internet job search still yields few leads

Make no mistake about it: 2001 was a devastating year for radio- and record-industry personnel.

Label consolidation, while not as extreme as in the year that PolyGram merged with Universal, continued. Add to this decreasing profit margins (if a label even made a profit), and you have a situation where more and more promotion people who lost jobs had nowhere to go for new ones.

The situation was even more bleak in radio. Programming and air talent jobs were shed in astounding numbers. Asst. PD positions were eliminated. PDs picked up duties for additional radio stations, stepped in for jocks or both. Voicetracking, that engine of efficiency, was used more and more. As 2001 came to a close, even an optimistic view of the radio and record job situation was bleak.

Last year my jobs column looked at using radio companies' Internet job sites as a source of employment opportunities. The results weren't promising. Well, a year has passed, and I thought I'd see if better coordination among the larger companies has led to more comprehensive and healthier lists of available jobs online.

It is abundantly clear that the Internet should not be considered the foundation of any job search.

Clear Careers

Clear Channel is the largest radio operator in the U.S., with over 1,100 stations. One would expect that, with so many stations and an Internet division that includes its own job website (www.jobopps.net), Clear Channel would be the place to look online for employment.

However, we must temper our expectations with the knowledge

that Clear Channel has been a leader in eliminating full-time air talent positions and replacing them with voicetracking. Clear Channel has also made a series of moves over the past year that consolidated and reduced its programming staff. So the question is: How many jobs in programming has Clear Channel posted online?

The answer is not pretty. The headline on the Clear Channel Jobs website (www.clearcareers.com) declares that the company is "Hiring Sales Professionals," but you need to dig if you want a job in programming. I searched as broadly as I could, using separate searches for the following terms: *music, program, programming, PD, air, DJ, disc, jockey, jock and talent*.

After searching over 1,100 Clear Channel radio stations, I found 13 programming jobs available. Of those, six were in promotions and marketing departments, and only four were on-air positions. None of the jobs were in top 10 markets.

Last year I mentioned that one of the shortcomings of a centralized jobs database is that it requires the company as a whole to take part. I also pointed out that Clear Channel may have still been integrating its Chancellor properties, which would affect the job situation.

This year that is less of an excuse, but the original point — that full participation is required — is still valid. There is a distinct possibility that a large majority of Clear Channel's 1,100 stations choose not to participate in the company's corporate job program. That would make the Clear Channel Jobs portal somewhat ineffective and explain the paltry number of jobs apparently available at Clear Channel.

Infinity On The 'Net

Infinity didn't even have a website last year, so an Internet job search was impossible. This year it not only has a website (www.infinityradio.com), but that site also includes a job-search option.

I had high hopes for Infinity's employment search engine. Infinity parent Viacom has a very sophisticated centralized database of jobs available at companies like MTV and Blockbuster, so I figured that Infinity had finally been brought into the fold. I was right.

Infinity's site had almost 100 programming jobs listed in various departments, including high-profile openings in top 10 markets. As an online job-search tool, Infinity's site looks comprehensive. It gives the contact info, address and requirements for each job. Its only downside is that it does not offer any way to expedite the job search, such as links for e-mailing resumes or MP3s of airchecks.

After searching over 1,100 Clear Channel radio stations, I found 13 programming jobs available.

Other Sites

Entercom is the country's fifth-largest radio operator, and, as I mentioned last year, has one of the best employment sites in the industry. The site is extremely comprehensive, with numerous jobs in every one of the markets in which Entercom operates. Anyone looking for a radio job would be well-served by checking out the Entercom website (www.entercom.com).

The only disadvantage to Entercom's approach is that it arranges its openings by market. This is fine for a geographic search, but for someone looking for a job in a specific department who doesn't care about location, it makes the search a little more time-consuming.

Emmis is a big company with radio stations in large markets. Its employment site is similar to Entercom's in comprehensiveness, but easier to navigate. You can organize your job search by geography, position or both. The only downside is that the company has very few openings because it focuses its efforts on a small number of large markets.

Cumulus owns over 200 radio sta-



LENNY IN CHICAGO

WZZN (The Zone)/Chicago has been very active in having artists going live on the air as it builds its music image. Here's afternoon drive host Steve Fisher (l) getting up close and personal with Virgin Recording artist Lenny Kravitz.

tions and would be another prime possibility for someone looking for a job. In terms of a resource (www.cumulus.com), however, its website is a bust. The employment page simply lists a general address to send packages to and an e-mail address (careeropportunities@cumulus.com).

Citadel is another large radio company, with more than 200 radio stations. Citadel's employment page allows you to look for jobs based on type of position. When I clicked on "Programming," three jobs were listed as available. The site's format is much like Infinity's, with contact information and descriptions of the jobs.

Independent Job Sites

In addition to company-sponsored employment sites, you can also access independent sites that offer job listings. In an ideal world, these sites would compile all the jobs available at other websites and organize them in an easy-to-navigate fashion. Unfortunately, all three radio job banks I looked at were a far cry from that ideal.

The first site I looked at was www.tvandradijobs.com. It was easy to find the available jobs on this site, but the organization leaves a lot to be desired. From the opening page, you click on "Job Listings" and, on the next page, "Radio." This takes you to a list of every radio job available on the site — 79 on the day I accessed it.

The jobs listed for radio were of every type, from account executive to MD. The site had a number of job openings that would be tough to find elsewhere, including MD at CNN, but it was certainly not comprehensive, and its content was uneven. Each job posting appeared to be written by the individual who posted it. As a result, some items didn't have correct e-mail addresses, while others had minimal descriptions of what the jobs entailed. One item didn't have a contact address, only a fax number buried in the posting.

The next site I examined was the career resource page on the Nation-

al Association of Broadcasters website (www.nab.org/bcc). The NAB job site had the best-organized listings of all the sites I looked at. You can search for a job by specific position, category, geographic location, the date the job was posted or a combination of all four. I did a search for programming-department openings in the entire U.S. There were 10 openings, none of which were for PDs or MDs. Again, this is a site clearly lacking in comprehensiveness.

The final site I examined was the job bank from the Broadcast Executive Directors Association (www.careerpage.com), which is a group of professionals from state broadcasting associations. On this site you can search by department, date of job posting, location or a combination of the three. You can even search by keyword to look for specific openings in a particular location. Unfortunately, a broad search for programming openings in the U.S. yielded no listings.

By now it is abundantly clear that the Internet should not be considered the foundation of any job search. In fact, there are so few job openings posted on the 'Net that an online job search cannot be considered anything more than a supplementary tool. With all the technological advances and consolidation in the industry, the primary weapons in the job-seeker's arsenal should continue to be R&R's classified ads and a network of friends who will keep their ears open for opportunities.

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:

jkerr@rronline.com



CYNDEE MAXWELL

max@ronline.com

New Year's Resolutions For Career Success

■ Tips to get the year off to an encouraging start

After a particularly negative year in terms of employment, it's time to start thinking positively about 2002. Everyone recognizes that the industry isn't what it used to be, and, with fewer positions available, it will take a truly focused individual to continue to achieve career growth. There won't be room for riding the coattails of others, nor will there be room for anyone who is just happy to get through the day.

The coming year will require renewed strength and commitment to short- and long-term goals. It was with that in mind that I sought out people from various areas of the industry and asked them to offer New Year's resolutions for career success in 2002.

Harvey Kojan PD, WNOR/Norfolk

My key resolution for 2002 and beyond boils down to one word: *moderation*. Adhering to that admittedly foreign concept will have a positive impact on both my professional and my personal life.



Harvey Kojan

Alex DeMers President, DeMers Programming Media Consultants

Resolve to be flexible. Take the word *can't* out of your vocabulary. The industry is changing at a dizzying pace, and that requires many to consider different ways of handling their responsibilities. The added pressures on the economic side will cause programmers to consider things they've never faced before. Simply saying no to a sales request without first trying to come up with a creative solution is a shortcut to the unemployment line.

Resolve to build a winning team. If you're a manager, one of the most critical aspects of dealing with the new reality of too few people doing too much work is to make sure that your staffers understand that they

are engaged in a creative process. It's your responsibility to create an environment where everyone on your team knows the important role he or she plays in your station's success.

Resolve to have fun. In spite of the hassles and pressures we all face, working in radio is still a lot better than stacking the size-10 loafers at Florsheim. Be positive and upbeat, and you'll soon see those around you feeling a bit better about things as well.

Joanne Grand Sr. Director/Rock Promotion, TVT Records

I hope to get a little better and more successful every day. I can only pass along advice once given to me: There will always be someone out there who makes more money than you, (seemingly) has it easier than you and is happier than you. Don't compare yourself to anyone else, or you are already defeated.



Joanne Grand

Fred Jacobs President, Jacobs Media

My advice is that daypart air personalities — not morning shows — who might want to make some New Year's resolutions resolve to reinvent themselves in 2002. Moving forward, many may be faced with being replaced by voicetracking or syndication. Them becoming indispensable to their stations requires that they put together a plan to reinvent themselves.



Fred Jacobs

Here are seven resolutions that can help:

1. **Resolve not to be a one-trick pony.** If you're just doing your airshift, you can be replaced. Learn Selector, the production studio, how to make a great sales appearance and how to voicetrack a great show (and become a voicetracker yourself).

2. **Resolve to show up more.** Volunteer for appearances, especially those that guarantee a great audience turnout. Just as in the political arena, meeting people is part of the recipe for building awareness and loyalty.

3. **Resolve to learn how to make a great appearance.** Develop a shtick — something you do well. Don't hide in the van or just pound down a few at station bar nights. Appearance counts; make sure you look right for the part. Learn the goal of the appearance by working with sales and the client. Interact with the audience, make positive contact, and give listeners the sense that they just met a celebrity.

4. **Resolve to become visible in other media.** Whether it's becoming the entertainment reporter for a local TV station, writing a concert column for the newspaper, becoming the PA announcer for a local sports team or becoming the point person for a local charity, go beyond your show to build personality points. Yes, Arbitron ratings are critically important, but so is the way you perform in station perceptual studies.

5. **Resolve to start generating your own buzz.** What's the one thing that people talk about most? Other people. There are ways to make your own noise while helping the station. Read Emanuel Rosen's *The Anatomy of Buzz*, a great primer on creating buzz. While it may not always seem like it, this is show biz, and you're a celebrity. Act like a nice one, and you'll reap the benefits.

6. **Resolve to prep more.** At Jacobs Media, we have a simple

Career Resources

Sometimes we all need a friendly kick in the pants to help us achieve our goals. One reason people do not make resolutions is because they know they won't follow through. Don't let that thinking carry over to your career goals. I recently found a website, HiAspire, that will e-mail you monthly to help remind you of your resolutions or goals.

The link is www.hiaspire.com/newyear/reminder.htm. A short enrollment form allows the program to send you a monthly e-mail with helpful links and tips about specific resolutions and topics of interest to you, such as career advancement, getting organized, making or saving more money, quitting procrastinating or traveling more. There is also space to include a personal message or resolution that you create for yourself.

Even if you choose not to sign up for a monthly encourager, the page is still worth checking out for its links on motivation, goal-setting and resolutions.

Troy Surratt, who, when he began, was simply trying to make his personal homepage more interesting, primarily runs the site. HiAspire has received national coverage from CNN, the *New York Times* and *USA Today* and now boasts 5,000 subscribers.

Here are two thoughts that were on the site's homepage the day I visited that provide some perspective on balancing your work and personal life:

- Work where your passion is. Life's too short to hate what you do, and there are so many options available to you.
- The most important work you will do is outside of the office. You weren't born just to serve others from 9 to 5.

formula: TSP = TSL. That is, the more time you spend prepping, the greater contribution you'll make to time spent listening. Especially in our post-Sept. 11 world, make sure you're watching CNN and reading local and national newspapers and that you're plugged into what's going on. Show up early to find out what's happening at the station and how you can take a prescheduled show and make it come alive.

7. **Resolve to communicate better.** Work the phones (there are diary-keepers and potential diarykeepers on

examination and by following through on a few of these resolutions.

Lisa Amador GM, KFGY & KXFX/Santa Rosa, CA

I have found that what works for me is to improve my time management. Delegate more, and let the people who know what they're doing, particularly in sales and programming, do what they know how to do best. Help guide them, but don't micro-manage them.

Lamont Lamont & Tonelli, KSJO/ San Francisco

This year, to get ahead, we plan on kissing ass and taking names. This year, to get ahead, we're not going to drink anymore — and we're not going to drink any less. We want it to be known that we're willing to sleep our way to the top. I'll take the female executives, and I'm offering Paul [Tonelli] to the male executives!

Cathy Faulkner President, Cathy Faulkner Voiceovers

Abandon the comfort zone, be willing to try the unexpected and unpredictable, and the rewards become exponentially greater. I remember being young and hungry and not caring about the consequences. I was willing to try different things. And I'm trying to embrace that philosophy now, more than ever.

"This year, to get ahead, we're not going to drink anymore — and we're not going to drink any less."

Lamont

the other end), and be responsive to and respectful of the audience. Answer e-mails promptly (within 24 hours), and make sure you understand the "company line." A listener will remember a positive experience on the phone or a well-thought-out e-mail.

Of course, the reverse is also true. Just ask anyone who's watched a respondent in a focus group trash a DJ for being rude or nasty over the phone or in person. It's unforgettable. We're all reinventing ourselves, especially in these challenging times. Daypart personalities can truly help their cause in 2002 by some focused self-

"Abandon the comfort zone, be willing to try the unexpected and unpredictable, and the rewards become exponentially greater."

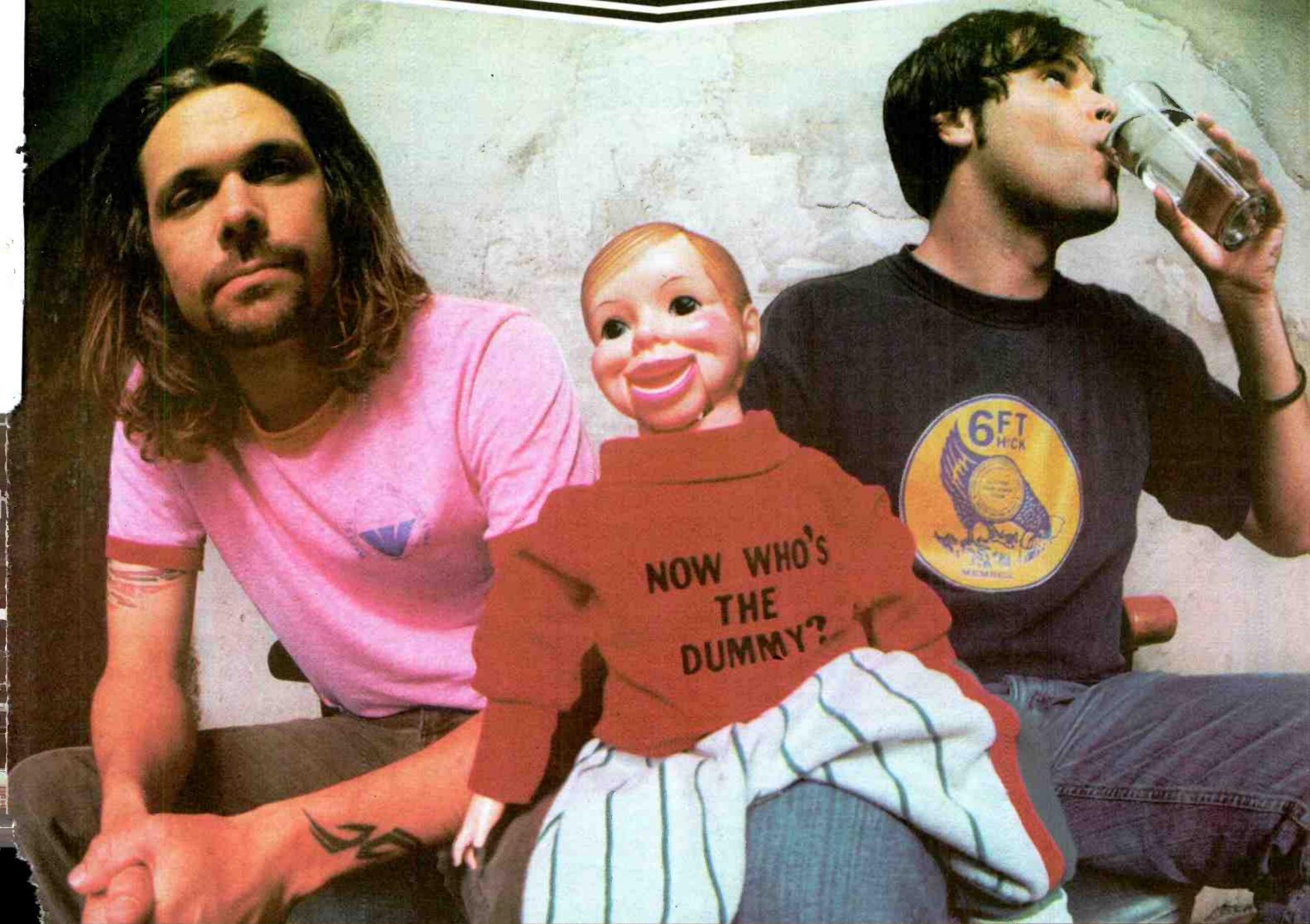
Cathy Faulkner

TALK BACK TO R&R!

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

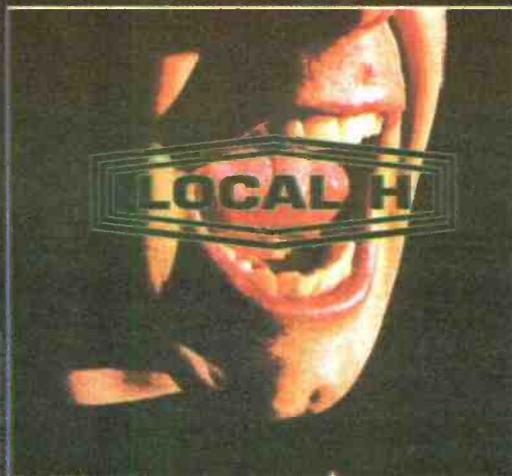
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JOHN SCHOENBERGER

jschoenberger@rronline.com

A Music-Biz Mover And Shaker

Getting to know LAMN and NARIP President Tess Taylor

When Tess Taylor founded the Los Angeles Music Network in 1988 — and, later, the National Association of Record Industry Professionals — she was filling a need. According to her, there was no formal organization that addressed the education and mentoring necessary to nurture new blood for the music industry. With time and patience, her organizations have become vital resources.

Taylor is a classically trained pianist who, through jobs in the music business, became knowledgeable about a wide range of industry issues. She is frequently quoted on industry developments in entertainment trade and consumer publications and is the author of numerous articles and interviews with top executives.



Tess Taylor

In addition, she is a consultant to InsideSessions, a joint online venture between the Universal Music Group and Penguin Putnam, and also sits on the boards of an Internet startup company and an independent record label. Finally, Taylor is on the executive committee for the entertainment section of the City of Hope Charities.

Needless to say, she qualifies as a mover and shaker in the extensive music-business arena based in Los Angeles. But, as you'll read, that status wasn't handed to her on a silver platter. She worked hard to get where she is today.

Multifaceted Resource

The Los Angeles Music Network is a multifaceted resource for beginning employees in the music business, as well as an avenue for students to learn more about the industry and how they might break into it. The LAMN sponsors industry gatherings, workshops and seminars with top executives from all areas of the music business.

It also publishes *The Network News*, which features interviews and business coverage of the music industry. Additionally, the LAMN also provides a variety of professional-development opportunities and career

services, such as job listings and the Stan Monteiro Mentor Program, to its members.

"The idea for the LAMN goes back to my first job in the business, with Avalon Attractions, a big concert promoter in Southern California," says Taylor. "I was extremely lucky to get a job there, but I also worked hard to get it.

"Every spoke of the entertainment wheel comes together in order to make a concert happen. Here I was, fresh out of school, and I had access to just about every possible type of person — from radio to press to record companies, from artist managers to the artists themselves."

Taylor thought it important that she meet all the people she was talking to on the phone, so she looked around for some sort of association to join. "I was very surprised not to find anything of real value, so I started putting together little meet-and-greets among the people I was dealing with," she says.

"At first, there were only about three or four of us, but it slowly began to grow. That was the seed that led to my building the mailing list that I have today. It is the best in the business."

Organic Growth

From there, everything grew very organically. Taylor began booking large rooms where people got together to eat, drink, socialize and participate in seminars. She figured that she could keep it going as long as she could make ends meet by charging

everyone a few bucks at the door to cover costs.

The Network News came next. In the second issue she got the opportunity to do an interview with John Kalodner, then head of A&R at Geffen. After that, big executives started to pay attention.

In the meantime, Taylor had secured a job as a legal secretary at MCA, but she ultimately realized that, no matter how hard she worked, her chances for advancement were limited. She began to look for other jobs and opportunities.

Many of the positions she discovered weren't right for her, but she realized that the people she was servicing via the LAMN might have some interest in them. That was the beginning of the job-bank service the LAMN provides its members today.

Taylor's reasoning was, "If I don't want the job, but it's a good job, not get one of my friends in the position? It makes us stronger as a whole."

Slowly, the LAMN became the source of job information.

"When the Internet came along, that greatly enhanced my ability to get the word out," Taylor says. "My job bank is one of the main reasons why people go to our site.

Today there are listings for all kinds of industry-related jobs across the country — even around the world."

Sitting Pretty

Taylor decided to take the big step and leave MCA to devote all of her time to the LAMN. "I'm sitting pretty," she says. "I've really been enjoying myself. I've worked very hard, and it's beginning to pay off, 10 years later. It's become a full-time vocation for me, and, I hope, along the way I've actually been able to have a positive effect on other people's careers."

Taylor views developing a music-business career as being much like developing an artistic one. It takes nurturing and time. "Everybody wants instant gratification and instant return," she says. "The fact that money hasn't been my main goal has been the saving grace of this whole thing.

"Networking is what this business — and all businesses, really — is all about. If you want to get ahead, you've got to know people. You can be a genius in obscurity and poverty. You have to get out there and let people know who you are."

"To me, it's really about having the relationships first, and then the money will follow. If you get into any business just for the money, you may succeed, but it's not really going to last. All the other rewards that go along with success will elude you.

"I would rather be regarded with respect by my peers than have tons of money. And, frankly, I think I will eventually have tons of money anyway."

Starting NARIP

The National Association of Record Industry Professionals was founded 10 years after the LAMN. To qualify as a member of the NARIP, you have to already be a professional in the music business. Taylor formed this new organization because she realized that if she was going to reach senior-level executives and industry veterans, she would have to make it attractive for them to get involved.

"I realized that, beyond things like the RIAA, there really wasn't an organization that served the needs of these veterans," she says. "Hence, we started this record-industry-professional-only organization.

"To get it started, I simply went through my LAMN membership roster, siphoned off those who qualified and informed them that their memberships had been transferred, at no charge, to this new organization. I had a huge launch party at the Beverly Hills Hotel, and, suddenly, I had an instant organization."

Obviously, much of what the LAMN and the NARIP do overlaps, and Taylor regularly utilizes NARIP members for LAMN panels and other functions. However, she also makes an effort to provide the right kind of experiences for each group.

For NARIP members, her approach is to take on a continuing-education role. "We should never stop learning, and, no matter how much experience we have, there's always something else or another point of view that we can learn from and appreciate," Taylor says.

"A fundamental component of success in your life, let alone your career, is a commitment to lifetime education. People have to think in broader terms than 'What's my next job, and how do I get it?'"

Taylor also believes that it's impor-

tant to have a grounding in music history and an appreciation of everything that's happened before in the business. "To be successful, you need a perspective on what remains the same and what has changed dramatically," she says. "Most folks could save themselves a lot of money and wasted time if they paid attention to history and talked to people who've been there and done that."

Looking Toward The Future

New opportunities have been presenting themselves to Taylor over the past few years. Because of her high profile and constant interaction with people, an interesting sideline has developed for her. "I am now being invited to business meetings, college classes and other functions around the country to speak," she says.

"I've also been asked to get involved on a consulting level with various organizations that value my insight and experience. Once again, I'm not seeking these things out — they're coming to me organically because I've remained consistent in what I do."

While instability seems to pervade the music industry right now, the LAMN and the NARIP are enjoying tremendous stability. Taylor says it's a wonderful feeling to have something to call her own. "If I fail, I've got no one to blame but myself," she explains. "I provide a high-quality and useful service to the industry, and one of the reasons I'm still around is because I stuck it out. Nine-tenths of success is endurance.

"Networking is what this business — and all businesses, really — is all about. If you want to get ahead, you've got to know people. You can be a genius in obscurity and poverty. You have to get out there and let people know who you are."

You can reach Tess Taylor at 818-769-6191. To learn more about the LAMN or the NARIP, log on to www.lamn.com or www.narip.com.

TELL US WHAT YOU THINK!

Share your opinion about this column — go to www.rronline.com and click the "Message Boards" button.

"A fundamental component of success in your life, let alone your career, is a commitment to lifetime education."



RICK WELKE

rwelke@rronline.com

Tips For The Job-Seeker

□ Take the time to land the right position

Unfortunately, many industry professionals lose their jobs at the turn of the year. Researching the job market is very difficult, and going on the Internet to locate that perfect position isn't a walk in the park either.

After spending many hours on the web and talking to several professionals, I compiled all the information I gathered that might help someone link up with that dream job. As some of you look to the future and a new position, here are a few tips to make your quest easier.

Resume Tips

Looking through your files for that old resume? Make sure you spruce it up and include information that radio stations and networks are looking for.

Emphasize your computer knowledge. Certain programs and software are buzzwords for employers. They reflect your work experience. List all software, pro-

grams and equipment that you have used.

Record your qualifications in order of relevance. Include your educational experience first if it applies directly to the position you are attempting to land. If your old position was similar to the one you are applying for, put that at the top.

Use active words. Depict yourself as someone who is energetic and gets things done. Even if you are still employed while looking for something new, use the past tense when referring to that position to avoid misunderstanding.

Build yourself up. Your personal experience is unique to you. Highlight all of your strengths. Use your resume as a commercial for everything that makes you

valuable to the company you are applying to.

Leave off useless items. Many people place unnecessary information on their resumes, such as irrelevant awards, recreational activities, references, scholarships, reasons for leaving previous jobs, names of previous supervisors, social security numbers and second mailing addresses. Employers only want to see what you have to offer the company and your qualifications for the position they are filling.

Proofread everything. Have several people look over your resume for grammatical and other errors. When you think it's done, proofread it again.

Be specific. Use only one page, if at all possible. If you have more than five years of relatable experience, two pages should suffice. Use short descriptions. Don't write long paragraphs.

Interview Tips

Once your resume looks good, the next step is walking into the interview room. Many websites have interview strategies that you can use. Here are a few of the best from some of the sites I visited.

When asked a specific question, answer it as best as you can. You may have a plan for how you are going to present yourself, but make sure to listen to the questions asked and tell the interviewer what he or she wants to know.

Don't talk too much. Some people bore the interviewer with useless details that aren't really important. Keep your answers short and sweet, and you will appear focused. Stay on subject throughout the interview.

Ask questions of your own. Engage in professional conversation that aligns with the position you are going after. Ask questions about the company's recent history.

Don't show up late. It seems that everybody shows up late for meetings nowadays. Plan to be at the proper location 15 minutes early. If you are delayed for some reason, call and see if a later time



JARS OF CLAY HELP AFRICA

Jars Of Clay members and Tennessee Titans center Bruce Matthews are seen here backstage at the African Leadership benefit concert held in Nashville. The event raised \$10,000 for leadership programs and community needs for the poor in 27 African countries. Pictured are (l-r) bandmembers Stephen Mason and Matt Odmark, Matthews and bandmembers Dan Haseltine and Charlie Lowell.

Job-Seekers

As we enter the new year, many people are looking for employment opportunities. Below is a list of job-seekers and one open position. Other job possibilities can be found in the Marketplace and Opportunities sections of R&R.

- Marcia Bartenhagen has a strong editorial background. She is currently doing freelance writing for various companies, artists and record labels. Her experience includes working in promotions, publicity and retail music buying. She can be contacted at 615-874-0932 or marciaink@hotmail.com.

- Terry Dismore has over two decades of radio leadership knowledge, including on-air and station-management experience. He was most recently GM at WCVO/Columbus, OH. Contact him at 614-332-9033 or terrydiz@hotmail.com.

- Duke DeJong spent two years as Production, Promotions & Website Director and afternoon and evening drive jock at KWOF/Waterloo, IA. Contact him at 319-721-5729 or ddejong@juno.com.

- Matt Bartenhagen has had studio experience recording various independent artists. Contact him at 615-579-0931 or wavmaker@prosoundweb.com.

- Isaac Judd has worked in radio promotion and artist publicity. He was previously with Tooth & Nail Records. Contact him at 541-221-2099 or isaacdotcom@yahoo.com.

- Gary Thompson has experience in morning and afternoon drive, creative services and programming in medium and large markets. He is currently Creative Services Director for AMI Radio Group in Joplin, MO. Previously, he was Asst. PD and Production Director at WCVO/Columbus, OH. Contact him at 620-875-1054 or gary@shadowwingproductions.com.

- C.J. Palmer has experience as a morning drive personality and production supervisor. He has been in radio for over four years. Contact him at 907-222-4826 or tom@katb.org.

Position Open

WAKW/Cincinnati is looking for a part-time or full-time production and voice-tracking person to fill out its team. Contact David Pierce at 6275 Collegevue Place, Cincinnati, OH 45224, or e-mail your resume to dpierce@eos.net. No phone calls please.

2001 RIAA Certifications

The RIAA certifies record sales on a regular basis, and we decided to give you an overview of those projects that went Gold or Platinum in 2001. Congratulations to those labels and artists that made this elite list.

ARTIST Album (Label)	Date Certified	Certification
JACI VELASQUEZ <i>Heavenly Places</i> (Word)	1/17/01	Platinum
POINT OF GRACE <i>A Christmas Story</i> (Word)	1/17/01	Gold
FRED HAMMOND <i>Purpose By Design</i> (Verity)	1/19/01	Gold
VARIOUS <i>Wow — The '90s</i> (Word)	2/14/01	Platinum
VARIOUS <i>I Could Sing Of... (Worship Together)</i>	2/16/01	Gold
VARIOUS <i>Songs 4 Worship: Shout To... (Integrity)</i>	3/02/01	Gold
VARIOUS <i>Wow — Gospel 2000</i> (Verity)	3/09/01	Platinum
PLUS ONE <i>The Promise</i> (Atlantic)	3/14/01	Gold
VARIOUS <i>Wow — Gospel 2001</i> (Verity)	3/22/01	Gold
DONNIE McCLURKIN <i>Live In London...</i> (Verity)	4/01/01	Gold
VARIOUS <i>Songs 4 Worship: Shout To... (Integrity)</i>	4/12/01	Platinum
VARIOUS <i>Wow — Worship</i> (Integrity)	4/12/01	Double-Platinum
SONICFLOOD <i>Sonicflood</i> (Gotee)	4/18/01	Gold
VARIOUS <i>Wow — Worship Orange</i> (Integrity)	6/21/01	Platinum
JACI VELASQUEZ <i>Mi Corazon</i> (Sony Discos)	7/26/01	Gold
DELIRIOUS? <i>The Cutting Edge</i> (Sparrow)	8/28/01	Gold
JENNIFER KNAPP <i>Kansas</i> (Gotee)	9/04/01	Gold
P.O.D. <i>Satellite</i> (Atlantic)	10/10/01	Gold
P.O.D. <i>Satellite</i> (Atlantic)	10/16/01	Platinum
KIRK FRANKLIN <i>God's Property</i> (Interscope)	10/19/01	Triple-Platinum
RICH MULLINS <i>Songs</i> (Reunion)	10/19/01	Gold
CHARLOTTE CHURCH <i>Enchantment</i> (Columbia)	11/13/01	Gold

will work. Sometimes a company will schedule interviews back to back. You don't want your time rushed because the company's schedule is tight and you have shown up late.

Plan Your Attack

Don't wait for the position you want to come up behind you and hit you in the head. Plan your attack on the job front, and stick to it. Many people send out a few resumes and then sit by the phone, waiting for it to ring. It rarely happens that way.

Using your present contacts to hook up with potential openings is always a good start. Make use of the people around you, even if you

don't consider them to be close friends. Even people outside your realm of occupational interest can help with leads. Talk to people every day to see what possibilities or new leads might be available to you.

Of course, in the Christian-radio industry, honesty and integrity are at the top of everyone's list when it comes to employee and management attributes. Make sure that everything on your resume is factual and credible. Don't start the year off by being terminated because of inconsistent information about your experience. Just ask a certain short-term head coach at a certain Catholic university about this.

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Applicants must provide a letter of application providing specifics regarding their professional and teaching experience, resume, and three recent letters of reference including telephone numbers of the writers. Materials should be sent to:

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Station is also looking for talented air PERSONALITIES to fill all on-air positions! Send T&R to: Radio & Records, 10100 Santa Monica Blvd., #1023, 3rd Floor, Los Angeles, CA 90067. EOE

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Sales experience necessary. WHZR-Logansport, IN. Females and minorities encouraged to apply. Resume to: David Poehler, Mid America Radio, P.O.Box 839, Marion, In 46952. EOE

Big City Radio in Chicago is seeking out a sales manager and mid level sales candidate. 2 years media a must. National contacts preferred. High ENERGY the format. Contact Scott Wert for details. 312-274-4006. EOE

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To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)** eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

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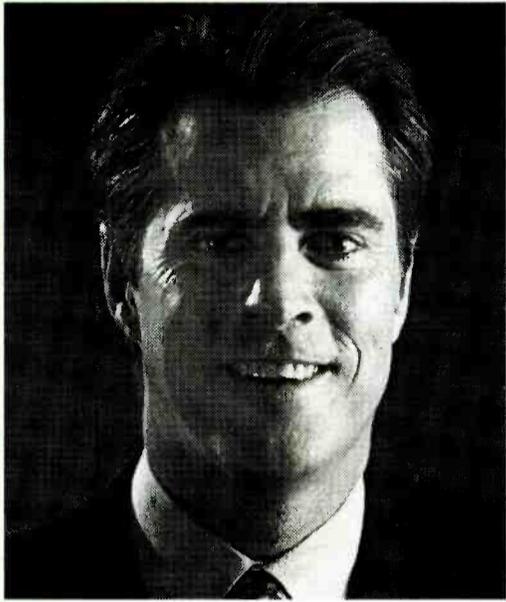
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THE INDUSTRY'S NEWSPAPER

Publisher's Profile

By Erica Farber



WILL SCHUTTE

Director, Spencer Stuart

the No. 1 brand and did the kind of work and had the kind of culture and core values that appealed to me. Coincidentally, they were looking to beef up their media practice, especially on the West Coast. After a series of meetings, it seemed like the right opportunity."

Biggest challenges: "It's not that different from the radio business. It's business development, being able to get in front of people and talk to them about their business and ascertain what their leadership needs are. It's all about presenting Spencer Stuart as an organization that has the experience and understands human capital in such a way that we can help them drive their business."

How executive searches work: "We are typically retained by organizations or companies of a variety of sizes, but most of our business is with larger companies. We help solve their leadership problems. Oftentimes we'll be brought in to help find a new CEO or CFO or a new chief marketing officer or VP/Sales. We also do a lot of board of directors work."

"We are management consultants in the truest sense. Our job is to consult with executives, boards or directors to help them ascertain exactly what their need is. Then, through our resources and our consultative and collaborative methods, we're able to bring in a slate of top-quality finalists for our clients to interview. We help them through that process as well. More often than not, the search concludes successfully with the placement of an executive."

Recruiting job candidates: "There's every likelihood that we would know about you already, based on your position. The reality in most instances is that the executives we recruit are known to us because of their current position or the positions they've held previously in the industry. We have a very comprehensive and active research arm, and not only on a search-by-search basis. We also do it proactively. We go into the marketplace and ascertain who's in what position at any number of key companies in different industry sectors."

How individuals should present themselves: "First, it's critical that people identify specifically what skills they have developed that are meaningful in today's marketplace. We all do different things in our careers. Some of them are more applicable in today's environment than others. Present your abilities and experiences in light of the current environment and, specifically, in light of a particular company's needs, so you can approach the company as someone who has the experience to solve a problem, drive revenue, lead an organization or manage through a transition in an organization."

Today's job market: "I've had a lot of people say to me in the time that I've been in the search business, 'Boy, tough time to get into the search business.' To which my reply has usually been, 'Tough time to be in the radio business.' In all seriousness, it's a lousy job market for everyone. Our volume is down a little bit. It's not been the best year for our firm or for people in the executive-search business."

"As with everyone else, there's a great deal of hope that comes with the new year. Things will begin to turn. We're starting to see that, in terms of the activity level with our clients. There's a well-understood belief that it's going to be increasingly difficult for companies to find talented executives, and that's precisely where Spencer Stuart comes in. We're very optimistic about the future."

On radio using search firms: "I was not recruited to Spencer Stuart because of any expectation that we would be doing a lot of radio searches. Radio tends to be a little bit like baseball, where the same managers move from team to team. In today's marketplace there are highly capable executives from outside of radio who could probably bring a fresh and dynamic perspective to the business. I hope to be involved in making that happen."

On radio executives translating their skills to

other industries: "There are two answers. One: It's difficult in this market, because my clients tend to want people with spot-on experience in a particular industry. But, having said that, one of the things that I'm clear on, in terms of my own transition, is that radio prepares you for a lot of things, in terms of being resilient and dynamic and moving quickly. I don't know of a lot of businesses that are more fast-paced and more intense and that require more flexibility and thinking on your feet than radio does. Those are transferable skills."

Employment opportunities: "Quite frankly, there are no positions that are easy to get. One thing I learned some years ago is that it's good to have revenue attached to your name. I'm involved in a search for a VP/Finance for a media company. The key component is an understanding of the operational needs and an understanding of how to drive revenue and be in the finance role to support that function of the sales organization. It's an understanding of the essential need to drive revenue. If nothing else, the year 2001 has been about cutting costs. I would imagine that most media companies have cut as much as they're able to cut. So, once again, the focus comes right back to the revenue line."

State of the industry: "The radio industry continues to evolve. It's going through a difficult time. The downturn in the advertising industry over the past 12 months has exposed the fact that the radio industry didn't proactively prepare for a downturn. A lot of the consolidation of stations and assets has not been reflected in the organizations."

"I don't know too many people who are happy about where the business is today. In the big markets it's moved a little bit too much toward being like a franchise business. Much like fast food restaurants, each station and each individual format is expected to be run in a way that is mirrored across the country. That's unfortunate. The business can afford to get back to being a little bit more entrepreneurial, but I'm not confident that it will do that anytime soon."

Something about the executive-search process that might surprise our readers: "It's a much more involved process than I would have imagined when I was sitting in the radio business. Frankly, I wish I had known then what I know today. It would have served me in recruiting people to my organization when I was in radio."

Most influential individual: "I've had the good fortune of working for two individuals who have been highly influential in their industries: Ralph Guild and Mel Karmazin. Ralph was an inspiration because of his creative approach and openness to new ideas. Mel is such a master operator, and he taught me the importance of taking a 360-degree look at every decision."

Career highlight: "That my career continues to evolve. I would have said that being a GM in my hometown was my greatest thrill, but I wasn't as old as I thought I was at the time, and I'm glad I'm able to continue to expand into new areas of the business."

Career disappointment: "I would have hoped I could have worked in a more entrepreneurial, small-company environment, running radio stations."

Favorite radio format: "I'm an old San Francisco rock 'n' roller. I would say Classic Rock, KFOG/San Francisco."

Favorite television show: "60 Minutes."

Favorite song: "Sugar Magnolia."

Favorite book: "East of Eden" by John Steinbeck."

Favorite movie: "Chinatown."

Favorite restaurant: "Zuni Cafe in San Francisco."

Beverage of choice: "Bombay martini."

Hobbies: "Riding bikes, hiking and hanging out with my kids."

E-mail address: "wschutte@spencerstuart.com."

Advice for broadcasters: "Don't let today's times get you down. It will get better. Think beyond the four walls of your station to make it better."

Will Schutte is a Director of the global executive-search firm Spencer Stuart. He is a member of the firm's technology, communications and media practice, and what makes Schutte uniquely qualified for his current position is 21 years of radio sales and management experience.

Prior to joining Spencer Stuart, he served as VP/GM for the Infinity stations KFRC-AM & FM and KYCY-AM & FM in his hometown of San Francisco.

Getting into the business: "Like most people, it was a little bit fluky and a little bit happenstance. I had a desire to get some business experience, and I had been exposed to radio earlier in my life, when my father, early in his career, had been in broadcasting. I naturally went in that direction. I knew some people at stations in San Francisco, so I shined my shoes and told tall tales that got me a job. I got in through sales, working at KYUU, an NBC O&O. The GM was a young man by the name of John Hayes."

Leaving radio: "I would say it was a mutual decision. I was thinking it was time to move into a new phase of my career, and my management at Infinity probably welcomed my decision."

How he knew it was time to change career directions: "I had the unique good fortune of experiencing a lot of different aspects of the business. I was on the front lines of a lot of different changes over the years. I went to work in New York for Interep in 1983, right at the very beginning of the consolidation of the rep business, which foretold the eventual consolidation in local markets."

"On the station side, I went to work for Alliance Broadcasting in 1993 here in San Francisco. I went through a period when Alliance was independent, then it was owned by Infinity. Then Infinity merged with CBS, and CBS joined up with Viacom. As a result of all of those experiences, I was in a position to be involved in a lot of different radio companies. Frankly, I think I was always better suited for a more entrepreneurial kind of environment. The bigger companies get, the less comfortable I am."

Moving into the executive-search business: "I was looking to expand my horizons. I felt that the radio business had changed so much that I didn't see many exciting opportunities to grow beyond being GM of several stations in a big market like San Francisco. I happened to know a fellow whom I served with on a charity board who had left the advertising agency business to join a search firm. That began a process of discovery."

"I talked to a lot of people in the executive-search field and came to the conclusion that Spencer Stuart was

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