

TAKE IT, LEAVE IT — OR NEGOTIATE IT

Severance pay. Owning your air name. Non-compete clauses. If you're an air talent who's considering taking that new job, **Dan O'Day** offers some advice. Page 12

RADIO JOB MARKET '97

Where are all the good radio jobs? And how do I get one? **R&R's** format editors assess the current employment climate and provide pointers on what it takes to make your tapes and resumes stand out from the pack.

- **NEWS/TALK**
Persistent — or pushy?
- **CHR**
Pro tips for job-seekers
- **URBAN**
Helping those in need
- **COUNTRY**
Promoting your positives
- **AC**
You're out! What's next?
- **NAC**
A legal look at contracts
- **ROCK**
Working in a post-Telecom world
- **ALTERNATIVE**
What price self-respect?

Begins Page 22

44 WAYS TO GET A BETTER SALES JOB

Because he still breaks out in a cold sweat when he remembers his first radio job interview, consultant **Irwin Pollack** has created a 44-point plan to help radio salespeople land the job they really want. Page 13

HUNDT'S '97 AGENDA

FCC Chairman **Reed Hundt** spells out his plans for the Commission in 1997. Along with an unwillingness to accept hard liquor broadcast ads, they range from requiring free airtime for political ads and changing the comparative hearing process to auctioning satellite-delivered digital audio radio and loosening cross-ownership restrictions. Page 4

PEOPLE IN THE NEWS

- **Bob Merlis** appointed WB Sr. VP/ Worldwide Corp. Communications Page 3

THIS #1 WEEK

SPECIAL EDITION

This week's issue of **R&R** is a special holiday edition containing news and columns but no music charts. The charts will return in next week's issue, dated January 10.

NEWSSTAND PRICE \$6.50



Is There Life After Radio?

■ **Vets tailor their skills to other industries**

Radio can be rude and raw, which **Wes Johnson** found out first-hand. As the Fourth of July weekend approached last year, he got one of those famous phone calls from the new GM of his station: Johnson's services as morning drive co-host would no longer be needed. It wasn't anything personal, it's just the business.

Perfect timing, too. His wife, **Kim**, was four months pregnant with their third son. Like any good radio vet, Johnson spent the summer (and the fall) networking: letting friends, acquaintances, former bosses — anyone who would listen — know he was a free agent.

RELATED STORIES:
Pages 22, 25, 26, 28, 31, 32, 33, 34

JOBS/See Page 3

R&R EXCLUSIVE INTERVIEW

Sillerman: 'A Lot Of Growth Yet To Be Had'

BY HEATHER VAN SLOOTEN
R&R WASHINGTON BUREAU

Radio tycoon **Robert F.X. Sillerman** admits he's not part of the radio industry "fraternity." But that hasn't stopped him from creating three successful radio companies, taking them public, and merging two of them. A bear of a radio market, combined with Department of Justice investigations, have done nothing to diminish his optimism about radio's future.



Sillerman

His **SFX Broadcasting** merged last month with **Multi-Market Radio**, creating an almost 100-station rival to the likes of **Westinghouse** and **Clear Channel Communications**. Smaller **Triathlon Broadcasting**, in which he holds significant non-voting stock, has a formidable position in eight smaller markets.

Here, Sillerman discusses himself, his companies, and the industry that led him to where he is today.

R&R: What do you like and dislike about the radio industry since the Telecommunications Act?

Robert Sillerman: By permitting companies to become more substantial — and by permitting entities within a market or nationally to compete with the larger and more traditional media (in terms of revenue share) — we've created a

kind of environment where we're going to be able to support the investment in people, product, marketing, etc. That, to me, is the most exciting aspect of deregulation — the quality of people is elevating; the substance of companies is permitting a training investment in people and in product that heretofore wouldn't have been available in smaller companies.

R&R: Which regulations do you think are most harmful to radio?

RS: The communications bill as originally created — which was passed by the House and the Senate and had no limitations in the local markets — was fair because the marketplace would determine if there were going to be competitors. And if we're going to be in an environment where you're only going to have one operator, as you do in most cities with newspapers, it would be because marketplace consideration would determine that.

Of course, I'm very pleased with the progress the Telecommunications Act made in getting rid of some very antiquated regulations. I certainly think the limitation of only owning eight stations in a particular market of any consequence is in itself too restrictive.

SILLERMAN/See Page 19

Westinghouse Gets FCC Approval For Infinity Merger

Christmas came a day late for **Westinghouse Electric Corp.**, but the gift — unanimous final approval by the **FCC** of its multi-billion dollar acquisition of **Infinity Broadcasting Corp.** — was worth the wait. And if **Westinghouse/CBS** Chairman/CEO **Michael Jordan** gets his wish, it will be a \$4.9 billion outfit that fits better than anything else.

"The beneficiaries of the merger will be the nation's viewers and listeners, our advertisers, and our shareholders," said Jordan. He said passage last February of the Telecommunications Act changed the regulatory landscape and "has allowed Westinghouse/CBS to bring together two of the highest performing radio businesses in the industry as part of an integrated television, radio, and cable programming enterprise."

Westinghouse will add to its already sizable portfolio 43 **Infinity** radio stations, including an impressive stable of air talent that

MERGER/See Page 3

Facing The Unexpected: Creating Contingencies For Talent Crises

BY JEFFREY YORKE
R&R WASHINGTON BUREAU CHIEF

Gabe Mirkin M.D. stood in his office, discussing a medical problem with one of his patients. Suddenly, a bolt of pain zipped across the right side of his face, leaving him virtually paralyzed from his eye socket to his mouth. The physician — known to his patients and his national radio audience for his ability to make quick and accurate diagnoses — knew almost immediately that he had not suffered a stroke. He ordered tests for himself that afternoon, which later verified it was Bell's Palsy.



Mirkin

That was September 26. Now — 12 weeks later — Mirkin has regained some feeling in his face, but must press his index finger up against his right cheek bone to allow his mouth muscles to form words that begin with "P" and "F."

"I have not missed a day of work, an appointment with a patient, or a single ride," said the avid cyclist, who with his companion, nutritionist **Diana Rich**, hosts "The Gabe Mirkin Show." The popular weekday program — a two-hour health, fitness, and nutrition show originating from his Chevy Chase, MD home — has been heard on **WWRC-AM/Washington** for nearly two decades. It went into syndication this year, and the fast-expanding program is heard on about 40 stations, including **WIBV-AM/St. Louis** and **CFUN-AM/Vancouver**.

TALENT/See Page 8

Birch Decides To Re-Enter The Radio Ratings Business

Tom Birch is back in the ratings business. The new **Birch Research Corp.** is slated to begin measuring audiences next fall — this time with a diary-based service that will mirror **Arbitron's** methodology.

Eighteen years ago, Birch founded a ratings service that ultimately mounted the most serious challenge to **Arbitron's** dominance. But the radio recession of the early '90s dealt the company a mortal blow, and it closed its doors exactly five years ago.

In the old days, Birch defined his company by basing his methodology on phone retrieval instead of diaries. But his new company will "feature substantially the same sampling procedures, sample weighting, sample sizes, respondent incentives, diary methodology, metro geographies, and measurement frequency as **Arbitron** ... at prices 40% to 50% below **Arbitron**."

Birch decided to restart his business after quizzing group heads and GMs last fall. He said the execs were nearly unanimous in their support of **Arbitron's** diary methodology, but their opinions were that **Arbitron's** services are overpriced: "We concur and will focus on delivering a radio ratings service that meets or exceeds **Arbitron** quality thresholds at prices far below **Arbitron's**."

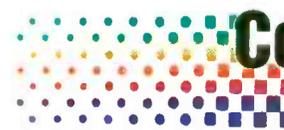
Birch added, "We're not out to change the way radio inventory is priced, just the way ratings are priced. The similarity between our respective services will enable broadcasters to use the new **Birch** ratings with all agencies, regardless of which ratings service is referenced in negotiations."

Birch said off-line testing will commence in April.

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Jobs

Continued from Page 1

By year's end, things were beginning to come together for Johnson. While he hadn't landed that much-sought-after, high-profile, big-dough morning gig, he had managed to hang on and earn a living ... mostly by using skills honed on the dial and even kept his finger in the business.

In early December, Johnson was hired by the Washington Bullets to be the pro basketball team's home-game public address announcer. Along with a paycheck, he gets season tickets — which makes him popular with a range of possible career boosters. He's also a "supplemental station voice" at Alternative WHFS/Washington, and he's looking for a literary agent to help get his just-completed children's book published.

With corporate mergers drastically changing career directions, station staffers like Johnson have increasingly been forced to consider how their skills can be applied to positions near and far from the radio business. All too often, people forget they already have the tools to accomplish other tasks; they simply must tailor them to the new position.

As time wears on, Johnson acknowledges he's less focused on getting another fulltime job in radio. Rather, he's exploring possibilities in screenwriting, an area in which he experienced some success in 1991 as part of a writing team for Maryland Public Television's "Crabs" show that won a local Emmy award.

Teacher, Teacher

After first working at WWDC-FM/Washington as the morning news anchor with Doug "Grease-man" Tracht, Joan Kornblith picked up an afternoon job teaching "Broadcasting: 1920 to the Present" at Montgomery (County) Junior

WKLS Boards Make Today's News



WKLS/Atlanta PD Michael Hughes (r) appeared live on NBC-TV's "Today" to defend the Rock outlet's recent billboard campaign depicting the likeness of former Olympic bombing suspect Richard Jewell next to the title "Freebird," Lynyrd Skynyrd's classic rock tune (R&R 11/8/96). Hughes told Bryant Gumbel the billboards serve as a public statement celebrating Jewell's clearance as a suspect. Jewell's attorneys, however, have filed suit against WKLS in Superior Court — alleging unauthorized use of likeness and false portrayal in the public eye — and are seeking punitive damages against Hughes and the station.

College in Maryland. After three years, she moved on to the University of Maryland.

"Teaching is better than radio," discovered Kornblith, who also worked as an engineer and talk host at WMAL-AM/Washington. "You stand up in front of the class, they are forced to listen to you, and you get to hear the sound of your voice."

When Maryland pulled the plug on its radio curriculum, Kornblith joined Voice of America — where she still works — as an executive producer and correspondent. But recently she added duties as manager for Chesapeake, a modern acoustic/bluegrass/folk group that tours nationally.

"I'm learning a whole different business," Kornblith admits. "I had been on the other end of the business [while in radio] — getting the phone calls and letters, doing the interviews with the artists — so now it makes it easier to pitch the story. I know now what will hook them. I can do a great job because I know how to do it wrong. And I have a lot of experience talking and being personable. Club owners enjoy working with me because I'm easy to work with. At least I give them the impression that I'm easy to work with because I've sold stuff on the radio."

Kornblith offered a piece of advice that rings loud and clear: "Be smart enough to fool them to get in the door, and then be smart enough to learn what you have to know to do the job."

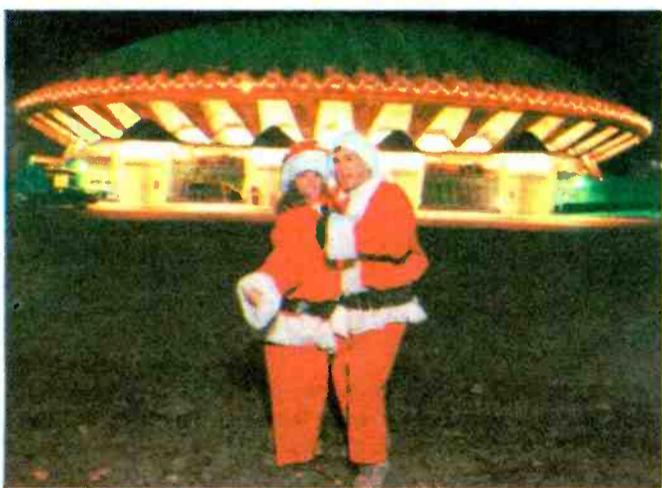
Building Confidence

WAYZ-FM/Waynesboro, PA PD David Burd agrees. "Radio teaches you how to get an idea across in as little time as possible. That's particularly necessary in business: You have to get to the point quickly; people in business don't have all day. Make your pitch, make people like you, and get what you want ... without it looking like business. There's a real art to it, especially when you're doing it with someone you don't know."

Burd, who worked at a handful of Washington and St. Louis stations, has relied on his public relations and marketing consulting talents during lean radio days. And its often rewarded him handsomely, sometimes as much as \$300 per hour. But he stresses it's what he learned in radio that has made the difference beyond the mike.

"You have to have a lot of confidence. A live microphone builds that confidence."

Santa Discovers 'Champaign Supernova'



OK, maybe it just looks like the mothership ... actually it's the University of Illinois Assembly Hall that WLRW/Champaign's Melissa Forman and Jerome Ritchey (cleverly disguised as Santa) sat atop for 12 hours until \$32,000 was raised for the this year's "Christmas For Kids" party. During the "Deck The Hall" promotion, one of the 3000 bulbs surrounding the giant hall would be lit when a listener donated \$5.

JANUARY 3, 1997

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Merger

Continued from Page 1

includes Howard Stern, Don Imus, G. Gordon Liddy, Jim Bohannon, and the "Don & Mike Show." In all, the new company — which will be renamed — will consist of 79 radio stations in 17 markets (64 of which are in the top 10 markets) and six of the 10 highest-billing stations in the nation.

In clearing transfer of Infinity's stations, the FCC also approved Westinghouse's request for permanent one-to-a-market rule waivers to permit it to retain stations it acquired in November 1995 from CBS. Three different petitioners had challenged the merger and were denied; one of them — Spectrum Detroit Inc. — also had challenged Westinghouse's request for permanent one-to-a-market rule waivers.

On November 12, the Department of Justice's Antitrust Division approved the merger with the provision that the companies divest two radio stations: Infinity's WBOS-FM/Bos-

ton and Westinghouse's WMMR-FM/Philadelphia. The two companies earlier had filed applications with the FCC to divest stations in Chicago and Dallas-Ft. Worth in order to meet the numerical limitations of the local radio ownership rules.

"Zen Master"

No official closing date had been announced by Westinghouse at presstime (12/30/96). But when it happens, Infinity CEO/President Mel Karmazin — billed as "The Zen Master" by Imus — will lead the combined radio group. He'll also add duties in the newly formed Office of the Chairman alongside Peter Lund, who will be responsible for CBS television and cable operations.

"The upside for our broadcast operations is significant," Karmazin said. "The new combined CBS radio group will be able for the first time to offer advertisers a critical mass medium to reach their customers. The radio industry is poised to expand its 7% share of the advertising market, and we intend to lead that expansion."

Warner Bros. Ups Merlis To Sr. VP/ Worldwide Corporate Communications

Bob Merlis has been promoted to Sr. VP/Worldwide Corporate Communications at Warner Bros. Records. He had served as the label's Sr. VP/Director of Media Relations since 1992.



Merlis

"Bob Merlis has established a reputation for honesty, accuracy, and accessibility," remarked Chairman/CEO Russ Thyret. "He has set a standard for creative media relations that is without parallel. With nearly 25 years of exemplary service behind him, we're looking forward to a future where his contribution in this

enhanced role will be even more significant."

Merlis began his music industry career in 1969 as an Asst. Editor for Record World magazine., then first joined Warner Bros. as a press representative in 1971. Two years later he became Bearsville Records' OM, then moved to RCA Records for a stint in its A&R Department. He returned to WB as a senior press representative and, in 1975, was named Director/Publicity. He was elevated to VP/Director of Publicity in 1982.

HOW TO REACH US RADIO & RECORDS INC. / 10100 SANTA MONICA BLVD., 5TH FLOOR, LOS ANGELES, CA 90067 **WEB SITE:** <http://www.rronline.com>

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Laying It On The Line: Hundt's '97 Agenda

Entitling it "The Hard Road Ahead," FCC Chairman **Reed Hundt** last week spelled out his plans for the Commission in 1997. If he has his way, radio should see movement on a number of issues — and that could mean good and bad news for broadcasters.

In his paper, Hundt named political advertising, liquor ads, comparative hearings, digital radio, and cross-ownership as issues that should be resolved this year. One of the FCC's principles he listed: "Make sure that the discovered truth about competition is nowhere frustrated by the urge to monopolize."

Political Airtime

In terms of political airtime, Hundt did not mention radio by name, but said analog broadcasters could be required to designate a certain amount of time for political ads "as a condition of using the public airwaves." That amount, Hundt said, would be no more than 1.5% to 2% of total advertising time during presidential election cycles. He did suggest tax credits or the repeal of the lowest unit rate law as ways to offset the additional costs of the ads.

"Candidates and elected officials

who must dedicate most of their energy to raising money to get onto TV necessarily will not have the time or the freedom to serve those whom they represent."

In an interview with the *Associated Press*, Hundt reiterated his desire to see the amount of political advertising capped, rather than having stations offer unlimited ads at discounted rates.

Alcohol Ads

Reviving the 1980s' "Just Say No" battle cry, Hundt encouraged broadcasters not to air hard liquor ads. "If they don't," he threatened, "the next line of defense is government action." As he has in the past, Hundt suggested an FCC inquiry to "evaluate the nature and extent of the problem posed by the broadcast liquor ads, and the proper course of action."

Comparative Hearings

The Commission will change the long-backlogged comparative hear-

ing process, which a court struck down three years ago, Hundt said.

He offered four options for deciding among competing applicants: auctions, which Congress does not allow for broadcast channels; using the current system; lotteries; and giving licenses to "applicants whose programming will add the most to their communities."

The last appeared to be Hundt's favorite, as the Commission could then hand licenses out to applicants who will give free airtime to candidates or who will provide children's or minority programming.

Hundt called the lottery option "the worst," saying he questions "whether the use of a lottery as a method to award licenses can ever be anything other than arbitrary and capricious."

Digital Radio

An auction for satellite-delivered digital audio radio (DARS) should begin in April, according to Hundt. He cheered the recent decision to disallow a pioneer's preference for spectrum.

Continued on Page 8

BUSINESS BRIEFS

Quello Planning June Exit

FCC Commissioner **Jim Quello**, whose term expired last June, has reportedly said he would like to stay on in that post until June 1, 1997. However, a Quello aide would not confirm that date. Whether or not Quello stays is up to the White House.

FCC General Counsel **Bill Kennard** is a likely candidate for Quello's spot. Another candidate is **Gina Keeney**, the FCC's Common Carrier Bureau Chief, who would vie for **Andrew Barrett's** old spot. President Clinton nominated Keeney in August, but the Congressional session ended before she could be confirmed.

Quello's departure would be a relief to Chairman **Reed Hundt**, who has sparred with Quello over a number of issues. Quello may stay on until the end of 1997 unless a replacement is named earlier.

Justice Clears Paxson's Orlando Deal

Paxson Communications (AMEX: PXN) received the Department of Justice's blessing on its plans to acquire **WTKS-FM/Orlando** from **Press Broadcasting**.

With the addition of the station, Paxson will control four FM's and two AM's in the market, including **WQTM-AM**, **WWNZ-AM**, **WJRR-FM**, **WMGF-FM** & **WSHE-FM**. After completing this and other previously announced deals, Paxson's radio group will operate 43 stations (39 in Florida) and six radio networks.

SFX Deal Nears Closing

SFX Broadcasting Inc. (Nasdaq: SFXBA) completed the first part of its acquisition of four Richmond radio stations on December 18 by paying \$14.5 million to **Benchmark Communications** for its **WLEE-FM** & **WVGO-FM**. SFX expects to complete the second stage of its march into Richmond during the second quarter of 1997 with the purchase of **WBZU-FM** & **WKHK-FM** from **ABS Communications**.

The NYC-based SFX already owns **WMXB-FM**.

Osborn Stakeholders Approve Capstar Deal

Osborn Communications Corp. (Nasdaq: OSBN) shareholders recently voted in favor of the merger with privately held **Capstar Broadcasting Partners**. The deal is expected to close in February 1997.

Sinclair Rated 'Neutral'

Bear Stearns analyst **Victor Miller** started coverage of **Sinclair Broadcast Group** (Nasdaq: SBGI) with a "neutral" rating. Sinclair stock was unchanged after the announcement.

Two Tapped In FCC Communications Office

Eric Liang Jensen has been appointed Deputy Director of the FCC's Office of Communications. He was Chief of the Legislative and Intergovernmental Affairs Division at the Department of Commerce's Minority Business Development Agency for three years.

Also, **Eric Malinen** has been tapped as Sr. Legal Advisor of the FCC's Office of Communications Business Opportunities. He joined the FCC in 1988 as a senior staff attorney and worked in the Wireless Telecommunications Bureau.

RTNDA's Paul White Award To Rather

CBS News anchor/Managing Editor **Dan Rather** will be awarded the **Paul White Award** by the **Radio-Television News Directors Association** (RTNDA). The announcement was made December 20 by RTNDA Chairman **Mike Cavender** and will be presented September 17, 1997 at the group's International Conference & Exhibition in New Orleans.

Five Stations Cited For EEO Violations

The FCC has issued a \$30,000 Notice of Apparent Liability to **KEEL-AM & FM** & **KVKI-FM/Shreveport, LA**. The Commission said the stations did not commit employment discrimination, but were deficient in their EEO recruitment and record maintenance efforts.

In other EEO action, the FCC denied **KTEM-AM** & **KPLE-FM/Temple, TX's** petition to reconsider the two \$15,000 fines levied against them. The stations said the FCC's EEO rules are inconsistent with a recent Supreme Court decision, *Adarand Constructors Inc. vs. Pena*. They also argued that the EEO rules are burdensome to small broadcasters.

The FCC said its rules are "fundamentally different from a race-based preference program such as that at issue in *Adarand*."

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Intensive hit party music, superstar guests, live telephone requests, huge contests, and a wild live studio audience are the ingredients for spontaneous fun unmatched anywhere in the world! Advertisers pay a premium to associate with this program. With big world stars like Seal, Will Smith, Donna Lewis, La Bouche, U2, Geena Davis, Cranberries, Bryan Adams, Celine Dion, and Gin Blossoms.

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Saturday & Sunday Mornings, Sunday Night
 Urban and Rhythm-crossover versions...on stations like WOWI/Norfolk, WJMN/Boston, and KLUC/Las Vegas Imagine flying America's hottest, most exciting urban DJs in each week to party with your listeners and host on your station! Imagine this excitement in a festive, star-studded atmosphere with the hottest music stars, fun features, listener requests, and the phattest mixers in the land.



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 The success or failure of your morning show makes or breaks your station. Plug in the proven ratings dominating Steve and D.C. Morning Show, the easiest and best guarantee any operator can have to assure ratings and revenue success. Steve and D.C. works in any format since they don't play music. One of the top five morning shows in America. Steve and D.C. Morning Show is the most captivating, listener loyal, addictive morning show ever. They target and dominate 18-44 persons in St. Louis and took WZBQ from a 2 to 22 share in just one book! You wouldn't want to program a morning show against Steve and D.C. Call now before your competitor locks you out!



SPECIAL INSPIRATIONS

Walt Love's Gospel Traxx

Saturday and Sundays. Heard on great stations like KKBT/Los Angeles, WMXD/Detroit, and KKDA/Dallas. With 3 million listeners on over 150 stations, Gospel Traxx is now urban radio's most successful syndicated program ever, and it's only one year old! Heard in 97 of the top 100 markets, Gospel Traxx is a powerful blend of inspiration and great entertainment.



African Americans Making History Today

On great Urban stations like WBLK/Buffalo, WENN/Birmingham, WTLN/Indianapolis. Black history isn't just for February. That's why Walt Love and Superadio developed these daily motivational 30 second vignettes spotlighting African-Americans who are making a difference in your community right now. It's a great local sales opportunity and part of Superadio's commitment to giving Urban Radio great programming to set great stations apart.

GREAT OVERNIGHTS

In this era of profit pressure, are you still wasting thousands of dollars running an overnight "training camp" for junior announcers? Are you sick of wasting valuable man hours replacing these people when they quit? Superadio overnight shows feature supertalents...and with Superadio's exclusive digital interface system, your call letters and local production are integrated flawlessly throughout the program to make it sound local and live! And it's all barter...no cash!

All-Nite Cafe

Hosted by The Real Diana Steele (WXKS, WJMN J-Wave).
 On great CHR stations like KISS/Hartford, WVSR/Charleston, WKFR/Grand Rapids.



Café Hollywood

Hosted by Ed McMann (WHYI, WXKS, WRBQ). On great Hot AC stations like KISN/Salt Lake City, WAZY/Lafayette, and WAOA/Melbourne-Orlando.



NightLight

Hosted by David O'Leary (WBOS, WBCN, WAAF) On great AC stations like KISS/Portland, WHYN/Springfield, WDSN/Johnstown-Altoona.



BETTER MUSIC MIXING

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Supermixx Dance

On great Dance stations like WKSS/Hartford, WNVZ/Norfolk, KHHT/Tulsa The original is back by radio's request! What sets Supermixx Dance apart is that it's a riveting, radio-friendly mix of all-hit music from the play-lists of America's leading mainstream hit music stations.

Supermixx Street

On great UC stations like WXYV/Baltimore, KPRS/Kansas City, WQQK/Nashville. A flawless, smooth mix with no cutting or scratching, Street can run anywhere, 'cause it's carefully edited for language content. Strip it as a workout mix, traffic jam mix, or weekend nights!

Kool Jam

On great Urban stations like WAMO/Pittsburgh, WKKV/Milwaukee, WQQK/Raleigh. Action-packed jams with the hottest hits from the old skool era. Great as a 5 PM Traffic Jam, Lunchtime Mix, or as a weekend night specialty show.

Slam Jam

On great UC stations like WIZF/Cincinnati, KJMS/Memphis, WCKX/Columbus. Hottest Urban Contemporary currents mixed and scratched in radio friendly, cutting-edge style. Great for spiking younger demos on weekend nights.

Old-Skool Mini-Mixx

On great Urban and UC stations like WWDN/Columbia, WJZA/Columbus, WPEG/Charlotte. The hottest new thing... 8 to 12 hit old skool hooks beat mixed in special 7 1/2 -minute segments. PDs love to spike Mini-Mixx in their AM and PM drive, lunchtime, and late-night.



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DEAL OF THE WEEK

• **American Radio Systems Corp./Jacor Communications swap (value tbd)**

1996 DEALS TO DATE

Dollars To Date: \$13,813,226,955
(Last Year: \$5,538,240,668)

This Week's Action: \$13,780,500
(Last Year: n/a)

Stations Traded This Year: 2127
(Last Year: 1363)

Stations Traded This Week: 14
(Last Year: n/a)

TRANSACTIONS AT A GLANCE

- WRGO-FM/Cedar Key, FL \$550,000
- WKII-AM, WFSN-FM & WOLZ-FM/Ft. Myers \$11 million
- WBIC-AM, WRFC-AM & WPUP-FM/Athens, GA \$1.83 million
- WCLA-AM & FM/Claxton, GA \$330,000
- KIOU-AM/Shreveport, LA \$70,500

TRANSACTIONS

ARS Enters Cincinnati With Jacor Swap

☐ **Jacor receives Rochester trio plus \$16 million**

Deal of the Week

ARS/Jacor swap

EXCHANGE VALUE: To be determined
TERMS: American Radio Systems Corp. is swapping its WHAM-AM, WHTK-AM & WVOR-FM/Rochester plus \$16 million cash for Jacor Communications' WKRQ-FM/Cincinnati. In addition, ARS will assign its option to purchase WNVE-FM/Rochester from Great Lakes Wireless Talking Machine L.L.C.

WHAM-AM, WHTK-AM & WVOR-FM/Rochester

TRADED TO: Jacor Communications, headed by President Randy Michaels. Phone: (513) 621-1300
FREQUENCY: 1180 kHz; 1280 kHz; 100.5 MHz
POWER: 50kw; 5kw; 50kw at 479 feet
FORMAT: News/Talk; Talk; AC

WKRQ-FM/Cincinnati

TRADED TO: American Radio Systems Corp., headed by President Steve Dodge. Phone: (617) 375-7500
FREQUENCY: 101.9 MHz
POWER: 16kw at 876 feet
FORMAT: CHR

Florida

WRGO-FM/Cedar Key
PRICE: \$550,000

BUYER: Williams Broadcasting Co., headed by President R.V. Williams
SELLER: Stoehr Communications Corp., headed by President Robert Stoehr
BROKER: Doyle Hadden of Hadden & Assoc.

WKII-AM, WFSN-FM & WOLZ-FM/Ft. Myers

PRICE: \$11 million
BUYER: Clear Channel Communications, headed by President Lowry Mays. It owns WCKT-FM & WXRm-FM/Ft. Myers. Phone: (210) 822-2828
SELLER: Osborn Communications Corp., headed by President Frank Osborn. Phone: (203) 629-0905
FREQUENCY: 1070 kHz; 100.1 MHz; 95.3 MHz
POWER: 3.1kw day/260 watts night; 100kw at 476 feet; 78.5kw at 476 feet
FORMAT: Nostalgia; Country; Oldies

Georgia

WBIC-AM, WRFC-AM & WPUP-FM/Athens
PRICE: \$1.83 million
BUYER: Southern Broadcasting of Athens Inc.

SELLER: Athena Broadcasting Corp., headed by President Hugh Christian. Phone: (706) 549-6222
FREQUENCY: 810 kHz; 960 kHz;

103.7 MHz
POWER: 230 watts; 5kw day/2.5kw night; 25kw at 328 feet
FORMAT: AC; AC; Rock
BROKER: George Reed and Scott Knoblauch of Media Services Group

WCLA-AM & FM/Claxton
PRICE: \$330,000

BUYER: Progressive United Communications Inc., headed by President Paschell Mix
SELLER: The Evans County Broadcasting Co., headed by President W. Don Sports
BROKER: John Willis and George Reed of Media Services Group

Continued on Page 8

NAB Suggests New Fee Structure For Radio

Responding to an FCC request for ways to improve its radio fee schedule, the NAB has suggested that stations in smaller markets should pay less than those in the big cities.

Under the FCC's current regulatory fee structure, stations of the same class pay the same, regardless of the population the station serves. "Radio stations complained that this was unfair," the NAB said.

The NAB's plan is based on engineering and census data prepared by Washington-based **Dataworld Inc.** "Because this system sets fees based on each station's exact location and technical characteristics ... this fee schedule would be more fair than other proposals that used inherently arbitrary market designation," an NAB release said.

Noting that stations in larger markets would pay more than they currently do, the NAB's Radio Board said, "A slight adjustment in fee levels to shift the burden more to large stations would make the Commission's fee-collection program function more equitably."

Congress began ordering the FCC to collect regulatory fees in 1993.

What The New Fees Might Look Like:

AM Stations				
Population Served	Class A	Class B	Class C	Class D
<100,000	\$325	\$260	\$125	\$165
100,001-250,000	\$375	\$325	\$175	\$225
250,001-500,000	\$575	\$450	\$250	\$325
500,001-1,500,000	\$975	\$650	\$325	\$425
1,500,001-3,000,000	\$1500	\$950	\$450	\$575
3,000,001+	\$1800	\$1300	\$650	\$750
Total Raised: \$2,387,410				
FM Stations				
Population Served	Classes A, B1, C3		Classes B, C1, C2	
<40,000	\$300		\$450	
40,001-100,000	\$450		\$925	
100,001-250,000	\$925		\$1350	
250,001-750,000	\$1150		\$1750	
750,001-1,750,000	\$1300		\$2000	
1,750,001+	\$1650		\$2750	
Total Raised: \$6,108,500				

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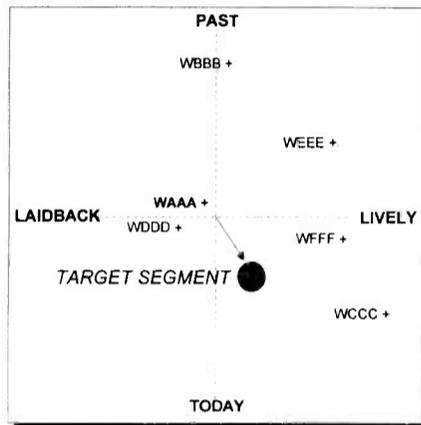
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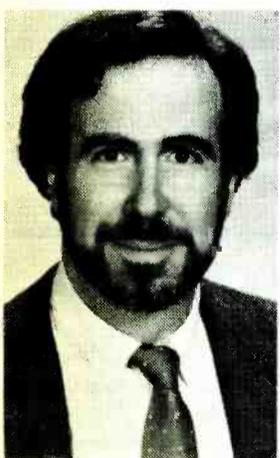
We specialize in the application of powerful, advanced *MULTI-VARIATE ANALYSIS* tools to real-world radio situations like yours. Multi-Variate Analysis looks at the pattern of listeners' responses to many questions – not any one or two – to provide a clearer picture of your station, competitors, listeners. The result? **Focused, actionable** strategies that WIN in today's competitive, fragmented radio markets.



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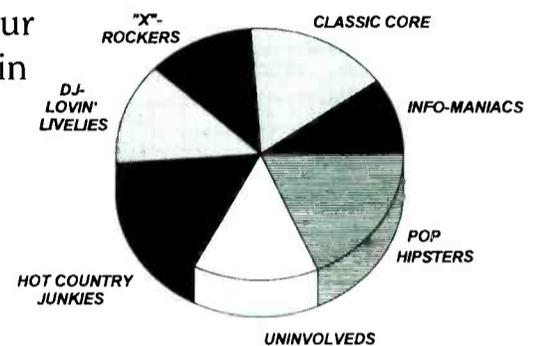
into easy-to-understand, actionable strategies. Mark Kassof is uniquely qualified to apply powerful Multi-Variate Analysis tools to radio. He has solid research credentials – an M.B.A. in Marketing and years of experience applying it. And he has more – over ten years at stations as a programmer, researcher and air talent. Radio isn't an "academic exercise" to him...he's been there.

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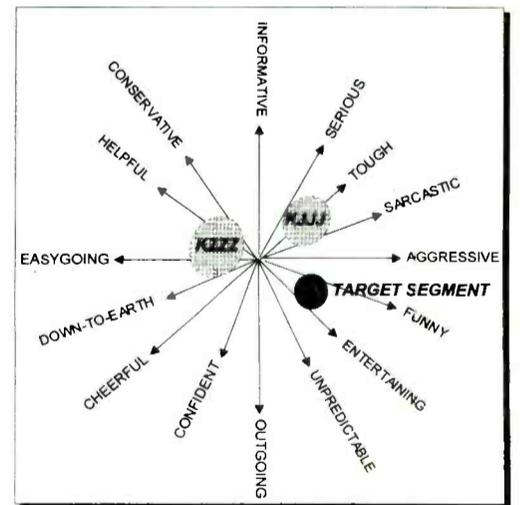
✓ It means we *work with you* to turn research into a decisive "plan of action" customized to your station and focused on your market situation.

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SUCCESS STRATEGIES FOR RADIO

Talent

Continued from Page 1

Mirkin's medical problem hit him at a particularly sensitive time: the early stages of growing his network. But Mirkin — who several times during the following week explained to listeners immediately what had happened to him and why he was at first having difficulty with some words — has not missed a step. He continues to add stations and expand his operation.

He also knows that he's lucky. Mirkin's experience not only points to mankind's frailty, but raises for broadcasters in an increasingly high-profile personality business the question, "What if?"

That is, what if your wildly popular syndicated personality or hot drive-time show cannot go on because he's been called by his maker, sidelined by doctor's orders, or just decided to move on to CNN?

Thinking Ahead

At WCKG-FM/Chicago, where Howard Stern is heard in morning drive, PD Lee Douglas told R&R, "If the guy has a five-year contract, you expect him to honor

it. I don't think radio guys think past the next trend. The business just doesn't plan for it. It's not like we have a farm club. This business will only deal with those things when

Plan Ahead

WMAL/Washington OM **Jim Gallant** offers these suggestions as a guide to what broadcasters can do to protect against catastrophe:

- Try out potential talent during vacation relief periods.
- Always groom news people and other staff personalities for a variety of roles.
- Only hire people you believe you can groom — and begin grooming as soon as they are hired.

they happen and not a minute sooner. It's like, "We'll cross that bridge when we come to it."

But as Douglas spoke, it was clear that he, too, heard the lunacy in taking that approach. It's a route that could prove disastrous for stations that aren't prepared.

"No Stern? We are shit out of

luck," said a GM who runs a Howard Stern-affiliate station in a top 10 market and who asked not to be identified. "We'd have to scramble."

"You don't replace a Howard Stern, a **Rush Limbaugh**, a **Paul Harvey**, or a **Dr. Laura**," said WLS-AM/Chicago President/GMZemira Jones. "You can't replace them. But there are a sea of other icons out there and you have to find them. Every year, [the talent pool] will grow expediently. My job is to have them all working for my company!"

"Every day, managers ask themselves: 'Is this the day that something happens to change the course of the station?' There is no upside to this, there are only downsides. That's why weekends and evenings are just so important. Down the road, these people could be a replacement for a primetime slot. If one of our syndicated shows goes away, we want to be able to put someone we know there immediately."

Build & Diversify

Westwood One Entertainment President **Greg Batusic** agreed with Jones: Managers and radio

companies have to look down the road. "It's like doing your will. You don't want to think about it, but something could happen. You just have to be prepared for the unknown. Radio stations are like any other company, and you have to have a contingency plan.

"We are not totally dependent on any one individual. It's important to have those franchises, but not become dependent [on a single performer]. You don't necessarily replace the talent — you find another talent who will take you into the next decade. You have to understand that a personality can move on for any reason."

Batusic said Westwood One has been careful not to put all of its "eggs in one basket." By his count, the company syndicates more than 50 programs, including the **Grease-man** (which was recently added to the Westwood One breakfast menu), **Imus In the Morning**, **G. Gordon Liddy, Don & Mike**, and **Jim Bohannon**.

Batusic emphasized the importance of companies diversifying their product lines and constantly building their stables. Grooming new talent is also one of the keys to continued success for stations, he said.

'Continual Stream'

Insuring against disaster is easier in some formats than others, figures Oldies KRTH/Los Angeles GM **Pat Duffy**.

"It's a little easier for an Oldies station. Replacing a Howard Stern or an Imus would be more difficult. And you cannot replace [K-Earth morning host] **Robert W. Morgan** or [afternoon drive personality] the **Real Don Steele**."

But still, said Duffy, the station insures itself against programming troubles. "We routinely stay in touch with the heritage personalities that did our format. My job is a little easier because there are a lot of disc jockeys who still have name recognition in this market. We are lucky — we have a continual stream of people trying to get here."

The Oldies format also benefits from consistency of music programming. "My station's income is spread over the entire station, not just in one or two time slots," said Duffy.

'Anticipate Everything'

Being prepared has paid off several times for WMAL-AM/

Washington. In October 1992, **Jackson Weaver** died after nearly 33 years of co-hosting mornings with **Frank Harden**. The duo was the best-known radio team in the nation's capital and, for years, their show had been the city's top-billing program.

The morning after Weaver's death, airborne traffic reporter **Andy Parks** landed in a studio chair next to morning sports anchor **Tim Brant**, whose role was also expanded. The two immediately embraced a shaken Harden — and a shaken audience — and a trio was born. Today, ratings and revenues remain strong and the show has evolved into the next generation.

Then, in July, veteran afternoon co-host **Bill Trumbull** announced he was retiring immediately — months ahead of his planned December 31 departure. But the transition was relatively wrinkle-free since Parks's airborne replacement, **Brooke Stevens**, had deplaned and joined Trumbull & **Chris Core**'s popular afternoon show in February. Plus, the audience was already familiar with her.

"A personality-driven radio station has got to have someone on deck or be grooming people always," WMAL OM **Jim Gallant** told R&R. "We would really be derelict if we weren't doing that. You can't control the events that are going to force you to make changes, but you can be prepared. It's a constant process, and there is no single formula to being ready — but you'd better be able to anticipate everything."

"Everything" at WMAL includes no **Rush Limbaugh**, one of the ABC station's most popular hosts.

"We have a plan," admitted Gallant, who like most managers R&R interviewed, declined to discuss specifics. "We expect **Rush** to be with us for many, many years. But we have discussed it quite a bit, and we want to be able to respond to it if something were to happen to **Rush**. God forbid. But we are all mortal."

Gallant characterized programming planning this way: "It's like being on the bridge of a ship in the fog. Hopefully, you can see something before you run into it and steer clear of a real disaster."

Laying It On The Line: Hundt's '97 Agenda

Continued from Page 4

Broadcast Cross-Ownership

Proceedings to loosen radio-television cross-ownership waivers

should be wrapped up this year. This would mean cross-ownership restrictions would be waived in the top 25 television markets if 30 separately owned voices remained after the deal.

TRANSACTIONS

Continued from Page 6

Louisiana

KIOU-AM/Shreveport

PRICE: \$70,500

BUYER: Metropolitan Group Inc., headed by President Gary Acker.

Phone: (817) 430-3548

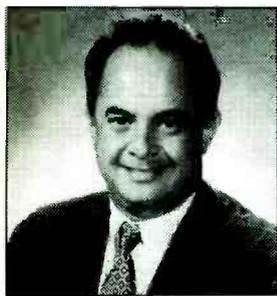
SELLER: KCIJ Communications Inc., headed by President James Hill

FREQUENCY: 1480 kHz

POWER: 1kw day/130 watts night

FORMAT: Gospel

BROKER: Terrill Fischer of Norman Fischer & Assoc.



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- WHOT-FM, Youngstown
- KHTQ-FM, Spokane
- WCBW-FM, St. Louis
- WPRO AM/FM, Providence
- WVVE-FM, Mystic

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Radio

• **DeDe FERRELL** has been promoted from VP/Senate Congressional Liaison to Sr. VP/Government Relations at the NAB.

Records

• Former Red Rockers keyboardist **GARY ATTARDO** has formed St. Roch Records, a New Orleans-based label of which he will serve as President. **KIM FOWLEY**, a veteran music industry producer, will serve as the label's Director/Creative Services, A&R.

CHRONICLE

MARRIAGES

Recording artist **Lionel Richie Jr.** to longtime companion **Diane Alexander**, December 21.

CONDOLENCES

Veteran **WMCA/New York** and crosstown **WOR-AM** talk host **Barry Gray**, 80, December 21.

National Radio

• **PETER COLLINS** has been named Executive Producer of the syndicated "Street Soldiers" radio program. Based at KMEL/San Francisco, the program will debut for a national audience on January 19 between 9pm-midnight ET. For station clearance information, contact ABI Media's Paul Woodhull at (202) 544-4457.

• **UNITED PRESS INTERNATIONAL** has launched a new, continuously operating news desk that provides detailed "Focus" reports for both broadcast and print media. The Focus reports will be transmitted as news breaks, with additional coverage and updates to follow. For more information, call Thomas Johnson at (202) 898-8254.

• **THE CHRISTOPHERS**, a non-profit religious organization, has introduced a series of 60-second inspirational messages, "Christopher Minutes — Thoughts To Brighten Your Day." The vignettes, hosted by The Christophers Director Rev. Thomas McSweeney, are available to radio

free of charge. For a demo cassette and further information, contact Diana Valdes at (212) 459-4050.

• **MUSICAL STARSTREAMS**, a nationally syndicated NAC program,

celebrated its 15th anniversary on the air December 20. The two-hour show helped pioneer the New Age and NAC radio genre, and was the first to be offered on Digital Audio Tape; (415) 383-7827.

Changes

Country: WYZM-FM/Madison, WI MD **Mike Charley** segues from nights to afternoons and changes his music call times to 2-4pm ET Wednesdays. **Max Wells** (aka **Austin Ryggs**) joins for mornings.

NAC: KOAZ/Phoenix afternoon driver **Keith Bell** exits with no replacement named.

News/Talk: **Megan Lynch** is now a traffic reporter for KMOX/St. Louis.

Rock: WEBN/Cincinnati morning news anchor **Laura Steele** adds

10am-noon host duties ... WQKK & WQWK/Johnstown-State College, PA MD **Chris Prospero** assumes wake-up duties in the wake of **Pete McRae** and **Cara Sabin's** exit. Overnighter **Pat Kain** takes morning news anchor duties. **Johnny Walker** handles nights, while partimer **Jason Myrtetus** takes overnights.

Records: **Mitchell Wolk** rises to VP/Finance & Administration at RED Distribution ... **Lori Carfora** becomes Director/Creative Services for Rhino Records ... Allegro Corporation has signed an agreement with Honest Entertainment that allows Allegro to distribute Honest/LINN Records' classical, jazz, and world music titles in North America.

PROS ON THE LOOSE

Eric Gray — Mornings WXSJ/Tallahassee, FL (770) 534-9639
Logan Hawkes — PD/MD/afternoons KNRQ-FM/Eugene, OR (541) 484-6264

Wes Johnson — Mornings WXTR & WXVJ/Washington (410) 280-5653

Derry Kehoe — Research Asst./swings WXXX-FM/Burlington, VT (207) 623-1256

Nicole Sandler — MD/air talent KSCA-FM/L.A. (213) 848-8573

NATIONAL RADIO FORMATS

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PRECIOUS METAL

The RIAA has issued the following awards for the month of December:

MULTIPLATINUM ALBUMS

"The Bodyguard" ST, **Whitney Houston**, Arista (16 million); "Faith," **George Michael**, Columbia (10 million); "The Beatles Anthology, Volume 1," **Beatles**, Capitol (8 million); "All Eyez On Me," **2Pac**, Death Row/Interscope (7 million); "Tragic Kingdom," **No Doubt**, Trauma/Interscope (5 million); "Greatest Hits," **Bob Seger & The Silver Bullet Band**, Capitol (3 million); "The Moment," **Kenny G**, Arista (2 million).

PLATINUM ALBUMS

"Romeo & Juliet" ST, Various Artists, Capitol; "Recovering The Sat-

ellites," **Counting Crows**, DGC/Geffen; "Trial By Fire," **Journey**, Columbia; "Antichrist Superstar," **Marilyn Manson**, Nothing/Interscope; "The Moment," **Kenny G**; "From The Muddy Banks Of The Wishkah," **Nirvana**, DGC/Geffen; "Greatest Hits," **Clint Black**, RCA; "Sheryl Crow," **Sheryl Crow**, A&M; "Your Secret Love," **Luther Vandross**, LV/Epic; "Ten Thousand Angels," **Mindy McCready**, BNA; "Now In A Minute," **Donna Lewis**, Atlantic; "Rubberneck," **Toadies**, Interscope; "Past To Present," **Toto**, Columbia; "The Marshall Tucker Band's Greatest Hits," **Marshall Tucker Band**, AJK Music; "A Child's Gift Of Lullabies," Various Artists, Jaba.

GOLD ALBUMS

"Romeo & Juliet" ST, Various Artists; "Wow 1997," Various Artists, Sparrow; "Recovering The Satellites," **Counting Crows**; "A Place In The World," **Mary Chapin Carpenter**, Columbia; "Trial By Fire," **Journey**; "Dance Into The Light," **Phil Collins**, Atlantic; "Antichrist Superstar," **Marilyn Manson**; "Christmas Island," **Jimmy Buffett**, Margaritaville/MCA; "Let's Get The Mood Right," **Johnny Gill**, Motown; "The Moment," **Kenny G**; "From The Muddy Banks Of The Wishkah," **Nirvana**; "Aenima," **Tool**, Zoo; "Love Songs," **Elton John**, MCA; "Greatest Hits," **Clint Black**; "Sheryl Crow," **Sheryl Crow**; "Your Secret Love," **Luther Vandross**; "Fashion Nugget," **Cake**, Capricorn/

Mercury; "Mr. Happy Go Lucky," **John Mellencamp**, Mercury; "112," **112**, Bad Boy/Arista; "Nada Es Igual," **Enrique Iglesias**, WEA/Latina; "She's The One" ST, **Tom Petty & The Heartbreakers**, Warner Bros.; "Tidal," **Fiona Apple**, Work; "Bringing Down The Horse," **Wallflowers**, Interscope; "Now & Then" ST, Various Artists, Columbia; "Greatest Hits," **Little Texas**, Warner Bros.; "Star Wars Trilogy" ST, Various Artists, Arista; "A Night At Red Rocks," **Moody Blues**, Polydor; "A Child's Gift Of Lullabies," Various Artists; "Absolutely Live," **Rod Stewart**, Warner Bros.

PLATINUM SINGLES

"Un-break My Heart," **Toni**

Braxton, LaFace/Arista; "No Diggity," **Blackstreet**, Interscope; "Nobody," **Keith Sweat**, Elektra/EEG.

GOLD SINGLES

"Don't Let Go (Love)," **En Vogue**, EastWest/EEG; "When You Love A Woman," **Journey**; "Un-break My Heart," **Toni Braxton**; "No Diggity," **Blackstreet**; "This Is For The Lover In You," **Babyface**, Epic; "Falling," **Montell Jordan**, Def Jam/RAL/Mercury; "What Kind Of Man Would I Be," **Mint Condition**, Perspective/A&M; "Mouth," **Merril Bainbridge**, Universal; "Tell Me," **Dru Hill**, Island; "Someday," **All-4-One**, Hollywood.

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Take It, Leave It, Or Negotiate It

By Dan O'Day

Many radio people mistakenly view job offers as "take it or leave it" propositions. That's no accident. That's how such offers typically — if misleadingly — are presented. Let's face it: A prospective employer is unlikely to open with "Well, we're hoping you'll accept \$35,000 — but we can go as high as \$50,000, if you insist."

Let's look at a couple of extremely common misconceptions, as well as a few examples of areas that air personalities and PDs might want to pay some extra attention to before committing to a new job.

'We Don't Use Contracts'

"We don't use contracts here," you're told.

That's not true. The station's GM probably has a contract. Certainly the owner signed a contract with the bank that financed the purchase of the radio station. And then there are the contracts with the network, the wire service, the company that put up the tower, the station's advertisers ...

When they say, "We don't use contracts here," what they *really* mean is: "We don't want to give you a contract."

Here's how you handle that situation:

"Oh," your new program director says, "We don't need a formal contract. You'll be treated fairly here."

"I'm sure I will," you reply. "I can see KXXX is an honorable company. And, as you know, in any business arrangement it's best for everyone to put it in writing."

"Don't you trust me?" asks the PD, genuinely hurt.

"Of course I do!" you reply. "I wouldn't consider taking this job if I didn't have a lot of respect for you. In fact, someone as talented as you might well be snatched up by some bigger company after I get here. And your successor will find it very helpful to be able to see what we agreed to in writing."

"But we don't give our jocks contracts here."

"Well, we don't need a contract. I'll just put down on paper everything we've agreed to. You and I will check it over carefully, then we'll both sign it. And we'll each have a copy for our files."

And if they still refuse to budge? If they refuse to give you anything in writing? Well, you can quit your present job, take the new one, move across the country, and hope for the best. Or ... you can hold out for a job where your employer isn't afraid to leave a written record of what he or she has promised you.

'Our Standard Contract'

There's an amazing clause that stations and groups sometimes insert into an unsuspecting personality's contract. The clause reads, "If at any time Employee's performance is determined by the Company to fall below the Company's standards, the Company may terminate this agreement by giving written notice two weeks prior to the date of termination. The determination of Employee's performance

☞

If you ask about this clause — or one worded similarly — you probably will be told it's just for the protection of the radio station

respectively to Company standards shall be made solely by the Company."

If you ask about this clause — or one worded similarly — you probably will be told it's just for the protection of the radio station. What if, for example, you suddenly start showing up each day too drunk to perform your duties?

The answer to that, of course, is that if your prospective employers truly think that's a danger, they shouldn't risk hiring you in the first place.

If you sign a contract that includes this clause, in effect you have a series of one-way, two-week contracts. An air personality in Miami discovered this the hard way. He had what he thought was a two-year, no-cut contract. Then the station brought in a new PD.

On his first day there, the PD called the jock into his office and said, "In my professional opinion, your performance here is not living up to this company's standards. For this reason, I am giving you two weeks' notice."

And the jock was gone. What do you do when presented with such a one-sided contract? In the words of a former First Lady of the United States, "Just say 'No.'"

That's what a well-known, major market personality had to do when his contract was up for renewal. After protracted negotiations that presumably had brought the two sides together, the station presented him with a contract that included this type of clause.

"I can't agree to that," he said. "But you have no choice," management replied. "It's required in all our new employment contracts."

"But I do have a choice, and I choose not to sign a contract that says I can be fired at any time without reason or compensation."

"But we'd never do that. This is just to protect the company."

"From what?" the air personality asked.

"Well, let's say you suddenly started uttering obscenities every time you opened the microphone. That

would be an example of not living up to the company's standards, and we'd need to know we could do something about that."

"I understand your concern there," said the air talent. "So I will agree to a stipulation that says if I suddenly start uttering obscenities every time I open the mike, you can fire me. But I won't agree to the clause we've been discussing."

He refused to sign the contract, and as the negotiations dragged on he pointed out to management that he now was working without a contract and was free to consider other offers.

Suddenly the company discovered that it could omit that "standard, required" stipulation.

Similarly, you might be asked to sign a contract that includes a clause saying that in the event the station is sold, your contract will become null and void.

Wait a minute! Think about what those words are saying!

They're saying, "In the event that the owners of this radio station sell the station and make a big profit, you will immediately forfeit any and all financial benefits promised you in this contract."

Why should you be hit with sudden, uncompensated unemployment — just because the station changes owners? Because "that's the way it's always done"?

Severance Pay

It doesn't matter what the employer's "standard procedure" for severance pay is. What matters is what the two of you agree upon.

One reasonable standard to shoot for: If your employment is terminated by your employer "without cause" (which means they're not firing you because they caught you embezzling coffee money or due to other blatantly unacceptable behavior on your part), you get one week's severance pay for each month you've worked there.

This doesn't mean the station has to cut you a check equal to 36 weeks' pay if they let you go after three years. The station probably will want it worded so that they simply have to give you that much notice in advance of your last day's work. This would give you, in the case cited above, nine months in which to secure other employment. If you find a new job and leave before the 36 weeks are up, the station may or may not have to pay off the rest of your severance — depending, of course, upon the wording of your contract.

I'm not pretending that all — or even most air personalities — will succeed in getting one week's severance for each month of employment. But I do think it's a reasonable negotiating point. And you definitely will not get it ... if you don't ask for it.

Owning Your Name

Here's one you may not have considered: Who "owns" your name? Let's say the station decides to introduce you under a new air name, such as Johnny B. Jock. If sometime later you leave the station's employ, can

DATELINE

• **January 2 (through March 26)** — Winter '97 Arbitron.

• **January 26** — Super Bowl XXXI. New Orleans Superdome.

• **January 27** — American Music Awards. Shrine Auditorium, Los Angeles; (213) 931-8200.

• **February 3** — Deadline for NAB Crystal Radio Award Entries; (202) 775-3510.

• **February 6-9** — RAB '97 Mktg. Leadership Conference & Exec. Symposium. Marriott Marquis, Atlanta; (800) 722-7355.

• **February 21-22** — Dan O'Day's PD Grad School. Summit Hotel Bel-Air, Los Angeles; (310) 476-8111.

• **February 26** — '97 Grammy Awards. Madison Square Garden, New York; (310) 392-3777.

• **February 27-March 2** — R&R Talk Radio Seminar '97. Grand Hyatt Hotel, Washington, DC; (202) 783-3822.

• **March 5-8** — 28th Country Radio Seminar. Opryland Hotel, Nashville; (615) 327-4487.

• **March 8-11** — 39th Annual NARM Convention. Orlando World Center; (609) 596-2221.

• **March 12-16** — South By Southwest Conference. Austin Convention Center; (512) 467-7979.

• **March 27** — NABOB 13th Annual Communications Awards Dinner. Sheraton Washington Hotel; (202) 463-8970.

• **March 27 (through June 18)** — Spring Arbitron.

• **April 4-7** — Broadcast Education Assn. 42nd Annual Convention "Reinventing Electronic Media: Multimedia in the New Millennium." Las Vegas Convention Center; (202) 429-5354.

• **April 5-10** — NAB '97. Las Vegas Convention Center; (202) 775-4970.

• **April 5-10** — NAB Multimedia World. Las Vegas Convention Center; (202) 775-4970.

• **April 23** — Academy of Country Music Awards. Universal Amphitheatre, Los Angeles; (213) 462-2351.

• **April 30-May 2** — Radio Only Management Conference. Phoenixian Hotel, Scottsdale, AZ; (609) 424-6800.

• **May 21-24** — 37th Annual Broadcast Cable Financial Mgmt. Convention. Hyatt Regency, San Francisco; (708) 296-0200.

you continue to work on the air — in the same or in another market — under that name? Or is it to be considered the property of the radio station?

If you achieve some success as "Johnny B. Jock" and then are forced to relinquish the name, you're giving up the name value you've built up during your tenure there — name value that might extend beyond your market and into the radio community in general.

Or ... you might find yourself with the opposite concern: You've worked for years to build your reputation within the industry. You report for your first day of work at your new station. The PD welcomes you and then mentions, almost as an afterthought, "By the way, we've decided that 'Johnny B. Jock' doesn't fit our station image. So from now on, you'll be known as 'Tommy Ton-sils.'"

It might sound silly, but it happens. If you don't want it to happen to you, get it in writing.

Non-Compete Clauses

Most non-competes offered by radio stations say, in effect, that if you leave the station's employ for any reason, you may not work for any other station within a specified geographic area for a specified length of time. A typical clause might prohibit the talent from working within a 50-mile radius of the station during the six months immediately following his or her termination.

I can understand a station wanting to protect itself from having its best talent lured away by its competitors. But why in the world should a station want to prohibit an air personality from getting a job elsewhere in the market if that talent was terminated against his or her will?

On the one hand, the station fires the air personality supposedly because of lack of audience response, or "poor ratings." The air personality, according to the station, just wasn't cutting it. Then the station turns around and says that during his or her tenure at KXXX, the talent has become too well-known and too popular to allow him or her to work for the competition?

In my opinion, if you sign a non-compete clause that bars you from working in the area even if the station fires you without cause (due to change of format, change of ownership, change of management, ratings considerations, etc.), you're setting yourself up to get screwed. (I tried to think of the legal term for that and failed.)

One of the highlights of Dan O'Day's "PD Grad School" (set for February 21-22 in Los Angeles) will be guest speaker Herb Cohen, who'll address the topic, "You Can Negotiate Anything." O'Day can be reached at (310) 476-8111 or via e-mail at DANODAY@CIS.CompuServe.com

44 Ways To Get A Better Job

By Irwin Pollack

I still break out in a cold sweat when I think about my first interview in radio. I had stayed up for nights, poring over old broadcast yearbooks and college course notes and calling people I really admired, trying to pick up tips and — ultimately — the edge over anyone else applying for this particular job.

During the interview, I smiled, desperately reconfigured those little speeches that I'd been so diligently rehearsing for days, and delivered — with enough energy to make a cup of coffee seem nervous — my set of reasons why I felt I deserved the job.

In the long run, I got the job. Looking back, I've often wondered what questions, strategies, and intangibles gave me the edge over the competition. Along with other points that I've picked up over the years, I've identified 44 of the super-shrewdest ways to get the next job you'd like to jump across the table and grab.

Do Your Homework

1) Find out as much as possible about the station *and* the company for which you want to work. Where are their other stations? Who might you know who works for them? Against them?

2) What are the cultures of the group for which you'd potentially be working? Is it sales-driven? Programming-driven? What is the company's "mission statement"?

3) What is the company's track record with employees? Do they stay long? How is their turnover rate? Does this say something about the company?

4) With respect to the job that you're seeking, why is there a current opening?

5) What is the company's timetable for filling the position? Is the position something that will definitely be filled? Or is it a position that may be a victim of consolidation?

Obtain Hiring Criteria

6) Obtain the interviewer's desires regarding experience, education, intelligence, and personality.

7) Will the compensation package be suitable for you?

Make Your Initial Contact

8) Absolutely, positively be proactive — acting with the utmost sense of urgency — in getting in touch with the decision-maker who'll make the final hiring decision. Leave several messages.

9) Never put the onus of contacting you on the interviewer. Keep calling back.

10) Be sure that all your verbal and written communication shows your willingness to be accountable by being specific, measurable, and time-bound with any and all future communication and contact commitments regarding your pursuit of this job.

Interviewers have their secret strategies, too. You'll want to put your own strategy together.

Resumé Preparation

11) Emphasize signs of achievement and profit-mindedness. Show the interviewer that you need his or her company to view you as an investment — not an expense.

12) Show patterns of stability and career direction.

13) Avoid being vague in your cover letter and job description. Show you're as focused as a laser beam in getting what you want.

14) Offer evidence that you have a willingness to work hard.

Resumé 'Red Flags'

15) Because interviewers are all-too-aware of the following, you should be, too:

- Lengthy descriptions of education
- Obvious gaps in background
- Trivia in the "personal" section
- An overabundance of qualifiers
- Sour grapes
- Too slick of a resumé.

Negotiating The Face-To-Face Interview

16) Send your resumé package via overnight mail to indicate your interest, show a sense of urgency, and separate yourself from the pack.

17) Begin the conversation with the assumption that you'll meet with the interviewer face-to-face. Ask *when* you can get together, not *if* you can.

18) If economically possible, offer to split the cost of the travel expense — showing you're confident of your abilities — with the understanding that your costs will only be reimbursed if you're hired.

19) Don't ask about the financial package now. Let them approach you. You can make that determination later. Show you're more willing to be a team player and help the interviewer with the company's goals.

20) Ask what you'll need for the face-to-face meeting.

21) If possible, inquire about getting market information — Chamber of Commerce packages, etc. — sent to you.

22) Send a due diligence list of station material (P&L statements, account lists, account receivables, etc.) that you'd like to review prior to the interview. *Note:* The interviewer who shares this with you is already treating you like a partner!

What They Don't Want You To Know

Believe it or not, interviewers — along with what they're being told to do — have their secret strategies too! You'll want to put your own strategy together.

23) Careful screening is essential. Ask yourself if you're setting forth the right impression.

24) Just as you have a job-seeking plan, the interviewer will have a job-seeking plan. Find out as much as possible about the interviewer's plan. What is he or she looking for in the candidate? What questions will he or she be asking? What are his or her priorities?

25) The interview will follow a logical sequence. Do you know what that is?

26) Most interviewers want to put the candidate at ease. Understand that upfront, and know the interviewer is getting the upper hand when he or she is controlling the situation. Prove your selling skills by — at least once — telling the interviewer that you'd like to put him or her at ease.

27) Interviewers should let the candidate do the talking. Beware of the tendency to ramble, to show sour grapes from past employer relationships, or to lose focus. *Note:* Avoid the alcohol trap. There are some interviewers who'll try and get you to have

Prepare for the killer question: 'So, tell me a little about yourself.'

a drink, loosen up, and expose more than you normally would.

28) Anticipate the questioning technique. Open or closed questions? Leading questions? Loaded questions? Hypotheticals? What is the interviewer trying to accomplish?

29) The call to action: Is the interviewer going to wait for you to — literally — ask for the job? Begin the "trial closes" early. *Examples:* When could I start? Are you able to order my business cards yet?

Questions You'll Have To Handle

30) Prepare for the killer question: "So, tell me a little about yourself." *Your strategy:* Begin with your strongest skills and of-

Salespeople On The Move

• Michael Juliano is the new GSM of SFX Broadcasting's WPLR-FM/ New Haven and will oversee the company's JSA with Yale Broadcasting's WYBC-AM. He most recently held the LSM post at NewCity Communications flagship WEZN-FM/Bridgeport, CT.

• Katz Media Group announces the following appointments:

Brian Tarleton rises from AE to Sales Mgr./L.A. for Banner Radio, while NY-based AE Nunzio DeGregorio is upped to Sr. AE/Dallas.

Theresa Szathmary joins Sentry Radio as AE/NY. She previously served as Sr. Buyer for Time Buying Services.

Kevin Kruger joins Eastman Radio/Detroit as an AE. He was formerly an AE with Windsor, ON-based CIDR-FM (The River)/Detroit.

At Katz Radio, Sr. AE Scott Taylor relocates from NY to Chicago.

• Julie Conrad is now AE at Shadow Broadcast Services/Washington.

• Manuel Ballester is appointed Exec. VP/National Sales for Spanish Broadcasting System. He previously served as Sr. VP/NSM of Caballero Spanish Media. Additionally, Maria Elena Liansa has become GSM of SBS's WXLX-AM, WPAT-FM & WSKQ-FM/NY. Liansa has served as President of Canal Sur, a Spanish-language television network serving Miami, the Caribbean, and South America.

fer your greatest areas of knowledge. Let them see the strongest parts of your personality, follow with the things that you do best, and highlight your key accomplishments.

31) If currently employed, you'll be asked, "Why are you thinking about leaving your current job?"

32) You may be asked, "You've changed jobs quite frequently. If we hire you, how do we know you'll stick around?"

33) The interviewer probably will address your boldness, sense of urgency, and confrontation skills. *Possible question:* "You've been driving all day, and you're hungry. You get to a restaurant that closes at 9:30pm. It's now 9:20pm, and as you walk in, the hostess says, 'We're closing.' What do you do?"

34) *Common sense question:* "I've left you something to do right before I leave town for a week. You can't reach me and don't fully understand the project. What would you do?"

35) At the end of the interview, most interviewers will ask if you have any questions for them. Be sure you've prepared some. It'll show the time you've invested in seeking the opportunity.

Post-Interview Strategies

36) Send a "Thank you for the time to meet with me" type of telegram, mailgram, or overnight letter. It confirms that you're interested, and — again — stresses your sense of urgency.

37) Begin calling regularly. Remember, now that the company had done the interviews, they're probably ready to get back to business. Ask, "Can I roll up my sleeves and get to work?"

Negotiating Your Offer

38) Understand — in many cases — how you negotiate the first offer is a big test that you're getting. Conducting yourself in a win-win fashion is the first step toward a productive future relationship.

39) Stress the long term. If it's not what you'd ideally want, ask for built-in increases on a regular basis.

40) If there's a gap between what's being offered and what you need, ask for it on a performance-bonus basis. Quarterly and year-end revenue or profit goals are ideal.

41) Emphasize that a level of trust is what you both need going into the new relationship. Giving in a little at the beginning will show that you're wishing for a long-term relationship.

42) If there's going to be a lot of negotiating, remember the golden rule: Never give anything without getting something in return. As much as you think that the company won't like it, they'll respect it.

43) At each step, resell your strengths: Why they wanted you in the first place, the strong addition that you'll make, and the financial differences between the two of you are only incidental to what you'll bring to the station.

The Final Step

44) You must absolutely get your offer in writing. If you can't get a "contract," at least make sure the offer is solid, put in writing, and contains everything the two of you discussed. It's not just a matter of the two of you trusting each other, it's just making sure the communication is on the same wavelength.

You can't just "wing it" when it comes to getting the job that you want. The product is *you*, and realizing that is what characterizes a good professional. Go after what you want, get it, then do it again!

Irwin Pollack is President of New Hampshire-based Radio Sales Intelligence. He consults radio stations and broadcast groups, and can be reached at (603) 598-9300.



New On The 'Net

The following stations' World Wide Web pages were recently added to the Passport section of R&R's web site (www.rronline.com). Note: All addresses begin with <http://>.

WKDD-FM/Akron (Hot AC) www.wkdd.com
 WAAO-FM/Andalusia, AL (Country) www.alaweb.com/~dwill/index.html
 WPCH-FM/Atlanta (AC) www.peach949.com
 WKIT-FM/Bangor, ME (Cl. Rock) www.zoneradio.com/wkit
 WKAB-FM/Berwick, PA (Oldies) www.wkab.com
 WKGB-FM/Binghamton, NY (Rock) www.tier.net/kgb
 WGTR-FM/Bucksport, SC (Country) www.carolinacommerce.com/gator
 CHFM-FM/Calgary, Canada (AC) www.chfm.com
 KSSD-FM/Cedar City-St. George, UT (Country) www.cc.sisna.com/kssd
 WQQB-FM/Champaign, IL (CHR) www.prairienet.org/q96
 WXRC-FM/Charlotte (Ad. Alt) www.deepcuts957.com
 WINA-AM/Charlottesville, VA (News/Talk) www.wina.com
 WUMX-FM/Charlottesville, VA (Hot AC) mix1075.cstone.net
 WLS-AM/Chicago (Talk) www.wlsam.com
 KBXR-FM/Columbia, MO (Ad. Alt) www.bxr.com
 KLYF-FM/Des Moines (AC) www.klyf.com
 WHO-AM/Des Moines (News/Talk) www.whooncall.com
 KFMI-FM/Eureka-Arcata, CA (CHR) power963.com
 WSJD-FM/Evansville, IN (Hot AC) www.wsjd.com
 KRZR-FM/Fresno (Rock) www.krzr.com
 WKKY-FM/Geneva, OH (Country) www.wkky.com
 WSJS-AM/Greensboro (News/Talk) www.wsjs.com
 WTQR-FM/Greensboro (Country) www.wtqr.com
 WXRA-FM/Greensboro (Alt) www.wxra945.com

WLHT-FM/Grand Rapids (AC) www.wlht.com
 WDMS-FM/Greenville, MS (Country) www.tecinfo.com/~wdms
 CKLH-FM/Hamilton, Canada (AC) www.radiocorp.ca/listk.html
 WNNK-FM/Harrisburg (CHR) www.iloveradio.com/wink104
 WTCY-AM/Harrisburg (Urban) www.iloveradio.com/thetouch/
 KHYS-FM & KJOJ-FM/Houston (NAC) www.houstonjazz.com
 KVOL-AM/Lafayette, LA (Talk/Sports) www.planetbuzz.com
 KLUC-FM/Las Vegas (CHR) www.kluc.com
 WFGZ-FM/Lobelville-Dickson, TN (Country) froggy945.com
 WHAS-AM/Louisville (Full Service) www.whas.com
 WMAD-FM/Madison (Alt) www.all-info.com/wmad
 WMJL-AM/Marion, KY (Country) www.wmjl.com
 WLAY-AM/Muscle Shoals, AL (Country) www.wlay.com
 WSHK-FM/Muscle Shoals, AL (Country) www.shoals97.com
 WAYM-FM/Nashville, WAYJ-FM/Ft. Myers, and WAYF-FM/West Palm Beach (Religious) www.wayfm.com
 WLMG-FM/New Orleans (AC) www.magic1019.com
 KEFM-FM/Omaha (AC) www.kefm.com
 WHTQ-FM/Orlando (Classic Rock) www.whtq.com
 KPSI-FM/Palm Springs, CA (CHR) www.powerradio.com
 WJJZ-FM/Philadelphia (NAC) wanda.pond.com/wjjz
 WMMR-FM/Philadelphia (Rock) www.wmmr.com
 WUSL-FM/Philadelphia (Urban) www.wusl.com
 WWDB-FM/Philadelphia (News/Talk) www.wwdbfm.com
 WUBZ-FM/Philipsburg, PA (Alt) 207.49.226.20:80/ra/wubz/index.html
 KMJK-FM/Phoenix (Urban AC) www.getnet.com/~MAJIK

WRVQ-FM/Richmond (CHR) www.wrvq94.com
 WRXL-FM/Richmond (Rock) www.wrxl.com
 WTCF-FM/Saginaw, MI (CHR) www.100.5thefox.com
 WZBH-FM/Salisbury-Ocean City, MD (Rock) www.ce.net/wzbh
 KSOP-AM & FM/Salt Lake City (Country) www.ksopcountry.com
 KLZX-FM/Salt Lake City (Cl. Rock) klzx.com
 KGO-AM/San Francisco (News/Talk) www.kgoam810.com
 KIOI-FM/San Francisco (Hot AC) www.K101radio.com
 KSFO-AM/San Francisco (News/Talk) www.ksfo560.com
 WGY-AM/Albany, NY (News/Talk) www.wgy.com
 WKRZ-FM/Wilkes-Barre (CHR) www.krz985.com
 KIXI-AM/Seattle (Nostalgia) www.kixi.com
 KPLZ-FM/Seattle (Hot AC) www.kplz.com
 WQQQ-FM/Sharon-Lakeville, CT (AC) www.li.com/wqqq
 KHTQ-FM/Spokane (CHR) www.khtq.com
 WKSX-FM/Springfield-Dayton, OH (Country) www.kisscountry.com
 KKBY-FM/Tacoma, WA (Country) www.thecowboy.com
 WAIB-FM/Tallahassee, FL (Country) www.waib103.com
 WMTX-AM & FM/Tampa (Hot AC) www.mix96.com
 WPST-FM/Trenton, NJ (CHR) www.wpst.com
 WVNA-FM/Tuscumbia, AL (Cl. Rock) www.classicrock100.com
 KAMG-AM/Victoria, TX (News/Talk) www.icsi.net/~radionet
 KPLV-FM/Victoria, TX (Country) www.icsi.net/~radionet
 KVIC-FM/Victoria, TX (Hot AC) www.icsi.net/~radionet
 WIFC-FM/Wausau, WI (CHR) members.aol.com/wifcradio
 CJKR-FM/Winnipeg, Canada (Rock) www.power97.com
 CJOB-AM/Winnipeg, Canada (News/Talk) www.xpressnet.com/CJOB/

To link your station to R&R's web site, e-mail your station's calls, format, and web address to Jeff Axelrod at jaxelrod@rronline.com.

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'ZINE

SCENE

Stern's Film: 'Like "Rocky" Meets "The Godfather" '!

"I truly believe that when 'Private Parts' comes out, people will finally understand. It's a great story, sort of a cross between 'The Godfather' and 'Rocky.' It's my story, the real thing, about how I had this vision for radio and how everyone tried to stand in my way. It's about how I had to believe in myself even when they told me I'd never work again. It's about how I slayed the dragon" — Howard Stern explains his forthcoming film's appeal (*Movieline*).

Help!

Tanya Tucker risked her life to save her children when her mansion caught fire on December 17 (*National Enquirer, Star*).

Englebert Humperdinck has healing powers that've cured cancer, made a crippled man walk, freed a woman from migraine pain, and relieved the suffering of dozens of HIV-positive children (*National Examiner*).

Courtney Love came to the rescue when "five vulgar punks" were harassing **Drew Barrymore** outside L.A.'s infamous Viper Room. Love slammed one into a car and punched another in the face before spiriting her pal away to safety (*National Enquirer*).

Meanwhile ... Love's first hubby — **Leaving Trains** frontman **Falling James Moreland** — has broken his longtime silence about their two-year marriage, claiming Love repeatedly beat him black and blue then called the police and falsely claimed that he'd attacked her, and threatened to hire a \$200 hitman to punch him out. He also says they would have sex up to six times a night — always with Love on top (*Star*).

All You Need Is Love!

Michael Jackson's pregnant wife is angry that he cancelled plans to

see her on Christmas. In the meantime, Jackson is trying to get **James Brown** to sing a duet with him (*National Enquirer*).

Barbra Streisand spent \$250,000 to renovate her master bath, adding a "his" area while new beau **James Brolin** was off filming a movie (*National Enquirer*). However, the *Star* says Streisand has put off marrying Brolin because of the disappointing box office of her "The Mirror Has Two Faces" film.

Whitney Houston suffered her third miscarriage in the last four years after a long distance phone fight with hubby **Bobby Brown** over his reported womanizing (*National Enquirer*). The *Star*, however, blames "stress" for the miscarriage.

Brandy wants to cut off her trademark braids before she turns 18 on February 11 and begins dating Lakers teenage rookie **Kobe Bryant** in earnest (*Star*).

Country singers **Marty Stuart**, 38, and **Connie Smith**, 55, are in the trial marriage phase of their relationship (*Star*).

Madonna popped into West Hollywood's Pleasure Chest sex boutique and bought a bullwhip, fishnet hose, and a black vinyl bikini (*Star*).

"You're not going to see me with my hair up in a chignon, wearing padded shoulders, and a nipped-in-at-the-waist suit every day, that's for sure" — Madonna, on whether the "Evita" look is right for her (*Time*).

You're On The List!

Incidentally, Madonna and **Alanis Morissette** make *People's* "25 Most Intriguing People of the Year" list. The *Fugees*, **LeAnn Rimes**, and **Jewel** are on the 'zine's "Breakthrough" list, and **Oasis** frontman

Liam Gallagher and syndicated radio star **Don Imus** make the mag's "Men Behaving Badly" list.

Meanwhile, **Morissette** and **Oasis** rank No. 3 and No. 5, respectively, on *Entertainment Weekly's* Top 12 Entertainers of '96. The *Fugees*, **Tony Rich**, and **Garbage** frontwoman **Shirley Manson** are the 'zine's respective Best New Band, Male Singer, and Female Singer choices. **Imus's** roasting the **Clintons** and **WABC/NY** firing **Bob Grant** make the mag's 1996 timeline of major news events. **Kiss** and the **Smashing Pumpkins** live shows are among the 'zine's "Top Performances" of '96.

Here Comes Success!

"If I started doing the Ziggy Stardust stuff right now, it would make sense. It's the rational, obvious thing to do. At last — 25 years — Ziggy on Broadway! It would be money for life. And God, it would be wonderful to earn that kind of income. But I know what it's going to do to the other side of me. I can't go through the rest of what life I've got left trying to fill it up with chairs and carpets. **Iggy Pop** put his finger on it when he said, 'Here comes success! Here comes my Chinese rug!' I should have listened" — **David Bowie** ponders his next career move (*GQ*).

People hails **R.E.M.**, **Beck**, **Toni Tone**, **Soundgarden**, **Aimee Mann**, **Paul Westerberg**, **Patty Loveless**, **Curtis Mayfield**, **Lyle Lovett**, and **Yo-Yo Ma**, **Edgar Meyer** & **Mark O'Connor** as the year's best; **George Michael**, **Tina Turner**, **Prince**, **Cranberries**, **Neil Young**, **Lionel Richie**, **Maria McKee**, **Bryan Adams**, **Neil Diamond**, and **Spin Doctors** are the year's worst.

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

MUSIC DATEBOOK

MONDAY, JANUARY 13

- 1964/The Beatles release "I Want To Hold Your Hand" in the U.S.
1978/The Police begin recording their debut album.
1979/Donny Hathaway, 33, falls to his death from a 15-story New York hotel window.
1993/Bobby Brown is arrested in Augusta, GA for simulating a sex act onstage. It's the second time that the Augusta police department nails him for this offense.

TUESDAY, JANUARY 14

- 1966/David Jones changes his last name to Bowie to avoid confusion with Monkees member Davy.
1973/Elvis Presley's "Live From Hawaii" TV special draws the largest viewing audience ever — until the "Who Shot J.R." episode of "Dallas."
1978/The Sex Pistols perform in San Francisco. The group breaks up five days later.
Born: Geoff Tate (Queensryche) 1959

WEDNESDAY, JANUARY 15

- 1967/Motown signs the Supremes.
1967/The Rolling Stones honor CBS-TV censors' requests and perform "Let's Spend Some Time Together" on "The Ed Sullivan Show."
1985/Sheena Easton marries Rob Light.
1992/Bobby "Blue" Bland, Booker T. & The MGs, Johnny Cash, Bill Graham, Jimi Hendrix, the Isley Brothers, Sam & Dave, and the Yardbirds are inducted into the Rock & Roll Hall Of Fame.
1994/Harry Nilsson dies of heart disease.
Born: The late Ronnie Van Zant 1948, Lisa Lisa 1967

THURSDAY, JANUARY 16

- 1957/Liverpool's Cavern Club opens.
1976/Peter Frampton releases "Frampton Comes Alive."
1984/Paul McCartney is arrested for marijuana possession in Japan, and jailed for eight days. This cancels Wings' tour and signals the group's breakup.
Born: Sade 1960, Maxine Jones (En Vogue) 1967

FRIDAY, JANUARY 17

- 1981/Vince Neil joins Mötley Crüe.
1990/Hank Ballard, the Four Seasons, Four Tops, Kinks, Simon & Garfunkel, the Platters, and the Who are inducted into the Rock & Roll Hall Of Fame.
1992/Garth Brooks hosts his first TV special on NBC.
1996/David Bowie, Tom Donahue, Jefferson Airplane, Gladys Knight & The Pips, Little Willie John, Pink Floyd, Pete Seeger, the Shirelles, and the Velvet Underground are inducted into the Rock & Roll Hall Of Fame.
Born: Mick Taylor (ex-Rolling Stones) 1948, Cheryl Bentley (Manhattan Transfer) 1954, Steve Earle 1955, Paul Young 1956, Susanna Hoffs (ex-Bangles) 1957

SATURDAY, JANUARY 18

- 1973/Pink Floyd begin recording "Dark Side Of The Moon."
1987/Steve Winwood marries Eugenia Crafton.
1989/Dion, the Ink Spots, Otis Redding, the Rolling Stones, Bessie Smith, the Soul Stirrers, Phil Spector, the Temptations, and Stevie Wonder become Rock & Roll Hall Of Fame inductees.
1996/Lisa Marie Presley files for divorce from Michael Jackson.
Born: The late David Ruffin 1941

SUNDAY, JANUARY 19



Fleetwood Mac — reunited.

- 1993/Fleetwood Mac reunites to perform at President Clinton's inauguration.
1994/The Animals, the Bard, Duane Eddy, the Grateful Dead, Elton John, John Lennon, Bob Marley, and Rod Stewart are inducted into the Rock & Roll Hall Of Fame.
Born: Phil Everly 1939, the late Janis Joplin 1943, Dolly Parton 1946, Robert Palmer 1949

— Paul Colbert

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59.4 million households
Patti Galluzzi,
VP/Music Programming

HEAVY

- TONI BRAXTON Un-break My Heart (LaFace/Arista)
- BUSH Swallowed (Trauma/Interscope)
- CARDIGANS Lovefool (Mercury)
- L.L. COOL J Ain't Nobody (Geffen)
- COUNTING CROWS A Long December (DGC/Geffen)
- DR. DRE Been There, Done That (Aftermath/Interscope)
- EN VOGUE Don't Let Go (Love) (EastWest/EEG)
- WHITNEY HOUSTON I Believe In You And Me (Arista)
- R. KELLY I Believe I Can Fly (Jive)
- NEW EDITION I'm Still In Love With You (MCA)
- NO DOUBT Don't Speak (Trauma/Interscope)
- RED HOT CHILI PEPPERS Love Rollercoaster (Geffen)
- SMASHING PUMPKINS Thirty-Three (Virgin)
- SNOOP DOGGY... Snoop's Upside... (Death Row/Interscope)
- SOUNDGARDEN Blow Up The Outside World (A&M)
- STONE TEMPLE PILOTS Lady Picture Show (Atlantic)
- KEITH SWEAT Nobody (Elektra/EEG)
- 311 All Mixed Up (Capricorn/Mercury)

STRESS

- FOXY BROWN Get Me... (Violator/Def Jam/RAL/Mercury)
- CHEMICAL BROTHERS Setting... (Astrelwerks/Caroline)
- SHERYL CROW Everyday Is A Winding Road (A&M)
- DAVE MATTHEWS BAND Crash Into Me (RCA)
- GINUWINE Pony (550 Music/Epic)
- JEWEL You Were Meant For Me (Atlantic)
- KULA SHAKER Tattva (Columbia)
- LUSCIOUS JACKSON Naked Eye (Grand Royal/Capitol)
- MAKAVELI To Live & Die In L.A. (Death Row/Interscope)
- JOHN MELLENCAMP Just Another Day (Mercury)
- MONSTARS Hit 'Em High... (Warner Sunset/Atlantic)
- NAS Street Dreams (Columbia)
- PRODIGY Firestarter (Mute/XL Recordings)
- SPICE GIRLS Wannabe (Virgin)
- WALLFLOWERS One Headlight (Interscope)

BREAKTHROUGH

TOOL Track #1 (Zoo)

ACTIVE

- "AFKAP" Betcha By Golly Wow! (NPG/EMI)
- BABYFACE Everytime I Close My Eyes (Epic)
- BETTER THAN EZRA Desperately Wanting (Elektra/EEG)
- FAILURE Stuck On You (Warner Bros.)
- FOUNTAINS OF WAYNE Radiation Vibe (Atlantic)
- DRU HILL Tell Me (Island)
- IMMATURE Watch Me Do My Thing (Loud/RCA)
- LIL' KIM No Time (Undeas/Big Beat/Atlantic)
- LOCAL H Bound For The Floor (Island)
- MADONNA You Must Love Me (Warner Bros.)
- MINT CONDITION What Kind Of Man... (Perspective/A&M)
- MO THUGS FAMILY Thug Devotion (Mo Thug/Relativity)
- ROOTS What They Do (DGC/Geffen)
- TONY TONI TONE Let's Get Down (Mercury)
- TRANS SIBERIAN ORCHESTRA Christmas... (Lava/Atlantic)

ON

- BLOODHOUND GANG Fire Water Burn (Republic/Geffen)
- CAKE The Distance (Capricorn/Mercury)
- DESCENDENTS I'm The One (Epitaph)
- FUN LOVIN' CRIMINALS Fun Lovin' Criminal (EMI)
- NERF HERDER Van Halen (Arista)
- ORBITAL The Box (FFRR/London)
- POE Hello (Modern/Atlantic)
- ROD STEWART If We Fall In Love Tonight (Warner Bros.)
- UNSAFE Scrape (Amphetamine Reptile)

(Note: This week's playlist is frozen.)



50.8 million households
Lee Chesnut, VP/Music Programming
Wayne Isaak, Sr. VP/Music & Talent Relations

XL

- TONI BRAXTON Un-break My Heart (LaFace/Arista)
- SHERYL CROW If It Makes You Happy (A&M)
- JOHN MELLENCAMP Just Another Day (Mercury)
- ALANIS MORISSETTE Head Over Feet (Maverick/Reprise)
- NO DOUBT Don't Speak (Trauma/Interscope)

LARGE

- "AFKAP" Betcha By Golly Wow! (NPG/EMI)
- COUNTING CROWS A Long December (DGC/Geffen)
- EN VOGUE Don't Let Go (Love) (EastWest/EEG)
- WHITNEY HOUSTON I Believe In You And Me (Arista)
- JOURNEY When You Love A Woman (Columbia)
- MADONNA Don't Cry For Me Argentina (Warner Bros.)
- SÉAL Fly Like An Eagle (Warner Sunset/Atlantic)
- ROD STEWART If We Fall In Love Tonight (Warner Bros.)
- STREISAND & ADAMS I Finally Found Someone (Columbia)

MEDIUM

- MERRIL BAINBRIDGE Mouth (Universal)
- CARDIGANS Lovefool (Mercury)
- SHERYL CROW Everyday Is A Winding Road (A&M)
- GARBAGE Milk (Almo Sounds/Geffen)
- JEWEL You Were Meant For Me (Atlantic)
- RuPAUL Snapshot (Rhino)
- WALLFLOWERS One Headlight (Interscope)

CUSTOM

- FIONA APPLE Shadowboxer (Work)
- AZ YET Last Night (LaFace/Arista)
- BABYFACE Everytime I Close My Eyes (Epic)
- BORROWERS Beautiful Struggle (Guardian)
- BRANDY/TAMIA/KNIGHT/KHAN Missing... (EastWest/EEG)
- JOHNNY CASH Rusty Cage (American)
- PAULA COLE Where Have All The Cowboys... (Imago/WB)
- SHAWN COLVIN Get Out Of This House (Columbia)
- CRANBERRIES When You're Gone (Island)
- DAVE MATTHEWS BAND Crash Into Me (RCA)
- DC TALK Just Between You And Me (Virgin)
- GLORIA ESTEFAN I'm Not Giving You Up (Epic)
- SUSANNA HOFFS All I Want (London/Island)
- ISLEY BROTHERS Tears (T-Neck/Island)
- ELTON JOHN You Make History (Young Again) (MCA)
- R. KELLY I Believe I Can Fly (Jive)
- CHAKA KHAN Never Miss The Water (Reprise)
- NIL LARA How Was I To Know (Metro Blue/Capitol)
- ASHLEY MacISAAC Sleepy Maggie (A&M)
- ELEANOR McEVROY Precious Little (Columbia)
- MINT CONDITION What Kind Of Man... (Perspective/A&M)
- ANN NESBY I'm Still Wearing Your Name (Perspective/A&M)
- NEW EDITION I'm Still In Love With You (MCA)
- HOLLY PALMER Different Languages (Reprise)
- DUNCAN SHEIK Barely Breathing (Atlantic)
- BRUCE SPRINGSTEEN Secret Garden (Columbia)
- STONE TEMPLE PILOTS Lady Picture Show (Atlantic)
- KEITH SWEAT Nobody (Elektra/EEG)
- LUTHER VANDROSS Your Secret Love (LV/Epic)
- WHY STORE Father (Way Cool Music/MCA)

(Note: This week's playlist is frozen.)



Video Playlist

- WHITNEY HOUSTON I Believe In You And Me (Arista)
- ERIC BENET Spiritual Thang (Warner Bros.)
- "AFKAP" Betcha By Golly Wow! (NPG/EMI)
- CHAKA KHAN Never Miss The Water (Reprise)
- R. KELLY I Believe I Can Fly (Jive)
- NEW EDITION I'm Still In Love With You (MCA)
- GINUWINE Pony (550 Music)
- TONI BRAXTON Un-break My Heart (LaFace/Arista)
- KEITH SWEAT Nobody (Elektra/EEG)
- EN VOGUE Don't Let Go (Love) (EastWest/EEG)
- DR. DRE Been There Done That (Aftermath/Interscope)
- FOXY BROWN Get Me... (Violator/Def Jam/RAL/Mercury)

(Note: This week's playlist is frozen.)

Rap City Top 10

- DR. DRE Been There Done That (Aftermath/Interscope)
- FOXY BROWN Get Me... (Violator/Def Jam/RAL/Mercury)
- REDMAN That's How It Is (Def Jam/RAL/Mercury)
- LIL' KIM No Time (Undeas/Big Beat/Atlantic)
- SHAQUILLE O'NEAL You... (T.W./M/Trauma/Interscope)
- MACQ 10 Nothin' But The... (Buzz Tone)
- NAS Street Dreams (Columbia)
- CAMP LO Luchini (Profile)
- MONSTARS Hit 'Em High (Warner Sunset/Atlantic)
- ROOTS What They Do (DGC/Geffen)

(Note: This week's playlist is frozen.)

TELEVISION

Because of the New Year's holiday, this week's Nielsen Media Research listing of the Top 10 TV shows was unavailable at presstime.

COMING NEXT WEEK

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

Friday, 1/3

• Grateful Dead, "ABC In Concert" (check local listings).

Saturday, 1/4

• LeAnn Rimes performs when "The Statler Bros. Show" begins its sixth season on TNN (9pm ET/6pm PT).

Monday, 1/6

• Lorrie Morgan, "Prime Time Country" (TNN, 9pm ET/6pm PT).

• John Michael Montgomery, "The Tonight Show With Jay Leno."

• B.B. King, "Late Show With David Letterman."

Tuesday, 1/7

• Mandy Barnett and Eddie Rabbitt, "Prime Time Country."

• Waylon Jennings is interviewed by "Ralph Emery On The Record" (TNN, 10pm ET/7pm PT).

• Babyface, "David Letterman."

Wednesday, 1/8

• Billy Ray Cyrus, "Prime Time Country."

• John Pizzarelli, "David Letterman."

Thursday, 1/9

• Lonestar, "Prime Time Country."

• Better Than Ezra, "Jay Leno."

• Dwight Yoakam, "David Letterman."

• Little Richard, "Late Late Show With Tom Snyder."

CYBERSPACE

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

Net Chats

Failure, Monday (1/6) at 9:30pm ET/6:30pm PT, America Online (keyword: WARNER).

Dwight Yoakam, Tuesday (1/7) at 10pm ET/7pm PT, America Online (keyword: LIVE).

On The Web

Donna Lewis performs live from the Art Institute of Houston

on Friday (1/3); check <http://www.audionet.com> for more information.

Catch a Todd Rundgren cyberconcert Sunday (1/5) at 6:30pm ET/3:30pm PT (<http://www.LiveConcerts.com>).

Listen to the Grammy Award nominations as they're announced on Tuesday; log on to <http://www.mmn.net> for details.

A recent show by Orbital and Electric Skychurch beams over the 'net Wednesday evening (1/8) at 9:30pm ET/6:30pm PT (<http://www.LiveConcerts.com>).

FILMS

WEEKEND BOX OFFICE DECEMBER 27-29

- | | |
|---|---------|
| 1 Michael (New Line)* | \$17.43 |
| 2 Jerry Maguire (TriStar) | \$14.02 |
| 3 101 Dalmations (Buena Vista) | \$11.38 |
| 4 Beavis & Butt-head Do America (Paramount) | \$10.21 |
| 5 Scream (Miramax) | \$9.07 |
| 6 One Fine Day (Fox) | \$8.02 |
| 7 The Preacher's Wife (Buena Vista) | \$7.34 |
| 8 Mars Attacks! (WB) | \$5.07 |
| 9 My Fellow Americans (WB) | \$4.16 |
| 10 The Evening Star (Paramount)* | \$3.30 |

All figures in millions

* First week in release

Source: Entertainment Data Inc.

COMING ATTRACTIONS:
There are no music-related movies opening this week.

VIDEO

NEW THIS WEEK

• WELCOME TO THE DOLLHOUSE (Columbia TriStar)

The London soundtrack to this feature film starring Heather Matarazzo showcases five cuts by Daniel Rey and two by the Con Artists, along with Chris Temple's "For Real," the Undead's "Evening Of Desire," Future Bible Heroes' "O! What A Dream It Was," and Dana White & Mike Moran's "Love Will Find A Way."

• FLED (MGM/UA)

This feature film stars Laurence Fishburne and Stephen Baldwin and carries a Rowdy Arista soundtrack with Fishbone's title tune, Monica's "Missing You," the Tony Rich Project's "Highway," and TLC member T-Boz's "Touch Myself." Songs by Goodie Mob, For Real, DJ Kizzy Rock, and Joi, among others, round out the LP.

• KINGPIN (MGM/UA)

Woody Harrelson and Randy Quaid star in this feature film, which sports an A&M soundtrack with Blues Traveler's "But Anyway" as well as cuts by Goldfinger, Super Deluxe, Josh Clayton-Felt, Todd Rundgren, Freedy Johnston, the English Beat, the Tramps, and more.

• A FAMILY THING (MGM/UA)

Starring Robert Duvall and James Earl Jones, this feature film spawned an Edel America soundtrack with Aretha Franklin's "Spirit In The Dark" as well as two songs by the Nightclub Band: "Family Thing Blues" and an instrumental version of the Sam & Dave hit "When Something Is Wrong With My Baby."



21 million households
Liz Kiley,
VP/Programming

National Top 20

- "AFKAP" Betcha By Golly Wow! (NPG/EMI)
- AALIYAH One In A Million (BlackGround/Atlantic)
- KEITH SWEAT Nobody (Elektra/EEG)
- 702 Get It Together (Biv 10/Motown)
- MAKAVELI Toss It Up (Death Row/Interscope)
- R. KELLY I Believe I Can Fly (Jive)
- CRUCIAL CONFLICT Showdown (Universal)
- E-40 Things Will Never Change (Sick Wid' It/Jive)
- LIL' KIM No Time (Undeas/Big Beat/Atlantic)
- MO THUGS FAMILY Thug Devotion (Mo Thug/Relativity)
- MC LYTE Cold Rock A Party (EastWest/EEG)
- KEITH MURRAY The Rhyme (Jive)
- TONI BRAXTON Un-break My Heart (LaFace/Arista)
- BONE THUGS... Days Of Our Lives (EastWest/EEG)
- WESTSIDE CONNECTION Bow Down (Priority)
- DANZIG Sacrifice (Hollywood)
- EN VOGUE Don't Let Go (Love) (EastWest/EEG)
- DR. DRE Been There Done That (Aftermath/Interscope)
- MACQ 10 & THA DOGG POUND Nuthin' But... (Interscope)
- GINUWINE Pony (550 Music/Epic)

(Note: This week's playlist is frozen.)



Biggest Gigs of December

Pos.	Artist	Gross (in 000s)
1	BETTE MIDLER Orange County Perf. Arts Ctr / Costa Mesa, CA (two shows)	\$364.9
2	STONE TEMPLE PILOTS Palace Of Auburn Hills/Michigan	\$300.3
3	COUNTING CROWS Beacon Theatre/New York (four shows)	\$280.0
4	STONE TEMPLE PILOTS Ervin J. Nutter Center/Dayton	\$241.4
5	STONE TEMPLE PILOTS The Omni/Atlanta	\$229.9
6	RUSH Kiefer UNO Lakefront Arena/New Orleans	\$216.0
7	SOUNDGARDEN Universal Amphitheatre/Universal City, CA (two shows)	\$214.3
8	STONE TEMPLE PILOTS New Haven Veterans Memorial Coliseum	\$170.2
9	KENNY ROGERS "XMAS SHOW" Bryce Jordan Center	\$165.8
10	DAVE MATTHEWS BAND Notre Dame Joyce Center/Indiana	\$165.0

The CONCERT PULSE is courtesy of Pollstar, a publication of Promoters' On-Line Listings, (800) 344-7383; California (209) 271-7900.

RADIO RECORDS STREET TALK®

Cochran To Succeed Bonaduce At WMVP!

Former WHTZ (Z100)/NY and WPNT/Chicago morning man **Steve Cochran** will succeed **Danny Bonaduce** in afternoons at **WMVP/Chicago**, according to the *Chicago Sun-Times*.

However, Bonaduce — who'll focus on his morning show at **Evergreen** co-owned Hot AC **WKQI/Detroit** — will remain a regular contributor to Cochran's show.

New 'NEW

WNEW/NY began its 30th year with "classic rock and classic jocks all day." While the station has segued to a more Classic Rock-based format — effective January 2 — it will play currents by appropriate artists.

And the new 'NEW lineup will be (*drum roll, please ...*) **Dave Herman**, **Marty Martinez**, and **Karen Stewart** (mornings), **Pete Fornatale** (10am-1pm), **Scott Muni** (1-4pm), **Pat St. John** (afternoon drive), **Dennis Elsas** (nights), **Carol Miller** (late-nights), and **Jim Monaghan** and **Harris Allen** (overnights). Night rocker **Tony Pigg** moves to weekends.

Other weekenders staying on: **Richard Neer**, **Dan Neer**, **Ken Dashow**, **Cyndy Mankowski**, **Ian O'Malley**, and **Vin Scelsa**.

Chancellor's all-Sports **WKYN-AM** and Country **WUBE-FM/Cincy** will become the new Bengals flagship stations, beginning in 1997.

And ... **WFLA/Tampa** will be the radio flagship for the Tampa Bay Devil Rays when the pro baseball team begins play in 1998.

Schrutt & Katz

Former **ABC Inc.** Group II Radio Prez (and 35-year broadcast vet) **Norm Schrutt** joins entertainment attorney **Joel Katz** to form **Schrutt & Katz**, an Atlanta-based broadcast talent rep firm.

KGO/SF becomes the latest affiliate for the Dr. **Laura Schlessinger** show.

Former **Imprint** VP/Promo and radio programming vet **Brad Chambers** becomes PD/afternoons at Harrisburg's newest Country outlet — "Bob" (pending calls: **WRBT**). The **Dame Media**-owned outlet flipped from **AC WYMJ-FM** on December 27.

WASH-FM/Washington welcomes former **WWDE-FM/Norfolk** midday maven **Scott Brady** to middays in the wake of **Bill Worthington's** segue to morning drive. **Worthington** replaces **Kevin Gossett** in mornings; co-host **Kim Burton** and news anchor **Diane Duncan** remain in place.

Playlist For Sale

KZOK/Seattle recently held a "Request-A-Thon" that raised \$22,000 for a local children's charity. Callers donated from \$20 to \$500 to either hear — or not hear — specific songs. (Anything that wasn't on **KZOK's** regular playlist cost at least \$100).

Some of the weirder requests: **William Shatner's** version of "Lucy In The Sky With Diamonds" (!) and the six people who pooled \$500 so they wouldn't have to hear *anything* by **Bread**.

Dole's Radio Role

When former presidential candidate **Bob Dole** recently appeared on the "Tonight Show With **Jay Leno**" and the conversation turned to what **Dole** had been doing since the election, **Dole** revealed that he'd called **WZEE (Z104)/Madison** because "some young lady, **Tania Stark**, wrote me a letter saying that the station was giving away \$1000 to someone who got the most important person to call in — and that she needed the money for a scholarship — so I called the **Marc Anthony & Vicki McKenna** show, and she won the \$1000. I felt good about it, and she feels good about it."

"I hear you beat out **Cindy Crawford**," **Leno** interjected.

Dole acknowledged that was true, adding, "I hated to have to do that."

Records

• Vanguard's **Meg MacDonald** segues from Publicity Dir. to Promotions Dir.

Continued on Page 18

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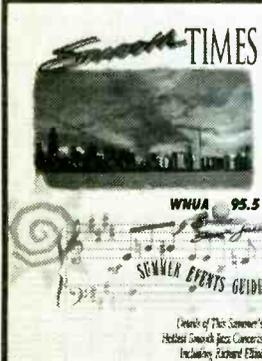
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Continued from Page 17

The radio home of the Atlanta Hawks — **WSB-AM/Atlanta** — recently picked six listeners, who then were blindfolded and asked to crawl around the court in order to be the first to reach the Grand Prize — a blank contract.

After signing on the dotted line, the winner received \$15,000 in cash (one day of "play" in a million-dollar contract), a Hawks uniform, and the chance to sit behind the bench at a future Hawks game!

Love In An Elevator

When **WBAL/Baltimore** midday maven **Allan Prell** didn't get invited to the official WBAL Christmas party, he took the matter into his own hands and threw "The World's Smallest, But Vertically Enhanced Office Party" — in the station's elevator!

Prell advertised the party as having a 3500-pound capacity and the ability to attain speeds of 200 feet per minute. He offered egg nog, holiday music, food, and many stops throughout the building.

In case of fire, Prell's backup for the party site would've been the stairs.

Condolences to **R&R VP/Sales Barry O'Brien**, whose wife, **Peggy**, passed away December 22 after a long illness. Donations in Peggy's memory may be sent to the Maryland Lupus Foundation, 7400 York Rd., Towson, MD 21204.

Condolences also go out to the family and friends of legendary black air personality **Maurice "Hotrod" Hulbert**, who succumbed to cancer at age 80 on

Rumbles

- **WVNJ** doubled its power to 20,000 watts, becoming New Jersey's most powerful AM station in the process.

- **KNJY/Spokane** flips from Z-Rock to Alternative under new PD/morning driver **Casey Christopher**.

- **KBOS/Fresno** PD **Mark Adams** adds programming duties at sister Sports **KCBL**.

- Country **WYZZ-FM/Madison, WI** welcomes new PD "Red Hot" **Ken Scott**, coming from **WCLO-AM/Janesville, WI**. Scott succeeds night jammer "Super" **Dave Ogden**.

- **KKNB/Lincoln, NE** PD **Erik Johnson** exits.

- **WXKS/Boston** welcomes new overnigher **JoJo The Hltman**, coming from **WPXY/Rochester**.

RADIO & RECORDS



1

- **Alan Hay** becomes **WQSR/Baltimore** GM.
- **Casey Keating** named **KIOI/SF** PD.
- **WSTR/Atlanta** ups **Kevin Peterson** to PD and **J.R. Ammons** to MD.
- **Jeff Kapugi** appointed **WDUV/Sarasota-Tampa** PD.
- **WSVY & WOWI/Norfolk** upgrade "Hurricane" **Dave Smith** to PD.

5

- **Steve Godofsky** named **Heritage Broadcasting Group** President.
- **Norm Schrott** adds **WKHX-AM & FM/Atlanta** President/GM duties.
- **Ed Krampf** becomes **KSFO & KYA/SF** VP/GM.
- **Gregg Cassidy** returns to **WLUM/Milwaukee** as PD.
- **Birch** closes doors on ratings service.

10

- **Bill Figenshu** becomes **Viacom Radio** President.
- **Lee Michaels** appointed **KMEL/SF** PD.
- **Barry James** elevated to **KOAG/Denver** PD.
- **Steve Naganuma** upped to **KMJK-FM/Portland** PD.
- **Mike Kinosian** named **R&R** AC Editor.

15

- **David Lyman** becomes **WBUF/Buffalo** VP/GM.
- **Barry Mardit** named **WWWW/Detroit** PD.
- **Bill Wade** appointed **KIIS-FM/L.A.** Retail Sales Mgr.
- **Drew Hayes** upped to **WPLP/Tampa** PD.

20

- **KTNQ/L.A.** debuts with **Jimi Foxx** as PD, **Real Don Steele** doing afternoon drive, and **Rich Brother Robbin** doing evenings.
- All-News **WNIS/Chicago** becomes **Rock WKQC** with **Bob Pittman** as PD, **Bob King** as MD, and **Lorna Ozmon** as air talent.
- **Bruce Vidal** joins **KGGO-FM/Des Moines** for middays.

December 23. A 40-year radio veteran, Hulbert first came to prominence at **WITH/Baltimore** in the '50s.

Sign O' The Times

Air talent **Michelle Wright** is currently doing airshifts at **Bonneville's WWZZ**, **ABC's WRQX**, and **Infinity's WPGC/Washington**.



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Sillerman

Continued from Page 1

There is not yet a rule that has been adopted that says the Department of Justice [must set] the guideline of 40%-50% as the amount of revenues you can have when you do an acquisition in a particular market. Should that ever become codified, it would be irrational and illogical — and I'm sure it would be challenged.

R&R: What is SFX's operating philosophy?

RS: It's relatively simple. We want to get the best people possible in an environment that creates the best possible decision-making. That means it's our responsibility, corpo-

ately, to provide them with the proper resources — economic and information people — and make sure they also are inclined to take advantage of that availability.

R&R: A couple of companies, in particular, have a very high profile in terms of programming. SFX is a new company, not in major markets where most of the programming noise originates. Do you think you'll build your company to have the sort of programming profile that, say, Infinity or Jacor have?

RS: While [companies like Infinity and Jacor] have images of programming, it probably revolves around things that might either be more controversial or that are more nationally notable. Our programming philosophy is very locally based.

But we're not interested in an image of a well-programmed or well-sold or well-promoted radio company. We're interested in *all* of that, and our philosophy is that we want to be successful in the radio business and the analogous business that radio supports. And to do that, you obviously have to be professionally programmed, professionally promoted, and professionally sold.

I agree there are other companies in the radio business that have profiles of being great programming companies. The fact is we do compete with those companies in our markets, and more often than not we have more listeners and more revenue. That's not to say we're better than they are; there are different qualities of stations, and you get dealt different hands.

If you asked Infinity or Jacor, I'm sure they would tell you that while they agree they're well-thought-of from a programming point of view, their only real interest is to be thought of as a successful and conscientious business.

R&R: How did you get your start in radio?

RS: Having been trained in the advertising and marketing business, I became more intrigued about buying media outlets. I've pretty much participated in ownership of most kinds of media businesses, and that has settled itself principally in radio. This was a conscious decision I made in the late '80s, when I felt the radio business was going to enjoy the kind of explosion it has.

R&R: If you couldn't run a radio company, what would you do?

RS: Teach. I am Chancellor of Long Island University's South Hampton College and their "Seven Friend" world campuses. I do spend a fair amount of time on it; I'm periodically due to guest-lecture at the campuses.

We fortunately are coming out of an era where education has been about answers — where "pat answers" is what kids want to learn. I think it's much more interesting to know what questions to ask. It's not teaching business; it's not teaching literature. It's a kind of practical philosophy with a conceptual approach.

R&R: You have been called a "rebel" and a "dark horse" by other members of the industry. You seem to clearly support radio's causes in the legal and regulatory arenas, but do business differently

than other companies. Do you think this is an accurate description of you?

RS: My background is not from having worked at one of the large radio companies. Certainly, I am not from the "fraternity." People with whom I don't spend a lot of time — and others, I suspect — would probably say my approach has been somewhat different than others'.

We've done things a little bit sooner than other people. We've done things that have been contrary to the way other people have done things. I'm balanced — not all the time, but I'm balanced. We're pleased with what we've done, and more often than not we've been right.

R&R: What's next for SFX in terms of acquisition plans?



We've done things a little bit sooner than other people. We've done things that have been contrary to the way other people have done things. We're pleased with what we've done, and more often than not we've been right.

stock performance. That was followed up by a conference call to investors. What questions did they ask, and what answers did you give them? What does SFX need to do to get the stock back up to its price several months ago?

RS: A couple of technical things related to the stock market were converging on SFX. Basically, there are financial alchemists who said they thought that because of the amount of stock in the hands of arbitrageurs who owned Multi-Market Radio, and the fact that it was coming to market, there was a fundamental price break for SFX at around \$24 or \$25 a share. They were doing something called "shorting" SFX against their MMR stock. It was a downward pressure on the stock, which I hope has abated.

Number two: There is a level of concern in the financial community about the *Secret* transaction we announced — not as to whether we'll complete it, but that the method of completing it may be burdensome to the company. Not dangerous, but it may be expensive. It's something we were aware of internally, but that the marketplace is digesting.

Third, there were unfounded rumors that SFX was sensitive to Department of Justice concerns because we have accumulated so many dominant market positions. The fact is there's only one transaction SFX is involved in that's the subject of an inquiry by any entity. And that's the transaction we have with *Chancellor*, where we're swapping our Long Island stations for their Jacksonville stations.

We're paying attention to our business. We're going to report an excellent fourth quarter, and prospects for 1997 really are very strong. What we can do is continue to do radio well, continue to operate the business successfully, and make sure people know that. If they independently know that, we're sure the stock price will take care of itself.

R&R: How have you been able to manage your regionalized company structure? Have you encountered many problems with consolidation?

RS: Of course — all of us have. Anybody who says to the contrary is being idealistic. Obviously, there are things we've done right and wrong. This is an entirely new experience for us and for all the people who are doing it. As opposed to coming up with one method of doing it and implementing that in all five regions, we actually have permitted them to experiment a little bit because we all are searching for the proper answer.

If there's one thing I feel particularly positive about at SFX, it's that [CFO] **Geoff Armstrong**, [CEO] **Mike Ferrel**, [and Regional VPs] **Mike Cutchall** and **Manny Rodriguez** have each been COOs for broadcast companies that have been about as large as you could have been prior to deregulation. [Regional VPs] **Kenny Windham**, **John King**, and **Dusty Black** previously have been responsible for multiple markets and for multiple stations in a market. So as we got into this, we already had people with multiple experience. In some ways, we were

almost overstaffed, and we've grown into that.

R&R: How involved are you personally at each of your stations?

RS: I know the personalities and the formats. I'm not in touch with the management at the local stations. I work with people like John King and Dusty Black directly on budgets and sales training and things as we did when we were a smaller company. But as we have grown, that's the one part of my job I no longer get to do; that's the one thing I miss.

R&R: Do you listen to your stations during the day?

RS: Yes. I primarily listen to the ones that are doing particularly well or not doing particularly well. And if, for instance, we make a format modification or have a new method of promoting or positioning a station, I always try to get a handle on how that is taking place.

R&R: When you do have free time, what other types of media are you most interested in?

RS: I'm embarrassed to say this, but through a variety of circumstances I stopped watching television some time ago. I probably consume less television than just about anybody in our industry. My embarrassment has abated by the fact that it's caused by having a 3-year-old daughter who gets almost all of my free time. But I'm very up on "Spot," "Winnie the Pooh," and "Barney."

R&R: What are your keys to success?

RS: There's been a tremendous amount of luck, and I don't mean that the way people always say. My father once said to me, "You will make a third of your money based on how smart you are, a third on how smart they (your competition) are, and a third on how lucky you are — which means that two out of the three things have nothing to do with you. And he's absolutely right. I have been incredibly lucky; I have had fabulous partners.

In terms of personal characteristics, I think it's a combination of perception and practicality because we're able to get a lot more done a lot quicker with fewer people. And that has to do with understanding — the ability to perceive what needs to be done, and a practical approach to what is doable.

I don't consider myself a workaholic, although I used to. But when we undertake a project and commit to it, we'll invest the time to make sure we fulfill our responsibilities. [Also important] is a sense of humor. If you don't have a sense of humor, don't like what your doing, and don't live and enjoy it, it's hard to be successful.

There are people who are encyclopedias, who know so much more about this business than I will ever know. Their knowledge of the industry is intimidating, and their devotion and attraction to it is legendary. Having said that, I'm not intimidated about competing with anybody because it's the entire package that is going to will out.

We as an industry are doing a better job — not a great job, but a better job — competing against the other media, and that's where our future is.



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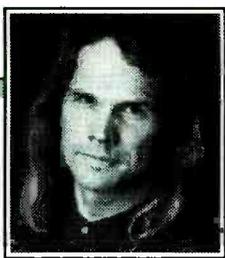
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STEVE WONSIEWICZ

Promotion Pros Pick Pop In '97

■ Diversity of talent crossing over widens the opportunities to break bands

The increasing willingness of pop programmers to experiment with new sounds — and how that will play out in 1997 — is top of mind with a quartet of senior promotion execs.

Alternative will remain a force, even if its star has lost some of its shine now that it's firmly entrenched in the mainstream. Plus, urban and adult alternative records will continue to make inroads at Pop radio. Yet Pop's growing ability to take more styles of music to platinum-plus and beyond (**No Doubt** and **Keith Sweat**, to name a few genres) than in previous years has these promo vets bullish about radio in '97.

Building Bridges

RCA Sr. VP/National Promotion **Butch Waugh**, fresh from year-end national promo meetings, comments: "Our game plan at the beginning of '96 was based on looking for bridge



Butch Waugh



Skip Bishop



Burt Baumgartner



Rick Stone

stations when taking alternative records to mainstream radio. We really weren't thinking about mainstream artists because the strategy and the stations were so specific.

Now, CHR has blossomed. Programmers may not be playing more records [in total] than this time last year, but they are playing a greater variety of hits from different genres. And while the format may not be playing as many alternative records, it's still playing the hits."

CHR started out the beginning of the year as a two-lane road when it came to the music. Now it's more like an eight-lane superhighway.

—Skip Bishop

Despite the naysayers, Waugh sees "pop dance" as a force to be reckoned with and also sees alternative coming back. "Pop dance is going to have a great year because of the changes going on at CHR. But I also don't think we've seen everything from alternative. The music is getting better. Many of the artists who broke over the past few years are coming with their second or third albums. Those records will be in such demand that the music will come back. It's just experiencing a lull right now."

Alternative-leaning electronic mu-

sic gets a nod from Waugh. "Some of the most exciting music being released is coming from bands such as **Prodigy**, the **Chemical Brothers**, and **Orbital**. The kids are discovering the music and reacting to it. Every generation has to have its own music, and this could be theirs. It could be one of the biggest genres to break in '97."

Waugh also thinks urban artists will make even further inroads at radio. "There's some great mainstream urban music out there, and I see a great opportunity to cross it over this year. I don't know why we've seen some records do well at the end of the year. The music comes and goes in cycles, but it's definitely on an upward swing."

The RCA promo vet's big concern, however, is when it comes to callout. "What concerns me the most is that radio is becoming a slave to callout. Programmers are letting callout make decisions too early on records. They aren't giving the songs an opportunity to seek their own level, especially when a record is selling big-time. You can't get any better callout than people spending money. Programmers need to give records time to breathe before they start using callout and making judgements as to when to take records off the air."

Concern Over Conservatism

MCA Sr. VP/Promotion **Skip Bishop** agrees with Waugh that '96 was the year of the pop song. It's a trend he sees playing out in the new year. "The perfect example is what's going on in New York. **WHTZ** and **WXRK** were essentially the same a while back. Now they are completely different. CHRs now have more room for well-crafted, very pop records. Just look at the hysteria over 'Macarena.'

"It shows that CHR will always do well when it goes back to being a young-ended format that plays records from rock, alternative, dance, or AC. CHR started out the beginning of the year as a two-lane road when it came to the music. Now it's more like an eight-lane superhighway. Records can go all the way to the top as long as they have a reac-

tive base to propel them forward. That's a tremendous opportunity."

Bishop also has a positive outlook on dance. "We have several records we're heating up and have major plans to take them from the clubs to CHR/Rhythmic and Pop. A year ago, we still would have had the plans, but it would have been massaged through the system instead of being a major priority."

Thanks to consolidation, Bishop says he is "seeing distinctive formats again at radio," a trend that will continue this year. "For instance, you are going to see Alternative stations become more rock-edged and CHRs play more alternative, rhythmic music. In many cases, you are not going to see two identical stations battling for the same audience in a given market. Those stations are going to shift even more this year when it comes to the music and who they are targeting."

With stations becoming increasingly unique musically, Bishop says labels will have more freedom when it comes to promotion strategies. "Instead of using a certain sub-panel of a format as a stepping stone, we can now use the niche formats as bridges."

One thing that concerns Bishop, however, has to do with the fine line of censorship. "I worry about peo-

ple making decisions on what's right and wrong for the social and moral fiber of their audiences. There seems to be a little swing back to conservatism. I'm not talking about language or content, but styles of music. When you hear programmers say they don't play rap because they think it sends the wrong message, well, they are closing their minds and making decisions for their listeners. They could be losing listeners because of that."

—Burt Baumgartner

CHR has blossomed. Programmers may not be playing more records than this time last year, but they are playing a greater variety of hits from different genres.

—Butch Waugh

Reinventing Rock

Over at the **Work Group**, Sr. VP/Promotion **Burt Baumgartner** sees Rock radio reinventing itself and growing stronger in the process. "There is going to be a new Rock format in '97, and I think 'K-Rock' [WXRK] will lead the way. These kinds of stations are going to play hit rock records. They're not going to draw the line between AOR, Classic Rock, Active Rock, or Alternative. They'll play them all — **Rage Against The Machine** next to **Aerosmith**. It's like CHR in some ways, but with an 18-34 male mentality and featuring the best of both worlds."

The reason for the change is simple, says Baumgartner. "It's business. There will still be real Alternative stations. In markets where there are a couple of Rock stations, one will play the less edgy stuff and the other will lean more alternative, but those ones will be down there with a three share. To be the big Rock station in the market with the five or six share, they will have to play mass-appeal music."

"It's time for many of these stations to reinvent themselves. The good thing for me is that we're going to sell a lot more records thanks to these stations. The benefit to them is higher ratings because Alternative clearly has peaked."

Baumgartner concurs with his colleagues that CHR will remain more varied in its music offerings. "I'd say over 50% of the records at CHR came from the alternative or hip hop/urban world. That percentage will decline. They're still going to play the cream of the crop from those genres, but they are going to mix in a lot of other music as well."

He also sees records beginning and ending at CHR and Hot AC, as evidenced by impressive runs by newcomers such as **Donna Lewis** and **Merril Bainbridge**. "You are going to see a lot more of that."

Audiences' hunger for new music — which has grown markedly over the last couple years — will heighten in the new year, Baumgartner believes. "That's exciting; it will continue to be easier to jump into the fray because of that huge appetite. A lot of that is due to all the different ways people can now be exposed to music — whether it's magazines, fanzines, TV shows, or the Internet. The public is eating it up, so it's easier to get on the plate. Many of the major programmers who I really respect say they are going to feed that appetite. The problem now is maintaining the established superstars or the artists who have been around for a while."

Looming on the horizon, says Baumgartner, could be the first real impact of deregulation when it comes to formatics. "Group ownership is going to force some small operators to take chances. Maybe not by the end of '97, but certainly by the end of '98,

we're going to see one or two new formats break out. We'll see something we haven't even thought of yet because some owner hired a bright 25-year-old kind who does something wacky and it becomes a hit."

Retail Vs. Radio

A&M Sr. VP/Promotion **Rick Stone** sums up '96 as a "very turbulent year for the record industry at retail, and a very healthy year at radio. In general, it was a minimal growth year for the record business because we didn't produce any new stars. We have to do that this year. That's one of our biggest challenges."

Stone says radio treated the music "very well. It isn't radio's problem, it's the music industry's problem. Radio remains a healthy business, and its relationship with the record business in a general sense is good."

Stone agrees with Baumgartner that established stars or artists with previous hit records faced a tough '96. It's a scenario that isn't likely to change in the immediate future. "It was a very

There are 35-40 artists who are seeing diminishing returns in their popularity when it comes to their current records. We need some great records to get people excited again. Star names won't do it at this point.

—Rick Stone

enlightening year when it came to reaching the critical mass and seeing who did and did not succeed. There are 35-40 artists who are seeing diminishing returns in their popularity when it comes to their current records. We need some great records to get people excited again. Star names won't do it at this point. It's of minimal value."

Retail's current woes also won't be resolved anytime soon. "It's been a turbulent year in terms of how people were buying records. I would expect the options for buying music are going to be further broadened this year."

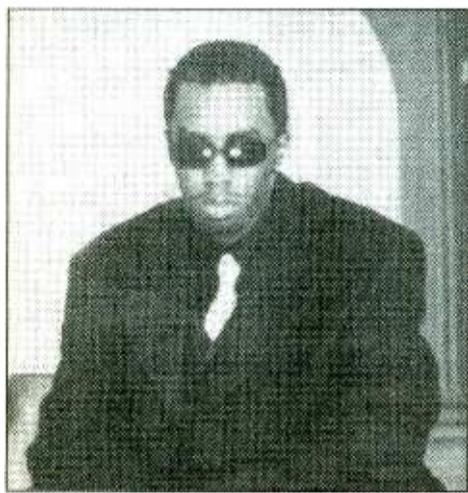
"I also believe that competition for the recorded-music dollar is going to be even more intense than ever. Those are the big issues facing our business. We're not only competing among ourselves, but with other entertainment vehicles. We are going to have to reach the audience quicker, get them comfortable with the music quicker, and then get them to purchase it quicker."

RR LAUNCHING PAD

Urban Hears Puffy's New 'Message'

Bad Boy Entertainment President Sean "Puffy" Combs — aka Puff Daddy — sent out a musical message ... and radio responded. The cutting-edge producer jumped in with both feet, sampling Grandmaster Flash's rap classic "The Message" on his first solo single on Bad Boy/Arista entitled "Can't Nobody Hold Me Down."

The gutsy move worked, resulting in the Most Added record at Urban on December 13. Nearly every ma-



Puff Daddy

major-market station has jumped on the single, including a pair of heavy-weight CHR/Rhythmic outlets: WQHT/New York and KYLD/San Francisco.

Puffy's stature in the hip-hop community aside, Arista's game plan was clear: Get the vibe going at the mix shows, clubs, and colleges before going all out for adds. It's a logical strategy, but it rarely plays out that way with well-known acts when it comes to working major-market stations. Yet at KMJM/St. Louis, that's exactly what happened.

"I found out about the song from the mixers on our Friday night hip-hop program," says OM/VP Chuck Atkins. He knew Puffy was releasing a single, but when he heard it on the air, "I thought they were doing something new with 'The Message.' That's normally not the way I find my music."

Atkins isn't complaining. He's so into the record, he downloaded it onto the hard drive of his home computer. "It's one of the few records I've taken home to listen to in quite a while."

As with any artist who interprets a classic, there's always an initial skepticism on the part of programmers. Yet Atkins says Puffy has done "such a great job on the song" that he's broken his self-imposed, strict dayparting rule and is playing "Can't Nobody" in late-afternoons. "We usually don't play any rap until after 6pm. There only have been a couple of songs by artists like Coolio or Bone Thugs-N-Harmony where I have broken the rule. Those songs went on to be huge for us. This was the last one in '96 that made the cut."

"The older demos are pretty familiar with Grandmaster Flash, and I

don't feel we're taking the chance of going over the heads of the 18-24s. The 25-34s know what's up. They will appreciate what Puffy's done with the song, while it will seem like a new and fresh jam to the kids."

Atkins says his audience is well aware of Puffy's reputation. "He's very top of mind with our listeners, probably more from the business end and the East Coast/West Coast rap thing. Naturally, they don't see him as an artist yet. But he did a great job on this one. And the kid Mase [who is featured on the record] — you're going to be hearing a lot from him."

Label Strategy

As for set up, Arista kicked off its street campaign at the How Can I Be Down convention in Miami during the first week of October, distributing a limited number of 12-inch singles to attendees. It followed that up two weeks later with a release to mix shows, colleges, and clubs.

"The goal was to build it up from there, generate enough heat, hand it off to the programmers, and convince them it was breaking from the street," comments Sr. National Director/Rap Marketing & Promotion Jeffrey House. "Thankfully, that's what happened. And we still don't have a video yet. It's all coming from radio."

As for working radio during the hectic holidays, VP/Urban Promotion David Linton comments, "You can't overthink things. The feedback we were getting from radio and various tastemakers told us we had to strike while the iron was hot. We had it targeted for a December release; we just had to make sure we did the right kind of set up."

"But more important, if a record gets added now, it gets locked in when radio freezes its playlists. We'll only have room to grow when we come back. That's exactly the way it should be when working hit songs."

Look for the single to be in stores on January 7. The album is slated for a mid-March release.

Komeda Lays Some 'Boogie Woogie' On Alternative

You've got to love it when indie records from international acts break from the back. And that's exactly what's happening with the single "Boogie Woogie/Rock 'N' Roll" from

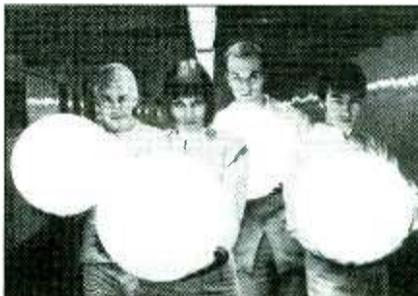
Swedish alternative quartet Komeda, on Chicago-based label Minty Fresh. The song picked up an endorsement late in '96 from such key Alternative outlets as WKQX/Chicago, KITS/San Francisco, and KTCL/Denver. It also received early airplay on Adult Alternative WXRT/Chicago, the first station in the market to play the track.

The band — which hails from a town about 100 miles south of the Arctic Circle — is comprised of brothers Marcus and Jonas Holmberg as well as Lena Karlsson and Mattias Nordlander. The foursome picked up some great exposure in the fall, touring Europe as the opening act for about a dozen dates with Beck, who personally requested the band.

WKQX PD Bill Gamble loosely called Komeda "a male version" of the Cardigans. Commenting on the track, he says, "It's a hard record to imagine people turning off. The hook is there, it's a fun song, it cuts through, and it sounds great on the air."

Gamble agrees the beauty of songs like this is they are of the moment. "Is it a trend? Of course not; it's just a song. I'm a big believer in research. But when you get too analytical or scientific about the music, everybody loses. One of the great things about being a PD is, when I hear a great song, I immediately can put it on the air and see if anybody else likes it. And isn't that why so many of us are in the business?"

Gamble's also a big fan of retail and noticed how album sales jumped from a handful to 130 copies a week in Chicago in mid-December. "To me, it's the critical factor. If it doesn't sell, it means



Komeda

the active edge of the audience — the ones who are leading the way — are not buying it."

The timing couldn't have been any better, says Minty Fresh Head/Promotion Bob Salerno, who started setting up the record at college and specialty shows in mid-October. The official add date was the first week of November. "The advantage I have now is I have some great stations on the record. It's going to be hard for the others to ignore it now or in the new year."

Komeda returns stateside in February for a club tour that's still in the planning stages. The album already is at retail.

MUSIC NEWS & VIEWS

Live In Concert

Taking a cue from many a rock band, platinum-plus alterna-rock act Live will hit the road early this year for a one-month tour of small venues in the U.S. and Canada in support of its forthcoming album, "Secret Samadhi." Dates and sites were still being finalized at presstime. Live's new disc is slated to hit retail on February 18.



Live

Also on the tour front: Michael Jackson is slated to perform in concert in the U.S. for the first time in seven years, a one-night show in Honolulu on January 3 ... The Smashing Pumpkins' Billy Corgan has joined the lineup for David Bowie's 50th birthday bash at Madison Square Garden on January 9 ... Word from the Depeche Mode camp is the band won't be touring in support of its new album, which is scheduled for a March release ... Bruce Springsteen continues his solo tour into '97, with 14 concerts in Japan and Australia; he'll begin January 27 in Tokyo ... Reel Big Fish has teamed with Mojo/Universal labelmate and fellow punk/ska band Goldfinger for a national club tour that's so far booked until February 22.

UK's Orbital Goes Live On CD



Orbital

Alternative ambient/trip-hop/trance fans take note: Orbital released on December 30 a handful of live CD singles featuring three versions of its 1991 hit "Satan," as well as "Out There Somewhere," "Lush 3," "The Girl With The Sun In Her Hair," and "Chime." No word yet on when the singles will be available in the U.S.

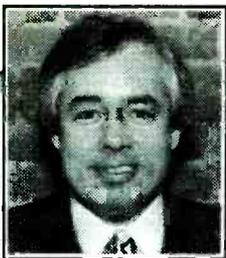
In other release news, Columbia has shipped to retail Da Brat's album "Anuthafunkdafiedtantrum," a collection of "PG" versions of songs from the rapper's two previous discs, "Anuthatantrum" and "Funkdafied" ... Texas indie One Ton Records has released "Sandy Does Dallas," a compilation of Lone Star bands covering their favorite "Grease" tunes. The set includes a performance by the Toadies ... Look for Veruca Salt's new album on Outpost to hit retail on February 11 ... RCA celebrates the 10th anniversary of noted British dance indie Deconstruction with the March 11 release of a 15-track compilation that features such hits as N-Joi's "Anthem" and Black Box's "Everybody Everybody" ... Morphine's last two albums in its contract with Rykodisc will be jointly released by the label and DreamWorks. The disc "Like Swimming" hits stores on March 11.

Rhino will release on March 18 a 51-song compilation from the Fox-TV cartoon series "The Simpsons" titled "The Simpsons: Songs In The Key Of Springfield" ... Arista artist Jason Pierce, lead singer of Spiritualized, has put the finishing touches on his second album, "Ladies And Gentlemen, We Are Floating In Space"; it's slated for a March release ... Former Take That lead singer Gary Barlow has just completed his first solo album for Arista. Look for it to hit stores later this year.

Rickie Lee Working On New LP

In the studio: Reprise singer/songwriter Rickie Lee Jones is working on her new album; no date on when the album goes to retail ... The Foo Fighters have enlisted Pixies producer Gil Norton to work with them on their new album, which Capitol hopes to have in stores by late spring ... Soul diva Nancy Wilson is close to completing her new album, slated for release in March. The first single is "I Wish You Were Here," a duet with Brian McKnight.

Lastly, sad to note the passing of renowned jazz saxophonist Ronnie Scott at the age of 69. Scott's self-titled nightclub, which he formed in 1959, is a mecca for jazz performers in the UK and has featured such diverse talents as Dizzy Gillespie and Jimi Hendrix.



JOHN MAINELLI

Send Tape & Resume, No Phone Calls Please

□ **Format pros agree there's a fine line between being persistent and pushy**

When someone comes up to you and says, "How do I get hired by station X?" — or "How do I get my own talk show?" — you wish you could answer with "A, B, and C." But Talk radio isn't about the manufacture of widgets. It's its own little niche of show business, and — as a result — nothing is simple and direct. In fact, the job-seeking process is downright complicated, fickle, demeaning, nebulous, and — in many ways — frightening. And that's just for the PDs who are doing the hiring!

This column will try to pass along some hopefully helpful advice for seasoned talk show hosts looking for work. There also will be a few words about talk host "never-beens-but-want-to-bes."

The Tape

According to Talk consultant **Bill McMahon**, "Very few PDs listen to more than five or 10 minutes of tape, if that. They say they do, but they don't. If they don't like the first 30 seconds of your monologue, they shut off the tape. Unfortunately, some PDs don't lis-



Larry Kahn



Drew Hayes

ten beyond the superficial sound of voice and basic technique."

McMahon says PDs should look deeper. "for content, intellectual process, insight, the essence of the person's talent. PDs often don't know exactly what they're looking for except in very broad terms — a standout, a publicity-getter, an audience magnet, provocative, entertaining. They want someone who sounds like someone they've heard who's successful — [Howard] Stern, [Don] Imus, Rush [Limbaugh], etc."

McMahon says it's hard to know what a PD's "success concept" is. He says an audition tape should have "a pre-produced setup that explains what the guy does

and how he presents himself. Point out the niche you have and why it's unique or different, if indeed it is. Condition the PD to hear what you want him to hear on the tape."

McMahon says it's a good idea to know what type of tape the PD likes to get. "Some PDs like to get an unedited hour of the host in his 'natural environment.' Others just want five or 10 minutes of the very best, saying they can always ask for more later. In any event, the hour or segments must be carefully chosen, have good production values, and not give the PD an excuse to stop listening."

Be Yourself

Let's face it: Most PDs know that 90% of the tapes they get are quite terrible, and they're usually looking for a reason to stop your tape and move on to the next one (or, even better, to lunch). The trick is to deliver a tape with segments so well chosen, so indicative of the best you do, so compelling, so colorful and/or funny, that it just has to play through.

Admittedly, that sounds like **Steve Martin's** advice for having a million dollars and not paying taxes: "First, get a million dollars. Then, if the IRS says you owe taxes, you say, 'I forgot.'"

McMahon says that job-seekers, before they make a tape or a pitch, "need to think about who they are, what personality characteristics they have, what they know and care about. This should be the substance of their tape. It's dangerous

E-MAIL BAG

One Job-Seeker's Lament

The following is from an actual e-mail received a few weeks ago. I'm withholding the writer's identity because he didn't respond to a request to be interviewed for this column.

"I've got a possible idea for a future column — how PDs deal with prospective Talk talent/job seekers ..."

"PDs are shortchanging themselves and their stations. If programmers won't spend time to review airchecks or talk by phone, they are ultimately hurting their own stations by severely limiting the pool of talk talent ... to personnel decisions made primarily on patronage and connections — not experience and talent."

"How about getting some candid and honest (I mean REALLY HONEST) answers from PDs and how they deal with job seekers? Do they conveniently find themselves in a meeting, 24 hours a day, seven days a week, all year? When they say they don't have time to deal with prospective talent, are these programmers REALLY SAYING, 'I don't have time to improve my radio station?'"

— *Unnamed in Delaware*

to try to anticipate what they think the PD wants to hear. Even if it's the PD's dead-on dream tape, but it misrepresents what the talent really does, he's being hired under false pretenses. He'll end up disappointing the PD when he reverts to his true style, and the PD will keep trying to change him — to the frustration of both."



Very few PDs listen to more than five or 10 minutes of tape, if that. Unfortunately, some PDs don't listen beyond the superficial sound of voice and basic technique.

— **Bill McMahon**



McMahon says the most important thing is "finding some GM or PD who understands and likes what you do. If they say they like

your tape, ask, 'What specifically did you like, and how would you describe me?' If they can't give you specifics, that's grounds for pausing a bit.

"If they can't articulate what they like about you, their belief in you might not be very deep and any complaints they later hear might result in a short stay for you. The more they can tell you about what you do, the more they understand and will support you. Otherwise, they'll keep trying to change you to suit some concept of success they have."

Westwood One Talk PD **Larry Kahn** gets a lot of tapes. "maybe 50 a month." He says, "PDs are stupid if they don't listen to every tape and look at every resume." Unfortunately, according to Kahn (and other PDs), "Many presentations are remarkably poor. It's amazing. I get tapes with poor sound quality and fidelity, starting off with six minutes of **AP News**, then weather, then spots, and then the show. As basic as it is, some

Continued on Page 24

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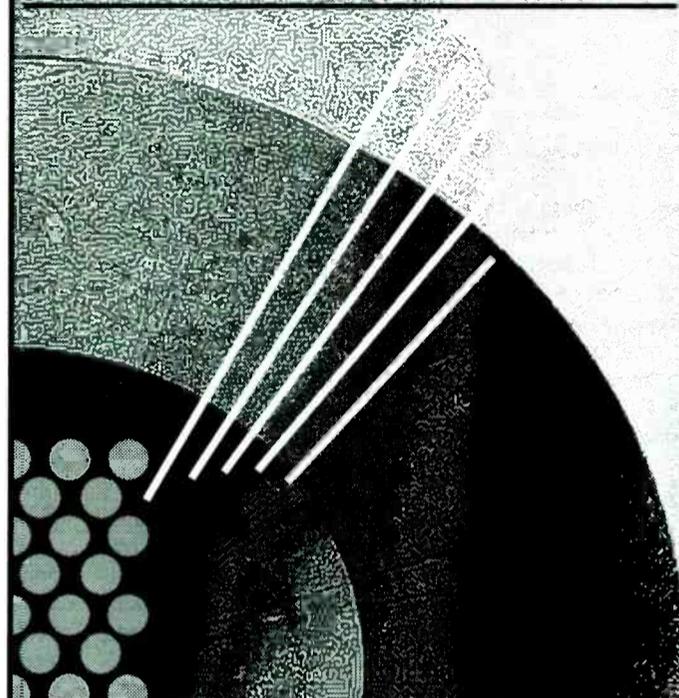
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Send Tape & Resume, No Phone Calls Please

Continued from Page 24

tapes don't even have labels. Or the label is a mess. Or the tape wasn't rewind. Or there's no phone number."

Kahn warns, "The presentation of the resume package is a reflection of your show and yourself. Thankfully, the tape itself is usually better than the presentation, once I've made my way through the handwritten scrawls."



A crappy label and broken box with a rumpiled-up resume show a bad work ethic, not to mention a poor sense of packaging the person's abilities and talents.

—Drew Hayes



Two Stages

Kahn says "Stage I" of the job-seeking process should be very brief. "Give a capsule of what you do and why it should be on the station." Kahn likes to get full shows or complete hours, without edits. He says candidates should save the large paper presentations — like ratings, photos, and clippings — for "Stage II" of the interviewing process, if it gets that far.

Kahn's favorite time for listening to audition tapes is in the car during weekend ski trips. "I really do listen to all the tapes I get — eventually. I prioritize them. You have to listen to everything because you just don't know. I have 40-50 tapes I haven't gotten to yet. I like to listen — un-distracted, with quality time — in the car or behind closed doors with nothing else going on." Like most PDs, Kahn says, "You can usually tell a lot in 10 minutes, certainly whether you want to hear more."

Drew Hayes is a PD who doesn't mind revealing that he *doesn't* listen to tapes just because they end up on his desk. Hayes — formerly with WLS/Chicago and now Exec. Producer for ESPN Radio — says, "PDs are lying when they say they listen to every tape. I only listen when I'm looking to find people. Unsolicited tapes go into a box and won't come out until there's an actual opening."

Hayes cautions, "It's hard for a tape to be truly indicative of what a person can do. It needs to entice a PD to listen long-form. I might add that a crappy label and broken box with a rumpiled-up resume show a bad work ethic, not to men-

tion a poor sense of packaging the person's abilities and talents."

We've all heard that Albert Einstein was a slob who could barely tie his shoe laces. For that reason, I tried to get past sloppy presentations when I listened to tapes as a PD. But I remember thinking, "The more the mess, all the better this person must be." Eccentricities will be tolerated if you have talent. If you don't, don't press your luck!

The Resume

McMahon says a resume package must have a cover letter, but neither should be longer than one page, "and not much more than one paragraph on the cover letter. A resume's only goal should be to convey that the talent has achieved some significant success somewhere. The resume should highlight the call letters of successful or well-known stations. It should briefly document any ratings success, especially by putting it in context.

"For example, if you had a three share but all the other shows on the station had ones and twos, you should point that out. Not much else is important on a resume unless you also have some heavy-weight references."

Needless to say, the usual information about education, interests, hobbies, group memberships, and non-broadcast-related employment is a waste of space and detracts from your main message. That message should be, simply, "Hire me to do this because I've done that. Thank you."

Likewise, don't say more than you have to in your cover letter; you'll invite trouble. Whether they're conscious of it or not, PDs are looking for a reason to drop your application and move on to someone else's — someone they can't find anything wrong with, someone they feel safe in hiring ... or at least talking to.

Kahn says the initial resume should be short and sweet. "Your track record is important and should be highlighted — the ratings you've had and the best stations you've worked for."

Hayes likes to scan resumes for "the type of company or people the talent has worked for. This gives you a handle on the type of person who wants to work for you.

"There's no scientific way to make a hire. It's best to specify something you want to be: i.e., don't ask to be a PM drive host or a board op. That tells me you're not qualified to be on-air and you won't be happy being a board op. It can help if you 'back door' the job. Say you're a newspaper columnist. You offer to take the PD out to lunch to discuss the state of your city and start dropping hints about what you'd do if you were a

talk show host."

Hayes says he never critiques tapes at the sender's request. "He should do what he thinks is right or his PD thinks is right, not what I think is right."

The Follow-up

You've provided the world's greatest tape, resume, and cover letter. Now what? "It doesn't hurt to follow through with a phone call," Kahn admits. "I get back to all of them eventually. I'm honest in my criticism. If they stink, I'll tell them so [in a nice way!]."

On crossing the line between persistent and pushy, Kahn advises, "It's a fine line. Sometimes people don't take 'no' for an answer. You'll know if you're pushing the PD too much. If you don't know, you're too pushy!"

Hayes gets annoyed with job-seekers "who call you every day or every week 'just checking in.' I hate that. If he's good and I want him and I need him, I'll call him."

Hayes recalls a particularly persistent fellow he met at an NAB conference. "This DJ from Peoria walks in, and everyone looks at him like he's about to shoot someone, drop his pants, or give everybody \$20. There was something about him that got your attention. After the meeting, he stuck his hand into my cab window and insisted on a meeting. I decided there was something there. The guy had no end of self-confidence." Hayes



Aim for a reasonable goal at the entry level, and market yourself toward that goal. Get on a local, community station, and get hours in the cockpit. Go on Sunday at midnight or whenever. You have to get on the radio.

—Larry Kahn



later hired the DJ, Johnny Von, for WLS-FM.

McMahon suggests following up a tape/resume package with "a series of two or three notes or voice mails that encourage honest feedback as to what the PD thinks of the work and whether or not there's a chance you'll get hired. I'd rather hear you're not going to hire me than not get a callback or letter. If you haven't heard anything after a month of follow-up attempts, write off that PD once and forever."

When you get hired somewhere,

KGO/SF And CHP Tag Taggers

KGO/San Francisco has joined forces with the California Highway Patrol to turn listeners into "KGO Tag Teams" that blow the whistle on graffiti vandals.

KGO says the Bay Area graffiti problem has gotten so bad, state officials recently shifted 35 fulltime highway maintenance workers from their regular duties to temporary graffiti-cleanup.

KGO is asking listeners who see graffiti vandals to call the KGO Traffic Hotline from their car phones. KGO forwards the information to the CHP on a special direct line, resulting in hoped-for immediate arrests.

McMahon says it's not a bad idea to let other PDs know where you finally ended up, assuming they gave you some kind of feedback or response. Actually, the most fun would be telling the PDs who totally ignored you.

Starting From Scratch

Many people say to me, "Hey you! I know how to make a phone call. I can yell. I read a newspaper once. How can I be a talk show host in Los Angeles, starting tomorrow?"

The answers are usually quite depressing to the talk show host wannabes. These people have no tape, no resume, no experience (and, frequently, no sense of reality). Sometimes they don't have any kind of job (as in former politicians, unemployed actors, one-time authors, paroled felons, etc.). A Talk PD will encounter these people every day.

McMahon's advice to the novice: "Go to the closest Talk station in your city or as far as you're willing to travel and volunteer to do weekend work for free — the more the better. Then you can get a rhythm going and start to build a tape. At best, you might make minimum wage. If you're a celebrity or otherwise distinguished, try to sell the station on your persona and image.

"It's a tough road. Don't take rejections or comments personally — you'll get plenty. Keep an open mind. Don't get angry because many PDs don't know how to give the constructive, positive feedback or coaching you need — or they don't have the time. In the middle of all the B.S. might be the one something or someone that could help you. Enthusiasm and persistence are really important. But don't cross the line from persistence to pest."

Kahn's advice for neophytes: "Aim for a reasonable goal at the entry level, and market yourself toward that goal. Get on a local, community station, and get hours in the cockpit. Go on Sunday at midnight or whenever. I'd intern if I had to. You have to get on the radio. It doesn't really matter where at the beginning. Don't get on to save the world; get on to entertain. Success elsewhere doesn't necessarily mean success in Talk radio." Amen.

Kahn, who presides over the nation's largest Talk radio network, couldn't resist adding, "Doing a four-hour daily show is really tough. But clearing it is even harder!"

Much the same advice comes

from ESPN's Drew Hayes. "I warn them it isn't nearly as easy as it seems. It requires an awful lot of work. Name recognition, of course, helps. You'll find a way somewhere if you really want to do it. But it may be a tiny market for no money."

Fair Shot

Here's a slightly less drastic piece of advice that usually gets amateur-host hopefuls out of your hair — I mean, that might help



It's best to specify something you want to be: i.e., don't ask to be a PM drive host or a board op. That tells me you're not qualified to be on-air and you won't be happy being a board op.

—Drew Hayes



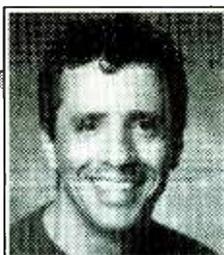
uncover potential talent. When people tell you they know they've got what it takes but they've never done it before, ask them to grab a cassette recorder and do a monologue.

Tell them to do it tomorrow, after they've read the papers and watched the news. Tell them to make believe they're opening their own show tomorrow. How would they do it? At the very least, these tapes are often amusing. And you've given the would-be newcomer a fair shot at your ear.

Joan Rivers once said something like, "True talent will rise to the top. Period." She meant that every radio/TV/movie/record executive *wants* to find the big hit talent upon whom they can lavish millions of dollars and untold fame. Nobody *tries* to keep talented people unemployed. They're the ones who bring home the bacon and make *everybody* happy.

Most people think they can spot true talent when they see it. Unfortunately, they hardly ever see it. Trouble is, everyone who sends you a tape thinks *they* see it every morning in the mirror. So who said life should be easy?

John Mainelli's e-mail address is JPMain@aol.com.



TONY NOVIA

CONTEMPORARY HIT RADIO

How To Find The Perfect Gig

It's already 1997 and you or someone you know needs a job. In an ever-tightening job market, you need to know how to search for opportunities.

The radio and record businesses always have and always will be built on people and relationships. But when looking for a job, you need to know how to get in the hunt, what qualities companies are looking for, how to represent yourself on your tape, resume, and on the phone, and most importantly, how to close. A good place to start networking is with the editors here at R&R. For real life leads, I've assembled a "best of" compilation of job-search tips from past columns that should be very helpful to job seekers.

Evergreen programming chief Steve Rivers says he looks for good people, meaning someone who can get along with others. He says, "I look for enthusiasm and someone who seems willing to learn. I also look for a person who has a little something upstairs. If they can walk in the door with these qualities, I can usually work with their presentation skills."

"I've had situations where I've had great air talent who were tremendous on the radio, but off the air they really lacked social skills, interaction with other staff members, and displayed negative attitudes. I found it's better to look for a great

person first and put the talent element as second priority."

When hiring a PD, WPLJ/NY PD/syndicated morning show host and consultant Scott Shannon looks for someone who pays attention to detail, has creativity, passion, and integrity. "To tell you the truth," Shannon says, "in the long run I'd rather have a [good] PD who is patient and steady than a [great] PD who changes things every day. Too many programmers make changes just to change — they over-program and wind up jerking the listeners around."

American Radio Systems co-CEO John Gehron advises, "You can't be one-dimensional anymore. You have to broaden your horizons. If you remain narrow and don't grow, your career won't either. [Co-CEO] David Pearlman and I have been successful because we've learned about different aspects of the business." Pearlman adds, "You have to be inquisitive and curious. Learn and understand everything that goes into each job at your station. If you're in sales, learn how to run Selector. If you're in programming, learn how to do a Strata run for inventory control."



Steve Rivers



Scott Shannon

WJMN/Boston and WYXR/Philly interim PD Cadillac Jack recommends spending time listening to great radio stations and not limiting yourself or letting anyone else set limits on you. "Try talking to major-market PDs. Get yourself into situations where you can learn just by being around great people. Steve Rivers really took a lot of time to help me develop the right ways of thinking, questioning, and looking for ways to improve. He also taught me how to seek out people who will do their best for you and help maximize strengths and minimize weaknesses."

For advice to people who have a job but their station is either being sold or is rumored to be on the block, KLUC/Las Vegas GM Tom Humm recommends, "If your station is being bought, remember, we're in an industry that will be evolving very quickly for the next two years. We can't control the outside environment. If you've been successful at what you do, continue to do your job. If you're good, every company in America will want you. Don't overreact to what's going on around you."

Talentmasters owner and operator Don Anthony, whose full-service employment company is hired by broadcast companies to fill key positions, advises pros on the loose that the majority of companies are looking for employees who can perform more than one job. "One of the more valuable assets you can bring to the bargaining table today is the ability to do more. If you're a PD who does an airshift, that's good. If you do mornings, that's very good. If you're a GM with sales experience or a GSM with management experience, those are also good. The job-seeker walking in with a single talent will lose out against those with two or three."

"What will set you apart from other people is being a diverse talent. Computer skills are very important because so much of our lives are built around them. For air talents, out-of-station marketing ability is a plus. You have to be more marketable than before."

When you're out of work, confidence is crucial. You never want to sound desperate. "When you do talk to someone on the phone," says Anthony, "sound like you've got action. Never make it sound like it's going to be a 'down' phone call. If you don't get the job, don't end the contact. Someone at the station may know of another position that's opening up somewhere else."

"Have a professional package your resume. Avoid handwritten notes because someone might not be able to read your writing. Make sure to provide emergency phone numbers, especially if you move a lot. Be brief and to the point, don't be too fancy, mark your package clearly, be honest, and be accurate. Most of all, make sure you have correct job titles and spell your potential employer's name right!"

Contact me at (310) 788-1648, e-mail tnovia@rronline.com, or write to R&R 10000 Santa Monica Blvd. 5th Floor, Los Angeles, CA 90067.

CHR Asst. Editor Paul Colbert contributed to this column.

Job Openings

Here's a listing of several opportunities that have recently opened up:

Program Directors

- WZJM/Cleveland — GM Lynn Tolliver, 2510 St. Clair Ave, Cleveland, OH 44114
- WZOK/Rockford — GM David Bevins, 3901 Brenden Wood Road, Rockford, IL 61125
- WKHQ/St. Louis — GM Bill Stoeffhaas, 638 Westport Plaza, St. Louis, MO 63146
- KKLQ/San Diego — GM Steve Jacobs, 5745 Kearny Villa Rd. #M 92123
- Blain Consulting, Harv Blain 9750 Crawford Ave., Skokie, IL 60076
- The Research Group Attn: Roger Douglass, Strategic Marketing Center, 2601 4th Ave. #250, Seattle WA 98121
- WJBX/Ft. Myers — Alternative/AC PD — T&R to Michelle Buczynski, 12995 South Cleveland Ave. #258, Ft. Myers, FL 33907

Music Director

- KGOT/Anchorage — PD Paul Walker, 500 "L" St. #200, Anchorage, AK 99501
- KBOS/Fresno — PD Mark Adams, 2020 E. McKinley Ave., Fresno, CA 93703
- WZYP/Huntsville — PD Marc Summers, 1717 Highway 72 East, Athens, AL 35611
- WDCG (G105)/Raleigh-Durham — MD/middays, T&R to OM Brian Burns o: PD Kip Taylor, 1000 Park Forty Plaza #120, Durham, NC 27713
- KZLU/Spokane — MD/afternoons, T&Rs to Ken Hopkins, 500 West Boone Ave., Spokane, WA 99201

Promotion/Creative/Production Director

- WRDQ/Detroit — Fax resume to PD Lisa Rodman-Rose, (810) 737-8499
- KDWB/Minneapolis — T&R to PD Dan Kieley, 100 N. 6th St. #306-C, Minneapolis, MN 55403
- WKCI/New Haven — P.O. Box 85, New Haven, CT 06501
- KHOM/New Orleans — Prod. Dir. T&Rs to PD Bill Thorman, 2306 W. Main St., Houma, LA 70360
- WYXR/Philadelphia — Marketing Dir. Send to Dave Allan, 1 Bala Plaza #243, Bala Cynwyd, PA 19004
- KKRZ/Portland — Morning show production, T&Rs to Dan Clark, 4949 Southwest Macadam, Portland, OR 97201
- KHTS/San Diego — T&R to PD Todd Shannon, 4891 Pacific Highway, San Diego, CA 92110
- KUBE/Seattle — PD Mike Tierney, 190 Queen Ann Ave. North, Seattle, WA 98109
- KHTO/Springfield — T&R to PD Ray Michaels, 2225 E. Kearney, Springfield, MO 65803
- WWHT/Syracuse — Prod. Dir. T&R c/o Production Gig, 620 Old Liverpool Road, Liverpool, NY 13066
- WPST/Trenton — T&R to PD Dave McKay, 221 Witherspoon, Princeton, N. 08542

News Director

- WZNY/Augusta — T&Rs to PD Bruce Stevens, 1305 Georgia Ave., N. Augusta, SC 29841
- KGOT/Anchorage — PD Paul Walker, 500 "L" St. #200, Anchorage, AK 99501
- WLVY/Elmira — T&R to PD Mike Strobel, 1705 Lake St., Elmira, NY 14901
- WYKS/Gainesville — T&R to PD Jeri Banta, 7120 SW 24th Ave., Gainesville, FL 32607

Mornings

- WXYK/Biloxi — T&Rs to PD Patty Steele, 212 DeBuys Rd., Biloxi, MS 39531
- WVSR/Charleston — T&Rs to PD Bill Shahan, 817 Suncrest Place, Charleston, WV 25303
- WWST/Knoxville — Morning sidekick, T&Rs to PD Rich Bailey, 8419 Kingston Pike, Knoxville, TN 37919
- WEZB (B97)/New Orleans — T&Rs to PD Joe Larson, 201 St. Charles Ave. #201, New Orleans, LA 70170
- KHTS/San Diego — T&R to PD Todd Shannon, 4891 Pacific Highway, San Diego, CA 92110
- WWZZ (Z104)/Washington — T&Rs to PD Dale O'Brian, 5210 Auth Road, Marlow Heights, MD 20746

Middays

- KGOT/Anchorage — PD Paul Walker, 500 "L" St. #200, Anchorage, AK 99501
- WGTZ/Dayton — T&Rs to PD Mary Franco, 717 E. David Road, Dayton, OH 45429
- WHYT/Detroit — T&Rs to PD Garret Michaels, 2100 Fisher Bldg., Detroit, MI 48202
- KHOM/New Orleans — T&Rs to PD Bill Thorman, 2306 W. Main St., Houma, LA 70360
- WPXY/Rochester — T&Rs to PD Clarke Ingram, 207 Midtown Plaza, Rochester, NY 14604
- KFFM/Yakima — T&Rs to PD Michael Jack Kirby, 215 N. 4th St. Yakima, WA 98901

Nights

- KKSS/Albuquerque — T&Rs to PD Jeff Andrews, 5301 Central Ave. NE #1200, Albuquerque, NM 87108
- KZFM/Corpus Christi — T&Rs to PD Ed Ocanas, 2117 Leopard St., Corpus Christi, TX 78408
- KALC/Denver — T&Rs to 1200 17th St., Denver, CO 80202
- WKMX/Dothan — T&Rs to Phil Thomas, 100 North Main St., Enterprise, AL 36331
- KDUK/Eugene — T&Rs to PD Barry MacGuire, 1345 Olive St., Eugene, OR 97401
- WZYP/Huntsville — T&Rs to PD Marc Summers, 1717 Highway 72 East, Athens, AL 35611
- KHOM/New Orleans — T&Rs to PD Bill Thorman, 2306 W. Main St., Houma, LA 70360
- WEZB (B97)/New Orleans — T&Rs to PD Joe Larson, 201 St. Charles Ave. #201, New Orleans, LA 70170
- WPXY/Rochester — T&Rs to PD Clarke Ingram, 207 Midtown Plaza, Rochester, NY 14604
- WKHQ/St. Louis — 638 Westport Plaza, St. Louis, MO 63146
- KHTO/Spokane — T&Rs to PD Scott Shannon, 101 Lakeside Ave. Coeur d'Alene, ID 83814
- KHTO/Springfield — T&R to PD Ray Michaels, 2225 E. Kearney, Springfield, MO 65803
- KFFM/Yakima — T&Rs to PD Michael Jack Kirby, 215 N. 4th St. Yakima, WA 98901

Overnights

- KHKS/Dallas — T&Rs to PD Ed Lambert, 8235 Douglas Ave. #300, Dallas, TX 75225
- WNKS/Charlotte — T&Rs to PD Brian Bridgman, 137 S. King Dr., Charlotte, NC 28204
- WIXX/Green Bay — T&Rs to PD Dan Stone, 115 S. Jefferson St., Green Bay, WI 54305

Records

- EMI — Chicago & Cleveland Local Promotion Mgrs. Resumes to Michael Steele, (212) 492 1214. Local Promotion Openings:
- Beyond Music — (Left Bank Organization's new label) Resumes to Gina Iorillo, (213) 957-3455.
- The Enclave — Resumes to Valerie DeLong, (212) 253-4907.

Pros On The Loose

Here's a list of people (in alphabetical order) currently exploring new opportunities:

- Larry Baker — Morning producer WHYI/Miami (602) 955-2501
- Larry Berger — PD KIOI/San Francisco (415) 441-3950
- Rob Blair — APD/MD WZPL/Indianapolis (317) 255-2980
- Mertin Brahan — Morning producer WNCV/Columbus (614) 863-7546
- Ray Carlton — Revolution Head of Promotion (310) 454-2798
- Steve Cochran — Mornings WHTZ/NY (708) 898-5919
- Jerry Dean — PD KLUC/Las Vegas (702) 396-4347
- Kris Dorman — Air talent (908) 286-2887
- Lee Elliot — Air talent KYSR/Los Angeles (310) 542-0886
- Linda Emery — Morning co-host WPLJ/NY (954) 942-4251
- Arthur Field — Motown NY Local (212) 744-0502
- Sonny Fox — Mornings WHYI & WMXA/Miami (954) 340-3546
- Rick Gillette — PD WHYT/Detroit (810) 352-3156
- James Gregory — PD WQSL/Wilmington, NC (910) 762-1126
- Bobbi Hach — Lava VP/Promotion (310) 473-7660
- Anthony Iannini — Research Dir. WBHT/Wilkes Barre (717) 823-6063
- Jimi Jamm — MD KQMQ/Omaha, wants MD, nights, or PD (402) 345-2243
- Sonia Jimenez — MD KGGI/Riverside (818) 888-7234
- Derry Kehoe — WXXX/Burlington, VT (207) 623-1256
- Duff Lindsey — PD WJHM/Orlando (407) 767-8652
- Paco Lopez — PD WJBT/Jacksonville (904) 845-7493
- Chad Mitchell — Morning co-host/Producer WLUP/Chicago (815) 875-2220
- Mucho Morales — Mornings KRLA/L.A. (310) 946-5348
- Dino Robitaille — Mornings/nights KAVS/Lancaster, CA (805) 945-1784
- "Famous" Amos Russel — Mornings WCLB/W. Palm Beach (561) 368-0622
- Stefan Rybak — PD WBLI/Long Island (516) 473-0948
- Michael St. John — PD WKHQ/St. Louis (314) 481-1327
- Bruce Schoen — Arista VP/Promotion (212) 956-1326
- Mark Shands — PD/consultant WBHJ/Birmingham (503) 233-7848
- Neil Sullivan — PD WOVV/W. Palm Beach (407) 471-4606
- Mark Todd — PD KRQQ/Tucson (520) 296-3500
- Little Tommy — Morning talent/producer KIOC/Beaumont, TX (409) 896-2873
- Mark Vanness — Mornings WZPL/Indianapolis (317) 259-4769
- Todd Violet — Swing KHS/L.A. (805) 255-6888
- Steve Wayne — Afternoons/Web Master WZYP/Huntsville (205) 461-1909
- Andrew Wright — Nights WXLK/Roanoke (540) 774-7837



WALT LOVE

URBAN

Aiding Those In Search Of Work

□ **Industry organizations act as matchmakers for employers and prospective employees**

With the radio industry in its current state — fewer jobs, new technology, and more emphasis on the bottom line — people who are looking for jobs can use all the help they can get. If you know where to look, there are plenty of organizations willing to offer that help. This week, I speak to people at three such groups.

The NAB offers a three-tiered program for both job-seekers and broadcasters looking to hire, according to Director/ Broadcast Research Programs & Human Resource Development **Michael McKinley**. "We have a resumé referral service: Individuals hoping to enter the broadcasting industry, in either entry-level or management positions, can send us their resumé, and we will attempt to match it with a broadcaster looking to fill a position.

"Second, we offer a 24-hour job line which offers listings of various jobs in different departments throughout the week." (See "Help Is On The Line," upper right.)



I urge people to get as much business education as they can, regardless of what aspect of radio they want to get into.

—George Hyde



"The NAB also has its own online database, which allows both job seekers and employers to query and post positions throughout the industry. This service provides a method of immediate response to positions by creating an opportunity for the seeker to post his/her resumé directly into the database. In today's modern age of technology, being able to respond quickly is just as important as the information."

McKinley stresses that these services are free to those looking for jobs. Stations looking to match positions with people on the web site must be NAB members.

Mobile Assistance

Like the NAB, which conducts outreach programs and visits various cities to conduct workshops and seminars, the RAB has spent the last two years putting on career fairs in 30 cities across the country. Ex-

ecutive VP/Training Division **George Hyde** says, "Our goal is to increase the size and diversity of the pool of qualified applicants for all phases of jobs in our industry."

Hyde believes the principle obstacle to getting better people is that job seekers are unaware of the different positions available inside a radio station — positions, he adds, that can be rewarding from a career development perspective and financially.

The three-hour seminars consist of two parts. First, selected broadcasters address the group, discussing what they do and how they got their jobs. Then people representing various departments within a radio station — programming, promotions, sales, engineering, etc. — conduct one-on-one discussions with people who are interested in learning more about opportunities in those departments.

"Part of our mission is to educate," he notes. "We get people who may be interested in our business, tell them about the types of positions available and [the necessary] qualifications, and pass their identities, backgrounds, and resúmes along to radio station managers. Typically we have done this on a marketwide basis."

A recent career fair in San Francisco, held in cooperation with the **Northern California Broadcasters Association**, generated a database of nearly 1000 names of people interested in the broadcasting business, Hyde points out. "We passed that information on to radio station managers and NCBA member [stations] throughout Northern California. So from a broadcaster's perspective, we have dramatically improved the size and diversity of the pool."

Of the 958 forms submitted, roughly two-thirds identified themselves as minorities, including 30.6% African Americans, 18.7% Hispanics, 15.8% Asians, and 0.7% Native Americans. At a similar event in Dallas, figures showed that 43% of attendees were minorities, 89% had some college training, and 44% had college degrees.

Participating stations receive copies of the database, arranged by the participants' fields of interest. Hyde

ff **Recommendation**

My recommendation to those who are out of work now is that they open their scope up to media in general. Look at what your solid skills are and how they translate into any media environment.

—Sheryl Mumford



notes, "It's economical in terms of time for the radio station to track the potential employees. Plus, since we put it into a database, they can merge it with a software program and do form letters and mass solicitations."

Sales Transition

Hyde suggests that on-air personalities having trouble finding work may wish to segue to other aspects of broadcasting, such as sales. "Make contact with salespeople and sales managers at radio stations. Explain that you're in radio and enjoy what you do, but you're looking to broaden your experience and want to sell some radio time. It's short in term of pleasantries, but you're getting your point across."

"The ones who are more likely to get attention are the ones who go directly to the people who are going to make the hiring decisions. The key issue for someone making the switch from air talent or programmer is this: It used to be that if you knew a lot about the radio business, you would probably make a good salesperson. I believe those days are gone. Now the key is to understand business, economics, profit and loss, and general marketing."

"I urge people to get as much business education as they can, regardless of what aspect of radio they want to get into. Become knowledgeable about business; read business publications."

Local Focus

There are also local organizations that try to hook up broadcasters with potential employees. **Sheryl Mumford** is Executive Director of the San Francisco-based **Bay**

Help Is On The Line

Instant access to job information is as close as your telephone or your computer. Many industry organizations offer hotlines or World Wide Web sites with placement services.

NAB's 24-hour job line — (202) 429-5359 — offers job listings throughout the week, with different fields of industry expertise featured each day:

- Monday — on-air, radio production
- Tuesday — sales
- Wednesday — management and administration
- Thursday — engineering
- Friday — news

Job line listings include all necessary information so that potential applicants can communicate directly with the broadcaster regarding the position.

To access listings on NAB's web site, go to the NAB home page (<http://www.nab.org>), then click on the "Employment Clearinghouse" icon. This service is completely free to job seekers.

The **Bay Area Broadcast Skills Bank** operates an information line at (415) 905-6542, with a web page currently in development. Among the services the organization provides to those looking for work:

- Career counseling
- Resumé consultations
- Job listings and referrals
- Workshops & networking events

For employers, it offers referrals to pre-screened, pre-qualified applicants and year-end statistics for FCC EEO requirements.

A number of local and regional broadcasting organizations across the country provide job assistance. Contact them for information on the programs and services they offer.

Area Broadcast Skills Bank. "The Bank has been around for 25 years," Mumford explains, "and our mission is to promote diversity in broadcast media by providing services to both job seekers and employers."

"The spectrum of members we have ranges from college grads to career-changers and mid-career broadcast professionals. Due to the recent FCC ownership changes, we are now seeing a lot more higher-level broadcast professionals looking for work. Because of format changes and layoffs, there are people with 15 years of experience out of work."

"My recommendation to those who are out of work now is that



In today's modern age of technology, being able to respond quickly is just as important as the information.

—Michael McKinley



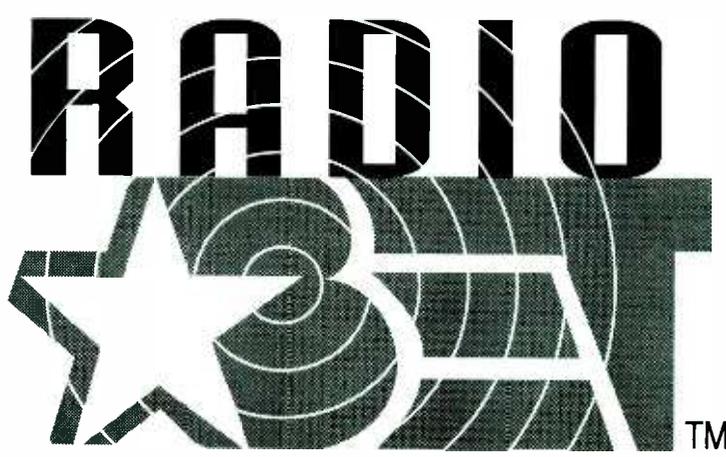
they open their scope to media in general. Look at what your solid skills are and how they translate into any media environment — not only radio and television, but public relations, advertising, and multimedia. We encourage that in the Bay Area because it is so competitive. The quality of life is so high that people don't leave. Instead of moving to another area, they move from station to station within the market.

"We are trying to provide more opportunities and get people to view media as the big picture, because they do converge on each other. With the onset of new technologies, television and radio stations are developing their own web pages and producing multimedia programming. So for those who find themselves out on the streets because of all the ownership changes, these options are available."

"Our job counseling is more of a brainstorming session, where we identify the kind of working environment they thrive in. From there, we give them networking organizations and periodicals they should be reading. We ask the job seeker questions that help them figure out what they want to do next. A lot of people come in with narrow scopes, and we help them to broaden it. One of the things we say over and over is, 'We're here to provide you with access to resources, information, and people' — because one of the major aspects to finding a job is networking."

"There are so many jobs that are not posted or are in the planning stages, where someone knows of someone else and says, 'This would be the perfect candidate for the job.' I got my job here through the back door. I came in as a volunteer. When the executive director left, the business manager and I wrote a letter to the board and asked if we could co-manage. The more you get involved and educate yourself on what's happening in the industry and start to talk to people, the more advantageous it is for you to find a job."

This column was written by R&R Urban Asst. Editor Lanetta Kimmons.



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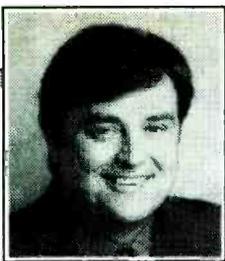
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Boosty Collins George Clinton KC & JO JO Hailey Kenny Latimore Lil' Kim Mona Li
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LON HELTON

Elementary Employment 101: Points To Ponder

How to accentuate presentation positives while avoiding pitch pitfalls

In this business, remaining employed can itself be a fulltime job. There are plenty of things to do and remember when looking for work or advancement.

Here are a few things to keep in mind for job-hunting preparation and procurement.

First Impressions Count

A job applicant's first contact with a prospective employer is often through the mail. You never get a second chance to make a first impression, so it's critical that your presentation puts your best foot forward. **KYGO-FM/Denver PD John St. John** draws on his experience to offer a few pointers and pet peeves:

- "Make sure your name and phone number are on all pertinent materials. Your application materials may be one of dozens, and the pieces can get separated. Someone impressed with your talents must be able to contact you."



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

—John Gehron

- "Be brief and concise. Resist the temptation to overload your future employer with too much information about yourself. Try to capture a prospective employer's interest within 60 seconds."

- "Start a tape with good material. Grabbing attention at the tape's beginning guarantees the listener will sample more of your talents. You can let your audition tape 'build,' but if you don't grab 'em with a compelling piece right off, they may not listen long enough to hear it build."

- "Spend a few dollars to present yourself in a professional and distinctive way. Don't go overboard. Just avoid looking slipshod and cheap. Stationery, labeling, print job, copying, and tape quality all combine to make the complete package. Professionalism in preparation will showcase your talents in the best possible way."

- "Outrageous, funny, or exotic

presentations designed to create interest have the possibly of working against you.

- "Including references in your initial contact with a perspective employer is a matter of preference. But I think a few references should be included — it conveys an air of confidence that shows you believe in yourself."

- "Send a letter to the potential employer a few days after your first contact. Re-express your interest in the position, reminding them that you are still alive and eager to work for him or her."

- "After applying for the job with a T&R, drop another tape in the mail with an informal note saying, 'I'm still very interested in your opening and wanted to send you some more of my air work.' It really enforces your eagerness to get the job."

- "Persistence can be touchy. You don't want to be a pest, but you can't help but desire a straight answer. It may take months before a final decision is made, and you might blow your chances by being too pushy. Cultivate the fine art of understanding human character, and hopefully you will know how to mix patience with persistence."

- "Radio is generally a business of professionals, and a professional attitude in your presentation will always be respected. But don't forget that radio is also a creative, artistic type of business, so don't take all those stuffy 'How To Get A Job' books too seriously. Presenting yourself in a professional manner better your chances of being hired by a group of professionals."

Job-Seeking 'Don'ts'

St. John's experience also left him with a list of "don'ts." He says it bugs him when:

- Applicants use their present employers' stationary, mailing labels, etc. "It makes me wonder how he will waste my company's money when applying for his next gig."

- His name is spelled incorrectly on the mailing label or, not having taken the time to find out the PD's name, the applicant addresses the cover letter "To Whom It May Concern."

- The job seeker calls while they're on the air. "What is he or she going to do while working for you?"

- They tell him to call them on the studio hotline. "Once again, he or

she should be concentrating on the show — not trying to get a job."

- The ad in **R&R** says "T&Rs only please," but he gets calls. "It doesn't make it OK when you start out, 'I know your ad said T&R only, but...'"

What They're Looking For

PDs, have you ever really thought about your criteria for hiring talent? Personalities, have you ever wondered what folks who do the hiring are looking for? Here's **KFKF/Kansas City PD Dale Carter**'s "prospective personality" inventory:

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

- "Hiring a personality who has been in a Top 10 market to come to a medium market is often a mistake. No matter how subtle, there's a feeling the jock has gone from the majors to triple-A."

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

- "Don't hire a morning person who really thinks that country music sucks."

- "What a jock has to say is much more important than the octave in which it is said."

- "Hire team players. This is a quality that must be demonstrated in previous jobs. It takes some work, but it's worth the effort to know that the person you're hiring isn't just giving lip service to the teamwork issue."

- "Determine what show prep means to them — not just what they say it means. This may require a clandestine trip to the market or having someone you know roll tape on the person. It's another extrastep that will pay huge dividends in the long run."



Spend a few dollars to present yourself in a professional and distinctive way. Don't go overboard. Just avoid looking slipshod and cheap.

—John St. John



People & Positions

As we enter this New Year, here are some folks seeking new opportunities and some of the jobs available. For more of both, be sure to check out this week's Marketplace section of **R&R**.

People

- **Amy Alberts:** Former **KYGO-FM/Denver** morning co-host. She says, "Co-host and killer news with a brain." (303) 751-9816

- **Bob Young:** Former **WNOE-FM/New Orleans PD**. He says, "I'm a sales-friendly, talent-motivating, strategic thinker with a passion for creating exciting, listener-driven stations, especially morning shows." His background includes programming **KZDG-FM/Denver**, **KNCL-FM/Sacramento**, and **WXTU-FM/Philadelphia**. (504) 523-2320.

Openings

The phone numbers included with the contact names are for contact purposes only. It is recommended you *not* call the person listed until you determine whether they're taking calls regarding the post.

GM/PD

- **WPOC-FM/Baltimore:** VP/GM Jim Dolan (410) 366-3693.
- **KTOM-AM & FM/Modesto:** The GM and PD posts are open. Magic Broadcasting President Don McCoy (912) 745-9693.

- **WXTU-FM/Philadelphia:** VP/GM Rich Marston (610) 667-9000.

- **KUPR-FM/San Diego:** VP/GM Dennis Gwiazdon (619) 729-5945.

- **KMPS-FM/Seattle:** OM Becky Brenner (206) 443-9400.

- **WCHY-FM/Savannah, GA:** VP/GM Dennis Jones (912) 964-7794

Marketing Directors/Special Projects

- **WCOL-FM/Columbus, OH:** PD Gary Moss (614) 221-7811.

- **WMGR-FM & WOBB-FM/Albany:** Resumes and references to OM Bill West, 809 South Westover Bl., Albany, GA 31707.

- **CMT — Country Music Television:** Special Projects Coordinator. Represents CMT and Gaylord Entertainment at remote appearances. Drives truck and trailer to remote locations. Sets up and distributes merchandise, assists with public relations and promotions.

Send resume, cover letter, and salary history to: Gaylord Entertainment, Communications Group Human Resources. Attn: VS, 2806 Opryland Drive, Nashville, TN 37214.

The Road To GM

For those whose career path points to the "big guy's" chair, here's a list I picked up at an **NAB** management session a few years ago called "The PD's List of Paths to the GM Chair (and Beyond)." (I apologize for not crediting the author, but it's not listed on the sheet.)

1. Know how to get ratings and interpret them.

2. Know how to market your radio station.

3. Must be able to focus on the listener.

4. Must have experience with balancing a budget.

5. Must have excellent people skills.

6. Must have a comprehensive knowledge of FCC rules and regulations.

7. Must have sales know-how.

8. Must be able to control costs.

9. Must be able to think strategically.

10. Must know how to hire the best people and delegate responsibilities accordingly.

11. Must have a keen ability to negotiate.

Advice For Uncertain Times

Finally, in a recent **Country** column (**R&R** 10/11/96), **American Radio Systems** co-COO **John Gehron** and **Benchmark** general partner **Joe Mathias** offered comments about jobs and the workplace in the post-Telecom world that bear repeating. The fact is, since our first jobs special ran a year ago, deregulation has made people even more jittery about their jobs. Both men gave ad-



Too many jocks are matter-of-fact about what they do and fail to communicate a sense of energy on the air.

—Dale Carter



vice that, hopefully, is calming to the more nervous among you.

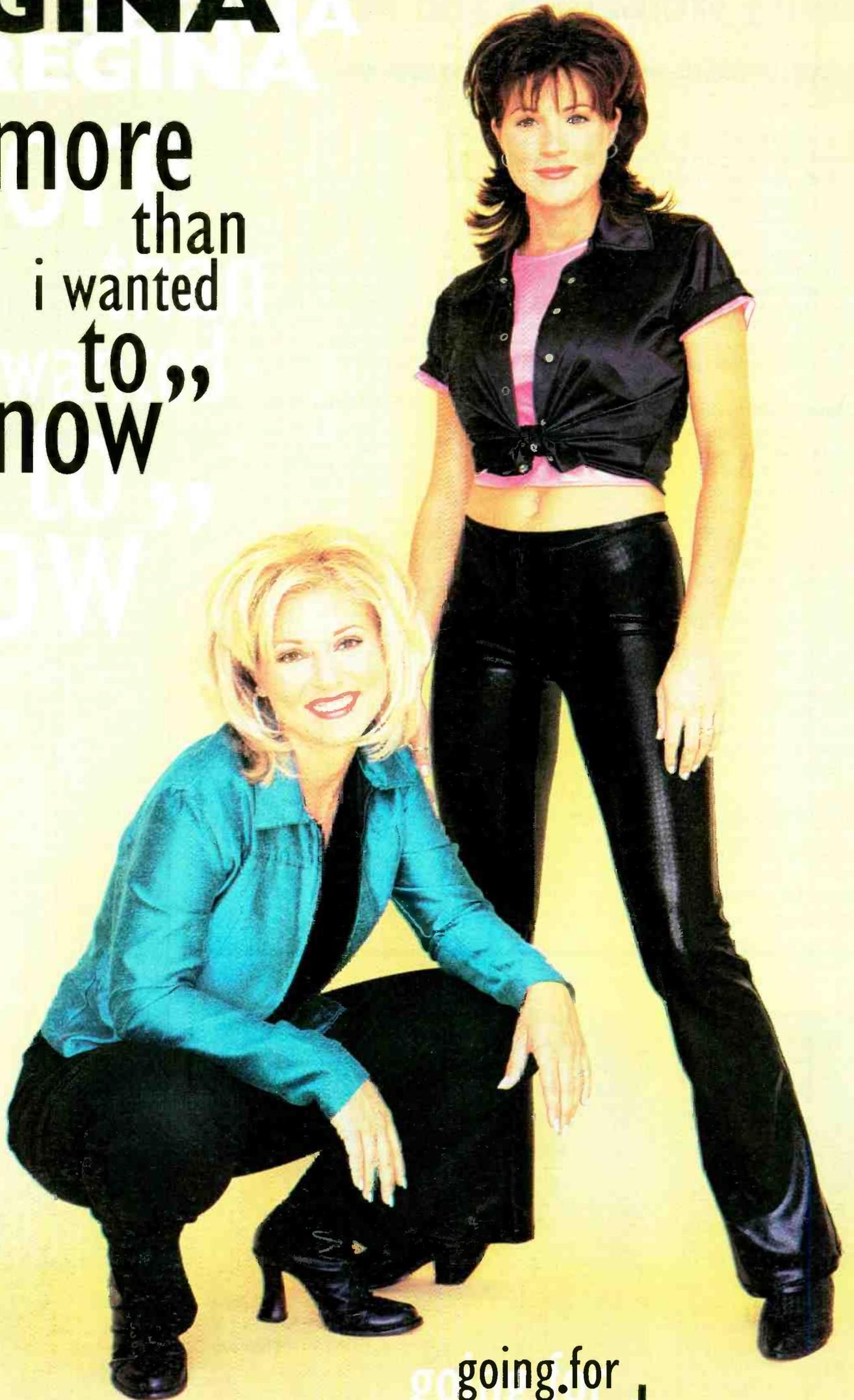
Mathias noted, "When we buy a station, people ask, 'Are you going to fire us all and bring in your own people?' The implication is that we have a couple hundred people we can deploy. That doesn't exist. All my folks have jobs. We evaluate every situation when we get there. If somebody's doing a good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

Gehron added, "I know the trading has been tough on people. But they need to wait it out and continue to do their job well. It'll all settle down and be better in the end."

"Don't get sidetracked by rumor and uncertainty. Do a good job and continue to perform well. What maintains a station's value to whoever the owner might be is the people. Radio stations are people. Valuable people keep the station valuable. All we have to sell are people and their talents."

**REGINA
REGINA**

**“more
than
i wanted
to,
know”**



going for
airplay
now

Country Welcomes The New Year

□ New music, greatest hits packages set the mood as labels ring in '97

After a virtual shutdown during the holiday season, the office lights are glowing again on Music Row as country labels prepare for the New Year. Topping the list of priorities is the first-quarter release schedule for '97.

One major label is preparing an all-star gospel album, and new projects are forthcoming from **Tracy Lawrence**, **Tanya Tucker**, and **Kathy Mattea**. **Pam Tillis**, **Collin Raye**, **Aaron Tippin**, and **Wynonna** are providing something extra for their greatest hits packages.

A Religious Experience

As the years pass, country's connection to gospel music has become more distant. However, **Arista/Nashville** recognizes the heritage with the February 25 release of "Peace In The Valley." Exec. producer **Jim Scherer**, who supervised Arista's Christmas compilation "Star Of Wonder," coordinated the gospel project, which also includes acts from sister label **Career**.

"Peace In The Valley" includes performances by **Tillis**, **Brooks & Dunn**, **Alan Jackson**, **Diamond Rio**, **BR5-49**, **BlackHawk**, **Tammy Graham**, **Lee Roy Parnell**, **Brett James**, **Steve Wariner**, **Radney Foster**, and **Michelle Wright**.

Established Acts

Here's a schedule of upcoming album releases from some familiar names:

Atlantic: Tracy Lawrence, title TBA, March 25.

Capitol: **George Ducas**, "Where I Stand," January 14; **Tanya Tucker**, "Complicated," March 25.

Columbia: **Chet Atkins/Tommy Emanuel**, "The Day The Fingerpickers Took Over The World," February 25.

Intersound: **Dan Seals**, title TBA, March 25.

Mercury: **Kathy Mattea**, "Love Travels," February 4; **Kim Richey**, "Bitter Sweet," March 4.

SOR: **Dean Chance**, "Tonight," March release.

River North plans to release a new **Holly Dunn** album in March. **Radney Foster's** latest **Arista** project and **Tammy Graham's** **Career** debut album could arrive before the end of March.

Two Nashville labels are also releasing albums by non-country acts. **Mercury's** Music Row office will be releasing a project by British rock singer-songwriter **William Topley**. **Giant** is offering a solo project by famed session musician **Terry McMillan**, who melds rhythm & blues with gospel.

Simply The Best

Four proven hitmakers recently returned to the studio to record new material for inclusion on their greatest hits packages, all to be released in March.

Arriving with at least two new tracks each are **Tillis's** "Greatest Hits" (**Arista**), "The Best Of Collin Raye: Direct Hits" (**Epic**), and **Wynonna's** as-yet-untitled greatest hits collection for **Curb/MCA**. **Aaron Tippin's** "Greatest Hits" (**RCA**) features three new tracks.

RCA has set a January 28 release date for "The Best of Lari White." **Doug Stone's** **Columbia** "Super Hits" collection comes in March.

Old Names, New Labels

While it falls beyond the year's first quarter, the reunited **Kentucky Headhunters** release their first **BNA** single in April. With lead vocalist **Ricky Lee Phelps** again fronting the group, an album will follow in the spring.

The **Highway 101** connection remains a factor, too, with Georgia-based **Intersound** joining forces with **Willow/Tree** releasing "Latest & Greatest" on February 4. The collection includes seven of the group's hits from the '80s, along with three new tracks featuring original lead vocalist **Paulette Carlson**.

Nikki Nelson — who replaced **Carlson** in **Highway 101** — is continuing work on her solo debut album, expected in late spring on **DKC/Columbia Music**.

Ray Stevens's "Hum It" — his first album since returning to the **MCA** roster — will be released February 25.

And The New Acts Just Keep On Comin'

This time next year, Nashville labels hope you'll be recalling names like the **Buffalo Club**, **Bekka & Billy**, **Sara Evans**, **Anita Cochran**, **Lee Ann Womack**, and **Big House**. The name recognition factor may be negligible at the moment, but they're included in the first wave of new artists making their debuts in '97.

Keep in mind that release schedules are subject to change, while some label plans still haven't been finalized. However, here's a look at what to expect during the first quarter of the New Year:

The **Buffalo Club's** first **Rising Tide** single — "If She Don't Love



Buffalo Club

You" — goes for adds January 13. If at least one of the Club's faces looks familiar, it's because drummer **John Ditttrich** was a founding member of **Restless Heart**. **Ditttrich** sang lead vocals on **Restless Heart's** pop crossover hit "When She Cries." However, the **Buffalo Club's** harmonies are fueled by lead vocalist **Ron Hemby**, a former member of the **Imperials** gospel group. The trio also features veteran sideman **Charlie Kelley** on guitar. The **Buffalo Club's** self-titled debut album is tentatively set for a March 25 release.

The **Bekka & Billy** story is explained in their last names. **Bekka Bramlett** is the daughter of roots rock pioneers **Delaney & Bonnie Bramlett**. **Billy Burnett**, son of the late rockabilly legend **Dorsey Burnett**, enjoyed success as a solo artist. Ironically, **Bramlett** and **Burnett** began writing country songs together during their tenure in **Fleetwood Mac**.

Vince Gill and **Bekka's** father make guest appearances on the pair's **Almo Sounds** debut album, "Bekka & Billy," scheduled for an April 22 release. The duo's first single — "Patient Heart" — is tentatively scheduled to go for adds February 28.

Rising Tide is also introducing Texas singer-songwriter **Jack Ingram**, who built a strong regional following with two independent albums. **Rising Tide** previously reissued one of the indie albums, "Live At Adair's," but **Ingram's** first CD for the label is scheduled for March 25 release. The title is still to be determined.

Other New Faces

Giant's new duo **Regina Regina** debuted last month with the single "More Than I Wanted To Know." The duo features former **Reba McEntire** background vocalist **Regina Leigh**, and **McEntire's** former personal assistant **Regina Nicks**. Look for the self-titled debut album to be released January 28.

The first single by new **RCA** signing **Sara Evans** goes for adds March 10. The Missouri native previously sang demos for famed songwriter **Harlan Howard**, and the album includes an updated version of his classic "Tiger By The Tail." **RCA** is still determining the first single. **Evans's**

debut album is expected in May.

Merle Haggard has another son following in his musical footsteps. **Noel Haggard's** **Atlantic** debut single — "One You Learn" — goes for adds January 13. His album, "One Lifetime," is set for March 4 release. **Merle's** son **Marty** records for **Critique**.



Noel Haggard

Big House, a six-piece band from **Bakersfield**, goes for adds January 27 with its debut **MCA** single, "It's Cold Outside." The **Big House** album, still untitled, is set for a March 25 release.

Decca, **MCA's** sister label, is particularly excited about **Lee Ann Womack**, a singer-songwriter who hails from **Tyler, TX**. Falling within the traditional country realm, a debut single is expected in March, followed by an album in June.

At **Warner Bros.**, Texas-born comic **Bill Engvall** gets some assistance from labelmate **Travis Tritt** for the single "Here's Your Sign."

Warner's **Anita Cochran**, a Michigan native, isn't a typical singer-songwriter. Playing all the lead guitar, banjo, mandolin, and dobro parts on her debut album "Back To You," **Cochran** says her music has been described as "Vince Gill meets the **Judds**." The album arrives later in the spring, but her debut single "I Could Love A Man Like That" will be issued early this year.



Anita Cochran

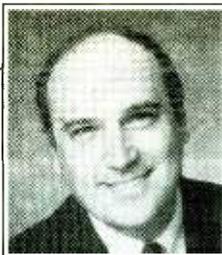
On sister label **Reprise**, former **Little Texas** member **Brady Seals** launched his solo career with the recent single "Another You, Another Me." His solo debut album "The Truth" will be in stores during the first quarter. **Warner/Reprise** declined to provide specific release and add dates.

Imprint's **Jeff Wood** was introduced to radio with the recent single "You Just Get One." The Oklahoma native's debut album "Between The Earth And The Stars" arrives January 28. Singer-songwriter **Bob Woodruff's** first **Imprint** album — "Desire Road" — is set for a March 25 release.

At **SOR**, Texas-born singer-songwriter **Bryan Smith's** debut album "Range Of Emotions" is slated for a February 11 release. The first single "Jack Of All Trades" goes for adds in late January.



ARTISTS HELP KID'S CAFE — Three **Arista-Career/Nashville** artists donned aprons during the holidays to assist in preparing and serving food for the **Second Harvest Food Bank's** "Kid's Cafe" in Nashville. The non-profit organization was also awarded a \$350,000 check from sales of **Arista's** "Mama's Hungry Eyes," an all-star tribute to **Merle Haggard**. Gearing up to feed the children (l-r) are **Radney Foster**, **Second Harvest Exec. Director Jaynee Day**, **Steve Wariner**, **Second Harvest CEO Christine Vladimiroff**, and **Lee Roy Parnell**.



MIKE KINOSHIAN

It's Now Survival Or Severance

□ What to do if the new boss shows you the door

The fate of your continued employment by the station's new ownership rests in the envelope in your hand. You carefully break the seal to read whether it's a thumbs up or thumbs down.

This pulse-quickening/heart-pounding scenario is how employees in some takeover situations are being treated. Those surviving the cut happily proceed to the conference room to learn about new owners and new systems. Concurrently at a different location, those not chosen to stay under the new regime are told about severance packages.

An extremely valuable lesson learned during this age of consolidation is to always expect the unexpected. Unfortunately, last year's wild rollercoaster ride included plenty of job eliminations — a trend that was experienced at all station levels.

"As groups grow larger and larger, we'll see them [implement] some cost-saving measures," remarks **Marc Kaye**, who remains upbeat even though his tenure as President/GM of **WUKS/Tampa** (formerly **WUSA-FM**) was eliminated last month when **Jacor** took control of the Hot AC from **Gannett**. In other words, Kaye didn't make it to the conference room.

Don't Waste Time

Compounding matters was the timing: Kaye was dismissed on the first night of Hanukkah, about three weeks before Christmas. "It sounds cold and ugly, but I'm lighting [Hanukkah candles] and thinking that I'm not going to be employed. Some people wonder why it couldn't have been [delayed] until the first of the year, but there's never a good time for it to happen. You might as well just get it done because, if you wait, people are faced with bills for things they bought for Christmas."

As soon as he was let go, Kaye wasted no time in obtaining a professionally prepared resume. "It's the first one I've ever had. I've had job histories, but I now have a real resume. Part of you says that 25 years in the business only means a page and a half, while the other half says you've done well for yourself."

True to form, Kaye kept a positive attitude and went right to work — dialing the phone. More than 90 calls later, he notes, "You call everyone you know in the last 25 years. I didn't expect anyone would instantly hire me, [but my hope is that] they'll keep their eyes and ears open for me.

"This will be the second half of my radio career and now's the time to think about what I liked about the first half and not just rush into something. I'm waiting to brainstorm with people."

Coping With Cutbacks

In addition to affecting people, consolidation cutbacks usually impact promotion budgets. Explains Kaye, "There may be fewer dollars spent because one group owns all the young male stations and they don't have to compete against themselves. Business department consolidation means that, instead of having five business managers for five different stations, you only have one."

"When **Jacor** took over **WUSA**, we lost an assistant traffic manager and a bookkeeping person. They worked hard everyday and made money that helped provide for their families. Now that the face of the radio industry has changed, they're out of work. Those are the people I feel for."

Kaye also discovered GMs aren't exempt from cutbacks from firsthand experience. "You won't have eight GMs for eight stations. There may be one person in charge of the entire market and, perhaps, two GMs for eight stations."

While this is also the case for other departments and department heads, Kaye notes, "For the most part, sales departments won't be subjected as much to this. In order to be successful, you need isolated sales departments to sell isolated stations — even if they're part of a larger group."

Success Never Spells Security

The most intriguing aspect of Kaye's situation begins in June 1996, when he transformed mainstream AC **WUSA** to Hot AC as "Kiss FM" and brought in market mainstay **Mason Dixon** from crosstown Hot AC rival **WMTX** as PD/morning show host. These moves produced instant success in the summer **Arbitron**: **WUSA** placed second among women 18-34 and third among women 25-54.

"You always feel that, if you're doing a good job and you're successful, you'll have [job] security," comments Kaye. "It's unfortunate to find yourself out of work, but I couldn't be happier to hand over the station in its current position to **Jacor**. There's a lot of satisfaction in the startup, but I'll be sad not to be part of the station as it really starts coming into its own."

Certain warning signs could alert you that the end is near. "When people don't return calls, you know what's coming down, so you prepare for it."

While **Dixon** tried reassuring Kaye that **Jacor** would surely keep the management team together, Kaye told his PD that, "It wasn't going to happen. [Several days later], I looked at him and shook my head [no] and he had tears in his eyes. We hugged and I walked out of the building. You have to realize that walking out the door [forever] stinks. But you must walk out with your head held high knowing that you can only control certain things. The station is in its growth stage and I helped create it. That made the walk out the door a little more tolerable."

Unlike most other major group owners, **Gannett** elected not to get into station bidding wars. "I knew that if **Gannett** didn't grow, it would probably go away," Kaye reasons. "Darwin said it best: 'You adapt, or you die.' **Gannett** wouldn't adapt to radio's new rules."

"I was sorry this was the case because I'd put in [about 13 years] with the company, had good times, and was treated very well. It's not a shock, but it's difficult being out of work for the first time in 25 years."

In last year's intense buying mode, we witnessed radio groups shell out 20 and 30 times cash flow for properties. However, acquisitions may have peaked. "Prices aren't quite as high as we've seen and sellers aren't getting quite as much as in 1996."

The business, Kaye points out, is now in an operating mode that must show increased profits. "One of the quickest ways of [doing so] is to consolidate and immediately add [significant dollars] to the bottom line. It makes sense from a financial standpoint and they need to start running these businesses to get a return on the investment. That's what most groups will do, [although] some feel they need managers at all stations. [Owners] know they must return the money given to them by banks, stockholders, and board of directors."

New Cast Of Characters

Following a flurry of deals where groups purchased other entire groups, the next consolidation scenario might involve companies that currently have no radio ties. "There's nothing to stop **AT&T**, **Microsoft**, or **Time Warner** from getting into the radio business and buying out a group that owns 80 or 90 stations," says Kaye. "We'll see more growth by some radio groups that want to max out where they can."

While new-to-radio owners could

Playing The Match Game

With the help of several dozen concerned format PDs, I'm pleased to present the following listing of job openings and people currently available and seeking their next assignment.

Openings appear in alphabetical order by job title; available personnel are listed the same way according to their most recent position.

AC Openings

Air talent, **KEZA/Fayetteville, AR**, contact OM/PD **Chip Arledge**.
Air talent, contact **Lee Logan**, Group Director/Programming, **South Central Communications**.
Chief Engineer, **WSRS/Worcester, MA**, contact VP/GM **Bud Paras**.
Evenings (7pm-mid.), **KSBL/Santa Barbara, CA**, contact PD **Peter Bie**.
Middays (10am-3pm), **KSBL/Santa Barbara, CA**, contact PD **Peter Bie**.
Middays, **WEZF/Burlington, VT**, contact PD **Dave Simmons**.
Morning co-host, **WLEV/Allentown**, contact OM/PD **John Lodge**.
Morning co-host, **WENS/Indianapolis**, contact OM/PD **Greg Dunkin**.
Parttime air talent, **KMGL/Oklahoma City**, contact PD **Steve O'Brien**.
Production Director, **WHYN-FM/Springfield, MA**, contact PD **Gary James**.
Promotions Coordinator, **WJBR-FM/Wilmington, DE**, send resume and salary history to Personnel Director.
Promotion Director, contact **Lee Logan**, Group Director/Programming, **South Central Communications**.
Salesperson (entry-level), **WQLR/Kalamazoo, MI**, contact GSM **Dennis Martin**.
Salesperson (experienced), **WQLR/Kalamazoo, MI**, contact GSM **Dennis Martin**.
Weekend air talent, **WLEV/Allentown**, contact OM/PD **John Lodge**.
Weekend air talent, **KZST/Santa Rosa, CA**, contact PD **Brant Farris**.

Available AC Pros

GM, **Marc Kaye, WUSA/Tampa**, (813) 595-8077
Middays, **Tom Chase, WUSA/Tampa**, (813) 855-8674
Mornings, **Kevin Gossett, WASH/Washington** (703) 242-2096
ND, **Larry Beck, KHLA/Lake Charles, LA** (318) 494-6906
PD, **Ross Potter, WCIB/Cape Cod, MA** (602) 842-5851
PD, **Dennis Kennedy, KSHA/Redding, CA** (916) 223-4381

Hot AC Openings

Marketing/Promotions Director, **KDMX/Dallas**, contact GM **J.D. Freeman**.
Middays (9am-1pm), **KNEV/Reno, NV**, contact PD **Rusty Keys**.
Middays/Production Director, **WCGQ/Columbus, GA**, contact PD **Lee McCard**.
Mornings, **WMXB/Richmond**, contact PD **Barry McKay**.
Morning show producer, **WRAL/Raleigh**, contact PD **Steve Reynolds**.
MD, **WMXB/Richmond**, contact PD **Barry McKay**.
MD/afternoons, **WRAL/Raleigh**, contact PD **Steve Reynolds**.
News anchor/reporter, **WMXS/Montgomery, AL**, contact News Director **Shedd Johnson**.
Nights (7pm-Mid.), **WTMX/Chicago** contact PD **Barry James** (no calls).
Nights (7pm-Mid.), **KALC/Denver**, contact PD **Gregg Cassidy**.
Nights (7pm-Mid.), **WKZL/Greensboro**, contact PD **Jeff McHugh**.
Overnights, **KMXG/Quad Cities, IA-IL**, contact PD **Matt Williams**.
Parttime air talent, **WDAQ/Danbury, CT**, contact PD **Bill Trotta**.
Parttime air talent, **WMXB/Richmond**, contact PD **Barry McKay**.
Weekend air talent, **KMAJ-FM/Topeka, KS**, contact PD **John Lee Hooker**.

Available Hot AC Pros

MD/afternoons **Tim Jones, KIYS/Jonesboro, AR** (501) 931-7592
Mornings, **Terry King, KDMX/Dallas** (972) 991-1029
Nights, **Fenny West, WKZL/Greensboro** (910) 886-2525
PD, **Steve Elliott, KVMY/Phoenix** (602) 460-4426
PD, **Mark Pollitt, WMYI/Greenville, SC** (864) 235-4613
Lee Elliott, KYSR/Los Angeles (310) 542-0886
Jennifer Grimm, KDMX/Dallas (214) 625-4489
Dave Thomson, WKQI/Detroit (703) 481-6546

Other Openings

Program Director, Talk **WTAE/Pittsburgh**, contact **WTAE & WVTY/Pittsburgh** Director/Programming **Bruce Gilbert**.

Other Available Pros

Freelance Editor, **Tim Brough** (512) 249-8073
Mornings, **Glen Boychuck, KSAN/San Francisco** (415) 331-2422
Mornings, **Larry Kruger, WPRO-AM/Providence** (508) 674-0636
Mornings, **Mike Nelson, WPOR/Portland, ME** (423) 539-1084
Producer, **Mark Drucker, David Brenner Show, Westwood One Entertainment** (215) 741-0242
Production, **Nat Lamp, KEDJ/Phoenix** (602) 940-3820
Rachel Rabe, KHTY/Santa Barbara, CA (805) 568-0608
Todd Violet, KIIS/Los Angeles (805) 255-6888

soon surface, it's also likely that radio veterans may have to find their next opportunities outside the business they love. "I don't know where this is taking me, but I know it's where I'm supposed to be."

"We know we're in the most competitive business. When we go on

job interviews, we need to talk about this industry's competitive nature — selling yourself is the greatest sales job of all. We have to explain how much time, energy, and hard work are needed to win. Skills we've learned over the years in radio are extremely valuable in other areas."



CAROL ARCHER

Getting 'Heavy Paper'

□ A noted entertainment attorney details the contractual why's and how's

Most industries offer their most important players employment packages. Radio is no exception. For Westlake, CA-based attorney **Clair Burrill**, who has negotiated "heavy paper" for radio executives numerous times over the years, contractual agreements should be virtually standard at a certain level of responsibility and compensation.

Contracts are not always offered, and that's when a potential hire has to speak up, notes Burrill. Defining the boundaries of a relationship is crucial, he says. "It's a mistake to not try to get a contract, especially for anyone who is concerned about protecting themselves, the longevity of their service, and their compensation and benefits. Unless you can accept the fact you may not be in a long-term situation, which is sometimes the case in radio, you will be better off with a contract. If there is not a written agreement between the employer and employee, their entire relationship will be governed by the rules, regulations, policies, and laws of the state where the employment takes place.



Clair Burrill

"There are built-in protections for both sides in the labor codes, but if you're not entirely conversant with them, you can bet the employer is at an advantage. If you have a contract, however, it will define the relationship. Wouldn't it be better to have that relationship spelled out and know where you stand? People are concerned about how much they'll be paid, when they have to show up, and what they're expected to do. But there are many other factors in the employer/employee relationship that

inevitably come up, and if they are dealt with piecemeal, the relationship itself can be strained."

Include Benchmarks

Burrill says that when one's work directly influences ratings, such as a PD's or air talent's, benchmarks based on performance should be included. "Wouldn't it be nice to know up-front and as part of an agreement that as the numbers go up you'll be compensated? Bonuses and incentives instill in someone the idea that they will receive something for taking [a radio station or group] to the next level. Employers want to increase ratings performance as well, so if they can get people working hard for that, why shouldn't those people share in it? You're not going to get that unless [those benchmarks] are in the contract in the first place."

Some contractual terms are fairly standard, he says. "You'll want to deal with the period of time of the employment, compensation, exclusivity of services, and outside expenses above and beyond regular compensation. Many radio people do a great deal of travel and have the need for cell phones, laptop computers, etc., so all of those benefits are a function of how important they really are to the type of work you do and your place within the structure of the radio industry.

It's in the company's best interest [to provide tools that will allow] the employee to be most effective. Personalities and programmers move

from market to market all the time, so moving expenses and relocation costs, including temporary housing, are needs that have to be accommodated by broadcast companies."

It's in the area of job termination that a written contract is especially valuable to the employee, Burrill observes. "If you do have a formal written contract, you can address the issues of termination and, related to that, the covenant not to compete, the definition of 'cause,' and severance. All of those issues are considered part of the termination package. If the relationship just doesn't work out, what happens to the relationship if it is voluntarily terminated by the employee and he or she moves on?"

Or if you lose your job due to a clash of management styles, for example, where does that leave the employee? "We are going to want to determine what constitutes cause. An employer certainly should have the right to terminate an employee under certain defined circumstances."



You may know your salary and your duties, but you rarely know anything else without a written contract.

—Clair Burrill



es, like malfeasance, or commission of a misdemeanor or felony. But in gray areas — and in radio as in other industries — the possibility always exists that someone may just have to be let go. A severance package to ease the transition and reasonable advance notice can be negotiated.

"Regarding covenants not to compete (or non-compete clauses), the employer expects the employee not to go out and do certain things. If termination is voluntary, the company can reasonably expect protection against the employee working for a competing station the next day. But if the employer exercises the right to terminate without cause, then there might be a different view of how long the employee should not be able to work in the same market. All those things should be discussed and negotiated up-front, so that everyone knows where they stand whenever and however the relationship comes to the end of its life."



TAKE THE 'A' TRAIN — In a partnership designed to bring entertainment back to railroad travel, Warner Bros. jazz vocalist Kevin Mahogany (second from r) was the first artist selected for a promotion sponsored by Amtrak. As the train headed to the Bay Area from L.A., passengers were treated to a live performance. Seen here with Mahogany (l to r) are the label's ever-insouciant Sr. Nat'l. Promotion Dir. Chris Jonz, Amtrak Dir./Mktg. Cindy Smith, KLON-FM/Long Beach-L.A. GM Judy Jankowski, and Warner Bros. VP Special Mktg./Jazz Marylou Badeaux.

Discuss Your Duties

"Another area that comes up frequently in radio is that a written description of what duties the employer expects the employee to perform, and the exclusivity of those services — or doing something seemingly unrelated on his own time — have to be spelled out. Consider that most people who work in radio are very creative and often work on *all kinds* of projects. If you don't have an agreement that addresses those possibilities, you're asking for trouble."

Burrill points out that agreements often originate with the employer. "I try to take the initiative [on behalf of the employee] since the agency that generates the first draft usually has the upper hand in the negotiations because it gives you the opportunity to work from your language. You're setting the tone. But bigger radio companies proffer the agreements most of the time."

And the employee's attorney generally deals with the employer's in-house counsel or another staff member who is knowledgeable in the field, while the prospective employee deals with their counterpart or superior in management, such as the group head, GM, Exec. VP, or Human Resources director.

What's the most common mistake an employee can make upon reaching an agreement? "Not getting into an agreement in the first place!" Burrill states emphatically. "I don't

want to overglorify the need for written contracts, but if every situation in radio could be accommodated by contract, the employment relationship would be better. You may know your salary and your duties, but you rarely know anything else without a written contract. An agreement addresses all those other issues and even if you don't think about them, your attorney will. In addition, sometimes the company will cover certain areas in their drafting because they don't want to have exposure where they've had bad experiences in the past."

Is an employee always at a disadvantage if a dispute should arise since they are a single person petitioning against a larger corporate resource? "You have some protections that you can build into the contract, and all the more reason for one to consider a written contract, particularly at the levels we're discussing.

"For example, you can put in an arbitration clause (which might contain parameters that include allegations of wrongful termination) as opposed to using the legal court system, which is expensive, time-consuming, and emotionally draining. Arbitration is far less formal, less expensive, and you can build in a clause that says he who prevails may recover their costs, which might include the costs of the arbitration and attorney's fees. In the end, I think it can be seen that a written contract benefits both sides."



MARILYN SCOTT LIVE — After an extraordinary set in which she opened for Dave Koz in L.A. recently, Warner Bros. artist Marilyn Scott took a moment to hang with old friends (l to r): WEA Distribution's Fran Alberte, Vision Management's Leanne Meyers, Zebra Records Prez Ricky Schultz, Scott, R&R's Carol Archer, writer/producer Jimmy Haslip, and R&R Publisher/CEO Erica Farber.



'A REALLY BIG SHEW' — KMJZ/Minneapolis recently presented a high octane concert with Columbia artist Peter White (second from l) and Capitol artist Dave Koz (r) at the Twin Cities' Metropolitan Theater. They're seen here with KMJZ GM Dan Seeman (l) and afternoon host Glen Edwards.



CYNDEE MAXWELL

Air Talent Negotiation Tips

Finding the right job is only the first step in obtaining gainful employment. Coming to an agreement with a potential employer can sometimes take the excitement away from the gig itself.

Most people are better at doing their job than negotiating employment-related issues. So air talent consultant (and former R&R columnist) **Dan O'Day** offers some tips for the next time you must act as your own arbitrator.

Mediate 'Your Needs'

He says, "When negotiating, don't allow yourself to be drawn into an argument about what is 'fair' or what the station can or cannot afford. Instead, concentrate on what you need to accept the job. For example, the station offers \$35,000 a year, and you feel that's not enough. Don't say, 'How can you offer \$35,000 when the station across town is paying \$65,000?' or '\$35,000? But you paid the guy I'd be replacing *twice* that!' Instead, focus on *your needs*: 'For me to make the move, I'd need at least \$50,000.'

"If you challenge their offer, you'll end up in a fruitless argument about what they should or shouldn't do. But they can't argue with you about your needs. They might choose not to fill your needs, but they have nothing to argue about.

"Or perhaps you feel it's important to get a five-day work week. The station says that's not their policy or they say, 'C'mon, *everybody* in radio works six days!' Don't get sucked into a discussion about the pros and cons of their policy or what 'everybody' in radio does. Simply say, 'I understand your position, and I've learned over the years that for me to deliver the maximum on-air performance, I need to work five days a week.'

"There's a little tip hidden in that response: Get into the habit of saying 'and' instead of 'but' — especially when negotiating. 'But' implies disagreement. 'And' implies two co-existing thoughts. The difference is subtle yet real.

When negotiating, don't allow yourself to be drawn into an argument about what is 'fair' or what the station can or cannot afford. Instead, concentrate on what you need to accept the job.

"For example, instead of saying, 'I understand the previous jock got in trouble for doing risqué humor, but I know where to draw the line,' say, 'I understand the previous jock got into trouble for doing blue humor, and I know where to draw the line.'"

Interview The Employer

O'Day also reminds radio people that they should interview and re-

search prospective employers to make sure the people and operation create the work environment you want to join. In today's broadcast environment, this is more essential than ever. O'Day offers some sample questions to get you started:

- Will I be receiving regular instructions and/or input from the GM? The sales manager? The chief engineer? The owner?

- How long have you been PD? How much autonomy do you have?

- On my show, I do a lot of (fill in whatever you do a lot of — phoners, comedy, blue humor, etc.). How do you feel about my doing that here? How will the GM and owner feel?

- How much influence does your sales manager have over programming?

- Is there room for advancement within the station or within the chain? (Don't assume that if you do well at their small market station, you'll be given a shot at their large market sister station.)

- What specific results do you expect to see by putting me in this airshift? How will you know if you've gotten those results? How long is it expected to take to achieve those results? (If the station truly expects to turn around its ratings in a single book, you might want to wish them luck and then leave.)

- Will you pay my moving expenses? (Believe it or not, some people are afraid to ask this and then are disappointed when the station doesn't reimburse them upon their arrival.)

We Can Work It Out

In our tireless efforts to play matchmaker, I've compiled the following list of openings in radio. Of course, there is a finder's fee of 25%, but you can work that out with us after the first paycheck.

Due to print deadlines we can't guarantee these positions won't have already been filled, but just tell the station's respective PDs that you saw a job opening in the R&R Rock column.

Music Director

WTFX/Louisville, KY
(502) 560-1069

Mornings

KFMF/Chico, CA
(916) 899-3600
WRCQ/Fayetteville, NC
(910) 484-2107

Middays

KURR/Salt Lake City
(801) 263-9950

Afternoon Drive

KBOY/Medford, OR
(541) 779-2244

Nights

KHOP/Modesto, CA
(209) 572-0104
KKEG/Fayetteville, AR
(501) 521-5566
KURR/Salt Lake City
(801) 263-9950
WJXQ/Lansing
(517) 699-0111
WRKI/Danbury, CT
(203) 775-1212
WZXL/Atlantic City, NJ
(609) 522-1416

Overnights

WKQQ/Lexington, KY
(606) 252-8894

Parttime

KFMX/Lubbock, TX
(806) 798-7078
KSJO/San Jose
(408) 453-5400
WCKW/New Orleans
(504) 831-8811

Parttime (Cont.)

WGIR/Manchester, NH
(603) 625-6915
WHEB/Portsmouth, NH
(603) 436-7300
WKQQ/Lexington, KY
(606) 254-7699
WNOR/Norfolk
(757) 366-9900
WOUR/Utica, NY
(315) 797-0803
WRRV/Newburgh, NY
(914) 343-7400
WTFX/Louisville
(502) 560-1069
WTRI/Evansville, IN
(502) 831-2982
WXKE/Ft. Wayne
(219) 484-0591
WZBH/Salisbury-Ocean City, MD
(302) 856-2567

Promotions Director

KRAD/Corpus Christi
(512) 883-1600
WGBF/Evansville, IN
(812) 477-8811

Production Director

KSD-FM/St. Louis
(314) 531-0000
WGLF/Tallahassee
(904) 878-1104
WHEB/Portsmouth, NH
(603) 436-7300
WVIC/Lansing
(517) 487-5986
WWBR/Detroit
(810) 589-7900

Sales Manager

KEGL/Dallas
(972) 869-9700

Staying Alive In A Telecom World

"If I get axed by Company X in this market, does that mean I'm mincemeat with that company at all its other stations, too?" In the age of consolidation, the question poses a typical concern for programmers and air talent alike.

Whatever the reasons for an employee departure, **Greater Media COO Tom Milewski** says it's imperative that the employee handles the matter professionally. And he finds that, frequently, there are solid benefits in bringing former employees back to the company.

'Best Of Both Worlds'

Milewski explains, "If good people have left for acceptable reasons, sometimes I'm inclined to go back after them because they'll have learned a lot. When they return, you get the best of both worlds: You get new blood and someone who understands you. There's a lot of merit for people who have a good experience with the company, even if it wasn't

necessarily a successful experience, and they're welcome to return.

"On the other hand, it's incumbent upon talent to understand this is a business, and you can't burn bridges. If things just aren't working out, that doesn't mean you're forever foreclosed. But you can't trash a relationship and run down to the next building because you could end up being owned by the same company.



Tom Milewski

"Relationship-building holds even more importance now than it might have in the past. Somebody who says something that's particularly offensive or threatening — or otherwise inappropriate — on departure could find themselves not on the list of top 10 people I'd have back.

"The same holds true in the consulting field or any kind of vendor relationship. If the relationship starts to go bad, it's important that you try to establish a businesslike departure that'll pave the way for the next relationship — instead of not communicating or pointing fingers."

Consolidation's Opponent

Milewski was against the Telecom Act and sees an attitude developing in the trenches that's entirely dissimilar to that found on Wall Street. "It's a very different atmosphere at some of these companies now. People are less in touch with

each one of their hundreds of stations than they used to be when they ran a relatively small group."

Those familiar with Milewski's stand have voiced their concerns to him, even to the point of wishing that his company would buy the station where they're working. He states, "The most gratifying thing that's happened since consolidation is that a number of people want to come back to work at Greater Media. It demonstrates how being a small company allows you to keep a culture that some of the big companies are losing.

"In the past year, when we've had openings, a lot of people wondered whether they could come back. They've found that not only can they do it, but they're also very welcome. It develops an even stronger relationship the second time around. There aren't that many good people out there. It's still a seller's market if you've got good skills."



THE BEAUTIFUL PEOPLE — KCMQ/Columbia, MO MD Debbie Wyld poses with Marilyn Manson after a visit to the local tanning salon.



SKY DANIELS

The High Price Of Self-Respect

□ For the unemployed, it's not the loss of money that hurts the most

In a business built on sounds, possibly the greatest sound may be that of a telephone ringing. For those of you who receive hundreds of calls a day, a phone's ring is anything but special. But for those out of work, the days go by and the phone doesn't ring.

I have a friend who has been out of work for over a year. This person is an intelligent radio programmer; someone who possesses radio sensibilities more honed and acute than most. Yet he sits by the phone each day, hoping today will be the day it rings with the call that will end the torment he endures.

There isn't a day that goes by when I don't think about my friend, hoping some owner will give him a chance to earn a living and provide for his family.

I swore when I took this position at R&R that I would remain vigilant and look out for people like that friend. I vowed that I would be considerate of those who lost a job and do everything that I could to help them find work again. One year later, I realize, sadly, what an enormous task this can be. Every day there is another call from someone who just lost a job. Days become weeks, with the numbers of those needing work continuing to mount. In the case of many, weeks can become a year: a year spent with every waking moment potentially filled with the pain of feeling unwanted.

Working at this position has allowed me to observe, and be deeply involved in, the intricate process of how perceptions are forged regarding an individual's abilities and talent in this business. I have followed the process, trying to gain a better and more resolute understanding of what employers think they are looking for and how they arrive at decisions regarding personnel. I have

been especially interested in what forces, both personal and political, influence these decisions.

Obsession With Perception

Oh, the politics of perception! There are some people in this business who try to gain influence in these matters for less than altruistic reasons. They formally try to wield such influence for profit, hoping that any perceived "juice" will increase their powerbase. Every time they "put" someone into a job, the theory goes, then a certain loyalty should be expected from the beneficiary. That person "owes" thanks for the new job. And so the influence peddling begins. The hook is in. Once you're "made" and in that job, you will be expected to show your appreciation in many ways.

"It's not what you know, but who you know" goes the expression. Who are the "influence peddlers?" Well, anyone with access to a number of decision-makers in both radio and records. To be honest, it can be people in jobs just like this. I, myself, have to continually reinforce a sense of ethics when recommending people for jobs. After a while, it becomes a perceptual advantage. The industry believes that if you get someone a job, there exists the likelihood that you will have his ear later when it comes to making creative and financial decisions. For some, the agenda extends beyond compassion.

This scenario is particularly acute on the label side of our business. The label world is practically built on an artifice of perception. Entire careers exist in peddling influence. Label people can spend their professional lives managing the perception of how you hear a record and whether or not you think it is a hit. This obsession with perception can sometimes cause label personnel themselves to be easy prey for the "influence peddlers."

It's easy to get caught up in the "spin" on things, including *yourself*. There is an expression in the record business — "Don't hype yourself." Very few are able to heed the advice when it comes to seeking self-validation.

The Real Agenda

In radio there is, generally, a greater skepticism toward hype of any kind, including applying it to the selling of job applicants. In our industry game, radio has become the "buyer" rather than the "seller," so they tend to check agendas more stringently.

If radio employers are guilty of falling prey to undue influence, then it probably comes in the guise of ratings. I've had owners and GMs alike reduce a potential hire's worthiness to "what their ratings were." Double digits make a defining statement — you're a winner!

Seriously, there are owners and managers who have demonstrated a willingness to be thorough in their evaluation process, looking beyond just numbers to determine a job applicant's potential. They will check references with thoroughness, often being more concerned with ethics and talent than the superficial take that ratings alone provide.

A scenario is developing in post-deregulation that is disconcerting. As stations continue to fall into a relatively small handful of major operators, the few individuals who run the broadcast groups wield an inordinate amount of influence on who gets what job. In my desire to study this job process, I've purposefully dealt with many of the heads of these major broadcast groups to see what their sense of responsibility is regarding the displacement of individuals when multiple properties are clustered in a market.

Many have genuinely shown a profound awareness and empathy for "the innocent" in this situation. Some have sadly demonstrated a "bottom-line" mentality toward staff reductions. As evidenced by the public furor surrounding AT&T's "re-organization" last year, people versus profits may become one of the hottest topics within this industry next year.

Opportunity Rings

■ Lining up employment availabilities in the new year

Here is a list of opportunities and available talent as we enter 1997. Good luck in finding what you are looking for:

Music Director WGRD/Grand Rapids (616) 459-4111	Overnights XHRM/San Diego (619) 336-4900
Mornings KGDE/Omaha (402) 342-2000 KNRQ/Eugene (541) 342-7096 WOSC/Salisbury-Ocean City (410) 860-2200	Parttime WLUM/Milwaukee (414) 771-1021 WEDG/Buffalo (716) 881-4555 WMRQ/Hartford (860) 666-1411 WKRL/Syracuse (315) 797-1330
Middays WGRD/Grand Rapids (616) 459-4111 WNFZ/Knoxville (423) 531-2000 WNVE/Rochester (716) 586-2263	Promotions Director KXTE/Las Vegas (702) 367-9494
Afternoon Drive WEJE/Ft. Wayne (219) 747-1511	Production Director XHRM/San Diego (619) 336-4900 WRLG/Nashville (615) 242-5600 WEND/Charlotte (704) 338-9600
Nights KPNT/St. Louis (314) 231-1057 WOSC/Salisbury (410) 860-2200	

You Are Not The Job

But enough about the politics of the empowered. To people out of work, "juice" is something you drink in the morning as you swallow life's bitter pill of unemployment. Let's consider the essence of what a loss of a job means to the displaced — the loss of self-esteem. In the book "What Color Is Your Parachute," career counselor **Richard Nelson Bolles** writes regarding unemployment depression: "We get depressed because we feel powerless. For months, years, maybe decades, we have thought of ourselves in terms of *that job at that place*. It gave our life its coherence, it gave us our daily routine, it gave us our identity ... *Who are you?* 'Well, I really don't know anymore.'"

Bolles continues to discuss how job loss negatively affects self-esteem and how it is important to gain a proper perspective about this period in your life. He says, "Hence this period, when you've been fired or let go, when you've been treated badly, when you're having a hard time with the job-hunt, is one of the periods we inevitably go through in life.

"But life is an alternating rhythm. This difficult depressing time will

eventually yield to the contrasting theme of joy and happiness, in due time. You need to know this and thus put this period of life in *perspective*."

Therein lies the operative word. As Bolles suggests, people tend to let their jobs be means of self-definition. When you are a radio air personality, for example, it is even more pronounced. You can view yourself as the product. When ratings go down, when you are let go from a position, it's easy to feel it's *you* they didn't like. Thinking like that will destroy your sense of self-worth.

If no one told you this prior to this point, let me reveal a little-known fact about the music business — it can be superficial and phony. Any veteran will tell you that, as long as you can do somebody some good — be it play a record or get concert tickets, etc. — then everybody is your friend. When you are out of work, a true and valuable lesson will be revealed to you. You'll find out who your real friends are. You'll also find out who *you* are. I hope you learn to love what you discover.

It's a new year. For those of you fortunate to be working, take some time to call those friends of yours who are unemployed. If you can't help them find a job, you still can help them find themselves.



CROW'S CHRISTMAS CAROL — A&M artist Sheryl Crow 99X-tended her talents to the recent WNNX/Atlanta Almost Acoustic Christmas concert. Lining up under the musical mistletoe are (l-r) 99X's PD Brian Phillips, Barnes, Crow, and 99X's Jimmy Baron and Leslie Fram.

OPENINGS

OPENINGS

OPENINGS

OPENINGS

NATIONAL

MAJOR MARKET TALENT

If the shoe fits... You have over 5, 7, 10, years in radio - you started in a small market, learned your trade, moved to medium, and now you're ready for a Top 100, or Top 50, or even higher... but how do you break in? How do you become aware, as soon as the openings occur? Well, that is our job. NATIONAL, the acknowledged leader in radio personnel placement since 1981, receives a constant flow of job avails for all size markets. We make the complete presentation for you. If you are seriously looking -- contact NATIONAL immediately for complete registration information.

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Stations... Call for Talent Today



Job Tip Sheet



We're the largest, most complete job listing service in radio offering over 400 of the hottest jobs weekly for air talent, P.D., M.D., news, talk, sports, production, promo & more, in all markets/all formats. 22 years of on-air experience helps me understand your needs. Whatever level of your experience...we can help. Call now to subscribe. You have the talent...We have the jobs!!

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(Stations List jobs for free/cover EEO responsibility)

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NETWORK
(407) 679 8090

CLASSIC ROCK PM DRIVE

One of the nation's most successful Classic Rock operations is looking for fresh talent. We're a major market station with a strong track record for developing and nurturing creative air personalities.

If you are passionate about the music, have an upbeat delivery, can provide information succinctly, and have a genuine sense of humor, we want to hear your stuff! Our next hire will be someone with experience who still feels that every day on the air is a fresh opportunity to entertain the audience.

If you are looking for a new creative challenge, this could be your opportunity to be more than just a liner jock.

Send your materials to: Radio & Records, 10100 Santa Monica Bl., #209, 5th Floor, Los Angeles, CA 90067. EOE

AOR PROGRAM DIRECTOR

AOR Station has a great opportunity for an energetic on-air program director. We are looking for an aggressive, focused, ultra-creative, strategic thinker.

If you can motivate, coach talent, create great promotions, and add a spark of imagination to the product, we want to hear from you.

Send your materials to: Radio & Records, 10100 Santa Monica Bl., #213, 5th Floor, Los Angeles, CA 90067. EOE

CREATIVE IMAGE PRODUCTION

Classic Rock KZPS/Dallas has a rare opportunity for an experienced production professional. Primary responsibilities will be for the areas of station imaging and on-air promotion. Candidates should be exceptional creative thinkers and even better writers. Excellent studio capabilities are essential as is experience with Pro tools digital workstation.

You will be working in an excellent environment, teamed with other creative professional. This is a great opportunity to show your ability to market an exciting product.

Contact Mary Young (972-770-7777) for an application. Send scripts and production samples to: Kyle Forst, DeMers Programming Media Consultants, 204 Exton Commons, Exton, PA 19341 EOE/MF

SCREENER/PRODUCER WANTED

If you consider yourself to be among the best screener/producers in general talk radio, we want to talk to you. Ability to manage phones and screen calls according to direction a must. Sense of entertainment values important. Must be able to work with top-level national talent and take direction. If this sounds like you, send resume to: GM, Media Partnership Ltd., 100 E. Royal Lane, Suite 100, Irving, TX 75039 or fax 972-402-4505 EOE

EAST

PA station seeks experienced AT/PD. T&R: WMKX, Station Manager, 51 Pickering St, Brookville, PA 15825. EOE (1/3)

Possible FT/PT AT openings (Country, AC) on Maryland's east-shore. T&R: WCEM, John Harris, Box 237, Cambridge, MD 21613. EOE (1/3)

Seeking PMD/Production Director, M/F. T&R: WGCH, Bill Hoover, 1490 Dayton Ave, Greenwich, CT 06830. EOE (1/3)

MORNING SHOW HOST

An SFX Broadcasting Company, Top 75 market Country station seeks relatable, sincere, fun talent who captures the moment, has a sense of community, uses phones, production, appearances and min. 3 yrs experience. EOE M/F. Send T&R to: Scott Harris, Dir. Of Programming, WPKX 1 Monarch Place, Springfield, MA 01144

Talent Search

Northeast powerhouse Hot AC seeks talent for AM drive and other possible openings. CHR experience preferred. Applications confidential. Radio & Records, 10100 Santa Monica Bl., #217, 5th Floor, Los Angeles, CA 90067. EOE

AC MIDDAYS

100,000 watt AC market leader seeks friendly, adult midday communicator. Highly desirable market! T&R: Dave Simmons, Program Director, WEZF, P.O. Box 1093, Burlington, VT 05402. Female and Minorities are encouraged to apply. EOE

Clear Channel Marketing director that can keep our busy stations active at work, in the car and at home. Database, direct mail and sales piece experience. P.O. Box 85, New Haven, CT 06501. EOE. No Calls Please.

WGCH-AM, is looking for strong community-minded PMD personality. Many past talents are in majors. Make a home or build a future. Production Director now. Be a PD. Soon. Bill Hoover, 1490 Dayton Ave., Greenwich, CT 06830 EOE M/F, Minorities Encouraged To Apply.

PROMOTIONS DIRECTOR

National promotions agency in New York seeks detail-oriented professional with a minimum of 4 yrs. experience in promotions/marketing including special event production. You will oversee promotions involving nightclub events and head team of individuals to market our client's products. Fax resume and salary history to John: (212) 239-7460

Become a part of Maine's most successful radio group. Portland Radio, a division of Saga Communications, (41% share Portland, Maine market, adults 25-54, Spring 1996 ARB) looking for a highly motivated, professional sales manager. Please send your resume and a letter of interest to: Bonnie Grant, Director of Sales, Portland Radio Group, 420 Western Ave., So. Portland, ME 04106. EOE

General (Station) Manager WBUX 1570 AM Doylestown, PA (Bucks County)

Must have a minimum of three years experience in managing a station with annual revenues of at least \$200k, in a news and information format in a small market!

We need a strong leader to get us back on the air as well as hire and develop the programming and sales staff. Attractive compensation package. If you feel you have the right stuff, fax your resume to: Loretta Kerr, Network Broadcasting, EOE @ (215) 598-7759 (Fax)

Northeast Country station accepting tapes and resumes for future fulltime opening. Applicants should have a minimum 3 years on-air experience, know production (digital), and be ready to do appearances. Radio & Records, 10100 Santa Monica Bl., #220, 5th Floor, Los Angeles, CA 90067. Females and minorities are encouraged to apply. EOE

GENERAL SALES MANAGER

Experienced, aggressive, motivating pro needed to lead 10 (soon to be 14 person talented sales staff. Expanding market leader, 50,000-watt AC FM, 5000-watt fulltime oldies AM, print products. Must like new business development, problem solving. Rare opportunity, great compensation. Resume, references in confidence to: Richard Lightfoot, WKNE AM/FM, Box 466, Keene, NH 03431. No calls, please. EOE. Women and Minority candidates encouraged.

Y94FM

MARKETING AND PROMOTION DIRECTOR

Y94FM has an immediate opening for a creative Marketing and Promotion Director. If you are great at come building, understand how to use other media, create exciting contests and outside events, we'd like to hear from you. Send tape with samples of your promotions, pictures of your events and a letter outlining what makes a great promotion and resume to: Alan Furst, Program Director, WYYY 500 Plum Street, Suite 100, Syracuse, New York 13204. Minimum three years radio experience required. NewCity Communications is an Equal Opportunity Employer.

Resort area FM/AM seeks fulltime morning talent/PD for ABC Country affiliate by February 1st. Strong production skills and copywriting essential. T&R and sample copy to: WBNC, Box 2008, Conway, NH 03818. EOE

SOUTH

HAC powerhouse D.C. shadow market. All shifts. Team players only. T&R: WNC, Steve Murphy, Box 3300, Winchester, VA 22604. EOE (1/3)

Morning opportunity with Benchmark Communications. Salary mid to upper teens. T&R: WFQX, Charlie Fish, 381 Spinning Wheel Lane, Winchester, VA 22603. EOE (1/3)

Country music leader seeks PD. T&R: WBGA, Marty Rowland, 3833 Highway 82, Brunswick, GA 31525. EOE (1/3)

Production Director for active rock. Will have airshift. Send T&R to: WGLF Production Director attn: Paul Davis, 1310 Paul Russell Road, Tallahassee, FL 32301. EOE

EVENING DRIVE

Top-rated AOR seeking personality with an ability to entertain. No Calls Please. T&R to: KBAT, 3306 Andrews Hwy., Midland, TX 79703

OPPORTUNITIES

OPENINGS

Wanted: Afternoon drive entertainer with excellent production skills and an interest in programming for Sunbelt large market Country station. Great Company, Radio & Records, 10100 Santa Monica Bl., #210, 5th Floor, Los Angeles, CA 90067. EOE

Program Director/Mornings. Come to the sunny southwest Legendary KHEY-FM in El Paso has an opening for a Program Director and morning show co-host. Tapes and resumes to: General Manager, KHEY-FM, 2419 N. Piedras, El Paso, TX 79930. Telephone: (915) 566-9301 Fax (915) 564-0349. EOE M/F

Coastal Florida powerhouse CHR seeking a mature midday personality with proven track record. Production skills and selector experience a real plus. Rush tape, resume and photo ASAP: Radio & Records, 10100 Santa Monica Bl., #218, 5th Floor, Los Angeles, CA 90067. EOE Females and Minorities encouraged to apply.

HELP WANTED SALES MANAGEMENT

Market leaders looking to "Kick it up a notch," seek GSM for strong Heritage Country KRRV-FM, KICR-FM, and KDBS-AM/Alexandria, Louisiana. Great two book market, veteran sales staff, high energy. Needs leadership from positive CAN DO - DID IT GSM. Respond Bill Milam, VP/GM, 1515 Jackson St., Alexandria, LA 71301. EOE

Air Talent

CHR in Top 10 market seeking 10pm-2am air talent. Strong production and winning attitude a must. Great benefits. Rush T&R: Radio & Records, 10100 Santa Monica Bl., #219, 5th Floor, Los Angeles, CA 90067. EOE

TAPES, RESUMES AND SPECIFIC EXAMPLES OF YOUR SUCCESSES NEEDED ASAP FOR...

NEWS OPENING

Morning news person needed who understands brief news copy, relatability with women, and can undertake a weekly public affairs interview show for a new Country station. Plus, will have some limited interaction with high-profile morning show. EOE

MORNING SHOW PRODUCER

We want somebody who can do it all ... starting with world class attitude. Producer who understands commitment to a high profile morning show. Looking for a prep and behind-the-scenes person for AM drive. This person will be a superhero in production (digital experience), parody songs, drops and the world wide web as well as all show prep networks. Must not be allergic to fun. Roledex? Bring it too. EOE

Please send response to: Loyd Ford, WDR, 301 S. McDowell Street, Suite 210, Charlotte, NC 28204.

OPENINGS

106.1 KISSFM

KISS-FM/Dallas seeks air talent for overnights. This is a great opportunity to join one of the premier CHR radio stations in the country. We're looking for someone who can relate to our audience and has a strong commitment to winning. No beginners. No calls please. Please send T&R to: KHKS Mister Ed Lambert, P.O. Box 106, Dallas, TX 75221 EOE

Program Director and air talent needed for Texas 100kw soft AC powerhouse. Applicant must know music scheduling, in-depth knowledge of the format, and have good people skills. This is a great opportunity with a growing company. T&R: Larry Kent, Strategic Air Consultants, 14062 Eastside Road, Tyler, TX 75707. 1-903-566-5871 EOE

AM DRIVE CO-HOST

Morning Co-host for market leader, Heritage Country KRRV-FM, Alexandria, Louisiana. Co-Host should double as lifestyle-oriented News/Weather delivery ... positive attitude, personality bright, strong station reputation and history, T&R to Bill Milam, VP/GM, 1515 Jackson St., Alexandria, LA 71301. EOE

MIDWEST

KRGI, KMMJ, KLRB seeks AT. T&R: Chris Loghry, Box 4907, Grand Island, NE 68802. No calls. EOE (1/3)

Seeking PM/AT and Promotions Director. T&R: WYSS, 1402 Ashmun, Sault Ste. Marie, MI 49783. EOE (1/3)

OPENINGS



Mornings and 7-midnight. No beginners/females encouraged to apply. T&R: Bobby Jackson, Operations Manager, P.O. Box 414, Jefferson City, Missouri 65102 EOE/MF



Detroit's New Music Alternative 96.3 The Planet (WHYT) seeks our next great midday air personality. Knowledge of alternative music new and old preferred. Must be able to work the phones, relate to the 18-34-year-old listener, love making personal appearances and do stellar commercial production. You must be a team player, have a minimum of 3 years' fulltime experience and possess a strong desire to win. Send tape, resume, photo, and anything else that will convince us that you're the one to: Garret Michaels, 2100 Fisher Building, Detroit, MI 48202. EOE

Program Director

Grand Rapids, MI/107.3 WODJ
WODJ has an immediate opening for an experienced PD. Ideal candidate would possess strong music knowledge; a passion for '60s & '70s oldies; the skill and drive to build a winning team for 1997! Send station composite, resume, and ideas to: Mike St. Cyr, Goodrich Radio Marketing, Inc., 2610 Horizon Drive, Suite F, Grand Rapids, MI 49546. Goodrich Radio Marketing is an Equal Opportunity Employer.

OPENINGS

Program Director opening for a great Midwest heritage radio station. WZOK in Rockford, IL Please send duplicate packages to: David Bevins, General Manager WZOK, 3901 Brenden Wood Rd., Rockford, IL 61125 and Bill Richards, President, Bill Richards Radio Consulting, 771 S. Kirkman Rd., Suite 108, Orlando, FL 32811 Include in your materials your programming philosophy, track record, and a current skim of your radio station as well as any other pertinent information. EOE

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Management team with 60 years combined experience will critique your audition tape for a small fee. If we find you a job, PAY NOTHING MORE. 10-day turnaround. Call Zenith Group. 218-726-0953

Creative Production Director to move commercial and on-air imaging to a new level. Copywriting ability needed. Self-starter and free-thinker a plus. Top 10 market...News/Talk format. Radio & Records, 10100 Santa Monica Bl., #215, 5th Floor, Los Angeles, CA 90067. EOE

Great Hot AC station looking for creative morning show with winning attitude & ability to deliver women 25-45. Must have at least 3 years experience doing AM Drive. T&R: Radio & Records, 10100 Santa Monica Bl., #216, 5th Floor, Los Angeles, CA 90067. EOE

Broadcast software co. looking for individuals to fill a Traffic Training and support position due to the release of Traffic software. Experienced and knowledge of Radio Traffic, Novell, DOS, Windows and NT a plus. Position involves the installation, training and troubleshooting of Traffic software by telephone and on-site. Please send resume to: Computer Concepts-HR, 8375 Melrose, Lenexa, KS 66214 EOE

MORNING SHOW HOST

Grand Rapids, MI/107.3 WODJ
Oldies/107.3 WODJ, in one of the midwest's most competitive markets, has an immediate opening for an experienced AM drive host. Terrific opportunity for an energetic, intellectual, but friendly individual who can relate to the 35+ core. One who enjoys being out in public meeting our P1s and superserving our clients. Knowledge of the music a plus. Send T&R to: Mike St. Cyr, Goodrich Radio Marketing, Inc., 2610 Horizon Drive, Suite F, Grand Rapids, MI 49546. Goodrich Radio Marketing is an Equal Opportunity Employer.

ASSOCIATION PRESIDENT

The RADIO-TELEVISION NEWS DIRECTORS ASSOCIATION is seeking candidates for the position of RTNDA President to lead the Association and the Radio and Television News Directors Foundation, manage all internal affairs, act as spokesperson, fund-raiser and lobbyist, plan the annual agenda and serve as chief representative in championing freedom of information in the electronic news media.

Individual must be able to develop and promote contacts with government and regulatory officials, mass media leaders, other professional organizations, journalists who cover media issues and persons in the electronic journalism educational community. Knowledge of industry issues and ability to speak and issue statements on behalf of the Association is essential.

Strong administrative skills are required. Must have experience in managing personnel, budget preparation and implementation and long range financial planning. Knowledge of convention planning is needed to arrange and manage the annual RTNDA International Conference & Exhibition.

Attractive compensation and benefits package is provided. RTNDA offices are located in the District of Columbia. Please mail resume by January 31 to: Loren Tobia, Chair, Search Committee, KMTV, 10714 Mockingbird Drive, Omaha, NE 68127.

RTNDA is an equal opportunity employer.

OPENINGS



Get out of town or get them out of town. Resolve to make your life easier in '97! We're looking for a talk personality! Our slogan is "Politics Suck!" Are you entertaining? Are you provocative? Would you like to interview lesbians? We'll let you do that. Really. Overnight, fax, call, or Pony Express your tape and stuff to: Darryl Parks, 610 WTVN, 1301 Dublin Road, Columbus, OH 45215. NewsRadio 610 WTVN is an EEO, EOE, EIEIO. 610 WTVN is a Jacor Station.

CHIEF ENGINEER
TOP 20 DMA



AM chief needed for 50kw ALL SPORTS powerhouse home of the Cleveland Indians. Our person must be a hands-on, take-charge engineer. You will be responsible for a staff, state-of-the-art studios, building facilities (not janitorial), on-site 5 tower array; AM directional experience required. Harris MW50 and RCA BT50F knowledge helpful. Major ownership offering great benefits!

RUSH your confidential resume to Debbie Williams, Human Resources, WKNR Radio, 9446 Broadview Rd, Cleveland, OH 44147. An Equal Opportunity Employer M/F

<http://www.ronline.com>

OPENINGS

WEST

Immediate Classic Rock midday opening Good production a must. T&R: KVRQ, Todd Martin, 514 E. Bellevue Rd, Atwater, CA 95301. EOE (1/3)

California Classic Rocker seeks proven morning talent with good production skills. T&R: KKBB, Rob Lang, Box 80658, Bakersfield, CA 93380. EOE (1/3)

Afternoon announcer for Country FM. Phone work, copywriting and production. References, T&R: KVAI, Russ Baldwin, Box 1176, Lamar, CO 81052. EOE (1/3)

Seeking morning news sidekick. Females encouraged. T&R: KSEQ, Charlie Wolff, 617 W. Tulare Ave, Visalia, CA 93277. EOE (1/3)

Aggressive, experienced, mature anchor/reporter sought. T&R: KVON/KVYN, Margie Shafer, 1124 Foster Road, Napa, CA 94558. No calls. EOE (1/3)

MORNING DOMINATORS

Looking for your next major market gig? Need a change? Or you're happy, but want more money? We desire experienced, morning personalities, as long as you understand how to entertain in a more music morning show! You're warm, family-oriented, treat listeners with respect and love Oldies! This is a fast-paced working environment, with long hours in the mission to get elected in the community. It's simple...you work hard, we give you the big bucks and you win in the sunshine! Strict confidence. T&R: Radio & Records, 10100 Santa Monica Bl., #211, 5th Floor, Los Angeles, CA 90067. EOE

General Manager. Montana's largest group broadcaster has a rare opening for a general manager at 2 heritage radio stations. Terrific opportunity to lead successful stations to the next level of excellence. Please fax resume to: Larry Roberts, President, Sunbrook Communications. (509) 326-1560. An Equal Opportunity Employer.

OPENINGS

Growing group PD/Morning Talent types now. Need good managers, professional, hard-working, team players. Send materials today. All formats. Radio & Records, 10100 Santa Monica Bl., #214, 5th Floor, Los Angeles, CA 90067. EOE

Love music, love afternoons, love the Northwest? Heritage CHR KZZU Spokane is looking for next Real Deal to handle Music Director/Afternoon Drive duties. 3-5 years experience, extensive Selector knowledge. Females encouraged. T&R to: Ken Hopkins, 500 W. Boone, Ave., Spokane, WA 99201. EOE

Promotion Coordinator: Classic Rock 94.5 K-FOX is looking for an organized, outgoing & detail-oriented professional who understands that 9-5 doesn't exist. Computer/word processing skills a must. Previous event/promotions experience & college degree a plus. No phone calls please. Send resume by 1/17 to: Kris Hager, KUFY Radio, 1420 Koll Circle, Suite A, San Jose, CA 95112. American Radio Systems is an Equal Opportunity Employer.



Tucson's Classic Rock HOG is looking for future APD/MDs and Air Personalities. Strong music, selector/computer, and AT skills a must. Great market and company. Rush resume and composite to: Allan Hammerel, Journal Broadcast Group, Inc. 3438 N. Country Club, Tucson, AZ 85718 EOE

OPENINGS



KFOG, the West Coast's premier Rock station, has an opening for Image Production Director. Three Pro Tools Studios, tons of software, CD burners, —the works. We give you the toys, you give us the creative vibe. Great salary, great benefits, plus a 30% discount on Pfaltzgraff dinnerware! We'll even throw in the most desirable city in the country, and co-workers with questionable senses of humor. Must have two years experience as Production Director, digital skills mandatory (Pro Tools preferred), decent writing skills, and tolerance for hundreds of consecutive sunny, 70 degree days. Ho-hum. T&R immediately to: Paul Marszalek, Program Director, KFOG Radio, 55 Hawthorne, 11th Floor, San Francisco, California 94105. No Calls Please. Susquehanna is an Equal Opportunity Employer.

97.3 KISS-FM, Albuquerque's hit music station needs a 7-midnight flamethrower to continue our night domination. Great remote, phone and production skills T&R to: Jeff Andrews, Program Director, KKSS-FM, 5301 Central NE #1200, Albuquerque, NM 87108 EOE

News Director needed for N/T AM in Northern California. Immediate opening. Tape, resume and photo to: Hugo Papstein, KINS/KEKA, 1101 Marsh Rd., Eureka, CA 95501. No Calls Please. EOE

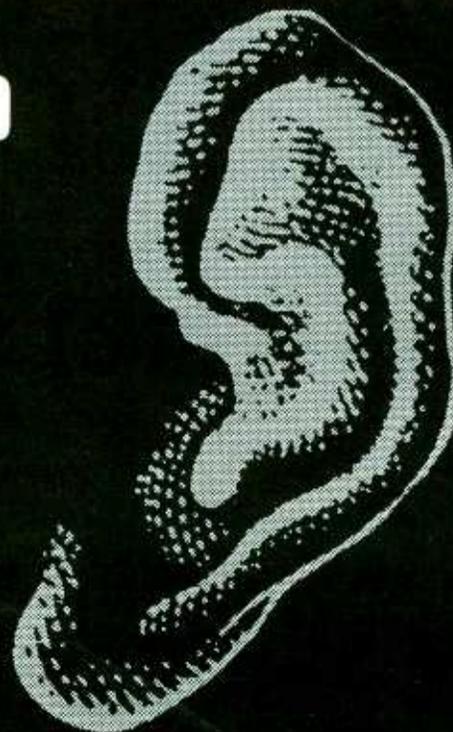
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OPPORTUNITIES

OPENINGS

Local Sales Manager - three station combo, S.W. desert area. Ideal opportunity for entry level manager. Resumes to: General Manager, Commonwealth Broadcasting, 755 W. 28th Street, Yuma, AZ 85364. EOE

350 DAYS OF SUNSHINE A YEAR!
College town Country seeks experienced talent. T&R to: Sean, KGRT, Box 968 Las Cruces, NM 88004. Minorities and females are strongly encouraged. EOE

Morning AT/OPS/Production for S.E. New Mexico Hot Country. Must know how to produce a fun, upbeat radio station. Immediate opening. T&R to: Bob Coker, GM, KPER Box 2276, Hobbs, NM 88240 EOE

POSITIONS SOUGHT

Big, friendly, adult voice to add class to your station. News anchoring, production, air-shift, board operation. ALEX: (513) 777-8423. (1/3)

Copywriter/Programmer/Producer-Bilingual (Spanish-English). Call for T&R, copy samples. CRAIG: (714) 279-9412. (1/3)

Current PD/AT mornings seeking any work around Twin Cities area. Relocating. Recording not my voice! BILL: (406) 778-3582. (1/3)

Real Deal- NY/NJ radio pro on the loose. Oldies/CHR/AC/Country/Dance. East/South/West. JIMMY: (718) 257-3158. (1/3)

Mature, responsible college graduate seeking AT/Announcer position in any format. Current voice of non-commercial station. JOHN: (216) 381-0447. (1/3)

POSITIONS SOUGHT

The savage wants to tan and work in California! Currently ruling nights at WPRR. Leave message. JASON BURLEY: (814) 944-9456. (1/3)

Ten-year small market PD/AT with large market experience seeks return to the southeast especially Florida. DAVE: (913) 826-9782. (1/3)

Here's the deal..hire me and in six months, if you aren't completely satisfied...nah..you'll be satisfied! ED: (309) 828-7398. (1/3)

Made a move. Could be wrong one. Seek management and/or on-air. Very experienced. KEVIN L. BROWNE: (919) 480-9575. (1/3)

Need proven morning talent and numbers? Phones, fun, humor! Committed to success! Impeccable references! HAC/Country/CHR/Classic Hits. JOHN: (219) 255-6390. (1/3)

Award-winning powerhouse! WEGX-Philly, WQFM-Milw, WKSE-Buff. Seeks major-med market. JERRY: (716) 691-0402. (1/3)

Sleepless in Cleveland? Totally professional jammin' jock and 1-team reporter. JERRY "DJ" STROTHERS: (216) 941-7084. (1/3)

Florida AT. Experienced pro. CHR/HAC/AC/Oldies/Classics. Anywhere in Florida/southeast. Will relocate. JAY: (407) 770-4749. (1/3)

Seeking a news pro? Solid management, anchoring and reporting background. Credible, professional, great pipes. DAVE: (419) 893-2227. (1/3)

Sports Talk pro with knowledge, voice, charisma and originality, seeks new challenge- prefer midwest. BOB: (608) 837-2759. (1/3)

Entertaining sports personality available. MIKE (800) 785-0918-18. (1/3)

Broadcast professional returns to radio. Personality announcer for Country, AC or Talk format. Prefer west or south. PHIL MURPHY: (612) 227-5336. (1/3)

POSITIONS SOUGHT

Have headphones will travel. Young energetic AT seeks CHR nights anywhere in the world. Station switched to satellite, staff gone. DINO: (805) 945-9938. (1/3)

PD/afternoon drive announcer seeks new gig. Don't let 15-years of Alternative music experience go to waste! DAN: (706) 769-1131. (1/3)

Morning guy turned production God seeks return to mornings. Personality, comedy, voices, team tude. 15-years Oldies/AC/Country. MARK: (914) 895-5141. (1/3)

R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by email—garrett@rronline.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

R&R Opportunities Advertising

1x \$120/inch	2x \$100/inch
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Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's web site. (www.rronline.com).

Blind Box: add \$50
The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

Positions Sought: \$50/inch
Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

Payable In Advance

Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Ads are accepted by fax: (310-203-8727) or mail. Visa, MC, AmEx or Discover card accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)** eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

RADIO & RECORDS

10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067

R&R is published weekly, except the week of December 25. Subscriptions are available for \$299.00 per year (plus applicable state sales tax) in the United States or \$695.00 overnight delivery (U.S. funds only), \$320.00 in Canada and Mexico, and \$495.00 overseas (U.S. funds only) from Radio & Records Inc., at 10100 Santa Monica Blvd., Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two Ratings Report & Directory issues and other special publications. Refunds are prorated based on the actual value of issues received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Nothing may be reproduced in whole or in part without written permission from the Publisher. The terms Back Page, Breakers, Most Added, R&R, Compact Data, and Street Talk are registered trademarks of Radio & Records. © 1997. POSTMASTER: Send address changes to R&R, 10100 Santa Monica Blvd., 5th Floor, Los Angeles, California 90067.

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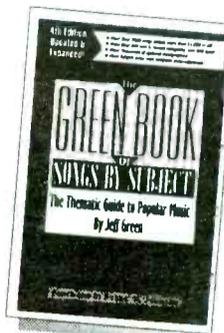
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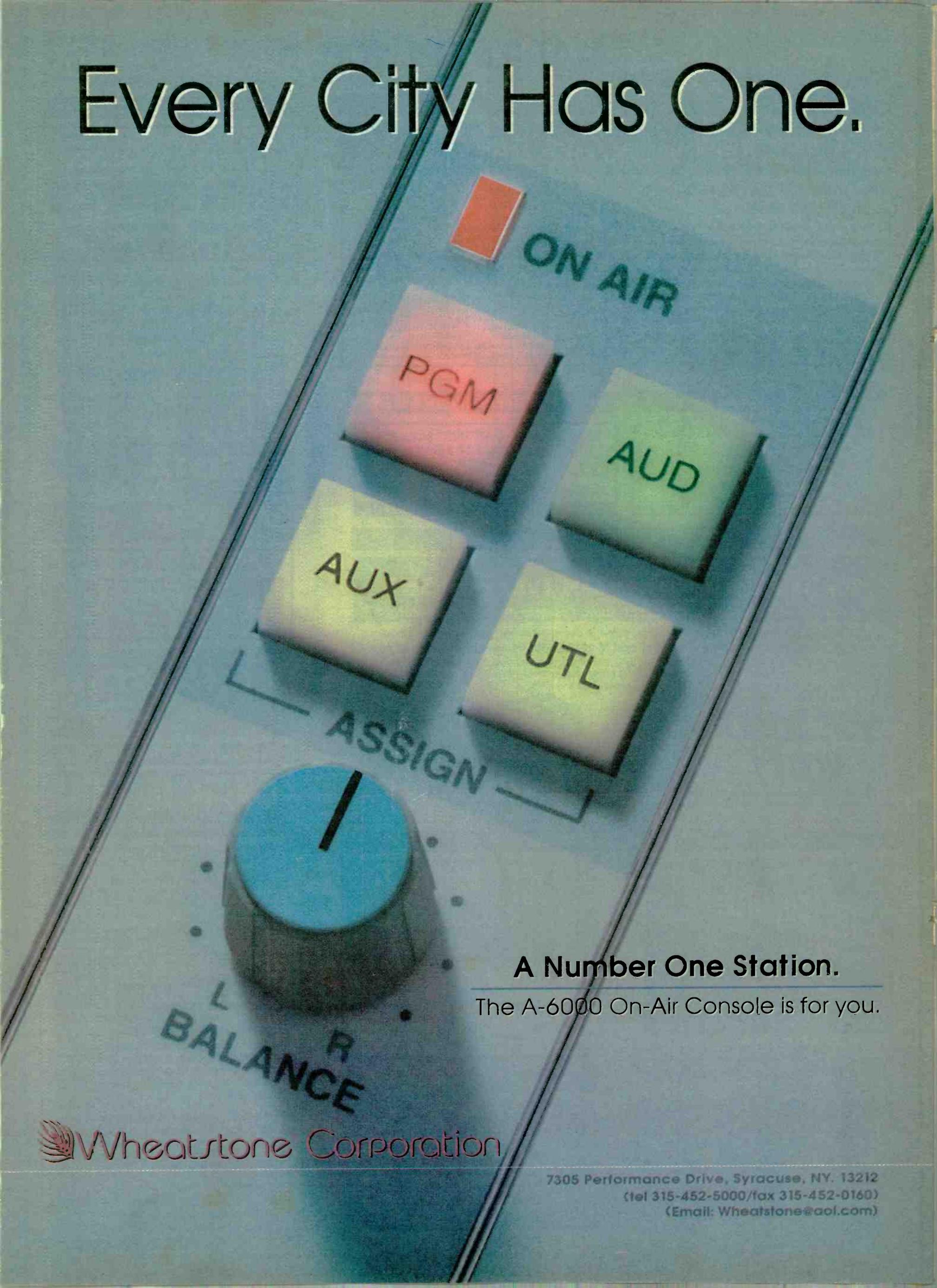
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INSIDE

DOES RADIO WORK LIKE DRUGS?

Well ... there are parallels, according to R&R's resident sage George Burns. It can alter your mood when it's there and cause withdrawal when it's absent.

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MANAGE YOUR INVENTORY!

Sales consultant Irwin Pollack offers eight ways sales managers can better control their inventories.

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CHAKA KHAN, LEMME ROCK YOU!

Two months into her new late evening show on Rhythmic AC KIBBLA, Chaka Khan is cruising!



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CRITICS' ALTERNATIVE VIEW

Former pop music critic Sky Daniels checks in with a few of his contemporaries for their take on Alternative radio.

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- **'The Planet'** debuts on KQUE-FM as Nostalgia format flips to AM
- **Wade Linder** becomes PD at KCFE, KREV & WREV/Minneapolis
- **Katz** establishes Amcast rep firm, dissolves Banner. **Bob McCurdy** named Amcast President
- **Michael Castello** becomes United Stations Talk Net Managing Director

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THIS #1 WEEK

- CHR/POP**
 - **CARDIGANS** Lovelace (Mercury)
- CHR/RHYTHMIC**
 - **BLACK STREET** Don't Leave Me (Mercury)
- URBAN**
 - **112** Get It Together (Jive)
- URBAN AC**
 - **AFTER 7** Said Smile (Vanguard)
- COUNTRY**
 - **TRAVIS ADRIAN** This Night (Mercury)
- HARD/SMOOTH JAZZ**
 - **PAUL HARRICASTLE** Johnnie Wine (JVC)
- HOT AC**
 - **ATWELL** You Were Meant For Me (Mercury)
- AC**
 - **CELINE DION** All By Myself (C&W)
- ACTIVE ROCK**
 - **LIVE** Ladies First (RCA)
- ROCK**
 - **ALPHAVILLE** Falling In Love... (Columbia)
- ALTERNATIVE**
 - **U2** Staring At The Sun (Island)
- ADULT ALTERNATIVE**
 - **U2** Staring At The Sun (Island)

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R&R

THE INDUSTRY'S NEWSPAPER

RAB Leads Radio Job Fairs For Minority Recruitment

■ FCC — set to release new EEO rules — is impressed with quality of job applicants

By HEATHER VAN SLYKE and BEN RICHARDS
RAB STAFF WRITERS

The tedious and often tricky process by which broadcasters have to recruit and employ minorities may get somewhat easier in a few months when the FCC issues new EEO guidelines. According to FCC Mass Media Bureau Chief Roy Stewart, the new regulations are supposed to mean simpler paperwork requirements and more flexibility in which sources are used for recruiting.

Among the more popular recruiting methods, job fairs. Events like these aren't new — state and local broadcaster groups, along with the NAB, have done them for years. But some operators were left dissatisfied with a few of these attempts because the recruitment pool was laden with too many inexperienced college graduates or underskilled labor. In other cases, paperwork was carelessly bounced from station to station — resulting in misappropriated resumes or job applications.

Enter the RAB. The organization's top brass recognized early on the impending need for more salespeople in this business. They also observed that certain radio station sales departments didn't reflect the ethnic diversity of the communities they served. So they developed a program called "Radio Careers EEO/See Page 9

KLOS/L.A. PD Post Filled By Duncan

KYYS/Kansas City PD John Duncan has been tapped as PD of ABC Radio's KLOS-FM/Los Angeles, effective March 31. Duncan replaces Carey Curelop, who exited the Rock outlet in January.



Duncan

KABC-AM, KTZN-AM & KLOS President/GM Maureen Lesourd remarked, "I'm delighted to have John join our team of professionals. He's competitive, experienced, and committed to winning. John is a positive leader and takes an active interest in the talent and the marketing of the radio station."

Duncan added, "I'm thrilled to be working at KLOS! It's probably the best job in Rock radio. I am also very excited to join the outstanding team ABC Radio has

DUNCAN/See Page 24

Radio Responds To Rap's Recent Violence

By WALT LOWY
BAR URBAN EDITOR

Verna Green is the mother of two young men who belong to a group that both the Centers for Disease Control and the FBI have identified as endangered: black males between 13-24 being preyed upon by other young black males. So when two prominent, young rappers — Tupac Shakur and the Notorious B.I.G. — were gunned down in separate incidents during the past year, Green used her role as Sr. VP/GM of WJLB-FM & WMBD-FM/Detroit to send a message:

"I don't accept that violence is specific to rappers. I think there is too much violence, period. Even before rap was a genre, there was violence — inside our community and outside. Violence has been modeled for this country in every entertainment medium that exists. So for rap to take [the blame] for all of this violence is simply not fair. It is not fair, it is not accurate, and it takes people's attention away from the acceptance of violence in the American culture."

Green says it's other forms of music — not just rap — that promote violence. "Lord knows most movies sell and promote violence. And they have incorporated rap music as a music bed to their story lines of violence. But rap did not cause violence. Rap simply reflects violence. It is very easy to make a form of music a scapegoat. But I don't accept that."



Notorious B.I.G.



2Pac

And the nation will continue to play rap. "We play all the 'hit rap' on WJLB. When there is language that is not appropriate to be broadcast, we simply edit the music. In fact, on the day following Biggie's death, people wanted to hear his music. People were allowed to make comments, but just in terms of contemplating the scope of this thing. They simply wanted to hear that which made him special to them."

"But we did not stop the music, and we did not break our normal format. We had announcers who were able to incorporate the reflections of listeners throughout the day — for a couple of days. Even morning talent **Benson** gave his

RAP/See Page 42

Fee Weighs In As 'PHT/Philly VP/GM

Chuck Fee has been appointed VP/GM at CBS Talk outlet WPHT-AM/Philadelphia, effective in April. Fee had held a similar post at crosstown WMMR-FM since 1990; CBS has agreed to swap WMMR and two Boston stations for two Greater Media stations in L.A.

"Chuck is an accomplished station manager who will make a positive impact on WPHT," stated CBS Radio President Don Mason. "We're very pleased that he will remain a part of CBS Radio and guide this six-month-old format to its next phase of development."



Fee

Fee succeeds Roy Shapiro, who had been VP/GM of both 'PHT and all-News KYW-AM. Shapiro now will manage KYW exclusively. "Roy has done an outstanding job of planning and launching the Talk format on WPHT," Mason said. "He has assembled a terrific staff and a solid base to build on."

Fee's extensive Philadelphia radio career began in 1970 at WFIL. He worked between 1975-80 at then-WCAU, where he was an AE and Sales Manager. Joining WMMR in 1985 as an AE, Fee later moved up to L.S.M./GM, and his most re-



Celine Dion (l) performed two Oscar-nominated songs at Monday's (3/24) Academy Awards ceremony: her "Because You Loved Me" (from "Up Close & Personal") as well as Barbra Streisand & Bryan Adams's "I Finally Found Someone" ("The Mirror Has Two Faces"). But it was the Andrew Lloyd Webber/Tim Rice-penned "You Must Love Me," as performed by "Evita" star Madonna, that won the Best Original Song trophy.