

Pollock Media Group



AN ALBUM NETWORK SALUTE





Happy Birthday to you,
Happy Birthday to you,
Happy Birthday dear Pollack Media,
Happy Birthday to you.



Sorry.

This ad could've been much more original. A great concept, cutting-edge maybe.
We tried to hire a consultant on it.
but it seems that after 20 years, you're still booked solid.

Happy 20th from all your friends at Columbia Records.



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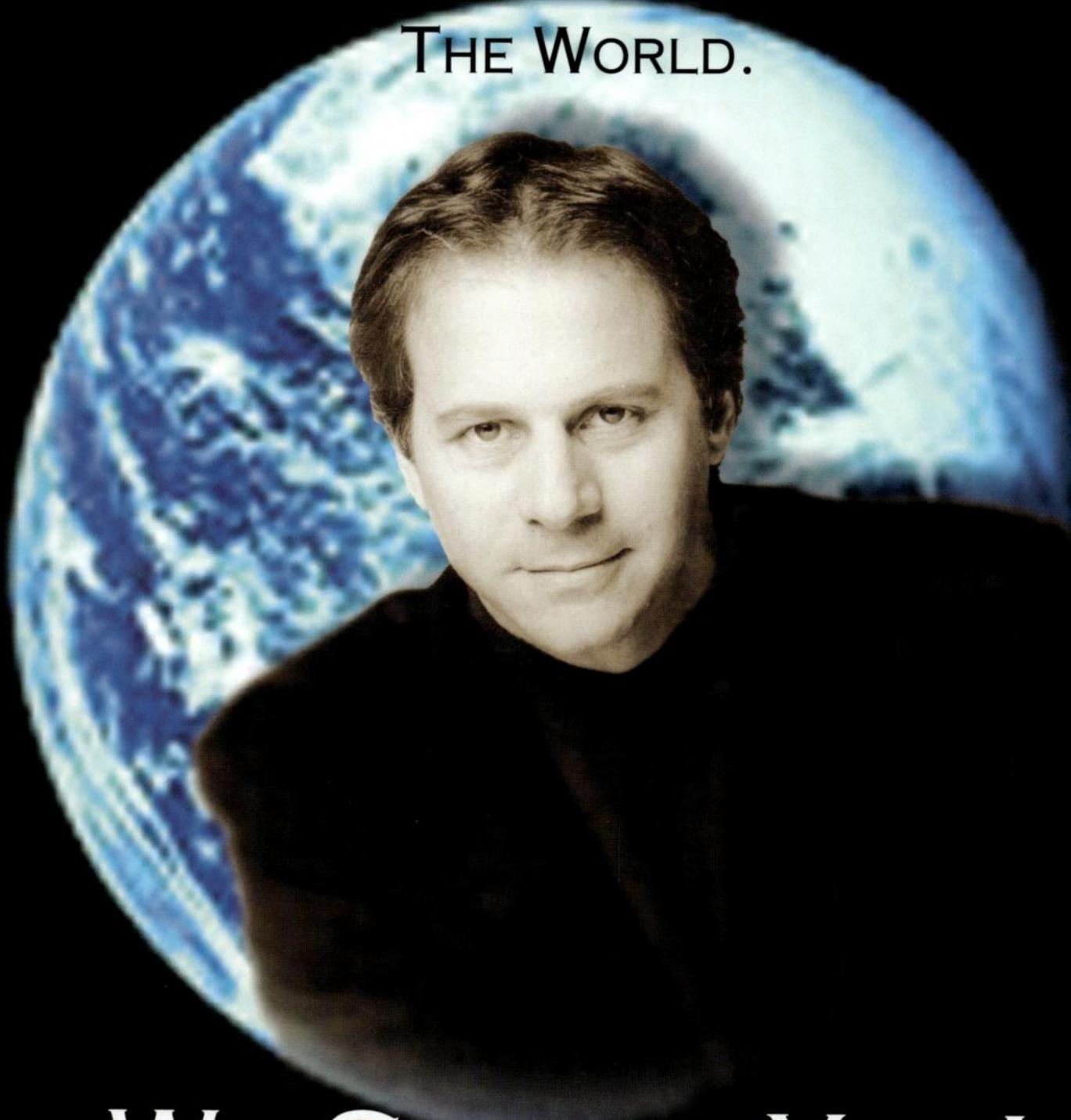
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Published By SFX MULTIMEDIA GROUP, LLC, 120 North Victory Boulevard,
Burbank, CA 91502 (818) 955-4000 • FAX (818) 955-8048**The  Multimedia Group**

enthusiastically congratulates Jeff, Tommy, Dave, Pat and everyone at Pollack Media Group, past and present, on the first 20 years of a truly monumental organization!

THE ALBUM NETWORK**99.9****VIRTUALLY ALTERNATIVE****totallyadult****COUNTER INTELLIGENCE****YELLOW PAGES OF ROCK**

FROM WMMR TO MTV CONGRATULATIONS TO
JEFF POLLACK AND
THE POLLACK MEDIA GROUP
FOR 20 YEARS OF CONSULTING
THE WORLD.



WE SALUTE YOU!



WRH



Pollack Media Group, Inc.

It was very flattering when my old friend Tommy Nast asked to showcase Pollack Media Group as a way to acknowledge our 20 years in the business. We greatly appreciate the honor and feel fortunate that we continue to thrive as a company. I would like to express my thanks to a number of people:

First of all, I want to thank our clients for the opportunity to work with them. We learn a lot from you as well.

To the managers, record labels, talent bookers, trade magazines, film studios and Internet companies, we appreciate your ongoing support to our company and the services you help us bring to our clients. To long-standing friends and clients MTV, VH1 and MTV Europe, your creative restlessness is an inspiration for everyone in the entertainment business.

To my fellow colleagues in the radio industry, I appreciate you giving a chance to someone who would have been considered a maverick in any other business. If there is a part of the entertainment business that has more oddballs who flourish, I haven't run across it.

Most importantly, I want to acknowledge the contributions of Tommy Hedges, Dave Brewer and Pat Welsh for years of unparalleled excellence in working with the highest caliber of clients found anywhere. And thanks for the friendship as well.

I also want to thank my parents who, when I told them I wanted to become a DJ and later on to start my own consulting firm, were incredibly supportive even when they couldn't quite figure out what I was doing until years later.

Finally, I want to dedicate this issue to my wife Darcy and my daughter Sophie. No one could be blessed with a more beautiful family.

Thanks everyone,

Jeff Pollack

September 2000

860 Via De La Paz, Suite D-2 • Pacific Palisades, CA 90272 • (310) 459-8556 • FAX (310) 454-5046 • e-mail pollackmg@aol.com

From one legend to another,
we congratulate
Jeff Pollack
for 20 years of
dedicated service
all around
the dial.

Stay tuned for:

Robbie Williams

Radiohead

Everclear

Megadeth

Dexter Freebush

The Beatles

hollywoodandvine.com



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THE ALBUM NETWORK™

THE ALBUM NETWORK
120 NORTH VICTORY BOULEVARD
BURBANK, CA 91502

TEL: 818.955.4000
FAX: 818.955.8048

Dear Reader:

For anybody to do something consistently and successfully for 20 years is quite an accomplishment in itself. It was with that thought in mind that we decided to create a 20th anniversary issue recognizing the hard work and success of one highly respected individual and his organization: Pollack Media Group. Over the past two decades, Jeff Pollack and all of Pollack Media Group have touched virtually everyone who has worked in the contemporary music field.

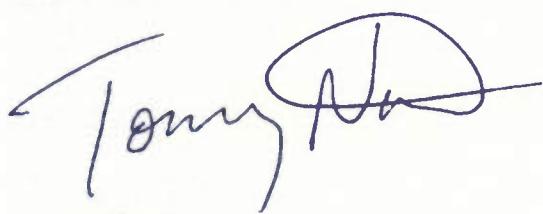
The stories that have come out of PMG's radio conventions are still told at many gatherings today. The acts which played those conventions have gone on to superstar status (Live, Bush, Jewel), and many of the highlighted stars put on some of the most memorable shows we have ever seen. Two come to mind immediately: Bryan Adams as he rocked the A&M soundstage and, of course, the awe-inspiring power and passion that came from Michael Hutchence and INXS at that hot, unforgettable night at the Whisky A Go Go. What we've assembled here will hopefully bring back some of those incredible memories.

It's staggering to see how this business we work in has changed over the past 20 years. From the time I started at *The Album Network* until now, I've watch Jeff not only keep up with the changes, but make his indelible mark as a true pioneer.

I would like to personally thank Jeff for all of his assistance and inspiration. He helped me get through our first convention, provided much guidance and influenced several of our key speakers to attend. He always made sure we were well represented with the highest of profiles at his many conventions, and he gave us accessibility to his many clients, as well. And, of course, he would *always* return a phone call and has been a solid friend.

Let me also acknowledge three important people who, through the years, have stood by Jeff and made so many contributions to Pollack Media Group's success. They are, of course, Tommy Hedges, Dave Brewer and Pat Welsh (who coincidentally shares my birthday and love of ice hockey). Those familiar with these fine gentlemen know that they possess the drive and desire that makes a great example for any major corporation in business today.

So, Jeff, I hope you enjoy what my staff has created. A final thanks to your wonderful staff for going above and beyond in providing the many pictures that will give us the key to a lifetime of memories and, of course, the many labels, managers, independents and everyone else whose lives you and your company have touched—for without their generosity this book could not have been produced. Jeff, you are a true humanitarian and a positive influence in our world of business. Keep up the productive role you play in it, and here's to at least 20 more.



Tommy Nast
Executive VP/Music & Media





AT 20 YOU'VE ALREADY GAINED RESPECT,
SUCCESS, ADMIRATION AND LONGEVITY.
MOST PEOPLE THAT AGE ARE JUST HAPPY
TO SCORE A GOOD FAKE ID.



SAYS CONGRATULATIONS AND THANKS TO POLLACK MEDIA GROUP ON THEIR 20TH BIRTHDAY.

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BURBANK, CA 91502

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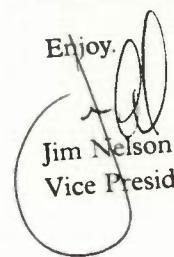
I met Jeff Pollack back in 1981, shortly after I began working in the KLOS Los Angeles programming department (under then-PD Tommy Hadges). Jeff struck me even then as very together, confident, self-assured (it would be years before I discovered that he was, at that time, still a newcomer to this consultancy thing). In 1985, he interviewed me for the music director position at his company. I didn't get it, but in a rather fortuitous move I got a job working at a trade publication a couple of weeks later.

For the past 19 years, Jeff and I have run into each other from time to time, at shows and whatnot. I've been to several of the music events at his Pollack Media Group-sponsored conventions. And always he carried himself the same way: certain, reserved, never cocky. Then, a year ago, when he and his partners helped us plan and execute our first convention, I got to see a side of Jeff I'd not noticed before: he's quite funny.

We started working on this magazine, this salute to Jeff, Tommy, Dave and Pat, back in June. As I spent more time one-on-one with Jeff than ever before, I began to see something else in him I'd never noticed before: he has a sense of humanity that is rare in this business. I wanted to show you that side of Jeff Pollack and his Pollack Media Group in these pages. I also wanted you to see his company's history, the people who help him continue one of the most successful consultancies ever and just how much has changed since 1980. So we've put all that in here, along with features on PMG's foreign interests and their longest-running clients.

The more I learned about Jeff as we made this issue, the more I wondered about what it would have been like if I'd gotten that job back in '85. Amazing, I'm sure.

Enjoy.



Jim Nelson

Vice President and Managing Editor, *The Album Network*



Jeff Pollack

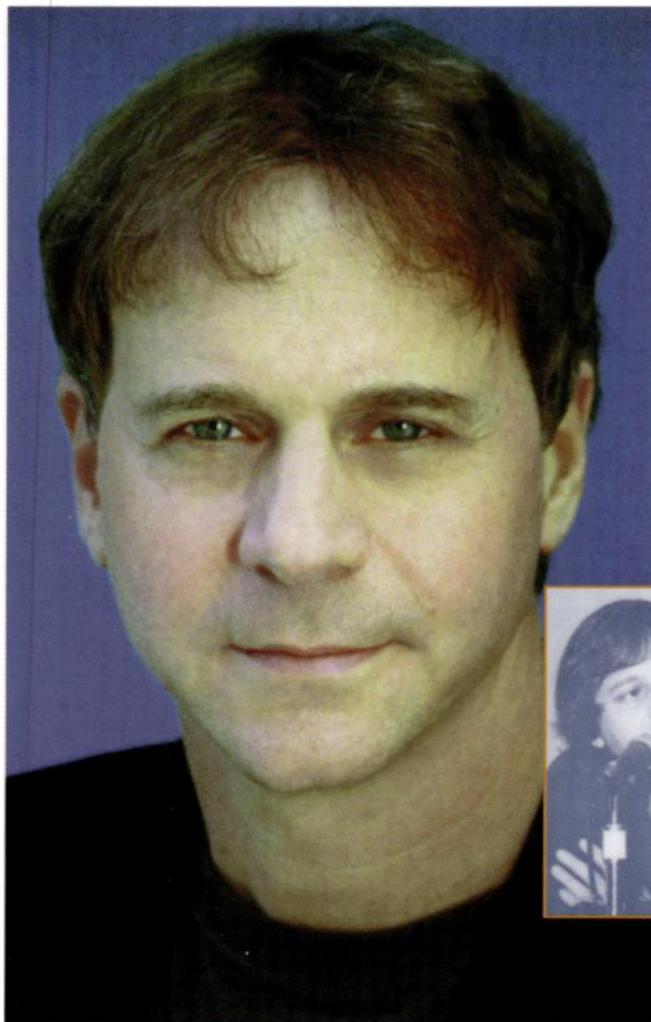
C H A I R M A N / C E O

“I never thought you could actually own something that Lincoln wrote,” explains Pollack Media Group founder Jeff Pollack.

An anomaly in an industry that tends to eschew substance for show, Pollack does, indeed, own something that Abraham Lincoln personally wrote. “Around 15 years ago, I went into a shop and saw a Lincoln-scribbled note and I said, ‘I wonder if I can afford this?’ I barely could, but I bought it.

“You’re just amazed that you can actually build a collection, which I did...people like Martin Luther King, who I admire greatly, and Raymond Chandler, Lincoln, John Adams, people like that.” His favorite? “Well,” he pauses—he pauses a lot, to carefully, meticulously choose his words—“I had a Mozart letter to his wife, but I sold that. I have a Beethoven,

which I love.” Pollack admits to being a “huge history buff” who reads lots of biographies (spending a large portion of your time on planes can be good for your reading list), so collecting the personal writings of famous people is a natural extension of one of his hobbies. He also loves music, movies and a couple of people who miss him when he’s on one of those planes. “I’ve got a wonderful wife and a beautiful daughter, so I’m very lucky,” he declares. His daughter is just now turning two, and Jeff says that being her father is “a fantastic experience.”



For 20 years, Jeff Pollack has been revered as one of the brightest programming minds in rock & roll. He’s regularly quoted as an expert in articles about music trends, his client list tops 100 on six continents (Antarctica is still Pollackless) and includes everything from Rock to Classic Rock, Top 40 and Music Video Channels and the Internet. He’s been named Rock Consultant Of The Year by *Billboard* twice, including last year, he was the music correspondent for “Good Morning America” and he signed on the first FM station in New Zealand, the first Rock stations in Moscow and Prague, and the first private station in Istanbul. He also served as Executive Producer of Quincy Jones’ 1993 Lincoln Memorial pre-inauguration event and as a special advisor to the very first radio production and syndication venture in China. But Jeff Pollack wasn’t always the distinguished professor of programming that he is today. He started as a kid in the sprawling LA suburb of Van Nuys.

“I remember listening to KHJ growing up, like a lot of people who grew up here,” mentions Pollack of the ’60s powerhouse Top 40 station. “And I always remembered how exciting and captivating it was to listen to the radio.

“It’s not something that I’m necessarily nostalgic for,” he points out, though, “it was more an inspiration for how good radio can be.”

His love of KHJ, and the magic it represented, translated to a stint doing a lunchtime music program over the PA system at the same San Fernando Valley high school that members of Toto and The Rembrandts

B Y J I M

N E L S O N

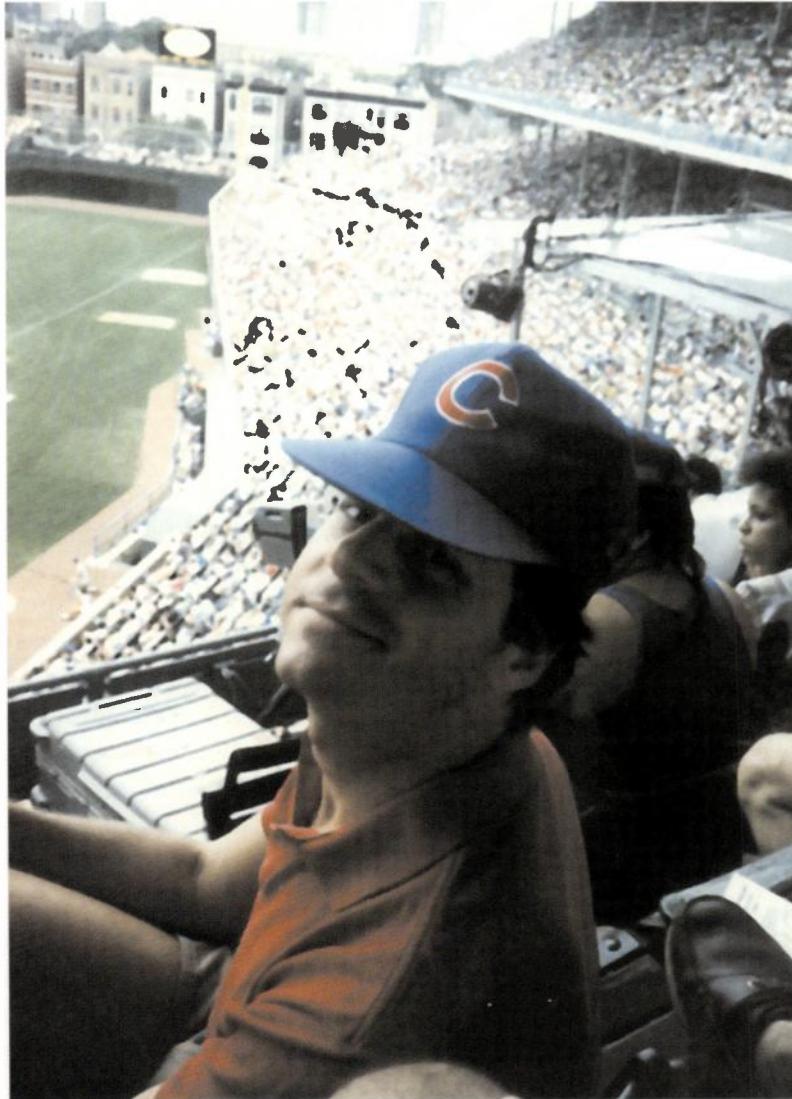


JEFF WITH HIS MOTHER and father, '92

WITH AHMET ERTEGUN, '96

went to. By 1972, Pollack was jockeying at the University of Denver's campus station, and over the next five years he parlayed that experience into gigs at freeform KFML Denver, KMYR Albuquerque (his first music director position), KBPI Denver and—as a program director for the first time—at KYNO-FM Fresno. Before 1977 was over, KYNO's parent company, Drake-Chenault, transferred Jeff down to his hometown of LA. At the time, Drake-Chenault was one of the leading syndicators and consulting firms in the country. But hang on, because Jeff Pollack had one more stop prior to forming Pollack Communications in the first few days of 1980.

Philadelphia was a great town for Rock Radio in 1978. With the burgeoning new wave of rock music beginning to undermine a landscape of Springsteen, Eagles, Seger, Frampton and Skynyrd, heritage signal WMMR was duking it out with WYSP and WIOQ. To be more precise, they'd sunk to a 1.2 share and were a distant third to 'YSP and 'IOQ. Offered the opportunity to save a sinking icon, Pollack left his hometown to head East. Barely 15 months later, the station had risen to a 6.9, soundly beating both arch competitors. In January of 1980, Jeff Pollack returned to his hometown for good and he did something relatively unheard of. "Most peo-



ple became consultants," he explains, "after they had unfortunately lost their jobs and needed something to do." But not him. He left a very successful gig with WMMR for the chance to consult a few radio stations. You could say the risk has paid off.

When Jeff formed Pollack Communications, he had the benefit of having been a con-

sultant with Drake-Chenault. He'd worked with many formats, and he had a sense of what it was like to work with GMs. That experience also helped him shift from being a program director to being a consultant

"It's a very significant difference," Pollack says. "You really have to understand your role and what you are able to do and

what you aren't able to do. I was a tremendously hands-on PD, so I had to go through a transition understanding that although I may have a lot of what I think are great ideas, some get accepted and some are rejected. That's the nature of what you do as a consultant and I was very comfortable in making that adjustment."

From 1980 to 1988, as Jeff Pollack's little company grew in clients, continents and types of media, so did his need for talented young programmers to help him keep up with the demand. His first associate was Dave Brewer, from KATT Oklahoma City, in 1983.

"He has an indefatigable will to survive," maintains Brewer, who's now Senior Vice President, of his boss and longtime colleague. "The guy never gives up, he never quits. He never says we can't do something. He won't allow that said in a meeting. He doesn't want to hear it. He's got great vision. He's great with clients, he's great with corporate clients. He's taught me a lot just watching him in a meeting. The way he conducts himself is very professional and very strong. He knows a lot about a lot of things. And again, the biggest thing—particularly during this consolidation period, and perhaps this is the reason we're doing so well—is his will to survive. I thank him for that."

CONTINUED

“If you can take whatever you’re doing, and make it compelling, exciting, with a lot of show biz, I don’t care what format you’re in—that works.” —Jeff Pollack

Tommy Hedges joined in 1985, following five years as PD at KLOS Los Angeles. Today, he's President of PMG and knows a side of Pollack that doesn't seem to get the same attention as his keen instincts and uncanny knack for being right about hit songs. "Jeff is exceedingly honest and principled, while being incredibly driven. Yet, he's also got a completely insane sense of humor. Very often, I'll walk into his office and he'll be playing the harmonica to a client on the telephone" chuckles Hedges. "And you haven't laughed until you've seen Jeff confusing a waiter by complaining about too much beef in his vegetable soup. Jeff gets the work done, but he always keeps the situation fun and interesting."

Brewer's successor in Oklahoma City, Pat Welsh, was brought into the fold in 1988. Since then, he's risen to Vice President of Music Programming for PMG. "The thing about Jeff," offers Welsh, "is that he is really a forward-thinking guy. He is always looking ahead and trying to see where our business is gonna go next. Over the years, he's been able to branch out into some other areas. We've dealt with music video, MTV, VH1, he works with some of the film companies, the Internet and whatever, and that to me is the thing that really stands out. Plus he's always had some great Dodgers tickets."

Pollack's movie credits include *As Good As It Gets*, *Sleepless In Seattle*, *You've Got*



AND THEN HAGAR SAID, "More spins for Van Halen!"

Mail and the soon-to-be-released *Red Planet*, and he's usually good for a song or two per movie. "I'm a huge film fan and have always been a student of American and European film, so I look at it as almost a hobby. And if you're lucky enough to work on a couple of major movies, then it's just another creative outlet that you can learn from."

Somehow, between consulting all those radio and Internet stations, video channels, movies and foreign interests, Jeff Pollack manages to lend his time and expertise to one important cause after another. The short list features his work in the fight against censorship (for which he was a recipient of the ACLU Torch Of Liberty award) and the Yoko Ono tribute to John Lennon on Lennon's 50th birthday—which he conceived and organized, and during which an estimated listening audience of more than 1,000,000,000 people heard "Imagine" being played simultaneously on stations all over

the world. In his role as media advisor to the Walden Woods project, Pollack put together a local station tie-in with every date on Don Henley's 1991 tour, and he was Co-Chairman of the 1992 Rock The Vote campaign. While he certainly knows the personal benefits of giving back, Pollack also sees a pure ratings-related reason for getting stations involved.

"If you can serve the community well, if you're doing something that people feel is important or has a tangible benefit, it ends up impacting a station's connection with the audience, and ultimately the ratings."

It's no secret that radio is being threatened on several fronts in 2000. Many believe that Internet radio and the imminent Satellite radio are to radio what VCRs were supposed to be to TV in the '80s (though Pollack thinks the subscription cost of Satellite radio will render it less dangerous than the 'Net). Either way, he

stands by terrestrial radio as the main connection to their culture for music fans everywhere.

"A great radio station is still the place you go when you hear that U2 may be touring or one of your favorite bands has broken up. Fortunately there are still some great radio stations today that have the magic, that capture the moment, that reflect the community, that understand that it's not just about playing music."

"However, I wish I could say that this component of programming is considered as important today as it was 10 years ago," Pollack does concede. "I think less competition, consolidation and everything else has, in some cases, given way to a status quo, a little bit of laziness. You're not being forced to push yourself to a higher level, and all of us need that."

"Perhaps we will see a move back to a more competitive environment that will demand higher performance on everyone's level."

We'll have to wait and see which direction radio goes in the coming years, but Jeff Pollack doesn't think music-based radio today has changed all that much from its infant stages. "If you can take whatever you're doing, and make it compelling, exciting, with a lot of show biz, I don't care what format you're in—that works. It worked for Bill Drake in 1965 and it works for a great radio station today. That hasn't changed."

Virgin congratulates the 20th anniversary
of the Jeff Pollack Media Group.

Thanks for your support in the
past, present and future.

SO, WHEN DID YOU
GET INTO TOWN?

UH, ABOUT
20 YEARS AGO.

PAST
Brother Cane
Camper Van Beethoven
Neneh Cherry
The Cutting Crew
Divinyls
Johnny Hates Jazz
Ziggy Marley and the
Melody Makers
Gary Moore
Bob Mould
Roy Orbison
Keith Richards
Boz Scaggs
T'Pau
The Verve
Danny Wilson
Steve Winwood
Warren Zevon

PRESENT
A Perfect Circle
Joseph Arthur
Richard Ashcroft
Beenie Man
Blur
David Bowie
Cracker
Daft Punk
D'Angelo
dc Talk
Enigma
Fatboy Slim
Gomez
Ben Harper
John Lee Hooker
Ideal
Janet Jackson
Kelis
King Crimson
Lenny Kravitz
Manic Street Preachers
Massive Attack
Iggy Pop
The Rolling Stones
The Smashing Pumpkins
Spice Girls
Sunna
Teddy Thompson
Tina Turner
UB40
The Urge

FUTURE
Aaliyah
Amen
Bare Jr.
Perry Farrell
Outsiderz 4 Life



©2000 Virgin Records America, Inc.



DON HENLEY, sporting some fine chin growth, entertains PMG clients and guests in 1992.



SMELL THE GLOVE Spinal Tap's Derek Smalls (left) and the leaping David St. Hubbins are joined onstage by Dweezil Zappa during the '92 festivities.



JEWEL puts on some outdoor entertainment at the Westwood Marquis in 1995.



DURITZ' EYE VIEW Counting Crows frontman Adam Duritz grabs the mic during Dog's Eye View's set in '95.



NO PARTY IN THE '80S was complete without this dynamic duo: Jessica Hahn and Andrew Dice Clay, rockin' the house in 1989.





CONGRATULATIONS ON 20 BITCHIN YEARS!

congratulations, Jeff

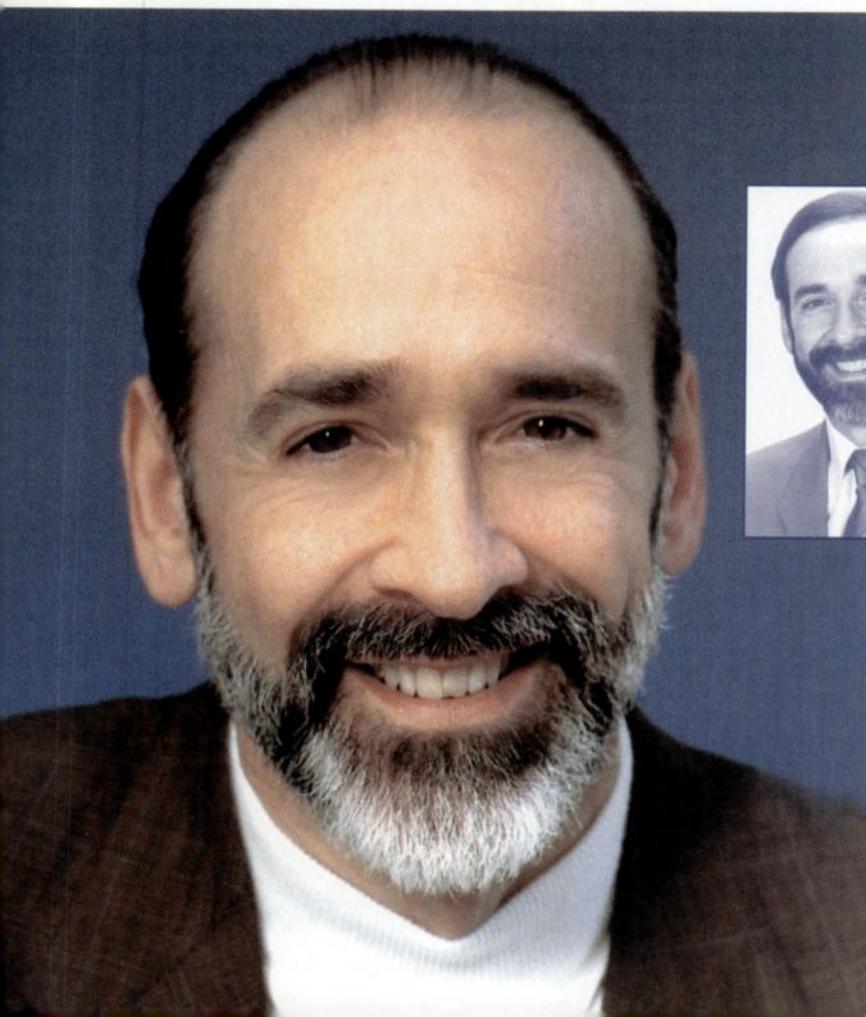


Tommy Hadges

P R E S I D E N T

The day I don't feel like getting on another airplane is the day I go back to dentistry," announces Tommy Hadges, President of Pollack Media Group. This statement is followed by his signature laugh—a characteristic of this affable and multi-talented icon. "I still love to travel," he explains. "It's been very rewarding to be able to be exposed to so many different cultures and parts of the world. I consider myself quite lucky having this job."

This 15-year run at PMG has turned him into one of the top media consultants in the world and a regular on the Frequent-Flyer circuit. Hadges is on the road approximately half of his working life. A lot of his time is spent overseas, servicing about 25 of the 100-plus clients on the impressive PMG client roster. However, he is still very involved in the domestic stations.



"Some of my radio work these days actually involves non-Rock formats in countries like Canada, France, Italy, Ireland, Germany, Poland and South Africa. Working in different cultures with different formats, like Hot AC, Soft AC, CHR, Oldies and Rap, has helped to keep the radio business fresh for me," he says. "It's also been great to become involved with some of our Internet-based clients, like ComedyWorld.com."

Born in 1948, Thomas Richard Hadges was the oldest child of working class parents

from Brockton, Massachusetts. Early on, the electronic media already held a spell over the inquisitive boy who not only listened to the radio and watched television, but took them apart. When he was five years old, his parents bought him an AM radio. "A little baby-blue Emerson seven-transistor radio," he fondly remembers. "It's forever impressed upon my brain." Years later, without any experience, Tommy decided to inquire about a job at a local daytime-only AM radio station and what happened there would eventually change his career path.

"It was just a lark," he recalls of his introduction to the biz. "I was in high school and I needed

BY SHANA LIVIGNI

It isn't always the

advice itself that's most

important, it's how the

advice is delivered. One

of our biggest strengths

here is that we have the

sensitivity to be able to

figure out how to keep a

client comfortable while

still helping them to

improve.

-Tommy Hedges



DAVE BREWER AND HEDGES with Farmclub's Andy Schuon (then of MTV) in '96 HEDGES GETS SMOOTHED by KLOS's Mark Stevens & Jim Pruett, '92

a job for the summer, so I went up to them to see if they needed any help. That's when I got my first job. I was amazed that they were happy to find someone with no experience that they would put on the air. I was 'Bill King' from 6pm until sunset, which was usually only about one hour per night. Still, it was fabulous!"

But his passion lay in, of all things, dentistry. Hedges enrolled in a pre-dental program at Boston's Tufts University in 1965 and four years later, graduated Magna Cum Laude and Phi Beta Kappa. During those years he formed an on-campus radio station, and then on March 15, 1968, while attending his last year at Tufts, he landed a spot on the air at WBCN Boston—where he would continue for the next 10 years. In 1969, he kept his dental alter-passion alive by attending Harvard Dental School. But something happened 18 months into the program. "The first year of Harvard is all medical. That was very interesting because it was all lab work, but when I actually got into the clinic I started to

realize that I did not enjoy doing stuff with my hands. You still have to practice dentistry to become a dentist. And that was the one thing I didn't think

about, the hands in the mouth routine," he laughs. "I was more comfortable when my patients were canceling than when they were showing up. I realized that this was not for me. It was a revelation!"

In '78, Tommy was promoted to Program Director of WBCN, and the following year held the same position at cross-town rocker WCOZ. His two years at WCOZ gave him a formal initiation into the business of commercial radio, and in 1980, he moved up another rung on the radio ladder—to Los Angeles's ABC-owned Rock powerhouse KLOS. It was here that he met his future business partner—Jeff Pollack.

"The very first contact I had with Jeff was indirect. It was '79, while Jeff was still Program Director at WMMR in Philadelphia and I had hired away a DJ from him. I think that's when I first got his attention," he explains, "but I actually first met him when he was working with KLOS in 1980, consulting

GM Bill Sommers; he suggested that Bill hire me to be his Program Director."

That was also the year Hedges would meet his future wife, the former Beth Rastad, through a fellow KLOS employee who was living in the same apartment building as she was. "When I first got to California, KLOS Sales Manager Simon T. had invited me to stay at his place while I was looking for a new place. But I noticed that I was looking right at the Pacific Ocean out of my bedroom window and thought, 'Why am I looking for another place to live?' so I just moved in. Simon was dating Beth's roommate and that's how I met Beth." Thanks to a suggestion from Tommy, Rastad began working for Pollack in the early '80s, and Hedges dated her for the next seven years. They began working together in '85, when he left KLOS to join up with Pollack, and in '88, they finally tied the knot. "Beth was such a good employee, I decided to marry her," he teases.

Nineteen-eighty was a big year for Tommy Hedges: he programmed an LA rocker, met his future wife and developed a relationship with Pollack that would, over the next 20 years, flourish into the internationally acclaimed Pollack

CONTINUED





GETTING SQUEEZED BY THE PIRATES: Hedges with Pirate Radio's Simon T. and Carey Curelop, '91. That's Carey's wife Susan on the right.

KLOS REMOTE during Hedges' PD days, early '80s



Media Group. Their friendship began immediately. “[Jeff] and I got along well right from the start. We are both Pisces and I think that has a lot to do with the way we approach life. Our personalities mesh very well with one another. He is a scrupulously honest man and I admired everything that he did consulting us at KLOS,” Hedges says of Pollack. Over the next five years the duo would double the station’s ratings, but for Hedges, there was still the underlying tug-of-war to change direction again.

“I was very happy at KLOS, but one of the things that was most intriguing was the notion of being able to travel internationally to work with clients overseas.” So in 1985, he announced his resignation from KLOS and his new position with the Pollack camp. On his last day as PD—while he was on the phone—members of his dedicated airstaff took large rolls of packaging tape, taped the doors to his office shut and yelled to him that he was going nowhere. He recalls just sitting in his office and laughing. But he left nevertheless.

“The radio business has changed so much in America from 1985, mostly due to the consolidation that eliminated most ownership limits,” explains Hedges. “For better or for worse, it’s a given now that several large groups control the majority of stations in most markets. As a result, the drive for profit has made some owners

less concerned about their individual on-air products, feeling that their revenues are mostly based on the ratings of their cluster as a whole. I can remember working at ABC in the '80s and looking at five-book averages, whereas today people look at a single monthly as if it were the end of the world.” The problem of the quick-fix syndrome being experienced in the United States is also producing the problems of job eliminations, the decline of talent development and not having the time to let the audience get comfortable with an attempt at something new and different. Building an audience over time used to be one of the main focuses and goals for a station’s longevity in the market. What’s happening today is, for the most part, a far cry from that former mind-set. And it’s interesting to note the differences in priorities at stations located outside the US.”

Since Hedges spends so much of his time working on the

international front, he sees firsthand the immediate differences regarding this current media madness. “In general, the companies that are involved in broadcasting in a lot of the rest of the world haven’t become quite so driven with immediate success. They are still of the philosophy that says that you can make a lot of money by spending a lot of money as opposed to the philosophy of maximizing profits by simply cutting costs to the bone. Most radio broadcasters in the US would be amazed by what these people are actually spending when it comes to marketing and promotion. They look at radio as an art form. They invest in their studios—huge studios—and they still believe in things like having talent do three-hour shows, so they’ll be really effective. I think that is a major differentiation.” Because of consolidation in the US and the fact that so many American program directors are overseeing more than one station, they’re under a

tremendous amount of pressure. “Time management is something we spend a lot of time with our American clients on. It’s not as important for a lot of our international clients simply because they don’t have the same time pressures,” Hedges says. “Most of our PDs internationally are not on the air. Most of our domestic PDs are.”

The team at the Pollack Media Group share the same philosophy about consulting: understanding the psychology of each client and their individual needs.

“What’s really important about the consulting business is that it isn’t always the advice itself that’s most important, it’s how the advice is delivered,” Hedges claims. “One of our biggest strengths here is that we have the sensitivity to be able to figure out how to keep a client comfortable while still helping them to improve.” And this attitude is reflected within the PMG offices as well.

After a 20-year relationship, Pollack sums up his feelings about his partner. “Tommy is a guy that everybody wants to spend more time with. He’s smart, he’s great company and a wonderful friend.”

What Hedges does in his leisure time is not much different from what he does while on the job. He enjoys listening to new music, reviewing airchecks, watching TV (he’s got a collection of them), skimming through trade publications, and yes, traveling—whether it’s on foot, jogging near his Santa Monica home, or visiting the four corners of the earth. “I often look back on the major career decisions I’ve made—leaving WBCN and KLOS—but leaving dentistry behind was certainly the key decision for me,” he reflects. “I enjoy what I do at PMG so much that it really doesn’t seem like work to me, and I guess those are the best jobs, aren’t they?”

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Now that's Italian Maria Rudelli and Silvio Santoro of Milan, Italy's Radio 105 in 1993.



NOW THAT'S ITALIAN Maria Rudelli and Silvio Santoro of Milan, Italy's Radio 105 in 1993.

TOMMY

European Clients

Like many previous conquerors, PMG's plans for world domination started with establishing a beachhead in Europe—including former Soviet satellites once the Iron Curtain was torn down.



SOLIDARITY Giving PMG the thumbs-up in '95 are Radio Zet Warsaw, Poland's (l-r): Wojtek Jagielski, Dorota Woyciechowski and Robert Kozyra.

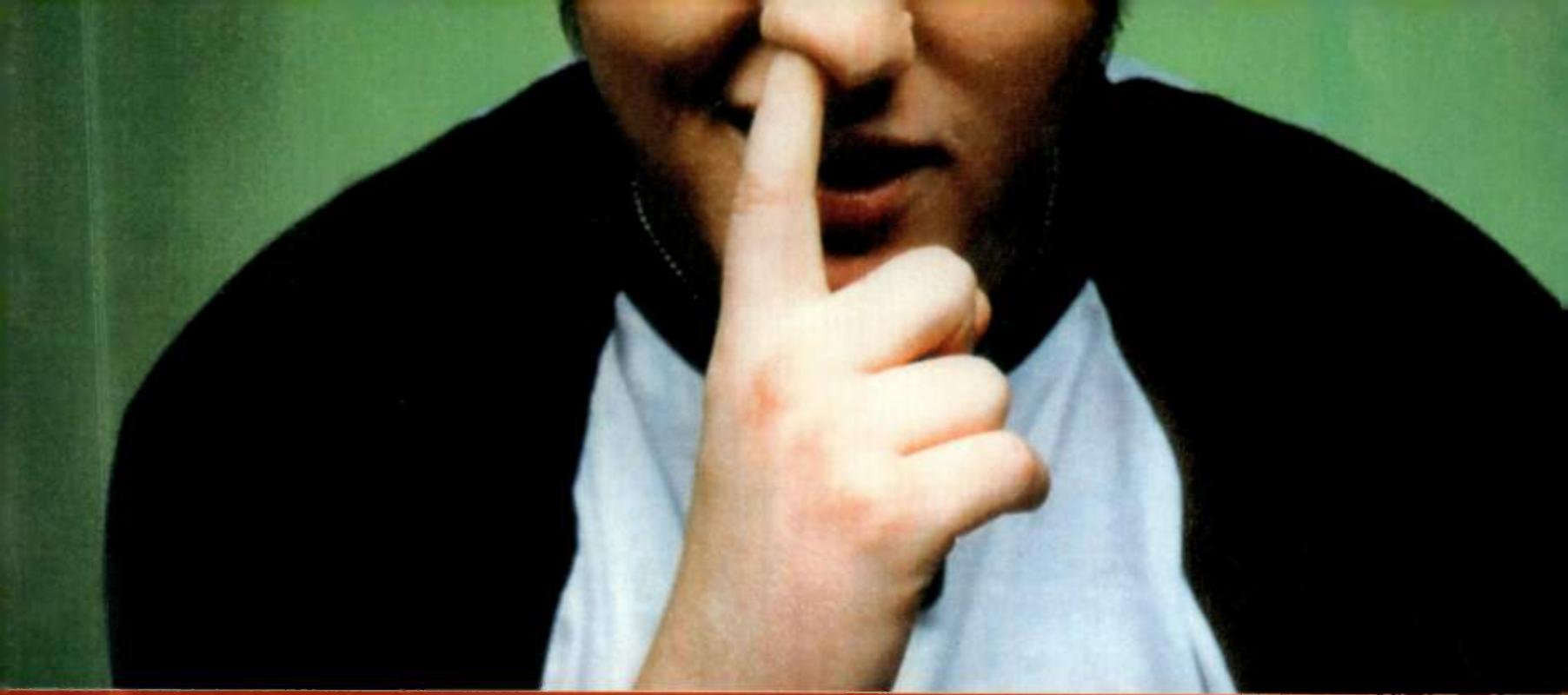


"NO DAYPARTING? Now that's revolutionary!" seems to be the reaction of Europe 1 Paris's Claude Brunet (left), captured in conversation with Europa 2 Prague's Peter Vikouka



HAPPY TOGETHER in 1993 are (l-r): Louise Banville and hubby Guy Banville of CITF Paris, Helen Drapeau, Roger Laurendeau of CITF and wife Therese, and Telemedia's Claude Beaudoin.

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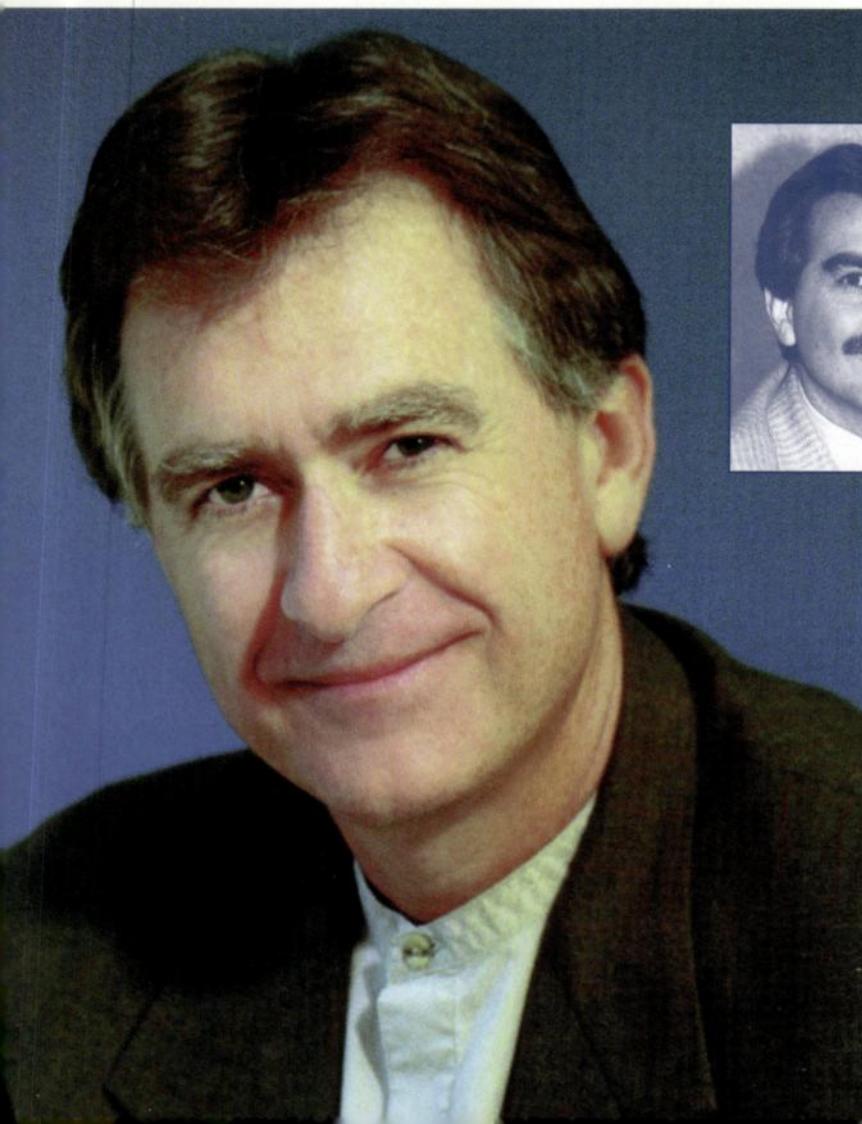
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Dave Brewer

SENIOR VICE PRESIDENT

Sitting at his desk, casually answering questions via the telephone, Dave Brewer takes a few minutes to think back on the development of Pollack Media Group since his arrival in late 1983 and concludes, "We've had two of our best years in the last two years." That's a pretty fair self-assessment of an extraordinary career that's seen Dave on top of his game at either side of the consultant/programmer relationship. Dave Brewer is one of the few who can honestly say, in terms of radio, "Been there, done that."



From the very beginning Dave knew that radio was his calling. During his childhood years in Owosso, MI, Dave was that kid on the block with the cassette deck, recording his favorite songs off vinyl, talking between the songs and trying to hit those posts like a true Top 40 guy. "I was one of the lucky kids who knew exactly what I wanted to do. I was about seven, listening to Dick Fabian on WKNX in Saginaw. He was the big Top 40 DJ there and I loved his show and wanted to be him. I'd also do imaginary play-by-play of Detroit Lions football games, defeat after defeat after defeat." And while his home football team couldn't seem to get ahead, Dave laid the

groundwork for a journey that, as a kid, seemed the obvious path to choose. He was right, and when it came time for higher education, it was only natural for Dave to seek out the radio station at his chosen college, Central Michigan University. "I wanted to pick up chicks, raise hell, be a DJ and get groupies. So I got into College Radio at WCHP, which was not part of the broadcast department. In fact, we were in direct competition to the sanctioned broadcast facility of the University, so we took great pride in beating their brains in." This "little giant" station turned out to be the perfect vehicle for Brewer to hone his skills as a Top 40 DJ, Production Director and, eventually, Program Director. He continued working there between his classes and

BY JOHN VALENZUELA



STING OPERATION Brewer with Sting and Trudy "Mrs. Sting" Styler, '91

IT'S ALL IN THE GENES Dave's daughter, Katie, appears right at home as she cozies up to Sammy Hagar, '93

"raising hell" until graduation time came...and the reality of entering the real world slapped him in the face.

But it was a brief and gentle slap, one that most college students about to graduate can only dream of. On a Friday in August of 1975, Dave Brewer graduated from CMU with a double major in Broadcast & Cinematic Arts and Sociology, and after a weekend of celebration, he started his first official radio job on Monday. Dave muses, "I had one weekend off and I've never stopped working in 25 years." And with that first job, all of those years of hitting posts on his cassette deck began to pay off. "I started as a

very bad Top 40 DJ at Z-96 in Grand Rapids, and we got our brains beat in by WGRD. I was the 7pm-midnight jock that did all the old stupid 'make it or break it' games." Z-96 was a comfortable place for Brewer, but with the station getting slowly squashed by its competitor, it was only a matter of time before the lure of more money and a better time slot from

another station would seduce him away from his home. It was then that the "moving about the country" lifestyle which so many DJs are familiar with would claim another into its fold. "I was a typical radio mav-

from school. And, as history repeats itself over and over again, they all got fired together. So it was back to Michigan for Dave, and on to his next radio job: morning guy and Program Director for WHNN in Saginaw.

telling you the same thing that the PD had been telling the manager has a lot more impact." Sadly, the station underwent a format change, but at just about the same time, Dave got a call from Pollack

Media Group's Al Peterson, who had a potential job opening at KATT in Oklahoma City. Brewer took the job, moved to Oklahoma City, and worked there for couple of years in the early 1980s. It would be his last job on the PD side of the PD/consultant relationship world.



ARE THOSE 8-TRACKS in the background? Brewer on the air at WCHP, circa 1972

erick. I was in Grand Rapids making the big bucks, \$155 a week. So then I got offered a job at WOVV in Fort Pierce, FL, for the big, big bucks of \$200 a week and a job as Program Director. So like a damned fool I took it, sight unseen." There in Florida, Dave did what most young, inexperienced program directors do: hired all his friends

naw. "It was a Rock station, and I stayed there for five years. We had great ratings." At that time, Dave began working with consultants. "I never had problems with consultants. I always liked them and wanted to work with them. It could help you politically and get certain things done. If you use your consultant the right way, sometimes the guy from 2,000 miles away

In the late fall of 1983, Jeff Pollack was looking to add another person in expanding his operation, and Dave Brewer seemed the likely candidate. So

Pollack called him and threw the immortal question his way: "Wanna come work for me?" As Dave so succinctly sums it up, "We flew out to NAB in San Francisco at the St. Francis Hotel, and the rest is history. I took the job and I've been here 17 years." The transition was not an easy one. "It was very difficult. The first few months you feel like a fish out of water, and Jeff told

“ I try to approach my job and my career with Pollack with consistency and integrity. ”

—Dave Brewer

me when he hired me, ‘You’ll either make it in six months or you won’t.’ Some just don’t make the transition from being Program Director to consultant. The tough thing about it is letting go. You’re not the Program Director anymore; it was very difficult for me to see someone making mistakes, after you’ve given them good advice, and allow them to do that—because that’s their prerogative. It’s their radio station, not yours.”

Before too long Brewer settled into his new role and quickly excelled at his new post. Much of his development came in the form of trial by fire. “The first time I went out was with Al to KMOD Tulsa to see Charlie West and Bill Newman. That was going to break me in because I’d go with one of the senior consultants. Well, Al ate lamb that night at dinner with Charlie and Bill and myself and got deathly ill. So my first time I was thrown right into it. Thank God for Charlie and Bill. They’re such nice guys and they made it easy.” Perhaps it was this immediate call to action that moved Dave into the upper echelons of consulting so quickly, but he’s been happily advising ever since. Today Pollack Media Group’s reaches are worldwide, even tapping into the airwaves Down Under. PMG is responsible for putting the first FM radio station on the air in New Zealand, with stations in Auckland, Wellington, Christchurch and, of course, Australia. In addition, Dave Brewer heads the *Pollack Programmers Bulletin*, a regular publication that has time and again proven itself to be an invaluable tool for PDs. “I’ve spent the



ALL SMILES Brewer poses with WNEW’s Dave Logan (middle) and Surrey Broadcasting’s Kent Nichols. ’91

majority of time on it over the last three or four years, although I get tremendous input from Pat Welsh, Tommy Hedges and Jeff, and really anybody that has some good ideas. Tommy’s always leaving me voicemails to put things in the Bulletin.”

What do his colleagues say of Dave Brewer? Ask a loaded question like that to Hedges, and you get, “He’s extremely easy to work with and understand, especially since you can usually hear him speaking from at least 200 feet away. In fact, we had to soundproof the office next door!” Pat Welsh offers a little more detail: “Dave’s the kind of guy who grasps a situation very quickly. He understands what’s going on when he’s working with a market. He really knows how to seize control and say, ‘Look, here’s what we need to do then, guys. I think this is what it’ll take to get us where we need to

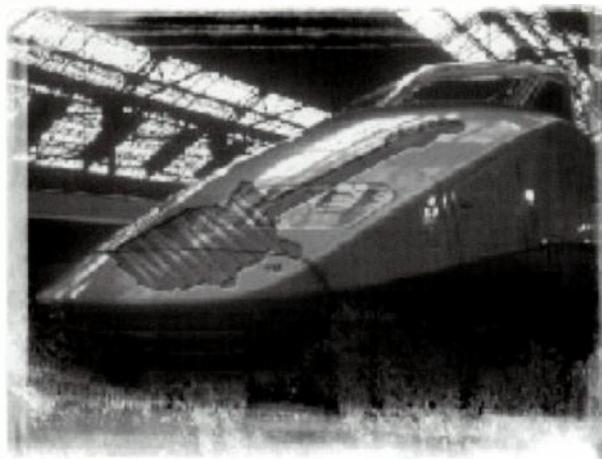
go.’ He’s the type of person who recognizes that very quickly.” And what of Jeff Pollack, the man who brought Dave Brewer from one side of the PD/consultant relationship to the other? “Dave, who has been with me the longest, is a guy I admire greatly. He’s got that marvelous Midwest common sense, loyalty and fairness—that makes him a terrific collaborator with our clients.”

And yet, despite Dave’s total commitment to his job, he’s still a very grounded individual. With his wife Julie and his three daughters, Katie, Kaitlyn and Anna, by his side, it might just be his family life and responsibilities that keep him that way. “I’ve been married to my wife for five years now, yet we’ve been friends for 25 or 26 years. She’s not part of our industry, so it’s a completely different world. She’s not interested in the backstage stuff, so that’s okay.”

Finally, what does Dave Brewer think of Dave Brewer? “I’ve always believed in consistency and integrity. My credits pile up and I try to approach my job and my career with Pollack with consistency and integrity. So if I do a really good job and I feel like I’m doing a very good job, I can ultimately parlay that into extended time with a client: long-term contracts, more of their stations, they really like what I do and what we do. That gives me a great satisfaction and a lot of peace. It makes me feel like I’ve done a really good job. I’m very aware of the criticism of consultants, so I just approach it with ‘I’m gonna do the best damn job I can do and that’s all I can do’—and if the people I’m working for really like what I do, they’ll continue to hire us and hire me. That gives me great satisfaction.”

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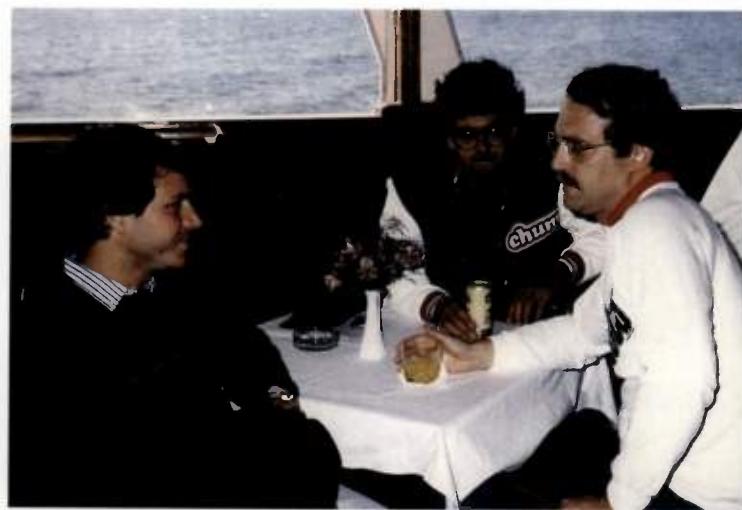
CANADIAN CLUBBING with CITF Quebec's Marc Tanguay (left) and CIMF Hull's Claude Gagné.



BRIDGING THE CONTINENTS Steven Saltzman of Europe 2 Paris (left) shares ideas with a pair of Down Under wonders: Hoyts Media's Ian Grace (center) and 2MMM Sydney's George Buschman.



OLD WORLD MEETS NEW French programmer Thierry Chamoux (left) confers with CFRQ Nova Scotia's Eric Stafford in 1995.



SAILING THE SEAS in 1985 are (l-r): Jeff Pollack, CHUM Toronto's Jimmy Waters and ABC Radio Network's John Axten.



MAGIC CARPET RIDE Jeff Pollack and Tommy Hedges with a psychedelic "ship of the desert" in Cairo in 1983.



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LAST DANCE WITH PMG Tom Petty is flanked by former PMGer Sharon Fratello and Jeff Pollack in 1992.



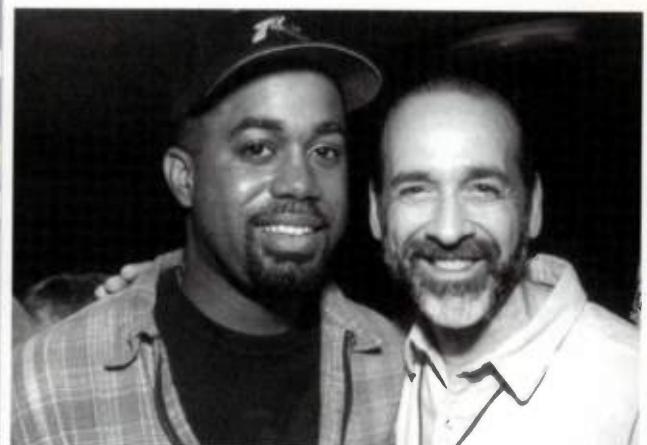
COUNTRY ROYALTY Clint Black and wife Lisa Hartman were among the VIPs in attendance during Don Henley's 1992 set for clients and guest.



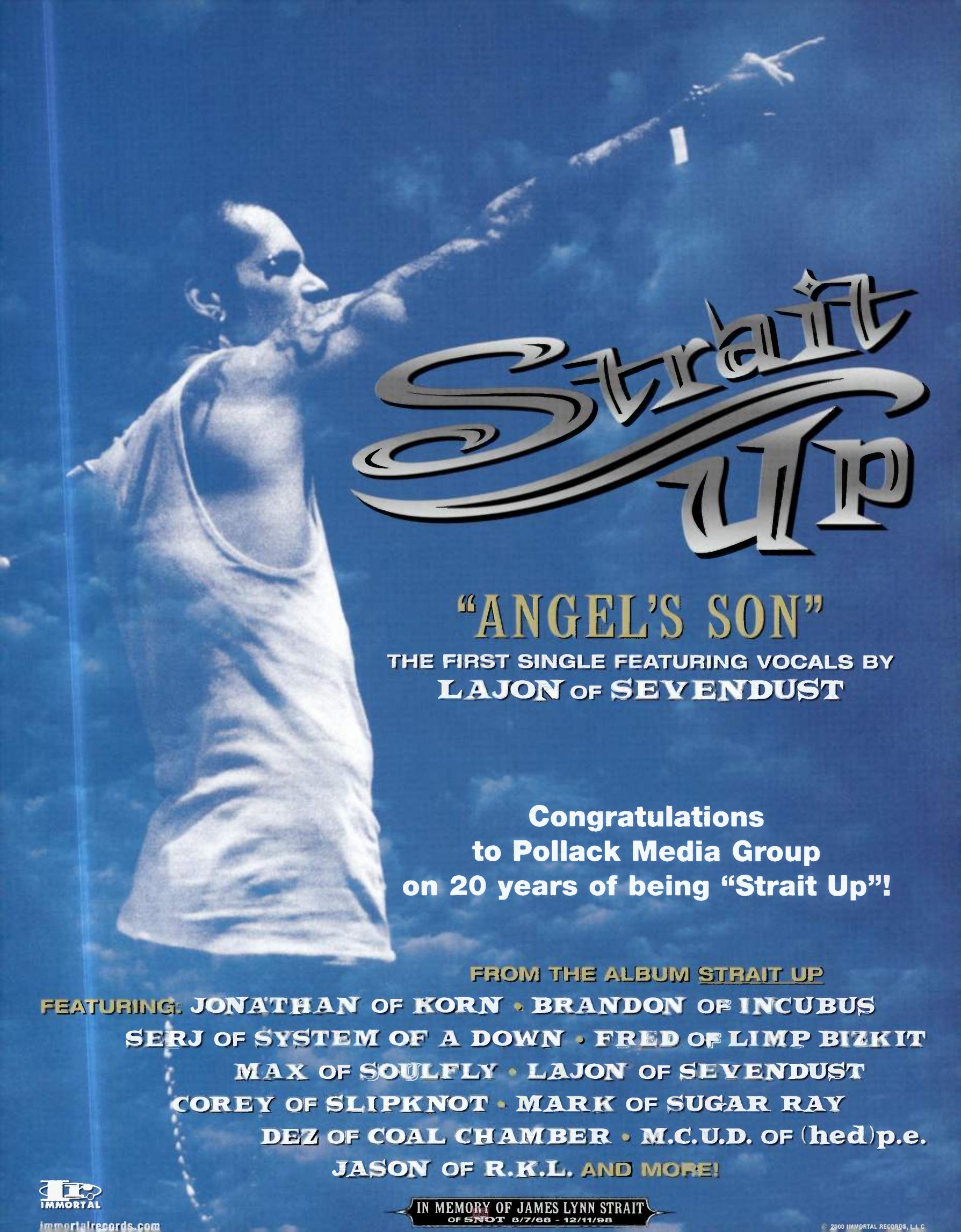
MEETING OF THE MINDS Simple Minds' Jim Kerr (left) chats with Terence Trent D'Arby in 1991.



HEY GUYS, OUR CAMERA'S THIS WAY! Apparently distracted by a passing lovely in 1993 are (l-r): Atlantic's Danny Buch, David Crosby, PMG's Pat Welsh and EMI's Neil Lasher.



DARIUS RUCKER of Hootie And The Blowfish shares a smile with PMG's Tommy Hedges.



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Pat Welsh

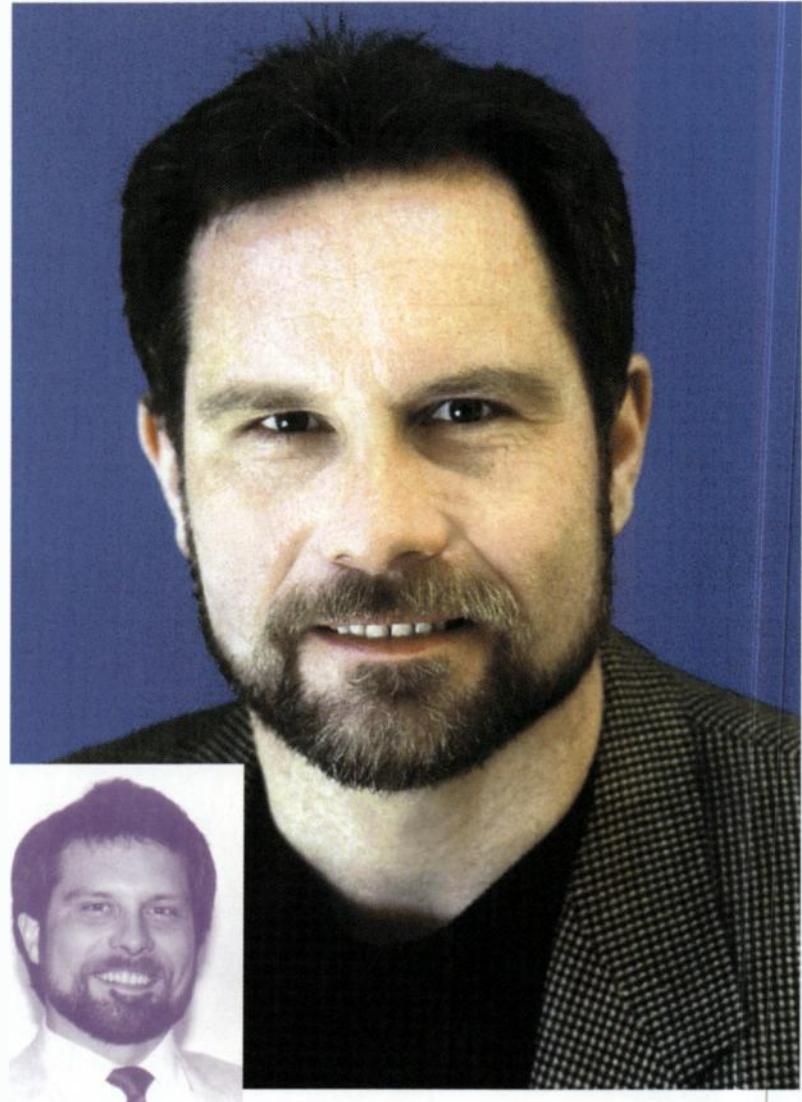
VICE PRESIDENT OF MUSIC PROGRAMMING

Patrick James Welsh, the Pollack Media Group's Vice President of Music Programming, is considered by many (both in and outside the company) to be PMG's resident technological wizard. According to Jeff Pollack, "Pat's versatility with computers, Selector and the Internet make him invaluable to the entire team here." Says Tommy Hedges, "[Pat] knows more about music research and computers than anybody else I know." And Dave Brewer, a friend and colleague of Pat's for years *before* they were reunited at Pollack Media in 1988, says, "[Pat] brings a lot of technological precision and expertise to the company." Not bad for a guy who, to hear him tell it, "had used a computer once in my life before I got here in 1988."

What sort of strange career path takes a man from a successful career programming Rock Radio stations in Kansas and Oklahoma to becoming one of the world's foremost authorities on Selector, arguably one of the most important tools used by nearly every radio station in the country? It's a long, strange trip indeed, starting with his education.

"When I went to Penn State, I wanted to be a Spanish major. I ended up having to change majors because there were logistical problems with getting the courses I needed in the right order, so I graduated with a BA in Political Science."

Of course, by that time, Pat was already a radio professional, having joined WXLR in State College, PA, where he had started doing nights and advanced to afternoons in just a few months. "I actually stayed in State College for another year beyond [graduation] and was continuing to work in radio—and I also did television, too. I did a children's news program that was supposed to be for showing in classrooms. It was called 'What's In The News,' and it was syndicated around the country on various PBS stations."



So one year after graduation, Pat was already a radio *and* TV star. Where do you go from there? For Mr. Welsh, the answer was Wichita.

"I ended up getting a job at KICT in Wichita, Kansas, in late 1981. I was hired to do middays and be the Music Director at the station. I was there from September of '81 until October of '83. Then Dave Brewer, of all people, hired me to work at KATT in Oklahoma City. I was applying for a job at The KATT and Dave had a midday opening at the time. Between the time I applied for the job and he hired me, Dave found out that he was going to work for Jeff. So between the time I got hired and started the process, it turns out the opening wasn't just gonna be for middays, it was gonna be mornings and Music Director. I started at The KATT in October 1983. Warren Williams, who had been MD, moved up to Program Director when Dave left in December. About seven months after that

BY JOHN EASDALE

MAY 3, 1988

FOR IMMEDIATE RELEASE:

PLEASE JOIN US IN WELCOMING PAT WELSH AS DIRECTOR/PROGRAMMING OF POLLACK MEDIA GROUP. MANY OF YOU HAVE ALREADY GOTTEN TO KNOW PAT OVER THE YEARS, AT OUR ANNUAL CONFERENCES AND OTHER POLLACK CLIENT FUNCTIONS. TO GIVE YOU SOME BACKGROUND ABOUT PAT, FOR THE PAST FIVE YEARS, HE'S WORKED AS PROGRAM DIRECTOR AND MORNING PERSONALITY OF THE HIGHLY SUCCESSFUL KATT-FM IN OKLAHOMA CITY, ALONG WITH PROGRAMMING THE URBAN SISTER STATION, KPRW. JUST PRIOR TO PROGRAMMING THE KATT, PAT WAS AT KICT/WICHITA FOR A COUPLE OF YEARS. HE GRADUATED MAGNA CUM LAUDE WITH A B.A. FROM PENN STATE.

WE'RE THRILLED TO HAVE A PROGRAMMER OF PAT'S CALIBER JOINING US IN THE EXPANSION OF OUR GROUP. PAT'S RESEARCH KNOWLEDGABILITY, COMBINED WITH HIS EXPERTISE AT MERCHANDISING & POSITIONING, WILL GREATLY ADD TO OUR PROGRAMMING CONTRIBUTIONS TO YOU.

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Warren got hired to program KDKB in Phoenix. At that point, they brought in Tom Evans as the Program Director, but things just didn't work out; so by August of 1984, 10 months after I got there, I was the Program Director at The KATT."

Whew! Talk about your fast tracks! Pat has a lot of nice things to say about his tenure at The KATT: "It was and still is a top-notch operation. I stayed there for almost five years.

There were a lot of times when people would knock on my door and ask if I wanted to apply for a PD [position] in a bigger market, and I never pursued any of them." As The KATT's PD, Welsh immediately entered into a professional relationship with Pollack Media, which had already been consulting the station. And Pat's primary contact? None other than his predecessor, Dave Brewer!

Although he wasn't particularly interested in other programming



IT WAS WAY BACK IN '96... Michelle & Pat Welsh with WTUE Dayton's Tom Carroll.

gigs, after five years, Pat admits to having had some thoughts about moving on.

"My wife—at that point fiancée—and I were talking about what we wanted to do and where we wanted to go. I remember I said I thought 'the consulting thing would be pretty interesting, I think I would really enjoy that. It's got a lot of the same things as a program director'—or at least that was my impression of it. It's hard to tell from the outside—I'd get to see a little bit more of the world and I think that would be something I'd like to try.' And damned if a couple of days later I get a call and they say, 'Hey, we're looking at expanding here, would you be interested in being considered?' I said, 'Absolutely.' It all happened pretty fast, within a couple of weeks I was out here."

Although he'd been working with them for years, Pat wasn't completely clued in on his new gig and what it would entail. "In certain aspects of it, I wasn't quite sure what to expect. In the nuts and bolts of programming and things, I felt pretty confident. If people were wary of working with a consultant, I'd say, 'Look, I'm just a program director. In certain areas I have expertise that I can help work with you on.' I remember having a conversation with a couple of clients that I had known when I was just a programmer, and shortly after I joined the com-

pany I said to a couple of them, 'In some ways I'm new to consulting and obviously have things to learn. On the other hand, I'm the one that is just most recently out of the trenches, too, so that gives me advantages.'"

And what about his fabled technical expertise? "The Selector thing happened a year or so after I started with the company. I decided to make myself an expert in that area, the guy who really knew Selector inside and out. I took a lot of time to learn



everything about Selector that I could, and that's gotten me to various places around the globe to train people and work with people on their Selector databases and other music scheduling things."

And his tech knowledge isn't limited to Selector. "For one thing, on the Internet, I was the early adopter in the group here, back in '95. I had heard a little

CONTINUED



SHARING A MOMENT WITH Hootie & The Blowfish's Darius Rucker (center) and WTPA Harrisburg's Michael Brandon, '95



WELSH CHATS WITH HIS ONETIME PD, Tom Evans at, ironically, a Pollack picnic, in '85...three years prior to Pat joining PMG.

bit about the Internet. I hadn't been on it myself, but knew the concept. And we were getting ready for our programming conference and we were going to do some things about Web sites and things, and maybe half the people in the room really had a concept of what that was. I was the one who just sort of co-opted the company account and started going on and learning a lot about it."

So how does it work within the company between the four principals, Jeff Pollack, Tommy Hedges, Dave Brewer and Welsh?

"We all have stations for whom we're the primary contact. And there's always at least one of the other four of us who is the #2 guy—sometimes it's one and one-A. It's very close. And as far as who is dealing with what station, there's absolutely no rhyme or reason. It's not that I'm the Western US and Dave's the Eastern. There's nothing set. I also tend to work with Alternative stations in addition to the Rock stations. As far as traveling around the world, Tommy does the vast majority of that, but especially with my Selector work, that's gotten me around there, too.

Because I deal so specifically with that, I'm sure I've talked to every client we have ever had, because most of our stations use that, so I end up getting involved. Whether I'm the primary contact or not, I'm the guy in the office who specializes in it, so I end up with my fingers in a lot of pies."

involved in a lot more things. We've got some Internet clients that we work with, and the fact that I've spent so much time on it over the years now has helped me to get involved front-and-center in some of those deals."

And Pollack Media isn't just about radio (or the Internet), either. Over the years, the com-

all the latest information they need."

"The primary reason I've been here for 12 years—I've been using this line for years: 'I've *only* been here for 12 years. I'm the new kid on the block'—is that it's a fun place to be. It's a good company to be at, internally. Jeff treats us very well. He is a very forward-looking guy in terms of business. He's also someone who relies a lot on the people in the company to do certain things. We all have things that we're good at; we all have things that we, in a sense, specialize in, and Jeff's really good about having us do that. He will rely on us, and to me that's a major positive—that you can grow and do things, and somebody respects that you have certain abilities and says, 'You know what, I know this guy can do this and this really well, I'm glad to have him on the staff and I'll throw a lot his way.' We're small in the number of people, so we all know one another really well and we're



June 10, 1992

FOR IMMEDIATE RELEASE:

Pollack Media Group is pleased to announce the promotion of Pat Welsh to Vice President Music Programming. Pat, formerly Program Director at the KATT, Oklahoma City for four and a half years, joined PMG in May, 1988 as a member of the programming staff. Over the last four years he has increased his responsibilities not only in the areas of programming and research but has also become the resident Selector expert. In addition, Pat will continue acting as chief liaison with the record company execs.

Jeff Pollack commented, "Pat's versatility in all the critical aspects of competitive programming has resulted in numerous success stories for our client stations. He will be increasing his responsibilities domestically as well as with our international clients."

"I appreciate the confidence that Jeff has shown in me during my four years here," Welsh commented. "I'm looking forward to getting involved in even more aspects of the company. That's the great thing about being at PMG; besides being the leading media consulting company in the world, there are no limitations here as to what I can do. Not to mention the fact that every now and then, I can wear shorts to work."

Pollack Media Group consults over 100 radio stations worldwide in addition to the MTV Networks, MTV Europe, and several European Networks.

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When asked how his job description has changed over the years, Welsh says, "The idea that I took the initiative to learn Selector to try to be the guy in-house that would know it, that really helped, because it got me

pany has gotten involved with MTV and VH1, film soundtracks and gigantic benefit concerts, as well as its popular annual conference. In addition to being heavily involved with the conference and all of PMG's clients, Pat says, "I gravitated a few years ago into being the main music industry contact here. Obviously, a lot of [record] guys may have known Jeff or Tommy or Dave forever and talk to them, but I'm the one who gets calls on a weekly basis from the various folks that I talk to in the industry. I'm the primary contact, I make sure that Jeff, Tommy, and Dave get



PAT AND MICHELLE WELSH '92

always getting involved in new and interesting things. We're involved in all the latest and greatest in technology, and I really enjoy that because I feel like I'm learning a lot of things, continuing to build great skills and use the ones I have. That's what's fun about it. It's a great situation, it's a great company, it's a leader in the field and that is the most important thing."

"I've *only* been here for 12 years.

I'm the new kid on the block.

—Pat Welsh

ONLY SUPERGROUPS CAN LAST 20 YEARS!

CONGRATULATIONS TO POLLACK MEDIA GROUP

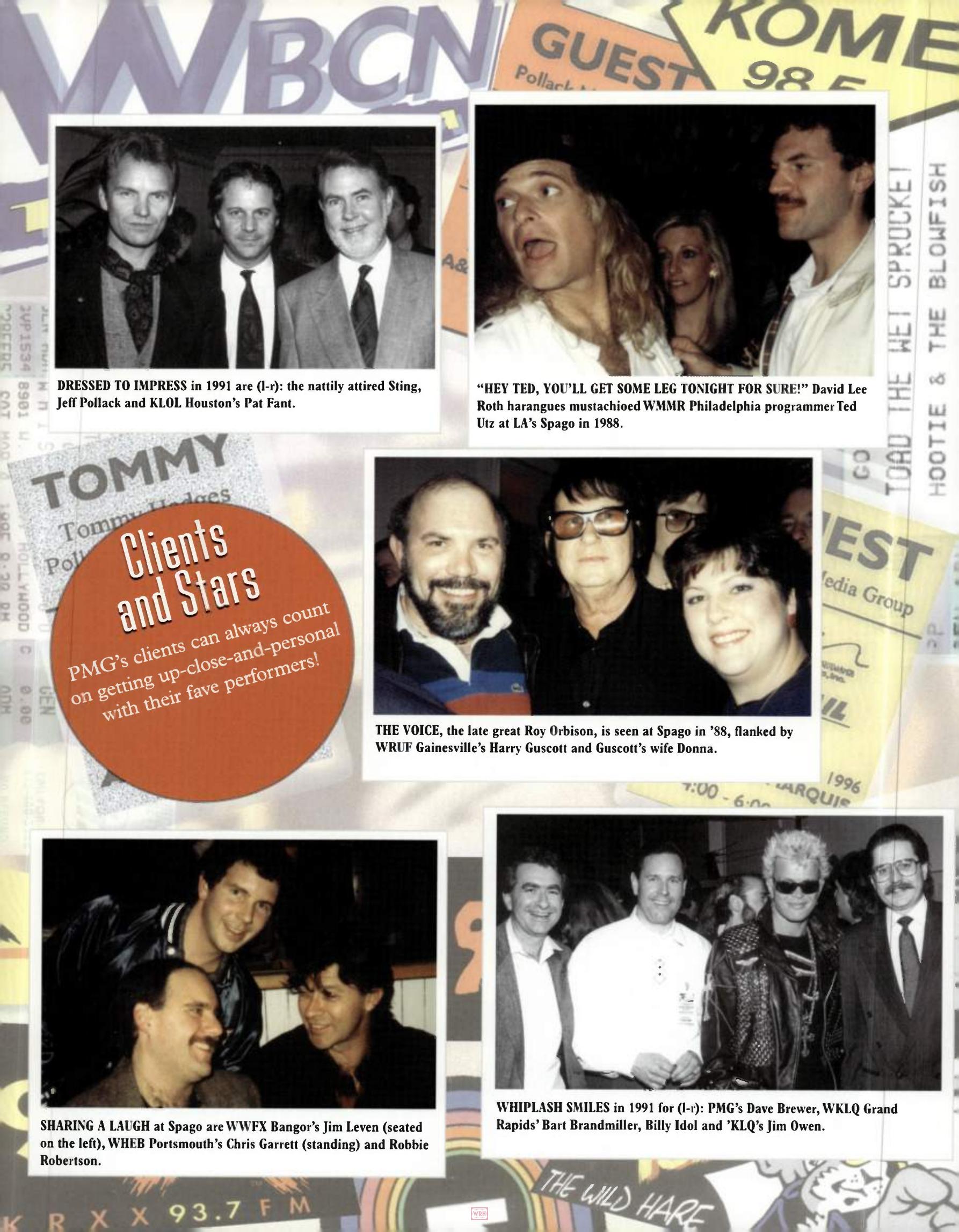


Winstar Global Media congratulates the

Jeff Pollack Media Group

on 20 years in the business





DRESSED TO IMPRESS in 1991 are (l-r): the nattily attired Sting, Jeff Pollack and KLOL Houston's Pat Fant.



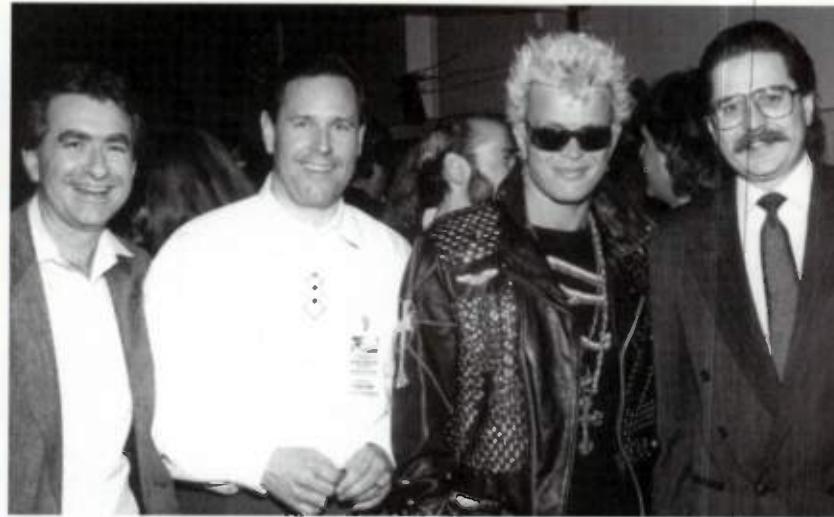
"HEY TED, YOU'LL GET SOME LEG TONIGHT FOR SURE!" David Lee Roth harangues mustachioed WMMR Philadelphia programmer Ted Utz at LA's Spago in 1988.



THE VOICE, the late great Roy Orbison, is seen at Spago in '88, flanked by WRUF Gainesville's Harry Guscott and Guscott's wife Donna.



SHARING A LAUGH at Spago are WWFX Bangor's Jim Leven (seated on the left), WHEB Portsmouth's Chris Garrett (standing) and Robbie Robertson.



WHIPLASH SMILES in 1991 for (l-r): PMG's Dave Brewer, WKLQ Grand Rapids' Bart Brandmiller, Billy Idol and 'KLQ's Jim Owen.

Congratulations to Jeff Pollack Media Group
for
20 years of success!



20 Years Later

www.megathypromotions.com



POSE THIS WAY Aerosmith's Steven Tyler and Pirate Radio's Carey Curelop get chummy in 1992.



CRESCENT CITY ADVENTURERS Weird Wayne (far left) and Sid Levet (third from left) of WCKW New Orleans flank Simple Minds' Jim Kerr in 1995 as then Virgin's Scott "Lojack" Douglas looks on.



WORLD FORUM Canadian-bred songwriters extraordinaire Robbie Robertson (standing) and Joni Mitchell conduct a conversation at Spago in 1988 as IXX New Zealand's Glenn Smith (second from left) and KNX-FM Los Angeles's Andy Beaubien listen in.



AND THE IRON CURTAIN WILL ROCK Six-string maestro Eddie Van Halen hangs with Europa 2 Prague's Leos Kopecky (left) and Josef Vicek in 1993.



GO FISH is what Van Halen's Sammy Hagar had to say to WBZX Columbus, OH's Hal Fish (center) in '93, drawing a chuckle from PMG's Dave Brewer.

POLLACK MEDIA GROUP

&



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The Backbone Of TALENTED TRIO KEEPS THE Jeffrey "Lane" Eck

Former *Album Networker* Jeffrey "Lane" Eck started his music career long before he joined forces with the Pollack team. Lane grew up in a small town in New Jersey, located an hour from both Philadelphia and New York City. His teens and early 20s were spent commuting to each on a regular basis to study jazz guitar. As his musicianship improved, Lane began his professional music career at the age of 16, playing in cover bands and teaching a handful of students in his home. Within a couple of years, this grew to a five- or six-night-a-week performing schedule and a teaching roster topping out at 82 students per week. In 1993, Lane graduated with Honors from Musicians Institute in Hollywood, CA.

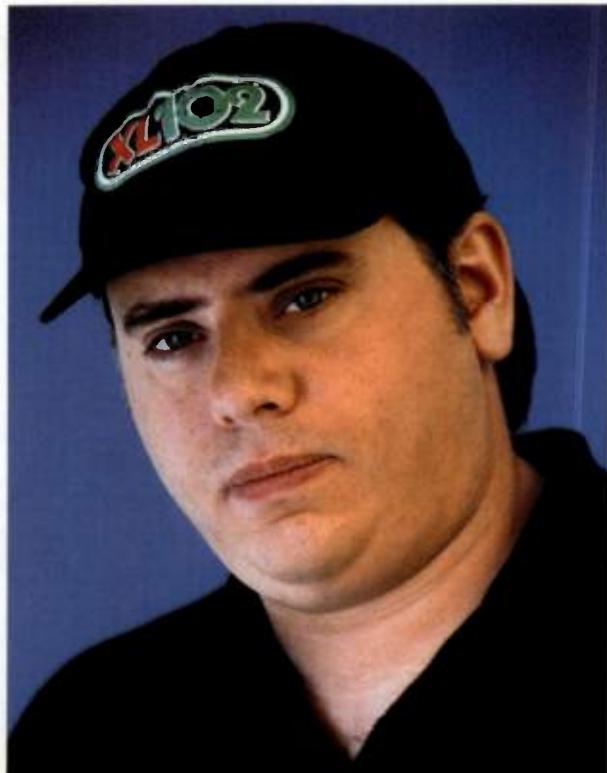
Lane celebrated his two-year mark with Pollack Media Group in July. At first, Lane was the office assistant, but within six months he rose to Operations Manager, and soon after to Director Of Operations, running the entire office. In describing his day-to-day duties, Lane says, "Basically, I manage the office staff here, which means both the full-time and part-time employees. I work with the outside contractors that we hire for various

needs. I'm in charge of contracts—I facilitate them and make sure we're on top of the ones that are coming up for renewal, as well as the framework on contracts for new clients. I deal with all the vendors for the company that we have agreements with. The extent that I talk to record companies is establishing new contacts to receive product and to make sure that we're always up on exactly what we need to review in our music

meetings, etc. I personally touch base with the R&B contacts at the labels. Being the type of company this is, it is important to stay up to date on all styles and formats of music. I also negotiate purchases for the company, anything from health insurance to a new phone system."

Coming from a jazz and classical background (he still keeps his

nails long on his strumming/picking hand) as he does, Lane would seem out of place working with the Rock and R&B formats at PMG if he didn't fit in so well. "He's the most conscientious guy I know," exclaims Dave Brewer. I like him a lot. He's done a very good job here."



LaShanda Maze

The newest addition to the Pollack family is Office Assistant LaShanda Maze, who joined forces with the consulting empire a few months after graduating from the University of La Verne in the Pomona Valley, east of Los Angeles. LaShanda said she was looking around for an assistant position to earn her stripes in the entertainment industry and heard about the opening at Pollack Media Group. Having set her sights on the entertainment biz early on, she studied Broadcast Communications at La Verne, picking up an on-air shift at the campus radio station, in



Pollack Media Group

OFFICE RUNNING SMOOTHLY

Amy Shook

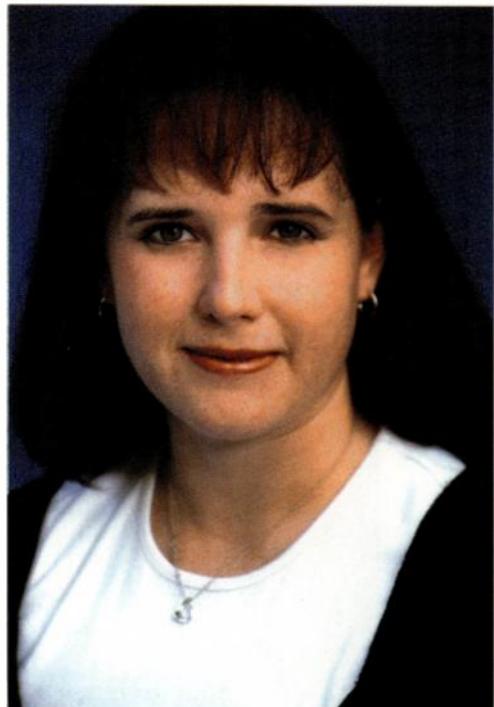
As mentioned on the previous page, a big part of Lane's job, besides running around like a chicken with his head cut off, is to manage the part-time and full-time staff. Enter Office Assistant and Van Halen fan Amy Shook, who's been with PMG since she started interning in February of '99 (she became a full-timer four months later).

And how did Amy choose consulting? Well, she always had an interest in the relationship between music consulting and movies. And being a frequent moviegoer, she spotted Jeff's credit in *You've Got Mail*. Her uncle, who owns a radio station and was being consulted by Pollack at the time, referred Amy to Dave Brewer and a couple of weeks later she was brought in as an intern.

Having moved from East Lansing, MI, to Los Angeles seven years ago, Amy admits that it took her a little while to get used to the night and day difference between her hometown and the big city: "I grew up in Michigan and I always wanted to move to California. I

had been dancing, singing and acting since I was two. I spent much of my time as a youngster in community theater, dance classes, and piano lessons. I was the kid that used to put on shows for the neighbors and afterward I'd hand out questionnaires. Anyway, my brother told me a friend of his needed a roommate out here and a couple of weeks after I graduated from high school I moved out. It was really fast; it was crazy. Within a matter of a month, I was graduating, moving and coming out here, all at the ripe age of 18."

And she's never missed the snow.



addition to working on various television shows for the local cable station. As far as her future plans in the industry, LaShanda is still leaving her options open: "I'm kind of unsure right now. I'm just feeling the field out and learning a lot of new things here at Pollack Media Group. I'm being exposed to a lot more than I was at college, so it's been a great experience so far in learning how the consulting industry works and how it relates the music industry as a whole."

"The office staff does a great job," offers PMG Vice President Of Music Programming Pat Welsh. "You have to be able to pedal really fast to work in this office. It's always been that kind of a situation. They've got to be able to do a great job helping out with whatever we need, but beyond that, get the clients what they need. Jeff has always been an absolute stickler for service. We need to call our clients back within 24 hours if they call. Make sure we take care of busi-

ness, get things turned around for them very quickly. We call them the support staff, but in some cases they're the first line of contact between the clients and the company. They're the ones out there representing us. They have to wear a lot of hats and get a lot of things done and be very resourceful, and they are. They pull it off, and it makes us all look good."

By Rich Michalowski

WNEW-FM



MORNING SHOW MANIA in 1998 with (l-r): famed Los Angeles morning show producer Frank Murphy, WRCX Chicago's Mancow, KROQ's Kevin Ryder, Jeff Pollack, KROQ's Gene "Bean" Baxter and Star 98.7's Jamie White.



SHINY HAPPY PEOPLE in 1993 (l-r): KUPD Phoenix's Curtiss Johnson, KRXX Minneapolis's Steve Woodbury, WBZX Columbus, OH's Hal Fish, PMG's Dave Brewer and KRXX's Jon Robbins.



MUSTACHIOED MAESTROS: Hedges with WNEW-FM New York City's Pat St. John in 1993.

Radioland Stars

You can always find some of the biggest names in radio at a PMG conference!



WPLY PHILADELPHIA'S JIM MCGUINN shares some programming thoughts with Tommy Hedges in 1996.



OFF TO A PANEL in 1990 are (l-r): WMMR Philadelphia's John DeBella, Pirate Radio's Scott Shannon, Pollack and WLUP Chicago's Steve Dahl and Gary Meier.



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A MOST DISTINGUISHED PANEL Jeff Pollack (far left) moderates a 1996 discussion between (seated/l-r): U2 manager Paul McGuinness, MTV Networks' Andy Schuon, *Spin* magazine's Bob Guccione, Jr., artist manager extraordinaire Arthur Spivak and WZTA Miami's Gregg Steele.



GETTIN' NASTY Columbia's Kid Leo delivers a short, sharp shocker to *The Album Network*'s Tommy "Nastyman" Nast in an undated (yet timeless!) pic.



1993'S KEYNOTE LUNCHEON SPEAKER was master conglomerate builder Robert F.X. Sillerman.

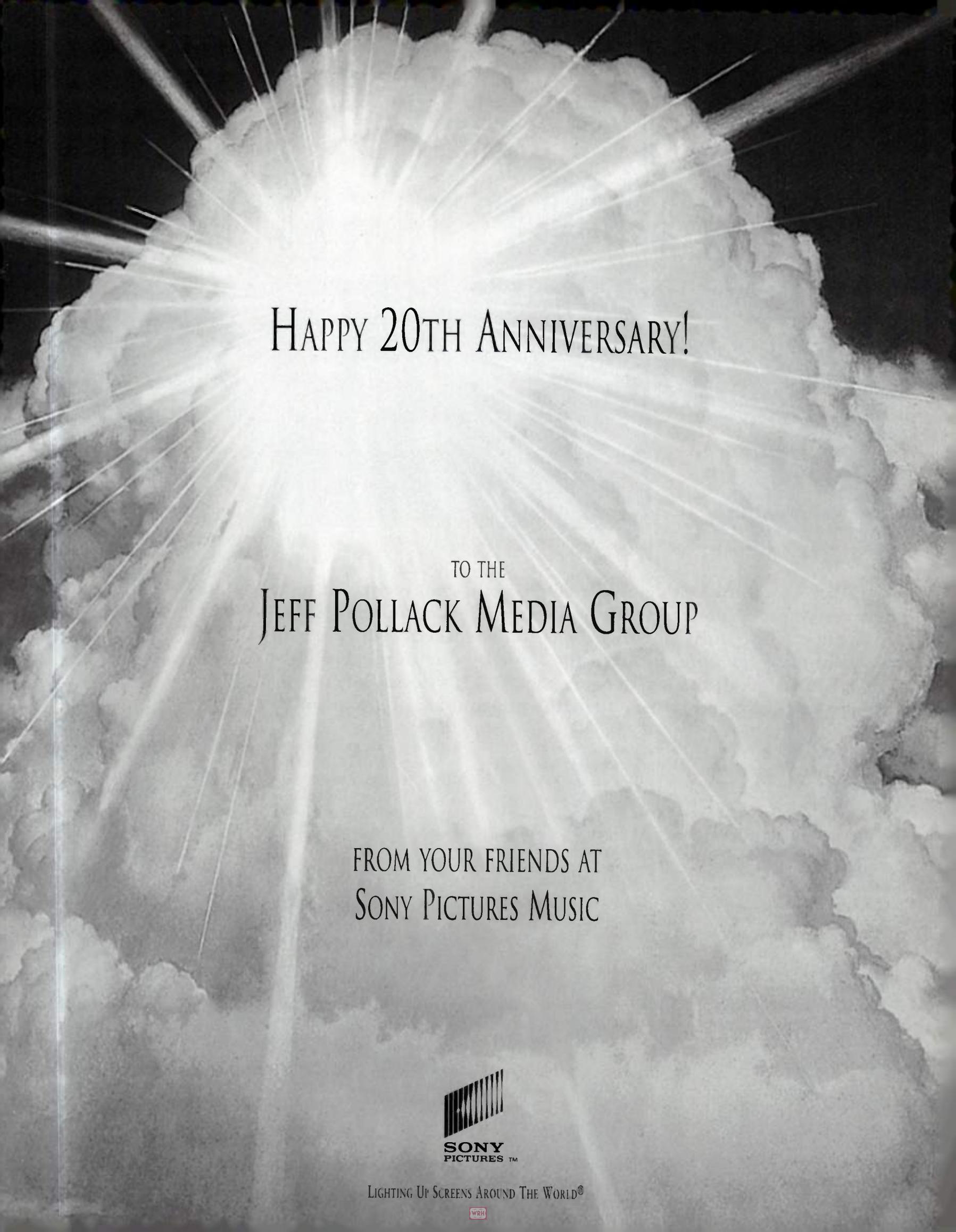


REGALING THE PROMO PEEPS in 1993 is *The Album Network*'s Steve Smith (second from left), seen cracking up promosexuals (l-r): Michael Prince, Jeff Shane, the nicely mulleted Drew Murray, Jeff Laufer and PMG's Tommy Hedges.



TWO FOR THE ROAD Pollack and MTV International's Bill Roedy share a smile about burgeoning frequent-flyer miles in 1995.





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A 20-YEAR STUDY IN EXCELLENCE



HANGIN' WITH STING from left, Trudie (Mrs. Sting) Styler, Jeff Pollack, Dave Brewer's wife Patti, Sting and ex-PMGers Philippa Bernstein, Lori Gayle, Ann Rayne & Carol Holt, '91

The radio consultant. It's never really been a cool term. In fact, whenever you see a lame movie based on a radio station, the consultant is the timid, stuffy nerd who has folders filled with research that eventually get flung all over the floor by our hero, the long-haired, leather-clad, shades-wearing rock DJ. It's never the consultant who takes over the station, gets the girl and rocks the town.

But in reality, consultants aren't the arch enemy and DJs *never* look as good as Christian Slater. Never. In radio, people are very seldom trained for what they're doing. Quite often the program director got the job just because he's the most responsible person on the airstaff. While in radio, it's not uncommon for a PD to also be the music director, promotion director, on-air talent, production guru, computer wizard, musical professor, bookkeeper, and oh yeah, even janitor! Normal businesses have a bunch of different people who do each of these individual jobs, and they're all trained.

That's why today's radio consultant can be a godsend. They can use their years of experience in different markets and formats, and show radio how to do things in an easier way. A good consultant has perspective, a lot of experience and

is a great teacher. A good consultant doesn't just tell people what to do, but instead advises stations on everything from what music to play, how to work with the disc jockeys and how to market their radio stations. Who knows how to do radio better than a certifiable radio guy? Jeff Pollack has been there, done that, launched that, spun that, planned that and seized that more than he'd like to admit. And he doesn't even own a pocket protector.

Two decades ago, Jeff Pollack was a single young man programming WMMR Philadelphia, one of the nation's coolest Rock Radio stations. By simply following his gut, Pollack turned the flailing WMMR into a huge success in a short period of time...and the word quickly spread. After just 15 months in Philly, Pollack began getting calls from

people asking for his help. With opportunity knocking, he left WMMR, moved back to his native Los Angeles and in January of 1980, formed Pollack Communications. WCMF Rochester, WPLJ

New York City and KLOS Los Angeles were his first—and only, at the time—three clients. "I worked out of my house for the first year and a half," laughs Pollack. "I just had a phone—there was no fax machine—and my follow-up reports to clients were typed by an old lady at a little letter shop. I would sit there and read to her what I'd written. I wouldn't say it was the most stellar, high-tech beginning." Finally, Pollack moved his maturing company to an office in Pacific Palisades and began forming



ALL SMILES "RIGHT NOW" are the PMG crew as they chill with Van Halen in 1993

BY MATT LAWTON

“I really believe that if you care about being tied into the community, then you can do things that really make a difference.”

—Jeff Pollack

a team that would be in place for years to come. Twenty, to be exact.

One of the stations consulted by Pollack, who changed his company's name to Pollack Media Group in 1985, was KATT (The KATT) in Oklahoma City. That's where Pollack first met Program Director Dave Brewer and Music Director Pat Welsh. After 14 years as an on-air morning man and PD, Brewer sprung from The KATT and joined up with Pollack in 1983. Today, he's Senior Vice President of the company. “I've been here 17 years and it's just been a great experience,” says Brewer.

With Brewer behind the desk, Pollack Media Group (PMG) began to grow twofold, and a few years later they found themselves in need of more help. Once again, Pollack went with someone he'd known and worked with for years. “I was the Program Director at WCOZ in Boston,” explains PMG's



RATTIN' HIM OUT Tommy Hedges hangs with metal heads Ratt, some time in the '80s

President, Tommy Hedges, “and Jeff suggested to Bill Sommers that he hire me as his Program Director of KLOS. So I had Jeff and Pollack Media Group as my consultant from 1980 to 1985.”

It wasn't long after Hedges joined up that PMG added one more member to their holy trinity.

In 1988, the new guy, Pat Welsh, followed KATT-alumnus Dave Brewer's footsteps. The road from Oklahoma to Los Angeles was a fateful one for current Vice President Of Music Programming. “I can remember, at the time, my fiancée and I were talking about where we wanted to go, what we wanted to do and what our goals were,” recalls Welsh. “I remember thinking about it for a while and I was talking to her one night and said, ‘You know, I think one of the things I'd like to do is consulting.’ I thought that would be an interesting job where you look at the same things that you would as a program director, but on a much broader scale. It was only a couple of days later when they called me and said, ‘Hey, you know what? We have an opening.’”

CONTINUED



BILLY IDOL poses with PMG's Brewer, WITL's Greg Capogna (center) and PMG Nashville's Moon Mullins, '91



Pollack Media Group namesake and founder Jeff Pollack took an enormous risk when he left WMMR Philadelphia to start a consultancy. At the time he was a young programmer on the rise with an ever-increasing national profile thanks to his innovative and winning methods at 'MMR. That was January 1980, and now, a little more than 20 years later, he and his partners consult more than 100 radio stations on six continents. Pollack Media Group also works with MTV, VH1 and MTV Europe, along with various Internet radio outlets. While it's easy to see the results, it's not so easy to see the how and why. For that, we asked Jeff to reflect on his company philosophy and the success it's brought the Pollack Media Group.

WHAT IT'S ALL ABOUT...

“The general philosophy of our company is to provide the kind of information and service to our clients that brings real value to them on a daily basis. And the most important thing that we can do is to recognize that our role as a member of their team is to do whatever we can to enhance the ratings and the revenue of our clients. Our philosophy that every market should not be treated the same and that what we provide to one client may not be right for the next, is really why I believe we've been very successful not only here in the US, but internationally as well. We arrive with an open mind to each individual situation in giving the kind of advice that takes into account the history and culture of the market, the individual market characteristics, the competitive situation and the overall goals of our client.”

HOW HE DID IT...

“Hard work, being surrounded by very talented people, as well as being very detail-oriented are characteristics that most successful people possess. But what I feel makes us unique is that as a company, we are intellectually curious and creatively restless. If you are a multi-dimensional person you bring another level of quality information to the table. The more experience and global perspectives you can draw from, the better you are at determining the difference between a fad and a trend.”

“We used to have the stations set up Listen Lines—phone lines that would carry whatever audio was on the station. What we would do is literally phone the stations, using just a regular long distance telephone line, and listen to the station or maybe record them and listen afterwards.”

—Tommy Hedges



From the humblest of beginnings, Pollack Media Group has turned into an enormously powerful juggernaut. These four media masters now consult the marketing, promotions, music and personal decisions of radio, television, new media and movies throughout the US, Canada, Europe, Ireland, Italy, South Africa, Russia, Australia and almost everywhere else on the globe.

Throughout most of the '80s, Pollack Media Group dealt strictly with radio, and in 1983, they expanded onto international turf. "We got a call from a guy in Australia who said, 'I read about you in the trades. We can't pay you anything, but we can bring you down here and cover your expenses,'" remembers Pollack. "I'd never been to Australia and I didn't have tons of stations then, so I said, 'Great, I'll go down there.'"

Within three years of that first trip, Pollack Media Group was working with a majority of the client FM stations in all five major capital cities in Australia, and in New Zealand as well. It was a great growth opportunity for the company that eventually led them to start working in Europe in 1986. All of this was with a slim staff and before the onslaught of cell phones,

Internet-streamed stations, Palm Pilots and video conferencing. Instead of going to their office in Pacific Palisades every day, the crew of Pollack Media Group found themselves jumping on planes and using hotel rooms, taxi cabs and waiting rooms for work space.

Although they still travel the globe plenty, the advent of the Internet and new technology has *definitely* made it easier to keep in touch with



RADIO ALLSTARS pictured are (l-r): KLOL Houston's Ted Edwards, PMG's Hedges, WKLO Grand Rapids' Tom Marshall and WLZZ Detroit's Jay Clark in '92.

their international clients. "I was just doing a little listening to one of our clients on the Internet in beautiful high-fidelity stereo," proclaims Hedges. "We used to have the stations set up Listen Lines—phone lines that would carry whatever audio was on the station. What we would do is literally phone the stations, using just a regular long distance telephone line, and listen to

the station or maybe record them and listen afterwards, but it was so primitive compared to what we're able to do now. And, of course, faxes and E-mail have made the communication process just so much easier."

The summer months have always been good for rock & roll. Bands are on the road and there are usually one or two *must-see* tours that come through your town. Well, the summer of 1985 belonged not to one band, or even one tour, but instead to one show. On July 13, PMG was the Coordinating Producer of the Live Aid radio broadcast that was heard by one in five Americans. When you listened to the radio on that historic day, you heard Pollack and Hedges live on the air doing commentary and putting it all together. "We were producing that for ABC Radio and it was a fantastic experience," states Hedges. "It was all live—and there we were, baring our souls on the air for 18 hours continuously. That was one of the real high points when I think back over the years. It brought together so many different acts in different cities, and it was such a huge musical success, along with being an incredible opportunity to raise awareness and do good things."

PRINCIPLE MANAGEMENT

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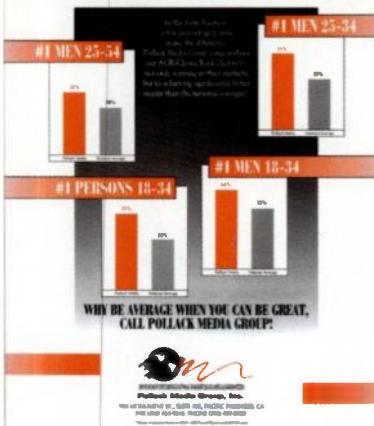


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IF AVERAGE ISN'T GOOD ENOUGH...



I will always look back at that as one of the real high points out of everything we've accomplished here."

By now Pollack Media Group had truly become an international entity with tremendous visibility around the globe, and in 1989, they began their ongoing relationship with MTV in Europe. At first you might think that jumping from radio to television would be simple, but Pollack found the opposite to be true. "They're very different, but if a client of yours plays a lot of music, you start there and then you gradually learn the difference between viewing habits and listening habits. You're dealing with shows and you're dealing with non-music content. I think that although there are related things between the two, you really need to understand that it is a different business and has to be approached that way."

As the '80s came to a close, Pollack Media Group signed on the first private FM station in Prague, which was then in Czechoslovakia and is now in the Czech Republic. At a time when the Eastern European cultures were being opened up to the West, Pollack Media Group was there to make sure they had a compelling place to tune in. The music was the message, the dial position was the community and guess who arranged the party? "It was an

amazing moment," recalls Hedges. "It was sort of a combination of East meets West with these insane Czech fans who were just eager to hear any music whatsoever."

With democracy breaking out across the globe, the '90s kicked off with a bang for Pollack Media Group as they put the first commercial FM Rock station on the air in Moscow. "When you launch a new station, it's very different from consulting a station," states Pollack, "particularly if it's in a country that is very primitive in terms of its broadcasting opportunities and choice."

really know about. So we were helping them with what the station should play, and in this instance the research was of little help. It was just so odd being able to say to them something like, 'Why don't you play something like 'Bridge Over Troubled Water' because that will probably be a big-testing song for you?' We were helping to turn them on to these songs that we knew were such huge hits everywhere else, but to the Russian public it was like they never heard these things before."

"We've had a lot of opportunities to be sort of pioneers throughout the world, so that's been exciting," exudes Pollack. "With the interna-



ON THE AIR FOR LIVE AID are PMG's Pollack with WNEV-TV's Robin Young and Hedges, '85

In the mid-'90s, radio in the US was blindsided by a little government bill—The Telecommunications Act. What was supposed to bring more freedom and choice to the dial has instead brought less choice and, in some markets, fewer stations. "As the business has evolved, so have we and we are more successful today than we have ever been. I think all of us are a little astonished about how far it's gone," says Pollack.

"But there has been a downside in some markets for the audience, with less choice and fewer competitors. Without those ferocious three or four Rock battles that pushed and pulled everybody to higher standards, it's inevitable that with less competition in some markets, radio will not be as vital as it was a few years ago. There's no reason why being great and making a ton of money is mutually exclusive. To me, they walk hand in hand. A great radio station that does a lot for the city, also does a lot for their listeners. This in turn, helps to create a franchise that its competitors have a lot of trouble overtaking without a lot of pain and expense. The most important thing for the future health of the business is making sure that we're continuing to service our listeners, because there are so many other

CONTINUED

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POLLACK PRESENTS
BEATLES MELODYIA

DAVID LEE ROTH strikes a pose with Pollack, '91



Tommy Hedges recalls how primal the Moscow opportunities were. "It was a very intriguing situation because the amount of Western music that had been exposed in Russia was very small. There were some releases of Beatles albums on Melodyia, so they knew The Beatles a little bit, but most of the other huge songs and acts from the '60s, '70s and '80s they didn't

have any idea what they were. So we were helping them with what the station should play, and in this instance the research was of little help. It was just so odd being able to say to them something like, 'Why don't you play something like 'Bridge Over Troubled Water' because that will probably be a big-testing song for you?' We were helping to turn them on to these songs that we knew were such huge hits everywhere else, but to the Russian public it was like they never heard these things before."

THE FIRST 10 YEARS...

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The logo for Maverick Records, featuring the word "MAVERICK" in a stylized, blocky font. The letters are primarily black with a red outline, set against a background of a green and blue marbled or liquid-like texture. The letter "A" is particularly prominent, with a red and white striped pattern and a black outline. The "R" at the end of the word is also stylized with a black outline and a red and white striped pattern. The overall design is dynamic and modern.

The image is a vibrant, abstract illustration. It features several vertical columns of stylized, colorful text, primarily in yellow and orange, with black outlines. The text is arranged in a grid-like pattern. The background is a bright green with a subtle, wavy, and textured pattern. The overall style is graphic and modern, with a focus on bold colors and repetitive patterns.



TALENTED TWOSOME Tom Petty and Roger McGuinn share the stage at the 1991 PMG convention.



POLLACK IS FLANKED BY *The Album Network*'s bearded Gary Bird and Tommy Nast, '95

places to hear music and to enjoy strong programming. Although there may be fewer radio competitors, there is intense competition from everywhere else, so doing a great job today is even more important than it used to be."

Throughout the past 20 years, Pollack Media Group has not only helped radio stations, television stations and new media with their overall sound and product, but PMG has also been there for those less fortunate. After Live Aid, Pollack Media Group worked with Paul Simon to raise money for mobile medical units in the US. They worked with Paul McCartney's US tour in 1990 to help coordinate the Friends Of The Earth campaign to ban ozone-depleting chemicals. That same year, PMG was involved with Yoko Ono's tribute to John Lennon, where "Imagine" was played simultaneously around the world and was heard by over 1,000,000,000 people which, at the time, was the largest

radio broadcast, ever. They won the ACLU Torch Of Liberty Award for fighting against censorship. They were active in Don Henley's Walden Woods Project. They are Co-Chairman of Rock The Vote. They were involved with Quincy Jones' Lincoln Memorial Pre-Inauguration event for the President. They worked with Pavarotti in his televised concert for the Bosnian war victims in 1995. One of the Producers of NetAid, the largest Internet event in history, which had simultaneous concerts worldwide in East Rutherford, NJ,

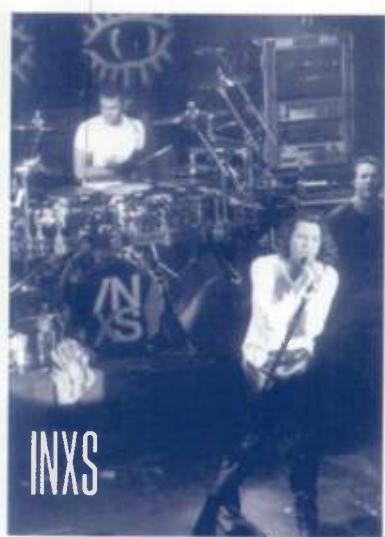
ends up impacting a station's connection with the audience and ultimately the ratings. I really believe that if you care about being tied into the community, then you can do things that really make a difference. The stations I've always admired the most are those that have transcended being a music station, and have become a part of their listeners' everyday lives. A lot of times people can't express why a station is their favorite—if it was only the music, then all similarly formatted stations would sound identical and everyone would have a 2-share."

YOU'VE GOT ME IN CHAINS Pollack gets cuddly with (from left) Columbia's Jim Del Balzo, Alice In Chains' Layne Staley & Jerry Cantrell, Columbia's Paul Rappaport and onetime Columbia artist Willie Nile.



With two decades now behind them, Pollack Media Group is looking forward to the ever-changing landscape of radio, television and new media. With the way technology has been growing over the years, it's almost impossible to imagine what the vista of media will look like 20 years from now. But one prediction is a no-brainer: Pollack Media Group will be involved and still leading the way. "I really think that being multi-dimensional and being able to grab something and run with it has never been more important—that's where radio has been such a fabulous training ground," states Pollack. Today, Pollack Media Group appears to be at the center of the merging of music, radio, film, music channels and the Internet. All of the work they've done, the side projects and the seemingly unrelated activities suddenly are all connected. "If you think about all of those things being interconnected," says Pollack, "we are fortunate, in that we find ourselves at the center of this extraordinary convergence."

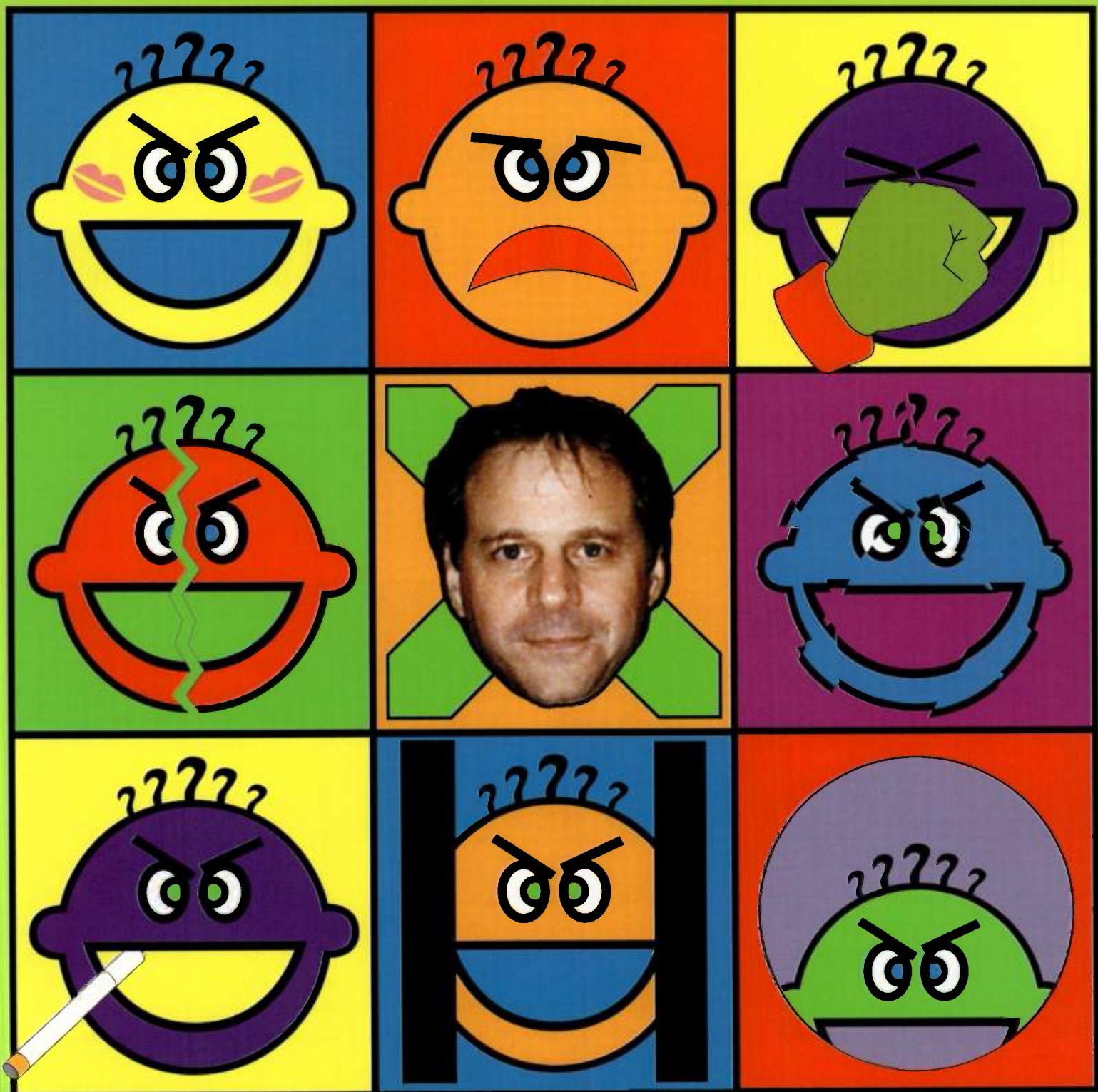
MY, HOW YOU'VE GROWN! Live rocks the Whisky in their *Mental Jewelry* days, '92



London, England, and Geneva, Switzerland. And that's just the tip of the charitable iceberg. The list goes on and on, and goes all the way back to the man whose company carries his name: Jeff Pollack.

"It goes back to what my whole philosophy has been: if you can serve the community well, if you're doing something that people feel is important or has a tangible benefit, it





TUNED IN FOR TWENTY YEARS!

FLAK

*featuring the single “***Tune In”**



The Veterans, The Longtimers, The Lifers LONGTIME CLIENTS AND FRIENDS SPEAK OUT

Pollack Media Group can do no wrong! No joke! We thought we might dig up a little dirt and we were even looking *forward* to the second part of the question, "What's the best advice you've received from Jeff and company, and what's the not-so-best advice?" We cackled and rubbed our hands together, expecting little tidbits here and there about missed bands ("Pearl Jam won't go far"). But you know what? Not *one* of some of Pollack's oldest clients and/or client stations had even one silly little "missed the boat" story. Not *one*. Amazing, huh?



GREGG STEELE, LESLIE FRAM, BILL SOMMERS, TRIP REEB

Not really...and it's the biggest testament to Pollack Media Group's longevity: consistency combined with an incredible radar in tune to the pulse of what's going on *everywhere*. In celebration of PMG's future, we thought we'd journey into to the past, hook up with some of the veteran Pollack radio programmers and executives and find out the best advice they'd ever received from Jeff and his merry band of consultants, as well as what advice *they'd* have for the PMG folks as they enter their next decade.

Traveling back in time two decades, we find ourselves at WCMF Rochester, NY. MD Ted Edwards (now PD at WBAB Long Island) is one of only three staffers to survive, and finds himself face-to-face with the newly minted consultant, one that he may have played a role in getting hired. "At the time, the GM was thinking of changing the format to make the station more sellable. I had just read an article

about WMMR Philadelphia, and how this guy, Jeff Pollack, had helped turn the station around. Everything about it sounded like us...the station had been around for awhile, it was a progressive station, another station comes to town and kicks its ass, this guy comes in as PD and puts the station back together and pretty soon, he's kicking *their* ass. It was so similar that I went to the GM and said, 'We've gotta talk to this guy. It seems like we've got more going for us here than you think, and I think you'll be throwing away something valuable by changing formats.' The next thing I know, the station is sold, they retain only three employees, including me, and Jeff Pollack is hired as our consultant. Next came Trip Reeb as our PD, so I got to work with Jeff and Trip day-to-day because Jeff didn't have all that much to do at the time [laughs]—we were the only station right then." Ted later moved on to KGB in

San Diego, and when he moved up to PD in the mid-'80s, he resurrected his relationship with Jeff, Tommy and company, and has worked with them at various stations ever since (KLOL Houston, WNEW-FM New York City, WCKW New Orleans and now WBAB).

Quips Edwards, "Jeff's advice has always been great, him being so much *older* and *wiser* than me...it's really nice to get it from the *previous* generation. I love that about him. If I could offer Jeff advice, I'd say, try to get more rest. As you get older, you need more rest. And in that context, the best advice they ever gave me was, 'Ted, you're the right guy for the job in New York [WNEW], but we just want to let you know that it's an impossible task before you go.'"

It was Jeff who recommended (current KROQ Los Angeles GM) Trip Reeb as PD of WCMF, which would become one of his first two client radio stations; the pair later worked together at KISS San Antonio and KAZY Denver. "As you have in the past, keep your focus on the fact that great people make great radio stations," offers Reeb. Looking back, Reeb remembers, "The best advice I got from Jeff was, 'Never be afraid to use a good idea, no matter where it comes from.'"

Although WZTA Miami was consulted by PMG for only a couple of years in the mid-

BY MARINA WILLIAMS

'90s, Clear Channel Regional Director/Programming Gregg Steele worked with Pollack in 1993 at the now-defunct KRXX Minneapolis. "I think one of the greatest things about working with Pollack Media Group was their resources; that all of the combined stations were able to share a lot of resources," says Steele. "Their global vision was less nuts-and-bolts, day-to-day programming and more about vision from the experience of all the talented programmers that make up the Pollack Media Group. Plus, Jeff's ability to spot musical trends and how it can help to position your station in the future was one of the greatest advantages of Pollack Media Group." In wishing PMG well in the future, Steele replied, "I don't think a person of my programming knowledge could compare with the great minds of Pollack Media; the best advice I could give them is how to make the perfect martini, and that's really about it!"

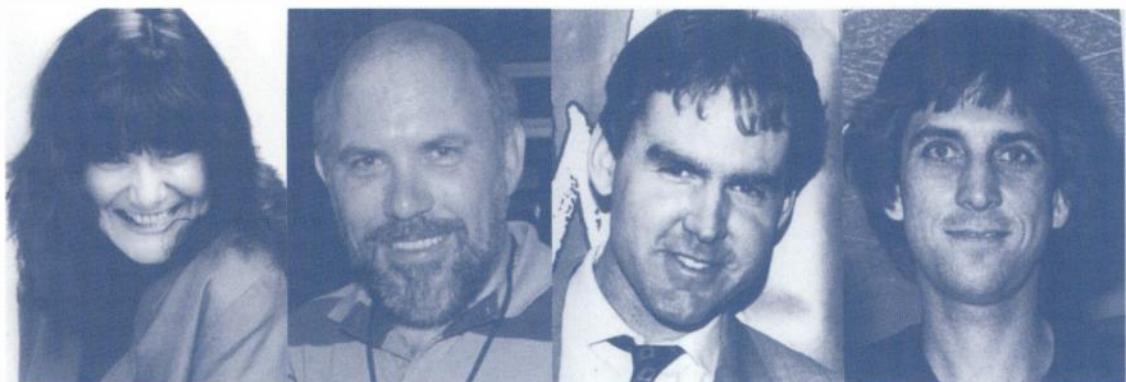
WNNX Atlanta's then-PD Brian Philips enlisted PMG in 1993, a relationship which has lasted to this day. "It was Jeff's idea to give 99X the 'New Rock' moniker," remembers current WNNX Atlanta PD Leslie Fram. "We didn't want to use the word 'Alternative,' but we wanted to emphasize that we were the new music station for Atlanta. In 1993, few radio stations were using that

term. Jeff has amazing instincts, and throughout the years, his worldwide expertise has been a tremendous asset in creating some of the most groundbreaking events. With Jeff's assistance, we received national exposure for our 'War Child' 48-hour broadcast that generated awareness and raised funds for the children of Sarajevo. It's non-traditional radio campaigns like this that have uniquely positioned 99X, differentiating it from the competition."

huge personal influence on choices I've made in my career and with my radio stations. Jeff puts out a tremendous amount of sonar; he doesn't make mistakes, because he doesn't miss anything. He talks to a million people and is constantly sending off a million sonar pings and getting information; he functions almost as a diplomat."

WRUF Gainesville PD Harry Guscott is another Pollack veteran; remarkably, Guscott has been programming 'RUF since

KLOS Los Angeles has a big ol' soft spot in its heart for its former PD, Tommy Hedges, who exited the PD slot to join PMG in 1985 and has worked with the station, off and on, ever since. Declares current PD Rita Wilde, "Tommy Hedges is by far the best program director that I ever worked for. When I had the opportunity to work with him again, I just jumped at the chance, because I respect his opinion immensely." KLOS/KABC/KDIS President/GM Bill



RITA WILDE, HARRY GUSCOTT, BRIAN PHILIPS, TED EDWARDS

Adds Philips (now Susquehanna Director/FM Programming, Atlanta & Dallas), "We go way back, through [my stints] at KDWB and WMMS in Cleveland. I met Jeff the day I started work at WSSX in Charleston, which was about 1986, and he was instrumental in getting me to Cleveland and WMMS. We in American radio are grateful for the global expansion of Pollack Media Group, because it means that Jeff has less time to spend in the US. Seriously, Jeff has had a

1982, has worked with PMG since early 1983, and loves 'em just as much as day one. "They're a valuable asset to the success of this radio station," says Guscott, "and they probably always will be. We've developed great relationships with Tommy, Pat [Welsh] and Dave [Brewer], and all of them... they're a great resource, and when you need something, they're there for you. And you can't say that about a lot of people these days."

Sommers hired Hedges all those years ago, and the two resumed their professional relationship when Wilde assumed the PD slot in January 1999. "Jeff is the ambassador, and Tommy is actually the worker," explains Sommers. "The best advice Tommy's given us? His friendship. We wish them all the best," concludes Sommers, "and we hope the next 20 years are even more successful than their first 20 years. And Jeff better hold onto Tommy if he wants the next 20 years!" 

Jeff's advice has always been great, him being so much older and wiser than me... it's really nice to get it from the previous generation. I love that about him. 

-Ted Edwards, PD, WBAB Long Island



THEY HAVE WHAT IT TAKES Jeff Pollack with Aerosmith axe-master Joe Perry in 1992.



CULT OF PERSONALITY Dave Brewer with Living Colour's Vernon Reid in 1989.



BOYS OF SUMMER Pollack and Hedges surround Don Henley in 1991.

The Stars Love PMG!

Rockers of all genres dig
hangin' with PMG!



WOMAN OF HEART AND MIND Joni Mitchell shares a smile with Pollack in '91.



A BREAKOUT YEAR has been enjoyed by Foo Fighters since this pic was taken in August 1999; posing pretty are (l-r): Foos Nate Mendel, Dave Grohl and Taylor Hawkins, with PMG's Pat Welsh, Pollack and Tommy Hedges.

Foo Fighters

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from the Platinum album THERE IS NOTHING LEFT TO LOSE

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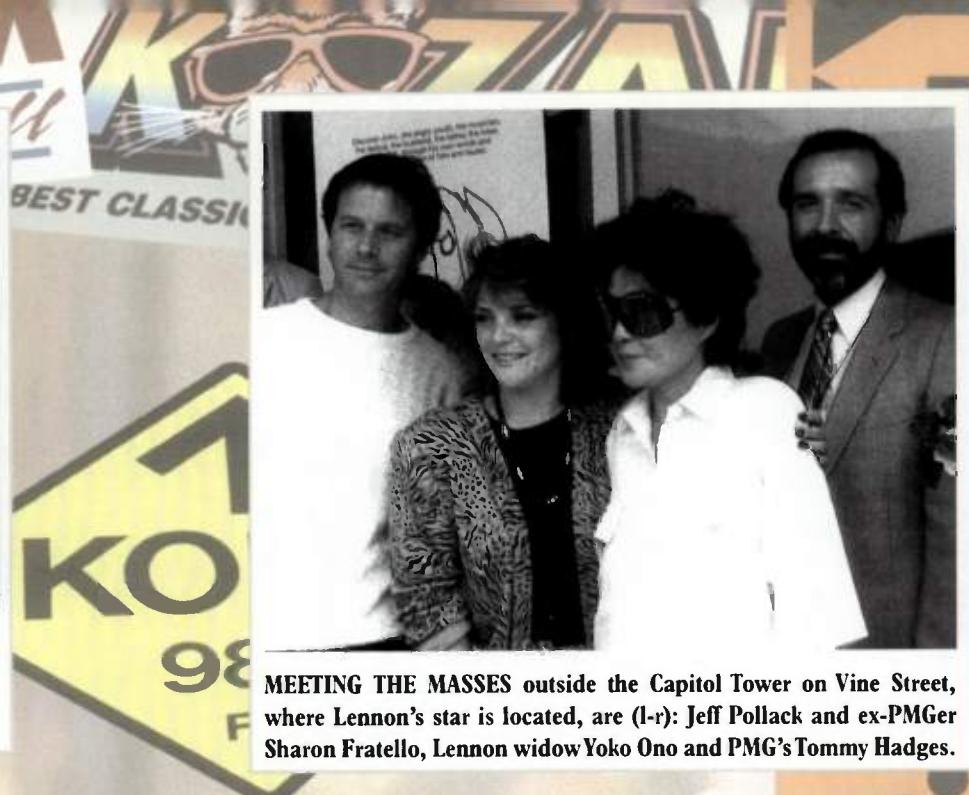
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THE LENNON STAR CAMPAIGN LOGO that helped inspire over 100 stations worldwide to respond to PMG's call for a radio write-in campaign to get Lennon his star.

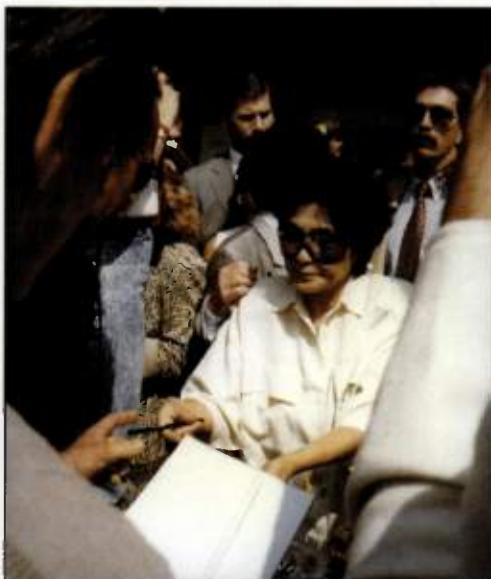


MEETING THE MASSES outside the Capitol Tower on Vine Street, where Lennon's star is located, are (l-r): Jeff Pollack and ex-PMGer Sharon Fratello, Lennon widow Yoko Ono and PMG's Tommy Hedges.



A Star For John Lennon

In 1988, PMG spearheaded a campaign to get John Lennon a star on the Hollywood Walk Of Fame.



YOKO ONO signs autographs for the grateful horde after the ceremony.



THE BIG MOMENT Yoko Ono at the official star dedication.



A HUGE THRONG mobbed Vine Street for the dedication, including lucky contest winners from over 40 PMG client radio stations who were flown in for the ceremony.

JEFF POLLACK,
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Pollack Media Group

G O I N G G L O B A L

“guess the only thing that’s sort of fascinating from time to time are eating habits of people—that just always amazes me. I’m telling you, to sit down and get some brains or something...things that people eat,” muses Pollack Media Group President Tommy Hedges, explaining the sometime hazards of being a regular globetrotter.

If you’re at all involved with radio here in the US, you know what Pollack Media Group is. It’s the consultancy firm that walks into a radio station, professes its infinite wisdom and tried-and-true methods, and walks out leaving yet another success behind. PMG is to radio what Hillary is to Bill—the behind-the-scenes reason for programming success. What you may not know, however, is that Hedges and PMG Chairman/CEO Jeff Pollack, along with Senior VP Dave Brewer and VP/Music Programming Pat Welsh, literally dominate the entire world of radio. With over 100 stations on every continent except Antarctica (“It’s too cold there and not enough listeners,” Pollack jokes) on their roster, plus London-based MTV and VH1, the defining members of PMG always have their bags packed and passports handy.

While Pollack travels internationally about six times per year, Hedges flies the friendly skies about 10—spending approximately six months of the year on foreign soil. “I’m



MR. POLLACK GOES TO PRAGUE Jeff Pollack breaking bread with (l-r): Paul Simon, Czech Republic President Vaclav Havel and an interpreter.

off to Paris on Saturday, then I’m off to Germany and Poland,” Hedges says nonchalantly. “It never stops, but I must say [the travel has] been one of the most fun parts of my job. I sort of looked forward to it when I first started working here, and I continue to get turned on by it.” Packing tips? “Everyone’s always amazed at

how small my bag is. The best advice I can give you is to set out what you’re gonna take with you and then take half of that.”

Considering the amount of non-US work PMG’s done since it planted a flag in Australia in ‘82, it’s no wonder the guys have become consummate packers. “Over the years we’ve probably done work in 40-50

countries,” says Pollack. Once the States were conquered, he set his sights on the international scene. “We began working first in Australia and then in New Zealand, and shortly thereafter started working in France. [We] spread out through all of Europe and then did work in Turkey, in Eastern Europe, and put the first commercial

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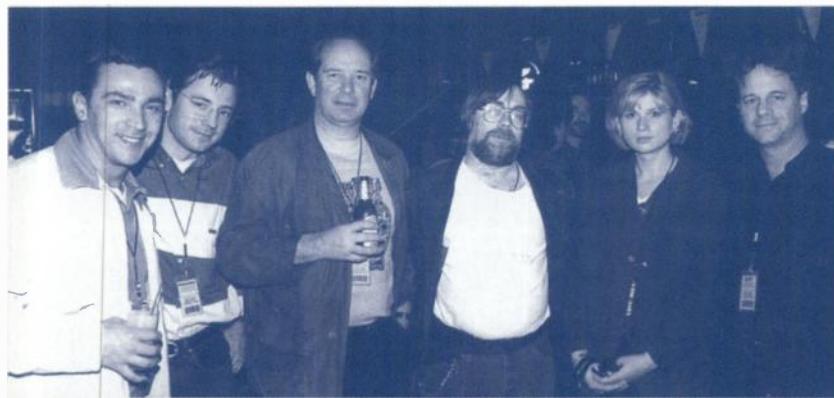
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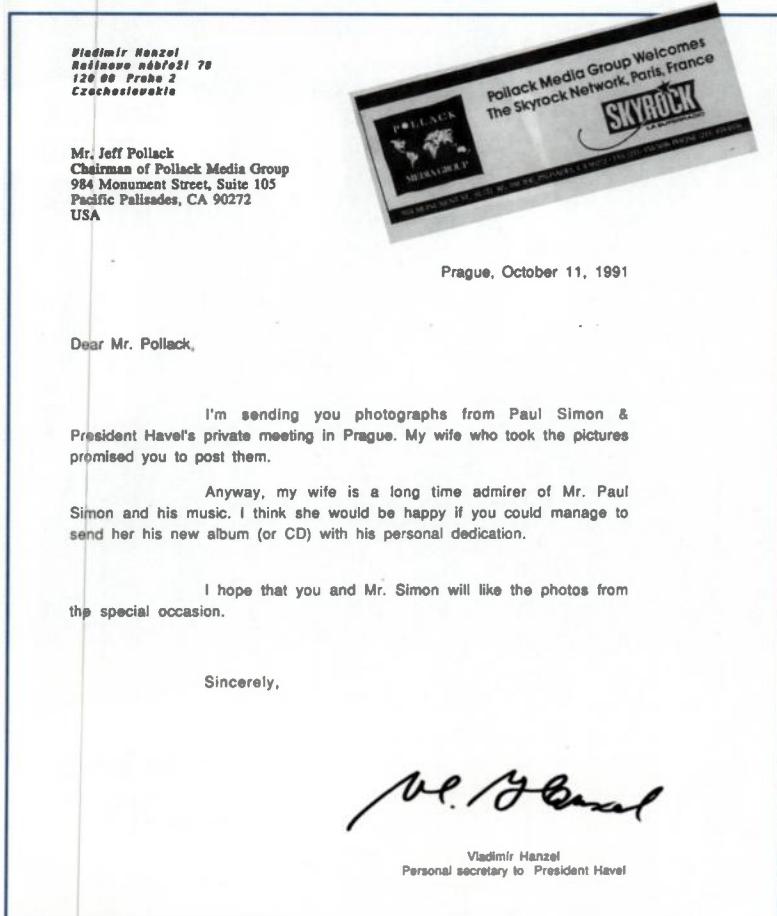




EURO PHOTO OP Jeff [far right] with, from left, Cefin Yaman and Frederic Thuard of Germany's OK Radio, Volker Krist of Radio Salu in Germany, Europa 2 Prague, Czech Republic's Josef Vicek and an unidentified woman.



WHO'S GOT THE BEST SMILE? Dave Brewer, left, and onetime Pollack staffer Sharon Fratello with John Taylor of Hamilton, New Zealand.



FM's on the air in Prague and in Moscow. We had done work in China, we worked in South Africa and in Iceland."

To mere mortals, the prospect of consulting a station in, say, Johannesburg, would be more than a bit daunting. As Pollack explains, it becomes evident the task is second nature to Hedges and himself. "A lot of what you do internationally depends on the history of the market and its exposure to commercial radio," Pollack says.

"If it's brand-new to the culture, then you're actually setting up an infrastructure of what is a commercial station and actually acting as a sort of a teacher and mentor to the people working there. And that's just in the early stages. If it's a sophisticated radio market, it's not very much different than you would work in the States—except, of course, there's a language difference often. There are cultural nuances, and the history of the competitive marketplace is different also. If a radio station happens to be a

national radio network, obviously it's extremely different than being a local market because many of the radio properties that we work with in Europe are national—which literally cover the entire country. So you can have a weekly cume of 20,000,000 rather than 1,500,000, which is a lot for the US.

But 20,000,000 is fairly staggering," Pollack continues. "So we really are involved in all the different kinds of stages of a station's development: brand-new, mature, turnarounds. We basically work with the programming people on understanding the history of the market, understanding the way things work in that particular culture and country, and add our experience and advice to what we think will work given the context of the competition. So it's not wildly different from what we do here. It's just that it happens to be in French, German, Italian or Turkish."

And that begs the obvious question: what about communicating in all those different languages? "Obviously we have more difficulty critiquing jock breaks, because my Turkish is not what it used to be," quips Pollack. "But it's really not seen as a major issue with the stations. They say, 'We know what the jocks are saying. Give us a basic sense of what you think they should be covering.' Although it's a great advantage to



be able to understand the various languages—Tommy's French is good and my German is reasonably understandable—we don't really cover more languages than that."

September, 2000

Jeff.....

**You've been tinkering with the
engine for 20 years.**

**Don't you think it's time to
learn to drive!**

All the best....

Your chauffeur and friend,

Tony Dimitriades



Hadges adds that, although as Americans we're lucky because the international default language has pretty much become English, they do need help with the translations in some of the more obscure countries, including a rather surprising one: "In Ireland they speak English, although we can argue that with the accent, half the time I don't know what they're saying anyway!"

When it comes to cultural differences in musical formats, Hadges says that although tastes and styles vary universally, for the most part hits are hits. "In many countries, for example in Canada, France and South Africa, there is a legal requirement under licensing that you must play a certain percentage of local music or music of the indigenous language," he explains. "French language rap is absolutely huge with the youngest part of the French audience in the 15-25 range—it is the absolute rage and even a little bit above that. But beyond that, the international hits, you're gonna hear the major artists performing everywhere. So the Top 40 is gonna have certain songs in it that will be the same as the rest of the world, although there will always be, in most countries at least, a requirement to play a certain percentage of music of a particular language." As far as appreciating the different cultures, Pollack picks Asia as the most

intriguing place to do business. "I've done some project work for MTV/Asia. That's a fascinating business, covering markets like India, Indonesia, Singapore, Taiwan," he says. "It's an incredible opportunity to experience other cultures. And the big challenge, of course, is utilizing your knowledge and experience and figuring out the best ways of being able to focus that



TOMMY HADGES WITH Martin Brisae of Paris's Europe 2.

experience into strong advice that works in these countries. That's the great challenge: utilizing our experience from other competitive battles and translating that knowledge into an action plan that provides real impact for our new clients as we move around the globe."

Besides tackling outer space ("We're terrestrial kind of guys," quips Pollack when asked if consulting Satellite radio is in PMG's future), it seems PMG has done pretty much everything. The ever-ambitious Pollack, true to character, disagrees. "I don't know that I've done

WHEN IS POLLACK COMING?!

Future PMG clients patiently await Jeff and his team's arrival in Antarctica, the lone "Pollackless" continent.

everything," he says thoughtfully. "We're happy about the diversity of our clients: radio, music channels, the Internet, consulting soundtracks, and we're very active in new media. It's a great place for our company to be positioned with the convergence of media and music. Everything seems to be moving in a concurrent sort of direction. We are uniquely poised to take advantage of this amazing convergence that's happening now. In the future, our company needs to continue to grow, particularly internationally, and that affords us a lot of opportunities to be there as media changes around the world. It is tremendously exciting when you end up working with major companies that own newspapers, magazines, TV networks. It gives us an opportunity to be a part of their overall media strategy. We look forward to doing more of that."

So what's next for Pollack Media Group? Jeff and company have conquered the globe and they've reached far beyond just simply radio...so what's Pollack's vision for the future?

"Well, I want to be able to consult a station in my hometown of Van Nuys," Pollack deadpans.

Uh, *Van Nuys*?

"Yeah, [I want to] be near my folks and see them," Pollack explains. Who says going global doesn't include your own backyard?

"It never stops, but I

must say [the travel]

has] been one of the

most fun parts of my

job. I sort of looked

forward to it when I

first started

working here, and

I continue to get

turned on by it.

—Tommy Hadges

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WRH

PMG Honors Law Enforcement

In 1988, PMG led the way in helping to build a memorial in our nation's capital honoring law enforcement officers.



PMG ORGANIZED A RADIO CAMPAIGN to help raise funds for the construction of the memorial, enlisting the aid of clients such as WMMR Philadelphia's Ted Utz (left), seen with Jeff Pollack at the NAB party.



TOEING THE PARTY LINE PMG sponsored a cocktail party at the 1988 NAB Convention in Washington, DC, where radio movers and shakers could meet with top memorial fund officials such as Senator Pell and former US Attorney General Edwin Meese; captured at the event are (l-r): Jeff Pollack, KNX-FM LA's Andy Beaubien and KOAQ (Q103) Denver's Lee Larsen.



LUCKY MAN Tommy Hedges of PMG is flanked by former fellow PMGer Marilyn Williams and radio/television personality Robin Young at the cocktail party.



THEY'VE BEEN NABBED WRUF Gainesville's Harry Guscott and onetime PMG staffer Marilyn Williams at the NAB cocktail party.

Jeff,
after 20 years
in the business
you still got your
MOJO working...

All The Best,
Jay Rifkin & everyone at Mojo



*Ken Kragen &
Cathy Worthington*

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KSHE ST. LOUIS'S RICK BALIS (center) gets the thumbs-up from Jeff Pollack and Tommy Hedges in 1991.



THE MUSTACHE GANG RIDES AGAIN in 1988 (l-r): KZEP San Antonio's Dana Brown, PMG's Dave Brewer, WTUE Dayton's Tom Carroll, WDIZ Orlando's Rod Messick and KLBJ Austin's Clark Ryan.



CALLED IN FOR QUESTIONING BY THE KGB—KGB San Diego, that is—is PMG's Hedges (second from right), captured shortly after the Iron Curtain fell with KGB's (l-r): Scott Chatfield, Tom O'Brien and Tom Baker.



WNNX ATLANTA'S BRIAN PHILIPS (center) was honored with the Rick Carroll Radio Innovator Of The Year award in 1998; helping celebrate are KROQ LA's Kevin Weatherly (right) and Pollack.



ALL TOGETHER NOW in 1998 are distinguished programmers (l-r): KLOS LA's John Duncan, WEND Charlotte's Jack Daniel, PMG's Brewer, KUFO Portland, OR's Dave Numme, VH1's Wayne Isaak, Jeff Pollack and CJEZ Toronto's Marc Paris.

Congratulations and Best Wishes

PAUL SIMON

Pollock Media Group

CHARITY WORK

“It goes back to my whole philosophy,” states Jeff Pollack. “If you can serve the community well, if you’re doing something that people feel is important or has a tangible benefit, it ends up impacting a station’s connection with the audience and, ultimately, the ratings. I really believe that if you care about being tied into the community, then you can do things that really make a difference. One of the things we always try to emphasize to our clients is the need to be involved in issues that their audience cares enough about that they would tell their friends, ‘Boy, that’s a special station.’”

Simply stated, Jeff Pollack believes that a station’s market share is in direct proportion to how that station connects with its community. A sure way for radio to get involved with its community is through charity work. It’s important for a station to establish itself as an active part of the community; without this connection there’s no identifying mark to establish branding. “A lot of times people can’t say why a station is their favorite station,” notes Pollack. “It’s not just the music, or we’d all play the same music and have 2-shares.” Enforcing this idea by example, Jeff Pollack has involved his Pollock Media Group in some of the most important causes and revolutionary solutions of the past 20 years. Tommy Hedges and Jeff Pollack began their involvement in charities during their radio stints and continue to be heavily involved in the fights against poverty and starvation, while also helping the environment and bettering the overall quality of life.



PMG AND ROCK THE VOTE honor R.E.M. '94.

In 1985, Pollack and Hedges brought Live Aid to the radio. Live Aid was the first fund-raiser of its kind and PMG was there to assist in the evolution. The concert raised over \$100,000,000 for victims of famine in Ethiopia, and Jeff and

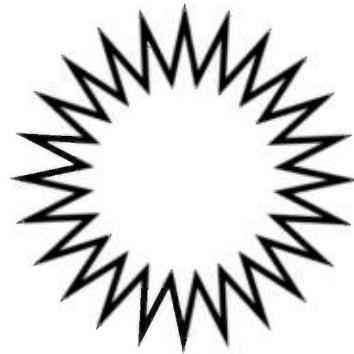
Tommy, acting as coordinating producers, played an integral part in spreading the message. According to Tommy, the motivation for being involved in such a colossal project was in its sheer size: “It was a wonderful opportunity to combine the

technology available with the tremendous range of musical acts. It took the whole concept of entertainment to a different level, educated people a little bit and also inspired them.”

Using music to educate people appeals to Pollack. Through

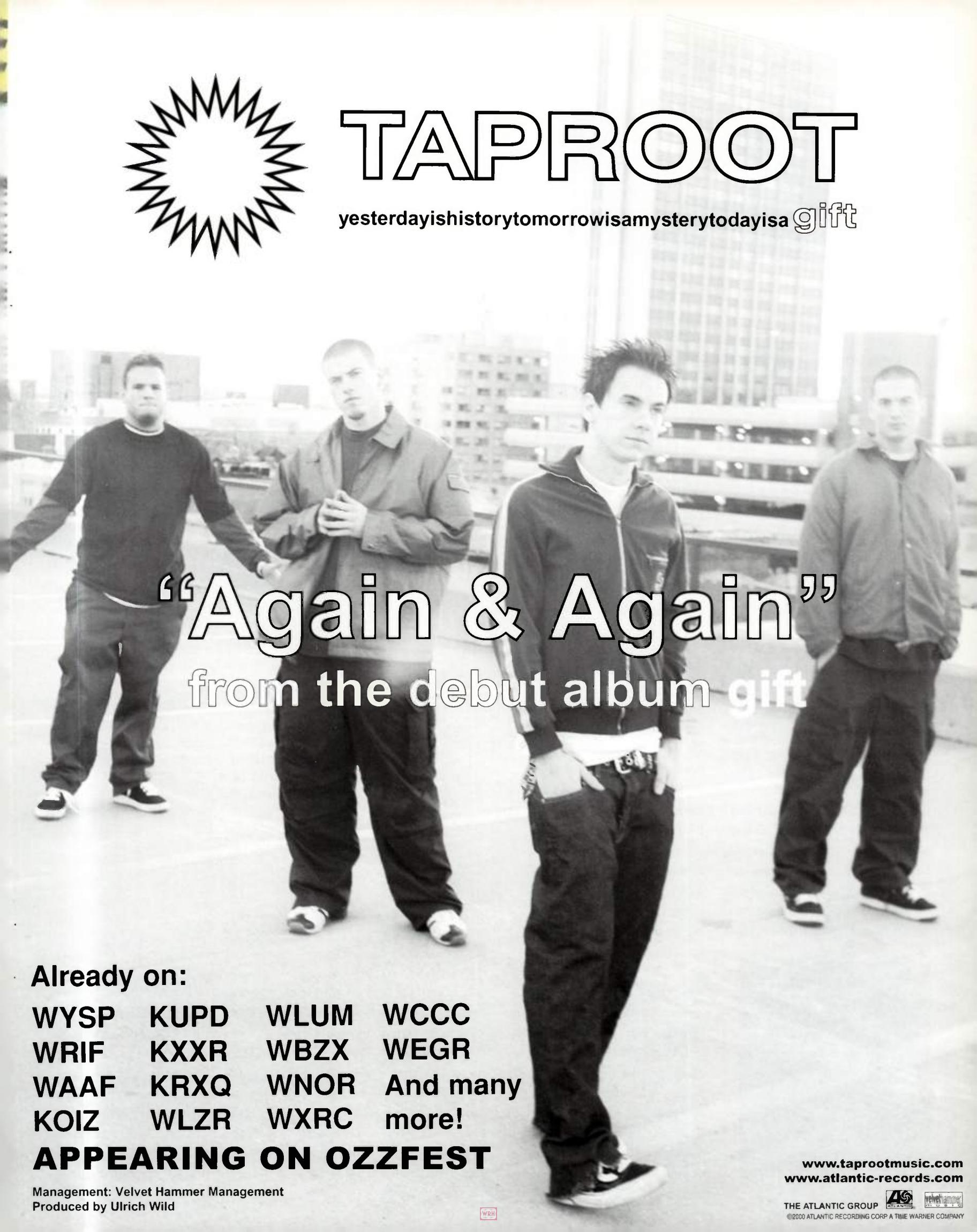
CONTINUED

B Y J E S S A B O U S O



TAPROOT

yesterday is history tomorrow is a mystery today is a **gift**



“Again & Again”
from the debut album **gift**

Already on:

WYSP	KUPD	WLUM	WCCC
WRIF	KXXR	WBZX	WEGR
WAAF	KRXQ	WNOR	And many
KOIZ	WLZR	WXRC	more!

APPEARING ON OZZFEST

Management: Velvet Hammer Management
Produced by Ulrich Wild

www.taprootmusic.com
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TIME IS RUNNING OUT...

Dear Members of Congress:

I support the National Toxics Campaign's legislative campaign to completely ban the production and use of ozone destroying chemicals. These chemicals are threatening the existence of life on the planet.

According to the EPA, there will be millions of new skin cancers over the coming decades if the ozone shield continues to be destroyed. In addition, these same chemicals are responsible for about 20% of the Greenhouse Effect, a related threat that's disrupting the Earth's climate.

These chemicals must be phased out and safe substitutes implemented on the strictest timetable possible. Finally, we need to support any employees who will be dislocated by the transition to safe substitutes.

Sincerely,

[Signature]

Lennon broadcast reaches one billion global listeners

A 10-minute tribute to John Lennon aired last Tuesday (9) to mark the singer's 50th birthday was heard around the world on more than 1,000 stations in 130 countries, representing a potential listening audience of one billion people. In Canada, more than 50 domestic radio stations serving an estimated 10 million domestic listeners participated in the broadcast. The

Canadian portion of the simulcast was organized by Seltech, in cooperation with The Pollack Media Group and Westwood One. It originated from the United Nations and was preceded by a brief message from Lennon's widow, Yoko Ono.

Seltech has been offering stations the Westwood One-produced *Led Zeppelin: It's Been A Long Time*

during this month to tie in with the Oct. 23 release of *Led Zeppelin*, Warner Music's 54-track box set. The six-hour retrospective is hosted by Jason Bonham and includes three singles Robert Plant recorded as a solo artist in the '60s, and *Hey, Hey What Can I Do*, the rare b-side to *Whole Lotta Love*, the only single Zeppelin ever released. Contact Bruce Henne at (416) 597-8529.

his years of humanitarian efforts he's consistently tried to use music as a medium to get the message out. In '94, he served as executive music consultant for Luciano Pavarotti's televised benefit concert in Sarajevo for victims of the Bosnian war. Prior to that, PMG worked with Paul McCartney's US tour to help coordinate the Friends Of The Earth campaign to ban ozone-depleting chemicals. Pollack has also teamed up with Paul Simon and the Children's Health Fund; PMG helped spread the word about the usefulness of this program, which aims to provide medical services (such as inoculations) to children living in homeless shelters. It was

the simple approach to such an overwhelming problem that appealed to Pollack: "There is a tangible, achievable goal, which is rewarding for everyone involved."

PMG also actively participated in Don Henley's Walden Woods Project to help save Walden Woods, immortalized in Henry David Thoreau's *Walden*, a book that Pollack considers to be a "pivotal work of the environmental movement." PMG involved itself early on in the Walden Woods Project, inviting clients to participate in Henley's tours in the early '90s. By involving stations in fund-raisers, as well as letting listeners know what was at stake, PMG contributed to the preservation of a part of American history that's irreplaceable.

True to Jeff's ideal of using his power for the betterment of the public, he hasn't allowed this potential to go to waste. As Co-Chairman of Rock The Vote, Jeff coordinated a joint venture between the organization and



A Dreamer For The Ages...

OCTOBER 9, 1990

Pollack Media Group

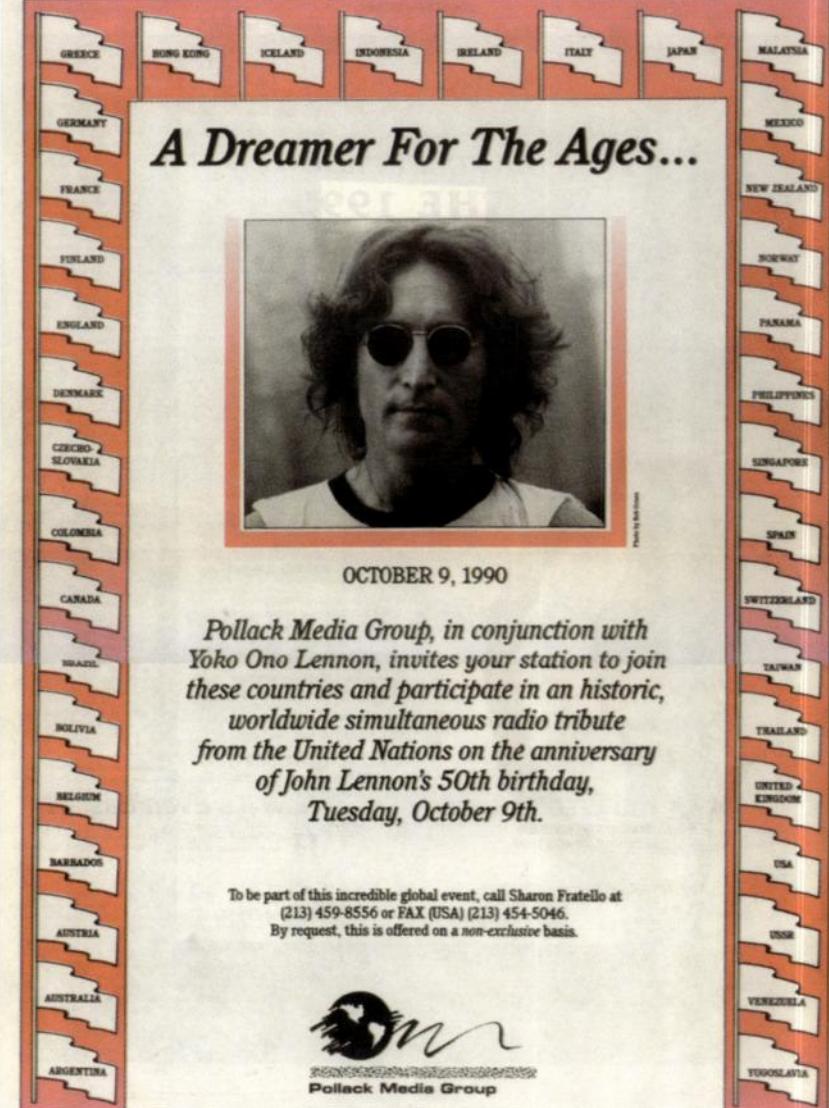


Photo: D. M. Johnson

U2's Zoo TV tour to get young adults into voting booths. By setting up registration tables at each US stop of the Zoo TV tour, potential voters were supplied with information on how easy and important it is to vote, and in 1992, Rock The Vote was able to assist in significantly raising the number of 18-24-year-old

voters. Pollack also helped Quincy Jones and Ken Kragen with Bill Clinton's Lincoln Memorial Pre-Inauguration gala. The nationally televised event featured such stars as Jack Nicholson, Michael Jackson and Bob Dylan. In his first producing chore since Live Aid, Jeff helped bring some of the talent



on their 20th Anniversary
Jeff Pollack Media Group
Jeff Pollack and the
Congratulates

MUSIC



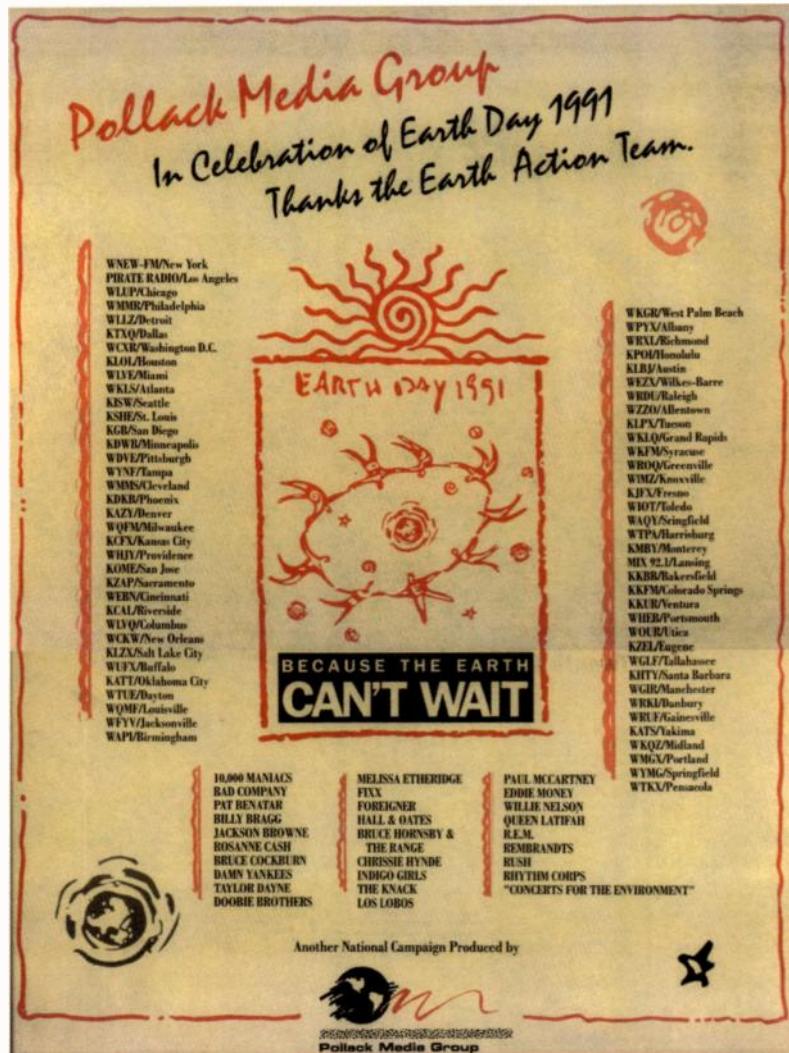
to the table. Last year, he teamed up with Quincy and Ken again for NetAid. The goal of www.netaid.org is to abolish extreme poverty using the newest medium—the Internet. On October 9, 1999, NetAid brought together more than two dozen artists in London, England, Geneva, Switzerland, and East Rutherford, New Jersey, for three simultaneous concerts that were broadcast over the Internet. The Webcast was watched by over 2,400,000 people, with over 100,000 people physically attending the concerts, making NetAid the largest Webcasting event in history.

In 1991, Pollack Media Group was given the ACLU Torch Of Liberty award for their role in the fight against censorship.

Jeff Pollack consistently advises radio stations to support charities and social causes in order to build character and to establish a tangible foundation with their community. "I see our role as a catalyst in making it possible for our clients to achieve another level of success. An important part of building a franchise is successfully reaching the audience on as many levels as possible. If it's just music, it's not enough.

"If I had to name one of the cornerstones of this company, and why we might be different from others, it's that we think that it's important to not only inspire ourselves, but to motivate others to make a difference as well."

For two decades, Pollack Media Group's work with a wide variety of charities shows that nothing demonstrates who you are better than the causes you stand up for.



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a difference as well.

-Jeff Pollack

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AND THE
POLLACK MEDIA GROUP
ON 20 YEARS!



Performers

PMG clients and guests
are treated to the best in
entertainment!



HOOTIE & THE BLOWFISH get the Hollywood Palladium crowd psych'd in 1995.



SIMPLE MINDS have the House Of Blues rafters rattlin' in 1995.



BUSH plays the Sunset Strip's House Of Blues in '95.



GIN BLOSSOM ROBIN WILSON in a soulful moment from a 1996 performance.



JOAN OSBORNE asks the musical question, "What if Jeff was one of us?"

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A KODAK MOMENT in 1996 for the Eatmans—former PMGer Robin (left) and Eatman Entertainment's Robert.



THE LADIES OF PMG: Former PMG workers include (l-r): Beth Hedges-Rastad, Lori Rosenberg, Philippa Bernstein, Ann Capogrosso and Robin Eatman.



PLOTTING BEANTOWN DOMINATION are Maxanne Sartori and a pre-PMG Tommy Hedges, seen setting up a WBCN battle plan in 1976.



LITTLE DID SHE KNOW... Captured in 1995, future PMG staffer Amy Shook shares a smile with Greg Capogna of Lansing's The Buzz.



ROOT, ROOT, ROOT FOR THE CUBBIES KNAC's Jimmy Christopher (left) joins then-PMGers Rob Lipshutz and Marilyn Tallman at Wrigley Field in 1986.

WARNER BROS. RECORDS
PROUDLY CONGRATULATES JEFF POLLACK
& POLLACK MEDIA
ON THEIR 20TH ANNIVERSARY



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1980 To 2000

T W O D E C A D E S O F C H A N G E

In 1980, the year 2000 still seemed like something from a sci-fi movie. Yet here we are well into the first year of the millennium and life is still pretty much as it was. Sort of. Actually, much has changed in the past 20 years. A good deal of that change was set into motion in 1980—a year of political and international turmoil, the beginning of the current technological revolution and the year that Pollack Media came into being.

In 1980, we were experiencing the second big national fuel crisis. The war between Iraq and Iran had seriously disrupted oil production in the Persian Gulf, so after holding steady since the mid-'70s at \$8 per barrel, crude oil prices suddenly tripled to \$24. The war also led to the Iranian Hostage Crisis—which began in 1979 and continued throughout 1980. All eyes were on the Middle East, much as they are today, when crude oil prices are at an all-time high. But, 20 years ago, the world was a much more divided place, as the Cold War continued and Soviet/US tensions were reaching their peak. After the Soviets refused to release Afghanistan from communist control, the US led a boycott of the 1980 Summer Games in Moscow. The enmity increased and Ronald Reagan defeated Jimmy Carter in the 1980 Presidential Election, largely on the platform of Carter's international inefficiencies and Reagan's strong anti-Soviet stance.



Many other important and life-changing events occurred in 1980. Mt. St. Helens erupted, *ghetto-blaster* was included in the English dictionary for the first time, John Lennon was assassinated in New York City, the world waited to see “who shot JR” on “Dallas” and Rubik’s Cube was voted Toy Of The Year.



The music industry was also going through growing pains and exciting developments in 1980. A Dutch company called Philips introduced the Compact Disc, radio station ownership regulations were beginning to loosen and computers first began to invade studios and programming offices.

That year, current Pollack Media President Tommy Hadges was PD at KLOS and actually one of Jeff Pollack's first clients as a consultant. In 1980, Senior VP Dave Brewer was still doing mornings in Saginaw, MI, while VP Of Music Programming, Pat Welsh, was a student at Penn State, getting started on his radio and television career. To get some perspective on what's changed between then and now, I asked Hadges and Welsh a few pertinent questions.

CONTINUED

BY LEIGH TAYLOR

Pollack Media Group would like to say thank you for being a part of our first 20 years:

Aerosmith
Billy Idol
The Black Crowes
Bob Seger
Bruce Hornsby
Bryan Adams
Bryan Ferry
Bush
Busta Rhymes
Clint Black
The Corrs
Counting Crows
Cracker
Creed
Crosby, Stills & Nash
David Bowie

Don Henley
Edwin McCain
Eurythmics
George Harrison
George Michael
Gin Blossoms
The Goo Goo Dolls
Hootie & The Blowfish
INXS
Jewel
Jimmy Page
Joan Osborne
Joni Mitchell
Lenny Kravitz
Live
Mary J. Blige

Melissa Etheridge
Patty Smyth
Paul McCartney
Paul Simon
Peter Gabriel
Puff Daddy
Queen
Quincy Jones
R.E.M.
Randy Newman
Robbie Robertson
Robbie Williams
Rod Stewart
Roy Orbison
Sammy Hagar
Sheryl Crow

Simple Minds
The Smithereens
Soul Asylum
Spinal Tap
Sting
Texas
Toad The Wet Sprocket
Tom Petty
Tonic
Travis Tritt
Trisha Yearwood
U2
Van Halen
Wyclef Jean
Yes
Yoko Ono

And everyone else we may have forgotten.



Pollack Media Group
Congratulations on your
20th anniversary.

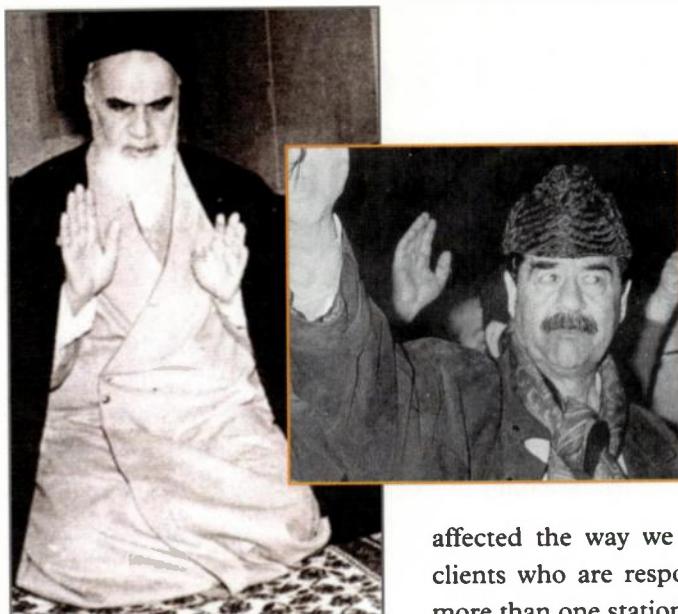
Have one on us.

Sammy Hagar
Kenny Puvogel
Shep Gordon



Coming soon, the new studio album

TEN 13



What have been the biggest improvements in the world of radio between 1980 and 2000?

HADGES: "I would say the biggest thing has been [the development of] the Internet and streaming audio. I can remember days when we'd be sitting on the telephone for hours on end listening to miserable connections to hear what stations sounded like. Nowadays, you just pop on the Internet, and whether it's somebody next door or somebody on the other side of the earth, we can hear them in great fidelity any time we want."

WELSH: "In 1980, when I was in school, nobody had a computer. The only computer was in the computer science lab and you had to feed cards into it. Now I have two computers in my office. So the technology has changed dramatically. Peo-

ple are using computers to schedule music and to run radio stations, and back then everything was completely mechanical.

"[The Internet has] taken [consultancy] to a whole new level. As we speak, I'm sitting here recording a radio station on the Internet. I'm recording them onto my hard drive so I can listen to it later. I can time-shift it and go through it and hear what the jock was doing or what the drop-ins were, rather than just listening through each song, like I did in the old days."

How has being a consultant changed, other than the fact that you have these new resources?

HADGES: "Consolidation has come in over the course of the past few years and it's certainly

affected the way we deal with clients who are responsible for more than one station. We have to give consideration not only to the individual stations that are involved in the consolidated cluster, but also to the clusters that are working against them in the different market situations. The strategies have changed. Where once there was a complete drive for individual ratings and to dominate a particular demo, these days that cluster mentality has really affected a lot of broadcasters. The situation may be that in order to help, let's say, a Classic Rock station, an Active Rock station might pull back a little bit on some Gold or allow one station to have a particular artist association that maybe another one would have had in the past. All these things make the consultants job more complicated and more challenging."

What was it like being a PD in 1980 compared to today?

HADGES: "There was more of a mentality then that you could actually spend money to make money, as opposed to a more pervasive attitude these days, which is that the only way to increase profit is to cut costs.

"We could also be a little bit slower in terms of reacting to ratings changes. We had the

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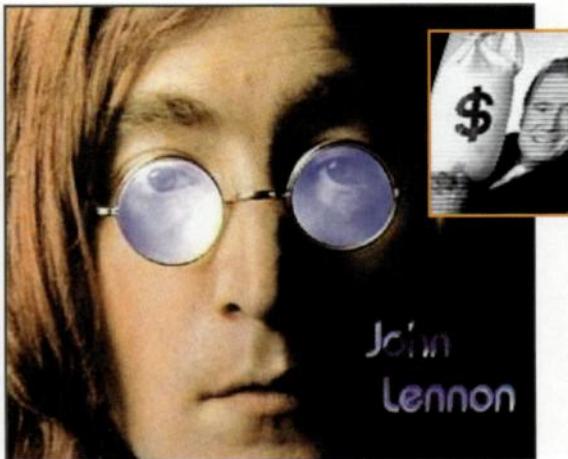
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urgency to get instant

ratings success. ☺

—Tommy Hadges



***CONGRATULATIONS
ON TWENTY
GREAT YEARS!***

From Your Friends At





said, 'When I got into radio I could've never envisioned the day when I would walk into my radio station and there would be so many people in the building that I would not know everyone's name.' That said it all right there."

What about the evolution of so many niche formats?

HADGES: "Twenty years ago, Rock at KLOS was a much different animal than it is these days where we'd have to choose between being Classic Rock, Active Rock, Alternative Rock.... You could afford to be a little bit broader. Whereas, these days, there's such a desire to aim so *precisely* at a target demo that you're much more apt to end up with a purer sound, but one that doesn't have quite the diversity of format impact."



In the early '80s, did you foresee that kind of micro-formatting happening?

HADGES: "The inevitability seemed to be true because of two factors: one was just the passage of time. It was clear even in those days that there would probably be some sort of a Classic Rock format evolving in the same way that Oldies had evolved, just as the years passed by. The other factor was in realizing that it makes a lot more sense, if you're in a market with a new signal, not to try to go

head-to-head with someone if you didn't have to, but to try to find a niche that was a flanker approach. That appreciation led to realizing that there were much finer delineations of the basic format possible—with Active Rock being the perfect example of a successful subset."

How have listeners changed?

HADGES: "I think that radio consumers these days have really decided to become their own program directors. Look at the Web sites now—on some of them you can literally pick your own songs and listen to them in sequence. I'm not sure that that kind of interactivity is gonna be appropriate for all consumers, but there's going to be a certain number of people who will gravitate to that stuff. However, I believe that people still come to radio to be entertained and to be turned on to new things, to hear interesting content, humor and what's going on locally. All those things make it such a unique medium, I don't think that's ever gonna change."

Has the future that we're experiencing today turned out to be anything like what you imagined back then?

WELSH: "There was something that came from the NAB in the early '80s, an album that was a joke about radio in the future. It might even have been about radio in the year 2000, I can't remember. But it talked about really goofy formats, like Punk Polka. And they also had this thing about a program director who is checking the minute-by-minute ratings. We all laughed at how ridiculous that was. And now it's really not that far away."

luxury in those days of not having to deal with monthly ratings; we actually looked at an *entire* book, or even at *sequences* of books, whereas these days, you're lucky if you can wait for *one* full book. A lot of decisions today are literally taken on the basis of one Arbitrend. There is now more of a compelling feeling that everything has to happen instantly. Unfortunately, today we're often forced to make decisions so fast that some really good ideas and some good talents are not getting the opportunity to succeed. They aren't given the time that they may have had when there was less of an urgency to get instant ratings success."

WELSH: "Radio used to be run more like a mom & pop organization, where you had the general manager who was essentially all things to all people. For most of the people programming back then, your owner was probably someone that you knew, who wasn't just a corporate owner, but someone who would come in periodically. So you dealt more directly with the person whom you had to get okays from for promotions or whatever. Now, the general manager is more like a CEO because you have more people in the building. I was talking to a program director a couple of months ago and he

EE | was talking to a

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everyone's name.

—Pat Welsh

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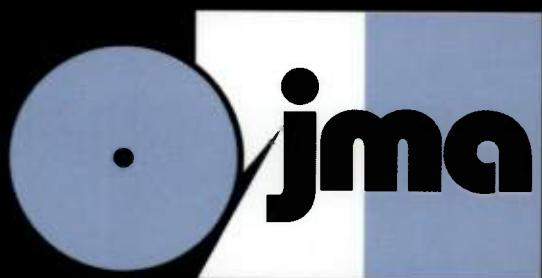


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BROADCAST LEGEND GARY OWENS is flanked by KSHE St. Louis's John Beck (left) and longtime PMGer Beth Hedges-Rastad, '88.



WORKIN' IT at a Don Henley performance in '92 are (l-r): KATT Oklahoma City's Brad Copeland, PMG's Pat Welsh and WXKB Ft. Myers' Chris Q.



THE GOO GOO DOLLS THRILLED PMG clients and guests during an action-packed performance at the Whisky in '95; grinning merrily after the gig are (l-r): Warner Bros.' Dave Dannheisser, PMG's Dave Brewer, Goo Goo Doll Johnny Rzeznik, Warner Bros.' Dave Lombardi, Goo Goo Doll Robby Takac, WNEW-FM New York City's Ted Edwards, Jeff Pollack and Warner Bros.' Kenny Puvogel.



IT'S GOTTA BE THE HAIR Jon Bon Jovi and Jeff Pollack prepare to get wild in the streets, '91.



"WHERE'S THAT CONFOUNDED WAITRESS?" Patiently awaiting service are (l-r): PMG's Dave Brewer, AN's Tommy Nast and WBZX Columbus, OH's Hal Fish and Brenda Ealy, '95.

Congratulations

Jeff Pollack Media Group for 20 Years of success!

From your friends at

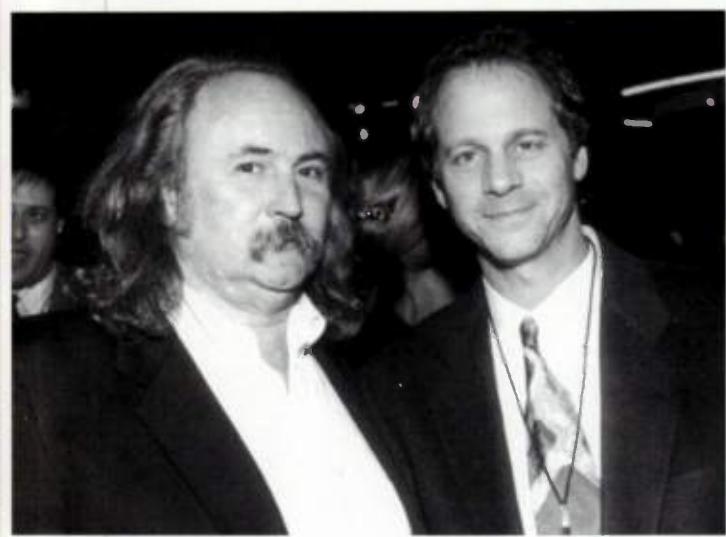


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We help our client's win!**



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"SCUSE ME, BUT I'VE GOT A DATE WITH MELISSA AND A TURKEY BASTER" David Crosby with Pollack in 1993.



MUGGING IN THE MORNING in 1991 are Radioland all-stars (l-r): WLUP Chicago's Jonathan Brandmeier, KLOS LA's Mark Thompson, KPWR LA's Jay Thomas, KLOS's Brian Phelps and Pollack.



MAKING A POINT with the ever-natty Sting in 1991.



SPOTTING THE UP-AND-COMERS in 1996 (l-r): Edwin McCain, his secret admirer Jewel and Pollack.



BUT WHERE'S THE TERMINATOR? Pollack with newswoman (and bride of Arnold Schwarzenegger) Maria Shriver in 1990.

congratulations jeff pollack



NOT SINCE JOHN LOGIE BAIRD HAS ONE PERSON DONE SO MUCH TO RUIN RADIO



When John Logie Baird debuted his new invention, the television, in London, on January 26th, 1926, the quality of radio had not yet begun its rapid, free-falling decline.

He had to wait until 1980, like the rest of us

