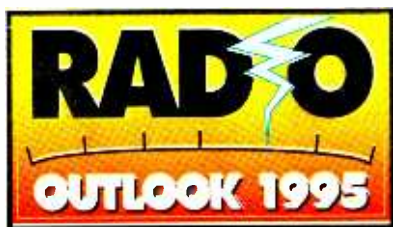


I N S I D E:

RADIO GOES INTERACTIVE

Radio has been an interactive medium since the first listener called in a request. **Interrep's Marc Guild** details how — drawing on the success of radio's local database marketing efforts — several major market stations are about to launch an interactive marketing network.

Page 16



YOUR PEERS PREDICT...

R&R provides radio managers and programmers with a format-by-format forum for their predictions and observations for the coming year:

- CHR goes high tech
- AC becomes more aggressive
- Country — peak or plateau?
- NAC, Alternative, News/Talk find mainstream success
- Rock, Progressive upbeat on future
- UC seeks more black owners

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IN THE NEWS ...

- **Randy Lane** takes KYSR/L.A. PD post
- **Warren Williams** now KLSX/L.A. PD
- **Ronna Fink-Woulfe** named GM at Paxson Miami trombo
- **Lee Rogers** appointed PD for KUPL/Portland

Page 3

- **Chuck Geiger** now PD for KISF/KC
- **Nick Sanders** new PD at WCOF/Tampa
- **Todd Heft** named PD at WCCC-AM & FM/Hartford
- **Tony Yoken** becomes GM at WYKL/Memphis

Page 10

NEWSSTAND PRICE \$6.00



FCC Proposes 'Triopolies' Via Minority Investment

■ At monthly meeting, commissioners also discuss joint sales agreements, attribution

The FCC would move beyond duopolies and allow a single company to have interests in up to three AMs and three FMs in a market under a proposed ownership rule change designed to encourage investments in minority-controlled stations. The Commission discussed this and other key radio-related issues at its most recent open meeting.

Under the "triopoly" proposal — which was drafted by the FCC's Mass Media Bureau — broadcasters would be encouraged to invest in minority-controlled (and perhaps female-controlled) licensees — even those in their own markets. Companies making a qualifying investment in a minority broadcaster would be permitted to have attributable interests in up to three AMs and three FMs per market, provided the combined audience share doesn't exceed 30% and the market has 15 signals or more.

Tax Policy Reviewed

The FCC also wants to expand its tax certificate policy so minority (and perhaps women) owners could receive a tax certificate when they sell a station to a non-minority, but use the proceeds to trade up to a more valuable facility. Currently, tax certificates allow the seller of a station to defer taxes to their gain only when the buyer is a minority.

The FCC may also revise its ownership form to include information on race, ethnicity, and gender, for data-collecting purposes.

In the meeting, officials seemed unsure whether the Com-

TRIOPOLY/See Page 21

Chase Bank Sets \$700 Million Credit Connection For Infinity

Infinity Broadcasting (Nasdaq: INFTA) entered into a new credit agreement with its bank group, giving the company a total of \$700 million available to borrow. Infinity CFO **Farid Suleman** called the agreement the "largest syndicated bank facility in the history of radio broadcasting."

The company said it plans to use \$330 million to refinance existing debt, \$220 million for acquisitions, and \$150 million for general corporate purposes, including investments and repurchases of common stock.

Infinity President and CEO **Mel Karmazin** noted the size of the agreement "is indicative of the importance of major-market radio and its position to be one of the dominant media industries of the future."

Radio Poised For Dominance

Chase Manhattan Bank N.A. is the administrative agent, and a total of 34 banks and financial institutions are participating. Co-agents are Bank of America, Bank of Montreal, the Bank of New York, Chemical Bank, Compagnie Financiere de CIC et de l'Union Europeene, the First National Bank of Boston and National Westminster Bank USA. In October, Moody's Investor's Service said the only negative against Infinity was that it was fairly heavily leveraged.

Infinity is the country's largest radio broadcasting company. It owns 10 AMs and 16 FMs and has a deal to acquire KLVU-FM/Dallas pending FCC approval.

Hoker Appointed Paxson President

Paxson Communications last week divided its operations into separate radio and television divisions, both under Paxson President/COO **James Bocock**. Paxson Radio Networks President **Jay Hoker** was named President of the radio division, which currently owns 14 radio stations and is purchasing three more.



Hoker

"We aren't anticipating any major changes — except for growth," Hoker told R&R. "I've worked with **Bud Paxson** for several years, and the company has an incredible vision and highly professional people. I'm excited to start working with them. I'm looking forward to working on getting a bigger share of the advertising pie, get-

ting away from selling GRPs, and selling the value of radio."

Paxson Communications Corp.'s board of directors also approved a stock dividend for its common stockholders: an additional one-half share of common stock for each share of common stock outstanding as of January 1, 1995.

The company has issued junior preferred stock and warrants to purchase approximately 3,236,000 shares of a new class of nonvoting common stock for a nominal consideration, representing a \$33 million investment in the company by **BT Investment Partners Inc.**, **First Union Corp. of Virginia**, **Paribas North America Inc.**, and **Union Venture Corp.**

Special Edition

This week's issue of R&R is a special holiday edition containing news and columns, but no music charts. When the charts return next week, they will feature a host of new enhancements. Among them: All formats except Country will be ranked according to plays-per-week; CHR will split into two separate formats — CHR/Pop and CHR/Rhythmic; and a fourth week of play data will be added to each individual station playlist to show a four-week air-play trend.

R&R's Los Angeles, Nashville, New York, and Washington, DC offices will be closed Monday (1/2/95) in observance of the New Year's holiday. And... when you're mailing us your latest news or holiday photos, don't forget that the U.S. Postal Service has raised postage rates, effective with the new year.



One Mo For The Road...

Shortly before his departure from **Warner Bros.-Reprise Records**, Chairman/CEO **Mo Ostin** shook hands and posed for a photo with each of the company's more than 300 employees. On Thursday (12/22), the entire staff congregated outside the label's Burbank headquarters to bid him a final farewell, capping 31 years of service with a sendoff fit for a legend.

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KYSR/L.A. Makes Lane Change



Dan Vallie & Associates consultant **Randy Lane** has accepted the long-vacant **KYSR (Star 98.7)/Los Angeles PD chair**. Lane succeeds **Greg Dunkin**, who

left **Viacom's Hot AC** several months ago (**R&R 9/9**) to program **Emmis AC/Oldies** duopoly **WENS-FM & WNAP-FM/Indianapolis**.

VP/GM Bob Griffith remarked, "I told Viacom that if they wanted me to win the Super Bowl, I needed **Dan Marino**. We were looking for someone who had specific strengths to fit our needs. Randy was the [only candidate who] passed each test. Experience, maturity, and management skills are qualities that are

LANE/See Page 21

Williams Upped To PD At KLSX/L.A.



KLSX-FM/Los Angeles Asst. PD Warren Williams has ascended to the PD post at the **Greater Media Classic Rocker** following **Ken Anthony's** recent exit.

GM Bob Moore, who hired Williams at KLSX four years ago and recently returned to the station himself (**R&R 11/25**), said, "Warren and [former PD] **Andy Bloom** made KLSX L.A.'s No. 1 Rock station, and I'm sure that with Warren at the helm, we will once again sit on top of the radio ladder."

Williams noted, "KLSX will again be the dominant rock station in Los Angeles, supported by the twin towers of **Howard Stern** and **Jim Ladd**. Howard is indeed the 'King Of All Media,' and in Los Angeles, Ladd is 'Emperor Of Evenings.' Having Bob Moore return as GM makes this perfect. Together, we'll ensure that the 'Arrow' format goes the way of pet rocks, mood rings, and the leisure suit."

Williams, an 18-year radio vet, previously programmed **WOFX/Cincinnati**, **KDKB/Phoenix**, and **KATT/Oklahoma City**. He has also been MD at **KSRR/Houston** and **KNX-FM/Los Angeles**.

Williams

USRN & IRTS Unite For Xmas



United Stations Radio Networks (USRN) staffers took part in the merriment at the **International Radio-Television Society (IRTS) Foundation's Christmas Luncheon**. Enjoying the holiday spirit at NYC's **Waldorf-Astoria** are (l-r) **USRN's President/CEO Nick Verbitsky** and **Darlene Cole**, **R&R VP/Sales Barry O'Brien**, **USRN Exec. VP Charlie Colombo**, the "President" (aka **Comedy Central's Tim Watters**), and **USRN's Mel Phillips**, **Lissa Palermo**, **Rob Schacter**, and **Pat Leeny**.

Snowden Abandons Plans To Buy Clear Channel Stations

Company dissolved; WYLD-FM/New Orleans sold

Snowden Broadcasting President Jim Snowden has decided to dissolve the company, spinning off **WYLD-FM/New Orleans to Clear Channel Communications** in the process. No purchase price was announced for the deal, which will give Clear Channel a duopoly with **WQUE-AM & FM/New Orleans**.

Clear Channel, which currently LMAs **WYLD-AM & FM**, had filed with the FCC late last year to sell **WQUE-AM & FM** and **KAKC-AM & KMOD-**

FM/Tulsa to Snowden Broadcasting. That deal, which originally included three additional stations, would have made Snowden one of the largest African-American-owned broadcast groups in the country. With the dissolution of the company, Snowden has withdrawn the transfer applications from the FCC.

"The withdrawal of the transfers is due to the inordinate delay in our ability to get all necessary

SNOWDEN/See Page 21

Fink-Woulfe Named VP/GM Of Paxson Communications' Miami Stations

Ronna Fink-Woulfe has been upped from **VP/Sales to VP/GM of Paxson Communications'** three Miami stations: **News/Talk WINZ-AM**, **NAC WLVE-FM (Love 94)**, and **Classic Rock WZTA-FM**. She replaces **Dean Goodman**, who has been named **President of Paxson's newly created television division**.

Fink-Woulfe commented, "I'm glad Paxson has the faith and support in me. I feel fortunate to be with this company, which is growing very quickly and has an outstanding team. I look forward to making us even more successful in the future."

Previously, Fink-Woulfe **FINK-WOULFE/See Page 21**

Rogers Recruited As KUPL/Portland PD

WQIK/Jacksonville PD Lee Rogers has been named PD at **Country KUPL/Portland**. The post had been vacant since **Dave Taylor** departed last month after three months on the job.

KUPL VP/GM Gregg Lindahl told **R&R**, "Lee was the only candidate for this job. He's a quality guy; KUPL is a quality station with great peo-



Rogers

ple. Lee's a terrific addition to the staff, and he's going to make a difference in Portland."

Rogers remarked, "[WQIK owner] **Jacor** is the best company I've ever worked for. [President/Co-COO] **Randy Michaels** and [VP/Programming] **Tom Owens** are the class of this business.

ROGERS/See Page 21

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1994 DEALS TO DATE

Dollars To Date: \$2,254,652,368

(Last Year: \$2,811,337,125)

This Week's Action: \$12,348,628

(Last Year: \$198,016,082)

Stations Traded This Year: 1275

(Last Year: 1321)

Stations Traded This Week: 28

(Last Year: 41)

DEAL DETAILS BEGIN ON PAGE 6

Deals Of The Week

• Heftel Broadcasting Acquisition \$5.3 million

- KOWA-AM/Laughlin, NV
- KDZR-FM/Denton (Dallas-Ft. Worth)

• Atmor Properties Purchase \$2.35 million

- WRIE-AM & WXXC-FM/Erie, PA

SBA Lowers Loan Limit

■ The SBA plans to lower the ceiling on its loan guarantees because of the high demand for government-guaranteed loans.

See Page 6

Saga Wins Tax Fight

■ Saga Communications does not have to pay the \$1.5 million-plus in taxes that the IRS claimed Saga owed from 1987-1990.

See Page 6

RADIO BUSINESS

Judge Orders FCC To Transfer License

The bizarre saga of KLHI-FM/Lahaina, HI continues. In the latest move, a federal bankruptcy judge decided that her authority over radio licenses superseded the FCC, "ordered" the Commission to transfer the license, and barred anyone from opposing the transfer.

Judge **Geraldine Mund** of San Francisco, who is presiding over the Chapter 7 bankruptcy liquidation of **Pacific Land Sales Inc.**, has ordered the \$325,000 sale from receiver **Howard Green** to **Lahaina Broadcasting Co. Ltd.** "to close forthwith." The sale would create a duopoly for Lahaina Broadcasting, which already owns crosstown **KPOA**.

"It is further ordered that the FCC shall forthwith consent to the transfer of the necessary broadcast licenses related to KLHI Radio FM 101.1 to Howard R. Green, as Receiver, and from the Receiver to the Purchaser, Lahaina Broadcasting Company, Ltd.," Mund's December 13 order read.

Mund's efforts to sell off KLHI have been opposed in court and at the FCC by **Dale Parsons**. He bought the

station in 1991 from **Pacific Isle Broadcasting**, a company with ownership related to Pacific Land Sales, only to have the station seized a year ago by federal marshals acting on Mund's order. Now the judge has barred Parsons and everyone else from filing anything with any court, the FCC, or any other government agency that would delay the sale to Lahaina Broadcasting.

Court Ruling Challenged

A few days before ordering the FCC to transfer the license, Mund had ruled that the station, "including, without limitation, KLHI's FCC broadcast license, are property of the bankruptcy estate of Pacific Land Sales." She also ordered Parsons to pay \$75,000 damages because his filings at the FCC had delayed the station sale. The judge's orders appear to challenge numerous rulings by other courts, which have denied creditors a secured interest in broadcast licenses and upheld the FCC's long-established position as having the final word on license transfers.

FCC General Counsel **Bill Kennard** said the Commission's response to Judge Mund's action would come in the form of a formal order. "That's a contested proceeding, so I'm not at liberty to discuss it," he noted.

EARNINGS

Heftel, TM Century Incomes Decline

Heftel Broadcasting Corp. (Nasdaq: HBCCA) reported net income of \$466,000 (five cents per share), including a pre-tax loss of \$1.7 million for early retirement of debt, for its fiscal year ended September 30, down from \$2.7 million (55 cents per share) a year ago. Revenues were \$27.7 million, up from \$21.3 million.

The company said it had implemented cost-cutting measures expected to save \$3 million this year and that it would "aggressively pursue acquisitions." Also, its board of directors has authorized up to \$5 million in stock buybacks.

Heftel Broadcasting owns 12 radio stations and is acquiring two others.

TM Century Inc. (Nasdaq: TMCI) posted net income of \$169,000 (seven cents per share) for its fiscal year ended September 30, down from \$765,000

(30 cents per share) a year ago. Revenues were \$8.2 million, down from \$9.1 million.

A company announcement said cash flow was positive in all four quarters, and "the company's financial position continues to be strong." It also noted that the company is debt-free and had a cash balance of \$747,000 at the end of its fiscal year.

TM Century produces jingles and commercial beds, sells software and digital equipment for radio station uses, and markets other services to radio stations worldwide.

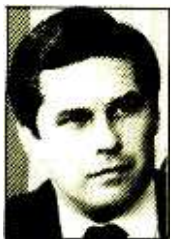
CD Radio Inc. (Nasdaq Small Cap: CDRD) reported a third-quarter net loss of \$809,000 (10 cents per share), compared to a net loss of \$1.1 million (13 cents per share) a year ago. The company had no revenues either year.

CD Radio is an applicant for a satellite DAB license at the FCC. It has proposed to offer 30 channels of CD-quality subscription audio, which would be received in automobiles.

Fields Named Telecom Chair

Rep. **Jack Fields** (R-TX) has been named Chairman of the Commerce Committee's Telecommunications Subcommittee.

Fields, 42, was the ranking Republican on the subcommittee. He has represented Texas's 8th District — which includes College Station, home of



Jack Fields

Texas A&M University — since January 1981.

He is Vice-President of his family's business, the **Rosewood Memorial Park and Funeral Home**. He earned a bachelor of arts degree in history from Baylor University in 1974 and a law degree from Baylor Law School three years later.

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* Available only in the *MasterAccess™ Radio Analyzer* version.

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SBA Reduces Loan Ceiling

The U.S. Small Business Administration announced (12/16) that it is reducing the ceiling on its loan guarantees from \$750,000 to \$500,000 beginning January 1.

The SBA said the modification is necessary because of the high demand for government-guaranteed loans. "This change will allow the agency to serve the greatest number of small businesses possible," said SBA Administrator Philip Lader. The change affects the 7(a) General Loan Program, the agency's largest and most popular program.

"This action is being taken to ensure that adequate funding is available for the balance of the fiscal year," he added. SBA loan volume is running at an average rate of \$38 million per day — the highest demand in history. The agency reported its \$7.8 billion in available funds would be gone before the end of the fiscal year if it didn't reduce the loan amount.

Earlier this year, the SBA lifted its Opinion Molder Rule, which previously prohibited the agency from insuring loans to broadcasters. For more information, call (800) 8-ASK-SBA.

Saga Wins Battle With IRS

Saga Communications has won its dispute with the Internal Revenue Service and will not pay the more than \$1.5 million in additional taxes the IRS claimed Saga owed from tax years 1987-1990.

The tax collector had disagreed with the way Saga allocated purchase prices and amortization of certain broadcast properties. However, Saga and its accountants, Ernst & Young, convinced the IRS to rule in their favor.

As a result, Saga will incur no additional net tax liability. The dispute has been going on since 1992 when the IRS levied tax adjustments relating to 1987-90.

TRANSACTIONS

Heftel Brings Dallas-Ft. Worth Property Tally To Five Stations

■ **Atmor takes Erie, PA combo for \$2.35 million debt reduction**

Deal Of The Week

Heftel Broadcasting Acquisition

PRICE: \$5.3 million
TERMS: Duopoly deal in Dallas; asset sale for cash
BUYER: Heftel Broadcasting Corp., a publicly traded company (Nasdaq: HBCCA) headed by Chairman Cecil Heftel and President Carl Parmer. It owns KESS-AM & KMRT-AM & KICI-AM & FM/Dallas-Ft. Worth and eight other stations. Phone: (213) 465-3171
BROKER: Jim Gammon of Gammon Media Brokers

KOWA-AM/Laughlin, NV

SELLER: Laughlin Roughrider Broadcasting
FREQUENCY: 870 kHz
POWER: 1kw
FORMAT: This station is dark.

KDZR-FM/Denton (Dallas-Ft. Worth)

SELLER: Broadcast House Inc. of Texas. Phone: (214) 406-1991
FREQUENCY: 99.1 MHz
POWER: 100kw at 1168 feet
FORMAT: Rock

Alabama

WBSA-AM & WVSM-AM/Boaz-Rainsville

PRICE: \$125,000 for 66.7%
TERMS: Stock sale for \$6000 cash and two promissory notes totaling \$119,000
BUYER: Annie Ruth Huber, trustee under will of Bill Huber of Rainsville, increasing her stock interest in Sand Mountain Advertising Company Inc. from 33.3% to 100%. Phone: (205) 638-2137
SELLER: L.E. and Zora Kennamer of Scottsboro, AL, selling their collective 66.7% stock interest in Sand Mountain Advertising Company Inc. Phone: (205) 574-1570
FREQUENCY: 1300 kHz; 1500 kHz
POWER: 1kw day/37 watts nights; 1kw
FORMAT: Gospel

Arkansas

KTLO-AM & FM/Mountain Home

PRICE: \$775,000
TERMS: Asset sale for \$221,377 cash, the assumption of two notes totaling \$378,622, and a \$150,000 promissory note at the "prevailing market interest rate"

BUYER: KTLO L.P., headed by CEO Charles Earls and President Scottie Earls. Phone: (501) 425-3101
SELLER: Mountain Home Broadcasting Corp., represented by secretary/treasurer Bob Knight. He has a 10% stock interest in the buyer. Phone: (501) 425-3101
FREQUENCY: 1240 kHz; 98.3 MHz
POWER: 1kw; 1.4kw at 420 feet
FORMAT: Country; Nostalgia

California

KALF-FM/Red Bluff

PRICE: \$1.6 million
TERMS: Duopoly deal; asset sale for \$1 million cash and a 10-year, \$600,000 promissory note at 8% interest
BUYER: Park Lane Chico Inc., a wholly owned subsidiary of the Park Lane Group, headed by President James Levy of Atherton, CA. It owns KFMF-FM/Chico, CA and 10 other stations. Phone: (415) 324-8464
SELLER: McNulty Broadcasting Corp., headed by President Laura Wilkinson. Phone: (916) 343-5253
FREQUENCY: 95.7 MHz
POWER: 7kw at 1265 feet

TRANSACTIONS AT A GLANCE

- WBSA-AM & WVSM-FM/Boaz-Rainsville, AL \$125,000 for 66.7%
- KTLO-AM & FM/Mountain Home, AR \$775,000
- KALF-FM/Red Bluff, CA \$1.6 million
- WUEZ-FM/Christopher, IL \$77,500 for 51%
- WMTL-AM & WKHG-FM/Leitchfield, KY \$350,000
- WBNW-AM/Boston \$80,000 (minimum)
- WWSJ-AM/St. Johns, MI \$160,000
- KWOM (AM CP)/Watertown, MN No cash consideration for 80%
- WMJW-FM/Cleveland, MS \$150,000
- WMDC-AM & FM/Hazlehurst, MS \$75,000
- WSJC-AM/Magee, MS \$397,528
- KYOO (FM CP)/Halfway (Springfield), MO \$20,000
- KRBO-FM/Las Vegas \$15,000 for 20%
- WWGP-AM & WFJA-FM/Sanford, NC \$204,000 for 86%
- WQVA (FM CP)/Semora, NC \$165,000
- WARR-AM/Warrenton, NC \$22,600
- WRIE-AM & WXKC-FM/Erie, PA \$2.35 million
- KGRW (FM CP)/Friona, TX \$25,000
- KODM-FM/Odessa, TX \$300,000
- WWNR-AM/Beckley, WV \$157,000

FORMAT: Country
BROKER: Exline Company

Illinois

WUEZ-FM/Christopher

PRICE: \$77,500 for 51%
TERMS: Stock sale
BUYER: Narvol and Amy Randol of Cape Girardeau, increasing their stock interest in Brandt Broadcasting from 49% to 60%; Clyde and Patsy Crawford, purchasing a 20% stock interest in Brandt; and Ruth Brandt, purchasing a 20% stock interest in the compa-

ny. Phone: (314) 334-2002
SELLER: John Brandt, as personal representative of the Estate of William Brandt, selling his 51% stock interest in Brandt Broadcasting. Phone: (314) 334-2269
FREQUENCY: 103.5 MHz
POWER: 6kw at 328 feet
FORMAT: B/EZ

Kentucky

WMTL-AM & WKHG-FM/Leitchfield
PRICE: \$350,000

Continued on Page 8

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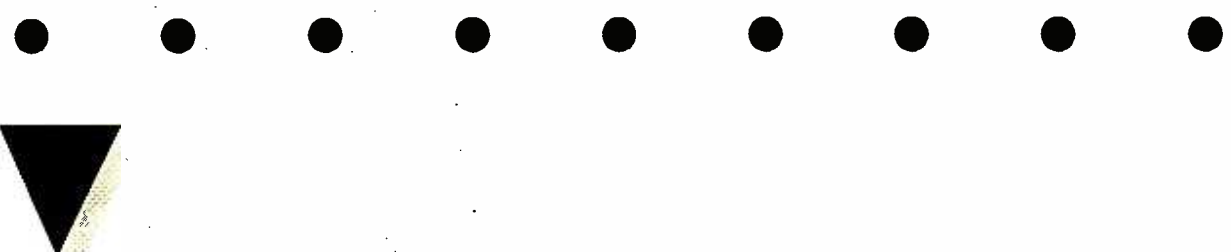
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Telecom Summit Slated

Vice President **Al Gore**, FCC Chairman **Reed Hundt**, and new GOP congressional leaders are expected to discuss telecommunications services at a Federal-State-Local Telecom Summit January 9.

Government officials are expected to discuss ways in which each level of government can promote lower prices, greater choices, and increased competition in the availability of telecommunications services on the information superhighway. The summit is sponsored by the Clinton administration and the **Annenberg** Washington Program.

The NAB in October presented its vision of how broadcasters fit into the picture, explaining that once broadcasting goes completely digital, it will top other media by offering consumers faster and cheaper services. NAB President/CEO **Eddie Fritts** said his group has embarked on a program to work with policymakers on broadcasters' role.

Groups representing governors, counties, mayors, state legislatures, and regulatory utility commissioners will take part in the meeting. For more information, contact the National Telecommunications and Information Administration at (202) 482-0516.

Katz To Sell Bonds On Wall St.

Katz Capital Corp., the new holding company for **Katz Media Corp.**, has filed with the SEC to sell \$74 million in 10-year bonds.

Proceeds from the offering of senior notes, due in 2005, will be used primarily to redeem \$68 million in bridge loans used in August's acquisition of controlling interest in the rep company by a **Donaldson, Lufkin & Jenrette** partnership.

Katz posted revenues of \$127.8 million for the first nine months of this year. On a pro forma basis, as if the August restructuring had occurred January 1, the company would have registered a \$15.2 million loss.

TRANSACTIONS

Continued from Page 6

TERMS: Asset sale for cash

BUYER: **Heritage Media of Kentucky Inc.**, owned by **Dennis Buckles** of Caneyville, KY and **Mark Buckles** of Leitchfield. Phone: (502) 259-5604
SELLER: **Rough River Broadcasting Company Inc.**, headed by President **Kenneth Goff**. Phone: (502) 259-5692
FREQUENCY: 870 kHz; 104.9 MHz
POWER: 500 watts; 3.5kw at 272 feet
FORMAT: AC

Massachusetts

WBNW-AM/Boston

PRICE: \$80,000 (minimum)

TERMS: Stock sale for stock and cancellation of debt

BUYER: **James** and **Peter Ottmar**, each increasing their stock interest in **Back Bay Broadcasters Inc.** from 32% to 50%. They own two other stations. Phone: (617) 242-5900

SELLER: **David Ottmar**, selling his 16% stock interest in **Back Bay Broadcasters** in exchange for shares of stock in another corporation, with an estimated value of \$80,000; **Ross Elder**, selling his 20% stock interest in the company for cancellation of debt

FREQUENCY: 590 kHz

POWER: 5kw

FORMAT: Business News

Michigan

WWSJ-AM/St. Johns

PRICE: \$160,000

TERMS: Asset sale for \$20,000 cash and a 10-year \$140,000 promissory note at 9.5% interest

BUYER: **Mint City Radio Inc.**, owned by **Stephen** and **Cheryl Evans** of Detroit, MI. Phone: (517) 224-9592

SELLER: **WSJ/WQON Inc.**, headed by President **Ray James**. Phone: (517) 224-7911

FREQUENCY: 1580 kHz

POWER: 1kw

FORMAT: Country

Minnesota

KWOM (AM CP)/Watertown

PRICE: No cash consideration for 80%
TERMS: Asset sale. The 80% owner of the buyer has agreed to pay all future costs — estimated to be \$250,000 — of putting this station on the air.

BUYER: **Watertown Radio Inc.**, represented by Director/VP **Donald Linder** of Mankato, MN. It owns six other stations. Linder has an interest in one other station. Phone: (507) 345-4537

SELLER: **Northern Tier Enterprises Inc.**, headed by President **John Linder** of Mankato. The seller will receive a 20% stock interest in the buyer. Phone: (612) 822-7214

FREQUENCY: 1600 kHz

POWER: 5kw

Mississippi

WMJW-FM/Cleveland

PRICE: \$150,000

TERMS: Duopoly deal; asset sale for \$45,000 cash and a \$105,000 promissory note

BUYER: **Radio Cleveland Inc.**, head-

ed by President **H.L. Sledge Jr.**, of Cleveland. It owns **WCLD-AM & FM/Cleveland** and two other stations. Phone: (601) 843-4091

SELLER: **Carol Ingram** of Batesville, MS. Phone: (601) 563-4664

FREQUENCY: 107.5 MHz

POWER: 25kw at 328 feet

FORMAT: AC

WMDC-AM & FM/Hazlehurst

PRICE: \$75,000

TERMS: Asset sale for \$20,000 cash and a 10-year, \$55,000 promissory note at 9% interest

BUYER: **Green Broadcasting Company**, headed by President **Rebecca Green** of Brookhaven, MS.

SELLER: **Copiah County Broadcasting Company**, headed by general partner **Albert Smith**. Phone: (601) 894-1441

FREQUENCY: 1220 kHz; 100.9 MHz
POWER: 250 watts day/46 watts night; 3kw at 285 feet

FORMAT: Southern Gospel

WSJC-AM/Magee

PRICE: \$397,528

TERMS: Asset sale by Bankruptcy Court for Southern District of Mississippi for payments of \$31,486 to IRS, \$336,041 to **People's Bank** and \$30,000 to broker **William Shutz**.

BUYER: **Combined Broadcasting of Mississippi Inc.**, owned by **A.C. Otto** of Sandwich, IL and **Judith Burmeister** of Jupiter, FL. Phone: (601) 849-4220

SELLER: **WSJC Inc.**, headed by President **Sam Floyd**. He has an interest in three radio stations and a TV station. Phone: (704) 342-4102

FREQUENCY: 810 kHz

POWER: 50kw day; 500 watts night

FORMAT: This station is dark.

BROKER: **William Shutz**

Missouri

KYOO (FM CP)/Halfway

(Springfield)

PRICE: \$20,000

TERMS: Asset sale for the assumption of a \$20,000 promissory note

BUYER: **KYOO Communications Inc.**, owned by **Stephen** and **Ann Paris** of Bolivar, MO. Phone: (417) 326-5259

SELLER: **KYOO Broadcasting Company**, headed by President **Melvin Pulley**. It owns **KYOO-FM/Bolivar** and two other stations. Phone: (417) 326-6445

FREQUENCY: 93.1 MHz

POWER: 2360 watts at 367 feet

Nevada

KRBO-FM/Las Vegas

PRICE: \$15,000 for 20%

TERMS: Stock sale for cash

BUYER: **Stephen Roberts et. al.**, in-

creasing their collective stock interest in **Patmor Broadcasting Group** from 80% to 100%. **Robert Finkelstein**, a Patmor stockholder, has an interest in two other stations. Phone: (702) 733-2141

SELLER: **Patricia Jarman** of Las Vegas, selling her 20% stock interest in **Patmor Broadcasting Group**. Phone: (702) 735-2025

FREQUENCY: 105.1 MHz

POWER: 50kw at 36 feet

FORMAT: Gold

North Carolina

WWGP-AM & WFJA-FM/

Sanford

PRICE: \$204,000 for 86%

TERMS: Stock sale for \$12,000 cash and a 10-year, \$192,000 promissory note

BUYER: **Richard Feindel** of Sanford, increasing his stock in **WWGP Broadcasting Corp.** from 14% to 100%. Phone: (919) 776-4744

SELLER: **Carolyn Abbott**, executrix of the **Estate of Frank Abbot Jr.**, selling her 86% stock interest in **WWGP Broadcasting Corp.** Phone: (919) 499-5636

FREQUENCY: 1050 kHz; 105.5 MHz
POWER: 1kw day/161 watts night; 2250 watts at 380 feet

FORMAT: Country; Gold

WQVA (FM CP)/Semora

PRICE: \$165,000

TERMS: Asset sale for \$90,000 cash and a \$75,000 promissory note at 15% interest

BUYER: **Southern Entertainment Inc.**, owned by **Samuel Cooper** of Richlands, VA and **James Hill** of Danville, VA. Phone: (804) 822-2003

SELLER: **HarryCo Inc.**, headed by President **Harry Myers**. He owns one other station. Phone: (910) 584-1026

FREQUENCY: 106.7 MHz

POWER: 6kw

WARR-AM/Warrenton

PRICE: \$22,600

TERMS: Asset sale for cash

BUYER: **Johnson Media Group Inc.**, owned by **Jimmy Johnson** of Gamer, NC. He is selling **WXKL-AM/Sanford, NC**. Phone: (919) 772-7988

SELLER: **1520 Broadcasting Corp.**, headed by President **Eric Reynolds** of Mobile. He owns **WTJZ-AM/Newport News, VA**. Phone: (205) 341-0191

FREQUENCY: 1520 kHz

POWER: 5kw

FORMAT: This station is dark.

Pennsylvania

WRIE-AM & WXKC-FM/Erie

PRICE: \$2.35 million

TERMS: Asset sale for forgiveness of

\$2.35 million of an outstanding debt of \$6.5 million owed to **AT&T Commercial Finance Corp.**

BUYER: **Atmor Properties Inc.**, headed by trustee & President **Lee Shubert** of Columbia, MD under an irrevocable voting trust with **AT&T Commercial Finance Corp.** Shubert is receiver or trustee for 12 stations and is acquiring two others. Phone: (703) 841-0606

SELLER: **K&K Radio Broadcasting L.P.**, represented by Dr. **Jerome Keoppel** of Baltimore. Phone: (814) 868-5355

FREQUENCY: 1260 kHz; 99.9 MHz

POWER: 5kw; 50kw at 492 feet

FORMAT: Nostalgia; AC

Texas

KGRW (FM CP)/Frona

PRICE: \$25,000

TERMS: Asset sale for cash, or for a two-year, \$25,000 promissory note at 8.5% interest

BUYER: **Panhandle Spanish Broadcasting Inc.**, owned by **Robert Williams Jr.** of Amarillo. Phone: (806) 355-4435

SELLER: **Albert Crain** of Byhalia, MS. He owns **KLVV-AM/Mobile** and two other stations. Phone: (601) 838-7266

FREQUENCY: 94.7 MHz

POWER: 50kw at 36 feet

KODM-FM/Odessa

PRICE: \$300,000

TERMS: Asset sale for cash

BUYER: **New Frontier Communications Inc.**, owned by **Tommy Vasocou** of Midland, TX and **Michael Owens** of Scottsdale, AZ. Owens has an interest in five radio stations and one TV station. Phone: (915) 550-5499

SELLER: **D&F Communications L.P.**, represented by VP **Charlie Cohn**. It owns **KROD-AM & KLAQ-FM/EI Paso** and two other stations. A limited partner of D&F has an interest in two stations. Phone: (908) 774-7700

FREQUENCY: 97.9 MHz

POWER: 100kw at 361 feet

FORMAT: AC

West Virginia

WWNR-AM/Beckley

PRICE: \$157,000

TERMS: Asset sale for \$82,000 cash and the assumption of \$75,000 debt (originally a \$254,425 note)

BUYER: **Dynastar Communications**, owned by **Hugh Caperton** of Daniels, WV; **Thomas Deskins Jr.** of Richlands, VA; and **Henry Cook Jr.** of Pikeville, KY. Phone: (304) 253-0549

SELLER: **Martine Broadcasting Inc.**, headed by President **Albert Martine**. Phone: (304) 263-8307

FREQUENCY: 620 kHz

POWER: 1kw day; 500 watts night

FORMAT: News/Talk

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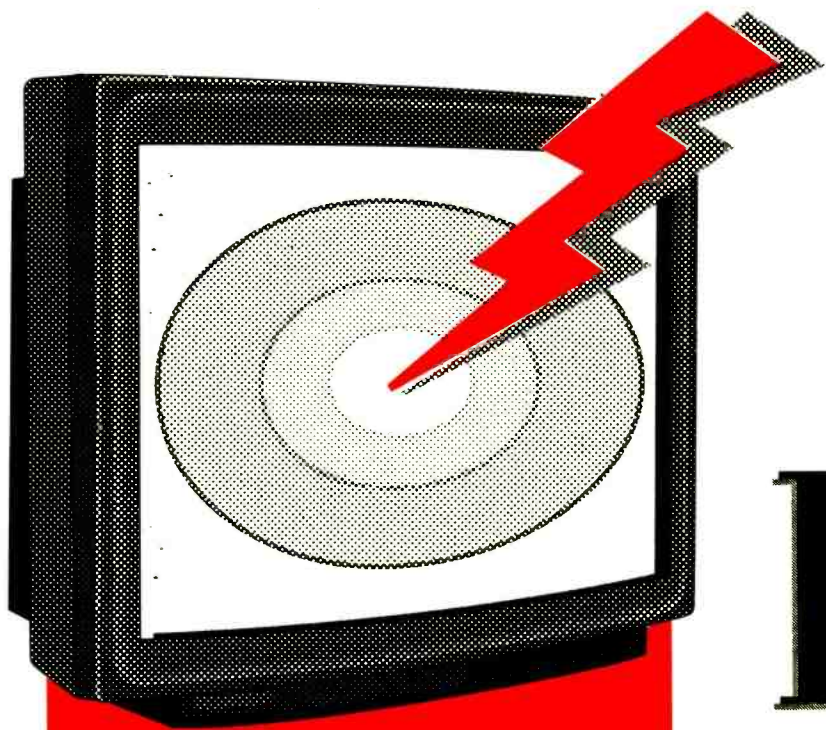
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FIRST PD GIG

Heft To Program WCCC/Hartford

Former WZZO/Allentown MD **Todd Heft** has landed his first PD job, taking the post at Rock WCCC-AM & FM/Hartford. Heft succeeds longtime PD **Ted Sellers**, who passed away last April after a long bout with cancer.

VP/Marketing & Promotions **Ron Dresner** commented, "We took our time searching for the best person, and it was well worth it. Todd is the perfect person for the job, and he's coming on board at the right time. We see Todd taking the helm, encouraging station growth in all areas, and most importantly, maintaining and enhancing our status as Connecticut's rock leader."

Heft remarked, "I'm extremely honored that WCCC has given me the nod. I'm ready to rise to the challenge of programming one of the country's great heritage rockers. In a market as competitive as Hartford, it will be nothing if not exciting."

PROS ON THE LOOSE

Charlie Fox — Afternoons
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For The Record

In R&R's coverage of **Lisa Bittman**'s arrival as VP/GM of **KQQL/Minneapolis** (12/16), her previous job title was stated incorrectly. She actually was GSM of **KSTP-FM/Minneapolis**.

WCOF/Tampa Selects Sanders As PD

Former **WOMX-FM/Orlando** programmer **Nick Sanders** has been named PD/afternoon drive host at **WCOF/Tampa**. Sanders succeeds **Paul Franklin**, who left the **Cox '70s Gold** outlet several months ago to become PD/morning personality at **Country WTQR/Greensboro**.

Sanders told R&R, "It's nice to go from one great company [Nationwide] to another. There's an incredible staff in place here, including a great programming team and a highly motivated sales force. The entire station has a real feeling of team spirit."

He also told R&R not to expect many changes: "This is a well-researched station and has been on a great course. I'm a big believer in this format, and there's an excellent game plan already defined here."

Prior to programming **WOMX**, Sanders was an air personality at **WHLY-FM/Orlando** (now **WXXL**) and **WAPE/Jacksonville**.

Allen Ascends To CBS Reps VP Post

CBS Radio Representatives Western Regional Manager **Rich Allen** has added VP duties to his title. Allen, who reports to **CBS Radio Reps VP/GM Raif D'Amico**, is responsible for the company's San Francisco, Los Angeles, Dallas, and Seattle offices.

"Rich has made extraordinary contributions to this division," commented **CBS Radio Division President Nancy Widmann**. "He is a dynamic manager and an accomplished sales ex-



Allen

ecutive. His commitment to the radio industry is legendary, and I'm delighted to make this announcement."

Allen first joined **CBS** in 1973, beginning his broadcasting career in sales at **KNX-FM/Los Angeles**. He moved to **CBS Spot Radio Sales** (as **CBS Radio Reps** was then known) two years later as a Los Angeles-based AE, was named Sales Manager in 1979, and became Western Regional Manager five years later.

Yoken Appointed GM At WYKL/Memphis

WGKX-FM/Memphis AE **Tony Yoken** has been named GM at **KIX Broadcasting** duopoly sister **WYKL-FM/Memphis**. **KIX** President **John Bibbs**, who had been managing both properties, retains his 'GKX GM duties.

WYKL has been programming '70s Gold since May. According to

Yoken, "I'm very excited about the future of this format. Managing a station like this in Memphis is really a dream come true."

Before joining **WGKX**, Yoken previously worked in the market as GSM at **WHBQ-AM** and as an AE for **WZXR-FM** (now **WEGR**). He also was an on-air personality at **KTXQ/Dallas**.

Geiger Goes To KISF/KC As PD

KWNZ/Reno PD **Chuck Geiger** has been appointed PD at **CHRKISF/Kansas City**. He fills the vacancy left by **Alex Valentine**, who is now at **KDGE/Dallas**.

Geiger told R&R, "This is a prime outlet that needs a creative injection of purpose and a definite stationality. **Kiss-FM** is a better radio station than its performance has shown. It's my job to make it a market performer, ranking and revenue-wise."

Geiger's previous experience includes a stint as Program Manager at **KFRC-FM/San Francisco**.



Geiger

EXECUTIVE ACTION

Perry Promoted To Precision Media VP

AI Perry, GM of **WMYF-AM**, **WZNN-AM**, **WWEM-FM** & **WERZ-FM/Portsmouth-Dover, NH**, has been promoted to VP of parent company **Precision Media Corp.**, which also owns **WKSS-FM/Hartford**.

Precision Media COO **Tim Montgomery** stated, "AI has done an outstanding job running our New Hampshire duopoly. He and I have been colleagues and friends for 20 years, going back to our first jobs in radio at **WBCN/Boston**. We extend our congratulations to AI and look forward to future growth and many years together."

Perry first joined the company in 1987.



Perry

Litt Joins KQQL/Minneapolis As GSM

KQRS-FM/Minneapolis Sr. AE **Jeff Litt** has jumped to crosstown **Gold KQQL-FM** as GSM. Litt replaces **Shelly Malecha**, who remains GSM for co-owned **Colfax** Country outlet **WBOB-FM**.

Recently appointed (R&R 12/16) **KQQL** VP/GM **Lisa Fransen Bittman** said, "Jeff has a fantastic Twin Cities reputation and track record, and we're thrilled to have him on our team."

Prior to joining **KQRS**, Litt spent six years as GSM for **KTCZ-FM/Minneapolis** and published the *Twin Cities Reader*.

NAB Elevates Two In Gov't Relations Dept.

NAB has promoted Director/House Government Relations **DeDe Ferrell** to VP/Senate Government Relations. She replaces **Dan Phythyon**, who resigned to take a top staff post at the **FCC**. Concurrently, **NAB** Director/Broadcaster-Congressional Relations **Kathleen Ramsey** has risen to VP/Broadcast Government Relations.

Prior to joining **NAB** four years ago, Ferrell spent several years in radio, including stints at Washington's **WDJY-FM** and **WRQX-FM**. Ramsey is a two-year **NAB** veteran.

Beys Elevated To VP/Sales At McGavren Radio

Emily Beys has been promoted from AE to VP of Sales/Team Leader at **Interop's McGavren Guild Radio/New York**. In her new position, Beys will manage a team of AEs.

"Emily has demonstrated strong sales and leadership skills and is deserving of this recognition," said McGavren VP/Co-Director, Sales **Dan Dougherty**. "We're thrilled to be able to reward her exceptional work and commitment," said VP/Co-Director, Sales **Howard Frank**.

Beys's career began in 1987, when she worked as a McGavren Guild sales assistant.

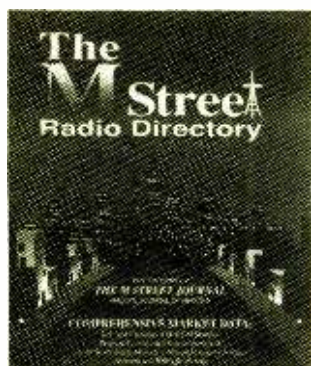
Bergman Now ASCAP Chairman In Exec Shuffle

■ **Coleman, Morganstern, Lo Frumento** also upped

ASCAP President **Marilyn Bergman** has been named Chairman of the board, effective January 1, and the title of President retired. In addition, VPs **Cy Coleman** and **Jay Morganstern** were promoted to Vice Chairmen, and COO **John Lo Frumento** was named Managing Director/COO.

Bergman's new position, according to an **ASCAP** statement, will "firmly establish Ms. Bergman's leadership in all areas of the Society, including legislative and international."

"The membership and the board have given me great responsibility," said Bergman. "I will do my best to be worthy of their confidence and support. I am extremely pleased to announce **John Lo Frumento's** promotion. He has served the Society for the past 13 years and has shown himself to be a dynamic and dedicated leader with a proven record of excellence. I look forward to working with everyone who has helped build this great organization."



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Radio

• **PAUL HOLSOPPLE** advances from GSM to GM at Dame Media's WHP-AM, WKBO-AM & WRV-FM/Harrisburg.

• **MARK GULLETT** segues to WYUU/Tampa-St. Petersburg as Director/Marketing & Promotion. Prior to his appointment, he was Promotion Director at WIOQ/Philadelphia.

• **ERIC MARENGHI** accepts the News Director post at KRLD/Dallas and the Texas State Network. He is a 25-year broadcast news industry veteran.

• **CASON SMITH** has been named to KCAL-FM & KOLA-FM/Riverside's newly created Public Relations Director post. He retains his 8pm-midnight airshift.

• **ANGELA MARCANO LIFSEY** has been appointed Director/Media Relations at public broadcaster WGBH/Boston.

• **GROUP W BROADCASTING** has moved its headquarters to 200 Park Ave., 37th Floor, New York, NY 10166; (212) 885-2600.

• **LORNA WHITE** rises from AE to Promotions Director at Dudman Communications' WDEA-AM, WEZQ-FM & WWMJ-FM/Ellsworth, ME.

Records



White Marcus

• **DEANE MARCUS** assumes VP/Strategic Planning & Business Development duties at Warner Music Group. He previously was Director/Corporate Finance at Alpine Capital Group.

• **JOHN HAWN** is elevated to Regional Director/Sales for the Southeast and Mid-Atlantic regions at Sony/Nashville; **ED GERTLER** accepts those duties for the Western region. The pair formerly served as Sales Reps for Sony/Nashville and Sony Music Distribution, respectively.

• **HARVEY SCHWARTZ**, founder of Steam Records, joins Capricorn Records as Director/College Promotion.

• **EILEEN THOMPSON** shifts to Atlantic Records as West Coast Director/Media Relations. Prior to her appointment, she was a music industry publicity exec at Rogers & Cowan.

• **THOMAS KEALTY** becomes GM at Circle Blue Music. His experience includes stints at EMI Records Group and Rampage Records. In related news, Circle Blue's Noise, Hellhound, Dynamica, and Machinery labels have relocated from New York to 8721 Sunset Blvd., Suite P6 & P7, West Hollywood, CA 90069; (310) 289-2515.

• **CHRIS WHEAT** has been promoted from Associate Director to Director in RCA Records' Publicity Department.

• **ANDREW ROSENTHAL** has been appointed Director/Marketing & A&R at Del-Fi Records, exiting his post at Hits magazine.



Wheat Rosenthal

• **LORIS KRAMER** rises from Director/Marketing to Sr. Director/Creative Affairs at Sony Wonder.

• **HALLAM PHILLIPS** becomes President at newly formed Reggae label BKS (Best Kept Secret) Records, which can be contacted at 163 Amsterdam Ave., Box #152, New York, NY 10023; (212) 604-4424.

• **PHILIPS MEDIA** and **ARDENT RECORDS** have signed an agreement to release a series of multimedia "AudioVision CD" products. The first two releases under the deal — from recording acts 2 Minutes Hate and Techno-Squid Eats Parliament — will be distributed through PolyGram Group Distribution into the record and video arenas and through Philips Media Distribution into software channels; (310) 358-8688 or (212) 333-1384.

• **BIG POP RECORDS** has signed an exclusive pressing and distribution agreement with AEC Music Distribution; (215) 551-3191.

• **TUFF CITY RECORDS** has formed two new imprints. Funky Delicacies will reissue funk from the early '70s; Ol' Skool Flava will reissue old-school rap from the late '70s and early '80s; (212) 721-7215.

• **CORE ENTERTAINMENT CORP.** — an independent record label — has relocated its headquarters from Austin to 1719 West End Ave., 11th Floor West Tower, Nashville, TN 37203; (615) 321-4001.

National Radio

• **WALTER BODKIN** has been elevated from Midwest Region Sales Manager to VP/Advertising Sales at Group W Satellite Communications. Assuming Bodkin's former post is AE **BARBARA JOHANSON**.

• **ROB SCOLARO** has been appointed Director/Marketing Communications at SportsFan Radio Network. He most recently served as Account Supervisor at Silverman, Warren/Kremer Inc. public relations. SportsFan also boosts **GRAHAM YOUNG** to Marketing Communications Manager.

• **TIM CARROLL**, Asst. Director/Operations at Metro Networks/Philadelphia, steps up to Director/Operations. Metro Traffic reporter **MARK DAVIES** takes on Carroll's former duties.

• **DAVID BRANDOLINO** has been elevated to VP in Cutler Productions' Affiliate Relations Department, which also boosts **MIKE STAFFORD** to Manager.

• **JAY CAMPBELL** and **AL PARINELLO** are producing "Publishers Weekly's Between The Covers With Mort Sahl." Set to debut in January 1995, the two-hour interview/call-in program will air via satellite Sundays at 9pm ET. Media Rep Associates is representing the program to stations; (203) 264-2186.

• **TAYLOR COMMUNICATIONS** is launching "Taylor Satellite Talk," through which it hopes to provide national distribution to home satellite dishes of various radio talk shows, including some already in syndication. Some programming will come from Taylor's WEAT-AM/West Palm Beach; (407) 775-1777.

• **SJS ENTERTAINMENT** is offering "Decade: The Ultimate '70s Production Library," beginning January 2, 1995. Distributed weekly and available nationwide on a market-exclusive basis, the compilations will provide morning personalities with clips of the decade's movie and TV theme songs, comedians, and news events; (212) 725-4500.

Industry

• **RICH ALLEN** — Western Regional Manager at CBS Radio Representatives — adds VP stripes.

• **JOAN FAUSONE** (San Francisco), **TODD LAWLEY** (Los Angeles), and **CHRIS TSITOURIS** (Atlanta) have been tapped as Sales Directors at Infinity Radio Sales, a new firm created by the Interep Radio Store to represent stations owned by Infinity Broadcasting. In related activity, Interep VPs/Sales **SUSAN LEVINE** and **DEBORAH O'RELL TUCKNER** add Sr. Account Manager duties for the company's BBDO Account Management Team.

• **SANDY SHAPIRO** and **JACK SUSSMAN** have been named VPs in the Original Programming & Development and News & Studio Production Departments, respectively, as VH1 aligns its production, development, and news divisions. Shapiro exits American Movie Classics' VP/Program Development & Production post; Sussman was VH1's VP/Production & Original Programming.

• **RICK FROMME**, a former Interep Radio Store exec, becomes Director/Sales & Marketing for Radio Seven/Moscow.

• **GLEN LAJESKI**, Sr. VP/Artist Development at MCA Records, has been named Exec. Director of the 1995 Los Angeles Grammy Host Committee.

• **CATHY PETERS** — previously GM of PoetMan Records — segues to the MAMA (Musical Archives) Foundation as Director/Sales & Promotions.

• **ANN BOOTH** has been promoted to Asst. VP/Exec. Administration at BMI. She most recently served as Exec. Asst. to the President.

• **DIGITAL MUSIC ZONE** is introducing a worldwide, 24-hour music service on the Internet, beginning January 1. The interactive system — which will allow users to order music, merchandise, and concert tickets — will be available to PC and Macintosh owners employing DOS, Windows, and UNIX operating systems; (310) 659-0380.

Changes

Alternative: WDRE/Long Island hires **Sandy Thomas** for on-air imaging ... KAMX-FM/Albuquerque switches calls to KTEG ... KPNT/St. Louis's new fax number: (314) 259-5988.

CHR: **Dana Lundon** exits WTIC/Hartford for MD/afternoon drive duties at WZEE/Madison, WI ... WSNX/Grand Rapids PD/MD **Mark McGuire** hands night talent **Keith Curry** the MD reins ... KQKQ/Omaha names ex-KIXY/San Angelo, TX MD **Jimi Jam** to its MD post ... KPRR/El Paso afternoon driver **Victor Starr** becomes APD ... KYLD/San Francisco afternoon driver **Hector Serpas** and mix-show master **Dancin' Mark Hanson** exit ... Former KWNZ/Reno MD/night-

timer **Michael Gamby** segues to similar slots at WDBR/Springfield, IL ... At KSSZ/Fargo: **Bo Janssen** rises from evenings to APD/Promo Dir./middles; **Tony Grant** moves from overnights to evenings; parttimer **Shelly Knight** takes overnights. **Patty McLain** and middayer **Storm Davis** exit, with Davis heading to middays at WPXR/Davenport ... WBSS/Atlantic City welcomes WPST/Trenton production whiz **Dan D. "Wonder Boy"** as morning producer.

Classic Rock: WHTQ/Orlando becomes the 13th affiliate to carry the Charlotte-based **John Boy & Billy** morning show ... WGRX/Baltimore

Continued on Page 21

MUSIC DATEBOOK

MONDAY, JANUARY 9

Born: **Les Paul** 1916, **Jimmy Page** (ex-Led Zeppelin) 1944, **David Johansen** 1950

TUESDAY, JANUARY 10

1956/**Elvis Presley** begins his first recording session in Nashville. He cuts "I Got A Woman," then "Heartbreak Hotel."
1976/**Blues giant Howlin' Wolf** dies.
1985/**Ted Nugent** makes his acting debut on "Miami Vice."
Born: the late **Jim Croce** 1943, **Rod Stewart** 1945, **Donald Fagen** (Steely Dan) 1948, **Pat Benatar** 1952, **Chris Smith** (Kris Kross) 1979

WEDNESDAY, JANUARY 11

1969/**Jethro Tull** releases its first album, "This Was."
1980/**The Pretenders** release their self-titled debut LP.
1984/**Michael Jackson** receives a record 12 Grammy nominations for his "Thriller" LP.
Born: **Clarence Clemons** (ex-E Street Band) 1942, **Vicki Peterson** (ex-Bangles) 1958

THURSDAY, JANUARY 12

1979/**The Bee Gees** are awarded a star on the Hollywood Walk Of Fame.
1993/**Ruth Brown**, **Dick Clark**, **Cream**, **Creedence Clearwater Revival**, **the Doors**, **Milt Gabler**, **Frankie Lyman & The Teenagers**, **Van Morrison**, **Sly & The Family Stone**, and **Dinah Washington** are inducted into the Rock & Roll Hall Of Fame.
Born: **George Duke** 1946

FRIDAY, JANUARY 13

1958/**Little Richard** releases "Good Golly Miss Molly."
1964/**Bob Dylan** releases his "The Times They Are A-Changin'" LP.
1978/**The Police** begin recording their first album.
1979/**Donny Hathaway**, 33, falls to his death from a 15-story NYC hotel window.

SATURDAY, JANUARY 14

1966/**David Jones** changes his name to **David Bowie** to avoid confusion with **Monkees** member **Davy Jones**.
1969/**D.A. Pennabaker's** "Monterey Pop" documentary opens in L.A.
1970/**Diana Ross & The Supremes** give their last concert together.
1973/**Elvis Presley's** "Live From Hawaii" special garners the largest TV audience in history — until someone shoots "J.R."
1978/**At Winterland** in San Francisco, the **Sex Pistols** play their last gig.
1994/"House Party 3" — featuring **Kid N' Play**, **Tisha Campbell**, **TLC**, and **Immature** — opens nationally.
Born: **Geoff Tate** (Queensryche) 1959

SUNDAY, JANUARY 15

1961/**The Supremes** sign with **Motown**.
1967/**The Rolling Stones** honor censors' requests and sing "Let's Spend Some Time Together" on "The Ed Sullivan Show."
1992/**Bobby "Blue" Bland**, **Booker T & The MG's**, **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** (Lynyrd Skynyrd) 1948, **Lisa Lisa** 1967

— Paul Colbert



The Police — an arresting development.

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A Great Program Director understands that radio is a ratings driven business and delivers winning numbers to the sales department. A Great Program Director is an advocate for target listeners, a champion for P-1 listener wants and needs. A Great Program Director puts research to work to stay in touch with his/her target. A Great Program Director understands the incredible powers of imagination, knowledge, creativity, attitude and focus. "The play's the thing" so said Shakespeare, and A Great Program Director knows that great radio is great theater. A Great Program Director is a leader, a coach, a director, a business person. A Great Program Director values "people skills" and is devoted to being a good and fair person with a reputation for creating a stimulating, positive and challenging environment for creative individuals. A Great Program Director knows building a great radio station is a marathon with no finish line; the price of success is always more competition. A Great Program Director is decisive, a strategic thinker, an excellent listener, a person who "hears" ideal radio playing in his/her head and strives to put that station on the air every set, every quarter-hour, every day. A Great Program Director is a competent fiduciary and accepts responsibility for diligent planning and prudent allocation and care of the company's most precious resources — talent, time, and cash. A Great Program Director demands, and works to sustain, a "no surprises" environment, keeping the GM and GSM aware of what's happening — on the air, in the programming department and in the market. A Great Program Director understands that every programmer has the same sixty minutes to "program" each hour and uses every minute to full advantage in the battle for listener's time, mind, loyalty and recall. A Great Program Director keeps his/her station fresh, compelling, entertaining, informative, topical, local, relatable, memorable and "on strategy" every hour of every day. A Great Program Director knows where his/her time goes. A Great Program Director is focused on taking positive, pro-active action to change the reality in which they live and work. A Great Program Director puts integrity first and always under-promises and over-delivers, especially when the GM, clients, and listeners are involved. A Great Program Director knows he/she can never execute a plan alone and must inspire, motivate, direct, and lead a team to consistently win. A Great Program Director realizes that the studio is a stage and not an office. The single most important activity in the entire radio station (where every hope, wish, plan, promise, strategy and tactic come into sharp focus) happens in a room where performers talk to themselves and push buttons. A Great Program Director focuses his/her efforts on results rather than on his/her work. A Great Program Director builds on strengths — his/her own strengths, the strengths of his/her superiors, colleagues, and subordinates. A Great Program Director "under-programs" his/her radio station always knowing what he/she keeps off the air is often of more strategic value than what is put on. A Great Program Director constantly stays in touch with cutting-edge developments and concepts in his/her format and has developed a network of gifted minds; a speed dial of world-class thinkers. A Great Program Director ensures that the most effective, best written, best produced, most engaging and entertaining creative on his/her air is the latest station promo involving a client. A Great Program Director protects the license because without it there is no radio station. A Great Program Director is always giving listeners reasons to listen longer and to listen again. A Great Program Director knows there is never an excuse for bad manners and understands the most effective way to deal with vendors, record people, and others who are paid to get their attention is to let them do their jobs (always aware that some day these folks may be of value to the radio station). A Great Program Director realizes that jingles, promotions, contesting, promos, and station advertising are first, tools to get and keep the staff excited and enthusiastic; and secondly, tools to accomplish the station's audience goals. A Great Program Director welcomes objective, outside opinions and counsel because he/she is always open to new ideas. A Great Program Director never underestimates the competition. A Great Program Director genuinely enjoys what he/she is doing, has fun doing it, and customarily wins as a result. A Great Program Director is enthusiastic about sharing what he/she knows and is committed to a lifetime of learning, reading, observing, and growing. A Great Program Director possesses boundless curiosity and an almost childlike, contagious exuberance: he/she dares to be naive. A Great Program Director stays impassioned about creating, reinventing, and staging great radio every day.

The logo for The Radio Consultants, featuring the text "The Radio Consultants" in white, bold, sans-serif font centered within a solid black rectangular box.

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SALES & MARKETING

Tune Into National Advertisers With Radio Interactive Marketing Network

By Marc Guild

In the coming weeks, we'll join a group of major market stations to launch the Radio Interactive Marketing Network (RIMN), a pilot program we believe will help steer radio onto the fast lane of the information superhighway.

When the word "interactive" is used in relation to media — as it so often is — it's a safe bet that most people think of TV as the two-way medium. But as those of us in radio know, our medium is the most interactive-friendly.

WMXV/New York morning talent Jim Kerr put it best when he said, "Radio is as close as you can get in media to telling your neighbor something over the backyard fence." In fact, radio has been an interactive medium since the first time a listener called a station with a music request.

Technology Vs. Loyalty

It's this personal relationship that radio personalities and stations have with listeners that makes our medium a natural for interactivity. Technology may be the machine of interactivity, but the human characteristics of loyalty and responsiveness — those most often used to describe radio listeners — are the engines that will drive interactivity and ultimately make it work.

That's a fundamental difference between interactivity in radio versus other media: Radio interactivity is loyalty-based, other media's interactive efforts are technology-based. Radio and interactivity are — to quote the great philosopher Forrest Gump — "like peas and carrots." The RIMN will help advertisers, in particular, recognize this fact and elevate radio's image to its rightful place as a powerful interactive vehicle.

Maximizing Opportunities

Simply put, the RIMN — under the guidance of 12-year national ra-

The RIMN will help advertisers and stations fully maximize interactive opportunities in radio by capitalizing on its strong bond with listeners.

dio sales and marketing veteran Drew Dickens — will help advertisers and stations fully maximize interactive opportunities in radio by capitalizing on its strong bond with listeners.

The pilot program will involve approximately 15 major-market stations that already are fairly sophisticated in the interactive arena on a local level. Such sophistication currently extends to about 25% of the radio industry, but the RIMN will mark the first time the power of these interactive capabilities will be harnessed for national advertisers.

It's extremely important that this pilot program be conducted now — we're on the threshold of watching the number of stations with interactive capabilities grow enormously. Now's the time to start putting the mechanism in place to sell radio interactivity to national advertisers and make them aware that radio is uniquely qualified to be an interactive medium of choice.

Stronger Ties

For stations, the RIMN will help make ties even stronger through the development of sophisticated psychographic databases, catalogs, magazines, membership cards, interactive telephone services and card readers, and other programs. The RIMN will help stations superserve loyal listeners and, in a sense, feed on itself: The strengthening of the station-listener bond will help stations build audiences more effectively, leading to more loyal listeners and exciting interactive possibilities.

Perhaps the most important benefit from the station perspective is that interactivity will represent a new and unlimited revenue stream. Advertising inventory is available to be sold in fixed quantities. There are "x" minutes available, and there isn't much leeway for inventory expansion. Interactive sales, on the other hand, have no definitive ceiling — the incremental revenue potential can go as far as the imagination will take it.

Meanwhile, advertisers will be eager to support creative interactive ideas. Marketers know they must pinpoint their core customer more effectively to succeed. For today's micro-marketers, the RIMN will be a veritable gold mine of opportunities and solutions. A specially trained RIMN sales force will work with advertisers and agencies to fully explore this mine and bring out nuggets to help boost sales.

Spreading The Word

Following the rollout and evaluation of the pilot program, we expect to expand the RIMN to scores of additional stations throughout the country. We've teamed with Fairwest Direct, a radio-driven technology

RIMN Expands On Local Success

Interactivity in radio is not a pipe dream located somewhere at the end of the electronic superhighway rainbow. It's real, it's here, and it's working for advertisers.

One national advertiser — a major beverage manufacturer that asked not to be identified for competitive reasons — ran an extremely successful local interactive promotion in conjunction with a Top 10 market radio station and a national supermarket chain.

Membership Has Its Privileges

The station had a database of 50,000 P1 listeners, each of whom had previously signed up for the station's special club membership card. The cards were designed much like credit cards, with a magnetic strip on the back.

For the beverage promotion, club members were invited to bring their cards to the local supermarket, where they could "swipe" the card through a special card-reader provided by the station. The advertiser asked certain product usage questions via the electronic card-reader. At the end of the brief questionnaire, consumers were asked if they would like a coupon to purchase the beverage at a special club member discount.

From Local To National Success

The promotion was successful on all counts. The consumer received a special club-member discount on the product. The supermarket reported that the promotion drew many first-time customers to the store, and the beverage manufacturer reported that sales surpassed goals and underscored its satisfaction by twice renewing the program.

The Radio Interactive Marketing Network (RIMN) will translate this type of local interactive success into a national story. The same beverage manufacturer and supermarket chain, for example, could simultaneously run similar promotions throughout the country. The RIMN will bring radio interactivity to a new level — and consumers, stations, and advertisers all will be winners as a result.

and marketing company, to provide technological database marketing promotion expertise to RIMN stations and advertisers who request it.

We see Fairwest working with the RIMN as a technological and marketing Johnny Appleseed, spreading interactive capabilities to advertisers and stations whose loyal audiences create fertile ground for interactive growth and increased consumer product usage.

Sometimes a buzzword comes along and gets so overused that it ceases to mean anything. Interactivity won't become one of those buzzwords — it will be a very real and important part of the media landscape as we turn the corner to a new

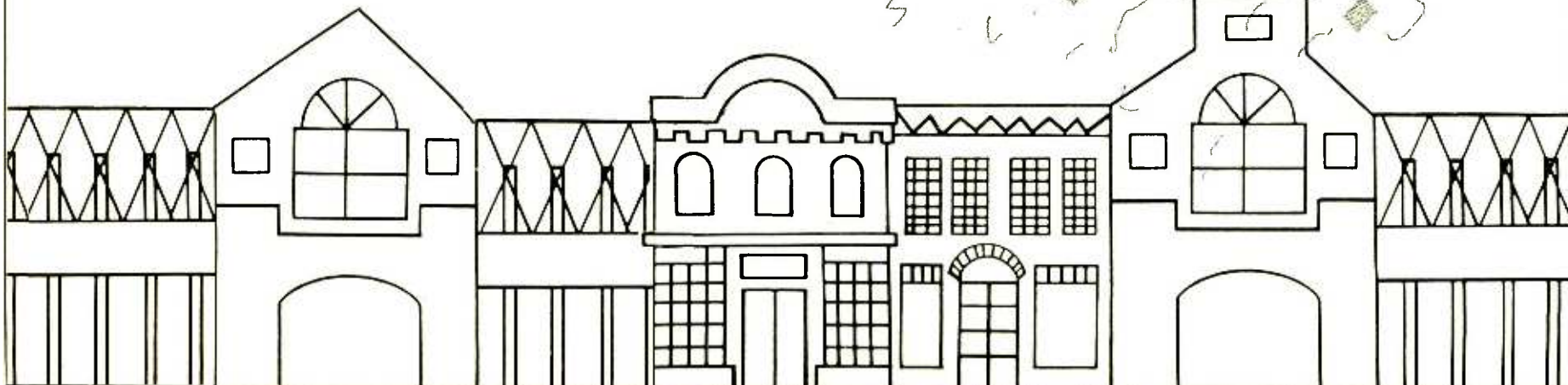
century. And with the RIMN serving as a foundation, radio will be a major builder of the new interactive media world.

Marc Guild — a 19-year company veteran — is President/Marketing Division at the Interep Radio Store. He can be reached at (212) 916-0548.



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Z100/NY's Goodman Getting Into Ownership?

Z100/NY GM Alan Goodman has resigned the **Shamrock CHR** to "pursue a dream" and take advantage of what he told ST was "a short window of opportunity." Effective January 1, Goodman has retained **McKinley Capital** and will be forming a partnership, with the sole intention of buying radio properties. At presstime, Goodman's replacement had not been named, but ST looks for someone inside the familiar four-leaf clover field to fill the bill.

Financial advisor/talk show host **Sonny Bloch** and **Buckley Broadcasting's WOR-AMNY** were hit with a civil suit last week, charging they "recklessly promoted a wireless cable TV investment fraud that cost listeners millions of dollars," according to *Newsday* reports. Bloch has denied the allegations in the suit, saying he and WOR were "certainly not responsible for our sponsors."

others. The label's NYC offices will reopen January 2.

After 30 years, **RAB VP/Mktg. Info Ken Costa** has retired. He'll start a new career as a consultant to radio stations.



Ken Costa

Sony/Nashville Regional Dir./Sales **Phil Little** has been promoted to Nat'l Dir./Sales. He'll report to VP/Sales **Mike Kraski** and will be responsible for coordinating and executing the sales, advertising, and marketing plans of all Sony/Nashville retail projects. Little has worked for **CBS/Sony** for more than 20 years in promotion and sales positions.

Clear Channel's stock price shot up \$7.50 to \$50 per share in the week ending December 16, more than making up for the previous week's \$4 decline. Clear Channel closed Tuesday (12/27) at \$49.38, up \$1.13 for the day.

Atlantic/Nashville West Coast regional promoter **Sam Harrell** has been named Dir./West Region Promo for **RCA/Nashville**. In addition to handling West Coast promotion, he'll also work with the company's promo staff located west of the Mississippi. Harrell joined Atlantic/Nashville at its inception in 1989. He'll remain in L.A.

After 12 years with the company, **TM Century VP/Mktg. Stuart McRae** has resigned. McRae told ST, "I will be consulting the company for the next few months." His resignation follows that of company President/CEO **P. Craig Turner** in November.

Berkshire Hathaway, headed by billionaire **Warren Buffett**, purchased a 4.9% stake in **Gannett**. That's just under the **FCC's** attribution level of 5% — and it's likely to stay there, since Buffett owns a large and attributable share in **Capital Cities/ABC**.

Buy, Buy Baby

The **Tribune Co.'s** board of directors authorized management to buy back up to five million shares of the company's stock, after

Continued on Page 20

Worden Locks Up KROQ Music Slot

As rumored here last week, **RCA Nat'l Alternative** promo domo **Lisa Worden** got the **KROQ/L.A.** MD gig.



Lisa Worden

KAEV/Lake Arrowhead-Riverside is set to make a New Year's Day format flip to Alternative "X103.9," orchestrated by new GSM **Chuck Howard** (who signed on **XHRM/San Diego's** "Flash" format last year).

X103.9 will target 25-34s and be "heavier male-leaning than the Flash," Howard told ST. The station is looking for a PD, production dir., and promotion dir. — all of whom will handle airshifts as well.

Imago A Go Go

Imago and **BMG** will end their joint venture January 1. All artists remain on Imago, which is seeking another major investor. President **Terry Ellis** is retaining eight or nine of his 30 staffers through the transition, during which the label remains operative, according to a spokesperson.

Within Imago, second-in-command **Ron Baldwin** is taking on additional duties in marketing, in addition to A&R. Promo person **Foy Johnson** remains, as do A&R staffer **Clay Farmer**, Dir./Publicity **Deborah Radel**, and

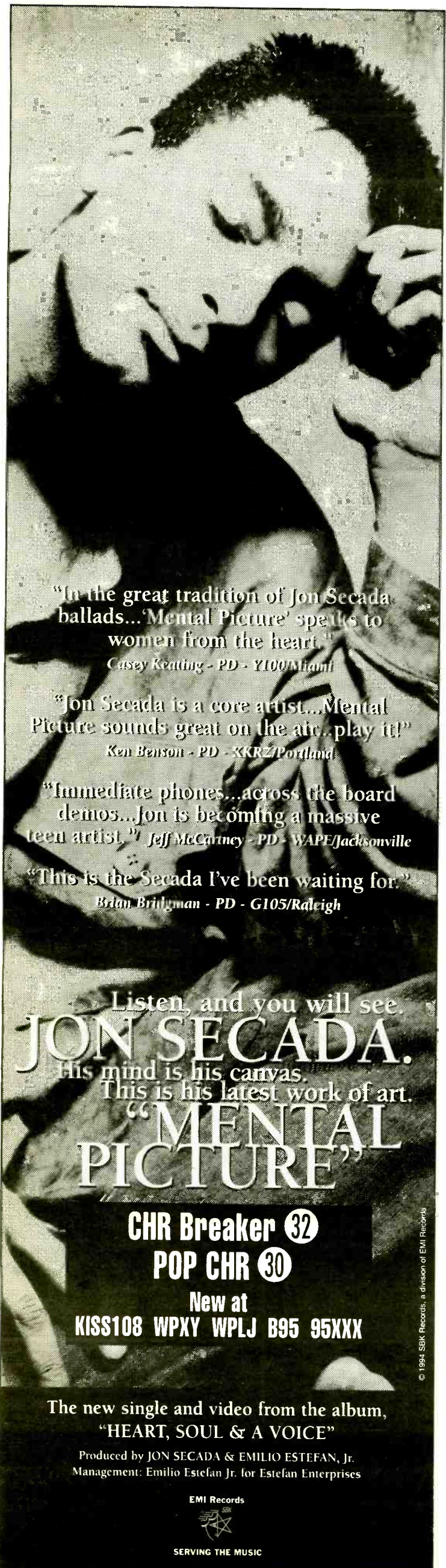
McVay Media Reinvents Consulting

Programming consultants **McVay Media** continues to reinvent broadcast consulting with the recently repackaged **McVay Media Systems Management Manual** and now offers it on either computer disk or in print form. Clients receive 24-hour availability, the cassette "How To" series, monthly conference calls including guest speakers, Fast Fax updates, GM/PD communication, the **McVay Media**

Monthly Memo, access to worldwide talent pool, the services of full-time Promotion Consultant **Dan Garfinkel**, and access to any one of the seven **McVay Media** consultants worldwide.

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Casey Keating - PD - Y100/Miami

"Jon Secada is a core artist... Mental Picture sounds great on the air... play it!"
Ken Benson - PD - KKRZ/Portland

"Immediate phones... across the board demos... Jon is becoming a massive teen artist."
Jeff McCroney - PD - WAPE/Jacksonville

"This is the Secada I've been waiting for."
Brian Brublyman - PD - G105/Raleigh

Listen, and you will see.
JON SECADA.
His mind is his canvas.
This is his latest work of art.
"MENTAL PICTURE"

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POP CHR 30

New at
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The new single and video from the album,
"HEART, SOUL & A VOICE"

Produced by JON SECADA & EMILIO ESTEFAN, Jr.
Management: Emilio Estefan Jr. for Estefan Enterprises

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PLEASE FORGIVE US OUR TRESPASSES FOR WE
ARE INDEPENDENT AND WE DO IT ALL
OURSELVES. THOUGH WE WALK THROUGH THE
SHADOWS OF THE RECORDING GIANTS WE WILL
FEAR NO CRITICISM FOR WE HAVE LIFTED
OURSELVES UP FROM THE STUDIO IN DA DEPTHS
OF DA BASEMENT AND CLIMBED DA MIGHTY
PLYWOOD STAIRWAY TO OUR NEW STUDIO IN
DA UPSTAIRS OF DA DOUBLE CAR CAROTCH.

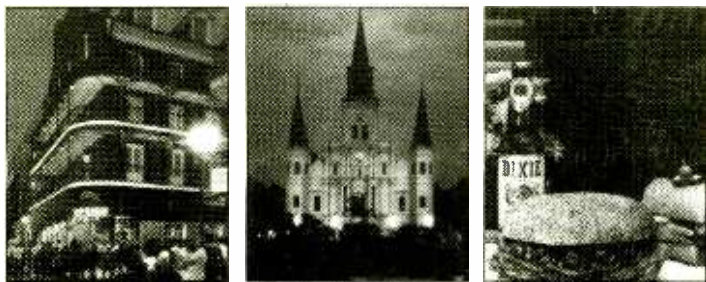
**Happy New
Year...
and don't eat
too much
lutefisk, eh!**



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Continued from Page 18

deciding the stock's current price (around \$50) is a bargain.

Canada's government endorsed assessing performance royalties — to be paid to artists and record companies — on radio and TV stations. The **Canadian Association of Broadcasters** denounced the idea, which would double the \$22 million (Canadian) that Canadian broadcasters already pay in royalties to music composers and publishers.

Rumbles

- **WIOQ/Philly** late-nighter **Billy Burke** segues to afternoons at **KSFM/Sacramento**, effective January 5.

- **KFMF/Chico** PD (and 16-year station vet) **Marty Griffin** is upped to Dir./Programming Ops for the **Park Lane Group's** KFMF and KPPL.

- **KAMX-FM/Albuquerque** changes its calls to **KTEG** to complement its new Alternative format.

- **WTEM-AM/Washington** PD **Doug Gondek** exits the all-Sports outlet to concentrate on his consulting business. **WTEM** Exec. Producer **Tod Castleberry** and Sports Dir. **Andy Pollin** take over programming duties. No plans to replace Gondek have been announced.

- **WNEW/NY** unveils its new on-air lineup: **Pat St. John** will continue to anchor mornings, late-nighter **Carol Miller** segues to middays, overnights are split between **Harris Allen** and **Ian O'Malley**, and midday maven **Dennis Elsas** and overnight sensation **Kenny Dashow** shift to weekends.

- **Rock WTBB/Panama City's** entire staff is hired by crosstown Rock rival **WDRK**.

- **WIYY/Baltimore** MD **Jonathan Shapiro** exits to join his former PD, **Russ Mottla**, at the **WDRE** Network. Shapiro will be APD for the **WDRE** Net.

- **Rock WFBQ/Indy** morning titans **Bob & Tom** will begin simulcasting their show on January 9. First affiliates are **Rock WGBF/Evansville** and '70s Hits **WFW/Ft. Wayne**.

- **KLOS/L.A.** syndicated jokesters **Mark & Brian** add Classic Rock **KLSK/Santa Fe-Albuquerque** to their affiliate list.

- **Warner Bros.** Exec. VP/Treasurer **Murray Gitlin** will retire on January 1. The longtime label vet will continue to serve as a consultant for **Time Warner Inc.**

- Get-well wishes to Mainstream AC **WROE/Appleton, WI** PD **J. Davis**, who's on the mend following a mild heart attack.

RADIO & RECORDS



1

- **Pyramid Broadcasting** buys **WJMN/Boston**; taps crosstown **WXKS-FM** PD **Steve Rivers** to oversee both FM CHRs.
- **Dave Ervin** named **KBIG/L.A.** PD.
- **Deidra White** becomes **WWJ/Detroit** PD.

5

- **Jim Swindel** elevated to **Virgin Records** Sr. VP/GM.
- **Bill Lally** upped to **Talknet** Dir./Programming.
- **Dave Shakes** named **WBBM (B96)/Chicago** PD.
- **John Larson** appointed **KSD/St. Louis** PD.

10

- **ABC Radio** names **Jeff Trumper** VP/GM and **John Gehron** OM/PD of **WLS-AM & FM/Chicago**, and **John Cravens** VP/GM of **KSRR/Houston**.
- **Ken Wolt** elevated to **H&W Communications** President/CEO.
- **Chris Miller** becomes **KRQR/SF** PD.
- **Mike Wagner** named **KRLA/L.A.** PD.

15

- **Bill Tanner** promoted to **Metroplex Communications** Nat'l PD.
- **Jed Duvall** named **WHBQ/Memphis** PD.

20

- **Al Casey** appointed **WXLO/NY** PD.

For The Record: One year and two weeks ago, Harvey Leeds was elevated to Epic Records VP/Promotion — not VP/Album Promotion (that was his previous title). Sorry, Harvey, it only took us two weeks to get your name and title right.

BIA's "Investing In Radio 1995" estimates that L.A. radio revenues will top \$476 million for 1994, keeping it well ahead of NY's \$415 million.

"Nothin' butt Goodtime Oldies"



Burke & Burns In The Morning!

5:30 - 10 A.M.

OLDIES 96^{FM}

Good Times ... Great Oldies

HIND OF A DRAG — In a naked ploy for attention, **WHNN (Oldies 96)/Saginaw, MI** assured broad exposure for its forever-young morning duo, **Burke & Burns**, by spreading these exterior posteriors on billboards around town.

Triopoly

Continued from Page 1

mission can legally change its rules to help women. A federal appeals court previously struck down an FCC rule that favored women in comparative hearings for new stations. The decision said female broadcasters don't increase the diversity of programming because they program their stations the same way male broadcasters do.

Radio-TV Waiver

In its second proposal, the Commission is considering relaxing its rules to allow companies to own radio and TV stations in the same local market. Such combinations currently require an FCC waiver. The Commission is also examining whether to permit TV duopolies and whether TV stations involved in LMAs should be subject to the same attribution rules that apply to radio stations — essentially ... if you can't own it, you can't LMA it.

The third proposal calls on the FCC to open its attribution rules for a review necessitated by changes in the industry since the rules were initially adopted a decade ago.

Those proposed changes include:

- Raising the voting stock attribution benchmark from 5% to 10% (and from 10% to 20% for passive investors). That, for example, would allow billionaire **Warren Buffett** to increase his **Berkshire Hathaway** ownership stake in **Gannett** from 4.9% to 9.9% without running afoul of the FCC because of his much larger stake in **Capital Cities/ABC**.

- Adopting a new policy in which the FCC would "scrutinize" multiple "cross interests" or "other significant business relationships." What that may mean for joint sales agreements and other nonprogramming deals between stations (which currently are not

regulated by the FCC) won't be known until the full text of the proposal is released — probably sometime in mid-January.

- The Commission also asked for comments on how it should treat limited liability companies and other new business forms for attribution purposes.

The commissioners praised most of what they heard. "It's going to ensure that broadcasters will be able to compete in this increasingly competitive multichannel world," said Commissioner **James Quello**.

Chairman **Reed Hundt** said he doesn't want to hear "projections and conjecture" in comments on the proposals, but "sensible, hard-nosed, economic analysis."

But Commissioner **Andrew Barrett** was somewhat skeptical about governmental minority business ownership efforts, asking, "If we were to look at [minority ownership] data ... has government been successful in trying to increase minority participation?"

The Commission is expected to release texts of these proposals as early as today (12/30) and will then open up a four-month window for public comment. An FCC staffer said the full Commission is not likely to vote on the proposals before the summer.

Lane

Continued from Page 3

hard to find in one individual — we're delighted to bring Randy to Los Angeles."

Before joining **Vallie & Associates**, Lane held programming and operations titles at **WKQX/Chicago**, **WRQX/Washington**, **KBEQ/Kansas City**, **WMC/Memphis**, and the **Dittman Group**.

Fink-Woulfe

Continued from Page 3

served as AE at **WRBD-AM & WCKO-FM/Miami** and **WINZ**. In 1987, she was appointed GSM of **WINZ & WZTA**, which Paxson purchased from **Gannett** in 1992.

Rogers

Continued from Page 3

opportunity gives me a chance to be near my family and to grow with a young company. And coming from a product-driven company like **Jacor**, I'm thrilled to be working with **Gregg**, who's one of the legendary product guys in this business."

Rogers arrived at **WQIK** in November 1990. He's also programmed **KEYY/Minneapolis**, **WCRJ** (now **WROO**)/**Jacksonville**, **KGHL/Billings**, **KCBQ/San Diego**, and **KRPM/Seattle**.

Changes

Continued from Page 12

continues its evolution to an "'80s-based mainstream Rock," calling itself "The X" and using the "Classic Rock for the Next Generation" positioner.

Country: **KBYB/Eldorado, AK MD**/afternoon driver **Texas Terry Phillips** heads to **KYQQ/Wichita** as **APD/night talent ... KRMD/Shreveport** appoints **Howard Hart** to 9am-noon ... **Charlene Papparizos** becomes **WGAR/Cleveland** Promotion Director ... **WKCY/Harrisonburg, VA** welcomes **Dave Parks** to mid-days as **Frank Mitchell** exits for **PD** duties at **WFMD/Frederick, MD**.

Gold: **KXL-FM/Portland** hires market veteran **Gloria Johnson** as morning news anchor/sidekick for the "John Williams Show."

Rock: **Jack Black** (aka **Chuck Doud**) has been promoted to Production Director at **WRGX/Hawthorne, NY**, retaining his 3-7pm on-air duties ... Former **KYY5/Kansas City** Production Director **Mike Madrigal** assumes similar duties at **KEGL/Dallas**, succeeding **Dave Walker** ... Former **KWIC/Beaumont, TX MD**/morning driver **Tim Kelley** becomes Production Director at **Z-Rock KDZR/Dallas**, replacing **Mike Bass** ... **Shannon** exits **WKDF/Nashville**. She'll continue to host **TNN's "Country Music Video Album Hour"** ... Production Director **Brian Cooney** moves from **WMMS/Cleveland** to **WEBN/Cincinnati**. He replaces **Eric Chase**, who moves to **WFLZ/Tampa** as Creative Services Director ... **Sue Mills** succeeds the exiting **Marty Hodges** for **WYMG/Springfield, IL's** 7pm-midnight shift ... New mailing address for **WZZO**: P.O. Box 9876, Allentown, PA 18105-9876; the street address is 1541 Alta Dr., Allentown, PA 18052. Phone and fax numbers remain the same.

Records: **Francis Hammond** has been elevated from Associate Direc-

tor to Director in **Sony Music Entertainment's** Corporate Purchasing Department. In related news, **Legacy** promotes **Jessica Sowin** to Associate Director/Marketing Development & Administration and taps **Patti Matheny** as Manager/New Releases ... **Capricorn Records** welcomes publicist **Jeremy Much** on January 3.

National Radio: **SW Networks** welcomes two new Associate Producers: **John Hancock III** exits **Westwood One** to handle the Alternative "static" show; **Lucy Tauss** exits **MJI Broadcasting** for the hip-hop "Street Beat" and "Country's Most Wanted" programs ... Seventeen-year broadcast veteran **Jill Cohen** is appointed entertainment reporter for the Associated Press's Broadcast Division.

Industry: **Jennifer Dunbar** and **Stephanie Schwartz** are named AEs at **Infinity Radio Sales' New York** office ... **Amanda Arrington** assumes AE duties at the **Torbet Radio Group/Los Angeles** ... **Julie Heidt** and **Tad Anthony Miller** become AEs at **Katz Radio's** **Detroit** and **Dallas** branches, respectively. **Katz Radio Group's** Network Sales Division names **Pamela Sullivan** AE/Los Angeles, while **Harriet Berger** is tapped as **KRG's** Business Systems Coordinator/New York. **Keri Larsen** transfers to **KRG Marketing** as Promotion Coordinator ... **Radio & Television News Directors Foundation (RTNDF)** update: **Mark Thalheimer** becomes Director of the **News In The Next Century** project; **Cy Porter** is named Director of the **Community Journalism** program; development associate **Fran Dattilo** is promoted to Director/Development; and Program Coordinator **Colony Brown** is upped to Project Director for the **Excellence In Journalism** programs ... Former **Penn St.** University communications professor **Michael McKinley** joins the **NAB** as Director/Employment Clearinghouse.

Snowden

Continued from Page 3

government approvals to consummate this transaction," said **Snowden**. "While I'm disappointed with the cancellation, I look forward to continuing my relationship with **Clear Channel**."

R&R could not determine the fate of **Snowden's WYLD-AM** and **WKJK-FM/Salem, IN** at presstime. **WKJK GM Mark Williams** said he's not sure about the **New Orleans AM**, but he believes "Jim will continue working with **WKJK**. As far as a new structure, if there's going to be one, it has not been discussed."

R&R

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CHRONICLE

Marriages

550 Music/Epic Records artist **Celine Dion** to **Rene Angelil**, December 17.

Births

MCA Records recording artist **Wynonna** and **Arch B. Kelley III**, son **Elijah**, December 23.

Zoo Entertainment/BMG Music VP/International Marketing **Stephen Prendergast**, wife **Tamara**, son **Philip William**, December 16.

WBBF-AM & WBEE-FM & WKLX-FM/Rochester, NY President/GM **Bill Cloutier**, wife **Adele**, son **Zachary Roger**, December 15.

WMAX/Rochester, NY air personality **Trevor Joe Lennon**, wife **Debbie**, son **Mickey Lee**, November 29.

Condolences

ABC/SMN Director/On-Air Promotions **Paul Medina**, 37, December 17.

Kevin & Bean's 'Star Search'



KROQ/Los Angeles morning men **Kevin Ryder** (c) and **Gene "Bean" Baxter** recently visited **Orlando's Walt Disney World**, where the pair served as celebrity judges on "Ed McMahon's Star Search." The TV program is set to air in syndication this weekend (12/30).



TONY NOVIA

'Getting Outside The Box'

■ Riding the info highway, attracting new listeners among format's challenges

We'd all have 10 shares and be millionaires if we knew what the future held for us. What we do have is each other and incredible opportunities to make winners of our radio stations and companies.

Three successful programmers — Empire Broadcasting Director/Programming and WILN/Panama City, FL PD Sean Phillips, KMEL/San Francisco PD Michelle Santosuosso, and WPXY/Rochester, NY PD Clarke Ingram — share their insights and knowledge as we glance ahead at 1995.



Sean Phillips



Michelle Santosuosso



Clarke Ingram

to see one used in a fairly large market this year. However, I don't think these automated systems will make radio personalities obsolete. If there's one lesson we've hopefully learned from the last six or seven years, it's that a great radio station has to be entertaining to win.

R&R: What are some of the challenges facing our format in '95?

SP: 1995 will be an interesting year. We'll see more radio stations turning to technology to gain an edge



I believe Howard Stern-itis will continue to grow in 1995.
— Sean Phillips

on their competitors through database marketing, auto-faxing, automated telemarketing, etc. As more people ride the information superhighway, how far away can we be from stations — especially morning shows — having their own on-line forums?

MS: It's getting more and more difficult for radio, being a local entity, to cut through in an era dominated by mass media. Radio's biggest job in 1995 is finding ways to use the information superhighway to extend itself to new listeners. The Top 40 format in particular has it especially hard because as a youth format, you're dealing with a generation that knows nothing else but technology.

KMEL has an extensive interactive phone system; radio stations that have invested in interactive phone systems are ahead of their time. That is the future. It is the ultimate request line. Props go out to [former PD] Dave Shakes, who set it up.

With the high-tech, low-cost computerized automation systems currently available, I won't be surprised

any successful radio station. What are your strategies to build up these areas at your station?

MS: We desperately need to be more inventive in marketing our stations to an audience that is hit with potentially a hundred different radio signals each day. Get outside the box. Think beyond the "Birthday Game." What moves young people? Being real, being truthful, being on the edge. Empty slogans won't cut it with them. You're talking about a generation that thinks the president is a joke. This is not the '60s; our generation knows better than to think you can actually change things — that's the difference.

Radio is the last "personal" form of entertainment. Stations that take the one-on-one relationship seriously will win big in the end because amidst all the technology and mass media, you're giving something to listeners that they seriously cannot get anywhere else — a real connection.

SP: I believe entertainment and personality have been going too far with many morning shows. Fueled

by the success of Howard Stern, many Top 40 morning personalities have begun doing "reality" shows. The positive aspects of this trend cause them to move away from canned humor and gag service one-liners, and to build highly topical shows featuring heavy audience interaction.

R&R: Is there a down side to this concept?

SP: The down side is people use the reality concept as an excuse. Instead of preparing their shows, they tend to "wing it." Many personalities look at music as a nuisance and don't want to play it. Like Howard, many personalities may do well in their dayparts, but contribute little or nothing to the station as a whole. Unfortunately, I believe "Howard Stern-itis" will continue to grow in 1995.

R&R: Alternative music is hot. As a format, we always seem to overreact to the latest musical trend. What's the best way for stations to handle new music trends in '95?

CI: Over the past few years, Alternative finally turned into a major player in the marketplace. The key to Top 40 success will be to recognize it but not go overboard as many people did with Churban. For example: If there was a full-signal Alternative station in New York, what changes would [WHTZ] Z100 have to make? Top 40 is best when it's in the middle. It's okay to lean — but don't fall over the railing.

SP: Musically, Top 40 will continue to move in an Alternative direction. Over the years, we've tended to overcommit to whatever musical genre is hot at the moment, hoping to ride it back to ratings dominance. We're like the desperate



What moves young people? Being real, truthful, being on the edge. Stations that take the one-on-one relationship seriously will win big.

— Michelle Santosuosso

gambler who's lost nearly everything and bets every last dime in an attempt to win his losses back.

We loaded up on Disco in the '70s, then AC, then Glam Rock, followed

R&R FAST READ

PDs' Top 10 Tipsheet for '95

Here are 10 tips programmers should keep top-of-mind in '95 and beyond:

- Take advantage of new, improved technology. Actively involve your station with database marketing, interactive phone systems, auto-faxing, automated telemarketing — watch out for interactive morning shows.
- Make sure your radio station is entertaining — great stations are.
- While reality-based morning shows are good because they move talent away from canned humor and gag service one-liners, don't let personalities "wing it." And remember: Music in the morning is not a bad thing.
- Regardless of the latest musical trend, stick with a balance of pop, Alternative, Urban, and AC songs that are right for your station and audience.
- Get outside the box. Empty slogans don't cut it anymore.
- Radio is the last personal form of entertainment left. Make the real connection with your listeners, and you'll win big.
- Watch for an acoustic influence to merge back into R&B music.
- Until we develop more core artists and product, Top 40 will continue to succeed by playing the most popular songs from other formats.
- Recognize new musical trends, but don't go overboard.
- Proper dayparting, careful selection of popular songs, and staying away from questionable music will help you win.



Playing the hits is something a lot of people keep forgetting. It's not that difficult.

— Clarke Ingram

by Rap, and now Alternative. Top 40 in general seems to always "bet the wad" on one throw of the dice, instead of sticking with a balance of pop music and the absolute biggest Alternative, Urban, and AC songs that seem to breed success for stations like WSTR (Star 94)/Atlanta, WXKS (Kiss 108)/Boston, and KHKS (Kiss FM)/Dallas.

R&R: What trends do you see developing on the rhythmic end?

MS: Hopefully, with the success of Tony Toni Tone's "Anniversary," R. Kelly's "Bump N' Grind" (the remix), and Babyface's "When Can I See You," we'll see an acoustic influence merge back into R&B, which has been dominated for years

really hope that trend continues and even extends to hip-hop. That would be phat!

R&R: Who are the core superstars for 1995 and beyond?

CI: While there aren't many Top 40 core artists, and some of them are losing ground (i.e., Madonna), thank God for new bands like Ace Of Base and Real McCoy. We need more of them, and until we get more core pop product that is truly mass-appeal, Top 40 will succeed the way it usually does — by playing the most popular songs from other formats.

It's hard to imagine Kenny G next to Nine Inch Nails, but you do have to try. At the very least, I think it's possible to be a great many things to many people, and that may be enough. Dayparting sure helps. Playing the hits, instead of veering off into questionable music, also helps.

In fact, playing the hits is something a lot of people keep forgetting. It's not that difficult. Just play the most popular songs. Is Weezer more popular than Mariah Carey? Maybe with some listeners in some demos. But on a mass appeal level, the answer is still "not yet." Some stations remind me of the old story about an evil fairy who cursed a newborn baby by saying, "My child ... you shall be too clever!"

CHR/Top 40 Asst. Editor Paul Colbert contributed to this column.



WALT LOVE

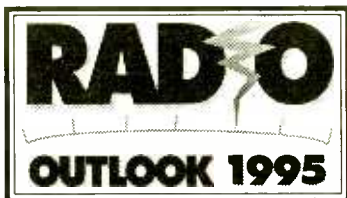
Unity Tops Format's New Year Wish List

Programmers want more black ownership, stronger community commitments

Another year has ended, and it's again time to look forward to the next. What does 1995 have in store for the Urban format? Three prominent Urban PDs share their thoughts about the format's track record as we leave '94 and what needs to be done in '95.

Divided We Fall

KYOK-AM & KMJQ-FM/Houston PD Carl Conner's assessment of Urban radio's present state is brutally honest: "It's sick, and it needs a good doctor. The format has been divided over the years — there is no focus, and certainly no focus on the problems. We have pulled away from the elements that made us strong in the past, and we have separated from the community.



don't deal with [problems] now, there won't be Black radio for our children. It's part of our culture that we must keep alive."



I would really like to see us come together and start dealing with the problems out there. We need to set all the egos aside.

- Carl Conner



"If there are two stations in the city doing this format, both stations are playing 98% of the same music and playing that music at the same time 50% of the time. So what makes the difference? I think it's the perception of your listeners — what they think about your station and why they listen to you rather than your competitor. It's what the people in your community see you do that benefits everyone. We [as a format] have to get back into our communities.

"When VP/GM **Ernie Jackson** came to Houston, he stressed that the stations can continue to be a profit center, but can also be responsive to the needs of the community. So we've enabled these stations to be responsive to the needs of the community. KYOK has undergone a complete change; we now have talk shows, news, and oldies music. We do more community-related functions through the FM and take stands on community issues. It's an open relationship between us and all areas of the community."

The focus for the coming year, according to Conner, is unity. "I would really like to see us come together and start dealing with the problems out there. We need to set all the egos aside, because if we

Viable & Successful



Steve Hegwood

"In some major markets Urban radio is viable and has been very successful," says **WJLB-FM & WMXD-FM/Detroit OM Steve Hegwood**. "However, I worry about the number of people getting into the format who really don't understand the lifestyle of the black radio consumer.

"The format is appealing — even more so because of the numbers and the sales figures coming out



Either purchase your direct competitor or find a format that fits hand and glove with your flagship. That is an absolutely smart business investment.

- Elroy Smith



of these Urban stations. But in the long term, these stations have to stay community-focused and superserve the black community. And I don't know that everybody who programs or owns one of these stations understands that — especially with the implementation of duopolies."

Hegwood, who has also done PD stints at **WLUM/Milwaukee, KYOK/Houston, and KHYS/Houston**, is satisfied with his stations' success. Among the other UCs he admires are **WGCI-FM/Chicago, WPEG/Charlotte, and WVEE/Atlanta**. "I'm happy with what's happening with Urban radio, but I proceed with caution when I look at what has happened the past year with the duopoly situation. I guess it scares everybody.

"In '95, I'd like to see more black ownership of successful Urban stations. I'd also like to see GMs, PDs, promotion directors, production directors, and air talent throughout the country communicate and network more to understand what's happening around the country. I'd like to see more black people developed into morning talent, production directors, and PDs."

Churbans Dropping Out

WGCI PD Elroy Smith is a bit more optimistic about the format than his peers. "Urban radio stands a great chance in 1995. All indications are showing that 'Churbans' are slowly deciding to get out; i.e., **KUBE/Seattle**. At one time, that station played approximately 90% black music. Now they've decided to get into Alternative and throw in maybe one or two black records.



Elroy Smith

"**WHTZ/New York** has gone in a different direction; so has **WIOQ (Q102)/Philadelphia**, which at one time was breathing down **WUSL's** neck with their heavy black music rotation. **WBBM-FM/Chicago** tried it for one book and left; **WHYT/Detroit** is getting out. Maybe they're realizing that if they can't commit totally to the African-American lifestyle and sense of thinking, they're only doing half the job. If you're going to get into a black music format, you've got to do it all the way.

"That's why stations like **WPGC-FM/Washington** are succeeding — because they've pretty much com-



DOWN WITH THE SISTERS — Following his performance at WVEE/Atlanta's "For Sisters Only" concert, EastWest recording artist Gerald Levert took time to hug station staffer Melissa Summers.

mitted to that black music sound, that black vibe, and the black lifestyle in their cities. I'm not saying every Churban is going to get out of the format. But with a number of them looking to other general market formats, we will have a more exclusive piece of the pie."

Duopoly A Plus?

While the debate rages on about whether multiple ownership helps or

find a format that fits hand and glove with your flagship. That is an absolutely smart business investment."

As for air personalities, Smith says, "If PDs, including myself, don't make an adamant decision to spend more time developing air talent, we are putting ourselves in a dangerous position. Let's raise our talent to be the best they can so they can be promoted when primary dayparts become available." He also maintains



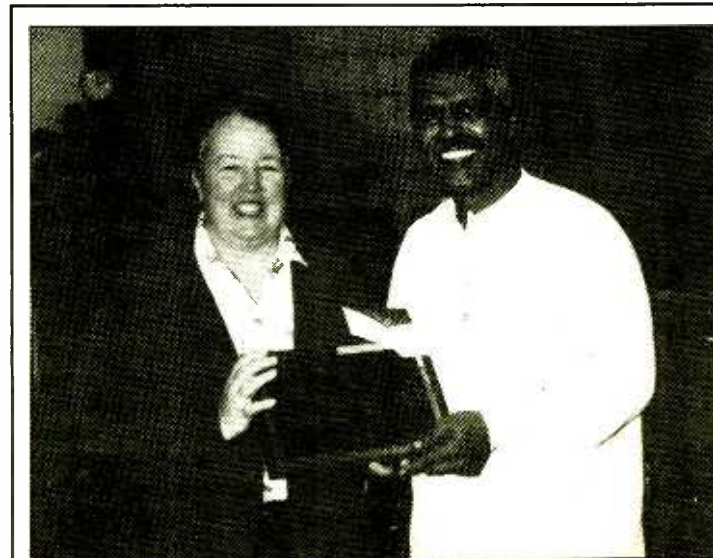
In '95, I'd like to see more black ownership of successful Urban stations. I'd also like to see GMs, PDs, promotion directors, production directors, and air talent throughout the country communicate and network more.

- Steve Hegwood



hurts Black radio, Smith plants himself firmly in the pro-duopoly camp. "This is the way many station owners and operators are going or should seriously consider pursuing: Either purchase your direct competitor or

that the search for air talent should not be restricted to just large or major markets. "Medium and small markets could have some raw and upcoming talent who are hungry and willing to go the extra mile."



SHARING & CARING — KFXZ/Lafayette, in conjunction with Interscope Records, donated money to St. Joseph's Diner to help feed the hungry during the holidays. Shown presenting the check to Sister Patricia is KFXZ PD Frank Tray.



CYNDEE MAXWELL

Perspectives On The Future

■ Programmers address new music, sales, split demos, and the on-line dilemma

Each year at this time, we ask ourselves — and others — what lies ahead? What does the future hold for Rock radio and music? This week, a select trio expounds.

**Bob Elliot, PD
WAXQ/New York**



Bob Elliot

more to the new. However, both demos embrace newer rock," says Elliot.

He predicts alternative and traditional hard rock will continue to merge in the coming year. "More of the songs fit well together. Alternative's female pop songs aren't likely to fit on Rock stations, but overall it's good that there's more cohesiveness between the two basic rock styles. It's allowed stations like ours

"The trend is moving toward the harder new rock sound, partly at the expense of traditional hard rock. The older demos still lean more toward traditional hard rock, but younger demos lean



14 times. The album has gone from No. 181-111-97-77, and it's now selling 1300 copies a week. And it's an old record! So Rock radio can move records by putting the right songs in the right rotations."

Elliot, who's also an associate consultant with **Joint Communications**, says both Rock and Alternative audiences are serious listeners. "I do a lot of music testing, so I see listeners face-to-face in the auditoriums. Hard rock and alternative listeners are the two groups you can't joke around with at a music test. They're there to give you their opinions, and they take it seriously. We're finding it's less of a problem to get 18-24-year-old men

few years progresses. Back in the late '80s, everybody was signing the hair bands, and now that scene is dead. Today's new music has replaced it, proving Rock radio needs to be flexible enough to keep adjusting and evolving."

Jang rejects classification of music. "Labels insist on putting things in boxes. They should release all their music to all stations and let the stations decide what to play, rather than having labels driving each station. They need to open it up to let stations and their listeners decide what kind of music gets on the radio.

"It would also help to have just one person from a label calling the station, because then you'd have someone who's very knowledgeable about the station and what it's looking for. In turn, that rep should be able to draw upon all of the resources of that particular label to support the station.

"This is an exciting time in radio. We've grown and evolved as a format. There's a real challenge for people to keep up to date with what's going on — the talent, the stations, the music, the Internet, CD-ROM, and all the other cultural things happening in our society."

Compromised Competition

Jang is concerned about a possible effect of duopoly: "The concentration of ownership may threaten competition. Sometimes the bottom line will dictate the way decisions are made. Eliminating competition makes it safer to operate stations, so some decisions are being based on saving money — rather than on becoming better.

"In the very beginning, Rock was a format that built artists for the long term — unlike CHR, which seems to just waste them. I'm happy that in the last few years we've had artists with some staying power, which helps build tomorrow's rock library."

**Jeff Carrol, OM
KLBJ/Austin**

Carrol's also upbeat about the format. "It's very healthy," he says. "All the Rock-based niche formats still capture a huge radio listenership when combined, so Rock in some form is always going to do well. Nevertheless, he cautions, "It depends what the stations can get away with market to market. But for



Jeff Carrol

to show up at auditoriums these days. They really want you to know their opinions, and they tell you whether each song is right or wrong for you."

**Dana Jang, PD
KSJO/San Jose**

"What is the format?" queries Jang. "It varies from one station to another. One of the good things about Rock is that it's remained — or in some cases begun to be — flexible. While some stations waited until the very last minute to make adjustments, others have continually evolved."

Jang asserts, "The music of the last two to three years has taken a greater role in defining where the format is going. It will be very interesting to see how the music we've exposed over the last

Labels insist on putting things in boxes. They should release all their music to all stations and let the stations decide what to play.

- Dana Jang

to have a core audience that listens a couple of hours a day longer than they do to any other station in the market.

Elliot believes duopoly is "the greatest thing that can happen as the format separates itself. You hit the younger audience with one station, the older audience with the other, and deliver Rock listeners — period. The diverse audiences both complement and protect each other. It makes for a complete package."

Sales Attack

"I'm optimistic about the future of rock," says Elliot. "Pink Floyd sold nearly half a million albums in their first week! Rock stations can and do sell records. For example, we're probably the only station in the state playing **Rage Against The Machine**, and it's been selling 500-600 copies a week just off 'Freedom.' Four weeks ago, we added 'Killing In The Name Of,' although we edited it to take out the F-word



20 YEARS OF KY-102 — In September, KYYS/Kansas City celebrated its 20th anniversary by reuniting the entire original airstaff and broadcasting the party live. Many other KY-102 air personalities joined them to recount fond memories from the past 20 years. The original staff posed together for this yearbook shot: (back, l-r) KC Stengal and Max Floyd; (front, l-r) Jay Cooper, Dick Wilsom, Katfish Kris Kelly, and Cliff Beahm.



I DON'T THINK WE'RE IN KANSAS IAN MOORE — Ian Moore went to shoot the breeze at KRZZ/Wichita with an on-air interview and acoustic set in support of his new release, "Live From Austin." Holding up the wall are (l-r) MD Greg Bergen, Moore, and afternoon driver Shane Cellars.

Hard rock and alternative listeners are the two groups you can't joke around with at a music test. They're there to give you their opinions, and they take it seriously.
- Bob Elliot

thing else that isn't a 100% male target. We have a picture of our audience being two-to-one male, and everything we do reflects that. It's a risk, because six stations all play some form of Rock in this town. But in a way, that may be how we survive. If the other stations stay totally male, I may be able to attract a few more listeners this way."

On-Line But Off-Air?

Carrol calls the information age "a two-sided sword." On the one hand, he says, "It's a great marketing tool, because you can reach a specific audience by being accessible on-line." On the other hand, "It's another option apart from radio. Many of the computer programs, such as games, come with sound. If you're playing games, I don't know if you're going to be listening to the radio. At any rate, I do see us becoming more and more involved with computers as a way to reach our listeners."

Closing his comments with a partisan note of optimism, he opines, "The Republican grip on government gives me hope that many of the ills the FCC has placed on broadcasting will be corrected. Obviously, they're going to have to allow people to own more stations — and more in your own market — and put fewer restraints on what goes out over the air."

Mainstream Rockers are going to have to decide which side of the fence they're on — whether they're going to be more classic or more current.
- Jeff Carrol



CAROL ARCHER

All Systems Go ... And Growing

■ Smart marketing, Top 25 expansion, tech revolution head PD projections

Programmers foresee expansion on every front of the format in the new year. But the challenge of presenting NAC's signature musical diversity, while expanding market share, remains a concern for some.

"The information superhighway will become a very important factor," suggests KIFM/San Diego VP/Programming Bob O'Connor. "We're putting our newsletter on the Internet, and there's been some aspect of the information revolution examined in all our recent internal discussions. The early '90s were about interactive phones; the last half of this decade will be about the next level of information sophistication."

Growth At Every Level

Expansion via technology is just one area of growth for NAC. "I predict an outlet will debut in Boston by mid-year," O'Connor continues. "We'll also see operators get on the bandwagon in the remaining Top 25 markets, like Baltimore, Houston, and Tampa."

KIFM's musical diversity played a role in the station's overall success: "1994 was a good year musically, and I hope for more of the same — and better — in '95. But with the

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Because the industry has not invested in air and programming talent development, high-quality NAC personnel will be in high demand and low supply.

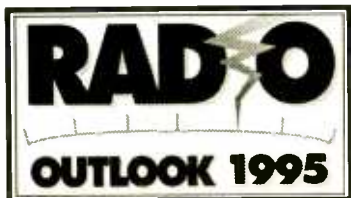
— Paul Goldstein

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possible exception of Colour Club, not much groundbreaking was accomplished, as happened in the past when Ottmar or Basia debuted.

"I'm disappointed more NACs didn't realize they missed the boat by passing over Seal's last release, which was Top 15 in 1994 at KIFM. I encourage programmers to add it recurrently. I hope programmers will open their ears to artists who, research studies aside, are changing the face of music. Artists to watch in '95 are Craig Chaquico, who has the potential to reach a very broad audience, and Marc Antoine."

Management commitment will become an integral factor in the format's growing success, according to



KOAI (The Oasis)/Dallas PD Tom Miller. "We've seen significant growth for those stations willing to take the format to the next level. A number of radio managers now recognize NAC as a mass-appeal ratings producer. As word spreads, we'll see growth in some markets and stabilization in others. Additionally, we'll see more stations come on in medium and small markets. Musically, the format will continue its evolution in an urban direction."

Defending The Format

KTWV (The Wave)/Los Angeles PD Chris Brodie points out: "The Wave is entering its ninth year — it's remarkable that we're planning for our second decade. Fragmentation will continue its assault on most markets. How many more hybrid formats are there to eat into market share? How can we defend ourselves or, better yet, create an offensive strategy before we have to? Smart marketing will be as important as smart programming."

SW Networks Exec. Producer Paul Goldstein agrees: "NAC will continue expanding in the Top 20 markets and medium-size ADIs. NAC morning shows will become more compelling, attacking weaknesses in the morning programs that listeners perceive as contrived. NACs will increase their marketing efforts to attract listeners from AC, and AC will play more NAC product as a result.

"Stations and groups will commit more dollars to programming research and direct marketing. Major station events, not small promotions, will be the norm. More stations will associate themselves with causes that are emotional hot buttons for listeners. Those that are best at promoting and implementing these events will win ancillary revenues, free press coverage, and heightened brand awareness.

"Since the industry hasn't invested in air and programming talent development, high-quality NAC personnel will be in high demand and low supply. Record companies

— like their counterparts in the TV, film, and radio industries — will invest more in product research."

'Valuable Franchise'

"Without a doubt, Smooth Jazz will be the fastest-growing format in 1995," proclaims Broadcast Architecture CEO Frank Cody. "Just look at the level of radio stations and record companies that have recognized its value. The list of broadcasters who've committed millions to the format is impressive and they are building valuable franchises in their markets.

"Musical product never has been more vital or accurately targeted. You'll see several surprises from artists famous in other formats — they'll jump the fence and venture into the Smooth Jazz realm. Remember: This format actually is capable of generating passion from adults. How many formats can make that claim? This passion is generated from a delicate balance between a powerful body of established library tracks and new music. New music



Steve Huntington



Bill Shedd



Steve Feinstein



Jaime Kartak

will continue to be a key component of our success — additional evidence of a format in a growth mode."

In the new year, WJZZ/Detroit OM/DP O'Neal Stevens will focus on image-building. "In addition to our ratings success, we anticipate our station will become more visible within the industry and to the general public. Our plan for the past five years has been to develop a strong music and format foundation. Now we'll expand our reputation by becoming more image-conscious. Musically, I think you'll see a fusion of hip-hop and jazz come to the forefront in '95."

Format Deserves Respect

Sharing the formatwide optimism is WLVE (Love 94)/Miami PD Rich McMillan. "1995 will be another big year for NAC. Format leaders have guided NAC toward becoming more musically mainstream and commercial-sounding, without losing its 'unique and relaxing' identity.

"I take issue with those who describe NAC as 'Beautiful Music for the '90s.'

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The early '90s were about interactive phones; the last half of the decade will be about the next level of information sophistication.

— Bob O'Connor

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industry who realized we should be treated with the same respect as any other format. And I salute R&R for giving the format its own weekly column instead of treating us like a stepchild of AC.

"This year we've seen so many conversions to NAC; the format will continue as a major player for at least the next 10 years. I've worked in the format since '79, so to see it [emerge as a powerful force] is like seeing a child grow from birth to graduation day. And that graduation is now."

Destiny And Responsibility

"NAC's path in '95 is something we can determine ourselves," stresses KKSJ/San Francisco PD Steve Feinstein. "If we maintain our disciplined, listener-driven approach to programming, we'll continue to achieve the outstanding results seen in some major markets. It's now clearly established that when an NAC outlet has sufficient research and marketing resources, it can be a top-tier adult contender rather than just a niche player.

bucks. Looking beyond '95, our format is likely to be affected by music delivery systems from new technology."

No Strange Hybrid

According to WLOQ/Orlando PD Steve Huntington, "After proving its worth in major markets, NAC now is moving successfully into medium and smaller markets. It's no longer this unknown quantity, a strange hybrid that a radio operator feels powerless to understand without a programming person to push him through. Now there's a long-term success story with [numerous] stations, charts, and consultants — any smart broadcaster can go after this niche. It continues to be the most attractive niche format. We're convinced its audience will continue to grow.

"Musically, I believe we're heading toward a greater degree of homogenization, which is unfortunate. Diversity in playlists from station to station has long been the musical calling card among those who innovated the format. Anyone can program a station by pulling the Top 30 off a back-page chart, but the result is radio that's indistinguishable from city to city. It would be tragic if NAC became that predictable and boring."

KJZZ/Phoenix MD Bill Shedd shares this concern. "The format is at a crossroads. It has established itself in a number of major markets, and we've achieved this success by listening carefully to our respective listeners. NAC has stayed on course by being a true alternative to other formats. Further growth will continue if we don't stray from our goal of play-

"At the same time, part of the format's future is out of our hands and determined by the artists we play. Let's hope they can continue to provide us with music that meets our melodic and textural criteria,

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This format actually is capable of generating passion from adults. How many formats can make that claim?

— Frank Cody

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while adding compatible new twists from time to time. Balancing the comfortable, tried-and-true sounds with an occasional refreshing surprise will keep our stations in the forefront.

"We'll continue our explorations on the Internet, trying to enhance communication with our listeners and maybe eventually make a few

ing an exciting variety of music, avoiding a Top 40 sound.

"Many have said [homogenization] is an unavoidable trend, but NAC can easily present 50 to 60 [current] artists and a variety of tracks [from each], retain its competitive edge, and pull big ratings. This format has become the frontier for new music."



SHAWN ALEXANDER

Growing Pains And Pleasures

■ Programmers welcome new music sources, new morning shows, and mainstream success, but warn of conformity, complacency

What's in store for the format in '95? Two respected major market PDs step out on a limb this week to assess current trends and predict developments coming in the new year.

Bill Gamble: Follow The Listeners

"Our job will continue to be to go where the audience takes us," says WKQX (Q101)/Chicago PD Bill Gamble. "The listeners are taking us on this wonderful ride; you can either go with the flow and be successful, or fight it and not be successful. The unpredictability is what makes it fun."

"It's like being a guide: You have to read those signs, because the masses will follow you. A lot of the members of the bands we play are listeners. The street is setting the agenda for the format — if you ever believe you're setting the agenda, you will find yourself out of date."



Bill Gamble

"Records are coming out of places you wouldn't expect, and the format is more receptive to music from new sources. It's coming from bands, clubs, small labels, and imports. We're not just waiting for record companies to tell us what the big hits are going to be."

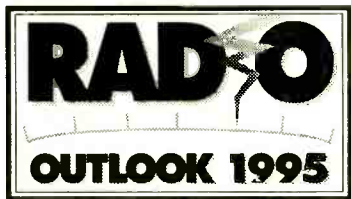
"Too many programmers believe they have to educate the consumer. We need to take some chances, and we need some more variety, but if the listeners want to hear four deep off Stone Temple Pilots or seven

It's no longer an alternative format — it's the mainstream format. CHR and Rock aren't as mainstream as alternative music.

—Bill Gamble

deep off Pearl Jam, you may want to do that — instead of trying to force something else down their throats. This format didn't become Stone Temple Pilots, Green Day, and Offspring all of a sudden. That music kept integrating itself more into the system over time as other things failed to work.

"If you program to be unpopular and unique, you'll end up with a



unique-sounding, unpopular station. This job is not to entertain ourselves — most of us can do that. The job is to entertain the listeners."

Waking Up To Mornings

Gamble believes morning drive is the format's next growth area. "I think we'll start to see morning shows — not just one guy playing some songs, but actual shows. Hopefully, they won't be wacky zoos, but will differ, depending on the market. A lot of stations that are completely one-dimensional need to grow and give listeners things they can't get other places."

"With music-driven stations, mornings is the last daypart to come along, because you want to establish the music image. Music got us noticed, but there are some vibrant, colorful personalities in this format. We may even see the rise of a major personality or a syndicated show."

In general, Gamble is optimistic. "This format will continue to get bigger and bigger. We just have to service the appeal of the music. It's no longer an Alternative format —

it's the mainstream format. CHR and Rock aren't as mainstream as Alternative music, especially when you're programming 18-34.

"Stations will continue to evolve and go to the next level. Increased competition will probably make them more promotionally active. When something becomes successful, people try different strategies, but focusing on what the listeners want is what's going to make you

successful. If we become too safe, stale, and conservative, somebody else is going to knock us out."

Brian Phillips: Don't Copy KROQ

Another thing that happens when something becomes successful is that everybody else tries to follow. WNNX (99X)/Atlanta PD Brian Phillips comments, "It's like anything else: When everybody jumps on the bandwagon, some will make it, and others will embarrass themselves."

"Stations shouldn't imitate everything KROQ/Los Angeles does. There's so much you can do with this format. For example, we decided not to do an 'Acoustic Christmas' show. Our special concert is going to be a Chinese New



Brian Phillips

"If you program to be unpopular and unique, you'll end up with a unique-sounding, unpopular station."

—Bill Gamble

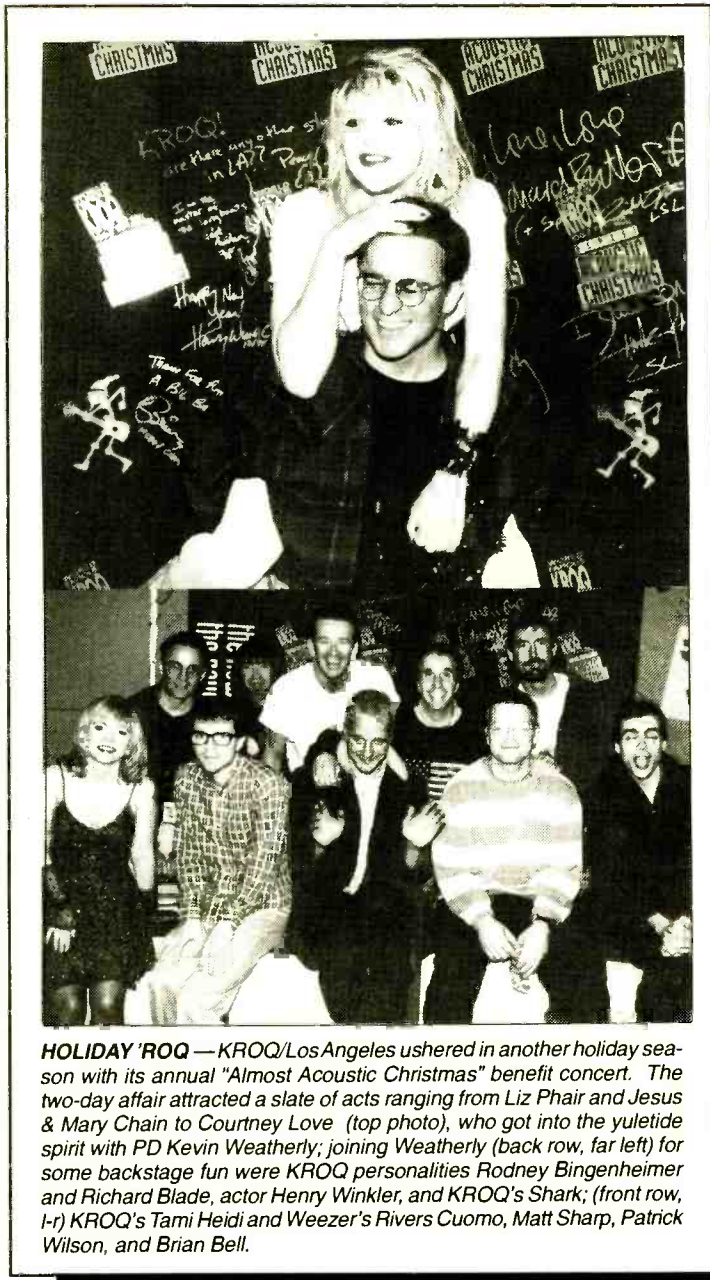
Year celebration in February. It's sort of philosophically akin to the KROQ 'Weenie Roast.' But put your own spin on things, for crying out loud. There's so much creativity and originality within this music, it's disturbing to see people starting to stamp these stations out with cookie-cutters.

"It's unfair for people to look at all the recent conversions to this format or variants of it and say it's just like disco. So many different styles, textures, and sounds come under this banner. There's no reason to say this is a short-lived format."

Echoing Gamble, Phillips points

For The Record

SOUNDGARDEN/Black Hole Sun and BECK/Loser should have been listed among the top Alternative/CHR crossover songs, and Beck was inadvertently omitted from the "New Artists" list (R&R 12/16).



HOLIDAY 'ROQ — KROQ/Los Angeles ushered in another holiday season with its annual "Almost Acoustic Christmas" benefit concert. The two-day affair attracted a slate of acts ranging from Liz Phair and Jesus & Mary Chain to Courtney Love (top photo), who got into the yuletide spirit with PD Kevin Weatherly; joining Weatherly (back row, far left) for some backstage fun were KROQ personalities Rodney Bingenheimer and Richard Blade, actor Henry Winkler, and KROQ's Shark; (front row, l-r) KROQ's Tami Heidi and Weezer's Rivers Cuomo, Matt Sharp, Patrick Wilson, and Brian Bell.

out, "This is what the labels are signing; this is the new mainstream."

Turning to specifics, he predicts, "There's no end in sight to hard, energetic, guitar-driven rock & roll. The harder we rock, the better we do. It's all American bands, pretty

There's no hybrid between CHR and Alternative. You have to commit to it, or you'll be left with a middle ground, which is nowhere.

—Brian Phillips

much, although we're waiting to see what happens with the Oasis record. There's not too much British influence right now, and I don't see techno creeping back in. But a fantastic new techno-leaning breakthrough — like a new Depeche Mode-type band, or a wave of irresistible British music — would really shake things up."

Rehatching Old Buzzards

Phillips foresees more Rock stations joining the Alternative ranks in '95. "It's a significant story when a station like WMMS[Cleveland] is able to retool successfully as an Alternative station."

If that doesn't show you how mainstream and top-of-mind this music has become, I don't know what does.

"WMMS is one of the biggest stories in the format right now. To take something with that much baggage and roll it out as an Alternative station — and then see it click — is an magnificent story. We'll see more stations do this, but I don't think they'll all be as successful. Not every heritage rocker could do that. It takes a special animal."

As for stations trying to lean Alternative, he warns, "There's no jumping halfway into the pool. We learned this lesson ourselves at 99X. There's no hybrid between CHR and Alternative. There's no successful model for half-Classic Rock and Alternative. Lingering negative perceptions of whatever you were before will cling to your new image. You have to commit to it, or you'll be left with a middle ground, which is nowhere."

There's so much creativity and originality within this music, it's disturbing to see people stamp stations out with cookie-cutters.

—Brian Phillips

New Year, Positive Trends

■ PDs cite listener intelligence, label awareness as keys to formatic growth

By Cyndee Maxwell

Passion for the Progressive format runs high in the industry. And its eclectic programming and willingness to play a variety of artists make it a favorite among listeners, too. The following programming pros peered into 1995's crystal ball and shared their views on the newest and oldest Rock-related format.

Laura Ellen Hopper
KPIG/Monterey

Hopper's zeal for the format is among the highest. "It's obviously growing by leaps and bounds, and one of the reasons is because listeners are so much more intelligent. They really want to be entertained. There are many places for people to go outside radio for canned music. But to get intelligent music they must go to [a format] like this. I believe Progressive is the future of radio because it entertains and tweaks brain cells — listeners are genuinely excited about what they're hearing on our stations.

"The life of the format depends on the music itself continuing to be new, exciting, and viable. Some formats have lost their vitality. In the not-too-distant past, we found lots of people who went to tapes, CDs, satellite, and cable radio because com-

❏ **I believe Progressive is the future of radio because it entertains and tweaks brain cells — listeners are genuinely excited about what they're hearing on our stations.**
-Laura Ellen Hopper

mercial radio was dull. But the future of radio itself lies in providing entertainment. This kind of format



reaches into the nooks and crannies and pulls out new artists, and it's really exciting.

"Record companies are paying more attention and becoming more responsive to the listener. They're taking more chances on the type of artists they sign. Look at **Todd Snider**: He was a total unknown not too long ago, but now he's huge. Labels realize they must respond to the buyers. **Warner Bros.** is really great at [seeking] out exciting bands; they go beyond the standard way of marketing new artists. Also, it's fantastic to see small labels get adds, airplay, and attention. Those labels are really close to the street and the audience. The format is very exciting, and I hope it stays that way."

Bruce Van Dyke
KTHX/Reno

Van Dyke cautions programmers to "remember why folks tune in. Listeners are looking for a good time and music that makes them feel good. If it's a consciousness-raising, 'voodoo' experience at the same time, that's great. But our priority is the same as everyone else's — making listeners feel good about something. Similarly, we must make sure we don't get too sleepy with our sound. We shouldn't be afraid to boogie a bit once in a while.

"I'm also concerned we might be getting a bit 'white' musically speak-

ing. In reviewing a Top 100 for '94, I found there were only four non-white performers listed: the **Neville Brothers**, **Seal**, **Robert Cray**, and **Keb'Mo'**. Where the heck are **Buddy Guy** and **Etta James**? I guarantee that 'Tell Mama' off the 'Live in San Francisco' album would sound good on any of our stations."



Bruce Van Dyke

Jody Denberg
KGSR/Austin

Denberg believes in the continued growth of the format. "I think the format will flourish and grow by virtue of everyone seeing and learning what works and what doesn't. At KGSR we're trying to rotate songs at a faster clip without beating up our high TSL listeners. It's made us sound more consistent, without sacrificing the eclecticism that makes us appealing in the first place.

"I find it hopeful that more labels are developing specific departments and promotion people to deal with the unique aspects of adult radio. Truth be told, they're devel-



Jody Denberg

❏ **I find it hopeful that more labels are developing specific departments and promotion people to deal with the unique aspects of adult radio.**
-Jody Denberg

oping a lot of quality artists who won't get a start anywhere else. We've shown that we can be a great springboard for new acts like **Sheryl Crow**, **Counting Crows**, and the **Cranberries**.

"I've heard it said that in the future it will be 'a four-share world.' The four share we're amassing seems to be the same four share the advertisers want, so that's another reason to be hopeful for the continued growth of the format. As **David Letterman** says at the start of his show, 'We've got the best audience in the world.' I really feel it's true about ours. They're an educated, opinionated, and passionate group. It's by far the most gratifying aspect of programming an adult Rock station."



FIRST KRUSH — KRSH/Santa Rosa recently celebrated the harvest with a music festival featuring **Sara Hickman**, **Zero**, **David Wilcox**, and the **North Bay Allstars** with **Roy Rogers** and **Norton Buffalo**; (l-r) KRSH afternoon driver **Bill Bowker**, **Wilcox**, **KRSH GM Fred Constant**, **KRSH PD/middayer Zoe Zuest**, and **KRSH air talent Michael Fox**.

❏ **We must make sure we don't get too sleepy with our sound. We shouldn't be afraid to boogie a bit once in a while.**
-Bruce Van Dyke

Pat Gallagher
WMMM/Madison

Gallagher is cautiously optimistic about the format in general. "While I feel good about it, I also have some apprehension. There still are people who think we can survive on low cume and high TSL. But that's exactly what subjects us to wild **Arbitron** swings, so we must work on building our cume to become consistently more competitive with other stations in the market. Plus, we need to see more success stories. We can't live off **WXRT/Chicago's** and **KBCO/Denver's** success forever. There must be greater success with stations like **WMMM**, **WRLT/Nashville**, **WTTS/Indianapolis**, and **WWDC/Columbus, OH**.



Pat Gallagher

"The way to build cume is the same for us as with any other format: familiarity. We must play records in a higher rotation to make them familiar; we can't be afraid of playing the hits. Alternative learned its lesson from that mistake. While I'm not advocating playing our currents as frequently as **Alternative** does, we must get away from playing songs once a

❏ **The way to build cume is the same for us as any other format: familiarity. We must play records in a higher rotation to make them familiar; we can't be afraid of playing the hits.**
-Pat Gallagher

day or every other day. Too many Progressives still are afraid of higher rotations, but we won't survive on the old mentality that once a station across the street is playing a record we drop it. If we do that we'll be stuck playing a bunch of unfamiliar music.

"I'm upbeat about the music itself. To quote former Madisonians **Timbuk 3**, 'The Future's So Bright ...' It's amazing to see what's coming out of our format and crossing to the mainstream — **Counting Crows**, **Sheryl Crow**, etc. It's great news for us that other formats are coming to the party, which on a long-term basis gives us artists with larger audience appeal."

Gallagher continues, "We've gone through different phases with record companies, from them being totally clueless in the beginning (saying, 'What do you mean you're not going to play **Van Halen**?') to their discovery of a handful of stations doing things differently (the garbage pail phase where they threw everything at us that didn't fit anywhere else) to now, where they're starting to understand us more intimately. Many have specialists like **Columbia's Kid Leo**, who knows what to work and what not to work on us. It's exciting that labels are spending time and money to find people who understand the nature of Progressive. That says a lot about their commitment to the future of this format.

"We must go beyond just being music machines. We must make our stations relatable and memorable to the audience in ways beyond the music, through promotions and community involvement. And what we talk about on-air must be

of substance — not just presells or backells. 'XRT is great at 'being Chicago.' They localize everything that happens in their market better than anyone else I've ever heard. You really believe that 'XRT is Chicago.'"



ELLIS WARNING — Alligator artist **Tinsley Ellis** (r) took to the road in support of his latest release, "Storm Warning." Here, he extols the virtues of a fine guitar with **KFOG/San Francisco MD Bill Evans**.



MIKE KINOSHIAN

'Loosening The Necktie'

■ PDs predict the format will become more aggressive, defined in the new year

In the first of a two-part series focusing on '95 predictions, programmers foresee what may lie ahead in the new year.

WLEV/Allentown PD/MD Tony Rogers senses a positive trend. "We'll still depend on familiar music and power artists. But the format is loosening its necktie, becoming a bit more aggressive and gaining more individuality. There won't be as many cookie-cutter ACs — people will be able to distinguish between an AC in Philadelphia and one in New Orleans."

Pushing The Envelope

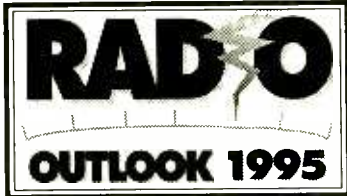
Mainstream AC WROE/Appleton, WI PD J. Davis feels the format soon will be split solely between Hot AC and Mainstream AC. Consequently, Soft ACs will "either disappear or become more current-based. That's happening at WLIT/Chicago. Many Lite and Soft ACs are adding currents much quicker. In addition, they're more likely to play songs they wouldn't have considered seven or eight months ago."

Davis says WROE's Coleman Research project indicated a need to make the station's music a little hipper. "Our announcers were on target, but the music lagged. Mainstream ACs will push the envelope a bit more in '95." He also looks for more new breaking Mainstream AC artists. "Some may come from Progressive or Alternative. If you told me a year ago that ROE would play a group called Hootie & The Blowfish, I would've said you were crazy."

☞ **There won't be as many cookie-cutter ACs — people will be able to distinguish between an AC in Philadelphia and one in New Orleans.**
— Tony Rogers

☞ Rather than focusing on the '70s, '80s, and '90s, Davis expects more Mainstream ACs to play music only from the last two decades. "Many won't play anything [from before] '83. Much of the '70s product doesn't fit with new music. Tempo won't change that much, but artist hipness will. If a song fits the station's sound, Mainstream ACs will play the Cranberries and Hootie & The Blowfish. It's time we get back to the philosophy that AC was built on music."

☞ WMJJ/Birmingham PD/MD Joe Madison hopes there will be more tempo. "It will be good to get away from the lush keyboard and string ballads and have more texture in the music."



More Definition

KCIX/Boise, ID Station Manager Don Jennings believes the format will be stronger next year. "It will be a damn good year for us. Soft AC will be a 25-54 powerhouse; Hot AC will emerge 18-34. AC will grow and do even better than in '94."

"Hot ACs seem to be defined a bit more clearly — especially in attract-

ing 25-34 females. Soft ACs always have been well-defined and are evolving to sound more contemporary." There may, however, be a potential problem for Hot ACs. "CHR seems to be coming back. In many markets, we'll see some aggressive battles between Hot ACs and CHRs."

Country certainly has prospered, sometimes at AC's expense. But as Jennings notes, "Some of the bloom has come off of Country's bush. Nobody's announcing its demise, but the format isn't as strong as it was."

Soft AC Evolution

WMJX/Boston PD Don Kelley believes the format is going through a metamorphosis. "Some Soft ACs have evolved more than others, but typical Soft AC core artists from five years back have gone by the wayside. A few years ago, Sheryl Crow's 'All



It's time we get away from being generic ACs. Competition is too tough; programmers must localize their stations.
—Steve Suter



I Wanna Do' and Melissa Etheridge's 'Come To My Window' would've been too weird for stations like ours to play. They work today because tastes are different and we're seeing a different generation coming to that demo window."

☞ WAHR/Huntsville, AL PD John Malone closely monitors Country. "That format's been so dominant, but I think it's peaked. Some people we lost to Country will begin sampling AC again. Hopefully, they'll stay with us longer. AC sounds the way Pop did in the '70s and early '80s."

Bright AC WLTS/New Orleans PD Steve Suter advises, "It's time we get away from being generic ACs. Competition is too tough; programmers must localize their stations. You can't do cookie-cutter formats anymore. Soft ACs will bounce back — there always will be room for that part of the format."

Enthusiastic about AC's future, Soft AC KEZK/St. Louis VP/GM/PD Bob Burch notes, "Soft AC continues to evolve into a contemporary vehicle. A difficult obstacle has been the ability to bond with the audience. Through morning-show expansion and emphasis on 'family radio,' we've turned the station into much more than a jukebox."

Enviably Position

☞ Lite AC WKBN-FM/Youngstown PD Dan Rivers is devoting more time to a full-service morning show. "We've maximized our at-work listening, so we'll be devoting more energy to mornings and evenings."

☞ WJBR-FM/Wilmington PD Michael Waites anticipates attacks from all sides: "We have the demos everybody wants. Listeners rely most on AC for consistency and comfort. As programmers, we should promise to deliver on that expectation."

HOT AC LOOKS AHEAD

Format Finally Getting Attention It Deserves

There may not be many of them, but the majority of Hot ACs enjoyed '94 ratings successes. Here's a look at what some Hot AC PDs expect to see in the forthcoming year.

"The watchword for '95 is 'excitement' — Hot AC probably will be R&R's most diverse format," proclaims WKDD/Akron PD/MD Chuck Collins. "People will want to be stimulated, not lulled to sleep. We'll get a little hotter and play some new artists and styles. One lesson we learned in '94 is that programming and positioning by exclusion don't work."

Unique Marketing Move

☞ Mercury artist Martin Page's marketing effort on behalf of his record this past year caught the attention of many, including Collins. "There's a lesson to be learned: He developed friendships everywhere he went; he blew in here with the kind of energy I'd love to bottle and filled the station with love — not hype."

☞ Hot AC in '95, according to KWMX/Denver PD John Peake, will have an Alternative flair. "The Lisa Loeb, Melissa Etheridge, and Sheryl Crow weren't present a year ago. It might be an easier jump to Hot AC for some CHRs because the music is a bit more comfortable."

☞ Unlike many Hot AC PDs, Peake has a crosstown format rival: KALC. "There isn't room for two Hot ACs in a market. Somebody here probably will have to leave the format."

Music Industry Tie

☞ According to KSTZ/Des Moines, IA PD Kipper McGee, "Hot AC's fate will be directly proportionate to the fate of the music industry. We've had some exciting glimmers this year, including Sheryl Crow, Gin Blossoms, and Melissa Etheridge. They gave some genuine passion to

☞ **People will want to be stimulated, not lulled to sleep. We'll get a little hotter and play some new artists and styles.**
—Chuck Collins

☞ the format. That exciting product must keep coming. It's a two-way street — the labels must bring out fresh music, and we'll give exposure to the best of the bunch."

☞ McGee says it makes good demographic sense for stations to consider Hot AC. "It's the younger version of the AC hill. Hot ACs must have a good strategic plan and be committed — it takes a while to get the format off the ground. It's not a hot format 'du jour.' Stations adopting formats [such as NAC] usually are re-

active rather than proactive. There's a lot of truth to the expression 'The longer it takes to build, the longer it will stay built.' Hot AC won't be an overnight sensation; it must be built from the ground up."

☞ KTHT/Fresno PD Jon Zellner adds, "Hot AC is mass-appeal radio for adults 18-44. Just because a song isn't a hit on the Hot AC chart doesn't mean people won't buy it or that it won't test well. AC continues to fragment and is what Top 40 was 10 years ago. Station-to-station and market-to-market differences will be greater than they were three years ago."

Concept Of Variety

☞ Hot AC newcomer Allan Lawson has programmed KXYQ/Portland over the past three months and believes one of the format's strengths is variety. "We'll play new music by Melissa Etheridge and Luther Vandross. People buy into the concept and like it. WPLJ/New York and WRQX/Washington are very interesting stations because they play uptempo rock-based current material. There's a pretty reasonable marriage between that and the high-testing typical AC tunes."

☞ KGBY/Sacramento PD Robert John also supports the Hot AC importance of artists like Etheridge, Loeb, and Crow. "I know the format will see more artists like them. It's too bad we don't have more companies willing to take risks and give programmers chances to try some [revolutionary] ideas."

Hot AC's Importance

☞ KPLZ/Seattle PD John Dimick states people are just now becoming aware of Hot AC's importance. "They're tuning into what PDs have known for a long time: We sell lots of records. This format finally is getting the attention it deserves. Some of that respect occurred when R&R acknowledged it as a separate format."

☞ Dimick feels it requires a special knowledge to correctly program Hot

☞ **Hot AC's fate will be directly proportionate to the fate of the music industry ... The labels must bring out fresh music, and we'll give exposure to the best of the bunch.**
—Kipper McGee

☞ AC. "The typical background is a CHR programmer who became tired of the crap. The secret is Hot ACs make lots of money — I don't want another one in this market. As evidenced by the new Martin Page single, some record companies are looking to break new artists in the format. It's becoming a viable format for more than just the radio community."



RANDALL BLOOMQUIST

Talk Leaps Into The Mainstream

Format to prove its legitimacy with increased sales, quality programming

As 1994 walks the last mile, I asked some Talk hotshots to predict what trends and issues will dominate the coming year. Some answers had a familiar ring; others heralded new challenges and opportunities. Here's a sampling.

Several executives expect that 1995 will witness the long-awaited shakeout of weak and marginal syndicated Talk shows.

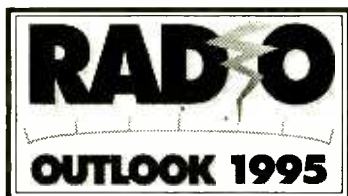
Quality Control

According to WLS-AM & FM/Chicago President/GM Tom Tradup: "Thankfully, the day when people with more uplink capacity than brains can eke out a living in Talk radio is over. Quality local programming will win out over this stuff. The same people who caused a political revolution in the '94 elections will start a Talk radio revolution by voting with their dials to send bad, boring syndicated shows to the radio equivalent of [incoming House Speaker] Newt Gingrich's much-maligned orphanages."

WXYT/Detroit VP/GM Michael Packer doesn't think the housecleaning will be that severe. "There's a great demand for product out there because of all the new Talk stations," he observes. "I see the satellite as a kind of farm system. You'll always have a lot of mediocre talent being syndicated, but every now and then a [star] will emerge."

Packer believes the unheralded syndication star of 1994 was Michael Reagan, who has done well for 'XYT. "I predict he'll make a quantum leap in 1995," he said.

WGR/Buffalo Exec. VP/GM Jim Meltzer also sees a shakeout looming. But he also has a "gut feeling" that 1995 will see the debut of some promising new product. "This will



be the year the networks are going to roll out some very talented new talkers," he says. "Some of them are going to come from outside the Talk format, and that's going to make things very fresh and exciting."

Both Packer and Tradup agree that much-discussed efforts to find a "liberal Rush Limbaugh" will fail. According to Packer, such a show is doomed because the vast majority of baby boomers want to listen to hosts who reflect and reinforce their own conservative beliefs.

Tradup, on the other hand, thinks the fatal flaw lies with the potential hosts. "Liberals are genetically engineered not to offend anyone," he scoffs. "They are about as electrifying as a 40-watt bulb."

Format Saturation

Despite the enormous growth the format has experienced in recent years, the experts believe even more Talk stations will debut in 1995.

"We're near the saturation point but there are enough struggling AMs out there and enough product that we'll see even more stations go Talk this year," says

WTMJ/Milwaukee PD Steve Wexler.

Tradup and WFLA/Tampa OM Gabe Hobbs were kind enough to go a bit further and offer the perennial prediction that this coming year will finally see a significant jump in the number of FM Talk stations. Thank you, gentlemen.

Wexler and other programmers predict that many of those new Talk outlets will feature narrowly targeted programming, such as Young-Talk or Woman-Talk. Packer sees significant room for new Talk stations that feature nothing but advice programs, such as legal, home repair, and finance shows. "It might not get huge numbers, but you could certainly sell it on content," he says.

Hobbs says the fragmentation trend will also affect the major Talk outlets in large markets. "I think you'll see one station doing political talk, another will be entertainment, a third might be news-oriented."



Liberals are genetically engineered not to offend anyone. They are about as electrifying as a 40-watt bulb.

- Tom Tradup



On the sales side, Packer believes that the attention Talk radio has drawn over the past year will translate into more ad dollars in '95. "We've gotten past the point where everybody thought the Talk audience

TOP 10 TALK TOPICS

December '94

What's on Americans' minds? Each month R&R conducts an exclusive survey of the nation's leading Talk radio stations to determine the 10 issues that have generated the greatest amount of listener phone response over the past four weeks. Following is a comparison of last month's and this month's hottest topics.

| LM | TM | |
|----|----|----------------------------|
| 7 | 1 | Welfare Reform |
| — | 2 | Middle-Class Tax Cuts |
| 4 | 3 | GATT Treaty |
| — | 4 | Jocelyn Elders Firing |
| 9 | 5 | White House Shootings |
| 6 | 6 | O.J. Simpson Trial |
| — | 7 | Newt Gingrich |
| — | 8 | Paul Hill's Death Sentence |
| — | 9 | Christmas |
| — | 10 | Airline Safety |

O.J. Simpson marks his seventh consecutive month on the chart.

Reporting Stations: WRKO/Boston, Al Mayers; WTSO/Madison, Bob Shomper; WLS/Chicago, Diana Bodkins; KIRO/Seattle, Tom Clendening; WOC/Davenport, IA, Jon Zimney; WTAE/Pittsburgh, Bruce Gilbert; WYXT/Detroit, Pat Sheehan; KMOX/St. Louis, Tom Langmyer; KXL/Portland, Mike Dirks.

was just a bunch of blue-haired old ladies," he says. "The [media] buyers are better educated about the format, which means increased revenue for Talk stations. We're predicting a great year [for sales]."

Sales Dollars Increase

Tradup agrees that Talk's growing role in the public debate will pay off in increased advertiser interest, particularly among firms interested in reaching involved, aware consumers. "The format's foreground, active sound is going to attract advertisers who have previously had only sporadic involvement with Talk," he predicts. "It'll have an especially strong appeal to technology firms—those looking to sell computers, CD-ROM equipment, software, etc."

Meltzer echoes that sentiment, adding that as Talk stations begin to employ more innovative sales tools, even more new advertisers will flock to their airwaves. "WGR is getting more into direct marketing for our clients," he says. "For example, we have a program called 'Value Video' where advertisers buy a very substantial schedule of spots that includes a phone number the listener can call to get more information. When they [listeners] call, we send them a five-minute videotape about the product that we produce for the advertiser."

"The format is definitely going mainstream with buyers," Hobbs adds. "Talk stations will [soon] be included in the top three buys in every major market."

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LON HELTON

Standing At The Crossroads

■ **Oversaturation, expanding/shrinking playlists, crucial need to develop on-air talent among PDs' predictions**

As the new year begins, Country radio finds itself at a crossroads. Will the plateau reached in 1994 become the launching pad for even greater ratings success? Or is it the peak from which the descent begins?

A large portion of the format's fate is in the hands of radio programmers, several of whom offer thoughts on the trends and issues that lie ahead.

Enormous Potential



Steve Cherry

• **WQMX/Akron PD Steve Cherry:** "We predict continued success for the Country format — especially in the Midwest markets like ours. Although we do have a Country heritage in Akron,

the excitement of today's country stars has only recently found a mass audience. Our potential is enormous. "As Country continues to gain popularity, more markets will be splitting the Country pie the way pop music evolved in the late '80s. As a result, programmers will have to target narrower audiences, and we'll see more Young Countries, Country Golds, and perhaps some other yet-to-be-invented formats. We think a mix of old and new music might be viable, but you'd have to be very selective with your playlist. Mixing the '70s with the '90s, for example, isn't very listener-friendly.

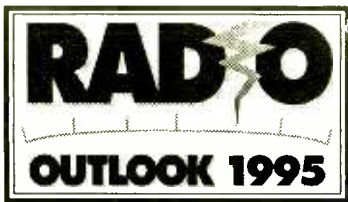
"The new crop of young Country fans will follow us into the new millennium unless [CHR] finds a way to win them back. New country stars can continue to make it in 1995 provided the songs are strong enough. We are still both artist- and song-driven in Country radio in that the fans still want the latest from **Garth, Reba, and Clint**. But if a new artist has a song like 'Don't Take The Girl,' [the audience] will take the time to know who that artist is, too.

"Finally, as Country programmers, we should stick to our roots and not fall into the crossover trap that has turned more than one Country station into just another AC hybrid."

Presentation Top Issue

• **WSSL/Greenville, SC OM Loyd Ford Jr.:** "Listeners will always determine the direction of our business. Staying close to them will be even more important in 1995.

"The door for new artists is getting [smaller], [but] not closing. The true stars will continue to rise to the



top. The format is cooling, and the quality of the current hit records will ultimately determine how much gold we end up putting back in the format.

"We have to be careful about running off our upper demo, but I do not believe we will continue to successfully split into 18-34 and 25-54. Listener expectation is bigger than ever for Country radio. Presentation is possibly the No. 1 issue for 1995. I think it takes special creativity from programmers — and, most important, airstaffs — to separate one radio station from all the others.

"As programmers, one of our most important responsibilities is to develop new talent for the future of our business. 1995 will be another good year for country music. If everyone else is waiting for things to return to 'normal,' now would be a great time to realize that country music as a dynamic and powerful format will not go away."

Format Split?



Bill Hagy

• **WXBQ/Bristol, VA OM Bill Hagy:** "Look for more music boxes. How many songs in a row is enough? 10,000 songs in a row did not make much of an impact in Birmingham against **WZZK**. The music box stations must be less personality by design, but the market leaders usually offer a lot more personality. How else can a station develop an emotional bond with its listeners?"

"Look for current lists to expand in length. Polarization is just about maxed for the format. Younger and older adults have never seen eye to eye, but the older listener seems to be more tolerant not hearing **Waylon or Merle** and the older artists. The mix isn't likely to change much.

"The numbers are against [new artists]. Each week there are more songs and artists going for adds than there are spaces. Someone loses.

This combination works against getting a new artist established. Labels are expanding too fast and not developing the new artists for the public. This could have a lot to do with the national format share being down. I hate to think the Country format has peaked, but it sure looks like it nationally.

"1995 could be the year the format splits, but it won't help the format. It will only further divide the pie, perhaps leaving room in markets for another format (new mass) to take a leadership role."

Protecting Our Turf

• **WSOC-FM/Charlotte PD Paul Johnson:** "As artists and producers continue to strive toward differentiation of their own product, the incredible diversity in songs, production sound, and approaches will likewise continue to challenge radio programmers in 1995 to find the true hits (few at any given time) and the right non-hits (there are always a lot more of these) for their audiences.

"As a programmer, building the culture of your audience in times of diversity allows real programming skill to emerge. Independent thinkers will lead. Cookie cutters will be left a step or more behind."

• **KWNR/Las Vegas PD Gary Moss:** "All of the other formats want what we have — great adult numbers, relatable artists, and a format that's easily identifiable. It's our challenge to protect our ground. While we may not see the ratings peaks of a year ago or so, I do believe the format is still extremely healthy. We will, though, have to work harder and smarter to maintain our current shares, especially with the increased competition within the format in most markets.

"Old Country, New Country, Young Country — whatever you want to call it, we are still basically an adult format. While we may be skewing a little younger, it's important to remember that the younger demo is the most fickle. In my opinion, adult listeners are still the key to winning. Country music in the '90s has become Las Vegas, Madison Avenue, Holly-

“

As an industry, we need to better recognize a diamond in the rough rather than run every pretty-faced diva or guitar-playing hunk up the flagpole to see if anybody salutes.

— **Renee Revett**

”

wood, Nashville, and Texas all rolled into one very attractive and relative package. It will continue to be our challenge to reflect that on the air."

'Drowning In New Artists'

• **KXKC/Lafayette, LA PD Renee Revett:** "Contrary to what we Country programmers might like to think, the phenomenal success of our format over the last few years has not been



Renee Revett

due solely to our efforts. Contemporary music has become a choice between **Nine Inch Nails, 69 Boyz, Madonna** (yawn), or Country. No wonder listeners have been flocking to our frequencies in droves.

"Country is fresh, hot, and on the pulse of real life in the '90s. I've been wondering when other contemporary musical genres would get a clue — will it finally be this year? If so, Country has to learn to practice some discipline, both in the number of new artists coming off of Music Row and the speed with which today's hit records climb the charts.

"The 'strike while the iron is hot' theory perhaps no longer applies to jumping on the success bandwagon of country music. We're drowning in new artists. If we could just stretch an hour into 90 minutes, we could rotate everybody in. The CRS could turn the 'New Faces Show' into a two-day event! As an industry, we need to better recognize a diamond in the rough rather than run every pretty-faced diva or guitar-playing hunk up the flagpole to see if anybody salutes."

Not 'Typical' Consumer

"We're almost to the point that before the passive listener knows the name of a new song it's already in recurrent. Even the most attentive listener only kind of knows the words before it's gone from heavy rotation. We get burned out on a song and try to cycle it up and out to keep our number of plays to an acceptable maximum. We are not our typical consumer; perhaps in 1995 we will learn to be a bit more patient. Some things just have to happen; they cannot be manipulated. Listener loyalty comes from a comfort zone — familiar, yet fresh.

"If the other forms of contemporary music get with the program in '95, we may have to work a lot harder for our success. Even though our competition on the dial may contin-

ue to be **Hootie & The Blowfish** and **Snoop Doggy Dogg**, perhaps we can still check ourselves and be more aware of our excesses."

• **KRYS/Corpus Christi PD Scott Ward:** "Play it safe' will be the words on a lot of lips in Country radio in 1995. This attitude will permeate nearly every aspect of the programming business in the coming year. This will be reflected with shrinking playlists and increased amounts of gold on the air in 1995 A.G. (After Garth).

"A new artist can deliver a hit the first time out just as surely as a platinum act can follow up a smash with a stiff. These days, it's a programmer's market when it comes to music. We will have the luxury of being able to be very picky about new music in 1995.

"With programmers playing it safe, 1995 will see fewer stations looking for talent in other formats. This is unfortunate, because a great personality just might be the deciding factor in a close race."

'Saturation Zone'

"There's a signpost up ahead — you're entering the saturation zone. Just about every market in the free world has about all the Country it can handle. Witness the recent defections of several [18-34-targeted] stations to '70s Oldies and other flavor-of-the-month formats. Classic Country? It still looks good on paper, but how come nobody is winning big with it?"

"Let's talk issues. Would you agree there exists a radio food chain; i.e., bigger stations eat (read: take talent from) smaller stations? If yes, would you also agree that a very important part of the radio food chain — tiny-market stations — has all but disappeared? Sure, they're still on the air in rural America, [but] they're doing it now with satellite jocks.

"New jocks will always come around; there will never be a shortage of lunatics who want to get into this crazy business. Even so, I can already feel the effects of losing this important part of our electronic ecosystem. I understand the economics involved. The question is: What is the long-term cost to the industry? It's too early to tell. I can only hope that in 2005 someone will dust off this issue and have a good laugh at that alarmist from Corpus Christi."



Scott Ward

Creative Perspectives On The Coming Year

Where is country music headed in 1995? We asked some members of Nashville's creative community — producers, publishers, and songwriters — for their unique perspectives:

• **Songwriter Pat Alger:** "I see two challenges for songwriters in 1995. The first will be to continue to write our most heartfelt songs with our personal points of view, even though we know not as many of those will be recorded as we'd like. Those songs always will be the bedrock for country music's long-standing reputation.

"The second challenge will be to explore all aspects of the new technology (i.e., the information superhighway) while still protecting the intellectual property rights of everyone in the creative community. We need to educate our fellow writers and the public in general on the value of copyright."

• **Almo/Irving Music VP David Conrad:** "With the 'middle' of the Nashville market getting so fat, I hope and believe labels will look a little harder at acts who push the



toward [traditional] country songs and artists, but the dance- and youth-oriented approach is here to stay.

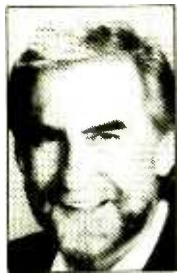
"I think there will be several more left-field breakouts like the **Mavericks** and the **Tractors**. Acts not in the mainstream will go in their own directions; they'll make the business incredibly exciting. I think it will be a very interesting, very fun year, and the non-mainstream successes will make it fun, too. The left- and right-of-center projects will create a lot of opportunities for people who wouldn't ordinarily get a chance to make records."



Pat Alger



Don Cook



Jerry Crutchfield



Chuck Howard

envelope creatively (publishers, too, where artists/writers are concerned). Even as healthy as the market is just now, if we're to expand in the coming year it must be at the edge, not the middle.

"Also, I hope to see more female artists/writers getting off the ground. Another trend that seems likely to continue is Los Angeles and New York companies' mad rush to get in on the 'gold rush' here in Twang Town."

• **Sony Music Publishing Sr. VP and producer Don Cook:** "I think most of the successful stuff in the coming year will go in more of a country direction, but it still will be dance-oriented. There's a real movement back

• **MCA Music Publishing President and producer Jerry Crutchfield:** "A question we all are familiar with concerns the dog who chased the car — if he catches it, what's he going to do with it? Country music finally has captured the attention of mainstream America, so where do we go from here?"

"For one, songwriters must be rewarded for excellence. Many writers are scratching their creative and prolific heads, wondering if it's absolutely mandatory for survival to continue writing around the same basic themes. Radio will help in 1995 — it will be more open than ever to new, fresh musical ideas and themes.



CHECK, PLEASE — Nashville Country Club Chairman/CEO Jock Weaver recently presented a \$20,000 check to the Nashville Songwriters Foundation and the Nashville Songwriters Association International during a party celebrating the Nashville Songwriters Hall of Fame's 25th anniversary. Pictured are (l-r) NSAI President Richard Leigh and Exec. Director Pat Rogers, Weaver, artist/songwriters Deborah Allen and Kix Brooks, and NSF Chairman Terry Choate.

"We should expand significantly in the coming year, especially if labels continue doing what they do best: promoting, marketing, and selling while allowing the creative community to create. What a concept!"

• **Diamond Storm Music President and producer Chuck Howard:** "What

to protect copyrighted material, and disputes over how writers and publishers are to be paid in the age of digital broadcasting will come to a head in the near future. If these disputes aren't resolved satisfactorily, songwriters and publishers may find the information superhighway less

"Even with the wide variety of subject matter, both lyrical and musical, I still think we as an industry get in the rut of trying to bottle a good idea when we hear it. 'Friends In Low Places' was very well-written, in my opinion, and tremendously successful. Consequently, a number of clones appeared on the airwaves.

"I think that's okay in limited proportions as long as it isn't overdone. In the short term there's little harm done, but over the long haul we're in danger of losing listeners. Yet it always seems that about the time I'm about to lose faith with the industry as a whole, some song will stop me in my tracks and I'll ask myself, 'Why didn't I think of that?' And it only goes to prove that no matter how big and crazy this business can get, there's always room for a great song, whether it's 'The Song Remembers When' or 'Achy Breaky Heart.'"

• **Warner Chappell Music Sr. VP Tim Wiperman:** "The current success of country music was caused by individuals who weren't afraid of new, unique talent. If we lapse into complacency as we've done in the past, history will repeat itself."

— Kristi Brake

Radio will help in 1995 - it will be more open than ever to new, fresh musical ideas and themes.

— Jerry Crutchfield

if a great female act was produced by a female, marketed by a female, and on a label run by a female? I bet she would sell records. Didn't happen in '94 — maybe in '95."

• **Nashville Songwriters Association International President and songwriter Richard Leigh:** "Technological advances, inadequate laws

of a blessing and more of a curse on their efforts to make a living."

• **Songwriter Jon Vezner:** "It seems that lyrical topics covered within the Country format are widening. One minute you hear a song like 'Independence Day' or 'Little Rock,' then you hear 'Watermelon Crawl.' Though I may favor a particular type of song over another, I think they're all valid.

"We as songwriters — and I'm as guilty as anybody — sometimes have this purist attitude about songs. I think 'Achy Breaky Heart' was a good example. People within the industry loved to bash it. But you can't argue with success. The song reached a wide demographic, particularly the younger listeners, which was to all of our benefit. And how can I say 'Achy Breaky Heart' isn't valid but 'do-lang, do-lang, do-lang' or 'sha-na-na-na-na' is? Variety is a good thing for the longevity and strength of the format.

With the 'middle' of the Nashville market getting so fat, I hope and believe labels will look a little harder at acts who push the envelope creatively.

— David Conrad



JUDGMENT DAY — Artists (l-r) Davis Daniel, Shania Twain, and Mark Collie pose backstage at New York's Supper Club. The three served on the panel of celebrity judges during Country America magazine's fourth annual Battle Of The Bands, whose members were comprised of local advertising execs.

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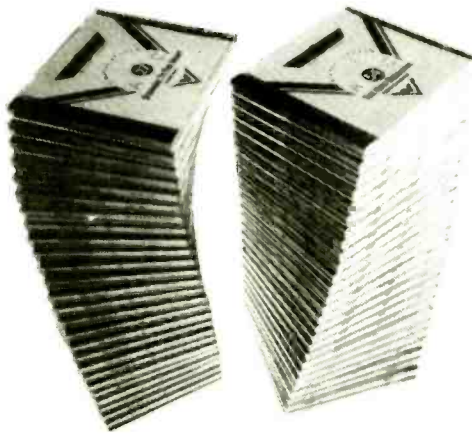
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R&R

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Will include camera-ready logo or line art if provided. Deadline for
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Marketplace
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OPENINGS

NATIONAL



WE'RE BRAGGIN...

NATIONAL, the acknowledged leader in personnel placement service since 1981 is asked constantly, by telephone and letter, to explain our service. Quite simply, NATIONAL places professional broadcasters with quality radio stations in all five markets, all across the U.S. As an example, in the past month, M.T. registered with NATIONAL and was placed (medium), K.G. registered and was placed in a suburban major that same week, J.F. placed (south), S.F. (midwest) and the list goes on.

We do not advocate constant jumping from station to station

If you are seriously looking, call for free registration info.

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(205) 608-0294

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Why waste money mailing tapes and letters with no response? Call us now and we'll help you get your next job **FAST!** Use our new, unique interactive phone service, TALENT-ON-LINE. It's **FREE** in December

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(Stations: List jobs for free/cover EEO responsibility)

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year after year -- all levels -- Nationwide. If you're seriously looking to better your present position, call for registration information. Find out how beginners and PROS have NETWORKED with us for better jobs. 1994 was a record year! Let's make '95 your year by presenting you to stations in need of talent.

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Opportunity Knocks

in the pages of R&R
every Friday...call

310-553-4330

EAST

News director and morning news/sidekick sought. Two years' experience. T&R: WKNE, Gary James, Box 466, Keene, NH 03431. EOE(12/30)

Seeking air talents. Salary, bonus, benefits, profit sharing. T&R: WEZX, J. Rising, 149 Penn Ave., Scranton, PA 18503. EOE(12/30)

102.3THEWAVE

Needs Production Director...Fast! Our last guy went to New York City! Flexibility, creativity, and computer skills a must. T&R to Kevin O'Connor, WVVE, P.O. Box 97, Mystic, CT 06355. EOE

Seeking sports update anchor with fill-in hosting work possible. No calls. Tapes and resumes to WFAN, 34-12 36th Street, Astoria, NY 11106. Attn: Mark Chernoff. Deadline: 1/15/95.

Selector

ATTENTION PDs, MDs & ENGINEERS!

Exciting openings for talented people in the RCS Customer Support & System Installation Departments. You'll be dealing with users of Selector, Master Control, and other popular RCS radio products. We need bright radio pros, familiar with radio programming, music scheduling and/or radio engineering. Knowledge of computers, enthusiasm and strong people skills are a must. (Continue your radio career at RCS, the world's largest radio software company. We offer competitive salaries, excellent benefits & pretty good coffee.) Fax resume and cover letter to Kenny Lee. EOE M/F



Radio Computing Services, Inc.
Scarsdale, New York Fax: (914) 723-6651



The Radio Picture Company

Success Radio Program Director

SW Networks seeks Program Director and Production Director for its new 24-hour satellite delivered AM format. Send your resume, thoughts on Success Radio and a tape of your current station to Paul Goldstein, SW Networks, 1370 Avenue of the Americas, 22nd Floor, New York, NY 10019. No phone calls please.

OPENINGS

OPERATIONS DIRECTOR

AM/FM looking for a take charge leader. Background in Oldies, News/Talk, AC, Sports. Airshift required. Strong management skills and understanding of the sales function. Stable company - great market. T&R to Radio & Records, 10100 Santa Monica Blvd., 5th Floor, #426, Los Angeles, CA 90067. EOE

News Director needed for News/Talk and Oldies combo in N.H. You should:

- Have experience in news writing and delivery
- Be able to find news in a small market.
- Work well under deadlines.

We need someone who takes the job seriously, but not his or her self.

Send tape, resume and writing samples to:
David Packer, Operations Manager

WKBK/WXOD

P.O. Box 707

Keene, NH 03431 EOE



Today's Hot New Country

NewCity's B104.7 is seeking personalities for future openings.

If you're fun, sound real, and work well with phones, we want to hear from you! No liner card jocks. Send tape and resume to:

Rich Lauber Program Director

B104.7 WBBS-FM.

500 Plum St., Suite 100

Syracuse, NY 13204

NO CALLS / EOE

Weekend Air Talent for Oldies shifts at New Jersey 101.5. Complete with chime time, reverb and signal that penetrates two top five markets. If you've done a high energy music format, you'll love this! Cassette and resume to: Lee Jacobs, Program Manager, New Jersey, 101.5, P.O. Box 5698, Trenton, NJ 08638. No calls please. EOE

PROMOTIONS MANAGER

Top 30 major market radio stations is currently seeking a promotions manager. This is an outstanding opportunity for a creative, organized, energetic individual. You need to be nuts to accept this job, but nuts is what we are looking for. Marketing experience a must. Must be able to coordinate and supervise station events which will include evenings and weekends. Broadcast experience a plus. Send resume to: Radio & Records, 10100 Santa Monica Blvd., Fifth Floor, #430, Los Angeles, CA 90067. EOE

PRODUCTION DIRECTOR

WJFK-FM/Washington needs Production Director. Voice-work not necessary. Innovative, think out of the box, work your ass off, organized, responsible. More interested in what you can do, not where you have done it. Prove it — send tape, resume. Jeremy Coleman, OM, WJFK, Georgetown Station, P.O. Box 3649, Washington, D.C. 20007. WJFK/Infinity Broadcasting is an Equal Opportunity Employer.

OPENINGS

PROMOTIONS/MARKETING DIRECTOR

Small market FM/FM/AM combo in Mid-Atlantic region looking for creative, organized, energetic talent to run Promotions and sell marketing ideas. Will work with Programming, Sales and Clients. Teens Salary plus commission. Send Resume & Promotions experience to Radio & Records, 10100 Santa Monica Blvd., Fifth Floor, #432, Los Angeles, CA 90067. EOE

Top rated 35-64, Back AC station with serious Oldies edge is seeking applicants for the following future positions:

- * 7-Midnight
- * Overnights
- * Production Director/Weekend Air Personality

Candidates must possess a minimum of 3 years' experience, solid Production skills, and be a team player. Big bucks not available, sense of humor necessary! We guarantee you can jog with the President from Boot Hill to Capitol Hill! Send T&R to Lawrence Gregory Jones, P.D., Majic 102.3, 400 H Street, N.E., Washington, DC 20002; NO PHONE CALLS!! Females are encouraged to apply. EEO/ADA

SOUTH

Seeking morning host or team. T&R: WQLT, Charlie Ross, Box 932, Florence, AL 35631. EOE(12/30)

Seeking promotions assistant who's energetic, organized, detail oriented, and computer literate. T&R: WDIL, Angela DeMarco, 8122 Data Point, # 500, San Antonio, TX 78229. EOE(12/30)

LABEL SEEKS RADIO PROMOTION DIRECTOR

Progressive Contemporary Christian label seeks persistent, aggressive radio promotion director to secure air-play on our crossover artists at secular radio. All formats - AC, Rock and Top 40. Great growth potential. Send cover letter, resume and salary requirements to: General Markets, 365 Great Circle Road, Nashville, TN 37228. EOE

RADIO - GENERAL MANAGER

Immediate opportunity in Little Rock. Proven leadership skills, strong record of accomplishment in radio management required. Fax your resume today to K-Rock GM (214) 380-6566. EOE

NFL RADIO PLAY-BY-PLAY WWL 870 AM...50 kw Clear Channel

Voice of the Gulf South, has opened a search for a play-by-play broadcaster for the New Orleans Saints. If you believe you're up to the challenge of presenting an exciting and entertaining broadcast, send a resume and tape of your very best! Previous college or NFL radio play-by-play experience required.

Bob Christopher
Operations Manager
1450 Poydras, Suite 440
New Orleans, LA 70112
WWL is an equal opportunity employer.

OPPORTUNITIES

OPENINGS

GENERAL MANAGER ROAD GANG COAST TO COAST NETWORK

Responsibilities include operations, revenue, and profitability of Keymarket Communications' all night trucker network. Send resume to Barry Drake, President, Keymarket Communications, 2743 Perimeter Parkway, Building 100, Suite 250, Augusta, GA 30909. EOE/MF

PROGRAM DIRECTOR FAYETTEVILLE/FORT BRAGG, NC

WQSM is seeking an experienced radio pro to lead our Hot AC programming staff in market #121. Solid on-air and production skills are essential and Selector experience is desired. If you're seeking stability, consider that WQSM has been under the same local ownership since it went on the air in 1947. We'll be moving into brand new studios in 1995. Send a letter describing your qualifications along with a sample of your air work and production to:

Paul Michaels, Operations Manager
WFNC-WQSM
Box 35297
1009 Drayton Road
Fayetteville, NC 28303
(No Phone Calls, Please)
WQSM is an Equal Opportunity Employer

OPENINGS

Part-time/weekend/fill-in DJ's. Must have on-air experience at a commercial radio station and be available for varied schedule including possible overnights. Send tape and resume to Mike Berlak, Operations Manager, Lite 102.9, 301 S. McDowell, Suite 210, Charlotte, NC 28204, or call 704/335-1029. EOE

POSITION AVAILABLE SALES

Newsradio WGST-AM/FM is one of the leading radio stations in the Atlanta area. Its format is News/Talk. The Georgia Network is one of the largest state radio networks in America. It provides news and sports programming to over 120 affiliated radio stations throughout the state. Both are owned and operated by Jacor Broadcasting.

There are several immediate openings for sales positions. Requirements must include 2 years' of sales experience. We are looking for someone who knows how to create marketing driven promotions, know how to access non-traditional revenue sources and who knows the basics of marketing research.

Compensation is 100% commission paid on a monthly basis.

If you have these qualifications, please fax resume to Dept. 103, Attn: Steve Knipe or Steve Youlios at 404-237-5856.

Jacor Broadcasting is an Equal Opportunity Employer.

OPENINGS

WZZK/Birmingham has a rare fulltime air shift opening. Minimum two years' experience with strong production skills, previous programming experience and music capabilities a plus. T&R: Jim Tice, WZZK-AM & FM, 530 Beacon Parkway West, Birmingham, AL 35209. EOE

KSCS-FM (Dallas/Ft. Worth) is considering applications for part-time news- and air-staff positions. Tapes and resumes only should be sent to: 2221 East Lamar Blvd., Suite 350, Arlington, TX 76006. Attn: Dean James. EOE

P.D. & air talent needed for 100,000 watt Southern California CHR R&R reporter. Morning/Midday/Afternoon openings. Creative production a must. Salary: \$20k & up. Contact: Radio & Records, 10100 Santa Monica Blvd., 5th Floor, #428, Los Angeles, CA 90067. EOE

MIDWEST

Suburban Chicago Country FM seeks PM drive/production. T&R: WCCO, Bob Channick, 1520 N. Rock Run Dr., Joliet, IL 60435. EOE(12/30)

Female perspective sought to round out award-winning morning show. T&R: WEJT, Foley, Box 80, Decatur, IL 62525. EOE(12/30)



Morning team member promoted! Add to our excitement, quick wit and fun! Established, 100kw, market exclusive gold format. T&R to: John Wagner, PD, KGOR, 5010 Underwood Ave., Omaha, NE 68132. Women and minorities encouraged to apply. Henry Broadcasting is an Equal Opportunity Employer.

"GONE COUNTRY"?

LET ME HEAR YOUR BEST!

STRONG RADIO GROUP NEEDS WINNERS! MORNING PRO (or pros) who are upbeat, topical, humorous and can relate to a midwest Country listener. Also, PM drive/MD and evenings. Must be strong in production and on phones...We have a big signal and big benefits, including health, life, dental and 401K. Tape with production, resume, references, and salary requirements today!! Radio & Records, 10100 Santa Monica Blvd., 5th Floor, #418, Los Angeles, CA 90067. EOE

CLASSIC ROCK

"DRIVE TIME" OPENINGS

AM and PM drive openings at brand new Classic Rocker, possible PD or APD to qualified pro. Must be creative, strong in production, good phones and not afraid of hard work, good fun and cold winters. We've got the benefits if you've got the winning show. Tape, resume, production A.S.A.P., so we can get rockin'!!! Radio & Records, 10100 Santa Monica Blvd., 5th Floor, #419, Los Angeles, CA 90067. EOE

OPENINGS

MORNING NEWS HOST 50K NEWS/TALK

Must be comfortable talking to six states, commenting on topics people are "really" talking about. Format history not important if you have an edge, are opinionated, have a natural sense of humor, and can play well with others on-air. Radio & Records, 10100 Santa Monica Blvd., 5th Floor, #422, Los Angeles, CA 90067. EOE

AC Morning Show Team or Team Leader, 200+ market. Radio & Records, 10100 Santa Monica Blvd., Fifth Floor, #431, Los Angeles, CA 90067. EOE

America's best sounding small market CHR is losing its morning show. Can you communicate with, and play the hits for, females 18-49? Can you win in the conservative Midwest? Send T&R/photo & salary requirements to Radio & Records, 10100 Santa Monica Blvd., 5th Floor, #425, Los Angeles, CA 90067. EOE

If you're a "DJ.", don't apply! But if you can relate one to one with a rock 'n roll audience in a talk format, and be stimulating and topical, you might be our next late afternoon personality! Great company, new studios, outstanding benefits. And, you'll be on F.M.! Rush T&R to: Radio & Records, 10100 Santa Monica Blvd., Fifth Floor, #429, Los Angeles, CA 90067. EOE

We're about to sign on a new CHR in one of America's most desirable medium markets. Killer staff needed. Air Talent for all shifts, Asst PD/MD, Mornings. On Air Production Director, News Director & Promotion Director.

If you have the experience, drive and, most importantly, PASSION for making CHR work in 1995, please rush cassettes, resumes and other important information today to:

Gary Berkowitz
Berkowitz Broadcast Consulting
4901 Champlain Circle/Suite 201
West Bloomfield, MI 48323
EOE

WHMQ is looking for a Morning Host and a News Director/sidekick to replace another show lost to the Top 50. Host will inherit a 22 share, have two leading comedy services, and be given the room to do what it takes to keep us at the top. News Director/sidekick will be responsible for producing brief morning, noon, and afternoon newscasts, producing weekly Public Affairs show and participate in the morning show. Send your best! Todd Mitchell, Program Director, Box 108, Findlay, OH 45839. No calls, please. Bulmer Communications of Findlay is an Equal Opportunity Employer. Females and minorities are encouraged to apply.

SOUTH FLORIDA'S ONLY ROCK DUOPOLY. WEST PALM BEACH COMBO SEEKS PD

This is your opportunity to learn duopoly from the ground up. We're looking for a self-starter with great people skills to:

- ◆ Work with a creative air staff
- ◆ Create and foster brand identity
- ◆ Implement research effort
- ◆ Enhance "stationality" through production & marketing.

All inquiries will be kept in strict confidence. Rush tape, resume and/or anything else that will convince our client that you've got the goods to:

SINTON, BARNES & ASSOCIATES

P.O. Box 70128

Marietta, GA 30007-0128

Equal opportunity employer. Minority candidates encouraged to apply.

No calls, please.

S a b Sinton, Barnes
& Associates

OPENINGS

**RARE MORNING OPENING
AT LEGENDARY
KHAK**

Successful candidate will have an adult approach with the ability and talent to blend with Cedar Rapids' #1 morning team. We are not reinventing the wheel...Prima donnas, bit men and comedy service mavens need not apply. Team players who believe hard work and community involvement breed success, rush T&R to Jeff Winfield, 425 2nd Street S.E., Cedar Rapids, IA 52401. EOE

PROGRAM DIRECTOR

WWW-FM is accepting applications for the position of program director. Bachelors degree preferred, three years' experience as a program director in a large or major market or a related position. Country and/or CHR background is preferred. Strong leadership and interpersonal skills. Only qualified candidates need apply. Send resume to:

Phil Lamka
V.P., General Manager
WWW-FM Radio
2930 E. Jefferson
Detroit, Michigan 48207
WWW-FM/WDFN-AM is an equal opportunity employer.

AFTERNOON DRIVER

Sought for hard-rockin' mid-western AOR in Top 50 market! Rare opportunity in to join successful team! Radio & Records, 10100 Santa Monica Blvd., 5th Floor, #421, Los Angeles, CA 90067, or Fax to (213) 465-3635. EOE

WEST

Prism Radio Partners, L.P., a Total Quality Service organization, is accepting applications for a General Sales Manager in Tucson, Arizona. Successful candidates must have a minimum of two years' radio sales management experience. Responsibilities include recruiting, training, developing, motivating and monitoring sales department. Strong organizational and people skills essential. Send resume and/or proof of performance to: **Mike Shields/Debbie Wagner** P.O. Box 5886 Tucson, Arizona 85703 Prism Radio Partners is an equal employment opportunity company.

4-station duopoly (soon to be 5) in Medford, Oregon seeking resumes for a sales position and a local sales manager. We have 2 news/talkers, an AC and an adult CHR. Same owner/operators since 1960. Solid opportunity to move to "God's Country" and join a great radio operation. Send resume to Bob Johnson, KTMT/KCMX Radio, P.O. Box 159, Medford, Oregon 97501 and I'll tell you why more people are moving to Southern Oregon than anywhere else in America. EOE

OPENINGS
GENERAL SALES MANAGER

Are you the best sales manager in your city? Can you hire, train, motivate and sell better than your competition? West Coast Radio company is seeking candidates who have two - five years of sales management experience with proven track record. Send resume in complete confidence to: Radio & Records, 10100 Santa Monica Blvd., 5th Floor, #427, Los Angeles, CA 90067, or Fax to (213) 465-3635. EOE



Citadel Communications has a rare opening in No. California for a veteran program director with proven track record, good people skills & strong talent development. Background in AOR essential. Excellent company facility & staff. Send resume and philosophy to: **Scott Mahalick, KHOP**, 1581 Cummins Dr., Ste. 135, Modesto, CA 95358. EOE

**A&R COORDINATOR
DCC COMPACT CLASSICS**

Vast knowledge of 20th century popular music essential, especially music of the 1950's to the 90's. Fax resume or letter expressing interest to 818-993-0605. EOE

Seeking a true personality to host our top-rated evening request show. Country music knowledge helpful...genuine personality and at least 2 years' experience essential. Join our growing company in America's showcase city. Send T&R to **Keith Todd, KUPL**, 222 S.W. Columbia, Suite 350, Portland, OR 97201. Please, no calls. EOE

POSITIONS SOUGHT

English morning show presenter seeks career move to American station. Young, energetic, Great voice. Tapes available. Please fax: **PHILLIP**: (011) 44278-444-776. (12/30)

Hey bud let's party. Two man morning show available to Balt., Wash and MD. markets. Twenty five years' combined experience. **JIM**: (301) 694-5174. (12/30)

Thirty year major market veteran. Experienced programmer, AT and commercial producer. Seek South/Southwest opportunity. Let's talk. **DICK**: (505) 979-0571. (12/30)

Young Miami woman hunting for gig in a small market. **WAVE**: (305) 654-8025 or (305) 947-5429. (12/30)

Radio professional, victim of format flip. Experience in Boston, New York and Houston seeks on-air/marketing position. **DAVID**: (713) 661-9510. (12/30)

Jacksonville-Daytona. Won't you help make my Christmas very warm and merry with a FT AT gig. **JOHN**: (904) 797-7538. (12/30)

Former AC PD seeks programming challenge in small market AC, Country, Hot AC or CHR. Will relocate. **MIKE**: (318) 687-9807. (12/30)

AT ex pirate, Londoner. Experience Rock/Oldies/AOR, radio/clubs. **COLIN**: (818) 814-9336. (12/30)

AT seeking small/medium market gig. Great with Country/Oldies/CHR/Religious. **GREG**: (602) 937-2361. (12/30)

Highly motivated student broadcaster seeks news or on-air position with quality radio station. Location unimportant. **ROSEVELT**: (405) 631-1187. (12/30)

Hire New York City AT/production director and a lawyer with MBA, for the price of just one individual. **PAUL**: (212) 988-3297. (12/30)

POSITIONS SOUGHT
**EARLY
HOLIDAY
DEADLINE**

For the January 20 issue, the Marketplace and Opportunities deadline is 10AM PST. Thursday, January 12.

Increase your billing and ratings with a dose of "Leibocity" (rhymes with atrocity) Personality plus for Oldies/CHR/Hot AC. **LEIBO**: (904) 774-2934. (12/30)

Veteran small market. On-air with PD experience, seeks Country gig in Texas. **DONN**: (817) 595-6509. (12/30)

Six year sportscaster seeks new challenge. Talented in aspects: PBP, anchor, reporter and talk. Available yesterday. **BOB**: (715) 345-5146. (12/30)

Ho ho ho Chicago. Ring in the new year with a digital producer. Sports, promos, parodies that touch their emotions. **JOE**: (414) 771-0685. (12/30)

Experienced humorous CHR, AOR, AC, Country personality seeks job in Southeast. **ROB**: (404) 434-9765. (12/30)

Back in part-time after format change. Seek full-time Eastern AC/Oldies/Classic Rock in any size market. **MARK**: (302) 994-3934. (12/30)

Fifteen year journeyman/broadcast journalist radio news and sports. PBP/analysis. Relocation ready, serious inquiries only. **ANTHONY WELLER**: (319) 391-5366. (12/30)

A new Country morning team. Two veteran AT's have united to offer you a fun upbeat and entertaining show. **KEITH**: (407) 664-2009. (12/30)

Six years' TV/radio sports experience. Seeks new challenge to do what I know best in N.E. Ohio. **CHRIS**: (216) 864-6343. (12/30)

Marcia Clark says Matthew in the morning's tape (confiscated from the Ford Bronco) must be heard. It's crucial evidence. **MATTHEW**: (805) 962-4996. (12/30)

CHR/New Rock done right. If you're seeking an afternoon/evening personality who has fun. **RICH**: (312) 244-9802. (12/30)

Two Country AT's have teamed up and are seeking a morning show. **TOM**: (702) 786-6353. (12/16)

Comedy writer, experienced behind the scenes. Show prep animal, topical, creative, knowledgeable. Bits, kickers, voices, games, phones, more. **GREG**: (916) 962-3677. (12/16)

Got dem sidekick wannabe blues? Team player, got my own team, 40+ voices, any format. **ALAN**: (704) 561-2248. (12/16)

Twenty years experience. seeking mornings at talk/sports station. Proficient in sports memorabilia/autographs. Would consider weekend major market talk. **JIM**: (716) 225-6835. (12/16)

Win free gift and the best AT/PD/Remote man in your market. Act fast mother-in-law wants to move in. **JOHNNY**: (512) 749-5495 (12/16)

East Coast UC production director/AT seeking on-air position on West Coast. **CHR/UC/AC**. **PETE**: (617) 266-6910. (12/16)

Will relocate and turn your station around/and or manage, for piece of the action. **VIC ANTHONY**: (800) 779-4737. (12/16)

Thirty-seven year veteran mornings/GM/PD/OM seeks a job. Strong sales/promotion. **STEVE**: (503) 640-2175. (12/16)

It's time: AT in Springfield, MO. Ready to move and will liven up your station. **CARL WILBURN**: (417) 881-3872. (12/16)

Republicans stink and conservatives stink worse. Liberal talk show host. **JOHN**: (305) 561-1792. (12/16)

Rescue these morning pros. from Pottersville. We've earned our wings. **CLARENCE THE ANGEL**: (504) 857-9774. (12/16)

Attention Top 100

Looking for new opportunity 14-year pro. Background includes assistant PD, MD, Promotions, heavy personal appearances, great production. Let's talk about an on-air gig and whatever comes with it.

TOM: (708) 534-0810
(708) 760-7591

Living in Florida. Seek to get back into broadcasting. Experience in Oldies, Easy Listening and Talk formats. **BOB**: (813) 738-0303. (12/16)

Can do. Eight year drive time AT with PD/MD experience, seeks next opportunity. Moderate/warm climate preferred. **RICHARD**: (618) 632-3086. (12/16)

Free stunts. Experienced morning show producer. Team player who works hard and loves to have fun. **TOMMY**: (615) 372-2031. (12/16)

Country music PD with great track record seeks small/medium market Country station interested in success. **DON**: (805) 488-8074. (12/16)

POSITIONS SOUGHT

Upper Midwest, I'm already here. Seek talent and experience. I'm your dude. Mornings on Country or talk preferred. **CHARLIE**: (612) 587-5855. (12/16)

Kentucky native, seek FT airshift, first PD gig not false start. Versatile, intelligent. Tired of unrated small markets. **JANET**: (502) 895-5888. (12/16)

Mr. mornings hates getting up late. 15-years in small to large market radio seeks to gig again. **STEVE**: (503) 640-2175. (12/16)

AT with experience seeks new home, any shift. Prefer AOR/CHR or Oldies. **BETH**: (419) 874-1705. (12/16)

Okay, so it's a big jump from small market Michigan to working in or near Boston. but give me a chance. **DAN**: (616) 592-5359. (12/16)

**EXPERIENCED
AFRICAN
AMERICAN,**

Conservative talk show host, no nonsense, tackling tough issues, hard driving entertainment.

Contact **LYLE**: 818-769-2390

**R&R Opportunities
Free Advertising**

Radio & Records provides free (20 words or 3 lines) listings to radio stations and record companies 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. 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 \$100/inch **2x \$75/inch**

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 (\$50 for 1x, \$38 for 2x).

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 must be submitted by mail, except for credit card orders, which are also accepted by fax: 310-203-8727. Visa, MC, AmEx 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.

**You've used
Bob Rivers every
Christmas, isn't it time
you made him a part
of your morning show?**



TM Century presents Bob Rivers Twisted Tunes, the best parody songs in the world. And starting in January, they'll be available on a market exclusive basis. Plus, if you subscribe before December 20th, you'll receive Bob's Twisted Christmas 1994 absolutely free.

That's not all. Your sales department will get 16 commercial units to sell which goes a long way toward liquidating the entire cost of Bob Rivers Twisted Tunes.



For more information call 1-800-TM-Century®

Executive Director - Rusty Humphries